



the affiliate

News about Smithsonian Affiliates



Left to right
A Seminole Woman,
George Catlin
(United States,
1796–1872), oil on
canvas. Courtesy
of the Smithsonian
American Art
Museum, Gift of Mrs.
Joseph Harrison

Jr. Visitors at
the opening of
*Reflections Across
Time* at the Ah-Tah-
Thi-Ki Museum.
Photo by The
Seminole Tribune.



Florida Affiliates Collaborate on Exhibition

Reflections Across Time: Seminole Portraits, featuring works of art from three Smithsonian museums, examines the intersection of portrait and identity through more than 150 years of Seminole leaders and tribal members. Created through a partnership between the **Patricia & Phillip Frost Art Museum at Florida International University** in Miami and the **Ah-Tah-Thi-Ki Seminole Indian Museum** in Clewiston, the exhibition presents 19th- and 20th-century images and artifacts that illustrate the significance of the tribe's history.

continued page 3

By the Time You Get to Phoenix

If you can't make it to Washington, D.C., this fall or winter, try stopping off in Phoenix where you'll be pleasantly surprised to see a great sampling of Smithsonian exhibits and artifacts, all working to fulfill our vision of creating a "Smithsonian in your neighborhood." Start with the **Heard Museum** downtown. Long known for its spectacular collections of Native American art, the Heard recently opened *Beyond Geronimo: The Apache Experience*, a critically acclaimed exhibition that looks behind the popular culture representations of the famous Indian leader. Artifacts from the **Smithsonian's National Museum of the American Indian** and **National Museum of Natural History** add a welcome authenticity and cultural context to Geronimo's life and times. Also at the Heard through March 31, 2013, is the **Smithsonian Traveling Exhibition Service's** *Native Words, Native Warriors*, a moving look at Native American war heroes, and how they put their languages to the service of our country during World War I and World War II.

The **Musical Instrument Museum** (MIM) in Scottsdale, opened in 2010, has received kudos from all corners for its comprehensive and imaginative displays of world music, justly earning the accolade,

"the most extraordinary museum you will ever hear." In its newest exhibition dedicated to jazz, MIM worked closely with curators at our **National Museum of American History** to arrange the loan of iconic jazz instruments including the first cornet associated with Louis Armstrong, clarinets played by Benny Goodman and Artie Shaw, and a trombone played by J.J. Johnson. The exhibition opened on November 10 with a guest lecture on Louis Armstrong by Smithsonian jazz scholar John Hasse.

Peoria, on the outer rim of Phoenix, is home to the **Challenger Space Center Arizona**, a working memorial to the astronauts who lost their lives in the ill-fated space shuttle flight on January 28, 1986. *Inside Mission Control—An Astronaut's Life: Articles Flown in Space*, is a new exhibition built around 24 artifacts on loan from the **National Air and Space Museum**. Designed for a younger audience, the display intrigues with varieties of space food—seasoned scrambled eggs and oatmeal with brown sugar—as well as clothing worn in space, and parts of spacecraft including shuttle tiles.

What's happening in Phoenix is a nice mirror of what's happening in other parts of the country—Affiliate museums working

with Smithsonian counterparts to tell meaningful stories, make collections more accessible, engage audiences, stimulate curiosity, and inspire lifelong learning. It works!



Harold A. Closter
closterh@si.edu

We extend a warm welcome to our newest Smithsonian Affiliates

Milwaukee County Historical Society
Milwaukee, Wisconsin

Denver Museum of Nature and Science
Denver, Colorado

Idaho Museum of Natural History
Pocatello, Idaho

Mystic Seaport Museum
Mystic, Connecticut

Maritime Museum of San Diego
San Diego, California

Pacific Aviation Museum Pearl Harbor
Honolulu, Hawaii

New Mexico Museum of Space History
Alamagordo, New Mexico

Editor Christina Di Meglio Lopez

Assistant Editor Elizabeth Bugbee

Writer Cara Seitchek

Designer Brad Ireland

Printing Chroma Graphics, Inc.

