

FOR KIDS

From *American Democracy: A Great Leap of Faith*, students from New York's Lower East Side (ca. 1910) celebrate the neighborhood's diversity at a school pageant, wearing traditional costumes, and surrounding their teacher, who is dressed as the Statue of Liberty.

A Bold
Experiment
PG 6

Earth
Optimism
PG 10

Catalyst
David Rubenstein
PG 13

Gateways/Portales, a new exhibition on view at the Smithsonian's Anacostia Community Museum through August 6, 2017, explores the triumphs and struggles of Latinx migrants and immigrants through the lenses of rights and justice, representation and celebration. The term "gateways" is a metaphor for points of access into community life, and gateways are thematically incorporated in the design of this issue-based, bilingual exhibition.

Rosalia Torres-Weiner,
Gateways/Portales, mural,
2016. Created specifically
for the exhibition.

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smithsoniancampaign.org



BY THE NUMBERS

CAMPAINING NATIONWIDE

The campaign is reaching thousands of new people as it brings the Smithsonian to cities across the nation. Since 2015, the very successful People>Passion>Purpose speaker series has toured the U.S., attracting ever-greater crowds, and Host Committees have been formed in participating cities.

A January event in Houston drew a packed house of 267 guests and was underwritten by ConocoPhillips. An April event in Atlanta attracted 250 guests and was underwritten by Southern Company.

9 cities

Atlanta, Boston, Chicago, Houston, Los Angeles, New York, San Francisco, Seattle, Washington, D.C.

19 events

35 Smithsonian speakers from 25 museums and research centers

167

Host Committee members

3,000+

Guests attending the events



Whitney Gift Supports Big Ideas, Hands-on Learning

What better way to inspire curiosity and learning than dinosaurs, fossils and ancient times? Opening in 2019, the David H. Koch Hall of Fossils—*Deep Time* at the National Museum of Natural History will tell the story of T. rex, vanished ecosystems and the latest science of life on Earth, using the fossil record as a guide.

Big ideas will meet hands-on exploration in the hall's **Coralyn W. Whitney Basecamp**, where visitors can handle fossils and talk with experts to explore Earth's oldest mysteries. Basecamp is named in recognition of a gift by museum board member Dr. Coralyn Whitney, who previously supported the museum's Q?rius, The Coralyn W. Whitney Science Education Center (shown above).

PHOTO DONALD E. HURLBERT

Freer | Sackler Reopens in October

On October 14–15, the Smithsonian will hold a weekend-long festival to celebrate the grand reopening of the Freer | Sackler, following its year-long closure for renovation. The event will include a vibrant night market, art and musical performances and in-gallery experiences. The Freer | Sackler will feature completely reinstalled and reinterpreted permanent collection galleries. In addition, the Sackler reopens with new exhibitions *Divine Felines: Cats of Ancient Egypt*; *Encountering the Buddha: Art and Practice across Asia*; *F | S Contemporary—Subodh Gupta: Terminal*; and *Resound: Ancient Bells of China*.

Figure of a Cat, Egypt. Ptolemaic–Roman Period (305 B.C.E.–first century C.E.), Brooklyn Museum, Charles Edwin Wilbour Fund



Davis Named to New Under Secretary/Provost Position

John Davis, an accomplished American art historian, has been named Under Secretary for Museums and Research/Provost, overseeing the Smithsonian's 19 museums and nine research centers, the National Zoo, the Office of Fellowships and Internships, the Smithsonian Archives and Smithsonian Libraries. Previously Davis was the Alice Pratt Brown Professor of Art at Smith College and executive director of the Terra Foundation Europe. From 2007–2012, he was associate provost and dean for academic development at Smith. Davis, who will begin on July 31, is the first person to hold this position created by Smithsonian Secretary David Skorton. Richard Kurin, who has served as Acting Under Secretary for Museums and Research/Provost, will now be the Smithsonian's first Distinguished Scholar and Ambassador-at-Large.

