

**COVER** United States Air Force, Women Air Force Service Pilots (WASPs), Frances Greene, Margaret “Peg” Kirshner (Stevenson), Ann Waldner, leave their Boeing B-17 Flying Fortress “Pistol Packin’ Mama” at the four-engine school at Lockbourne Field, Ohio, mid-1944, National Air and Space Museum, Archives Division; unidentified photographer, *Bashka Paeff in her studio with Laddie Boy*, 1923, Bashka Paeff papers, 1920–1981, Archives of American Art; Major Lisa Jaster embraces First Lt. Shaye Haver after an Army Ranger School graduation ceremony in Fort Benning, Ga. AP PHOTO/BRANDEN CAMP

PP 6–7 Richard Strauss, *Enid A. Haupt and Lady Bird Johnson*, 1988, Smithsonian Institution Archives; unidentified photographer, *Michele Roberts*, n.d.; Julia Child in the kitchen of her country house called “La Pitchoune” in France © MARC RIBOUD/MAGNUM PHOTOS; Sylvia Earle diving at Cabo Pulmo, Mexico © KIP EVANS; unidentified photographer, *Carmen Lomas Garza*, 1982, Tomás Ybarra-Frausto research material on Chicano art, Archives of American Art; Joan Trumpauer at lunch counter, n.d. AP PHOTO; unidentified photographer, *Althea Gibson with travel gear*, 1959, National Museum of African American History and Culture; Sandra Day O’Connor, 1981 DAVID HUME KENNERLY/CONTRIBUTOR/GETTY IMAGES

PP 8–9 Maya Angelou MICHAEL OCHS ARCHIVES/STRINGER/GETTY IMAGES; Vera Rubin, 1974, Carnegie Institution of Washington; H.M. Platt, *Ida A. Gibbs Hunt*, 1884, Oberlin College Archives; Muriel Siebert BETTMAN/CONTRIBUTOR/GETTY IMAGES; Kay WalkingStick JACK MITCHELL/CONTRIBUTOR/GETTY IMAGES; Maya Lin © MATT FURMAN; unidentified photographer, *Brownie Wise*, n.d., Brownie Wise Papers, 1938–1968, Archives Center, National Museum of American History; Scurlock Studio Records, *Mary Church Terrell*, ca. 1935–1940, Archives Center, National Museum of American History

PP 10–11 Sandra Cisneros © KEITH DANNEMILLER; Dr. Mae Jemison, 1992, NASA; Gloria Steinem SUSAN WOOD/CONTRIBUTOR/GETTY IMAGES; William S. Merrell Laboratories, American Chemical Society, *Ruby Hirose*, n.d., Smithsonian Institution Archives; Emma Gonzalez EMILEE MCGOVERN/SOPA IMAGES—LIGHT-ROCKET/GETTY IMAGES; Gertrude Kasebier, *Zitkala-Sa, Sioux Indian and activist*, ca. 1898, Division of Work and Industry, National Museum of American History and Smithsonian Institution Archives; unidentified photographer, *Caroline Jones*, ca. 1975, Archives Center, National Museum of American History; unidentified photographer, *Mary Cassatt*, 1914, Frederick A. Sweet research material on Mary Cassatt and James A. McNeill Whistler, Archives of American Art

**BACK COVER** Gertrude Kasebier, *Zitkala-Sa, Sioux Indian and activist*, ca. 1898, Division of Work and Industry, National Museum of American History and Smithsonian Institution Archives. Harold E. Dougherty, *Sophie Lutterlough at a Microscope*, 1983, Smithsonian Institution Archives; Mimi Jacobs, *Ruth Asawa*, 1973, Archives of American Art; unidentified photographer, *Roxie Laybourne with bird specimens*, n.d., National Museum of Natural History and Smithsonian Institution Archives

**SPECIAL ISSUE**



## Women Making History

As America celebrates the 100th anniversary of women's suffrage, it's a moment for the nation to reflect—on the power of women's political participation, on underrepresentation of women throughout history and on gender equality today.

At the Smithsonian we are redoubling our efforts to ensure women's stories are told. Through our recently launched American Women's History Initiative—Because of Her Story—we are designing exhibitions, developing programs, hiring curators and expanding the national collection to amplify women's voices.

