Before the second half of the twentieth century, few would have doubted that individuals play the critical role in shaping the key events of history. But since the end of World War II, some see social forces predominating over the will and action of individuals. While welcoming all views of history, we at the National Portrait Gallery have continued to share with so many of our fellow citizens the belief that individuals can and do make a difference and that there must be a place in the national life to recognize how remarkable and significant the passions and achievements of one single person can be.

Each issue of *Profile* makes this point about our national history, but this issue reminds us of yet another way that the Gallery benefits from the power of remarkable individuals. Here, you will find accounts of three people who have made a difference in the Gallery's capacity to serve the American public: Paul Peck, Virginia Boochever, and Ruth Bowman. In an era when attention has gone to the role of corporate and foundation philanthropy—and thank heaven for that support—we need to remember that the conviction and generosity of individuals remains a bedrock of the “American way” of public service.

At the time I am writing this letter we have just enjoyed an exhilarating weekend devoted to the inauguration of the Paul Peck Presidential Awards. It is Paul’s conviction that we must inspire America’s younger generations to an awareness of not only the privileges but also the responsibilities of citizenship in a democracy. These imperatives and obligations, he believes, are best understood through the drama of the presidency. The article to follow will explain many aspects of the presidential initiative we have launched with his support, but I want here to convey the inspiration I felt while witnessing a full morning of amazing questions asked of awardees Brent Scowcroft and Richard Neustadt by an array of students from several East Coast states. For those who wish the best for our nation’s future, this was as good as it gets.

Exciting, too, is our ability to influence and support the future of portraiture because of the generosity of Virginia Boochever. Virginia recognized how successful the National Portrait Gallery in London has been in awakening an interest in figurative art among the talented young artists of Britain, and she resolved to help our Gallery follow their lead in creating a portrait competition. The Outwin Boochever Portrait Competition, which we are now shaping, has already elicited considerable interest and will become, I know, one of the most important domains of artistic recognition in our country and a cornerstone of the twenty-first-century Portrait Gallery.

And finally, we have Ruth Bowman to thank for joining with her friend, the late Harry Kahn, in a search for an extraordinary array of American self-portraits and then finding a way, through the good offices of our curator of prints and drawings, Wendy Wick Reaves, to allow a generous donative sale to NPG. This is the kind of collection we dream of, compiled through great taste and great passion.

It has been a very good year.
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Cover: The National Portrait Gallery’s exhibition in London, “Americans” (titled “A Brush with History” for its U.S. tour), provided an opportunity for former Prime Minister Baroness Margaret Thatcher (shown with NPG Director Marc Pachter) and Prime Minister Tony Blair to celebrate Anglo-American friendship.

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In the next issue
• A special edition devoted to modern portraiture
Wendy Wick Reaves  
**CURATOR OF PRINTS AND DRAWINGS**

When I first walked through the front door to Ruth Bowman’s New York apartment in December 1998, I was confronted by a wall of faces—including my own. A gold-framed mirror hung mischievously in the middle of a group of artists’ images, introducing the theme of self-portraiture that has preoccupied this insightful collector for the last fifteen years. Bowman’s entire Upper East Side apartment was filled with eye-catching pictures, a vibrant testament to the drama and range of twentieth-century portraiture. Next to the mirror, in a beautiful, black and silver print, Andy Warhol rested two fingers enigmatically against his mouth. Nearby was John Graham’s self-portrait as a fallen angel with horns. Small, elegant images by Childe Hassam and James McNeill Whistler exchanged glances with large, confrontational portraits by Karl Schrag, Jack Beal, or Antonio Frasconi. My attention was so riveted to the walls that I was unable to remember afterward anything else in the apartment. Now, four years later, through a generous donative sale, Bowman has made the National Portrait Gallery the repository for her extraordinary collection of 187 self-portraits by 146 artists.

