

2007-2008

# Update supplement

Smithsonian Institution Traveling Exhibition Service  
Catalogue of Exhibitions



Smithsonian Institution  
Traveling Exhibition Service

# New

## Exhibitions

The 10 new exhibitions featured in this supplement to *Update* reflect collaborations with Smithsonian colleagues as well as exciting partnerships with individuals and organizations beyond the National Mall. Like the other exhibitions in our portfolio, these new shows present intriguing topics via original art and artifacts, photography, interactives, and audiovisuals. They explore the transience of nature, celebrate cultural heritages, commemorate the creativity of artists and dancers, and honor the humanity of one special ballplayer. Complete details on the benefits and logistics of hosting a SITES exhibition, along with descriptions and images of all of our exhibitions, can be found at [www.sites.si.edu](http://www.sites.si.edu).

## Community Grants

In keeping with the Smithsonian's commitment to public outreach, SITES is delighted to help exhibitors engage their communities with imaginative activities and events. Eligible exhibitors may apply for up to \$5,000 for expenses related to public educational programming produced in conjunction with a SITES exhibition. To date, SITES has awarded nearly \$200,000 to 40 organizations in 27 states for such programs as lecture series, symposia, family days, school tours/workshops, and art and dance classes. Please visit [www.sites.si.edu/funding/grant2.htm](http://www.sites.si.edu/funding/grant2.htm) for more information. Questions? Email [sitesgrants@si.edu](mailto:sitesgrants@si.edu).

The Smithsonian Community Grant program is funded by **MetLife Foundation**.



Courtesy Museum of the Gulf Coast

A young boy creates a print at Artastical, a family event presented by the Museum of the Gulf Coast in Port Arthur, TX, in association with *Robert Rauschenberg, Artist-Citizen: Posters for a Better World*. Funded by a Smithsonian Community Grant, the free activities introduced new audiences to the artist's work.

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SITES publications are available, upon request, in alternative formats.

Cover: *Rising Popover*, 2005  
Incredible details come into focus on this poppy, from the fine bristles on its stem to the textured ripples of the petals. From *Transitions: Photographs by Robert Creamer* (see page 14)  
Photo by Robert Creamer

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# Update

## supplement

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Above: This iconic coffee pot poster is one of Hatch Show Print's most popular. The Nashville printer has been in business since 1879 and continues to use time-honored letterpress technology to produce one-of-a-kind posters.  
From *American Letterpress: The Art of Hatch Show Print*  
Courtesy Hatch Show Print

# About SITES

## What does SITES do?

SITES specializes in creating three-dimensional, full-scale exhibition “packages” containing artifacts, photographic images, and interpretive information. The exhibition “package” also provides educational and promotional resources, publications, technical guidelines, and insurance.

## Whom does SITES serve?

SITES circulates its exhibitions as widely as possible: to museums, libraries, science centers, historical societies, community centers, botanical gardens, schools, and shopping malls. SITES Scheduling associates can help you identify which exhibitions are best suited to your organization’s audience and facility as well as your financial and staff resources.

## Where do SITES exhibitions originate?

Most SITES exhibitions are developed in collabo-



Photo by Rhoda Cosme

At Jim Henson Company headquarters in New York, team members select materials for *Jim Henson’s Fantastic World*, which opens at the Arkansas Arts Center in September 2007. From left: Jane Henson, widow of Jim Henson and a director of the Jim Henson Legacy, Karen Falk, archivist of the Jim Henson Company, SITES registrar Josette Cole, and SITES project director Deborah Macanic.

ration with Smithsonian curators and scholars. Others draw on the expertise of the staffs of America’s finest museums and research centers.

## How are SITES exhibitions funded?

SITES exhibitions are supported through a combination of federal government appropriations and monetary and in-kind contributions from foundations, corporations, and individuals. A small percentage of the cost of each exhibition is covered by the participation fee that each host museum pays.

## How does an organization host a SITES exhibition?

Please refer to [www.sites.si.edu](http://www.sites.si.edu) for details about hosting a SITES exhibition or contact our Scheduling and Exhibitor Relations Office at 202.633.3140 or [sites\\_schedule@si.edu](mailto:sites_schedule@si.edu). We encourage inquiries by new exhibitors.

### Every SITES exhibition includes:

- Exhibition components, including casework, vitrines, pedestals, mounts, platforms, panels, and/or labels, as applicable
- Complete installation instructions
- Complete curatorial references including checklist and script
- Registrarial information for condition reporting; shipping and handling; and crate lists and weights
- Wall-to-wall fine-arts insurance coverage under the Smithsonian’s policy
- Public relations support in the form of press releases, media information, visuals, and more
- Guidelines for local fundraising and working with Smithsonian national sponsors (as applicable)
- Educational enrichment materials such as curriculum guides, docent training information, films, video programs, and suggestions for lecture series
- A variety of publications that may include catalogues, posters, and brochures
- Internet links to the SITES website

Courtesy AARP Michigan



A festive ribbon cutting kicked off the opening of *381 Days: The Montgomery Bus Boycott Story* at the Detroit Historical Museum. From left: Detroit Historical Society executive director Bob Bury, Caroline Chambers from local sponsor Comerica Charitable Foundation, SITES project director Marquette Folley, and board member George Rowan of national sponsor AARP.