This special issue of IMPACT highlights remarkable American women—both famous and unsung—who have shaped the nation over the past two-and-a-half centuries. Abolitionist Sojourner Truth, artist Ruth Asawa and scientist Susan Solomon (illustrated at right) are among many who have challenged norms and forged new paths. Discover more women's stories at [womenshistory.si.edu](http://womenshistory.si.edu).

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## Youth Summit Highlights Women's Suffrage

What strategies have women used throughout history to win the vote and shape our democracy? The 2019 National Youth Summit will examine the women's suffrage movement and other women-led activism to galvanize movements for change.

On May 21, Washington, D.C.–area students will join a panel of women history makers, including Dolores Huerta, at the National Museum of American History's Warner Bros. Theater to discuss 100 years of women-led movements. A live webcast will connect ten Smithsonian Affiliate museums across the country.

The annual summit brings together middle- and high-school students, scholars, teachers, policy experts and activists in a national conversation about important events in America's past that have relevance today. The program is an ongoing collaboration among the National Museum of American History, the Hirshhorn Museum and Sculpture Garden's Artlab+ and Smithsonian Affiliate museums. The 2019 program is funded by the Coca-Cola Foundation.

Visit [americanhistory.si.edu](http://americanhistory.si.edu).

Above, Cindy Whitehead, *Girl Is Not a 4 Letter Word*, prototype skateboard, 2013, National Museum of American History, will appear in the exhibition *Girlhood! (It's Complicated)* PHOTO JACLYN NASH Below, San Francisco suffragists greeted in New Jersey on their way to Washington to present a petition to Congress, 1915, Records of the National Woman's Party, Library of Congress. "Votes for Women" button, National Museum of American History and Smithsonian Institution Archives



## Hartig Leads American History Museum

The National Museum of American History welcomes Anthea Hartig as its new Elizabeth MacMillan Director. Hartig formerly served as the executive director and CEO of the California Historical Society.

An award-winning public historian and cultural heritage expert, Hartig has dedicated her career to making the nation's richly diverse history accessible and relevant. She is the first woman to hold the director position since the National Museum of American History opened in 1964.

Hartig oversees a museum budget of nearly \$50 million and a collection that includes 1.8 million objects. She will complete the museum's 120,000-square-foot west wing renewal with new arts and culture exhibitions.

As part of the Smithsonian American Women's History Initiative, she will open three exhibitions in 2019 and 2020: *All Work, No Pay*; *Creating Icons: How We Remember Women's Suffrage*; and *Girlhood! (It's Complicated)*.

Check [americanhistory.si.edu](http://americanhistory.si.edu) for opening dates.

## A Girl Can Fly

A first flight in the pilot's seat. A chance to build and fly your own drone. Last summer, 54 middle-school girls experienced these and other awe-inspiring moments at the National Air and Space Museum's inaugural "She Can" STEM summer camp, focused on empowering girls to succeed in science, technology, engineering and mathematics (STEM).

Now, new generations of campers will be able to participate in similarly life-changing experiences. A recent \$426,000 gift from the Walton Family Foundation will enable the museum to continue the camp for three more years, through 2021.

The camp is free and open to traditionally underrepresented students in the Washington, D.C., area. It is held in July and August at the museum's Steven F. Udvar-Hazy Center in Virginia.

Visit [airandspace.si.edu](http://airandspace.si.edu) for dates.

## Portraits of Feminism

Pioneering Korean artist Yun Suknam's *Mother III*, pictured below, is more than a portrait of the artist's mother—it is a work that challenges the traditional ideals of womanhood in Korean culture.

A new exhibition at the National Portrait Gallery, *Portraits of the World: Korea*, highlights portraits by and of feminist artists in Korea and the United States, including work by Yun, Judith Shea and Kiki Smith, and portraits of Nancy Spero and Marisol Escobar (below).

"We think visitors will be fascinated to discover not only Yun's contributions to the Korean feminist movement over the past 30 years, but also how this particular work relates to feminism's impact on the art of portraiture in the United States," said curator Robyn Asleson.

On view through Nov. 17, 2019.

## An Artist Reflects on Vietnam

Vietnamese American artist Tiffany Chung is known for multimedia work that explores migration, conflict and shifting geographies. It's a story she knows well: Her family immigrated to the United States as part of the post-1975 exodus from Vietnam.

