

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Robert Barnett to Suzanne Cohn (5 pages)	07/28/1999	Personal Misfile
002. list	re: sculpture garden book [partial] (2 pages)	n.d.	P6/b(6)
003. list	re: phone numbers and addresses [partial] (2 pages)	n.d.	P6/b(6)
004. list	re: phone numbers and addresses [partial] (2 pages)	n.d.	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Shirley Sagawa
OA/Box Number: 24340

FOLDER TITLE:

Sculpture Garden Book

2013-0124-S

rc1082

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.

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

RR. Document will be reviewed upon request.

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]
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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

MEMORANDUM FOR MRS. CLINTON

FROM: Shirley
RE: Sculpture Book
DATE: August 30, 2000

Here at last is a copy of the sculpture book. I hope you like it as much as I do. We only have this one copy from Betty. I will try to find out how we might get more.

MEMORANDUM TO MRS. CLINTON

FROM: Shirley

RE: Sculpture Garden Book

DATE: April 4, 2000

*return
4/10/00*

I thought you might want to see the galleys for the Sculpture Garden book. Betty Monkman and I are going through it carefully. Do let us know if you see anything that concerns you. We think it is a beautiful book. All the photos will be in color and the cover will be hard back. As always, we have a short deadline and need comments by COB Thursday.

~~Phone #5~~

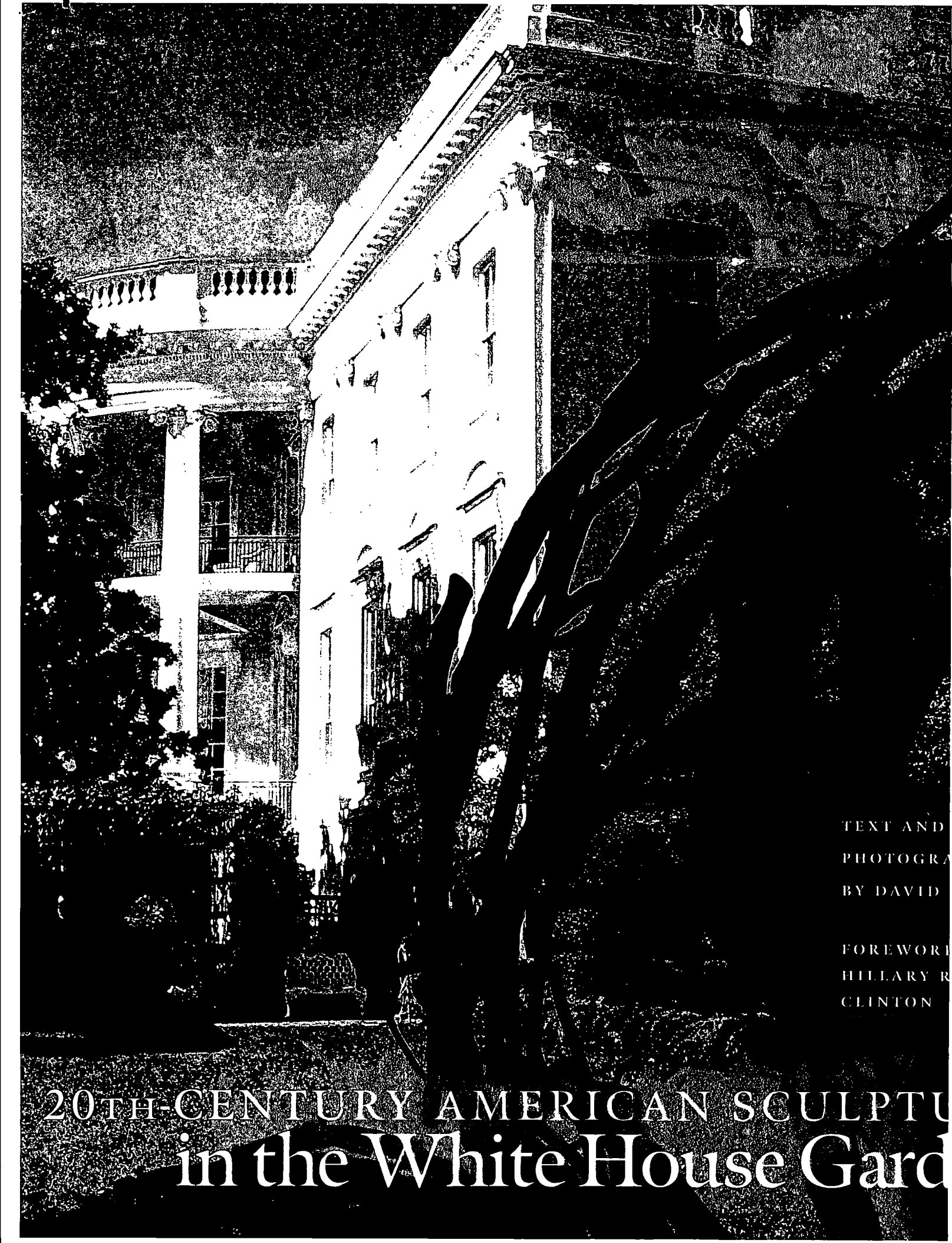
To Shreey

Thanks

HRC

PHOTOCOPY
PRESERVATION

PHOTOCOPY
HRC HANDWRITING



TEXT AND
PHOTOGRAPHY
BY DAVID

FOREWORD
BY HILLARY R.
CLINTON

20TH-CENTURY AMERICAN SCULPTURE in the White House Garden

The eight exhibitions of
20th-Century American Sculpture
shown in the White House Garden
were organized by:

The Arkansas Arts Center,
LITTLE ROCK

The Brooklyn Museum of Art,
NEW YORK

The Denver Art Museum,
COLORADO

The Heard Museum,
PHOENIX, ARIZONA

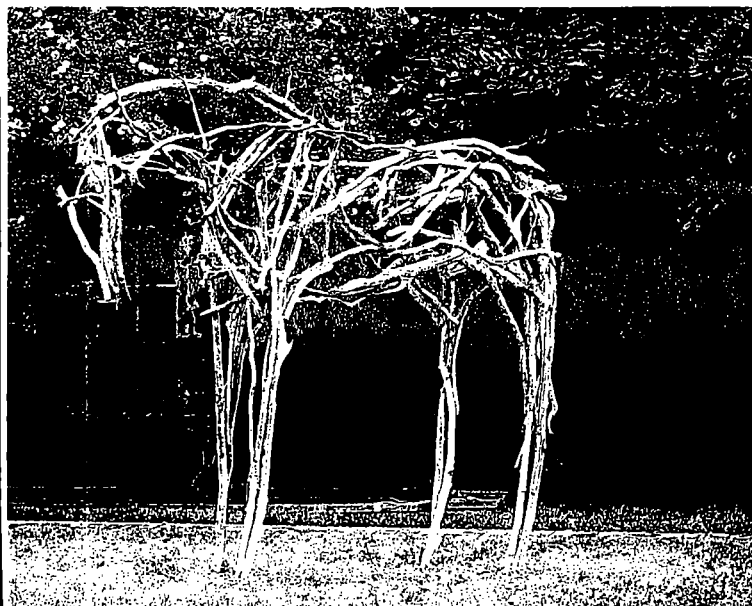
The Museum of Fine Arts,
HOUSTON, TEXAS

The National Gallery of Art,
WASHINGTON, D.C.

