

# PROFILE

Smithsonian National Portrait Gallery News

Fall 2007



# The Search for the National Portrait Gallery's Next Director

The search is now well under way for a new director of the National Portrait Gallery to succeed Marc Pachter, who will retire at the end of this year. The search process was initiated in May, when Smithsonian Acting Secretary Cristián Samper asked Under Secretary for Art Ned Rifkin to form and chair a committee to assist in identifying the most qualified person to lead the Portrait Gallery. On June 25, Rifkin announced that the following individuals had agreed to serve as Search Committee members:

**Sheila Burke**—former deputy secretary and chief operating officer of the Smithsonian.

**Wanda Corn**—professor of art history at Stanford University, where she has been on the faculty since 1980. She has received fellowships from the Center for Advanced Study in the Visual Arts and the Woodrow Wilson International Center for Scholars.

**Ella Foshay**—commissioner of the National Portrait Gallery since 2002. She is an art historian specializing in eighteenth- through twentieth-century art and culture.

**Brent Glass**—director of the Smithsonian's National Museum of American History.

**Michael Kammen**—professor of history at Cornell University, where he has been on the faculty since 1965. He is the author of the Pulitzer Prize-winning *People of Paradox: An Inquiry Concerning the Origins of American Civilization*.

**Dan Okrent**—chair of the National Portrait Gallery commission since 2003. He has spent more than thirty-five years in magazine and book publishing, and he served as the first public editor of the *New York Times* (2003–5).

**Ann Shumard**—curator of photographs at the National Portrait Gallery, where she has been on staff since 1979.

**Mallory Walker**—commissioner of the National Portrait Gallery since 2004. He is chairman of Walker & Dunlop, Inc.

In July, the executive search firm of Russell Reynolds Associates was selected to facilitate NPG's director search. Committee members worked with Russell Reynolds staff to prepare a comprehensive job description for the NPG director, which was released on September 13, 2007 (see <http://www.sih.si.edu/vac/EX-07-14.pdf>). In addition to circulating this job description, Russell Reynolds has reached out to scores of potential candidates and followed up on numerous leads provided by Search Committee members, NPG staff, and many others.

As the Portrait Gallery's staff representative to the Search Committee, it is my responsibility to connect the NPG staff as fully as possible to the search process. I have met with many staff members to discuss the qualities they would most like to see in a new director and to talk about the kind of individual best suited to addressing the Portrait Gallery's new challenges and opportunities. As might be expected from such an engaged and dedicated group, the observations expressed in these encounters have been enormously helpful to me.

The Search Committee conducted the first round of candidate interviews in late October, with additional interviews slated for late November and early December. At the conclusion of the interview process, the names of no fewer than two outstanding candidates will be forwarded by Ned Rifkin to Acting Secretary Cristián Samper, who will make the final selection in December. The starting date for the new director will be subject to negotiation, but it is anticipated that the successful candidate will be able to join the Portrait Gallery's staff in the early part of 2008. ✨

Ann Shumard  
Curator of Photographs and  
Search Committee Member

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*Go behind the  
scenes with  
NPG's hip-hop  
exhibition!*



Cover: Sarah Vaughan (detail) by Josef Breitenbach, 1950. © The Josef and Yaye Breitenbach Charitable Foundation  
Vaughan's photograph is one of one hundred images from the National Portrait Gallery's collection featured in "Let Your Motto Be Resistance: African American Portraits," which opened on October 19 (see page 7).



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## PROFILE

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Unless otherwise noted, all images are from the National Portrait Gallery collection.

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# Robert and Arlene Kogod Courtyard Opens

The Robert and Arlene Kogod Courtyard, a signature element of the Donald W. Reynolds Center for American Art and Portraiture, opened to the public on Sunday, November 18.

A curving glass canopy appears to float above the enclosed courtyard. Designed by world-renowned architects Foster + Partners, the canopy provides a distinctive, contemporary accent to the Greek Revival building shared by the National Portrait Gallery and the Smithsonian American Art Museum. Foster + Partners was assisted by internationally acclaimed

landscape designer Kathryn Gustafson of the Seattle-based firm Gustafson Guthrie Nichol Ltd. in the creation of the courtyard's interior design, which includes plantings as well as a unique water feature.

Norman Foster, winner of the prestigious Pritzker Architecture Prize, worked with the Smithsonian to create an innovative enclosure for the 28,000-square-foot courtyard that is sensitive to the National Historic Landmark building. The Kogod Courtyard, which features a café, will provide a year-round public gathering space for the museums. ✨



Ken Rahaim, Smithsonian Institution

*The roof appears to float above the building, lending a twenty-first-century feature to the nineteenth-century structure. The roof is supported by eight aluminum-clad columns located around the perimeter of the courtyard so that its weight does not affect the National Historic Landmark building.*



Ken Rahaim, Smithsonian Institution

*Two workers guide a 13,000-pound ficus tree through the glass canopy roof.*



Ken Rahaim, Smithsonian Institution

*Several varieties of trees and plants are in place, and lighting was tested in the weeks leading up to the public opening.*



Ken Rahaim, Smithsonian Institution

*The steel canopy comprises 862 1.6-inch thick double-glazed glass panels. No two are shaped the same. The space includes a variety of plants, two sixteen-foot-tall ficus trees, and sixteen black olive trees.*

# Legacy: Spain and the United States in the Age of Independence, 1763–1848

September 27, 2007–February 10, 2008

“Legacy: Spain and the United States in the Age of Independence, 1763–1848,” brings together stunning portraits, maps, and compelling documents to explore Spain’s key role in the American Revolution and the development of the United States. In the exhibition, meet those who shaped these influential years—George Washington and Benjamin Franklin, as well as King Carlos III and the Count of Aranda, who was befriended by Franklin and advocated for the colonies—and see portraits by Charles Willson Peale, Gilbert Stuart, Francisco de Goya, and Spanish court painter Anton Raphael Mengs.