In *Tiffany Chung: Vietnam, Past Is Prologue*, a new exhibition at the Smithsonian American Art Museum, the artist responds to the Vietnam War and its legacy on the culture and people of Vietnam and the United States. It includes a series of video interviews with former Vietnamese refugees in Houston, Southern California and Northern Virginia.

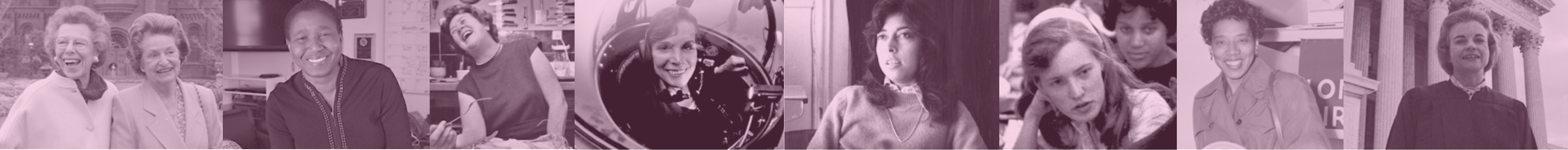
The exhibition is made possible with support from the Carolyn Small Alper Exhibitions Fund, Jack and Marjorie Rachlin Curatorial Endowment and the Share Fund.

On view through Sept. 2, 2019.

Below, from left, Hans Namuth, *Marisol Escobar*, 1964, National Portrait Gallery. Yun Suknam, *Mother III*, detail, 1993 (2018 version), courtesy Hakgojae Gallery, Seoul, South Korea. Tiffany Chung, from *The Vietnam Exodus History Learning Project: the exodus, the camps and the half-lived lives*, 2017, courtesy the artist and Tyler Rollins Fine Art, New York. The Vietnam Exodus History Learning Project is carried out in collaboration with Hồ Hùng, Huỳnh Quốc Bảo, Lê Nam Đy, Nguyễn Hoàng Long, Đặng Quang Tiến, Phạm Ái, Võ Châu, and Hoàng Vy © TIFFANY CHUNG







# BECAUSE **HER** of STORY

The Smithsonian American Women's History Initiative will promote women's talent, ability and potential for the long-term benefit of every American.

**WHAT IF YOU** tried to write the American story using only half the alphabet? Even if you could include a few more letters—the important ones, the most visible ones or some that haven't been given their due—you'd be hard-pressed to capture what happened. And why would you, when anything you wrote would be incomplete and unreliable?

We are surrounded by American narratives that routinely miss the contributions of half the population—women—or at best highlight a few groundbreaking, exceptional cases.

Why settle for half the nation's history?

With a mandate to tell the American story inclusively, accurately and vividly, the Smithsonian has launched the American Women's History Initiative.

"Representation matters," said Dorothy Moss, National Portrait Gallery curator of painting and sculpture and one of the coordinating curators for the initiative. "When people see themselves in another's story, a deep experience of connection, inspiration and empowerment emerges. From little five-year-old Parker Curry looking up to Michelle Obama's portrait to Henrietta Lacks' great-granddaughter seeing her story recognized for the first time alongside America's presidents, young people see their own future on the walls of our museums."





Above, Egbert Jacobson, *Votes for Women, Equality is the Sacred Law of Humanity*, 1903–1915, Schlesinger Library, Radcliffe Institute, Harvard University. Evelyn Rumsey Cary, *Woman's Suffrage*, 1905, The Mitchell Wolfson Jr. Collection, The Wolfsonian—Florida International University, Miami Beach, Fla. Opposite, Helen Keller's watch, ca. 1865, gift of Phillips Brooks Keller & Mrs. Gordon Erwin, National Museum of American History

The initiative will transform our nation's understanding of its past, reinvigorating the textbook version of America by elevating women's history and enriching and completing the stories Americans repeat.

A 2016 Congressional Commission headed by Jane Abraham, now a member of the initiative's advisory committee, acknowledged that, "There are so many stories, from so many perspectives, that are missing from our current narrative." The commission's conclusion that the Smithsonian is the natural place to honor women's contributions prompted the institution to establish the American Women's History Initiative—Because of Her Story. Events like the Women's March, #MeToo and the election of so many women to Congress make the work especially timely.

