Charles Willson Peale, featured on our cover, is considered the father of American museums, as well as one of the new Republic’s great portraitists. Because of this, and because the National Portrait Gallery is home to the Peale Papers documentary history project, we have chosen the patriot artist’s great self-portrait to represent the unveiling of the renewed Gallery in July. But 2006 is not just a banner year for the National Portrait Gallery in Washington. It also marks the 150th anniversary of the very idea of a national portrait gallery. In 1856 the first National Portrait Gallery opened in London, dedicated to telling the stories of Britain’s greatest historical figures through the presentation of their portraits. The founding portrait was, fittingly, of William Shakespeare. More than a century later, our founding portrait—also fittingly—was Gilbert Stuart’s “Lansdowne” portrait of George Washington (on long-term loan until we were able to purchase it some thirty years later).

The English National Portrait Gallery set the standard for all future portrait galleries. Begun initially as their survey of noble lives alone, the English curators increasingly realized that they could not fully tell the story of those who had shaped their society without including a few notorious lives. The celebration of that magnificent collection will occur throughout 2006. We have hopes of bringing some of their greatest treasures, including Will Shakespeare himself, to Washington in the late spring of 2007 to acknowledge our debt to our mother institution.

The Scottish National Portrait Gallery followed the English some fifty years later and was housed in a “purpose-built” structure in Edinburgh, ornamented with a golden mosaic representing centuries of great Scots. We were the third, established in 1968 in tribute to Pierre L’Enfant’s original goal of having in this spot a “pantheon” of republican heroes. The Australian National Portrait Gallery followed upon ours some thirty years later, later, with Captain Cook as its founding portrait. The Australians have only just begun construction on their own building. And in 2007 we, the family of portrait galleries, look forward to the opening, on our own continent, of our newest cousin, the Canadian, which will present its collection in the former residence of the American ambassador in Ottawa.

A few years ago, James Holloway, of the Scottish National Portrait Gallery, and I cooked up the notion of creating a “parliament” of portrait galleries, to meet occasionally and share tales of the complex task of linking biography, art, and national identity. We also invited others close to us in intention: the portrait gallery housed within the Irish National Gallery, the New Zealand National Portrait Gallery, not yet housed in a permanent space, and sister institutions in Denmark and Sweden. We met first in 2002—when NPG Washington’s treasures were exhibited in London—then in Edinburgh, and next, we hope, in Washington in 2007.

So, characteristically, we at the NPG celebrate the future by celebrating the past, above all of our nation, but also of our museum. America is our family and our identity. But we are also members of an international family of museums. And we join in saluting the first among us, recently described in a way that suits us all: “a gallery that shows art in the service of human individuality.”

[Signature]
Contents

Vol. 6, no. 4. Winter 2005–6

10 Book Review
Mistress of Modernism:
The Life of Peggy
Guggenheim by Mary V. Dearborn

11 Curator’s Choice
Plenty Coups

12 Historian’s Choice
Charlotte Cushman

13 Adopt-A-Portrait
Launching a New Initiative

14 NPG Reopening Exhibitions

15 NPG Outreach

16 Portrait Puzzlers

4 Sneak Peek:
American Origins
1600–1900

6 The Donald W.
Reynolds Center for
American Art and Portraiture

7 2005 Paul Peck
Presidential Awards
Howard H. Baker Jr. and Hugh Sidey

8 Sneak Peek:
Americans Now

9 Portrait Competition
Moves Forward

In the next issue

• Coming home!
Details about
the National Portrait Gallery’s reopening

Cover: The Artist in His
Museum (detail) by Charles
Willson Peale, 1822.
Pennsylvania Academy of the
Fine Arts, Philadelphia, gift
of Mrs. Sarah Harrison (The
Joseph Harrison Jr. Collection)
For the reopening of the National Portrait Gallery in July 2006, the eighteen galleries and alcoves on the first floor east wing will encompass “American Origins.” Portraits in our permanent collection from the colonial era to 1900 will be displayed, along with associative objects and additional important loans. Six staff historians and curators have been rethinking the themes for these spaces over the last two years. They researched new topics, selected images for the individual galleries, and wrote new labels, under NPG Director Marc Pachter’s review. Emphasis will be on themes of American political, cultural, moral, and territorial identity, through a conversation about America. The displays will offer a wide variety of portrait forms that reflect these exchanges.

