

Withdrawal/Redaction Sheet

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001a. resume	Address; Phone/Fax; Birthplace (Partial) (1 page)	n.d.	P6/b(6)
001b. paper	Birthplace (Partial) (1 page)	n.d.	P6/b(6)
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COLLECTION:

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

FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Paris 6/7/94 [2]

2012-1004-S
ms501

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

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C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

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23

Page 1

T. Kelly Mason

P6/b(6)

[001a]

Biography:

P6/b(6)

1964.

B.A., Music/Liberal Arts; California State University at Long Beach, 1988.

M.F.A. Art Center College of Design, Pasadena, California, 1990.

Solo Exhibitions:1992 *Executive Suite: Installation at the FAR Bazaar*, Foundation for Art Resources, Los Angeles, California. December.1990: *Recorded Material*, M.F.A. show, Art Center College of Design, Pasadena, California. September/October.*An Evening With Shelley Berman*, W.C. Gallery, Art Center College of Design, Pasadena, California. July.1989: *The Archie Bunker*, Art Center College of Design, Pasadena, California. February.1987: *The Upstairs Neighbors*, 7th Place gallery, Los Angeles, California. September.**Group Exhibitions:**1993 *Tattoo Collection*, L'Art dans la Peau, CRDC, Nantes, France. February.*The elegant, irreverent & obsessive: Drawing in Southern California*, California State University at Fullerton Visual Arts Center. April.
Dorothy Golden Gallery, Santa Monica, California. July.1992 *Very, Very, Very*, Shoshana Wayne Gallery, Santa Monica, California. September.*California Artists*, Galerie Max Hetzler, Cologne, Germany. July.*Drawings*, Bliss Gallery, Pasadena, California. June.*Tattoo Collection*, Air de Paris, Nice, France. June.*Urbi et Orbi*, Paris, France. August.*Bucholz and Schipper*, Cologne, Germany. September.1990 *Group show*, California Institute of the Arts, Valencia, California. November.*Group Show*, Art Center College of Design, Pasadena, California. August.

T. Kelly Mason
Group Exhibitions(cont.):

1989 Group Show, Art Center College of Design, Pasadena, California. November.

Performances, Video Screenings, etc.

1993 Futura Book Collection, Video Screening of *The Imp of the Perverse*, by Edgar Allen Poe.
Air de Paris, Nice, France. June through August.

Into the Lapse, Video Screening of *Hits... Near Misses... A Crash... A Movie..*
Karsten Schubert Ltd., London, England. February.

Soundtrack (with Steve Hadley) to *Teasers*, a Videotape by Jean Rasenberger.
Screened at: A.F.I. Film and Video Festival, American Film Institute. February
Sugar and Spice, Long Beach Museum of Art. February.
Atlanta Film and Video Festival. July

1992 *Into the Lapse*, Video Screening of *Hits... Near Misses... A Crash... A Movie.*
1301 Gallery, Santa Monica, California. August.
Unfair, Cologne, Germany. November.
Far Bazaar, Los Angeles, December.

1990 *We're Making a Hippopotamus*. Performance, Art Center College of Design,
Pasadena, California. December.

Bibliography:

Mike McGee. *The Elegant, The Irreverent & The Obsessive: Drawing in Southern California.*
Catalog essay for Main Art Gallery, California State University at Fullerton. April 1993.

David DiMichele. *Hand, Eye, and Brain. The Elegant, The Irreverent & The Obsessive:*
Drawing in Southern California.. Review in Artweek, July 8, 1993.

Peter Frank. *Art Pick of the Week: The Elegant, The Irreverent & The Obsessive.*
In the LA. Weekly,, July 9, 1993

James Scarborough. *Kelly Mason at Shoshana Wayne Gallery.*
Review in Artweek, October, 8, 1992.

Drawing Show, catalog essay by Adam Ross, Bliss/Nomadic Site. June 1992.

By the Artist:

"Ideal Places, Investments, Indigestion." In *L'endroit idéal (Ideal Place)*, ed. by Eric Troncy,
published by L'ille du Roy, Centre d'art et Jardin, Val de Reuil, France. October 1993

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SHOSHANA WAYNE gallery

1454 5th Street ■ Santa Monica, California ■ 90401-2470

310 ■ 451 3733 FAX 310 ■ 458 1290

PAE WHITE

25

[0016]

BIRTHDATE:

1963

P6/b(6)

EDUCATION:

- 1991 M.F.A. Art Center College, Pasadena, California
- 1990 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
- 1981 B.A. Scripps College, Claremont, California

SOLO EXHIBITIONS:

- 1993 Elizabeth Koury Gallery, New York, New York
- 1993 Shoshana Wayne Gallery, Santa Monica, California
- 1992 Shoshana Wayne Gallery, Santa Monica, California
- 1991 Shoshana Wayne Gallery, Santa Monica, California
- 1990 "10 11", W.C. Gallery, Art Center Annex, Pasadena, California
- 1989 Bliss Gallery, Pasadena, California

GROUP EXHIBITIONS:

- 1994 The Art of Seduction, curated by Bonnie Clearwater, The Center Gallery at Miami Dade Community College, Miami, Florida.
- 1993 bODD, Basel Art Fair, Switzerland
- Cherry Bomb, curated by Mike Blockstein and Meg Mack, Southern Exposure, San Francisco, CA
- TIMES, Anderson O'Day Gallery, London, England, curated by Andrew Cross
- Home Alone, Bliss Gallery, Pasadena, California, curated by Michael Cohen
- The Imp of the Perverse, curated by Alisa Tager, Sally Hawkins Gallery, New York, NY
- Sugar 'N Spice, Long Beach Museum of Art, Long Beach, CA
- 1992 Tattoo Collection, Air de Paris, Paris
- Tattoo Collection, Adrea Rosen Gallery, N.Y.
- Into the Lapse, curated by Jean Rasenberger and Brian Butler 1301, Santa Monica, CA
- Summer show, Shoshana Wayne Gallery, Santa Monica
- Elizabeth Koury Gallery, New York

26

DETOUR, curated by Sandra Antelo-Suarez and Barbara Duncan, International House, New York, N.Y.

- 1991 The Lick of the Eye, Shoshana Wayne Gallery, Santa Monica, California, Curated by David Pagel

April 6 - May 4, Parker-Zanic Gallery, Los Angeles, California

Window On L.A., curated by David Pagel, Los Angeles Art Fair (catalog)

- 1990 Mixed Media and Messages, Lang Gallery, Scripps College, Claremont, California, Curated by Paul Darrow

The White Show, W.C. Gallery, Art Center Annex, Pasadena, California

Curated by Mark Stritzel and Tom Dolan

U.C.L.A. and Art Center at Cal Arts, Valencia, California

BIBLIOGRAPHY:

- 1993 Meyers, Terry R., "Girlfriend in a Coma: Notes on a Proposed Exhibition", Blocnotes no. 2, Spring 1993, pp.12-13

Interview with David Pagel, Bomb, Summer 1993, pp.12-14

Anderson, Michael. "Sugar n' Spice", Art Issues, May/June 1993, p.39

Curtis, Cathy, "Nice N' Subversive", Los Angeles Times Orange County Edition, Thursday, March 18, 1993, p.4

Frank, Peter, "Intriguing works by new generation of women artists" Long Beach Press Telegram, March 12, 1993, p.14

Gamblin, Noriko, "Sugar N' Spice", exhibition catalog published by Long Beach Museum of Art, Long Beach, CA.

"LBMA Opens 'Sugar 'n Spice,' by a dozen women artists", Seal Beach Leisure World Golden Rain News, February 18, 1993

King, Debra, "Women's Perspective in Art", Westart, March 28, 1993, p.3

Pagel, David, "The Strange House That Pae White Built", The Los Angeles Times, Friday, February 19, 1993, p.F20.

- 1992 Relyea, Lane, "Politically Correct/Incorrect", ARTSPACE, July/August 1992, pp. 28-30.

Tager, Alisa (essay), Detour (catalog), 1992

- 1991 Kandel, Susan, "L.A. in Review", Arts Magazine, November, p.97

Pagel, David, "Window on L.A.", catalog essay, 1991

Rugoff, Ralph, "Missing Persons", LA Weekly, August 2, p. 37

Gilbert-Rolfe, Jeremy, "Slaves of L.A.; and Others", Artspaces,

27

Summer Issue, 1991, p. 72.

PROJECTS:

- 1990 Cal Arts at Art Center, curated by Jennifer Steinkamp and Pae White
- 1992 Good Design - Not Working in L.A., curated by Jorge Pardo and Pae White
- 1993 Hirsch Farm Project, Hillsboro, Wisconsin, organized by Mitchell Kane

AWARDS:

- 1992 City of Pasadena Grants for the Arts Fellowship

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28

[001c]

RICHARD HAWKINS

Born 1961, P6/b(6)

Lives Los Angeles CA

Education

1988 California Institute of the Arts, Valencia CA; M.F.A.

1984 University of Texas, Austin TX; B.F.A. in Painting, minors
in Art History and Liberal Arts

One Person Exhibitions

1992 Roy Boyd Gallery, Santa Monica CA
Mincher/Wilcox Gallery, San Francisco CA

Selected Group Exhibitions

1993 Three-Person Exhibition, Feature, NY NY
"Trisexual," TRI, Los Angeles CA
"Stoned (HighLow)," Ruth Bloom Gallery, Santa Monica CA;
curated by Veralyn Behenna and Rick Pirro (brochure)
"Commodity Image," International Center of Photography
NY NY

1992 "This Can't Be Love," Clay Doyle Gallery, Los Angeles CA
"Trouble Over So Much Skin," Feature, NY NY
"the Mud Club, Winchester Cathedral & Lake Nairobi," Gahlberg
Gallery, Arts Center, College of DuPage; curated by
Hudson (catalogue)
"True Grit," B.B. La Femme gallery, San Diego CA
"Introductions," Mincher/Wilcox Gallery, San Francisco CA
"Man Alive," Dooley Le Cappelaine, NY NY

29

RICHARD HAWKINS, page two

Selected Group Exhibitions - continued

- 1992 "Hollywood, Hollywood: Identity Under the Guise of Celebrity,"
Art Center College of Design, Pasadena CA; curated by
Fred Fehlau (catalogue: essays by Fred Fehlau, Anne
Friedberg, Michael Lassell, and David Robbins)
"In Pursuit of a Devoted Repulsion," Roy Boyd Gallery, Santa
Monica CA
- 1991 "Stüssy," Feature, NY NY
Three-Person Exhibition, Roy Boyd Gallery, Santa Monica CA
"The Rock Show," Southern Exposure, San Francisco CA
"Presenting Rearwards," Rosamund Felsen Gallery, Los Angeles
CA; curated by Ralph Rugoff (catalogue: essay by Ralph
Rugoff)
"Situation: Perspectives on Lesbian and Gay Artists," New
Langton Arts, San Francisco CA; curated by Pam Gregg
and Nayland Blake (catalogue: essays by Richard Meyer
and Liz Kotz)
"Examples Cool and Lonely," Roy Boyd Gallery, Santa Monica
CA; curated by Dennis Cooper
- 1990 "¡Qué Overdose!," Mincher/Wilcox Gallery, San Francisco CA;
curated by Nayland Blake (catalogue: essay by Nayland
Blake)
- 1989 "HoHoHoMo," Feature, NY NY

Selected Bibliography

- 1993 Cohen, Michael, "The City Without Organs," FlashArt, March/April,
pages 67-70 (reproduction)
Pagel, David, review, The Los Angeles Times, 1 April,
page 8
- 1992 "From New York," BT-Bijutso Techno, October, page 134
Carlson, Lance, review, Artweek, 17 December, page 17
David, Jennie, "Buttholes, Bricabrac and Body Parts: Marginalia
in 'True Grit'," Gay and Lesbian Times, 27 June, page
56 (reproduction)
Ewert, Mark, and Watkins, Mitchell, editors, Ruh Roh!, Issue
One, Winter, published by Feature, NY NY, and Instituting
Contemporary Idea, pages 140-144 (reproduction of artwork)
Levin, Kim, "Choices," The Village Voice, 4 August, page 72
Marrs, Jennifer, "Simple Style with a Complex Meaning," Courier,
2 October, pages 15, 18

RICHARD HAWKINS, page three

Selected Bibliography - contineud

- 1992 "Goings on About Town," The New Yorker, 27 July, page 9
Pagel, David, review, Art issues, March/April, page 34
(reproduction)
- Smith, Dean, review, Artweek, 6 August, page 34
- 1991 Cooper, Dennis, "Openings," Artforum, November, page 128
(reproduction)
- Fehlau, Fred, review, Flash Art, November/December
"Feature Creatures," Flash Art, November/December, page 152
- Gerstler, Amy, review, Artforum, Septamber
- 1989 Fehlau, Fred, "Whose Nature," Art issues, May
Gupta, Sunil, "Homosexualities: AIDS and Representations,"
10-8 Magazine
Hirsch, Doug, "Art Column," The Village Voice, January
Ischar, Doug, "Parallel Oppressions," Afterimage, February
Pagel, David, review, Arts, Summer
Stephens, Richard, "Aspects of Our Corporeal Selves," Artweek
12 August
- 1988 Atkins, Robert, "How do You Photograph AIDS?," The Village
Voice, 28 June

Curatorships, Editorships, Panels, and Related Activities

- 1991 "Score," a novella by Craig Lee, privately published, Los
Angeles CA
"Sweet Oleander," an exhibition of work by Tony Greene, Los
Angeles Contemporary Exhibitions, Los Angeles CA
"Exhausted Autumn," a collection of fiction, criticism, and
testimony for the exhibition "Sweet Oleander," Los
Angeles Contemporary Exhibitions, Los Angeles CA
"New Trends in Criticism," a panel discussion, OutWrite Gay
and Lesbian Writer's Conference, San Francisco CA
- 1989 "Against Nature," an exhibition of work by homosexual men,
co-curated with Dennis Cooper, Los Angeles Contemporary
Exhibitions, Los Angeles CA
- 1988 "Chains of Bitter Illusion," collaborative wall painting with
Tony Greene, Los Angeles Contemporary Exhibitions, Los
Angeles CA
"AIDS and Demotacy," a panel discussion organized by Group
Material, DIA Art Foundation, NY NY

