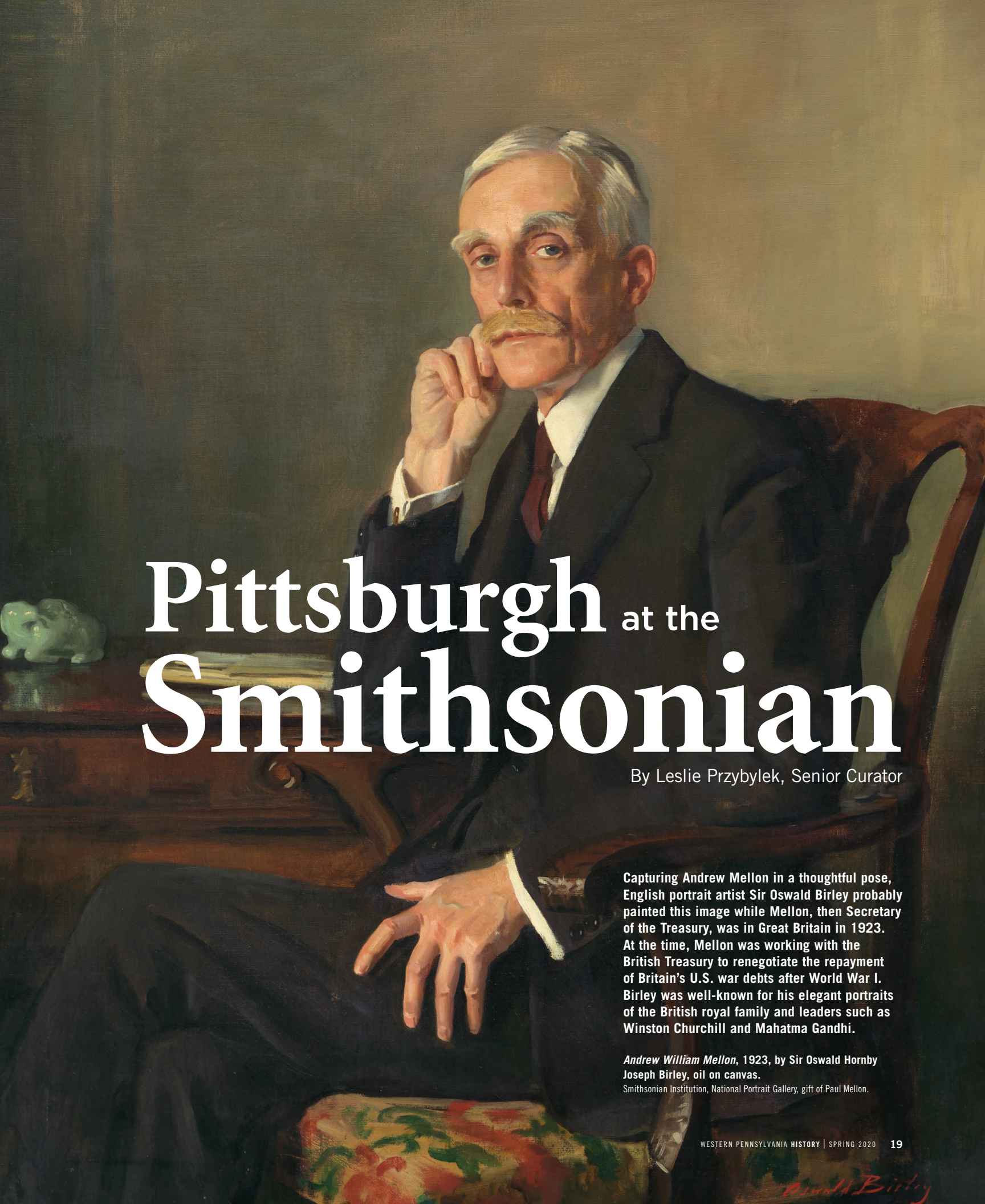




Pop art innovator Andy Warhol once claimed he came from “nowhere,” but his Pittsburgh roots proved formative to his career. Some scholars now argue that Warhol’s goal of being able to “paint like a machine” echoed the blue-collar work ethic that surrounded him. Likewise, his family’s devout Byzantine Orthodox faith also influenced the images he created. Hans Namuth’s 1981 photographic portrait served as the basis for a poster promoting a new Warhol show at the Leo Castelli Gallery in New York City in January 1982. The images in that show, *Dollar Signs*, echoed the writhing, twisted shapes seen in the background painting, an image from Peter Paul Reubens’ Marie de’ Medici cycle (1621).

Andy Warhol, 1981, by Hans Namuth, Cibachrome print.

