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Spurlock MUSEUM

THE ANNUAL PUBLICATION OF THE WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM
AT THE UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN





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AT ILLINOIS

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Cover: Polyhymnia 1948.01.0055

Opposite page: Rangda, Queen of Witches 2002.17.0002

Below: From the Fred Freund Collection, Rats Eating Pomegranates 2002.18.0017 and Ruyi (Scepter) 1999.13.0028

Back Cover: Brush Pot 2007.12.0006A



A MESSAGE FROM THE DIRECTOR



I write this as we reach the midpoint in our centennial year, a lofty milestone for the University of Illinois's oldest surviving museum. The Spurlock has been very busy with our series of events celebrating this anniversary, and we have plans for others in the fall. Our celebration officially began in February with the opening of our fascinating Centennial exhibit, *Collecting and Connecting: One Hundred Years at the Spurlock Museum*. It traces our history from the founding of the first Classical and European Cultures Museums in 1911 until today, and it highlights the vast range of our collection, from ancient Mesopotamia, Greece, and Egypt to Africa, East Asia, and South America, from Oceania to the indigenous cultures of North America, from prehistoric figurines to contemporary clothing, from the palaces of Czarist Russia to the villages of northern Greenland. There is still time to come see the exhibit—it runs through February 26, 2012.

The Centennial has been marked already with a reception for our friends, a special spring WorldFest, a movie marathon, the rededications of our South America exhibit and our endowed gardens, and a birthday celebration on July 9, honoring the day a hundred years earlier that the Board of Trustees established the original museums in Lincoln Hall. In the fall, we plan other special events, including an intriguing Campbell Lecture by David Hunt, a forensic anthropologist at the Smithsonian Institution, entitled “The Boy in the Iron Coffin” (November 1) and a symposium on our ancient Egyptian mummy, which has undergone extensive new testing, featuring a number of significant scholars (November 2). Details of these events and many others are listed in the calendar in this magazine.

A second Centennial-related exhibit, *Warriors, Guardians, and Demons*, opened this summer as well. This exhibit highlights the extraordinary collection of East Asian woodcarvings donated to the Museum by Fred Freund. Several pieces are on display, along with a video kiosk that enables you to explore the entire collection, including some photos with glorious detail. You will find a pair of articles about the collection in this issue.

While all this excitement is going on, the staff continues to fulfill its regular mission of education, research, preservation, and public involvement. We are working toward the completion of our second major renovation to a permanent gallery. This fall we will open a major new component in our Mesopotamian exhibit that includes an exciting introduction to ancient cylinder seals, one of the great art forms of Mesopotamia, with a set of interactive games and video presentations on a 47-inch high-definition television screen.

The Spurlock Museum has survived and flourished for a century because of the support given it by dedicated staff, faculty, administrators, and community members. As we begin our second century, we hope you will join us in exploring our world and the compelling unity and diversity of humanity that it holds.

Wayne T. Pitard

BOARD UPDATE

2011 has been a most eventful and significant year in the life of the Spurlock Museum. As documented elsewhere in this magazine and the prior newsletter, we have had many events to celebrate the continually evolving collections and educational mission. Many more events are scheduled for the rest of 2011 and early 2012. A calendar of events can be found in this magazine, as well as on the Museum's website at www.spurlock.illinois.edu/education/calendar.

The Spurlock Board has been very supportive in raising funds to support the Centennial of the Museum. We have also continued to work on Board development, improvement of our functionality, and recruitment. The Annual Board meeting was held on September 23 at the Alice Campbell Alumni Center Board Room, in conjunction with Foundation Weekend. The Trustees met on March 17 and July 9.

The spring Board meeting, held at the Champaign Country Club on April 29, was a very busy one. Presentations were given by Jim Sinclair, Secretary; Charles Hundley, Chair of Advancement/Centennial Committee; Yu (Ian) Wang, Promotion and Outreach Co-Chair; and Robin Fossum, Chair of Publication and Garden Committees. Tiffany Xanos Rossi, Assistant Director of Development for the University's College of Liberal Arts and Sciences, was introduced to the Board and discussed her role in support of the mission of the Museum. A special presentation was given by Michael VanBlaricum, a three-degree University of Illinois graduate and Board consultant, in regard to technological opportunities for improvement of the museum exhibits. Wayne Pitard, Museum Director, gave a review of Centennial events, including details of the *Reel Connections to Culture* Movie Marathon, an update on the CT study of the Egyptian mummy, research collaborations, renovations of the Mesopotamian exhibit, and plans for the expansion of the Museum. A presentation of a framed artist's rendering of the expanded Museum was given to the six donors who provided funds for the architectural design: Henry Blackwell, Clark Cunningham, Charles and Barbara Hundley, Martha Landis, and Jim Sinclair. Dates for the next Trustee and Board meetings were announced and all Board members were encouraged to participate in Committee activities. Suggestions for Board member candidates were requested.

It has been an honor and a pleasure for me to serve as Board President these last two years and facilitate the development of the Board with a revision of our bylaws and creation of a Board manual. We have developed an orientation presentation for new Board members and continue to evaluate potential improvements in the workings of the Board in support of the Museum mission. I have great faith in the future of the Spurlock Museum and its role in the education of future generations, as well as the research potential of the expanding artifact collection. It is truly a gem in the crown of the University of Illinois.

Allan C. Campbell

*Spurlock Museum Board President
Clinical Professor of Pathology and Dermatology
University of Illinois College of Medicine at Peoria*

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From the Fred Freund Collection, Daoist Deity 1999.13.0014

SPURLOCK MUSEUM GUILD REPORT

I fell in love with the Spurlock Museum on my first visit during the fall of 2007 when my husband and I moved to Champaign from the nearby city of Springfield. Months later we met Wayne Pitard, Director of the Spurlock, and were so impressed with his presentation that we became members of the Spurlock Museum Guild the same day. We are pleased to be members of the Guild and I am especially honored to be the President of the Guild because it is dedicated to supporting the Spurlock Museum's educational programs.

At the annual spring luncheon, the Guild welcomed honored guest Dr. Ruth V. Watkins, the Harry E. Preble Dean of the College of Liberal Arts and Sciences,* and warmly thanked her for the delicious box lunches she provided for the meeting. In her address to the Guild, Dr. Watkins reported that construction work on Lincoln Hall will be completed in 2013. She emphasized the historical significance of Lincoln Hall during the past century as one of the most widely-used classroom buildings on campus. Nearly all students have taken at least one class in Lincoln Hall before graduating. Dr. Watkins also congratulated Director Pitard for his leadership at the Museum, thanked the Guild for its work on the 2011 Auction, and extended appreciation to valued LAS donors who have been instrumental in promoting and supporting the work of the College of Liberal Arts and Sciences in recent years.

Auction Co-Chairs Pola Triandis and Dixie Whitt and their committees are preparing a gala celebration for this fall commemorating a century of progress in the long transition from Lincoln Hall to the present Spurlock Museum. The Guild has chosen as its theme "Come Celebrate: The Spurlock Museum's 100th Anniversary Honoring a Century of Collecting and Connecting." The Centennial celebration and auction will occur Saturday, October 22, beginning with a champagne reception with hors d'oeuvres from 4:00 to 5:15 p.m. at the Spurlock Museum. At 5:15, guests will be escorted next door to the Alice Campbell Alumni Center to enjoy a glass of wine as they preview live and silent auction items. At 6:00, a gala dinner will begin and will be followed by the live auction at 7:15. We will be celebrating the evolution of the Spurlock Museum since its 1911 beginnings as two museums (the Museum of Classical Archaeology

and Art and the Museum of European Cultures), the merger of those museums in 1971 as the World Heritage Museum, and finally a permanent home in 2002 as the William R. and Clarice V. Spurlock Museum at its present location on the east side of campus.

*As a newcomer to the area I was curious to know who Harry E. Preble was. On posing the question to Bernie Freeman of the Foundation, I learned that Harry earned his bachelor's, master's, and PhD in English at the University. He owned farmland in western Illinois and gifted it to the college in 2007. The

sale of the land established the fund to name the person in the position of dean as the Harry E. Preble Dean of LAS.

