



Smithsonian

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an Epic Journey
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Hive Mind

It takes 50,000 honeybees to create a healthy, thriving hive, and artist Matthew Willey is determined to paint every last one.

As part of a global public art project to highlight the role of these critical pollinators, the North Carolina-based Willey recently created a mural dubbed “The Good of the Hive” at the National Zoo’s Great Ape House.

The installation is one of several Zoo activities that explore how pollinators contribute to our food supply and environment despite significant threats. Many native bees are at risk from habitat loss and fragmentation, climate change, pesticides and introduced pests and disease.

A new pollinator-themed playground at the Zoo, Me and the Bee, invites children to learn how bees live by crawling inside hollow trees where bees make their homes or turning a rotary crank to hear the buzzing of a hive. The playground was made possible by support from farmer-owned cooperative Land O’Lakes, Inc.

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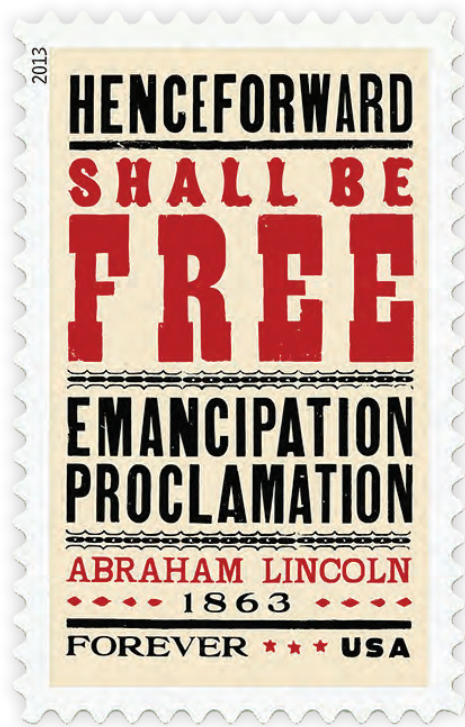
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PHOTO Roshan Patel





Designing Woman



When the U.S. Postal Service asked New York-based designer Gail Anderson to design a stamp commemorating the 150th anniversary of the Emancipation Proclamation, she jumped at the chance. “The biggest and smallest thing I’ve ever done!” she said.

In October, Anderson received the Lifetime Achievement National Design Award in recognition of her remarkable 30-year career designing everything from theater posters to *Rolling Stone* covers. The awards, bestowed annually by Cooper Hewitt, Smithsonian Design Museum, recognize leaders in design who demonstrate excellence, innovation and public impact in their work.

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Duchamp Art Transforms Hirshhorn

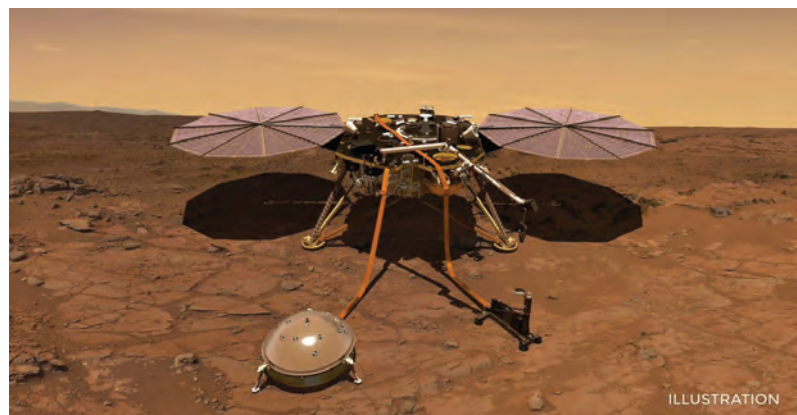
Marcel Duchamp is once again shaking up the art world. The pioneering 20th-century artist, who influenced generations of artists including Joseph Kosuth and Bruce Nauman, is drawing new attention thanks to a major promised gift to the Hirshhorn Museum and Sculpture Garden.

