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On the cover: Okimono of Young Boy Holding a Volleyball. Japan, Late Meiji Period, Circa 1900.

Detail of the bindings of a young person who was mumified in Egypt around the first century CE. Through the use of ultra violet light, the Museum has been able to recreate a visual record of the now-faded figures painted on the front of the mummy’s bindings. Shown are falcons symbolizing Horus, the son of Osiris.
Dear Board members, colleagues, and friends of the Spurlock Museum:

I have been serving on the Spurlock Museum Board since 2000 and have been its president for the past two years. At our 2008 annual meeting of the W. R. and C.V. Spurlock Museum Board on October 17, the current vice president will take over the presidency. This is my last report as president. Therefore, I would like to give a summary report on the museum activities. As a result, we held our semi-annual general board meeting this year on June 19 and had a wonderful reception for our board to communicate to our museum members, staff, and friends. It is also effective in our public relations efforts and Museum promotion.

On February 29 of this year, the American Advertising Federation of Central Illinois presented a silver ADDY award for the Spurlock Museum Magazine 2007 issue, in the arts/magazine category. According to our magazine editor Jenny Southlynn, the ADDY Awards are conducted by the American Advertising Federation (AAF), a not-for-profit industry association. Each year, more than 60,000 entries are evaluated nationwide, and the AAF selects Gold and Silver winners. AAF calls the awards “the world’s largest advertising competition” and “the only creative awards competition” and “the only creative awards competition” and “the only creative awards competition.” The Spurlock Museum Magazine is a one-of-a-kind, and it is receiving the proper recognition worldwide. We should all be proud!

Sincerely,

Dr. Yu (Ian) Wang
President of the Spurlock Museum Board
In 2004, the Spurlock Museum acquired a significant portion of the James D. and Virginia M. Tobin Collection of Melanesian Art from the Logan Museum at Beloit College. The Tobins had traveled extensively during the 1980s, and James D. Tobin in particular returned several times to Papua New Guinea, ultimately collecting an exceptional set of the regional arts from that decade and before. When Jim Tobin died in 1993, Beloit College was chosen for ultimate disposition of the collection by his wife, who knew that her late husband had hoped the collection might serve as a resource for the study of Melanesian culture in both research and teaching in a liberal arts setting. As a Museum of World Culture, Spurlock Museum now augments its original Oceania collection, featuring island New Guinea cultures only sparsely, with this magnificent assemblage from an area of several of the world’s most spectacular arts traditions. When the Museum decided to exhibit artifacts of the Tobin Collection, staff members Christa Deacy-Quinn, John Holton, and Kim Sheahtan with myself as Oceanic Curator put our heads together to select a process for bringing these traditions to the Illinois public. We imagined the Illinois public would know little of the country of Papua New Guinea beyond perhaps images from National Geographic or the Discovery Channel. We knew the collection itself would need extensive research, and we also knew that artistic production in Papua New Guinea had taken off in unprecedented directions in recent decades, inspired by—and in some ways cleaving to—traditions, and yet transforming the arts of the past in the process of creating new traditions for a new nation. Thus, we undertook to explore the dimensions of artistic production characteristic of our collection from the late 20th century and to study artistic developments since that time. The project has been and continues to be exciting. Research has been conducted this year by Alexa Wirth and Rebecca Chan, honors undergraduates in anthropology, who agreed to serve as interns during the 20th Century, supervised by Director Wayne Pittard, and Rebecca Chan and Alexa Wirth presented “Change and Continuity in 20th-Century Papua New Guinea Art,” supervised by Curator Janet Keller. The ADDY Awards represent the true spirit of creative excellence in its recognition of all forms of advertising from media of all types, created by all sizes and entrants of all levels from anywhere in the world.