Smithsonian Institution, National Portrait Gallery. This acquisition was made possible by a generous contribution from the James Smithson Society; © Hans Namuth Ltd.

A full-page oil painting of Andrew Mellon, an elderly man with white hair and a mustache, seated in a dark wooden chair. He is wearing a dark suit, white shirt, and red tie. His right hand is resting on his chin in a thoughtful pose, while his left hand rests on his lap. The background is a muted, dark greenish-brown. To the left, a small green ceramic figurine is visible on a surface. The title 'Pittsburgh at the Smithsonian' is overlaid in large white serif font.

Pittsburgh at the Smithsonian

By Leslie Przybylek, Senior Curator

Capturing Andrew Mellon in a thoughtful pose, English portrait artist Sir Oswald Birley probably painted this image while Mellon, then Secretary of the Treasury, was in Great Britain in 1923. At the time, Mellon was working with the British Treasury to renegotiate the repayment of Britain's U.S. war debts after World War I. Birley was well-known for his elegant portraits of the British royal family and leaders such as Winston Churchill and Mahatma Gandhi.

Andrew William Mellon, 1923, by Sir Oswald Hornby Joseph Birley, oil on canvas.
Smithsonian Institution, National Portrait Gallery, gift of Paul Mellon.

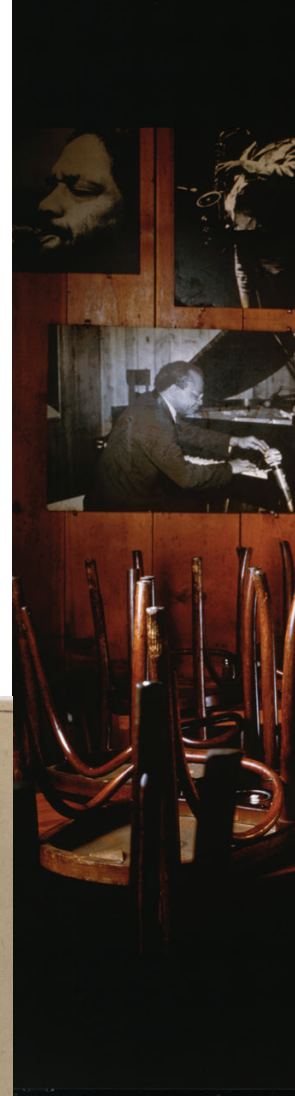


The new exhibition, *Smithsonian's Portraits of Pittsburgh: Works from the National Portrait Gallery*, represents a unique partnership between the History Center and a Smithsonian museum whose activities over the past decade have reinvigorated public dialog about the nature and meaning of American portraiture. Founded by Congress in 1962 and opened to the public in 1968, the National Portrait Gallery's mission is to "tell the story of America by portraying the people who shape the nation's history, development, and culture." Director Kim Sajet has called it a place "where art and biography, history and identity collide."¹ The National Portrait Gallery focuses on life portraits, that is, images that were created during the historical period in which the person depicted was alive, from the time in which their story was formed.

Pittsburgh and Western Pennsylvania have been part of that story since the 1930s. The National Portrait Gallery's earliest official holdings included a core collection of American portraits originally given to the National Gallery of Art as part of the founding bequest of that "national collection" by Pittsburgh industrialist Andrew W. Mellon in 1936. As part of his gift, Mellon stipulated that his portraits should be transferred to a national portrait gallery if such an institution was ever established. Along with other portraits gathered by the Smithsonian, these images became part of the new museum in 1962. Since that time, the contributions of Western Pennsylvanians have continued to inform the National Portrait Gallery's collection, both as subjects and as creators of works that have become part of our shared national heritage.

The National Portrait Gallery collects images that tell the stories of people in their time. Not all depictions are complimentary. This wan-looking caricature was fashioned by American artist-journalist Charles Johnson Post around 1935, when Mellon faced a highly publicized tax fraud case brought against him by the U. S. federal government. Post was a frequent contributor to publications such as *Harper's Magazine*. After the stock market crash of 1929, Mellon was increasingly blamed by the public and popular media as an example of the culture that caused the economic collapse.

Andrew William Mellon, c. 1935, by Charles Johnson Post, crayon, pencil, and ink wash on paper.
Smithsonian Institution National Portrait Gallery.