The acquisition of the Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection both deepens and broadens our holdings in an area that has always been of vital interest to the National Portrait Gallery. We already boast many masterpieces of self-portraiture, but we have not had the luxury of representing this genre as thoroughly as we might. The Bowman-Kahn acquisition will enable us to do so, adding to our collection iconic self-appraisals by major artists and fascinating images by lesser-known figures.

For the first time, works by George Grosz, Hans Hofmann, Louise Bourgeois, Richard Diebenkorn, Ellsworth Kelly, Philip Guston, Kiki Smith, and others will be entering the collection. But while filling gaps, this acquisition builds on the Gallery’s strengths as well. Our two drawings by Joseph Stella will be joined by two more—in ink and in silverpoint—that will more fully represent the range of this expressive artist’s haunting self-perception. The addition of a conté crayon profile of Edward Hopper to the two images we already own enhances our understanding of this chronic self-portraitist. Merging the two collections results in many such complementary portraits, which contribute multiple viewpoints, media, and perspectives from different periods of an artist’s life.

There are three self-portraits by David Hockney, for example: a large lithographed head in profile; a depiction of himself seated, nude, across a table from an imagined figure of Pablo Picasso; and a mammoth photo collage showing the artist’s mother, the ruins of an abbey near his birthplace, and the toes of his own shoes. Autobiographical details, artistic influences, and formal approaches are variously represented from different decades of Hockney’s life.

Bowman assembled the collection with her late friend, Harry Kahn. An Asian art collector himself, Kahn didn’t care much for the American art she owned, but he did admire her wry, wiry self-portrait by Alexander Calder from about 1940. The questions
of how and why an artist might depict himself so intrigued them both that they launched a new joint collecting adventure. Since Bowman was especially interested in graphic techniques and printmaking, and Kahn wanted to learn more, they focused on prints and drawings and confined their search to American artists from the twentieth century. Bowman had spent her varied career in art education as a curator, lecturer, teacher, and a radio and television host for programs on the visual arts. For Kahn, an economist and stockbroker with years of government service, art was an avocation; he enjoyed collecting and serving on museum boards.

Although the collection they assembled together is diverse, unifying themes emerge. Their shared vision included an exacting aesthetic standard, an emotional intensity, and a serious commitment to technique. They bypassed intimate, informal sketches and fleeting whimsies in favor of works of rigorous self-expression and technical excellence. Many portraits might be described as monumental in size or conception. Chuck Close’s manipulated paper pulp image is large in both scale and ambition. Dissolving into gridlike patches and then coalescing back into a face, it seems at first a detached enterprise of technical and perceptual experimentation. But the frontal pose, which pushes the larger-than-life face close to the picture plane, also engages the viewer on a very human level.

One of the three self-portraits by Louis Lozowick in the collection, entitled lynching (Lynch Law), is a profoundly disturbing use of the artist’s own face for social protest. The pastel by African American artist John Wilson, although large, is neither emotional nor confrontational to my eye; its undeniable impact comes primarily from his powerful draftsmanship.

Self-portraiture seems like a tidy, relatively simple approach to artmaking until you try to pin it down. The Bowman-Kahn collection represents the full range of complex motivations that would cause an artist to choose a model that he or she can only see with a mirror. These pictures run the gamut from revealing to concealing identity. In Elaine de Kooning’s powerful charcoal image, the self is the subject; the artist boldly confronts her own psyche. Portraits by Mabel Dwight, Harry Sternberg, Benton Spruance and others concentrate on the artist as worker, surrounded by the tools of the trade. Sometimes the self seems merely a conveniently available object for formal, aesthetic investigation. But is there not always a certain amount of artifice and role-playing involved in the essentially exhibitionist venture of self-portraiture? A high degree of self-consciousness is often inherent in the act; twentieth-century artists see themselves as creators as much as workers, as the observer as well as the observed. Philip Pearlstein slyly suggested the artist behind the art: his face, drawn on canvas, peers out through a torn poster of one of his own works. As we begin to process this remarkable collection, starting the research that will eventually lead to an exhibition and a book, we look forward to building upon the line of inquiry that Ruth Bowman has already begun, probing the many enigmas of the self-portrait.