The new galleries begin around 1600 with references to the many nations that contributed to America’s colonial era. Headlined by Bishop George Berkeley’s statement, “Westward the course of Empire takes its way,” the first two galleries will include portraits of Native Americans, European settlers, and the monarchs who ruled over America. The next four galleries present the events and personalities of the last years of the colonial era, the era of the Revolution, and the early decades of the new American republic, until about 1835. Powerful images include portraits of Benjamin Franklin, Mohawk leader Joseph Brant, Meriwether Lewis, and Stephen Decatur.

These galleries are followed by an alcove of daguerreotypes, which are an inexpensive form of portraiture introduced in 1839. We know some of the sitters through their early photographs, including Henry David Thoreau, P. T. Barnum, and Clara Barton, who was serving as a clerk in the Patent Office Building when the Civil War broke out. Three galleries feature the years 1835–60 with portraits that address cultural, moral, and territorial questions in the years leading up to the Civil War. Portraits of President James Monroe, Daniel Boone, and Davy
Crockett will remind the visitor of the territorial expansion of the United States, while images of Frederick Douglass and Harriet Beecher Stowe speak to issues of injustice waiting to be resolved in the new democracy.

The events and personalities of the Civil War are featured in four spaces at the northeast corner of the building, beginning with an alcove headlined with Senator Daniel Webster’s statement, “Liberty and Union... one and inseparable!” In the two large galleries that focus on the events of the war are found, among others, Robert E. Lee and William T. Sherman. The connecting alcove focuses on the subject of emancipation, and includes a lithograph commemorating the ratification of the Fifteenth Amendment and a plaster sculpture by John Rogers entitled The Fugitive’s Story. Photography of the era is featured in a display of modern albumen prints made from Mathew Brady’s original glass-plate negatives that are in the Gallery’s Meserve collection.

The postwar “Gilded Age” era of westward expansion, industry, labor unrest, immigration reform, and travel and exploration abroad, is represented in the last two galleries. Here we find such figures as Booker T. Washington, Red Cloud, Thomas Edison, Matthew C. Perry, and Mary Cassatt. In the alcove that will lead to the courtyard itself (which will reopen after the new glass roof is installed) are sculptures from the post-Civil War era. ♦
On October 12, 2005, the Smithsonian Institution announced that the Donald W. Reynolds Foundation donated $45 million to support the restoration of our great building. This gift, combined with an earlier $30 million contribution to the National Portrait Gallery for the “Lansdowne” portrait, makes the Reynolds Foundation the Smithsonian’s second-largest contributor. “These are donors from heaven,” said NPG Director Marc Pachter. “The [Lansdowne] jewel in the museum’s collection now has its jewel box.”

In recognition of this gift, the two museums’ programs and their special purpose facilities—such as a visible conservation center, an auditorium, a visible art storage center, and the courtyard—will collectively be known as the Donald W. Reynolds Center for American Art and Portraiture. The names of the individual museums—the National Portrait Gallery and the Smithsonian American Art Museum—will remain the same.

The Reynolds Foundation gave $30 million to the National Portrait Gallery in 2001, when the owner of Gilbert Stuart’s “Lansdowne” portrait of George Washington—which had been on loan to the museum since 1968—decided to sell it. The foundation contributed the funds for the purchase of the painting, as well as funds for a national tour and a dedicated space in the renovated building. Reynolds Foundation Chair Fred W. Smith said at the time that they were “proud to play a part in saving this national treasure for the American people.” Smith noted more recently, “Over the past four years we have been so pleased with the way in which Marc Pachter and his staff have developed and implemented the plans to exhibit the painting that we were not only receptive to this new proposal, but enthusiastic at the opportunity to join the Smithsonian once again in this endeavor.”