## Supporters and Friends

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SITES exhibitions would not be possible without our many supporters and friends. We are especially grateful to the United States Congress, the Smithsonian National Board, the Smithsonian Women's Committee, the Smithsonian Latino Center, and all of our colleagues at the Smithsonian Institution, too numerous to list here.

### SUPPORTERS

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National Park Service  
Quark Expeditions  
The Rockefeller Foundation  
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Time Warner  
United Dance Merchants of America  
U.S. Geological Survey  
The Wallace Foundation  
The White House Historical Association

Photo by Richard Strauss/Smithsonian



Photographer Joan Myers (4th from right) and representatives from Quark Expeditions, the national sponsor of *Wondrous Cold: An Antarctic Journey*, celebrate the exhibition's opening at the Smithsonian's National Museum of Natural History.

Photo by Eric Long/Smithsonian



*Earth from Space* launched its national tour at the National Air and Space Museum. SITES project director Devra Wexler and Mark Myers of the U.S. Geological Survey, which provided support, are flanked by USGS's Ron Beck, exhibition curator Andrew Johnston of NASM, SITES director Anna Cohn, and national sponsor and Global Imagination CEO Mike Foody.

# Exhibitions by Subject



Photo by Scott Bowron

The 1977 *Star Quilt* by Nora McKeon Ezell (b. 1917) of Greene County, AL, is among the approximately 40 quilts, sculpture, paintings, and works on paper featured in *Ancestry & Innovation: African American Art from the American Folk Art Museum*. The exhibition opens February 2008 at Reynolda House Museum of Art in Winston-Salem, NC.

Cotton and synthetics, 94"x79". Collection American Folk Art Museum, New York, Museum purchase made possible in part by a grant from the National Endowment for the Arts, with matching funds from The Great American Quilt Festival 3, 1991.13.1

The 10 new exhibitions highlighted on this list are featured on pages 6-15 of this publication. Please refer to [www.sites.si.edu](http://www.sites.si.edu) for complete, regularly updated information about all of SITES' exhibitions, programs, and policies.

*New exhibitions are listed in red.*

## ART

### **American Letterpress: The Art of Hatch Show Print**

Ancestry & Innovation: African American Art from the American Folk Art Museum

The Art of the Stamp

### **The Dancer Within**

Jim Henson's Fantastic World

More Than Words: Illustrated Letters from the Smithsonian's Archives of American Art

### **NASA | ART: 50 Years of Exploration**

Robert Rauschenberg, Artist-Citizen: Posters for a Better World

### **Transitions: Photographs by Robert Creamer**

Visionary Anatomies

## HISTORY & CULTURE

Becoming American: Teenagers and Immigration, Photographs by Barbara Beirne

### **Beyond Baseball: The Life of Roberto Clemente**

Booming Out: Mohawk Ironworkers Build New York

Covered Bridges: Spanning the American Landscape

Diana Walker: Photojournalist

Documenting China: Contemporary Photography and Social Change

### **Exit Saigon, Enter Little Saigon: Vietnamese America Since 1975**

First Ladies: Political Role and Public Image

### **Freedom's Sisters**

From Sea to Shining Sea: 200 Years of Charting America's Coasts

In Focus: National Geographic Greatest Portraits

### **Let Your Motto Be Resistance: African American Portraits**

Native Words, Native Warriors

Our Journeys/Our Stories: Portraits of Latino Achievement

Photo by Michael Benzon



Opening in March 2008, *Beyond: Visions of Planetary Landscapes* features magnificent digitally enhanced images of our solar system. Strangely similar in appearance to our own blue and white world, Neptune displays an eye-like storm system.