◀ One of the greatest percussionists and bandleaders in jazz, Art Blakey was born in Pittsburgh and knew and worked with other Pittsburgh figures such as Mary Lou Williams and Billy Eckstine. Blakey and his band, the Jazz Messengers, originated the driving playing style known as “Hard Bop” in the 1950s. Blakey’s group served as the incubator for a remarkable roster of later jazz greats, including Wayne Shorter, Chuck Mangione, Chick Corea, Woody Shaw, and Branford and Wynton Marsalis. Photographer Abe Frajndlich captured this shot of Blakey at New York’s legendary Greenwich Village jazz club Sweet Basil just a few years before Blakey died in 1990.

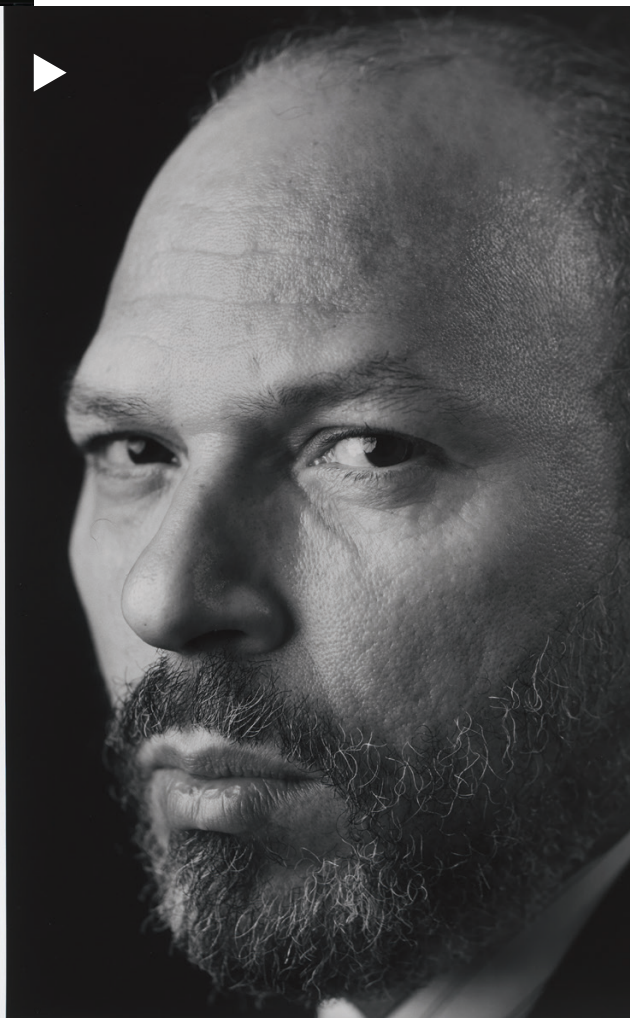
Art Blakey, 1986 (printed 2000), by Abe Frajndlich, chromogenic print.

Smithsonian Institution, National Portrait Gallery, gift of Paulette and Kurt Olden in memory of Lily E. Kay.

Born in Pittsburgh’s Hill District to a black mother and a white father who deserted the family, Pulitzer Prize-winning playwright August Wilson drew upon the complexities of his upbringing and his encounters with racial hostility to inspire “The Pittsburgh Cycle.” The landmark series of 10 plays, nine set in Pittsburgh, explored a century of African American experience and culture, ranging from 1904 to 1990. This portrait was one of 90 that photographer Susan Johann captured during more than 20 years of work documenting legendary American playwrights. Johann later recalled that when she told her subjects to wear whatever they chose to their photo shoot, Wilson arrived in a three-piece suit, conscious of his role as a model for the African American community.

August Wilson, 1992, by Susan Johann, gelatin silver print.

Smithsonian Institution, National Portrait Gallery, acquired through the generosity of Jewell Robinson and Riley Temple; © 1992, Susan Johann.



Discussions about a possible collaboration with the Heinz History Center as a Smithsonian Affiliate began in 2018, during the celebration of the National Portrait Gallery’s 50th anniversary. Of course, Pittsburghers tend to be partial about the city’s primary role in a wide range of historical events, from the Whiskey Rebellion to the creation of the Polio vaccine, but how many individuals and stories connected to this region were truly portrayed in the collections of the National Portrait Gallery? What might those images and narratives reveal about the character of this place? What stories were missing?

