

PROFILE

Smithsonian National Portrait Gallery News
Spring/Summer 2006



Grand Opening
July 1, 2006



From the DIRECTOR

The great day is finally upon us. In the more than six years that our building has been closed—the entire time that I have served as director—the National Portrait Gallery has been open and thriving with its many exhibitions and programs throughout the city, the

nation, the world, and on the World Wide Web. It has been exhilarating to find ourselves in new places, with new audiences and opportunities. But how wonderful to see the reinvented museum and reborn building back together at last!

I confess to feeling both solemn and giddy at the same time. Solemn because of the extraordinary honor given to this generation of Smithsonian staff who are involved in the finest restoration of a building intended from the first to stand for the highest aspirations of the nation. Giddy because so many things the museum has dreamt of—a portrait competition, an auditorium/theater in which to celebrate American lives through the performing arts, the presence of grand new spaces with natural light pouring in, an open conservation center, and the opportunity to reimagine, reinstall, and, yes, repaint in stunning, pleasing colors—are finally coming true.

This has always been the right building for the National Portrait Gallery. When Pierre L'Enfant designed the federal city, he planned this central spot between the White House and the Capitol as a place to remember the great figures he knew our nation would produce. But there are other reasons that museum and building fit together so well. This was a structure that connected to the classical buildings of the past, but it was always a building of the future as well, constructed with the latest technology and promising a string of inventions pouring from the American imagination. That connection of the past to the present and the future has inspired the National Portrait Gallery to join its long-standing commitment to tell the story of our nation's great historical figures with a new interest in contemporary individuals: those individuals who speak of the interests and achievements of our own time, and those artists who continue to experiment with the many possibilities of portraiture in the twenty-first century.

So come visit us on July 1. Look through our galleries, meet a great American or two (perhaps one whose portrait you've adopted), vote in the portrait competition, look at David Beck's wonderful, whimsical, and moving tribute to the idea of a museum (described in this issue), enjoy the riches of our sister museum, the Smithsonian American Art Museum, and sip something in the Portico Café while you overlook the vital, thrilling downtown that woke up during those very years of the building's restoration. And while you're here, say hello to George Washington in Gilbert Stuart's great "Lansdowne" portrait. Saved for the nation by the Donald W. Reynolds Foundation in the years we were closed, his portrait is the jewel in the jewel box, also supported in its renovation by that generous foundation. Many exciting events have happened in these last six years. But it's good to be home. ✨

Marc Pachter

PROFILE

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Cover: NPG's reinstalled
"America's Presidents"
exhibition
Photograph by Carl Hansen



Dru Dowdy

The unveiling of the Clintons' portraits brought together three NPG directors—Marvin Sadik, Alan Fern, and Marc Pachter. See page 8.

THE SOOTHING
SANITY AND
BLITHENESS OF
COMPLETION,

THE POMP AND
HURRIED CONTEST—
GLARE AND RUSH
ARE DONE;

NOW TRIUMPH!
TRANSFORMATION!
JUBILATE!

—Walt Whitman,
An Ended Day



Smithsonian
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American Art and Portraiture
National Portrait Gallery

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PROFILE

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National Portrait Gallery Opening Exhibitions

First Floor

“Americans Now”

Through April 29, 2007
 “Americans Now,” drawn from the Portrait Gallery’s permanent collection, features individuals prominent in sports, entertainment, and other fields of endeavor during the last twenty-five years. It also reflects the variety of media the Gallery is now collecting and addresses the museum’s newly established policy of accepting living subjects into the collection. Examples include Bill T. Jones, Hillary Rodham Clinton (see page 8), a hand-stenciled quilt by artist Faith Ringgold, and a larger-than-life cast-paper portrait of composer Philip Glass by Chuck Close.



© 1985 The Robert Mapplethorpe Foundation, Inc.

Bill T. Jones by Robert Mapplethorpe, 1985

“Portraiture Now”

Through January 7, 2007
 “Portraiture Now” is a series of changing exhibitions focusing on contemporary artists who have made portraiture the subject of their recent work. The inaugural exhibition in this series features artists William Beckman, Dawoud Bey, Nina Levy, Jason Salavon, and Andres Serrano, whose work demonstrates the wide range of approaches to portraiture today.



© Andres Serrano

Bello Nock, “America’s Best Clown,” Ringling Bros. and Barnum & Bailey Circus, by Andres Serrano, 2002. Wessel and O’Connor Fine Art, Brooklyn, New York

“American Origins, 1600–1900”

A “conversation about America” is on view in a series of seventeen galleries and alcoves chronologically arranged to take the visitor from the days of first contact between Native Americans and European explorers, through the struggle for independence, to the Gilded Age. Major figures include Pocahontas, Chief Joseph, Alexander Hamilton, Henry Clay, P. T. Barnum, and Harriet Beecher Stowe.

