When we decided to feature a portrait of William Shakespeare for this issue of *Profile*, I began to wonder whether this was the first time that a non-American had appeared on the cover of our museum’s magazine. Such are the failures of a director’s memory. We had indeed done so before—in fact twice before—and in both cases the featured individuals had been, like the Bard, English. The first instance was a photograph taken when former Prime Minister Margaret Thatcher strolled with me through the exhibition of our best paintings and photographs, “Americans,” which we had sent to the National Portrait Gallery in London. The second was when the Beatles appeared on our cover in conjunction with an article on Beatlemania in America.

William Shakespeare highlights what will be one of the most significant exhibitions in the history of America’s National Portrait Gallery: “Great Britons: Treasures from the National Portrait Gallery, London.” Through this exhibition, which will only travel to our museum, we honor the 1856 establishment in London of the first National Portrait Gallery, the “mother ship.” And the first individual acquired for its collection of British worthies was Shakespeare, represented by what is called the “Chandos” portrait, which will travel to our exhibition by special permission of NPG London’s Commission. Add to this the fact that Washington, D.C., is in the midst of a Shakespeare festival through spring of this year, and you have a banner year for the Bard in the nation’s capital.

Of course there are many other Great Brits to admire in our exhibition, which some might describe as “from Elizabeth to Elizabeth,” but I like to think of it also as “from Shakespeare to David Beckham,” celebrating the variety of British life and achievement and the greatness of the British portrait tradition. And to add to the transatlantic embrace, we will also present an exhibition created by Scotland’s National Portrait Gallery (which recently celebrated its centenary year), entitled “Harry Benson: Being There,” showing the work of one of the great contemporary photojournalists, a son of Glasgow who traveled to America to capture the Beatles tour and stayed to chronicle some of the most important events in our national life. Completing the picture of Britain at the Portrait Gallery are two fine paintings, of Elizabeth II and Prince Philip, Duke of Edinburgh, by the accomplished young portraitist Alexander Talbot Rice.

So it’s a banner year for Washington’s National Portrait Gallery as well. And so it seems a good time for me to announce in *Profile* what has already been announced in the *Washington Post*: my decision to depart from this wonderful place and position. Because that will not happen until the end of September, I will have one more director’s letter to write. For now, let me just cite Shakespeare’s famous words, “parting is such sweet sorrow.”

From the DIRECTOR

[Signature]

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National Portrait Gallery

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“To be or not to be...”: Hamlet, Juliet, and Othello at the National Portrait Gallery

Ellen G. Miles  
Curator of Painting and Sculpture  
From January through August 2007, during the “Shakespeare in Washington” celebration, the city will see numerous productions of the Bard’s plays—in live theater as well as on screen—in addition to exhibitions, lectures, and musical and dance performances. Here at the National Portrait Gallery, the life portrait of Shakespeare known as the “Chandos” portrait will be featured in the exhibition “Great Britons: Treasures from the National Portrait Gallery, London” (see cover and page 6). And NPG’s theatrical presentations will include actor Gary Sloan in performances of “Haunted Prince: The Ghosts of Edwin Booth.”

Booth is one of the most famous Shakespearean actors in American history. The Gallery’s collection includes a number of depictions of Booth and other actors and actresses in the Shakespearean roles that they made famous on the American stage. They range from a c. 1830 painting of Ira Aldridge as Othello by English artist Henry Perronet Briggs to a 1948 photograph of Orson Welles as Macbeth by Roman Freulich. Other images depict John Barrymore, Charlotte Cushman, Mary Pickford, Edwin Forrest, Walter Hampden, Paul Robeson, and Douglas Fairbanks Sr. On the romantic side, a delightful double image by Nickolas Muray shows Fairbanks and Mary Pickford in the 1929 movie version of The Taming of the Shrew. The Gallery’s two images of actresses in the role of Juliet show her as portrayed by Maude Adams in 1899, and later by Julia Marlowe, while our image of Romeo shows him, surprisingly, portrayed by Charlotte Cushman, a tall, square-jawed mid-nineteenth-century actress known for what are called “trouser” roles—male roles played by women.