Kathy Kinser

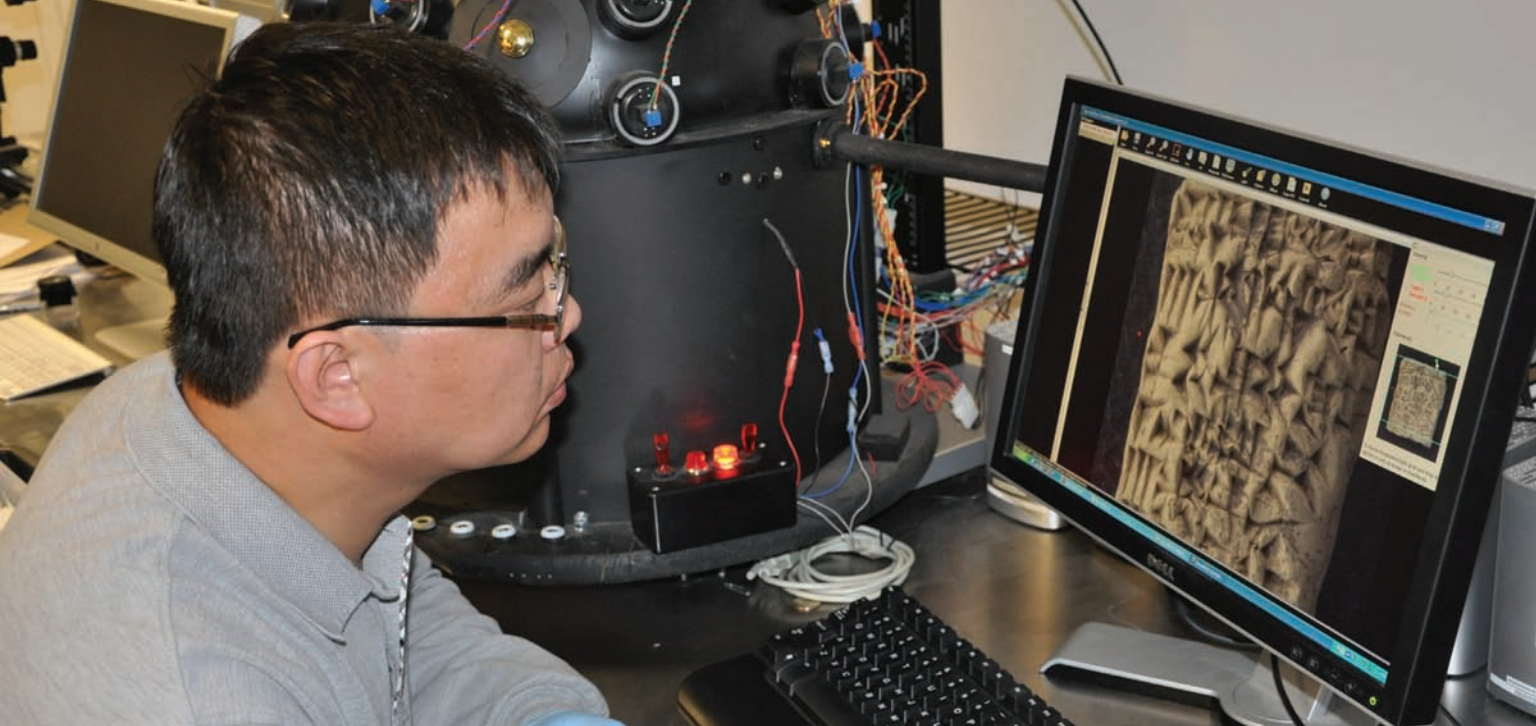
Spurlock Museum Guild President

GRANTS AND AWARDS

- Tandy Lacy, Director of Education, received a grant of \$12,000 from the Ethnic and Folk Arts Program of the Illinois Arts Council in support of performance events and special programs featuring guest artists from around the world.
- Christa Deacy-Quinn, Collections Manager, was part of a statewide team, including the University of Illinois at Urbana-Champaign Library and the State Museum, that received a grant of over \$180,000 from the federal Institute of Museum and Library Services (IMLS) for the Connecting to Collections project. Focusing on three key areas of need, these institutions will increase awareness and communication about collections preservation, provide a broad program of preservation education and training, and facilitate statewide cooperative disaster planning and preparedness. IMLS funding will support a database of Illinois collections-holding institutions, new regional Google Map coverage for use in emergencies, an expanded listserv and website, public events, webinars on collections preservation, scholarships for advanced training, and regional workshops on disaster planning and recovery.
- Deacy-Quinn also was ranked an excellent instructor by her students in the course MUS 420: "Collections Management: Preserving the Physical Integrity of Museum Collections" in spring 2010.



Director Wayne Pitard and Dean Ruth Watkins join the campus tradition of rubbing Lincoln's nose for good luck. The bust of Lincoln is on display at the Spurlock Museum while Lincoln Hall is being renovated.



Professor Qu studies a PTM image of an Old Babylonian tablet dating to ca. 1750 BCE.

From the Far East to the Midwest to Study the Middle East

By Wayne T. Pitard

The Spurlock Museum had the pleasure of hosting Dr. Qu Tianfu, Associate Professor of Assyriology at Xiamen University, China, for the academic year 2010-2011.

Professor Qu (pronounced “Choo”) came to us as part of the Freeman Fellowship Program, a faculty exchange program between the University of Illinois and several universities in China. It is administered through the University’s Center for

East Asian and Pacific Studies and is designed to foster international cooperation and understanding. Each year it brings about 10 early- to mid-career scholars to Illinois to work on research projects.

Professor Qu is one of the first generations of Assyriologists trained in China, where the academic study of ancient Mesopotamia is a relatively new development. He studied at the Institution for the History of Ancient Civilizations of the Northeast Normal University in Changchun, which was established in 1992 as the first in China to offer graduate programs in Ancient Near Eastern Studies.

Professor Qu’s project at the University of Illinois focused on the Spurlock Museum’s important collection of 1748 inscribed clay tablets from Mesopotamia. Over the year he worked both to gather together resources for an Assyriology Sourcebook, which will introduce students to the types of ancient texts scholars work with

in the study of ancient Mesopotamia, and to begin a research project involving the translation and interpretation of ancient Babylonian texts from our collection.

When Professor Qu arrived at the Spurlock, he was introduced to the Artifact Imaging Center and its advanced photographic systems. Professor Qu immediately became interested in using the Polynomial Texture Mapping (PTM) system to

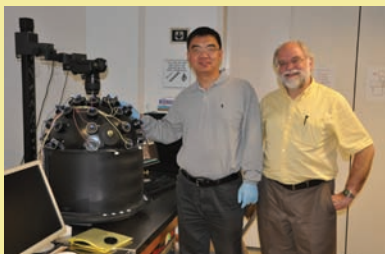
document a set of our tablets that date to the reigns of the great Babylonian Kings Hammurapi and Samsuiluna (ca. 1800-1725 BCE). The PTM system is a remarkable device. It is made up of a dome, 18 inches in diameter, with 32 LED lights embedded within it. A camera sits at the apex of the dome, facing downward through a hole at the top. The object to be photographed is placed at the base of the dome. The camera takes 32 images of the object, with a single light flashing for each photograph. This provides 32 different light angles on the object. A computer then uses an algorithm developed by Hewlett-Packard to analyze the data from the 32 images and create a single high-resolution digital image, a Polynomial Texture Map. Using a program to view the PTM, a researcher can examine the image and

use the computer’s cursor to shift the lighting on the artifact to wherever its markings are illuminated most clearly. This imaging technique is particularly valuable for deciphering the clay tablets of Mesopotamia, since the script is impressed into the uneven surface of the clay, and one needs different light angles to see all the wedges. There is no photographic technique available today that provides comparable images.

