

FACTS



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Pop Art Legacy

Researchers studying Roy Lichtenstein, the 20th-century artist known for using bold imagery based on comic books and advertisements, will soon have access to a comprehensive resource on the artist's life and work.

In a major promised gift to the Archives of American Art, the Roy Lichtenstein Foundation will donate a trove of the artist's papers and related records, including personal and professional correspondence, oral history interviews, documentary photographs and art object files. The foundation will support digitization of the full collection, which will be available for free on the Archives' website.

The foundation is collaborating with both the Archives and the Whitney Museum of American Art to expand public access to the art and history of Lichtenstein, who died in 1997. A gift of 400 artworks is promised to the Whitney to establish the Roy Lichtenstein Study Collection.

Roy Lichtenstein in front of his paintings *Craig...* (1964) and *Happy Tears* (1964) in his 26th Street studio, NY, 1964. Art: © Estate of Roy Lichtenstein. Courtesy The Roy Lichtenstein Foundation Archives. Promised gift, Archives of American Art

IMPACT is published three times a year by the Smithsonian Office of Advancement.

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WASHINGTON, D.C. 20013-7012

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Burning Man Rises

Each year in Nevada's Black Rock Desert, a city of more than 70,000 people rises out of the dust for a single week, creating a temporary metropolis known as Burning Man. During this uniquely American event, participants erect experimental art installations, bringing alive a maker culture that embraces community participation.

No Spectators: The Art of Burning Man is currently on view at the Smithsonian American Art Museum's Renwick Gallery with support from Intel, the Bently Foundation, and other generous donors. It is the first major exhibition to present large-scale work created during Burning Man, including sculptures, vehicles and a gallery-sized temple. The art extends into the community where six sculptures have been placed in the surrounding neighborhood. *No Spectators: Beyond the Renwick* is a collaboration with Washington, D.C.'s Golden Triangle Business Improvement District with support from Lyft.

Within the museum, a virtual reality experience created by artist Android Jones allows visitors to don goggles and virtually walk across the *playa*, or dry lake bed, to experience what it's like to attend Burning Man. In addition, through a partnership between the Smithsonian

RON BLUNT



Installation photo of *No Spectators: the Art of Burning Man* at the Renwick Gallery, left to right: Duane Flatmo's *Tin Pan Dragon*, Richard Wilks with Michael Conn and Victor Rodarte's *Evotrope*, Scott Froschauer's *Infinite Clearance*, and The Ten Principles, and Five Ton Crane Arts Collective's *Capitol Theater*.

American Art Museum and Intel, people who can't visit the museum can see the exhibition for free using virtual reality technology.

No Spectators: The Art of Burning Man closes in two phases, on Sept. 16, 2018, and Jan. 21, 2019. Outdoor sculptures will be on view through December 2018.

A Tribute to Henrietta Lacks

Henrietta Lacks, a Virginia tobacco farmer who lost her life to cancer in 1951, left a legacy unparalleled in modern medicine: cells that have lived for decades, helping thousands of patients with polio, Parkinson's and other diseases. To recognize Lacks' contributions to science, the National Portrait Gallery has installed a 2017 portrait by artist Kadir Nelson. The artwork, jointly acquired with the National Museum of African American History and Culture, highlights key elements of Lacks' story. The wallpaper features the Flower of Life, a symbol of immortality, and missing buttons on Lacks' dress allude to cells taken from her body without permission. The portrait will be on view through Nov. 4.

Kadir Nelson, *Henrietta Lacks (HeLa): The Mother of Modern Medicine*, 2017. Gift from Kadir Nelson and the JKBN Group, LLC. National Portrait Gallery and National Museum of African American History and Culture



Ruby Slippers Return to View

There's no place like home for the ruby slippers worn by Judy Garland in *The Wizard of Oz*. The iconic slippers, among the most popular objects at the National Museum of American History, return to public view Oct. 19 after a year of research and conservation treatment. A Kickstarter campaign, #KeepThemRuby, raised close to \$350,000 from 6,451 donors to preserve the slippers, which were showing signs of age. Conservators cleaned and repaired the shoes' sequins and stabilized the soles. A new display case will control light exposure, humidity and temperature, ensuring the shoes continue to sparkle.



