

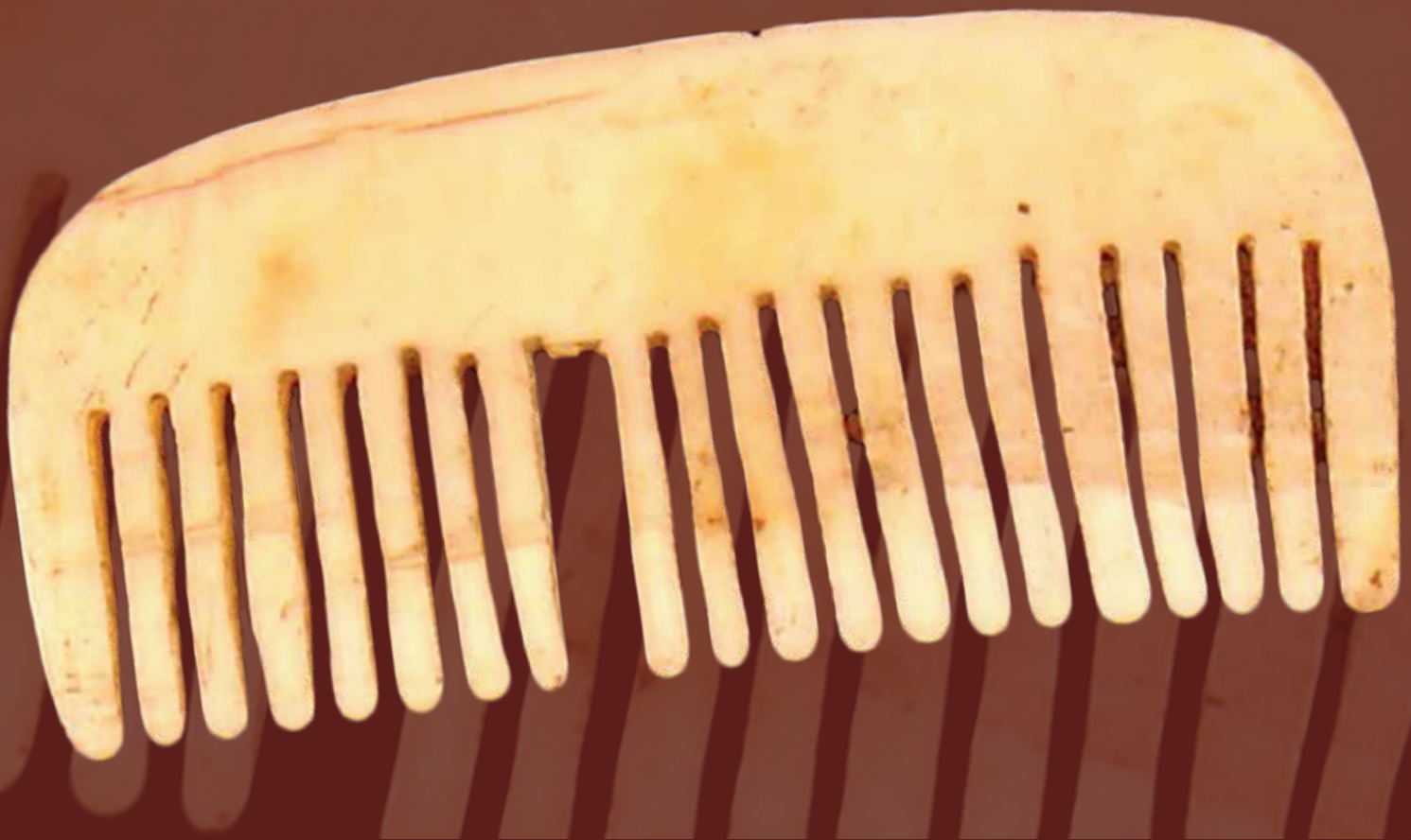
FALL 2015

# SPURLOCK

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

MUSEUM





## SPURLOCK MUSEUM MAGAZINE

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*On the front cover: Pouch, 1998.19.3224.*

*Pictured above: Comb, 1998.19.3218.*

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AT ILLINOIS

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## A MESSAGE FROM THE DIRECTOR

This year I have found myself turning my attention back and forth between the past and the future, having occasion to focus on many aspects of the Museum's (and the University's) early days, while working hard with the staff and other interested parties to consider where the future should take us. I find it enormously thrilling to do both. Many of our collections came to us during the early years of the twentieth century when our predecessor museums inhabited the fourth floor of Lincoln Hall. Others came to the University in those early days and only later became part of the Spurlock. Over the past several months, I have focused on some of these collections. For example, I have worked extensively on understanding the plaster casts of great works of art that came to us from both the first art museum on campus in 1874, founded by the first President of the University, John Milton Gregory, and from the collection of casts owned by famed sculptor Lorado Taft. The fruits of this research can be found in my article in this issue. In another instance, I learned some key new information about a part of our ancient Egyptian collection from Professor Thomas Bommas of the University of Birmingham in the UK, who spotted a Roman Period Egyptian stele that had been sent to us in the early 1900s from the Liverpool University Museum. Records of this transfer had been lost both in Liverpool and here in Urbana, but this new knowledge is enabling us to place several artifacts in our collection into their original excavation provenances. I have also spent some time working with exhibit coordinator Beth Watkins on our upcoming exhibit, *North of the Northern Lights*, about the 1913–1917 Crocker Land Polar Expedition and the Inuit families the scientists came to know. The expedition was supported in part by the University, and two Illinois alumni were members of the team. An extraordinary collection of Inuit materials from Etah, Greenland, the northernmost settlement of humans in the world at the time and the headquarters for the members of the expedition, came to the University's Museum of Natural History in 1917, later transferred to the Spurlock in 1998 when that museum closed. It will be the basis for our fall exhibit. I find all of these early collections fascinating—and irresistible to work on!



Wayne T. Pitard, Director



Taking images for research on the stele from the Liverpool University Museum.

We have also been increasingly looking into the past of the University of Illinois itself. The story of the University and its contributions to the lives of millions is something we have begun to tell at the Museum. During the spring semester of 2015, we presented an exhibit called *East Meets Midwest*, telling the story of the University's efforts at the beginning of the twentieth century to change US regulations to make it easier for Chinese students to come to American universities. Numbers of Chinese students began to arrive in 1907, and by 1910, Illinois was one of the leading hosts for Chinese students in America. Beyond this display, we will open a much larger exhibit in the fall of 2017 that will tell the story of the early days of the University and how key decisions in that period enabled the University to develop into a great educational institution.

We look into the past for understanding, but the future of the Museum must also be on our minds. We are planning how we can judiciously use new technologies to enhance the visitor experience here without compromising the integrity of the bond that develops between the visitor and the actual artifacts in our galleries. Our goal will be to engage the past with what we have learned in the present, using technology of the future as a bridge between the two. I hope you will join us in looking in both directions.

**Wayne T. Pitard**



## BOARD UPDATE

I would like to welcome aboard the new members of the SM Board of Directors.

- **Ms. Liz Jones**, Broker, The McDonald Group and Spurlock Guild member
  - Her professional and volunteer activities have made her an outstanding candidate for our Board.
- **Mr. E. J. Donaghey**, President/CEO, U of I Employees Credit Union
  - E.J. is also a Certified Credit Union Executive (CCUE) and on the Board of Directors for the following organizations: Illinois Credit Union League/ League Service Corp, Elmhurst College Alumni Association, Council of Graduate Schools Financial Literacy Committee, the University of Illinois Alumni Association History and Traditions Committee, and the Cooperative Research Project. He also participates in the official mentoring programs at the University of Illinois, Northwestern University, and Elmhurst College. Recently, he became a section leader coach at the University of Illinois College of Business, volunteering with the Business 101 and 301 courses on professional ethics and responsibility.
- **Ms. Tiffany Rossi**, Director of Development School of Library and Information Science, former Senior Director of Development Caterpillar College of Engineering and Technology, Bradley University.
  - Tiffany is a Spurlock Guild member and the former U of I LAS Director of Advancement in charge of the Spurlock Museum. We are delighted she's back on the U of I campus.