The New Museum of Contemporary Art,
NEW YORK

The Sheldon Memorial Art Gallery
and Sculpture Garden,
UNIVERSITY OF NEBRASKA-LINCOLN

These sponsoring institutions also selected
works from forty-two other museums and
foundations around the country





R U D E R • F I N N | A r t s & C o m m u n i c a t i o n s C o u n s e l o r s

MEMORANDUM

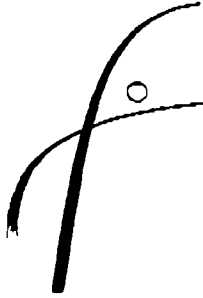
TO: Betty Monkman
FROM: Philippa Polskin
RE: *Twentieth Century American Sculpture at the White House*

April 14, 1999

Enclosed is the mock-up for the book on *Twentieth Century American Sculpture at the White House* we discussed many months ago. In order to keep the budget within the \$60,000 - \$70,000 range, our design department would need to revise the format to one that is similar to the enclosed Pousette-Dart book, 9 inches by 9 inches with 64 pages. Approximately 2000 books would be printed in the United States.

Let me know if you need additional information.

Thank you.



R U D E R • F I N N | C R E A T I V E

TO: Philippa Polskin
 FROM: Valerie Thompson
 RE: White House Book
 DATE: March 24, 1999

Cc: April Gallo
 Michael Schubert

 Philippa, the following reflects the estimated cost to design and print The White House book based upon the specifications listed below. Should you have any questions, please feel free to call.

Specifications:

Size: 9" x 9"
 Pages: 64
 Stock: Jacket: 100# Moistrite Matte Text
 Text: 100# Moistrite Matte Text
 Endleaves: 65# Mohawk Vellum Cover
 Color: Jacket: 4-color; 1 side with matte film lamination
 Text: 4/4
 Endpapers: unprinted
 Art: Approximately 60 supplied photographs; all photos 4" x 6" or smaller
 Binding: Casebound; Smythsewn; Kennett cloth cover; head and tail bands; foil stamping front and spine
 Quantity: 2M

Estimated Cost

Design:	\$15,000
Type/Computer Layout:	10,000
Stats/Comps/Fiery Prints:	2,000

Subtotal:	\$27,000
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<u>Printing</u>	
2M:	\$33,000

Grand Total:	\$60,000
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** Need to add in
 winter fee.*

Estimated total does not include any necessary out-of-pocket ex shipping, customs, or sales tax. This is an estimate; it is based on remain in effect for three months.

December 22, 1997

MEMORANDUM

TO The First Lady
Melanne Verveer
Capricia Marshall
Marsha Berry
Robert B. Barnett
Kaki Hockersmith

FROM Bobbie Greene

RE Media and Publishing Goals and Workplan

To ensure that we are all in agreement on what was decided at Tuesday's meeting, I have outlined my understanding of how we plan to proceed and what has been requested from each of us in terms of next steps. Please get back to me as soon as possible with any corrections or changes.

BOOKS

Entertaining

We agreed that the priority project will be a volume with the working title, "An Invitation to the White House". It will be a rich presentation of the full range of social events held during the Clinton presidency.

Next Steps

- Kaki will draft and circulate for comment a conceptual outline of the publication.
- Capricia will prepare a packet of materials for Bob to present to prospective publishers, including representative samples of invitations, programs, menus, photos, etc.
- Bob recommends a meeting with Simon & Schuster to finalize the concept.

Sculpture Garden

Despite Bob's skepticism, he has agreed to take a packet of materials on the sculpture garden exhibits to publishers for their consideration. As envisioned, this book will go beyond a presentation of the art to tell the story of creating the sculpture garden. It will include information on the related receptions and profiles of the rich variety of artists whose work has been showcased in the first seven exhibits.

Next Steps

Bobbie and Kaki will work with Betty Monkman, the White House photo office, and Ruder and Finn to put together a packet of sample photos and text. Kaki will arrange for Phillipa Polskin, president of the arts division of Ruder & Finn, and Michael Schubert, the firm's director of creative services, to guide us in assembling and presenting this material. Bob then

will meet with prospective publishers.

White House Details

There is a proposal from Abrams Publishing for a possible book on the architectural details of the White House. HRC has been asked to add her personal perspective in the introduction or forward, if the project goes forward.

Next Steps

Kaki and the curators would coordinate with Abrams. Bob would handle the contract.

Other Potential Book Projects

The White House Odd Couple: Socks and Buddy.

Bob has recommended a meeting on concept with Simon & Schuster.

Other volumes for consideration individually or as a series down the road:

- Christmas at the White House.
- Food in the President's House.
- White House Art and Renovation.
- Entertaining at the White House.

MAGAZINES

- McCalls is prepared to move forward with a proposal for HRC to author 3-4 articles a year on subjects of her choosing. The format could vary and include columns, articles, Q&A, etc. Bob will finalize the contract as soon as HRC gives the green light.

We also discussed top magazine projects for 1998, which could include:

- A House Beautiful piece on the President's family at home, featuring a behind-the-scenes look at the newly renovated living quarters.
- A House and Garden feature on spring in the White House gardens. The magazine has expressed interest in such a piece that would look at the beauty and use of the Rose Garden and the Sculpture Garden.
- An Architectural Digest article on the restoration of the state rooms, including before and after photos.

Next Steps

- If we decide to proceed with these publications, Kaki and Marsha will meet with the publisher/editor of Architectural Digest to propose the project, a late 1998, or early 1999, feature that could include the newly-renovated State Dining Room and Cross Hall.
- Kaki and Marsha then will meet with House Beautiful and House and Garden to present the story ideas described above.
- Although not discussed in detail, we also agreed that Kaki and Marsha will work with

several major daily newspapers (e.g.: The New York Times, The Washington Post and The Los Angeles Times) to develop stories on the White House as a "living museum" that both reference and coincide with the magazine features.

Other Magazine Ideas

We also agreed to meet again to discuss other concepts for magazine articles that Marsha and her staff can develop and market. As appropriate (e.g. if HRC is the author,) the articles must be covered by contracts handled by Bob. These could include but not be limited to:

- Clinton Collectibles for Collection Magazine.
- Travel features on selected aspects of HRC's overseas trips for Life, etc.
- An article or articles on the Socks-Buddy relationship for a women's/family publication.
- Renovation and art in the White House for Art News, Connoisseur, and/or other high-quality specialty magazines.
- FYI: Mary Lynn Kotz is nearing completion of an article on the sculpture garden for Sculpture Magazine. (She wrote an excellent feature on HRC and art for Art News in December 1994.)

RADIO AND TELEVISION

Radio Column

According to Bob, ABC Radio Network is prepared to move forward with an HRC radio column that could, but doesn't have to, parallel her newspaper column. These would be distributed by ABC to the 3,200 stations in its Radio Network.

Next Steps

- Bob recommends a 30-minute meeting with HRC, Bob, and Bernie Gershon, et al, to discuss and finalize the agreement.

White House Tour

- Although we did not have a detailed discussion on the subject, we seemed to agree that serious consideration should be given to finding an appropriate vehicle for a televised tour of the White House with President and Mrs. Clinton, perhaps under the Millennium umbrella and to coincide with the House's 200th anniversary. The program would emphasize the White House as an historic living museum and the home of the country's First Family. It would spotlight the Clinton's imprint on the House and include interesting and amusing historic and contemporary anecdotes.

- Marsha, her staff, and Bob will have to explore possible avenues for this program once the concept is approved.

Proposal for Book on Twentieth Century American Sculpture at the White House

Objective

The goal of this book is to celebrate the spirit, vitality and diversity of American art of the twentieth century. Over the past few years, the White House First Ladies' Garden has been the site of seven sculpture exhibitions that have included examples of the best in twentieth century American art from around the country. These works represent a variety of styles and themes, and make use of many different materials. They are evidence of the wealth of creative energy and artistic vision that has emerged from this country during the 20th century. This book will showcase these works as part of the nation's recent cultural achievements as we approach the millennium.

Overall Concept

The book we are proposing would not be an academic survey or study of twentieth century sculpture. Rather, it would be highlights of the century arranged in a format easily accessible to the general public, who may have some appreciation but no great understanding of the aesthetics of modern art. Since the collection of works exhibited cannot accurately be described as being a comprehensive survey, the collection must be presented as providing an overview and a sampling of the very rich and broad spectrum of this country's artistic life.