All images from the Ruth Bowman and Harry Kahn Twentieth-Century American Self-Portrait Collection. All rights reserved.

Elaine de Kooning self-portrait, 1968
Chuck Close self-portrait, 1982
Philip Pearlstein self-portrait, 1996
On October 19, 2002, the National Portrait Gallery inaugurated the Paul Peck Presidential Awards, a national program to recognize and celebrate individuals who have served the President of the United States and those who have portrayed a President or the presidency in a visual or literary medium. Awards were given to General Brent Scowcroft for his distinguished tenure as national security advisor to Presidents Gerald R. Ford and George H. W. Bush and for his contributions in charting the nation’s foreign policy in the post–Cold War era; and to Richard E. Neustadt, professor emeritus of government at Harvard University, for his probing and realistic analysis of the weaknesses and strengths of the modern American presidency in his seminal book *Presidential Power*, which has influenced Presidents since John F. Kennedy, and for his work on presidential transitions. President George H. W. Bush, in a special videotaped tribute, presented the award for service to Scowcroft. David Gergen, who has served as advisor to several Presidents and chairs the Peck Awards selection panel, presented the award to Neustadt.

Through the generosity of Paul Peck, who has endowed this program, the Gallery will present two awards each year. The award for service will be given to a living individual of a previous presidential administration or to someone who has in some other capacity significantly contributed to the work of an administration. The award for the portrayal of the President may be either in a visual medium (portraitist, photographer, cartoonist) or literary form (biographer, journalist, essayist, political scientist). The awards consist of a $25,000 prize and a medal featuring both a profile of the Gallery’s bust of Washington by Jean-Antoine Houdon and a drawing of an eagle by nineteenth-century naturalist and artist Titian Ramsay Peale.

To insure a high degree of objectivity and independence, the program incorporates a two-stage selection process. Independent organizations concerned with the study of the American presidency provide nominations for the two awards. For 2002, the nominating organizations were the Center for the Study of the American Presidency, the White House Historical Association, the American Political Science Association, the Junior Statesmen Foundation, and the Close Up Foundation. An independent panel of distinguished Americans selected the winners of the awards. Presidents George H. W. Bush and Jimmy Carter served as honorary chairmen of the panel, which consisted of David Gergen, chair; journalists Cokie Roberts and Robert Samuelson; civil rights leader and historian Roger Wilkins; historian and presidential biographer Robert Remini; Senator Robert Dole; and the Honorable Leon Panetta.

In endowing this national program, Paul Peck hopes to “increase citizen participation in the political process.” Peck’s abiding faith, best expressed in his own words, is that “freedom makes life worth living, and freedom is rooted in democracy.” He has long appreciated the connection between the American people and their President and the crucial

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**Education Events**

**Highlight Winners**

**Carol Wyrick**

**Education Program Director**

In endowing a program of presidential awards, one of Paul Peck’s major concerns is to interest and involve young people in the American political process, in order to begin transforming these students into active American citizens. To realize this goal, the National Portrait Gallery’s Office of Education created an educational component to the Paul Peck Presidential Awards, in which high school students from the mid-Atlantic region participated in related weekend programs. These programs were supported by the Gallery’s Paul Peck Fund for Presidential Studies and were organized in collaboration with the Close Up Foundation and the Junior Statesmen Foundation, with additional support provided by the Potomac Electric and Power Company (PEPCO).

On October 18, 2002, award winners Brent Scowcroft and Richard E. Neustadt appeared
nature of this relationship in instilling ideals of democracy, patriotism, and responsible citizenship. “The presidency,” according to Peck, “symbolizes our political system,” and thus “presidential issues excite people and command the greatest mass audience in the United States.”