The Nominating Committee proposed these exceptional community members to fill the Board vacancies, and they were confirmed at the Trustee meeting in March. All three new members are a great addition to the Board of Directors and I am sure there will be a significant contribution of their talents to the Museum.

Other news:

- **Ms. Helen Cangellaris**, who has been an active Board member for the past year and a member of the Technology Committee, has been elected a Trustee.
- **Dr. Allan Campbell**, past Trustee, past Board member, and past President, has been re-elected Trustee and Chair of the Nominating Committee.

At the May semi-annual Board meeting, Professors **T. Kesh Kesavadas** and **Steve Lavalle**, as well as their student **Kuo Wang**, presented their cutting-edge project "Virtual Reality Rendition of the Northwest Palace at Nimrud." Nimrud was a city in the Assyrian kingdom that flourished between 900 and 612 BCE. The archaeological site is south of Mosul in northern Iraq. In tragic recent events, ISIS, defying the will of the world and the feelings of humanity, violated the ancient city of Nimrud and bulldozed its ancient ruins. You can see the reconstruction video, featured at the Metropolitan Museum in New York, at this link: [metmuseum.org/metmedia/video/collections/ancient-near-eastern-art/northwest-palace-nimrud](http://metmuseum.org/metmedia/video/collections/ancient-near-eastern-art/northwest-palace-nimrud).



**Tony Michalos**  
*Spurlock Museum Board President*

*Pictured above: Needle Case, 1998.19.3222.  
Background image: Soapstone Lamp, 1998.19.2862.*

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## GRANTS AND AWARDS

**Amy Heggemeyer**, Assistant Registrar of Acquisitions, was a panelist at the 2015 American Alliance of Museums (AAM) Annual Meeting in Atlanta for the session titled “Developing an Ethnographic Lexicon.”

**Christa Deacy-Quinn**, Collections Manager, won the Public Affairs Innovation in Marketing Award as part of the Alma Mater Conservation Team.

The Museum won an award of over \$12,000 from the University’s Energy Conservation Incentive Program 2014–2015.

The Museum also received over \$46,000 from the University’s Revolving Loan Fund.



*Cigarette Holder, 1998.19.2822.*



*Dog Harness Toggle, 1998.19.2850F.*

During the 2015-16 academic year, the Spurlock Museum will present an exhibit entitled *North of the Northern Lights* commemorating the centennial of the Crocker Land Polar Expedition of 1913-17. The expedition was co-sponsored by the University of Illinois, the American Museum of Natural History, and the American Geographical Society. The Spurlock is the home to a collection of native materials brought back by Elmer Ekblaw, a University of Illinois graduate who was a member of the team. Over 100 Inuit artifacts collected during the expedition will be on display, alongside dozens of archival photographs and an interactive map. Further description of the exhibit is available in the Calendar of Events in this magazine.

To give some background to the expedition, we asked Winton Solberg, Professor Emeritus of the Department of History, who is writing a book on the subject, to provide us with a brief narrative account of the Crocker Land Expedition for our readers. We hope this will whet your appetite to visit the exhibit and to attend the special events related to it.



*Snow Goggles, 1998.19.3216.*

# The Crocker

Robert Peary, in his attempt to reach the North Pole in 1906, declared that he had seen land in the Arctic northwest of Alex Heiberg Land. He named it Crocker Land in honor of a patron who helped finance his explorations. The American Museum of Natural History (AMNH) and the American Geographical Society were eager to find out if the archipelago described by Peary actually existed. Needing another participant in the venture, the head of the museum invited the University of Illinois to participate in and contribute to the costs of the undertaking. At that time, the University of Illinois was beginning to take shape as a first-class university under the leadership of President Edmund J. James, and he accepted with alacrity.

The Crocker Land Expedition was assigned to search for Crocker Land, and, having determined whether it did or did not exist, the party was to remain in the Arctic for two years pursuing scientific research. The expedition sailed from New York in July 1913. The five specialists on the team were Donald B. MacMillan, the leader, who had been with Peary in 1908-09 when he attempted to reach the North Pole; Harrison J. Hunt, a surgeon from Maine; and three



*Woman's Pants, 1998.19.2750.*

younger men—W. Elmer Ekblaw, the expedition geologist and botanist, Maurice Tanquary, the zoologist, both graduates of the University of Illinois, and Ensign Fitzhugh Green, detailed by the U. S. Navy to accompany the party. The support staff included a wireless operator, Jerome Allen, and a cook and handyman, Jot Small.

The ship bearing the party north foundered on the rocks in Labrador shortly after starting out, but the AMNH dispatched another vessel, and it carried them to northwest Greenland. They made their headquarters at Etah, the northernmost Inuit settlement in the Arctic, wintered over, and in the spring began the search for Crocker Land. On March 10, 1914, a team of three Americans (MacMillan, Green and Ekblaw) and eight Inuit, along with 100 dogs and 6,000 pounds of food and equipment, set out to cross over Ellesmere Land toward the northwest tip of Alex Heiberg Land, from which they hoped to find Crocker Land. On the way, Ekblaw's feet became frostbitten, and he had to turn back. Eventually the team came down to two Americans, MacMillan and Green, and two Inuit, Peeawahto and Etukashook, who set off across the frozen polar sea in search of the undiscovered land. On April 21, about 100 miles offshore, Green and MacMillan looked out across the sea and saw what appeared to be land. But Peeawahto, looking carefully at it, pronounced it a mirage.

# Land Polar Expedition

by Winton Solberg, Professor Emeritus, History



Pouch, 1998.19.2860.

A journey of over 50 additional miles showed that Peewahto was right. There was no Crocker Land! Peary had been mistaken.

Upon returning to Axel Heiberg Land, the four split into two parties with the intention to explore

parts of the region before returning to Etah. Green and Peewahto turned south, while MacMillan and Etukashook went east, planning to meet up a few days later. What happened to the southern team becomes unclear at this point. Peewahto and Green appear to have become embroiled in an argument, resulting in Green shooting and killing Peewahto. Only Green's version of the story exists. For various reasons, some of them political, Green was never charged with murder by either the American or Danish governments, but the event deeply damaged Green's relationships with the other expedition members, and his role in Peewahto's death was deliberately hidden from the Greenlanders.

After the disappointment of discovering that Crocker Land did not exist, the expedition turned to other scientific research. Ekblaw and Tanquary travelled throughout the region and made notes on geology, geography, botany, ornithology, and zoology. Ekblaw also took a deep interest in the Inuit and eventually published articles about their material culture. Green and MacMillan also did some scientific research, but they never published scholarly articles focused on that work.

The team expected to be met by a ship at Etah during the summer of 1915 and brought home, but the ship chartered by the American Museum of Natural History could not break through the ice and got stuck further south. In the winter of 1915-16, Green, Tanquary, and Allen set out by dogsled southward to reach a port in southern Greenland, where they found a ship that got them home. The other four remained, hoping for a relief ship in the summer of 1916. But once again, the second ship was unable to reach Etah. Finally in the summer of 1917 the ship *Neptune* reached the camp, and MacMillan and the others were able to return with their equipment and scientific collections.

Several of the team members published books and articles about the expedition. Some were for the general public

and others were more scholarly. MacMillan's major work was *Four Years in the White North* (1918).

Intended for the mass market, this book provided a version of the expedition as a rousing adventure tale, with a minor attempt to provide some sense of the scientific contributions of the expedition. Green had a facile pen, and he used it to record his experience in the North, writing four articles, each with the general title "Arctic Duty with the Crocker Land Expedition," that were published in the United States Naval Institute *Proceedings* from September 1917 to January 1918. They are primarily personal ruminations rather than accounts of scientific discovery and include his chilling account of the death of Peewahto. Harrison Hunt, the doctor, did not publish anything about the expedition during his lifetime, but in 1980 his daughter published his diary and other notes pertaining to his time in the Arctic. It presents a fascinating and quite different view of the expedition.

