



The Freer|Sackler reopens Oct. 14. This magnificent Tibetan Buddhist shrine with 243 objects from the Alice S. Kandell Collection will be on display in *Encountering the Buddha: Art and Practice Across Asia*. The Robert H.N. Ho Family Foundation is lead sponsor of the exhibition. Read more about the reopening inside. PHOTO John Bigelow Taylor

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Freer|Sackler
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Catalyst
for Giving:
Peter Buck
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This year, the Folklife Festival celebrated 50 years of cultural exploration, exchange and engagement by welcoming more than half a million people to the Smithsonian. Shown here, Washington state's Wenatchee Youth Circus performs in an open-air ring as part of Circus Arts, one of three featured programs. Drawing upon a storied legacy, the Folklife Festival honors living cultural traditions by sharing them on the National Mall and with millions more online at festival.si.edu. PHOTO Hatum Saenz-Painemilla

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SMITHSONIAN CAMPAIGN BY THE NUMBERS

For all the treasures contained in its collections, the greatest strength of the Smithsonian is its people. Gifts to the Smithsonian Campaign are strengthening the ranks of our leaders, curators, scientists, conservators, researchers and educators — thought-leaders who are redefining the arts, humanities and sciences.

54

Positions funded as of Aug. 15, 2017

6

Directors of museums and programs

16

Curators and scientists, Smithsonian-wide

32

Fellowships that nurture and launch the next generations of scholars



Taubmans Instrumental to New Home for Music

When the transformed third floor of the National Museum of American History's west wing begins its phased opening next year, it will feature a magnificent new performance space, the Nicholas F. and Eugenia Taubman Hall of Music. Chamber, jazz, American roots and other musical performances there will amplify the floor's theme of American Culture, and the Smithsonian Jazz Masterworks Orchestra and Smithsonian Chamber Music Society will call the hall their home. A new campaign gift by Nicholas and Eugenia Taubman helped build the hall and endows cultural programming. A previous gift helped open the west wing's second floor changing gallery, named in their honor, last June. The gallery currently features the exhibition *Religion in Early America*. Nicholas Taubman chairs the museum's board and serves on the Campaign Steering Committee.