The National Portrait Gallery’s participation in this program reaffirms its mission to celebrate those individuals who have had a significant influence on American history and culture. The forty-two people who have served as Presidents of the United States have initiated, defined, and represented policies and ideas that to a great extent have made us who we are as a nation. The Gallery joins with Paul Peck to promote a presidential awards program that will build upon Americans’ fascination with the presidency in order to, in Peck’s words, “convey the power and drama of democracy” to more Americans and “thereby safeguard our future freedom by increasing citizen awareness and participation.” This goal endorses a core article of faith of the Founding Fathers that a republic is best sustained by an educated and vigilant citizenry. It is in this spirit, and in accordance with the Smithsonian’s dedication to the “increase and diffusion of knowledge,” that we proceed with the Paul Peck Presidential Awards.

on Close Up on C-SPAN, a weekly public affairs program hosted by John Milewski. The audience consisted of sixty-five students from McLean High School in Virginia who are affiliated with the foundation, which is a member of the nominating committee for this year’s awards.

Town hall sessions with Scowcroft and Neustadt, moderated by National Portrait Gallery Director Marc Pachter, took place at the Smithsonian’s Freer Gallery of Art on October 19. Six student representatives from the Junior State of America served as panelists in the discussion. Following each session, audience members had the opportunity to ask questions of the winners. Despite growing concerns at the time over the Washington, D.C., metropolitan area sniper attacks, fifty student members of Junior State of America from high schools in New Jersey, New York, Pennsylvania, Connecticut, Maryland, and the District of Columbia participated in this free program, which was also open to the public.
Several years ago, grade school students visiting the National Portrait Gallery would enter the room in which the portrait of Pocahontas (circa 1595–1617) was displayed and comment that the painting did not look like Pocahontas. At the time, they were of course thinking of the Disney character in the then-recently released animated movie *Pocahontas*. The docents and curators who overheard these fanciful critiques would smile and explain as best they could. Their reasoned explanations did little to abate the disappointment of youngsters who expected to see a romanticized picture of a beautiful young Indian princess in a buckskin dress. Still, the students may have been unwittingly justified in saying that the picture did not look like Pocahontas. Indeed, one might well ask how a British portrait of a woman dressed in courtly English attire could possibly satisfy our curiosity about the appearance of this legendary Native American princess. One can only imagine the public’s response if Disney had based its cartoon character on this unique image.

With the approaching commemoration in 2007 of the four hundredth anniversary of the founding of the first permanent English settlement at Jamestown, Virginia, Americans have already begun to think about Pocahontas again. No doubt in the next few years there will be plenty of discussions about her legendary life: about saving the life of Captain John Smith, about being kidnapped and given a Christian baptism, about marrying the tobacco entrepreneur John Rolfe, and about traveling to England and dying on English soil at approximately age twenty-one. If her premature end is not exactly the stuff of children’s animated movies, her life and fame are truly worthy of Hollywood. The legend of Pocahontas is a classic American tale in spite of its nagging lack of historical details.

Four hundred years after her lifetime, Pocahontas remains a largely mysterious figure. We will never know exactly what she looked like. This makes the Gallery’s portrait of her all the more compelling. It is one of the oldest paintings in the Gallery’s collection. This is appropriate for the oldest female subject in the collection, a person who could be deemed America’s original first lady. She was only eleven or twelve in 1607 when, according to Captain John Smith’s written account, she heroically intervened to save him from being clubbed to death by tribesmen under her father, Chief Powhatan.

In 1616 Pocahontas sailed to England with her husband John Rolfe and their infant son. The Virginia Company arranged their trip to help promote its Jamestown settlement, which was suffering from a lack of investors. Having lived among the English settlers for nine years, Pocahontas could speak their language with ease. In London, interest in this young Native American was keen, and she was a sensation everywhere she went. In preparation for her presentation at court, Pocahontas was fitted out in fashionable clothing—probably the same clothing she is wearing in the portrait. The occasion of her presentations to King James and Queen Anne prompted the making of a print by a young German-born engraver, Simon van de Passe. The Portrait Gallery’s painting, executed by an unknown artist perhaps in the middle of the eighteenth century, was derived from van de Passe’s engraving, which Pocahontas may have seen for sale in London bookstores before attempting to sail back to America in March 1617. Sickness and death, however, prevented her from ever leaving England.