Legacy was a collaborative effort, organized by the National Portrait Gallery, Sociedad Estatal para la Acción Cultural Exterior de España (SEACEX), Smithsonian Latino Center, and the Fundación Consejo España-Estados Unidos. ✨



Above: Ferdinand VII by Francisco de Goya, 1814. Museo de Bellas Artes de Santander, Cantabria, España



Fernando Alvira

Left: Pedro Pablo Abarca de Bolea, Count of Aranda, by Ramón Bayeu y Subías, 1769. Museo de Huesca, Spain



Map of the Frontier by José Urrutia and Nicolás de Lafora. Library of Congress, Washington, D.C.

# The National Portrait Gallery's Photography Collection Tells American Stories

**Bethany Morookian Bentley**

PUBLIC AFFAIRS SPECIALIST

“Let Your Motto Be Resistance: African American Portraits,” which opened at the National Portrait Gallery on October 19, 2007, features images of African Americans who have resisted negative stereotypes through their remarkable achievements. Serving to inaugurate the National Museum of African American History and Culture, this exhibition is drawn from the National Portrait Gallery's extensive photography collection. Focusing on the idea that resistance takes many forms, it derives its title from the words of the abolitionist and clergyman Henry Highland Garnet, who in 1843 urged African Americans to “Strike for your lives and liberties. . . . Let your motto be Resistance! *Resistance!* RESISTANCE!” The exhibition opened at New York's International Center of Photography in May 2007.

The Portrait Gallery has been acquiring photographic portraits for its permanent collection since 1976, a very short amount of time considering that the British National Portrait Gallery has been building its collection for more than 150 years. Yet “Let Your Motto Be Resistance” reveals the breadth of NPG's photography collection in yielding these one hundred striking photographs celebrating African American accomplishments.

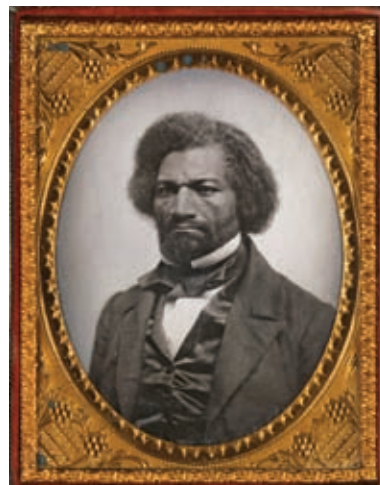
Curator of Photographs Ann Shumard is a key contributor to the collection's strength. African American history and portrayal during the antebellum and Civil War eras, as well as in contemporary portraiture, are particular areas of interest for her. She notes, “The Portrait Gallery's collection will always be a work in progress. As we continue to build it, we look to acquire images that reflect the diversity of those whose individual stories are critical in constructing the larger narrative of our collective history as Americans.”

Shumard's research about daguerreotypist Augustus Washington led to a 1999 exhibition of thirty-two images by that pioneering black photographer. Her interest in Washington began in 1996, with NPG's acquisition of his c. 1846–47 daguerreotype of radical abolitionist John Brown. The son of an ex-slave and a South Asian mother, Washington was one of the first African Americans to work in the then-new medium of daguerreotypes.



© Estate of Linda McCartney

*Jimi Hendrix by Linda McCartney, 1967 (printed later), gift of Linda McCartney*



*Frederick Douglass by an unidentified artist, 1856. Purchased with funds from an anonymous donor*



© Sandra Weiner

*Martin Luther King, Jr., wife Coretta Scott King, and their daughter Yolanda by Dan Weiner, 1956*

Shumard's research on Washington uncovered a heretofore unknown artist who also happened to have a fascinating life story. (To read more about Augustus Washington and see an online version of the exhibition, go to [www.npg.si.edu/exh/awash/awhart.htm](http://www.npg.si.edu/exh/awash/awhart.htm).)

Shumard, along with Assistant Curator of Photographs Frank Goodyear, worked with exhibition curator Deborah Willis in selecting images that reflect the diversity of people who have made significant contributions to American history and culture. This collaboration with the National Museum of African American History and Culture is one more way for people to learn more about the fascinating individuals included in the Portrait Gallery's collection.