Professor Qu was able to document about 90 of the Museum’s tablets—front, back, and sides—during his stay here. With this information he will work toward a publication of the texts, both in Chinese and in English. The PTMs will also function as a superb teaching tool, since it will allow students in China to examine a tablet almost as if it were being held in one’s hands.

While working with the PTM dome, Professor Qu developed a number of procedures to streamline the process of creating the images. He and Aaron Graham, our Research Associate for the Artifact Imaging Center, have now incorporated these techniques into our standard operating procedure.

During his stay at the Spurlock, Professor Qu became a popular member of the Museum family. We anticipate that this will be only the beginning of a long-term relationship between him, Xiamen University, and the Museum.



Professor Qu Tianfu and Director Wayne Pitard at the PTM dome.



Professor Qu carefully removes an ancient clay tablet from its container.



DEE A. ROBBINS

36 Years of Dedicated and Distinguished Service

by Norman E. Whitten, Jr. and Douglas J. Brewer

Dee Robbins in the Central Core Gallery with a certificate of appreciation of her years of service from the University upon her retirement in 2010.

Dee Robbins, Business Manager and Assistant to the Director of the Spurlock Museum, retired July 1,

2010, after 36 years of dedicated and distinguished service to the University of Illinois at Urbana-Champaign. She had been with Spurlock for 13 years. Dee began her career at the U of I in 1974, advancing steadily from Clerk Typist 1 to Staff Secretary. In 1981 she became an indispensable member of the Department of Anthropology, where she rose from Staff Secretary to Administrative Aid and then Business Manager. Anthropology during these years had no assistant or associate head. Dee was responsible for the daily administration of the department and filled in for the head when she or he was absent. Over a 16-year period she worked for five different heads, each with his or her distinct personality, agenda, and style of interaction with faculty, students, and staff. One of her most challenging duties was the annual and ongoing coordination of the travel, research, and finances of about 25 graduate students and several faculty all around the world, a task that often required great creativity and unusual resourcefulness. Others included the coordination of activities of the Laboratory of Anthropology that eventually became part of the Spurlock Museum.



Dee with bags of foam peanuts used during the move from Lincoln Hall to the new building in 2000.

During the summer of 1984, while the head was out of the country, Dee undertook all of the complicated international communications necessary to attract Douglas Brewer, who was in the wilds of the Egyptian backlands, to the University of Illinois. She also compiled all of the data needed for a pamphlet published in 1986 documenting the history of the department during its first quarter-century. Today this work remains the only such documentation available. It was in the Department of Anthropology that her distinction was first recognized and she was awarded the Chancellor's Distinguished Staff Award in the spring of 1989.



"I still remember the Amazonian potters and the wonderful gift of the ceramic jukebox they gave me."

The exceptional service record of Dee Robbins is evident in many areas. For example, in 1992 Norman and Sibby Whitten were in Ecuador's Upper Amazon preparing to travel to Illinois with two native potters for a month of exhibitions. During the summer, as preparations were underway, the ceramists insisted that they could use no substitute material in firing their pottery; it was essential that giant timber bamboo from the tropical forest be acquired. Somehow, working on her own, Dee managed to find a seller in Miami, obtained a truckload of giant bamboo, and had it delivered to Urbana just in time for the potters' arrival. Her acquisition of the bamboo became all the more remarkable when a hurricane hit Miami before the bamboo was gathered. In addition, since the Whittens were importing 350 pounds of pottery clay from three Amazonian sites, she managed to obtain permits from a customs manager in Baltimore so that the clay would pass duty-free and unopened in Chicago.

In 1996 her excellence and dedication were again recognized and she received the LAS Distinguished Staff Award.

On July 1, 1997, Dee joined the growing staff of the World Heritage Museum, as Douglas Brewer, then professor of Anthropology and Director of



Dee with Registrar Jennifer White submitting the supporting paperwork for our application for accreditation by the American Association of Museums.

the Museum of Natural History, became Director of that unit. She continued her roles of Business Manager and Assistant to the Director as the World Heritage Museum became the Spurlock Museum in 2000. During the transition from Lincoln Hall to Spurlock's new building, Dee was instrumental in working with Facilities and Services personnel to secure the key physical adjustments—a new ramp and expanded elevator—necessary to move very large items from Lincoln Hall across campus. Her long association with personnel in various U of I units became and remained critical to the smooth operations of both Anthropology and Spurlock.

During its early period before opening, Spurlock was beset with rampant structural faults, and in each case

Dee and Bill Jones of the University Facilities and Services mill shop examine antique furniture in the Museum's offices.



"I attended my first antique auction with my aunt at age 14 and that began my love of antiques."

Dee's foresight and abilities to work effectively and rapidly with supervisors and personnel of Facilities and Services were the key to resolution of what could have been escalating disasters. Two major crises occurred in 2000 and 2001. As the floors of Spurlock began to crack in 2000, Dee and another staff member traveled to Purdue University where they obtained all of the information

necessary for a unique coating that fixed the problem and created very attractive and durable flooring. The next year, the recessed area around the exterior of the Museum—referred to as "the moat"—flooded due to hydrostatic pressures that produced artesian-like fountains gushing out of the storm drains. Water rose right up to the administrative office windows, creating the sensation of "being inside a fishbowl." The water entered around the window frames to inundate wall surfaces. Dee instantly took charge and through her contacts got the "highest priority" corrective activities going for the installation of a series of sump pumps that literally saved the Museum's damage from running to millions of dollars. She also coordinated the clean-up following the significant water damage to the administrative complex.

The Spurlock was created without a budget for furniture and it fell to Dee Robbins to find the wherewithal to furnish the new museum. She searched the campus for antique furniture and appurtenances that needed repair and refinishing. The result was an office complex furnished with a striking array of impressive antiques. She then worked creatively to find the funds for the

construction of new furniture crafted specifically for the different purposes of each office. Almost everyone who has spent time in the administrative complex at Spurlock has commented on the beauty and significance of the antique furniture that graces the offices there. This is 100 percent attributable to Dee's knowledge of antiques and of the resources of the University of Illinois.

Dee has worked with great dedication on short- and long-range budget planning and financial affairs. Her routine duties included coordinating payroll for all graduate and undergraduate student workers. She assisted the director in the hiring of new staff including the preparation of search documents for academic professional staff hiring. She carried out her responsibilities of assembling data and preparing administrative reports for the director, oversaw the budget, maintained all financial records, and worked in an indefatigable manner to keep things running smoothly regardless of the ups and downs of University life and the growth pains of a new museum.

Douglas Brewer points out that "most significant of all was her pivotal role—assigned to her by the director based on her previous exemplary service—in identifying and researching development leads for Spurlock during its early years. In this role she, together with the director, stimulated donations of more than \$7 million to launch Spurlock into the forefront museum that it is today."



Dee with Douglas Brewer, former Director, and Dan Blake, former Associate and Acting Director, at the black-tie opening of the Spurlock Museum.

ABOUT THE AUTHORS:

Norman E. Whitten, Jr., is Professor Emeritus of Anthropology and Latin American Studies, Curator of the Spurlock Museum, past Head of the Department of Anthropology, and past Director of the Center for Latin American and Caribbean Studies. Douglas J. Brewer is Professor of Anthropology, Director of the Office of Continuing Education, past Director of the Laboratory of Anthropology, the Museum of Natural History, the World Heritage Museum, and the Spurlock Museum.

"It was always my dream to work in a museum, so when invited to become Business Manager for the new Spurlock Museum I immediately said I was interested! Working in the anthropology department was the closest I could come to working in a museum."



COLLECTING & CONNECTING: 100 YEARS AT THE SPURLOCK MUSEUM



In 2011, the Museum celebrates 100 years of collecting—gathering artifacts and the knowledge that surrounds them—and connecting—relating people, artifacts, information, and ideas to one another. *Connecting and Collecting* is in the Campbell Gallery through February 26, 2012.



The introduction to the exhibit features a plaster cast of a statue of a Greek muse, one of four surviving full-size casts from the original University Art Gallery created by the first president of the University, John Milton Gregory, in 1874.