Ben Buchanan, *Jean-Michel Basquiat at Mr. Chow, New York, 1985*. Ben Buchanan photographs of artists, c. 1985–2015. Archives of American Art © Ben Buchanan

African American Film Festival

Emerging African American filmmakers have a promising new venue for their work: the National Museum of African American History and Culture's film festival, to be held for the first time Oct. 24–27 in Washington, D.C. The event will showcase historical and contemporary films that explore the African American and African diasporic experience. More than 60 films will be screened, including the Washington, D.C., premiere of *Milford Graves Full Mantis*, the first feature-length portrait of the percussionist, and *Boom for Real*, which spotlights the late teenage years of artist Jean-Michel Basquiat. The festival is organized by the museum's Earl W. and Amanda Stafford Center for African American Media Arts. Visit nmaahc.si.edu/filmfest.

Design Chosen for National Native American Veterans Memorial

Native Americans historically have served in the military at a higher rate per capita than any other U.S. population group, yet have no national veterans memorial. The National Museum of the American Indian set out to change that with a design competition to build a significant memorial on museum grounds, to open in 2020. The recently announced winning entry—*Warriors' Circle of Honor*, by Native American veteran and artist Harvey Pratt—features a stainless steel circle resting on a carved stone drum.

Early leadership sponsors for the memorial are the Chickasaw Nation; Eastern Band of Cherokee Indians; Bank of America; Northrup Grumman; Choctaw Nation of Oklahoma; Citizen Potawatomi Nation; Forest County Potawatomi; and the San Manuel Band of Mission Indians.

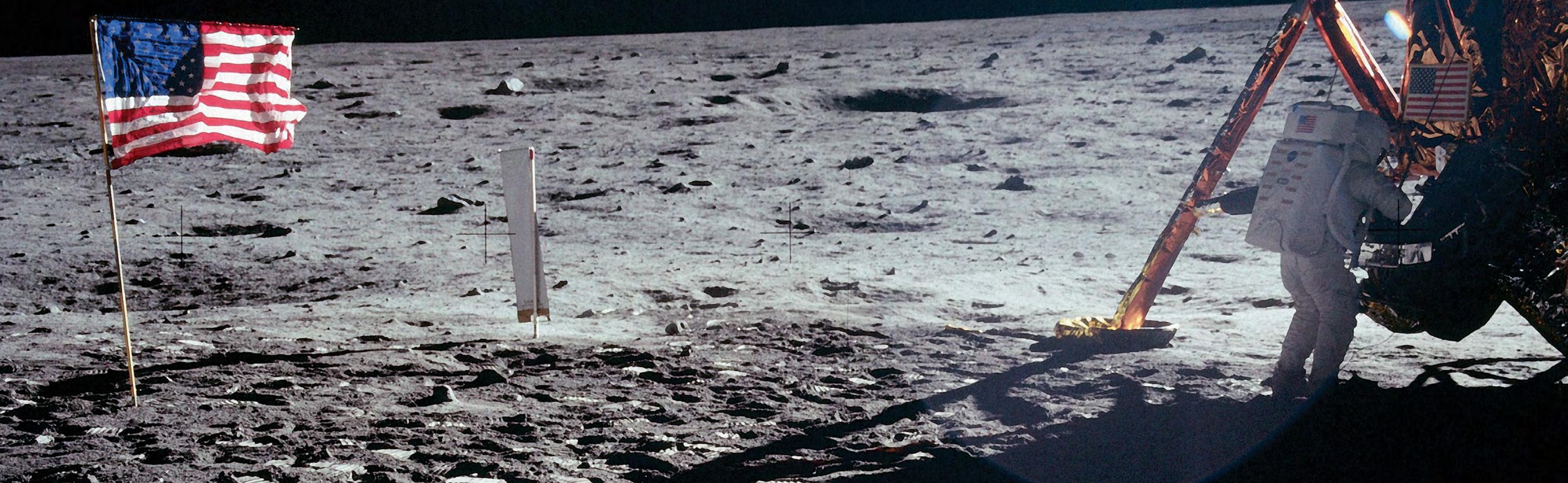
Tracking Giraffes by GPS

Why are wild reticulated giraffes disappearing across the plains of Kenya? Smithsonian Conservation Biology Institute scientists are looking for answers to save this understudied species native to the Horn of Africa. As part of ongoing research, a Smithsonian team will travel to Kenya in early 2019 to place solar-powered GPS collars on adult giraffes to gather data on how the animals live and move. The team also will study the impact of giraffe skin disease, which is emerging across Africa. Scientists believe that habitat loss and increased human disturbance have sent the giraffes into sharp decline.