“Let Your Motto Be Resistance” appears at the National Portrait Gallery through March 2, 2008. ✨

# HISTORIAN'S CHOICE Louis Kaufman

*Oil on canvas by Lawrence Lebduska (1896–1966), 1932,*

*gift of the Louis and Annette Kaufman Trust*

## Amy Henderson

### HISTORIAN

Louis (1905–1994) and Annette Kaufman led a whirlwind life: they met on a blind date in 1932, courted for three days, and then embarked on a sixty-two-year marriage that swirled around the world and encompassed friendships with musicians, artists, and Hollywood stars. Louis, who had appeared in vaudeville as a child, became what the Library of Congress has called “the most heard violinist in the world.” In a seven-decade career, he made more than 175 recordings and was the concertmaster in more than 500 movie soundtracks, including *Show Boat* (1936), *Modern Times* (1936), *Gone with the Wind* (1939), *Casablanca* (1943), *Laura* (1944), *Sunset Boulevard* (1950), *The Quiet Man* (1952), and *Ben Hur* (1959). He worked with every major movie composer, including Max Steiner, Alfred Newman, Franz Waxman, Bernard Herrmann, Erich Wolfgang Korngold, and Aaron Copland. And all along the way, he was joined by his wife and muse Annette, who, herself a noted classical pianist, also accompanied him in recital.

Louis Kaufman’s memoir, written with his wife, captures their remarkable life both as musicians and as art collectors. *A Fiddler’s Tale: How Hollywood and Vivaldi Discovered Me* (2003) recounts his legendary studio career, beginning in 1934 when Ernst Lubitsch hired him for *The Merry Widow*, followed by engagements to play for Fred Astaire and Ginger Rogers in *The Gay Divorcee* and *Shall We Dance*. He became the most sought-after violinist in Hollywood: it is his violin that renders the familiar notes of “Tara’s Theme” in *Gone with the Wind*, as well as tracks for Disney’s *Snow-White and the Seven Dwarfs*, *Cinderella*, and *Pinocchio*—where Pinocchio slides down into the whale to Louis’s E-string glissando—and for *Holiday Inn*, where he played while Bing Crosby sang “White Christmas.”

Louis Kaufman is also credited with rediscovering the work of seventeenth-century composer

Antonio Vivaldi. He made the first recording of the then-forgotten concertos known as *The Four Seasons*, and played them on CBS radio in the late 1940s, thereby catalyzing a Vivaldi craze that remains vibrant today.

Gregarious and enthusiastic people, the Kaufmans had a wide circle of friends. Among the closest were the artist Milton Avery and his wife Sally, whom Louis had first met in 1927 when Avery was an impoverished young painter. Kaufman

described himself as “irresistibly drawn to the sober, rich poetry” of Avery’s work, and he became a lifelong advocate—and collector—of his works. In his memoirs, Kaufman recounts introducing Mark Rothko and other artists to the Avery studio, and watching as Avery’s influence took hold in American art.

The Kaufmans amassed a major art collection that, in addition to modern American art, included works by African, Asian, pre-Columbian, Latin American, and European artists. One of the artists they befriended, Lawrence Lebduska, was earning a

living by decorating a speakeasy with wall murals in the early 1930s when he asked if he might paint Louis’s portrait. The resulting image included a background with some Lebduska paintings and a Chaim Gross sculpture that Kaufman also owned. Louis then commissioned him to paint Annette’s portrait, which he did by painting her head as a framed, colored photograph placed on a desk; through the open window is a depiction of King Ludwig’s Bavarian castle in a fanciful landscape.

Although Louis Kaufman died in 1994, Annette has continued on with her own *joie de vivre* and tireless endeavors in travel, music, and the arts. She graciously donated the Lebduska portraits of Louis and of herself to the National Portrait Gallery in 2007. ✨

**For further reading:** Louis Kaufman with Annette Kaufman, *A Fiddler’s Tale: How Hollywood and Vivaldi Discovered Me* (Madison: University of Wisconsin Press, 2003).



# CURATOR'S CHOICE George Grosz

*Charcoal and graphite on paper, self-portrait, 1916,*

*the Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection*

Wendy Wick Reaves

CURATOR OF PRINTS AND DRAWINGS

Some of the most intriguing self-portraits are those that are at odds with our mental image of an artist. This delicate, introspective drawing by Berlin-born artist George Grosz (1893–1959) hardly fits with the angry Dada satirist we have come to admire. Grosz made the drawing in 1916, during a time of intense psychic turmoil that would change him profoundly, affecting his art for years to come. After sporadic art studies in Dresden, Paris, and Berlin, Grosz had enlisted in the German army in November 1914. Although his service was brief, by the time he was discharged in March 1915, he bore the psychological scars of his experience. War, he concluded, “meant horror, mutilation, annihilation.” Grosz channeled his cynicism and anger into explosive political satire, adapting sketches of wounded soldiers and corrupt German officials from his wartime sketchbooks. His reputation grew as his trenchant drawings were published in portfolios and noticed by other artists and such patrons as Theodore Däubler and Count Harry Kessler. In January 1917, Grosz was recalled into the army, but was hospitalized shortly afterward, possibly suffering from a nervous breakdown. In his autobiography, Grosz said that he was supposed to be executed for desertion but that Kessler intervened.

