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001. letter	Address (Partial) (1 page)	08/23/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
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FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Sculpture Garden 10/11/94

2012-1004-S

ms528

RESTRICTION CODES

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

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

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

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Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION
THE FIRST LADIES GARDEN
THE WHITE HOUSE
OCTOBER 11, 1994

*(general hats - desks -
at end side.*

Sculpture is probably my favorite art form, and not simply because my first date with my husband was in the sculpture garden of a museum.

I have always felt that art in general -- and sculpture in particular -- has an enormous capacity to provoke our imaginations. And I believe that where there is imagination, there is hope. Where there is creative expression, there is potential for human progress.

As someone once said, "Art is not a thing, it's a way."
[Elbert Hubbard, writer and publisher]

Looking at these wonderful pieces assembled in this garden, we see the extraordinary diversity and richness of contemporary American sculpture. And we see reflections of ourselves and our society over the last 100 years.

The idea for this exhibition was inspired in part by First Lady Jacqueline Kennedy, who felt so strongly that art should have a place in our everyday lives. It's really in honor of her that these sculptures are being displayed here, in the First Ladies Garden she created.

Now some of our finest American art will be available to an entirely new audience -- the thousands of visitors who pass through the White House each day, all of whom will be able to share in the aesthetic beauty and emotional power of these sculptures.

That is extremely important ^{may be} to the President and to me. If we believe that art is not benign -- that it has great power to evoke in each of us a deeper understanding of our own lives and of the world around us -- then it is essential that we make art accessible to as many people as possible.

I've been lucky enough in my life to have lived in places where great art was close at hand. I grew up in Chicago, I went to college in Boston, and when I was in law school at Yale the university art gallery was a treasure of contemporary American sculpture.

It was in New Haven that I first saw works by some of the

sculptors represented here today [Calder's "Cat," Manship's "Spear Thrower," Nevelson's "Atmosphere and the Environment," Lachaise's "Acrobat," were all part of Yale's permanent collection when you were there].

Through these experiences I have come to appreciate the joy, the inspiration, the challenge one feels when looking at sculpture. And I hope that visitors to this exhibition will derive the same pleasure as I have over the years.

Finally, I think of this exhibition as a celebration of the sculptors themselves. Most of us don't have the courage it takes to be an artist -- the courage to unveil one's most profound emotions and visions to outside scrutiny.

By sharing their feelings and their ideas with us, these artists not only add beauty to our surroundings, they keep us from getting too sedate, too numb, too inured to the complexities and challenges of life.

So on behalf of the President, I'd like to thank all of the artists in our country who contribute so much to the richness of our culture. I'd like to thank supporters who help ensure that art reaches more and more of our people. And I'd like to thank all Americans for allowing us to display this exhibit in the White House, which is, in fact, the people's house.

Thank you very much.

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SCULPTURE GDN / NOTES

Quote from Louise Nevelson

Sculpting "is almost like breathing to me"

Art is not a thing, it's a way. Elbert Hubbard

Art is the window to man's soul.

Without it, he would never be able to see beyond his immediate world; nor could he understand

the man within. Lady Bird Johnson

Art teaches nothing - except the significance of life. Henry Miller

David Smith - work

Alexander Calder - CAT maybe

Marcel Duchamp - *Spear Thrower*, David

Nevelson - Atmosphere + the Enigma

Joséphine Lachaise - Acrobat

all were part of
planned collection

The J. V. Art gallery -

revised draft 8/25/94

**PRESIDENT WILLIAM JEFFERSON CLINTON
NATIONAL ARTS AND HUMANITIES MONTH
A PROCLAMATION -- 1994**

Nothing is more important to preserving our sense of community and preparing for our future than our artistic and humanistic traditions. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities while reminding us of the values and commitments that unite us as Americans.

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

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

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

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

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

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**FIRST LADY HILLARY RODHAM CLINTON
COMMENCEMENT ADDRESS
DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, DC
JUNE 15, 1994**

DRAFT

Thank you, Eli and Niesha [Nee-sha], Mrs. Cafritz, Principal Wilson, Superintendent Smith, board members, administrators, faculty, alumni, families, and friends who have gathered here. But most of all, thank you to the graduates of the Class of '94 for enabling me to be part of your celebration.

On behalf of the President I also bring congratulations to all of you on the 20th anniversary of the Duke Ellington School, which started out as an intangible vision and now is one of the concrete success stories in American education.

And I sincerely hope that today's editorial in The Washington Post will galvanize the community here to help bolster the finances of this school so that you can flourish and thrive for many decades more.

As you probably know, I live with a couple of aspiring performing artists. Sometimes I think my husband would just as soon be a professional saxophonist as President. And my daughter is a fanatic about ballet.

But sharing a house with a President who dreams of playing like John Coltrane and a daughter who dreams of dancing like Margot Fonteyn is not the only reason I feel a special connection to this school.

One of the great privileges of living in the White House is that you sometimes have wonderful artists performing in your own backyard, and that includes students from Ellington. Just this week the choir sang at the festivities honoring Emperor Akihito of Japan, and we were all grateful to have such beautiful voices in our midst.

By now, most of you have discovered the power of human hope and imagination. Where there is imagination, there is hope. Where there is potential for creative expression, there is potential for human progress.

I'm a firm believer that all forms of art -- music, dance, literature, painting, sculpture, poetry and all the rest -- have an enormous capacity to affect social change and make our world a better one.

Art is not benign. Even those of us who can't sing on key and can barely draw a stick figure have felt our emotions soar at

hearing a favorite song. We all have felt our senses stirred by a poem, a dance, or a painting. We all have had our ideas and attitudes tested by a play, a film, a trip to the museum.

For the past four years you've had the chance to explore your own potential for creative expression, your own capacity to inspire, cajole, provoke, enliven, and excite the world around you. You have learned to articulate a whole range of ideas and values and emotions in ways that those less gifted can't even imagine.

Now, as you graduate, you can reflect on the hard work, the discipline, the sacrifices, risks and responsibilities that made this day possible. You earned a rare opportunity to attend one of the finest -- and most rigorous -- high schools in the nation, and you worked hard to take advantage of that opportunity. Now the question is what you do with all of that.

Romare [Ro-mehr] Bearden, one of America's most respected painters, said "art is the soul of a people." Whether we are young or old, rich or poor, black, white, green, or blue, the arts allow us to share a universe of emotions. They allow us to explore diverse cultures and transcend our differences. They awaken our senses, which otherwise might be numb to the beauty and the pain of the world around us.

And that's true whether the artist is Queen Latifah or Van Gogh.

As you look to the future, you'll find that three things distinguish artists from others. First, artists are willing to make sacrifices. That's something you already know because you have lent extraordinary time and energy to pursue your dreams.

Second, artists are willing to take risks. They are willing to expose their ideas, their vision, their emotions to outside scrutiny in ways that other people are not. So, it takes courage and guts to be an artist. Just as it took courage and guts for you to compete for admission at Ellington and to subject your work to the high standards of the faculty here.

Robin Smith [president of the student body] talked recently about the hard lessons she had learned here. She said: "I've learned to accept criticism. If you don't learn that, you shouldn't go on with your career." And I might add: Being open to criticism means being open to learning and growing.

The third thing that distinguishes artists from others is that, perhaps because their work reflects "the soul of the people," they have an added responsibility to make a positive difference in society. And I'd like to talk about that for a minute.

For your generation, the future holds great promise and great peril. Great peril because the world still has too much poverty, too much racism, too much violence, too much indifference. But great promise because there are 113 young men and women in this room -- and as many parents, grandparents, aunts, uncles, brothers and sisters standing behind them -- who have what someone once called "a hard-earned optimism."

That means a vision of life that is based on tough realities but infused with hope. An attitude about one's own ability to take responsibility and contribute to society no matter what one's background or personal circumstances. An attitude that says: Never give up no matter how many obstacles are thrown in your way.

Just in the past month, on a global level, we have been reminded of the power of imagination and hope. And of the meaning of sacrifice, risk, and responsibility. Both the election of Nelson Mandela as President of South Africa and the 50th anniversary of D-Day offer important lessons as we try to chart our own futures here in America.

I had the incredible privilege of attending Nelson Mandela's inauguration in a country divided for three centuries by unspeakable racial hatreds. And there was the new president, Nelson Mandela, who had spent 27 years as a political prisoner during apartheid, inviting his three jailers to his Inaugural ceremony.

It was an extraordinary act of humanity. And it was further evidence that hope gets you somewhere, where resignation and bitterness do not.

Earlier this month, the President and I traveled to Europe to celebrate the 50th anniversary of the military campaigns that led to an end of World War II. A half century ago may seem like ancient history to some of you. But hopefully the sacrifices of those who fought in that war struck a nerve if you watched some of the ceremonies on television . . . or heard the voices of veterans who risked their lives there . . . or saw photos or footage of the thousands of graves of American soldiers who died in Europe.

Those who gave their lives on those beaches in Italy and France did so because they had a faith in the future of their country. They believed in the promise of democracy and freedom. And they sacrificed themselves so that younger generations could live freely and peacefully for the next 50 years.

Today, in a very complex world, on the eve of a new century, it's up to us -- and you -- to renew those values and help us meet new and different challenges.

For all the talk about the younger generation being adrift, being a Lost Generation, a Generation X, I believe you have the capacity to do great things if you want to. I believe you can help lead us into the future, whether or not you choose careers as performing artists. And I believe that you believe in yourselves as well.

I believe that because I know that some of you had to spend an hour or more in transit just to get to your classes . . . I know you often arrived early and stayed late for rehearsals . . . I know you put other interests on hold to excel at Ellington. I know you did whatever it took to be able to perform in "Iolanthe" [I-oh-lan-the] or "Malindy Sings" or to get your paintings into a Washington art exhibit or to finish writing a play.

The point is: You have imagination. You have hope. You have made sacrifices, taken risks, and shown responsibility. You have all the tools and experiences to shape your own lives, the lives of those around you, as well as the life of our nation.

But you have to keep going. You have to keep engaging. You have to keep participating. You have to keep expressing yourself. You have to be willing to take some knocks along the way.

Wynton Marsalis says life is like playing the blues. So in ending, let me pass on his advice: "Always bring your horn. . . . Know the tune. . . . Learn to listen with empathy. . . . Understand your role in the ensemble. . . . And, most of all, enjoy playing."

Thank you very much.

###

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Looking at these wonderful pieces assembled in this garden, we see the extraordinary diversity and richness of contemporary American sculpture. And we see reflections of ourselves and our society over the last 100 years.

The idea for this exhibition was inspired in part by First Lady Jacqueline Kennedy, who felt so strongly that art should have a place in our everyday lives. It's really in honor of her that these sculptures are being displayed here, in the First Ladies Garden she created.

Now these works will be available to an entirely new audience -- the thousands of visitors who pass through the White House each day, all of whom will be able to share in the aesthetic beauty and emotional power of these sculptures.

That is extremely important to the President and to me. If we believe that art is not benign -- that it has great power to evoke in each of us a deeper understanding of our own lives and of the world around us -- then it is essential that we make art accessible to as many people as possible.

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It was in New Haven that I first saw works by some of the sculptors represented here today [Calder's "Cat," Manship's "Spear Thrower," Nevelson's "Atmosphere and the Environment," Lachaise's "Acrobat," were all part of Yale's permanent collection when you were there].

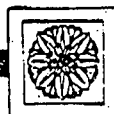
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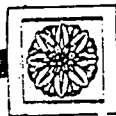
So on behalf of the President, I'd like to thank all of the artists in our country who contribute so much to the richness of our culture. I'd like to thank supporters who help ensure that art reaches more and more of our people. And I'd like to thank all Americans for allowing us to house this exhibit in the White House, which is, in fact, the people's house.

Thank you very much.



Twentieth Century American Sculpture at The White House

An Exhibition



I have always loved sculpture. My husband and I spent our first date in an art gallery's garden filled with American sculpture. The President and I hope this exhibition of 20th century American sculpture will delight, challenge and inspire the thousands of visitors who pass through the White House every day.

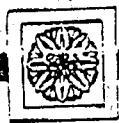
It is also appropriate that this exhibition is on display in the garden conceived of and created by First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be a part of all of our lives. Now these masterpieces of contemporary art will be accessible to a new and larger audience than ever before.

The 12 sculptures selected celebrate the special genius of American artists and their enduring capacity to stir our imaginations and touch our hearts.

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

My special thanks go to the Association of Art Museum Directors, the Iris and B. Gerald Cantor Foundation, George Neubert, J. Carter Brown, and the lending institutions for their time, energy, and wisdom in making this exhibition possible.

Hillary Rodham Clinton



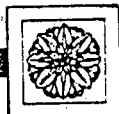
The twelve works of art selected from American art museums for this special exhibition span over seventy years of the 20th century, and represent a diverse and vital aspect of our cultural heritage. Conceived by Mrs. Clinton and drawn from public collections in the heartland of the nation and installed in the First Ladies' Garden of the White House, the exhibition has been organized under the auspices of the Association of Art Museum Directors.

The current selection provides a visual illustration and understanding of the transformation and development of 20th century sculpture.

Historically, sculptures have functioned primarily as statuary, nobly serving a civic purpose to memorialize society's heroes and reflecting its philosophical ideas. Pieces were often placed in an honored setting, high up on a pedestal, physically removed from everyday pedestrian traffic. Today, much contemporary sculpture has been removed from the elevated space and placed directly within the context of the viewer's environment. Significant 20th century sculpture now reflects the individual artist's vision and personal convictions about humankind and contemporary issues in modern society. Freed from specific subject matter or function, the visual and physical elements of three-dimensional form—shape, texture, color—have become the primary syntax for expression in the 20th century.

This exhibition highlights important examples of work by American artists who have contributed to this historical artistic transformation. Though retrospective in nature, over half of the inclusions in this exhibition are by living American artists. Diverse in their ideas, idioms and chosen medium, they span several artistic generations. Divided almost equally between figuration and abstraction, all evoke references to nature and the human figure.

Carved, modeled, or constructed, the predominant concern with material, structure, gravity, gesture and movement (implied or real) invite the viewer actively to participate and experience the work. Pieces were chosen that incorporate



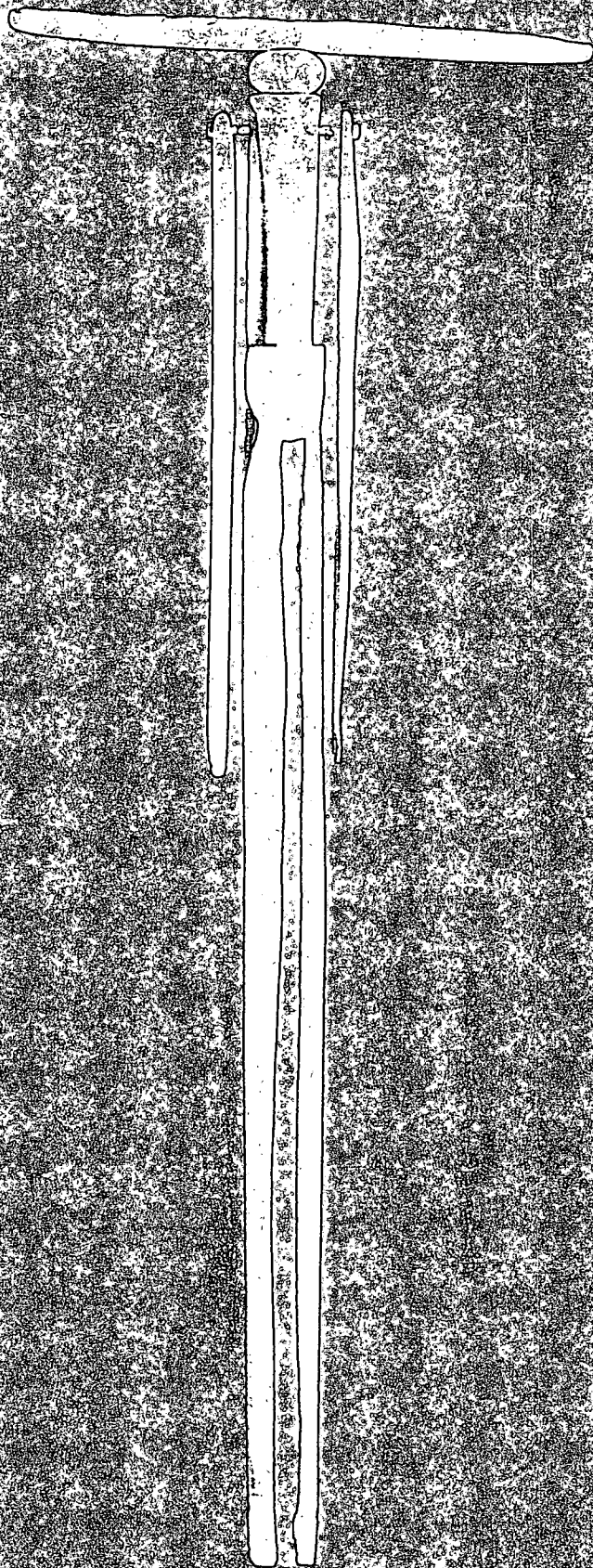
specific aesthetic issues to provide a condensed survey of the development of American sculpture of our time and also to provide the visitor with some understanding of this dramatic transformation of the medium from historical traditions into contemporary concepts.