## REPRESENTATION MATTERS

Through the initiative, the Smithsonian is making plans to collect and exhibit more objects related to women; conserve and care for these objects; offer relevant public programs; sponsor digital projects and establish paid internships.

Provost John Davis is co-director of the initiative along with Stephanie Stebich, who is also The Margaret and Terry Stent Director of the Smithsonian American Art Museum. Working in concert, the two "began with our biggest, boldest move—funding six new curatorial positions that will focus on the important contributions of American women represented in our history, art and science museums as well as research centers," Davis said.

Stebich explained the importance of this move, "Making these changes incites changes throughout the Smithsonian and the nation," she said. "We play a key role in preserving the past, which frames conversations for the future."

Davis is especially excited about reaching people beyond the Smithsonian's museums in Washington, D.C., and New York City. "Our work is on-site and online," he said. "We want to take the riches of the Smithsonian across the digital airwaves."

The initiative's website, [womenshistory.si.edu](http://womenshistory.si.edu), is a first step in establishing a robust digital presence. Another is a new digital project, a virtual incubator that will "invite the public, especially young citizen historians, to plumb our archives for stories about women that have not been told," Davis said.

*How to Be a Scientist* is an online partnership between the National Museum of Natural History and the Smithsonian Astrophysical Observatory. "The fruit of this collaboration's research—a digital exhibition of Smithsonian women scientists—will go directly to the web to reach visitors beyond our 30 million 'real-time' guests," he continued.

## WRITE OUR NAMES IN HISTORY

The first two supported exhibitions—one opening this month and one opening in 2020—honor both the everyday and the extraordinary. *Votes for Women: A Portrait of Persistence* at the National Portrait Gallery hails heroic suffragists like Elizabeth Cady Stanton, Susan B. Anthony and Mary Church Terrell. Along with a fall symposium, the exhibition documents uncelebrated women who marched, published newspapers and even went on hunger strikes.

"Women's suffrage is one of the longest reform movements in American history, yet it hasn't gotten its due," said Kate Clarke Lemay, curator of the exhibition, a National Portrait Gallery historian and coordinating curator for the initiative. "The archives are largely absent of women, women of color and women in general from this era. We have the potential to truly change how people approach history, recognizing women are important in history. Women are history."

*Girlhood! (It's Complicated)*, to open in 2020 at the National Museum of American History, will give voice to girls making historical change, from Helen Keller to Dominique Dawes, known as "Awesome Dawesome." One of the "Magnificent Seven," who won gold medals in gymnastics during the 1996 Summer Olympics, she was the first African American female gymnast to win an individual medal. After an 18-month run, the exhibition will tour the country.

"The American Women's History Initiative is helping us shine a light on all the work that curators around the institution and even our foremothers have been doing, especially in the last 20 years, and making it part and parcel of what the Smithsonian does," said Kathleen Franz, chair and curator of the Division of Work and Industry at the National Museum of American History.

Other Smithsonian exhibitions include *What Is Feminist Art?* by the Archives of American Art, which opens in September. The initiative also has a growing calendar of programs, such as *Rebel Girls: Making Music in D.C.*, for the summer 2019 Folklife Festival.

The National Museum of the American Indian is hosting a symposium, "Safety for Our Sisters: Ending Violence Against Native Women," this month in connection with the REDress Project, an outdoor installation by Jaime Black (Métis), exploring the issue of missing or murdered Indigenous women.

"Sadly, this affects Indigenous women throughout the Americas," said Machel Monenerkit, the museum's deputy director. "Through the installation of Black's work and the symposium, our museum brings wider attention to the issue."

"Museums can literally change how hundreds of millions of people see women and which women they see."

