From the Director

It’s been a busy time at the National Portrait Gallery, as you can see from the pages of Profile. Not only has our second Outwin Boochever Portrait Competition opened to great acclaim—the winning image, Laura by Dave Woody, is on the cover—but we have reaped the rewards from the first, 2006, competition as well. That first portrait competition has resulted in winner David Lenz’s striking commissioned portrait of Eunice Kennedy Shriver, founder of Special Olympics, along with some of the individuals who have participated in her wonderful programs. The Shriver portrait, unveiled this past May, is the Portrait Gallery’s first commissioned work that does not depict a president.

Frank Goodyear’s new exhibition “Faces of the Frontier” is the Portrait Gallery’s new venture into its substantial collection of portraiture focusing on the history of the West, and it gives us a close-up look at such varied individuals as artist Albert Bierstadt, confectioner Domingo Ghiradelli, entrepreneur Leland Stanford, and the infamous Hole in the Wall gang, led by Butch Cassidy and the Sundance Kid. Meanwhile, our “Portraiture Now” series continues to spotlight the work of contemporary portrait artists with the current exhibition, “Communities,” featuring painters Rose Frantzen, Jim Torok, and Rebecca Westcott.

And contrary to popular belief, the end of an exhibition doesn’t signal the end of all of the time and research that went into its development. In fact, our “One Life—the Mask of Lincoln” show, which closed in July, has taken on a new life as part of the “Smithsonian in Your Classroom” program. And not only can you still see the “Presidents in Waiting” exhibition until early January, but its award-winning video component—interviews with past vice presidents—will continue to have a presence on the Web.

Speaking of the Web, our site has been redesigned and expanded—look inside for further details. Whether you can travel to the Portrait Gallery to see our recent acquisitions or such weekend programs as Warholapalooza! or see us on the Web—or both—please also visit the pages inside to keep up with some of our activities.

All of these programs have a price tag—not only in actual dollars but also in staff time. With this issue, Profile goes from a three-times-a-year, sixteen-page publication to a twice-a-year, twenty-page publication for reasons of economy and time. Originally begun in 2000 as a way to keep in touch with our public while the museum building was closed for renovation, Profile has changed with the National Portrait Gallery, now focusing on the exhibitions and activities in the revitalized building.

We would like to dedicate this issue of Profile to former staff member Mark Planisek, who wrote for these pages in the past. Mark, one of our art handlers, was killed while crossing a street in June. We miss him tremendously.

At present, I am awaiting some major unanticipated surgery. The prognosis for a full recovery is excellent. Dr. Brandon Fortune has accepted the position of acting director. I am very grateful to Brandon and my other Portrait Gallery colleagues, to the members of the National Portrait Gallery Commission, to Smithsonian Secretary G. Wayne Clough, Under Secretary Richard Kurin, and many other colleagues for their great assistance, encouragement, and generous support.

Martin Sullivan, Director
PROFILE

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Cover: Laura (detail) by Dave Woody, 2007. Collection of the artist
© Dave Woody

“Faces of the Frontier” showcases more than one hundred vintage photographic portraits of leading men and women who contributed to the transformation of the American West. Focused on the eighty-year period between the Mexican War and the passage of the Indian Citizenship Act of 1924, the exhibition highlights such dramatic changes as the completion of the transcontinental railroad, various conflicts between Native Americans and non-Natives, and the establishment of the first national parks.

The exhibition features photographs of such iconic figures as Red Cloud, George A. Custer, Sam Houston, Calamity Jane, and John Muir, and the images are drawn primarily from the Portrait Gallery’s permanent collection.
Through new electronic networking capabilities, our connections with family, friends, and acquaintances have become increasingly widespread. And yet, we are still drawn to the idea of small communities and face-to-face interaction. Each of the three painters selected for “Portraiture Now: Communities” has explored this idea through a series of related portraits of friends, townspeople, or families. Rose Frantzen portrayed 180 people from her hometown of Maquoketa, Iowa, over a twelve-month period. Jim Torok creates meticulously rendered small-scale portraits. On view will be his portraits of fellow artists from New York, as well as a series documenting three generations of a single family. Rebecca Westcott, until her untimely death in 2004, created subtle full-length images that merge expressive style with a gritty street-art aesthetic. Seen together, their paintings suggest the enduring power of personal communities. 