Book Review:
*Stravinsky & Balanchine: A Journey of Invention* by Charles M. Joseph
(New Haven: Yale University Press, 2002)

Eowyn May McHenry
External Affairs Assistant
Charles M. Joseph’s *Stravinsky & Balanchine: A Journey of Invention* is a study of the collaborations of Igor Stravinsky and George Balanchine. Joseph explores the Stravinsky/Balanchine collaborations such as *Apollon Musagète*, *Jeu de Cartes*, *Orpheus*, and *Agon*, which represent a watershed in modern American ballet. *A Journey of Invention* is an analysis of each man’s compositional process and the working relationship between the two.

Joseph finds common ground in Stravinsky and Balanchine’s blue-collar approach to their disciplines. He concludes that “Both men were makers, craftsmen—manual laborers, as they thought of themselves—who needed to put things together.” The National Portrait Gallery’s 1941 image of Balanchine by George Platt Lynes captures this trait. In it, Balanchine grips a drill in his left hand. His right arm is hidden behind his back, and Lynes has replaced it with a sculpted wooden arm clutching a hammer. The two implements, the drill and the hammer, are tools of a laborer, an artisan—precisely the terms that Balanchine used to describe himself and his work. As the choreographer succinctly stated, “God creates, I assemble.” Stravinsky also took this approach to his composition. He derived pleasure from the actual labor, or as he put it, “I care less about my works than about composing.” For both Balanchine and Stravinsky, it was the process that counted. The labor was rewarding in and of itself.

The first major Stravinsky/Balanchine collaboration was *Apollon Musagète*. The 1928 partnership was initiated by Diaghilev for the Ballets Russes and marked the beginning of a lifelong friendship between the composer and the choreographer. Diaghilev’s Ballets Russes was a critical catalyst of the Stravinsky/Balanchine relationship, and served as an artistic family to both, with Diaghilev acting as supreme patriarch. Diaghilev demanded submission and loyalty from the members of his company. Stravinsky and Balanchine, however, refused to subjugate themselves to the impresario, because they doubted Diaghilev’s motives and felt that he often sacrificed artistic integrity for shocking spectacles that promised to pack the house.

Unlike his relationship with Diaghilev, Balanchine respected Stravinsky’s artistic genius, Joseph notes, and therefore found it easy to defer to the composer. Balanchine admired Stravinsky’s work immensely and was able to walk the fine line of showing great reverence for Stravinsky while collaborating with him as an equal. Balanchine felt, as Stravinsky did, that his role as choreographer was to enhance the music, not subsume it. Balanchine’s respect for and knowledge of music, and Stravinsky’s subsequent trust in Balanchine as a choreographer, were the keys to the success of their collaborations.

When Stravinsky began composing the score for *Apollon Musagète*, he was searching for a new perspective in his professional life, which he found by looking to classical poets. Balanchine understood the underlying classical structure of Stravinsky’s score, and he worked to build a visual companion to the music, creating choreography that utilized elements of classical ballet but exaggerated them to forge a new vocabulary for modern ballet. But as Joseph clearly demonstrates, most central to the Stravinsky/Balanchine collaboration was a mutual artistic respect and a commitment to invention and evolution, and his book represents a significant contribution to our understanding of that partnership.

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George Balanchine by George Platt Lynes, 1941; gift of Donald Windham

© Estate of George Platt Lynes

Igor Stravinsky by Rico Lebrun, 1947
Boochever Gift to Fund National Portrait Competition

Brandon Brame Fortune
ASSOCIATE CURATOR OF
PAINTING AND SCULPTURE

Patrick Madden
DIRECTOR OF EXTERNAL AFFAIRS

The National Portrait Gallery will soon launch its first portrait competition, a landmark in its development as a museum that celebrates the portrayal of Americans. The Outwin Boochever Portrait Competition, to be held every three years beginning in 2005, will provide a dynamic new opportunity for emerging artists to showcase their work.

