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Foreword and Acknowledgements

"I have nostalgia. I have a sentimental love for the artists I portrayed. Very early on, my involvement in art became my way of being in the world.”

Red Grooms, 2009

Nostalgia, sentimental love, my way of being in the world—nostalgia is a word that for historians can mean the antithesis of history, the thinning out of complication, the normalizing of experience, the yearning for a golden age that never really was. It’s getting to know Red. I want to thank Red and Lynsey Grooms for the opportunity to present these works to the Bryn Mawr College community and for their gift to the College of three works in the show: Self Portrait with Litho Pen; Fine Fatum; Print; and my favorite, George Grosz in Berlin. I want also to express my gratitude to Michele C. Cone, class of 1979, for introducing Red and Lynsey to the College, for generating the idea of the exhibition, and for her interview with him in the history of the places we inhabit and of the people who came before us. Red imagines himself in these worlds and can put himself in them through his art. He thinks of the past as continuous with the present; he understands the past as something that is alive and plastic, that has space for him in it, and that helps to shape him and us.

For Red, nostalgia is the capacity to explore the past from the point of view of the present, a way to show his love for those who came before, than making a space for him to be in the world, and, in turn, for us to join him in that space. It is a less encumbered way to think about nostalgia, stripped of the connotations of idealization, a golden age, melancholia, or of pining for home, which are some of the tropes that nostalgia has been understood by historians. Red’s understanding of this term is also more profound. He goes to memory in ways that the most recent findings in neuroscience confirm. We all remember—or recollect—the past for the purposes of the present, for our brains put the past into a shape that makes sense for us today. Red turns these recollections into a creative art, one that asks us to think again, to see again, to put ourselves into a deeper and more powerful place. He invites us into a space at once playful and thoughtful, meditative and speculative, that not only draws us a place to be, but makes room in the present for the past. He takes history seriously by crafting images of real people and events, seeing and caring for them anew. In so doing, he re-collects the past for understanding the present. A rare and lovely gift he shares with us all.

This exhibition and publication have been made possible through generous funding from the Office of the President of Bryn Mawr College and Marjory Petrie.

A gift in honor of María Dolores Dávila Rudolph has made possible the mounting of the exhibition in the Class of 1912 Rare Book Room.

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The interview with the artist is © 2010 by Red Grooms and The Friends of the Bryn Mawr College Library, for making the films available.

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The interview with the artist is © 2010 by Red Grooms and Lynsey Lansing Grooms.

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Cover illustration: Red Grooms, Neighborhood Benched, 1976, colored pencil on paper, 40.7 x 40.7 in., collection of Lynsey Lansing Grooms and the artist.

Director of Libraries and Professor of History, Bryn Mawr College
Introduction

Bruno Zevi’s Off the Wall: The Decade of ’70 (1980) is a concise yet richly nuanced study of a decade of art that was as much about what it rejected as what it affirmed. In his famous critique of the art of the 1970s, Zevi identified two main trends: a desire to break free from the constraints of modernism, and a renewed interest in the traditions of the past. These trends were manifested in a variety of ways, from the emergence of postmodernism to the revival of medieval and Renaissance art. 

Zevi’s analysis of the 1970s is still relevant today, as we continue to grapple with the legacy of modernism and the challenges of postmodernism. The exhibition “Red Grooms: Portraits of Artists, 1950–2009” at the Pennsylvania Academy of the Fine Arts offers a unique perspective on this period of art, as it features a collection of portraits of artists from the 1950s to the 2000s.

The exhibition includes more than thirty portraits of artists, including some of the most important figures of the 20th century, such as Marcel Duchamp, Salvador Dalí, and Jackson Pollock. These portraits were created by Red Grooms, a unique artist who is known for his colorful and humorous works.

Grooms’s portraits of artists are not just visual representations of the artists, but also a commentary on their work and life. In these portraits, Grooms uses humor and exaggeration to create a sense of the artist’s personality and style. For example, his portrait of Dalí features a giant head and a small body, while his portrait of Pollock shows a face with six arms.