— Ariana Curtis, curator, National Museum of African American History and Culture







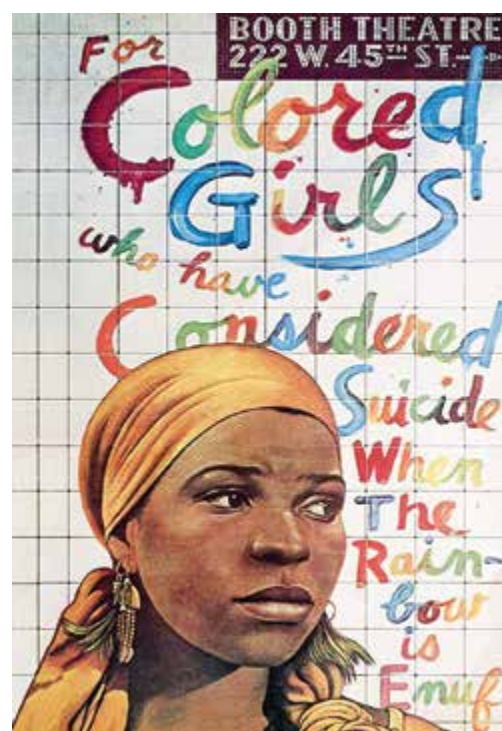
## SANDRA CISNEROS

"MY VOICE ON the page comes from growing up speaking a mix of Spanish and English. The punch-you-in-the-nose English comes from my mom, and that tender Spanish comes from my father. The two blend together to create my writing voice. Spanish is like a violin—clear, melodic. English is deeper, like a cello.

I found that voice when I began writing from a place of love. I wrote stories and poems that take me back to my neighborhoods, my family and my community. I had never seen my home reproduced in a film, photograph or literature with intimacy or love. Because I didn't see it, I said to myself, 'Why don't you write that story?'"

Cisneros' portrait, above left, will be used to tell her story and other women's stories of putting pen to paper to rewrite our national narrative.

The American Women's History Initiative will amplify women's voices to honor the past, inform the present and inspire the future.



Selections from *Smithsonian American Women*, clockwise from top left, J. Howard Miller, for Westinghouse Electric and Manufacturing Company, *We Can Do It!* poster, ca. 1942, National Museum of American History. Paul Davis, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, poster, 1976, play by Ntozake Shange, gift of Wopo Holup, National Museum of African American History and Culture © THE NEW YORK SHAKESPEARE FESTIVAL Luigi Martinati, *I Cospiratori*, c. 1940, National Portrait Gallery. Barbara Carrasco, *Dolores Huerta*, 1999, National Portrait Gallery © 1999 BARBARA CARRASCO Opposite, *Pink Protest Hat*, 2017

## A GLOBAL STORY

Smithsonian Books will release *Smithsonian American Women*, a full-color book presenting 280 objects and artifacts chosen by curators across the institution. Sally Ride's NASA flight suit will be represented, as will a solar system quilt made by Ellen Harding Baker in 1876, Vera Rubin's spectrograph for discovering stars and LEGO's Women of NASA, two of whom depict astronauts Ride and Mae Jemison.

"The impact of the book is not so much what it tells us about the Smithsonian, but how it shows who we are as a country through what we have collected," said Michelle Joan Wilkinson, a curator at the National Museum of African American History and Culture and a member of the coordinating committee for the initiative who serves on the editorial committee for the book. "This substantive and beautiful book will be available publicly for people to peruse or educators to use. It is a visual overview of how our nation has collected."

Next month, the Asian Pacific American Center is hosting Ke Kualima o Nā Kālai Wa'a (The Seven Generations of Women Carvers) at the Merrie Monarch Festival on the Big Island of Hawaii to introduce young people, especially girls, to the traditional art of canoe carving. "Asian Pacific American women's stories add a different dimension to the initiative," said Lisa Sasaki, director of the Asian Pacific American Center. "Hawaii before European contact had a matriarchal society."

## THE FUTURE NEVER JUST HAPPENED



When the Smithsonian was founded in 1846, its mission—"the increase and diffusion of knowledge among men"—was radical because knowledge was often the purview of a select few. The Smithsonian has the opportunity to be an agent of change again through the American Women's History Initiative.

"We are particularly trying to reach women of color, students in middle school—where the early enthusiasm of school fades and girls start to lose ground—and college students, who are powerful agents of change," Stebich said.

This broad approach will ensure that no matter who you are, from any walk of life, you can come to the Smithsonian and find yourself. In the words of Mae Jemison, NASA astronaut-engineer and the first African American woman to travel in space: "The future never just happened. It was created."