Among the expedition members, Elmer Ekblaw is notable for his scholarly contributions to understanding the Arctic. After returning to the United States, Ekblaw received an appointment at the University of Illinois to work up the scientific results of his arctic experience. Later, he became a professor at Clark University in Worcester, Massachusetts. A keen observer, he

published several accounts of his findings and of his own adventures during the expedition after returning home. MacMillan included some of Ekblaw's reports as appendices to *Four Years in the White North*. Among his scholarly articles one can find significant discussions of plant life, geography of the regions he explored, and ethnographic information about the Inuit and their responses to their environment.

The Crocker Land Expedition did not find a new land to explore, but it definitively showed that the proposed mass did not exist—a positive discovery in itself. Its scientific results were relatively meager for the length of time the team worked in the area, but the story of the expedition exposes the wide range of human experience, both good and bad.



Ivory Carving, 1998.19.2931.



Harpoon Line and Point, 1998.19.2857.



Boot, 1998.19.2753.

# PROFILE: Tandy Lacy

by Tandy Lacy and Beth Watkins



Curator Mair Saul and Tandy look at artifacts for the 2006 exhibit *Where Animals Dance*.

As the first Director of Education at the Spurlock Museum, Tandy Lacy has guided all aspects of the Museum's public offerings, from school tours and family programs to concerts and exhibits. She started at the Museum in 1998 when we were still in the World Heritage Museum in Lincoln Hall and assisted with the move while planning for all the activities at the new building and developing ways to maintain services for the public when we didn't have a building and the old exhibits had been dismantled. After 17 years leading the educational arm of the Spurlock, including all 13 years that we've been in our new building, Tandy retires at the end of August 2015. It will be difficult to imagine the halls and galleries without her big laugh and even bigger spirit.

**BETH WATKINS:** What interested you about the job of Director of Education at Spurlock?

**TANDY LACY:** After I taught in the public schools, I had the opportunity to do a number of different things in museums, and this work experience was very satisfying. I was particularly interested in folk art, so the Sun Foundation, a not-for-profit north of Peoria, invited me to curate *The Wooden Bird*, an exhibit of wildfowl decoys that was installed at the Lakeview Museum in Peoria and then traveled to the Illinois State Museum in Springfield. Soon afterwards, I joined the staff at ISM, working with the Curator of Decorative Arts Jan Wass on several projects, including

the Illinois Quilt Project. Because of these various grant-related experiences, I had begun to explore Illinois, so when the museum needed a coordinator for a scientific literacy program funded by the NSF, I jumped into the world of science.

**BW:** That isn't your academic background, is it?

**TL:** No, not at all. But I loved it, and it was sort of a natural for me because the goal was to develop and present a statewide program that was focused on the wetlands of Illinois and would provide participating teachers with computers for their schools. In research for *The Wooden Bird*, I had spent a great deal of time in central Illinois wetlands. In the scientific literacy project, I would reach out to scientists around the state whose work speaks to the nature of wetlands: geologists, archaeologists, anthropologists, soil scientists...and I really loved the integration of many different disciplines to give a full picture. Meanwhile, a good friend working at UIUC kept encouraging my husband and me to move to Champaign-Urbana. When she saw the job



Tandy Lacy and Kim Sheahan behind the scenes on the opening day of *Luxurious Layers: Kimonos of the Heian Court* in 2003. The event included guests from the Hakubi Kyoto Kimono School and The Cultural Foundation for Promoting the National Costume of Japan.

description for the Spurlock position, she sent it to me. The science project had ended and I was doing a mix of arts and science education at ISM, so I thought, "Yes, this would be exciting!" It felt like a chance to do something new, something challenging.

**BW:** What did the world cultures aspect of Spurlock mean to you when you were applying for the job?

**TL:** At that time, Dr. Douglas Brewer, the director of Spurlock, was also the director of the Museum of Natural History. There was hope that support for Spurlock could somehow lead to keeping MNH on campus and funding a new building for it. Outreach education programs related to those collections were still going on and the Discovery Room was still open in the MNH building.

**BW:** And we did Saturday Safaris! So your dual experience of science and arts was a good fit.

**TL:** I felt good about both aspects of the position. The idea of working with the cultural expressions of people around the world, no matter whether a person is calling something high art or material culture, sounded very interesting to me. Of course, when I came into the Museum—the World Heritage Museum, soon to be renamed as the Spurlock Museum—it was closed for inventory and packing. So, the initial focus of my work as Director of Education was to keep both MNH and the World Heritage Museum alive in the minds of the public.





Reviewing Native American lithics.



Examining a quilt.

**BW: What are some projects from your first couple of years, while the Museum was being built and moved into, that you weren't expecting to do?**

**TL:** I wanted to know that the Education Section would be immediately involved in the development of the exhibits for the new museum. It was important to have educators involved in initial discussions not only on how galleries would be organized but also about the approach to presenting interpretive text. Trying to meet the needs of varied audiences is always challenging, but in the university setting you know that you must consider academic audiences as well as the larger community. It would be important to figure out the best ways to write text for all those potential visitors. Not only was Dr. Brewer supportive but he also understood that we were facing a huge challenge in terms of curators. We had curators who were interested in the collections, and in some instances they even knew what they wanted to include in exhibits. Several of them had been involved before I arrived in creating something like an outline or a plan of how a gallery would be laid out, but no one actually had gotten to the place where they were thinking about how they were going to develop text—or present it.

When I came, there were big questions about where text would be placed and whether or not it would be included inside the exhibit cases. While working with Jan Wass, I had become familiar with the use of reader rails that held labels and booklets. When we met with design staff from Malone, the exhibit company in Georgia who were doing fabrication, this approach

made good sense to them. Because, frankly, we didn't have the wall space to carry the text! They looked at existing designs and pointed out that we needed to create unifying design elements that would appear in each of the five gallery spaces, evidence of which you see in the introductory pieces we now have, the black cases with a round map and some text and artifacts that speak to Body, Mind, and Spirit.



Students use reader rails in the Americas gallery.

Now Spurlock has a team of five exceptional educators, but at the time there were only two of us, so Kim Sheahan and I divided up the galleries and worked with the curators to develop the text and identify the images that they wanted to include. I was introduced to curator Professor Wayne Pitard when I worked with him on the exhibits for Mesopotamia. We tried our best to make the most of his very precious two cases.



Wayne Pitard and Tandy examine artifacts going into the Mesopotamia exhibit.

The two years leading up to the opening of the new museum was a very intense period of time, but it was an ideal situation for getting to know your colleagues. Everyone in the Museum was working in their own fashion with their own set of responsibilities towards the same goal under tremendous pressure. Very satisfying.

Actually, that's one of the most exciting and challenging things about working on an exhibit: the kind of teamwork that's required. I can remember being in the Registration room 11 and Janet Keller and Clark Cunningham (curators for Oceania and Southeast Asia, respectively) agreeing, finally, on the bank notes that were going on display. I offered to climb up on the table to photograph a bird's-eye view of the notes that were laid out as they would be in the gallery. I needed to prove that I wasn't going to mess up the arrangement but also that we could document it and move on to our next challenge. My feet are in the pictures.

I loved not just getting to know Janet and Clark and being a part of their negotiations—because everyone had to make some compromises about which artifacts would be exhibited—but also supporting them as they worked to reach some agreement on how best to express what is important given the spaces available. Working on this kind of project can be rather different than being colleagues in an academic department.



**BW:** You have worked on a lot of exhibits since then, and I know that every one of those has become incredibly special to you. Is there one in particular that changed how you see what the Museum does—or has the capacity to do?

**TL:** Those exhibits were my babies. Each one of them was so different in its conception and its intent. *50 Years of Powwow* meant a lot to me because it was my first exhibit, and I was able to work with the American Indian Center of Chicago. Photographs from the collections of the AIC and from families who participated in the annual AIC powwow over the years formed the core of that exhibit. The Spurlock had said that it didn't want to do 2-D exhibits, so we needed to add a 3-D component. With the approval and assistance of the AIC staff, we found someone who would lend us a jingle dress and a drum to complement the images. After studying the significance of the drum and the traditional elements of a drum circle, I designed a floor graphic to surround the drum and create an abstract, interpretive environment. Whenever groups of school children toured the exhibit, an educator could use the graphic to teach the symbolism of the circle and the importance of the drum. I really loved that.