Affiliations Staff Directory

Jennifer Brundage, National Outreach Manager
Elizabeth Bugbee, External Affairs & Professional Development Coordinator

Harold A. Closter, Director

Alma Douglas, National Outreach Manager

Aaron Glavas, National Outreach Manager

Laura Hansen, National Outreach Manager

Lisa Hung, Intern

Christina Di Meglio Lopez, External Affairs Manager

Caroline Mah, National Outreach Manager

Gertrude Ross, Financial Manager

Natalie Wimberly, Management Support Specialist

© 2012 Smithsonian Institution

The Affiliate is published by Smithsonian Affiliations. All rights reserved.

For information

Smithsonian Affiliations

Smithsonian Institution

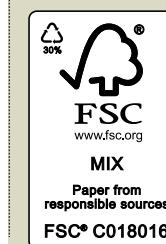
P.O. Box 37012 MRC 942

Washington, DC 20013-7012

Telephone: 202.633.5300

Fax: 202.633.5313

affiliations.si.edu



Printing 5,000 of these brochures using this combination of papers saves the following:

2 TREES
1,523,200 BTUs TOTAL ENERGY
199 LBS CO2 GREENHOUSE GASES
913 GALLONS WASTEWATER
6 LBS WATER-BORNE WASTE
101 LBS SOLID WASTE

Printed on forest friendly Chorus Art Silk Paper.

contents



1

Florida Affiliates Collaborate on Exhibition



5

Affiliates Show Genius of Land-Grant Program at Smithsonian Folklife Festival



6

Hello Dolly!
Greensboro Affiliate Loans
First Lady's Dress to Smithsonian

4

Exciting the Learning in Everyone:
2012 Affiliations National Conference



Smithsonian Jazz Takes the A Train to Daytona Beach

7

Ohr-O'Keefe Museum of Art Rebuilds and Re-engages

2

the affiliate
Fall 2012

Nine Affiliates hosted viewing parties for the National Museum of American History's live webcast of the National Youth Summit: Dust Bowl in October 2012.



Top to bottom
Frost Art Museum
Director Carol
Damian (far left) and
Curator Annette
Fromm (far right) with
staff from the Ah-
Tah-Thi-Ki Museum
at the opening of
*Reflections Across
Time*. Photo by The
Seminole Tribune.

A Seminole Chief,
Oscar Howe (Mazuha
Hokshina) Yanktonnai
Nakota (United
States, 1915-1983),
Courtesy of the
National Museum of
the American Indian.
Students at the Ah-
Tah-Thi-Ki Museum.
Photo by The
Seminole Tribune.



continued from page 1
Florida Affiliates Collaborate on Exhibition

The inspiration for the exhibition is a George Catlin portrait of Osceola, a well-known Seminole who lived in the early 1800s. The portrait, in the collections of the **Smithsonian American Art Museum**, is a favorite of Frost Museum Director Carol Damian, who thought that “an exhibition based on that portrait would expand beyond masterpieces” to include current Seminole portraiture and artifacts.

Frost Exhibition Curator Annette B. Fromm took this “kernel of an idea” and approached the Ah-Tah-Thi-Ki Museum with the thought of creating a joint exhibition.

“Not only is Ah-Tah-Thi-Ki a fellow Affiliate, but they are a neighbor, and it’s a natural fit,” said Fromm. “The collaboration made for both a better beginning and end product.”

Designed to coincide with *Viva Florida 500*—a commemoration of Florida’s 500th anniversary—the exhibition will be on view at only these two Affiliates. However, the exhibition’s content and focus is slightly different at each venue. The Ah-Tah-Thi-Ki Museum’s version includes Seminole artifacts from their own collections and

works of art from 20th-century artists, while the Frost Museum includes pieces in their collections along with loans from the **National Museum of the American Indian**.

Complementing the pieces drawn from the two Affiliate collections are works of art and artifacts on loan from the American Art Museum, the **National Portrait Gallery**, and National Gallery of Art.

Ah-Tah-Thi-Ki Exhibits Curator John Moga said, “We were able to create two different forms of the exhibition that fit each of our distinct museums and galleries. In the process, we connected with contemporary Seminole artists, which led to us purchasing two pieces that are now in the exhibition.”

Fromm added, “the Seminole are very significant people in Florida. They brought in the voice of their people and created a different experience in their galleries.”

“In 2011 I came to the Smithsonian through the *Affiliations Visiting Professionals Program*. Although I had already selected the artifacts via online databases, I found the conversations with curators and other staff members gave me guidance on unexpected ways to look at objects, access to a new point of view, and references to little-known research,” said Fromm.