Three galleries devoted to the Civil War examine this conflict in depth. A selection of modern photographic prints produced from Mathew Brady’s original negatives complements the exhibition. Highlights from the Gallery’s remarkable collection of daguerreotypes (the earliest practical form of photography) are on view in “American Origins,” making NPG the first major museum to create a permanent exhibition space for daguerreotype portraits.



P. T. Barnum and General Tom Thumb attributed to Samuel Root and Marcus Aurelius Root, c. 1850



Pocahontas by an unidentified artist, after 1616, gift of the A.W. Mellon Educational and Charitable Trust, 1942



Ulysses S. Grant by Ole Peter Hansen Balling, 1865

First Floor

“One Life: Walt Whitman, a kosmos” Through April 1, 2007
Each year, a gallery within the museum will be devoted to a curator’s exploration of the life of one individual. David Ward, an NPG historian and himself a poet, selected Walt Whitman as the subject for this first exhibition in the series because Whitman, he says, “influenced a century of America’s foremost writers and artists.” In this gallery, Whitman’s images and personal memorabilia are coupled with his words to create a visual portrait. Whitman is an appropriate first subject for the inaugural “One Life” because he worked in the first floor of the building, at the Bureau of Indian Affairs.

“Gifts to the Nation” Through April 1, 2007
This display highlights gifts to the National Portrait Gallery’s collection since its exhibition spaces closed in 2000. People portrayed include musician Ray Charles, mezzo-soprano Denyce Graves, and Nobel Prize–winning microbiologist Selman Waksman.

Second Floor

“America’s Presidents”
NPG holds the nation’s only complete collection of presidential portraits outside of the White House, and this exhibition lies at the heart of our mission to tell the American story through the individuals who have shaped it. Visitors will see an enhanced and extended display of multiple images of forty-two presidents of the United States, including Gilbert Stuart’s “Lansdowne” portrait of George Washington, the famous “cracked plate” photograph of Abraham Lincoln, and whimsical sculptures of Lyndon Johnson, Jimmy Carter, Richard Nixon, and George H. W. Bush by noted caricaturist Pat Oliphant. Presidents Washington, Andrew Jackson, Lincoln, Theodore Roosevelt, and Franklin D. Roosevelt will be given expanded attention because of their significant impact on the office.

“The Presidency and the Cold War” Through July 8, 2007
A new gallery adjacent to “America’s Presidents” is devoted to exhibitions on presidential themes. The first will feature the presidency and the Cold War. Beginning with the meeting of Franklin D. Roosevelt, Joseph Stalin, and Winston Churchill at Yalta and ending with the collapse of the Berlin Wall, this exhibition explores how U.S. presidents influenced or reacted to the global struggle between the United States and the Soviet Union.



Churchill, Roosevelt, and Stalin at Yalta by Samariy Gurariy, 1945



Walt Whitman by George C. Cox, 1887, gift of Mr. and Mrs. Charles Feinberg



Ray Charles by Morgan Monceaux, 1992–94, gift of Morgan Monceaux



Abraham Lincoln by Alexander Gardner, 1865

National Portrait Gallery Opening Exhibitions

Second Floor

“Outwin Boochever

Portrait Competition 2006”

Through February 19, 2007

This exhibition highlights the work of fifty-one artists selected as finalists in NPG’s first national portrait competition. Named for Virginia Outwin Boochever, a former docent whose generous gift endowed this program, the competition showcases the variety and excellence of contemporary portraiture in painting and sculpture. The seven prize winners are highlighted, and visitors will have an opportunity to vote for their own choice for best portrait. The competition will occur every three years.

THE OUTWIN BOOCHEVER 2006

PORTRAIT COMPETITION

“Eye Contact:

Modern American Portrait Drawing”

Through October 9, 2006

“Eye Contact” showcases masterpieces of twentieth-century drawing from the National Portrait Gallery’s collection. The bold, contemporary engagement between two people that the term “eye contact” implies is evident in the ambitious watercolors, drawings, and pastels assembled here. Underscoring the vitality of figurative art in the modern era is a charcoal drawing by John Singer Sargent, an image of Robert Kennedy by Roy Lichtenstein, and a graphite drawing of Ethel Rosenberg by Elizabeth Catlett, among others.