The section *Eighty-Nine Years in Lincoln Hall* at the beginning of the exhibit shows the original home of the early museums that later became the Spurlock Museum. Tucked in the rafters of this long-standing center of the humanities, the Museum would only move to its own building in 2000.





On the long wall of this exhibit we sketch the story of the Museum over its history, providing glimpses of the collections, individuals, and events that shaped its growth. The selection of artifacts reflects how its educational scope evolved over the decades from an interest in mostly Western cultures to a more global approach.

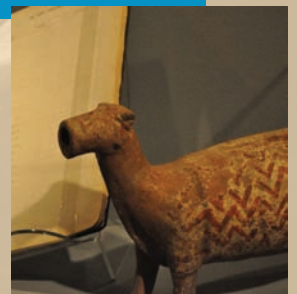
Like many museums of the past, we have created a *Cabinet of Curiosities* so that visitors can explore some of the remarkable and varied pieces in our collections, most of which have never been on display.



The Life of an Artifact uses the story of an ancient clay cow to illustrate what happens to artifacts behind the scenes. This story is revealed by records kept and research carried out since the cow came to the museum in 1915.



The People Who Make It Happen presents photographs and videos of many individuals who make up the life of the Museum. In planning for this exhibit, we asked our visitors as well as campus cultural centers to choose some of the artifacts to be included. You will find their selections in the center of the gallery under the title *Connecting*.



SEEING

South America

by Dorothea Scott Whitten and Norman E. Whitten, Jr.
Curators of the South America Exhibit

When we first worked on a design proposal for the entire Americas Gallery back in 2000, we wanted relative symmetry in appearance of North America and South America and we wanted to include something of the Caribbean. When the gallery was completed in 2002, the symmetry was there but what we sacrificed was some of the detailed attention to South America that is our specialty.

One dimension of our plan and ongoing efforts is to offset the museological tendency to see everything, including living people, as something out of the past. To do this, we injected a strong if subtle perspective from continuing ethnography into the entire South American section. The message here is that history pertains to the present, as well as to the past. We have expanded on overlapping imagery and we hope that discerning

Control of Power

Objects in this display are symbols of the belief in shamanic activity and performance. Shamanism—the ability to move from this world to the spirit world and back—is embedded in ancient history but still exists among contemporary people along with beliefs in many current religions and healing methods, including those of Western faith and medicine.

Presentation of Self

People express who they are in their choice of dress, hairstyles, and decorations such as jewelry and makeup. The choice of body paint, use of feathers, or a type of clothing indicates that certain people are members of a specific group, distinct from others.



viewers “see” at least some of the relationships suggested by our juxtapositions. A second dimension is reflectivity. This simply means that in looking at any object or set of objects, or even an entire array such as all of the items in a vitrine, the viewer also sees through and across the displays, hopefully picking up, even subliminally, cultural and historical relationships. To achieve this, we replaced most fabric-covered furniture that blocked the viewers’ visions with see-through Plexiglas mounts and props. A third dimension is related to the first two: to display through text actual relationships that are obtained in a cultural, multicultural, or intercultural system.

Four themes are central to the exhibition, and each theme is encapsulated in one of four central vitrines: Control of Power, Presentation of Self, Sustaining Life, and Sounds of Spirits.

Sustaining Life

People in South America maintain very different diets and methods of food production according to where they live. Potatoes and corn are important in Andean regions, while in the Amazonian tropical lowlands the root crop manioc is the staff of life, though corn is also grown there. In Amazonian Ecuador, the pottery-making complex is basic to the preparation of a porridge-like food beverage made from cooked manioc.

Sounds of Spirits

Musical expressions of people are both individual and cultural and can reflect mundane expressions or religious beliefs. Among indigenous and African descended people of Ecuador, music has ancient roots in its contemporary expressions.

This vitrine not only displays instruments and puts them in ethnographic and historic context, but also features images of actual people with their musical instruments, such as a powerful shaman playing a bird-bone flute during a kinship festival and a master potter singing how the toucan person liberated red woman and black woman to bring beauty to the world.

Imagery “overlaps” among the four central themes and carries over to the entire periphery. A viewer may now “see through” one display to understand the relationship to other close or distant displays. For example, when looking into the vitrine Presentation of Self, one can, by looking through it to the back wall, also see a late 16th-century portrait of the “Esmeraldas Ambassadors.” These three elaborately dressed Afro-indigenous men are leaders of the Zambo Republic, a group of self-liberated people of mixed African and indigenous ancestry. The ambassadors are adorned with gold jewelry derived from ancient indigenous people and also wear the fine clothing of the European elite. In 1599, three of these ambassadors walked over 100 miles from their lowland tropical homes to Andean Quito to pledge allegiance to the king and queen of Spain.

Another set of images takes us from a special place to unusual ceramic creativity and skill. The person with the toucan-feather headdress in the Presentation of Self vitrine comes from the indigenous Achuar settlement known as Charapa Cocha, which means “turtle lagoon.” A photograph of the house of the head of that settlement is on the side wall.



1997.15.0505: Charapa Cocha ceramic house, made by Estela Dagua

cooked manioc mash and place it in the mortar to begin a process of fermentation that eventually yields a liquid that people drink daily from delicate drinking bowls. Many such drinking bowls are on display in this permanent exhibit, as are ceramic figurines portraying images of the spirit world.

Behind the Sounds of Spirits vitrine are two large cases devoted to music and performance. To highlight the relationships among Andean indigenous people, Amazonian indigenous people, and coastal Afro-Latin American people, we developed texts on the themes of colonialism, the devil, ethnic oppression, symbolic opposition, and Carnival. These texts help viewers understand that cultures are not isolated but share a long, deep heritage of colonial endurance and resistance.

In working with museum and gallery presentations over the past 35 or so years, we have gained insights into the very relationships we were portraying. Although we had information in notes, diary, audio and video recording, and spent countless hours in analysis, we nonetheless came to “see” (in the sense of *ricuna* in Quichua)—to build perspectives with depth and insight—some sets of interrelated imagery that we otherwise would have missed. We hope to share these perceptions with you through the contemporary South American exhibit so that you too can “see” South America through other lenses.



When a master potter living in Puyo, Amazonian Ecuador, saw that photograph, she made a ceramic representation of it and decorated it with the design of the water turtle.

The water turtle called charapa has great significance in many cultures of Amazonia, and appears in many contexts among the Canelos Quichua and the Achuar Jivaroans. For one example, the master spirit of the entire hydrosphere is Sungui, who sits on a turtle seat of power. A carved wooden seat of power is shown in Control of Power, two images of Sungui are in Sounds of Spirits, and “turtle boards” used by both male shamans (for cutting tobacco) and female ceramists (for rolling clay coils) are found, respectively, in Control of Power and Sustaining Life. In the case on the back wall we exhibit a huge mortar—a functional, indispensable utensil—which is also in the shape of a turtle. Women chew