The description of Grosz by his friend Wieland Herzfelde, who wrote that his “eyes were those of a marksman taking aim, and his mouth had a bitterness about it,” fits this self-portrait. Nonetheless, it embodies a gentle quality quite different in tone from Grosz’s merciless satires. The delicate charcoal suggests Grosz’s sensitivity more than the searing fury fueling most his art. Downcast eyes and soft charcoal shading, manipulated almost like a watercolor wash, convey an introspective expression. Circular highlights on his forehead echo the shape of his eyeglasses and further emphasize the psychological aspects of the portrait. Since Grosz aimed his art most frequently toward polemical ends, it is fascinating to peer behind that stance. The drawing reveals a painful vulnerability that Kessler felt explained

his ferocity rather than contradicted it. Grosz had “an excessively sensitive nature,” Kessler noted, “which turns outrageously brutal by reason of its sensibility, and he has the talent for delineating this brutality creatively.”

That bitterness engendered apocalyptic imagery. Hideously maimed soldiers, hardened prostitutes, bloated profiteers, grotesque generals, and debauched officials populated his memorable paintings and drawings. Kessler pointed out that “a kind of demon” in Grosz reflected urban depravity: “it is art like flash photography exuding the perfume of vice and perversion like every big city street at night.” Grosz used his art as a weapon to attack the venality he saw around him. That aggressive engagement with the breakdown of contemporary culture was characteristic of the emerging Dada movement, and Grosz, along with the brothers Wieland and Helmut Herzfelde (known as John Heartfield), became leading figures of the Berlin Dadaists. The bitter irony so typical of Grosz’s work permeated that branch of the Dada movement, which Grosz described as the “organized use of madness” to express “our disdain for a bankrupt world.”

Grosz eventually moved to the United States in 1933 and became a citizen in 1938. He taught at the Art Students League, and opened his own school. Although Grosz never felt appreciated by the art establishment, he actually received admiring attention in America, garnering honors, prizes, two Guggenheim fellowships, commissions, and exhibitions. Grosz’s work continues to inspire interest; his unflinching diatribes against war and corruption mark him as a visionary witness to his era. In this early, moving self-portrait we see him at a painful, transformative moment that forged the artist he would become. ✨

**For further reading:** George Grosz, *George Grosz: An Autobiography*, trans. Nora Hodges (1946; New York: MacMillan, 1983); Frank Whitford, *The Berlin of George Grosz: Drawings, Watercolours and Prints, 1912–1930* (New Haven: Yale University Press, 1997); Leah Dickerman, *Dada* (Washington, D.C.: National Gallery of Art, 2006); and M. Kay Flavell, *George Grosz: A Biography* (New Haven: Yale University Press, 1988).



# Herein Hangs a Tale: The Bache Silhouette Book

**Margaret C. S. Christman**

HISTORIAN

In the 1920s, Alice Van Leer Carrick, the pioneering authority on American silhouettes, came upon an album kept by William Bache (1771–1845) as a record of his work and expressed her delight in “turning the pages of this century-old treasure-trove of nearly two thousand shadow portraits.” There she found images of Chancellor George Wythe, President Thomas Jefferson, and Secretary of State Edmund Randolph, as well as “hundreds of other profiles of everyday people, less well-known, but equally well cut; all of them vivid and interesting.” This duplicate book of 1,846 images, which had long remained in the hands of Bache descendants, came to the attention of the National Portrait Gallery’s Curator of Prints and Drawings Wendy Wick Reaves and was acquired in 2001. Research on Bache—first heard from with his patented physiognotrace (a profile-tracing apparatus) at Baltimore in 1803 and who subsequently traveled to Virginia, New Orleans, Cuba, and New England—is ongoing. Research on the scores of men, women, and children who seized the opportunity to have their shadows cut is also under way, and many of them have stories evocative of the era in which they lived.

Bache identifies number 361 in the album as “Col Butler”: Thomas Butler, a Revolutionary War soldier and Indian fighter, and an officer in the U.S. Army. He was—when he gave up a few minutes of his time and one dollar to secure “four correct likenesses” of himself from Bache—in trouble because he refused to cut his hair and give up his queue.

On April 30, 1801, the commanding general of the army, James Wilkinson (Bache number 216), had issued an order requiring all military men to crop their hair, and Butler was among the many conservative officers who chose to ignore a decree that not only infringed on personal preference but also carried with it an association with the radicals of the French Revolution. Butler, a law student before he became a professional soldier, pronounced the order “impertinent, arbitrary and illegal.” He was court-martialed in 1803, found guilty, and reprimanded. When he was subsequently transferred to



*Thomas Butler by William Bache, c. 1803–12, partial gift of Sarah Bache Bloise*

New Orleans, General Wilkinson hoped that, in the interest of preventing “trouble, perplexity and further injury to the service,” Butler would “leave his tail behind him.”

Butler arrived in New Orleans on October 4, 1804, his pigtail intact. He was arrested and in February formally charged with “willful, obstinate and continual disobedience.” An indignant Butler continued to insist that he considered the order to crop his hair “an arbitrary infraction of my natural rights.”

A military tribunal was convened on July 1, 1805, and from St. Louis, Wilkinson instructed the commanding general at New Orleans to make those who would sit in judgment of Butler aware “that the President of the United States, without any public expression, has thought proper to adopt our fashion of the hair cropping.” (Bache shows Jefferson in 1804 with a dangling queue.)