Fromm also valued the input she received from Moga. “We discussed the

importance of one object versus another, which is a vital part of the collaboration. We invited others to express their ideas; this process opens you to other ways of people’s thinking. It’s a careful choreography that is immensely rewarding.”

Moga agrees. “The exhibition became a wonderful tool to make a connection with contemporary artists and with the Frost Museum. We would like to do more projects like this one in the future.”

Damian also felt that the collaboration made the exhibition stronger. “The Ah-Tah-Thi-Ki has been especially helpful to us making those connections to the artists, opening their collection vaults to us, and sharing their expertise.”

the affiliate

“The Smithsonian will give Floridians a unique look at the Seminole Indian Tribe through its partnership with the Patricia & Phillip Frost Art Museum at Florida International University and the Ah-Tah-Thi-Ki Museum. This joint exhibition combines images, detailed writings and artifacts from around the Smithsonian with the museums’ existing collections to create a comprehensive and vivid portrayal of the important role that the Seminole Indians played throughout Florida’s history.”



Ileana Ros-Lehtinen (R-FL)

Exciting the Learning in Everyone: 2012 Affiliations National Conference



"Affiliates have a passion to work together; the way they leverage their experience is inspirational; they are thirsty for learning more," said Sally Shuler, former director of the **National Science Resources Center**, during the first keynote which addressed the state of U.S. science, technology, engineering, and math (STEM) education.

Bringing these best practices into their own communities was one of many topics Affiliates examined during the 2012 Affiliations National Conference.

More than 65 Affiliate staff members traveled to Washington, D.C., June 12–14, for the National Conference which focused on educational innovations, branding, and the continued growth of the Affiliations community. From the Welcome reception through the workshops, keynotes, and Congressional reception, participants networked, exchanged information, and connected to Smithsonian and Affiliate colleagues.

Six new Affiliates sent staff to the Conference. Victoria Malott, registrar at the **Pacific Aviation Museum Pearl Harbor**, said, "The dialogue that had opened up between conference attendees was a valuable tool to inspire new ideas for use in our respective museums both collaboratively and independently."

Ten sessions focused on innovations in education, offering an intensive look at new technologies, collaborations, and programming ideas. From learning labs to the history of Thanksgiving and from youth leadership to the cosmos, Affiliate staff brought many perspectives and challenged participants to think critically about lessons learned and future challenges.

National Postal Museum educators Jeff Meade and Kim Skerritt presented a special **Smithsonian EdLab** workshop which demonstrated the use of new media tools for object-based learning.

"In order to develop 21st-century learning skills, we try to connect the museum to the real world and offer audiences a new way to use their creativity," said Meade.

Following the conference, Susan Neal Zwerling, director of education and public programs at the **International Museum of Art and Science** (IMAS) in McAllen, Texas, was selected to participate in a two-week workshop with EdLab, funded by a Smithsonian Youth Access Grant.

"IMAS has embraced the mantra of creating museums with our visitors, not just for them. EdLab is a philosophy of 'learning everywhere' and we feel IMAS is a great partner to work with in developing distance programming," said Meade.

Evelyn Lieberman, director of the **Office of Communications and External Affairs**, discussed the Smithsonian's new branding strategy in the second day's keynote, which was followed by sessions that offered Affiliates insight into incorporating the Smithsonian brand into their own brand identity.

Participants found that the sessions explored key issues facing their museums. Nancy Walsh, director of museum programs at the **Denver Museum of Nature & Science**, said, "I learned so much from Affiliate presentations about some truly

exceptional programs. It was fantastic to get ideas from organizations smaller and larger than ours with content areas that spanned the museum world."

The conference concluded with a memorial tribute to I. Michael Heyman (1930–2011), 10th Secretary of the Smithsonian and founder of Smithsonian Affiliations. Heyman was lauded by Secretary G. Wayne Clough and other dignitaries for his emphasis on national outreach and vision to have the Smithsonian "serve the entire nation." Smithsonian Affiliations Director Harold Closter announced the establishment of the *I. Michael Heyman Smithsonian Across America Affiliations Fund* to continue the former Secretary's legacy.

the affiliate



Photos by Smithsonian Affiliations.



Three Affiliates sent staff members to participate in Smithsonian Teacher's Night in Washington, D.C., in September 2012.