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Picturing the Century: One Hundred Years of Photography from the National Archives

**Singalot (The Ties That Bind): Filipinos in America, from Colonial Subjects to Citizens**

Sports: Breaking Records, Breaking Barriers

381 Days: The Montgomery Bus Boycott Story

The Way We Worked: Photographs from the National Archives

The White House Garden

**The Working White House: Two Centuries of Traditions and Memories**

#### SCIENCE

At the Controls: The Smithsonian National Air and Space Museum Looks at Cockpits

Beyond: Visions of Planetary Landscapes

The Burgess Shale: Evolution's Big Bang

Caves: A Fragile Wilderness

Earth from Space

In Search of Giant Squid

A Magic Web: The Tropical Forest of Barro Colorado Island

Wondrous Cold: An Antarctic Journey

#### MUSEUM ON MAIN STREET

A partnership of SITES, the Federation of State Humanities Councils, and state humanities councils nationwide

Between Fences

Key Ingredients: America by Food

New Harmonies: Celebrating American Roots Music

Journey Stories: Transportation and the American Story (opening in 2009)

Photo by Jennifer Armstrong. Courtesy Idaho Humanities Council



Native American powwows pay tribute to America's oldest roots music and preserve traditional music, dance, dress, and customs. This Shoshone-Bannock dancer from the Fort Hall reservation in Blackfoot, ID, performed at the Burley opening of *New Harmonies: Celebrating American Roots Music*, a Museum on Main Street exhibition.



# American Letterpress

The Art of Hatch Show Print

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## Contents

Approximately 120 original posters (including authorized restrikes from vintage blocks), 20 hand-carved wood blocks, typeset poster form

## Supplemental

Poster, educational and promotional resources, speaker list, bibliography

## Participation fee

\$18,000 per 10-week booking period, plus prorated shipping

## Size

3,000 square feet

## Crates

15, est.

## Shipping

Prorated  
1 truck, est.

## Security

High

## Tour begins

Fall 2008

## Content/Design

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## Scheduling

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*Advertising without posters is like fishing without worms.*

— The Hatch Brothers

Like all art, the posters of Hatch Show Print in Nashville, Tennessee, are designed to stop us in our tracks, draw us in for a closer look, and make us pause for a moment of reflection. Pure artistry and masterful composition are what make Hatch posters part of the story of American art and culture. Snappy graphics, punchy titles, humor, and irony are what make them irresistible.

Hatch Show Print, founded in 1879, is still a working letterpress and design shop, creating posters today using the same letterpress methods



Small posters, like this lively spring festival print from the 1960s, are still the most popular at Hatch. These 14"x22" posters, called "window cards," are printed on heavy-weight card stock and were originally placed in store and theater windows to promote upcoming theatrical performances and movie showings.

as yesterday. The technology at this Nashville institution has never changed, only the faces of the customers: from Elvis Presley to Elvis Costello, Buddy Guy to Bruce Springsteen, Etta James to Emmylou Harris, the Carter Family to Coldplay, and many, many others. While Hatch's name is synonymous with the music business, its posters promoting football games, vaudeville acts, state fairs, stock car races, and picture shows reflect the breadth of American popular culture.

Whether an archived classic or a cutting-edge advertisement, a poster crafted by Hatch is a work of art steeped in the traditions of American graphic design that embraces both low and high art. Organized in collaboration with Hatch Show Print and The Country Music Hall of Fame® and Museum (owners of Hatch Show Print since 1992), *American Letterpress* illustrates the fascinating fusion of art with popular culture and music history. This visually compelling exhibition includes vintage, hand-carved wood blocks, authorized restrikes, and a diverse collection of original posters.

*American Letterpress* is supported by America's Jazz Heritage, A Partnership of The Wallace Foundation and the Smithsonian Institution.



Images courtesy Hatch Show Print

Mai Cook "Cookie" Fulton, one-time bookkeeper for Hatch and later a Hatch client, commissioned this classic Airstream Trailer poster in the 1950s. With its clean, sleek lines, the print is characteristic of the Hatch Show Print aesthetic.



# Beyond Baseball

The Life of Roberto Clemente

*Clemente was the greatest God-given talent I ever saw on a baseball diamond.*  
— Dick Groat, Pittsburgh Pirates teammate



Courtesy Museo de Arte de Puerto Rico

Clemente believed in giving back to his community and regularly offered free baseball clinics to children. In 1973, he was awarded the Congressional Gold Medal for his numerous civic, charitable, and humanitarian contributions.

There are the baseball superstars of today—Derek Jeter, Roger Clemens, Albert Pujols—and those larger-than-life legends who paved their way, including Hank Aaron, Lou Gehrig, and Jackie Robinson. But for many, Roberto Clemente remains the most inspiring of all. With a cannon arm and lightning speed, he was an outstanding ballplayer. But the Puerto Rico native was also a dedicated humanitarian. “Any time you have the opportunity to make a difference in this world, and you don’t do it,” he asserted, “you are wasting your time on this earth.”

SITES, the Smithsonian Latino Center, the Clemente family, and the Museo de Arte de Puerto Rico are pleased to present *Beyond Baseball: The Life of Roberto Clemente* as a tribute to this monumental figure’s outstanding achievements on the field and off.