On September 7, while awaiting the final outcome of his trial, Butler died at his nephew’s plantation a few miles above New Orleans. He told his friends he wanted his queue displayed at his funeral. “Bore a hole through the bottom of my coffin right under my head,” he directed, “and let my queue hang through it,—that the d---d old rascal [Wilkinson] may see that, even when dead, I refuse to obey his orders.” There was no evidence that this was done, but thanks to William Bache, Butler’s pigtail has remained in full view down through the ages. ✨



*James Wilkinson by William Bache, c. 1803–12, partial gift of Sarah Bache Bloise*

# Book Review

## The Worlds of Lincoln Kirstein by *Martin Duberman*

(New York: Alfred A. Knopf, 2007), 736 pp.

David C. Ward

HISTORIAN

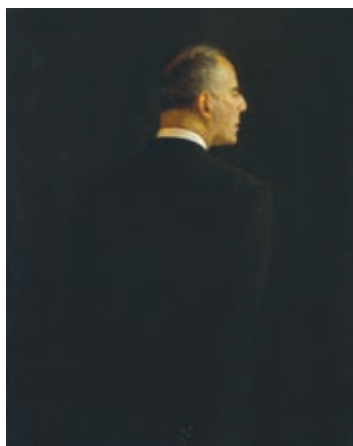
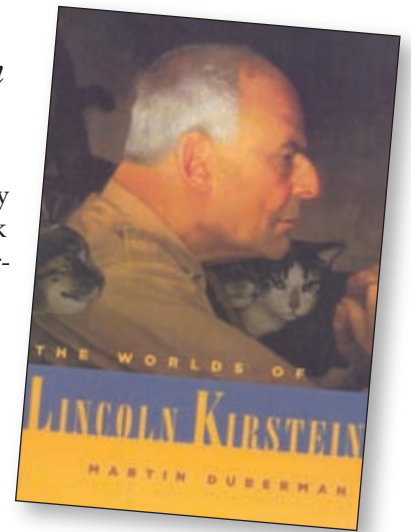
Lincoln Kirstein (1907–1996) is one of the most central and essential figures in the cultural history of twentieth-century America. Although a talented and productive writer, editor, scholar, and librettist, his own work was overshadowed by his prodigious career as the founder and impresario of some of America's leading cultural institutions, most notably the New York City Ballet. As Martin Duberman's authorized biography makes abundantly clear, Kirstein was compulsively active in the cultural arena, working energetically on multiple projects and constantly generating new ideas, well before the term "multi-tasking" came into vogue. His social life was staggeringly full and his friendships legion: he seemingly knew everyone, and if he didn't he soon would. He was both intrinsically interested in other people and a master at creating networks of supporters for his multiplicity of projects. His private life was complicated. He had a powerful sex drive that led him to have multiple lovers, both male and female, casual and serious, as well as a long, devoted marriage to Fidelma Cadmus. Duberman, an historian of the gay movement as well as a prize-winning biographer, expertly charts the multiple layers of Kirstein's activities, and is especially adept at showing how Kirstein navigated between his public role as cultural impresario and the attractions of the homosexual demimonde.

The hidden hero of Duberman's narrative is Louis Kirstein, Lincoln's father. A prosperous Boston merchant, an unobservant but passionate Jew, and an ardent believer in public service, Louis continuously supported his son's work, loaning or giving him large sums of money throughout his life. This fatherly generosity was essential since, as Duberman makes clear, it was incredibly difficult to found, let alone maintain, cultural institutions in an era before government subsidies and corporate philanthropy. Moreover, Kirstein was a modernist, wanting to push the envelope of American taste in ways that did not always find either financial backers or a ready audience. As the impresario of the ballet, Kirstein is notable for championing George Balanchine and creating a distinctive American style of dance. But in their early years, Kirstein and Balanchine had to cultivate and educate an audi-

ence that originally found the New York City Ballet's style jarringly at odds with the preferred taste for the opulence of established European companies. Kirstein inherited and built upon the modernist commitment to "make it new," and he was intent on creating

a distinctively American art. In 1938 he wrote about American dance: "Instead of setting a stereotype of remoteness, spectral grandeur and visionary brilliance, the Americans are violent, intimate, frank." It was a necessity for Kirstein (and Balanchine) that a school of American dance would be founded in tandem with the ballet company. Interestingly, Kirstein disparaged much modern dance as practiced by Martha Graham or Agnes de Mille, preferring to use Balanchine as the instrument through which classical ballet would be modernized. He found much of the modern movement in dance and art to be too soppy and self-indulgent, paying insufficient attention to technique. Kirstein was wary of much modern art, thinking, for instance, that abstract painting could be too decorative or insufficiently grounded in technique to be convincing; Kirstein didn't like Jackson Pollock, for instance.

Duberman does a masterful job organizing and presenting a narrative of Kirstein's life, from his days as a precocious undergraduate founding *Horn and Hart*, an important literary magazine, through his role in creating Lincoln Center. Along the way, Duberman adds fascinating details about Kirstein's own writings and his role in recovering looted art from the Nazis, as well as continual insights into his passionate character and tempestuous personal affairs. The judgment of one of Kirstein's eulogists that he "was in two distinct places at once—because he wanted to be" and "was a promulgator of order who was fascinated and energized by the ubiquity of disorder" is fully confirmed by Duberman's sprawlingly coherent biography. ✨



© Jamie Wyeth

*Lincoln Kirstein* by Jamie Wyeth, 1965, bequest of Lincoln Kirstein

# One Life: KATE—A Centennial Celebration

Amy Henderson

HISTORIAN

The National Portrait Gallery’s “One Life” gallery spotlights an iconic figure in American history, with one of NPG’s staff members selecting a figure of special interest to him or her. When we reopened in the summer of 2006, historian David Ward curated a “One Life” exhibition on Walt Whitman. Now, from November 2, 2007, to June 1, 2008, Katharine Hepburn (1907–2003) will be showcased in “Kate: A Centennial Celebration.”