In June 2012, five Affiliates participated in the *Places of Invention* kickoff training workshop, a collaboration with the National Museum of American History.



Affiliates Show Genius of Land-Grant Program at Smithsonian Folklife Festival

For two weeks every summer, the **Smithsonian Center for Folklife and Cultural Heritage** (CFCH) hosts the Smithsonian Folklife Festival on the National Mall, typically attracting nearly a million visitors. *Campus and Community*, one of this year's festival themes, celebrated the land-grant university system, established 150 years ago when President Lincoln signed the Morrill Act.

Staff from three Affiliates associated with land-grant universities brought their unique stories to the Festival. The **Museum of the Rockies** (MOR), Montana State University; the **Sousa Archives and Center for American Music**, University of Illinois at Urbana-Champaign; and the **Michigan State University Museum** discussed and displayed ongoing projects for which they have achieved world renown.

Michigan State University had a strong

presence at the Festival, with Kurt Dewhurst, MSU Museum director emeritus, serving as co-curator for the *Campus and Community* program with CFCH Curator Betty Belanus.

"Many Affiliates can share their deep expertise with the Festival," he said. "Whether as a presenter or doing fieldwork on a topic, they can play a key role in any festival."

MSU staff presented topics including a Native American Head Start Program, a 4-H children's garden filled with the ingredients for pizza, and a program that trains youth in documenting their own cultural heritage.

"MSU has had a relationship with the Festival for more than 25 years, starting when Michigan was the featured state in the 1987 Festival," said Dewhurst. "Connecting on this year's Festival was a natural collaboration."

In another section of the Festival, *Creativity and Crisis*, Curator of Folk Arts Marsha MacDowell, also from the MSU Museum, discussed her recent work in South Africa on arts-based AIDS education.

"I moderated several narrative sessions that brought together people who worked on the NAMES quilt in the past, people who worked on it today, health practitioners and art activists," she said. "Each session conveyed vital information about memorializing people."

Two MSU Museum interns assisted CFCH with the Festival, both placed through the *Smithsonian Affiliations Intern Partnership Program*. Meghan Burke, a 2011 intern, returned in 2012 to work at the Festival along with her classmate, Emily Langenberg, a 2012 Intern Partner.

The MOR team, lead by Executive Director Shelley McKamey, offered children the chance to become paleontologists in the *Dinosaur's Under Montana's Big Sky* exhibit. Accompanied by videos showing field work, the exhibit allowed people to "dig up" a real dinosaur bone.

Jack Horner, MOR curator of paleontology and senior adjunct scientist at the Smithsonian's **National Museum of Natural History**, said, "People can see how we go from the bone to the idea of what the animal looked like when alive."

Creating the exhibit posed a challenge. "We had to step outside the museum building with climate controls and onto the grassy area of the National Mall," said Jean Conover, MOR marketing manager.

MOR Exhibits Preparator Jeff Holloway met this challenge, designing a wooden structure that packed up at night and unfolded each morning. Festival staff, intrigued by the exhibit's simplicity, asked Holloway for tips on re-creating his design for future Festivals.

Smithsonian U., a lecture series presented by faculty from the land-grant



schools, featured Scott Schwartz, archivist for music and fine arts at the Sousa Archives and Center for American Music, who spoke about John Philip Sousa and the origins of the collegiate band movement. "I was delighted," said Schwartz "to see the breadth and diversity of musical styles presented at the Folklife Festival, styles now part of the rich repertoire of collegiate bands as well."

Despite a massive heat wave and damaging winds, the 2012 Folklife Festival was a great success and once again demonstrated the dynamism at the heart of Smithsonian Affiliations. Whether local or national, on the Mall or in the neighborhood, there are countless opportunities for the public to benefit from these partnerships.

the affiliate

Clockwise from left
2012 Michigan State University Museum intern, Emily Langenberg.
2011 intern partner, Meghan Burke. Staff from the Museum of the Rockies at the Smithsonian Folklife Festival. Photos by Smithsonian Affiliations.



Smithsonian Jazz Masterworks Orchestra at The Museum of Arts and Sciences. Photo by The Daytona Beach News-Journal.

Smithsonian Jazz Takes the A Train to Daytona Beach

Daytona Beach residents enjoyed the avant-garde sounds of the **Smithsonian Jazz Masterworks Orchestra** (SJMO) as part of *Septembers with the Smithsonian*, an annual program hosted by **The Museum of Arts and Sciences** (MOAS), a Smithsonian Affiliate in Daytona Beach, Florida.