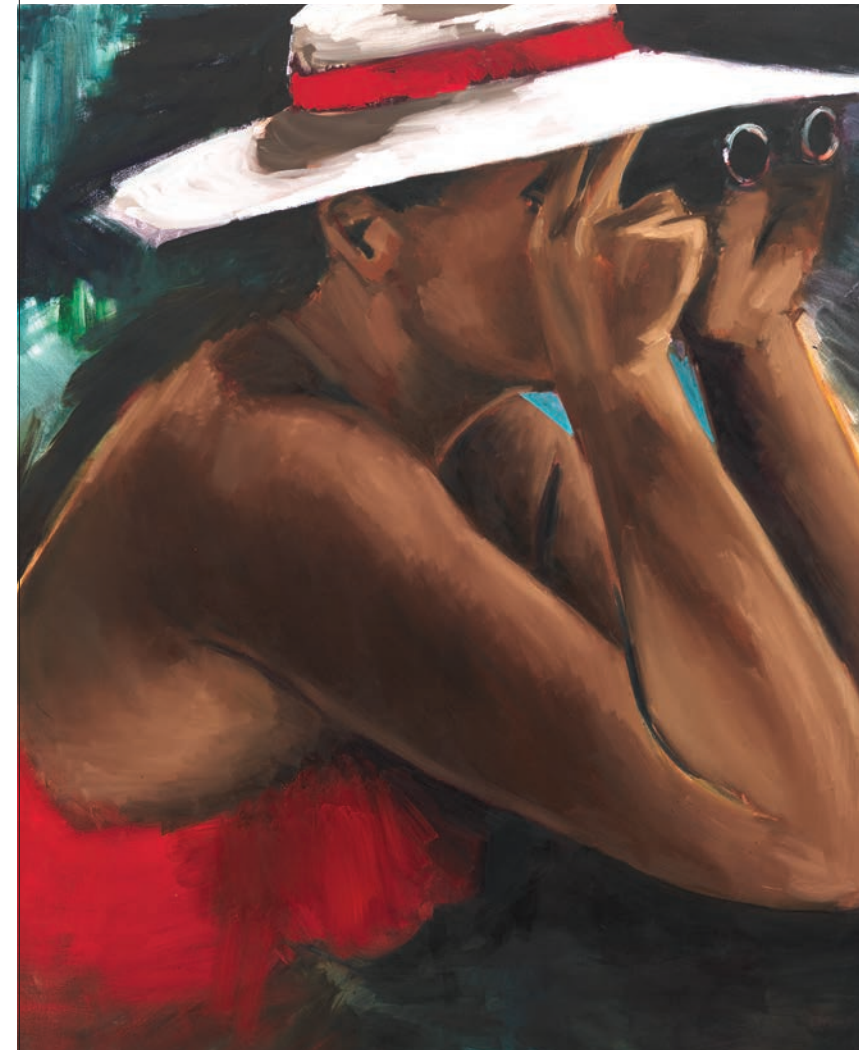
Rare Harriet Tubman Photo Added

A previously unrecorded image of Harriet Tubman is the rarest treasure among 44 images recently acquired jointly by the National Museum of African American History and Culture and the Library of Congress. It is part of a photo album that belonged to Emily Howland (1827–1929), a Quaker school teacher who taught at Camp Todd, the Freedman's School in Arlington, Va. The photo likely dates to 1868–69 and shows the former Underground Railroad conductor at age 48 or 49. The album also includes the only known photo of John Willis Menard, the first African American elected to the U.S. Congress.



African Art Shows Highlights in Main Gallery

The National Museum of African Art will present an exhibition that surveys the broad scope of its collection and reflects the range of the arts in Africa. *Visionary: Viewpoints on Africa's Arts* opens Nov. 4 with more than 300 objects from the museum's collection. *Visionary* will make thematic connections among objects from all of Africa and covering eight centuries. On display will be masterworks from the Walt Disney–Tishman African Art Collection, contemporary works in all media and recent acquisitions. The exhibition will occupy the museum's main gallery, re-anchoring the permanent collection at the heart of the museum. DETAIL Lynette Yiadom-Boakye, *Womanology* 12, 2014



Why Whales Became Huge

Blue whales at more than 100 feet in length are the largest vertebrates ever to roam the Earth. Former National Museum of Natural History Peter Buck Fellow Graham Slater, museum scientist Nick Pyenson and a Stanford colleague have published research showing that baleen whales (the group to which blue whales belong) started to get big only around 4.5 million years ago, as the oceans changed at the beginning of the Ice Ages. The scholars used the Smithsonian's whale skull collection to analyze more than 30 million years of whale evolution. They write that periodic run off from new ice caps could have washed nutrients into coastal waters, boosted whale food supplies and set the stage for the size increases.

PHOTO Copyright Silverback Films/ BBC

Smithsonian Launches *Second Opinion*

To take what the Institution is doing on the National Mall to a larger audience, the Smithsonian in June launched *Second Opinion*. Following up on April's Earth Optimism Summit, Secretary David Skorton engaged global thought leaders on the digital platform in further discussion of human impact on the Earth. Coming this month, *What Does It Mean to Be an American Today?* expands on the National Museum of American History's recently opened exhibition *American Democracy: A Great Leap of Faith*. Visit smithsoniansecondopinion.org.

NEW FREER|SACKLER

THE FREER|SACKLER REOPENS Oct. 14, 2017, as a global destination for Asian art. Extensive renovations, a new contemporary vision, reinstalled and reinterpreted galleries, a reimagined visitor experience and innovative programs will reintroduce these museums to the world. A weekend-long celebration, *IlluminAsia: A Festival of Asian Art, Food and Cultures*, will offer interactive demonstrations, performances and opportunities to explore inside.



“What a privilege this has been to help others find solace and inspiration in beauty and for all of us to learn humility as we gaze at works from distant places and times. Perhaps the distance is not as great as many would want us to believe.”