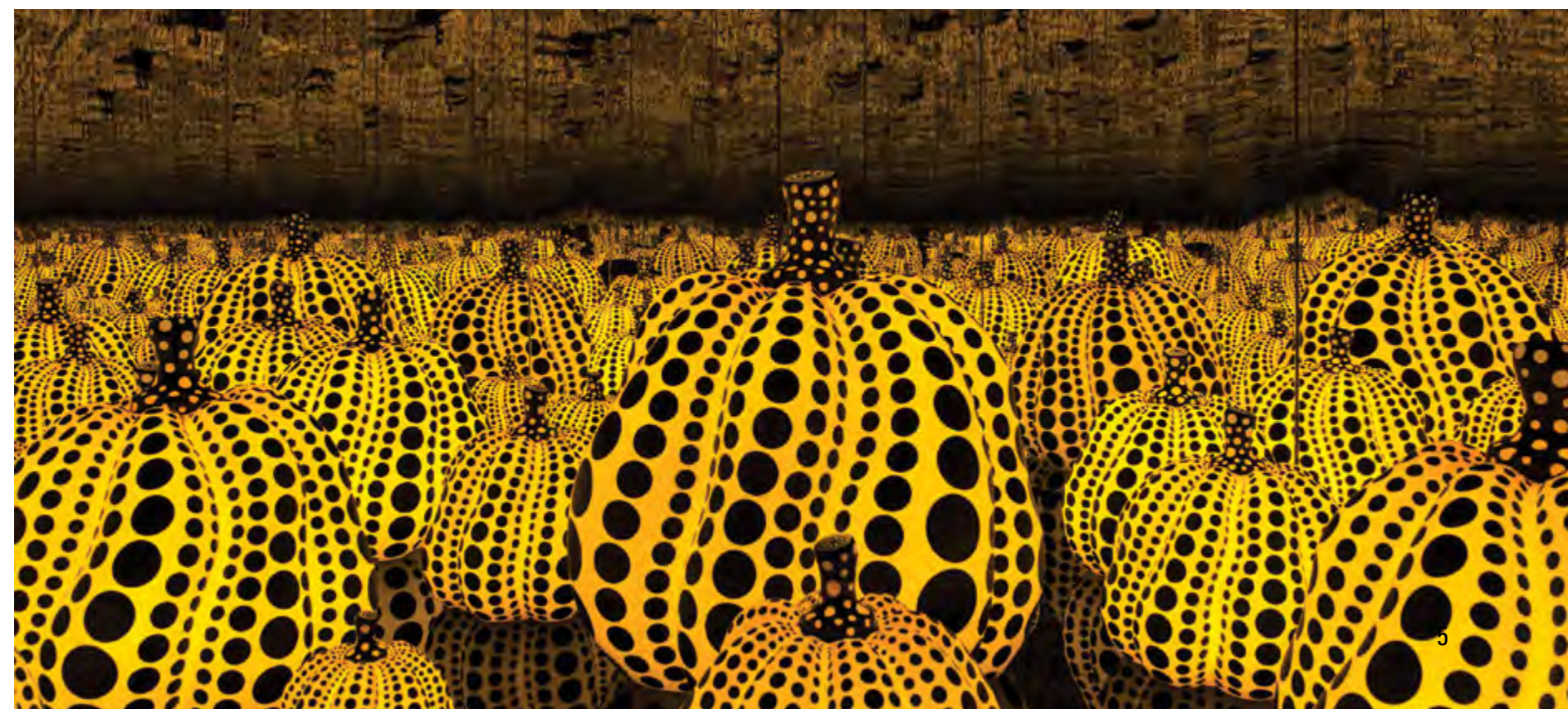
Ferguson, Govan Join Regents

Roger W. Ferguson Jr., and Michael Govan began six-year terms this spring as members of the Smithsonian's governing Board of Regents. Ferguson, an economist, is a former chair of the board of governors of the U.S. Federal Reserve System; he replaces Robert P. Kogod, who completed two six-year terms. Kogod and his wife, Arlene, are among the Smithsonian's most generous donors. The Robert and Arlene Kogod Courtyard is named in their honor. Govan, an arts leader and curator, is currently CEO and Wallis Annenberg Director of the Los Angeles County Museum of Art; he replaces Shirley Ann Jackson, who completed two six-year terms. Jackson served as a vice chair for the Regents and is president of Rensselaer Polytechnic Institute.

Kusama Exhibition Breaks Attendance Records

Yayoi Kusama: Infinity Mirrors at the Hirshhorn Museum and Sculpture Garden was an internet favorite and smashed attendance records. The retrospective of the 88-year-old Japanese artist's work, which included six infinity mirror rooms, attracted 160,000 museum visitors during its run from Feb. 23 to May 14. The hashtag #InfiniteKusama received 330 million impressions on Twitter and Instagram. Next, the exhibition travels to Seattle, Los Angeles and other cities through 2019.