Rochelle Ray (from the Portrait of Maquoketa series) by Rose Frantzen, 2005–6. Collection of the artist

Chi with Atari by Rebecca Westcott, 2004. Shelley Spector and Yvonne Latty

John Burroughs (from the Portrait of Maquoketa series) by Rose Frantzen, 2005–6. Collection of the artist

Trenton Doyle Hancock by Jim Torok, 2008. Julie and John Thornton

© Rose Frantzen

© Jim Torok

© Estate of Rebecca Westcott
Life beyond Lincoln: Programming and Outreach

Rebecca Kasemeyer
Director of Education

Organizing a museum exhibition takes a lot of effort for many people, and the resulting show usually stays up no more than six months. Although the success of NPG’s now-closed exhibition celebrating the bicentennial of Abraham Lincoln’s birth—“One Life: The Mask of Lincoln” (November 7, 2008–July 5, 2009)—comes as no surprise, another pleasant outcome has been the programming and outreach inspired by the exhibition, which examines how the sixteenth president used photography to convey his image to Americans. In addition to gallery tours for school groups and adults, the Portrait Gallery produced many programs and educational materials that are available online and have remained accessible after the closing of the exhibition. “The Mask of Lincoln” still provides an opportunity to reach out to the public and teachers through educational workshops, discussions, and seminars.

This past February, David Ward, the exhibition curator, and Briana Zavadil White, teacher and school coordinator, participated in a Smithsonian-sponsored online seminar devoted to Lincoln. Following Ward’s keynote address based on the exhibition, White gave an overview of classroom applications, including lesson plans and images for classroom instruction. More than 2,000 educators, historians, and students participated. Those taking part in the online conference submitted questions to the speakers during the presentation, which allowed for a dynamic interaction between the presenters and the audience. The sessions were recorded and may be found at www.smithsonianconferences.org.

Beyond the online conference, which offered an opportunity to partner with other Smithsonian units, the Portrait Gallery also ventured outside the SI walls and partnered with Lincoln’s Cottage in Northwest Washington, D.C., to provide a professional development workshop for educators. A daylong workshop, titled “Photography, Portraits, and Policies: The Lincoln Presidency,” took place at both institutions. The thirty-five attending educators began the day with an exhibition tour by Ward. Afterward, participants worked in groups to craft their own lesson plans centered around Lincoln’s legacy. After lunch in the Donald W. Reynolds Center’s Kogod Courtyard, the group visited Lincoln’s Cottage. There, participants were given a tour by curator Erin Mast and led through a demonstration of an interactive “Lincoln’s Cabinet” program in which they played the roles of members of Lincoln’s cabinet and discussed events related to the Emancipation Proclamation.

NPG staff also created a comprehensive Web site (www.npg.si.edu/exhibit/lincoln/) that features highlights from the exhibition, lesson plans for use in the classroom, and additional images and thoughts from Ward about Lincoln’s contemporaries.

The Portrait Gallery’s Office of Education also partnered with the Smithsonian Center for Education and Museum Studies to develop lessons and content for its biannual publication Smithsonian in Your Classroom. The entire issue, “Abraham Lincoln: The Face of a War,” is devoted to the themes found in the “Mask of Lincoln” exhibition. To download a copy, visit www.smithsonianeducation.org/educators/lesson_plans/lincoln/index.html.

The most recent “life beyond the exhibition” has come from the Smithsonian Institution Traveling Exhibition Service (SITES). In conjunction with the Portrait Gallery, SITES produced a dynamic portfolio version of “The Mask of Lincoln” exhibition. The full-color, ten-portrait set is being distributed at no cost to schools, libraries, and educational institutions and gives students across the United States access to this multifaceted exhibition. To request a copy or download one directly, visit www.sites.si.edu/lincoln/index.html. This portfolio, combined with any of the online resources mentioned, will offer an enriching gateway into the life and times of Abraham Lincoln.

I shared the Lincoln posters with the local Moravian Academy, whose principal confirmed that every teacher in every grade will find a way to incorporate them in history lessons next year.

—Charlene Donchez Mowers, director of Historic Bethlehem Partnership, Pennsylvania (Smithsonian Affiliate)
Sidney Hart  
**Senior Historian and Editor, Peale Family Papers**

Portrait Gallery historian James Barber and I began planning “Presidents in Waiting” by looking at the numbers: fourteen presidents of the United States had once been vice presidents—almost one-third of our forty-four presidents. The exhibition is about these fourteen vice presidents. Here is another number: we have five living former vice presidents (perhaps not a record, but a significant number): Walter Mondale, Dan Quayle, George H. W. Bush (who became president and is thus in the exhibition), Al Gore, and Dick Cheney.