Visitors to the renovated building will, for the first time, be able to walk around the entire building on all floors. (In the past, parts of the building were blocked off by offices, which have been relocated nearby.) All three floors will be devoted to public spaces for permanent collection installations and temporary special exhibitions, as well as a museum shop. The museums will share three significant new spaces: the Lunder Conservation Center, a unique art conservation facility that allows the public the opportunity to view conservators at work through floor-to-ceiling glass walls; the 346-seat, state-of-the-art Nan Tucker McEvoy Auditorium; and the Robert and Arlene Kogod Courtyard, a signature space designed by Norman Foster of Foster and Partners, which is slated to open in late 2007.

Communications entrepreneur Donald W. Reynolds started out selling newspapers on the streets of Oklahoma City at age ten. Realizing that the newspaper business was his true calling, he began working during high school and successive summers at a meatpacking plant to pay for his studies. Upon his graduation from the University of Missouri School of Journalism, he worked in a variety of newspaper positions and saved to buy his first newspaper, the Quincy Evening News in Massachusetts. He quickly sold this, and then purchased two publications that were to become the first companies in the Donrey Media Group: the Okmulgee Daily Times (Oklahoma) and the Southwest Times Record (Arkansas). Reynolds established his foundation in 1954, and after his death it has become, under Fred W. Smith’s leadership, one of the country’s largest independent foundations, funding national initiatives in the areas of cardiovascular research, aging, and journalism. In Arkansas, Nevada, and Oklahoma, the foundation maintains a competitive Capital Grants Program that provides buildings, furniture, and equipment for qualifying nonprofit organizations.
2005 Paul Peck Presidential Awards
Howard H. Baker Jr. and Hugh Sidey

“We are blessed to live in the United States, and we owe it to our children and grandchildren to preserve the blessings and opportunities that flow from freedom and democracy.” This simple credo of Paul Peck lays the foundation for the Paul Peck Presidential Awards, a two-part program hosted by the National Portrait Gallery—the first part being education, the second, celebration. Created in 2002 to promote a greater knowledge and understanding of the American presidency and the civic life of our country, these annual awards pay tribute to individuals who have served or portrayed the presidency. Both winners receive a $25,000 prize and a specially minted medal. On October 29, 2005, Howard H. Baker Jr. and Hugh Sidey were honored.

From his three terms in the Senate to serving as Ronald Reagan’s chief of staff, and to his time as U.S. ambassador to Japan, Howard Baker, through his conscientious and unselfish service, has undoubtedly strengthened the institution of the presidency. Hugh Sidey wrote about the American presidency for more than forty years, covering ten presidents, from Dwight D. Eisenhower to George W. Bush. His ability to study and closely observe those chief executives made him one of the most knowledgeable experts on the modern presidency. The lives of Baker and Sidey, although quite divergent, shared 1966 as a pinnacle year: Baker became the first Republican senator ever popularly elected from Tennessee, and Sidey created his renowned column, “The Presidency,” at Time magazine.

The educational component of the awards began on October 28 with a taping of Close Up on C-SPAN, hosted by John Milewksi. Students from Thomas Jefferson High School for Science and Technology in Alexandria, Virginia, attended the taping and posed questions to Sidey, who reflected on his experiences with the presidents. The next morning, Sidey and Baker attended town hall sessions where high school students from the mid-Atlantic region representing the Junior Statesmen Foundation questioned them about the presidency.

Later that evening, NPG Director Marc Pachter welcomed guests to the awards dinner. Lawrence M. Small, Secretary of the Smithsonian, introduced Vice President Richard B. Cheney, who celebrated the winners’ careers with his personal reflections. Brent Scowcroft, a 2002 Peck Award recipient, presented Baker with the award for service. Walter Isaacson, managing editor of Time magazine, presented the award for portrayal to Sidey.

The Gallery is already beginning preparations for next year’s awards, the fifth. The Patent Office Building, splendidly restored and renewed for the twenty-first-century, will allow us to hold the ceremonies in our own space to celebrate the awards in an elegant fashion.