Jenny Soupdllynn, editor of the Spurlock Museum Magazine, received a Silver ADDY certificate of excellence, in recognition of editing for the winning Silver ADDY entry. The American Advertising Federation of Central Illinois presented the awards Feb. 29 in Springfield, Ill. The ADDY Awards are conducted by the American Advertising Federation (AAF), a not-for-profit industry association. AAF is comprised of 200 member advertising clubs and 15 districts and recognizes all forms of advertising from media of all types. Each year, more than 60,000 entries are evaluated nationwide and the AAF selects gold and silver winners. AAF calls the awards “the world’s largest advertising competition” and “the only creative awards program administered by the advertising industry for the industry.” The ADDY Awards represent the true spirit of creative excellence in its recognition of all forms of advertising from media of all types, created by all sizes and entrants of all levels from anywhere in the world.

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Papua New Guinea, independent nation state of the southwest Pacific, is comprises of the eastern half of the island of New Guinea and offshore islands to the northeast. The country is home to about six million people living in close to 800 culturally, artistically, and linguistically distinct communities. Although New Guinea is the second largest island in the world (only Greenland is larger), the country of Papua New Guinea encompassing all this diversity is only about the size of California. The tropical climate of the area is shaped by the geography of the country, including riverine basins such as the Sepik and the Fly River drainages, a mountainous terrain running through the center of the island, a relatively dry southeastern leeward shadow where the capital city, Port Moresby, is located, and more humid areas of gulf waters and coast line.

In 1975, this richly diverse land achieved independence from Australia to become a parliamentary democracy with the challenge of creating a political system that would serve its many different peoples by forging a national identity to unite residents from all regions and communities into a productive citizenry. That project is still ongoing, and visitors to Papua New Guinea are witness to the struggles and successes of this effort in every locale in every walk of life.

One arena in which nationalism and traditional diversity are found in productive and dynamic tension is the arts, and it is to the arts and artists of Papua New Guinea that I devoted a recent trip to Port Moresby, National Capital District and Goroka, capital of the Eastern Highlands Province in order to gather background for an exhibit to open in the Fall of 2009 in the Dr. Allan C. and Marlene S. Campbell Gallery of the Spurlock Museum.

Just to give an idea of what is to come, the students have discovered the significance of mid-twentieth-century community traditions. Just one example is the role of Tami islander feast bowls of enormous size in centuries-old patterns of indigenous trading along the Huon Gulf and into the Sissi islands and beyond. Sago, a popular food staple, pigs and their ornamental curved tusks, dog’s teeth, and bird feathers were all in circulation with the feast bowls and other carvings. Artistic elaboration of faces is common in many regions of Papua New Guinea and in this vein, the bowls are ornamented with carved faces that stare out at the viewer from the curved ends. Headresses stretch to meet at the mid-point of the bowl. Animal and spirit figures adorn the edges and serve as handles for a vessel that could feed a village when filled.

The students have also discovered the traditions of looping entailed in the production of net bags, known as bilums in Tok Pisin, the local Melanesian Pidgin. Bilums are produced to decorate the decorated faces of ritual occasions. Traditionally, peoples of the Highlands in Papua New Guinea would elaborate their faces in styles unique to each community.

For the exhibition at the Spurlock Museum, it is to the arts and artists of Papua New Guinea that I devoted a recent trip to Port Moresby, National Capital District and Goroka, capital of the Eastern Highlands Province in order to gather background for an exhibit to open in the Fall of 2009 in the Dr. Allan C. and Marlene S. Campbell Gallery of the Spurlock Museum.

Recently face painting has become a favorite activity for children as depicted in the image of folks gathered around a child in a bilum dress and artists have begun to paint images or produce prints in celebration of decorated faces. In putting faces on canvas or in prints, the artists are creating new media for subjects of their artwork while still claiming the traditions of the past as heritage for the future. Often, faces of different places are juxtaposed as in these paintings bringing once distinctive groups together. These works of art represent the people of many parts of Papua New Guinea on their collective, nationalist journey in contrast to more traditional separations.