The exhibition features nearly forty photographs, posters, and artifacts selected from, among others, the National Portrait Gallery, the Academy of Motion Picture Arts & Sciences, and Bryn Mawr Library. Katharine Hepburn’s estate has lent one of her signature red sweaters, and—as dazzling evidence of Hepburn’s star quality—the four Best Actress Oscars (still a record) that she won over the course of her career. For the first time, and most appropriately for Hepburn, the “One Life” gallery will contain a video kiosk: visitors can choose from a menu of clips from nine Hepburn movies—*Little Women*, *Bringing Up Baby*, *The Philadelphia Story*, *Woman of the Year*, *The African Queen*, *Guess Who’s Coming to Dinner*, *The Lion in Winter*, *Love Among the Ruins*, and *On Golden Pond*.

The images and artifacts portray Hepburn’s determination to invent and reinvent herself over time. From her earliest days in Hollywood—during the heyday of the studio system—Hepburn was able to create a new female presence on screen. Independent and strong, she was the embodiment of the “modern woman.” And it would be Hepburn herself who carefully constructed and maintained her own myth and image through nearly seventy years on stage, screen, and television: “Show me an actress who isn’t a personality,” she once said, “and you’ll show me a woman who isn’t a star.”

There was a personal incentive for me to organize this exhibition for the centennial of her birth. In the late 1980s, writer-director Garson Kanin gave me Hepburn’s New York address so that I could contact her about donating her portrait to the National Portrait Gallery. She wrote back with her telephone number and instructions to “call between 9 a.m. and 9 p.m.” When I did, she answered the phone herself—much to my surprise!—and agreed to meet with me. As it turned out, our conversation about her portraits continued for several years; eventually, the 1982 portrait by Everett Raymond Kinstler that serves as the centerpiece for her “One Life” exhibition (see page 14) was the one she pronounced her “favorite.”



Hepburn in an Adrian gown in *The Philadelphia Story*, 1940. Academy of Motion Picture Arts and Sciences, MGM Stills Collection, Beverly Hills, California



*Bringing Up Baby* movie poster, 1938. Academy of Motion Picture Arts and Sciences, RKO Stills Collection, Beverly Hills, California

Each time we met, I found her “as advertised”—feisty, outspoken, and accustomed to having things her own way. A bit shorter than in her prime and slightly pudgier (“butter pecan ice cream is to blame”), she still had penetrating blue eyes and a quick, sometimes boisterous wit. At her house in Turtle Bay, she always provided coffee, cookies, and conversation—not to mention a spirit of one-upmanship. Once she noticed we were both reading the same best-selling biography, and she demanded to know what page I was on. I said something like “page 157,” and she roared, “HA! I’m on 396!”

Over her long and legendary life, Hepburn resonated beyond the screen and across generations. Why Hepburn as a “One Life” subject? For me, her appeal centered on her determination and independence. She never quit. ✨