The exhibition also includes a section on Grooms’s influence on the art world, as well as a discussion of his relationship with other artists, such as Salvador Dalí and Jackson Pollock. Grooms’s work is known for its use of humor and satire, and these qualities are evident in his portraits of artists.

The exhibition is a testament to Grooms’s long and vibrant career, and his contributions to the art world. It is an important reminder of the power of art to inspire and challenge, and to bring us closer to our own lives and experiences.
Michele C. Cone, class of 1951 and Friends of the Library Board member, prepared several questions for Red Grooms, which he and his wife Lyssie-Luzum Grooms answered. Dr. Cone, an interdisciplinary scholar specializing in twentieth-century art, has been friends with the Grooms for many years. The following interview took place during the fall of 2009.

MICHÉLE C. CONE: Your forthcoming exhibition at Bentsen College covers your trajectory from the late 1950s to now, and does so in a way that presents your life’s work from a fresh vantage point: whereas you are famous for works in three dimensions, large installations in which you celebrate life, at Ms. Cone: I have long been interested in the German society as a doctor and his dominance over his patient. He stares out at the viewer, representing solidity, his important position in the German population in the interim before World War I. The theater that was created at Cabaret Voltaire was the prelude to Car Crash by Jim Dine or Photo Death by Bob Whitman. For Edith, by Caroline Schimmoller, and my Britten building, the happenings that were cobbled together in 1953 to 1955.

CONE: It seems that in taking Dada Cabaret Volute as your inspiration in 2015, you return to an interest from your early years, the 1950s, and to another group of ruckus makers, the Futurists. Can you talk about the two works which refer to the 1910s in Germany, and then Cabaret Voltaire and Kurt Schmitt, which refers to the Dada epoch during and after World War I. What could possibly have led you to these subjects in 2009?

GROOMS: I have long been interested in Otto Dix. In 1970 when I first came to New York, I went to the Museum of Modern Art and my favorite picture of his was the large Mäden-Hermione (1918) depicting a nurse, car, and throat doctor in his “whites.” His stout body is rigidly seated in a chair and he stares out at the viewer, representing solidity, his important position in the German society as a doctor and his dominance over his patient. On his fat domed head sits a glistening disk that looks like a light. To me, the star of the painting is the disk.

In 1981, for example, after reading The Banquet Years by Roger Shattuck, I was inspired to create my own banquet for D scanner Rousseau. His talent for writing art history like a historical novelist really turned me on. In 1960, for example, after reading The Banquet Years by Roger Shattuck, I was inspired to create my own banquet for D scanner Rousseau. His talent for writing art history like a historical novelist really turned me on.

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In the early 1960s, I did many works on other artists, the artists being a kind of vehicle for me to channel my interest in collage-making. In Portrait of Francis Bacon from 1950, the key was the collage base I was going to have to cut at Bacon’s expense, plus I had in my own studio the same mess he had in his. I used the remains I insisted on keeping around in my studio for my apparent reason—the lead paint tubes and the brushes, the palettes and jars and turpentine cans.

At that time, fluorescent paints were trendy. In the film noir shadows of Zurich, the Cabaret Voltaire sprung up with a lively mix of expatriates: writers, poets, critics, painters, sculptors, and puppeteers. They used their sense of absurdity as a means to express their revolt at the senseless slaughter of World War I. The theater that was created at Cabaret Voltaire was the prelude to Car Crash by Jim Dine or Photo Death by Bob Whitman. For Edith, by Caroline Schimmoller, and my Britten building, the happenings that were cobbled together in 1953 to 1955.

CONE: It seems that in taking Dada Cabaret Volute as your inspiration in 2015, you return to an interest from your early years, the 1950s, and to another group of ruckus makers, the Futurists. Can you talk about the two works which refer to the 1910s in Germany, and then Cabaret Voltaire and Kurt Schmitt, which refers to the Dada epoch during and after World War I. What could possibly have led you to these subjects in 2009? Between now and the 1950s, I did many works on other artists, the artists being a kind of vehicle for me to channel my interest in collage-making. In Portrait of Francis Bacon from 1950, the key was the collage base I was going to have to cut at Bacon’s expense, plus I had in my own studio the same mess he had in his. I used the remains I insisted on keeping around in my studio for my apparent reason—the lead paint tubes and the brushes, the palettes and jars and turpentine cans.