Washington, D.C., collectors Barbara and Aaron Levine are donating more than 50 major historical artworks, including more than 35 works by Duchamp, transforming the Hirshhorn’s Duchamp holdings into one of the most important collections of his work in the nation. In addition, the Levines donated more than 150 books that demonstrate Duchamp’s profound impact on art.



The promised gift will establish the Hirshhorn as one of the foremost Duchamp study centers worldwide. It will coincide with an exhibition examining the artist’s evolution opening in fall 2019. hirshhorn.si.edu

Touchdown Mars



When NASA’s InSight lander touched down on Mars last November, scientists celebrated a game-changing breakthrough that could yield new insights on how the planet evolved over 4 billion years. The spacecraft will operate on Mars for the next two years, using a seismometer, heat sensor and radio antenna to gather data on the composition of the planet’s interior, tectonic activity and meteorite impacts.

The National Air and Space Museum is participating in the mission through the work of museum geologist and co-investigator John Grant. Grant helps locate the best spots to place the lander’s instruments, which will be used to listen for “Marsquakes”—seismic waves set off by cooling of the planet’s interior—and measure interior temperature changes.

“Since we’ve never landed in a terrain quite like the one InSight is on, our hope is that new parameters can be placed on when and how this part of the Martian surface evolved over time,” he said. airandspace.si.edu

Red Topaz Ignites Gem Collection



Gemstone lovers have a new reason to visit the nation's capital: An extraordinary 48.86-carat fiery red topaz is now on display in the National Gem Collection at the National Museum of Natural History.

The Whitney Flame Topaz, one of the finest imperial topaz gemstones in the world, was held privately for many decades until recently acquired by the museum through the support of philanthropist Coralyn Wright Whitney. It comes from the topaz mines of Ouro Preto, Brazil, where only 1 to 2 percent of all topaz are of gem quality.

The topaz is accompanied by a \$5 million gift from Whitney to endow the Coralyn W. Whitney Curator of Gems and Minerals. It will remain on view indefinitely. naturalhistory.si.edu

PAGE 4 CLOCKWISE FROM LEFT Gail Anderson and Antonio Alcalá, limited edition commemorative stamp for the 150th anniversary of the Emancipation Proclamation, 2013. Designed for the US Postal Service; Marcel Duchamp, *With Hidden Noise (A Bruit Secret)*, 1964. Courtesy of Sotheby's © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018; NASA/JPL-Caltech; **PAGE 5 CLOCKWISE FROM LEFT** Juan Carlos Briceno; NASA/William Anders; Bracelet (Gold plated silver alloy), purchased in Dakar, Senegal, 1963-late 20th century to 2012. Gift of Dr. Marian Ashby Johnson, National Museum of African Art



Celebrating Apollo 8

Fifty years ago—in December 1968—NASA launched its first manned flight to the moon, setting the stage for the lunar landing the following year. Apollo 8's three-astronaut crew became the first humans to leave low Earth orbit and reach and orbit the moon. The mission also resulted in the iconic photo, *Earthrise* (above), credited with energizing the environmental movement.

In December, Smithsonian Affiliate San Diego Air & Space Museum paid tribute to Apollo 8 lunar module pilot and Smithsonian donor William Anders as part of a 50th-anniversary celebration in San Diego.

Gold Couture

For the women of Senegal, a piece of gold jewelry can serve as the foundation for a carefully tailored fashion ensemble—a popular way to use *sañse*, or “dressing up,” to create a unique identity.

A new exhibition at the National Museum of African Art, *Good as Gold: Fashioning Senegalese Women*, explores the history of gold as well as the complexity of women's fashion in the West African nation. “It's a one-of-a-kind visual introduction to both the techniques mastered by Senegalese jewelry artists and the sartorial flair of their female clients,” said exhibition curator Kevin D. Dumouchelle.