Specific messages accompany some works. Gender equity is a common concern in processes of social change and in contemporary art. Painting, for example, occurs in many styles but perhaps among the most popular are those that capture the decorated faces of ritual occasions. Traditionally, peoples of the Highlands in Papua New Guinea would elaborate their faces in styles unique to each community. But despite political marginalization of the arts and the difficulties of a strained and insidious economy, making art in Papua New Guinea is today a way of making change. Those who are so engaged are among the leaders who will shape the national future. We look forward to exhibiting for you the grand traditions, artistic consequenc-
The promise of one of the Spurlock Museum’s primary functions, “interpreting the diversity of cultures through time and across the globe,” is fulfilled in this year’s special exhibition, *Children Just Like Me*. The exhibit features interactive vignettes of children from 11 countries and provides visitors opportunities to explore the children’s cultures. It features hands-on activities, as well as text and images, through which children can learn about the daily life of other kids from around the world.

The exhibition will run from September 27, 2008, through May 3, 2009. An opening celebration for the exhibition will be held from noon to 4 p.m. on Sunday, October 12.

“I am very excited about this exhibit,” Spurlock Museum Director Wayne Pitard said. “It will be a great challenge to organize it within all the galleries of the Museum, but we believe that the exhibit and our permanent collections will be mutually complementary, since our galleries contain numerous artifacts concerning the lives of children. We hope that our regular patrons will see aspects of our galleries in a new light during this exhibition.”

Education Coordinator Beth Watkins shared joint responsibility and worked closely with Assistant Collections Manager John Holton and Assistant Registrar for Acquisitions Amy Heggemeyer to bring this unique exhibition to the Spurlock Museum. According to Holton, he came across the exhibit online while researching potential traveling exhibits to bring to the Spurlock Museum and thought it would be a great fit for the Museum’s mission of interpreting world cultures. After learning the specific requirements for hosting the exhibition, Holton created a potential layout for all of the exhibit modules and presented the information to the Museum’s exhibits committee.

“Children Just Like Me is an exciting exhibit for the Spurlock Museum because it is the first exhibit hosted at the Museum that was developed specifically for a youth audience,” Holton said. The exhibit is based on DK Publishing’s 1995 award-winning book by the same title, *Children Just Like Me*, written by Susan Elizabeth Copsey, Barnabas Kindersley, and Anabel Kindersley, and was built by the Cincinnati Museum Center (CMC) at Union Terminal. The authors spent two years meeting and photographing kids from more than 140 countries. The book is divided by continent, each of which is introduced with photos of children, their names, and nationalities. A double-page spread features pictures of each child’s food, eating utensils, housing, school, friends, and family. The final section includes excerpts from the Kindersleys’ travel diary. This book is factual, respectful, and insightful, providing just
other parts of the world. Children Just Like Me teaches a message of inclusion and cross-cultural understanding to young children. Its message of the shared human experience across different environments and cultures is a powerful lesson for the entire family in our complex global political climate.

GETTING READY
But before anyone can begin exploring the exhibit, the installation of all of its modules and interactives—which fill 30 crates and will arrive in Urbana in two semi trucks—poses a major challenge for the Museum staff. This exhibit has space and infrastructure needs that have not been an issue in other projects. The varying ceiling height in the galleries determined the placement of some of the modules, while other vignettes needed access to electricity for special lighting and audio. “There was a lot of measuring going on before we signed the rental agreement,” Holton said.