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Grooms: In my late teens while I was living with my parents in Nashville, I came across the catalogue of an exhibition organized by the Museum of Modern Art, Italy, held in the 20th Century. This was my introduction to the exciting works produced in Italy between 1912 and 1932. Many artists and movements were new to me, like the metaphysical school of Carlo Carrà, De Chirico, and Morandi and the sculptures, Marino and Manzù. The ink-drawing of the Fine Fettuccine is done after a well-known photograph by Lucas Carrà, of Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni, and Gino Severini. It is a study for the linocut. The drawing is in the right view from the photograph, the linocut is in the reverse view.

In 1973, Picasso died and I was on jury duty, with free time on my hands sitting in the courtroom. I thought of the fullness of Picasso’s life and the marvelous people who touched him. When I was released from my jury duty chores, I rushed to my studio and pinned on the wall a 2½ by 15 square of orange paper and began to sketch in charcoal Picasso going to Heaven on a swing, surrounded by his artistic milieu; as I did this drawing, I also had in mind the last scene in John Huston’s Músique: Rétrospective (with Technicolor photography by Dzmitry Klusbis) in which a parade of Toulouse-Lautrec’s friends performed for him his last farewell.

In the Nineteenth-Century Artists portfolio, I took the liberty to imagine the sex lives of my favorite nineteenth-century French artists. Why the 1760s and why French artists?

Grooms: In the afternoon of Boccia Marlbomath, exhausted and pomptless, alone in the empty shell of my studio, I had before me a beautiful old linography stone with a pristine untouched surface. I took for my inspiration a well-known photograph by the great Hungarian Brassaï of an aged Matisse, sitting in the courtroom. I thought of the fullness of Picasso’s life; with a litho pencil and crayon I appropriated Brassaï’s image.

In 1917, I did a piece called Walking the Dogs. It was inspired by Balla’s futuriste dogs (anthropomorphized horses with eight multiplied legs in fast movement). They, iconically and almost cartoonishly, embodied the purpose of showing the effect of motion, particularly as it was applied to modern life. It was inspired by Balla’s futuriste dogs (anthropomorphized horses with eight multiplied legs in fast movement). They, iconically and almost cartoonishly, embodied the purpose of showing the effect of motion, particularly as it was applied to modern life. I envied Matisse’s calm, bourgeois-like studio life and daydreamed about myself living such a life, with a little pencil and crayon I appropriated Brassaï’s image.

Cone: Throughout your career, you have made several self-portraits. I always have been intrigued by the circumstances that prompt an artist into making his likeness. What, if anything special, caused you to make a self-portrait?

Grooms: I did my first self-portrait in 1955 when I was eighteen years old. I recall that it was in my own room at my parents’ house in front of an Edwardian mirrored piece of furniture that belonged to my grandmother. It was a private act for me to see what I was, leaving childhood and becoming a young adult. As a visual artist that is what you do, looking in a mirror. It is extremely romantic and probably an act of self-aggrandizement. At different stages of my life, I performed the same test to see where I was and continue to do so.

Cone: This is a pure piece of appropriation and again an example of my interest in collage. Looking at a photograph by John D. Schiff of Katherine Dreier’s library at her home (The House) with Duchamp’s Large Glass, I had the chance to make my own copy of Duchamp’s Large Glass, cut out of aluminum strips, photostat, and acrylic paint.

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Cone: One of the most mysterious portraits in the show is that of Marcel Duchamp with Katherine Dreier and the work The Bride Stripped Bare by her Bachelors, Even (Large Glass) in her country house, which you did in 1937. Can you say a few words about that piece?