We must end on a sad note: On November 21, 2005, Hugh Sidey died suddenly in Paris, France, of a heart attack. We were all delighted by his colorful stories about the presidents he knew and chronicle, and we feel privileged to have had the opportunity to honor him.
Who are the Americans of today whose fame will withstand the test of time? The exhibition “Americans Now” is part of the National Portrait Gallery’s ongoing commitment to consider that challenging question. Until a 2001 change in our bylaws, only the president of the United States could be accepted into the permanent collection while still living. The rest of our renowned subjects had to wait until ten years after their death. The removal of that rule presents both opportunities and challenges. Now, like other national portrait galleries around the world, we can collect images of prominent contemporary figures—Americans and American residents—whose lives intersect with our own. We can grapple with history in the making.

But how and whom do we choose? The landscape of contemporary fame is always in flux. Furthermore, many of those who influence our lives operate beneath the public radar. For our inaugural “Americans Now” exhibition, we have selected compelling objects from the last twenty-five years that portray living figures of substantial achievement. But the most recent subjects of our collective interest may not be represented here: great fame and great pictures don’t always coincide. Also, unsurprisingly, images from the worlds of entertainment and sports are more readily available than portraits from other fields of endeavor. We can’t be comprehensive and don’t intend a hall of fame, which often matches consistent criteria for inclusion with a deadening sameness of portrayal. We mean only to present lively pictures that stimulate a dialogue about individual accomplishment in our own generation. We hope thereby to challenge our visitors to consider their own list of true achievers.
On November 3 and 4, 2005, the panel of jurors for the Outwin Boochever Portrait Competition 2006 met in the National Portrait Gallery’s offices in Washington. Using a unique online system, the jurors completed the process, begun by NPG’s curators, of choosing nearly 100 semifinalists from more than 4,000 painted and sculpted works submitted during the summer of 2005. Those semifinalists’ portraits will be shipped to Washington, and the jury will reconvene in early March to select the winners and the objects to be included in the exhibition.

The jurors are Marc Pachter (director), Carolyn Carr (deputy director and chief curator), and Brandon Fortune (associate curator of painting and sculpture) from the National Portrait Gallery, and Trevor Fairbrother (independent curator, Boston), Thelma Golden (director, The Studio Museum in Harlem), Sidney Goodman (artist, Philadelphia), and Katy Siegel (associate professor of art history and criticism, Hunter College, New York, and contributing editor, Artforum).

The jurying system, designed by Melia Technologies of Atlanta, was created to store information about each entry and artist, and to allow for two separate phases of judging. During the first phase, NPG curators scored each of the more than 4,000 entries and winnowed the field to slightly fewer than 1,000 works. During the second phase, the panel convened in one room and scored the remaining portraits on individual computers. Each juror could view images and information about the entries at his or her own pace, as well as view images in detail. During the penultimate round of judging, the jurors looked at the remaining works on their screens but reverted to the decidedly low-tech system of raising their hands to vote.

When the jurors reconvene in March 2006, they will be looking at the actual work of the semifinalists and will choose approximately fifty to sixty portraits from that group for the exhibition. The Outwin Boochever Portrait Competition 2006 exhibition will be the signature event for the National Portrait Gallery’s grand reopening to the public on July 1, 2006.

In the meantime, the competition’s website (www.portraitcompetition.si.edu) is featuring online journal entries from ten of the artists who entered the competition, five of whom were selected as semifinalists. These entries, collectively titled “Portrait of an Artist,” provide a way for the public to experience the individual voices of today’s figurative artists. By providing access to a group of painters and sculptors who represent both different geographic areas and phases of their careers, we can experience a variety of approaches to portraiture and artistic practice.