TOP Julian Raby; BOTTOM CENTER Later Bronze Age (450-500 B.C.E.) bells from *Resound: Ancient Bells of China*; UPPER RIGHT Ewer, Goryeo period, mid-13th century Korea, Jeolla-do province, Gangjin or Buan county, Gangjin kilns, Sadang-ri group, or Buan kilns, Yucheon-ri group; BACKGROUND *Moon at Shinagawa* (also known as *Moonlight Revelry at Dozō Sagami*), Kitagawa Utamaro (1753-1806). PREVIOUS PAGE *Promise of Paradise: Early Chinese Buddhist Sculpture* goes on view in one of the Freer Gallery of Art's 19 reimagined galleries on Oct. 14. The exhibition revisits China between 500 and 800 C.E., when wealthy and powerful patrons sponsored temples and sculptures of impressive number, scale and beauty. PHOTO Hutomo Wicaksono

We spoke with Julian Raby, the Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and Freer Gallery of Art — who is retiring in 2018 after 15 years — about this milestone and his legacy.

What excites you most about this transformation?

Taking the Freer back to its original look, being true to the founding vision of this beautiful space for quiet contemplation. And making it more relevant to people's lives — each gallery linked by a big theme, encouraging people to reflect on why this art matters to us all.

We are taking lessons from temporary exhibitions at the Sackler and using those as a way of recharacterizing the Freer collections. Instead of thinking of them essentially as permanent galleries, each room will be a mini-exhibition, asking questions about a big idea, guiding the visitor to key objects, always asking ourselves: Why should anyone who has never seen objects such as these care?

One example: For at least 35 years, we had a gallery devoted to Japanese religious art. It perhaps wasn't the most alluring title. Now, if you remove the 8th- or 18th-century material, the greatest strength was in the 12th and 13th centuries. Those were times in Buddhist terms regarded as part of the cycle of Mappō, the degenerate age. A sense of doom, even impending apocalypse, was confirmed in many people's opinion by the Mongols' attempts to invade Japan. They were seen as an enemy of terrifying force, enough to make many of the things we're afraid of now look benign. So how did Pure Land Buddhism create a sense of solace in an age of apocalypse? Call the gallery something like *Art in the Age of the Apocalypse*, and with pretty much the same objects, you have different story, a different draw, a different resonance.

What will be different for visitors?

There's a very interesting tension between the Freer's Italianate building and the Sackler's post-modernism. The fact that each building



has a different look, feel and tempo is a real asset for us. It means we can do a range of programming and satisfy diverse audiences.

More important is the attitudinal change, becoming more focused on inviting audiences — stretching and challenging them. That means changing how we meet and greet, our signage and above all how we talk about objects. We're a great research institution, as we were founded to be, and that's a feature unseen by most people. But we want our research to underpin, not overpower, our presentations.

Freer|Sackler's new tagline is: “Where Asia meets America.” What does this mean?

We are fortunate in having both Asian and American collections in the Freer. This was tied to Charles Freer's vision of a beauty that transcended time and space. Such an idea, a product of the late 19th century, has a new resonance as we find ways to encourage cross-cultural exploration and understanding.

What do you hope to inspire?

A fascination and love for Asian art. But more than this, an empathetic reaction — an emotional rather than a purely intellectual connection with these different cultures.

Our exhibition on Afghanistan, *Turquoise Mountain: Artists Transforming Afghanistan* is an extraordinary story of transformation. Why have we had more people cry in that exhibition than in any other? I believe it's because it's like a mirror that makes one realize one's prejudices. It has certainly done that for me. It's difficult to think about Afghanistan without thinking of explosions, of poppy fields, of faceless



foes ... and suddenly in this exhibition you encounter amazing people using art to make a living and make meaning of their lives.

Why is Freer|Sackler's role as a convener important right now?

We're living in an age defined by mistrust and misunderstanding. Think of relations between Asia and the U.S., the Middle East and the U.S. — images spring to mind of North Korea, of ISIS. As the nation's museums of Asian art on the National Mall, we have an opportunity and a responsibility to convene meaningful conversations.

At our recent exhibition *The Art of the Qur'an: Treasures from the Museum of Turkish and Islamic Arts*, many people came with a sense of questioning and pretty quickly said, “I never realized.” We had numerous instances, our docents told me, of people of different faiths ending up in deep discussion with each other. What began in some ways as a background of suspicion ended up, for many, as a moment of illumination.