Good as Gold celebrates a 2012 gift from art historian Marian Ashby Johnson of more than 250 works of West African jewelry to the museum. It runs through Sept. 29, 2019. africa.si.edu



PREPARE FOR AN



Tyrannosaurus rex (vertebra cast),
USNM 555000. Courtesy U.S. Army
Corps of Engineers, Omaha District
and The Museum of the Rockies,
Montana State University.

EPIC JOURNEY



Clues to help solve today's environmental challenges—from rising sea levels due to a warming climate to species loss due to habitat fragmentation—can be found by examining the Earth's distant past.

This quest is at the heart of *Deep Time*, a major new exhibition that will take a sweeping journey across 3.7 billion years of life on Earth and is set to open June 8, 2019, in the David H. Koch Hall of Fossils at the National Museum of Natural History. The exhibition, part of a \$125 million museum renovation, will feature more than 700 specimens, including dinosaur, mammal and reptile skeletons as well as fossils of plants, insects and marine creatures.

"*Deep Time* will be fundamentally different from any other prehistoric life exhibition in that it will not just show the past," said Kirk Johnson, Sant Director of the National Museum of Natural History. "We're telling the whole story—starting at the beginning of life on Earth, through the present and into the future."

"We hope to inspire our millions of visitors with the capacity to understand the big story of planet Earth, inspire them to think about the future with optimism and become agents of positive change," he said.



The horns on this massive *Megacerops*, a mammal that lived 38 million–34 million years ago, came in handy when challenging rival males for dominance.
ILLUSTRATION Julius Cyostoni



DEEP TIME CAMPAIGN

The museum launched a \$70 million fundraising campaign for *Deep Time*. The following major donors are among the museum's many supporters who have contributed to this goal, with \$10 million left to raise:

- **David H. Koch** donated \$35 million in support of the new exhibition, The David H. Koch Hall of Fossils—*Deep Time*.
- **Ed and Jackie Warner** donated \$5 million for the Warner Age of Humans Gallery.
- **Coralyn Wright Whitney** donated \$3 million for the Coralyn W. Whitney Basecamp.
- **John and Mary Brock** donated \$1 million for The John and Mary Brock Family Triassic Exhibit.
- **FedEx Corporation** provided both financial and in-kind support, which included shipping services for the transportation of fossil specimens to the museum.
- **The Moraine Foundation** supported the Ice Core Immersive, an interactive installation within the hall.
- **Nancy and Charles Hogan** and **Greg and Marilena Lucier** supported two of the hall's nine dioramas.
- **Peter Buck**, through The Peter Buck Fellowship Program, provided endowment support for *Deep Time* research fellows.
- **Whitney and Elizabeth MacMillan**, through the WEM Foundation, supported *Deep Time* research efforts through field expeditions.
- **Bradford M. Freeman** and **Elizabeth and Philip Ryan** provided unrestricted support for the *Deep Time* initiative.
- **Roland and Debra Sauermann** supported *Deep Time* research symposia and associated public programs.

As of Dec. 2018

For more information on *Deep Time*, contact:
Phil Recchio | recchiop@si.edu

LIFELIKE DINOSAURS

The renovated 31,000-square-foot fossil hall brings the museum's science—and scientists—out in the open and has a few surprises in store as well.

Visitors will be awed by the nation's *T. Rex*, a formidable dinosaur that stands at the center of the exhibition, clamping its powerful jaws on the head of a hapless *Triceratops*. Both skeletons have been assembled in lifelike poses, reflecting recent research on how they lived and moved as animals.

Other fossil attractions include a mammoth and a mastodon, cousins to today's elephants, which tell the story of the decline of a once diverse lineage of mammals to just three surviving species today. "Climate change, habitat change, disease and humans...these were all forcing factors that contributed to the extinction of these majestic animals," said Siobhan Starrs, project manager for *Deep Time*.

In *Deep Time*'s FossilLab, the public can talk with museum researchers and view real-time work on fossil specimens. An adjacent Fossil Basecamp will offer hands-on learning activities modeled on Q&rius, the museum's popular Coralyn W. Whitney Science Education Center. Regularly scheduled video feeds will connect scientists working in the field with visitors curious about what paleontologists do.