Yayoi Kusama, *All the Eternal Love I Have for the Pumpkins*, 2016. Courtesy of Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London © Yayoi Kusama



A political cartoon depicting Uncle Sam, an elderly man with white hair and a goatee, wearing a blue suit and a red bow tie. He stands on the left with his arms crossed, looking down at a group of men. In the center, a man in a yellow and white checkered suit and a top hat with a green band is placing a ballot into a wooden ballot box. The box is labeled 'BALLOT BOX' and sits on a large white sphere also labeled 'BALLOT BOX'. To the right, a line of men in various national costumes follows. One man in a blue suit and top hat holds a ballot. Another man in a blue suit and a hat with a yellow band holds a pipe. A man in a brown suit and a hat with a feather holds a ballot. The background shows a landscape with trees and a path. The text 'IN THE LATEST MILESTONE of the Smithsonian Campaign, the National Museum of American History will reopen its second-floor West Wing on June 28, 2017, including exhibitions that explore American democracy, religion, and the people and communities that make up this diverse nation. The wing's transformation has been made possible by more than \$30.4 million in private support. Harry Rubenstein, chair and curator of the museum's Division of Political History, gives a preview of the floor's democracy exhibition.' is written in the upper right.

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A BOLD EXPERIMENT



The ultimate rulers of our democracy are not a president and senators and congressmen and government officials, but the voters of this country.

—FRANKLIN D. ROOSEVELT

AFTER THE PRESIDENTIAL ELECTION in 2016, talking about an exhibition on American democracy has raised a few eyebrows. The exhibition, *American Democracy: A Great Leap of Faith*, however, has been in the works for many years and grew out of a series of discussions within the museum's Division of Political History.

The division's curatorial staff revisited the extensive artifact collection of presidential material, campaign memorabilia, protest posters, First Ladies' dresses, White House furnishings, banners, buttons, clothing, novelties, documents and furniture.

We discovered that these disparate objects represent a unique and significant snapshot of American democracy from its infancy to the present. Why not explore our ideas about the collection in a new exhibition, focusing on our nation's political life? *American Democracy* does that—it looks at the democratic commitment that has shaped the American nation throughout its history.

When 18th-century Americans declared independence, they launched a bold and radical experiment. They created a new form of government—without a king and without a hereditary aristocracy. The people would be the ultimate source of authority in this new nation.

The principle of popular sovereignty meant that the people themselves would choose directly or indirectly the members of government and that crucial decisions would be accountable to the popular will.

It was and continues to be a grand bargain based on untested principles and ideals. With this experiment, the founding generation faced a set of very basic questions and debates that each generation continues to confront.

Throughout our history, Americans have asked: Who should be included among the people? How should those people participate? What principles and common ideas are necessary to make government by the people possible?

The objects on display in *American Democracy* include historic symbols such as Thomas Jefferson's Declaration of Independence writing box, a red leather box used by George Washington to store his papers from the Constitutional Convention, the inkstand Abraham Lincoln used while drafting the Emancipation Proclamation and the table on which Elizabeth Cady Stanton wrote the Declaration of Sentiments. In addition, on display are the Great Historical



Above, "The Mortar of Assimilation—and the One Element That Won't Mix," *Puck*, June 26, 1889. Although the ideal of Americanization was to welcome all foreigners, some groups were viewed as too disruptive—as though they would spoil the rest of the pot. In this example, Irish radicals were seen as too unruly to assimilate.

Buttons, circa 1971, supporting the Twenty-Sixth Amendment, which lowered the voting age from 21 to 18.

Right, Woman Suffrage Wagon, 1870s–1920. Suffragists painted this delivery wagon with slogans and used it for rallies and publicity, as well as magazine sales.

Opposite, Children of the Arab American Nicola family, ca. 1920.

Previous page, "The Hyphenated Americans," *Puck*, Aug. 9, 1899.

Clock of America, a Woman Suffrage Wagon, an array of campaign material, protest signs, costumes, banners and voting machines. The objects are accompanied by interactives and short films.

Ultimately, we hope our visitors come away with a better appreciation of the meaning and history of the nation's efforts to create and embrace this democratic ideal. But equally important, we want to inspire our visitors to realize their roles and responsibilities in the grand bargain that was made at the time of independence.

As much as we debate the current election process, the exhibition *American Democracy* reminds visitors what an incredible achievement our political process still is for all of us to appreciate and celebrate.