The *50 Years of Powwow* exhibit.

In later exhibits, I especially enjoyed working with scholars who are devoted to a particular subject and need assistance in managing what previously may have been reams and reams of scholarly articles—the results of their academic work. I helped them envision the physical space of the exhibit and formulate a story line, separating

text into chunks and deciding what information is most important and where it goes. The art and diplomacy involved in this work is tremendously stimulating.

I suppose I could go on forever, but perhaps I should say that *Artists of the Loom: Maya Weavers of Guatemala*, the last exhibit I worked on, is my favorite. I saw Margot Schevill, the guest curator, as a mentor in many ways. She is an older and highly accomplished woman who worked tirelessly and at a great distance to bring her knowledge and appreciation of Maya artists to the public. When I learned that she had never developed her own PowerPoint, I was determined that we would accomplish this for the opening event, even though my own technical skills are pretty limited! Not only was it rewarding to work on the text, but I also was given free rein to expand the context of the artifacts through photographs from the Museum's extensive Kieffer-Lopez collection. Although Margot recently had conducted a scholarly review of all the Kieffer-Lopez textiles, she now needed to do further research on certain pieces. The exhibit included textiles from thirty-two communities and eight different language groups, so she wanted to read more on the various weaving traditions represented. Our collaboration was deeply satisfying to me, especially because she was sincerely happy with the final results. This part of my work is something that I will miss, and I must say that I'm looking forward to seeing future exhibits even though I won't be working on them. And that's just exhibits! That's not even

talking about a lot of the other work that the Education section does!

**BW:** I tend to be much more drawn to historical cultures, but you prefer focusing on contemporary cultures.

**TL:** You and Kim Sheahan have backgrounds in history that I don't have. The world I was in before Spurlock was very much a world of living people: folk artists. It was natural for me, I think, to be interested in contemporary culture and indigenous cultures. Over the years, I have been involved with the Ethnic and Folk Arts division of the Illinois Arts Council, both through writing grants and as a member of review panels. In this way, I spent time with performing artists from around the world. Both the music and the dance of world cultures have always been a very meaningful part of my life. I do think it is very important, when representing aspects of a living culture—for example the Guatemalan textiles—that you connect in some way with the people who created those materials, people who are very much alive. It is important to understand and respect the complexities of their world and their endurance—in some cases the word “survival” is not too extreme a term—in contemporary society. When you pair the energy of the person with the energy of the artifact, in my mind, there's a very, very deep significance. If you can not only understand that and get the sense of it but also strengthen it by appreciating it, you are giving people of a certain culture realize that even if your understanding can't possibly be the same as theirs, or as deep as

theirs, you are valuing them and their life. And in a museum of world cultures like the Spurlock, I would hope that appreciation for ancient artifacts could be enhanced in a similar way, by connecting with the people who consider themselves to be inheritors of that culture today.



Tandy with visitors in the exhibit *Artists of the Loom*.



Tandy Lacy meets with Hopi artist Larsen Harris, Jr., First Mesa Water Clan, to discuss the symbolic characteristics of his katsinas.

In today's world, you would hope that a museum is helping to lift people up—allowing them to feel the value in a diversity of human cultures. And that this will somehow strengthen any resolve people have to find a common ground—and to have the hope of peace. There has to be hope for this.

**BW:** Do you have a favorite performance that you've helped bring to the museum? You've done so much work in this area. Early in my years at the Museum, a certain klezmer concert loomed large in the institutional memory of a great Tandy event.

**TL:** Many people, myself included, have an emotional response to music. The making of music, in particular, is a deep need that human beings have, one that satisfies us at some fundamental level. I love bringing that aspect of the human experience to the Museum. The Maxwell Street Klezmer concert at Sinai Temple was a stroke of genius! And it really speaks to the importance of local Champaign-Urbana communities in supporting the Museum. When we brought this ensemble in, we didn't even have a performance space because the building wasn't done yet. But a community institution gave us a space and helped publicize the event. We did the same with Celtic harpist Patrick Ball, who performed at University Place Christian Church, and Sonos de Mexico, who performed at Central High School. Partnerships like those, and more recently with Jason Finkelman of the Robert E. Brown Center for World Music on campus, helped us build a strong system of

funding and collaboration. Thanks to the community and grants from the Illinois Arts Council, we have been able to build our resources for performances and become known in town as a place for world music.

**BW:** The Tuvan throat singers, Alash, were a smash success recently.

**TL:** They packed the house by 300% the first time they came! We had to turn people away because of occupancy codes, but we knew they would want to come back. And then the Iranian setar concert stands out too, because Jalal Zolfonoon was a master musician and a highly respected elder in the community. He traveled to this country because his son was studying music at Indiana University, and so the two of them were together on the stage. There was so much energy in the room that day. You know, in many folk performances, you can feel the audience feeding the musicians, and I'm sure that we were experiencing Jalal's music in very much the same way as we would in its original context.

Another wonderful thing that often happens is a performance in the public schools. The Rajasthani folk group that came in for a concert also went out into the schools. This experience was really special because this was music that most of the kids at Bottenfield Elementary had never heard before, and you could tell that

It was a universal language.

**BW:** It was like the musicians were rock stars. Those kids were so excited. They were hovering off the ground.

**TL:** Yes! Clapping, moving to the rhythm, shouting. And the performance, even though it took place in an ordinary school gym, was still phenomenal. In a way it reminds me a lot of what it meant to me to bring in Arn Chorn-Pond, the flute player from Cambodia. Again, because this was an opportunity to touch on the challenges people face around the world in maintaining the arts of their cultures in the face of utter destruction, war, and tremendous cruelty. He's just playing a flute, but he is so powerful because of who he is, and he has a message he believes in so deeply, and his story is one of survival and forgiveness... seeing those kids truly listen to what he had to say and then listen to him play a flute was unforgettable. Usually high school kids are restless—they hear the bell and jump up even if someone's in the middle of a sentence, but when the bell rang it was as if no one even heard it. When the second bell rang, all of those kids were late to their next class, but several of them rushed to the stage because they still wanted to talk to Arn. I can't say enough about how important it is for us to bring performers into the schools. We hope that the exposure will be something they remember and really hang on to.

**BW:** What comments from visitors—kids, parents, teachers—have stuck with you?

**TL:** There are so many little snippets from every time someone comes up to you and says "Thank you so much." A lot of these are from a first-timer, someone who hasn't been here before or maybe hasn't even been to a museum. They say, "We had no idea this was here," and "We're going to come back." Even now that happens a lot.

**BW:** Even if a school has come many times before, those particular kids have not. I think on most school visits, there's at least one child for whom this is their first museum visit. There are a lot of little towns, like the one I grew up in, that don't have



Leading hands-on learning.

the performers loved being with the children, making noises and gestures and encouraging the kids to respond.

a museum. That's something I liked about your collaboration with the Champaign first grade teachers. For so many of them it was their first time in a museum and they had so many different experiences all in one visit.

**TL:** I do feel really good about the hands-on programs we have to offer that are a mix of taking a close look at the artifacts, thinking about them, and also being able to do something in the context of an exhibit that they love doing and that simultaneously is a learning experience for them. Identifying with an artifact is very clearly meaningful to so many people. I have watched kids build a castle with blocks in the European gallery, and



*With curators Janet Keller and Clark Cunningham.*

while they may have that same set of blocks at home or in their classroom, at the Museum they're in a different environment, in a room with images of castles on the walls and suits of armor on exhibit, so they're having a very different and meaningful experience. We hope that those kids will return with their parents so they can show them the armor.

Watching families engaged with one another is great too. It's a different kind of exchange and entertainment. I know that we don't have a lot of bells and whistles in our galleries, and there are pluses and minuses to that, but one benefit is that parents who are inclined will not be leaving the education up to a preconceived and pre-constructed activity. Instead they will take part in the experience and very likely learn something themselves. They'll learn it because when their child points to something they read the label and then



*With students from the local Maya community.*

share the answer. Our old-fashioned galleries have a lot to offer.