Format

The book would be designed as an art book and would be divided into sections that represent each of the exhibitions. Before each section would be a short essay by the curator of that show, describing the themes included – i.e. figurative or kinetic sculpture. The purpose is to inform the readers about the materials, styles and themes occurring in modern and contemporary sculpture. There would be a preface by Hillary Rodham Clinton, explaining the idea behind the decision to mount these exhibits in the White House garden, and photographs of social events held in the garden with the sculpture could be included as part of this preface. There would also be an introduction by a prominent cultural figure that would help place these exhibits into the larger context of twentieth century art.

We recommend interspersing some text with the images to help strengthen the general readers' appreciation and understanding of the works. This text would include some of the following:

- statements by the artists on their work and vision
- inspiring thoughts from important 20th century American figures
- short poems by modern and contemporary poets

*What
would
do this?*
—

These carefully chosen texts would bring to life the sculptures. Their power would complement the beauty of the visuals and provide a stirring marriage of thoughts and images. The power of words would strengthen and extend the impact of the sculptures.

The impact of the book would be to bring to public attention the tremendous outpouring of artistic activity in the United States over the past many decades, and the role the White House has played in recent years to encourage, support and recognize these endeavors.

THE WHITE HOUSE
WASHINGTON

February 2, 1999

MEMORANDUM

TO: MELANNE VERVEER

FROM: BETTY C. MONKMAN *BCM*

SUBJECT: Book on Sculpture Garden

We have been exploring with Philippa Polskin and David Finn the possibility of a publication on the sculpture garden exhibitions. The Cantor Foundation has agreed to contribute \$60,000 toward its publication with the funds to be used to buy copies for libraries, museums, etc.

Ruder-Finn is willing to put together a package (including photographs, design, text, etc.) for a publisher. It is hoped that Mrs. Clinton would do an introduction.

A question has arisen about the printing of the book. Would a book in which the White House cooperates need to be printed in the United States? The costs would be considerably less if the book were printed abroad. (All publications of the White House Historical Association are printed in this country.) In order for Ruder-Finn to put together a budget, it would be helpful to know if foreign printing is a feasible option.

Melanne Verveer

*Shirley
Can you check
manipulation on this pls.
w/ing at Don Goldberg
Don Goldberg her agent
Brown said w/ other
Don Wiley at other
publisher*

*Ruder Finn re Cantor Foundation
David Finn does photography
Cantor wld support purchase of book
w/ \$60,000
Idea to do a package - do in house design
Go to publisher
Commercial
Use WH photos, Mrs. Clinton -
she might do intro*

Withdrawal/Redaction Marker

Clinton Library

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001. letter	Robert Barnett to Suzanne Cohn (5 pages)	07/28/1999	Personal Misfile

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First Lady's Office
Shirley Sagawa
OA/Box Number: 24340

FOLDER TITLE:

Sculpture Garden Book

2013-0124-S

rc1082

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Date February 7, 2000

Re Hillary Clinton Foreword

Harry N. Abrams, Inc.
100 Fifth Avenue
New York, NY 10011
Tel: 212/206-7715
Dir: 212/228-7175
eMail:maggied@interport.net
Fax: 212/645-8437

Please Deliver To: Name Betty C. Monkman

Company/Dept The White House

City/State/Country Washington, D.C.

Fax No. (202) 456-6820

Number of pages
including 11
this cover sheet

From Maggie Dunsmuir

Dear Betty:

The following is Hillary Clinton's foreword for *20th Century American Sculpture in the White House Garden* with Margaret Kaplan's edits. I have also included your edits that Lydia Tederick gave me over the phone. Please call and let us know if you have any questions. Please also let me know if I should send an edited copy directly to Mrs. Clinton's office, or if you will do that.

Many thanks,

Maggie Dunsmuir

Maggie Dunsmuir
Editorial Assistant

*Shirley
Sagawa —
from Betty
Monkman*

FIRST LADY HILLARY RODHAM CLINTON
FOREWORD TO SCULPTURE GARDEN BOOK
FEBRUARY 2000

Perhaps you've heard the story of my first date with Bill Clinton. After standing in line to register for law school classes one afternoon many years ago, we took a walk that led us to the Yale University Art Gallery in New Haven, where a Mark Rothko exhibit was mounted inside and pieces by Henry Moore, including *Draped Seated Woman*, graced the Sculpture Garden. A labor dispute had closed the doors, but Bill managed to talk our way in by offering to pick up trash.

Even as a young girl, I loved sculpture. Contemporary sculpture particularly fueled my imagination. As I grew older, I came to understand that where there is imagination, there is hope. And where there is creative expression, there is the potential for human progress. This is why I was struck that among the masterpieces of the White House permanent collection, there was so little sculpture—especially on the grounds. And why I was determined to bring sculpture to this, the "People's House," where it could stir the imaginations of millions more each year.

As you turn the pages of this beautiful book, you will see some of the masterpieces that have graced the White House Sculpture Garden between

1994, when our first exhibit was mounted, and 2000, when the eighth exhibit was disassembled. What you will discover is not only the richness and diversity of contemporary American sculpture, but also a brilliant reflection of America's imagination, creativity, and progress over the last hundred years ¹/_M the American century.

Shortly after Bill's 1993 inauguration, I spent a lot of time walking around the (18) acres of grounds at the White House, where I discovered the Jacqueline Kennedy Garden, ^{It} ^{had been} which looked as if it ~~was~~ designed for ^{and} sculpture, I found myself dreaming of ways to showcase favorite pieces of contemporary American sculpture. With the help of my friend and designer Kaki Hockersmith and J. Carter Brown, ^{the} former director of the National Gallery of Art, the idea for ~~a~~ ^{an} outdoor ~~sculpture~~ ^{sculpture} garden, featuring works by contemporary American artists, ^{it} took shape.

The idea for these exhibits ^{ions} was inspired, in part, by First Lady Jacqueline Kennedy, who believed that art should be a part of everyone's life. My much-too-brief friendship with her left an indelible impression, and when it came time to choose a site for the exhibits, ^{ions} the decision was easy ¹/_M the Jacqueline Kennedy Garden. I kept returning to the garden in every season, thinking about how wonderful sculpture would look amidst the beauty of the surroundings. As an added benefit, siting the sculptures in this

garden would make them clearly visible to tourists and other guests moving along the glass-enclosed colonnade between the East Wing and the State Floor.

Our plan, to stage a series of exhibit^{ions}, overseen by the White House Curators and organized around certain themes, was promptly approved by an enthusiastic Committee for the Preservation of the White House. It was J. Carter Brown who suggested that only outdoor sculpture from public collections be included. And it was Brown who took the idea to the Association of Art Museum Directors. Working together, we agreed initially on four exhibit^{shows}, each representing a region of the country. In this way, we could showcase not only the art, but some of our country's best public museums as well.

For the first exhibit^{show}, we turned to George Neubert, director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska at Lincoln, and a sculptor himself. As curator of our inaugural effort, he chose to highlight the Midwest's finest museums, and to offer an overview of sculpture in the 20th century. A dozen pieces, spanning 70 years, of the 20th century, illustrated the changing face of American art, from the strictly representational to the freer forms of the contemporary artist, from Paul Manship to George Segal, Gaston Lachaise to Judith Shea. As I studied

Lachaise's Standing Woman, I had to wonder about the reaction this very large and defiantly naked woman evoked when she was unveiled for the first time in 1932.

This first exhibitⁱⁿ, which we opened on a beautiful fall day in 1994, taught all of us a great deal about transporting and displaying sometimes large and unwieldy artistic masterpieces. Very quickly we came to learn that exhibit installations were complex undertakings^g requiring the advice and help of dozens of specialists.