The competition is named for Virginia Outwin Boochever, who served as a docent at the National Portrait Gallery for nineteen years and recently donated $2 million to make this initiative possible. During her years of involvement with the docent program, Virginia Boochever became increasingly aware of the important role that contemporary portraiture could play in the life of the Gallery.

Although the Gallery has regularly acquired work by living artists, in the past it did not commission portraits of living Americans other than former Presidents. In addition, the fostering of innovative contemporary portraiture through exhibitions was not among the Gallery’s priorities. Boochever’s very generous gift promises change on both those fronts. Inspired by well-established portrait competitions at the National Portrait Gallery in London and Australia’s Art Gallery of New South Wales, Boochever has provided the American National Portrait Gallery with the resources to establish a portrait competition of its own, designed to encourage contemporary portraiture, especially among emerging artists.

Boochever’s goals for her gift met with enthusiasm at the Portrait Gallery, and plans are being made for a triennial competition. In honoring Boochever’s commitment to this venture, Director Marc Pachter commented, “We know that portraiture is a growing interest among artists in America and the Outwin Boochever Competition will introduce the public to new creative visions.”

The competition will be open to all American artists, with preference given to those whose careers are not yet fully established but who have an interest in portraiture or wish to experiment with that art form. Entries should be figurative works based on life sittings, but the portrait can depict anyone the artist chooses. Because the National Portrait Gallery hopes for numerous and wide-ranging submissions, the first competition will focus on exploring innovation in two of the most traditional media for portraiture: painting and sculpture. The Gallery recognizes the original contributions being made in photographic portraiture, as well as in digital and multimedia work, and we hope that subsequent competitions will be open to these and other media.

The process of selecting the exhibition and prize winners will begin with a jury of prominent art professionals, who will evaluate slide submissions. Entries will be accepted beginning in the fall of 2004, one year prior to the exhibition. After the jury reviews the slide submissions, a selection of those works will be brought to Washington for a final judging. In the fall of 2005, approximately sixty-five works chosen from the finalists will be exhibited at the Smithsonian’s S. Dillon Ripley Center on the National Mall.

The winner will be chosen from this elite group. In addition to a cash prize of $25,000, the winning artist will receive a commission to portray an eminent American for the Gallery’s collection and thus be given an opportunity to contribute to one of the nation’s most prestigious portrait collections. Several other artists whose work is commended by the jury will win cash prizes. Visitors to the exhibition will have the chance to vote for a “People’s Choice” award.
Frederick S. Voss  
**Senior Historian**  
“MONEY!”

Delivered with a good sense of comic timing, that was how Robert Remini answered the first question addressed to him at the National Portrait Gallery’s panel program on presidential biography at the North Carolina Museum of History in Raleigh in September. Framed by the panel’s moderator, Gallery Director Marc Pachter, the question elicits that response focused on what had led Remini to devote so much of his career to a three-volume study of Andrew Jackson’s life.

Remini’s fellow panelists—Lincoln biographer David Donald, John F. Kennedy and Chester Arthur biographer Thomas Reeves, and Lyndon Johnson biographer Robert Dallek—quietly chortled at his one-word answer. They knew only too well that there were easier and more failsafe ways to rake in the bucks than digesting mounds of archival material while simultaneously trying to arrive at cogent judgments on the performance of a given White House occupant.

Nevertheless, as Remini explained it, money did indeed have a bit to do with luring him into presidential biography, for his initial sortie into that branch of history was a direct result of encouragement from his graduate advisor, who needed a student whose research could justify funding for microfilming some presidential papers. But as Remini and his fellow panelists dealt further with the question, it was clear that the real driving forces for these presidential biographers were passionate curiosity and an equally passionate conviction that they had something to contribute to America’s understanding of its Presidents.