Like Romeo, most of our images are of figures from tragedies. Edwin Forrest is represented in the collection in three roles: as Richard III, King Lear, and Macbeth. Othello is represented as played by Ira Aldridge and Paul Robeson, while Hamlet is portrayed by Edwin Booth, Walter Hampden (the Gallery owns a preliminary drawing, as well as a full-length painting), and John Barrymore. Booth made headlines in New York City as Iago, and Thomas Hicks depicted him in that role in 1863. And Booth and his two actor brothers are seen in a portrait that commemorates a special New York performance of Julius Caesar in 1864, in which Edwin Booth played Brutus, Junius Brutus Booth Jr. performed as Cassius, and John Wilkes Booth was Mark Antony. When John Wilkes Booth assassinated President Abraham Lincoln the following year at Ford’s Theatre in Washington, he is said to have shouted “Sic semper tyrannis!” (Thus always to tyrants). This Latin phrase is similar to the one delivered by one of the assassins in Julius Caesar: “Liberty! Freedom! Tyranny is dead!”
Julia Marlowe as Juliet by Alfred J. Frueh, c. 1910, gift of the children of Al Frueh

Charlotte Cushman as Romeo by Case & Getchell Studio, c. 1863

Edwin Forrest as King Lear by Mathew Brady, c. 1861 (modern print), gift of the Edwin Forrest Home for Retired Actors

Edwin Booth as Iago by Thomas Hicks, 1863, gift of Charlotte Arnold

Edwin Booth as Hamlet by Napoleon Sarony, c. 1875

Walter Hampden as Hamlet (above and right) by William Glackens, 1919, gift of the Sansom Foundation

John Barrymore as Hamlet by Francis Brugière, c. 1922

Paul Robeson as Othello by Betsy Graves Reyneau, 1944, gift of the Harmon Foundation

John Wilkes, Edwin, and Junius Brutus Booth in Julius Caesar by Jeremiah Gurney, 1864

Shakespeare at NPG 5
Great Britons: Treasures from the National Portrait Gallery, London
April 27 through September 3, 2007

Included here are some of the finest works from the collection of the National Portrait Gallery, London, spanning five hundred years of British history. The aim of the exhibition—representing only a fragment of the more than 10,000 portraits in the Gallery’s primary collection—is to show the vitality and variety of sitters and of styles of portraiture. The increasingly wide range of those portrayed reflects the growing acknowledgment of issues of identity and cultural diversity and the Gallery’s desire to work actively in creating new portraits through its program of commissions. A soccer player and a popular children’s novelist are now included alongside a great actor, a scientist, or a social reformer.

This exhibition is organized by the National Portrait Gallery, London.

“Great Britons” has been made possible by generous support from Lillian and Jon Lovelace and the Donald W. Reynolds Foundation.

Queen Elizabeth I (“The Ditchley Portrait”) by Marcus Gheeraerts the Younger, c. 1591

Dame Ellen Terry (Choosing) by George Frederic Watts, c. 1864

Mick Jagger by Jane Bown, 1973

All images on this page © National Portrait Gallery, London
For more than fifty years, Harry Benson has worked as a photojournalist, producing photographs of remarkable people, often at exceptional times. Born in Glasgow, Scotland, in 1929, he began his British newspaper career in the 1950s, graduating from the regional *Hamilton Advertiser* to the combative world of Fleet Street’s tabloid press, where he worked for the *Daily Sketch* and the *Daily Express*. In 1964 Benson made his inaugural trip to the United States aboard the flight that brought the Beatles here for the first time. He has lived in the United States ever since, shooting images for such popular magazines as *Life*, *People*, and *Vanity Fair*.

This exhibition is organized by the Scottish National Portrait Gallery, Edinburgh.

*President Ronald Reagan and Nancy Reagan, the White House, Washington, D.C., 1985*

*Sir Winston Churchill, Harrow School, 1964*

*The Beatles with Cassius Clay, Miami, 1964*

*William J. Clinton and Hillary Rodham Clinton, Little Rock, Arkansas, 1992*

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NPG Presents Vernon E. Jordan Jr.