Grooms: In 1957, Picasso died and I was on jury duty, with free time on my hands sitting in the courtroom. I thought of the fullness of Picasso’s life and the marvelous people who touched him. When I was released from my jury duty chores, I rushed to my studio and pinned on the wall a 2½ by 15 square of orange paper and began to sketch in charcoal Picasso going to Heaven on a swing, surrounded by his artistic milieu; as I did this drawing, I also had in mind the last scene in John Huston’s Músique: Rétrospective (with Technicolor photography by Dzmitry Klusbis) in which a parade of Toulouse-Lautrec’s friends performed for him his last farewell.

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Cone: Red, I thank you so much for indulging my curiosity and interest in your work.

Red Grooms in his studio with (from left to right) Johanna Gosse, Michelle Cone, and Kim Isenhour, director of Marlborough Gallery.
Catalogue of the Exhibition

Self-Portrait, 1957
Pen and ink with wash on paper
11 1/2 x 8 13/16 in.
Collection of Saskia Grooms

Five Futurists, 1958
Pen and ink on cardboard
8 1/2 x 11 1/2 in.
Collection of Lysiane Luoung Grooms and the artist

Self-Portrait, 1957
Pen and ink with wash on paper
11 1/2 x 8 13/16 in.
Collection of Saskia Grooms

Five Futurists, 1958
Linocut on paper
6 1/2 x 7 3/8 in.
Edition of 10; publication and printer the artist
Bryn Mawr College Collection, gift of Lysiane Luoung Grooms and the artist

Mary Frank from the Italy Sketchbook, 1961
Pen and ink on paper
14 x 21 in.
Collection of Saskia Grooms

Rudy and Lupa, 1964
Acrylic on wood
16 x 16 1/2 x 4 in.
Collection of Lysiane Luoung Grooms and the artist

Mary Frank from the Italy Sketchbook, 1961
Pen and ink on paper
14 x 21 in.
Collection of Lysiane Luoung Grooms and the artist
Matisse, 1976
Lithograph
34 1/2 x 25 1/2 in.
Courtesy of Marlborough Gallery, New York

Degas from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
11 x 14 1/2 in.
Collection of Lysiane Luoung Grooms and the artist

Cézanne from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
11 x 14 1/2 in.
Collection of Lysiane Luoung Grooms and the artist

Courbet from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
14 1/2 x 11 in.
Collection of Lysiane Luoung Grooms and the artist
Delacroix from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
14 1/2 x 11 in.
Collection of Lysiane Luoung Grooms and the artist

Rodin from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
14 1/2 x 11 in.
Collection of Lysiane Luoung Grooms and the artist

Whistler from the Nineteenth-Century Artists portfolio, 1976
Etching and aquatint
14 1/2 x 11 in.
Collection of Lysiane Luoung Grooms and the artist

Picasso Goes to Heaven II, 1976
Etching and pochoir
29 1/2 x 30 1/2 in.
Collection of Lysiane Luoung Grooms and the artist
Dalí Salad, 1980
Three-dimensional lithograph and silkscreen on paper and vinyl under a Plexiglas dome
26 1/2 x 27 1/2 x 12 1/2 in
Edition of 55; publishers Brooke Alexander, Inc. and Marlborough Graphics, New York; printer Steven M. Andersen, Vermillion Editions, Ltd., Minneapolis, Minnesota
Courtesy of Marlborough Gallery, New York

Nighthawks Revisited, 1980
Colored pencil on paper
44 x 74 1/2 in
Collection of Lysiane Luoung Grooms and the artist
Franz Kline, 1961
Gouache on canvas, telephone book
11 x 9 1/2 x 3/8 in.
Collection of Lysiane Luoung Grooms and the artist

Les Deux Magots, 1985
Etching and aquatint
26 1/4 x 31 3/8 in.
Courtesy of Marlborough Gallery, New York

Franz Kline, 1961
Gouache on canvas, telephone book
11 x 9 1/2 x 3/8 in.
Collection of Lysiane Luoung Grooms and the artist

Les Deux Magots, 1985
Etching and aquatint
26 1/4 x 31 3/8 in.
Courtesy of Marlborough Gallery, New York