As you reflect on your leadership, including the more than 60 exhibitions Freer|Sackler has presented, what are you most proud of?

I'm proud of the way that the museum has become more outward-looking, engaged and willing to take risks. Yet I believe we have remained true to the traditions of close looking and deep study cherished by Charles Lang Freer and Arthur M. Sackler. Freer expressed it perfectly: He wanted visitors to “... be given ample opportunity to enjoy their emotional reactions without expert opinions ... freshness of vision, simplicity of vision, unencumbered by a multiplicity of the views of others. The pure emotion of the observer should be his first sensation, later, as his interest deepens, he should be given free access to the research and opinions of authoritative critics.”



SMITHSONIAN SURGE

The Smithsonian partners with 216 Affiliate cultural organizations in 46 states, Puerto Rico and Panama to share treasures and discoveries and inspire learning. Now, a new program is bringing a surge in resources and customized programming to these **Smithsonian Affiliate** communities, engaging learners of all ages, including underserved youth. This new model, supported entirely by private philanthropy, promises to connect citizens with the Smithsonian in their backyard. Smithsonian In Your Neighborhood launched in Springfield, Mass., with a grant from the **MassMutual Foundation**, and in Houston and Atlanta through a gift from the **Gay and Erskine Love Foundation**.



SPRINGFIELD, MASS. SMITHSONIAN WEEK Sept. 17–24, 2016

Private giving is bringing expanded programming and resources to a new Smithsonian Affiliate, **Springfield Museums**. The five-museum campus includes the Amazing World of Dr. Seuss Museum and National Memorial Sculpture Garden. A week-long kickoff celebration included lectures by National Air and Space Museum scientist and Mars expert John Grant and Archives of American Art curator Mary Savig, who also conducted a workshop with students from the Springfield Conservatory of the Arts. This partnership continues for three years.



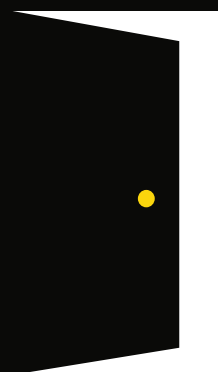
HOUSTON DISCOVERING MEDICINE'S FUTURE July 10–14, 2017

Science education was the focus at another new Affiliate, **The Health Museum**, which hosted Houston's public high school students for the Faces of Innovation: Global Teen Medical Summit, exploring how technology is revolutionizing healthcare. The teens learned about *Outbreak: Epidemics in a Connected World*, a major 2018 exhibition at the National Museum of Natural History, from its lead curator, Sabrina Sholts. They experienced behind-the-scenes tours with experts at Texas Medical Center, explored applications of new 3D technology and developed career-readiness skills. The museum also hosted the exhibition *Genome: Unlocking Life's Code*.



ATLANTA SHARING JAZZ AND FAMILY ROOTS Sept. 8–10, 2017

A weekend of jazz is one of many Affiliate cultural offerings in Atlanta. The **High Museum of Art** welcomes the Smithsonian Jazz Masterworks Orchestra for a series of outdoor concerts and music workshops with underserved students from the Atlanta Public School District in cooperation with the Atlanta Symphony Orchestra. The events are part of the High's free Second Sunday family-friendly program, which draws a diverse audience. The **Tellus Science Museum** and **Georgia Aquarium** also are collaborating on exhibitions, educator workshops and after-school programs.



sidedoor

A PODCAST FROM THE



More than 154 million treasures fill the Smithsonian's vault. Where public view ends, Sidedoor begins. With the help of biologists, artists, historians, archaeologists, zookeepers and astrophysicists, host Tony Cohn sneaks listeners through Smithsonian's side door to search for stories that can't be found anywhere else. Follow us at [@SidedoorPod](#) for updates and bonus content.

Listen at si.edu/sidedoor



SHAPING SCIENCE PETER BUCK

DR. PETER BUCK is the co-owner and co-founder of the Subway Restaurant chain. Prior to founding Subway, he designed nuclear reactors for the United States Navy at the Knolls Atomic Power Laboratory. His philanthropy has transformed scholarship at the National Museum of Natural History. Through his generous gifts, the museum established the Peter Buck Fellowship program for promising young scholars and endowed the Peter Buck Chair in Human Origins. He also has given generously to the National Museum of American History.