Each exhibit^{show}'s curator thought long and hard about the selection of individual pieces, considering not just the theme, but the scale and aesthetics of the group as a whole. We wanted to position the works to be seen to their best advantage by visitors to the White House. Large pieces such as Auguste Rodin's *The Three Shades* and Deborah Butterfield's life-sized^g bronze horses, *Willy, Argus, and Lucky*, fit well in the open space^{ed} at the ends of the garden. Heavy works, such as Isamu Noguchi's seven-ton basalt *Great Rock of Inner Seeking* and tall pieces such as George Rickey's 35-foot-tall *Two Lines Oblique, Atlanta*, required excavation for underground footings beneath their concrete pedestals.

Unlike typical museum exhibitions, the Secret Service had to examine each piece before allowing it to take its place in the garden. We also had to

consider the impact of the blustery winds that kick up on the South Lawn whenever the President's helicopter lands or takes off. We were especially pleased to watch ^{as} Alexander Calder's *Five Rudders* fluttered excitedly, suffering no ill effects as Marine One approached.

On each of the eight installation days, a large crane was moved into the garden to hoist the works onto their designated sites. We held our breaths as we watched Rodin's *The Thinker* lowered onto a six-foot pedestal and as Alexander Calder's *Nemuphar* took its place as the anchor of the fifth exhibit. Wandering out to the garden alone in the evenings, I felt renewed and energized by the creative spirit of those who spend their lives bringing beauty to our surroundings and freeing our imaginations to take flight.

We chose an old friend, Townsend Wolfe, Director and Chief Curator of the Arkansas Arts Center in Little Rock, to curate the second ^{show} exhibit, featuring work from museums in the Southeast. Focusing on art created since 1965, Townsend chose (12) pieces to demonstrate the most modern stage in the evolution of (20th) century American sculpture. I was especially pleased that eight of the (12) artists were able to join us for the opening reception in May of 1995.

Rounding out the four regional exhibits, ^{join} Peter Marzio, Director of the Museum of Fine Arts in Houston, chose (1) pieces representative of the West

and the Southwest, and Marcia Tucker, Director of the New Museum of Contemporary Art in New York City, showcased work^{^S} from the Northeast. Peter treated us to a rare opportunity to view a striking piece of sculpture by Georgia O'Keeffe. Known best for her paintings of the Southwest, her white, lacquered² bronze *Abstraction*^Y is as graceful and serene as any of her paintings.

For the fifth exhibit, ^X(Rusty)^{III}Powell, ^{III}director of the National Gallery of Art, chose some of the magnificent sculpture^S found in museums here in Washington. Every time I strolled through the garden, I found myself reaching out to set Henry Bertoia's *Tonal Sculpture* in motion. Bertoia is well^{ff} known for introducing the dimension of sound into sculpture, in this case^Y a distinctive chime that ~~would~~^{ed} float^{ed} over the garden at the slightest touch of a breeze¹ or tweak from a passerby.

It was Martin Sullivan, Director of the Heard Museum in Phoenix, Ariz^{ona}, who collected pieces celebrating the rich diversity of contemporary Native American sculptors¹ a collection that will always hold a special place in my heart. I'll never forget the traditional blessings offered by Nez Percé², Phil Minthorn², on the clear, crisp November day when we hosted the opening reception. No one walking past the collection will soon forget Doug Coffin's brightly colored 28-foot *Earth Messenger Totem*, or the 26-

foot *Cedar Mill Pole* crafted by R.E. Bartow, both of which were visible from every corner of the South Lawn. Once the pieces were installed, these two totems were, quite by accident, in exact alignment with our most famous local totem—the Washington Monument.

The collection unveiled in November of 1998 marked a distinct departure. Organized by Arnold Lehman, the Director of the Brooklyn Museum of Art in New York, and subtitled Inspired by Rodin, this group for the first time included work by a non-American, in this case, three pieces by the French master himself. Often called “the father of modern sculpture,” Rodin worked in Paris in the late 19th and early 20th centuries. But his influence on American artists has been dramatic and can be seen in several of the pieces in this group—among them, de Kooning's *Clamdigger*, Segal's *Girl Standing in Nature*, and Noguchi's *Woman*.

Our final exhibit, titled The View from Denver, opened in October of 1999. Organized by Lewis Sharp, the Director of the Denver Art Museum, this collection included pieces that, in retrospect, offered a fitting finale—a microcosm of the trends that have shaped 20th century American art. In addition, the group included some of my favorite kinetic works—George Rickey's *Two Open Trapezoids Excentric V*, the wildly colorful *Windsong III* by Robert Mangold, and another Bertoia. Kinetic sculptures

show off when they're exhibited outdoors¹ sometimes rocking and spinning garrulously, other times barely fluttering on the light breeze. When George Rickey's *Two Lines Oblique*, Atlanta was on display, Bill and I would often just sit on the Truman Balcony, looking down at the 35^{foot}-~~story~~ stainless steel sculpture as it quivered gracefully in the wind. ok / ?

Although dozens of museums have been involved in choosing and lending appropriate pieces for these exhibits, none of them could have undertaken the expense of mounting such a series alone. For that, we turned to one of this country's most important arts patrons¹ and a dear friend¹ Iris Cantor. Along with her late husband, B. Gerald Cantor, and the Cantor Foundation, Iris agreed not only to underwrite the expense of the exhibits, but also to ^{lend}~~loan~~ the anchors of the Inspired by Rodin^g group¹ castings of *The Three Shades* and *The Thinker*. At the beginning of the Administration, the Cantors also lent a small casting of *The Thinker* to the President, who keeps it in the Oval Office.

As many as 12 million visitors have walked past the Sculpture Garden since that October day in 1994 when the first exhibit opened. They have been treated to such American masterpieces as George Segal's *Walking Man* and Alexander Caldwell's *Five Rudders*. They have enjoyed works by Georgia O'Keeffe, Willem de Kooning, Roy Lichtenstein, Isamu Noguchi,

and Allan Houser. The outpouring of appreciation has been overwhelming, with visitors frequently telling our guides how much it means to them to view this wonderful art while waiting to see the White House.

As I look back to January^{of} 1993, when I first dreamed of bringing sculpture to the White House, I realize that one of the great pleasures of living here has been the opportunity to make this dream come true. It could never have happened without the inspiration, imagination, support, and dedication of Kaki Hockersmith; J. Carter Brown; Rex Stouten^{er} and Betty Monkman, along with their staff in the White House Curator's Office; Iris Cantor and the Cantor Foundation; the directors and staff of the eight museums that ~~have~~ organized the exhibits; and the other lending institutions that ~~have~~ so generously agreed to share cherished parts of their collections with us. But most of all, none of this would have been possible without the sculptors themselves. It is they, with their vision, their imagination, and their creative spirit who have ^{given us enjoyment} ~~entertained~~ and inspired us. ^{ation.}

OK / ? ✓
entertainment
sounds a bit
light

The President and I understand that we are privileged tenants of this grand house and stewards of its history. We share a deep commitment to opening these doors as widely as possible, sharing the art and culture that is so uniquely American. The White House and its permanent collection of art and furnishings belong to the people of the United States. While we were

able to enjoy these eight exhibit^{ions} for only a short time, I am grateful that, thanks to this book, they will be immortalized as part of the history of this house, which means so much to our country.

Slipping out to the ~~Sculpture~~ Garden to spend time alone among the work of some of this country's greatest contemporary artists has turned out to be one of the great pleasures of living in the White House. Although now the pieces have returned to their permanent homes, what you will find in the pages that follow is not only a handsome catalogue of the eight exhibit^{ions}, but also a fitting tribute to America's rich artistic tradition.

