

National Portrait Gallery
Annual Report
October 1, 2007–September 30, 2008



Smithsonian
National Portrait Gallery



AMERICA'S PRESIDENTS



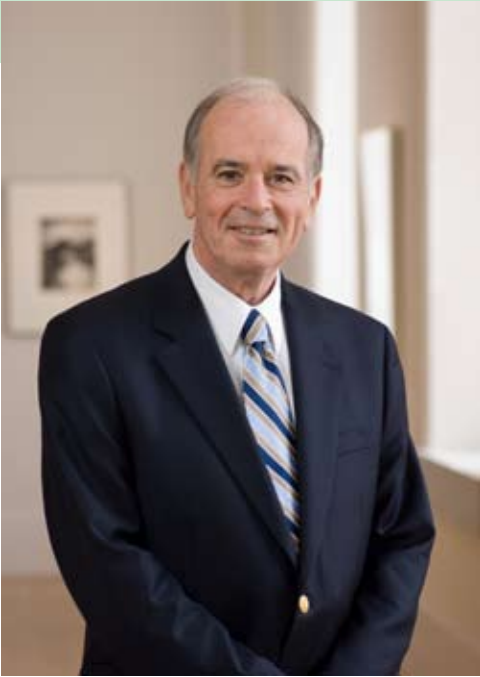
National Portrait Gallery

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From the Director



This is a year of leadership transition for both the National Portrait Gallery and the Smithsonian Institution. I began serving in April 2008 as the fifth director of the museum, and on July 1, Dr. G. Wayne Clough took office as the new Secretary of the Institution. Additionally, as terms expired, the Portrait Gallery's Commission elected Mallory Walker as chair and John O. Boochever as vice chair.

It has been a period of great achievements for the museum. Under the leadership of former director Marc Pachter, the National Portrait Gallery and the Smithsonian American Art Museum celebrated the opening of the Robert and Arlene Kogod Courtyard, with its undulating glass roof, in November 2007. This crowned the renovation of our National Historic Landmark building, once the Old Patent Office, now designated the Donald W. Reynolds Center for American Art and Portraiture. The Lunder Conservation Center also won the prestigious Keck Award from the International Institute for Conservation of Historic and Artistic Works. The Portrait Gallery presented eight major new exhibitions and two special installations; we also rotated more than one hundred works in the permanent collection galleries. More than seventy new works were added to our collections, and sixty new subjects are now represented.

The Portrait Gallery also had a surprise addition to its exhibition schedule when Stephen Colbert featured the museum on his mock-news analysis show, *The Colbert Report*. In three episodes, Colbert set out on a fantasy quest to have his portrait included among the greats. The sequence concluded with the Portrait Gallery temporarily hanging his humorous portrait. It was a hit with Colbert fans and brought in thousands of new visitors to the museum.

This report demonstrates the unique public-private partnership of our museum by showing how federal funds and the support provided through the generosity of our donors work together to help the Portrait Gallery achieve its goals. It also explains in more detail the achievements and initiatives that have been carried out this fiscal year.

The good work that the Portrait Gallery does could not be completed without the support of all of our donors. I am especially grateful for the generous leadership of lead supporters Helen Reinsch, Jon and Lillian Lovelace, and, most especially, the Donald W. Reynolds Foundation.

Sincerely,

A handwritten signature in black ink that reads "Martin E. Sullivan". The signature is written in a cursive, flowing style.

Martin E. Sullivan
Director

Exhibitions

The National Portrait Gallery mounted an ambitious exhibition schedule, installed more than one hundred objects in permanent collection galleries, and mounted two special installations. The special exhibitions and installations on display this fiscal year were:

Legacy: Spain and the United States in the Age of Independence, 1763–1848

September 27, 2007–February 10, 2008

This exhibition was made possible by a generous grant from The Walt Disney Company. Additional support was provided by BBVA, Grupo Barceló, Iberdrola, and Iberia. The Ministry of Foreign Affairs and Cooperation of Spain, the Ministry of Culture of Spain, and the Embassy of Spain in the United States also contributed to the realization of this project.

Let Your Motto Be Resistance: African American Portraits

October 19, 2007–March 2, 2008

This exhibition, national tour, and catalog were made possible by a generous grant from MetLife Foundation. Additional support was provided by the Council of the National Museum of African American History and Culture.

One Life: KATE: A Centennial Celebration

November 2, 2007–September 28, 2008

This exhibition was funded in part by the Guenther and Siewchin Yong Sommer Endowment Fund and the Marc Pachter Exhibition Fund.

RECOGNIZE! Hip Hop and Contemporary Portraiture

February 2–October 26, 2008

This exhibition was made possible by the Marc Pachter Exhibition Fund. For their additional support of the exhibition we acknowledge Peggy Cooper Cafritz, Verizon Wireless, Julie Roberts, and Nike.