GIRAFFE: KEN BOHIN; SAN DIEGO ZOO GLOBAL RUBY SLIPPERS:™ & © TURNER ENTERTAINMENT CO. (S17)

A 21ST CENTURY TRANSFORMATION



WHEN THE NATIONAL AIR AND SPACE MUSEUM opened on the National Mall in 1976, the first moon landing was a recent and vivid memory to most visitors streaming through the doors. People came in record numbers to see Neil Armstrong's spacesuit and the Apollo 11 Command Module, familiar from the grainy, black-and-white images that appeared on television seven years earlier.



My goal is that the 13-year-old girl dragged into the museum with her relatives becomes the first girl to walk on Mars because our content grabbed her. —ELLEN STOFAN



Four decades later, the museum’s Apollo mission artifacts still evoke awe and wonder at America’s pioneering achievements in space. But in 2018, younger generations may find it hard to connect with a story that unfolded in what seems a distant technological age.

Making the first footsteps on the moon relevant again is a challenge the museum is meeting head-on as it kicks off a five-to-seven-year transformation this fall. It will reimagine 23 galleries and presentation spaces to create a new visitor experience that tells a more complete story of flight and space exploration.

Museum Director Ellen Stofan, the former chief scientist at NASA, says the transformation will allow the museum to tell stories of innovation in a different way, highlighting the who, why and how of an achievement like the moon landing.

“When you walk into the Apollo gallery today, you see cases of amazing objects—boots, suits, food—but there’s no story,” she says. “Who were the people who wore these boots? Who sewed the space suits? We’re going to tell the stories of not just the heroism of the astronauts, but the teamwork of the tens of thousands of people who made the Apollo mission happen.”

Stofan and her staff are determined to connect with younger visitors, to help them imagine themselves as astronauts, fighter pilots or planetary scientists. When the current Apollo to the Moon gallery reopens as the Destination Moon gallery in 2021, it will take a decidedly more forward-looking view.

“We’ll not only tell the story of how we learned the science of the moon from Apollo rocks, we’ll tell the story of missions that are happening right now, that are returning lunar science data. We’ll talk about getting humans back to the moon,” Stofan says. “I don’t want teens to walk out of the gallery thinking, ‘Well, that’s all in the past.’”

From top, Apollo 11 astronauts Neil Armstrong, Buzz Aldrin and Michael Collins pose in front of the Command Module Columbia at the National Air and Space Museum in 1979; Omega Speedmaster Chronograph worn by astronaut Michael Collins during the Apollo 11 mission; Ellen Stofan, John and Adrienne Mars Director of the National Air and Space Museum, with students. Opposite from top, gloves worn by astronaut Buzz Aldrin, lunar module pilot of the Apollo 11; girls celebrate Women in Aviation and Space Family Day. Previous page, Neil Armstrong, Apollo 11 commander, became the first man to step on the moon on July 21, 1969. Courtesy NASA; inset, renderings of the revitalized A Nation of Speed, The Wright Brothers and America by Air galleries.



STEM Learning

Expanding the museum’s capacity for science, technology, engineering and math (STEM) education is a major component of the renewal. Museum staff are focused on inspiring the next generation of explorers by reaching them where they are: presenting historic objects in relatable ways, broadcasting into classrooms and using digital technologies to spark not only an interest in space, but in science and technology careers.

Here, the museum is looking to reach one audience in particular: middle schoolers. Stofan points to a body of research that shows middle school is when students lose interest in STEM—something she’d like to reverse.

“Throughout the galleries, we’ll be looking at how we can speak to kids in a way that’s exciting,” she says. “My goal is that the 13-year-old girl dragged into the museum with her relatives becomes the first girl to walk on Mars because our content grabbed her.”

By 2025, when the transformation is complete, that 13-year-old girl will learn about the physics of flight and rocketry in a new science park on museum grounds; take a “fly around” tour of the International Space Station; and experience how spaceflight has made us more globally connected. “We’re a museum of history, but we’re also a museum of the future,” Stofan says.