The Cedar Bar, 1987
Offset lithograph on film, Mylar, and paper
24 1/2 x 32 in.
Courtesy of Marlborough Gallery, New York
Katherine, Marcel, and the Bride, 1998
Three-dimensional silkscreens on plywood, Lexan, cast polyester resin, steel, and copper
44 x 35 1/2 x 5 1/4 in.
Edition of 48; publisher AKASHA Studio; printer Steven M. Andersen, AKASHA Studio, Minneapolis, Minnesota
Collection of Lysiane Luoung Grooms and the artist

Jackson in Action, 1997
Three-dimensional lithograph in Plexiglas case
26 x 33 x 7 1/4 in.
Edition of 75; publishers the artist and Shark’s Ink; printer Shark’s Ink
Courtesy of Shark’s Ink, Lyons, Colorado

Self-Portrait with Lysiane and Homer Green Sculpture, 1996
Watercolor with china marker on paper
24 x 36 in.
Collection of Lysiane Luoung Grooms and the artist

Jackson in Action, 1997
Three-dimensional lithograph in Plexiglas case
26 x 33 x 7 1/4 in.
Edition of 75; publishers the artist and Shark’s Ink; printer Shark’s Ink
Courtesy of Shark’s Ink, Lyons, Colorado

Self-Portrait with Lysiane and Homer Green Sculpture, 1996
Watercolor with china marker on paper
24 x 36 in.
Collection of Lysiane Luoung Grooms and the artist
Self-Portrait with Litho Pencil, 1994
Woodcut on Japanese paper
39 1/4 x 20 1/4 in.
Edition of 10; publisher the artist; printer Tom Burkhardt, New York
Collection of Bryn Mawr College, gift of Lysiane Luoung Grooms and the artist

Sonia, Darling! 2007
Oil on canvas
4 x 12 in.
Courtesy of Marlborough Gallery, New York

Cabaret Voltaire, 2008
Pen and ink with watercolor paper
39 1/4 x 41 in.
Collection of Lysiane Luoung Grooms and the artist
George Grosz in Berlin, 2008
Pen and ink on paper
21 x 30 1/2 in.
Bryn Mawr College Collection, gift of Lysiane Luoung Grooms and the artist in honor of Elliott Shore

Self-Portrait with Barnum, Edison, Twain, and Rice, 2008
Ink and white correction fluid on paper
30 3/16 x 22 5/8 in.
National Portrait Gallery, Smithsonian Institution

Otto Dix and his Milieu, 2008
Pen and ink on gold paper
30 1/2 x 22 1/2 in.
Collection of Lysiane Luoung Grooms and the artist

Red Grooms’s Portraits of Artists, 1957–2009

BRYN MAWR COLLEGE
Baroness Elsa von Freytag-Loringhoven and Belle Haleine, 2009
Pen and ink and watercolor with collage on paper
38 x 22 in.
Collection of Lysiane Luoung Grooms and the artist

Aubrey Beardsley, 2009
Etching with aquatint and monoprinting
8 3/4 x 7 1/2 in.
Collection of Lysiane Luoung Grooms and the artist

Alberto Giacometti, 2009
Etching with aquatint
11 x 9 in.
Collection of Lysiane Luoung Grooms and the artist
Goya’s Demons, 2009
Etching with spitbite aquatint
13 x 9 in.
Collection of Lysiane Luoung Grooms and the artist

Rembrandt and Saskia, 2009
Etching with spitbite aquatint
9 1/2 x 8 in.
Collection of Lysiane Luoung Grooms and the artist

After Titian, 2009
Pen and ink on paper
18 x 24 in.
Collection of Lysiane Luoung Grooms and the artist
 Throughout a career spanning five decades, Red Grooms has worked in nearly every established artistic medium, including painting, drawing, print, and sculpture, and has even contributed to the establishment of new ones, as a practitioner of the non-hierarchic art of the late 1960s and early 1970s, and the creator of innovative three-dimensional environmental installations or “sculpto-pictoramas,” like Ruckus Manhattan (1977) and Philadelphia Cornucopia (1978). Less well-known are the short experimental films that Grooms produced, directed, and starred in during the latter part of the 1960s and early 1970s, and the creative of innovative three-dimen...
a brightly painted red cardboard fire truck. The highlight of this scene is its brilliant combination of live action and stop-action animation, in which the flames (again, painted cardboard flats) seem to lap at the sides of the building while the firefighters attempt to extinguish the blaze.4