In thinking about what it might really be like to be vice president, there is no substitute for a first-person account. Accompanying “Presidents in Waiting” with interviews with the vice presidents would add a unique dimension to the exhibition. NPG contracted with Martin Huberman of VideoArt Productions, and we worked out the approach for the interviews. We were able to obtain interviews from all except Al Gore, whose schedule couldn’t accommodate us. We asked the former vice presidents what they were thinking and feeling when they got “the call” to be a running mate, how they related to the president, and what episodes stood out in their vice presidency. Everyone had a different story to tell.

We interviewed Dick Cheney in the Old Executive Office Building but traveled to the others’ offices in Minneapolis, Phoenix, and Houston. With Walter Mondale, we learned that he and President Jimmy Carter discussed the duties of the vice president and actually had a written agreement drawn up, which they both signed. Mondale was pleased with the relationship he had with the president, and talked about the difficult time he and Carter had in trying to win reelection. Dan Quayle, who was in the Senate when he received “the call,” remembered his surprise that George H. W. Bush selected him to be his running mate but also his instantaneous decision to accept the offer, insisting that all senators would do the same. Quayle expressed his disappointment at the treatment he received from the media and the failure to win reelection in 1992. George H. W. Bush also remembered his surprise at being picked by Ronald Reagan, since the two men had vigorously competed for the Republican nomination in 1980. Bush emphasized the importance of loyalty—that a president should never have to look over his shoulder to check on his vice president. He also shared his intense feelings on the day that Reagan was shot—how his decision to not return to the White House by helicopter—“only the president lands on the South Lawn”—was an expression of his loyalty to the president. Dick Cheney talked about his own internal dialogue about whether he wanted to serve as George W. Bush’s vice president after being in public service for three decades and having taken a position in the private sector in 1993. Cheney also discussed his feelings about the 9/11 terrorist attacks and his subsequent actions when the president was traveling and he had to manage the crisis center in the White House.

You can see these interviews in the exhibition, which will be on view until January 3, 2010, and in excerpted form on the exhibition’s Web site, [http://www.npg.si.edu/exhibit/VicePres/index.html](http://www.npg.si.edu/exhibit/VicePres/index.html). In May 2008, NPG’s interviews with the vice presidents received the American Association of Museums’ silver MUSE award for a video produced in conjunction with a museum exhibition.
“That belongs in the National Portrait Gallery!” proclaimed renowned artist Everett Raymond Kinstler to his lifelong friend Tony Bennett when Bennett showed him the portrait he had painted of Duke Ellington (1899–1974).

And thus began a wonderful story.

In October 2008, Portrait Gallery director Martin Sullivan and I were invited to New York by Dick Golden, a media broadcaster and close friend of both Bennett and the museum, to meet Bennett and see the Ellington portrait. Celebrated as a peerless interpreter of the American songbook, Bennett (born Anthony Benedetto) has actually been a serious artist as long as he has been a singer. Just as he performs, he paints every day: each form of expression nourishes a different side of his creative spirit.

On this golden autumn day, Bennett took us to his studio, which looks out over Central Park. The Ellington portrait was displayed on a wall and came alive in the early afternoon light. Ellington had been a mentor to Bennett and in his later years would send the younger singer a dozen pink roses whenever he finished writing a new composition that he thought Bennett might like to record. In these years, Ellington became quite spiritual, as indicated by his late works, the three Sacred Concerts. Bennett paid homage to this sensibility in his painting: “When I worked on his portrait, I was inspired by the look of divine serenity on his face,” he said, and he inscribed “God Is Love” across the watercolor.

Enthused by the wonderful story this portrait told, Sullivan conveyed the Portrait Gallery’s interest in acquiring it for our collection, and—much to our delight—Bennett replied that he would be thrilled to offer it as a gift.

At this point, Golden—who has an unsurpassed expertise in matters concerning American music and its interpreters—suggested that April 29 would be the perfect moment to have the portrait presented to NPG, because it would mark the 110th anniversary of Ellington’s birth. What better place to celebrate the occasion but in Washington, D.C., where the Duke was born, and at the National Portrait Gallery, which honors significant figures in American life and culture.

On the morning of April 29, Bennett, his wife Susan, and son Danny came to the museum for the portrait presentation. A jazz ensemble from the Duke Ellington School of the Arts played Ellington’s music on the McEvoy Auditorium stage as press and invited guests assembled. After brief remarks by Sullivan and Bennett, the portrait was unveiled.

During the question-and-answer session that followed, Bennett spoke movingly about how Ellington had transformed his life: traveling together on the road between performances, Ellington told him, “Do two things, don’t do one.” Bennett explained that he embraced this advice by both singing and painting every day, and that the practice has been life-changing. No matter how much he travels, he never gets bored or burned out because after singing, he turns to painting, and then from painting back to singing. Going back and forth between the two gives him a fresh start—"life is a ‘creative zone’" that continually refreshes him. “That gift,” he concluded, “came from Duke.”