As the transformation begins this October, individual galleries will close and reopen in phases, but the museum will stay open to the public. A rotating selection of the museum’s most popular objects—including the Wright Flyer and the Spirit of St. Louis—will remain on view.



Transformational Campaign Launches

The museum has launched an ambitious \$250 million fundraising campaign for an unprecedented five-to-seven-year transformation; \$70 million has been raised. Major donors include the following:

- **American Airlines, Delta Air Lines Foundation, United Airlines, Southwest Airlines, Alaska Airlines, JetBlue, Frontier Airlines, Hawaiian Airlines and Spirit Airlines** donated a total of \$28 million to support the transformation and a reimagined America by Air gallery.
- **Thomas W. Haas Foundation** donated \$10 million for the Thomas W. Haas We All Fly gallery.
- **Barron Hilton** and the **Conrad N. Hilton Foundation** gave \$10 million for the Barron Hilton Pioneers of Flight gallery and STEM education programming.
- Donors to the Destination Moon exhibition and gallery include **Jeff and MacKenzie Bezos, Joe Clark, Bruce R. McCaw Family Foundation, Charles and Lisa Simonyi Fund for Arts and Sciences, John and Susann Norton, and Gregory D. and Jennifer Walston Johnson.** Transportation services are provided by **FedEx.**
- **Rolex** donated \$1 million to the Nation of Speed gallery.
- **AAR, David P. Storch** and the **Ira Eichner family** gave \$1 million for the design hangar in the How Things Fly gallery and STEM education programming.

OPENING DOORS

DIVERSITY AND ACCESSIBILITY AT THE SMITHSONIAN

IN THE 1990s, when the Smithsonian wrote a set of guidelines to help designers increase the accessibility of their exhibitions, the directives became the standard in the field, translated into several languages around the world.

Now, the Institution is dusting those off, identifying barriers to access and participation—not only for visitors, but also for employees—and finding solutions so that the Smithsonian remains relevant and accessible to our global audience and workforce.

“Accessibility means giving equitable access to everyone along the continuum of human ability and experience—not just in the physical and communication environments, but in representation and content as well,” said Beth Ziebarth, director of Access Smithsonian. “It’s worthwhile thinking more broadly about accessibility, as there are many types of barriers that prevent people from being able to access cultural institutions.”

The ways in which our museums are working toward these goals are dizzying: In 2016, 38 Smithsonian museums or research centers reported sponsoring or

participating in 600 initiatives for diversity and inclusion that inform public programming and staff hiring and include historically underrepresented groups.

One example is Project SEARCH, a 10-month internship program to help young adults with cognitive disabilities increase their job readiness skills. Or the Future Kings after-school program in the Smithsonian’s 3-D studio, where boys learned about the process, materials and technology used in 3-D fabrication. Morning at the Museum offers early museum access and sensory-friendly activities for families of children with disabilities—including autism, sensory-processing and intellectual disabilities.

At Cooper Hewitt, Smithsonian Design Museum, in New York, the exhibition *The Senses: Design Beyond Vision* challenges visitors to close their eyes and experience the world through touch, sound and smell. Objects on view include a 3-D map of the Washington, D.C., Smithsonian campus that talks when touched and a wearable device that allows users to feel music as vibrations against their skin.



SCOTT RUDD

Accessibility means giving equitable access to everyone along the continuum of human ability and experience—not just in the physical and communication environments, but in representation and content as well. —BETH ZIEBARTH

And Pepper, a robot donated by Softbank Robotics, is breaking down language barriers by translating Swahili phrases and proverbs that appear throughout the *World on the Horizon* exhibition at the National Museum of African Art. Several other Peppers are sprinkled elsewhere around the Smithsonian as well.

The hard work is paying off: For its persistent, tangible work in weaving a Latino presence throughout the Smithsonian and its partner museums, the Smithsonian Latino Center was presented with the Diversity, Equity, Accessibility and Inclusion award from the American Alliance of Museums (AAM). The Smithsonian also recently participated in an AAM working group to identify strategies to improve diversity, equity, accessibility and inclusion in museums around the country.