Americans created a new nation that endorsed the belief that ordinary people could form their own government and shape their own society, and, having made this great leap of faith over time, expanded the promise of democracy.

This striving to form a more perfect union based on a democratic society is the nation's greatest achievement and a source of pride and identity. It is what many believe makes America, America.



EARTH OPTIMISM

WHAT'S WORKING IN CONSERVATION and how can these successes be replicated? That was the focus of the first-ever **Earth Optimism Summit**, held April 21–23, in Washington, D.C. The Earth Day initiative, convened by the Smithsonian, brought together nearly 1,500 scientists, thought leaders, artists and students and engaged many more through live-streaming and events around the world. More than \$1.2 million in private support from more than 20 donors helped make the summit possible. Here, four Smithsonian science directors share what they're optimistic about and how they are focused on solutions to global challenges.

Anson H. Hines

Director, Smithsonian Environmental Research Center

Reason for Optimism The scientific research we do to guide solutions to major environmental problems is having positive effects in restoring damaged coastal resources and returning balance to Earth systems. This progress has required efforts from many people and organizations, pressing for science-based approaches over decades. They give me hope and evermore determination.

Preventing Pollution Our watershed scientists and volunteers have developed and tested new approaches for restoring streams and protecting streamside forests designed to take up nutrient runoff and prevent pollution from getting into the Chesapeake Bay and other bays and estuaries. This project offers successful ways to trap sediment, remove excess nutrients and create a high-quality habitat.

Kirk Johnson

Sant Director, National Museum of Natural History

Reason for Optimism We have learned so much about natural systems in the last 50 years and we are now seeing many new creative approaches to the conservation of plants, animals and habitats. This is coupled with a much broader understanding of how to use technology and social science to design solutions that work.

Deep Time, Deep Thinking Basic scientific research that happens every day at our museum helps to establish foundational knowledge of our planet. When we open our new Fossil Hall in 2019, the *Deep Time* exhibition will include the Age of Humans Gallery. This space will help our visitors understand where humanity fits into the vast story of the evolution of life on Earth and inspire them to think optimistically about the future.

Matthew C. Larsen

Director, Smithsonian Tropical Research Institute

Reason for Optimism Panama is a small country with great diversity. Decades ago, Smithsonian scientists recognized the value of studying and understanding tropical biodiversity and our research now provides important information to the government of Panama, which has taken steps to preserve large areas of marine and terrestrial environments. This is vital for maintaining the plant and animal diversity here and in the region.

Replenishing Forests We lead two research programs—ForestGeo and Agua Salud—that address forest dynamics and global change. Panama is using our research results to determine the most appropriate tree species to plant in its ambitious effort to reforest a million hectares of land. It can be successful only if resilient tree species are chosen. Our scientists have identified several high-value endemic species that grow well on degraded soils, which, over the long term, will help restore habitats and provide opportunities for local landowners to earn income from timber harvesting.

Steven Monfort

*John and Adrienne Mars Director,
Smithsonian Conservation Biology Institute*

Reason for Optimism I am optimistic about the emergence of an entire new generation of talented conservation scientists, practitioners and citizens who give hope to a vision where biodiversity and functioning ecosystems can be conserved for the benefit of current and future human societies and all life on Earth.

Saving Species There are as few as 100 loggerhead shrikes in Virginia and they are listed as endangered in Canada. We are working on a holistic solution—breeding them in captivity to supplement a reintroduction program, studying their habitat, training citizen scientists to collect data, working with state biologists to band and monitor them in the wild, and partnering to decipher their genome to understand behavior and biology. To date, we have released more than 30 birds, created a habitat model for potential release sites and discovered two new breeding pairs just this year. The future is bright for loggerhead shrikes.

PHOTOGRAPHY AT THE SMITHSONIAN



▲ NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

More Than a Picture: Selections From the Photography Collection, ongoing



▲ SMITHSONIAN AMERICAN ART MUSEUM

Down These Mean Streets, through August 6



▲ ARCHIVES OF AMERICAN ART

Before Internet Cats: Feline Finds From the Archives of American Art, through October 29



▲ NATIONAL PORTRAIT GALLERY

Marlene Dietrich: Dressed for the Image
June 16, 2017–April 15, 2018

Generous support from Tom L. Pegues and Donald A. Capoccia and the American Portrait Gala Endowment



▲ COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM

The Jazz Age: American Style in the 1920s, through August 20
Generous support from Madeleine K. Rudin, Grant S. Johnson in memory of Jack Rudin and others