Research revealed that the National Portrait Gallery included among its holdings more than 100 portraits of individuals with Western Pennsylvania connections, people whose lives exemplify the innovations, challenges, and motivations that have shaped this region and our nation. Now, through one of the largest loans ever made by the National Portrait Gallery to an individual institution, the Heinz History Center presents nearly 60 works in an exhibition exploring the region’s presence in this national collection. From scientists and social activists to dancers, artists, and legendary sports figures, the paintings, drawings, photographs, and prints in the exhibition explore the stories of native Pittsburghers, people who became Pittsburghers, and some whose paths crossed the region at key points in their lives, but all of whom shaped national and international events through their contact with the Steel City and surrounding region. The exhibition groups these images into six key themes: *Whose Impact Matters?* focuses on individuals involved with the uncertainty



of fighting for and establishing a new nation, and exploring the western frontier; *Restless Lives* delves into Western Pennsylvania's role as fertile soil for the development of national activists and agitators; *Industry & Innovation* profiles industrialists, inventors, leaders, and scientists whose work shaped both this region and the world; *New Voices & Visions* explores Western Pennsylvania's artistic and literary legacy; *Field of Competition* taps into the region's remarkable sports legacy; and *On Stage & Screen* highlights people who made indelible contributions to the realm of the performing arts and cinema.

There are familiar faces among the portraits featured in the exhibition, as well as a few surprises. The exhibition challenges us to consider questions of legacy and impact. Who and what defines these things? What factors motivated these individuals to act, to create, to build, to challenge? How do we make sense of the stories of those whose impact resulted in negative changes? And just as crucial, who is missing? The National Portrait Gallery's collection continues to grow, but there are still notable gaps and the same is true of the exhibition in Pittsburgh. History Center curators will explore this absence, encouraging visitors to help identify other individuals and voices to add to the larger story.

Through this piece of the "Smithsonian in Pittsburgh," the History Center provides an opportunity to explore the ways that portraiture preserves and wrestles with ideas of power, status, achievement and, in some instances, social critique, documenting the tapestry of significant lives that have shaped the culture of Western Pennsylvania and the nation.

¹ This line is part of the introduction to Kim Sajet's new podcast series for the Smithsonian's National Portrait Gallery, *Portraits*. Episodes for the inaugural 2019 season can be found here: <https://npg.si.edu/podcasts>.



The son of a Welsh coal miner, Benjamin Franklin Fairless rose to become head of U. S. Steel, the largest steel company in America. This portrait may have been created for the cover of *Time* magazine in 1951, when steel production expanded nationwide in connection with Cold War defense demands. It may have been a study or alternate version of what was eventually used. Fairless' image ran with the tag line, "For freedom's forge, more blast furnaces." Fairless gained renown as an industry leader and spokesman adept at settling disputes and solving management

issues, talents he first honed through his work recruiting a "wildcat" baseball team for Cleveland's Central Steel Company. Fairless oversaw U. S. Steel's defense expansion during World War II and received the U.S. Medal of Merit in 1946 for breaking wartime production bottlenecks, work that also enmeshed him in clashes with the steelworkers' unions.

Benjamin Franklin Fairless, c. 1951, by Boris Chaliapin, watercolor, gouache, colored pencil, and graphite pencil on illustration board.