© Estate of Roy Lichtenstein

Robert F. Kennedy by Roy Lichtenstein, 1968, gift of Time magazine

“Temple of Invention:

The History of a National Landmark”

Through July 8, 2007

This exhibition honors the museum’s historic home on the 170th anniversary of the laying of its cornerstone in 1836 by President Andrew Jackson, as well as its reopening after its glorious renovation. Completed in 1868, this National Historic Landmark was the third public building constructed by the new nation in its capital city. It was praised by Walt Whitman as the “noblest of Washington buildings” and is considered to be one of the finest examples of Greek Revival architecture in the United States. “Temple of Invention” is co-organized by the National Portrait Gallery and the Smithsonian American Art Museum.

“Jo Davidson: Biographer in Bronze”

Fourteen portraits in bronze and terra-cotta made by renowned American sculptor Jo Davidson between 1908 and 1946 include depictions of Gertrude Stein, Franklin D. Roosevelt, artist John Marin, and journalist Lincoln Steffens.



Gertrude Stein by Jo Davidson, 1922–23



The Patent Office by Edward Sachse & Co., c. 1855

Third Floor

“Twentieth-Century Americans”

Four newly created galleries opening onto the museum’s magnificent third-floor Great Hall will showcase the major cultural, scientific, and political figures of the twentieth century, including Hollywood icon Marilyn Monroe. From the reform movements of the first two decades to the movements for social justice and civil rights of the 1950s, 1960s, and 1970s, and from the Great Depression to the Vietnam era and beyond, visitors can experience the people who defined the decades of the twentieth century.

Third-Floor Mezzanine

“Bravo!” and “Champions”

Two exhibitions on the mezzanines feature particular themes in American life. “Bravo!” showcases individuals who have brought the performing arts to life, from the late nineteenth century through the present. “Champions” salutes the dynamic American sports figures whose impact has extended beyond the athletic realm and made them a part of the larger story of the nation. A lively combination of portraits, artifacts, memorabilia, and videos enhances both exhibitions. ✨



© Elaine de Kooning Trust

Merce Cunningham by Elaine de Kooning, 1962, gift of the Foundation for Contemporary Performing Arts, Inc.



© Dan Wynn

Gloria Steinem with Dorothy Pittman Hughes by Dan Wynn, 1971



© Andy Warhol Foundation for the Visual Arts/ARS, New York

Marilyn Monroe by Andy Warhol, 1967, gift of Daniel Solomon



© 2002 Henry Casselli

Cat’s Cradle (Muhammad Ali) by Henry C. Casselli Jr., 1981, gift of the Sig Rogich Family Trust

NPG Presents the Clintons' Portraits



Hap Sakwa

Hillary Rodham Clinton by Ginny Stanford, 2006

Bethany Morookian Bentley

PUBLIC AFFAIRS SPECIALIST

On April 24, in a private ceremony at the Smithsonian Castle, President Bill Clinton and the former first lady, Senator Hillary Rodham Clinton, joined family and friends to unveil their recently completed portraits. Although the Portrait Gallery has commissioned other presidential portraits, this is the first time that it has commissioned a portrait of a first lady.

“We are honored that the president and first lady have continued a recent White House tradition to sit for portraits commissioned for the National Portrait Gallery,” said Portrait Gallery director Marc Pachter. “Generations of Americans will enjoy meeting them in these impressive portraits.”

Nelson Shanks of Bucks County, Pennsylvania, President Clinton’s choice to paint his portrait, has previously depicted such notable figures as Pope John Paul II, Diana, Princess of Wales, and Ronald Reagan. Shanks’s portrait of Denyce Graves will also be on view at the Portrait Gallery when the building reopens on July 1.

Senator Clinton selected Missouri native Ginny Stanford to paint her portrait. Stanford, now a resident of northern California, exhibits her work widely throughout the United States. Her painting of food critic and writer M. F. K. Fisher is in the Portrait Gallery’s permanent collection.

The National Portrait Gallery holds the country’s only complete presidential portrait collection outside of the White House. Shanks’s portrait of President Clinton will be hung in “America’s Presidents,” which lies at the heart of the Portrait Gallery’s mission to tell the story of America through the individuals who have shaped it.