Clockwise, from top left: James H. Karales, Lewis "Big June" Marshall Carrying the U.S. Flag, Selma to Montgomery, 1965. Gift of Monica Karales and the Estate of James Karales, National Museum of African American History and Culture © Estate of James Karales; Irving Penn, Marlene Dietrich, 1948. Gift of Irving Penn, National Portrait Gallery; George Hoyningen-Huene, Bathing Suits By Izod, 1930. Museum of Fine Arts, Houston. Museum purchase funded by the Geoffrey and Barbara Koslov Family, The Manfred Heiting Collection; Mike Tighe, Frank Stella with cat in his studio, 1975 Leo Castelli Gallery records, Archives of American Art; Frank Espada, Untitled (Three boys, Sheldon Cafe, Hartford, Connecticut), 1981. Purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center, Smithsonian American Art Museum © 1981 Frank Espada Photography

A GREAT PATRIOT DAVID RUBENSTEIN

DAVID RUBENSTEIN is a philanthropist and co-founder and co-CEO of the Carlyle Group, a private equity firm. He was recently named chair of the Smithsonian Board of Regents. He co-chairs the Smithsonian Campaign and is a member of the National Museum of Natural History board. He is a Founding Donor of the National Museum of African American History and Culture and has given generously across the Smithsonian, including the National Zoo and National Museum of American History.

This is your time to shape the institution as a leader, donor and newly appointed chair of the Regents.

What is the potential of the Smithsonian? The Smithsonian is a unique institution. There's nothing quite like it anywhere else in the world. It inspires people to think about what they can achieve and what others have achieved before them. We want many more people to be exposed to the Smithsonian and to be inspired.

As one of the co-chairs of the historic and highly successful Smithsonian Campaign, where does the institution go from here? The capital campaign was designed to help raise enough money for needs that cannot be met by congressional appropriations or the existing endowment. It is the largest capital campaign in American history for a cultural organization. We had hundreds of thousands of donors

participate. A great many people give to the campaign because they want to give to the country. In my view, if you give to the Smithsonian, you are what I call a cultural patriot—someone who cares about our past and future. We now need to build on the resources the capital campaign has provided and to recognize that we always are going to have to sustain our needs through a public-private partnership. Remember: the Smithsonian was started with a private gift.

The Smithsonian is full of "wow" moments, whether it's the stories behind the objects or the work of its scholars. What still surprises you here? There are a

number of things that impress me. Foremost, the enthusiasm I see on the faces of the people who visit the museums. They are clearly interested in learning more about civilization, this country, our planet, and the human experience and potential. My parents used to bring me to the Smithsonian when I was very young. The Smithsonian opened my eyes to so much. And that kind of experience continues today for so many.