When we had a special Maya community event for the exhibit *Artists of the Loom* last year, one of the Maya women came up to me and handed me a bank note from Guatemala. The interpreter said, "She wants you to have this so you can put it in the exhibit." And then her son came up to me and said, "I took that to school for show and tell!" I thought that was really meaningful, that she wanted to offer something to the exhibit.

**BW:** Our community is so fortunate that way, being made up of people from so many different places and backgrounds. If we can get the word out to the right ears about what we're doing—sometimes easy, sometimes not—people want to engage with us. We're lucky.

**TL:** I think so, too. We can certainly thank Betty Ann Knight for the auditorium and Marie Zahn for the Learning Center, both spaces that enable so many different kinds of activities. And the Spurlock Museum Guild has been such enormous support over the years. They responded to things like "We need a bus to bring people here!" and set up grants to help schools pay for fieldtrip buses. That project has made such a huge difference to thousands of school children.

**BW: Another special thing we get to do is work with the University students.**

**TL:** The range of things that students have helped me with is staggering! The students that are drawn to the Museum come from such diverse backgrounds and bring so much skill and knowledge and curiosity—such a desire to really make a contribution.

It's not an exaggeration to say that half of what we do would not be possible without the student employees. It's wonderful when they're with us, and it's also really wonderful when someone is getting ready to graduate and is excited about what they're going to do. You can feel like you've been a part of their education but a different kind than they experience in the classroom. They have opportunities to really think through problems and develop solutions, working as part of a team, communicating with each other. They look forward to being in the Museum and it shows in what they contribute. Each one in turn has had such an important impact. In fact, I suppose it makes most sense for me to mention now the work students have done with me to research and document a collection of more than four thousand photographic slides and prints. I began work on this project before we moved from Lincoln Hall, spending time with the donor, Reginald Laubin, as he reviewed the collection and reminisced about his life and time spent among the Lakota Sioux and Crow. Working to identify the individuals, locations, and events represented in that collection has been absolutely fascinating, and is still going on! The contributions our students have made to this work are tremendous.

**BW: Speaking of students, did you find there were things about classroom teaching that you missed at the Museum?**

**TL:** It was very hard for me to leave the classroom. I didn't know how difficult it was going to be. For me, the sense of purpose and the intrinsic reward of feeling like you were truly helping the individuals with whom you were working were huge. There were times at the Museum when I thought, "Am I being selfish? Am I not contributing now in the way that I was before?" Yet I did leave teaching at the right time for me. It was a high point, and the challenges of teaching can really wear on a person over time. I also had a strong desire to do something different. I have only one life to lead, and it was time to explore! When I left teaching

in my late thirties, I went back to graduate school. I remember telling a professor “This is like a vacation! It’s a dream come true.” This professor was almost insulted and said, “What do you mean?” I answered, “You’ve never been in a K–12 classroom, have you? Going to the library, studying, reading, and writing are wonderful!” I did what was best for me, but I’ll always be glad that I taught. I still know the names of most of my students. Because I was teaching early childhood special education, I usually had the same students for a few years, so I got to know them really well. Still, the other phases of my working career, being at the Illinois State Museum and at Spurlock, have also been really great.

**BW:** As you go through your office, have you found anything that reminded you of forgotten projects that never fully took flight or that didn’t get finished to your satisfaction?



*Safety equipment training.*

**TL:** You wouldn’t know it from looking at my office, but it’s very satisfying to clean up. I’m finding treasures and things that I had hoped I might be able

to follow up on and learn more about but haven’t, so I’m passing things on to other people. I gave Wayne an article about Native American collections in a museum in Paris because he recently led a group of adults through the



*Exuberant reactions are a Tandy trademark.*

Americas gallery and, after hearing him talk, I realized he might be doing more of that once I’m gone. I’m happy to pass on whatever bits of relevant information that I have.

**BW:** You were the first person I remember putting up the ID pictures of your student workers in your own office when they graduate. I love that, seeing their happy faces.

**TL:** It’s extremely hard to throw away a photograph, even just a printout that we could duplicate right now. I definitely will walk away with something like a scrapbook, and I’m imagining reconnecting with all these people and telling them I appreciated working with them, even though I’m one of the worst correspondents. Maybe I’ll finally have time to explore Facebook!

**BW:** I think you’ll love looking at the pictures of babies of our former student employees.

**BW:** A while ago you mentioned you thought that once you retired it’d be fun to get a trailer and drive all around the country. How are those plans?

**TL:** They’re still considered a good possibility. I have a tendency to be completely bonkers about an idea like that, but then time passes and I have to bring it into a more realistic picture. I thought I could find someone to rent my house and I could just hop in and be gone for a year, but then my husband reminded me that we actually do have commitments. Fortunately, we have friends with an RV who said, “Maybe you should try it out first and see how it feels. Can you handle the space constraints? You say you want to take the dog, but how will the dog feel about that?” They’ve offered to lend it to us for a while before we take the plunge. When I was making up the bed just a few days ago, I was thinking about the fact that I now have a set retirement date, and I can actually make plans to test out my idea. When I’ve traveled I’ve never felt like I was ready to come home. There’s so much to see in the US and my family was not one of those “get in the car and haul yourself to Yosemite” sort of families. It was just two years ago that I finally got there! Someone the other day mentioned Niagara Falls and couldn’t believe I’d never seen it. There are a lot of places that I’d like to go.

**T**andy has had such a towering impact on the way that the Museum has developed. As Director of Education from the time that the Museum was first being organized, she played the key role in determining the direction the educational programs would take, and she has made them such a success.

Besides her kindness and her humor, I think my favorite thing about Tandy is her love of learning and her absolute dedication to the task of helping others gain understanding. Once she takes on a project, look out—she will get it done and done well! When it is a project connected to an exhibit or even a part of our collection with which she has had no previous

research experience, she begins with a resolute determination to get familiar with the subject matter that quickly turns into a vast enthusiasm and interest in that subject that continues to grow well after the project is over.

She leaves the public programs at the Spurlock in an excellent position, already widely known and loved across central Illinois. The work of the Education section is poised to continue its ascent, and we will all miss having her around to continue that journey.

— Wayne T. Pitard, Director

# The Plaster Taft:





Lorado Taft, ca. 1910s. Courtesy of the University of Illinois Archives.

**L**orado Taft was one of the most illustrious graduates of the first quarter century of the University of Illinois. Between his graduation in 1880 and his death in 1936, he became one of the leading American sculptors, a famous educator at the Art Institute of Chicago, and the author of *The History of American*

*Sculpture*, one of the most significant books in American art history. His sculptures still stand across the country. In Chicago, one can see the massive *Fountain of Time* sculpture group near the University of Chicago and several pieces at the Art Institute. At the University of Illinois are his famous *Alma Mater*, *The Blind* and several other pieces at the Krannert Art Museum, figures flanking the east entrance to the Main Library, and others along the south side of Foellinger Auditorium. The Spurlock recently took part in the publication of a major new work on the artist, entitled *Lorado Taft: The Chicago Years*.

There is another aspect of Taft's artistic life that is much less known but very important to understanding him in his role as educator: this is the part that plaster casts of famous works of art played in his life. It might seem odd that reproductions of sculptures could be significant in such a noted artist's development, but plaster casts were critical to his formation as a young artist and were also a key element of one of his most cherished projects during the last years of his life. The Spurlock Museum is the custodian of most of the surviving casts that played these pivotal roles.

1867 by a Board of Trustees, a state legislature, and a governor who assumed that the university would focus on agriculture and engineering and nothing else. But from the beginning of his tenure, Gregory argued that the University should be comprehensive in scope, including the humanities, arts, and sciences. The opposition to his plan was substantial, but he refused to back down. In 1873, as part of his emphasis on the importance of the arts, he proposed to the trustees that an art museum be established on campus. They provided no money to procure any art, but they did give him space for the gallery in the new University Hall (a building located about where the Illini Union stands now). To obtain funds for the art, Gregory held a series of lectures and raised about \$2,000. Adding some \$1,200 of his own money (one-fifth of his annual salary as regent), he traveled to Europe in the summer of 1874, where he bought 16 full-sized plaster casts of major sculptures, 42 smaller-scale casts, 120 busts of famous people, 40 bas-reliefs, and 275 engravings and photographs of famous paintings and European views.