The current selection is drawn from public art collections of the Midwest. Any selection constrained as this is by limitations of space, format and scale is necessarily arbitrary. However, it is hoped that these few works of art, in this beautiful setting, will offer the visitor to our nation's greatest house some insight into the wealth, vitality, imagination and creative achievement to be experienced in the work of American sculptors of the 20th century.

George W. Neubert, Director
Sheldon Memorial Art Gallery and Sculpture Garden
University of Nebraska-Lincoln

This exhibition was made possible
by the generosity of the
Iris and B. Gerald Cantor Foundation

with the co-operation of
The Committee for the Preservation
of the White House
and
White House Historical Association



Louise Bourgeois, 1911-
OBSERVER, 1947-49
bronze with white paint
Sheldon Memorial Art Gallery and
Sculpture Garden, University of
Nebraska-Lincoln, Olga N. Sheldon
Acquisition Trust

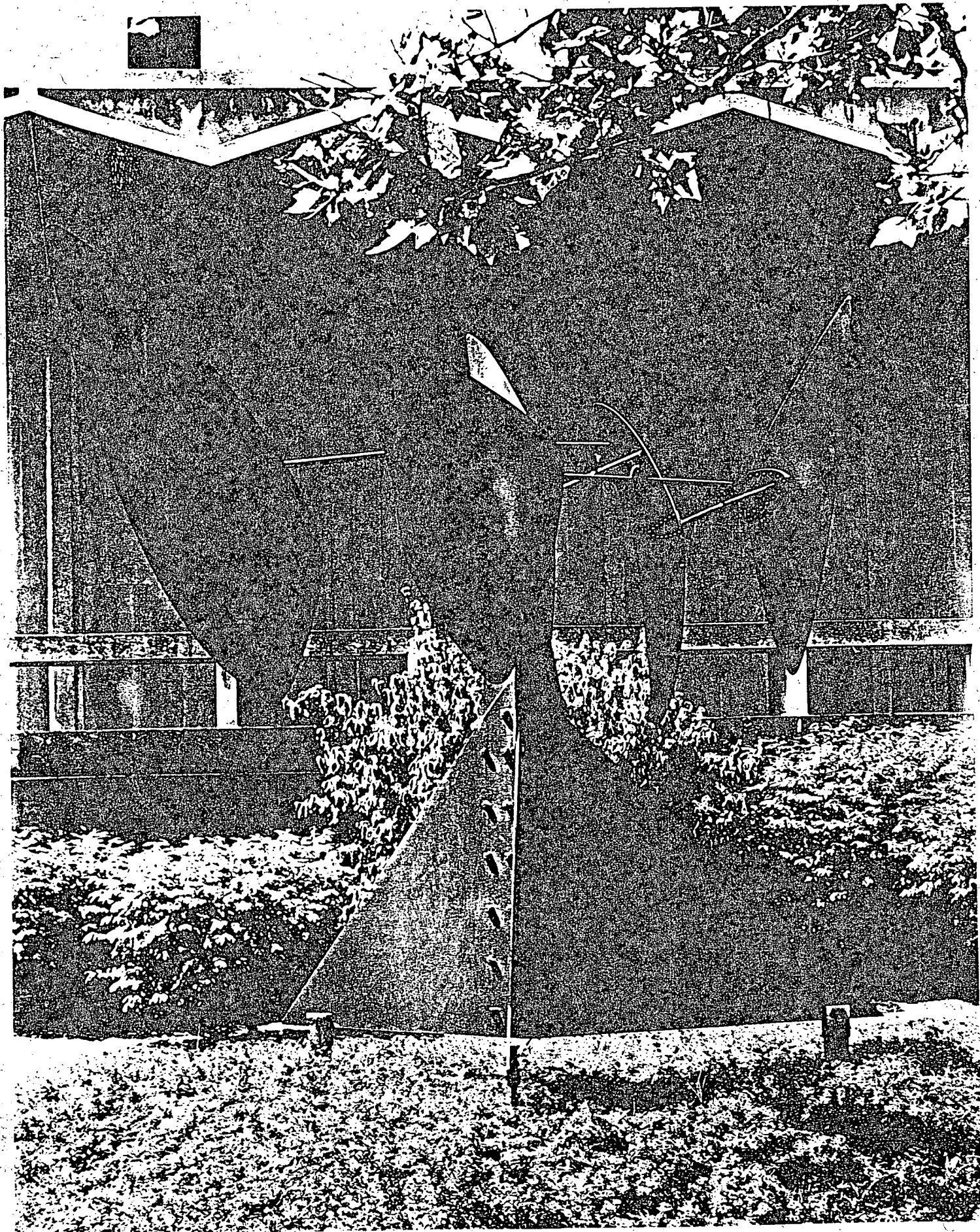
Louise Bourgeois. OBSERVER. 1947-

1949. Bronze with white paint.

UNL-Olga N. Sheldon Acquisition

Trust. 76 1/2 x 29 x 10 1/8

73 173-7



Alexander Calder, 1898-1976
FIVE RUDDERS, 1964
painted sheet metal and rods
Washington University Gallery of
Art, St. Louis, MO, Gift of
Mrs. Mark C. Steinberg, 1964

Photo Services
Washington University Gallery of Art
Campus Box 1214, One Brookings Drive
St. Louis, MO 63130
(314) 935-5490

ACCESSION NUMBER: WU 4220

TITLE: FIVE RUDDERS

DATE: 1964

ARTIST: Alexander Calder, American, 1898-1976

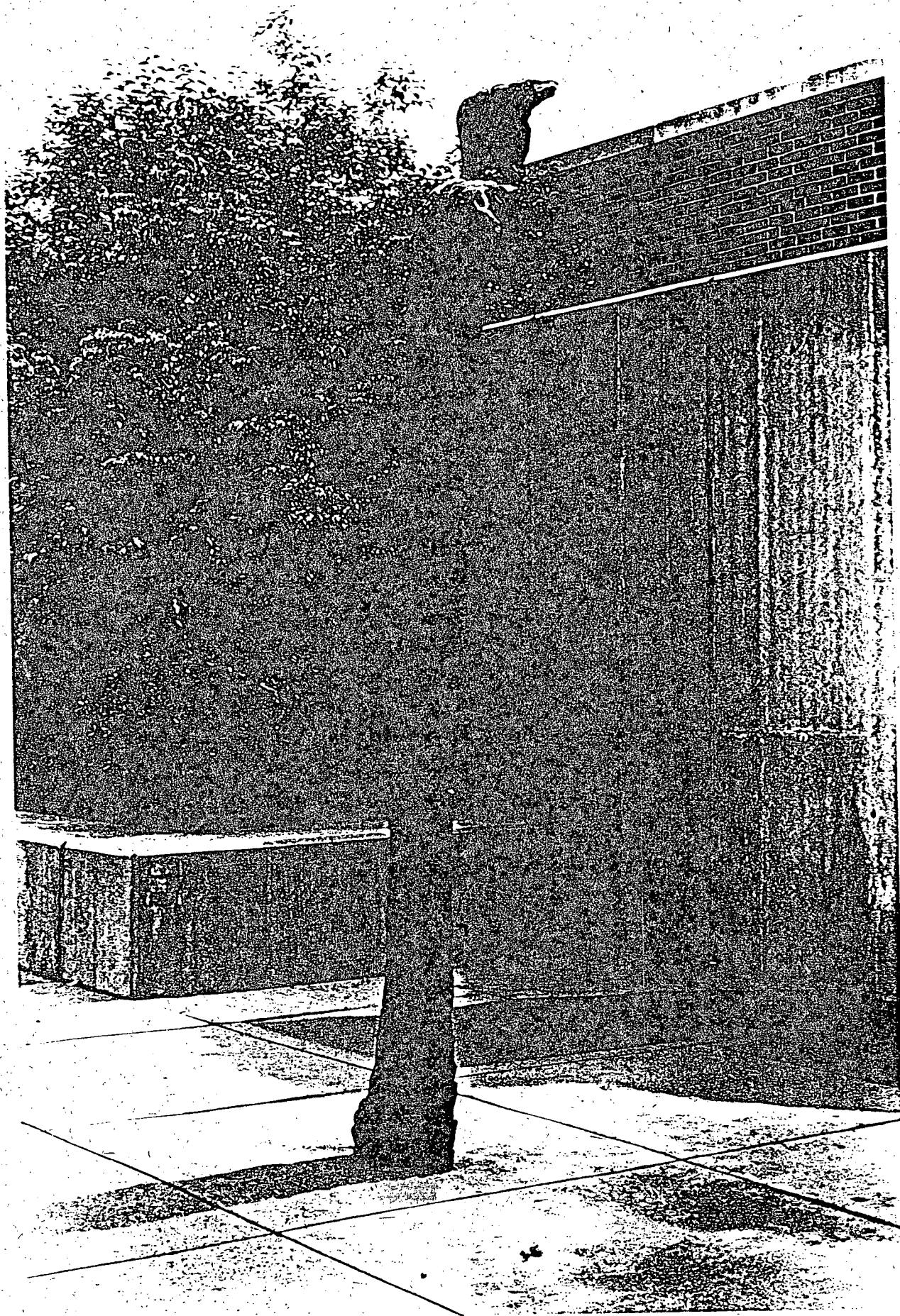
MEDIUM: Painted sheet metal and rods

SIZE: 154" h.

Please Credit:

Washington University Gallery of Art, St. Louis,
Gift of Mrs. Mark C. Steinberg, 1964

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Bryan Hunt, 1947-
SHIFT FALLS, 1978
bronze
Collection of the Akron Art Museum,
Akron, OH, Museum Purchase with
funds from an anonymous donor

Akron Art Museum

WHITE HOUSE SCULPTURE PROJECT
The First Lady Garden

Oct. 14, 1994 through March 15, 1995

Bryan Hunt

Shift Falls

1978

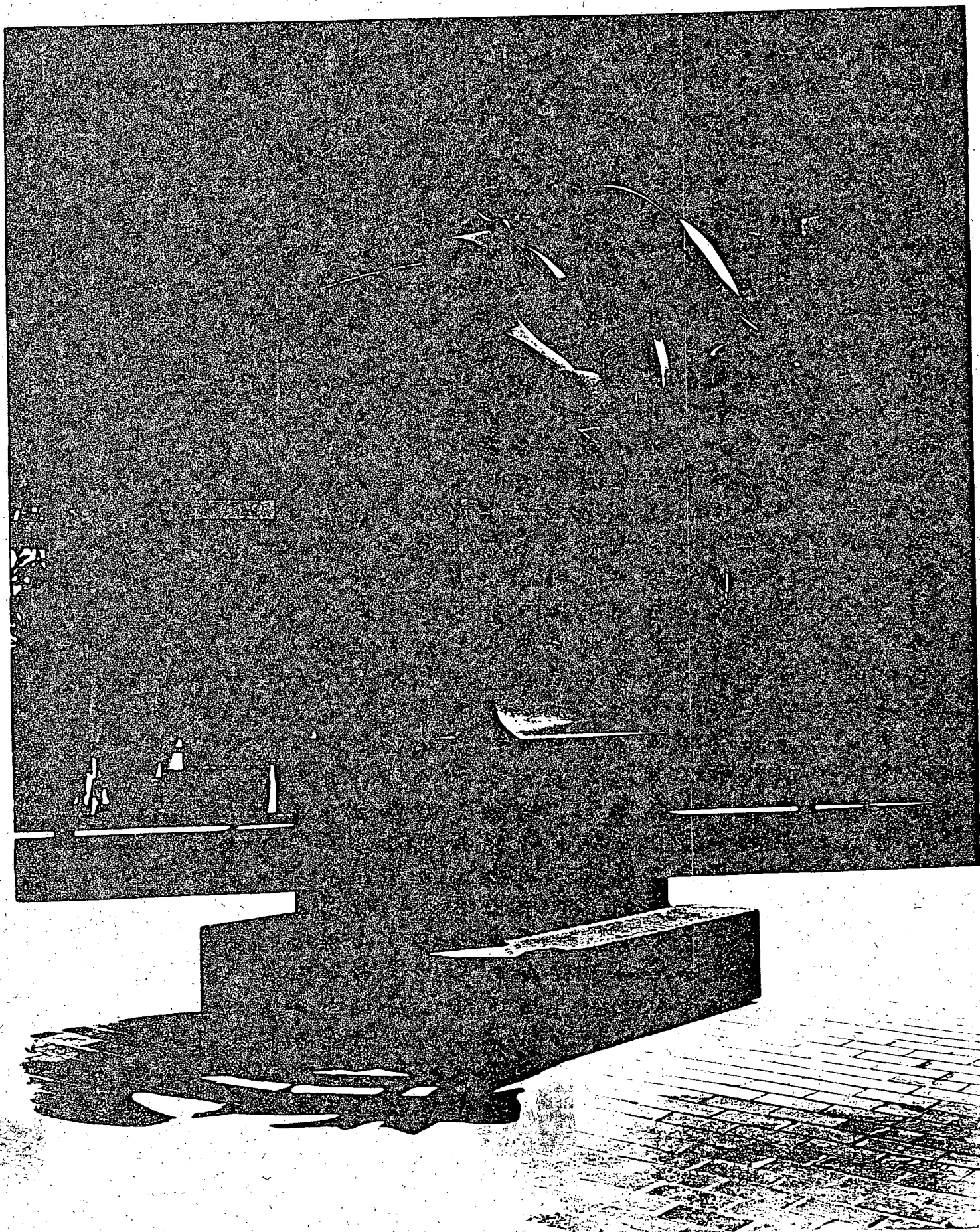
Bronze

120 x 17 x 11"

Collection of the Akron Art
Museum, Museum purchase with funds from
an anonymous donor

81.12

70 East Market Street, Akron, Ohio 44308-2984 216/576-9185



Richard Hunt, 1935-

FARMER'S DREAM, 1980

corten steel

Collection of the Museum of

Contemporary Art, Chicago, IL.

Gift of Mallinckrodt Group Inc.

in recognition of Richard A. Lenon,
1994

Museum of Contemporary Art

217 East Ontario Street

Chicago, Illinois 60611



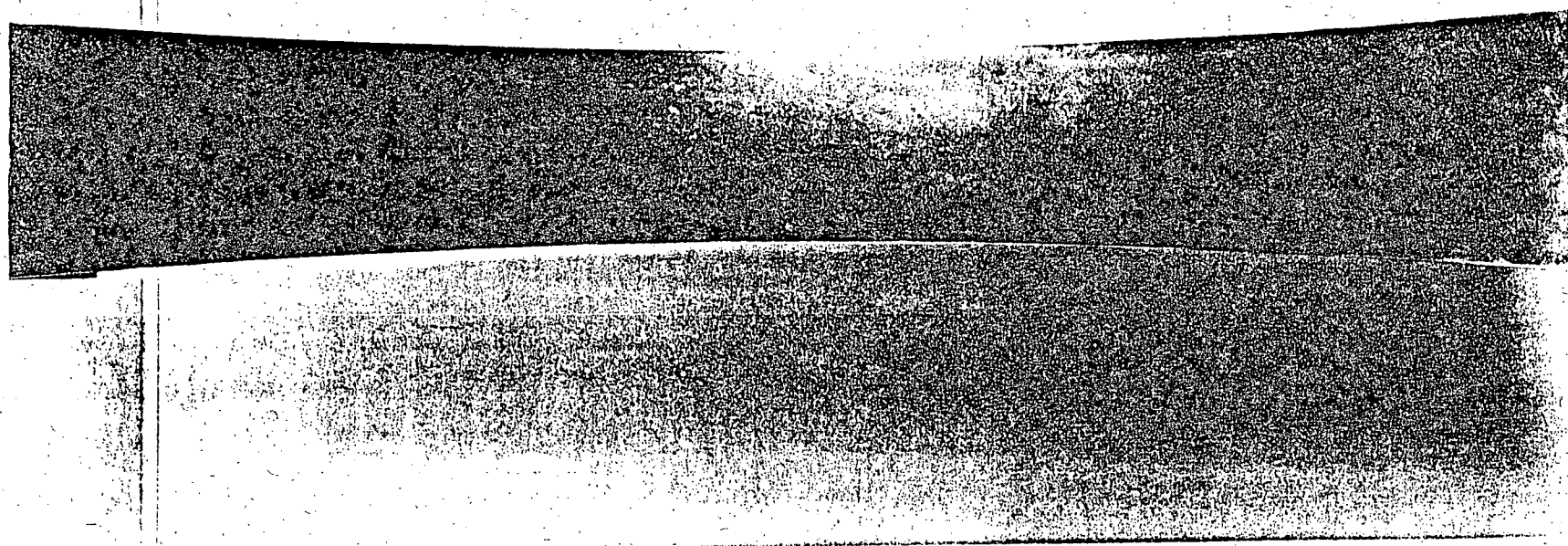
Richard Hunt

Farmer's Dream, 1980

Corten steel

108 x 54 x 54 in.