Created in 2011, *Septembers with the Smithsonian* is scheduled to coincide with *Smithsonian* magazine's *Museum Day Live!* and bring the Smithsonian to the MOAS community.

"*Septembers with the Smithsonian* is unique. It opens the doorway for our community to learn about the Smithsonian through attending performances by some of the finest musicians in the country, listening to scholars and meeting and mingling with both. Residents and visitors alike are beginning to look forward to this annual event with enthusiasm, making plans to visit in September to attend our programs," said Cynthia Duval, MOAS chief curator and curator of decorative arts. "Our intent is to introduce a level and variety of quality cultural events to Daytona brought from Washington, D.C."

This year the SJMO Quintet performed works from four jazz albums released in 1959, considered a landmark year in jazz history. *Kind of Blue* (Miles Davis), *Time Out* (Dave Brubeck), *Mingus Ah Um* (Charles Mingus)

and *The Shape of Jazz to Come* (Ornette Coleman) provided a wealth of jazz favorites for the two SJMO performances.

Attendees at the Friday, September 7 performance included sponsors and members who met with the musicians in an exclusive reception. The sold-out public concert on Saturday, September 8—attended by more than 300 music lovers—received rave reviews in the local press.

Kenneth Kimery, executive producer for SJMO, described the experience as "a joy to have a repeat engagement and further develop the relationship with MOAS."

For next year, a swing jazz dance is under discussion, concerts that bring in local musicians to perform with SJMO, as well as programs that expand beyond the museum itself to provide K-12 educational programming to local schools.

"The program was a success from beginning to end," said Kimery. "From the music to the community connections to the Affiliate partnerships and building new friendships, we found the Daytona audiences to be welcoming and engaging."

Other *Septembers with the Smithsonian* events included a lecture about the Hope Diamond, presented by Under Secretary for History, Art and Culture Richard Kurin. "People are thrilled to meet the real people who do the research," said Duval. "Everyone loved the chance to hear Kurin's anecdotes and have a first-hand experience with the scholarship of the Smithsonian."

the affiliate



Hello Dolly! Greensboro Affiliate Loans First Lady's Dress to Smithsonian

Dolley Madison's life is filled with stories of her fashion tastes, the salons she held to further her husband's career, and the rescue of a portrait of George Washington from the burning White House in 1812. What many people don't know is that she was born in North Carolina, the only First Lady to hail from that state.

The **Greensboro Historical Museum** maintains an extensive Dolley Madison collection, with objects ranging from turbans to a red velvet dress. This dress, purported to have been made from the red velvet curtains that hung in the White House, is an integral part of *1812: A Nation Emerges*, a **National Portrait Gallery** (NPG) exhibition on view until January 27, 2013.

"We are extremely grateful to the Greensboro Historical Museum for loaning us their precious treasure for our bicentennial exhibition on the War of 1812," said Sid Hart, NPG senior historian and exhibition curator. "The dress was also a treasure for Dolley Madison, one of the few personal items she kept her whole life. We realized the extremely delicate nature of this fabric, and were all but resigned to request a reproduction when Greensboro said, 'yes.' In the museum world it has always been about the real, the original. Visitors to the exhibition—at the times I have gone by—stand in clusters around the dress—they 'get' its significance and are fascinated by its story," said Hart.

Although several reproductions of the dress exist, having the real dress "added depth to the exhibition and the opportunity to bring Dolley into it multiple times," said Rachael L. Penman, assistant curator for the exhibition.

In addition to loaning the dress, Greensboro staff connected with **National Museum of American History** Textile Conservator Sunae Park Evans, who examined a small swatch from the dress under a new digital microscope that allowed a detailed analysis of the fabric's weave. The conservator's evaluation—posted in June on the *Smithsonian* magazine website—reported that the fabric is a heavy velvet that could have been used for curtains.

Penman—who added the dress in the final stages of preparing the exhibition—said she is grateful to the Greensboro Historical Museum for agreeing to the loan, which "is a great opportunity to give an Affiliate a chance to collaborate on a Smithsonian exhibition."

the affiliate

Greensboro Historical Museum and National Portrait Gallery
staff examine Dolley Madison's dress.