Following the ceremony, the Ellington portrait was taken to the first floor “New Arrivals” exhibition, where it was hung almost directly across the corridor from Shepard Fairey’s iconic portrait of Barack Obama. Now, if one were to conjure up a fanciful Night at the Museum scenario, just imagine what conversations must take place when these two portraits have the corridor to themselves!

CURATOR’S CHOICE  Will Barnet

Oil on canvas self-portrait, 1980, gift of Will and Elena Barnet

Ellen G. Miles
Curator of Painting and Sculpture

When I visited the artist Will Barnet (b. 1911) in his New York studio a few winters ago, he looked at me carefully for a minute or two and observed, “You look just like your father.” While many people have told me this, Barnet made the remark based on having painted my father’s portrait more than thirty-five years earlier, in 1971, for Rutgers University. His remark reminded me that one of the special skills of a portraitist is the ability to closely study and remember individual facial features and expressions.

My visit that day had a purpose: to inquire about a self-portrait that he had offered the Portrait Gallery. Although Barnet has painted a number of fine portraits and self-portraits, this form of art has not been his specialty, and they are rare. His most familiar works are figure studies done with contrasting colors in spare settings. As a painter, printmaker, and teacher, Barnet developed a style of his own that one critic described as “sharp-edged forms reduced to a carefully articulated, decorative pattern; flat planes; space almost completely compressed; colors applied without modulation or suggestion of texture.”

At ninety-eight years old, Will Barnet is going strong and busy planning new exhibitions of his work. His stamina no doubt came from his job as the professional printer at the Art Students League during his early years in New York City. He would often print other artists’ work for as long as ten hours a day, carrying heavy lithographic stones between the studios of the league’s building. He began conducting graphic arts workshops at the league in 1936, and pictorial themes of his family began around this time with the birth of his eldest son. As Robert Doty wrote in 1984, “Every work of art that Barnet has created is a reflection of his temperament and life experience.”

While his work was more abstract in the 1940s and 1950s, he returned to figuration in the 1960s. Among these works are several portraits of New Yorkers, including collector Ruth Bowman, whose interest in artists’ self-portraits led her to form a large collection of drawings and prints, now owned by the National Portrait Gallery as the Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection. Her portrait by Barnet is owned by the Metropolitan Museum of Art.

This work, Self-Portrait with Crow, which Barnet has generously given to the Portrait Gallery, shows him in his Long Island studio. Its horizontal composition includes a window that looks out on Gardiner’s Bay, near East Hampton. On the windowsill is the artist’s companion, a crow. The bird was a neighbor’s pet who at times visited the studio. The crow’s black silhouette mimics the position of the artist’s angular figure, and both the bird and the artist look out at the viewer. Crows also appear in other paintings that Barnet painted in the late 1970s and early 1980s, around the time of this self-portrait. Some show solitary figures of women and have mystical themes such as Circe, Hera, Persephone, and The Three Muses. In those paintings the presence of the crows creates a mood of mysterious stillness. In Barnet’s self-portrait, though, one can imagine the crow is about to make a comment to the viewers of the painting, who are the unseen visitors to the artist’s studio.

Recent Acquisitions

Thomas Ash II (1785–after 1824)
*Oil on canvas by Thomas Sully (1783–1872), 1807, partial gift of the fund in honor of Barbara Novak*

Thomas Ash II was a member of a family of New York City chair-makers who, upon the death of his father, William Ash, in 1815, “succeeded to the long established and well known manufactory of Fancy and Windsor chairs” at 33 John Street. Ash also made frames for paintings, which could have given him the opportunity to have his portrait painted. A rare depiction of an early American craftsman, this work was created shortly after the young Thomas Sully had traveled to Boston to study briefly with Gilbert Stuart, and when he was working as a studio assistant to John Trumbull.

Chuck Close (born 1940)
*Engraving with polished stainless steel cylinder and wooden base, self-portrait, 2007*

Chuck Close frequently uses self-portraiture for visual experimentation. Here, his image, defying linear perspective, is stretched out and can only be “read” in the mirrorlike cylinder placed in the center of the print. The technique, called anamorphosis, dates back to the Renaissance. More recently, anamorphic lenses have been used to correct astigmatic eyesight, adjust the distortions of low-elevation aerial photography, or adapt wide-screen films to different formats. Twentieth-century artists have used anamorphosis for conceptual reasons: to question the authority of the gaze or the reality and meaning of perception.