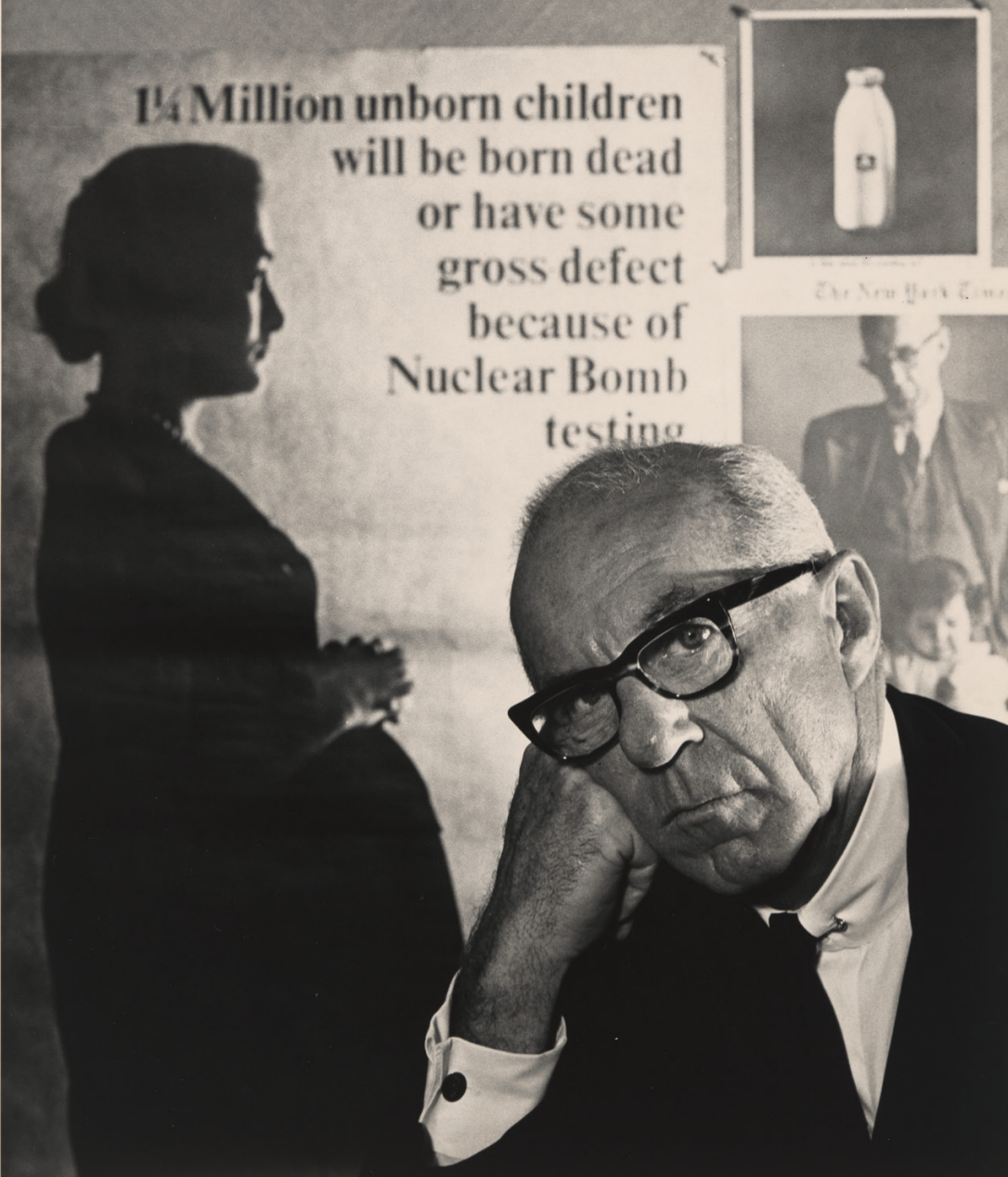
Smithsonian Institution, National Portrait Gallery, gift of Mrs. Boris Chaliapin; ©2008 Estate of Helcia Chaliapin.

A product of Pittsburgh's Homewood neighborhood, jazz composer, arranger, pianist, and lyricist Billy Strayhorn turned a meeting with Duke Ellington after a Pittsburgh performance in 1938 into a lifelong collaboration. Strayhorn and Ellington worked together for 25 years; even today scholars are not always certain who did what, although Strayhorn is credited as the composer of Ellington's famous song, "Take the A Train." The pair also collaborated on the landmark jazz soundtrack for the film *Anatomy of a Murder* in 1959. Strayhorn's legacy is remembered today in Pittsburgh along with that of Gene Kelly in East Liberty's Kelly-Strayhorn Theater. This image of Strayhorn was taken by photographer William P. Gottlieb, who became famous for his portraits of jazz performers in New York clubs during the "golden age" of the 1930s and 1940s.

Billy "Sweet Pea" Strayhorn, c. 1945 (printed 1979), by William Paul Gottlieb, gelatin silver print.

Smithsonian Institution, National Portrait Gallery.





This half-length portrait of the Marquis de Lafayette is one of multiple images that French artist Ary Scheffer may have done to commemorate Lafayette's return to the United States in 1824. A full-length version depicting Lafayette in the same clothing was given to the U.S. House of Representatives by the artist. The simple black suit and brown coat held great meaning: they showed the dress of French commoners rather than the elaborate clothing of French aristocrats, a choice that emphasized Lafayette's role as a revolutionary on two continents. Lafayette's stop in Pittsburgh during his return was something of a homecoming. It marked his reunion with the foster brother, Dr. Felix Brunot, who first accompanied him to America in 1777. Lafayette's itinerary in Pittsburgh also symbolized the small city's growing renown as a manufacturing center: it was one of the few places where he specifically requested to tour iron and glass factories.

Marquis de Lafayette, c. 1822, attributed to Ary Scheffer, oil on canvas.

Smithsonian Institution, National Portrait Gallery, gift of the John Hay Whitney Collection.