Acknowledgments

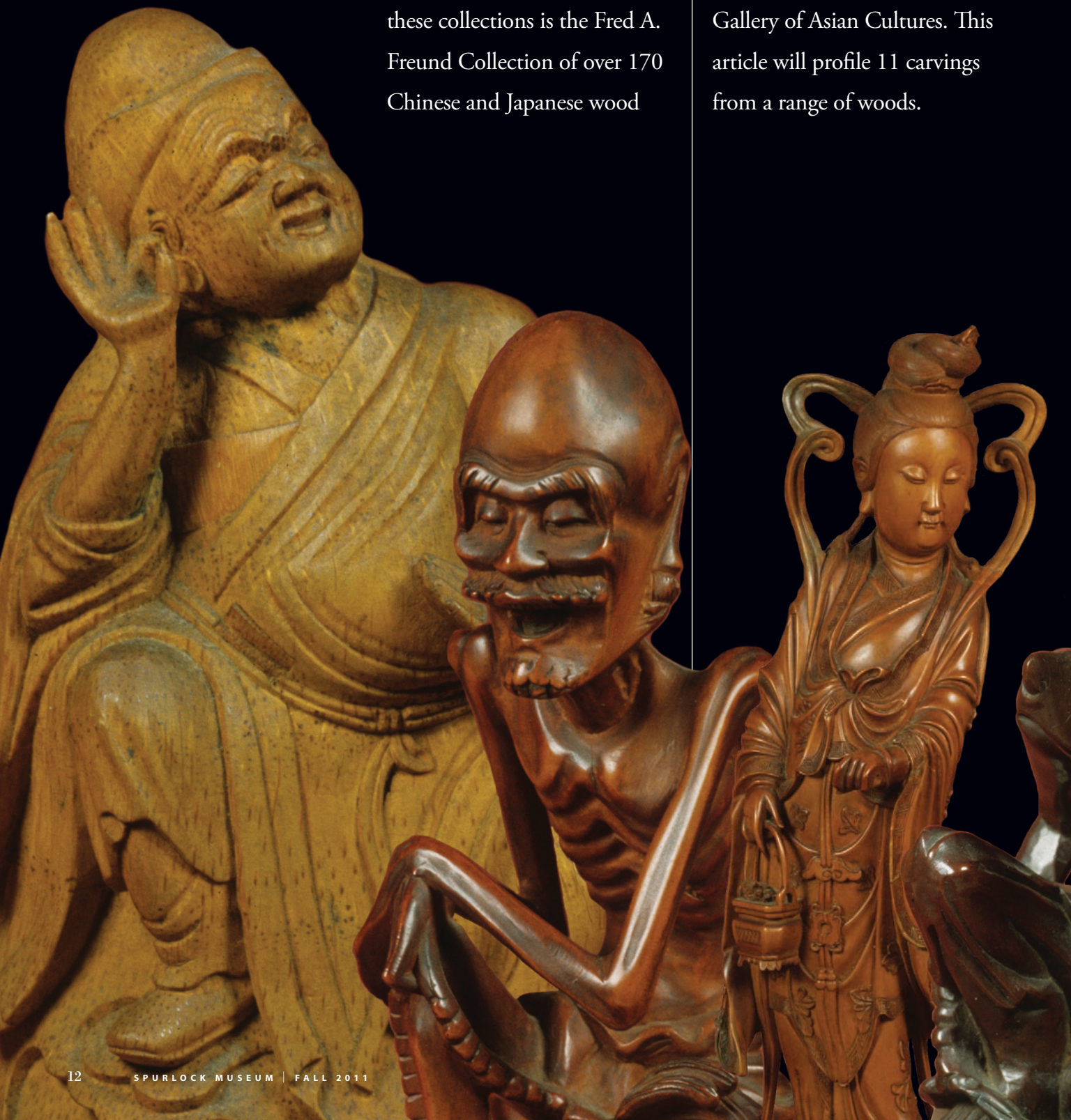
The Whittens greatly acknowledge the sustained assistance and creative work by these dedicated people over the past decade: Douglas Brewer, Christa Deacy-Quinn, Josh Gorman, Amy Heggemeyer, John Holton, Carol Kussman, Wayne Pitard, Dee Robbins, Melissa Sotelo, Stephanie Stout, Jack Thomas, and Beth Watkins.

In Ecuador assistance in helping us to “see” (*ricuna*) relationships and appreciate cultural dynamics have come from many people. For specific help that led directly to texts, images, and interpretations in the South American section of the gallery, we thank: the late Virgilio Santi, the late Gonzalo Vargas, the late Soledad Vargas, the late Venancio Vargas, the late Pastora Guatatuca, the late Domingo Salazar, the late Eucebia Aranda, the late Alicia Canelos, Amadora Aranda, Rebeca Gualinga, Severo Vargas, Marcelo Santi Simbaña, Faviola Vargas Aranda, Clara Santi Simbaña, Abraham Chango, Alfonso Chango, Luzmila Salazar, Jacinta Estela Dagua Malaber, Marta Jobita Vargas Dagua, and Delicia Dagua. There are contributions by every one of these long-time collaborators in the gallery.

QING DYNASTY

The Spurlock Museum is home to extraordinary artifacts and collections from the world over. A fine example of one of these collections is the Fred A. Freund Collection of over 170 Chinese and Japanese wood

carvings. Currently, several Freund pieces from the Qing (Chi'ing) Dynasty of China are on display in the Workman Gallery of Asian Cultures. This article will profile 11 carvings from a range of woods.



CARVINGS

FROM THE
FREUND COLLECTION

by James Sinclair and Yu (Ian) Wang

Wood carving in China falls under the general purposes of architecture, furniture, and artwork. There is no essential difference between the element of design for wood carving and any other Chinese decorative arts, including embroidery, ceramics, and metalwork. Chinese design in wood carving art shows great fertility in invention and ornamentation. Wood is very important in Chinese life. It is the second of the five elements and corresponds to the first and second of the 10 Celestial Stars.

The history of the art of wood carving in China can be traced back to the late Neolithic Age, 7,000 years ago. A wooden fish found in the ruins of Hemudu, a settlement in Zhejiang Province indicating early rice domestication, and the Sun Bird Sculpture unearthed in Xinle in Liaoning Province are the earliest wood carvings discovered anywhere in the world to date. Wood carving as

a decorative handicraft for display on cabinets, windowsills, desks, bookshelves, etc., can be traced back at least to the Song Dynasty (960–1127) when the practice of appreciating artwork rose among refined scholars.

The Freund carvings on permanent display can be clustered into three categories: treasures of the scholar's desk, deities, and a *ruyi* scepter. In Chinese scholarly tradition, the Four Treasures of the Scholar's Study are brushes, ink, inkstone, and paper. In addition to these, brush pots, brush washers, desk screens, perfume holders, scroll weights, seals, and wrist rests are also found. In the exhibit, you can find several of these types of artifacts. Brush pots were highly prized. Our rare brush washer is finely carved from bamboo and was probably used as a decorative piece. A pierced bamboo perfume holder shows a warrior on horseback. A pair of very rare scroll weights is made from *zitan*, a red sandalwood imported from southern India, carved with birds and branches. Rosewood nearly became extinct in

China after emperors of the Qing Dynasty, whose furniture was made of the special material, ordered rosewood plants to be cut down so that no one else could use them.

Also on exhibit are depictions of six deities. Two jovial gods of mirth, who are considered Immortals in Chinese mythology, are surrounded by bats and *Lingzhi* (a type of fungi). A Lohan is one of a retinue of 500 Buddhist disciples. Two Daoist pieces are carved from bamboo, a very hard material that is difficult to carve: one is a rare representation showing a deity making a curious gesture near his ear and the other is a jovial figure riding side-saddle on a water buffalo. The use of bamboo appeared early in China; archeologists unearthed a painted dragon-patterned bamboo spoon from the Western Han Dynasty (206 BCE–24 CE) in Hunan Province.

continued on next page



From left to right:
 Daoist Deity 1999.13.0005
 Lohan 1999.13.0015
 Guanyin 1999.13.0003
 Lohan 1999.13.0018
 Deity on Water Buffalo
 1999.13.0014
 Gods of Mirth 1999.13.0017



Bitong (Brush Pot) 1999.13.0013

Our Lohans appear as emaciated skeletal figures. One of them holds a sacred book in his hand. The boxwood carving of Guanyin, a Bodhisattva associated with compassion, following the contours of the wood. Chinese little-leaf boxwood is a close-grained, dense hardwood that grows on high mountains or precipices and reaches a diameter of only 15 centimeters after 40 or 50 years of growth. A Chinese

saying states that “a thousand-year-old boxwood plant would not be enough to make a small piece.” It is the best material for small high-relief carving because of its toughness, smoothness, simplicity, and fine grain. In China, a valued trait of wood carving is that works are made based on the original shapes of the source wood in order to maximize the use of the material.