What drew you to Smithsonian science at the National Museum of Natural History? There is no other cultural institution in the world that conducts research, creates exhibitions or curates a collection like the National Museum of Natural History. And there also is its large visitorship and location in Washington, D.C. I wanted to support the core of what makes the museum great — its science.

Please tell me about your first gift to the Smithsonian. My first gift was the Carmen Lúcia Ruby, in memory of my late wife. The gift was indicative of her big-hearted generosity, and it seemed

appropriate to give the beautiful 23-carat Burmese ruby to the nation, so others, too, could enjoy its beauty.

Why is it important to support pre- and post-doctoral students as you have with the Peter Buck Fellowships?

I believe supporting early-career scientists is, quite simply, a wise investment in our future. These dedicated men and women drive scientific discovery and advance research that ultimately will meet the challenges we face and guide us in the decisions we make as a society. The Peter Buck Fellowship program was designed to identify the next generation of national and global leaders who will shape the sciences long after my lifetime. It provides unique opportunities and access to expert Smithsonian scientists, as well as an unparalleled collection.

Why did you endow the chair in Human Origins? I am sincerely

interested in the evolution of ancient man. By this point in my philanthropy and board membership with the museum, I have gotten to know many of the scientists and curators. I particularly am interested in the research behind the Hall of Human Origins. The hall asks big questions — who we are and where we came from. It is important to be able to always further that understanding.

"I believe supporting early-career scientists is, quite simply, a wise investment in our future." — PETER BUCK



The Smithsonian is present in communities across America, offering hundreds of ways to learn, discover and get involved — from traveling exhibitions to object loans to citizen science and more.

LOS ANGELES

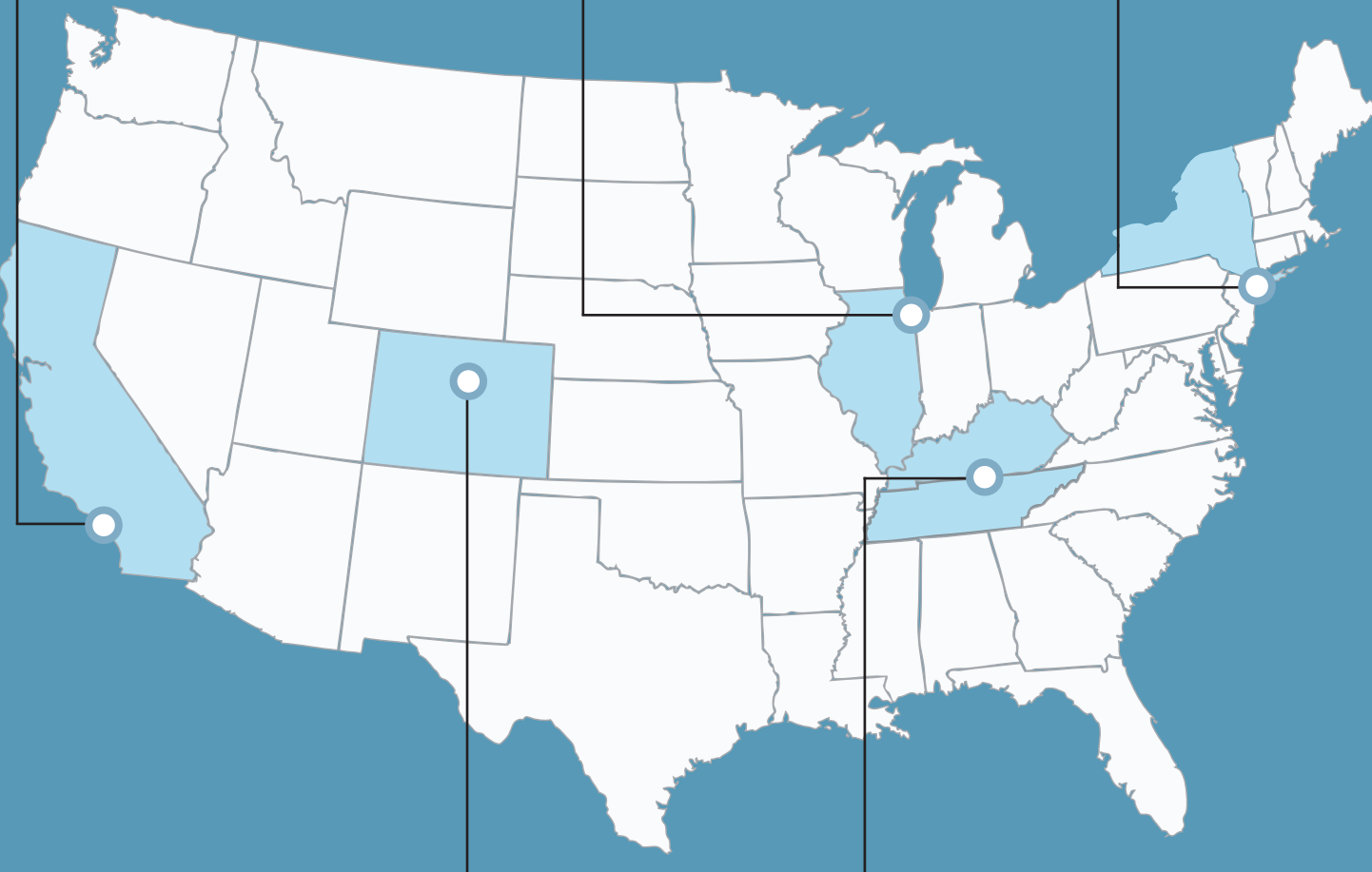
Following a record-setting opening at the Hirshhorn Museum and Sculpture Garden, *Yayoi Kusama: Infinity Mirrors* visits the Broad Oct. 21, 2017, to Jan. 1, 2018. The Hirshhorn-organized show stopped in Seattle June 30 – Sept. 10 and will also travel to Toronto, Cleveland and Atlanta.