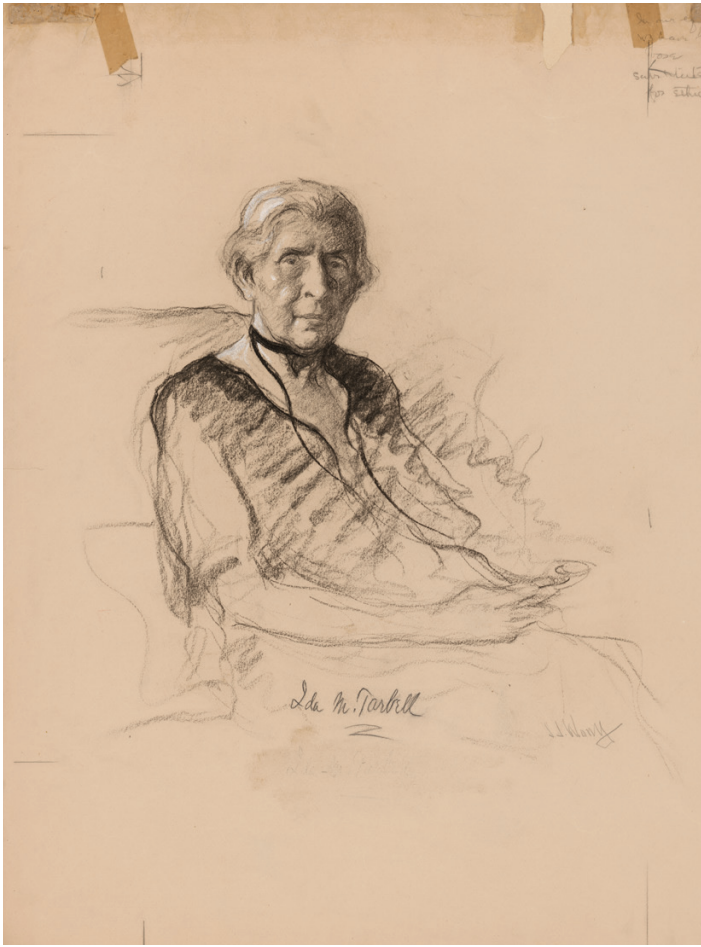


In 1951, the University of Pittsburgh appointed Dr. Benjamin Spock to the Department of Psychiatry. While there, his revolutionary work helping parents understand "normal" childhood development and behavior made him a local TV star as well as a famous author. Spock's tenure in Pittsburgh was cut short by academic disputes, but he left a lasting impact. In 1953, he founded the Arsenal Nursery School in Lawrenceville, an innovative childcare center where graduate students studied normal childhood development. This image by photographer Philippe Halsman demonstrated his famous strategy of including "unusual features" in his portraits, in this case, the anti-nuclear poster in the background, symbolic of a cause that Spock championed in the 1960s and 1970s.

Dr. Benjamin Spock, 1966, by Philippe Halsman, gelatin silver print.

Smithsonian Institution, National Portrait Gallery, gift of George R. Reinhart; © Philippe Halsman Archive.





Ida Tarbell transformed her family's turbulent experience in the Western Pennsylvania oil fields into a work that changed the face of American industry and introduced the field of investigative journalism. Born in Erie County, Tarbell watched as her father, a small independent oil producer, fought against John D. Rockefeller's schemes to put small oil producers in Pennsylvania out of business in the 1870s. Although Tarbell studied biology in college—she was the only woman in her class at Allegheny College—she eventually turned to journalism. She started freelance writing for *McClure's Magazine* in the 1890s. It was for *McClure's* that she began investigating Standard Oil Company, using archives, oral histories, and public records to craft the magazine series that became her bestselling book, *The History of the Standard Oil Company* (1904).

Ida Tarbell, 1937, by Samuel Johnson Woolf, charcoal and chalk on paper.

Smithsonian Institution, National Portrait Gallery, gift of the artist's daughters, Muriel Woolf Hobson and Dorothy Woolf Ahern, © Estate of S.J. Woolf.

Old Allegheny City native Martha Graham explored the rhythm of modern American life through her dancing. She believed that body movement revealed inner emotions, and her choreography—which was often set to American music such as Aaron Copeland's "Appalachian Spring"—challenged traditional notions of "beauty" in dance. Her efforts inspired artist Paul Meltsner, who painted at least seven portraits of Graham, including this one. He sought to depict the idea of Americanism in art and found in Graham's angular form and innovative movements a new example of America's "pioneer spirit."

Martha Graham, 1938, by Paul R. Meltsner, oil on canvas.

Smithsonian Institution, National Portrait Gallery.

Perhaps no figure in Pittsburgh's industrial history was as polarizing as Henry Clay Frick, yet his impact on the region remains crucial. Painted by renowned American Impressionist Edmund Charles Tarbell, this significant double portrait of Henry Clay Frick and his daughter Helen underlines the dual legacy of the family's impact on Pittsburgh and western Pennsylvania. From the memory of Henry Clay Frick's role in such watershed industrial events as the Homestead Steel Strike to the legacy of Helen Frick's philanthropy in the sprawling green space of Frick Park, Pittsburgh was indelibly shaped by the Frick family's interaction with the economic, industrial, and environmental history of the city and region. Helen's presence in the painting visually and historically moderates the profile of her father, reminding us of the unseen but crucial role of women behind the power structure of capital and industry in 19th- and 20th-century America.