With a lightweight, easy-to-install structure, this bilingual (English/Spanish) panel exhibition is richly illustrated with images of Clemente’s life and accomplishments. *Beyond Baseball* debuts at the Louisville Slugger Museum in October 2007 and is complemented by a downloadable bilingual podcast and an interactive website ([www.robortoclemente.si.edu](http://www.robortoclemente.si.edu)) with lesson plans, biographical highlights, historic photographs, game footage, and baseball trivia. A journey into sports history, ethnic pride, and Clemente’s profound commitment to helping others, *Beyond Baseball* is ideal for libraries, community centers, ballpark galleries, and small museums.

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## Contents

Freestanding units with images and text

## Supplemental

Brochure, educational and promotional resources, speaker list, bibliography, website, audio podcast

## Participation fee

\$2,500 per 8-week booking period, plus outgoing shipping

## Size

1,000 square feet

## Weight

3,500 pounds, est.

## Crates

14, est.

## Shipping

Outgoing

## Security

Limited

## Tour begins

October 2007

## Content/Design

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# The Dancer Within

8

## Contents

48 matted and framed color and black-and-white photographs, text panels, labels

## Supplemental

Educational and promotional resources, speaker list, bibliography, film guide

## Participation fee

\$5,000 per 8-week booking period, plus outgoing shipping

## Size

200 running feet

## Weight

1,250 pounds, est.

## Crates

5, est.

## Shipping

Outgoing

## Security

Moderate

## Tour begins

April 2008

## Content/Design

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## Scheduling

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Where does the urge to dance come from? How do dancers and choreographers cope with the highs and lows of the artist's life? What are their responsibilities to each other, to their audiences, to themselves? These are just a few of the questions that dancer-turned-photo-journalist Rose Eichenbaum posed, with camera in hand, to America's most celebrated dancers and choreographers.

*The Dancer Within* takes visitors on a spectacular tour of the multi-dimensional world of dance. Mikhail Baryshnikov, Jacques D'Amboise,



"Hip-hop is this generation's signature sound," says choreographer Rennie Harris, whose Puremovement dancers perform *The Students of the Asphalt Jungle* for a Birmingham, AL, audience in 2006.



Photos © Rose Eichenbaum

Katherine Dunham, José Greco, Cynthia Gregory, Bill T. Jones, Ann Reinking, Chita Rivera, Lar Lubovitch, Tommy Tune, Ben Vereen, and some 35 other choreographers and dancers are captured in Eichenbaum's revealing portraits and dramatic performance shots. Accompanying each photograph are excerpts drawn from face-to-face interviews that speak of her subjects' lives, triumphs, and fears.

Eichenbaum's *Masters of Movement: Portraits of America's Great Choreographers* (Smithsonian Books, 2004) was described by *New York Times* dance critic Jennifer Dunning as "open[ing] windows onto the soul of dance."

Shooting from the wings, as seen in this 2006 photo of *Swan Lake* performed by Russia's Tchaikovsky Opera and Ballet Theater of Perm, reveals choreography from a unique vantage point that captures intricacies of design and light not usually seen by audiences.



# Exit Saigon, Enter Little Saigon

Vietnamese America since 1975

Imagine living amidst decades of devastating war. Do you stay and face your fate, or do you flee, perhaps never to see your home, your family, or your friends again? Ask the many Vietnamese Americans who have started their lives over in the United States.

Produced by the Smithsonian's Asian Pacific American Program and SITES, *Exit Saigon, Enter Little Saigon* recounts a journey more than 30 years in the making.

Images of overcrowded refugee camps across the Pacific Rim provide a visual starting point, conveying the profound sense of displacement experienced by war-weary people en route to

the United States. When the U.S. government opened its gates to thousands of Vietnamese in 1975, migrants faced the idea of permanent resettlement with a mixture of survivors' guilt and overwhelming relief. Once here, equality and acceptance were not always guaranteed, but Vietnamese Americans have adapted to life in the United States while maintaining their linguistic, cultural, and religious traditions.

A celebration of cultural diversity, *Exit Saigon* explores civic and political issues as well as the intergenerational tensions experienced by families as they negotiate new lives in a new country.



Courtesy The Washington Post



Above: After the fall of Saigon, thousands of Vietnamese refugees fled their homeland on the open sea. Known as "boat people," these immigrants often fell victim to dehydration, starvation, and pirate attacks.

Left: Many Vietnamese Americans honor holidays with celebrations and parades like this one in front of the National Archives. The Washington, DC, area is home to one of the largest Vietnamese communities in the United States.

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## Contents

90 panels with text and photographs, 14 life-size contour cut-outs

## Supplemental

Educational and promotional resources, 2 videos (venue provides equipment)

## Participation fee

\$1,500 per 10-week booking period, plus outgoing shipping

## Size

150 running feet

## Weight

2,000 pounds, est.

## Crates

7, est.

## Shipping

Outgoing

## Security

Limited

## Tour begins

Winter 2007

## Content/Design

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# Freedom's Sisters

Shirley Chisholm (1924-2005) was an educator and a New York state assemblywoman before becoming the first black woman elected to Congress. She represented her Brooklyn, NY, district for seven terms, focusing on the needs of minorities, women, and children.