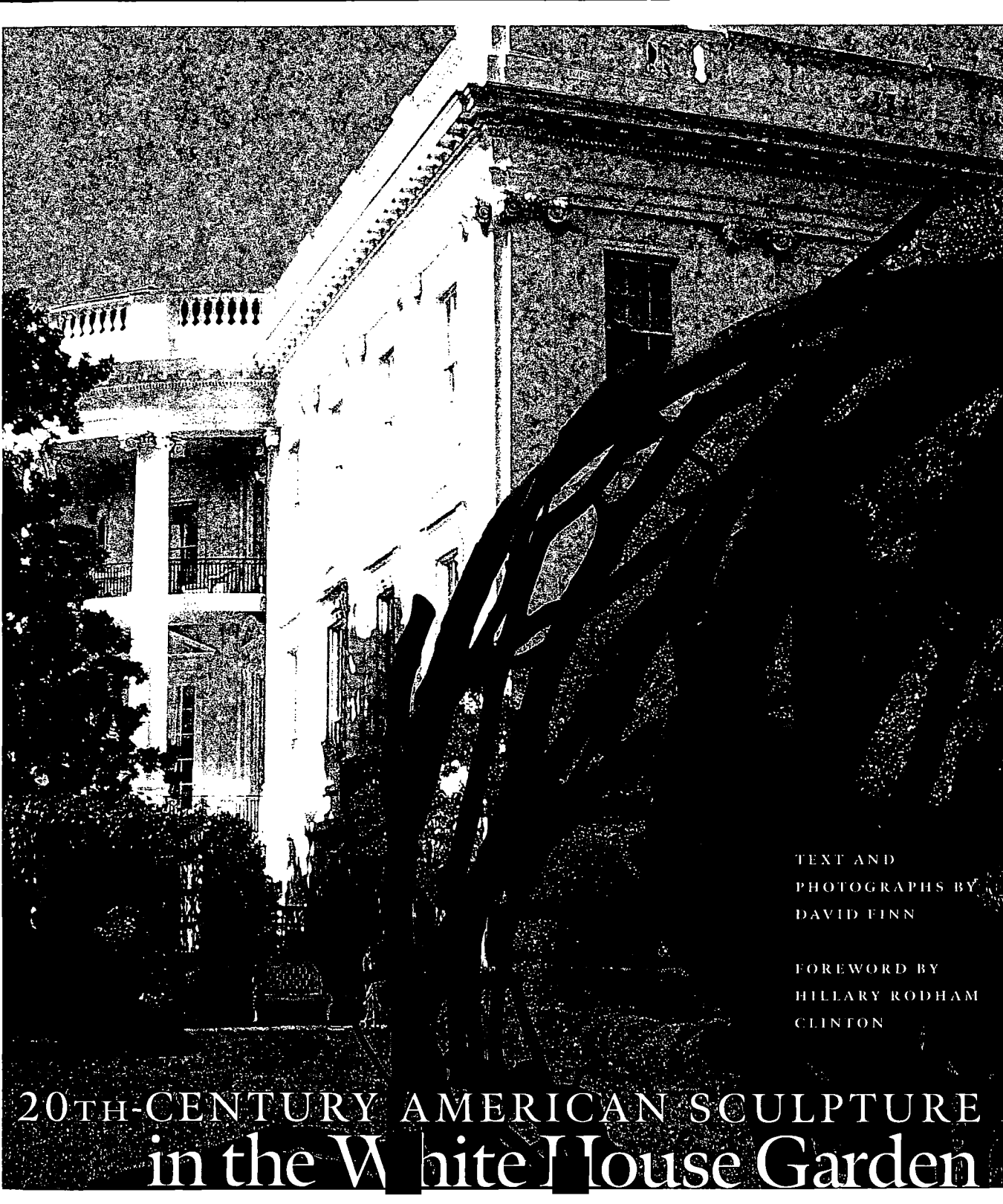
[2,125 words]

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TEXT AND
PHOTOGRAPHS BY
DAVID FINN

FOREWORD BY
HILLARY RODHAM
CLINTON

20TH-CENTURY AMERICAN SCULPTURE in the White House Garden

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[DPH: New Wonders From an Old Drug]

A Reader's Digest

REPRINT

DPH:
New Wonders
From an
Old Drug

BY ALBERT ROSENFELD



Reader's Digest
PLEASANTVILLE, NEW YORK 10570

THE WHITE HOUSE
WASHINGTON

May 10, 2000

Shirley,

To update you on the sculpture garden book -

It will go to the printer in July and Abrams expects to receive books in early September.
6,000 hardcover copies will be printed and books will be sold for \$34.95.



Betty



Harry N. Abrams, Inc.
100 Fifth Avenue
New York, N.Y. 10011
(212) 206-7715
Fax (212) 645-8437

Elizabeth F. Robbins
Vice President,
Director of Public
Relations, Advertising
and Promotion

August 22, 2000

Ms. Betty C. Monkman
The White House
Curator
Washington, DC 20502

Dear Betty,

Now that the Fall season is here, I just wanted to take this opportunity to give you a quick summary of Abrams' activities to promote your book.

Your book has been featured in Abrams' Fall 2000 catalogue which has been sent to over 20,000 booksellers and librarians as well as over 2,000 members of the press.

We are sending review copies of your book to the appropriate newspapers, magazine, TV, and radio media across the nation. If you have a list of reviewers who you believe would give special coverage to your book, please send their names to me as soon as possible (if you have not done so already).

We have included your book in Abrams' two-page ad in the August 14th Fall Announcement issue of Publishers Weekly, the major journal to the bookselling and publishing trades, as well as other key bookselling and library journals.

In addition, your book is presented to appropriate book clubs, marketing companies, mail-order catalogues, advertising specialty (premium) companies, corporations, galleries, specialty stores, etc. Abrams is also showing your book at important conventions of key library and bookselling associations.

We would also appreciate it if you would let us know if you have arranged speaking engagements, personal appearances, or other promotional activities on behalf of your book. Author appearances can entail considerable expense on Abrams' part and should be discussed with us in advance if possible. Bookstore appearances, however, require Abrams' approval before a commitment is made. If you would like books to be available at any of these events, attached are Abrams' guidelines for having books at author appearances.

Please note that Abrams' sales department needs at least four weeks advance notice in order to arrange for books to be available for sale in conjunction with your activities.

Also, we're pleased to let you know that as an Abrams author you're entitled to make personal purchases of your book (or any other Abrams book) at a 50% discount. Contact Steve Quinn in the Abrams Sales Department at 212/229-7184 to make arrangements.

If you have any questions, please feel free to give me a call.

Sincerely,

Liz

Liz Robbins

*Dear Betty,
Hope you've had
a wonderful summer and
that all's well.
All best,
Liz*

FALL / WINTER 2000-2001

Abrams Books

20TH-CENTURY AMERICAN SCULPTURE IN THE WHITE HOUSE GARDEN

By David Finn

Foreword by Hillary Rodham Clinton

Introduction by Betty C. Monkman

n Tyler

are familiar with
raits of birds in his great
f America. Less well
ignificance is a second
l artist/naturalist—a series
o the four-legged mammals
splendid volume—created
3 exhibition organized
3 exhibition organized
ical Society, Cody,
comprehensive study ever
mal paintings.

ip and extensive field
ze Audubon's famous bird
e evident in the renderings
l much more. The text, by
olars, places Audubon's
t of his life's work and eval-
tistic, artistic, and literary

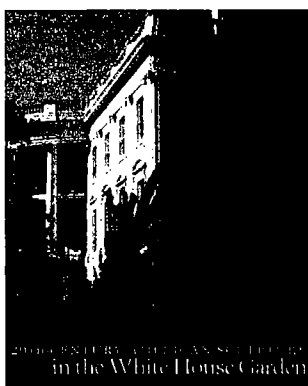
full color, 208 pages,

EAN 978081094210-3

ected by North Light

ON
5.00 CAN\$60.00
ON: A First Impressions

9.95 CAN\$24.95



DAVID FINN has photo-
graphed and written
extensively about such
sculptors as Canova,
Benvenuto Cellini, Henry
Moore, and Marino Marini.
A founding partner of the
public relations firm
Finn & Finn, he is based
in New York.

BETTY C. MONKMAN, curator
of the White House, has con-
tributed to several books,
including Abrams' Official
White House China.