94.1



Ellsworth Kelly, 1923-
~~UNTITLED~~, 1974 *CURVE VII*
aluminum

The Art Institute of Chicago,
Gift of the Society for Contemporary
Art

C44941

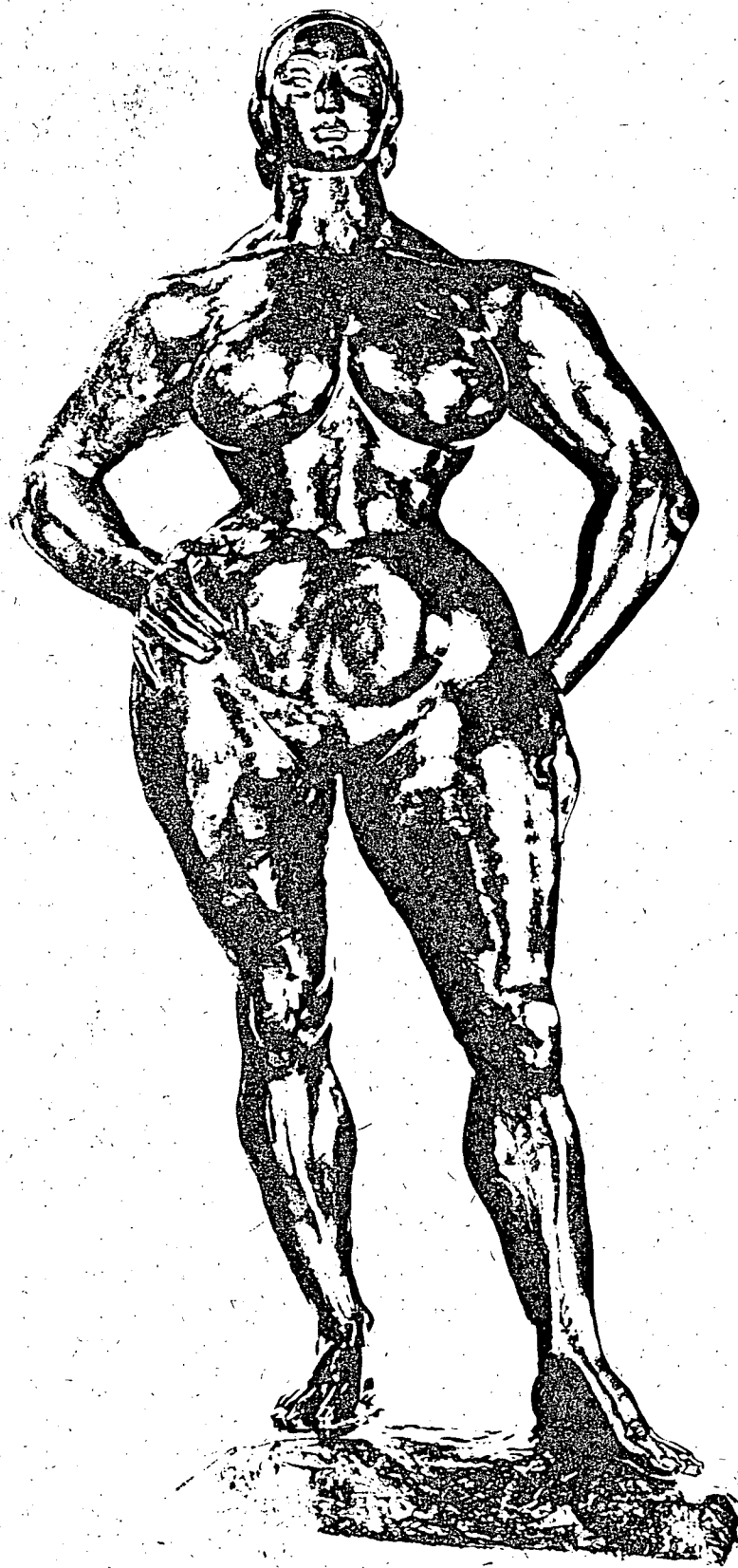
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The Art Institute of Chicago, Imaging & Technical Services Dept.
111 South Michigan Avenue, Chicago, IL 60603-6110

Ellsworth Kelly, American, b.1923, Untitled,
aluminum, 1974, 304.8 x 50.8 cm, Gift of the Society
for Contemporary Art, 1976.107

photograph ©1994, The Art Institute of Chicago, All Rights Reserved.

Boxed information must be published with this photograph.



Gaston Lachaise, 1882-1935
STANDING WOMAN, 1932 (cast 1980)
bronze
Milwaukee Art Museum, Virginia Booth
Vogel Acquisition Fund

MILWAUKEE



750 North Lincoln Memorial Drive Milwaukee, WI 53202 414-224-3200

Gaston Lachaise

ARTIST

Standing Woman

TITLE

bronze

MEDIUM

1932

DATE

88 1/2 x 41 1/2 x 24 3/4 in.

M1980.72

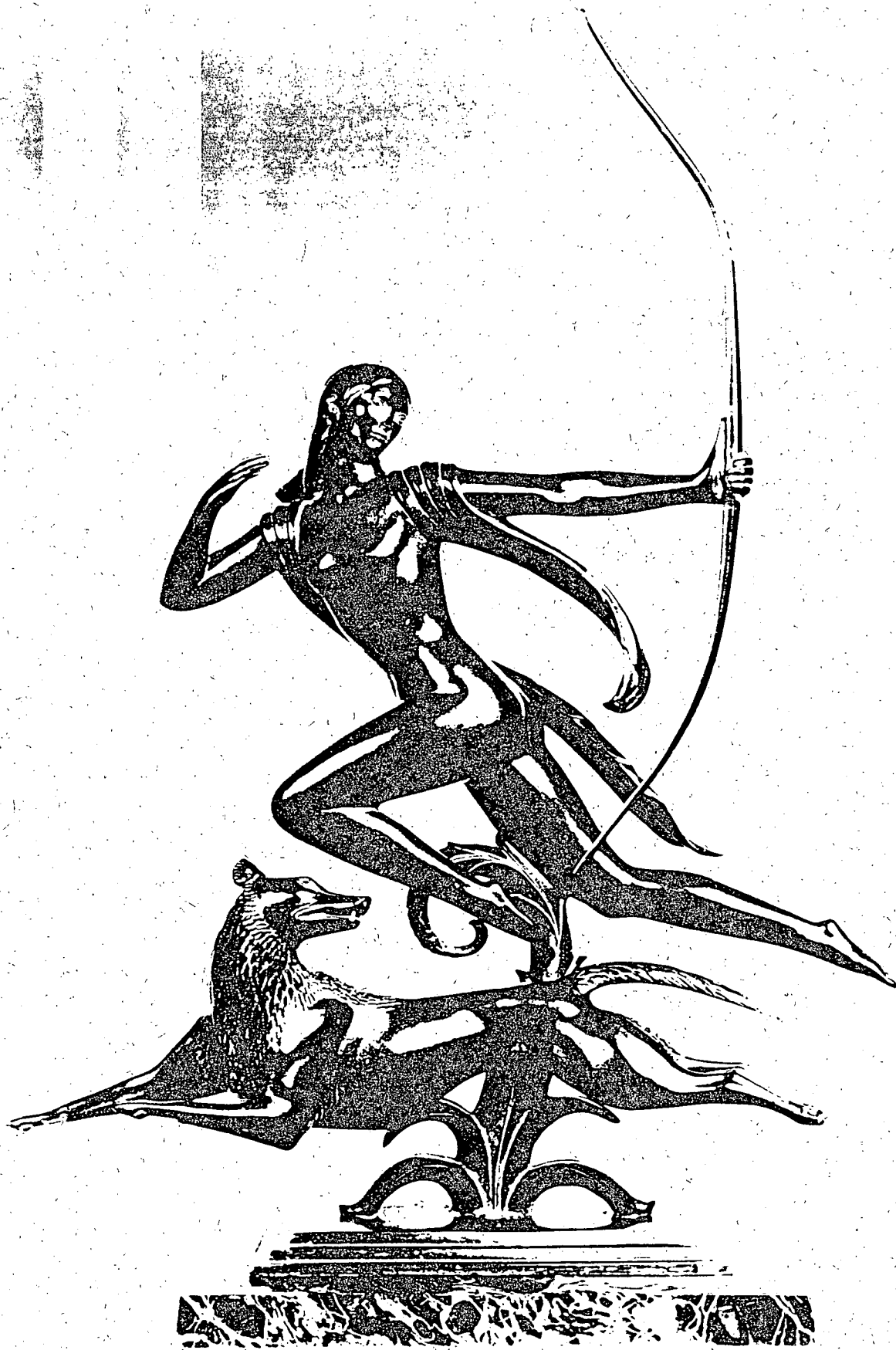
ACCESSION NUMBER

MEASUREMENTS

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Milwaukee Art Museum; Purchase, Virginia Booth Vogel

Acquisition Fund



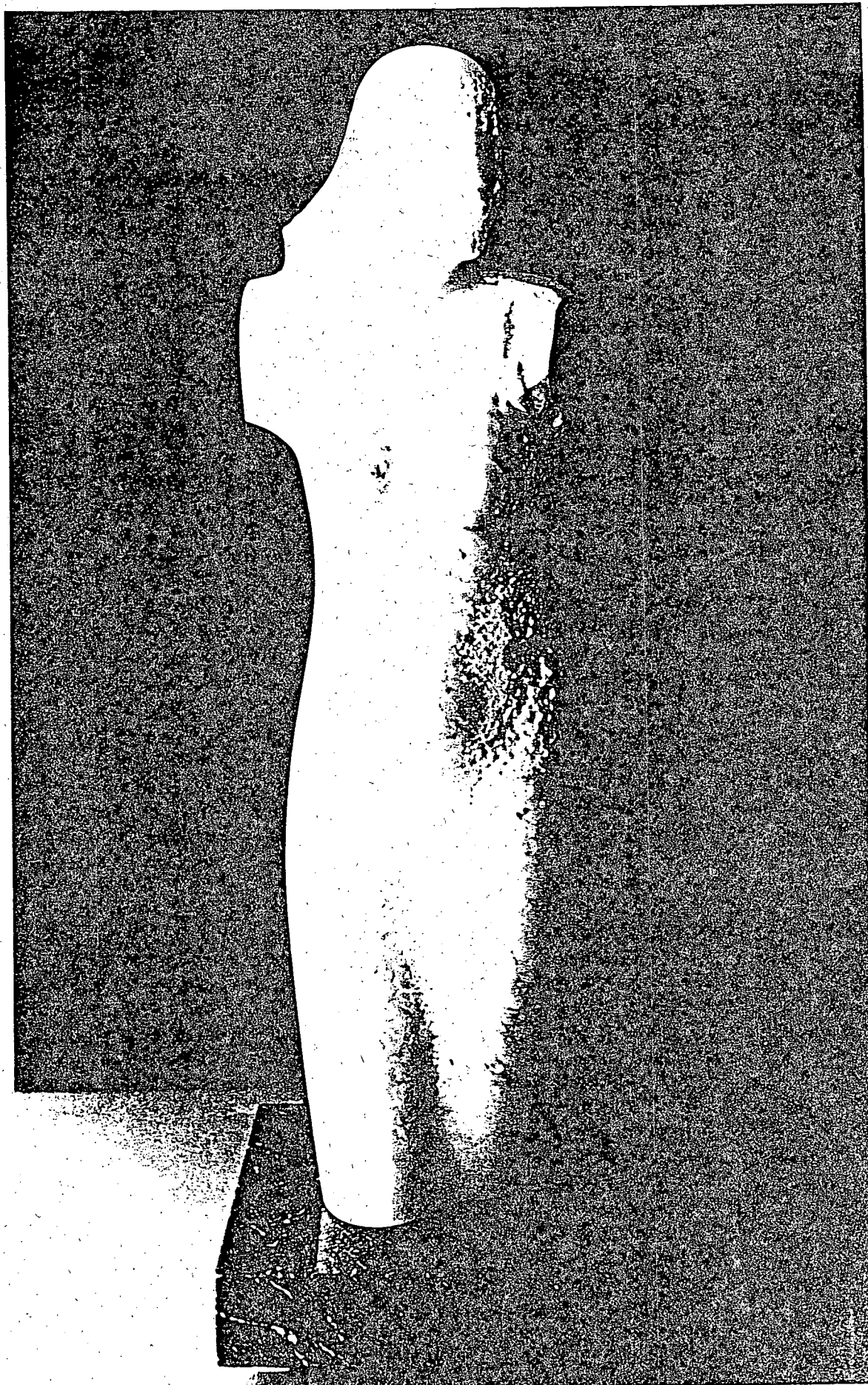
Paul Manship, 1885-1966
DIANA, 1921
bronze with marble base
Collection of Minnesota Museum of
Art, St. Paul, Bequest of Paul Manship



Paul Manship, 1885-1966
DIANA, 1921
bronze, marble base
36 7/8 x 26 3/4 x 11 5/8 in.
Collection of Minnesota Museum
of Art
Bequest of Paul Manship,
66.14.103a

Please Return to the
Sheldon Memorial Art Gallery

University of Nebraska-Lincoln • Lincoln, Nebraska 68588-0300



Manuel Neri, 1930-

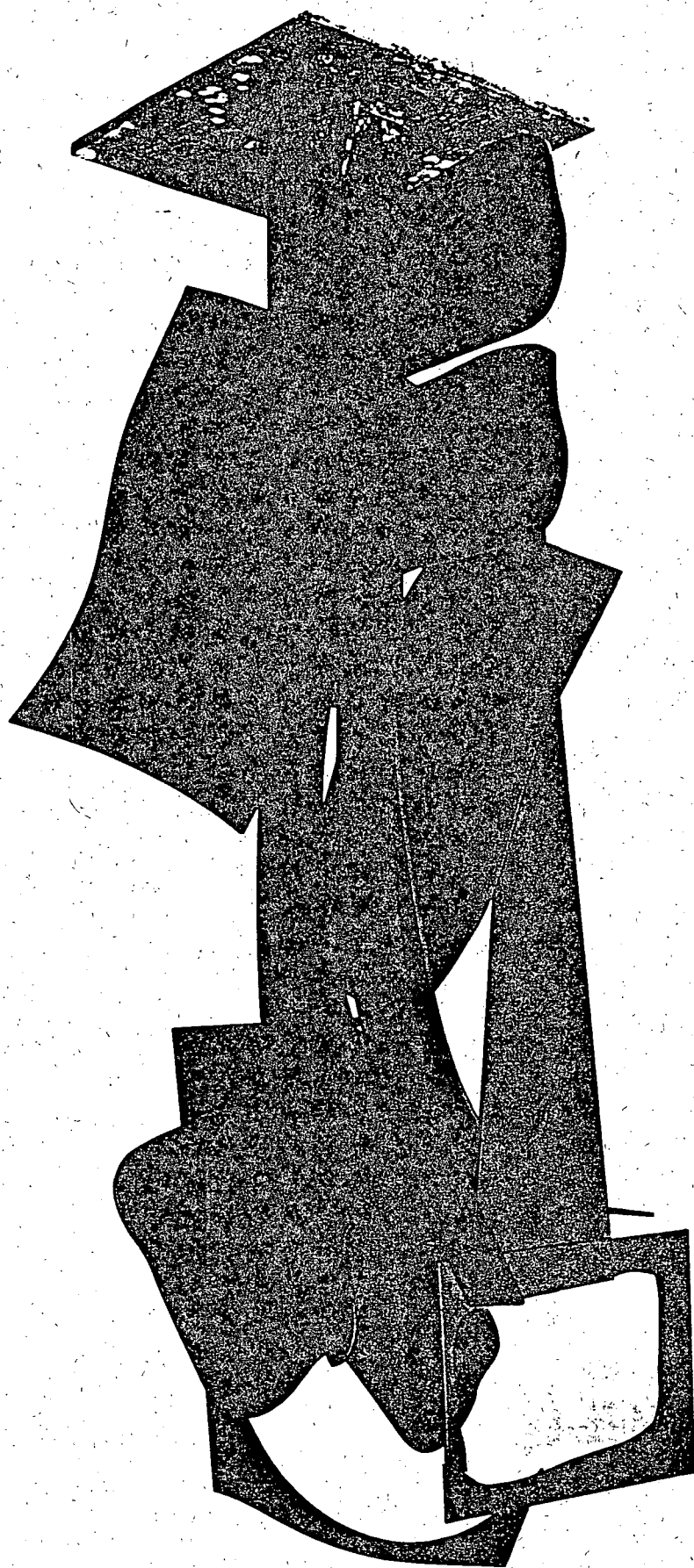
AURELIA NO. 1, 1992

marble with oil-based enamel

Collection of Laumeier Sculpture

Park, St. Louis, MO, Gift of

Aurelia and George Schlapp



Louise Nevelson, 1899-1988
TROPICAL TREE III, 1972
aluminum
Columbus Museum of Art, OH, Given in
Memory of Frances N. Lazarus by the
Charles Y. Lazarus Family