In September, Holton will organize student and senior staff members to assist an installer from the Cincinnati Museum Center in mounting the exhibit. “Usually when we put up an exhibit, the Collections staff has been working ahead at least a year, if not more,” Holton said. “This time, there is very little work we can do ahead. As soon as the materials arrive, Collections staff will have to put in some long days to get everything ready.” Watkins added that even though exhibit installation is not part of her usual job responsibilities, she will probably assist with this exhibit. “It might be all hands on deck,” she said. “Collections will be the primary staff for that job, but I wouldn’t be surprised if others of us get called in to help out.” Watkins said that over the summer, the Education staff worked on how to describe the exhibit to schools so that they will be prepared for an experience different from other tours and programs that they have participated in at the Spurlock Museum in previous years. In advance of the arrival of the exhibit itself, CMC mailed Spurlock Museum educators a variety of lesson plans and ideas for interpretive activities to use with group visits and the general public. Spurlock Museum staff have also been working to tie Children Just Like Me to the Museum’s feature exhibits and collections. The exhibit and its special tour are featured in the Museum’s annual mailing to schools about tours and programs for the academic year. “We have an extensive mailing list for schools and teachers, but because this exhibit can be enjoyed by different ages than other exhibits we’ve done, we think our programs will appeal to a bigger pool of educators and groups than we usually get,” Watkins said. “We’re really excited to make something different available to schools and agencies that serve younger children, and we hope to inspire many groups who haven’t visited us before to come explore Children Just Like Me and the other resources we have to offer.”

Watkins said the exhibition will be spread throughout most of the galleries of Spurlock Museum, not just the Campbell Gallery that usually houses temporary exhibits. This is a very different layout than any used by the Museum in the past. The 11 vignettes, plus an educational activity area and an introductory module in the shape of an oversized globe, will be housed in the Campbell Gallery, the Hundley Central Core Gallery, and most of the feature exhibit galleries. “The modules in the feature galleries were planned to fit the cultures already exhibited in each one, and we hope the context of the galleries will help visitors learn and understand even more about the culture of the children in the modules,” Watkins said.

The introductory globe pinpoints the location of each child, enabling viewers to get a clear sense of the geographical range addressed in the exhibit. In each module, vivid, life-sized cutout images of the children stand alongside three-dimensional representations of their home or environment. Their parents, siblings, and pets are also depicted. Among the three-dimensional pieces that accompany each module are a rowboat and hammock that visitors can get into, toys to play with, and clothing to try on. “These pieces function as props,” Watkins said. “They are artifacts, but they are not behind glass. They are touchable, usable things.”

Visitors can compare common activities and objects to discover a variety of languages, foods, games, pets, clothing, and much more through multi-sensory interactive activities that help to foster understanding of diverse traditions within common experiences shared by children everywhere. Self-paced, hands-on activities in each vignette strengthen cross-cultural commonalities.

To enhance the “around the world” experience in Children Just Like Me, visitors receive a passport to stamp after completing an activity at each vignette. For example, to receive a stamp from Canada, children practice math skills with eight-year-old Levi. While learning about Mohammed, a nine-year-old boy living in Cairo, children explore occupations from around the world. Using the module’s computer, they can type in their parents’ jobs and what they want to be when they grow up, then compare their answers with those entered by previous visitors and children in other parts of the world.
While the exhibit, *Children Just Like Me*, is on display at the Spurlock Museum during this academic year, the spotlight throughout our galleries will be firmly on our younger patrons. The exhibit is designed to introduce visitors to eleven children from around the world and how their lives are both similar to and distinct from each other. *Children Just Like Me* is by far the largest changing exhibit we have ever attempted to mount. Due to the nature and extraordinary size of this exhibit, it is too big to fit into the Dr. Allan C. and Marlene S. Campbell Gallery, our regular space for temporary exhibits. So while part of it will be set up there, over half of it will be placed within the permanent galleries. In this way, many of the children in *Children Just Like Me* will appear in our permanent galleries that feature exhibits from the regions of their homelands.

The importance of understanding the lives of children in the cultures of the world has long been an important theme at the Spurlock Museum. Each of our permanent exhibits displays artifacts that illustrate how children learn, grow, play, and develop into solid members of their cultures. During *Children Just Like Me*, we will highlight those aspects of our exhibits in order to enhance our visitors’ experience, bringing together the changing and feature displays. In this article, we wish to provide a brief tour of the materials from our galleries that illustrate the lives of children. Apart from displays in the Campbell Gallery, visitors enter our galleries by stepping into the Charles M. and Barbara S. Huntley Central Core Gallery, with its three monoliths showcasing the leitmotif of body, mind, and spirit. From here, you can enter our two first-floor galleries.