Photo by National Portrait Gallery.

Dolley's dress on view in 1812: A Nation Emerges.
Photo by Smithsonian Affiliations.

Summer 2012 Interns

The Smithsonian's mission cannot be fulfilled without the help of the thousands of interns, fellows, visiting professionals, and researchers who dedicate their time to working on projects with Smithsonian staff. These interns exemplify the two-way street of the Smithsonian and Affiliate partnership. For information about professional development opportunities, please contact Elizabeth Bugbee, BugbeeE@si.edu, 202.633.5304



**SMITHSONIAN AFFILIATIONS INTERN
PARTNERSHIP PROGRAM**

Emily Langenberg

AFFILIATE
Michigan State University Museum
(East Lansing, Michigan)
SMITHSONIAN UNIT
Center for Folklife and Cultural Heritage



**SMITHSONIAN AFFILIATIONS INTERN
PARTNERSHIP PROGRAM**

Rebecca Wehr

AFFILIATE
Center for the History of Psychology
(Akron, Ohio)
SMITHSONIAN UNIT
National Portrait Gallery



**JAMES E. WEBB INTERNSHIP PROGRAM
FOR MINORITY STUDENTS IN BUSINESS
& PUBLIC ADMINISTRATION**

Lisa Hung

UNIVERSITY
University of California, Irvine
SMITHSONIAN UNIT
Smithsonian Affiliations



**ALBERTA SMITHSONIAN INTERNSHIP
PROGRAM**

Neema Amadala

UNIVERSITY
University of Calgary
SMITHSONIAN UNIT
Smithsonian Affiliations



SMITHSONIAN AFFILIATIONS INTERNSHIP

Tessa Newland

UNIVERSITY:
Miami University
SMITHSONIAN UNIT
Smithsonian Affiliations

Photos by Smithsonian Affiliations



Top to bottom
Local teachers participated in a SEEC workshop at the Ohr-O'Keefe Museum of Art. Frank Gehry-designed "pods" at the Ohr-O'Keefe Museum of Art. Photos by Smithsonian Affiliations.



Ohr-O'Keefe Museum of Art Rebuilds and Re-engages

In 1900, the Smithsonian Institution received a ceramic umbrella stand from George Ohr, the self-proclaimed "Mad Potter of Biloxi." Etched on the sides is a stream of consciousness message: *Mary had a little lamb / Pot-Ohr-E-George has (HAD) a little POTTERY 'Now' where is the Boy / that stood in the Burning Deck. / 'This Pot is here,' and I am the / Potter Who was / G.E. Ohr.*

"Ohr wanted his work to be in important museums," said **Ohr-O'Keefe Museum of Art** Executive Director Denny Mecham. "He would pack it up and send it just to get their attention."

The connection between the Smithsonian and Ohr continues today through the Affiliations program, which has counted the museum as a member since 2002.

Despite the destruction of buildings by Hurricane Katrina, the museum is well on track to finish its five-building campus in Biloxi, Mississippi. "Every building serves the mission in a different way," said

Mecham. "We have one devoted to programming, two to exhibitions, one to history, and one for visitor services."

Frank Gehry designed a series of ceramic-shaped pods to complement the existing historic structures. Covered in an aluminum skin, the sculptural shapes of the contemporary pods are juxtaposed with the reconstructed Pleasant Reed house, built by African American carpenter Reed, and the Creel House, a circa 1895 Biloxi Cottage.

"I'd like to think that if George Ohr could have selected an architect, he would have selected Gehry," said Mecham. "They are both great mavericks and iconoclasts."

A 2010 Institute of Museum and Library Services grant enabled the museum to enhance its programming as well. With the help of **Smithsonian Early Enrichment Center** staff and Biloxi school teachers, new educational materials have been developed and tested.

"We want to have the right materials for our teachers and be a resource that can make their jobs easier," said Mecham. "Every part of the museum helps people relate to the work in a different way."

the affiliate

Bottom left
Students display their artwork after participating in the *Youth Capture the Colorful Cosmos* program at the Pinhead Institute (Telluride, Colorado). Photo by Pinhead Institute.

Right, top to bottom
Mario Lopez, IMAS museum guide, at a Smithsonian EdLab workshop. Photo by Smithsonian EdLab.

Visitors to the American Textile History Museum view artifacts on loan from NMAH. Photo by American Textile History Museum.