RICHARD HAWKINS, page four

Publication of Writings

- 1992 Mirage #4/Period(ical) #1, edited by Kevin Killian and Dodie Bellamy, San Francisco CA
"The Magician, ME," Some Wierd Sin, edited by Wayne Smith and Rex Ray, San Francisco CA
- 1991 The Body, The Renaissance Society at the University of Chicago, Chicago IL (exhibition catalogue)
"Sleepy Hollow," Discontents, edited by Dennis Cooper, Grove Press, NY NY
- 1990 RE: Punch Agonistes, en essay, Richard Kuhlenschmidt Gallery, Los Angeles CA
Framework Magazine, Fall
Dear World, San Francisco CA
Farm, guest edited by Dennis Cooper, Feature, NY NY, and Instituting Contemporary Idea
- 1988 Real Life Magazine, August

Readings

- 1991 Blue Door Bookstore, San Diego CA (September)
Beyond Baroque, Venice CA (July)
Los Angeles Contemporary Exhibitions, Los Angeles CA (July)
Southern Exposure, San Francisco CA (March)
- 1990 A Different Light Bookstore, San Francisco CA (December)
The Kitchen, NY NY (November)
- 1989 Otis Parsons, Los Angeles CA (November)
Simon Watson, NY NY (June)
Beyond Baroque, Venice CA (June)
Beyond Baroque, Venice CA (May)
Beyond Baroque, Venice CA (February)
- 1988 Beyond Baroque, Venice CA (October)

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32

THOMAS SOLOMON'S GARAGE
938 NORTH FAIRFAX AVENUE
LOS ANGELES CALIFORNIA 90046
TEL. 213 654 4731 FAX 213 654 4750

JORGE PARDO

[001d]

1963

P6/5(6)

lives and works in Los Angeles

EDUCATION

BFA, Art Center College of Design, Pasadena, CA
University of Illinois at Chicago

SOLO EXHIBITIONS

- 1993 Thomas Solomon's Garage, Los Angeles (April)
- 1992 "Jorge Pardo" Terrain Gallery, San Francisco
- 1991 Luhring Augustine Hetzler, Santa Monica
- 1990 Thomas Solomon's Garage, Los Angeles
- Petersburg Gallery, New York City
- 1988 Bliss Gallery, Pasadena, CA

GROUP EXHIBITIONS

- 1993 6-Artists organized by Tim Neuger, Galerie Max Hetzler, Köln
- 1992 "Gallery Artists Group Show" Thomas Solomon's Garage, Los Angeles
- "Very, Very, Very..." Shoshana Wayne Gallery, Santa Monica
- Mars Gallery, Tokyo, Japan
- "Object/objects," (with Stephen Berens, Elizabeth Bryant, Anne Walsh), El Camino College Art Gallery, Torrance, CA
- "California: North and South," Aspen Museum of Art, Aspen, CO
- 1991 "Phenon/Phenotype: A Group Therapy," Terrain Gallery, San Francisco, CA
- "L.A. Times," curated by Jackie Christ, Boise Museum of Modern Art, Boise, ID
- "Facing the Finish," curated by John Caldwell and Robert Riley, San Francisco Museum of Modern Art, San Francisco, CA; Santa Barbara Contemporary Arts Forum, Santa Barbara, CA; Art Center College of Design, Pasadena, CA
- "Omnia ad Majorem Dei Gloriam," curated by Peter Wright, Grace Cathedral, San Francisco, CA
- "Improvements on the Ordinary," curated by Dan Peterman, Randolph Street Gallery, Chicago, IL
- 1990 Luhring Augustine Hetzler, Santa Monica, CA
- "New Sculpture," (with Craig Watson), Terrain Gallery, San Francisco, CA
- 1989 "H²O," curated by Thomas Solomon, Beverly Hills, CA
- 1987 Graduate Group Show, Art Center College of Design, Pasadena, CA

BIBLIOGRAPHY

- 1992 Bellars, Peter. "A Four-Man Show with New Ideas," Asahi Evening News, March 21: 9
- 1991 Geer, Susan. "Jorge Pardo Gets Honest About Hype," The Los Angeles Times, Friday, August 2: F18
- Kandel, Susan. "L.A. in Review: Jorge Pardo," Arts, October: 102-3
- 1990 Brougher, Nora Halpern. Flash Art, October: 157
- Knight, Christopher. The Los Angeles Times
- Kornblau, Gary. Art Issues, September

33

LIST OF JUNE - JULY 1994 EVENTS
(TO BE INCLUDED WITH GENERAL INAUGURATION INVITATIONS)

Fax reçu de : 212 334 4178

04/05/94 06:13

Pg: 2

34

OPENING EVENTS

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.

Organized by Ann Goldstein, The Museum of Contemporary Art, Los Angeles

June 7 - August 15, 1994

Une nouvelle génération d'artistes de Los Angeles, dont Richard Hawkins, Kelly Mason, Jorge Pardo, Sarah Seager, Thaddeus Strode, Diana Thater, et Pae White.

Organisé par Ann Goldstein, The Museum of Contemporary Art, Los Angeles

7 juin - 15 août, 1994

Bill Viola: Stations

A new video installation of five channels of color video projection and sound focusing on images of the human body submerged underwater.

Organized by John G. Hanhardt, Whitney Museum of American Art

June 7 - December 1, 1994

Une nouvelle installation pour cinq canaux de vidéo projection et son se concentrant sur le corps humain immergé dans l'eau.

Organisé par John G. Hanhardt, Whitney Museum of American Art

7 juin - 1 décembre, 1994

immergé

Nam June Paik: David & Marat

Two of Paik's video sculptures that combine his long-time fascination with the human form and technology, *David & Marat* (1989) were inspired by Jacques Louis David's painting, *Marat assassiné* (*The Death of Marat*, 1793) and are on view for the first time in Paris at the American Center.

Organized by John G. Hanhardt, Whitney Museum of American Art

June 7 - December 1, 1994

Ces deux sculptures vidéo de Paik reflètent sa fascination pour la technologie et la forme humaine et sont inspirées par *Marat assassiné* de Jacques Louis David. Elles sont exposées pour la première fois à Paris à l'American Center.

Organisé par John G. Hanhardt, Whitney Museum of American Art

7 juin - 1 décembre, 1994

Fax reçu de : 212 334 4178

04/05/94 06:13 Pg: 3 **35****Youth Culture International: Une série de tables rondes**

A series of six round-table discussions designed to explore the origins and impact of international "youth culture" today.

Beauty's Where You Find It: L'art / L'objet / La postmodernité

June 8, 6:00 pm

People Are Still Having Sex: Les médias / La culture jeune / L'âge de l'épidémie

June 11, 2:00 pm

Queer Looks: La culture jeune / Images / La sexualité gaie et lesbienne

June 15, 8:00 pm

Work That Body: Le corps / Le sport / La formation du genre

June 25, 2:00 pm

Fight The Power: La culture jeune / La sphere publique / Le refus de la politique

June 29, 7:00 pm

Fear of a Black Planet: La France / Les Etats-Unis / La politique de multiculturalisme
date to be announced*Organized by Kendall Thomas, Columbia University.*

Visant à explorer les origines et l'impact de la culture jeune internationale aujourd'hui.

Beauty's Where You Find It: L'art / L'objet / La postmodernité

8 juin, 18 h 00

People Are Still Having Sex: Les médias / La culture jeune / L'âge de l'épidémie

11 juin, 14 h 00

Queer Looks: La culture jeune / Images / La sexualité gaie et lesbienne

15 juin, 20 h 00

Work That Body: Le corps / Le sport / La formation du genre

25 juin, 14 h 00

Fight The Power: La culture jeune / La sphere publique / Le refus de la politique

29 juin, 19 h 00

Fear of a Black Planet: La France / Les Etats-Unis / La politique de multiculturalisme
date to be announced*Organisé par Kendall Thomas, Columbia University.*

FRENCH? →

This Body, This Soul, This Brick, These Tears: Disorder Today

Four programs of recent short film and video works that focus on disorder affecting the body, the soul, and structural systems.

Organized by Bill Horrigan, Wexner Center for the Arts, The Ohio State University

June 8 - June 25, 1994

et deux meses la hanche de cinéastes interrogent
→ Quatre programmes de films et vidéos récents qui s'adressent à l'idée du désordre affectant le corps, l'âme et les systèmes structurels.*Organisé par Bill Horrigan, Wexner Center for the Arts, The Ohio State University*

8 juin - 25 juin, 1994

Leslie Thornton et Gregg Bordowitz mesent leurs travaux.
films et videoand 2 presentations
by filmmakers

their work.

Ax reçu de : 212 334 4178

04/05/94 06:13 Pg: 4

36

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*, Vilgot Sjoman's *I Am Curious - Yellow*, and Andy Warhol's *Lonesome Cowboys*.

Organized by Steve Seid, Pacific Film Archive, The University of California, Berkeley
July 4 - July 18, 1994

Un regard sur la censure et le cinema de 1916 à aujourd'hui, vu à travers des films tels que *Les Amants* de Louis Malle, *Looking For Langston* d'Isaac Julien, *Je Suis Curieuse* de Vilgot Sjoman, et *Lonesome Cowboys* d'Andy Warhol.

Organisé par Steve Seid, Pacific Film Archive, The University of California, Berkeley
4 juillet - 18 juillet, 1994

Griot New York

Garth Fagan Dance ~~Company~~ ²

Choreography and Concept by Garth Fagan

Music Composed and Arranged by Wynton Marsalis

Sets by Martin Puryear

Costumes by Garth Fagan and Martin Puryear

Lighting Design by C. T. Oakes

June 9, 10, 11, 1994 at 8:30 pm and June 12, at 4:00 pm

Garth Fagan Dance Company

Chorégraphie et Conception de Garth Fagan

Musique Originale de Wynton Marsalis

Décor de Martin Puryear

Costumes de Garth Fagan et Martin Puryear

Lumières par C. T. Oakes

Les 9, 10, 11, juin 1994 à 20 h 30 et le 12 juin à 16 h 00

Out of Season: ~~The Athlete Project~~ ⁹**Athletes Hors Saison**

David Dorfman Dance

Produced in association with Dancing in the Streets

A three week residency followed by a performances by David Dorfman Dance and ¹⁵ 24 non-professional athletes from the Paris community.

June 23, 24, 25, ~~26~~ 20, 1994, and June 26 at 4:00 pm

David Dorfman Dance

Produit en association avec "Dancing in the Streets"

Un stage de trois semaines suivie d'un représentation de David Dorfman Dance en collaboration avec ²⁴ athlètes non-professionnels de la région Parisienne.

23, 24, 25, ~~26~~ juin, 1994, et le 26 juin à 16h00

reçu de : 212 334 4178

04/05/94 06:13 Pg: 5

37

Hear Say featuring "Lost in Translation"

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, hip hop, rap, and the spoken word.

July 1 & 2, 1994 at 8:30 pm

Deux concerts organisés et produits par Craig Harris et Sekou Sundiata, compositeurs et musiciens à l'avant-garde des innovations de la nouvelle musique urbaine américaine. Cette musique se veut une synthèse de jazz, hip-hop, rap, et de poésie.

1 & 2 juillet, 1994 à 20h30

Handwritten: ~~troubled~~ ~~troubled~~

[Question: Should Harvey or Joe Melillo be credited for organizing performances?]

?

Dear Melanne,

May 26, 1994

I greatly enjoyed seeing you last night at Bill Marsden's farewell. Aside from the all too infrequent contact with a person I like and who reminded me of the exhilaration of 1991-92, it was fortuitous to be able to speak of the American Center. The following should provide you with some insight on its history and mission. I will follow this on Friday with more material, equally useful but not easily transmitted by facsimile..

The Center had its technical opening September 30, 1993. My brother regards the date, June 7th, not so much as an opening as a forum for the First Lady to make a significant statement to representatives of the artistic, diplomatic, business, political, and professional communities there assembled, and to a world-wide audience.. In it she could address the current state of American-French cultural relations, and in particular the successful, sometimes frightening impact in Europe of American culture in all its manifestations. Within this context she could address the creative directions and desires of the youth on both sides of the Atlantic who will define the level of mutual understanding in the coming century.

You probably noted that it is not easy for me to be objective on this subject; you will therefore, I hope, forgive any flights of hyperbole herein!

The American Center had its origins in the years following World War I. The founders - for the most part American businessmen resident in Paris - wanted to provide a recreation center for themselves, their children, and friends. After World War II the focus, and program of the center began to change radically, until, by the early 60s it became the focal point in France for all the creative, exciting new ventures in American plastic and performing arts that had begun to take shape. The Center in fact provided the European debut for many artists and performers who today have achieved world renown. (Attachment #1)

By the late 80s it became clear that the Center, in its location on the Boulevard Raspail, could no longer carry out its goals, nor could it possibly serve the creative expressions of young Americans with a great deal to say in

P. 2

theater, music, painting, sculpture, dance, and new directions in the audio-visual world.

Leaping, truly, into the unknown, the Board decided to sell the Raspail location and move to a completely new, untried site in the eastern part of the city - the announced focus for a major urban development. It has proved to be, in hindsight, a felicitous and prescient decision.

My brother, Henry Pillsbury, has been associated with the Center for 27 years, and its director twice, most recently, and without interruption, since 1979. He is, to me, the Center's heart and soul, and has committed a disproportionate amount of his own resources, as well as his adult life, to its success and growth.

After the decision to sell, the Board turned to the selection of an architect. After an arduous process they commissioned Frank Gehry of Los Angeles to design the new American Center. (Gehry subsequently won the Pritzker Prize in 1989.)

I have been honored to follow the process from design to completion. The result, The American Center in Bercy, is an architectural masterpiece, so recognized by Gehry's peers and the architectural community in general.

Working with Henry (The architect-client relationship that the two of them realized is in itself unique.) Gehry has managed to focus two complex cultures to create in his Center a new synthesis, truly French/American, that will serve, not only as an icon in itself but will provide the cradle for what I believe will be a new level of cultural understanding between us and the French.

The American Center is governed by a binational Board of Directors, and is a 501 (c) 3 institution. Mrs. Samuel (Judith) Pizar and Mr. Fred Henry serve as co-chairs. My brother is the Director. I would like to say here that in no way do I wish to slight or minimize the contributions of Judith Pizar in the realization of the new Center. They have been monumental.