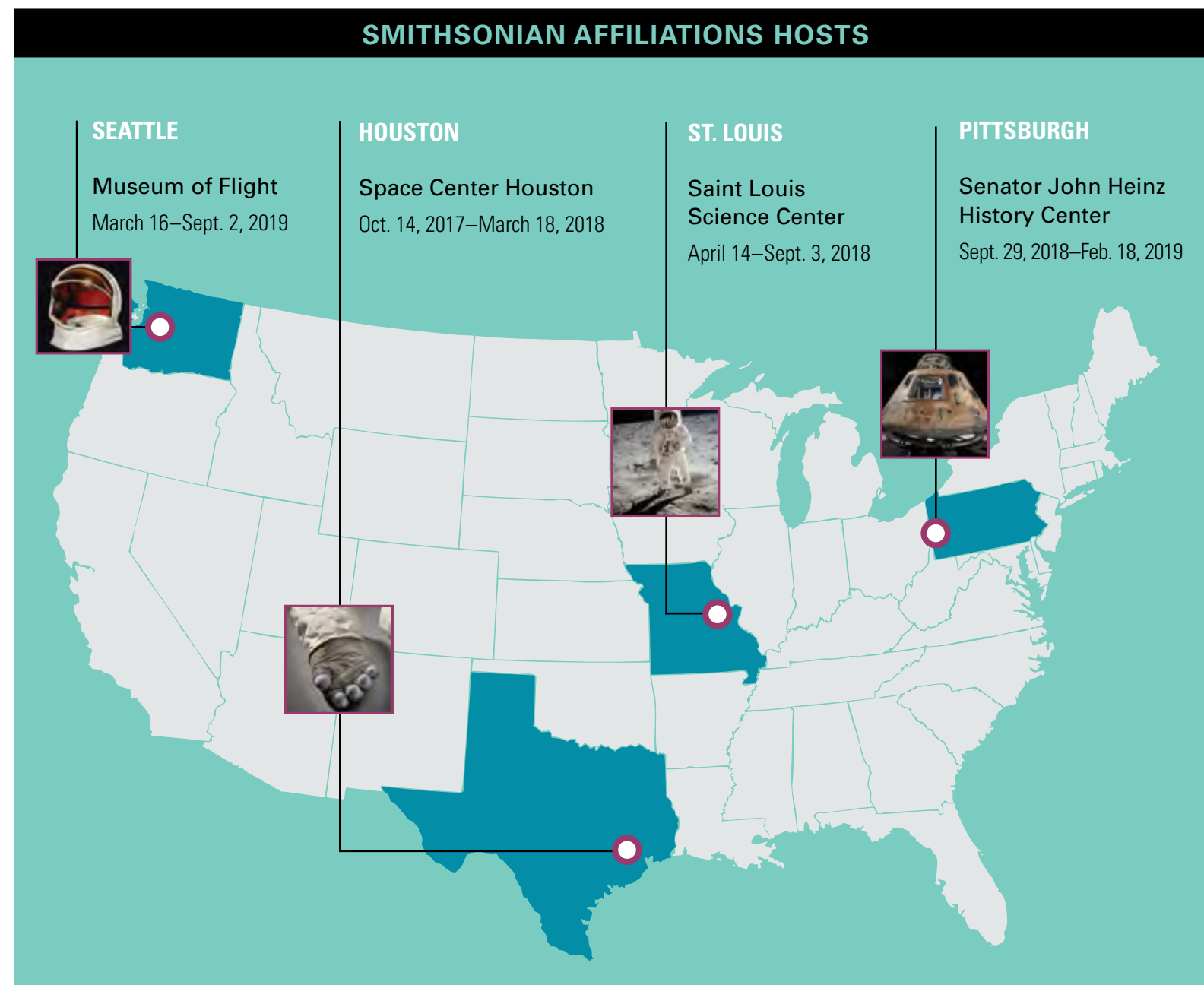
What do you hope is your legacy at the Smithsonian?

I often remind people that philanthropy is an ancient Greek word that means loving humanity. It doesn't mean rich people writing checks. I want to give beyond money—to give my time, energy and ideas. I hope to be seen as a citizen who did his best to strengthen the Smithsonian.

PHOTO MATT MCCLAIN | WASHINGTON POST

Destination Moon: The Apollo 11 Mission on Tour

Humankind first set foot on the moon 48 years ago, on July 20, 1969. In anticipation of the 50th anniversary of the landing, the National Air and Space Museum and Smithsonian Institution Traveling Exhibition Service will tour *Destination Moon: The Apollo 11 Mission* to four cities. The exhibition retells the story of this historic flight and features the Apollo 11 command module *Columbia* and other mission artifacts, as well as a 3D, virtual tour of the capsule. In 2021, *Destination Moon* will open in Washington, D.C., as an expanded, permanent exhibition.



Destination Moon: The Apollo 11 Mission is made possible by the support of Jeff and MacKenzie Bezos, Joe Clark, the Bruce R. McCaw Family Foundation, the Charles and Lisa Simonyi Fund for Arts and Sciences, John and Susann Norton and Gregory D. and Jennifer Walston Johnson. Transportation services provided by FedEx.

Insets from left to right, Extravehicular helmet worn on the lunar surface, July 1969; extravehicular glove worn on the lunar surface, July 1969; Edwin “Buzz” Aldrin walks on the moon, July 1969. Courtesy NASA; command module *Columbia*, the only part of the Apollo 11 spacecraft to return to Earth.

ON MONGOLIA’S VAST northern steppes, 550 carved stone monuments are the remaining traces of a Late Bronze Age culture (1,400–700 B.C.E.). The ancient carvings have yet to be deciphered—their meaning remains elusive. The Mongolian-Smithsonian Deer Stone Project has excavated and cataloged sites across northern Mongolia to document the vanishing nomadic culture. Smithsonian Arctic Center Director William W. Fitzhugh along with Museum Conservation Institute conservator Dawn Rogala and National Museum of Mongolia staff are racing against time, climate change and population expansion to preserve these megalithic Deer Stones.

Uushig Deer Stone Monument, Khovsgol, Mongolia. PHOTO MEREDITH POTTS