The Reginald and Gladys Laubin Gallery of American Indian Cultures provides considerable discussion and artifacts concerning the roles of children in American Indian communities from birth until adulthood. These communities emphasize the importance of incorporating each child into its cultural heritage through ceremony, training, storytelling, and play. From an early age, children are taught the skills and crafts that are important for the maintenance of the community. Toys—including dolls, cradle boards, small bows and arrows, and balls—were always used as a means for such cultural learning. The gallery displays a number of such toys, including several dolls and miniature cradle boards. As children grow older, they took on chores that trained them for adulthood, with girls traditionally learning domestic skills, while boys were taken hunting and taught the use of horses and weapons. On the wall near the tipsi, one can see a beautiful pair of Kiowa leggings for a young boy. Their distinctive green color identifies the leggings with the Kiowa culture.

The transition from child to adult was marked in Native communities with great ceremony. The gallery also discusses the Apache traditions that bring about the transition of girls from childhood to adulthood in a four-day ceremony that includes rituals, dances, and songs. There is also a discussion of the Lakota vision quest, a rite of passage for boys at puberty to move into manhood, along with artifacts related to the quest. The H. Ross and Helen Workman Gallery of the Ancient Mediterranean offers a glimpse into the lives of children in ancient Greece and Rome. Two of the Museum’s most beloved plaster casts of ancient sculpture depict children in a way that reminds us that children everywhere are essentially the same. In contrast to the formality of much of classical sculpture, depicting gods and emperors in highly dignified poses, these two sculptures capture children in everyday situations. The first sculpture depicts a toddler struggling with a goose that is virtually as large as the child himself. The boy has wrapped his arms around the goose’s neck, and the goose’s beak is open, clearly in alarm at the situation. The vibrant and lifelike depiction of the child, with his pot belly and chubby legs, illustrates clearly the naturalistic artistic style that is characteristic of Greek and Roman art. The same can be said for the second statue, which shows a young boy sitting on a rock and attempting to pull a Thorn out of his foot.

The naturalism of both the artistic work and the action being depicted in the sculpture instantly create a bond between the sculptor and the viewer. We cannot say very much about who these children might have been, and what the intended function of these statues was. Two poems from ancient Greece mention a statue of a boy and a goose that a mother had dedicated to Asklepios, the god of healing, after the boy had been healed of an illness. Perhaps that was the purpose of our sculpture as well. The young boy pulling the Thorn out of his foot is thought to be a slave, since slaves in the ancient Mediterranean were often not provided with substantial clothing or footwear, but this interpretation is not certain. The lack of clothing need not say anything about the social status of the child.

ToAsklepios, the god of healing, after the boy had been healed of an illness. Perhaps that was the purpose of our sculpture as well. The young boy pulling the Thorn out of his foot is thought to be a slave, since slaves in the ancient Mediterranean were often not provided with substantial clothing or footwear, but this interpretation is not certain. The lack of clothing need not say anything about the social status of the child.

The classical exhibit also includes a number of miniature terra cotta vessels, including tiny wine jars and jugs, bowls, and tables. These were probably used as toys, much as we see children use them in the world. Many of these small vessels have been found in the tombs of children, suggesting that they were placed alongside the deceased so that they could be taken along to the next world. Villanovan statues can also see a Roman tombstone commemorating the death of a young child. Carved on the stone is the image of the bodhisattva Jizo, a divinity who is the protector of children in life and death.

The Simmons Pyatt Gallery of European Cultures contains fewer items specifically related to children. But one can still find a delightful children’s plate depicting two children working in a garden, with the alphabet circling them around the border of the plate. Beside it is a lovely French porcelain doll from the mid-nineteenth century, wearing a printed cotton dress.