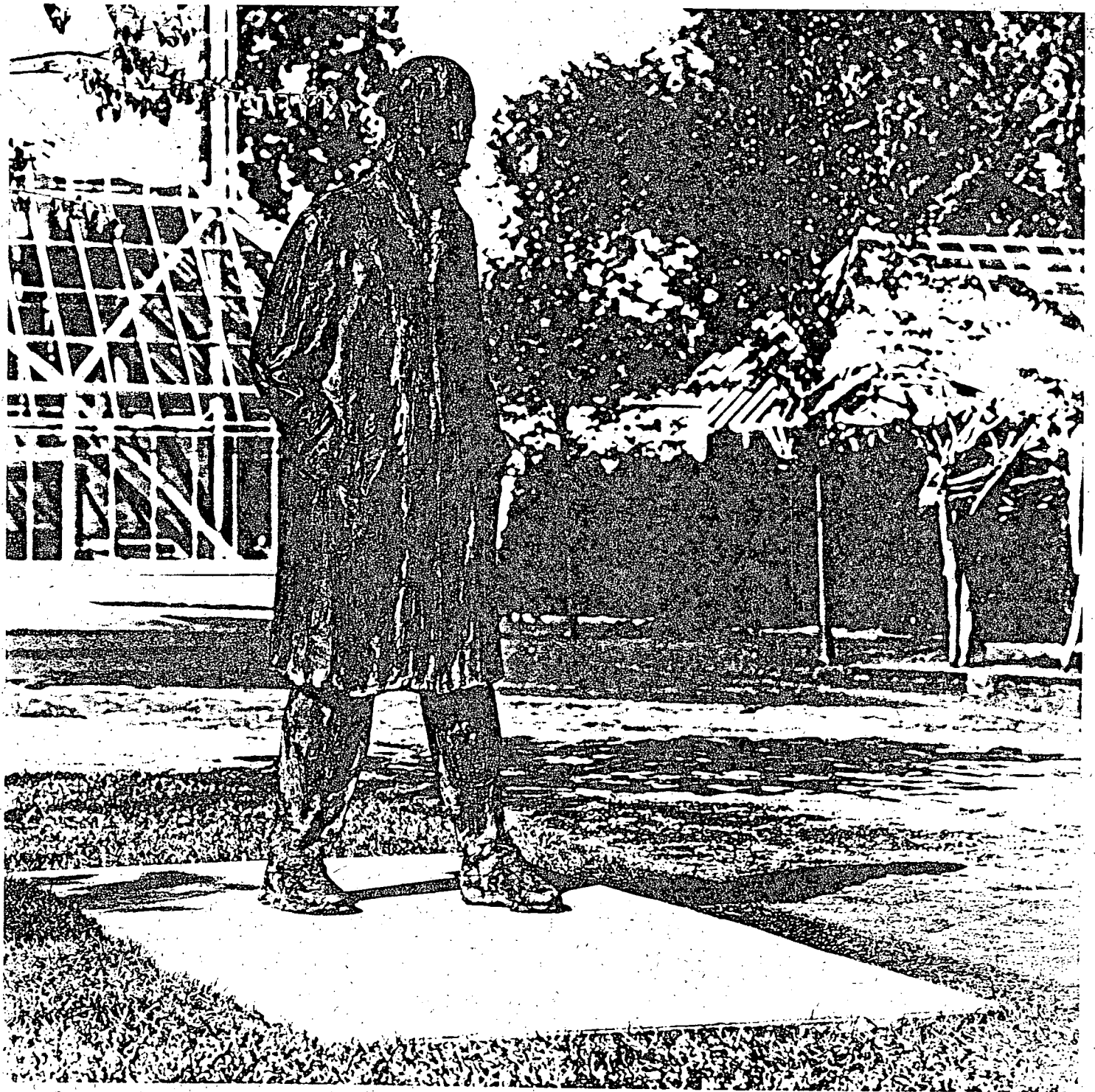
10825

COLUMBUS MUSEUM OF ART, OHIO

Louise Nevelson
American 1900-1988
Tropical Tree III
1972

Direct welded, black painted aluminum.
64 x 34 x 25

Given In Memory of Frances N. Lazarus by the Charles Y.
Lazarus Family
91.018.002



George Segal, 1924-
WALKING MAN, 1988
bronze
Collection Walker Art Center,
Minneapolis, Gift of the AT&T
Foundation and of the Julius E.
Davis family in memory of
Julius E. Davis, 1988

WALKER ART CENTER

Accession Number	88.389
Artist	George Segal
Title	<u>Walking Man</u>
Year	1988
Medium	bronze
Dimensions	72 x 36 x 30"
Collection	Gift of the AT&T Foundation and the Julius E. Davis family in memory of Julius E. Davis, 1988



Judith Shea, 1948-

SHIELD, 1990

bronze with limestone base

Sheldon Memorial Art Gallery and
Sculpture Garden, University of
Nebraska-Lincoln, Olga N. Sheldon
Acquisition Trust and the National
Endowment for the Arts

Judith Shea 1948 -

SHIELD, 1990

bronze with limestone base

55 3/4 x 14 x 14 in.

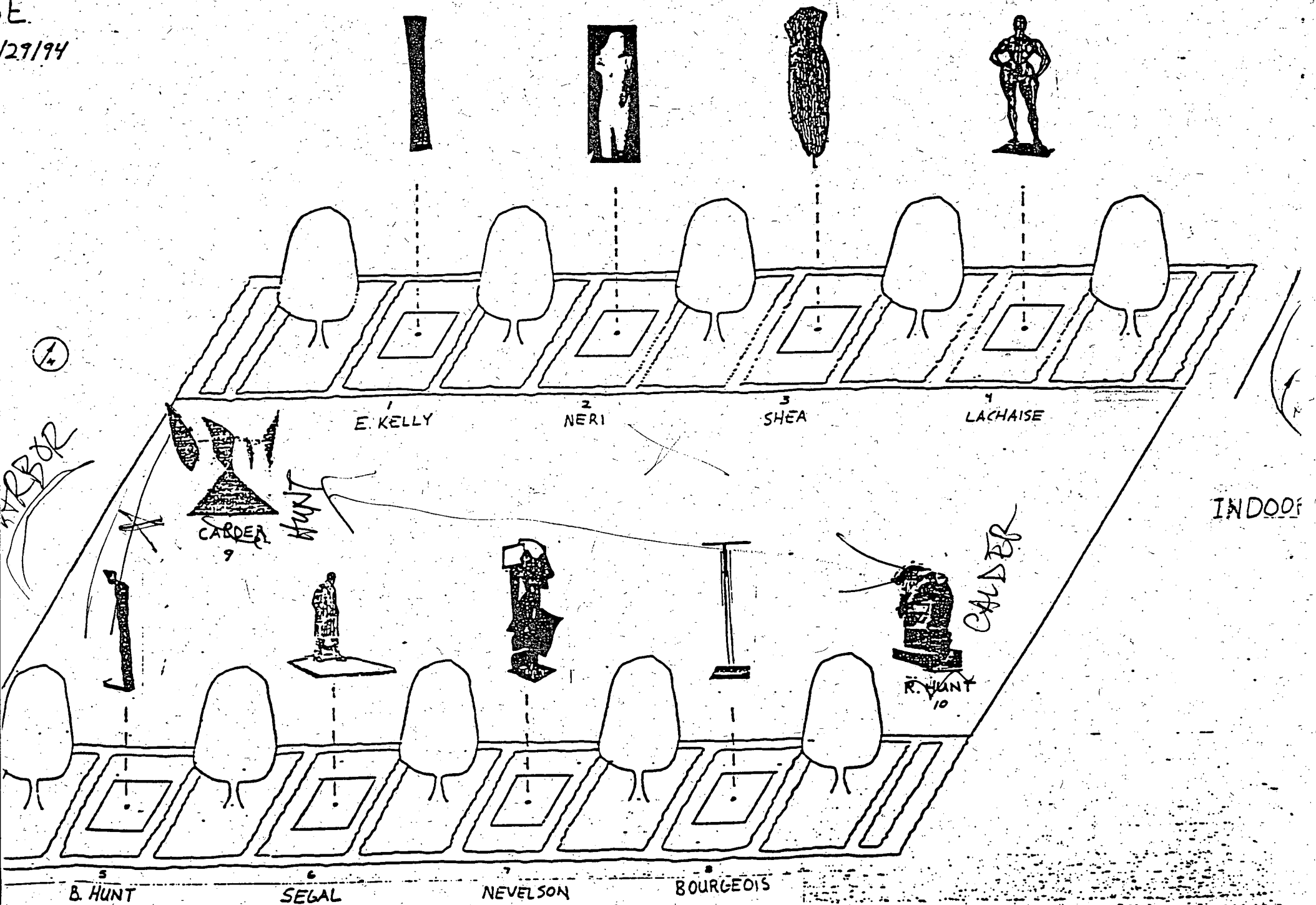
UNL-Olga N. Sheldon Acquisition

Trust, National Endowment for

Arts and Collectors' Forum

1990.U-4272

E.
129/94



WHITE HOUSE SCULPTURE PROJECT

LOUISE BOURGEOIS

1911 -

OBSERVER

1947-49, bronze with white paint

76 1/4 x 29 x 10 1/8 in.

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln,

Olga N. Sheldon Acquisition Trust

1988.U-4087

ALEXANDER CALDER

1898 - 1976

FIVE RUDDERS

1964, painted sheet metal and rods

154 in.

Washington University Gallery of Art, gift of Mrs. Mark C. Steinberg, 1964

alternative: GEORGE RICKEY

1907 -

FOUR RECTANGLES OBLIQUE, VARIATION II

1972-75, stainless steel

h: 99 to 108 in.

The University of Iowa Museum of Art
Museum Purchase, 1978.42

✓ BRYAN HUNT

1947 -

SHIFT FALLS

1976, bronze

120 x 17 x 11 in.

Akron Art Museum, Anonymous gift

ELLSWORTH KELLY

1923 -

UNTITLED

1974, aluminum

120 x 20 x ? in.

Courtesy of the Art Institute of Chicago, gift of the Society for Contemporary Art

1976.107

GASTON LACHAISE

1882 - 1935

STANDING WOMAN

1932 (cast 1980), bronze

88 1/2 x 41 1/2 x 24 3/4 in.

Milwaukee Art Museum, Virginia Booth Vogel Acquisition Fund

M1980.172

PAUL MANSHIP

1885 - 1966

DIANA

1921, bronze with marble base

36 7/8 x 26 3/4 x 11 5/8 in.

Minnesota Museum of Art

66.14.103a, Murtha 138

PAUL MANSHIP

1885 - 1966

ACTAEON

1923, bronze with marble base

30 1/2 x 32 x 11 3/4 in.

Minnesota Museum of Art

66.14.103b, Murtha 155

LOUISE NEVELSON

1899 - 1988

TROPICAL TREE III

1972, aluminum

64 x ? x ?

Columbus Museum of Art

alternative:

MALVINA HOFFMAN

1887 - 1966

BOY WITH PANTHER CUB

c.1915, bronze

66 3/4 x 14 1/4 x 19 1/2 in.

Cedar Rapids Museum of Art

Gift of the Charles Lamson Hoffman Family and

the Cedar Rapids downtown Rotary

87.7

GEORGE SEGAL

1924 -

WALKING MAN

1988, bronze

72 x 36 x 30 in.

Walker Art Center, gift of the AT&T Foundation and the Julius E. Davis family
in memory of Julius E. Davis, 1988

88.389

JUDITH SHEA

1948 -

SHIELD

1990, bronze with limestone base

55 3/4 x 14 x 11 in. (base: 15 x 14 x 14 in.)

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln,

Olga N. Sheldon Acquisition Trust and the National Endowment for the Arts

1990.U-4272

DAVID SMITH
1906 - 1965
CUBE I
1963, stainless steel
h: 124 in.
Detroit Institute of Arts
Founders Society purchase
66.36

**MESSAGE FROM FIRST LADY HILLARY RODHAM CLINTON
FOR THE OPENING OF THE SPECIAL SCULPTURE EXHIBITION**

I have always loved sculpture. My husband and I spent our first date in an art gallery's garden filled with American sculpture. The President and I hope this exhibition of 20th century American sculpture will delight, challenge and inspire the thousands of visitors who pass through the White House every day.

It is also appropriate that this exhibition is on display in the garden conceived of and created by First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be a part of all of our lives. Now these masterpieces of contemporary art will be accessible to a new and larger audience than ever before.

The 12 sculptures selected celebrate the special genius of American artists and their enduring capacity to stir our imaginations and touch our hearts.

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

My special thanks go to the Art Museum Directors Association, the Cantor Foundation, George Neubert, J. Carter Brown, and the lending institutions, for their time, energy, and wisdom in making this exhibition possible.

The twelve works of art selected from American art museums for this special exhibition span over seventy years of the 20th century, and represent a diverse and vital aspect of our cultural heritage. Conceived by Mrs. Clinton and drawn from public collections in the heartland of the nation and installed in the First Ladies' Garden of the White House, the exhibition has been organized under the auspices of the Association of Art Museum Directors.

The current selection provides a visual illustration and understanding of the transformation and development of 20th century sculpture. Historically, sculptures have functioned primarily as statuary, nobly serving a civic purpose to memorialize society's heroes and reflecting its philosophical ideas. Pieces were often placed in an honored setting, high up on a pedestal, physically removed from everyday pedestrian traffic. Today, much contemporary sculpture has been removed from the elevated space and placed directly within the context of the viewer's environment. Significant 20th century sculpture now reflects the individual artist's vision and personal convictions about humankind and contemporary issues in modern society. Freed from specific subject matter or function, the visual and physical elements of three-dimensional form -- shape, texture, color -- have become the primary syntax for expression in the 20th century.

This exhibition highlights important examples of work by American artists who have contributed to this historical artistic transformation. Though retrospective in nature, over half of the inclusions in this exhibition are by living American artists. Diverse in their ideas, idioms and chosen medium, they span several artistic generations. Divided almost equally between figuration and abstraction, all evoke references to nature and the human figure.

Carved, modeled, or constructed, the predominant concern with material, structure, gravity, gesture and movement (implied or real) invite the viewer actively to participate and experience the work. Pieces were chosen that incorporate specific aesthetic issues to provide a condensed survey of the development of American sculpture of our time and also to provide the visitor with some understanding of this dramatic transformation of the medium from historical traditions into contemporary concepts.

The current selection is drawn from public art collections of the Midwest. Any selection constrained as this is by limitations of space, format and scale is necessarily arbitrary. However, it is hoped that these few works of art, in this beautiful setting, will offer the visitor to our nation's greatest house some insight into the wealth, vitality, imagination and creative achievement to be experienced in the work of American sculptors of the 20th century.

PHOTOCOPY
HRC HANDWRITING

1m draft 10/5/94

MESSAGE FROM FIRST LADY HILLARY RODHAM CLINTON
FOR THE OPENING OF THE SPECIAL SCULPTURE EXHIBITION

also
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lm draft 10/5/94

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Remarks Tues - 1981

14th - garden created
by Jackie Kennedy

most appropriate to have it
here.

Art can & should be part of our
heritage.

Fitting celebrate America - with
creativity

Make available to Gov't & the
wider audience - seen by visitors
here.

Thanks ART Museum Dir. Assn.

Canon Fundal'n

George Neubert

& Carter Brown

leading inst'l 'ns.

Brochure Cover

TWENTIETH CENTURY

AMERICAN SCULPTURE

AT THE WHITE HOUSE

An Exhibition

THE WHITE HOUSE

WASHINGTON

August 24, 1994

MEMO

TO: MELANNE VERVEER, DEPUTY ASSISTANT TO THE PRESIDENT AND
DEPUTY CHIEF OF STAFF TO THE FIRST LADY

FROM: REX W. SCOUTEN, CURATOR 

SUBJECT: Proposed White House Sculpture Garden

I will find out how much space will be allocated on the brochure for Mrs. Clinton's message.