Currently an operating directorate made up of my brother,

Mr. Fred Henry, and Ms. Rachel Bellows set policy as well as administrative and programming activity. Mr. Henry and Ms. Bellows (of the Mellon Foundation) represent the next generation of leadership at the Center.

Again Melanne, it was VERY good to see you again. Nina and I look forward to our next meeting at the American Center! Say hello to Phil.

All best wishes,

Philip W. Pillsbury Jr.

As attachments I include:

- 1) A listing of artists who have appeared at the American Center
- 2) Copy of an article in FRANCE Magazine Fall 1990
"An American in Paris"
- 3) Copy of an article in THE WASHINGTON POST of October, 9, 1993 by Benjamin Forgey entitled:
"The Debonair American in Paris"
- 4) The American Center Newsletter, Spring 1994: It includes a front page editorial by my brother, as well as related articles that provide a sense of the Center's present and future work

cc: Mr. Henry Pillsbury
Director, American Center Paris

1995 (continued)

Film, Video Series

First Nation Film and Video: Recent Works by Native American and Pacific Islander Media Artists -- A film and video series of works by Native American and Pacific Islander media artists that explores how people have mediated across the gaps of history, memory, and generation. *Fatimah Tobing Rony, University of California, Los Angeles*

Traveling Cultures: Sex, Race, and the Media -- a series of films, slide presentations, and videos, accompanied by lectures and panels on the tremendous demographic shifts effecting Europe and America. *E. Ann Kaplan, Humanities Institute*

The Second Sex in the Third Millennium -- video productions, discussions, and performances exploring issues health care, working conditions, educational opportunities, legal issues, violence, sexuality, and reproductive technology as they affect women around the world. *DeeDee Halleck, Paper Tiger Television*

Black American Cinema in the Global Context -- A series of discussions and screenings focusing on Black American cinema in the United States and its impact throughout the world and particularly in Paris. The screenings include: Ayoka Cenzira's *Hair Piece*, Julie Dash's *Daughters of the Dust*, Marlon Riggs's *Tongues Untied*, and Spike Lee's *Malcolm X*. *Manthia Diawara, New York University*

1995 (continued)

Performing Arts

Faith Healing / She -- The Jane Comfort Dance Co. will perform a this new work which investigates gender issues. Jane Comfort, a dancer and choreographer, will play the male protagonist while a male dancer from her company will play the female in this dance work.

Momentary Order -- Doug Varone, his company of eight dancers, and five local dancers will present this full length work inspired from the culture of the French Canadians who immigrated to a mill town in Maine. Visual artist, Power Boothe has designed the sets.

Historias -- Visual artist Pepon Osorio and choreographer Merian Soto journey into the history of Puerto Rico in this performance that links colonialism to contemporary Latino experiences. Osorio creates a set that both appropriates stereotyped images of Latino cultures and integrates them with those demonstrating historical fact.

Deshima -- Ping Chong has created a poetic theatrical documentary exploring the history of contact between Japan, Europe, and America from the 16th Century to the present. Using theater, dance, and visual spectacle, Ping Chong demonstrates the world of today, a world in which the distinctions between peoples and cultures are being profoundly changed by the global communication revolution.

Still Here -- Bill T. Jones and Arnie Zane Dance Company present this performance featuring the video work of Gretchen Bender and music by Kenneth Frazelle and Vernon Reid

Bones and Ash: A Gilda Story -- The Urban Bush Women are developing this new work which centers on themes of empowerment of

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 Cleren, 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

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

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

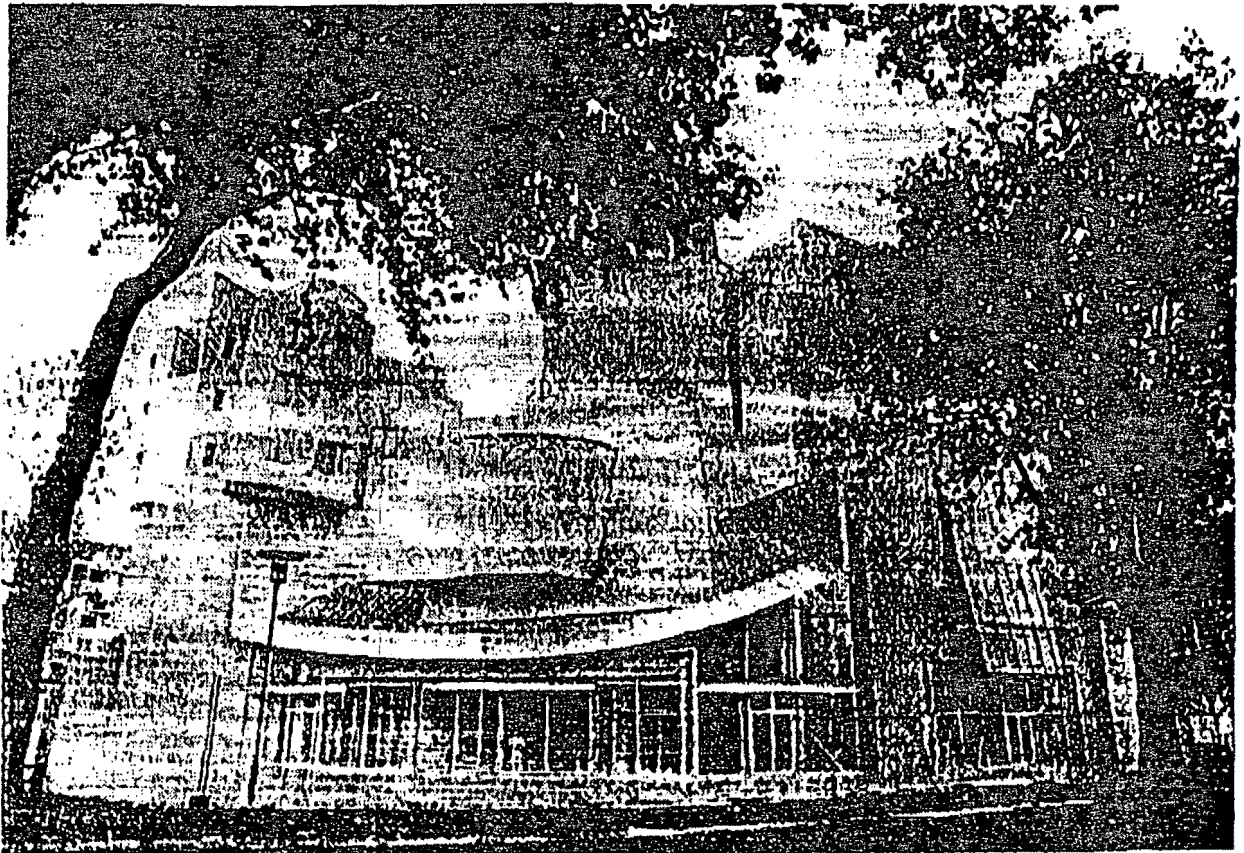
Sublevel 3	66 f ²
Sublevel 2	38 f ²

BUILDING HEIGHT

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

The Washington Post

SATURDAY, OCTOBER 9, 1993



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

By Benjamin Forgey
Washington Post Staff Writer

PARIS—In a city that year by year soaks 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.

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 pay-

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

BACKGROUND ON EXHIBITIONS/INSTALLATIONS

1 (b)

American Center

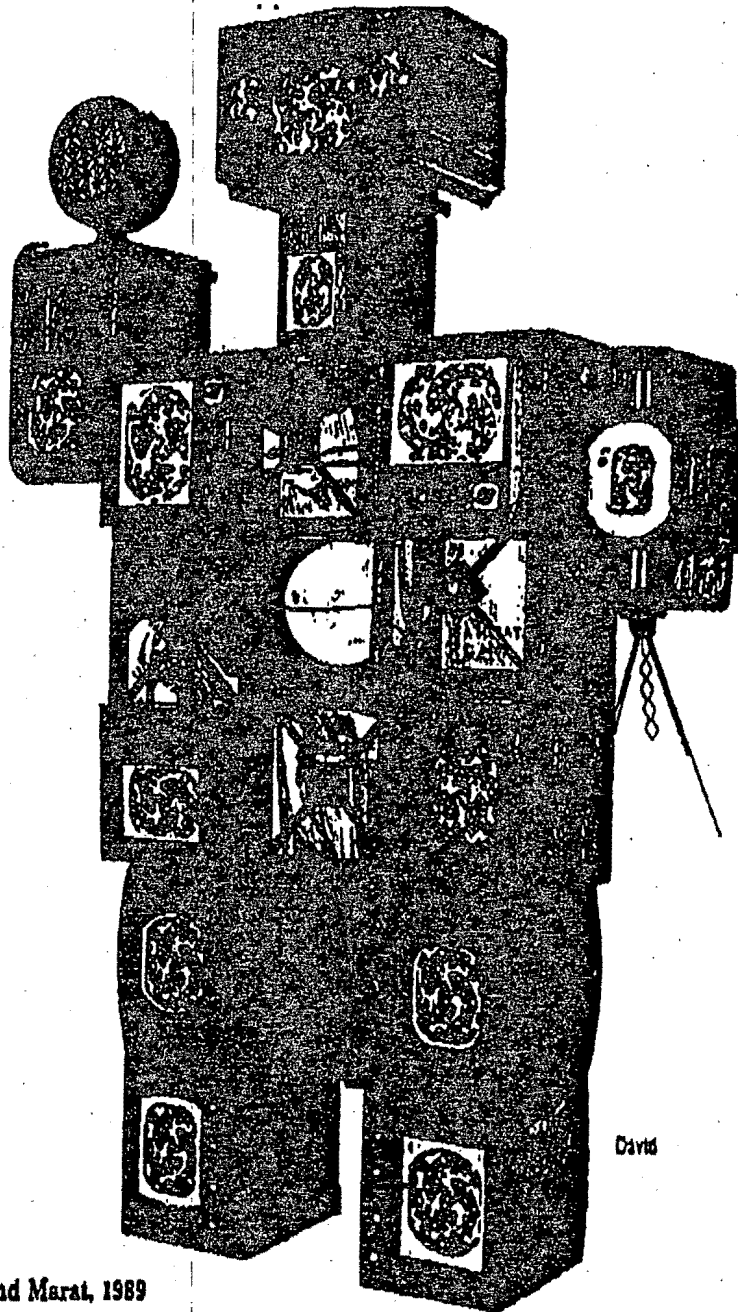
American Center
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fax (33-1) 48.07.11.71

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American Center
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fax (1-212) 274.0082

MAR-14-94 MON 17:26 WHITNEY MUSEUM

P. 04

3



David

D

avid and Marat, 1989

Two video sculptures, 3 metres high. Nam June Paik chose to create David and Marat because of the famous painting in the Louvre, "The Death of Marat," by David.

Marat: French physician, philosopher and politician, lived from 1743 to 1793.

He was famous for his extreme revolutionary views. The founder of a paper called "L'Ami du Peuple" he was a constant supporter of the sans-culottes. He was assassinated by Charlotte Corday, and became a folk hero of the Revolution.

David: French painter and draftsman, lived from 1748 to 1825.

He took an active part in the Revolutionary events, and became the official painter of the Revolution, and then of Napoleon Bonaparte.

"Revolution 200...line resolution 200...both
antiques. French Revolution...Electronic Revelu-
tion...both changed culture. French Revolution...
violent...TV news...violent. TV and Revolu-
tion...both for the masses. Marat was old doctor...
rohts are new medicine. David was a painter..."

4

MAR-14-94 MON 17:25 WHITNEY MUSEUM

P. 03

NAME JUNE PAIK

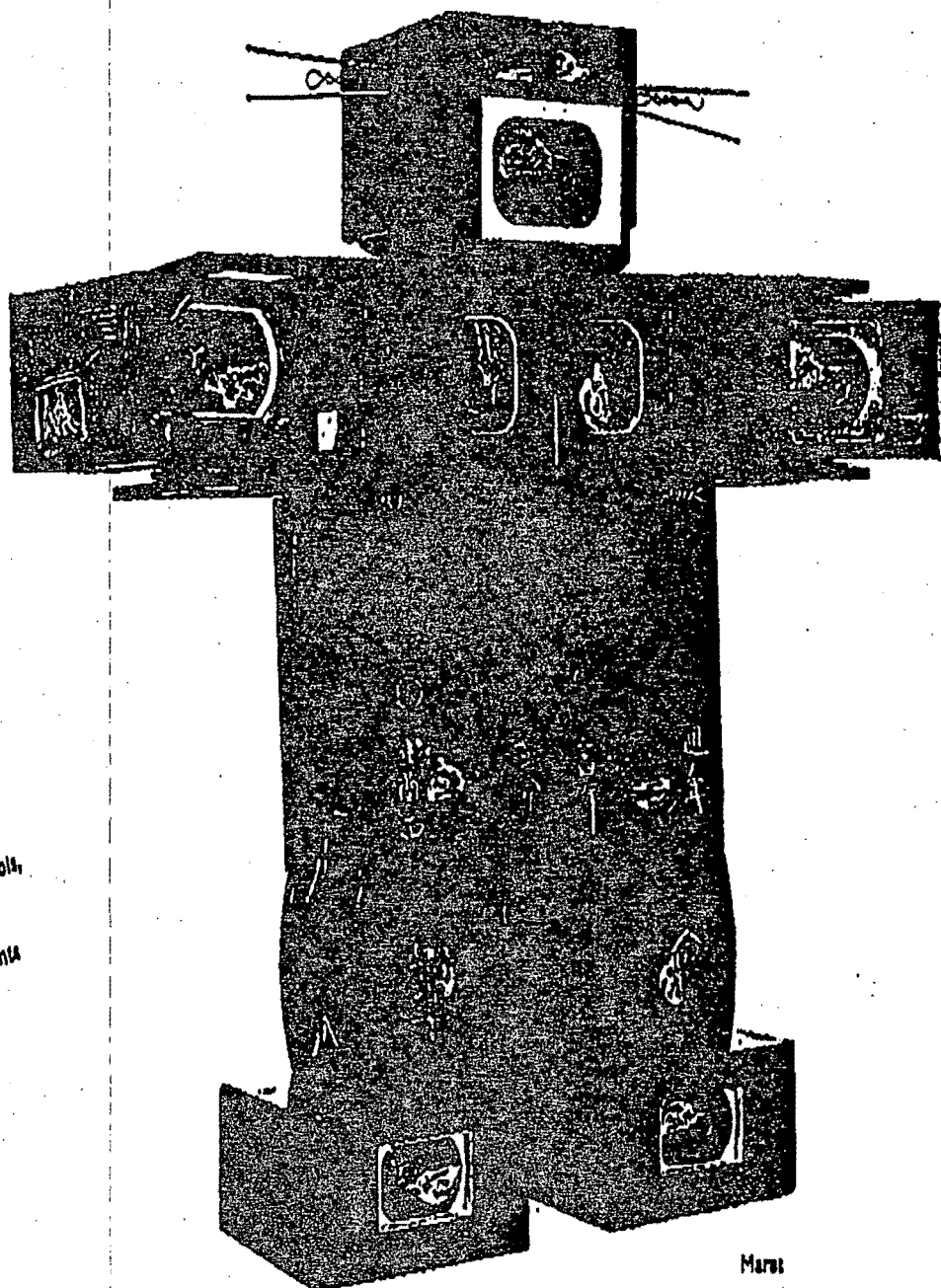
USA NEW YORK

David et Marat, 1989
 Deux sculptures vidéo, hauteur
 3 mètres. Nam June Paik a choisi de
 créer David et Marat en raison du
 célèbre tableau du Louvre "Mort de
 Marat" peint par David.
 Marat Médecin, philosophe, et
 homme politique français, récut de
 1743 à 1793.