In addition, one will see a Korean baby boy’s ceremonial dress ensemble, worn to celebrate the child’s first birthday. A lovely Japanese doll depicts a dancing girl in traditional costume. This type of doll is commonly given to girls during the annual Girl’s Day celebration in March. A second doll depicts an elegant princess, wearing a lovely kimono and a silver headpiece. A Chinese poster from the 1930s shows children happily at play, jumping rope, swinging, playing leapfrog and shooting, arrows. Such posters were placed in homes for good luck. You will also find an ornately carved Chinese cricket box. For centuries, children have caught crickets and put them in such boxes to enjoy listening to the music of the insect’s song (some visitors will remember the cricket box in the famous film, *The Last Emperor*). The Asian Gallery also displays three beautiful Indonesian shadow puppets, from the early to mid-twentieth century. A popular form of family entertainment across eastern Asia, shadow puppetry was invented centuries ago in China. On a more somber note, one will also find a Japanese tombstone commemorating the death of a young child. Carved on the stone is the image of the bodhisattva Jizo, a divinity who is the protector of children in life and death.

By Wayne T. Pitard and Yu (Ian) Wang

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**Background:** Detail of Business Advertisement Card: Phena Insurance (1972.21.0178)

CROCKER LAND AND A SPURLOCK LEGACY

A museum collects, manages, and preserves artifacts from the past and present for future generations. As Philippe de Montebello stated, “Museums are the memory of mankind.” They are the keepers of world history. They support study and research by providing scholars, students, and staff access to their collections.

The Spurlock Museum is a teaching and research museum. Its collections—presently numbering more than 43,500 artifacts—are used for instructing students of all ages about the cultures of the world, past and present. The staff maintains scholarly information about items in the collection, and scholars use the collection for selective and/or comparative cultural studies.

The Spurlock Museum has five permanent galleries which feature a small portion of its collections in interpretive displays. Those of us who have visited these galleries and admired these exhibits often desire to know more of the history behind some of these collections such as who collected the objects and how did they come to the Museum? Here is the story of one such collection.

In 1906, Admiral Robert Perry led an expedition to the farthest reaches of the Arctic, including the areas of Etah, Greenland, and Ellsmere Island, Canada. This daring expedition was financed by a wealthy California banker named George Crocker. In his journals, Perry reported seeing what he called “Crocker Land.”

Between 1913 and 1917, another Arctic expedition led by Donald B. MacMillan, a disciple of Perry, and including Illinois alumni Elmer Ekblaw, a geologist, sought to confirm the existence of Crocker Land while conducting numerous other research projects.

The University of Illinois contributed $10,000 (approximately $200,000 in today’s currency) in support of the MacMillan expedition. The story of the ill-fated expedition relates the struggles of living, working, and traveling through this Arctic region. It tells of starvation, severe frostbite, and the tragic murder of an Inuit guide. In spite of all this effort and suffering, the expedition was unable to confirm the existence of Crocker Land.

However, the crew did bring back a fine collection of artifacts. In 1918, the collection was divided among the three major sponsors of the expedition: the American Museum of Natural History (New York); the American Geological Society, and the University of Illinois’ Museum of Natural History (MNH).

Cultural artifacts from the MNH were later transferred to the Spurlock Museum.

The Spurlock Museum’s Crocker Land collection numbers over 300 items. There are boots, parkas, and underwear made from animal hide; hunting and fishing equipment; toys; household goods such as oil lamps, dishes, and flatware; cigarette holders; pins, needles, and awls for sewing; harnesses and toggles for dogs; and figure holders; pins, needles, and awls for sewing; artifac for training students for their profession. After having learned many of the hundreds of signs in the cuneiform script, students would begin writing sentences, practicing on round tablets. The teacher would often write a proverb on one side, then the student would write out the same sentence on the other. The tablet on display has the following proverb written on it: “In the town of the lazy, the lame one is their courier.”