CHICAGO

The Windy City's artistic legacy is at your fingertips in a just-launched online guide to American art related archival collections in the Chicago area. A new Archives of American Art (aaa.si.edu) portal indexes 75 Chicago-area art-related archives and is made possible by a **Terra Foundation for American Art** grant.

NEW YORK, N.Y.

Making/Breaking: New Arrivals at Cooper Hewitt, Smithsonian Design Museum, uses 43 recently acquired collection objects to showcase how contemporary designers wield the latest technologies and materials; through Oct. 29.



DENVER & COLORADO

Five Colorado school districts are using the Smithsonian Science Education Center's K-8, inquiry-based science curriculum in a five-year project that reaches 10,000 students and partners with the Denver Museum of Nature & Science. Private support from the **Bohemian Foundation**, the **Daniels Fund**, **Johnson & Johnson**, **Noble Energy**, **The Piton Foundation**, **Kristin and Blair Richardson** and the **Rose Foundation** helps make it possible.

KENTUCKY & TENNESSEE

Smithsonian Astrophysical Observatory scientists observed the sun aboard a Gulfstream aircraft flying at 45,000 feet over Kentucky and Tennessee during the Aug. 21 total eclipse. They carried instruments designed to take detailed measurements of the sun's outer atmosphere, called the corona, in infrared wavelengths.



GLOBAL FOREST HEALTH

6 MILLION TREES, 10,000 SPECIES AND COUNTING

In 1980, Smithsonian Tropical Research Institute scientists established the first ForestGEO (Forest Global Earth Observatory) plot on Panama's Barro Colorado Island. Today the program, led by Frank H. Levinson Director of Global Forest Studies Stuart Davies, includes more than 60 forests under study in 25 countries in collaboration with 75 institutions. All ForestGEO participants use a single, simple yet powerful method to come up with the same kinds of statistics about forests that insurance companies use to describe people — measures including growth rate and age of death. They also measure carbon storage. The global network is helping us understand how the health of forests drives biological systems key to the survival of millions of species — including our own.

Forest technician Johanna Balbuena and a fellow conduct a tree census in Panama. ForestGEO has received major private support from donors including **The Andrew W. Mellon Foundation**, **HSBC**, the **Frank Levinson Family Foundation** and the **Small World Institute Fund**. PHOTO Sean Mattson