This excellent overview of 20th-century American sculpture offers a rare opportunity for art lovers, history enthusiasts, and armchair travelers to visit an intimate garden that adjoins the most famous house in America.

Since 1994, the Jacqueline Kennedy Garden at the White House has hosted eight exhibitions, featuring sculpture by Isamu Noguchi, Georgia O'Keeffe, Alexander Calder, Allan Houser, Martin Puryear, and many other outstanding artists. Each show was curated by a major American museum and photographed by David Finn to create a lasting record. Those striking images, together with Finn's notes about each work, may now be enjoyed in this book.

A foreword by Hillary Rodham Clinton describes the inception of the idea for the exhibitions, and an introduction by White House curator Betty C. Monkman details the history of the gracious Jacqueline Kennedy Garden.

126 illustrations, 102 in full color, 144 pages,
9 x 11"

ISBN 0-8109-4221-6 EAN 978081094221-9
US\$34.95 CAN\$49.00

ART / SCULPTURE

October

Memorandum for Mrs. Clinton

From: Shirley Sagawa
Matthew Nelson

Re: Signing Sculpture Garden books

Date: November 8, 2000

CONGRATULATIONS, SENATOR!

We received about 50 copies of the Sculpture Garden book and thought you might like to sign copies for some of the people who have played an important role in the Sculpture Garden. Here is a list we have put together of possible recipients. Most of these could be signed simply: "To _____, with appreciation." We have given the books to the usher's office so you will have them available when you feel like signing them. Please let us know if there is more we can do to assist you!

Suggested recipients:

Betty Monkman
Mary Lynn Kotz
J. Carter Brown
Kaki Hockersmith
Iris Cantor
David Finn
Phillippa Polskin
Bobbie Greene
Bill Ivey
Bill Ferris
Beverly Sheppard
John Brademas
Bunny Burson
Lewis Cullman
Bob Menschel
Ann Sheffer
Agnes Gund
Ann Gund
Emily Malino Scheurer
Jo Carole Lauder
John Whitehead
Robin Chandler Duke
Lee McGrath
Everett Fly

Gary Walters
Rex Scouten
Rusty Powell (Earl)
Ann Stock
Bunny Mellon
Irv Williams
Dale Haney
Carol Beach
George Neubert
Townsend Wolfe
Peter Marzio
Alison de Lima Greene
Marcia Tucker
Martin Sullivan
Margaret Archuleta
Arnold Lehman
Lewis Sharp
Robert Humphreys

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002. list	re: sculpture garden book [partial] (2 pages)	n.d.	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Shirley Sagawa
OA/Box Number: 24340

FOLDER TITLE:

Sculpture Garden Book

2013-0124-S
rc1082

RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
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PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

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Betty Monkman

List for Sculpture Garden Book:

George Neubert

Director

San Antonio Museum of Art

200 West Jones Avenue

San Antonio, Texas 78215-1406

Exhibition I

Townsend Wolfe

Director

Arkansas Arts Center

P.O. Box 2137

Little Rock, Arkansas 72203

Exhibition II

Peter Marzio

Director

The Museum of Fine Arts, Houston

P.O. Box 6826

Houston, Texas 77265

Exhibition III

Alison de Lima Greene

Curator

The Museum of Fine Arts, Houston

P.O. Box 6826

Houston, Texas 77265

Exhibition III

Marcia Tucker



[002]

Exhibition IV

Earl A. Powell, III

Director

The National Gallery of Art

4th and Constitution Avenue, N.W.

Washington, D.C. 20565

Exhibition V

Martin Sullivan

Historic Saint Mary's City

P.O. Box 39

Saint Mary's City, Maryland 20686

Exhibition VI

9th or 22nd

Margaret Archuleta
Curator of Fine Art
The Heard Museum
22 E. Monte Vista Road
Phoenix, Arizona 85004-1480

Exhibition VI

Arnold L. Lehman
Director
Brooklyn Museum of Art
200 Eastern Parkway
Brooklyn, New York 11238-6052

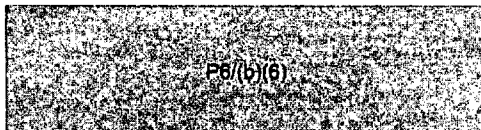
Exhibition VII

Lewis I. Sharp
Director
Denver Art Museum
100 West 14th Avenue Parkway
Denver, Colorado 80204-2788

Exhibition VIII

Iris Cantor

Iris and B. Gerald Cantor Foundation



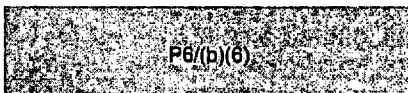
J. Carter Brown
Chairman
Commission of Fine Arts
1201 Pennsylvania Avenue, N.W.
Suite 621
Washington, D.C. 20004

Member, Committee for the Preservation of
the White House

David Finn
Ruder-Finn, Inc.
301 East 57th Street
New York, New York 10022

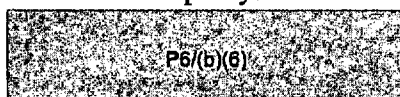
Photographer and author

Kaki Hockersmith



Member, Committee for the Preservation of
the White House

Robert Humphreys

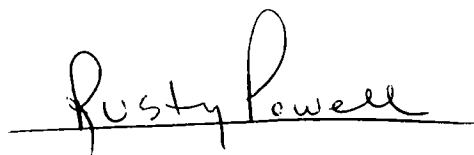


National Park Service

List for signed Sculpture Garden Book

Artists who had works on display:

George Rickey
Louise Bourgeois
Isaac Witkin
Richard Hunt
Ellsworth Kelly
Claes Oldenburg
Deborah Butterfield
Preston Duwyenie
Manuel Neri
Robert Mangold 10
George Segal
Judith Shea
Brian Hunt
Mark di Suvero
Boaz Vaadia
Carol Hepper
Lonnie Holley
William King
Elizabeth Catlett
Beverly Pepper 20
David Deming
Alison Saar
John Scott
Joseph Havel
Jesus Bautista Moroles
Martin Puryear
Joel Shapiro
Robert Therrien
William Tucker
Robert Lobe 30
Melvin Edwards
Allan McCollum
Tom Otterness
Ed Shay
Mia Westerlund Roosen
Lucas Samaras
Joel Fisher
Maren Hassinger
Donald Lipski
John Hoover 40
Doug Hyde
Truman Lowe

A handwritten signature in cursive script that reads "Rusty Lowell". The signature is written in dark ink and is positioned above a single horizontal line that extends across the width of the signature.

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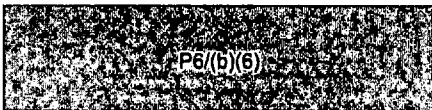
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George Morrison
Nora Naranjo-Morse
R.E. Bartow
Susie Bevins
Roxanne Swentzell
Doug Coffin
Bob Haozous

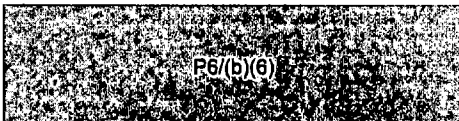
Betty Monkman - WH Curator 50

Mary Lynn Kotz - Local writer who has done several good pieces on the SG
Nick Kotz Associates



[003]

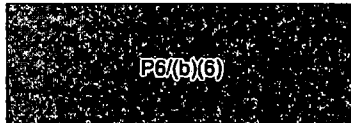
J. Carter Brown



Kaki Hockersmith



Iris Cantor



David Finn
c/o Ruder-Finn, Inc.
301 E. 57th Street
3rd Floor
New York, NY 10022-2900

Phillippa Polskin
c/o Ruder-Finn, Inc.
301 E. 57th Street
3rd Floor
New York, NY 10022-2900

Ms. Bobbie Greene
c/o National Trust for Historic Preservation
1785 Massachusetts Ave. NW

