The portraits in this exhibition depict figures in the literary, performing, and visual arts. Created by a broad range of twentieth-century artists, the presentation complements the Yousuf Karsh photographs on view in the adjacent gallery. This assembly, grouped to reveal both thematic and formal relationships, reveals how twentieth-century artists, including Karsh, have embraced timeless conventions of portraiture while also expanding its parameters.

Artists began painting likenesses of individual faces—versus generic types—as early as the second century CE. (Three early examples are on view in the Museum’s Egyptian gallery.) But it was during the European Renaissance that the portrait became a vital part of visual culture. Early Netherlandish portraits, such as the Portrait of a Cleric (ca. 1490) in the Museum’s Renaissance gallery, depict the sitter’s head, shoulders, and hands against a simple backdrop. Such strikingly naturalistic, intimate portraits were paired with devotional scenes or portrayed their sitters at prayer. As individuals became increasingly invested in status within a more visible public sphere, artists created larger portraits—often depicting the subject seated, standing, or at three-quarter length—that included attributes meant to define the sitter’s standing or character. *Lady of the Hampden Family* (ca. 1610) in the Main Gallery, for example, depicts an elegantly clad young noblewoman standing before a garden, a symbol of her virtue. The newly wealthy professional class also sought visibility through portraiture. Pompeo Batoni’s *Portrait of Thomas Estcourt*, Esquire (1772) in the Museum’s Stairwell gallery shows a seated gentleman surrounded by symbols of his learning (books, a portrait bust) and leisure (a hunting dog).

Printed, drawn, and, later, photographed portraits soon became as prevalent as painted representations and were available to a wider audience. Beginning in the late Renaissance period, engravers made series of portraits of notable personages that were widely circulated and collected. Included in these series were pictures of artists, which played an important role in the creation of the artistic canon. The invention of photography in 1839 made the portrait a wholly democratic art, contributing to the appetite for celebrity portraiture that grows to this day.

Perhaps what distinguishes twentieth-century portraiture is the diversity found within the genre: the style and aim of each portrait is as individual as the artist who made it. Rarely a mere physical description, each offers a view into the personality, mood, reputation, or work of both subject and artist. (Sometimes the two are one and the same, as many of the images seen here are self-portraits.) The revelation of complex relationships between the sitter and the artist—two creative individuals working in collaboration—may offer the ultimate fascination of this selection.
CHECKLIST OF THE EXHIBITION

Andy Warhol, American, 1928-1987
*Mick Jagger*, 1975
Color screenprint
Gift of David N. North in Memory of John Randall Orth  1988.052

Roy DeCarava, American, 1919-2009
*Billie at Braddocks (Billie Holiday), New York, 1952*, 1952
photogravure
Mary B. Jackson Fund  1990.019.8
Josef Breitenbach, American, 1896-1984  
*Josef Albers Teaching His Color Class at Black Mountain College II*, 1944  
Gelatin silver print  
Gift of Peter C. Jones, Rhode Island School of Design RISD BFA 1974, in honor of Frank Robinson  1992.083.2

David Hockney, British, b. 1937  
*Peter Resting with Clothes on, St. Tropez*, 1969  
Pen and ink on paper  
Gift of Richard Brown Baker  1996.11.20

Robert Mapplethorpe, American, 1946-1989  
*Self-Portrait*, 1980  
Gelatin silver print  
Museum purchase: gift in celebration of Houghton P. Metcalf, Jr.’s 75th Birthday from his friends  1996.97

*1965: Italo and Me*, 1965  
Pastel, oil stick and metallic pigment on paper  
Gift of the Artist  2002.17
Hans Richter, American, 1888-1976
*Marcel Duchamp in Southbury as "Venus Stepping Out of a Mussel",
ca. 1955-1958
Gelatin silver print
Museum Acquisition Fund 2003.13

Nan Goldin, American, b. 1953
*Vivienne at home, NYC*, 1980
Color chromogenic print
Walter H. Kimball Fund 2003.8

Barbara Morgan, American, 1900-1992
*Doris Humphrey with my Red Fires*, 1938
Gelatin silver print
Georgianna Sayles Aldrich Fund 2004.91
Art

Arthur Swoger, American, 1912-2000
Philip Guston, 1957
Gelatin silver print
Gift of Rachel Swoger  2005.101.6

Robert Gober, American, b. 1954
Derriere L'Etoile Studios
Bride, 1992-1996
Photolithograph printed on archival newsprint
Walter H. Kimball Fund  2005.74

Alfonso Ossorio, American, b. Philippines, 1916-1990
Ida Lupino, 1946
Ink, wax and watercolor
Gift of the Alfonso Ossorio Foundation  2007.115.3
Ernest C. Withers, American, 1922-2007
Panopticon Gallery
Isaac Hayes in his Stax Office, *The Memphis Blues Again*, 1970s
Portfolio of ten gelatin silver prints
Helen M. Danforth Acquisition Fund  2007.48.3.10

Lucian Freud, English, 1922-2011
Stephen Spender, 1940
Pen and ink
Richard Brown Baker Fund for Contemporary British Art  2007.65

Peter Hujar, American, 1934-1987
*Ethyl Eichelberger as Auntie Belle Emme*, 1979
Gelatin silver print
Helen M. Danforth Acquisition Fund  2009.14
Robert Rauschenberg, American, 1925-2008  
*Homage to Frederick Kiesler*, 1967  
Color offset lithograph  
Bequest of Richard Brown Baker  2009.92.190