Il fut célèbre pour ses prises de
 position révolutionnaires extrémistes.
 Fondateur du journal "L'Ami du
 Peuple", il ne cessa de se faire le
 porte-parole des "sans-culottes". Il
 mourut assassiné par Charlotte
 Corday, et devint l'un des héros
 populaires de la Révolution.

David: Peintre et dessinateur français,
 récut de 1748 à 1825.

Il prit une part active aux événements
 révolutionnaires. Il devint le peintre
 officiel de la Révolution, puis de
 Napoléon Ier.



Marat

5
x

Bill Viola

Proposal for New Work
AMERICAN CENTER PARIS 1994-95

1.

Preliminary Project Description:

STATIONS (Working title)

Stations is a video installation for five channels of color video projection and sound focusing on images of the human body submerged underwater. The piece is loosely inspired by an event in the history of Spanish mysticism, the vision of St. Peter Nolasco, and more specifically by a painting on this theme by the Spanish artist Zurbarán.

Five video projection screens are suspended from the ceiling of a large, dark, open space. They hang in mid-air over shallow black-bottom pools of water. The reflecting pools are the same dimensions as the screens. A series of five different images of clothed human figure(s) underwater are seen, each on an individual screen. The figures are lit with strongly modeled cross light as if indoors, and stand out against the dark void of the background. They are monochrome blue, and this light effuses throughout the space becoming an important palpable element in the piece. The submerged bodies hang limp, drifting, suspended in space in dream-like slow motion. They are projected upside down and their righted reflections can simultaneously be seen shimmering in the pools of water below. Underwater sounds are softly heard locally by each screen.

The images play continuously, and at long intervals the figures are seen to slowly drift out of the frame one by one, leaving the room momentarily dark and silent. Suddenly, all five figures simultaneously plunge into the water in an explosion of light and turbulence. Gradually, the disturbance subsides and they are again slowly at drift until the cycle repeats itself.

There is no single viewing angle to the piece, and viewers are free to enter and move about the space at will. An initial surface appearance of eerie, serene beauty resides over a deeper disturbing aspect of muted violence and disorder, with the disrooted, isolated, free-floating bodies evoking an eternal state between dream and death.

6

For Immediate Release

Contact: Andrea Schwan
The Kreisberg Group
212/799.5515

**INAUGURAL EXHIBITION OF AMERICAN CENTER IN PARIS
TO PREMIERE WORK OF EMERGING LOS ANGELES ARTISTS**

PARIS...Seven irreverent young California artists will present their work to European audiences for the first time when the exhibition *Pure Beauty: Some Recent Work from Los Angeles* opens to the public in June at the American Center in Paris. The American Center has organized the exhibition to inaugurate the major visual arts gallery and terraces of its new building, designed by renowned architect Frank Gehry. Featuring new site-specific works in a variety of mediums, *Pure Beauty: Some Recent Work from Los Angeles* will reveal the tactics being used by a group of emerging talents -- Richard Hawkins, Kelly Mason, Jorge Pardo, Sarah Seager, Thaddeus Strode, Diana Thater and Pae White -- to play with, and reassess, the values of Hollywood, the aesthetics and absurdities of American popular culture, and the canons of Conceptual Art and Post-Modernism.

Pure Beauty: Some Recent Work from Los Angeles will open to the public on June 8 and remain on view in Paris at the American Center through August 15, 1994. Curated by Ann Goldstein of the Museum of Contemporary Art (MOCA) in Los Angeles, the exhibition will be presented at the MOCA from September 25, 1994 through January 8, 1995. The inaugural year programs of the American Center are sponsored by Philip Morris Companies Inc.

-2-

Commenting on the exhibition, Frederick B. Henry, Co-Chairman of the American Center, said: "In its new home in Bercy in the 12th *arrondissement*, the American Center will be devoted to the discovery of fresh ideas, the entrepreneurship of new expressions. *Pure Beauty* helps realize this goals by showcasing the talents of an important young curator and the work of emerging artists not seen before in Europe. The exhibition, organized in collaboration with another cultural institution of international importance, indicates the type of programs that artists, scholars and the public will find at the American Center in the months and years to come."

Marcel Duchamp in Hollywood

Ann Goldstein, curator of *Pure Beauty: Some Recent Work from Los Angeles*, explains that the title of the exhibition is taken from one of the now-famous text paintings created in the late 1960s by L.A. artist John Baldessari. In that painting, the words "Pure Beauty" were brushed onto a canvas -- not by Mr. Baldessari himself, but by a sign painter he had hired. In this way, the artist challenged people to locate the art in what was apparently a banal object, which nevertheless proclaimed its own subject, purpose and effect. John Baldessari's art -- his deadpan humor, his use of many different mediums, his interest in impersonal mechanical interventions into the artmaking process, his talent for finding the exact philosophical and psychological point of reference between the dream of Hollywood and the meditations of Marcel Duchamp -- established him as something of a hero for a group of younger artists raised and educated in Southern California since the Sixties.

-3-

"There is a very strong history of conceptual art in Los Angeles," Ann Goldstein notes. "Artists like Baldessari and Ed Ruscha, Alexis Smith, Chris Burden and, later, Mike Kelley and others, developed a particular approach to art -- and to thinking about art -- that had resonance internationally but was based in a Los Angeles sensibility. They played with vernacular culture and toyed with the style of the built environment of the city. *Pure Beauty* highlights the work of the newest generation of artists in their 20s and early 30s that found its launching pad in this tradition. *Pure Beauty* does not attempt to provide a comprehensive survey of the enormous variety of art being made in Los Angeles today. On the contrary, it is a subjective look at one small, energetic group of artists who are ascending in their careers and who have inherited the legacy of a particular type of artmaking in L.A."

Romance, Absurdity and Sex Symbols

Stylistically, the art included in *Pure Beauty: Some Recent Work from Los Angeles* defies the classic categories customarily used to distinguish art from craft, hobby, documentation, advertising and graphic and industrial design. Most of these works also leave viewers aware of unresolved conflicts between skepticism and wistfulness, romanticism and cynicism, practicality and absurdity. Without making direct reference to the city of Los Angeles, they communicate the odd poignancy, humor and surreality of a city in which virtually every aspect of life is suffused with the seductive illusions and mean disappointments of Hollywood.

The collages, fabric wall hangings and texts by Richard Hawkins are part of an ongoing examination of how mainstream American idols and sex symbols are established and embraced.

9

-4-

His contribution to *Pure Beauty* is an installation dealing with celebrity dandies — here, the Baron de Montesquiou, a flamboyant member of the Parisian society portrayed by Marcel Proust, and an array of male models and entertainers who may figure as Montesquiou's late 20th century Hollywood counterparts.

The work of Kelly Mason explores the constantly shifting relationships between reality and representation, genuine history and the clichés engendered by our interpretations of it. At the American Center, Mr. Mason's installation is a group of related mixed-media pieces from an ongoing series inspired by his 1991 residency at the Giverny home and gardens of Claude Monet. Using video, industrial design techniques, printmaking and the Japanese paper-folding art of origami, Mr. Mason draws viewers' attention to ways in which artists continue to self-consciously imitate and pay homage to nature while manipulating and trying to best it. The themes and techniques of his work, though presented in Paris, can be traced to Los Angeles, a city known for its elevation of artifice to the level of art.

Like Mr. Mason, Diana Thater is concerned with the relationship between ideals and the process of creating and defining physical surroundings. Her projected video installations bring realist fiction on film to real architectural spaces. At the American Center, Ms. Thater will use one of the building's lower level commercial spaces to construct a full-scale video work.

Jorge Pardo tinkers with common objects such as furniture or corporate design schemes, challenging their identities by reconstructing them in unexpected new materials or simply appropriating them and reinstalling them out of context. His enthusiastic but sly do-it-yourselfism, played out in "sculptures" of ideal kitchen cabinets, office desks and living room

10

-5-

suites, is a Dada-esque strategy used to challenge common modern notions of what is valuable and why.

In her sculpture and works on paper, Sarah Seager looks at the ways in which society confers legitimacy and importance upon people and things. In *Pure Beauty*, Ms. Seager conducts this investigation through a major installation piece documenting her extensive efforts to have the Archives of American Art at the Smithsonian Institution accept into its collection the papers of a librarian from Pasadena.

Thaddaus Strodz engages in an earnest yet skeptical quest for the greater meaning of life by searching the realms of Eastern philosophy, California surfer culture, cartoons, Heavy Metal rock music and television sitcoms. His findings are reported in strange and often humorous paintings, collages and mixed media installations.

Pae White is a trained graphic artist whose personal misc-en-scènes elevate staples of popular design to the realm of high art. At the American Center, Ms. White will present a serious "retrospective" installation of the splashy, brightly-colored Vera scarves and textiles that, although now obscure, were ubiquitous as signifiers of style in America during the 1960s and early 1970s.

A Different Kind of Politics

In summarizing the intent of *Pure Beauty: Some Recent Work from Los Angeles*, curator Ann Goldstein comments: "The work in this exhibition is very personal; it has an open-ended

-6-

quality, a sense of searching and a sense of irony. It contains wit and has an air of fragility. I believe that these qualities are important parts of the personality of Los Angeles as well. The work is not overtly political in the sense of clear social issues or problems being dealt with, but it is engaged in another kind of politics -- the politics of complexity -- which challenge our need to have all the answers all the time. Absolute certainty can be very dangerous. These artists are taking the position that it is valuable to surrender occasionally to the process of discovery. If we didn't have all of the answers all of the time, we might be inclined to ask more questions."

Ann Goldstein, a native of Los Angeles, has worked at the Museum of Contemporary Art in Los Angeles for ten years. Among her current exhibition projects are *1965-1975: Reconsidering the Object of Art*, *A Forest of Signs: Art and the Crisis of Representation*, and *A Dialogue about Recent American and European Photography*. Ms. Goldstein is also working with artists Roni Horn, Barbara Kruger, Candy Noland and Felix Gonzalez-Torres, and the AIDS arts activist group Gran Fury on special projects and solo exhibitions.

For additional information, please contact:
Andrea Schwan
The Kreisberg Group
1926 Broadway
New York, NY 10023
phone: 212/799.5515
fax: 212/799.5535

12

"Pure Beauty: Some Recent Work from Los Angeles"

T. KELLY MASON

Checklist:

An ongoing body of work drawn from a residency at Claude Monet's home and garden in Giverny in 1991.

1. RGB Canaries in Claude Monet's Bureau (Musée Claude Monet à Giverny), 1991-94
Laserdisc player, paper, video monitor
Installation dimensions variable
Courtesy of the artist
2. RGB Boats in Claude Monet's Lily Pond (Musée de l'Orangerie), 1991-94
Laserdisc player, mylar, paper, video monitor
Installation dimensions variable
Courtesy of the artist
3. Group 1: Roses (Cliché Assemblage), 1991-92
Acrylic, cibachrome prints, paper, plexiglas, wood
Six framed photographs, 14 x 26 inches each;
one plexiglas wall label, 10 x 3 inches;
99 x 26 x 3 inches overall
Courtesy the artist

-2-

4. *Group 4: Irises (Subjective Arrangements), 1991-92*
Acrylic, cibachrome prints, paper, plexiglas, wood
14 X 200 X 3 inches
Courtesy of the artist
Courtesy of Nona and Richard Horowitz
Courtesy of Shoshona Wayne Gallery, Santa Monica, California
5. *Group 5: Morning Glories (Scenes from the Exterior), 1991-94*
Acrylic, cibachrome prints, paper, plexiglas, wood
582 X 236 X 3 inches
Courtesy of the artist
6. *Flower Arrangements in Red, White and Blue (Liberté, Egalité, Fraternité), 1994*
Hydrocal, plastic, silk
(An arrangement will be made for each reception desk and for each staff member of the American Center.)
Installation dimensions variable
Courtesy of the artist
7. *Sonic Diagram in Red, White and Blue (American Center), 1994*
Acrylic, canvas, nylon mesh, wood
108 X 77 1/2 X 15 inches
Courtesy of the artist
8. *Visitors Guide: La Collection d'Estampes Japonaises de Claude Monet*
Book by Geneviève Aitken and Marianne Delafond
Courtesy of La Bibliothèque des Arts, Paris ISBN 2-85047-0350X

Jorge Pardo

An installation of idealized furniture and fixtures.

Includes:

1. *Cabinet, 1994*
Lacquered MDS particle board, hardware
24 feet high X 10 feet, 24 inches deep
Courtesy of the artist
2. *Lighting Project, 1994*
Conduit, electrical equipment
Installation dimensions variable
Courtesy of the artist

14

-3-

3. *Desk for Tim Neuger/Burkhard Renschneider Gallery, Berlin, 1994*
Plywood, formica
Courtesy of the artist

Sarah Seager

An ongoing project organizing and systematizing the George Watson/Sarah Seager papers and related documentation.