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## Contents

Freestanding units with reproductions of photographs, illustrations, and artifacts with text; electronic projectors and screens with equipment and cabinetry; computer and audio stations, mechanical interactives, photo booth

## Supplemental

Brochure, family guide, educational and promotional resources

## Participation fee

\$3,500 per 10-week booking period, includes shipping

## Size

1,800 square feet

## Weight

1 truck

## Crates

25-30, est.

## Shipping

Prorated

## Security

Moderate

## Tour begins

Fall 2008

## Content/Design

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Much of our national memory of the civil rights movement is embodied by male figureheads whose visibility in boycotts, legal proceedings, and mass demonstrations dominated newspaper and television coverage in the 1950s and '60s. Missing from that picture is a group of extraordinary women who, while less prominent in the media, shaped much of the spirit and substance of civil rights in America, just as their mothers and grandmothers had done for decades.

*Freedom's Sisters*, a collaboration between SITES and the Cincinnati Museum Center, brings to life 20 African American women, from key 19th-century historical figures to contemporary leaders, who have fought for equality for people of color.

Geared to middle-school students, the exhibition is introduced by a video and electronic projections of strong artistic images that will seize visitors' emotions. Organized around the themes of Dare to Dream, Inspire, Serve, and Look to the Future, graphically striking interactive stations tell the stories of Harriet Tubman, Mary McLeod Bethune, Septima Poinsette Clark, Fannie Lou Hamer, Dorothy Height, Coretta Scott King, Rosa Parks, and 13 other women leaders.

Sponsored by Ford Motor Company Fund, *Freedom's Sisters* includes educational and community outreach components to facilitate engagement with local audiences. The exhibition will tour eight selected cities after opening at the Cincinnati Museum Center in 2008.

Perhaps the best-known of the Underground Railroad's "conductors," Harriet Tubman (c. 1820-1913) escorted more than 300 slaves to freedom and, in her words, "never lost a single passenger."



Images courtesy Library of Congress



# Let Your Motto Be Resistance

African American Portraits

The Smithsonian's new National Museum of African American History and Culture is collaborating with the National Portrait Gallery on an intriguing inaugural exhibition of photographic portraits of African Americans. Selected by guest curator and photography historian Deborah Willis, the portraits in *Let Your Motto Be Resistance* explore the medium's influential role in shaping public identity and individual notions of race and status over the past 150 years.

The portrait subjects come from many sectors of the African American community, from Frederick Douglass, Sojourner Truth, and Edmonia Lewis,



Photo by James U. Stead

Henry Highland Garnet (1815-1882) was a celebrated abolitionist whose challenge to enslaved Americans inspired the exhibition's title. "Let your motto be resistance!," he said. "Resistance! Resistance! No oppressed people have ever secured their Liberty without resistance."

to W.E.B. Dubois, Lorraine Hansberry, and Wynton Marsalis. Among the featured photographers who employ a variety of strategies to create their powerful images are Mathew Brady, Berenice Abbott, James VanDerZee, Doris Ulmann, Edward Weston, Gordon Parks, Irving Penn, and Carl Van Vechten.

Following the exhibition's 2007-08 presentation at the International Center for Photography and the National Portrait Gallery, SITES will circulate a traveling version of 70 matted and framed modern prints.

In addition to her political art, internationally renowned sculptor, printmaker, and teacher Elizabeth Catlett (b. 1919) is known for her focus on mother-and-child themes and representations of African American women.



Images courtesy Smithsonian's National Portrait Gallery. Photo © Mariana Yampolsky

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**Contents**

70 matted and framed color and black-and-white photographs, text panels, labels

**Supplemental**

Companion book, educational and promotional resources

**Participation fee**

\$5,000 per 12-week booking period, plus outgoing shipping

**Size**

350 running feet

**Weight**

1,500 pounds, est.

**Crates**

6, est.

**Shipping**

Outgoing

**Security**

Moderate

**Tour begins**

December 2008

**Content/Design**

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Courtesy National Air and Space Museum; licensed by Norman Rockwell Licensing, Niles, IL

Technicians dress astronauts Virgil Grissom and John Young for the first manned flight of the Gemini mission in Norman Rockwell's 1965 *Astronauts Young and Grissom Suiting Up*.

# NASA | ART

## 50 Years of Exploration

# 12

### Contents

65 works of art (framed paintings, photographs, and works on paper, sculpture, video art, mixed media), text and graphic panels, labels

### Supplemental

Companion book, brochure, educational and promotional resources

### Participation fee

\$33,000 per 12-week booking period, plus prorated shipping

### Size

300 running feet, est.

### Crates

25, est.

### Shipping

Prorated  
1 truck, est.