Of all these objects of art, he was most pleased with the full-sized casts, and his favorite was the cast of the great Laocoon group (*shown at left and on the next page*), which depicts the death of the Trojan priest who tried to undo the Greeks' plot to slip into Troy inside the great horse. This was the final piece that he bought in Paris, having apparently already spent all this money before becoming aware that it was available. He wrote back to the University: "I wish very much to take the Laocoon group. It is a grand and powerful piece and

# How the Spurlock Museum Preserves an Important Legacy of Sculptor Lorado Taft

by Wayne T. Pitard



John Milton Gregory, the first Regent of Illinois Industrial University. Courtesy of the University of Illinois Library.

## Casts and the Beginnings of Taft the Artist

Lorado Taft's introduction to art is inextricably linked to John Milton Gregory, the first regent (president) of the University of Illinois (Illinois Industrial University at the time). Gregory is one of the heroic figures of the early days of the University. He was hired to lead the brand new Land Grant institution in

would fill so admirably the end of our great gallery. It can be had here, ready packed, for about two hundred dollars, which is only half the price in Rome. Have we not some friends who will raise the additional amount?" Indeed there were friends in the form of the Class of 1875, who immediately rose to the occasion and gathered the funds.

When the crates holding the casts began to arrive in Urbana, Gregory opened them to find that some had broken in transit. However, his colleague, geology professor Don Carlos Taft, offered to help glue the pieces back together. The Laocoon seems to have been in the worst shape. After working a brief time on the



The cast of **Laocöon** and his sons that came to the University in 1874 as part of John Milton Gregory's Art Gallery in University Hall. Found broken upon arrival, Gregory, Don Carlos Taft and Taft's 14-year-old son Lorado pieced it back together. From this project, Lorado became fascinated by sculpture. The original is in the Vatican Museum in Rome.



John Milton Gregory's Art Gallery, ca. 1890. This photo shows the **Laocöon** in its position as the first large piece to the left of the entrance to the Gallery. At the far right of the photo one can see the **Artemis of Gabii**, also preserved at the Spurlock. Courtesy University of Illinois Archives (R.S. 39/2/20, LMS - 2).

damage, Don Carlos asked his 14-year-old son Lorado to join them in the project. Lorado at that time had had no real sense of what he might want to do with his life, but he had already become interested in art from listening to President Gregory's lectures, and working on these casts created in him a love for sculpture. "The Laocöon group was in over one thousand pieces!" remembered Taft. "With grim determination the great president and my father set themselves the almost hopeless task of assembling the fragments. This is where the boy comes in; to me it was a game as delightful as jigsaw puzzles. I was able to spy out splinters and locate chips much faster than could the bespectacled elders!" Taft became fascinated with sculpture—and his definitive conversion occurred soon thereafter when President Gregory hired James Kenis, a Belgian sculptor working in Chicago, to come to Urbana to complete the restoration of the casts. Kenis became the boy's first artistic mentor as they worked together on the casts. Clearly happy with Kenis's work, Gregory asked him to stay in Urbana to teach sculpture courses. Kenis became Taft's key teacher when he entered the University in 1875.

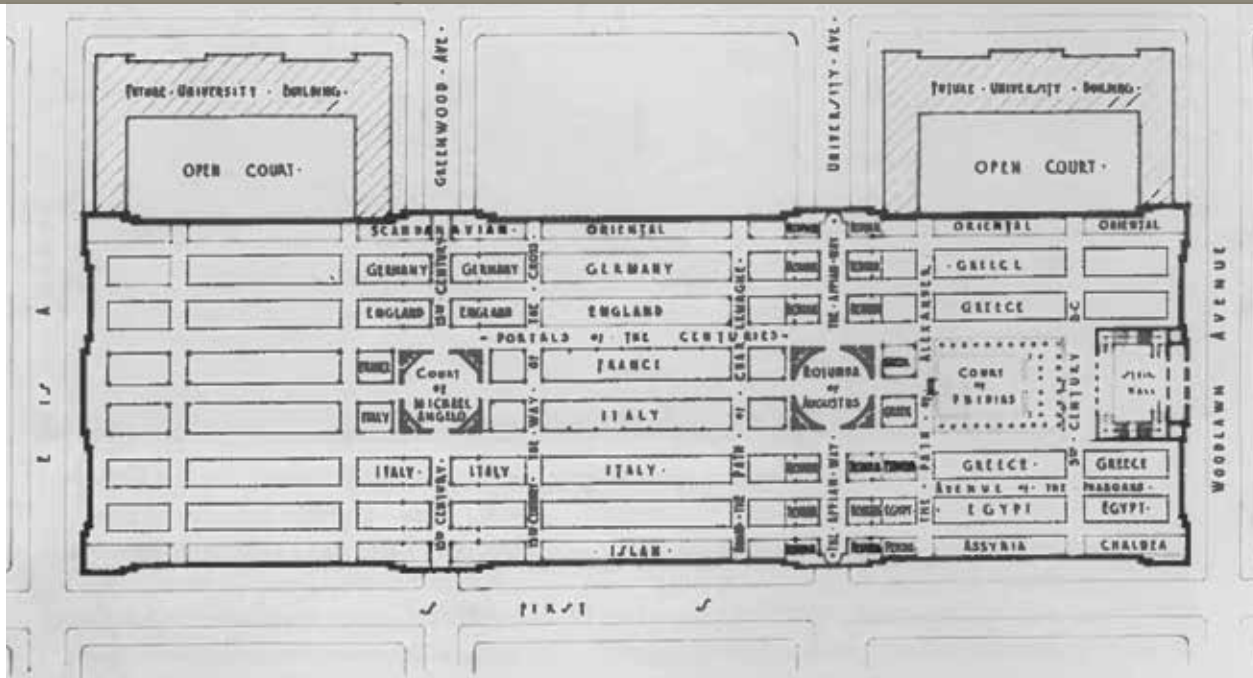
The Art Gallery opened to great acclaim on December 31, 1874, as the largest art museum west of the Alleghenies (Allen S. Weller, *Lorado in Paris*, p. 21) (four years before the founding of the Art Institute in Chicago). At the entrance, the first piece one encountered on the left aisle was the Laocöon. Writing in 1917, Taft asked a fellow alumnus, "Do you remember Dr. Gregory's little 'art gallery,' which was for years a feature of the old time University of Illinois? Those were the days of small things, but the memory of that collection of casts and photographs looms big in my life. To it and Dr. Gregory I owe my profession and all the pleasure it has brought me." The Gallery lasted in University Hall until 1897, when the space was converted into classrooms.

Materials were dispersed to various spots around campus over the next few decades, including the basement of the new Library (now Altgeld Hall), the first and second floor lobbies of the new Auditorium (now Foellinger Auditorium), and the Department of Art's Hall of Casts (now the Temple Buell Gallery in the Architecture Building). Several of them can be seen in this photo from 1932 (*shown below*).



The **Hall of Casts** in the Architecture Building (now the Temple Buell Architecture Gallery). Several of the pieces from the original Art Gallery are visible in the photo. The **Laocöon** is visible on the right side, seen in profile. Courtesy University of Illinois Archives (R.S. 39/2/20, Box LMS-2).





A 1929 floor plan for Taft's giant **Dream Museum** of the history of sculpture.  
 Courtesy of the University of Illinois Archives. RS 26/20/16, Box 21.

## “The Dream Museum”

Lorado Taft never lost his love for plaster casts nor his conviction that they could educate the public about the glories of sculpture. He supported their use in museums and in the early 1920s began to promote the idea of a vast museum dealing with the history of sculpture and architecture that would be entirely populated with casts. He called it his “Dream Museum” and worked consistently through the last decade of his life to see it established.