Of the many "aha!" moments curators are hoping to spark, standing in a replica coal mine may rank among the most unexpected. Visitors who might not have considered the origin of the phrase "fossil fuel" will be surprised to see how many fossils are embedded in the ceiling of a working mine.

AGE OF HUMANS

Deep Time also highlights the Anthropocene—or the "Age of Humans"—as a way to explore issues that impact Earth today, through several multimedia and interactive elements.

A series of videos shows how people are working toward positive change. New York City's student-led Billion Oyster Project, for example, has restored 25 million oysters to New York Harbor, contributing to cleaner water and protection against storm surges. The oyster, which traces its lineage back more than 500 million years, represents a tangible link from past to present.

"We want to communicate the impact that humans are having on the planet today and how we can look to the past for analogs," said Starrs. "We're helping visitors make that connection, and think about what they can do to ensure the planet's sustainability."

BUILDING A LATINO GALLERY FOR THE NATION

The Smithsonian Latino Center's first gallery, the Molina Family Latino Gallery, will open at the National Museum of American History in 2021 to showcase the Latino Experience in the United States and connect the community's rich past with its dynamic present.

Five Molina siblings came together to honor their father C. David Molina, M.D., with a lead gift of \$10 million, launching the center's \$24 million campaign for the gallery. Molina was a health-care leader in Calif. who established the Fortune 500 company Molina Healthcare, Inc. The Smithsonian named the new space the Molina Family Latino Gallery in recognition of the family's generosity. Target, the first corporate founding donor, contributed \$2 million.

The Smithsonian Latino Center has celebrated the contributions of the Latino community for more than two decades through exhibitions, scholarship and programs throughout the Smithsonian. Here is a sneak peek at what will become a foundational space for understanding the full American experience.



By Ranald Woodaman

Latinos have been part of U.S. history, even before there was a United States. The Spanish settled Puerto Rico in 1508; St. Augustine, Fla., was founded in 1565. New Mexico was settled not from the east, but from the south by conquering armies of

Spanish and Indigenous people coming from Central Mexico.

The new Molina Family Latino Gallery will explore this holistic view of how Latino history is anchored in U.S. history and roll out a series of multidisciplinary exhibitions with artifacts, art and scientific

collections. The gallery will become a place for visitors to ask questions and engage in inter-generational and cross-cultural conversations to find common ground and shared experiences not bound by nationality. They will be able to explore more and add their own stories through digital media.



The debut exhibition *Making Home: Latino Stories of Community and Belonging* will examine the historical roots of Latino culture as it shaped North America and reconsider the colonization of this continent. Presenting a framework for understanding immigration today and in the last century, the exhibition will address the legacies of the Texas Revolution, the Mexican-American and the Spanish-American Wars.

Making Home will close with a section on belonging that focuses on how diverse groups joined under the umbrella of Latino, highlighting people who have been active creating community and serving the nation.

Woodaman is the exhibitions and public program director of the Smithsonian Latino Center.

A LEGACY OF SERVICE

C. David Molina, M.D., raised his children to value education, family and giving back to the community. An emergency room doctor, he lived his philosophy, building building Molina Healthcare and its primary-care clinics that serve low-income patients, regardless of their ability to pay.

His children have followed his legacy by giving the lead gift for the establishment of the Smithsonian Latino Center's first gallery on the National Mall. The Molina Family Latino Gallery at the National Museum of American History will be dedicated to the heritage, culture and accomplishments of Latinos

in the United States. The gift also helps fund the Dr. C. David Molina Visiting Curator, who will oversee the gallery's exhibitions.

"Visitors will see the rich tapestry of the Latino community and its history," said John C. Molina.

Martha Molina Bernadett added "my father's passion for helping others and entrepreneurial spirit helped build a legacy that we are all proud to contribute to today." The family includes Faustino and Martha Bernadett, John C. Molina, Josephine Molina and Heather Rudy, Therese and Joseph Mario Molina, Janet Molina Watt and Laurence Watt.