Eadweard Muybridge (1830–1904)
*Albumen silver print, self-portrait, 1872, gift of Larry J. West*

In this self-portrait Eadweard Muybridge is seated at the base of the famous “General Grant” sequoia tree, in northern California. Having immigrated to California during the gold rush, Muybridge took up photography as a profession and earned a reputation for his panoramic cityscapes and large-format views of the California landscape. The challenge of photographing a horse in motion fascinated Muybridge and inspired him to conduct further experiments photographing individuals and animals in motion. These studies—and the different machines he devised—are recognized as forerunners of modern motion picture technology.
Bob Hope (1903–2003)

Ink on board by Al Hirschfeld (1903–2003), 1975

No American comedian has enjoyed greater popularity than Bob Hope, who combined a rapid-fire delivery with an encyclopedic memory for jokes to become one of the best ad-libbers in show business. Everything seems out of whack in Al Hirschfeld’s 1975 portrayal, drawn for NBC. But Hope did stretch his chin sideways, leer mischievously out of the corners of his eyes, and arch his eyebrows to ridiculous heights. In addition to keen characterization, Hirschfeld implies a sense of movement, as if those whiplashing lines will soon explode and turn into someone else. The caricature conveys Hope’s unabating joy in performance.

Madam C. J. Walker (1867–1919)

Gelatin silver print by Addison N. Scurlock (1883–1964), c. 1914, gift of A'Lelia Bundles and the Walker Family

One of the most successful African American entrepreneurs of the early twentieth century, Madam C. J. Walker created a line of phenomenally popular hair care and beauty products that fueled a business empire. In 1905, after devising a restorative formula to treat thinning and damaged hair, she began marketing her products and beauty regimen to the black community. Walker’s lucrative enterprise grew to employ thousands who served as her agents or manufactured her beauty aids. This portrait by famed African American photographer Addison N. Scurlock became Walker’s trademark image and was used extensively in her advertising.

Elie Wiesel (born 1928)

Bronze by Miriam Baker (born 1939), cast in 2007 from the 2001 original, gift of Miriam and Arthur Baker

Elie Wiesel is renowned for his moving written and oral testimony that confirmed the horrors of the Holocaust for millions. He won the Nobel Peace Prize in 1986, and since 1976 he has been the Andrew W. Mellon Professor in the Humanities at Boston University. Miriam Baker’s original bust was commissioned in 2001 for the Holocaust Library at Chapman University in Orange, California. The university arranged for her to have multiple sittings with Wiesel in Boston, where she observed the crossed-arm pose that she chose for the portrait. ⊗
On May 28, 2009, the jury for the second Outwin Boochever Portrait Competition met at an art storage facility in Maryland to select the prizewinners and other works for the exhibition from more than one hundred semifinalist works that had been shipped there during the winter and early spring. Three staff members from the National Portrait Gallery served on the jury—Director Martin Sullivan, Deputy Director and Chief Curator Carolyn Kinder Carr, and Curator of Painting and Sculpture Brandon Fortune—along with four external experts: Professor Emerita Wanda M. Corn of Stanford University; Chicago artist Kerry James Marshall; New York artist Brian O’Doherty; and New Yorker art critic Peter Schjeldahl.

The jury chose forty-nine portraits for the exhibition, including the seven shortlisted works illustrated here and on the cover. The winners were announced at a gala awards event on October 22. Laura, a photograph by Dave Woody, won the first prize of $25,000. Woody will also receive a commission to create a portrait of a remarkable living American for NPG’s permanent collection. For more information about the prizewinners, go to www.portraitcompetition.edu.

The Portrait Competition’s call for entries attracted more than 3,300 submissions in all visual arts media, from digital animation and video to large-scale drawings, prints and photographs, and a plethora of painted and sculpted portraits. Entries poured in via an online entry form during the summer of 2008 from every state in the union and from every age group. Preliminary judging was also done online, using a specially designed jurying system, after which the jury convened for the first time in Washington in October 2008 to select the group of semifinalists.

The exhibition of prizewinners and other finalists will be on view at the Portrait Gallery from October 23, 2009, through August 22, 2010. The exhibition showcases the variety and excellence of current approaches to portraiture and presents our visitors with vivid and imaginative images of their contemporaries.
Above: Portrait of Kenyetta and Brianna by Margaret Bowland, Brooklyn, New York, oil on linen, 2008. Collection of the artist


Left: Showered by Emil Robinson, Cincinnati, Ohio, oil on panel, 2007. Collection of the artist

Sarah, David by Yolanda del Amo, Brooklyn, New York, C-print, 2007. Collection of the artist

Cover of the Outwin Boochever Portrait Competition 2009 catalog
In 2006, as a part of winning the first prize for the inaugural Outwin Boochever Portrait Competition, artist David Lenz was also commissioned to create a portrait of a living individual for the National Portrait Gallery’s permanent collection. NPG, working together with Lenz, paired him with Eunice Kennedy Shriver (1921–2009), founder of Special Olympics.