Initially Senator Clinton’s likeness will be hung in “Americans Now,” an exhibition that addresses the museum’s newly established policy of accepting living subjects into the permanent collection.✻



Mark Gulezian

Bill Clinton by Nelson Shanks, 2005

The National Portrait Gallery thanks the generous donors who contributed to the purchase of the Clintons’ portraits and the reception for the unveiling: Ambassador Elizabeth F. Bagley and Mr. Smith Bagley, Robert B. Barnett, The Boeing Company, Susie Tompkins Buell, Buffy and William Cafritz, David V. and Judith E. Capes, Peter C. Connolly, Dr. and Mrs. Ronald I. Dozoretz, Albert and Claire Dwoskin, Charles H. and Eleanor M. Foster, Pie and Alfred Friendly, Norma Lee and Morton Funger, Catherine Spitzer Gidlou, Sam F. and June Hamra, Jill and Kenneth Iscol, Frank and Marylen Mann Jacobs, Vernon and Ann Jordan, S. Lee and Rosalyn H. Kling, Ambassador and Mrs. Philip Lader, Mr. and Mrs. Thomas F. McLarty III, Ruesch Family Foundation, Alfred H. Moses and Fern M. Schad, Daniel Greenberg and Susan Steinhauser, Corky Hale and Mike Stoller, Leon and Mary Strauss, John and Laurie Sykes, and Mallory and Diana Walker.



Portrait Competition Winners Selected

The jury for the Outwin Boochever Portrait Competition held its final meeting on March 3, 2006. From nearly 100 semifinalist paintings and sculptures that were shipped to Washington, jurors selected fifty-one pieces for the exhibition, which will open on July 1 in an expansive new gallery space that will host temporary exhibitions. The jury also chose these seven winning portraits. All seven shortlisted artists will win a cash prize, but only one will win the grand prize of \$25,000, which includes a commission to paint a portrait of a well-known American for the Portrait Gallery's permanent collection. See if you can guess which portrait is the grand prize winner! And visit the museum or website (www.portraitcompetition.si.edu) to cast your vote for the People's Choice Award. ✨



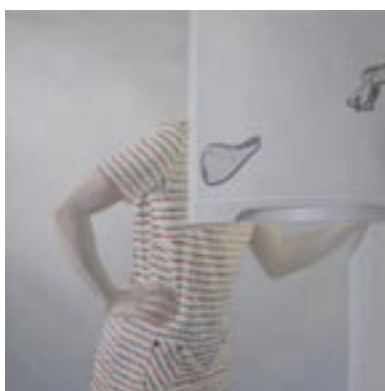
© Yuqi Wang

From *Red Hook* by Yuqi Wang, 2005. Yuqi Wang



© David Lenz

Sam and the Perfect World by David Lenz, 2005. David Lenz



© Nuno de Campos

Magnet #3 by Nuno de Campos, 2005. Charlotte and Bill Ford



© Jenny Dubnau

M. with Wet Face by Jenny Dubnau, 2004. Jenny Dubnau, courtesy Bucheon Gallery



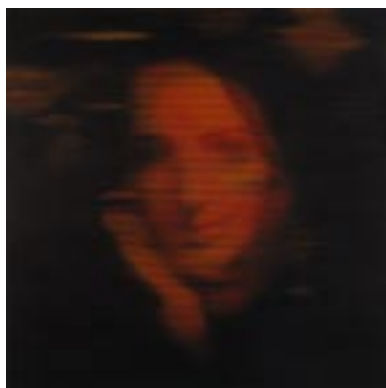
© Brett Bigbee

Joe and James by Brett Bigbee, 2004. Farnsworth Art Museum, Rockland, Maine, courtesy Alexandre Gallery



© Justin Hayward

Young Marriage by Justin Hayward, 2005. Justin Hayward



© Alan Caomin Xie

Still Image 24—Andrea by Alan Caomin Xie, 2004. Alan Caomin Xie

Moving Daze

Ellen G. Miles

CURATOR OF PAINTING AND SCULPTURE

How does a museum reinvent itself? And how does it refill its galleries with collections and loans in time for a scheduled grand reopening? This can't happen overnight. The careful, step-by-step process of reinstalling the National Portrait Gallery exhibition spaces began in December 2005, when Hensel Phelps Construction Company, the contractor for the renovation of our historic building, turned over the first painted and carpeted rooms. These galleries, on the second floor of the Ninth Street side of the building, became known to the staff as "the West Wing," and the spaces became our storage and prep rooms. Soon, large crates containing framed paintings filled the sixteen-foot-high galleries, and large metal shelves held sculpted portraits covered with plastic to protect them from dust.

This delicate dance of packing, labeling, transporting, unpacking, and installing had begun months earlier, at our offsite storage areas and at our offices a block away. After the historians and curators selected the portraits for reinstallation, Kristin Smith of the Office of Exhibitions and Collections Management drafted the scripts for the individual exhibition spaces. Next, conservators Lou Molnar and Rosemary Fallon reviewed the condition of the individual portraits. The paper objects—photographs, drawings, prints, and watercolors—and many of the paintings and sculptures that needed conservation were taken to our conservation lab, which was temporarily located in Suitland, Maryland. The works with more complex needs were sent to objects conservator Carol Grissom of the Smithsonian Museum Conservation Institute, or to independent contractors. Frames, too, were treated by contract conservators if we couldn't take care of the repairs ourselves. In addition, some pieces required new bases or new frames.