In the Museum’s Asia Gallery, there is only one ruyi, a curved scepter-like emblem of rank. It



Brush Washer 1999.13.0023



Scroll Weight 1999.13.0026

has designs of calligraphy, as well as various plants such as bamboo, plums, and pine. You can see other ruyi in *Warriors, Guardians, and Demons*, the special exhibit on the Freund Collection, in the Museum Lobby through February 26, 2012. (See sidebar at right.)

A brush pot not currently on display was photographed in the Museum’s new Artifact Imaging Center. This enables the viewer to see the entire carving at one time, helping visualize the artist’s concept of the piece. A detail of the 360-degree image of the pot is shown on the back cover of this

magazine.

The authors thank Spurlock Museum student staff member Ashley Sheriff for research assistance.

To see more artifacts from the Freund Collection, visit the Collections Highlight page on the Museum website: www.spurlock.illinois.edu/collections/browse/freund

IN MEMORIAM SIBBY WHITTEN



Dorothea “Sibby” Scott Whitten, 80, of Urbana passed away in her sleep at her home at 8:11 a.m. Monday (Aug. 8, 2011). Mrs. Whitten was born on Oct. 30, 1930, in Fairmont, W.Va., to parents Henry and Dorothea (Gunnerson) Scott. She married Norman Whitten Jr. on Aug. 2, 1962, in Chapel Hill, N.C. He survives. Also surviving are one brother, Henry Scott Jr. (Nan) of Richmond, Va.; one nephew, Hal; and

one niece, Margaret.

Sibby received her bachelor’s degree from the College of William and Mary in Virginia, then received her master’s degree from the University of North Carolina at Chapel Hill.

Sibby was a sociologist and worked for the Spurlock Museum as a curator for 10 years and as a research associate in the Center for Latin American and Caribbean Studies at the University of Illinois.

Sibby came here in 1970 with her husband. She first visited Ecuador in 1963, and returned in 1964 and 1965 while living and doing research in Colombia with Norman. After two summers of research on Afro-Canadian people in Nova Scotia,

Sibby, with her husband, returned to Ecuador where they spent from three months to 13 months at a time working with the Canelos Quichua and Achuar Jivaroan indigenous people of the Upper Amazon every year until 2008. She also had extensive experience with various indigenous groups in the Andes, and has written extensively about both Amazonian and Andean art and aesthetics.

In the 1980s, Sibby took the lead in publication with Norman, and, in conjunction with major museum exhibitions, wrote *From Myth to Creation: Art from Amazonian Ecuador* and edited *Imagery and Creativity: Ethnoaesthetics and Art Worlds in the Americas*. More recently, she collaborated with Norman on three books, contributing a major article on Amazonian and indigenous art in each: *Millennial Ecuador: Critical Essays on Cultural Transformation and Social Dynamics*, *Puyo Runa: Imagery and Power in Modern Amazonia* and *Histories of the Present: People and Power in Ecuador*.

At Spurlock, Sibby was the principal designer of the South American section of the Americas Gallery. She recommended the format that features four central conceptual cases and supplemental displays (described and illustrated in this issue of the *Spurlock Magazine*). She and Norman donated many of the artifacts on display, and together they carefully wrote all of the texts and provided most of the documentation. She will be sorely missed.

Memorial contributions may be made to the Spurlock Museum Whitten Gallery Fund, University of Illinois Foundation.

LIVE LONG AND PROSPER

by Kim Sheahan

Selected objects from the Freund Collection are featured in the current Campbell Lobby exhibit *Warriors, Guardians, and Demons*. The collection of nearly 200 objects also includes a variety of Japanese and Chinese carvings representing longevity, prosperity, good fortune, and happiness. As part of our continuing centennial celebration, we highlight some of those here.



GODS Known under many names, Shoulao is the Daoist Chinese god of longevity. According to some legends, the god began as a southern star—the source of his name the *Old Man of the South Pole*. Two of Shoulao's most recognizable features are his high forehead and long beard. In one hand, Shoulao holds a long staff and, in the other, a peach picked from the tree of immortality. This special peach tree blooms once every 3,000 years. In this carving, the god is seen with a crane and a deer, both also symbols of longevity.

Hotei (*Pudai* in Chinese) is one of the Japanese Seven Gods of Good Fortune. He represents happiness, laughter, and contentment. Shown as a man with a large belly, he is often called the Laughing Buddha. The word hotei means “cloth bag” and refers to a linen bag of precious things the god carries on his back. Hotei is the only one of the Seven Gods of Good Fortune based on a mortal, a Zen priest named Kaishi, also known as Budai, who died in the 10th century.



ANIMALS Though rats often have negative symbolic meanings in the West, they represent wealth and diligence in some cultures of East Asia. When a rat nibbles, it is said to be counting money. Rats serve as the messengers of Daikokuten, one of the Seven Gods of Good Fortune, who is known for his “wealth-pounding” wooden mallet. The rat is the first of the animal symbols of the Chinese zodiac, winning his spot through clever strategy and trickery.



PLANTS Originally used by Buddhist monks of India as a back scratcher, the ruyi was transformed into a scepter of status and power through its beautification and use in court ceremonies by Chinese emperors and high officials. The word *ruyi* means “as you wish,” and because their shapes reflected the sacred plant of immortality, these pieces have been traditionally given as gifts transmitting wishes for long life and good fortune. The ruyi shown here is carved with figures of phoenixes, thought to appear only in times of peace and prosperity.

Pear trees as old as 300 years have been known to bear fruit, and as a result the pear has become a symbol of longevity. This pear has been carved from bamboo, which itself is a symbol of longevity because it flourishes throughout the winter.



EXHIBIT PREVIEW:

iCARNIVAL!

by Beth Watkins

The Spurlock Museum is delighted to host the vibrant, multimedia traveling exhibit *iCarnaval!*, organized and sponsored by the National Endowment for the Humanities. *iCarnaval!* explores the festival preceding the Christian holy season of Lent and Easter as it is celebrated in cultures around the world. The origins of Carnival are in medieval Europe, where upper classes enjoyed feasting and revelry—sports, costume balls, roving performers, and many forms of self-indulgence—before 40 days of fasting and abstinence. The word “carnival” itself comes from this festive approach to a time of restraint. In Italian, Carnevale translates to “flesh farewell,” bidding a temporary goodbye to meat; the Swiss-German Fasnacht is “the night before fasting”; and the French term most Americans know, Mardi Gras, means “fat Tuesday.” As traditions spread across Europe, and later the Americas, they mingled with local beliefs, creating a rich and varied range of festivals and customs. Carnival celebrations around the world include raucous, colorful festivities, as well as masquerade, social satire, breakdown of class distinctions, and welcoming the agricultural season. Cultural areas discussed in the exhibit include Italy, Switzerland, Spain, France, New Orleans, Mexico, Bolivia, Brazil, Trinidad, and Tobago.

iCarnaval! opens with a public reception on Friday, April 6, 2012, and is on display through August 11.

From the earliest known incarnations in 12th-century Rome through the present, carnival season has allowed participants to play. Rich or poor, young or old—all break loose, often in unusual ways. In Laza, Spain, celebrants might throw dirt and ants at neighbors. On the other side of the Atlantic, in Recife, Brazil, throngs gather to play *frevo* music or dance the *passo*, while in Tlaxcala, Mexico, men burlesque as French dandies. In New Orleans, the famed Mardi Gras krewes don outlandish costumes and parade the streets.