Shriver’s efforts have transformed the lives of individuals worldwide: millions of athletes in more than 180 countries participate annually in Special Olympics games. The inspiration for the pairing of Shriver and Lenz came from the artist’s winning portrait, Sam and the Perfect World, a highly realistic work depicting his son looking directly at the viewer from a sunny Wisconsin field. Sam, who has Down Syndrome, is an active Special Olympics athlete.

On May 9, 2009, the day before Mother’s Day, the culmination of the first portrait competition took place with the presentation of Lenz’s portrait of Shriver. Notably, it was the first time NPG had commissioned a portrait of an individual who has not served as president or first lady.

Shriver, with many members of her family, attended the portrait presentation. Her son Bobby unveiled the painting with Lenz. The painting takes a different approach from most traditional portraits in that it also includes five more individuals—four Special Olympics athletes and one Best Buddy Ambassador. From left to right in the painting they are: Airika (pronounced “Erica”) Straka, Katie Meade, Andy Leonard, Loretta Claiborne, Shriver, and Marty Sheets. Each of these individuals has an inspirational life story. All have the common tie of being influenced by Shriver’s work to bring dignity and inclusion to people with intellectual disabilities.

In the scene, Shriver stands on the beach near her home in Cape Cod. She is positioned in the middle of the group; they all have their backs to the storm clouds and face the sun as it gleams on the ocean. Straka, the youngest in the group, reaches to the sun, which Lenz painted as if it were in the midst of a rare solar display.

Lenz works from life, from painted and drawn sketches, and from photographs. For this portrait, he photographed Shriver and three of the athletes at Shriver’s Maryland home, and the other two athletes in their hometowns. Lenz said of the painting and of Shriver, “I chose to include the solar display to demonstrate the light of hope that is Mrs. Shriver’s work. She has led the world to be a more welcoming place for people with intellectual disabilities.”

After its unveiling, the painting was installed in the museum on the second floor just as visitors enter “America’s Presidents.”

Former NPG docent Virginia Outwin Boochever brought the vision of an endowed national portrait competition to life by making a generous donation to the National Portrait Gallery. The competition, held triennially, had its first call for entries of painted and sculpted portraits in 2005, with a resulting exhibition in 2006. See pages 12–13 for more information about the current competition.

Eunice Kennedy Shriver by David Lenz, 2009
The art of Andy Warhol (1928–1987) seems to pop up everywhere. It invites us to take a fresh look at something we might have mistaken for ordinary and challenges our definitions of art. At the same time, Warhol mocks our insistence that artists reveal themselves to us through their work. On June 20, visitors thronged Warholapalooza! a program at the Portrait Gallery that discussed these topics and explored connections to the world of Warhol.

Several portraits by Warhol provided a visual backdrop throughout the galleries. At the time of the program, four of Warhol’s works were displayed, in different contexts: the New Arrivals gallery featured a silkscreen of Jimmy Carter; Marilyn was displayed in “Twentieth-Century Americans”; Warhol’s hushed, shadowy self-portrait in “Reflections/Refractions” revealed his knack for withholding himself from the viewer; and, a few steps away, his Screen Test of Marcel Duchamp showed an unmediated view of the Frenchman whose sense of art and image so influenced Warhol’s.

Callie Angell, the world’s foremost authority on Warhol’s cinema, presented and discussed eight of the Screen Tests in a memorable “Reel Portraits” event. Between 1964 and 1966, Warhol filmed 472 Screen Tests, short motion-picture portraits of his friends, colleagues, and acquaintances. The Screen Tests amount to a mosaic of New York’s art scene at a time of special ferment, with sitters such as Marcel Duchamp, Lou Reed, and Edie Sedgwick. In her presentation, Angell showed how the Screen Tests create a reflected portrait of Warhol; his fascination with the human face; his odd brand of social agility; and his mastery of cinematic image are the pillars on which the Screen Tests stand.

It has been said that there would have been no Andy Warhol if not for Marcel Duchamp. The biographer and art critic Calvin Tomkins, who knew (and wrote biographies of) both men, spoke to this point in a far-ranging discussion with NPG curator Anne Collins Goodyear. Goodyear, whose exhibition “Inventing Marcel Duchamp: The Dynamics of Portraiture” ran from March 27 to August 2, said Tomkins “restored humanity to Duchamp,” portraying him as both a fixture on the intellectual landscape and an engaging man with a great sense of humor.