"Visitors will see the rich tapestry of the Latino community and its history."

—JOHN C. MOLINA

ABOVE Hiram Maristany, *Kite Flying on Rooftop*, 1964. © Hiram Maristany, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center **LEFT** National Museum of American History



365 DAYS *of* MUSIC

Music is the universal language—it invites people to dance, to connect, to feel joy. As the largest museum of music in the world, we are pleased to celebrate the Smithsonian Year of Music 2019 with at least one musical event each day. A few events to look for:

PETE SEEGER'S CENTENNIAL

On the centennial of Pete Seeger's birth, May 3, the Smithsonian will invite banjo and guitar players to organize small tribute events at local venues across the country. Smithsonian Folkways will release a six-CD Pete Seeger box set with 200-page book.

SOLSTICE SATURDAY

On Solstice Saturday weekend, June 21-23, the Smithsonian will join the international Fête de la Musique, which invites local musicians to play outside in neighborhoods, public spaces and parks.

SMITHSONIAN FOLKLIFE FESTIVAL

This year's Smithsonian Folklife Festival—to be held June 26-30 and July 3-7—will feature "the social power of music," including programs on Benin, Brazil and the U.S. Gulf Coast.



SMITHSONIAN
YEAR OF MUSIC

For more, visit music.si.edu

LEFT C. F. Martin and Company, Auditorium Orchestra model #000-18, used by Libba Cotton, 1950. Division of Cultural and Community Life, National Museum of American History; BACKGROUND Bell (bo) with birds and dragons; from a set of four, ca. 500-450 BCE. Charles Lang Freer Endowment, Freer|Sackler Galleries; Trumpet owned by Louis Armstrong, 1946. National Museum of African American History and Culture; Grenser 1-Keyed Flute, 1780 -1799. National Museum of American History; Harp, Zande style, Early 20th century. National Museum of African Art

A LEADER FOR SOCIAL JUSTICE

DARREN WALKER

Darren Walker is president of the Ford Foundation. Under his leadership, the foundation has given generously to help build the National Museum of African American History and Culture; the Smithsonian Asian Pacific American Center to support culture labs that foster a deeper understanding of Asian Pacific Americans; Cooper Hewitt, Smithsonian Design Museum for two groundbreaking exhibitions, *Design for the Other 90%* and *Access + Ability*; and the Smithsonian American Women's History Initiative. This fall, Walker was honored by Cooper Hewitt with the Director's Award for his courageous vision for fighting social inequality, inspiring leadership and unwavering support of organizations that build a more inclusive and strong civil society.

What has been key to fostering the long relationship between the Ford Foundation and the Smithsonian?

In a democracy, institutions matter—institutions that endure and have the capacity to evolve, innovate and consistently renew themselves. The Smithsonian has demonstrated that time and time again. It is a defining institution for American identity and for determining who we are as a society, a people and a culture. The Smithsonian is more vital to the fabric of America than it ever has been.

The reason Ford has looked to the Smithsonian for almost six decades, consistently, is we need a partner that can help document and narrate the evolving richness of our history and culture.

The Smithsonian is a steward of our national history and curator of our culture. It is helping us overcome our differences and see our common humanity and what we all share as Americans.

What are the greatest needs in America that can be addressed by the Smithsonian with funding from the Ford Foundation?

I believe one of the greatest threats to our democracy is hopelessness. In a society with growing inequality there is growing hopelessness. Institutions like the Smithsonian give us hope and the promise of what is possible and what is yet to come.

We need institutions that help us heal as a society. We need institutions that are platforms for reconciliation and remembrance. We need institutions that help us forge a path forward.

The Ford Foundation today is focused on reducing inequality in the world. A way inequality has manifested is the way our history is told. Part of what the Smithsonian is doing is "righting" history, because we have not always been told the full richness of our past. The Smithsonian is committed to ensuring all of our history—the contributions of many people who have been overlooked and whose stories have been left out—are incorporated into the American narrative.