# Online at NPG

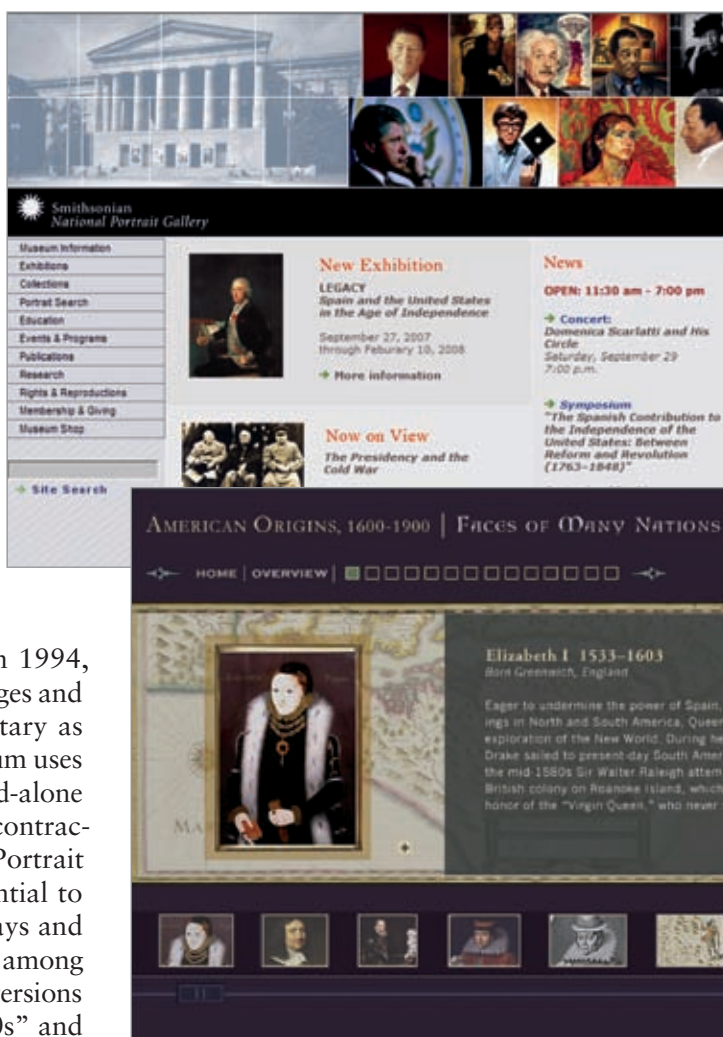
Deborah Sisum

WEBMASTER

The public use of the Internet and its later technological spin-offs, such as e-mail, instant messaging, YouTube, and Weblogs, has only been around for about fifteen years, yet it's hard to remember a time before the Web became an essential part of life and work. For museums like the National Portrait Gallery, assimilating the Internet into the traditional museum culture has given us the opportunity to enhance and expand our programming in new directions. While it's almost impossible to predict future evolutions in the cyber world, keeping pace with an ever-changing menu of Web developments will continue to affect the Portrait Gallery community in the years to come.

NPG's initial online presence began in 1994, with the publication of a small site with images and text on America Online (AOL). Rudimentary as this seems now, it was one of the first museum uses of the Internet and was followed with a stand-alone NPG Web site, which was developed by a contractor in 1996. Even at this early stage, the Portrait Gallery was well aware of the Web's potential to both present its programs in innovative ways and widen its audience, as Internet use expanded among the general public. When NPG put up Web versions of "Rebels: Painters and Poets of the 1950s" and "1846: Portrait of the Nation," we were among the first museums to expand beyond simple informational guidelines in order to provide a virtual representation of the actual museum exhibitions. Suddenly, exhibitions were not limited by their physicality and locale; instead, their digital representations were able to be accessed anywhere, and at any time. The Portrait Gallery's Web presence was further enhanced by the decision to integrate a database of the permanent collection, along with the archives of the Catalog of American Portraits (CAP), into the Portrait Gallery's initial Web site. This permitted a virtual catalog of NPG's research resources to be available to both scholars and the general public.

NPG's Web site currently attracts more than five million visits annually, a number that has increased every year since the site's inception. The volume of content has also grown substantially. In addition to daily information and programmatic updates, the site currently boasts forty-eight virtual exhibitions, a collections search database with nearly 100,000 records, a Google site-search mechanism, and even an online archive of *Profile* magazine. Many depart-



ments contribute to the site, and there is no shortage of ideas on how it can be supplemented and improved. At the moment we are exploring the creation of audio and video podcasts, as well as live webcasts of Portrait Gallery events. Symposia, lectures, Face-to-Face gallery talks, educational programs, and even exhibition openings will soon be available for download to MP3 players—thus bringing the museum to wider, and younger, audiences.

The Internet is currently experiencing a paradigm shift, and Web sites can no longer be a collection of passive images and text. Audiences are increasingly Web-savvy, demanding not only dynamic and sophisticated features, but also interactivity and involvement. The Internet has empowered an "on demand" world, and it can sometimes appear to operate according to a cyber version of Gresham's Law—with bad content overwhelming the good. The webmaster's challenge is to serve as the gatekeeper to the museum in a way that assists the public without sacrificing scholarly and aesthetic standards of excellence. ✨

# NPG Exhibitions

## Opening Soon

### RECOGNIZE! Hip-Hop and Contemporary Portraiture

Since its inception in the 1970s, hip-hop music and its surrounding culture has become hugely influential. Although negative connotations sometimes continue, the movement is solidly grounded in African American communities and serves as a positive force for the empowerment of youth. In “RECOGNIZE!” David Scheinbaum’s performance photographs, Jefferson Pinder’s video self-portraits, and Kehinde Wiley’s paintings of celebrities will create a timely debate about race, politics, celebrity, and American popular culture. In addition, poet Nikki Giovanni has written and recorded a work for the exhibition, which Brooklyn-based artist Shinique Smith will interpret visually. D.C.-based graffiti artists Tim Conlon and Dave Hupp have also created four “portrait” murals. February 8 through October 26, 2008. ✨

First floor



© Kehinde Wiley

*LL Cool J* by Kehinde Wiley, 2005.  
*LL Cool J*

## Currently on View

### One Life—KATE: A Centennial Celebration

First floor

The newest installation in a series of “One Life” presentations honors Katharine Hepburn (1907–2003) on the one-hundredth anniversary of her birth. A twentieth-century icon, Hepburn carefully constructed and maintained her own myth, from her earliest days in the Hollywood studio system through more than fifty years on stage, screen, and television. The exhibition includes her four Oscar statuettes—the most won by anyone for best actress—images from her life and career, and a video kiosk showing highlights from nine of her performances. Through June 1, 2008.



*Katharine Hepburn* by Everett Raymond Kinstler, 1982, gift of Everett Raymond Kinstler

© 1982 Everett Raymond Kinstler

of subjects ranging from Louis Armstrong to Jefferson Airplane. Through March 16, 2008.