After the portraits were conserved and photographed, Mark Planisek and Todd Gardner, under the careful planning of registrar John McMahon, prepped the artwork for installation with new backing boards and hardware. They carefully wrapped and labeled each painting or sculpture; Ed Myers matted and framed the paper objects. Only then could the moving of about 1,000 objects back into the building begin.

With only five registrarial staff—John, Mark, Todd, Jennifer Robertson, and Molly Grimsley—on hand to move and account for these objects, the Gallery hired additional art handlers from Artex, a Washington-based art storage firm. By April, many of the paintings and framed paper pieces had been uncrated and placed in the first-floor galleries on the Seventh Street side, the second suite of rooms turned over to us by Hensel Phelps. Here, the survey exhibition of our permanent collection, "American Origins," would be installed. Sculpture, miniatures, coins, and medals awaited the cases that would display them.

Galleries on the second floor were installed next, including an expanded exhibition on the presidents, as well as the special exhibition of the fifty-one works by the finalists of the first Outwin Boochever Portrait Competition, and seventy-three modern portrait drawings from the permanent collection in "Eye Contact." The sight of familiar objects once again on the walls made everyone smile with recognition and delight, even though many more deadlines would come before the reinstallation was ready for the public reopening on July 1.



Carl Hansen

A crane lifts Grant and His Generals through the east portico



Jennifer Robertson

Negotiating a narrow corridor with Grant and His Generals



Jennifer Robertson

Sculptures waiting for installation



Frances Stevenson

Mark Planisek backs the NPG/SAAM truck toward the loading dock

NPG's Reopening Brings New Publications

Dru Dowdy

HEAD OF PUBLICATIONS

The reopening of the National Portrait Gallery to the public brings with it a host of new books based on both its vast collections and historic building. For pricing, see www.npg.si.edu and click on Publications. All books will be available in the building's new museum shop, located on the first floor. Also available will be information on becoming a member of NPG. All members will receive discounts on books purchased in the museum shop.

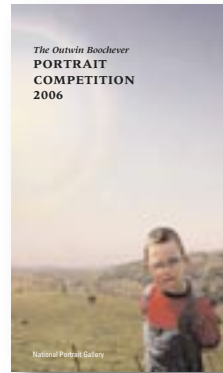
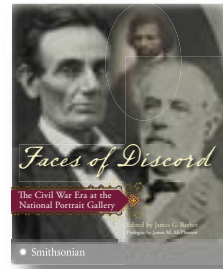
Faces of Discord: The Civil War Era at the National Portrait Gallery, edited by James G. Barber (Collins Reference), hardcover, 9 x 11 in., 320 pp. Compiled primarily from NPG's collections, these portraits of the leading historical figures of this turbulent and transformative time include many of the best and most accurate representations of such legendary figures as Abraham Lincoln, Robert E. Lee, Ulysses S. Grant, John S. Mosby, and George Armstrong Custer, and were painted, sculpted, and photographed by the foremost artists of the day.

The Outwin Boochever Portrait Competition 2006 (distributed by University of Washington Press), softcover, 5 x 8½ in., 80 pp. Selected by a jury of experts from more than 4,000 initial entries to the country's first national portrait competition, the fifty-one finalists' portraits provide clear evidence of the strength of portraiture in today's world, and signal NPG's increased commitment to contemporary art.

Portrait of a Nation: Highlights from the National Portrait Gallery, Smithsonian Institution (Merrell), softcover, 5½ x 7½ in. 288 pp. This beautifully illustrated, compact companion guide to the reopened NPG brings together the faces of Americans who have made a profound mark on the history of the United States, from the nation's earliest days to the present, including political leaders and reformers, artists and athletes, superstars and scoundrels.

Portraiture Now (National Portrait Gallery), softcover, 6 x 9 in., 28 pp. This inaugural installation in a new exhibition series provides a cross-section of current innovations in portraiture and features the work of five contemporary portrait artists: William Beckman, Dawoud Bey, Nina Levy, Jason Salavon, and Andres Serrano.