Why is philanthropy important? The institutions that comprise our democracy—our universities, health systems, research centers, cultural infrastructure, etc.—could not have been built without private philanthropy. Private philanthropy has helped catalyze American innovation for more than a century.

It is a part of American culture, our history, our identity and an essential part of revenue for so much of the social sector in this country. Private capital makes it possible for more innovation, risk taking and for bold ideas to be undertaken.



We visit communities across America with hundreds of ways to learn, discover and get involved—including traveling exhibitions and objects on display at Smithsonian Affiliate museums.

FIND A SMITHSONIAN OBJECT NEAR YOU

PHOENIX

At the Heard Museum, *Yua: Henri Matisse and the Inner Arctic Spirit* explores the little-known story of how Inuit people and culture inspired Henri Matisse's art. The exhibition, which runs through Feb. 3, includes five Yup'ik (Native Alaskan) masks on loan from the National Museum of the American Indian.

OMAHA

American Democracy: A Great Leap of Faith—a National Museum of American History traveling exhibition—begins its 12-city tour at the Durham Museum and includes 17 historic Smithsonian artifacts. Learn about the origins of our democracy, the changing identity of voters and citizens' rights and responsibilities. On view from March 2 to June 23, 2019.

DALLAS

What's a "Flying Pancake?" A one-of-a-kind aircraft developed during World War II to test whether airplanes could take off and fly at very low speeds. The proof-of-concept craft, now on display at the Frontiers of Flight Museum, made its first flight in 1942. It is on long-term loan from the National Air and Space Museum.

SOLOMONS, MD.

Take a walk through the woods and reflect on the significant women in your life. At the Annmarie Sculpture Garden & Arts Center, six bronze sculptures of girls and women, on loan from the Hirshhorn Museum and Sculpture Garden, celebrate the female form. The ongoing display includes Gerhard Marcks' *Girl with Braids* (1950).



CLOCKWISE FROM LEFT Yup'ik Mask, early 1900s. Collected by A.H. Twitchell, Smithsonian National Museum of the American Indian, Photo by NMAI Photo Services; Your Vote Counts, 1972. Division of Political History, National Museum of American History; Gerhard Marcks, *Girl With Braids*, 1950. Gift of Joseph H. Hirshhorn, Hirshhorn Museum and Sculpture Garden; Vought V-173 "Flying Pancake," Rudy Arnold Photo Collection, National Air and Space Museum.

Mapping Marine Animals

When leatherback turtles and California sea lions migrate through the Pacific Ocean, which countries' boundaries do they cross and, in areas known as the high seas, where might they need greater protection? A recent study provides answers that could help shape international agreements to protect endangered marine species.

In the study, published last September in *Nature Ecology & Evolution*, scientists from the Smithsonian Conservation Biology Institute and partners used electronic tagging to determine where 14 migratory marine mammals travel. In addition, researchers found that all of the species spent at least some time in the high seas—beyond national jurisdictions—where plastic pollution, overfishing and illegal fishing pose dangers.

“Determining which stamps each of these species would have in their passports helps us understand which countries need to cooperate to ensure the animals are protected during the most important parts of their journey,” said Autumn-Lynn Harrison, the paper’s lead author and a research ecologist at the Smithsonian Migratory Bird Center.

Researchers presented the study’s findings at the United Nations last fall and will use study results to develop new species management plans.

The study is a product of the Census of Marine Life Programme Tagging of Pacific Predators project. Funding for research conducted by the Smithsonian was provided by the ConocoPhillips Global Signature Programme.



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A *T. Rex* wrestles with a *Triceratops*.

Tyrannosaurus rex (vertebra cast), USNM 555000.

Courtesy U.S. Army Corps of Engineers, Omaha District
and The Museum of the Rockies, Montana State University.

Triceratops horridus (composite cast), Smithsonian
Institution. PHOTO National Museum of Natural History

12 inches to scale