From there, the discussion moved on to a host of other issues. How much should a biographer treat the transgressions of a President’s private life? Pachter asked. Only to the extent that they had a clear impact on his administration, contended Dallek, but Reeves was reluctant to draw such a firm line, feeling that private behavior was often a telling reflection of character, which in turn had great bearing on a presidency. Toward the end, Pachter asked if there was any such thing as a definitive presidential biography. The consensus was an unequivocal “no.” As one panelist put it, each generation has to interpret a President’s performance through the lens of its contemporary concerns. In short, while the money may not always be especially good, there will always be a need for presidential biographers.

The panel had been organized to coincide with the stay of the Gallery’s traveling exhibition “Portraits of the Presidents” in North Carolina, and it was the fourth in a series of such presidential panels made possible by the generous sponsorship of Paul Peck.

Following are some of the presidential biographies written by members of the panel:  
New Acquisitions

**Daniel Boone** (1734–1820)
Frontiersman
Oil on canvas by Chester Harding, 1820 and 1860

When the young artist Chester Harding first encountered Daniel Boone on the Missouri frontier in June 1820, the legendary frontiersman was cooking venison wrapped on a ramrod over a fire. On learning that the artist had come to paint his portrait, Harding said, he “hardly knew what I meant.” Nevertheless he agreed to pose. The Gallery’s recently acquired version of Harding’s *Boone* was originally a full-length image, which later became severely damaged. But the face remained unscathed, and in 1860 Harding mounted it on a fresh canvas, where he made it the focal point of a simpler head-and-shoulders likeness.

**Red Jacket (Sagoyewatha)** (circa 1758–1830)
Seneca chief
Oil on canvas by Thomas Hicks, after Robert W. Weir, 1868

Seneca chief Red Jacket sat for the original version of this portrait in painter Robert Weir’s New York City studio in 1828. Posing with the peace medal and tomahawk presented to him many years earlier by George Washington, the Indian leader enjoyed witnessing his picture’s progress. “When his medal appeared complete,” recalled an observer, he became quite animated, and “when his noble front was finished, he sprang from his seat . . . and seizing the artist’s hand, exclaimed with great energy, ‘Good! Good!’”

**Kate Millett** (born 1934)
Feminist
Gelatin silver print by Fred McDarrah, 1970

When *Village Voice* photographer Fred McDarrah took this picture in the summer of 1970, Kate Millett had just published *Sexual Politics*, a book that was fast transforming its author into the feminist movement’s “new high priestess.” The day of the picture was August 26, the fiftieth anniversary of the ratification of the Nineteenth Amendment, which gave women the vote. Millett is seen here participating in a parade down New York’s Fifth Avenue commemorating that landmark event.
James Farmer (1920–1999)
Civil rights leader
Oil on canvas by Alice Neel, 1964; gift of Hartley Neel and Richard Neel

In Alice Neel’s portrait, black civil rights leader James Farmer has all the earmarks of a conventional businessman or educator. But there was nothing conventional about his line of work. Not long before sitting for this likeness he was leading a protest in Louisiana when local white reaction turned dangerously ugly. To avoid certain harm, he found himself being spirited to safety as the “corpse” in a hearse. Farmer was a subject who had great appeal for Neel; she was herself a survivor and, after many lean years of working in obscurity, had only recently begun to win recognition within the art world establishment.

Earl “Fatha” Hines (1903–1983)
Jazz musician
Gelatin silver print by Ronny Jaques, circa 1942

Playing with Louis Armstrong in 1920s, “Fatha” Hines evolved a piano style that substantially elevated that instrument’s role in jazz and set the course for generations of jazz pianists. When Ronny Jaques photographed him playing in a nightclub in the early 1940s, he had long since formed his own band, originally based in Chicago, which showcased such talents as vocalist Sarah Vaughan and trumpeter Dizzy Gillespie. Evident in Jaques’s picture is Hines’s joyful style that so endeared him to his band members as well as his audiences.