Temple of Invention: History of a National Landmark by Charles J. Robertson (Smithsonian American Art Museum & National Portrait Gallery, in association with Scala Publishers), softcover, 9 x 8¾ in., 112 pp. Robertson tells the history of our National Historic Landmark building, beginning with its construction as home of the U.S. Patent Office, its conversion to Civil War barracks and use as the site of Abraham Lincoln's second inaugural ball, through the Smithsonian's acquisition of the building and its grand reopening in 2006 at the Donald W. Reynolds Center for American Art and Portraiture. ✨



Portrait of a *MVSEVM*

Anne Collins Goodyear

ASSISTANT CURATOR OF PRINTS
AND DRAWINGS

David Beck's *MVSEVM*, a complex sculptural tableau commissioned for the July 1 reopening of the National Portrait Gallery (NPG) and the Smithsonian American Art Museum (SAAM), offers an intriguing interpretation of the museums' newly renovated National Historic Landmark building. Begun in 1836 and completed in 1868, the building was constructed for the U.S. Patent Office as a "temple of invention" that would celebrate the achievements of the American people. *MVSEVM*—a joint project of both NPG and SAAM and a gift from the Thelma and Melvin Lenkin Foundation II—will provide a delightful introduction to the building's history, to the collections it houses, and to the imagination that characterizes Beck's work.

Despite the meticulous craftsmanship and the diminutive scale

of its architectural structure and the objects that fill it, *MVSEVM* is not a model, but instead reflects a deeply personal vision. "Some people think I make miniatures," says Beck, "but the term 'miniature' implies copying, which is not the way I work. For me, it's a matter of scale. Something small requires concentration and absorbs the viewer. Focusing on the tiny pieces creates a sense of intimacy. You become a part of the environment and get lost in it." Beck's choice of title demonstrates his interest in the ways in which visitors interact with museums generally and the impressions they take away. The Roman lettering of *MVSEVM* not only suggests the historic aura frequently associated with august cultural institutions, but more specifically alludes to Flannery O'Connor's short story "The Heart of the Park." Her central character naively articulates "Muvseevum," the word inscribed on the temple-like building he admires. It is thus that Beck intends the title of his artwork to be pronounced.

The square design of *MVSEVM* reflects the physical layout of Robert Mills's building and the inspiration behind it. As Beck explains, the structure "was based on the Parthenon, so I did four Parthenons." It incorporates the building's colonnaded exteriors, including the double rows of pillars on the front (south) side. Each facade features double doors that open outward, enabling the viewer to peer into the interior. Beck renders the elevated basement in which Mills took pride as twelve small drawers, housing wonders similar to those exhibited in the building in the mid-nineteenth century. These are vividly described in Alfred Hunter's *A Popular Catalogue of the Extraordinary Curiosities in the National Institute Arranged*



Courtesy RayKo Photo Center, San Francisco

Beck in front of *MVSEVM*

in the Building Belonging to the Patent Office (1855), one of the sources that Beck consulted. Some drawers are populated with tiny creatures, of which Beck has made a specialty: a small, moving octopus occupies one drawer, while miniature butterflies appear in another. Another drawer, containing a map of the Wilkes expedition and a watch spring, reflects the influence of Joseph Cornell, resembling one of his box constructions; a major collection of Cornell's work and papers is housed at the Smithsonian. A rotating selection of the glass-covered drawers will be displayed for visitors.

The pairs of doors on each side of *MVSEVM* will open to give access to the work's many galleries. "I like the process of discovering; when you open the doors there's a whole other world happening in there," says Beck. He has populated his unique museum with his own patent models, which evoke those the





Courtesy RayKo Photo Center, San Francisco

MVSEVM in progress



Courtesy RayKo Photo Center, San Francisco

Detail of columns



Jon Crispin

Detail of octopus drawer



Jon Crispin

Beck at work on portraits of the presidents

building originally displayed. However, Beck has not tried to imitate historical devices, such as Thomas Edison's phonograph or Isaac Singer's sewing machine. Instead, he has created a world of artistic inventions that include Andy Warhol's Campbell's Soup cans and Brillo boxes, Marcel Duchamp's readymade shovel, and light bulbs and ale cans inspired by Jasper Johns. Playing off of SAAM's celebration of American art and NPG's emphasis on portraiture, Beck has installed miniature paintings of a number of groundbreaking American artists—including Arshile Gorky, Romaine Brooks, Horace Pippin, Franz Kline, and Malvina Hoffman—on the inside of the building's entrance doors. Viewers will also recognize miniature versions of paintings by George Catlin and

a “Wall of Presidents,” evoking important aspects of both NPG's and SAAM's collections. The north section of the building houses an installation based on Abraham Lincoln's second inaugural ball, which was held at the building in March 1865.