The Ancient Egyptian section houses our best-known artifact related to children—the museum’s ancient mummy. Dating to the first or second century CE, it is the mummy of a seven- to nine-year-old child who lived and died in the Fayum region of Egypt. We do not know whether the child was a boy or a girl. Because of the fine quality of the wrapping of the mummy and the care that the embalmers took in preparing the body, it appears that the child came from a relatively well-off family. She or he probably died of some acute illness or an accident, since the bones showed no evidence of long-term disease or malnutrition. The mummy came into the Museum’s collection in 1989 and was studied by an interdisciplinary team, using non-invasive techniques to learn about the child without damaging or destroying the mummy. It is well known in Egyptian circles because this research project became a model for the way mummies are now regularly studied.

These are examples of the artifacts related to children in the feature exhibits, and the Museum also has numerous additional artifacts in our Teaching Collection and others that are not on display. There will also be special lectures and programs taking place in relation to “Children Just Like Me” in the Museum and at our A. R. (Buck) Knight Auditorium. People may find specific dates and information about these events from our Upcoming Exhibits and Events Calendar in this magazine.
THE SPURLOCK MUSEUM

The William R. and Clarice V. Spurlock Museum is located at 600 South Gregory Street, Urbana, on the campus of the University of Illinois at Urbana-Champaign and is a division of the College of Liberal Arts and Sciences.

The Museum features five permanent galleries exploring the following regions: the Ancient Mediterranean; the Americas; East Asia, Southeast Asia, and Oceania; post-classical Europe; and Africa and Ancient Egypt and Mesopotamia.

The Museum also includes the A. R. Knight Auditorium, the Zahn Learning Center, and the World Heritage Museum Guild Educational Resource Center. The Museum is surrounded by four flourishing culturally based gardens, including a Japanese rock and sand garden and a medicinal herb garden.

The Museum is fully accessible to individuals in wheelchairs and the auditorium is equipped with an audio-enhancement system.

The circle of the Charles M. and Barbara S. Hundley Central Core Gallery, located on the ground level, 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.

The Reginald and Gladys Laubin Gallery of American Indian Cultures offers examples of cultural endurance, creativity, and aesthetic integrity of diverse native peoples throughout the Americas. A variety of artifacts celebrates the dynamic social, cultural, economic, linguistic, and spiritual systems of indigenous people in North, Middle, and South America.

The Richard and Barbara Faletti Gallery of African Cultures and the Dr. Arnold H. and Audrey A. Leavitt Gallery of Middle Eastern Cultures highlight places of beginnings and renewal. 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.

At the top of the stairs to the upper level, visitors enter 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.

The Simonds Pyatt Gallery of European Cultures features 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.

The Dr. Allan C. and Marlene S. Campbell Gallery hosts traveling exhibits and 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 collections.

The A. R. (Back) Knight Auditorium hosts lectures by local and visiting scholars and performances by musicians, dancers, actors, and storytellers.

The Dene W. and Marie C. Zahn Learning Center is a space for small group activities, including hands-on art projects for school groups, teacher training workshops, and educational camps, as well as visitors’ individual exploration through artifact handling and computer interactive exhibits. UIUC staff members and area educators also may borrow compact discs, videos, books, or objects from the Museum’s Educational Resource center.

The World Heritage Museum Guild Educational Resource Center, loans a wide assortment of educational materials to educators for use in their classrooms.

THE MUSEUM'S COLLECTIONS

The Museum’s permanent collections of over 100,000 objects are of global significance, representing the major regions of the world. Among the highlights of the collections include:

- Southeast Asia and Oceania
- East Asia
- Post-Classical Europe
- Prehistoric Egypt and Mesopotamia
- Ancient Mediterranean Cultures

The Museum also includes a variety of artifacts that celebrate the diversity of human cultures and their contributions to our world. These artifacts range from ancient sculptures to modern works of art, and they represent a wide range of cultural and historical contexts.

EDUCATIONAL RESOURCES

The Museum’s Educational Resource Center is a space for small group activities, including hands-on art projects for school groups, teacher training workshops, and educational camps, as well as visitors’ individual exploration through artifact handling and computer interactive exhibits. UIUC staff members and area educators also may borrow compact discs, videos, books, or objects from the Museum’s Educational Resource center.