Like Fat Feet, Grooms’s next film, Tappy Toes (1960–70) further exemplifies his theatrical impulse and his fascination with urban landscapes, but in this case, by way of an entirely different cinematic genre, the glamorous Busby Berkeley-style backstage musical of the 1930s. Tappy Toes starts out with a familiar backbone scenario—the young star crying in her dressing room—but gives it a distinctively Groomsian twist: she is suffering from a terrible case of gout, which has rendered her “tappy toes” grotesquely swollen. Likewise, the show’s main star (played in hilarious slapstick style by Grooms himself) is falling-down drunk and unable to perform. Since the show must go on, the disgruntled director decides to replace the unfit star with two untried amateurs, who, of course, know the entire routine by heart.

In this case, by way of a different cinematic genre, the glamorous Busby Berkeley-style backstage musical of the 1930s, Tappy Toes presents a familiar backstage scenario—the young star crying in her dressing room—but gives it a distinctly Groomsian twist: she is suffering from a terrible case of gout, which has rendered her “tappy toes” grotesquely swollen. Likewise, the show’s main star (played in hilarious slapstick style by Grooms himself) is falling-down drunk and unable to perform. Since the show must go on, the disgruntled director decides to replace the unfit star with two untried amateurs, who, of course, know the entire routine by heart.

Unlike Grooms’s previous films, the whole of Tappy Toes’s extensive song-and-dance routine is shot in vibrant color and features glittering sequined costumes and kaleidoscopic camera effects, resulting in a confectionery spectacle for the eyes. Nonetheless, this charming performance is actually secondary to the real star of the show, Grooms’s Busby Berkeley-style performance piece. In Tappy Toes, Grooms shows the viewer that even after a lifetime of painting paper puppets and performing live in theaters at the level both successes, the opening sequence of Fat Feet.

Grooms: A Retrospective, 1956–2009


1 I am grateful to Bryn Mawr College’s Graduate Group in Archaeology, Classics, and History of Art for providing the NEH Curatorial Fellowship that has allowed me to work on this exhibition and pursue research into Grooms’s filmmaking. I would also like to thank the Film-Makers’ Cooperative and particularly Executive Director Sally Hirsh for her continued assistance.

2 Grooms Films’ earliest extant titles are “Redskin Studios,” produced and released in collaboration with the artist Albert Gross, who helped create the films’ painted papier-mâché sets and performed some of the slapstick in the opening sequence of Fat Feet.


4 Ibid.

5 John Berkey’s poster for the centennial of Thomas Eakins’s groundbreaking film is an example of the materials between Grooms’s filmmaking and the Happenings, specifically his key performance piece The Lemon Shredding, a work that symbolized violence as a form of entertainment. For just possible, which between Grooms’s work and the Happenings and his large-scale environmental installations of the 1970s, such as Home in America, a work that literally takes on the characters of the city in its own medium, rather than just its setting.

6 Photography Credits

Jacob Hashimoto, p. 29
Ola R. Jannsøe, Egg, 2010 (left), 2010 (right), 2010 (center)
Rick Schoenleber, 2010 (left), 2010 (right), 2010 (left), 2010 (right)
Christ Klimaszewski, 2010 (left), 2010 (right)
Alfredo Müller, Conservation Center for Art and Historic Artifacts

Bill Deutsch, 2010 (left), 2010 (right)

Oscar & Lisa Den Patron, NYC, 2010 (left), 2010 (right)

Mia Moffett, Conservation Center for Art and Historic Artifacts, 2010 (left), 2010 (right)

Rod Hand, 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (right)

Philippa Millar, Conservation Center for Art and Historic Artifacts, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)

National Portrait Gallery, Smithsonian Institution, 2010 (left), 2010 (right)}