Beck has taken an extraordinary amount of care in developing *MVSEVM*. He has created multiple drawings and models for the piece and devised new tools with which he can execute its tiny features. During the process, Beck even taught himself how to make portraits. “I want to learn to do everything. I guess that's what inspires me,” he concludes. “It's kind of fun.”

The blend of levity and seriousness and of replication and invention promises to entertain and intrigue visitors. “Humor for me is both a natural by-product of

my work and a device to engage the viewer,” Beck says. “I hope that after the initial engagement [visitors] are enticed to spend a little time exploring. . . . It may sound odd, but I'm searching for truth and beauty in my work.” In *MVSEVM*, viewers encounter references to the many layers of history that have shaped the home of SAAM and NPG, with nods to the artifacts displayed within its walls and the events that have unfolded here. As we contemplate this richly detailed artwork, Beck invites us to consider the invisible choices and dynamics implicit in *MVSEVM*: the ephemeral versus the timeless, art versus nature, fantasy versus experience, the particular versus the universal. Beck's *MVSEVM* will occupy a place in the heart of the building, in the center of the second-floor rotunda. ✨

Book Review

The Man Called Cash: The Life, Love and Faith of an American Legend by Steve Turner
(Nashville, Tennessee: W Publishing Group, 2004), 298 pp.

E. Warren Perry Jr.

RESEARCHER, CENTER FOR ELECTRONIC
OUTREACH & RESEARCH SERVICES

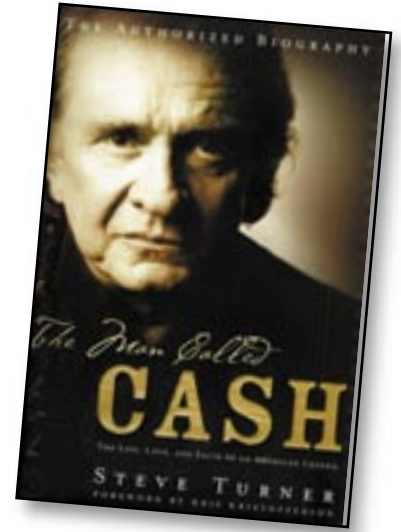
It is difficult to imagine any four walls bursting with more talent than those of the offices of Sun Records in Memphis, Tennessee, in the 1950s. Entering the studio on any given day might be Johnny Cash, Elvis Presley, Carl Perkins, or Jerry Lee Lewis, the foursome whom Sun owner Sam Phillips called “The Million Dollar Quartet.” In his recent biography, *The Man Called Cash*, Steve Turner asserts that “the profusion of experimental music coming out of Memphis . . . revolutionized twentieth-century popular music.”

As memorialized on screen recently in *Walk the Line*, the life of Johnny Cash is a testimony to the origins of rock and rockabilly music. Turner’s thorough and highly documented biography nicely records the experience of fame, including the pain Cash suffered as a result of his excesses. *The Man Called Cash* is a well-crafted history of one of the founders of America’s most influential musical style, told through more than one hundred interviews with those who knew him well, including his family, his producer, and fellow artists such as Willie Nelson and Kris Kristofferson. Turner also spent much time interviewing Cash on the road and at Cash’s home in Hendersonville, Tennessee, and he has also included the proceedings of a never-before published interview with Cash.

Born in Kingsland, Arkansas, in 1932 and raised in Dyess, Arkansas, Johnny Cash was typical of the raw talent that made its way into Sam Phillips’s studio: poor, rural, southern Protestant, and working class. These young men would be transformed into music royalty by Phillips’s expert marketing, by their own good fortune and skill, and by the fact that something new was happening

in music that was receiving a lot of attention. Turner writes, “People schooled in white church music, country, and pop were blending their sounds with blues and gospel, creating a new sound called rock-‘n’-roll.” That sound would not only perpetuate itself and become the new world standard, but it would also trigger a change in lifestyle that would sweep the youth culture and, in turn, change the world’s art, fashion, and views on morality.

Turner records Cash’s involvement in the origin of some now well-established rock traditions, both good and bad. “Johnny Cash and the Tennessee Two must have been the first traveling band to fill a bathtub with Jell-O, create a connecting doorway with a fire ax . . . smear fish paste on radiators, and toss light fixtures out of windows just to hear the sound they made on impact.” With the relatively harmless vandalism, however, also came problems with the law and with narcotics. Although his career was filled with stunning and unforgettable moments—such as his concerts at Folsom and San Quentin prisons and the Kennedy Center Lifetime Achievement Award—Johnny Cash, like Elvis Presley and Jerry Lee Lewis, was plagued by personal problems involving substance abuse and recklessness. However, in creativity and performance, in charisma and behavior, and in many more respects, all of these young men established the traditions alive in rock and roll today, and the canon of Sun music maintains a mighty presence on the stage of world music. ✨



Johnny Cash and Waylon Jennings by Jim Marshall, 1974

© Jim Marshall

Sneak a Peek at NPG's New Education Center Programs!