Sherri Weil
Director of Development and External Affairs
On January 24, Vernon E. Jordan Jr.’s portrait was unveiled to family and friends in the National Portrait Gallery’s Great Hall. They gathered to celebrate a man who has devoted, and continues to devote, his time, talents, and tenacity to causes that benefit our country and its citizens. A host committee led the effort to raise funds for this special event, which was attended by close to 400 guests.

“During the six years we were closed for renovation, we significantly revamped our ways of thinking about portrayal. We amended our policy of only admitting people ten years after their death—what I liked to call the ‘Dead Enough Rule,’” said NPG Director Marc Pachter, addressing the guests. “The Portrait Gallery now acquires portraits of living subjects.” He further explained that sitters in our collection—living or deceased—are voted in by our Commission after careful review and discussion. Vernon Jordan’s admission was approved at the April 2006 Commission meeting.

Jordan graduated from DePauw University and received his JD in 1960 from Howard University. He returned to his native Georgia, where he helped lead the fight for desegregation at the University of Georgia. He served as head of the United Negro College Fund and, from 1972 to 1981, was president of the National Urban League, which under his leadership became an influential voice in the civil rights movement. In 1980, he was wounded by a white supremacist sniper and retired from the Urban League. Joining a Washington law firm, he has become a major figure in Washington political circles, leading President Bill Clinton’s transition team and serving on the Iraq Study Group.

The artist who painted Jordan’s portrait, Bradley Stevens of Gainesville, Virginia, has also depicted such notable figures as Virginia Governor Mark Warner and Senator and Mrs. John D. Rockefeller IV. Stevens received his BA and MFA degrees from George Washington University, and has taught at George Washington and at Georgetown University. In addition to being a portrait painter, he is well-known for his landscapes and figurative works, and is a noted copyist, especially of portraits by Gilbert Stuart. Stevens’s portrait of Jordan will be on view in the Gallery’s “Americans Now” exhibition beginning on April 6.

Jordan’s portrait is based on sketches and photographs taken at several meetings in his law office in 2005. The setting gave Stevens the opportunity to include Jordan’s antique oval desk, which he has had since the beginning of his career. Jordan “naturally settled into the pose that exists in the finished painting,” Stevens notes. “I liked Vernon’s posture sitting on the edge of the desk. It has a nice balance between formality and animated comfort.”

As his family joined him on stage to unveil the portrait, Jordan remarked: “It’s a long, long way from the public housing projects of Atlanta to the National Portrait Gallery at the Smithsonian. I did not make this journey by myself.” He publicly thanked the “people who all through my young life put their long arms of protection around me and insisted that I do the best I could with what I had.” Many of those individuals were in the audience. Jordan continued, “I cannot thank the National Portrait Gallery Commission enough for getting rid of the ‘Dead Enough Rule.’ Otherwise, I would not be here. . . It also means that many others will be unveiled here.”

NPG Presents Vernon E. Jordan Jr.
Portraits in Your Pocket

Lauren Hassel  
**Public Affairs Specialist**

Home to the only complete collection of presidential portraits outside of the White House, the National Portrait Gallery’s “America’s Presidents” exhibition provided the perfect setting for the United States Mint to introduce “historic change” with the November 20, 2006, unveiling of designs for four new circulating presidential one-dollar coins. Two of these coins—those portraying George Washington and John Adams—feature images inspired by the Gallery’s collection.

In the shadow of the “Lansdowne” portrait of George Washington, whose outstretched arm seemed to gesture toward the row of draped easels, NPG Director Marc Pachter introduced Edmund C. Moy, director of the United States Mint. Moy then unveiled the first four designs in the series—representing George Washington, John Adams, Thomas Jefferson, and James Madison. The obverse of each coin includes each president’s years in office. Another easel bore the design for the reverse of the four designs, which features an image of the Statue of Liberty. The traditional inscriptions—“E Pluribus Unum” and “In God We Trust,” as well as the year of issue and the mint mark—will be featured on the rim of the coins.