It would be wise, I think, to have "This exhibition was made possible through the cooperation of the White House Historical Association and the Committee for the Preservation of the White House" somewhere on the brochure.

A label will be sent to you for approval.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Address (Partial) (1 page)	08/23/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8170

FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Sculpture Garden 10/11/94

2012-1004-S

ms528

RESTRICTION CODES

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

Freedom of Information Act - [5 U.S.C. 552(b)]

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

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).

RR. Document will be reviewed upon request.

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

[001]

THE WHITE HOUSE
WASHINGTON
August 23, 1994

Sent to Carter Brown
Jonathan Fairbanks
Lusty Perrell
Bill Kloss
Kobi Hockersmith

Dear Carter:

Enclosed are descriptions of the pieces that George Neubert, Sheldon Memorial Art Gallery and Sculpture Garden, has assembled for the first White House Sculpture Exhibit.

Do you think that eleven pieces are too many?

Do you feel that any of the pieces are inappropriate for the White House?

Do you have a concern for showing the work of living artists at the White House? Please note that there are no loans from private individuals.

I can secure labels for the garden sculpture at no cost. The labels will be similar to what we use for trees and plant material. I will send you a sample later.

I have asked George Neubert's office to do a design and layout for a three fold brochure. Space will be provided for a message from Mrs. Clinton and project underwriters will be acknowledged on the back of the brochure. The layout will be forwarded for approval by the committee prior to printing.

We will prepare bases for the sculpture at the White House. Future pieces can be accommodated on the same supports.

Lighting for the sculpture will be accomplished by White House personnel. I will ask those committee members in Washington to stop by and take a look.

I look forward to hearing from you. Please telephone me at (202) 456-2550 at your earliest convenience. Much work remains, but we anticipate an opening in early October.

With best wishes,

Sincerely,


Rex W. Scouten
Curator

Mr. J. Carter Brown
c/o Larry Groo

P6/b(6)



University of
Nebraska
Lincoln

Sheldon Memorial Art Gallery
and Sculpture Garden
P.O. Box 880300
Lincoln, NE 68588-0300
(402) 472-2461

August 17, 1994

Mr. Rex W. Scouten, Curator
The White House
Washington, D.C. 10500

Dear Mr. Scouten:

Enclosed please find a list of eleven (11) sculptures which Sheldon Gallery's Director, George Neubert, has selected for installation in the "First Lady's Garden" at the White House from October, 1994 through March 1995. Also enclosed are copies of the letters forwarded to each institution requesting the loans. Attached to each letter is a copy of the loan agreement and a Xerox image of the sculpture. I am also forwarding to you a layout of the "First Lady's Garden" depicting the proposed installation site of each work. It is Mr. Neubert's intent to place Alexander Calder's *Five Rudders* near the center of the garden, and the two Manship sculptures will be placed on either side of the French doors opening onto the garden. In the event that the Calder is not available for loan, the George Rickey sculpture *Four Rectangles Oblique, Variation II* has been selected as an alternative.

After the signed loan agreements have been returned to Sheldon Gallery, our Preparator, Steve Jensen, will contact the appropriate personnel in each institution regarding specific installation and handling instructions. Steve will then communicate any special needs to you.

How shall we handle the payment of expenses incurred in preparation for the White House sculpture display? Would you prefer to have the vendors bill you directly whenever possible, or shall we cover all of our expenses and request a reimbursement? We will await instructions from you in this regard.

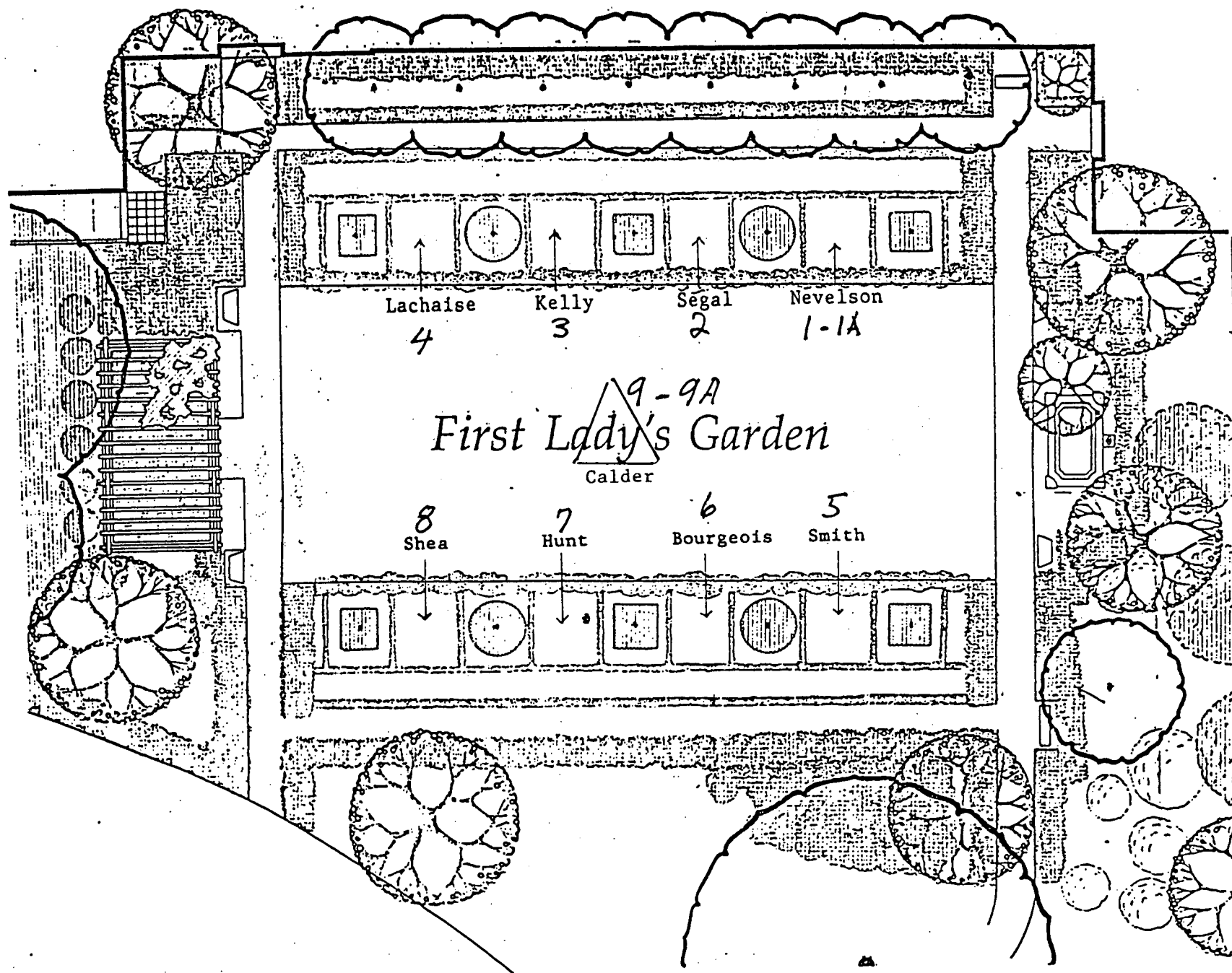
Sincerely,

A handwritten signature in cursive script that reads "Karen Merritt".

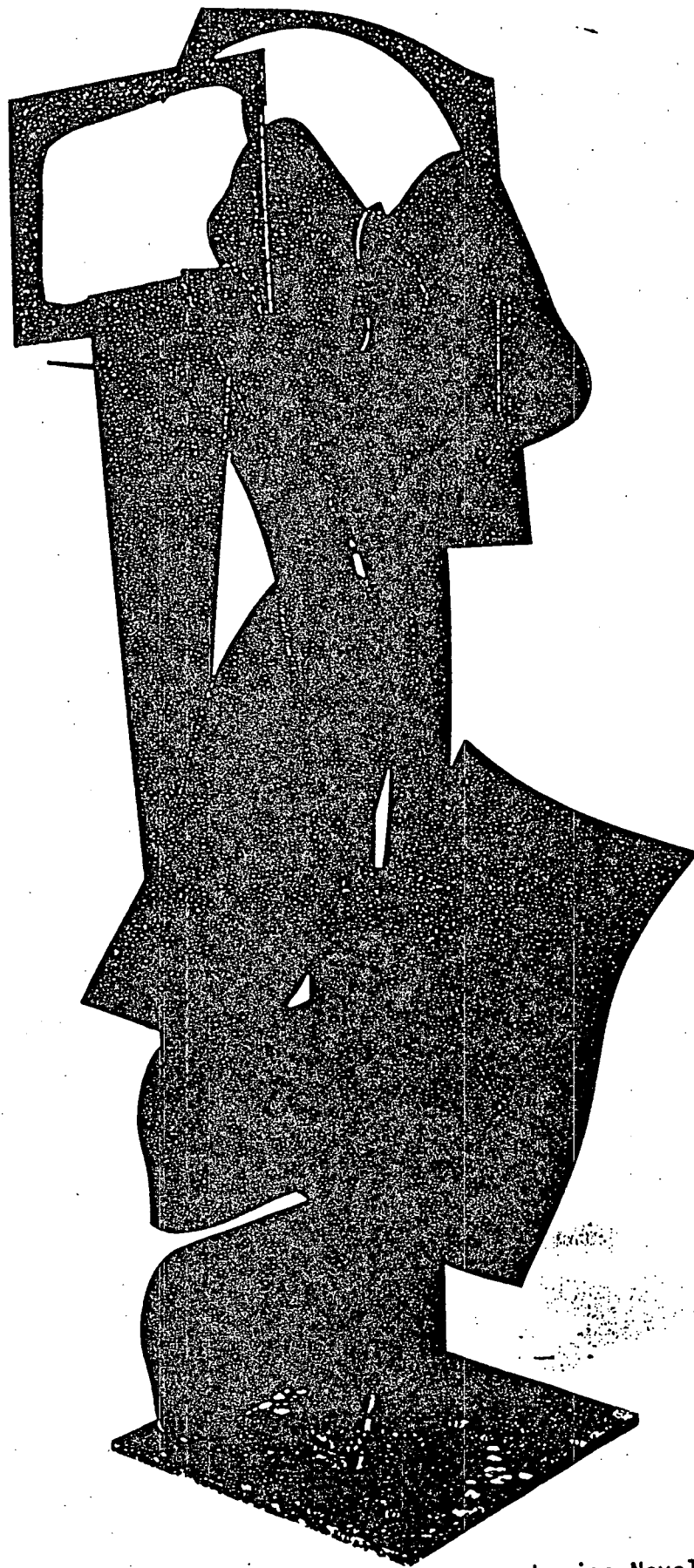
Karen Merritt
Registrar

enclosures

cc: George W. Neubert, SMAG Director



10
doors to
garden
Manship



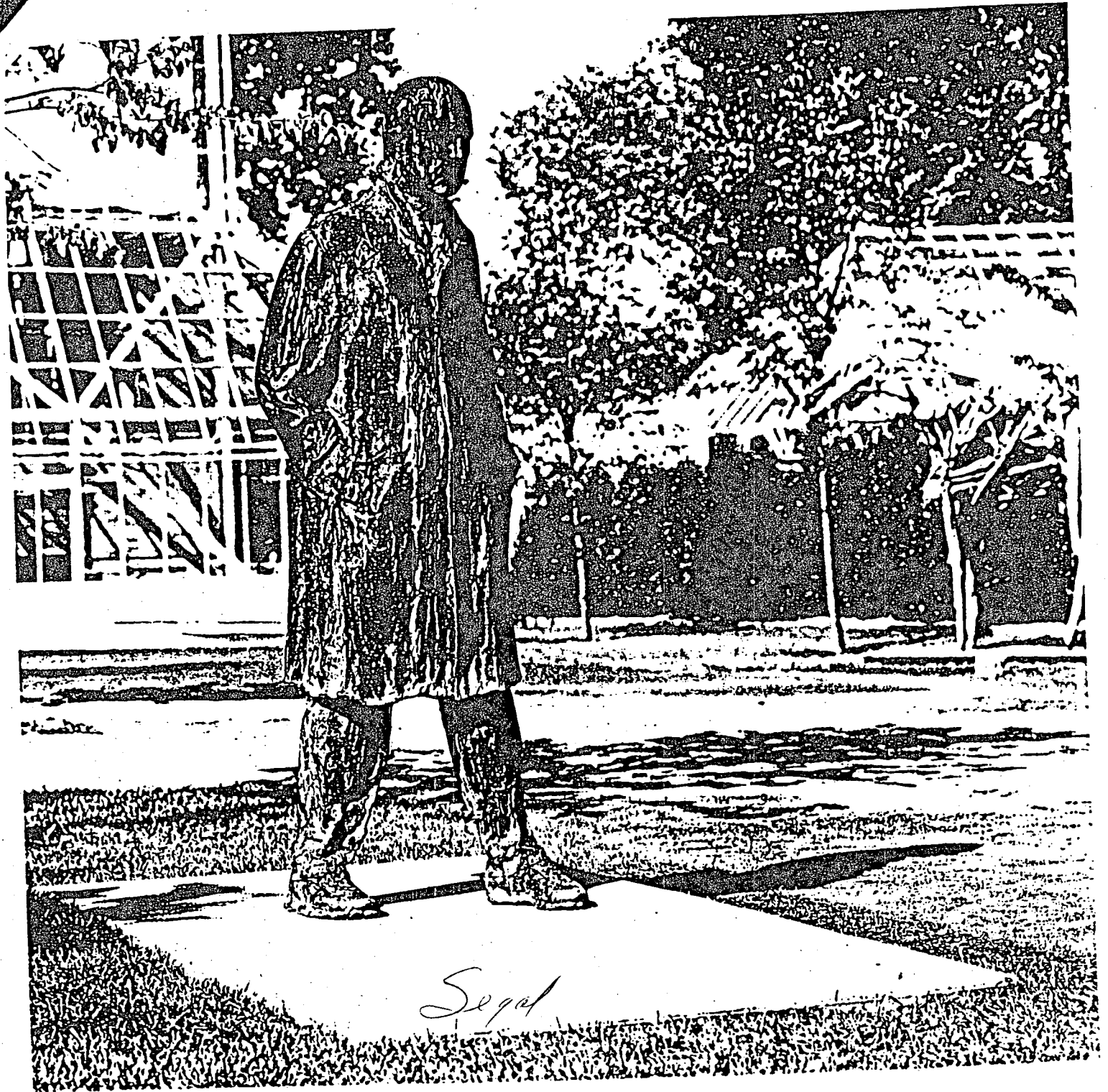
Louise Nevelson
TROPICAL TREE III
Columbus Museum of Art

Malvina Hoffman, Boy with Panther Cub, c.1915
bronze cast
Cedar Rapids Museum of Art

1A



2

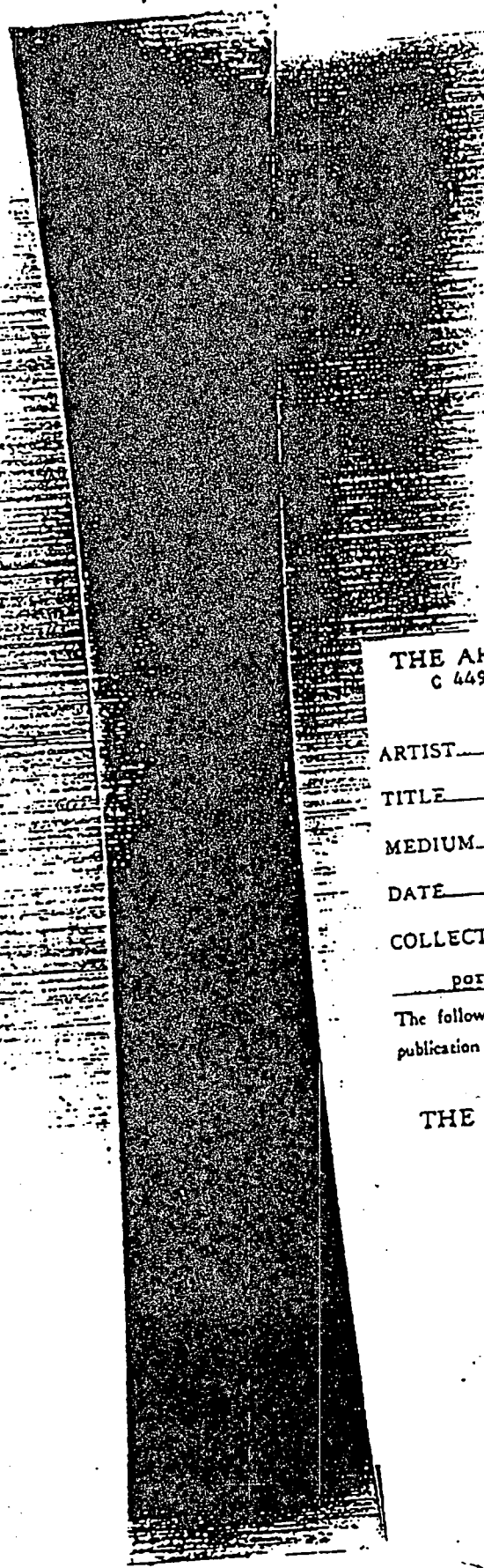


09-1994 13:11

FROM ART INSTITUTE OF CHICAGO

TO 1402472918

3



THE ART INSTITUTE OF CHICAGO
C 44941 Chicago, Illinois 60603 #449

ARTIST KELLY, Ellsworth
TITLE Untitled
MEDIUM aluminum
DATE 1974 SIZE 10' high; 20" wide
COLLECTION Gift of the Society for Contemporary Art, 1976.107

The following words must be used in connection with publication of this photograph:

COURTESY OF
THE ART INSTITUTE OF CHICAGO



Gaston Lachaise American 1882-1935
Standing Woman 1932, cast 1980
 Bronze
 88½ x 41½ x 24¾"
 Purchase, Virginia Booth Vogel Acquisition Fund M1980.172

Lachaise was born in Paris and studied at the Ecole Bernard Palissy and the Académie Nationale des Beaux Arts. He moved to Boston in 1906 and to New York in 1912, where all of his mature work was executed. The first sculptor to be afforded a retrospective exhibition at New York's Museum of Modern Art, his commissions and portraits of the intellectual and aesthetic leaders of his time could have made a full reputation for an artist of lesser ambition. Lachaise's primary subject, however, was the figure of woman as mother goddess-custodian of the mystery of generative life. *Elevation* of 1912-17, in the collection of the Art Institute of Chicago and other museums, is the earliest major work reflecting his personification of the female.