Includes:

1. *Excuse My Dust, Why do we circulate all these papers when everyone says it will make no difference?, From the Sarah Seager Papers, Bibliographic Call Number #106477, Archives of American Art, Smithsonian Institution, Washington, D.C., 1992-1993*
94 100%-50% AP Fuji Color Xerox Photocopies, wood, glass, microfilm,
Canon 35 mm microfilm reader, table, chair
Installation dimensions variable (Each of 94 copies measures
13-11/16 X 11 1/4 X 1/2 inches.)
Courtesy of the artist and 1301, Santa Monica, California
2. *Why do we circulate all these papers when everyone says it will make no difference?, 1993*
Push-pins, glass jar, paper label
Installation dimensions variable
Private collection, Los Angeles, California
3. *Speakerphone Conversation with the Short History of the Salvation Army, 1993*
Photocopy on newsprint, colored paper, 7 binders
Installation dimensions variable (Each of 7 parts measures 12 X 9 inches.)
Courtesy of the artist and 1301, Santa Monica, California

Thaddeus Strode

Paintings and mixed-media installations conflating various philosophies of existence.

Includes:

1. *Phantom Tollbooth/Mediation House/Brain Shack #1: Be Sure Your Umbrella is Upside Down (Möbius Strip), 1994*
Wood and ink
42 X 43 X 48 inches
Courtesy of the artist and 1301, Santa Monica, California

-4-

2. *Phantom Tollbooth/Mediation House/Brain Shack #2: Crystal-D Funny Pack*, 1994
Wood
46 X 34 X 67 ½ inches
Courtesy of the artist and 1301, Santa Monica, California
3. *Small Change (A Dance Floor)*, 1994
Wood, coins
47 ½ X 48 X 3 inches
Courtesy of the artist and 1301, Santa Monica, California
4. *Smile Universe*, 1993
Mixed media on paper
84 X 84 inches
Courtesy of the artist and 1301, Santa Monica, California
5. *Ole Roe*, 1993
Mixed media on paper
84 X 84 inches
Courtesy of the artist and 1301, Santa Monica, California
6. *3 Gold Earrings Piercing 9 Minutes of the 1970s*, 1990
Mixed media on canvas
Collection of Arnold and Marie Forde, Laguna Beach, California
7. *The Studio of O*, 1990
Mixed media on canvas
72 X 72 inches
Collection of Arnold and Marie Forde, Laguna Beach, California
8. *It Walks Among Us*, 1992
Mixed media
9 X 6 feet
Collection of Eileen Cohen, New York
- 9.-11. *Three Works from Series Brain Capers*, 1993
Mixed media on plywood
Each work measures 24 X 17 ½ X 42 inches
Courtesy of the artist and Galerie Krinzinger, Vienna

16

-5-

12. *Video Piece*, 1994
Color video monitor, speakers, ladderiso
Installation dimensions variable
Courtesy of the artist
13. *Audio Piece*, 1994
Audio installation equipment, audio tape loops
Installation dimensions variable
Courtesy of the artist

Diana Thater

An ambient video installation, filling its designated room.

Abyss of Light, 1994

Video tapes, projectors, film gels, existing architecture
Installation dimensions variable
Courtesy of the artist and 1301, Santa Monica, California

Pae White

A retrospective of the design vision of Vera.

Includes:

1. *A Vera Retrospective*, 1994
Scarves, fabric and paper samples, glass, caulking, rubber, chairs
Installation dimensions variable (Each of the 60 pieces included
will measure approximately 24 X 24 X ½ inches.)
Courtesy of the artist
2. *Posters*, 1994
photographic prints, wood, glass
Installation dimensions variable (Each framed poster measures
36 X 24 inches.)
Courtesy of the artist

16 (a)

ARTISTS' BIOGRAPHIES

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17

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[002a]

DIANA THATER

BORN

P6/b(6)

1962

Lives and works in Los Angeles, California

EDUCATION

M.F.A., Art Center College of Design, Pasadena, California

B.A./ Art History, New York University, New York, New York

SOLO EXHIBITIONS

- 1993 *Abyss of Light*, 1301, Santa Monica, CA
- 1992 *Up to the Lintel*, Shoshona Wayne Gallery, Santa Monica, CA
Up to the Lintel: Bliss, Bliss House, Pasadena, CA
- 1991 *Dogs and Other Philosophers*, Dorothy Goldeen Gallery, Santa Monica, CA
- 1990 *Volume of Vision*, W.C. Gallery, Art Center College, Pasadena, CA
With / Out, Art Center College Main Gallery, Pasadena, CA

GROUP EXHIBITIONS

- 1993 *Sugar 'n' Spice*, Long Beach Museum of Art, Long Beach, CA
The Time, Anderson O'day Gallery, London
- 1992 *The UnFair*, 1301, Cologne, Germany
Very, Very, Very, Shoshona Wayne Gallery, Santa Monica, CA
EAR Benefit, Video projections for Myrta performance, Los Angeles, CA
Mythier, Video projections for performance at Luhring Augustine Fiezler, Santa Monica, CA
- 1991 *Rhythms of Earth and Water*, Los Angeles Airport International Terminal, Los Angeles, CA
- 1990 *Heart in Mouth*, Fahey/Klein Gallery, Los Angeles, CA

BIBLIOGRAPHY

- Collin Gardner, Review, *Artforum*, May 1991.
- Jody Zellen, Review, *Arts*, May 1991.
- Jeremy Gilbert-Rolfe, "Slaves of L.A. and Others," *Artspace*, Summer 1991.
- Adam Ross, Review, *Art Issues*, upcoming, Winter, 1992-1993

18

DIANA THATER (Continued)

GRANTS/AWARDS

- 1991 Artists at Giverny Program: Artist in residence at the Claude Monet Foundation. Grant administered Ulla Acheson-Wallace Foundation and Arts International. April-October, 1991.

VIDEO PRODUCTION WORK

- 1992 *Abistory*, a video by Bruce and Norman Yonemoto for the Trans-Voces project at the American Center in Paris. Associate producer.
- 1991 *A Short Conversation From the Grave with Joan Burroughs*, a film by Patu Podesta. Assistant to the director.
- 1990 *Made in Hollywood*, a videotape by Bruce and Norman Yonemoto. Set decorator.
- SPUD*, a film by John Wentworth. Assistant to the art director.

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002b. paper	Birthplace (Partial) (1 page)	n.d.	P6/b(6)
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19

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[0026]

SARAH SEAGER

BORN: [REDACTED] 1958
Lives and works in Pasadena, California

EDUCATION: University of California, Berkeley B.F.A.
University of California, Los Angeles M.F.A.

SOLO EXHIBITIONS:

- 1993 *Excuse My Dust*, 1301, Santa Monica CA
1992 *New California Artist XX: Sarah Seager*, Newport Harbor Art Museum, Newport Beach CA
1991 *Luhring Augustine*, New York NY
Burnett Miller Gallery, Los Angeles CA
1989 *Dennis Anderson Gallery*, Los Angeles CA

GROUP EXHIBITIONS:

- 1993 *White and Wound*, The Power Plant, Toronto
Jorge Pardo, Sarah Seager, Rirkrit Tiravanija, Lincoln Tobier, 1301, Santa Monica, CA
Paper Trails: The Eidetic Image. Contemporary American Works on Paper, Krannert Art Museum, University of Illinois At Urbana-Champaign, Champaign, IL
1992 *Drawings*, Bliss, Pasadena CA
Drawings, Richard Kuhlenschmidt Gallery, Santa Monica CA
Tattoo Collection, Galerie Air de Paris, Nice
Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles CA
Facing the Finish, Art Center College of Design Art Gallery, Pasadena CA
240 Minuten, Galerie Esther Schipper, Köln, November
1991 *Language: Conceptual Forms*, S. Blüthner-Larkin, New York CA
Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles CA
Enclosure, Los Angeles Municipal Art Gallery, Los Angeles CA
Sculpture, Burnett Miller Gallery
Facing the Finish, San Francisco Museum of Modern Art, San Francisco CA

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21

1301

[002c]

THADDEUS STRODE

BORN:

P6/b(6)

1984

Lives and works in Pasadena, California

EDUCATION:

1982 - 83 Ods/Parsons Art Institute
1983 - 86 California Institute of the Arts, B.F.A.

SOLO EXHIBITIONS:

1986 California Institute of the Arts, Valencia, March
1988 Dennis Anderson Gallery, Los Angeles, November
1991 Luhring Augustine Hetzler, Santa Monica, February/March
1992 *Drawings*, 1301, Santa Monica, May/June
Brain Capers, 1301, Santa Monica, November/December
1993 Galerie Krinzinger, Vienna, October/November

GROUP EXHIBITION:

1987 *L.A.C.E. Annual*, Los Angeles Contemporary Exhibitions, September/October
1988 *21 Artists*, Dennis Anderson Gallery, Los Angeles, December
An Exhibition Curated by John Baldessari, Jeffery Linden Gallery, Los Angeles
1989 *I to Eye*, Cirrus Gallery, Los Angeles, December
3 Person Show, Orange County Center for Contemporary Art, September
Household Names, curated by Mark Norris, Los Angeles, August
1990 *The Köln Show*, various locations, Köln, May
Tom Henry III, Liz Larner, Jorge Pardo, Sarah Seager, Thaddeus Strode, Linda Roush, Luhring
Augustine Hetzler, Santa Monica, June
Meg Cranston, Sarah Seager, Thaddeus Strode, Galerie Schurr, Stuttgart, September
Jahrgaben, Stuttgart Kunstverein, Stuttgart, November

22

GROUP EXHIBITION (continued)

1992

Drawings, Stuart Regen Gallery, Los Angeles, May/June
Drawings, Richard Kuhlenschmidt Gallery, Los Angeles, June/July
Group Exhibition, Galerie Max Hetzler, Köln, July
Industrial Heroes, curated by Laura Howe, Los Angeles, July
Selections/Fall '92, The Drawing Center, New York, September/October
240 Minuten, Galerie Esther Schipper, Köln, November
Tattoo Collection, Galerie Air de Paris, Nice and Urbi et Orbi, Paris travelled to Galerie Daniel Buchholz, Köln and Andrea Rosen Gallery, New York
I to Eye II, Cirrus Gallery, Los Angeles, November/December
Abstraction for the Information Age, (curated by Irit Krygier) The Works Gallery South, Costa Mesa, December/January

1993

Dion, Grey, Joo, Kelley, McCarthy, Noland, Pardo, Pettibon, Samore, Strobe, Tiravanija, Künstlerhaus Bethanien, Berlin, May/June
Times: New Art from the USA, curated by Andrew Cross, Anderson O'day Gallery, London
Kustom Kulture, Laguna Art Museum, Laguna Beach, July/August
Salad Days, Margo Leavin Gallery, Los Angeles, July/August

BIBLIOGRAPHY:

Brody, Jackie. *Thad Strobe*. *Print Collector's Newsletter*, February 1992.
 Clearwater, Bonnie. *Our Gang*. *Visions Magazine*, Summer 1989.
 Curtis, Kathy. *Review*. *Los Angeles Times*, September 7.
 Hirsch, Jeffrey. *Work in Progress*. *L.A. Style*, June 1990, p. 93.
 Murken, Axel and Crista. *Von der Avantgard bis zur Postmoderne: Die Malerie des 20. Jahrhunderts*, Klinkhardt & Biermann, 1992, p. 333, Ill. p. 317.
 Pagel, David. *The Modern Prometheus*. *Texte Zur Kunst*, Summer 1991.
 Pagel, David. *Thaddeus Strobe*. *Lapiz*, June 1991.
 Pagel, David. *Art Reviews*. *Los Angeles Times*, Saturday, November 21, 1992, p. F8.
 Gilbert-Rolfe, Jeremy. *Slaves of L.A.: and Other*. *Artspace*, Summer, p. 72-79.
 Strobe, Thaddeus. *I don't live there*. *GAZETTE*, Saturday/Sunday 16./17. November 1991, p. 14.
 Weissman, Benjamin. *Reviews*. *ARTFORUM*, XXXI, N°6, February 1993, p. 105.
Twenty Artists: Painting and Works on paper. 1992 WESTAF/NEA Regional Fellowships for Visual Artists (catalogue)

AWARDS:

1992 WESTAF/NEA Regional Fellowships for Visual Artists

American Center, 1993

The American Center was established in Paris in 1931 as a private, nonprofit organization incorporated in the United States; conceived to encourage mutual understanding between the United States and the international community through art and education. The Center has since served as the overseas studio of thousands of artists--both legendary and lesser-known--in every discipline: composers and choreographers, painters and poets, musicians, theater artists, video artists, and filmmakers from the United States and from countries around the globe seeking to collaborate with their American counterparts.

Housed from 1934 until 1987 in a Center-owned building on the Boulevard Raspail, it has also emerged as a major presenting organization, offering exhibits, performances, screenings, and concerts to a growing international audience eager to witness American cultural expression at its best and in its fullest diversity.

Some of the best-known artists who received their first venue abroad (and thereby their respective international reputations) at the Center include: Diane Arbus, Peter Brook, Trisha Brown, John Cage, Merce Cunningham, Eliot Feld, Philip Glass, Israel Horovitz, Mark Morris, Steve Reich, James Rosenquist, Sam Shepard, and Paul Taylor. There are hundreds whose individual careers have been advanced to the eventual enrichment of America's collective culture and its interaction with the world.

Through the last quarter century, the Center's doors have opened even wider with the addition of an ambitious annual program of courses in American language and culture. Today, as a new world order rapidly takes shape and Europe proceeds with unification, the Center's board of directors and staff are expanding its mission of cultural diplomacy with the development of the new headquarters in the Bercy neighborhood along the River Seine. As mentioned, it is designed by Frank O. Gehry, one of America's most original and important architects.

In the 21st century, American musicians, performing and visual artists, as well as scholars and educators, will require this kind of enhanced opportunity to live and work abroad in order to maintain their currency beyond U.S. borders and to participate in shaping an increasingly shared global culture.