The first coin, featuring George Washington, went into circulation on February 15, 2007, in time for Presidents Day. The remaining three coins will be released in May, August, and November 2007.

Each president will be honored with a single one-dollar coin, regardless of the number of consecutive terms served. No living former or current president may be honored on a coin.

Because the one-dollar coin program is a circulating series and is similar to the Mint’s popular state quarter program, the new coins are expected to generate strong public interest. The series is designed to have significant educational value, building knowledge of past presidents and the nation’s history and heritage. The new presidential coins have been designed to work in the vending machines that already accept dollar coins.

The coins were designed by four artists: Joseph Menna designed and sculpted the Washington and Jefferson coins; Joel Iskowitz designed the Adams and Madison images; Charles Vickers sculpted the Adams coin; and Don Everhart sculpted the Madison coin and designed and sculpted the reverse (Statue of Liberty) image for all four coins.

This team used three primary source materials: the White House portraits of the presidents, intaglio prints from the Bureau of Engraving and Printing, and presidential medals produced by the Mint. The artists were instructed to use any secondary source materials of their choosing, including NPG’s collection. Menna turned to the Gallery’s Gilbert Stuart portraits of George Washington and sculpture by Jean-Antoine Houdon for his image, and Iskowitz used the Gallery’s John Trumbull portrait of John Adams for inspiration.

An artist designing for a coin must be aware there can be no cast shadow, Iskowitz said. The artist must provide a line drawing and indicate a “topographical map” for the sculptor. He likened the image to “an island on water, with the water being the field of the coin.”

The artists attended the unveiling. Menna later noted, “One of the most amazing aspects was to have my work at the National Portrait Gallery, even if only for a day.”

The Gallery’s collection of more than 1,200 presidential portraits lies at the heart of its mission to tell the American story through the individuals who have shaped it. Now, through the Mint’s presidential coin program, Americans can also carry part of that story in their pockets.
Brandon Brame Fortune
Associate Curator of Painting and Sculpture

Edith Gregor Halpert (1900–1970) was one of the first women art dealers in the United States. Born in Russia, she emigrated with her family when she was a child. In 1926, after studying art in New York and working for a variety of department stores, she opened a gallery for contemporary American art in partnership with Berthe Goldsmith, whom she later bought out. The Downtown Gallery was located in a brownstone on West Thirteenth Street in Greenwich Village, in an area notorious for speakeasies. As Halpert noted, some visitors “drifted into the gallery by mistake but departed just as quickly on seeing paintings or sculpture by [John] Marin, [Yasuo] Kuniyoshi, [Stuart] Davis, [Max] Weber, . . . [William and Marguerite] Zorach, [Elie] Nadelman, etc. But we also attracted a good many non-drinking uptowners to whom the gallery in the Village suggested adventure, cut prices, and a touch of La Boheme.” Most of the artists that Halpert represented were friends of Edith and her husband, artist Samuel Halpert, and had been associated with the Whitney Studio Club or the summer artists’ colony at Ogunquit, Maine.

By 1930, Halpert’s success led to an addition to the first floor of the gallery’s home. In April, she launched the Daylight Gallery, an open, modern space in the back of the brownstone with airy skylights, decorations contributed by a number of the artists she represented, and furniture designed by Donald Deskey. NPG’s small portrait of Halpert with a client is set in this Daylight Gallery space. The abstract, polychromed concrete floor visible in the painting was designed by Marguerite Zorach. Halpert represented Zorach and her husband, sculptor William Zorach, for many years. Marguerite Zorach made expressive figurative and landscape paintings, but during the mid-1930s she became even better known for her embroidered tapestries. In Zorach’s painting of Halpert, the client, who has not been identified, holds a small nude that could easily be a work by Max Weber, another artist in Halpert’s stable. Visitors to the new space admired its furnishings, but it was the swiveling chairs by Deskey that stood out—two are pictured in Zorach’s painting. As Edward Alden Jewell wrote in the New York Times, “most gratifying of all are the brown leather swivel armchairs designed by Donald Deskey; for into them you may sink with a luxurious sigh, and by a scarce perceptible effort you may swing yourself round and round, taking in an entire show without further exertion.”