Virginia Outwin Boochever, whose vision and generosity made the portrait competition a reality, passed away on December 26 in Maine. She had been keeping up with the progress of the competition until just a few weeks before her death. We will sorely miss her presence.
Jennifer L. Bauman  
Research and Editorial Assistant, Peale Family Papers

The story of Peggy Guggenheim’s life is best told through her modern art collection, a 300-piece compilation summarizing twentieth-century art from cubism to abstract expressionism, displayed at her mansion on the Grand Canal in Venice. Going beyond the collection, Mary V. Dearborn’s new book, *Mistress of Modernism: The Life of Peggy Guggenheim*, reveals a myriad of details about the heiress/collector/impresario/socialite and her pivotal role in postwar American art. Using her social position to influence artistic taste and nurture the careers of such seminal figures as Jackson Pollock and Mark Rothko, Guggenheim helped make New York City the capital of the art world. Her flamboyant life has always been the subject of gossipy curiosity, but Dearborn, while clarifying the historical record, has written an honest account of a life exciting enough without the hearsay.

Guggenheim was born in New York in 1898 with a silver spoon in her mouth, almost literally so, since the Guggenheim family fortune was made from the mining and smelting of metals, including silver. Determined to break free of her family’s stifling environment, Guggenheim, upon receiving her inheritance, took an unpaid job in 1920 at a bohemian bookstore. It was there that Guggenheim subsidized her first artist. And she never stopped. In 1938 her first gallery, Guggenheim Jeune, opened in London to rave reviews. “Peggy’s influence in London was considerable,” said British surrealist Roland Penrose. There she exhibited artists who represented the best in European surrealism and abstract art, including Wassily Kandinsky, Jean Arp, Henry Moore, Alexander Calder, and Yves Tanguy.

Fleeing Europe at the outset of World War II, Guggenheim smuggled her collection and a number of expatriate artists into the United States, literally bringing modern European art to the country. With help from artist Max Ernst and poet André Breton, Guggenheim compiled a catalogue of her collection in *Art of This Century*, with a preface written by Piet Mondrian. Following the catalogue’s publication, she opened her gallery of the same name on October 20, 1942, putting Guggenheim, according to Dearborn, “centrally on the map of 20th-century culture” and forever changing “the course of modern art.”

In contrast to her uncle Solomon Guggenheim’s museum, then called the Museum of Non-Objective Painting, the Art of This Century gallery appealed to a new wave of the avant-garde. Truly different from any gallery in existence, it not only presented the most up-and-coming artists, but interactively challenged the way art was viewed. All paintings were hung unframed, with some suspended from the ceiling by string and others mounted on wood arms that the viewer could move.

It was also during this time that Guggenheim took a gamble on a then-unknown artist—the maverick Jackson Pollock. Guggenheim gave him a one-man show at Art of This Century in November 1943 and a monthly stipend, all part of an unprecedented type of contract. As Max Ernst’s son, Jimmy, noted, “She was really proud of having helped Pollock. . . . I don’t know what would have happened to him at that time; nobody was going to take a chance on that.” Guggenheim’s faith in Pollock more than paid off for both patron and artist, as it did for many of the artists she supported. “The artists of Art of This Century, after they became successful, entered popular culture in a way that earlier artists had not or could not,” writes Dearborn.

Dearborn’s laudatory biography pays tribute to Guggenheim’s life and celebrates her unique role in advancing twentieth-century modern art. Although sometimes filled more with personal details than art-historical impact, *Mistress of Modernism* is a triumphant celebration of Guggenheim’s life. The book is laden with characters, a “who’s who” of modern art and society, so much so that the reader almost needs index cards to keep the players straight. But these numerous characters created the tight-knit art circle of Guggenheim’s day, “where world-renowned artists and writers mixed with barflies, entertainers, prostitutes and street people.” When asked why she began collecting modern art, Guggenheim simply replied, “I couldn’t afford old masters, and anyhow I consider it one’s duty to protect the art of one’s time.”