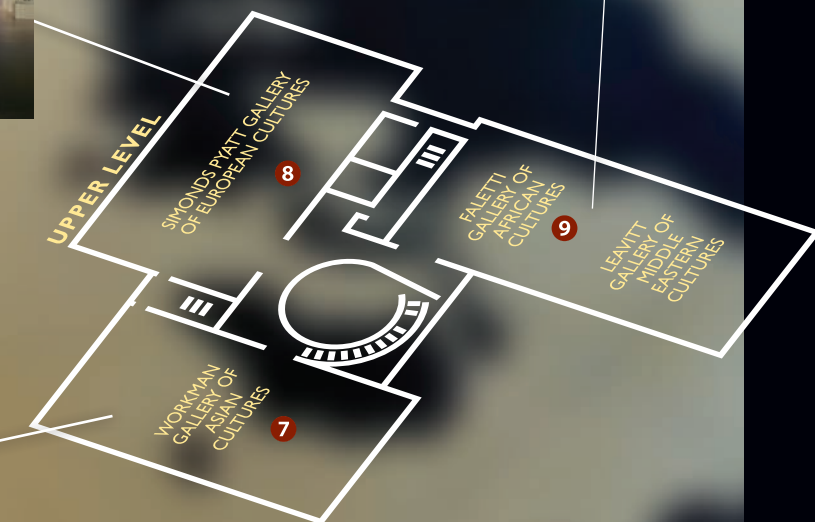
This exhibition provides windows into eight communities in Europe and the Americas where carnival is a high point of the yearly cycle. *iCarnaval!* features individuals who have dedicated much of their lives to planning, creating, and carrying out the festivities. Images, video, costume pieces, and masks from their performances relate the history and cultural traditions, while conveying the importance and function of community building through play.

—from the NEH website and *iCarnaval!* exhibit materials

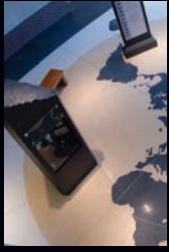
This exhibition has been made possible through NEH on the Road, a special initiative of the National Endowment for the Humanities. It is brought to you by Mid-America Arts Alliance. *iCarnaval!* was organized by the Museum of International Folk Art in Santa Fe, N.M. It was curated by Barbara Mauldin, Curator of Latin American Folk Art.

THE SPURLOCK MUSEUM

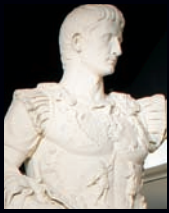
G



ALLERIES



1. Charles M. and Barbara S. Hundley Central Core Gallery. This circle represents the conceptual foundation of the Spurlock Museum. It connects the galleries both physically and thematically and celebrates the complexity of the human experience through the aspects of body, mind, and spirit.



2. H. Ross and Helen Workman Gallery of Ancient Mediterranean Cultures.

Explore the rise of individuals' rights and responsibilities in classical cultures.

Certain societies began to experiment with citizenship status—including the power to oversee justice, the economy, and social welfare—laying the foundation for modern democracy and personal freedoms.



3. Reginald and Gladys Laubin Gallery of American Indian Cultures. A range of historical and contemporary artifacts shows the cultural endurance, creativity, and aesthetic integrity of diverse native peoples throughout the Americas.

Celebrate the dynamic social, cultural, economic, linguistic, and spiritual systems of indigenous Americans in North, Middle, and South America.



4. The Dr. Allan C. and Marlene S. Campbell Gallery. This space for short-term exhibits provides exhibit opportunities for borrowed collections and special Spurlock treasures.

The Museum uses this wonderful space for in-depth discussions of special topics and explorations of cultures and themes not represented in the permanent exhibits and collections.



5. The A. R. (Buck) Knight Auditorium.

Enjoy lectures by local and visiting scholars and performances by musicians, dancers, actors, and storytellers.



6. The Dene W. and Marie C. Zahn Learning Center. This inviting room is a space for small group activities, including hands-on art projects for school groups and teacher training workshops, as well as visitors' individual exploration through crafts, puzzles, games, and artifact handling.



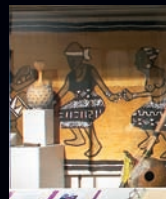
7. The Workman Gallery of Asian Cultures: East Asia, Southeast Asia and Oceania.

For millennia, these vast, diverse lands have served as a crossroads of economic, technological, artistic, and religious influences and, in turn, have enriched cultures worldwide. These areas constitute half the globe, encompassing continental land masses, thousands of islands, and many hundreds of ethnic groups over expanses of land and sea.



8. The Simonds Pyatt Gallery of European Cultures.

Europe is a mosaic of cultures and histories. Differences in language, culture, and class, among other factors, have been catalysts for the tremendous changes Europe has undergone in the 1,500 years since the decline of Roman power. At the same time, continuities have helped preserve European identities amid these waves of transformation.



9. The Richard and Barbara Faletti Gallery of African Cultures and the Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures.

Here we began to record our past for the benefit of the future, created the temples and palaces that glorified our first cities, and built tombs and monuments that paid tribute to our dead. Here ancient honor inspires modern struggles for freedom and independence.



10. The World Heritage Museum Guild Educational Resource Center.

The Museum loans a wide assortment of educational materials to educators for use in their classrooms. University of Illinois staff members and educators also may borrow CDs, videos, and objects.

SPURLOCK MUSEUM Events FALL

CAMPBELL GALLERY EXHIBITS

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell and are supported in part by the Illinois Arts Council, a state agency.

Collecting and Connecting: 100 Years at the Spurlock Museum

February 20, 2011–February 26, 2012

To mark our 100th year as a vital part of educational and cultural missions of the University and as a resource to local communities, the Spurlock Museum celebrates the people, collections, voices, and ideas that have made our century of service meaningful.

Warriors, Guardians, and Demons

June 28, 2011–February 26, 2012

An important part of our Centennial Celebration is honoring the many generous people who have supported the Museum through the donation of artifacts. This lobby exhibit features a selection from the large collection of Asian carvings donated by Fred Freund. It is created through the Yuen Tze Lo and Sara De Mundo Lo Scholars Studio Fund.

¡Carnaval!

April 6–August 11, 2012

For all participants—rich or poor, young or old—Carnival provides the opportunity to play by leaving the everyday world, becoming someone else, and behaving in unusual ways. Through artifacts, interactive opportunities, and dazzling photographs, this exhibition provides information on the origins and evolution of this celebration, as well as windows into eight communities in Europe and the Americas where Carnival is a high point of the yearly cycle.

SPECIAL EVENTS

AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2011–2012

This series of public film screenings and lecture/discussion programs is organized by the Asian Educational Media Service (AEMS) at the Center for East Asian and Pacific Studies. It is planned in collaboration with the Spurlock Museum and presented in the Knight Auditorium. Guest scholars and members of the campus and local communities will introduce the films and lead post-screening audience discussions. All screenings begin at 7:00 p.m. Admission: free.

Check the Museum's calendar of events for individual film confirmations and www.aems.uiuc.edu for descriptions and trailers.

Annual Spurlock Museum Guild Auction: Come Celebrate! A Century of Collecting and Connecting!

Saturday, October 22

This is the Guild's 20th annual Auction, and something very special is in the works. Pre-dinner activities will begin at the Museum, with the meal and Auction taking place at the Alice Campbell Alumni Center. For tickets or more information, contact Dave and Kathy Kinser at dawgzencatz@comcast.net or (217) 607-1370.

Ghost Stories

Saturday, October 29

Two ghost story concerts for Halloween will feature local favorite tellers Dan Keding, Kathe Brinkmann, and Kim Sheahan, as well as tellers from U of I faculty, staff, and students. All donations and admission fees will support the Museum's educational programs.

Gruesome, Gory, and Ghastly Ghosts and Ghouls

This afternoon family event will feature multicultural ghost stories told in the Museum's galleries. The stories will be most appropriate for children grades K–6. The children will leave with bags of candy to start their trick-or-treating off right. Suggested donation: \$5. 2:00–3:30 p.m.

Stories from the Other Side

This ghost story concert features tales with adult themes or heightened fear factors. It is for adults only (age 16 and above). Don't worry—everyone still gets candy. Admission: \$5. 7:30 p.m.

Connecting with the Past

Identity Regained: The Boy in the Iron Coffin Dr. Allan C. Campbell Family Distinguished Speaker Series

Tuesday, November 1, 7:00 p.m.

The Spurlock Museum welcomes physical/forensic anthropologist Dr. David Hunt to the Knight Auditorium. Currently Collections Manager of the Physical Anthropology Division at the Smithsonian's National Museum of Natural History, his early museum career included time as a student worker at the World Heritage Museum. Dr. Hunt will talk about the two-year investigation that led to the identification of the remains of a boy whose corpse and coffin were discovered while digging a gas line in Washington, D.C. Admission: free.