Henry Clay and Helen Frick, c. 1910, by Edmund Charles Tarbell, oil on canvas.

Smithsonian Institution, National Portrait Gallery.





◀ This portrait by legendary Pittsburgh photographer Charles “Teenie” Harris captures the baseball player whom Satchel Paige called the greatest hitter who ever lived. Josh Gibson’s family relocated from Georgia to Pittsburgh in the 1920s during the years of the Great Migration, seeking more opportunity in the steel mills than could be found in a sharecropper’s fields. Gibson’s career represented both the triumph of the Negro Leagues and the tragedy of the racism that necessitated them. Playing at times for both the Homestead Grays and the Pittsburgh Crawfords, Gibson’s story encompassed nearly all the essential elements and personalities who shaped Pittsburgh sports, from Honus Wagner to Gus Greenlee.

Josh Gibson, c. 1942 (printed 1993), by Charles “Teenie” Harris, gelatin silver print.
Smithsonian Institution, National Portrait Gallery, © Estate of Charles “Teenie” Harris.

The product of a Hungarian steel-working family from Beaver Falls, Pa., Joe Namath excelled at multiple sports in high school. He received offers from several major league baseball teams before deciding to play Division 1 college football at Alabama. After college, Namath was drafted by the New York Jets of the upstart American Football League (AFL). Flamboyant and outspoken, Namath presented a dramatic contrast to quarterbacks of previous generations, and his nickname “Broadway Joe” hinted at the glamorous media presence of future NFL stars. This portrait, by founding *MAD Magazine* cartoonist Jack Davis, illustrated the benefits and hazards of such celebrity. The central image was created for a *Time* magazine cover story on Namath in October 1972. But after Namath had a bad game, editors requested that the feature include other quarterbacks as well, and the smaller figures were added. They include Pittsburgher Johnny Unitas (top right) and Steelers Terry Bradshaw (bottom right).

Joe Namath, 1972, by Jack Davis, gouache, watercolor, ink, pastel, and paper on paperboard.
Smithsonian Institution, National Portrait Gallery, gift of *Time* magazine; © Jack Davis.





◀ Mary Lou Williams, “the First Lady of the Jazz Keyboard,” was one of the first women to successfully build a career in jazz. One of 11 children, Williams and her family relocated from Georgia to Pittsburgh along with thousands of other African American families in the early 1910s, seeking more opportunity in the urban northeast. She began playing piano at an early age, and by six was famous in Pittsburgh as “The Little Piano Girl.” Starting in the 1920s, she played for a traveling vaudeville show and continued performing for all but the last few years of her life. Williams mastered multiple musical idioms, from swing to bebop, wrote hundreds of compositions, formed her own record label, and founded the Pittsburgh Jazz Festival.

Mary Lou Williams, 1943, by Gjon Mili, gelatin silver print.
Smithsonian Institution, National Portrait Gallery, Getty Images.

Photographer Alfred Eisenstaedt captured this image of Rachel Carson behind her microscope for a *Life* magazine feature in 1962, the year that her landmark work, *Silent Spring*, was published, first as a set of serialized essays in *The New Yorker*, and then as a book. Carson, who was born along the Allegheny River in Springdale, Pa., and graduated from the Pennsylvania College for Women (now Chatham University), was a rare example of a scientist whose work transcended disciplines to shape national dialogue in a transformational way. She began her career as a marine biologist with the U.S. Fish and Wildlife Service (one of only two women at the agency), but her skills as a writer illuminated the public’s understanding of the natural world in new ways, and her work raised awareness of the importance of ecological issues before ecology was even a recognized science.

Rachel Louise Carson, 1962, by Alfred Eisenstaedt, gelatin silver print.
Smithsonian Institution, National Portrait Gallery, © Alfred Eisenstaedt; Getty Images.







◀ The epitome of sportsmanship and perseverance, Roberto Clemente joined the Pittsburgh Pirates baseball team in 1955. He excelled in the 1960s and 1970s, winning four National League batting titles, named MVP of the 1971 World Series and is a Hall of Famer. Clemente's dignity and skills helped him weather early tensions with teammates and with local media due to both race and his challenges with the English language. Always active in humanitarian efforts, Clemente, a native of Puerto Rico, was killed in a plane crash while taking supplies to earthquake-stricken Managua (Nicaragua) in December 1972. In 1973, Major League Baseball renamed the Commissioner's award in honor of Roberto Clemente, each year awarding the player who "best exemplifies the game of baseball, sportsmanship, community involvement, and the individual's contribution to the team."