Edward Steichen: Portraits

April 11–September 1, 2008

This exhibition was made possible by the Marc Pachter Exhibition Fund.



Exhibitions

Zaida Ben-Yusuf: New York Portrait Photographer

April 11–September 1, 2008

This exhibition was made possible by the Marc Pachter Exhibition Fund.

Herblock's Presidents: "Puncturing Pomposity"

May 2–November 30, 2008

This exhibition was made possible by a generous grant from The Herb Block Foundation.

Ballyhoo! Posters as Portraiture

May 9, 2008–February 8, 2009

This exhibition was made possible by the Marc Pachter Exhibition Fund.

2008 Presidential Scholars in the Arts: Works in the Literary and Visual Arts (special installation)

June 22–July 13, 2008

Four Indian Kings (special installation)

September 12–January 25, 2009

Lent by the Public Archives of Canada, a program of the Library and Archives of Canada



Major Acquisitions

The National Portrait Gallery acquired seventy-seven objects in the past year, and through these acquisitions the museum now includes sixty new subjects. Highlights are:

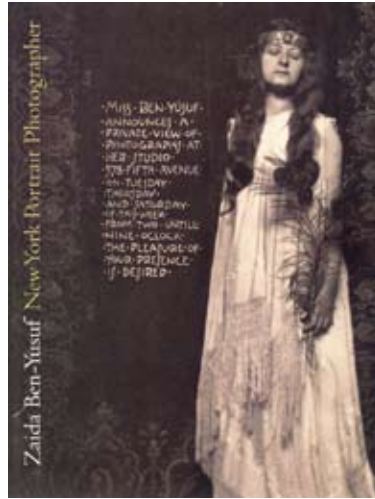
Title or Subject	Lifedates	Artist	Medium	Date
<i>Paintings</i>				
Charles Cotesworth Pinckney	1746–1825	John Trumbull	oil on wood panel	1791
Thomas Ash II	1785–c. 1824	Thomas Sully	oil on canvas	1807
Cormac McCarthy	b. 1933	Andrew Tift	acrylic on canvas	2004
<i>Photographs</i>				
Abraham Lincoln	1809–1865	George B. Clark	ambrotype campaign pin	1860
Madame C. J. Walker	1867–1919	Addison N. Scurlock	gelatin silver print	c. 1914
<i>Prints and Drawings</i>				
Abraham Lincoln	1809–1865	Lambert Hollis	ink wash over graphite	1865
A collection of nine works that include portraits of:				
Martha Stewart	b. 1941	David Levine	watercolor	2004
Noam Chomsky	b. 1928	David Levine	ink drawing	1972
E. L. Doctorow	b. 1931	David Levine	ink drawing	1980
<i>New Media</i>				
<i>Jason Salavon's Late Night Triad, Part I: The Tonight Show with Jay Leno, Part II: Late Night with Conan O'Brien,* Part III: Late Show with David Letterman</i>				
Jay Leno	b. 1950	Jason Salavon	three synchronized digital image and audio files	2003
David Letterman	b. 1947		(3:35 minutes looped)	
*O'Brien was added to the museum's temporary collection				

Publications and Online Presence

Catalogs were published with three exhibitions this past fiscal year: *Legacy: Spain and the United States in the Age of Independence, 1763–1848* by Carolyn Kinder Carr et al.; *Zaida Ben-Yusuf: New York Portrait Photographer* by Frank H. Goodyear III; and *Ballyhoo! Posters as Portraiture* by Wendy Wick Reaves.

A booklet accompanied the exhibition “RECOGNIZE! Hip Hop and Contemporary Portraiture.” The Portrait Gallery’s quarterly publication, *Profile*, was published with fall 2007 and winter/spring 2007–8 issues.

The National Portrait Gallery has maintained a vigorous presence on the web and in FY 2008 this was enhanced by the addition of a Facebook page that in its first few months garnered 1,300 fans. Additionally, the museum’s Flickr page fans posted more than 600 photos; and the Portrait Gallery received nearly five million visits to its website during this period. A new blog, called “Face-to-Face,” was launched in March, featuring articles on artists, sitters, and behind-the-scenes stories about the museum. In all, “Face-to-Face” received 21,000 views in FY 2008. In addition to regular updates of programs, events, and publications for the website, the Portrait Gallery created new web features for NPG’s opening exhibitions and launched a flash-based slideshow of the Robert and Arlene Kogod Courtyard.