Standing Woman seems the triumph and fulfillment of all of Lachaise's small studies, statuettes and full-scale nude female figures. Monumental in size, she takes a firm stance, holds her head high and places her hands determinedly on one hip and the other thigh. It is a regal pose, one of composure and force. The sculpture is the embodiment of the artist's lifelong effort to express the imperious goddess quality in the heroic scale. As Hilton Kramer has said, "Nowhere in Lachaise's work is his favored conception of the female figure — with the breasts and arms, the thighs and buttocks and belly forming a centrifugal orchestration of masses around the delicate, slender waist — given a more a complete realization." *Standing Woman*, sometimes referred to as *Heroic Woman*, is the last life-sized figure in the series which constituted Lachaise's major achievement. Only one cast was produced in the artist's lifetime and it has been on display in the garden of the Museum of Modern Art since the 1940s. This sculpture is the fourth of eight casts made in 1980. Forty-five years after Lachaise's death, the figure still has the fundamental strength and power that made it a masterpiece. G.N.



William Zorach
Child Drinking
 Marble
 21½ x 13 x 14½"
 Gift of Mrs. Will F.
 her Husband V



John Kane Am
Bust of a Highlander
 circa 1927-30
 Oil on canvas
 34½ x 24½"
 Purchase M

One of the first to be recognized in Scottish immigrant life as a day laborer in Pennsylvania. A use color by painting depicting landscape



5

David SMITH (1906–1965)
Cubi I
 Stainless steel, H. 124 in. (1963)
Founders Society purchase (66.36)

Smith brought vitality and innovation to modern American sculpture. His friend Robert Motherwell once described him "as delicate as Vivaldi and as strong as a Mack truck." It is this peculiar duality of Smith's personality that is resolved so eloquently in his sculpture and that *Cubi I* exploits by delicately balancing heavy masses of burnished stainless steel. The strongly three-dimensional *Cubi* series was begun in 1963 with this piece, now generally acknowledged to be the culminating achievement of his career. Smith preferred to work in series, taking a problem and, through a variety of individual pieces, examining it from all possible perspectives. He had great feeling for his materials and the inherent qualities of the metals he used were exploited to their full expressive potentiality. He was particularly fond of stainless steel because it reflected light and involved the piece with its environment. In writing about his own work, Smith often stressed the importance of an imagery which seemed to deny the substantiality of his work. He was concerned with "dream images, eidetic images, vivid and recallable." For Smith each piece should contain nothing not already known to the viewer—"I want you to travel, by perception, the path I traveled in creating."

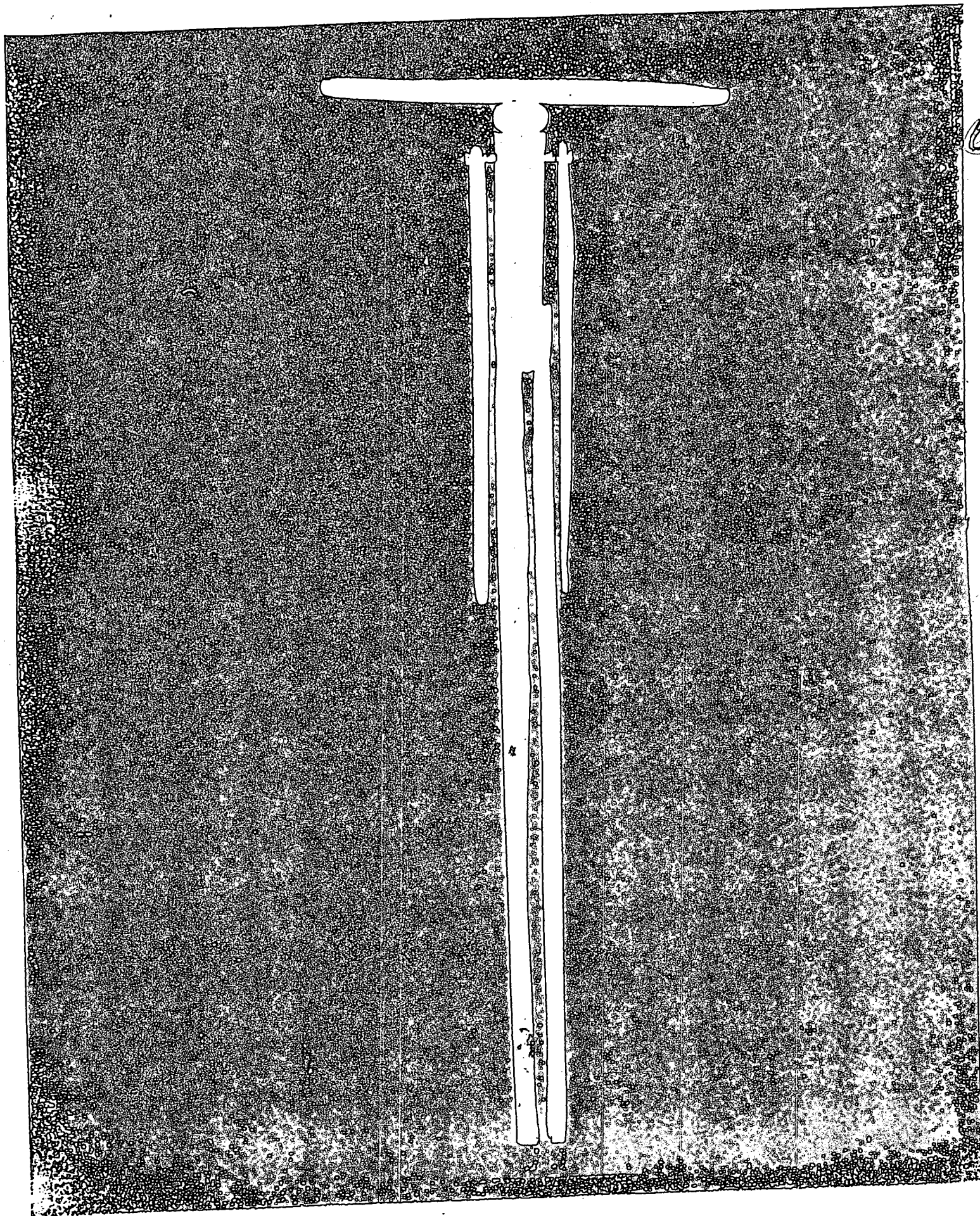
Modern Art/184



John CHAMBERLAIN (1927—)
Coo Wha Zee
 Welded auto metal, H. 75 in. (1960/65)
Mr. and Mrs. S. Brooks Barron gift (65.76)

Chamberlain's early work with auto parts lies somewhere between the Abstract Expressionism of the mid-1950s and the Objectivism of the 1960s. His work grows out of a cubist tradition in sculpture but shares an alliance with aspects of "Pop" art. The sculptor Hassam once told him, "Keep it light." This fragile, wind swept quality is basic to much of his work. His primary concern is with the formal relationships of flatness, volume, void, space, and color. *Coo Wha Zee*, done in the early 1960s, is made of welded auto metal. By bending and cutting "found" pieces, Chamberlain created sharp jutting edges, concave and convex, painted and rusted elements, falling into seemingly chance combinations. The spatial nature of this piece is similar to Baroque sculpture, for it implies explosive motion. At first impression Chamberlain's work is almost humorous, but upon deeper reflection, *Coo Wha Zee* has a deadly realism and a high degree of formality.

Modern Art/185



Louise Bourgeois

OBSERVER

1947-49, bronze with white paint

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln

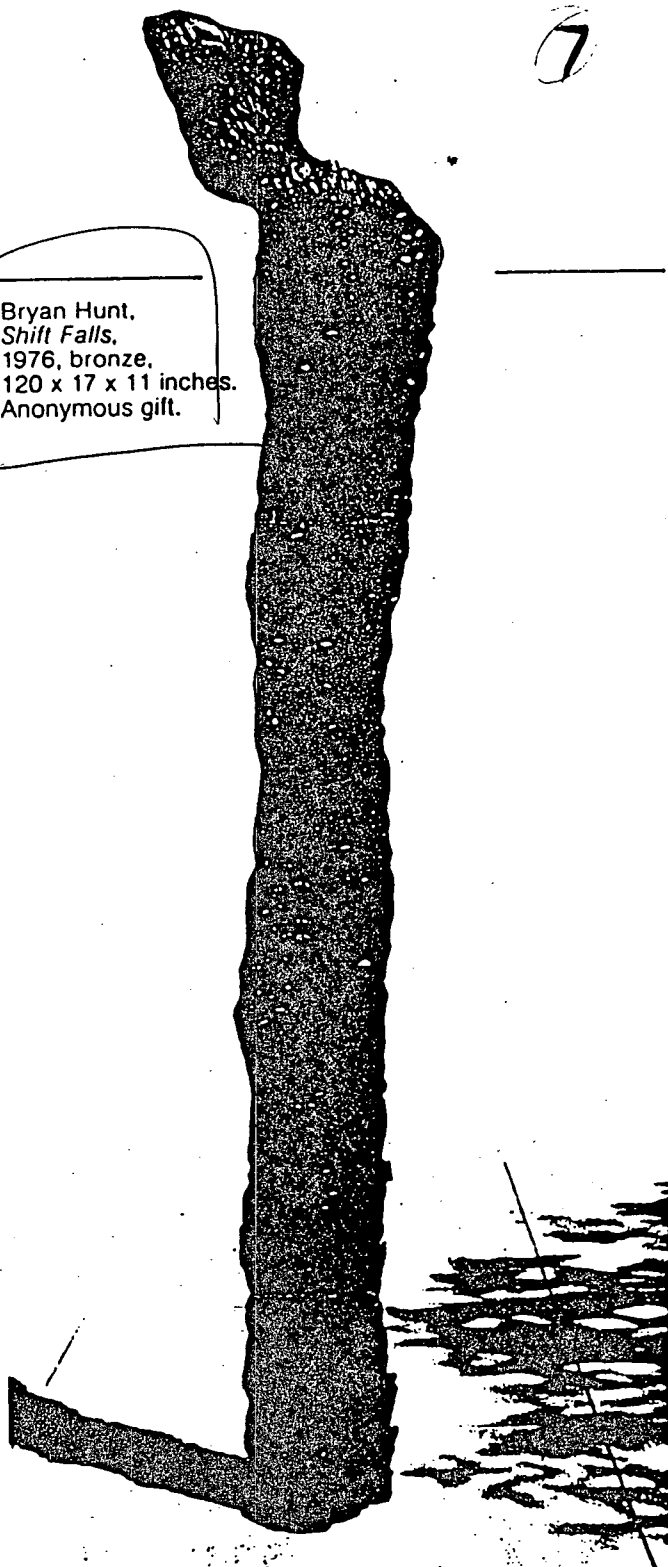
In 1955, the Museum received 34 turn-of-the-century American paintings from the collection of Edwin Coupland Shaw (1863-1941). It was the largest single bequest ever made to this Museum and includes works by such outstanding American artists as William Merritt Chase, George Inness, Childe Hassam and Frederick C. Frieseke.

Since the mid-1970s the Museum has added important works to its contemporary collection by artists such as Donald Judd, Robert Morris, George Segal, Andy Warhol and Helen Frankenthaler. More recent additions include paintings and sculptures by Philip Pearlstein, Philip Guston, Lois Lane, Mark di Suvero and Sol LeWitt.

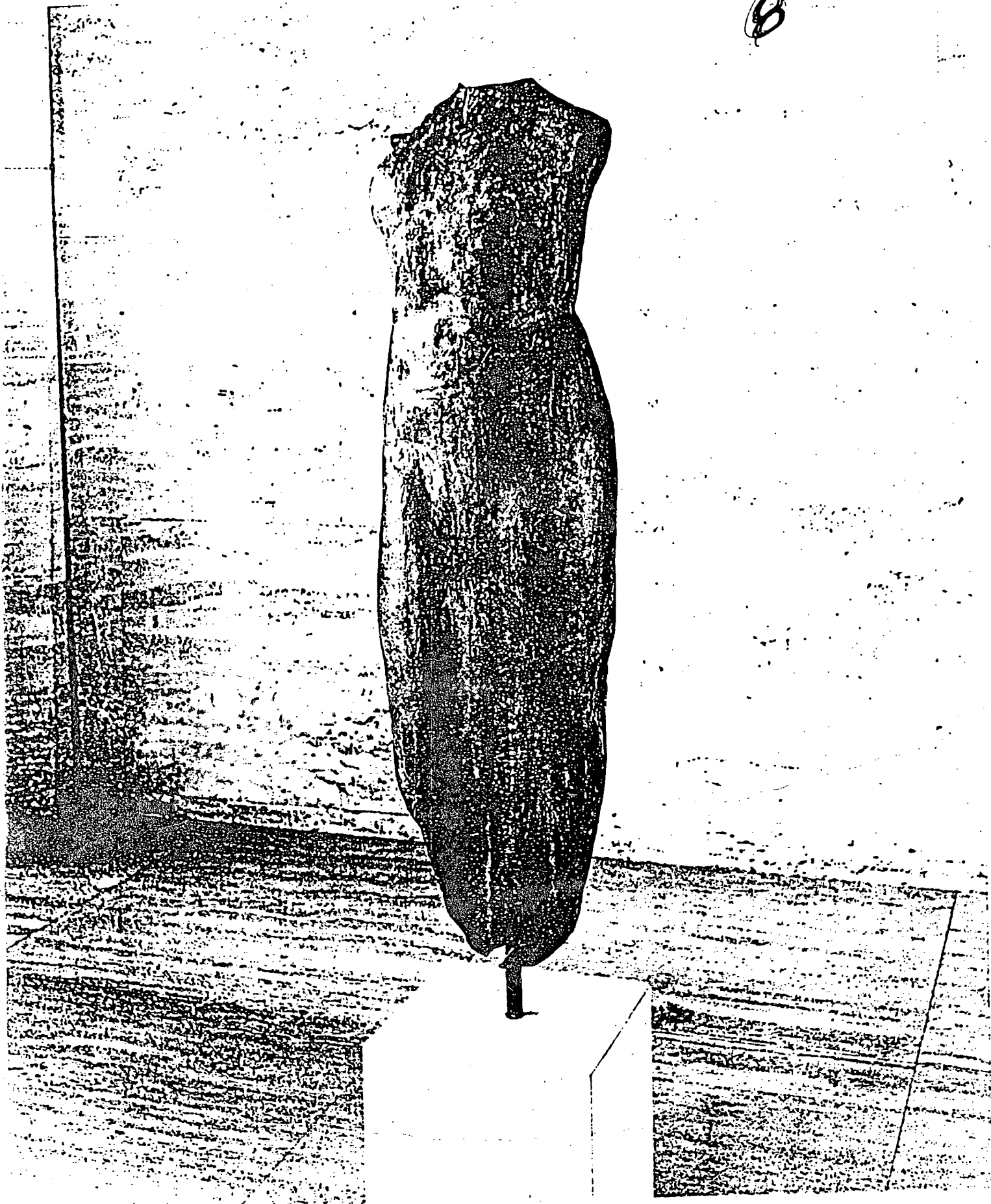
The photographic collection contains substantial holdings by both 19th and 20th century photographers. Historically important works date from the Civil War period and the opening of the West. Works by Alfred Stieglitz, John Heartfield and Lee Friedlander span the decades of this century. Stylistically diverse artists in the collection include Robert Frank, Ansel Adams, Duane Michals and Eadweard Muybridge.