Lucas Samaras, American, b. 1936  
*PhotoFlicks and PhotoFictions*, 2005  
Installation comprising of 4,432 iPhoto and 60 iMovie files on Mac Mini, presented with computer components, desk and chairs  
Gift of Dr. and Mrs. William G. Tsiaras  2011.79

Hermann Struck, German, 1876-1944  
*Portrait of Oscar Wilde*, ca. 1912  
Soft-ground etching on green paper  
Gift of Martin Birnbaum  24.084
Amedeo Modigliani, Italian, 1884-1920
*Portrait of Leopold Zborowski*, 1917
Graphite on paper
Gift of Miss Edith Wetmore  32.241

Max Beckmann, German, 1884-1950
*Self-Portrait with Bowler Hat*, 1921
Drypoint on paper
Gift of Murray S. Danforth, Jr.  51.511

Odilon Redon, French, 1840-1916
*Portrait of Edouard Vuillard*, 1900
Lithograph
Museum Works of Art Fund  52.077
Pablo Picasso, Spanish, 1881-1973
*Portrait of Vollard II, Vollard Suite*, 1937
Aquatint and etching on heavy weight cream laid paper
Gift of Mrs. Murray S. Danforth  52.213

Diego Rivera, Mexican, 1886-1957
*Self-portrait (Autorretrato)*, 1930
Color lithograph
Museum Works of Art Fund  52.315

Suzanne Valadon, French, 1865-1938
*Portrait of Maurice Utrillo*, 1928
Color lithograph
Museum Works of Art Fund  58.027
Emile Schuffenecker, French, 1852-1934
*Portrait of Paul Gauguin (sketch for Les Hommes d'aujourd'hui)*, ca. 1896
black crayon on laid paper mounted to cardboard
Museum Works of Art Fund  59.076

Käthe Kollwitz, German, 1867-1945
*Study for Unemployed; verso: Self-Portrait and Standing Woman*, ca. 1910
Gouache and ink on grey paper; verso: graphite on grey paper
Mary B. Jackson Fund  62.113

Milton Avery, American, 1893-1965
*Portrait of Mark Rothko with Pipe*, 1936
Drypoint
Gift of the estate of Milton Avery  67.108
Edward Steichen, American, 1879-1973
*Portrait of Matisse with "La Serpentine",* 1909
Carbon print
Gift of the Bayard and Harriet K. Ewing Collection  71.003

Edward Weston, American, 1886-1958
Cole Weston, 1919-2003
*Portrait of José Clemente Orozco*, 1930
Gelatin silver print
Museum Works of Art Fund  71.117.1

Brassaï, French, 1899-1984
*Picasso au poele, rue des Grands Augustins (Picasso by the Stove, rue des Grands Augustins)*, 1939
Gelatin silver print
Mr. and Mrs. Julius Bloom Photography Fund  72.010
Cecil Walter Hardy Beaton, British, 1904-1980
*Marlene Dietrich*, 1930's
gelatin silver print
Walter H. Kimball Fund  74.046

Richard Hamilton, British, 1922-2011
E. Schreiber, German, 19th century
Petersburg Press, Inc.
Dietz Offizin
*A Portrait of the Artist by Francis Bacon*, 1970-71
Color collotype (from a Polaroid of Richard Hamilton by Francis Bacon) and screenprint
Georgianna Sayles Aldrich Fund  74.108

Richard Avedon, American, 1923-2004
*William Burroughs, Writer, New York City*, 1975
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts  75.096

Theodore Wujcik, American, b. 1936
*Andy Warhol*, 1975
Silverpoint on cream clay-coated Morilla paper
Museum purchase with funds from the National Endowment for the Arts  76.051
Arnold Newman, American, 1918 - 2006
Max Ernst, 1942
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts  76.052

James Abbe, American, 1883-1973
photograph, 1919
Gelatin silver print
Mary B. Jackson Fund  76.060

Inge Morath, American, 1923-2002
Victoria Sackville-West, Sissinghurst Castle, Kent, 1961
Gelatin silver print
Gift of Inge Morath Miller  76.173.7
Jim Dine, American, b. 1935
Deli Sacilotto
Mitchell Friedman
Jeremy Dine
Pace Editions, Inc., American
*Spray Painted Robe*, 1977
Offset lithograph, etching and soft-ground etching, drypoint, and electric tools with hand-coloring in spray enamel on buff Arches Cover paper
Georgianna Sayles Aldrich Fund  77.126

Chuck Close, American, b. 1940
Patrick Foy
Crown Point Press
Pace Editions, Inc., American
*Self-portrait*, 1977
Etching
Mary B. Jackson Fund  78.050

Horst P. Horst, American, 1906-1999
*Gertrude Lawrence*, 1936
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts  78.092
Manuel Alva rez Bravo, Mexican, 1902-2002
*Portrait of Juan Rulfo*, ca. late 1940s
Gelatin silver print
Nancy Sayles Day Collection of Modern Latin American Art  79.031

André Kertész, American, 1894-1985
*Portrait of Jean*, ca. 1930
Gelatin silver print
Gift of Mr. and Mrs. Edwin Jaffe  81.101