Marguerite Zorach’s portrait of Halpert uses sharp edges and bright colors to emphasize her subject, and depicts her in an ungainly pose, legs apart, arms crossed, a cigarette in her hand. She leans toward her client, surely hoping to sell the abstract nude. Halpert was every inch a modern businesswoman—she offered clients an extended payment plan when such a ploy would never have passed muster in an uptown gallery. Zorach gives Halpert no airs in the portrait but emphasizes her intensity and focus. She is the queen of her modern art emporium, designed, as she described it, “to show painting and sculpture to the best advantage, and also to show how works of art may be used as elements in modern building. It was designed from the point of view of efficiency as well as from the point of view of beauty.”

With today’s news reports all but consumed with outbreaks of civil strife occurring throughout the world, it is appropriate to recall America’s own national experience of upheaval and reconciliation—the Civil War—and two of the men who played central and historic roles, Robert E. Lee (1807–1870), right, and Joseph E. Johnston (1807–1891), both high-ranking Confederate generals. The births of these two Virginians two hundred years ago—Lee on January 19 and Johnston on February 3—coincidentally mark the midpoint of the four-hundredth anniversary of the founding of Jamestown in 1607.

Lee was born in Westmoreland County and Johnston in Farmville. (Lee’s home, Stratford Hall, is now a historic site, and Johnston’s is the home of the president of Longwood University.) Their fathers were veterans of the Revolution, and Lee’s father, “Lighthorse Harry” Lee, was one of its heroes. The sons met at West Point. Lee finished second in the class of 1829, and Johnston thirteenth. Both had long careers in the U.S. Army and were wounded in the war with Mexico. By 1861, Johnston had reached the rank of brigadier general, and Lee was a brevet colonel. During the following secession crisis, neither man supported the dissolution of the Union. In his private correspondence, Lee denounced secession as “revolution.” Still, both followed the Old Dominion into the Confederacy, and into history.

Today, Lee’s decision is seemingly the most paradoxical. From an early age, his strong sense of right and wrong was governed by his rigid sense of duty to God, family, and country. At West Point he was a model cadet for his future generations; Lee was one of several in his class to graduate without a single demerit, a feat not accomplished since! His decision in April 1861 to resign his commission in the U.S. Army and almost immediately offer his services to the commonwealth of Virginia was personally vexing for him. Yet if one believes in the hand of Providence, as did Lee and also President Abraham Lincoln, then perhaps Lee’s decision was more a matter of conscience than conscious choice. Consider, for instance, the Civil War’s climactic last act, the surrender at Appomattox on April 9, 1865. In surrendering his depleted but renowned Army of Northern Virginia, and in his new role as peacemaker for the South, Lee personified the peroration of Lincoln’s first inaugural address when he prophesied that “the mystic chords of memory, stretching from every battlefield, and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.” If the nation’s bloody ordeal had not ended as quickly as Lincoln had prayed it would, the new peace was at least beginning in the spirit of that first inaugural address, thanks in no small part to the example of Robert E. Lee at Appomattox. And two weeks later, following that example—and against the orders of Confederate president Jefferson Davis—Johnston surrendered his army near Durham, North Carolina, to Union general William T. Sherman. As the noted Civil War chronicler Bruce Catton stated almost fifty years ago, “civil wars have had worse endings.”

This photograph of Lee and Johnston was taken in Savannah, Georgia, in April 1870. Lee was on what would be his last visit to the South. He would die in October of a stroke, complicated by heart disease, at Washington College in Lexington, Virginia, where he was appointed president in 1865. Johnston had been in the insurance business in Savannah before moving back to Virginia and serving one term as a U.S. Representative. He died of pneumonia in 1891, shortly after serving as a pallbearer at the funeral of William T. Sherman, his former opponent.

Copy prints of this photograph were subsequently sold to raise funds for the Lee Monument in Richmond.