A varied group of exhibitions has been presented since the late 1970s. Most of these have been organized by the Museum, while a

Bryan Hunt,
Shift Falls,
1976, bronze,
120 x 17 x 11 inches.
Anonymous gift.



8

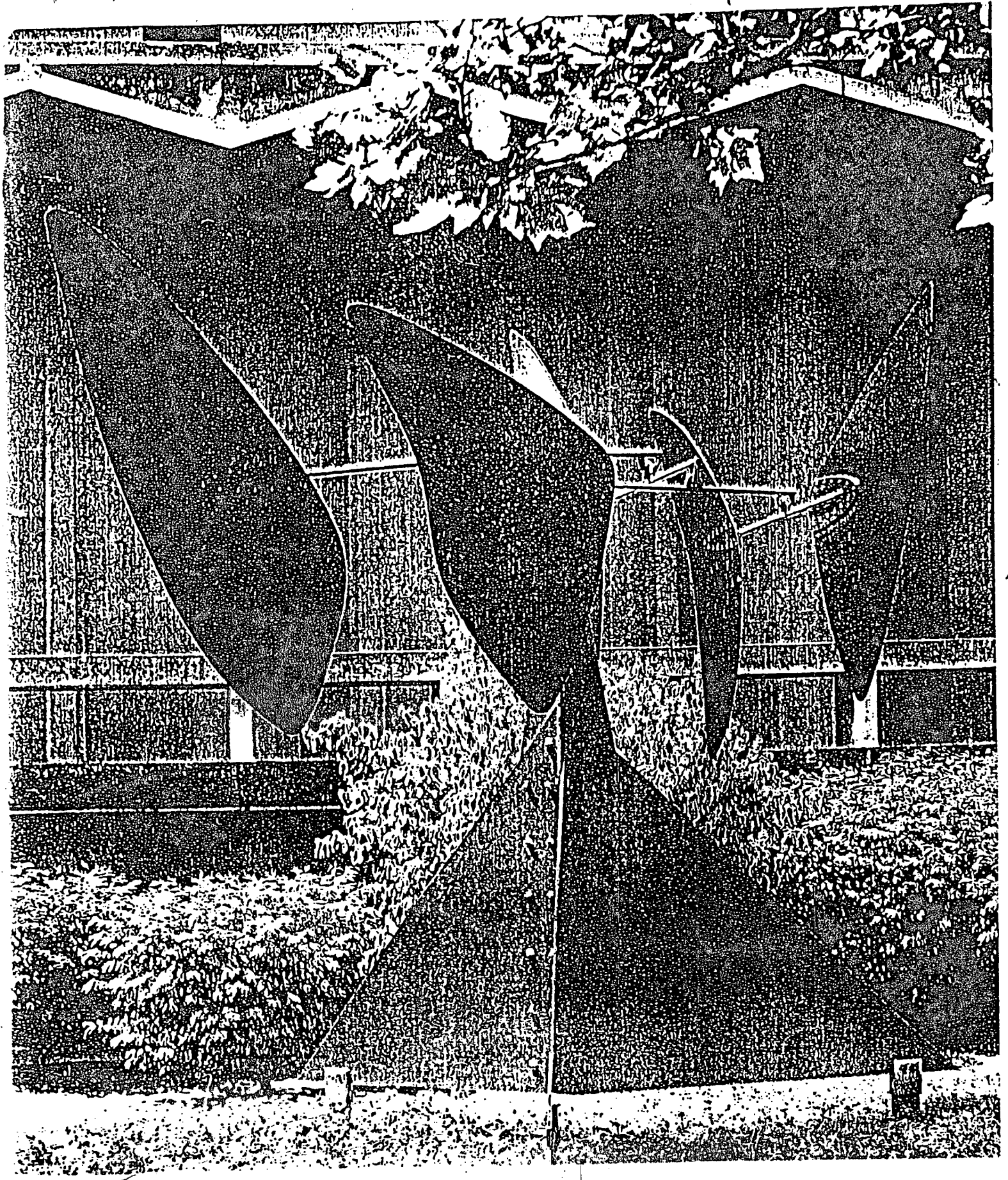


Judith Shea

SHIELD

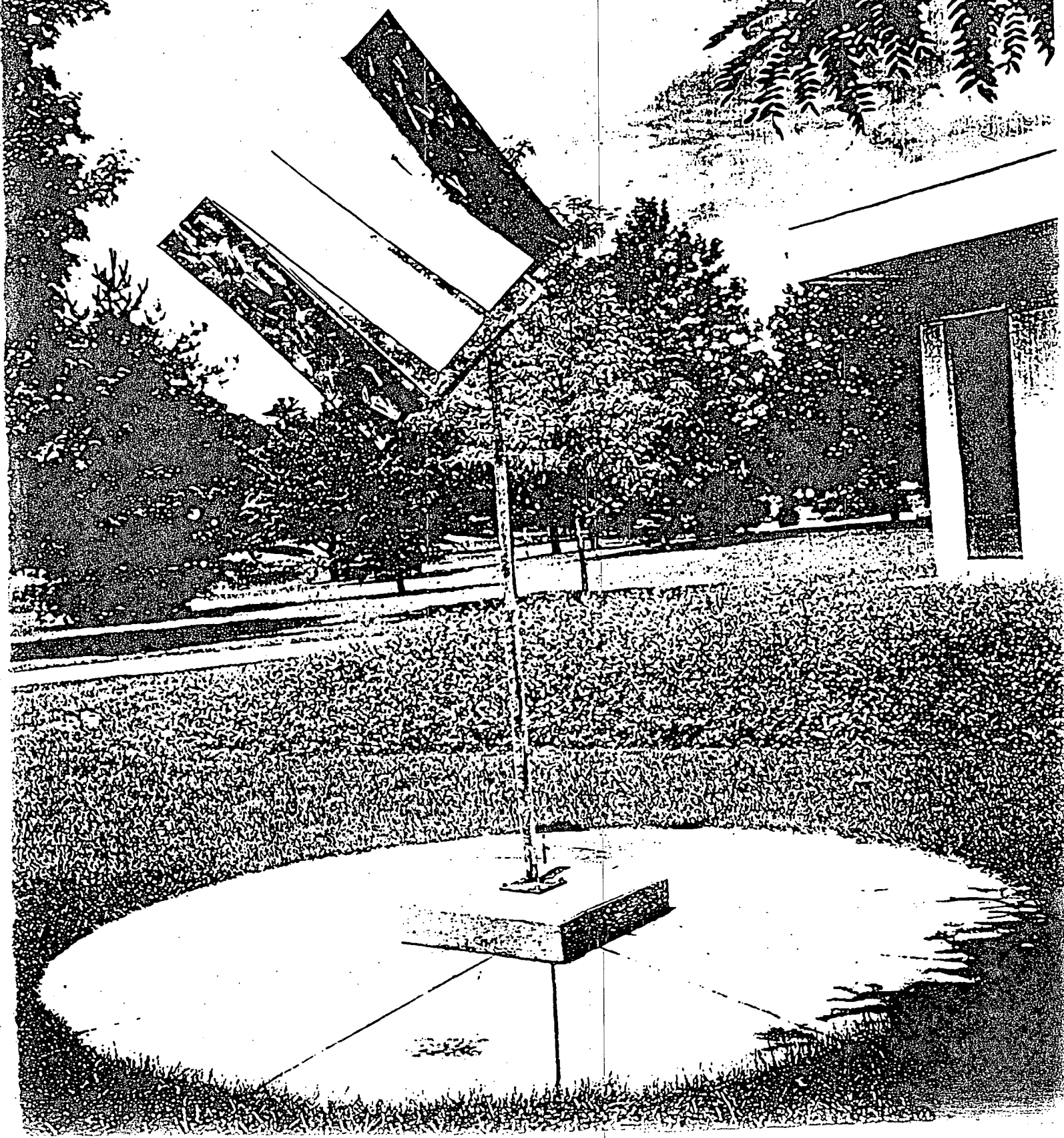
1990, bronze with limestone base

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln



George Rickey
FOUR RECTANGLES OBLIQUE,
VARIATION II
1972-75, stainless steel
University of Iowa Museum of Art

9A





resemble the Etruscan *She-Wolf*, that nourished Romulus and Remus, with its archaic traces in the tight curls and stylized mane.

Manship intended these works to be shown as a pair. He had worked with the themes as early as 1911. They reflect Manship's mature style and are typical of his manner of giving traditional elements a modern appearance. The stylization of the forms, the balance between linear definition and silhouette, reflect his affinity for archaic Greek vase painting, (the subject of Actaeon has been depicted by the Pan Painter, late 5th c. B.C.). The emphasis on streamlined movement, smooth surfaces and mannerist poses, place the work within the prevailing Art Deco style.

G.K.

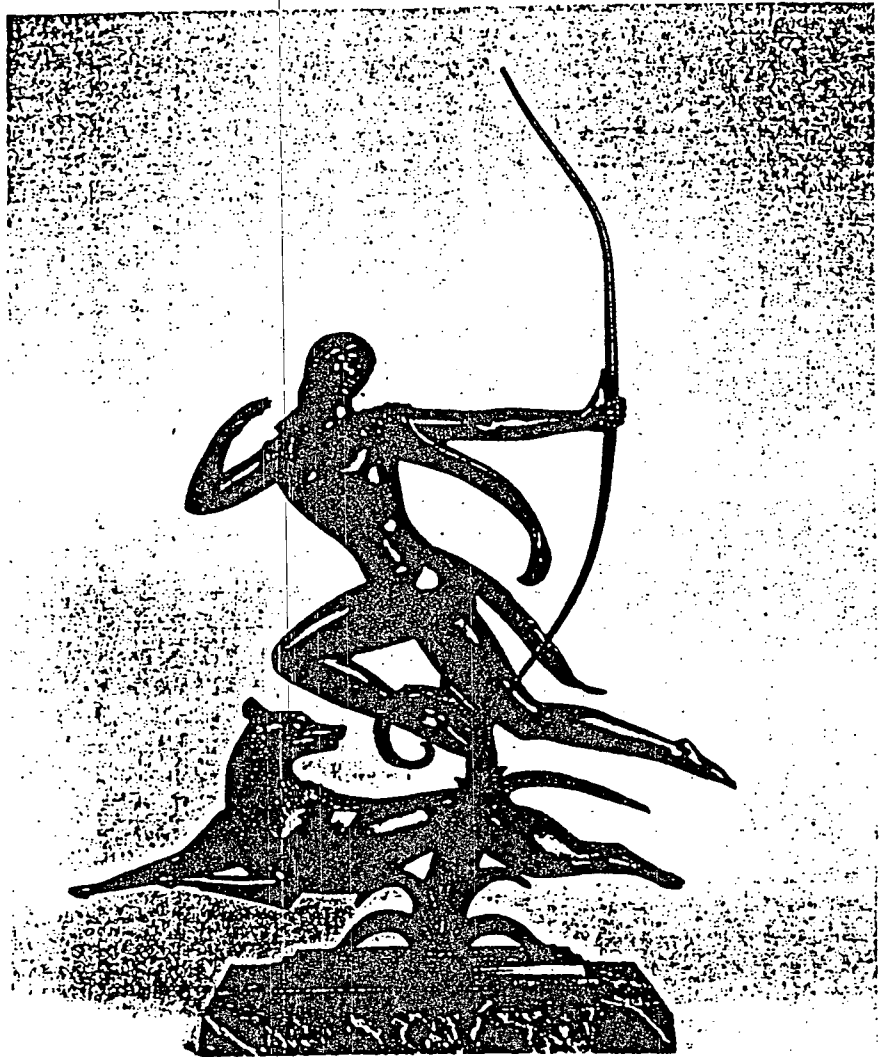
45. *Diana*, 1921
bronze, marble base
36 $\frac{1}{4}$ x 26 $\frac{1}{4}$ x 11 $\frac{1}{4}$
66.14.103a
Murtha 138

46. *Actaeon*, 1923
bronze, marble base
30 $\frac{1}{2}$ x 32 x 11 $\frac{1}{4}$
66.14.103b
Murtha 155

According to myth, Diana the chaste Roman goddess of the hunt transforms Actaeon, the hunter, into a stag because he inadvertently sees her bathing. Actaeon is shot by Diana and, as he gradually turns into a stag, is attacked by his own two hounds.

The arabesque curves of *Diana's* body are repeated in her flowing drapery. She is depicted at the moment she releases the arrow which has flown beyond view. As it leaves her bow, she glances back at her target over her left shoulder. Her body, suspended in a leap above ground, breaks into headlong flight; the dog beneath her echoes *Diana's* pose with head turned back and legs extended in a full run. Both figures are supported by stylized plant forms with curling leaves.

Contrasting with the linear quality of *Diana*, the sharp diagonal form of *Actaeon* is portrayed the moment after the arrow has struck his flesh. His body stiffens as he lunges forward, frozen in agony, his hand covering the wound to his side. His partially opened mouth further expresses his anguish. The dogs represented closely



genius can draw them
ngelo, *Complete Poems*
atters of Michelangelo, ed.
Linscott (1963).

h chiselled touch
ewn and cold
ving mold.
marble wastes
the statue grows. —
ibid.

est artist has no concept
ingle marble does not
its mass, but only the
ys the intelligence can ac-
... Taking away
ing figure in alpine and
ch ... grows the more as
s chipped away.
ibid.

atue is then beautiful
to be incomprehensi-
ldo Emerson, *Essays: Art*

e is the art of the hole
Auguste Rodin; in *Art*,
sell (1912).

ptor does not fall below
ism. — Auguste Rodin,

ot exist without life. If
to interpret joy, sorrow,
soever, he will not be
less he first knows how
s live which he evokes.
joy or the sorrow of an
block of stone—affect
sion of life is obtained
od. modeling and by
two qualities are like
ad of all good work. —
ibid.

pture is warm, some
bert Henri, *The Art*

1585 Carving became a harbor of
safety into which I could steer my
thoughts and senses, a sort of salvation
by self-obliteration. — Malvina Hoffman,
Sculpture Inside and Out (1939).

1586 We all love fetishes, van Gogh
and his generation had their Japanese
art—we have the Negroes. Their forms
have no more influence on me than on
Matisse or Derain. But for Matisse and
Derain the masks were sculpture—no
more than that. When Matisse showed
me his first Negro head, he talked about
Egyptian art. But when I went to the
Musée de l'Homme, these masks were
not sculpture, not in the least, they were
magical objects. ... The Negro
sculptures were intercessors—I've known
the French word ever since then—
intercessors against everything—against
unknown, threatening spirits. I
understood what their sculpture did for
the Negroes. Why they carved them that
way not some other way. ... They were
weapons—to keep people from being
ruled by spirits, to help free themselves.
Tools. "Les Demoiselles d'Avignon"
must have come to me that day, not
because of the forms, but because it was
my first canvas of exorcism. — Pablo
Picasso, in *Voices of Silence*, by André
Malraux (1954).

1587 In my opinion, long and intense
study of the human figure is the
necessary foundation for a sculptor. —
Henry Moore, in *Henry Moore: 1921-1948*, by David Sylvester (1957).

1588 I became a sculptor who painted
his images. — David Smith, *The Artist's*
Voice, by Katherine Kuh (1960).

1589 Every time I make a sculpture, it
breeds ten more, and then time is too
short to make them all. — David Smith,
Art in America Magazine (January/
February 1966).

1590 There are things one does for the
pure love of form and color, in the easy

abandonment to the moods and the fan-
cies of the moment. These are my water-
colors. Then there are the visions im-
prisoned in the rock and the visions deep
in one's soul—the things one does in
seeking for the inner rhythm of nature
and life, in the journeys into the
unknown region where one can grasp
only mystic fragments from the great
subconscious that surrounds us. There is
much of pain and exaltation in creative
work. A resistless, relentless power that
makes me ever create. This is my
sculpture. — William Zorach, *Art Is My*
Life (1967).

1591 I am in love with line. ...
Sculpture is nothing more than hundreds
of different lines, profiles, silhouettes,
seen from as many different angles. — J.
Chester Armstrong, *Artists of the*
Rockies and the Golden West (Spring
1984).

Sensitivity

1592 You will find as you go through
life that if you ask what a thing means,
a picture, or music or whatever, you may
learn something about the people you
ask, but as for learning about the thing
you seek to know, you will have to sense
it in the end through your own experi-
ence, so that you had better save your
energy and not go through the world ask-
ing what cannot be communicated in
words. If the artist could describe in
words what he does, then he would never
have created it. — Alfred Stieglitz, in
Alfred Stieglitz: Photographs and
Writings, ed. by Sarah Greenough and
Juan Hamilton (1983).