The American Women's History Initiative is funded through a public-private partnership with Congress, the American people and private donors, corporations and foundations. We are grateful to the following leadership donors who have contributed to the initiative as of Jan. 31, 2019.

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# PIONEERING WOMEN

## PHOTOGRAPHERS IN AFRICA

**IN THE MID-20TH CENTURY**, women photographers captured Africa in a unique way, with an emphasis on portraits, women performing daily work and women immersed in family life. Photojournalist Constance Stuart Larrabee, whose images are shown here, trained her lens on the cultures of southern Africa in the 1930s and 1940s. She is one of 14 women whose work is being digitized by the National Museum of African Art. [africa.si.edu](http://africa.si.edu)



Photographs by Constance Stuart Larrabee, Constance Stuart Larrabee Collection, Eliot Elisofon Photographic Archives, National Museum of African Art

Left to right, from top, *Mother and Child, Johannesburg, South Africa, 1946* (EEPA 1998-061552); *Xhosa Woman, Transkei, South Africa, 1949* (EEPA 1998-061019); *Woman With Baby, Natal, South Africa, 1949* (EEPA 1998-060276); *Ndebele Woman Eating Sugar Cane, Pretoria, South Africa, 1936-1949* (EEPA 1998-006-060518); *Ndebele Mother and Child, Pretoria, South Africa, 1947* (EEPA 1998-060408); *Ndebele Boys Sitting, Pretoria, South Africa, 1936-1949* (EEPA 1998-060619); Photographer unknown, *Constance Stuart and Friend, Pretoria, South Africa, 1936-1949* (EEPA 1998-060852); *South African Woman, Johannesburg, South Africa, 1948* (EEPA 1998-061750); *Mother and Children, Johannesburg, South Africa, 1947-48* (EEPA 1998-061893); *Zulu Man With Spears and Shield, Natal, South Africa, 1949* (EEPA 1998-060974); *Ndebele Boys, Pretoria, South Africa, 1936-1949* (EEPA 1998-060766); *Xhosa Woman With Her Donkey, Transkei, South Africa, 1949* (EEPA 1998-061017)

## A PASSION FOR EARTH’S BEAUTY

# CORALYN WRIGHT WHITNEY

**CORALYN WRIGHT WHITNEY** is a gemologist, jewelry designer and former research professor in biostatistics. She made her first gift to the Smithsonian—the Whitney Alexandrite and a research endowment—ten years ago, stemming from her lifelong interest in gems and minerals. The stone is part of the National Gem Collection at the National Museum of Natural History, as is her recent gift of the Whitney Flame Topaz. Whitney has generously endowed the museum’s Q?rius, the Coralyn W. Whitney Science Education Center, the Coralyn W. Whitney Curator of Gems and Minerals and the Coralyn W. Whitney Basecamp for *Deep Time*.

**What fuels your giving?** I am passionate about gems, minerals and education. The fact that Mother Nature can make such beautiful things as gemstones is just astonishing. In terms of giving, I want to leave behind major gifts everyone in the United States can enjoy. Education is so important. Some people are hands-on learners; others are visual. I am very visual and love natural history. The Smithsonian was a great fit for me.

**Talk about your first gift to the Smithsonian.** It took a couple of years of getting to know Jeffrey Post (the National Museum of Natural History’s Chair of Mineral Sciences and Curator of Gems and Minerals) and the museum. Being from Washington state, I knew little about the Smithsonian. I first met Jeff at a gem show in Arizona. He impressed me with his expertise, passion and integrity.

He mentioned a couple of gems that would be important additions to the collection. I chose alexandrite, which is a gorgeous example of a color

change gemstone. When it went on display for the first time, I requested that the unveiling be held at lunchtime, so the public could attend, instead of during the evening at an invitation-only event. Had not I not met Jeff, I might not have become a donor to the Smithsonian.

**And your most recent gift to endow the curator of gems and minerals.** I can’t even put into words how important endowing this position is. It had to be done. I want to make sure the museum is able to hire a new curator after Jeff retires. An endowed position means the museum can hire a curator from anywhere in the world, to attract the best, and find who shares the passion and excitement for the National Gem Collection.