### Security

High

### Tour begins

October 2008

### Content/Design

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### Scheduling

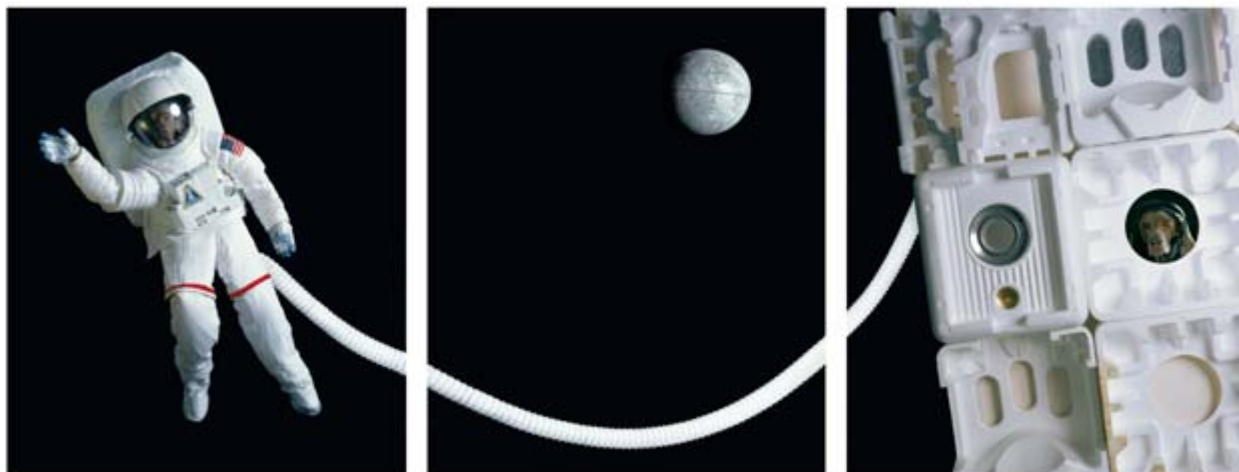
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Soon after the establishment of the National Aeronautics and Space Administration in 1957, Administrator James E. Webb created the NASA Art Program with the belief that artists could contribute to the public's understanding of NASA's history-making activities. Since then, this innovative program has granted special behind-the-scenes access to many of America's most renowned contemporary artists, allowing them to capture the wonder and magic of NASA's high-tech, extraterrestrial missions.

In commemoration of NASA's 50th anniversary, SITES offers museums across the country a rare opportunity to share the riches of this one-of-a-kind art collection with their visitors.

Ranging from the illustrative to the abstract, the artworks featured in *NASA / ART* include paintings, photography, sculpture, and video by artists as varied as Norman Rockwell, Vija Celmins, Robert Rauschenberg, Annie Leibovitz, Andy Warhol, Nam June Paik, William Wegman, Jaune Quick-to-See Smith, Jamie Wyeth, Robert McCall, Russell Crotty, E.V. Day, Doug and Mike Starn, and Chakaia Booker, among others.

All artworks are drawn from NASA's collections and from the collection of the Smithsonian's National Air and Space Museum, which is the repository of all NASA artwork commissioned before 1976.



Courtesy NASA Art Program

*Chip and Batty Explore Space*, William Wegman's 2001 photographic triptych, features two of the artist's canine muses.



Filipinos Magazine

In 2000, Navy Captain Eleanor "Connie" Mariano, Medical Corps, was promoted to Rear Admiral, the highest military rank occupied by a Filipino American.



# Singgalot (The Ties That Bind)

Filipinos in America, from Colonial Subjects to Citizens

Today there are more than 2.5 million Filipino Americans in the U.S. Yet many people, including Filipinos themselves, aren't familiar with the details of their rich history in America: their experiences, traditions, and culture. *Singgalot* is their story.

Beginning with the first trans-oceanic trade missions between Manila and Acapulco in the 1500s, *Singgalot* also explores the tenuous political relationship between the United States and the Philippines after the Spanish-American War. Rarely seen historical images detail Filipino migration between 1906 and 1935 as Hawaiian sugar plantations, West Coast farms, and Alaskan canneries recruited Asians to join the labor force. When the U.S. government sounded the call

to arms in the 1940s, Filipino immigrants answered, serving as infantrymen and earning respect from a grateful nation. Nearly 20 years later, the 1965 Immigration Act hastened a third wave of Filipinos who would champion major changes in gender equality and class in the Filipino American community and make significant contributions to the fight for civil rights.

In 2006, the Smithsonian Filipino American Centennial Commemoration marked 100 years of Filipino migration to the United States with insightful exhibitions, special programs, and downloadable education resources ([www.apa.si.edu](http://www.apa.si.edu)). *Singgalot* celebrates Filipino Americans as they share their struggles, challenges, and achievements with the rest of the nation.