The new NPG Education Center in the Donald W. Reynolds Center for American Art and Portraiture will be the centerpiece of the Education Department's upcoming programs geared toward youth, schools, and families. The programming in this expansive first-floor space will be used for the culminating activity after an interactive tour, Saturday art sessions, teacher workshops, and youth and family activities.

Several special tours and programs have been developed to accompany exhibitions and individual portraits on display during our inaugural year. For example, in conjunction with the Outwin Boochever Portrait Competition, the NPG Education staff will offer three programs:

- The Ask It, Do It! Youth Symposium is an opportunity for students from area schools and youth organizations to participate in a moderated lunchtime symposium, where they will interact with each other and with featured artists represented in the portrait competition.
- The Ask It, Do It! Youth Art Studios will allow students to participate in portraiture classes to be offered on four Saturdays. Three of these sessions will be studio sessions; the fourth will be a reception for participants who choose to compete in a junior version of the Outwin Boochever Portrait Competition with their families, and possibly some of the competition winners.
- Discovering Portraiture is a series of four family workshops that will run for two to three hours on weekends. After an interactive group tour of the portrait competition exhibition, children and their families will create a portrait in the NPG Education Center.

In addition, the Donald W. Reynolds Foundation has generously sponsored three different kinds of programs focusing on the presidents:

- The first of three planned Presidential Family Days will take place on September 16, 2006. This event will celebrate the Founding Fathers with art activities, interactive tours, and eighteenth-century music and dance. The two remaining Presidential Family Days will be held in February 2007 and 2008.



Paul Lyons

Associate Director of Education Programs Tia Powell Harris and friends participate in a program from the exhibition "Retratos." Similar programs will take place in the new NPG Education Center after the reopening.

- School-aged young people will be able to experience the "America's Presidents" exhibition and especially the world of George Washington through innovative "walk, talk, think, and do" tours and hands-on experiences.
- Yearly teacher workshops associated with "America's Presidents" will be offered, focusing on the effective use of portraits as a teaching tool. The NPG Education Department will provide instructional models for facilitating pre- and post-visit activities and for incorporating innovative learning experiences. ✨

Our new programs will also feature new staff members: our Gallery educators—portraiture enthusiasts with experience or training in education. As the face of the Education Department, Gallery educators will facilitate our "walk, talk, think, and do" approach, engaging and exciting young visitors through the medium of portraiture while relaying pertinent historical, biographical, and cultural information about images on display. Being a Gallery educator requires enthusiasm, interest, and a commitment of time. All applicants must be able and willing to take part in annual training sessions, lead two programs per month—or carry out a minimum of twelve shifts per year (for most assignments)—and commit to at least one year of service.

If you would like to apply to be a Gallery educator, please contact Briana Zavadiil White, school and teacher program coordinator, at 202-275-1824 or whitebz@si.edu.

Portrait Puz^Zlers

1.



© Estate of Anton Bruehl

This jazz trumpeter and singer brought a worldwide audience to the quintessential American music.

2.



© Ralph Steiner, courtesy the estate

Writer H. L. Mencken coined the term “ecdysiast” to describe her profession, and a popular musical about her debuted in 1959.

3.



This New England politician was known both for his oratory and for assertion of the inviolability of the Union during debates about states' rights.

4.



© Jamie Wyeth

This pop-art pioneer's studio was known as “The Factory.”

Answers: 1. Louis Armstrong (1901-1971) by Anton Bruehl, gelatin silver print, 1935. 2. Gypsy Rose Lee (1914-1970) by Ralph Steiner, gelatin silver print, c. 1950. 3. Daniel Webster (1782-1852) by George P. A. Healy, oil on canvas, 1846, gift of the A.W. Mellon Educational and Charitable Trust, 1942. 4. Andy Warhol (1928-1987) by Jamie Wyeth, gouache, watercolor, and graphite on board, 1976, gift of Coe Kerr Gallery. All images are details.

**Your contributions are needed to fill the gap
between federal funds and the real costs of reopening
and reaching out to new visitors.**

**visit www.npg.si.edu
(click on Membership and Giving)**

**or call Sherri Weil, the director of development,
at 202.275.1767, or e-mail weils@si.edu**



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