Book Review

David Finley: Quiet Force for America’s Arts

Margaret C. S. Christman
Historian

David Finley’s birthplace at York, in upcountry South Carolina, is designated by a historical marker lauding him as the first director of the National Gallery of Art and as chairman of the National Trust for Historic Preservation. Much more is to be said of him, as David A. Doheny, a former general counsel for the National Trust, chronicles in the first comprehensive biography of the unassuming man who played a crucial role in the creation of the National Portrait Gallery.

Finley (1890–1977) numbered among his ancestors—and Doheny gives a full account—George Gist (better known as Sequoyah) and Confederate general States Rights Gist. The son of a nine-term congressman, David Finley learned early the ways of political and social Washington.

Educated at the University of South Carolina and with a law degree from George Washington University, Finley took a job with the Treasury Department after a brief stint as a Philadelphia lawyer. He soon made himself indispensable to Treasury Secretary Andrew W. Mellon—handling correspondence, writing speeches and reports, and ghostwriting a book, published under Mellon’s name, that advocated lowering taxes as a stimulant to the economy. By 1927, Doheny relates, Finley had become Mellon’s right-hand man, devoted to carrying forward Mellon’s plans for a national gallery of art.

In 1937, just as the construction of the National Gallery building was getting under way, Mellon and his architect, John Russell Pope, both died. Doheny gives a full account of Finley’s role in completing the building’s exterior details and the interior arrangements, and regales the reader with the many stories of Finley’s prowess in filling the vast building with art equal in quality to the 125 paintings and 18 sculptures bequeathed by Mellon.

When pushed aside as the director of the National Gallery in 1956, Finley expended his considerable energy and charm in the interest of the many other causes dear to his heart. Instrumental in the establishment of the National Trust for Historic Preservation, he served as its chairman from 1950 until 1962. Doheny, in awarding Finley full credit for his achievements—especially the acquisition of historic properties—does not gloss over the problems Finley faced in raising money and dealing with the friction that arose between the trust’s staff and the board of trustees.

First appointed to the U.S. Fine Arts Commission (the advisory agency with jurisdiction over Washington’s federal buildings) by President Franklin D. Roosevelt in 1943, Finley was its chairman for twelve years. Jacqueline Kennedy, who had worked closely with Finley in preserving the character of Lafayette Square, was devastated when he retired from the commission in 1963, exhorting him to promise that he would never resign from the White House Historical Commission. Indeed, he never did.

In 1954, when plans were afoot to demolish the Old Patent Office Building and replace it with a parking facility, Finley, as chairman of both the National Trust and the Fine Arts Commission, was well-positioned to raise a hue and cry. He was intent not only on saving an architectural treasure—he had a particular use for the building in mind as well.

Andrew Mellon, in the course of his collecting, had acquired a group of paintings “of general historical interest” that had been set aside for a national portrait gallery. Over the years, Finley had made attempts to find a home for such an institution and had been thwarted. He did not intend to let this happen again. “I took the matter to the White House,” Finley recorded in a memo for his files, “and President Eisenhower ordered that the building be saved for a National Portrait Gallery.” He subsequently became a founding member of the Portrait Gallery’s Commission and continued to be active in its affairs until his death at the age of eighty-six.

As Sir Kenneth Clark summed it up in one of the many apt characterizations quoted in this book, Finley “was the most modest and inconspicuous of men, small, quiet, courteous, and as thin as a piece of paper; but he had a will of iron and a matchless skill in overcoming bureaucratic and political obstruction.”●
Richardson Symposium Convenes Artists and Scholars

“Today’s Face: Perspectives on Contemporary Portraiture” was the topic of the third annual Edgar P. Richardson Symposium on American portraiture, held at the National Portrait Gallery on November 17, 2006. Approximately 125 people gathered to hear papers by three scholars of contemporary art and conversations with three artists who concentrate on portraiture. This year’s symposium highlighted the Gallery’s increased emphasis on contemporary portraiture in its exhibition schedule and collections.