Once complete, the new Center will comprise a small, self-sufficient cultural "village" featuring:

- * a 400-seat proscenium theater;
- * 10,000 square feet of visual arts exhibition galleries and terraces;
- * a 100-seat cinema;
- * 10 classrooms for the American language program and continuing educational activities in contemporary civilization;

- * two fully-equipped black box studios for performance, demonstration, and recording;
- * facilities for political and business conferences, conventions, and symposia;
- * visual arts and rehearsal studios;
- * an American bookstore;
- * a documentation and reference center holding the Center's archives and information on work and travel opportunities in the United States;
- * offices for a professional staff of curators, teachers, administrators, and arts technicians;
- * a restaurant and cafe;
- * a travel agency;
- * a residency program.

The residency program will permit artists and scholars selected by committee to reside in on-premise apartments rent-free. This program will create a dynamic international community by providing a place to meet, exchange ideas, and present new work. It will enhance each resident's experience abroad and strengthen the Center's public programs by enlisting the in-house artists and scholars in their development.

The Center will also serve as the setting for academic and professional conferences where American advancements can be introduced to the world and, in turn, measured by an international response. Without losing focus, some of the subjects we expect to include as well as the arts are: public education, AIDS, the global environment, and emigration. Scholars and other professionals will not only be recruited to help guide us, but, like their artist colleagues, to rely upon the Center as a place to work and take advantage of a variety of support services offered to them for work abroad.

The Center's diverse, multidisciplinary programs are projected to provide earned income at a significant percentage of the expense budget. The balance of the Center's expenses must be met with income from two other primary sources--contributed income and interest from an endowment and working capital funds. The Center is thus undertaking rigorous annual fund-raising for general operations and sponsorship of important programs, as well as an ongoing campaign for the endowment.

In sum, the new American Center will create a forum for the debate of the critical issues of our time; it will build its language program into an academy of the study of both American language and culture; and it will take part, through original, far-reaching programs, in the search for solutions to world problems. Against a shifting background of global affairs, the American Center will play an ever-greater role as a forum for the expression of ideas that promote cultural and intellectual discourse.

American Center

Program Summary 1994-1995

DRAFT -- NOT FOR RELEASE

Overview

Mission

The American Center is a physical meeting place for the international community to discover ideas, works of art, and live performances that link America with the world. The Center will sponsor and animate encounters among different genres, philosophies, races, generations, and geographies. Inherent in the American Center is the recognition that American culture is itself in a period of profound redefinition, and that its posture internationally must combine curiosity with the courage to face difficult ideas.

Program

The Center will produce programs in the visual arts, film and video, performance, and literary arts, as well as conferences and symposia. Programs will be introduced under several exploratory themes (initially to include youth culture international; war and memory; cultural citizenship and national identity; and African American culture). These are not intended as rigid or academic disciplines, but rather as conceptual gateways to the American Center for artists, intellectuals, and their publics

Collaborations

All programs will emerge from collaborations among the Center and other institutions internationally; each will gain resonance through presentation in Paris at the American Center. Most programs will be designed specifically and originally for the Center. Those that travel from other institutions will be selected because of their potential for heightened relevance and meaning in Paris

Special Committee

The American Center is organizing itself as a new kind of cultural experiment: a place where the best thinkers on cultural questions can come together to promote a single institutional effort. To this end, the Center has created a Special Committee. This group of exceptional individuals—curators, performing arts producers, museum directors, funders, and academics—has been convened as a permanent body to help the American Center shape its programs and conceive a context for their future development. Through the Special Committee the Center has vital links to peer institutions both in France and the US.

Participating institutions...

These initial programs have been developed from collaborations with the following institutions...

American Federation of Arts
The Art Institute of Chicago
Brooklyn Academy of Music
Columbia University
Jane Comfort Dance Company
Dia Center for the Arts
The Drawing Center
Electronic Arts Intemix
Garth Fagan Dance Company
Bill T. Jones and Arnie Zane Dance Co.
Mabou Mines
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
Ping Chong
Princeton University
Studio Museum in Harlem
SUNY, Stony Brook -- Humanities Institute
Theatre Contemporain de la Danse
UCLA, African Studies Center
University of California Art Museum, Berkeley,
Pacific Film Archive,
University of Iowa -- Institute for Cinema and
Culture
Doug Varone and Dancers
Walker Art Center
Wexner Center for the Arts
Whitney Museum of American Art
Yellow Springs Institute
Zone Books

Members of the Special Committee

Frederick B. Henry Chairman	<i>President, The Bohen Foundation</i>
Rachel Bellow	<i>Program Officer for the Arts and Culture, Andrew W. Mellon Foundation</i>
John Brademas	<i>President Emeritus of New York University</i>
J. Carter Brown	<i>Director Emeritus of the National Gallery of Art</i>
John Clauser	<i>Director, Yellow Springs Institute</i>
Marie Collin	<i>Directrice Artistique de Théâtre et de Danse, Festival d'Automne</i>
Madeleine Grynsztejn Institute	<i>Associate Curator of Twentieth Century Art, Art of Chicago</i>
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 Music, Festival d'Automne</i>
Richard E. Oldenburg	<i>Director, Museum of Modern Art</i>
Suzanne Pagé	<i>Directrice, Musée de l'Art Moderne de la Ville de Paris</i>
Henry Pillsbury	<i>Executive Director, American Center</i>
Kendall Thomas	<i>Professor of Law, Columbia University School of Law</i>
Philippe Tiry	<i>Directeur, Office National de la Diffusion Artistique</i>
David M. Winton	<i>Winton Partners</i>
Charles Wright	<i>Director, Dia Center for the Arts</i>

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 the "youthful" energy, grittiness and enchantment that is associated with New York City.

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 repertory.

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.

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 Grynsztejn, 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 University*

1995 (continued)

Film, Video Series

First Nation Film and Video: Recent Works by Native American and Pacific Islander Media Artists —
A film and video series of works by Native American and Pacific Islander media artists that explores how people have mediated across the gaps of history, memory, and generation. *Fatimah Tobing Rony, University of California, Los Angeles*

Traveling Cultures: Sex, Race, and the Media — a series of films, slide presentations, and videos, accompanied by lectures and panels on the tremendous demographic shifts effecting Europe and America. *E. Ann Kaplan, Humanities Institute*

The Second Sex in the Third Millennium — video productions, discussions, and performances exploring issues health care, working conditions, educational opportunities, legal issues, violence, sexuality, and reproductive technology as they affect women around the world. *DeeDee Halleck, Paper Tiger Television*

Black American Cinema in the Global Context — A series of discussions and screenings focusing on Black American cinema in the United States and its impact throughout the world and particularly in Paris. The screenings include: Ayoka Cenzira's *Hair Piece*, Julie Dash's *Daughters of the Dust*, Marlon Riggs's *Tongues Untied*, and Spike Lee's *Malcolm X*. *Manthia Diawara, New York University*

1995 (continued)

Performing Arts

Faith Healing / She — The Jane Comfort Dance Co. will perform a this new work which investigates gender issues. Jane Comfort, a dancer and choreographer, will play the male protagonist while a male dancer from her company will play the female in this dance work.

Momentary Order — Doug Varone, his company of eight dancers, and five local dancers will present this full length work inspired from the culture of the French Canadians who immigrated to a mill town in Maine. Visual artist, Power Boothe has designed the sets.

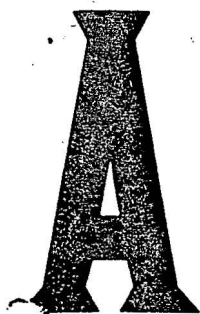
Historias — Visual artist Pepon Osorio and choreographer Merian Soto journey into the history of Puerto Rico in this performance that links colonialism to contemporary Latino experiences. Osorio creates a set that both appropriates stereotyped images of Latino cultures and integrates them with those demonstrating historical fact.

Deshima — Ping Chong has created a poetic theatrical documentary exploring the history of contact between Japan, Europe, and America from the 16th Century to the present. Using theater, dance, and visual spectacle, Ping Chong demonstrates the world of today, a world in which the distinctions between peoples and cultures are being profoundly changed by the global communication revolution.

Still Here — Bill T. Jones and Arnie Zane Dance Company present this performance featuring the video work of Gretchen Bender and music by Kenneth Frazelle and Vernon Reid

Bones and Ash: A Gilda Story – The Urban Bush
Women are developing this new work which centers on themes of empowerment of women through history and the basic human need for belonging to a family or other primary group.

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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

Editorial : 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

Henry Pillsbury

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 Edeiken et le pianiste Christopher Drobny 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

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 intervening 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 Berry 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 Edeiken and pianist Christopher Drobny 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 1984 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



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

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



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).

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.

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)
American Express France
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Cargill France
Cartier, Inc.
Club France/Maison de la France
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Condé Nast International, Inc.
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Deloitte Touche Tohmatsu
Donghia
Equitable Life Assurance
Euro Disney
Groupe Air France
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Philip Morris Companies Inc.
Procter & Gamble France
Rémy Martin
Société Générale
3M France
Union des Groupements d'Achats Publics

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.

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.

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J.P. Morgan
Knoll
McKinsey & Company, Inc.
Otis
Paul, Weiss, Rifkind, Wharton and Garrison
Philip Morris Companies Inc.
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Rémy Martin
Société Générale
3M France
Union des Groupements d'Achats 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 Pizar, co-président 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 Pizar 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

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 coprésident 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.

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.

"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.

"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.

Margaret Anne Tockarsheusky, Writer/



Le Groupe Air France assure le transport aérien de l'American Center.
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le samedi de 9h30 à 17h00
Accès
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Bus : 24, 87, 62

Office Hours
Monday to Friday, 10:00 am to 7:00 pm
Saturday, 9:30 am to 5:00 pm
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American Center In Paris Cuts Back

By JOHN ROCKWELL

Special to The New York Times

PARIS, March 31 — There it sits, a gleaming, marbled, fully functional architectural abstraction. It is surrounded by a nearly finished city park and staffed by 22 busy people. But for the moment, at least, it's a shell.

This is the current state of the new American Center in the Bercy district of eastern Paris. Frank Gehry's building, which cost a big chunk of the \$40 million the center obtained in 1987 when it sold its old quarters in central Paris, was pretty much completed months ago. But the center's board decided in the fall of 1992 that it did not have enough money to proceed with long-range plans for this combined museum, performance space, educational facility and community center. The programming staff was messily fired and uneasy silence settled on what was to have been a major showcase of American culture in the French capital.

Now, signs of life can be discerned moving warily through the conceptual wreckage. The board has been reorganized with what seems like a more distinctly American cast. New leaders have emerged, both on the board and on a transition leadership committee. New money — tangible, if not yet overwhelming in quantity — is coming in. News conferences are planned for Paris and New York to trumpet the good news. A skeletal programming staff has been assembled. And an opening date has at last been set: June 7.

In keeping with the modest profile the center is trying to assume, the day is being billed not as a flashy gala but as an amiable marathon leading to the partial, gradual opening of the

Grandiosity yields to 1990's economic realities.

center, and set just prior to the summer vacation, when nothing much cultural happens in Paris, anyhow. On the other hand, the new team hints that President Clinton might stop by on his D-day rounds, so hopes are not all that modest.

New Faces at the Top

The new power at the center is Frederick B. Henry, who joined the board a little more than two years ago. Mr. Henry, the president of the Bohen Foundation, is a longtime New York arts figure, active at the Whitney Museum and on other arts boards. He is already co-chairman of the center's board with Judith Pissar, the former sole chairwoman.

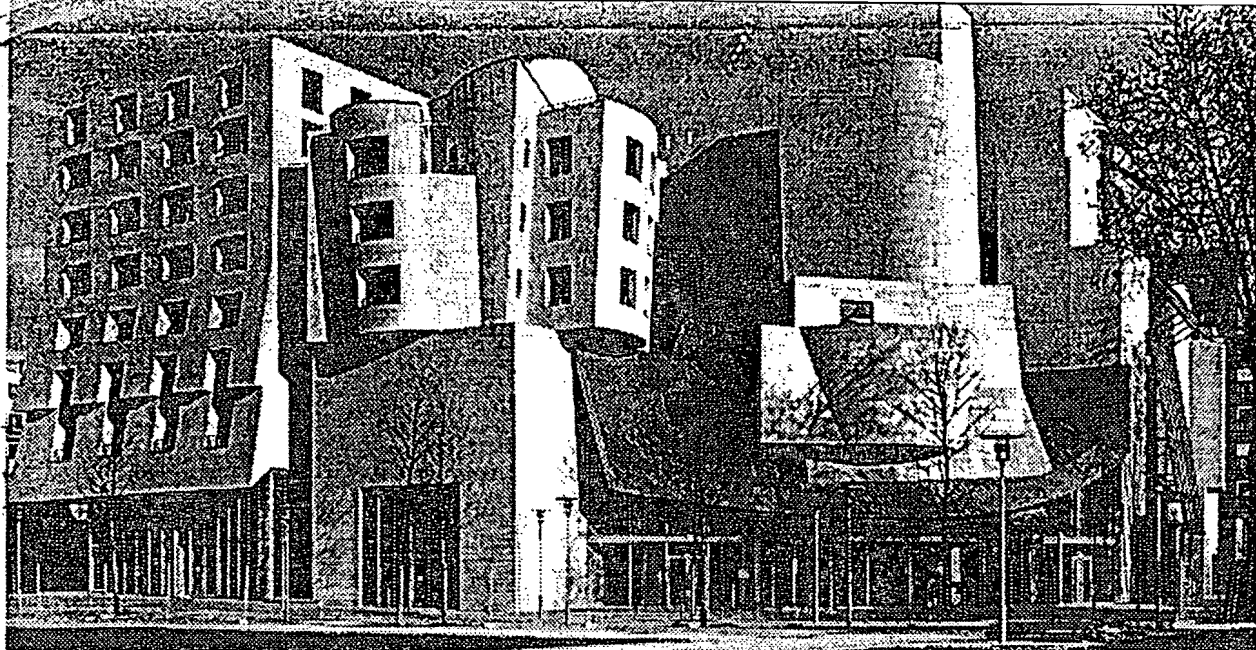
Mr. Henry said in a recent interview that Mrs. Pissar had already withdrawn from her functions as chairwoman, as had Henry Pillsbury from his longtime role as executive director. (Mr. Pillsbury is still much in evidence, however, puttering about the empty building he had so much to do with instigating.) In September, Mr. Henry said it was "the plan" to name Mr. Pillsbury president (which ranks under the chairman in the pecking order) and for Mrs. Pissar formally to relinquish her post.