Roberto Clemente, c. 1963 (printed 1992), by Charles "Teenie" Harris, gelatin silver print.

Smithsonian Institution, National Portrait Gallery, © Estate of Charles "Teenie" Harris.

▲ Reminding audiences of this nation's great diversity, this panorama of faces, part of the National Portrait Gallery's *Time* magazine collection, was created for a cover story on the bicentennial of the U.S. Constitution in 1987. In fact, the artist Richard Hess and his son Mark both worked on the painting, and some of the people pictured in the image are their family members, including Richard Hess's wife and son, depicted as the woman in colonial garb holding the baby in the upper right corner of the painting. Richard Hess is the policeman standing to her left.

We the People, 1987, by Richard Hess, acrylic on canvas.
Smithsonian Institution, National Portrait Gallery, *Time* magazine.



Captured in his studio by photographer Hans Namuth, collage artist Romare Bearden was not native to Pittsburgh but spent a great deal of time here after the age of four and graduated from Peabody High School. Many of his works explored memories of the Pittsburgh he knew, from the steel mills to his grandmother's boarding house. His rich evocations of the city and its African American community influenced other artists with Pittsburgh roots, such as playwright August Wilson, whose plays *The Piano Lesson* and *Joe Turner's Come and Gone* are widely acknowledged to have been inspired by Bearden collages. The multi-talented Bearden also composed jazz works, including songs that were recorded by his Peabody High School classmate, Billy Eckstine.

Romare Bearden, 1980, by Hans Namuth, Cibachrome print.

Smithsonian Institution, National Portrait Gallery. This acquisition was made possible by a generous contribution from the James Smithsonian Society; © Hans Namuth Ltd.

This portrait depicting actor William Powell as sleuth Nick Charles in the film *The Thin Man* (1934) captured the contrasts that made him a star. His distinctive facial features got him cast as a villain in most of his early acting roles, but the arrival of sound film turned him into one of Hollywood's leading men. Powell, who grew up in Allegheny (Pittsburgh's North Side neighborhood today) and attended the Sixth Ward School, caught the acting bug when his mother took him to Pittsburgh's old vaudeville houses, including the Bijou and Alvin Theaters. The artist of this whimsical drawing, Joseph Grant, was a legendary "storyman" for Walt Disney animated films, where he worked from 1933 to 1949, and then returned in the 1990s.



William Powell in The Thin Man, 1934, by Joseph Grant, India ink, crayon, and pencil on paper

Smithsonian Institution, National Portrait Gallery, gift of Carol Grubb and Jennifer Grant Castrup.





◀ The “million-dollar kid from Cambria County,” William Hartack rode his way to the height of success in the 1950s and 1960s after he took a racetrack job to avoid working in the Pennsylvania coal mines. He eventually became a four-time national champion jockey and the only rider besides Eddie Arcaro to win the Kentucky Derby five times. He was just 26 when he was inducted into the National Racing Hall of Fame in 1959. This portrait, done by American artist and illustrator James Ormsbee Chapin for a *Time* magazine feature in February 1958, illustrated the highs and lows of Hartack’s profession. Favored to win the Kentucky Derby in 1958 on Tim Tam, Hartack broke his leg a week before the race and had to give up the mount.

William Hartack, 1958, by James Ormsbee Chapin, oil on canvas.
Smithsonian Institution, National Portrait Gallery, gift of *Time* magazine; © James Cox Gallery at Woodstock for the James Chapin Estate.

While author Willa Cather’s most famous works were rooted in her Nebraska homeland, Pittsburgh also played a formative role in shaping her voice as a writer. Cather came to Pittsburgh to take a job as a writer for *The Home Monthly* magazine. Soon, she began writing for another newspaper, and wrote books of poetry and short stories. She became lifelong friends with the McClung family in Squirrel Hill, and for years returned to Pittsburgh to celebrate holidays even after she left for a new job in New York in 1906. Cather later recalled that Pittsburgh was “more vital, more creative, more hungry for culture than New York.” She called it the “birthplace” of her writing. Photographer and writer Carl Van Vechten was well known for his portraits of artists, authors, and performers, and served as the executor of the estate for another author with Western Pennsylvania origins, Gertrude Stein.

Willa Cather, 1936, by Carl Van Vechten, gelatin silver print.
Smithsonian Institution, National Portrait Gallery, © Carl Van Vechten Trust.