In the morning, NPG Director Marc Pachter welcomed attendees with a tribute to the generosity of former NPG commissioner Robert L. McNeil Jr., who has endowed the symposium, and reminisced about Edgar P. Richardson, the former commissioner whose career as a scholar, curator, museum director, and artist inspired a generation of students of American art.

Papers were delivered on Marcel Duchamp’s impact on recent portraiture, by Anne Collins Goodyear, NPG’s assistant curator of prints and drawings; the new black portraiture, by Richard J. Powell, John Spencer Bassett Professor of art and art history at Duke University; and commissioning portraits, by James Holloway, director of the Scottish National Portrait Gallery. In the afternoon, Marc Pachter interviewed David Lenz, the winner of the Outwin Boochever Portrait Competition 2006, whose naturalistic paintings feature the people and landscape of his native Wisconsin. NPG’s Wendy Wick Reaves interviewed Nina Levy, the Brooklyn-based sculptor whose Large Head appeared in the Portrait Competition exhibition and whose work is also included in “Portraiture Now.” Independent curator Stacey Schmidt spoke with Kehinde Wiley, a dynamic new star of the contemporary art world whose work challenges perceptions of painted portraits and their traditional subjects. Wiley’s portraits depicting some of the founders of Hip Hop will be featured in a 2008 NPG exhibition, “Recognize! Hip Hop and Contemporary Portraiture.”

On a sad note, Arthur M. Schlesinger Jr., one of America’s greatest historians, died on February 28, 2007. He was eighty-nine.

Paul Peck Presidential Awards

Leon Panetta and Arthur M. Schlesinger Jr.

The National Portrait Gallery celebrated the fifth annual Paul Peck Presidential Awards on October 28, 2006. The awards promote a greater knowledge and understanding of the American presidency by paying tribute to individuals who have served or portrayed the presidency. Leon Panetta and Arthur M. Schlesinger Jr. were honored in 2006, and both received a $25,000 prize and a specially minted medal. This was the first time since the program’s inception in 2002 that the award ceremony was held in the Gallery itself.

Leon Panetta has had a long, distinguished career in both the legislative and executive branch of the federal government, highlighted by his tenure as director of the Office of Management and Budget for the Clinton administration and as President Clinton’s chief of staff (1994–97). Arthur M. Schlesinger Jr. was one of the nation’s most renowned historians of the presidency; he wrote influential, prize-winning books on Andrew Jackson, Franklin Roosevelt, and John Kennedy.

The educational component of the awards, the Town Hall sessions, were held in the new Nan Tucker McEvoy Auditorium. Panetta and Schlesinger were questioned about their work with American presidents by high school students who participate in the Junior State of America programs.

The award winners were celebrated in the Gallery’s Great Hall and greeted by Smithsonian Secretary Lawrence M. Small. Panetta was introduced by former congressman Richard Gephardt and Schlesinger by the eminent historian and presidential biographer Robert Remini. Paul Peck contributed closing remarks.

Smithsonian Secretary Lawrence M. Small, NPG Director Marc Pachter, Leon Panetta, Arthur M. Schlesinger Jr., Paul Peck, and Smithsonian Under Secretary for Art Ned Rifkin
NPG Exhibitions

Opening Soon

Portraits of Sandra Day O’Connor  First floor
The artists in The Painting Group, founded in 1958 by David Levine and Aaron Shikler, have been meeting every Wednesday in various New York studios to paint a model from life. In October 2006, the sitter was former Supreme Court Justice Sandra Day O’Connor; the exhibition shows the results by twenty-five different artists. March 30 through October 8, 2007.

Great Britons: Treasures from the National Portrait Gallery, London

Harry Benson: Being There  Second floor

Currently on View

Josephine Baker: Image and Icon  Second floor
Organized by the Sheldon Art Galleries in St. Louis, Missouri, this exhibition traces the development of Baker’s image, first as the exotic “other” in a Paris infatuated by all things African, then as a glamorous cabaret star. Through March 18, 2007.

Portraiture Now  First floor
The art of portraiture is seen through the eyes of five contemporary artists: William Beckman, Dawoud Bey, Nina Levy, Jason Salavon, and Andres Serrano. Through April 29, 2007.