### Legacy: Spain and the United States in the Age of Independence, 1763–1848

Second floor

Through portraits and authentic documents, “Legacy” demonstrates Spain’s key role in the Revolutionary War and the founding of the new nation. Figures represented include Carlos III, the Count of Floridablanca, George Washington, Benjamin Franklin, and even Davy Crockett. Organ-

ized by the National Portrait Gallery, Sociedad Estatal para la Acción Cultural Exterior de España (SEACEX), Smithsonian Latino Center, and the Fundación Consejo España-Estados Unidos. This exhibition has been made possible by a generous grant from The Walt Disney Company. Additional support has been provided by BBVA, Grupo Barceló, Iberdrola, and Iberia. Through February 10, 2008.

### Portraiture Now: Framing Memory

First floor

“Framing Memory” highlights five artists—Alfredo Arreguín, Brett Cook, Kerry James Marshall, Tina Mion, and Faith Ringgold—who created remembered likenesses of significant personalities to make broader explorations of identity. Through January 6, 2008.

### New Arrivals

First floor

Highlighting twenty-eight works that have been acquired through gift or purchase over the last seven years, this exhibition includes paintings, drawings, sculptures, posters, prints, and photographs

**The Presidency and the Cold War** Second floor  
Beginning with Yalta and ending with the collapse of the Berlin Wall, this exhibition explores how U.S. presidents dealt with the global struggle between the United States and the Soviet Union. Extended through February 24, 2008.

*continued*

# NPG On the Road

Currently on View, *continued*



Ken Rahaim

*First Lady Laura Bush, NPG Director Marc Pachter, National Museum of African American History and Culture Director Lonnie Bunch, and California Congresswoman Doris Matsui view the exhibition "Let Your Motto Be Resistance" on October 18.*

## Let Your Motto Be Resistance:

**African American Portraits** Second floor  
The featured photographs in this exhibition illuminate the variety of ways in which African Americans resisted and redefined an America that needed but rarely accepted its black citizens. Subjects range from Frederick Douglass and Sojourner Truth to W.E.B. Du Bois, Lorraine Hansberry, and Wynton Marsalis. Among the photographers represented are James VanDerZee, Carl Van Vechten, Gordon Parks, and Irving Penn.

"Let Your Motto Be Resistance" was selected from the photographic collections of the National Portrait Gallery and organized by the National Museum of African American History and Culture in collaboration with the Portrait Gallery. The exhibition, national tour, and catalogue were made possible by a generous grant from the lead sponsor, MetLife Foundation. Additional support was provided by the Council of the National Museum of African American History and Culture. Through March 2, 2008. ✨

NPG continues its domestic and international loans with the following highlights:

In support of and in collaboration with portrait galleries from Britain, Scotland, and Australia, NPG is pleased to participate in "Vanity Fair Portraits: Photographs 1913–2008," with the loan of the 1935 photograph of Louis Armstrong by Anton Bruehl. The exhibition opens in London on February 14, 2008, and travels to the Scottish National Portrait Gallery, Edinburgh, the Los Angeles County Museum of Art, California, and the Australian National Portrait Gallery, Canberra.



© Estate of Anton Bruehl

*Louis Armstrong by Anton Bruehl, 1935*

Miguel Covarrubias's c. 1925 ink and watercolor drawing of Carl Van Vechten will travel in February 2008 to the Museum of Modern and Contemporary Art in Roverto, Italy, for "Jazz Century." The exhibition explores the connections between modern art and jazz music in the twentieth century.

See other exhibition-related web features at [www.npg.si.edu](http://www.npg.si.edu)

# Portrait Puzzlers

## Nicknames

1.



© Richard Avedon

The former deputy director of the FBI during Richard Nixon's presidency will be forever known as "Deep Throat" for his part in the Watergate scandal.

2.



Nicknamed "Major" for his blue coat with brass buttons, this cycling champion battled not only other competitors but discrimination. Welcomed in Europe, he won forty-two races in sixteen different cities.

3.



While touring the United States with P. T. Barnum, the "Swedish Nightingale" was celebrated for her beautiful singing voice as well as for her charitable works.

4.



One of the greatest boxers in history, the "Brown Bomber" is known for his first-round knockout of Germany's Max Schmeling during a rematch held at Yankee Stadium.

Answers: 1. W. Mark Felt (born 1913), "Deep Throat," by Richard Avedon, gelatin silver print, 1976, acquisition made possible by generous contributions from Jeanne W. Austin and the James Smithsonian Society 2. Marshall "Major" Taylor (1878-1932) by Louis Gallice, color lithographic poster with relief printing, 1902 3. Jenny Lind (1821-1887), the "Swedish Nightingale," by Francis Bicknell Carpenter, oil on canvas, 1852, gift of Eleanor Morein Foster in honor of First Lady Hillary Rodham Clinton 4. Joe Louis (1914-1981), "The Brown Bomber," by Betsy Graves Reyneau, oil on canvas, 1946, gift of the Harmon Foundation. All images are details.

## Let your motto be...Membership!

Support the National Portrait Gallery and its exhibitions by becoming a member. Join online at [www.reynoldscenter.org](http://www.reynoldscenter.org)!

Contact Sherri Weil, Director of Development and External Affairs at [weils@si.edu](mailto:weils@si.edu)



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