1593 To begin with, I do not believe
(in the usual sense) in talent. I believe
that anyone with enough time and
energy can paint salable pictures. The
only talent that I accept and respect is
sensitivity. I believe that the artist is

ever painted a picture worth looking at, or written a symphony worth hearing, or a book worth reading, and it is highly improbable that the thing has ever been done by a virtuous woman.

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

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

Then with help they might make a living,

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

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

As for publicity, that Im [sic] too old to care for now....

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

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

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

I've been sculpting for many years. It's almost like breathing for me.

LOUISE NEVELSON, in Louis Botto, "Work in Progress Louise Nevelson," *Intellectual Digest*, April, 1972.

If I have sorrow or enjoyment, my works go along with me. They are not just forms as such. Somehow they have a life of their own and they reflect me.

LOUISE NEVELSON, in Louis Botto, "Work in Progress Louise Nevelson," *Intellectual Digest*, April, 1972.

I found myself saying to myself—I can't live where I want to—I can't go where I want to—I can't do what I want to. I can't even say what I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted, as that seemed to be the only thing I could do that didn't concern anybody but myself.

GEORGIA O'KEEFE, exhibition catalog, January, 1923, *Georgia O'Keeffe*.

It takes only a little analysis to see the pattern of neglect, exclusion, condescension, and downright exploitation in the treatment of women artists of color in this country. The double bind

of racism and sexism cramps creativity; training is almost impossible to obtain.

KAREN PETERSON AND J.J. WILSON, *Women Artists*, 1976.

I cannot convince myself that a painting is good unless it is popular. If the public dislikes one of my *Post* covers, I can't help disliking it myself.

NORMAN ROCKWELL, quoted in article by Arthur C. Danto, "Freckles for the Ages," *New York Times*, September 28, 1986.

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

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

My sculpture grew from painting. My analogy and reference is with color. Flash reference and afterimage vision is historied in painting. I chew the fat with painters. My student days, WPA days, Romany Marie and McSorley days were with painters—Graham, Davis, Resnikoff, De Kooning, Xceron, Edgar Levy, Gorky, Stella, etc. In these early days it was Cubist talk. Theirs I suppose was the Cubist canvas, and my reference image was the Cubist construction. The lines then had not been drawn by the pedants—in Cubist talk, Mondrian and Kandinsky were included.

DAVID SMITH, "Notes on My Work," *Arts*, February, 1960.

I believe in perception as being the highest order of recognition. My faith in it comes as close to an ideal as I have. When I work, there is no consciousness of ideals—but intuition and impulse.

DAVID SMITH, "Notes on My Work," *Arts*, February, 1960.

I'd asked around 10 or 15 people for suggestions.... Finally one lady friend asked the right question, "Well, what do you love most?" That's how I started painting money.

ANDY WARHOL, "Andy Warhol Inc., Portrait of the Artist as a Middle-Aged Businessman," *Manhattan Inc.*, October, 1984.

I'm like a prostitute... never off duty.

ANDREW WYETH, *Time*, August 18, 1986.

I dream a lot. I do more painting when I'm not painting. It's in the subconscious.

ANDREW WYETH, *Time*, August 18, 1986.

I don't deal in controversy. I deal in fun. It's separate from reality.

DEAN YOUNG, on continuing comic strip *Blondie* begun by Chic Young, *Newsweek*, October 1, 1984.

must understand science if he is to harness it, to live with it, to grow with it.

GLENN T. SEABORG. (Interview with Alton Blakeslee of the Associated Press, datelined Washington, D.C., 29 Sept., 1964)

¹ Mystics always hope that science will some day overtake them.

BOOTH TARKINGTON, *Looking Forward*, p. 112.

² It will free man from his remaining chains, the chains of gravity which still tie him to this planet. It will open to him the gates of heaven.

WERNHER VON BRAUN, referring to travel in outer space. (*Time*, 10 Feb., 1958)

³ If we continue at this leisurely pace, we will have to pass Russian customs when we land on the moon.

WERNHER VON BRAUN. (United Press International compilation of outstanding quotations of 1959, datelined London, 29 Dec., 1959; in *New York Times* of 30 Dec., 1959)

⁴ To define it rudely but not inaptly, engineering is the art of doing that well with one dollar which any bungler can do with two after a fashion.

ARTHUR M. WELLINGTON, *The Economic Theory of Railway Location: Introduction*.

⁵ Then there is technology, the excesses of scientists who learn how to make things much faster than we can learn what to do with them.

THORNTON WILDER. (FLORA LEWIS, *Thornton Wilder at 65*; *New York Times Magazine*, 15 Apr., 1962, p. 28)

⁶ Science can give us only the tools in a box, mechanical miracles that it has already given us. But of what use to us are miraculous tools until we have mastered the human, cultural use of them? We do not want to live in a world where the machine has mastered the man; we want to live in a world where man has mastered the machine.

FRANK LLOYD WRIGHT, Lecture in London, May, 1939.

⁷ The higher we soar on the wings of science, the worse our feet seem to get entangled in the wires.

UNKNOWN, *The New Yorker*, 7 Feb., 1931.

SCULPTURE

See also Art and Artists

⁸ A sculptor wields
The chisel, and the stricken marble grows
To beauty.

WILLIAM CULLEN BRYANT, *The Flood of Years*, l. 42.

⁹ The trouble is, the more it resembles me, the worse it looks.

EMERSON, to Daniel Chester French, who was making a bust of him. (CABOT, *A Memoir of Ralph Waldo Emerson*, p. 679)

¹⁰ The statue is then beautiful when it begins to be incomprehensible.

EMERSON, *Essays, First Series: Compensation*.

¹¹ Not from a vain or shallow thought
His awful Jove young Phidias brought.

EMERSON, *The Problem*.

¹² Every young sculptor seems to think that he must give the world some specimen of indecorous womanhood, and call it: Eve, Venus, a Nymph, or any name that may apologize for a lack of decent clothing.

NATHANIEL HAWTHORNE, *The Marble Faun*, ch. 14.

¹³ Sculpture is more divine, and more like Nature,

That fashions all her works in high relief,
And that is sculpture. This vast ball, the Earth,

Was moulded out of clay, and baked in fire;
Men, women, and all animals that breathe
Are statues and not paintings.

HENRY WADSWORTH LONGFELLOW, *Michael Angelo*, pt. iii, sec. 5.

¹⁴ Sculpture is more than painting. It is greater
To raise the dead to life than to create
Phantoms that seem to live.

HENRY WADSWORTH LONGFELLOW, *Michael Angelo*, pt. iii, sec. 5.

¹⁵ The tendency to make the capital a catch-all for a variety of monuments to honor the immortals; the no-so-immortals; the greats, the near-greats, and the no-so-greats must stop. We must be on our guard lest the nation's capital come to resemble an unplanned cemetery.

HUGH SCOTT, Senator from Pennsylvania, commenting on Washington, D.C., 10 Sept., 1960.

Each breeze from foggy mount and marshy plain
Dilutes with drivel every drizzly brain.

LORD BYRON (1788–1824), English poet. *The Curse of Minerva*.

- 4 Sir, let me tell you, the noblest prospect which a Scotchman ever sees is the high road that leads him to England.

SAMUEL JOHNSON (1709–84), English author, lexicographer. Quoted in: James Boswell, *Life of Samuel Johnson*, 6 July 1763 (1791).

- 5 Much . . . may be made of a Scotchman, if he be caught young.

SAMUEL JOHNSON (1709–84), English author, lexicographer. Quoted in: James Boswell, *Life of Samuel Johnson*, Spring 1772 (1791).

- 6 I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair.

CHARLES LAMB (1775–1834), English essayist, critic. *The Essays of Elia*, "Imperfect Sympathies" (1820–23).

- 7 The "second sight" possessed by the Highlanders in Scotland is actually a foreknowledge of future events. I believe they possess this gift because they don't wear trousers.

G. C. LICHTENBERG (1742–99), German physicist, philosopher. *Aphorisms*, "Notebook L," aph. 26 (written 1765–99; tr. by R. J. Hollingdale, 1990). Lichtenberg added, "That is also why in all countries women are more prone to utter prophecies."

- 8 Beautiful, glorious Scotland, has spoilt me for every other country!

MARY TODD LINCOLN (1818–82), U.S. First Lady. Letter, 21 Aug. 1869 (published in *The Mary Lincoln Letters*, 1956).

- 9 In all my travels I never met with any one Scotchman but what was a man of sense; I believe everybody of that country that has any, leaves it as fast as they can.

FRANCIS LOCKIER (1668–1740), English prelate, man of letters. Quoted in: Joseph Spence, *Anecdotes*, pt. 2, "1730–32" (1820).

- 10 That garret of the earth—that knuckle-end of England—that land of Calvin, oat-cakes, and sulphur.

SYDNEY SMITH (1771–1845), English clergyman, writer. Quoted in: Lady Holland, *Memoir*, vol. 1, ch. 2 (1855).

- 11 It requires a surgical operation to get a joke well into a Scotch understanding. The only idea of wit, or rather that inferior variety of the electric talent which prevails occasionally in the North, and which, under the name of "Wut," is so infinitely distressing to people of good taste, is laughing immoderately at stated intervals.

SYDNEY SMITH (1771–1845), English clergyman, writer. Quoted in: Lady Holland, *Memoir*, vol. 1, ch. 2 (1855).

See also Franklin on ARGUMENT.

SCULPTURE

- 1 Every young sculptor seems to think that he must give the world some specimen of indecorous womanhood, and call it Eve, Venus, a Nymph, or any name that may apologize for a lack of decent clothing.

NATHANIEL HAWTHORNE (1804–64), U.S. author. *Miriam*, in *The Marble Faun*, ch. 14 (1860).

- 2 I sometimes wonder if the hand is not more sensitive to the beauties of sculpture than the eye. I should think the wonderful rhythmical flow of lines and curves could be more subtly felt than seen. Be this as it may, I know that I can feel the heart-throbs of the ancient Greeks in their marble gods and goddesses.

HELEN KELLER (1880–1968), U.S. blind/deaf author, lecturer. *The Story of My Life*, pt. 1, ch. 22 (1903).

- 3 The marble not yet carved can hold the form
Of every thought the greatest artist has.

MICHELANGELO BUONARROTI (1475–1564), Italian sculptor, painter, poet. Sonnet 15 (tr. by Elizabeth Jennings).

- 4 Sculpture is the art of the intelligence.

PABLO PICASSO (1881–1973), Spanish artist. *Masses and Mainstream* (New York, March 1948).

- 5 Sculpture is the best comment that a painter can make on painting.

PABLO PICASSO (1881–1973), Spanish artist. Remark, 2 Feb. 1964. Quoted by artist Renato Guttuso in his journals (repr. in Mario De Micheli, *Scritti di Picasso*, 1964).

- 6 The jargon of these sculptors is beyond me. I do not know precisely why I admire a green granite female, apparently pregnant monster with one eye going around a square corner.

EZRA POUND (1885–1972), U.S. poet, critic. *Egoist* (London, 15 Feb. 1914).

THE SEA

- 1 Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed.

BIBLE, HEBREW. God speaking to Job of his laying of his "foundations of the earth," in *Job* 38:11.

- 2 They that go down to the sea in ships, that do business in great waters, these see the works of the Lord and his wonders in the deep.

BIBLE, HEBREW. *Psalms* 107:23–24.

- 3 Those who live by the sea can hardly form a single thought of which the sea would not be part.

HERMANN BROCH (1886–1951), Austrian novelist. *The Spell*, Foreword (1976; tr. 1987).

- 4 As usual I finish the day before the sea, sumptuous this evening beneath the moon, which writes Arab symbols with phosphorescent streaks on the slow swells. There is no end to the sky and the waters. How well they accompany sadness!

ALBERT CAMUS (1913–60), French-Algerian philosopher, author. *American Journals* (1978; tr. 1988), written 3 July 1949, while crossing the Atlantic en route to South America.

- 5 The sea has never been friendly to man. At most it has been the accomplice of human restlessness.

JOSEPH CONRAD (1857–1924), Polish-born English novelist. *The Mirror of the Sea*, ch. 35 (1906).

- 6 The sea—this truth must be confessed—has no generosity. No display of manly qualities—courage, hardihood, endurance, faithfulness—has ever been known to touch its irresponsible consciousness of power.

JOSEPH CONRAD (1857–1924), Polish-born English novelist. *The Mirror of the Sea*, ch. 36 (1906).

when life is not. — Liv Ullmann, *Choices* (1984).

Realism

1573 Painting is the representation of visible forms. . . . The essence of realism is its negation of the ideal. — Gustave Courbet, in *Gustave Courbet: His Life and Art*, by Jack Lindsay (1973).

1574 One of the hardest things in the world is to determine how much realism is allowable in any particular picture. It is of so many different kinds, too. For instance, I want a shield or a crown or a pair of wings or what not, to look real. Well, I make what I want, or a model of it, then make studies from that. So that what eventually gets onto canvas is a reflection of a reflection of something purely imaginary. The three Magi never had crowns like that, supposing them to have had crowns at all, but the effect is realistic because the crown from which the studies were made is real — and so on. — Edward Burne-Jones, in *Memorials of Edward Burne-Jones*, by Lady Georgiana Burne-Jones (1904).

1575 Realism should be defined as the antithesis of art. . . . Cold exactitude is not art, but ingenious artifice. — Eugène Delacroix, *Journals of Eugène Delacroix*, trans. by Walter Pach (1937).

1576 Nothing is less than realism. It is only by deduction, by elimination, by emphasis, that we get at the real meaning of things. — Georgia O'Keeffe, in *Georgia O'Keeffe: Portrait of an Artist*, by Laurie Lisle (1980).

Sculpture

1577 Just as in pen and ink there is high and low and intermediate style, there are in marbles rich and base images,

insofar as our genius can draw them out. — Michelangelo, *Complete Poems and Selected Letters of Michelangelo*, ed. by Robert N. Linscott (1963).

1578 With chiselled touch
The stone unhewn and cold
Becomes a living mold.
The more the marble wastes
The more the statue grows. —
Michelangelo, *ibid.*

1579 The best artist has no concept which some single marble does not enclose within its mass, but only the hand which obeys the intelligence can accomplish that. . . . Taking away . . . brings out a living figure in alpine and hard stone, which . . . grows the more as the stone is chipped away. . . . Michelangelo, *ibid.*

1580 The statue is then beautiful when it begins to be incomprehensible. — Ralph Waldo Emerson, *Essays: Art* (1841).

1581 Sculpture is the art of the hole and the lump. — Auguste Rodin, in *Art*, trans. by Paul Gsell (1912).

1582 The sculptor does not fall below the poet in realism. — Auguste Rodin, *ibid.*

1583 Art cannot exist without life. If a sculptor wishes to interpret joy, sorrow, any passion whatsoever, he will not be able to move us unless he first knows how to make the beings live which he evokes. For how could the joy or the sorrow of an inert object — of a block of stone — affect us? Now, the illusion of life is obtained in our art by good modeling and by movement. These two qualities are like the blood and bread of all good work. — Auguste Rodin, *ibid.*

1584 Some sculpture is warm, some forever cold. — Robert Henri, *The Art Spirit* (1923).

Louise Bourgeois

...creates highly acclaimed sculptures that, although abstract in form, suggest the soft, sexual center of living organisms - the confused and threatened feelings of men and women, their mixture of love, hate, pain and rage.

Studied geometry then switched to art... regards her art as a combination of the emotional and the geometric.

In 1977, Yale University conferred on her an honorary doctoral degree, saying: "You have reminded us through your sculpture that art speaks to the human condition. You have offered us powerful symbols of our experience and of the relations between men and women. You have not been afraid to disturb our complacency."

She is increasingly recognized as a major figure - one who gets to the core and center of human feelings.

Louise Nevelson

Jewish in a WASP town, had difficult childhood: "Since I did not find a reality..on the outside.., I built a whole reality for myself...My life had a blueprint from the beginning...I was an artist..I wanted to build a universe."

"I hate the word intellectual - that offends me. And I'll tell you another word that is poison for me, and that is logic."

Alexander Calder

Use of wire added another dimension to modernism.

Paul Manship

His art belonged to the academic tradition of early twentieth century art.

His work is praised for its historical associations and for its perpetuation of their beloved artistic traditions. (influenced by ancient greek/middle eastern art).

Gaston Lachaise

Obsessed/passionate/absorbed with modeling the female form.

David Smith

Combined Constructivist principles with the metal-working skills he learned in the machine shop.

With the Cubi series, his work reached a grandeur in monumental, geometric, nonobjective form.

George Segal

For him, the human figure was essential in the expression of the human condition.

His interest lay in men and women in their daily lives, causing him to seek the real environment.