Gifts to the Nation  First floor
Portraits given to the Gallery between 2000 and 2006 are included in this exhibition. Through June 3, 2007.

Royal Portraits of Celebration  Second floor
by Alexander Talbot Rice
NPG shows images of Queen Elizabeth II and her husband, Prince Philip, Duke of Edinburgh, by London artist Alexander Talbot Rice. The Queen’s portrait shows her in the coronation coach built for King George III. May 8 through September 3, 2007.

Portraiture Now: Framing Memory  First floor
"Framing Memory,” the second exhibition in the “Portraiture Now” series, highlights five artists—Alfredo Arreguín, Brett Cook, Kerry James Marshall, Tina Mion, and Faith Ringgold—who create remembered likenesses of significant personalities to make broader explorations of identity, both personal and public. Portraits of such emblematic figures as Martin Luther King Jr., Frida Kahlo, Jacqueline Kennedy, César Chávez, and Josephine Baker are included. May 25, 2007, through January 6, 2008.

Great Britons: Treasures from the National Portrait Gallery, London

Harry Benson: Being There  Second floor

Currently on View

Josephine Baker: Image and Icon  Second floor
Organized by the Sheldon Art Galleries in St. Louis, Missouri, this exhibition traces the development of Baker’s image, first as the exotic “other” in a Paris infatuated by all things African, then as a glamorous cabaret star. Through March 18, 2007.

Portraiture Now  First floor
The art of portraiture is seen through the eyes of five contemporary artists: William Beckman, Dawoud Bey, Nina Levy, Jason Salavon, and Andres Serrano. Through April 29, 2007.

Gifts to the Nation  First floor
Portraits given to the Gallery between 2000 and 2006 are included in this exhibition. Through June 3, 2007.

Temple of Invention: History of a National Landmark  Second floor

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. Through early 2008.
NPG Outreach

NPG in Demand

NPG continues its domestic and international loan program with the following highlights:


San Antonio, Texas: The Museo Americano at the Alameda will celebrate its role as a Smithsonian Affiliate from March 18 through September 17, 2007. NPG will participate by lending its bronze bust of José Limón by Philip Grausman.

Atlanta, Georgia: Cecilia Beaux’s portrait of Richard Watson Gilder will be included in the retrospective “Cecilia Beaux, 1855–1942,” opening at the High Museum of Art on May 12, 2007.

See other exhibition-related web features at www.npg.si.edu

Gerald Ford: In Memoriam

Gerald R. Ford (b. 1913), the thirty-eighth president of the United States (1974–77) died on December 26, 2006. From Michigan, Ford served in the House of Representatives from 1949 to 1973 and was minority leader from 1965 to 1973, the year in which President Nixon appointed him to replace Vice President Spiro Agnew, who had resigned. With Nixon’s own resignation, Ford became the first president who had not been elected to the office. Modest and down-to-earth, Ford was credited with calming the bitterness of the Nixon-Agnew years. He managed the end of the Vietnam War and scored a notable success in foreign policy with the Helsinki Accords, which put the USSR on notice about treatment of its dissidents. Ford’s most controversial act was the preemptive pardoning of Richard Nixon, an act of closure that nonetheless aroused enormous controversy.
Portrait Puzzlers

1. Known for her visionary speeches, this ex-slave was both a fervent abolitionist and women’s rights activist who famously asked, “ain’t I a woman?”

2. Co-founder of New York’s Theatre Guild, his colorful set designs brought modern art to the postwar American stage.

3. She was the “kid” in Humphrey Bogart’s famous line, “Here’s looking at you, kid” from Casablanca (1942).

4. This New York School poet wrote a poem every day on his lunch break while working as an assistant curator at the Museum of Modern Art.

By adopting a portrait from the National Portrait Gallery collection, you can contribute to our historic family album, provide much-needed financial support, and leave a legacy as a patron.

For more information, please contact Director of Development Sherri Weil at weils@si.edu or (202) 633-8297.