Ziebarth noted Smithsonian staff has started an “accessibility network” that hosts training sessions, presentations and workshops. Recently, a representative from the Canadian Museum for Human Rights led a session about making digital media more accessible—for example, PDFs formatted with fonts that can be translated to speech by screen readers; high-contrast color palettes; text descriptions of non-text elements such as images, tables and charts; and descriptive audio that explains the action taking place in a video.

“It’s not just one office’s job to improve accessibility—it’s everybody’s job,” Ziebarth said. “People are coming up with new solutions all the time.”

[Learn more about Smithsonian diversity and accessibility programs online at si.edu/oeema.](https://si.edu/oeema)



SCOTT RUDD



LIBBY WEILER



Opposite, visitors interact with *Feather Fountain* by artist Daniel Wurtzel, and top, *Tactile Orchestra*, created by Studio Roos Meerman and KunstLAB Arnhem, both installations featured in *The Senses: Design Beyond Vision* at Cooper Hewitt, Smithsonian Design Museum. Above, Smithsonian American Art Museum staff explore virtual reality through the new app, *Renwick Gallery WONDER 360*. Left, Pepper the robot breaks down language barriers by translating Swahili phrases in the *World on the Horizon* exhibition at the National Museum of African Art.

GREAT AMERICAN WOMEN AT THE SMITHSONIAN



HARPO, INC./GEORGE BURNS

Bookmobile: In 2003, Oprah Winfrey and her crew traveled to Naperville, Ill., to announce the new Book Club selection—John Steinbeck's *East of Eden*—at a local independent bookstore.

▲ WATCHING OPRAH

As an African American woman who founded her own media company and became a cultural icon, Oprah Winfrey harnessed the power of the media to break down barriers, empower herself and inspire others.

A new exhibition at the National Museum of African American History and Culture, *Watching Oprah: The Oprah Winfrey Show and American Culture*, considers Winfrey's influence in her many roles—as a talk show host, actress, media mogul and philanthropist. It features video clips, interviews with Winfrey and artifacts from Harpo Studios in Chicago, home of *The Oprah Winfrey Show*. The exhibition is on view through June 2019. nmaahc.si.edu



KENDRICK BRINSON/THE NEW YORK TIMES/REDUX

▲ CHEF TEAM WINS JULIA CHILD AWARD

Mary Sue Milliken, left, and Susan Feniger, far left, chef-owners of the Border Grill in Los Angeles, will be the first women—and first team—to receive the fourth annual Julia Child Award this fall. The award, given by the Julia Child Foundation, recognizes an individual (or team) for making a significant difference in the way America cooks, eats and drinks. Throughout their 35-year partnership, Milliken and Feniger have been restaurant industry leaders and innovators, as well as cookbook authors and television personalities.

The award will be presented at the Smithsonian Food History Gala, to be held Nov. 1 at the National Museum of American History. Tickets are available to the public. For more information, visit s.si.edu/smithsonianfood



Lynn Gilbert, *Billie Jean King*, 1979. National Portrait Gallery © Lynn Gilbert LYNN-GILBERT.COM

▲ BILLIE JEAN KING | GREAT AMERICAN

On Sept. 25, the National Museum of American History will honor former world champion professional tennis player Billie Jean King with the “Great Americans” medal for lifetime contributions that embody American ideals and ideas. King won 39 Grand Slam titles during her career and has long been an advocate for gender equality and inclusion and diversity in the workplace. A limited number of tickets are available for the event.

Great Americans is supported by David M. Rubenstein, a member of the Smithsonian Board of Regents. [nmaahspecialevents@si.edu](mailto:nmahspecialevents@si.edu)

EDUCATION IS HER PASSION PHYLLIS TAYLOR

PHYLLIS TAYLOR is chief executive officer of Endeavor Enterprises LLC, Chairman and President of the Patrick F. Taylor Foundation and a philanthropist in New Orleans. From 2009 to 2015, she was a member of the Smithsonian National Board, but her relationship with the Institution started when she was in high school, coming to Washington, D.C., a visit she remembers vividly. She is a generous donor to the National Museum of American History, specifically the Patrick F. Taylor Foundation Object Project, a learning space where visitors explore the innovation of everyday objects and how they shape society.