Warholapalooza! also featured Warhol’s nephew, the artist and children’s book author James Warhola, who shared insights into his beloved uncle’s life and work and signed copies of Uncle Andy’s: A Faabbbulous Visit with Andy Warhol (New York: Putnam, 2003). The book, like its author, conveys a sense of adventure and invites the reader into a world of creative inspiration. Warhola’s new book, Uncle Andy’s Cats, is in bookstores now (Putnam).

If Angell, Tomkins, and Warhola were the stars of Warholapalooza! the program also enjoyed quite a remarkable supporting cast: James McManus, co-curator of the “Duchamp” exhibition, and Jonathan Santlofer, an author and artist whose work was included in the exhibition, gave gallery talks that explained Duchamp’s great influence on Warhol.

Like our visitors, the museum’s program producers enjoyed pulling on the connecting threads among various artists and sitters. At Warholapalooza! those threads were made stronger and brighter by a group of world-class presenters. Andy Warhol claimed there was no more to him—and nothing more he wanted to say—than could be seen in his art. Apparently, that’s enough.

Listen to excerpts from Warholapalooza! at www.face2face.si.edu.
Interning at NPG

Maya Foo
Editorial Assistant

There’s never a dull moment as an intern at the National Portrait Gallery, especially when you work for the curatorial departments. After a summer with the Department of Photographs and two semesters with the Department of Prints and Drawings, I think I have earned the title of “veteran intern.” Being able to hold the objects, learn the curatorial basics first-hand, write gallery labels, contribute design ideas for an exhibition catalogue, and give an opinion about a politician’s unflattering portrait were just some of the experiences I had while working for two curatorial departments. And to top it off, NPG art handler and artist Todd Gardner painted my portrait!

The opportunities were endless. I took advantage of as many as I could handle, and I got out of the experience what I put into it. Because I was an intern for a year, I was able to see projects to completion. I helped develop an exhibition, from the early stages of choosing objects to later reviewing the catalogue layout. I also researched acquisitions that were later approved by the Portrait Gallery’s Commissioners.

My experience at NPG—as part of a master’s program in museum studies at the George Washington University—was invaluable to my professional development. I was able to use the research skills I honed as an art history undergraduate and apply them to my museum work. After my eye-opening experience at NPG, I know that I’ve chosen the right professional field.

American Poets in England

Poetry Nation Review Publishes NPG’s Poets

The English poet, editor, and publisher Michael Schmidt has been a fan of the National Portrait Gallery since he participated in the Walt Whitman symposium in 2006. As part of his interest in marrying the visual and the verbal, he is publishing a selection of NPG’s portraits of poets in his literary journal, Poetry Nation Review. Working with historian David Ward, Schmidt has derived a preliminary list of images, based not only on the poet’s career but also on the quality of the artwork and its artistic importance. Each portrait will be reproduced and accompanied by a brief essay by Ward. The first selected was African American poet Phillis Wheatley (c. 1753–1784), who is represented by an engraved frontispiece of her only book of poems from 1773. Wheatley will be followed by May Swenson, Edgar Allan Poe, Robert Lowell, and Henry Wadsworth Longfellow at bimonthly intervals (see www.carcarnet.co.uk).

English literary tradition has disparaged the depth and breadth of America’s poetic history. Schmidt hopes that publishing portraits of American writers will convey a fuller understanding of Anglo-American literature to a wider audience. He writes, “When we cannot hear a poet’s voice, a good portrait can have a value very like sound: the way the face is caught by the eye and the way the voice registers on the individual ear are complementary forces. For PN Review, long committed to American and other Anglophone poetries, sharing some of the unusual treasures of the NPG with our readers is a wonderful opportunity.”
NPG Online

In the last few months, not only has the National Portrait Gallery’s Web site been redesigned, but we’ve been showing up all over the Web. You can find all of these new features at http://npg.si.edu.

Face-to-Face podcasts:
We are now podcasting—you can listen to Face-to-Face portrait talks, interviews with artists, and lectures from the museum. More than sixty episodes are available, with subjects ranging from Abraham Lincoln to Elvis Presley to graffiti art. New talks are added as they occur in the museum galleries. Listen and subscribe at http://npg.si.edu/event/podcast2.htm/

Twitter
The Portrait Gallery is using Twitter to help our Web audience stay current on events, new exhibitions, and other museum happenings: http://twitter.com/npg