In the early 1900s, many of the nearly 125,000 Asian immigrants labored on sugar and pineapple plantations.

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**Contents**

30 panels with photographs and text

**Supplemental**

Educational and promotional resources

**Participation fee**

\$1,500 per 10-week booking period, plus outgoing shipping

**Size**

100 running feet

**Weight**

750 pounds, est.

**Crates**

3, est.

**Shipping**

Outgoing

**Security**

Limited

**Tour begins**

Spring 2008

**Content/Design**

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**Scheduling**

Ed Liskey  
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# Transitions

Photographs by Robert Creamer

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## Contents

39 framed color photographs, text panels, labels

## Supplemental

DVD (venue provides equipment), educational and promotional resources, speaker list, bibliography

## Participation fee

\$5,500 per 10-week booking period, plus outgoing shipping

## Size

150 running feet

## Weight

1,500 pounds, est.

## Crates

6

## Shipping

Outgoing

## Security

Moderate

## Tour begins

October 2007

## Content/Design

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## Scheduling

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*The scanner really allows things to be viewed in new and remarkable ways.*

— Robert Creamer

More than 350 years ago, Northern European artists painstakingly illustrated the symbolic process of decay in their exquisite still lifes. Today, one tech-savvy artist brings something new to the idea of capturing organic change.

Baltimore native Robert Creamer, a photographer for more than 30 years, has discovered an inventive way of documenting the waning stages of life. Using a high-powered flatbed scanner, Creamer carefully arranges flora and fauna on his glass



The interior of a flower looks like a 4th of July celebration in *Peony Fireworks*. "The audience is always drawn to the detail in these images," says Robert Creamer.

"canvas", so sensitive as to record even individual grains of pollen on its transparent surface. The result of Creamer's scans, ranging from representations of lotus blossoms and water lilies to natural history specimens and iridescent feathers, are astonishingly life-like, shadow-free images.

These stunning pictures are now on view in *Transitions*, a collaboration between SITES and the Smithsonian's National Museum of Natural History, where the exhibition debuted in 2006. Featuring some 40 photographs as appealing

to the art lover as to the science buff, *Transitions* includes a DVD that details Creamer's fascinating creative process and his search for the perfect specimen.



Photos by Robert Creamer

Inspired by everything in nature, Creamer anticipates a never-ending source of materials for his photographs. Here, the artist records the exquisite colors and patterns of feathers.



# The Working White House

Two Centuries of Traditions and Memories

Since 1800, when John and Abigail Adams moved into what was then called the President's Palace, hundreds of men and women have toiled behind the scenes to help the White House fulfill its roles as a seat of government, family residence, ceremonial center, museum, and historic building.

Through written accounts, radio interviews, and oral histories, White House staff have recorded a vibrant body of material that brings the working White House to life. Their memories include times of grief, war, and political tension as well as charming moments with presidents and their families, feelings of kinship with colleagues, and satisfaction with a job well done.

Their experiences are preserved in *The Working White House*, an exhibition developed with the Smithsonian Center for Folklife and Cultural Heritage and the White House Historical Association. Archival and contemporary images, a video and an audio tour, and fascinating histories of workers who have served presidents through George W. Bush convey the occupational culture of this uniquely private yet public place.



Photo by Frances Benjamin Johnston; courtesy Library of Congress

With his signature feather duster, houseman Jerry Smith—a favorite with reporters for his lively accounts of White House lore—was master of his domain as shown in this c. 1890s photograph.



Courtesy George Bush Presidential Library

Combining creativity with protocol, calligrapher John Scarfone creates a menu for a state dinner during the George H.W. Bush administration.

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## Contents

15 objects, photographs, freestanding units, floor and wall cases, video with equipment and cabinetry, text and graphic panels, labels

## Supplemental

Brochure, educational website, educational and promotional resources, digital graphic templates, speaker list, bibliography

## Participation fee

\$7,500 per 10-week booking period, plus prorated shipping

## Size

2,000 square feet

## Crates

25-30, est.

## Shipping

Prorated  
1 truck, est.

## Security

Moderate

## Tour begins

September 2008

## Content/Design

Parker Hayes  
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## Scheduling

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# Limited Availability

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It's not too late to reserve one of these popular exhibitions. For more information, please contact the designated Scheduling associate or visit [www.sites.si.edu](http://www.sites.si.edu).

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## The Art of the Stamp

Stamp designers “work small, but think big.” Among the 100 miniature masterpieces in the exhibition is Mark Stutzman's *Elvis Presley* (1993), the most popular stamp of all time with record sales of 500 million.