In 1929, he published an outline and plan, (*shown above*), for the proposed museum, and it was a grand idea indeed. It was to be housed in a building of a single open space covering almost 14 acres in size—an indoor park. A grid of avenues established display spaces and a structure for traveling chronologically from the beginnings of sculpture (Egypt, Mesopotamia, the Near and Far East), to Greece and Rome, with its large displays of sculptures and architectural elements, then into the Middle Ages, the Renaissance, and on to contemporary times. From his writings, it is clear that Taft hoped to make use of the Art Institute’s major collection of casts, then in storage, but he also began acquiring casts himself when and where he could. His own collection included a number of classical statues and late medieval and renaissance pieces. In 1934, he was able to purchase a superb set of casts of ancient Egyptian sculpture made by the Egyptian government for their display at the 1933–34 Chicago “Century of Progress” World’s Fair. By the end of his life, he had accumulated about 175 statues for the museum.

At first he hoped that the Art Institute would situate the museum to the south of

its main building, but when that did not occur, he tried to get the old Palace of Fine Arts Building surviving from the 1893 Columbian Exposition and vacated by the Field Museum when it relocated to its present building. However, the city decided that the Palace should house the Museum of Science and Industry. There was a brief flirtation with officials in Los Angeles, but nothing materialized there. In the final year of his life, he still hoped that it would come into being in Chicago. But it was not to be. Already in the 1920s, major museums across America were beginning to abandon their interest in casts. With the increase in the number of archaeological excavations making it possible to acquire more original works of ancient art, it seemed inappropriate to display reproductions in their galleries. The Art Institute, which had a close relationship with Taft, removed the casts from its galleries at that time, over his objections. For many, a project such as the Dream Museum seemed part of the past.

After Taft died in 1936, his widow contacted the University of Illinois about the possibility of taking all of the plaster casts from his studio, both casts of his own work and the casts of the Dream Museum, with the hope that the University would eventually create a version of the Dream Museum on campus. She and the University agreed to a combination donation/purchase of the collection, and the casts arrived on campus during the fall of 1937. Without a museum to put the casts in, where could the vast collection be stored? Most of it was put in the basement at the south end of Memorial Stadium and in the south half of Mumford Hall. The Egyptian statue collection was stored in the basement corridor of Lincoln Hall. But some pieces were put in the Hall of Casts, alongside surviving pieces from Gregory’s Art Gallery. Rexford Newcomb, the Dean of Fine and Applied Arts, was diligent in attempting to find support for creating a space for the collection—a building to be constructed just north of the Architecture Building. But it was a losing battle; few members of the faculty were interested



in casts by that time. In 1942, he visited the pieces being stored at the Stadium and found them damaged and decaying. “My opinion is” he wrote to President Willard, “that this material, if not removed to a dry, safe place, will completely disintegrate, if it has not already become worthless.... We must do everything possible within our power to safeguard it until a permanent home can be found for it.” But the casts were not moved, and a home was not found. Eventually, in the 1950s and 60s, most of the Dream Museum casts were discarded and destroyed. But a few were saved, and therein lies the final part of my story.

## The Taft Casts and the Spurlock Museum

The Spurlock’s predecessor museums also play a role in this story. The Museum of Classical Archaeology and Art and the Museum of European Cultures on the fourth floor of Lincoln Hall enjoyed healthy acquisitions budgets in their early decades (1911–1931), but the Depression and war years saw their funding slashed. After the war, the administration came to consider them antiquated repositories of reproductions, not worth any substantial investment. In fact, between 1945 and 1950, the Classical Museum did not have an official faculty curator at all and was looked after by a Classics graduate student named Alexander Schulz, who received the

modest title of “museum custodian.” He proved to be one of the great heroic figures in our history. He quickly discovered that the Museum’s collections were quite remarkable, and he began working very hard to clean and restore the artifacts. Early on in his appointment, he also came to love the plaster casts and even recruited a number of volunteers from the community to help him start restoring them. In 1948, he discovered the crates of Egyptian casts from the Taft Collection in the Lincoln Hall basement and wrote a letter to Dean Newcomb, asking whether the latter might be willing to let the Classical Museum take some of the casts into its collection. Newcomb agreed, and almost 70 Egyptian casts were transferred to the fourth floor.

Shortly after that, news arrived that the Art Department was going to close the Hall of Casts, where materials from both the Gregory Art Gallery and the Taft Collection were housed, so that the room could become a venue for new exhibitions. The casts were going to be destroyed. Again, Schulz sprang into action, asking Newcomb if he could bring some of those casts over to the museum. Among the pieces that Schulz saved was Gregory’s *Laocoon*. He also brought over two other Gregory pieces and several casts of famous works from Taft’s Dream Museum collection. While 156 of Taft’s own works in clay and plaster studies were kept by the



Taft’s cast of *Aphrodite Bathing*. From an original sculpture of the 2nd Century CE now in the Louvre.

Taft’s cast of the *Venus de Milo*, the famous Greek statue of Aphrodite from the late 2nd century BCE found on the island of Milos. The original is in the Louvre.



Art Department and are now preserved at the Krannert Art Museum, the casts intended for the Dream Museum are largely gone. Research indicates that only the Ghiberti *Gates of Paradise*, still in the Temple Buell Gallery of the Architecture Building, the Parthenon Frieze slabs located in the Ricker Library, and the casts saved by Alexander Schulz for the Classical Museum survive.

Several of those pieces are now key elements of the permanent exhibits at the Spurlock. *Laocoon*, which was so important to both Dr. Gregory and to Taft 140 years ago, now greets visitors when they enter the Workman Gallery of Ancient Mediterranean Cultures, and that exhibit also holds Taft's *Venus de Milo* cast and his cast of *Aphrodite Bathing*, (both shown below on page 18). Upstairs in the Simonds Pyatt Gallery of European Cultures, you are met with Taft's cast of Michelangelo's *Pieta*, (on back cover), and the grand sarcophagus of Ilaria del Caretto, (shown below), carved in 1406 by Jacopo della Quercia, an early harbinger of the Renaissance.

Moving to the Leavitt Gallery of Middle Eastern Cultures, you will find the Egyptian exhibit making powerful use of four of the casts Taft collected from the Century of Progress World's Fair—the great statue of Pharaoh Kafre enthroned (ca. 2500 BCE, shown on right), dominates the primary gathering space of the gallery, while the famed bust of Nefertiti, (shown below), looks on and Thutmosis III guards a section of our funerary exhibit. Across from our display on early

writing, you find the cast of the High-Priest of Amon, Ramses-Nakht, portrayed as a scribe (ca. 1292–1186 BCE, shown below).

Echoes of Lorado Taft's Dream Museum still live on in the Spurlock Museum, educating the public as he so ardently wished the casts would do. They beckon the visitor to contemplate the glories of the ancient Egyptian, Classical, and Renaissance worlds in a way that would have been impossible for the Museum to do without them. They now do their duty in a cultural museum, rather than an art museum, but they perform their function of opening the eyes of our visitors to the power of the human creative spirit, and I like to think that that would have made Mr. Taft smile.

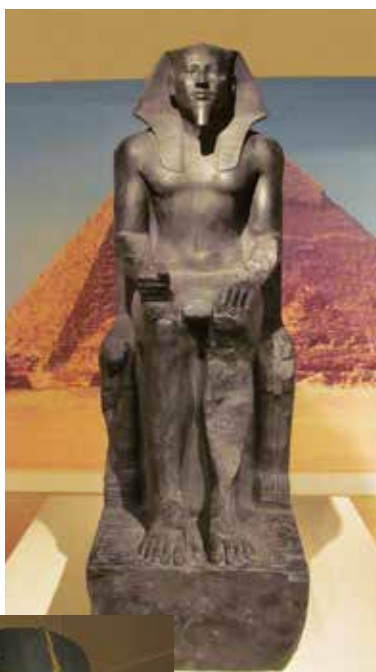
#### FOR FURTHER READING:

Weller, Allen Stuart. *Lorado in Paris: The Letters of Lorado Taft 1880-1885*. Urbana: University of Illinois Press, 1985.