Book Review

Curator's Choice  Plenty Coups

Gelatin silver print by Willem Wildschut, c. 1921
gift of Ruth and Vernon Taylor Foundation, Beatrice and James Taylor

Frank H. Goodyear III
Assistant Curator of Photographs
The National Portrait Gallery is proud to exhibit at
its reopening in July a selection of recent acquisi-
tions. Each of the portraits in “Gifts to the Nation”
has been donated to the collection since our build-
ing closed for renovations in 2000. Among the
highlights is a large-format
photograph of the Crow
chief Plenty Coups (c. 1848–
1932) by Willem Wildschut,
acquired through a generous
gift from Beatrice and James
Taylor of Bozeman, Mon-
tana. The feather headdress
that Plenty Coups wears in
the photograph will also be
on view, providing an oppor-
tunity to recall a memorable
moment in twentieth-century
Native American history.

Dressed in ceremonial
regalia, Plenty Coups posed
for this photograph not
long before the start of his
1921 trip from Montana to
Washington, D.C., where he
served as the Native Ameri-
can representative at the
burial of the Unknown Sol-
dier of World War I. A cel-
ebrated warrior who fought
as a young man alongside
the U.S. during the Great Sioux War of 1876, Plenty
Coups played a crucial role in leading the Crow
during their difficult transition to reservation life,
stressing the importance of education and eco-
nomic self-sufficiency as a means of maintaining
tribal integrity. As a diplomat, he traveled often to
the nation’s capital to fight efforts to open up the
Crow reservation to railroads and homesteaders.
Although he resisted outside incursions onto tradi-
tional homelands, Plenty Coups—like many tribal
leaders at the time—supported Native American
enlistment in the U.S. military during World War I. Despite historic and contemporary conflicts that
existed between tribal nations and the American
government, Native Americans volunteered for ser-
vice in extraordinary numbers. Fighting in segre-
gated units, these soldiers made significant contribu-
tions to the war effort.

To honor Native American service and sacri-
fice, the War Department invited Plenty Coups to
attend the committal services at the entombment of
the Unknown Soldier at Arlington National Cem-
eter after the war. Plenty Coups was one of the last
to speak that cold November day before an
audience that included President Warren G. Hard-
ing, Vice President Calvin Coolidge, Army Chief of
Staff John Pershing, and a host of foreign dignitaries.
The Crow chief placed his
headdress at the foot of the
marble sarcophagus, together
with a wreath of flowers and
his coup stick, a ceremonial
weapon. He then delivered a
short prayer before speaking
to the assembled audience:
“I feel it an honor to the red
man that he takes part in
this great event, because it
shows that the thousands of
Indians who fought in the
great war are appreciated
by the white man. I am glad
to represent all of the Indi-
ans of the United States in
placing on the grave of this
noble warrior this coup stick
and war bonnet, every eagle
feather of which represents
a deed of valor by my race.”
The next day’s newspapers
made special note of Plenty
Coups’s moving gesture and
remarks.

Three years later, in part because of Native
American contributions to the war effort, Con-
gress passed the landmark Indian Citizenship Act.
Although several states refused to grant voting
rights until the mid-1950s, the act conferred
greatly enhanced legal standing to Native Ameri-
cans. Plenty Coups’s career as a soldier, diplomat,
and tribal leader helped to precipitate important
changes in the welfare of Native Americans and
in non-native perceptions of tribal nations. This
portrait of Plenty Coups by Willem Wildschut is a
welcome addition to the National Portrait Gallery’s
collection.

Further Reading: On Plenty Coups, see Frank B. Linder-
man, ed., Plenty-coups, Chief of the Crows (1930; reprint,
Lincoln: University of Nebraska Press, 2002). The most
comprehensive history of the Crow nation is Frederick E.
Hoxie, Parading Through History: The Making of the
Crow Nation in America, 1805–1935 (Cambridge and
Frederick S. Voss  
**Special to Profile**

Perhaps the most obvious piece of biographical data to be gleaned from the Portrait Gallery’s likeness of actress Charlotte Cushman (1816–1876) by William Page is the fact that Cushman was notably lacking the one asset most often associated with successful actresses. Ungallantly put, she was not by any stretch a great beauty. Her chin was large and square; her flatly contoured nose was undistinguished; and there was a manly quality in her demeanor that was only heightened by her clothing preferences, which were consciously patterned on masculine fashions.