Size: 490 running feet  
Security: Moderate, with light restrictions  
Fee: \$8,000 per 12-week booking period, plus prorated shipping  
Tour through: September 2008  
Scheduling: Michelle Torres-Carmona

Courtesy United States Postal Service



**Booming Out: Mohawk Ironworkers Build New York**  
“Booming out” from Native communities in search of work

on windswept girders, Mohawk ironworkers have been building bridges and skyscrapers for more than a century, fearlessly scaling heights where few dare to go.

Size: 130 running feet  
Security: Moderate  
Fee: \$3,500 per 8-week booking period, plus outgoing shipping  
Tour through: January 2008  
Scheduling: Minnie Micu

Courtesy Kanien'kehaka Onkwawén:na Raotitiohkwa



## Covered Bridges: Spanning the American Landscape

The longest covered bridge in the United States, Cornish Bridge, which links New Hampshire and Vermont, is featured in this exhibition from the Historic American Engineering Record/National Park Service. Through photographs, drawings, and models, *Covered Bridges* documents engineering technology and an important slice of Americana.

Size: 1,000 square feet  
Security: Limited  
Fee: \$3,500 per 8-week booking period, plus outgoing shipping  
Tour through: October 2009  
Scheduling: Shannon Perry

Photo by Lola Bennett



**Diana Walker: Photojournalist**  
Diana Walker captured telling moments in the lives of presidents

and first families while recording pivotal events and key figures in American and world history. She took this shot of President Gerald Ford with his children Jack and Susan after he lost the 1976 election to Jimmy Carter.

Size: 250 running feet  
Security: Moderate  
Fee: \$5,000 per 12-week booking period, plus outgoing shipping  
Tour through: June 2009  
Scheduling: Ed Liskey

Photo by Diana Walker



## Documenting China: Contemporary Photography and Social Change

Seven contemporary Chinese photographers reveal a side of China that has until recently been largely hidden from view. At the core of the exhibition is China's transformation from an agrarian country to an industrial society as millions of rural workers flood cities such as Shanghai and Beijing.

Size: 250 running feet  
Security: Moderate, with light restrictions  
Fee: \$4,000 per 8-week booking period, plus outgoing shipping  
Tour through: August 2009  
Scheduling: Ed Liskey

Courtesy Jiang Jian



### In Search of Giant Squid

The giant squid, or *Architeuthis*, was seen alive for the first time in the wild just a few years ago, but scientists still know very little about this elusive leviathan. Explore the history, mythology, and biology of one of the oceans' most mysterious denizens.

Size: 2,000 square feet  
Security: Moderate  
Fee: \$15,000 per 14-week booking period, plus prorated shipping  
Tour through: January 2009  
Scheduling: Ed Liskey

Courtesy Smithsonian's National Museum of Natural History



### A Magic Web: The Tropical Forest of Barro Colorado Island

Part the "green curtain" and experience the ecology, behavior, and evolution of tropical rain forests and the organisms that inhabit them. Photographer/ecologist Christian Ziegler, who spent 15 months doing field work at this natural wonder in the middle of the Panama Canal, reveals a few of its mysteries.

Size: 250 running feet  
Security: Moderate  
Fee: \$2,500 per 8-week booking period, plus outgoing shipping  
Tour through: November 2008  
Scheduling: Ed Liskey

Photo by Christian Ziegler



### More Than Words: Illustrated Letters from the Smithsonian's Archives of American Art

What was Frida Kahlo really like? Get to know her in this exhibition, which features candid and sometimes surprising hand-written missives by artists such as Alexander Calder, Andrew Wyeth, and others. More than 55 rare, illustrated letters reveal these artists as never before.

Size: 200 running feet  
Security: High  
Fee: \$15,400 per 10-week booking period, plus prorated shipping  
Tour through: July 2009  
Scheduling: Ed Liskey

Emmy Lou Packard Papers, Archives of American Art, Smithsonian Institution



### The Way We Worked: Photographs from the National Archives

"The camera can capture the size and power of the factory, the speed of the assembly line, the dark of the mine, and the close confines of the cubicle," notes Archives curator Bruce Bustard

of this visual survey of 130 years of American labor history.

Size: 300 running feet  
Security: Moderate  
Fee: \$8,000 per 10-week booking period, plus outgoing shipping  
Tour through: May 2010  
Scheduling: Ed Liskey

Courtesy National Archives and Records Administration



### Wondrous Cold: An Antarctic Journey

Over the course of several trips to Antarctica, Joan Myers photographed its vast terrain as well as scientific study and daily life at research stations and field camps. Enhanced by Myers' commentary on the scientific and historic significance of her subjects, this exhibition juxtaposes sweeping panoramas of Antarctica's severe beauty with scenes of wildlife, people, and the abandoned huts of legendary explorers.

Size: 250 running feet  
Security: Moderate  
Fee: \$3,500 for 10-week booking period, plus outgoing shipping  
Tour through: May 2010  
Scheduling: Ed Liskey

Photo by Joan Myers