Education

The National Portrait Gallery's Education Department prides itself on using the arts as a vehicle to introduce important Americans in the museum's collection—along with their significant contributions to American society—to visitors of all ages. The department continues to develop innovative, thoughtful programming for local and national audiences. Using the exhibitions in the National Portrait Gallery as a catalyst for these educational offerings, the department has brought the collection alive through interactive school tours, adult tours, adult and family programming, and outreach efforts. In fiscal year 2008, the department reached more than 33,000 people through various programming initiatives.

Schools can prearrange tours that feature the Portrait Gallery's permanent collection and special temporary exhibitions. These interactive tours are grade-specific, including a program designed for kindergarten to third grade, and are standards-based, complementing curricula in many subjects.

The Education Department also provides professional development workshops for teachers. Integrating portraiture into the classroom provides exciting opportunities to connect students with history, biography, visual art, and many other subjects.

Youth and family programs were planned for ten of the past twelve months. The programs connect visitors to the museum through exploration of the portraits in the collection. Presidents' Day weekend 2007 had special significance for the Portrait Gallery. More than 12,000 visitors entered the building that day, and more than 25,000 visited that weekend. The family program included historic reenactments, art and history activities, a story, and a self-guided tour through the museum's "America's Presidents" exhibition.



Education

“Portraits Alive!” combined several aspects of museum education. This unique program employed twelve local high school students who, over a period of ten weeks, researched and wrote biographical monologues related to portraits in the museum. The students gave tours to the public over a period of two weeks, during which they performed their pieces on an eleven-stop tour of the museum. (One student portrayed a docent!)

“Cultures in Motion” is a performance series that takes place approximately six times per year and highlights a person whose portrait is in the museum’s collection. One of the programs this year, “All That Sass,” featured Broadway star Julia Nixon singing Sarah Vaughan’s music for a standing-room-only audience. This program was presented with the National Museum of African American History and Culture as a part of the museums’ joint exhibition “Let Your Motto Be Resistance: African American Portraits.”

“Reel Portraits,” a film program at the museum offering a broader look at works in the collection, presented ten films this year, including *Dog Day Afternoon* (1975), *New York Is Now* (2006), *A Life: The Story of Lady Bird Johnson* (1992), and *Syriana* (2005).

The Education Department also develops the weekly “Face-to-Face” program of half-hour talks. Taking place each Thursday in the Portrait Gallery, each program is designed to offer more biographical information about a selected sitter and artist.

The volunteer docent corps led tours of the permanent collection and special exhibitions daily and interacted with thousands of visitors during the course of the year.



Media Coverage

The museum received media coverage across the nation this fiscal year. Here are some of the highlights.

“RECOGNIZE! Hip Hop and Contemporary Portraiture” received thousands of column inches, including articles in the Associated Press, the *Washington Post*, and America.gov.

In January *The Colbert Report*, a mock-news-analysis program, featured the Smithsonian in a three-part series. In these episodes, comedian Stephen Colbert attempted to donate his portrait to the National Museum of American History and then to the National Portrait Gallery. The Portrait Gallery hung the portrait from January 15 to April 1, 2008, and received thousands of column inches in coverage, as well as mentions on programs across the country. Additionally, the Portrait Gallery received correspondence from many visitors excited to see the temporary installation. The museum experienced a significant increase in visitors from the additional publicity that continued through the summer.

The Robert and Arlene Kogod Courtyard was named one of the seven architectural wonders of the world by *Condé Nast Traveler*.

The *Washington Post's* premier art critic, Blake Gopnik, wrote a feature about the painting *George Washington at the Battle of Princeton* by Charles Willson Peale. The landmark painting is on loan to the museum. His story used letters from the Peale Family Papers editing project, which resides at the Portrait Gallery.

“Zaida Ben Yusuf: New York Portrait Photographer” was covered by a variety of publications. The most noteworthy coverage was a glowing review of the catalog in *ARTNews*. “Edward Steichen: Portraits” was reviewed in the *Washington Post* as well as America.gov.

The Associated Press, the *Washington Post*, and America.gov reviewed “Herblock’s Presidents: ‘Puncturing Pomposity.’”

“Ballyhoo! Posters as Portraiture” was reviewed by the *Washington Post* and the *Washington Times* and was highlighted in the July issue of *Smithsonian* magazine.

“The Art of Color,” a story in the *Washington Post's* Home section about local museums’ use of color on their walls, led with photos from the Portrait Gallery’s exhibition “RECOGNIZE! Hip Hop and Contemporary Portraiture” and featured quotes from the Portrait Gallery’s chief of design and production, Nello Marconi.



Development

Financial support for the National Portrait Gallery is vital to the success of its mission. The following contributions, pledge commitments, and payments were received from October 1, 2007, to September 30, 2008. We are deeply grateful to every donor.