Ronald Reagan (born 1911)
Fortieth President
Chromogenic print by Harry Benson, 1983

Harry Benson’s photograph of Ronald Reagan shows him in the third year of his presidency at his Rancho del Cielo in California. This was Reagan’s favorite retreat from the cares of his administration, and the serenity of Benson’s image conveys instantly a sense of his subject’s total harmony with the ranch’s environment. Of his attachment to the place, his wife Nancy once remarked: “He loves to be outside, building fences, cutting down trees and brush. . . . The ranch is on top of a mountain, and when you get up there, the rest of the world disappears.”
NPG on the Road

**Lansdowne Tour**
Los Angeles, California
Los Angeles County Museum of Art

Featuring the famous “Lansdowne” full-length portrait of George Washington by Gilbert Stuart, “George Washington: A National Treasure” is on view in Los Angeles through March 9, 2003. NPG was able to purchase this major icon of the nation’s first President through the generosity of the Donald W. Reynolds Foundation, which is also funding the exhibition tour to museums across the country.

New York, New York
New-York Historical Society

To commemorate the one-hundredth anniversary of ARTnews magazine, the Gallery has organized the traveling exhibition “Portrait of the Art World: A Century of ARTnews Photographs.” The exhibition includes portraits by a broad cross-section of photographers, ranging from Zaida Ben-Yusuf and Alice Boughton to contemporary masters Cindy Sherman, Arnold Newman, and Robert Mapplethorpe. Among the individuals pictured are John Singer Sargent, Georgia O’Keeffe, Pablo Picasso, Andy Warhol, and Louise Nevelson. Nationally sponsored by AXA Art Insurance Corporation, the four-city tour opened at the New-York Historical Society, where it will be on view through January 5, 2003. The exhibition then travels to Washington, D.C., where it will open at the Smithsonian’s International Gallery on February 7.

Baltimore, Maryland
B&O Railroad Museum*

Celebrating 175 years of railroading in America, “Portraits of American Railroading” includes likenesses of early steam-engine inventor Peter Cooper and sleeping-car originator George Pullman. On view through July 2003.

Richmond, Virginia
The Virginia Historical Society


ONLINE


“CivilWar@Smithsonian.” Visit www.civilwar.si.edu.

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

*Smithsonian Affiliate Museum
NPG Schedules and Information

Portrait of a Nation
Tour Itinerary

For information on available bookings, contact the Department of Exhibitions and Collections Management at (202) 275-1777; fax: (202) 275-1897.

Portraits of the Presidents
Virginia Historical Society, Richmond
October 18, 2002–January 12, 2003
Jimmy Carter Presidential Library & Museum, Atlanta, Georgia
February 15–May 11, 2003
Final venue: International Gallery, S. Dillon Ripley Center, Smithsonian Institution, Washington, D.C.
September 10, 2004–January 23, 2005

A Brush with History/Americans*
Final venue: International Gallery, S. Dillon Ripley Center, Smithsonian Institution, Washington, D.C.
November 14, 2003–February 8, 2004

Eye Contact:
Modern American Portrait Drawings
Elmhurst Art Museum, Illinois
October 5, 2002–January 5, 2003
Final Venue: Naples Museum of Art, Florida
February 14–May 18, 2003

Now on Tour!
Women of Our Time:
Twentieth-Century Photographs
Florida International Museum, St. Petersburg
March 7–May 4, 2003

Additional venues include: Mobile Museum of Art, Alabama; Blackhawk Museum, Danville, California; Long Beach Museum of Art, California; and George Bush Presidential Library, College Station, Texas

Useful Contacts

The Gallery's mailing address is P.O. Box 37012, MRC 973, Washington, DC 20013-7012. The main telephone number is (202) 275-1738.

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*The exhibition “A Brush with History” underwent a name change to “Americans” for its run at the National Portrait Gallery in London, emphasizing the addition of several George Washington portraits, as well as photographic portraits of other significant Americans in our collection.

**Portrait Puzzlers**

1. This former slave and botanist-chemist gave new meaning to “working for peanuts.”

2. This Kentucky politician said, “I would rather be right than the president,” but that did not keep him from repeatedly seeking the office.

3. Heavy drinking was not this reformer’s idea of a good time. Still, she was a smashing success in some bars.

4. This New England machinist discovered a better way to keep people in stitches.

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