Once on stage, however, all of this was forgotten as audiences quickly came under the spell of one of Cushman’s characterizations. At home in both male and female roles, she was as convincing in the guise of the coldly ambitious Lady Macbeth as she was playing the amorous Romeo or the young Rosalind in *As You Like It*. In the two decades preceding the Civil War, she was easily America’s most celebrated actress. Walt Whitman called her “the greatest performer on the stage in any hemisphere,” and to the many who likened her genius to the legendary English actress Sarah Siddons, he declared: “Charlotte Cushman is no second Siddons; she is herself and that is far, far better! . . . She is ahead of any player that ever trod the stage.” When Cushman went to England, the estimates of her talent there were no less hyperbolic. After her stage debut in London in early 1845, one critic observed, “America has long owed us a heavy dramatic debt for enticing away . . . so many of our best actors. She has now more than repaid it by giving us the greatest actress.” Yet another claimed that in all of English theater Cushman “has not at present her superior,” and of her performance as Shakespeare’s Rosalind soon after, a third critic declared, “Her genius embraced the whole stage.”

**Further Reading:** The best and most thorough biography on Charlotte Cushman is Joseph Leach’s *Bright Particular Star: The Life and Times of Charlotte Cushman* (New Haven: Yale University Press, 1970).
Adopt-A-Portrait: Launching a New Initiative

Sherri Weil
Director of Development

Meeting a historical figure in the National Portrait Gallery can be a great moment; it can inspire profound respect, deep admiration, or new thoughts about his or her contribution to American culture. To honor these experiences, the Portrait Gallery has launched a new fundraising effort entitled Adopt-A-Portrait.

“I can’t think of a better way of associating with someone I admire, while at the same time supporting an institution I love,” said National Portrait Gallery Commission Chair Dan Okrent. “I'm already busting my buttons imagining my name and my wife’s name next to a portrait of one of the greatest of twentieth-century Americans, George Gershwin.”

The program supports the crucial role that fund-raising plays for the museum's operations and outreach initiatives. In the new era of public museums, coinciding with the Portrait Gallery’s move into the Donald W. Reynolds Center for American Art and Portraiture, the Portrait Gallery anticipates that at least 20 percent of its annual operating budget will have to be generated from non-governmental contributions. These costs are separate from those of renovating the building.

Adopt-A-Portrait allows donors to both support the Portrait Gallery and recognize someone who is meaningful to them. This effort, initiated by Okrent, invites participants to support the Portrait Gallery over a period of five years. In recognition, the donors’ names, or the name they designate, will be displayed for that same period near one of the 300 portraits eligible for adoption. These contributions will provide critical support for the Portrait Gallery’s mission and programs that preserve and inspire others to capture meaning in these same pieces.

Adopt-A-Portrait offers a great opportunity for donors and the public to become better acquainted with the National Portrait Gallery’s vast collection. More information about the program is available at www.npg.si.edu (click on Membership and Giving), where visitors can see images of the portraits selected for this program. Three of these portraits are pictured below.

To Adopt-A-Portrait, or for more details about the program, contact our Development Office at (202) 275-1767.
**Sneak Peek**

*Eye Contact: Modern American Portrait Drawing*

**July 4 to October 9, 2006**

“Eye Contact” explores the changing role of portrait drawing, a rich aspect of the American artistic tradition, through seventy-two twentieth-century masterpieces in the Portrait Gallery’s collection.

The engagement between two people that the term “eye contact” implies is evident in these ambitious watercolors, drawings, and pastels. Modern themes and stylistic innovation invigorate these life portraits of notable American figures. Personality is evoked through color, large scale, a heightened theatricality, or a new understanding of race, gender, or social position. Monumental or intimate, confrontational or serenely detached, these drawings underscore the vitality of figural art, proving that artists of the twentieth century, far from abandoning the ancient impulse to duplicate the human self, reinvented portraiture for the modern era.