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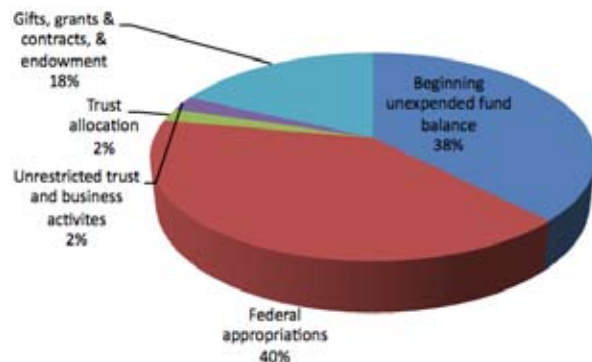
MEMBERSHIP

The National Portrait Gallery is indebted to the close to one thousand members who support the Portrait Gallery and the Smithsonian American Art Museum through their generosity and attendance at our exhibitions and programs.

Financial Summary

Sources of Funds

Federal appropriations	\$5,707,500
Beginning unexpended fund balance	\$5,388,906
Gifts, grants & contracts, & endowment	\$2,564,354
Unrestricted trust and business activities	\$319,971
Trust allocation	\$292,412
TOTAL	\$14,273,143

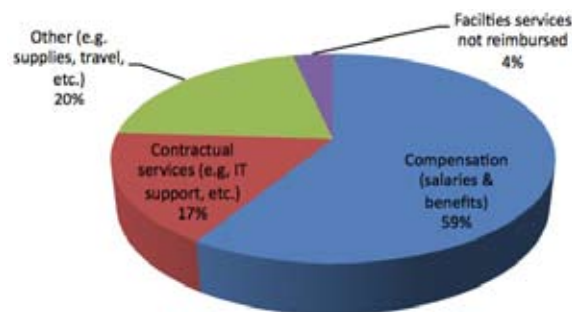


Uses of Funds—By Program

Exhibitions	\$3,254,674
Collections	\$2,404,819
Public programs	\$1,847,646
Operations and IT	\$1,350,613
Research	\$467,051
Facilities maintenance	\$349,693
Business activities, development, & other	\$300,222
TOTAL	\$9,974,718

Uses of Funds—By Expense Category

Compensation (salaries & benefits)	\$5,865,664
Other (e.g. supplies, travel, etc.)	\$2,041,803
Contractual services (e.g. IT support, etc.)	\$1,717,558
Facilities services not reimbursed	\$349,693
TOTAL	\$9,974,718



Totals include expenditures of prior year obligations, transfers from other agencies, and centrally administered pool funds.

Colors are not coordinated from one pie to another.

Resource Document: Managerial Summary Report (SIGL959R) excluding facilities numbers that are provided by OFMR, the Smithsonian's Office of Facilities Management and Reliability.

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**retired August 2008

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Contact

Bethany Bentley, *public affairs officer* (202) 633-8300

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Front cover: Abraham Lincoln by Alexander Gardner, albumen silver print, 1865.

Pages 2–3: The second-floor rotunda and entrance to the Portrait Gallery’s “America’s Presidents” exhibition

Page 5: “Let Your Motto Be Resistance,” “One Life: Katharine Hepburn,” “RECOGNIZE! Hip Hop and Contemporary Portraiture” exhibitions; Charlie Chaplin by Edward Steichen, gelatin silver print, 1925. Acquired in memory of Agnes and Eugene Meyer through the generosity of Katharine Graham and the New York Community Trust, The Island Fund © The Estate of Edward Steichen/Joanna T. Steichen

Page 6 (clockwise from top right): *The Odor of Pomegranates* by Zaida Ben-Yusuf, platinum print, 1899. Library of Congress, Washington, D.C., Prints and Photographs Division; *Etow Oh Koam, King of the River Nation* by John Verelst, oil on canvas, 1710. Library and Archives Canada; acquired in 1977 with the assistance of a special grant from the Government of Canada (“from “Four Indian Kings”); “Ballyhoo! Posters as Portraiture”; and “Herblock’s Presidents: ‘Puncturing Pomposity’”

Page 9: Young visitors from Bailey’s Elementary School for the Arts and Sciences, Falls Church, Virginia. Photographs by Melanie Layne

Page 10: top: Teen Ambassador Christopher Jones depicting Paul Robeson during a “Portraits Alive!” performance. Photograph by Kirsten Wadas. Bottom: teachers participating in an in-gallery professional development workshop

Page 11: Line of visitors waiting to view portrait of Stephen Colbert. Photograph by Rob Pongsajapan; Stephen Colbert, digital image on canvas, 2005. Courtesy of *The Colbert Report*

Back cover: George Washington (“Lansdowne” portrait) by Gilbert Stuart, oil on canvas, 1796. Acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation



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