*Lorado Taft: The Chicago Years*. Eds. Robert G. LaFrance and Henry Adams, with Stephen P. Thomas. Urbana: University of Illinois Press, 2014.



Taft's cast of the sarcophagus of **Ilaria del Carretto**, sculpted by Jacopo della Quercia in Italy in 1406. The original is located in the Cattedrale di San Martino in Lucca, Italy.



Taft's cast of **Pharaoh Kafre** enthroned. He was the builder of the middle pyramid at Giza and the Great Sphinx, ca. 2550 BCE. The original is in the Egyptian Museum in Cairo.



Taft's cast of the famous bust of **Nefertiti**, wife of Pharaoh Akhenaten, ca. 1350 BCE. The original was found in a sculptor's workshop in the ruins of Akhenaten's capital city Akhetaten (modern el-Amarna). It is in the Neues Museum in Berlin.



Taft's cast of the High Priest of Amon, **Ramses-Nakht**, working as a scribe, 12th century BCE. This and the other Egyptian casts on display in the Spurlock were made for the Egyptian exhibit at the 1933 Century of Progress World's Fair in Chicago. Original in the Luxor Museum, Egypt.

# SPURLOCK MUSEUM Events

## FALL 2015 &

To add your name to our events email list, please contact Karen Flesher at [kflesher@illinois.edu](mailto:kflesher@illinois.edu).

Do you use Google Calendar? If so, download our events off the Museums at the Crossroads website calendar at [m-crossroads.org/pages/calendar.html](http://m-crossroads.org/pages/calendar.html).

*The Spurlock Museum's changing exhibits and special events are made possible in part by support from Allan C. and Marlene S. Campbell, the Spurlock Museum Guild, and a grant from the Illinois Arts Council Agency.*

### CAMPBELL GALLERY EXHIBITS

#### **North of the Northern Lights: Exploring the Crocker Land Arctic Expedition 1913–1917**

October 6, 2015–July 31, 2016

In 1913, the University of Illinois co-sponsored a scientific expedition to Northern Greenland. Presented a century later, archival photographs and ethnographic artifacts document the intersection of the lives of the Polar Inuit and the American scientists. The Museum invites visitors to consider how aspects of this encounter fit into our current understanding of the study and representation of indigenous peoples.

*North of the Northern Lights* and its associated events are sponsored by the Dr. Allan C. Campbell Family Distinguished Speaker Series.

#### **Medieval Irish Masterpieces in Modern Reproduction**

September 13, 2016–April 2, 2017

In 1916, the UIUC Museum of European History acquired a remarkable set of high-quality reproductions of major monuments of early Irish metalwork art, including the Tara Brooch, Ardagh Chalice, the Cross of Cong, and the shrine of St. Lachtin's arm. These superb pieces were part of a larger collection created in very small numbers by the Dublin jeweler Edmond Johnson for the Chicago World's Fair in 1893. They are important not only as museum-quality reproductions but also in their own right as specimens of the art of the Celtic Revival and of modern "medievalism." In this exhibit, many pieces of this collection will be displayed alongside nineteenth- and twentieth-century facsimiles of illuminated Irish vernacular and Latin manuscripts on loan from the UIUC Library—works that have been fundamental to scholarship on medieval Irish studies in the past century and a half.

### SPECIAL EVENTS

#### **Conference: Arctic Cinemas and the Documentary Ethos**

Public events and screenings at the Museum:

- Thursday, August 27, 4 p.m., 7:30 p.m.
- Friday, August 28, 5 p.m.
- Saturday, August 29, 3 p.m., 4:15 p.m.

#### **AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2015–2016**

September 8, October 13, and November 10.

All screenings begin at 7 p.m.

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.

Check the Museum's calendar of events for individual film confirmations and [aems.illinois.edu](http://aems.illinois.edu) for descriptions and trailers.  
*Free admission.*

#### **Archaeological Institute of America Lecture Series**

September 17, 2015 • 5:30 p.m.

These events are organized by the Central Illinois Society of the Archaeological Institute of America and hosted by the Spurlock Museum. Visit [archaeological.org/societies/centralillinoisurbana](http://archaeological.org/societies/centralillinoisurbana) or contact Jane Goldberg at [jgoldber@illinois.edu](mailto:jgoldber@illinois.edu) for more information. All lectures are located in the Knight Auditorium.

"The Lure of the Relic: Collecting the Holy Land" by Morag Kersel  
*Free admission.*

#### **Concert: A Moving Sound**

Sunday, October 4, 2015 • 2 p.m.

The music of this Taiwanese quintet features a fusion of traditional and western instrumentation, including bass/zhong ruan, vocals, erhu, and percussion, with modern dance and Tai-chi movement. Featured on NPR's *All Things Considered*, the ensemble's music has been described as "joyous, evocative, and enchanting" by the New York Public Theater. This concert is co-sponsored by the Robert E. Brown Center for World Music, the UIUC Center for East Asian and Pacific Studies, the Spurlock Museum, and a grant from the Illinois Arts Council Agency.

*Free admission.*

# SPRING 2016

## **Exhibit Opening Celebration: *North of the Northern Lights***

Friday, October 9, 2015 • 7–8:30 p.m.

Join the Museum staff for gallery explorations and a talk by UIUC Associate Professor of Scandinavian Studies Anna Westerståhl Stenport.

*Free admission.*

## **Ghost Stories**

Saturday, October 31, 2015

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

- *Gruesome, Gory, and Ghastly Ghosts and Ghouls*  
2–3:30 p.m.

This afternoon family event will feature multicultural ghost stories told in the Museum's Auditorium. 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.*

- *Stories from the Other Side*  
7:30 p.m.

This ghost story concert features tales with adult themes or heightened fear factors. It is for adults only (age 16 and above).

*Admission: \$8 adults, \$6 students.*

## **Archaeological Institute of America Lecture Series**

November 1, 2015 • 3 p.m.

"Stories of Stuff—from Pompeii" by Ted Pena

*Free admission.*

## **North of the Northern Lights Exhibit Event Series**

Sunday, November 15, 2015 • afternoon

A family-friendly presentation and demonstration by Illini Service Dogs.

## **North of the Northern Lights Exhibit Event Series**

Wednesday, December 2, 2015 • 4 p.m.

"The Vikings in Greenland: Everyday Life in a Challenging Environment" by Dr. Verena Höfig

*Free admission.*

## **Silly Stories Afternoon**

Saturday, December 12 • 2 p.m.

Join resident storyteller Kim Sheahan for a family concert of folktales that will put a smile on your face.

*Free admission.*

## **Stories to Warm Your Heart**

Saturday, January 9, 2016 • 2 p.m.

Throw off the winter chill with a family storytelling concert by resident storyteller Kim Sheahan.

*Free admission.*

## **North of the Northern Lights Exhibit Event Series**

Wednesday, January 27, 2016 • 4 p.m.

Talk on the history of polar exploration by Sharon Michalove, UIUC retired Adjunct Assistant Professor in the Program in Medieval Studies

*Free admission.*

## **Winter Tales**

Saturday, February 13, 2016 • 2–3:30 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.

*Admission: \$5.*

## **North of the Northern Lights Exhibit Event Series**

Wednesday, February 24, 2016 • 4 p.m.

"Frederick Schwatka: Illinois's First Arctic Explorer" by Adam Doskey, Rare Book and Manuscript Library, University of Illinois

*Free admission.*

## **Spurlock Museum WorldFest**

Saturday, April 2, 2016 • 12:30–4 p.m.

A whole afternoon of performances! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone.

*Suggested donation: \$5.*

## **North of the Northern Lights Exhibit Event Series**

Wednesday, April 20, 2016 • 4 p.m.

Talk by Anna Westerståhl Stenport, Associate Professor of Scandinavian Studies

*Free admission.*

# FRIENDS

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*Harpoon Head, 1998.19.2823.*



*Dog Harness Swivel, 1998.19.2834.*

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 ILLINOIS

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*Taft's cast of Michelangelo's Pietà,  
1499. The original is located in  
St. Peter's Basilica in the Vatican.*