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**Gifts to the Nation**

**July 4, 2006, to April 1, 2007**

These recent acquisitions show that the Portrait Gallery has continued to enhance its collections during its six-year renovation period. Twenty-two portraits acknowledge the generosity of our donors, whose assistance continues the tradition of gifts that increase our national collection. Objects include portraits of Plenty Coups by Willem Wildshut (see p. 11), Agnes Meyer by Edward Steichen (far right), Margaret Wise Brown by Philippe Halsman, Roy Lichtenstein by Abe Frajndlich (right), and Ray Charles by Morgan Monceaux.

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**Portrait Connection**

Visitors will have the opportunity to investigate more than 13,000 works in the National Portrait Gallery’s collections via four comfortable computer stations in Portrait Connection, a new space in the Donald W. Reynolds Center for American Art and Portraiture. Located on the second floor, opposite the west wing elevator and stairs, the computer terminals will offer multiple options for searching and browsing the collections through a wide variety of subject matter. Visitors will be able to find the locations of works in Portrait Gallery exhibitions, and they can link to related works not on display. Information about the portraits, biographical keywords, and digital images will enhance the viewer’s experience. The program’s “My Collections” feature will allow visitors to assemble and save their selections by registering with the site, and they can view their selections on NPG’s website after they have returned home.
NPG in Demand

Throughout the renovation period, our extensive loan program has continued to thrive and support the museum community. Although we have begun recalling objects for the reopening, the following portraits are currently on public view:

**Boston, Massachusetts:** The “Athenaeum” portraits of George and Martha Washington by Gilbert Stuart are being lent to their former owner, the Boston Athenaeum, for that institution’s bicentennial celebration from February 1 through May 20, 2006.

**London, England:** Charles Sprague Pearce’s c. 1890 oil portrait of Paul Wayland Bartlett will be included in “Americans in Paris,” organized by the National Gallery in London and on view there from February 22 through May 21, 2006, before being shown at the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York.

**New York City:** In celebration of the artist’s eightieth birthday, the Museum of the City of New York will present “New York’s Creative Class: Portraits by Everett Raymond Kinstler” from April 24 through September 5, 2006. The exhibition will reflect on Kinstler’s interpretations of many of the city’s cultural icons. It will include eleven portraits lent to the exhibition by NPG, including paintings of Alexander Calder and James Montgomery Flagg and a charcoal drawing of Al Hirschfeld.

**St. Louis, Missouri:** “Josephine Baker: Image and Icon” will go on view at the Sheldon Art Galleries from April 28 through August 26, 2006, to celebrate the one-hundredth anniversary of Baker’s birth. NPG is contributing four portraits to the exhibition, including two ink and watercolor likenesses of Baker by Paul Colin. This exhibition will travel to NPG in November of 2006.

**Washington, D.C.:** One of Charles Sheeler’s only self-portraits—a 1924 pastel—will be featured in the National Gallery of Art’s “Charles Sheeler: Mediums and Messages,” which runs from May 7 through September 4, 2006.

NPG is contributing four portraits to the exhibition, including two ink and watercolor likenesses of Baker by Paul Colin. This exhibition will travel to NPG in November of 2006.

San Antonio, Texas

“Retratos: 2,000 Years of Latin American Portraits,” a five-venue traveling exhibition co-organized by the National Portrait Gallery, the San Antonio Museum of Art, and El Museo del Barrio, will have its final stop at the San Antonio Museum of Art from February 4 through April 30, 2006. “Retratos” provides the first compelling survey of Latin American portraiture from North, Central, and South America, as well as the Caribbean. The exhibition contains more than one hundred works in a variety of media.

See other exhibition-related websites at [www.npg.si.edu](http://www.npg.si.edu)
Portrait Puzzlers

1. This founder of Microsoft holds what was, in the 1980s, cutting-edge technology.

2. The play *Raisin in the Sun* is probably this Chicago native’s best-known work.

3. His legendary debates with Abraham Lincoln took place during the 1858 U.S. Senate election in Illinois.

4. His writings include *Go Tell It on the Mountain*, *Another Country*, and *The Fire Next Time*.

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or call Sherri Weil, the director of development, at 202.275.1767, or email weils@si.edu

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