In the meantime, Mr. Henry set up a transitional "special committee," headed by himself and Rachel Newton Bellow, who is currently serving as board president, to run the center between mid-1993 and the end of 1994. Ms. Bellow has taken a leave as program officer for arts and culture at the Andrew W. Mellon Foundation in New York.

If the center's previous sin was pride — hurling up a huge building and assuming money would materialize to support activities within it — Mr. Henry and Ms. Bellow suggested the problem now was to adjust 1980's expectations to 1990's realities.

"The center's problems were an opportunity for it to redefine itself at this moment," Ms. Bellow argued. The original plan was to open in September 1993 with an ambitious exhibition of commissioned art called "Landscape as Metaphor," which

Continued on Page C17



Luc Boegly/Archipress

Conceived to be a major showcase of American culture in Paris, the American Center, designed by Frank Gehry, is beginning to show signs of life after months of idleness while the board retrenched.

Paris's American Center Lowers Sight

Continued From Page C13

had a budget of \$1.5 million. Now, programming ideas call for more varied and modest events, with the average item budgeted at between \$150,000 and \$250,000.

Heavy Collaboration

Most of these events, which fill the calendar with a few gaps for the center's first 18 months of operation, were planned by volunteers drawn from American arts institutions. Some projects are overtly collaborative, in that the shows or performances will also be seen in the United States. Most are collaborative in the sense that the Americans, whom Mr. Henry and Ms. Bellow described as mostly young and venturesome, brought the friskiness and originality of the American arts scene with them.

Programs have been divided into four areas: visual arts, performances, film and video, and conferences. Among the many more or less fixed plans are "Pure Beauty: Some Recent Work From Los Angeles"; "Stations," a video installation by Bill Viola; "Griot New York," a week of performances by the Garth Fagan Dance Company already seen in New York and set to open here on June 8; a piano recital of John Cage's music by Margaret Leng Tan; "Banned in the U.S.A.," censored American films from 1916 to the present; "Exchanges in the Dark: Film Noir in France and Hollywood," and "War and Memory in France and the U.S.," a conference on World War II, Vietnam and the Gulf war. In addition,

A new board is seeking both prudence and boldness.

several French troupes are scheduled, as well as events in Paris's prestigious Festival d'Automne.

Mr. Henry said that when the old board first realized the extent of the center's financial crisis in mid-1992, the reaction was desperate. "Among some members of the board, there was a real sense of panic," he said. The new team wants to look both prudent and bold. It feels action is necessary to quicken interest among potential donors, but is unwilling to commit to programs or staff without money in hand.

"Money itself is not the problem," Ms. Bellow argued. "What the American Center needed was a plan, and programs, in all areas. But we discipline ourselves. We won't commit to projects we haven't the resources for."

Financial Goals Modified

For the center to be fully operational, the financial goals remain the same as in 1992: an annual operating budget of \$5 million to \$8 million with an endowment of \$25 million. Mr. Henry said the center had \$6 million in hand and pledges for \$4 million more for its endowment. Only \$2.3 million has come in so far for the first

operating year, but he said that was tolerable since the center now was "not springing fully developed onto the Paris stage." Grants in hand include bequests from the Bohlen Foundation and the Mellon Foundation.

In 1992, center officials spoke of earning up to 85 percent of operating expenses through language classes (the mainstay of the old center on the Boulevard Raspail), rentals and concessions. Now, in tune with the new determination to raise money for strictly artistic purposes, earned income is being de-emphasized. Still, the center's theater and exhibition spaces remain attractive, and have already been rented for various more or less high-toned purposes (for instance, filming by Arte, the French-German-Belgian cultural television network).

Despite the role played by Olivier Brunet, a French banker who is the center's new vice president and treasurer, much of the fund-raising know-how is American. Given French reliance on government subsidy, Ms. Bellow said, "there is no way to find that level of not-for-profit expertise in France." Of the 27 major individual and corporate sponsors for the center's opening year, 5 are French.

Still, in this time of increased cultural tension between France and the United States, both Mr. Henry and Ms. Bellow are determined that the center not be perceived simply as a display window for American art. Many of the planned programs reflect French and American links or reactions to common problems.

Mr. Henry had the simplest possible explanation for this dual emphasis. "The center is American, but it's located in Paris," he said. "It's a united operation."

The Culture War

The French culture minister says his country's civilization is hanging by a thread. Judging by the bits of Americana that thrive in France, we'd say it is already too late. Turn on French TV, there's "Starsky and Hutch." Turn on French radio, it's the Bee Gees' contributions to the "Grease" soundtrack.

The French government and the leaders of its movie industry are engaged in a small but vociferous campaign to exclude movies from the GATT round. Fearing that a free-trade regime would force France to end its subsidies to its movie industry, the French government argues that movies can't be treated just like any other good; they are an aspect of culture, not merely a commodity. Thus the need for a "cultural exemption."

Government officials say that movies are *cultural* products, so nations should therefore be allowed to erect barriers to their entry. It may be closer to the truth, however, to argue that the French cultural community has become more self-indulgent as state subsidies have sheltered it from consumer tastes. The French audience for domestic films has been dropping. French movies were never hugely commercial in the English-speaking world, but in the 1950s and 1960s they had a devoted following in sophisticated urban theaters. For whatever reason, those sophisticated *cineastes* have increasingly lost interest in French movies.

The French now have a quota rule that 60% of their television programming must be produced within the EC. But in Hollywood it is possible to have a movie funded by Italians, produced by a Brit, directed by a Dutchman and starring Daniel Day-Lewis. Is this an American movie, or an EC movie or just a movie? In fact, Hollywood's great success probably derives from the fact that it is so multinational, and

from the dynamic tension between creative talent and commercial competition.

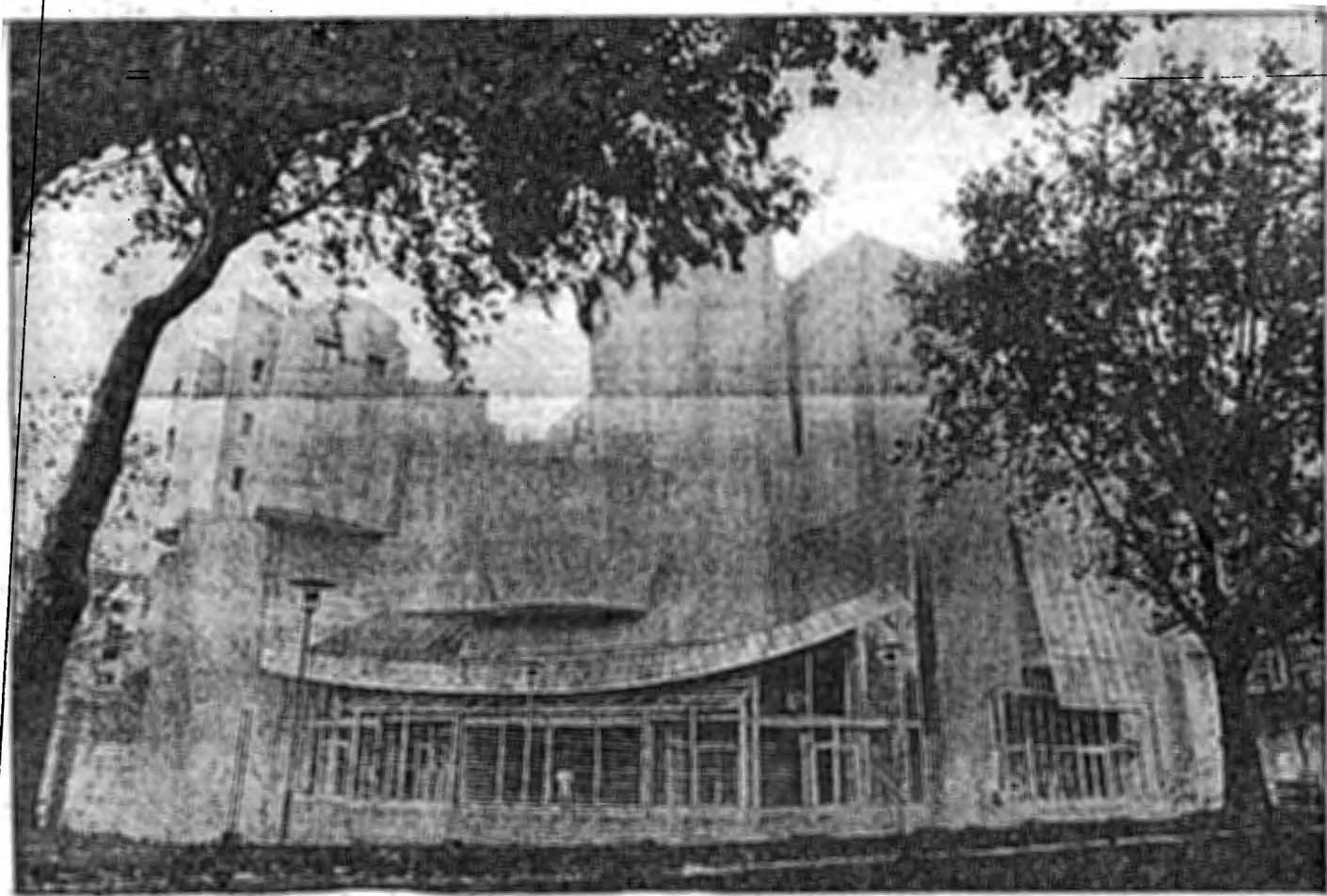
The history of the past few years has shown that countries that fight the spread of information and media end up losing. The French government has recently sought to bar Ted Turner's TNT channel from Europe, so that children might be protected from "The Flintstones." This is a losing battle. Technological advance will soon make it possible to pull in a few hundred channels.

France is rightly proud of that thing called "French culture," but each person has a different sense of what French culture is. It's worth noting that the vast majority of French people seem to be able to go to offerings such as "Denis La Malice" without leaving the movie theater any less French.

The movie makers, however, say that the real threat is global cultural uniformity. French Culture Minister Jacques Toubon asserts: "Who can be blind today to the threat of a world gradually invaded by an identical culture, Anglo-Saxon culture, under the cover of economic liberalism?" We'd like to know precisely what "identical culture" runs through Martin Scorsese's "The Age of Innocence" (playing recently in Paris at La Bastille), "Bambi" (Grand Pavois) and "Sliver" (UGC Montparnasse).

In any case, there is a solution. The rest of the world should let France continue to subsidize its movies; if the country wants to employ more sound technicians than the marketplace would support, that is their right. But France should end its quotas and allow the free flow of culture. The French government may argue that it must protect its citizens from making crass decisions about how to spend their Saturday nights. But frankly, my dear, we don't give a damn.

Style



BY FRANK GEHRY FOR THE WASHINGTON POST

...for the next nine months because of financial problems. But what a shell!

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-café. 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 Concret 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 Météor, 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-

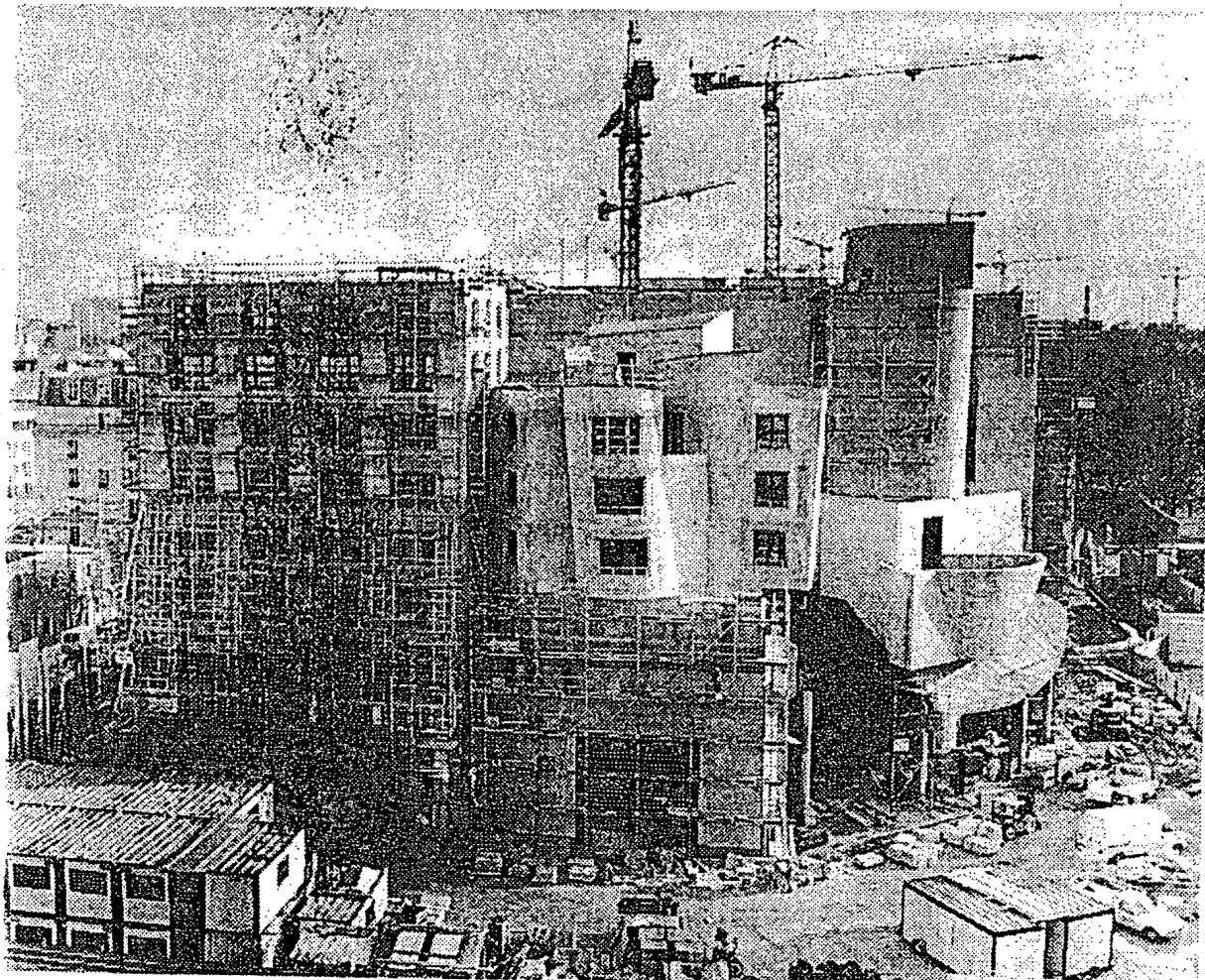
man scale—along with several new schools, there are pockets of preservation, redesigned public spaces and new, low apartment buildings with street-fronting retail stores.