**Why the Smithsonian?** I felt at home during my first visit to the National Museum of Natural History. Everything spoke to me. As a young child, I was interested in nature, collecting rocks, butterflies and seashells. I was intrigued with the natural sciences. Education is vital for youngsters. When I saw Q?rius, it was a dream come true. Kids can touch one of 6,000 objects from the museum and experience the natural world firsthand.

**How do you see your role as a woman leader in philanthropy?** Women have different passions. We no longer have to be just volunteers at organizations. There are a lot of women’s issues that need support. I chose education. I love learning new things and am currently researching astronomy.





Smithsonian scholars work across America, conducting scientific research, collecting objects and engaging with communities. These five women experts are investigating the effects of climate change in the ocean and forests, recording artists' oral histories, flying close to an eclipse and researching a future exhibition.

### SMITHSONIAN SCHOLARS IN YOUR REGION

#### MADISON, WIS.



Truman Lowe, a member of the Ho-Chunk Nation (Wisconsin), creates artwork using willow branches and feathers. To better understand how he wants his pieces preserved, National

Assistant Curator **Rebecca Trautmann** has been regularly visiting his Madison studio. She is planning a future exhibition of Lowe's art at the museum.

#### NEW YORK CITY



**Annette Leddy** is the Gilbert and Ann Kinney New York Collector for the Archives of American Art. One of her first assignments was to collect the papers of New York artists who had been a part of the feminist art movement in the 1960s and 1970s—Joan Semmel, left, Michelle Stuart, Elyn Zimmerman, for example. "It was inspiring to hear these women talk about how hard it was to get ahead as a woman artist or how they often couldn't get gallery representation unless they had a boyfriend there," Leddy recalled.

#### SAN FRANCISCO



The Smithsonian Environmental Research Center's **Linda McCann**, based in California, tracks bryozoans (left) and other marine invertebrates, especially invasive species. She travels throughout

North America with a special focus on the San Francisco Bay. She works with a team that has been monitoring the bay for almost 20 years, detecting new non-native species. "The last four years have seen the warmest ocean surface water temperatures ever recorded," she said. "By looking at the same invertebrate communities through time, we hope to predict what they will look like in a changing climate."

#### FRONT ROYAL, VA.



**Kristina Anderson-Teixeira** and her team monitor every tree on a 64-acre plot in Front Royal, Va. "Forests play a critical role in climate