Washington, DC 20036

Mr. Bill Ivey (MC)

Chairman

National Endowment for the Arts

1100 Pennsylvania Ave. NW

Washington, DC 20506

Mr. Bill Ferris (MC)

Chairman

National Endowment for the Humanities

1100 Pennsylvania Ave. NW

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Ms. Beverly Sheppard (MC)

Acting Director

Institute of Museum and Library Services

1100 Pennsylvania Ave. NW

Suite 510

Washington, DC 20506

Mr. John Brademas (MC)

President Emeritus

New York University

King Juan Carlos I of Spain Center

53 Washington Square South

New York, NY 10012

Ms. Bunny Burson (MC)

President's Committee for the Arts and Humanities

1100 Pennsylvania Ave. NW

Suite 526

Washington, DC 20506

Mr. Lewis Cullman (MC)

Chairman

Chess-in-the-Schools

767 Third Ave.

36th Floor

New York, NY 10017

Mr. Bob Menschel (MC)

Limited Partner

Goldman Sachs

85 Broad St.

New York, NY 10004

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Jo Carole Lauder (MC)

P6(b)(6)

John Whitehead (MC)

P6(b)(6)

Robin Chandler Duke (MC)

Norway Embassy
(FAPE Co-Chair)

Lee McGrath (MC)

Executive Director
FAPE
2715 M St. NW
Washington, DC 20007

Mr. Everett Fly (MC)

President
E.L. Fly & Associates
7701 Broadway
Suite 201
San Antonio, TX 78209

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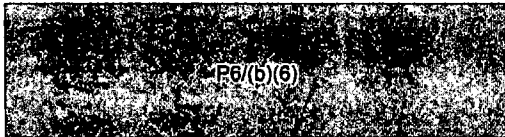
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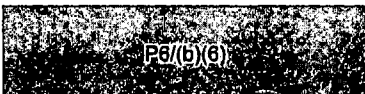


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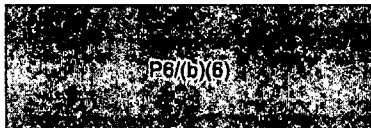
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Washington, DC 20007

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President
E.L. Fly & Associates
7701 Broadway
Suite 201
San Antonio, TX 78209

Social Office and Melanne Suggestions:

Gary Walters

Rex Scouten

Rusty Powell (Earl)

Ann Stock

Bunny Mellon

Irv Williams

Dale Haney

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Claes Oldenburg
Deborah Butterfield
Preston Duwyenie
Manuel Neri
Robert Mangold
George Segal
Judith Shea
Brian Hunt
Mark di Suvero
Boaz Vaadia
Carol Hepper
Lonnie Holley
William King
Elizabeth Catlett
Beverly Pepper
David Deming
Alison Saar
John Scott
Joseph Havel
Jesus Bautista Moroles
Martin Puryear
Joel Shapiro
Robert Therrien
William Tucker
Robert Lobe
Melvin Edwards
Allan McCollum
Tom Otterness
Ed Shay
Mia Westerlund Roosen
Lucas Samaras
Joel Fisher
Maren Hassinger
Donald Lipski
John Hoover
Doug Hyde
Truman Lowe



Date February 7, 2000

Re Hillary Clinton Foreword

Harry N. Abrams, Inc.
100 Fifth Avenue
New York, NY 10011
Tel: 212/208-7715
Dir: 212/228-7175
eMail: maggie@interport.net
Fax: 212/645-8437

Please Deliver To: Name Betty C. Monkman

Company/Dept The White House

City/State/Country Washington, D.C.

Fax No. (202) 456-6820

From Maggie Dunsmuir

Number of pages
including
this cover sheet

11

Dear Betty:

The following is Hillary Clinton's foreword for *20th Century American Sculpture in the White House Garden* with Margaret Kaplan's edits. I have also included your edits that Lydia Tederick gave me over the phone. Please call and let us know if you have any questions. Please also let me know if I should send an edited copy directly to Mrs. Clinton's office, or if you will do that.

Many thanks,

Maggie Dunsmuir
Editorial Assistant

FIRST LADY HILLARY RODHAM CLINTON
FOREWORD TO SCULPTURE GARDEN BOOK
FEBRUARY 2000

← Perhaps you've heard the story of my first date with Bill Clinton. After standing in line to register for law school classes one afternoon many years ago, we took a walk that led us to the Yale University Art Gallery in New Haven, where a Mark Rothko exhibit was mounted inside and pieces by Henry Moore, including *Draped Seated Woman*, graced the Sculpture Garden. A labor dispute had closed the doors, but Bill managed to talk our way in by offering to pick up trash.

→ Even as a young girl, I loved sculpture. Contemporary sculpture particularly fueled my imagination. As I grew older, I came to understand that where there is imagination, there is hope. And where there is creative expression, there is the potential for human progress. This is why ^{it} I was struck ^{me} that among the masterpieces of the White House permanent collection, there was so little sculpture ^{it} especially on the grounds. And why I was determined to bring sculpture to this, the "People's House," where it could stir the imaginations of millions more each year.

→ As you turn the pages of this beautiful book, you will see some of the masterpieces that have graced the White House Sculpture Garden between

1994, when our first exhibit was mounted, and 2000, when the eighth exhibit was disassembled. What you will discover is not only the richness and diversity of contemporary American sculpture, but also a brilliant reflection of America's imagination, creativity, and progress over the last hundred years ¹/_M the American century.

Shortly after Bill's 1993 inauguration, I spent a lot of time walking around the (18) acres of grounds at the White House, where I discovered the Jacqueline Kennedy Garden, ^{It} ^{had been} which looked as if it ~~was~~ ^{and} designed for sculpture, I found myself dreaming of ways to showcase favorite pieces of contemporary American sculpture. With the help of my friend and designer Kaki Hockersmith and J. Carter Brown, ^{the} former director of the National Gallery of Art, the idea for ~~a~~ ^{an} outdoor ~~sculpture~~ ^{sculpture} garden, featuring works by contemporary American artists, ^{it} took shape.

The idea for these exhibits ^{ions} was inspired, in part, by First Lady Jacqueline Kennedy, who believed that art should be a part of everyone's life. My much-too-brief friendship with her left an indelible impression, and when it came time to choose a site for the exhibits ^{ions}, the decision was easy ¹/_M the Jacqueline Kennedy Garden. I kept returning to the garden in every season, thinking about how wonderful sculpture would look amidst the beauty of the surroundings. As an added benefit, siting the sculptures in this

garden would make them clearly visible to tourists and other guests moving along the glass-enclosed colonnade between the East Wing and the State Floor.

Our plan, to stage a series of exhibits^{ions}, overseen by the White House Curators and organized around certain themes, was promptly approved by an enthusiastic Committee for the Preservation of the White House. It was J. Carter Brown who suggested that only outdoor sculpture from public collections be included. And it was Brown who took the idea to the Association of Art Museum Directors. Working together, we agreed initially on four ~~exhibits~~^{shows}, each representing a region of the country. In this way⁹ we could showcase not only the art, but some of our country's best public museums as well.

For the first ~~exhibit~~^{show}, we turned to George Neubert, ~~director~~^{show} of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska at Lincoln, and a sculptor himself. As curator of our inaugural effort, he chose to highlight the Midwest's finest museums⁹ and to offer an overview of sculpture in the 20th century. A dozen pieces, spanning 70 years, ~~of the 20th century~~, illustrated the changing face of American art, from the strictly representational to the freer forms of the contemporary artist¹ from Paul Manship to George Segal, Gaston Lachaise to Judith Shea. As I studied

Lachaise's Standing Woman. I had to wonder about the reaction this very large and defiantly naked woman evoked when she was unveiled for the first time in 1932.

This first exhibit, ⁱⁿ which we opened on a beautiful fall day in 1994, taught all of us a great deal about transporting and displaying sometimes large and unwieldy artistic masterpieces. Very quickly we came to learn that ~~exhibit~~ installations were complex undertakings ^{requiring} the advice and help of dozens of specialists.