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.



Jean-Erick Pasquier for The New York Times

The new American Center in Paris, designed by Frank Gehry, is scheduled to open in September.

For the American Center in Paris, A New Home and a Bitter Dispute

By JOHN ROCKWELL

Special to The New York Times

PARIS, Nov. 30 — The American Center, which has for decades been an honorable if humbly scaled Paris forum for visiting American artists and a place to learn English, has embarked on an extraordinary expansion. Now in handsome temporary quarters, it is to reopen next September in a new building, designed by Frank Gehry, that promises to be of unusual architectural distinction as well as a major Paris site for exhibitions and performances.

But the road to the reopening has not been smooth. Afflicted by the worldwide recession, the privately supported center's board of directors recently dismissed the entire professional artistic staff. The question now is whether the center overreached in spending most of its money on monumental architecture — which in turn raised expectations in the international arts world — rather than on a

more balanced agenda that included an endowment and programming.

The dismissed staff members, most of them Americans well connected in New York and national arts administration, were unwilling to discuss their grievances openly, given their delicate contractual negotiations with the center. But they see center officials as having betrayed the expanded mandate they themselves set with their decision to build the Gehry building.

The center's administrators, on the other hand, are convinced that their decision to commission Mr. Gehry was a wise one. And they are desperate that the staff dismissals be perceived by the public and potential donors on both sides of the Atlantic as the only prudent response to a difficult situation not of their own making.

Laying Down the Line

To that end, a confidential internal memorandum was sent on Nov. 5 to top center officials suggesting ways to answer questions ranging from possible breaches of contract to

board resignations to withdrawal of pledges to threats to the center's tax status to "confusion of leadership."

At issue is the dismissal of Adam D. Weinberg, who has been the center's artistic and program director since 1990 and was formerly director of the Whitney Museum of American Art at the Equitable Center in New York. Also dismissed were Denise Luccioni, the center's French curator of performing arts, and two other Americans: Lucinda Furlong, the curator of media arts, and Michael Tarrantino, adjunct curator of visual arts.

In addition, an ambitious exhibition of commissioned new works planned by the New York-based Martin Friedman and entitled "Landscape as Metaphor" was to open the center and to complement the Gehry building. It has now been put in limbo, although Mr. Friedman and Henry Pillsbury, executive director of the center, said

Continued on Page C15

For American Center in Paris, a Striking New Home and a Bitter Dispute

Continued From Page C13

"We have to be extremely careful," said Mr. Pillsbury, a theater director who has been involved with the center for 27 years. "We've got to go forward with the resources we have in hand. If we do the Friedman show, we want to be able to do it right."

Mistreatment Charged

But James Clark, the executive director of the Public Art Fund in New York, who worked with Mr. Weinberg on a recent center exhibition, saw things differently. "The perception in the United States is that Martin Friedman and Adam Weinberg have been mistreated," he said, "and that Michel Reilhac will not find many people who will want to work with him."

Mr. Reilhac is the center's French general manager, just below Mr. Pillsbury on the executive pecking order. The dismissed staff is convinced that Mr. Reilhac has exercised de facto control of the center for at least a year, and that his elevation is intended to court French patronage.

Mr. Pillsbury, Mr. Reilhac and Judith Pizar, the chairwoman of the center, deny any such shift in power relationships or that the center is de-emphasizing American artists. Mr. Reilhac conceded that there had been talk of alternative ways of organizing the center, but said he had never sought a larger role in its administration. Nonetheless, a "proposed basic

program structure," signed and dated "Michel Reilhac Nov. 1992," has circulated among the staff and board members.

All sides do agree on some things. One is their pride in the new building, which in typical Gehry fashion blends wit, style and functionality. Another is that the center is indeed having financial difficulties.

After its founding in 1931, the center puttered along honorably on the Left Bank, offering language courses and providing opportunities in Paris for all manner of important American dancers, composers and performers, among them Merce Cunningham, Sam Shepard, Steve Lacy, Joseph Chaikin, John Cage, Trisha Brown, Philip Glass and Tom Johnson.

In a Redeveloped Area

By 1987, however, the old quarters had grown overcrowded and shabby. Instead of renovating and expanding them ("It's hard to raise money for a face lift," said Mrs. Pizar), the center sold the building for 220 million francs (more than \$40 million at today's rate) and negotiated a favorable arrangement with the city of Paris for its new home. The American Center is to be a central element in the city's plan to develop the former manufacturing area of Bercy, along the Seine in the east of Paris.

Mr. Pillsbury said Mr. Gehry had designed his building "from the inside out," deciding what spaces were needed and then letting its fanciful

shape, basically two eight-story structures huddled around a central courtyard, emerge from the ingenious juxtaposition of the required elements.

The center's French-American board set about to raise an endowment of \$25 million and committed itself to annual operating expenses of an additional \$5 million to \$8 million. A \$5 million matching grant from Frederick R. Weisman, a Los Angeles art collector, philanthropist and Gehry patron, got the endowment

An expansion program with a building designed by Frank Gehry.

drive under way, and \$3.5 million more has been pledged.

But here difficulties set in. The recession, which hit France later than America, made fund raising difficult. The dollar fell 20 percent against its 1987 value. And the French board members, used to a system in which Government support is paramount, were deficient in raising additional money, partly, as Mrs. Pizar put it, because the center has no natural "constituency" in France.

Delays by the City

Delays in the city's part of the Bercy development, which have pushed back the completion of the

surrounding plaza and park until mid- to late 1994, further dampened enthusiasm for a gigantic opening festivity in mid-1993.

Mr. Pillsbury and Mrs. Pizar say the Gehry building was always intended to generate income for the center through the language and arts classes, restaurant and gift-shop profits and rentals. The rentals will be from the center's theater, studios and exhibition spaces as well as some or all of its 26 residential apartments, which, if endowed, are to be offered free to visiting artists and scholars.

For Mr. Weinberg and his staff, this emphasis on rentals represents a betrayal of the center's artistic mission. Mr. Pillsbury stresses that the center was always organized to support itself in this way: 85 percent of the income at the old Boulevard Raspail quarters was earned. The hope in the new building, he said, is to rent the spaces to compatible organizations: applied arts like fashion, film and photography; computer groups; educational conferences, and the like. He said the projection is that of the \$5 million initial annual operating costs, \$4 million will be earned.

"We're not a museum," Mrs. Pizar contended. "We deal with all the art forms. The Friedman show was taking on these enormous proportions and becoming frightfully expensive. As chairman of the board, I felt we had to take fiscal responsibility and not blow everything on one show. We had employed a staff to handle this exhibition. Now that we are not doing the exhibition, it was not feasible fiscally to keep them on."

'It's Not Professional'

For Mr. Weinberg's staff, the board should have committed itself to the

program plans they had developed and then raised the money to carry them out. The staff said its proposals to modify the plans were ignored.

"They panicked," said one staff member. "They should have stuck to the vision that made them build the building. They're just not up to it. We were hired to make the whole thing look professional, and it's not professional."

Mr. Gehry, speaking from his office in Los Angeles, was naturally concerned that his building be finished in good order. "Henry Pillsbury is the guy I came to the dance with," he said. "As long as Henry's there, I feel good."

The architect, who helped the center with its fund raising, said: "I offered to cut back on things and they have refused to do that. They could take the stone out of the foyer and save \$1 million, and maybe pay for the Friedman show, but that would

In a fight over money and aims, the professional staff is dismissed.

trash the building."

No one wants to undermine Mr. Gehry's vision. The real issue now seems to be whether his building, by its very grandeur, demands a comparable ambition of programming or, as Mrs. Pizar put it, the center can "open very slowly" and focus attention on the architecture.

"The building is the star," she said. "Artists will come in and go out year after year, but what's going to last is that building."

Bar English? French Bicker on Barricades

By MARLISE SIMONS

Special to The New York Times

PARIS, March 14 — The French official, elegant as always, walked into the Foreign Ministry salon, bowed slightly and began, "Le briefing est off the record."

Soon, official use of such a phrase will be against the law if the Culture Ministry has its way. So will Fun Radio's un-French name and its babble about "le listing" on "le hit parade." Not to mention Ford Motor Company's advertisement for a new car equipped with "le air bag."

France's old and losing battle against the English language has moved into a new and touchy phase now that the Government has presented a draft law to put up a barrier against further foreign incursions.

Ridiculous, Novelist Says

The proposed law, which faces a vote in the National Assembly this spring, would ban foreign words from virtually all business and Government communications, radio and television broadcasts, public announcements and advertising messages whenever a "suitable local equivalent" exists in French.

Labels and instructions for products would have to include French. So would conferences and publications arranged by French citizens. Violators could be punished with fines, so far unspecified, or lose state financing.

Some English words commonly used in France, and the French equivalents recommended by a Government panel.

AIRBAG	coussin gonflable de protection	FAST FOOD	restauration rapide
BEST SELLER	succès de librairie	JUMBO JET	gros porteur
BRUNCH	grand déjeuner	MARKETING	mercatique
COOKIE	sablé américain	PARKING	parc de stationnement
CADREMAN	cadreur	POPCORN	maïs soufflé
COCKPIT	habitacle	PRIME-TIME	heures de grande écoute
DATABANK	banque de données	TALK SHOW	causerie

*Used by the French to mean parking lot.

In a nation where debates over language keep many people entertained, writers, singers, politicians and teachers have already warmed to the issue, and participants have split into several camps. One sees itself — and English — as modern, hip, flexible; another identifies with the glory of French culture.

A third camp holds that while the other two exaggerate their claims, the world's cultural diversity is threatened by increasingly standardized products and advertising-speak.

The proposed law is "pas très cool," grumped le "disque-jockey"

of the popular radio station Skyrock.

The novelist Jean d'Ormesson, who has always defended his national tongue, says the bill is ridiculous. "Borrowed words have always enriched the language," he said. "We have accepted good foreign words like sofa and opera."

Infomatin, a new Paris tabloid, sniffed, "All proposals designed to legislate on the use of language give off a stale smell."

But the Government, heartened by its victory last December in

Continued on Page A14, Column 3

What, Banish English? French Bicker on Barricades

Continued From Page A1

retaining the right to levy taxes and set quotas on imports of American-made movies, television programs and music recordings, seems determined to win passage of the law in the name of defending French culture.

'An Act of Faith'

Recently the National Assembly adopted a law stipulating that a minimum of 40 percent of the songs broadcast by radio stations be in French.

A majority of lawmakers in the conservative-dominated National Assembly are in the Government camp on the language bill, as are a number of intellectuals. Among them is Claude Hagège, a prominent linguist, who said that while he was not against the introduction of loan words, "we should act against excesses."

Last week, Prime Minister Édouard Balladur inaugurated a Higher Council of the French Language and solemnly told its 29 mem-

bers that defending their tongue was "an act of faith in the future of our country." Maurice Druon, a secretary to the French Academy, the traditional arbiter of language, has suggested that "observers" start monitoring usage on radio and on television.

The enemy, unnamed in the draft law, is English, of course, which has burrowed its way into music, sports, commerce and science, undercutting elaborate French words and phrases with snappy expressions like "le marketing," "le cash flow," "le stress," "le kit" and "le brainstorming."

Advertising agents and scientists seem flummoxed by the proposed ban. Officials at the Pasteur Institute, the renowned medical research center, said they were unsure that under the new restrictions they could continue three specialized publications that have English titles and largely English texts.

"We don't know where we stand," said Nadine Peyrolo, one official. "It will be very expensive if we must

The purists wage war against polluted French.

provide simultaneous translation for every colloquium."

France has had linguistic purges before, repressing its regional tongues until early in this century and turning against English in the 1960's, when American culture and technology started galloping across Western Europe.

Le Canard Enchaîné, the satirical weekly, said the proposed law would have no more effect than a 1975 measure banishing foreign words from advertising and radio and television news.

"Language, like French genius, comes and goes," the weekly said. "At the moment, neither is in good shape. Like the English, we can't get used to the idea of being a second-rank nation."

The Marauding Anglo-Saxons

Culture Minister Jacques Toubon, the bill's promoter, makes the opposite case, saying the law would permit France to "better assume its responsibility" at the forefront of countries in which French is still widely used. Forty-seven countries attended the summit meeting of francophone nations in Mauritius last October.

"The use of a foreign language is not innocent," Mr. Toubon said. He said the "Anglo-Saxon" countries, far from being satisfied with the hegemony of English, were making "considerable efforts" to conquer new linguistic territory. English is so popular in France that almost 80 percent of high school students choose it as

their foreign language of study.

Despite its air of general disapproval, the French Academy regularly publishes neologisms and borrowed words that it has approved.

Wordsmiths have in many cases come up with French alternatives for innovations like the microchip ("puce," which means flea) and software ("logiciel"). The name of the train that is to ferry passengers through a tunnel under the English Channel is to change its name from the Shuttle to La Navette.

This week the Delegation for the French Language, appointed by the Culture Ministry, is to publish a dictionary of French terms it recommends as substitutes for English words adopted in France.

Government officials insist that the campaign is not anti-American but part of an effort to help French people who are often unfairly confronted with job contracts or product information in a foreign language.

But the movement seems to be aimed chiefly at suppressing "Franglais," a hybrid born of the French penchant for borrowing English words and adding something to them or subtly changing their meaning. In France, "le pressing" is the dry cleaner, "le footing" means jogging and "loger" is computer-speak for "to log on."

Because the French love words, the issue has led to endless debate on portentous questions like: Does language determine the way people think and act? Are the French more elegant in expression, or just long-winded?

To a foreigner, the French substitutes proposed for some English expressions may seem cumbersome as well as longer. If the Government triumphs, cars will no longer be equipped with an air bag, but the "coussin gonflable de protection."