Why the Smithsonian? I was born in a very small town in southwestern Louisiana, Abbeville. In my high school days, we had a wonderful experience of going to Washington, D.C. To go to your nation's capital from a little community was pretty inspiring. When we arrived and saw the facilities at the Smithsonian, I was immediately captivated by the museums, which are like no others in the world.

What fuels your philanthropy? So much of my focus has been on education, which comes from my husband's life. Patrick received a full scholarship to the Kinkaid School in Houston, Texas, that prepared him well for university. And when he went to LSU to study

to be a petroleum engineer, tuition was less than \$100. His opportunities came because of his education.

Education is a means to advance in our society and a way to sustain our valued traditions. What better way of doing that than by preserving the history of our country and inspiring people to realize what a wonderful gift we have being American citizens or residents of this country.

What is your favorite object? I wanted to create a tribute to my husband at the Smithsonian. He was such a history buff. I love the magic scrapbook [at the Object Project] with period photographs that come to life. I love the period clothes. But what I am most proud of is the endowment we created for the Object Project, which will allow ongoing training and support for K-12 teachers to show them what an educational tool the Object Project is.

What's next at the Smithsonian?

I've been involved in a water project with Tulane University. As a result, I have this ongoing interest in issues of water in our environment. The Smithsonian is involved in several water-based activities, so I am hoping now to bring the traveling exhibition *H₂O Today* to New Orleans. What better exhibition to have here along the Mississippi River?



DAVID SPIELMAN

We visit communities across America with hundreds of ways to learn, discover and get involved—from traveling exhibitions to citizen science and more.

CATCH THE SMITHSONIAN IN YOUR REGION

SAN FRANCISCO

The elusive Chinese mitten crab, recognizable for its brown spiny shell and furry claws, has not been seen in U.S. coastal waters since 2014. Scientists at the Smithsonian Environmental Research Center are asking boaters, fishermen and the public to report any sightings in the San Francisco Bay, Chesapeake Bay or Hudson River—at mittencrab.nisbase.org

GULF OF MEXICO

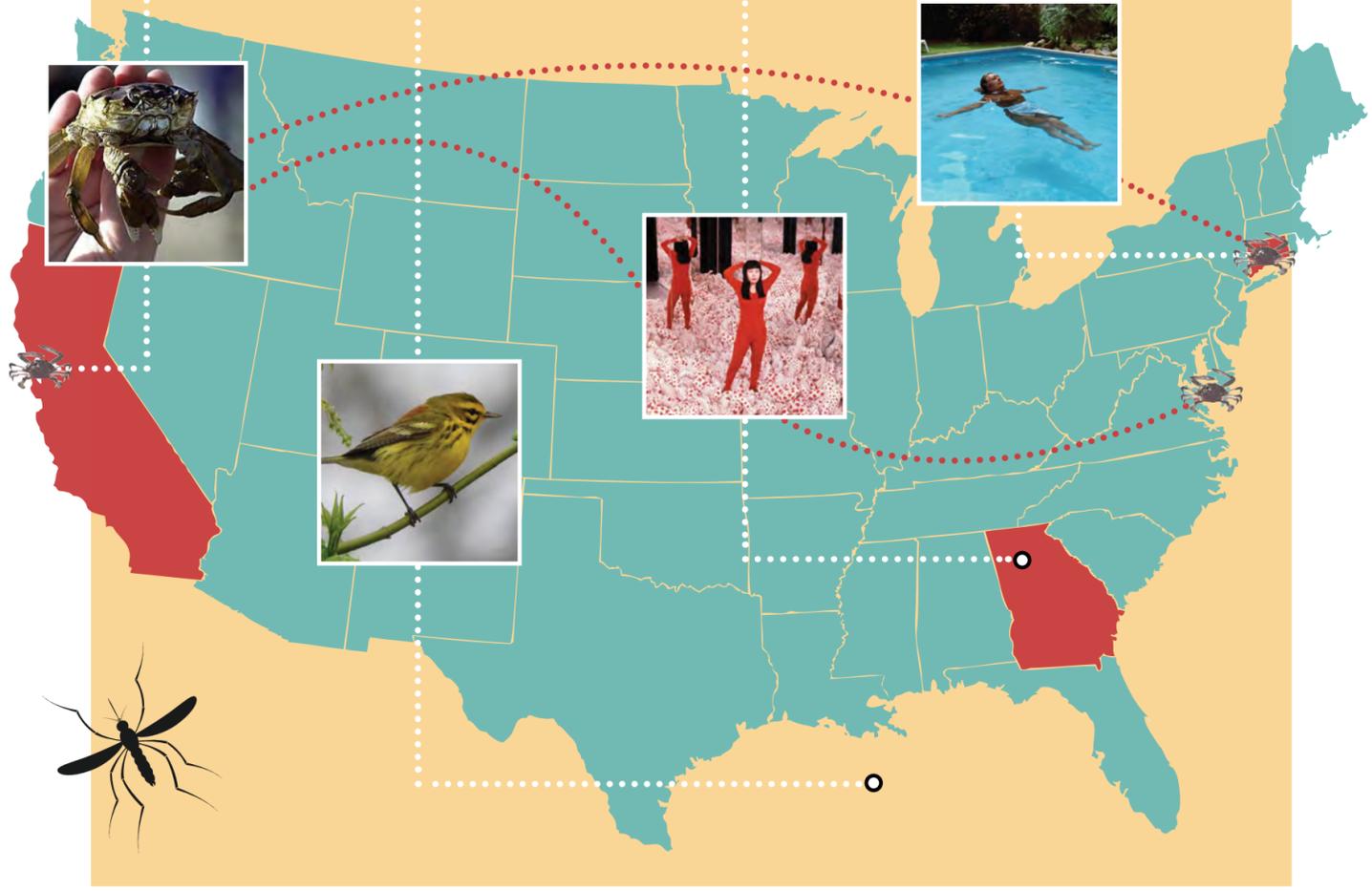
Every spring and fall, Smithsonian Migratory Bird Center scientists study birds during their travels through the Gulf Coast, from the Florida Keys to Brownsville, Tex. The team bands the birds to measure their timing and uses national weather data to map bird distributions. Research is supported by the Southern Company, through their partnership with the National Fish and Wildlife Foundation, and ConocoPhillips' global Signature Program.