Each ^{show} ~~exhibit~~'s curator thought long and hard about the selection of individual pieces, considering not just the theme, but the scale and aesthetics of the group as a whole. We wanted to position the works to be seen to their best advantage by visitors to the White House. Large pieces such as Auguste Rodin's *The Three Shades* and Deborah Butterfield's life-sized ^{red} bronze horses, *Willy, Argus, and Lucky*, fit well in the open space ^s at the ends of the garden. Heavy works, such as Isamu Noguchi's seven-ton basalt *Great Rock of Inner Seeking* and tall pieces such as George Rickey's 35-foot-tall *Two Lines Oblique, Atlanta*, required excavation for underground footings beneath their concrete pedestals.

Unlike typical museum exhibitions, the Secret Service had to examine each piece before allowing it to take its place in the garden. We also had to

consider the impact of the blustery winds that kick up on the South Lawn whenever the President's helicopter lands or takes off. We were especially pleased to watch ^{as} Alexander Calder's *Five Rudders* fluttered excitedly, suffering no ill effects as Marine One approached.

On each of the eight installation days, a large crane was moved into the garden to hoist the works onto their designated sites. We held our breaths as we watched Rodin's *The Thinker* lowered onto a six-foot pedestal and as Alexander Calder's *Nemuphar* took its place as the anchor of the fifth exhibit. Wandering out to the garden alone in the evenings, I felt renewed and energized by the creative spirit of those who spend their lives bringing beauty to our surroundings and freeing our imaginations to take flight.

We chose an old friend, Townsend Wolfe, Director and Chief Curator of the Arkansas Arts Center in Little Rock, to curate the second ^{show} ~~exhibit~~, featuring work from museums in the Southeast. Focusing on art created since 1965, Townsend chose (12) pieces to demonstrate the most modern stage in the evolution of (20th) century American sculpture. I was especially pleased that eight of the (12) artists were able to join us for the opening reception in May of 1995.

Rounding out the four regional exhibits, ^{ion} Peter Marzio, Director of the Museum of Fine Arts in Houston, chose (1) pieces representative of the West

and the Southwest, and Marcia Tucker, Director of the New Museum of Contemporary Art in New York City, showcased work[^] from the Northeast. Peter treated us to a rare opportunity to view a striking piece of sculpture by Georgia O'Keeffe. Known best for her paintings of the Southwest, her white, lacquered² bronze *Abstraction*^Y is as graceful and serene as any of her paintings.

For the fifth exhibit, ^{*}(Rusty)^{III}Powell, ^{III}director of the National Gallery of Art, chose some of the magnificent sculpture⁵ found in museums here in Washington. Every time I strolled through the garden, I found myself reaching out to set Henry Bertoia's *Tonal Sculpture* in motion. Bertoia is well⁷ known for introducing the dimension of sound into sculpture, in this case^Y a distinctive chime that ~~would~~^{ed} float⁵ over the garden at the slightest touch of a breeze¹ or tweak from a passerby.

It was Martin Sullivan, Director of the Heard Museum in Phoenix, Arizona^{ona}, who collected pieces celebrating the rich diversity of contemporary Native American sculptors¹ a collection that will always hold a special place in my heart. I'll never forget the traditional blessings offered by Nez Percé², Phil Minthorn², on the clear, crisp November day when we hosted the opening reception. No one walking past the collection will soon forget Doug Coffin's brightly colored 28-foot *Earth Messenger Totem*, or the 26-

foot *Cedar Mill Pole* crafted by R.E. Bartow, both of which were visible from every corner of the South Lawn. Once the pieces were installed, these two totems were, quite by accident, in exact alignment with our most famous local totem—the Washington Monument.

The collection unveiled in November of 1998 marked a distinct departure. Organized by Arnold Lehman, the Director of the Brooklyn Museum of Art in New York, and subtitled "Inspired by Rodin," this group for the first time included work by a non-American, in this case, three pieces by the French master himself. Often called "the father of modern sculpture," Rodin worked in Paris in the late 19th and early 20th centuries. But his influence on American artists has been dramatic and can be seen in several of the pieces in this group—among them, de Kooning's *Clamdigger*, Segal's *Girl Standing in Nature*, and Noguchi's *Woman*.

Our final exhibit, titled "The View from Denver," opened in October of 1999. Organized by Lewis Sharp, the Director of the Denver Art Museum, this collection included pieces that, in retrospect, offered a fitting finale—a microcosm of the trends that have shaped 20th century American art. In addition, the group included some of my favorite kinetic works—George Rickey's *Two Open Trapezoids Excentric V*, the wildly colorful *Windsong III* by Robert Mangold, and another Bertoia. Kinetic sculptures

show off when they're exhibited outdoors ¹/_M sometimes rocking and spinning garrulously, other times barely fluttering on the light breeze. When George Rickey's *Two Lines Oblique, Atlanta* was on display, Bill and I would often just sit on the Truman Balcony, looking down at the 35-^{foot}~~story~~ stainless steel sculpture as it quivered gracefully in the wind. ok / ?

Although dozens of museums have been involved in choosing and lending appropriate pieces for these exhibits, none of them could have undertaken the expense of mounting such a series alone. For that, we turned to one of this country's most important arts patrons ¹/_M and a dear friend ¹/_M Iris Cantor. Along with her late husband, B. Gerald Cantor, and the Cantor Foundation, Iris agreed not only to underwrite the expense of the exhibits, but also to ^{lend}~~loan~~ the anchors of the Inspired by Rodin group ¹/_M castings of *The Three Shades* and *The Thinker*. At the beginning of the Administration, the Cantors also lent a small casting of *The Thinker* to the President, who keeps it in the Oval Office.

As many as 12 million visitors have walked past the Sculpture Garden since that October day in 1994 when the first exhibit opened. They have been treated to such American masterpieces as George Segal's *Walking Man* and Alexander Caldwell's *Five Rudders*. They have enjoyed works by Georgia O'Keeffe, Willem de Kooning, Roy Lichtenstein, Isamu Noguchi,

and Allan Houser. The outpouring of appreciation has been overwhelming, with visitors frequently telling our guides how much it means to them to view this wonderful art while waiting to see the White House.

As I look back to January^{of} 1993, when I first dreamed of bringing sculpture to the White House, I realize that one of the great pleasures of living here has been the opportunity to make this dream come true. It could never have happened without the inspiration, imagination, support and dedication of Kaki Hockersmith[^], J. Carter Brown[^], Rex Stouten[^] and Betty Monkman, along with their staff in the White House Curator's Office[^], Iris Cantor and the Cantor Foundation[^], the directors and staff of the eight museums that ~~have~~ organized the exhibits[^], and the other lending institutions that ~~have~~ so generously agreed to share cherished parts of their collections with us. But most of all, none of this would have been possible without the sculptors themselves. It is they, with their vision, their imagination, and their creative spirit who have ^{given us enjoyment} ~~entertained~~ and inspired us^{ation.}.

OK / ? ✓
entertainment
sounds a bit
light

The President and I understand that we are privileged tenants of this grand house and stewards of its history. We share a deep commitment to opening these doors as widely as possible, sharing the art and culture that is so uniquely American. The White House and its permanent collection of art and furnishings belong to the people of the United States. While we were

able to enjoy these eight exhibit^{ions} for only a short time, I am grateful that, thanks to this book, they will be immortalized as part of the history of this house, which means so much to our country.

Slipping out to the ~~Sculpture~~ Garden to spend time alone among the work of some of this country's greatest contemporary artists has turned out to be one of the great pleasures of living in the White House. Although now the pieces have returned to their permanent homes, what you will find in the pages that follow is not only a handsome catalogue of the eight exhibit^{ions}, but also a fitting tribute to America's rich artistic tradition.

[2,125 words]