Collecting Identity

The Return of the Mummy: New Imaging Results on the Spurlock Museum's Egyptian Mummy

Wednesday, November 2, 4:00 p.m.

Over two decades ago, extensive research was done to gather as much information as possible on the ancient Egyptian mummy that had entered the Museum's collections. Still, questions like "Is it a boy or a girl?" have persisted. A multi-disciplinary team was gathered to increase our knowledge of this child through the performance of updated medical techniques during the spring of 2011. At this event, a panel of experts will discuss the new techniques applied in this study and will reveal the information gathered.

Members of the panel include Dr. David Hunt, National Museum of Natural History, Smithsonian Institution; Dr. Allan Campbell, Clinical Professor of Pathology and Dermatology, UICOMP and Senior Dermatopathology Consultant for the Peoria-Tazewell Pathology Group, S.C.; Dr. Emily Teeter, Assistant Curator, Oriental Institute Museum, University of Chicago; Dr. Carter Lupton, Egyptologist, Milwaukee Public Museum; Dr. Sarah Wisseman, Director, Program on Ancient Technologies and Archaeological Materials, Illinois State Archaeological Survey; and Dr. Joseph Barkmeier, Medical Director of Diagnostic Services of Carle Foundation Hospital and Carle Physician Group. Dr. Wisseman was the project coordinator of the first mummy study in 1990–1991 and is author of *The Virtual Mummy*, which documents this research. This event is co-sponsored by the Program on An-

2011 AND SPRING 2012

cient Technologies and Archaeological Materials and the Dr. Allan C. Campbell Family Distinguished Speaker Series, with research funded in part through the Richard and Barbara Faletti Gallery of African Cultures Fund. Admission: free.

Old Collections, New Connections Feature Exhibit Rededication

Sunday, November 13, 1:00-4:00 p.m.

Be the first to visit our exhibit on ancient Mesopotamia, which builds on groundbreaking technology in artifact imaging being done at the Museum. Included in this redesign of the exhibit *The Land between Two Rivers* are artifacts not displayed since the World Heritage Museum and the new exhibit area First Impressions: Mesopotamian Cylinder Seals, featuring our first digital multimedia interactive. Explore the displays, enjoy refreshments, and listen to the talk "Mini-Masterpieces: The Art of the Mesopotamian Cylinder Seal" by curator and museum director Wayne Pitard. The talk, which begins at 2:00 p.m., is appropriate for family members ages 10 and up. The cylinder seal exhibit was made possible in part by a grant from the University of Illinois Office of the Vice Chancellor for Public Engagement. The interactive modules for the exhibit were created by the eDREAM Institute at NCSA. Admission: free.

Winter Tales

Saturday, February 4, 2:00-3:30 p.m.

Join us for one of the Museum's most popular annual events, a concert of American Indian tales, told during the winter months, the traditional time of telling. Winter Tales concerts are sponsored by an endowment from Reginald and Gladys Laubin and supported in part by the Illinois Arts Council, a state agency. Admission: \$5.

Spurlock Museum WorldFest

Saturday, March 3, 12:30-4:00 p.m.

Multiple performances for the price of one! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone. This event is supported in part by the Illinois Arts Council, a state agency. Suggested donation: \$5.

Castle Quest Camp

June 2012, 9:00 a.m.-3:00 p.m.

The Spurlock Museum is pleased to offer this three-day, hands-on, summer enrichment program that blends science and history, and focuses on the lifestyles and scientific ideas of Medieval Europe. Participants will build (towers, catapults, water wheels), create (jewelry, shields), and spend time in the Spurlock Museum's Gallery of European Cultures. Museum educators will further supplement club activities with books, videos, and artifact handling. Registration is open to children entering grades 3-7. Space is limited to 16 participants. Exact dates TBA. Contact Brook Taylor at (217) 265-0474 or taylorb@illinois.edu. Admission: TBA.

Spurlock Museum Guild Lecture and Performance Series

June 2012, 7:00 p.m.

In conjunction with the ¡Carnaval! exhibit, the Guild will host a talk by Cynthia LeCount. Cynthia wrote the Bolivian section of the book on which the exhibit is based, and she is an expert on festival costumes. Exact date TBA. Visit our online calendar later this fall for more details. Admission: free.

To add your name to our events email list, please contact Karen Flesher at kflesher@illinois.edu.

Do you use Google Calendar? If so, download our events off the Museums at the Crossroads website calendar at www.m-crossroads.org/pages/calendar.html.



Perfume Holder 1999.13.0006

FRIENDS

OF THE SPURLOCK MUSEUM

The Spurlock Museum thanks the many individuals and companies for their generous support.

INDIVIDUALS

Anthony R. Ackerman
Mohammad B. Al-Heeti
Carl J. Altstetter
Nadja H. Altstetter
Peggy M. Anderson
Blanche F. Antonello
M. J. Archer
Robert L. Archer
Sari Aronson
Charlotte C. Arnstein
Walter L. Arnstein
Judith S. Bach
David A. Bailie
Laurel D. Bailie
Dorothy A. Baker
Honorable Harold A. Baker
Beniamino Barbieri
Marjorie G. Bardeen
William A. Bardeen
James A. Barham
Donald G. Bartlett
Suzanne I. Bartlett
Susan J. Bates
Jessica B. Batey
George O. Batzli
Sandra L. Batzli
Knut T. Bauer
John H. Behrens
Susan E. Bekiares
Wayne E. Bekiares
Ronald J. Benes
Harlan J. Berk
Maureen H. Berry
Henry B. Blackwell II
Mary A. Blair
Marie R. Bohl
Barbara Bohor-Denny
Dana M. Brenner
Gerald D. Brighton
Lois H. Brighton
Martha L. Brown
Janet Bubin
Helen C. Burch

Jill J. Bush
Allan C. Campbell
Marlene S. Campbell
Jerry A. Carden
Dane Chapin
Joan M. Clement
Stephanie Cobb
Pauline A. Cochrane
Huguette Cohen
Edward M. Cohon
Eva Hildesheimer Cohon
Mehri G. Cowan
Barbara J. Craig
David D. Crouse
Shirley Springer Crouse
Clark E. Cunningham
Joel Cutcher-Gershenfeld
Elisabeth J. Davis
James H. Davis
Sara de Mundo Lo
Loretta K. Dessen
Harold G. Diamond
Nancy A. Diamond
Robin C. Douglas
Stephen R. Downie
Astrid Dussinger
John A. Dussinger
Cheryl K. Easter
Robert A. Easter
Anastasia Economy
James Economy
Chris Edwards
Murle Edwards
Anne A. Ehrlich
Mary Ann Espeseth
Robert D. Espeseth
Beverly T. Fagan
Elizabeth McClurg Felts
Gloria J. Fenner
K. Susan Feuille
John R. Foreman
Sharon A. Foreman
Robert M. Fossum
Robin K. Fossum
Margaret A. Frampton

Susan R. Frankenberg
Bernice H. Freeman
George V. Freeman
Fred A. Freund
Gregory G. Freund
Kurt P. Froehlich
Peggie Ann Froehlich
Mary M. Gaddy
Frank Gallo
James W. Ganey
Rita J. Gentry
Kenneth G. Gilbert
Ruth H. Gilbert
Eugene Giles
Inga W. Giles
Edwin L. Goldwasser
Elizabeth W. Goldwasser
Donald A. Greeley
Elizabeth H. Greeley
Jane E. Green
Morris L. Hecker Jr.
John H. Heiligenstein
Stanley M. Herrin
Sara B. Hiser
Lois L. Hrejsa
John W. Hummel
Judith C. Hummel
Barbara S. Hundley
Charles M. Hundley
David R. Hunt
Audrey L. Ishii
Elaine Z. Jacobson
Howard Jacobson
Harriet M. Jarosz
Terrance Richard Jobin
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