New online exhibitions
• “Faces of the Frontier: Photographic Portraits from the American West, 1845–1924” http://npg.si.edu/exhibit/frontier
• “One Life: Thomas Paine, the Radical Founding Father” http://npg.si.edu/exhibit/paine/
• “Reflections/Refractions: Self-Portraiture in the Twentieth Century” http://npg.si.edu/exhibit/reflect2
• “Inventing Marcel Duchamp: The Dynamics of Portraiture” http://npg.si.edu/exhibit/duchamp/

Face-to-Face blog
Stay current on Portrait Gallery news and read about portraiture and history on our blog: http://face2face.si.edu/

Recent posts:
Tommy Lasorda joins the collection of the National Portrait Gallery
Happy 220th Birthday to James Fenimore Cooper
1968 U.S. Open: Arthur Ashe
Portrait of Albert Einstein by Max Westfield
Now on View: Edward Kennedy by Andy Warhol

Flickr
Did you snap a photograph of the Portrait Gallery that you’d like to share? Post it on our Flickr page: http://www.flickr.com/groups/533594@N25/

Facebook
Currently on View

New Arrivals
Through November 15, 2009
This installation highlights thirty-one selections of recently acquired works. Portraits include oil paintings of Revolutionary War heroes Charles Cotesworth Pinckney and Thomas Pinckney by John Trumbull, a sculpture of Nobel Prize Laureate Elie Wiesel by Miriam Baker, caricatures of Bob Hope and Jule Styne by Al Hirshfeld, photographer Ansel Adams by Edward Weston, and portraits of Martin Luther King Jr. by Romare Bearden and Jack Hiller. See pages 10–11 for some of the selections.

Presidents in Waiting
Through January 3, 2010
John Adams, who viewed the vice presidency as the “most insignificant office” ever invented, would probably have never guessed that fourteen vice presidents would succeed to the presidency. Portrait Gallery and loan items are accompanied by a video program that includes original interview footage with four former living vice presidents. Sponsored by The Ford Motor Company Fund. See page 7 for additional information.

One Life: Thomas Paine, the Radical Founding Father
August 7 through November 29, 2009
Two hundred years ago, Thomas Paine (1737–1809) died in poverty. However, thirty-three years earlier, Paine’s pamphlet, “Common Sense,” had inspired Americans to declare independence. This exhibition tells Paine’s tumultuous life story through paintings, engravings, documents, and caricatures and includes NPG’s recently acquired portrait of Paine by the French artist Laurent Dabos.

Faces of the Frontier:
Photographic Portraits from the American West, 1845–1924
September 25, 2009, through January 24, 2010
See page 4.
This exhibition will travel to the San Diego Historical Society, California, from March 12 through June 6, 2010, and the Gilcrease Museum, Tulsa, Oklahoma, from October 9, 2010, through January 2, 2011.

Outwin Boochever Portrait Competition
October 23, 2009, through August 22, 2010
See pages 12–13.
Opening Soon

Portraiture Now: Communities
November 6, 2009, through July 5, 2010
See page 5.
The exhibition and its programming have been made possible by a generous gift from The Ceres Trust.

New Arrivals
November 20, 2009, through November 14, 2010
The nearly thirty works displayed in this installation span more than two centuries of American history and culture. The breadth of works includes paintings of nineteenth-century statesman Daniel Webster by George Linen and a self-portrait by William Beckman; sketches of astronauts Bob Crippen, John Young, and John Glenn by Henry Casselli; and photographs of singers Enrico Caruso, Lena Horne, and Selena, broadcaster Edward R. Murrow, and sportscaster Arnold “Red” Auerbach with Bob Cousy.

William Beckman self-portrait, 1994 (background painted in 2003), gift of an anonymous donor. From the exhibition “New Arrivals”


Julia Child by David Marlin, 1971, acquired through the generosity of Ann M. Shumard in honor of Thomas D. Matteson. From the exhibition “New Arrivals”
Do you enjoy Profile? Presidents' Circle members have direct access to the curators, historians, and scholars whose programs we highlight here with behind-the-scenes visits, private events, tours, and talks throughout the year. To find out more about the National Portrait Gallery's premier membership program, visit http://npg.si.edu/giving/directcircle2.asp

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Portrait Puzzlers

1. She formed part of a famous R&B trio, and by 1969 she began her solo career with billboard-topping songs including “Ain’t No Mountain High Enough.”

2. Vice president under Lyndon B. Johnson, this man was elected senator from Minnesota five times and made significant contributions to legislation supporting civil rights and education.

3. Winner of the Pulitzer Prize for Drama in 1949, this well-known playwright refused to implicate others in his testimony before the House Un-American Activities Committee.

4. In the mid-1970s, he cofounded the rock group that produced hits such as “Television Man” and “The Big Country.”

All images are details.