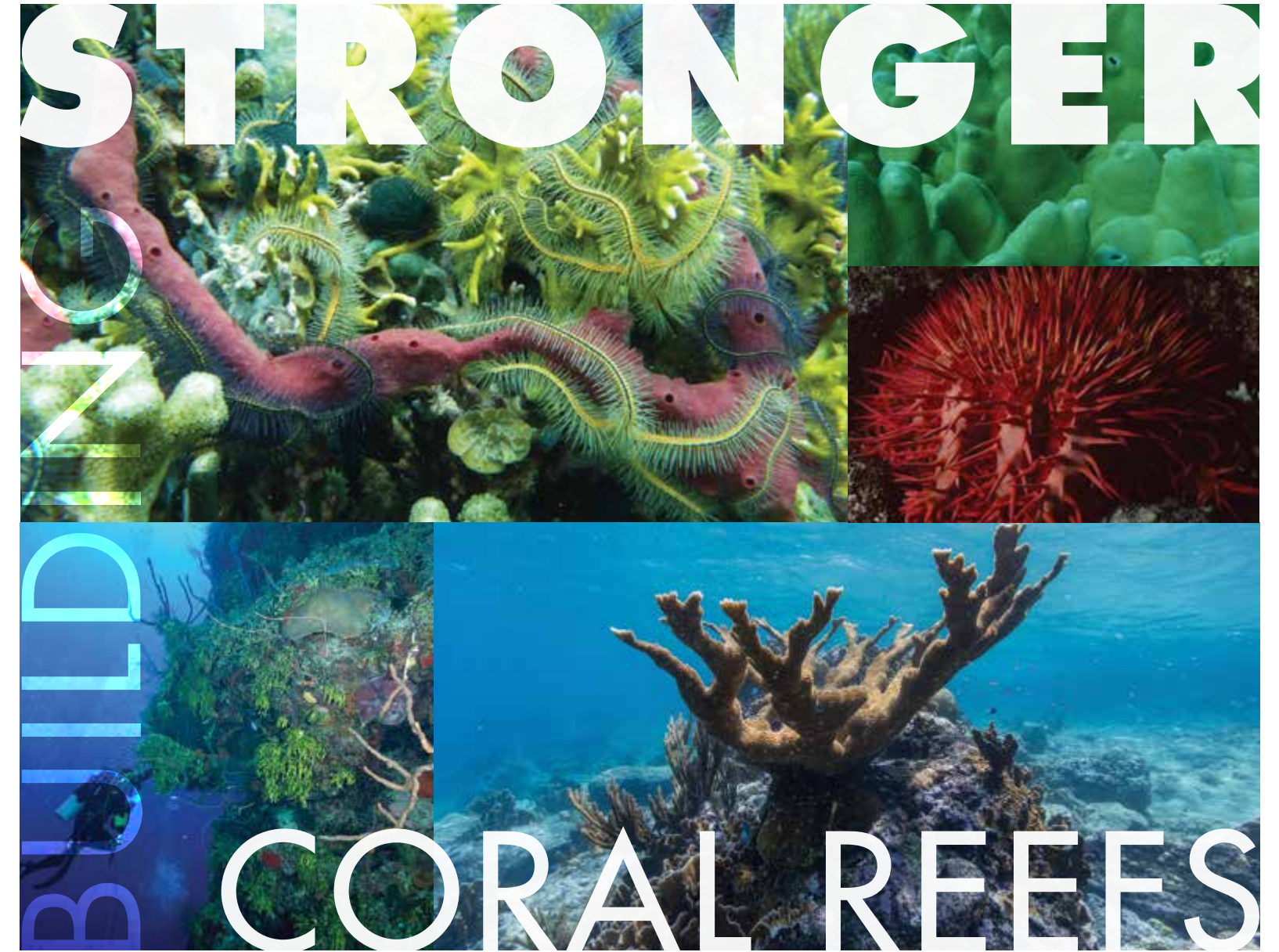
regulation and in order to predict what is going to happen to our climate system, it is vital to understand both how forests work and how to conserve and restore them," said Anderson-Teixeira, the leader of the Smithsonian's ForestGEO Ecosystems and Climate Initiative. "When trees die that contributes to climate change. The biggest story here today is that invasive pests and pathogens are impacting forests."

#### CAMBRIDGE, MASS.



**Jenna Samra**, an astrophysicist at the Smithsonian Astrophysical Observatory, studies solar eclipses from a Gulfstream V jet. She takes pictures of the sun's corona with a specialized telescope called a spectrometer. She shot the 2017 eclipse and is getting ready for another one over the South Pacific this summer. Her images help scientists design new instruments to measure the corona's magnetic field.

Top, from left, Truman Lowe, *Print*, 1985–1990. National Museum of the American Indian. Right, unidentified photographer, *Joan Semmel in Spain*, ca. 1965. Joan Semmel papers, Archives of American Art.



**CORAL REEFS** are living ecosystems that nurture more than a quarter of all marine life and provide essential storm barriers for coastlines. But they are disappearing rapidly due, in part, to greenhouse gases that are warming and acidifying oceans.

A recent scientific breakthrough offers promise for making coral more resilient to the harmful impacts of global warming, including bleaching and disease, through mixing genes from different

populations and locations—a technique that speeds up adaptation.

Scientists from the Smithsonian Conservation Biology Institute (SCBI) and partners in Florida and Curaçao are the first to use cryopreserved (frozen) coral sperm to support gene migration of corals.

The researchers fertilized live eggs from endangered elkhorn coral in Curaçao with frozen elkhorn coral sperm collected in Florida, Puerto Rico

and Curaçao. The team then transported 20,000 larvae to Florida for rearing in a lab environment. They are now thriving.

"As global warming, acidification and disease threaten a healthy future for the world's coral reefs, cryopreservation research will continue to be essential to coral conservation and restoration," said Mary Hagedorn, SCBI research scientist and lead scientist for the corals project.

The project is a collaboration between SCBI, the CARMABI Research Station in Curaçao, the Florida Aquarium Center for Conservation and Mote Marine Laboratory. It was funded by Paul G. Allen Philanthropies, the Paul M. Angell Foundation and the Volgenau-Fitzgerald Family Fund, with permissions from the government of Curaçao.