Terry Bradshaw's pants and jersey on loan from NMAH to the Senator John Heinz History Center. Photo by Senator John Heinz History Center.

Smithsonian In Your Neighborhood

News about Smithsonian Affiliates

Compiled by Lisa Hung, Affiliations Intern

Alabama

U.S. Space and Rocket Center (Huntsville), At the Controls, a National Air and Space Museum (NASM) exhibition through 12.12.

Arizona

Heard Museum (Phoenix), Native Words, Native Warriors, a

Smithsonian Institution Traveling Exhibition Service (SITES) exhibition, 10.12

California

Riverside Arts and Cultural Affairs Division, Riverside Metropolitan Museum (Riverside) hosted lecturers Diana Xochitl Munn, National

Museum of Natural History (NMNH), and Gregorio Luke, The Smithsonian Associates, 5.12.

Florida

Polk Museum of Art (Lakeland) welcomed Beverly J. Cox, National Portrait Gallery (NPG), 5.12, and Ann Shumard (NPG), 10.12.

Georgia

NASM loaned three Apollo-related artifacts to the Tellus Science Museum (Cartersville), 7.12.

The Southern Museum of Civil War & Locomotive History (Kennesaw), Bittersweet Harvest: The Bracero Program, 1942–1964, a SITES exhibition, 8.12.



Thirteen Affiliates are participating in an online workshop as part of the *Youth Capture the Colorful Cosmos* program in collaboration

Louisiana

The National Postal Museum (NPM) loaned six works of art by Michael J. Deas to the Ogden Museum of Southern Art (New Orleans), 9.12.

Maryland

Sally Otis, Smithsonian American Art Museum, served on an exhibition jury at Anmarie Sculpture Garden and Arts Center (Solomons), 8.12.

Massachusetts

The American Textile History Museum (Lowell) borrowed two artifacts from the National Museum of American History (NMAH) for *Homefront and Battlefield Exhibitions*, through 11.12.

Michigan

Diana N'Diaye, Center for Folklife and Cultural Heritage, gave a public lecture at the Michigan State University Museum (East Lansing), 9.12.

Nebraska

The Durham Museum (Omaha) celebrated its 10th anniversary as a Smithsonian Affiliate 8.12.

New York

Amy Henderson (NPG) spoke at the Long Island Museum of American Art, History & Carriages (Stony Brook), 10.12.

Ohio

The National Inventors Hall of Fame (North Canton), in conjunction with the US Patent Office installed the exhibition, *Patents and Trademarks of Steve Jobs: Art and Technology that Changed the World*, at the Smithsonian's S. Dillon Ripley Center, 5.12.

The Springfield Museum of Art (Springfield) featured four works of art on loan from the American Art Museum in *Jack Earl: Modern Master—A Retrospective*, 9.12.

Oklahoma

Oklahoma Historical Society, Oklahoma Museum of History (Oklahoma City) loaned two Jim Thorpe Olympic gold medals to the National Museum of the American Indian in Washington, D.C., 7.12.



Oregon

Richard Kurin lectured about his book *Madcap May: Mistress of Myth, Men, and Hope* at the Historic Bethlehem Partnership, Inc. (Bethlehem), 10.12.

Pennsylvania

Evergreen Aviation and Space Museum (McMinnville) hosted *Black Wings: American Dreams of Flight*, a SITES exhibition, 8.12.

South Carolina

Stars & Stripes: An American Story, a Senator John Heinz History Center (Pittsburgh) exhibition, featured four artifacts on loan from NMAH, 6.12.

The center hosted Vanessa Haight Smith, Smithsonian Institution Libraries, and Hugh Shockey, American Art Museum, for Pittsburgh's *Hidden Treasures Program*, 8.12. NMAH loaned Terry Bradshaw's pants and jersey and a 1980 Steelers Super Bowl football, 9.12.

Ellen Noel Art Museum (Odessa) opened *In Plane View: Abstractions of Flight*, a NASM exhibition, 8.12.

Institute of Texan Cultures (San Antonio) hosted *IndiVisible: African-Native American Lives in the Americas*, a SITES exhibition, through 11.12.

International Museum of Art and Sciences (McAllen) staff Susan Zwerling and Mario Lopez participated in Smithsonian EdLab workshops, in Washington, D.C., 7.12.