ATLANTA

The Hirshhorn Museum and Sculpture Garden's blockbuster exhibition, *Yayoi Kusama: Infinity Mirrors*, continues its national tour at the High Museum Nov. 18, 2018, to Feb. 17, 2019. Visit six kaleidoscopic rooms plus new works by the renowned 89-year-old artist.

HARTFORD

How did the suburban backyard evolve into a spot for relaxation and entertainment? *Patios, Pools & The Invention of the American Backyard*—a joint Smithsonian Archives of American Gardens and Smithsonian Institution Traveling Exhibition Service exhibition—looks back at this post-war trend. On view at the Connecticut Historical Society, Dec. 18, 2018, to Feb. 23, 2019.



Inset: Chinese mitten crab; prairie warbler; installation view of Infinity Mirror Room—Phalli's Field, 1965, in Floor Show, Castellane Gallery, New York, 1965. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama; Rachelle Mozman, Piscina, 2011. Courtesy of the artist © Rachelle Mozman

STOPPING OUTBREAKS

IN 2015 the Zika virus, carried by mosquitoes, emerged in Brazil and quickly spread to other countries in the Americas, sparking a public health emergency. It's a scary but too-common scenario: A virus jumps from animal to human, and then from person to person, causing sickness along the way.

Outbreak: Epidemics in a Connected World, an exhibition at the National Museum of Natural History through 2021, explores how viruses spread and how they can be contained through collaborative work across borders and disciplines. Museum visitors are invited to play the role of a public health official or epidemiologist tasked with stopping an outbreak in its tracks. Vaccine development, contact tracing and effective public communication are among the strategies discussed.

“Understanding how we can prevent zoonotic viruses like Ebola, Zika and influenza from emerging and spreading around the world—recognizing that human, animal and environmental health are connected as ‘one health’—is a critical science lesson for the 21st century,” says Sabrina Sholts, lead curator of the exhibition.

Outbreak is made possible with support from The Anders Foundation, Biotechnology Innovation Organization, Ending Pandemics, Johnson & Johnson Innovation, Lyda Hill, National Foundation for Infectious Diseases, Open Philanthropy Project, The Rockefeller Foundation, Sanofi Pasteur and Seqirus, A CSL Company.