THE MUSEUM'S PHILOSOPHY

The Museum’s mission is to collect, preserve, and interpret objects from around the world, to offer educational programs and resources, and to provide a space for the public to come and learn about the diverse cultures that have shaped our world.

THE MUSEUM'S FUNDING

The Museum is supported by a variety of funding sources, including individual and corporate donors, grants from foundations and government agencies, and revenue generated from admissions, educational programs, and special events.

THE MUSEUM'S VISION

The Museum's vision is to be a leading center for the study and appreciation of the world's cultures, to be a community resource for education and artistic expression, and to be a vibrant cultural institution that fosters understanding and appreciation of the world's cultural diversity.

THE MUSEUM'S LOCATION

The Spurlock Museum is located at 600 South Gregory Street, Urbana, Illinois. The Museum is open to the public and admission is free. For more information, please visit the Museum’s website at www.spurlock.illinois.edu.
**Marie Zahn**

By Jenny Southlynn and Wayne Pitard

Marcus Tullius Cicero once said that gratitude is not only the greatest of virtues, but the parent of all the others. With this in mind, the Spurlock Museum community wishes to express its sincerest gratitude to Marie Zahn for her generous support of all of 2008.

In 2007, the Spurlock Museum received a substantial donation to support the Learning Center from Zahn in her husband’s name. The space, renamed the Dene W. and Marie C. Zahn Learning Center, is used for small group activities, including teacher training workshops, art and craft activities, and hands-on artifact opportunities. The donation will allow the center to continue to flourish.

The multipurpose room, designed to support independent learning as well as program activities, is a vital part of the Spurlock Museum. Resources include computers with online access and a small specialized library for browsing. Visitors of all ages have access to teaching artifacts, computer interactives, games, crafts, and more.

“We are so thrilled with Marie’s gift to the Learning Center,” Spurlock Museum Director Wayne Pitard said. “It will assure our ability to consistently upgrade, update, and improve our education programs as we move into the future.”

**Dene Walter and Marie C. Zahn**

“I’m a native San Franciscan,” Zahn said proudly. Her father, John La Barber, was born the year of the earthquake in 1906. He is 102 and lives with Zahn.

“I’m a native Californian. I’m a native daughter of a native son,” Zahn continued. According to Zahn, when she was in school, she was interested in music and sports. She played basketball, softball, and tennis, but music was her passion. She loves the classics, including Bach, Beethoven, and Strauss. She enjoys modern music as well: swing-era artists like Artie Shaw, Benny Goodman, Tommy Dorsey, and Frank Sinatra.

Zahn attended San Francisco State University with a major in English and a minor in music. While she did not pursue teaching, she said she was the church organist for 25 years.

“I don’t play professionally at all anymore, but I do play for my own enjoyment,” Zahn said.

Zahn’s husband, Dene Walter Zahn, was born in Birmingham, Alabama, and grew up in Chicago. He graduated in 1937 from the University of Illinois, where he majored in commerce and business and was a member of Zeta Psi, Alpha Epsilon Chapter, and the golf and track teams. Dene had a pilot’s license, which allowed him to enlist in the United States Army Air Force right after he graduated.

“He obtained the rank of captain and flew many missions over the North Atlantic on submarine patrol, and then the South Pacific,” Zahn said.

Before the couple met, Dene had lived in Hawaii, where he taught school for three years after the war. Eventually, he joined the Franklin Life Insurance Company and returned to the states to establish his own insurance agency in San Mateo, California, in 1956. Zahn said she met Dene through a mutual friend. At the time her daughter was employed by a man who just happened to be her future husband’s staff sergeant in the war and also a good friend of her family.

“I was filling in for my daughter as a secretary at Dene’s friend’s real-estate office while she was on vacation,” Zahn said. “We were introduced through this connection, this gentleman who had been his sergeant when he was in the service. Anyway, that was how we met.”

The couple married in 1971.

“Dene came into my life, and we had a wonderful time,” Zahn said. “Had he lived, we would have married 37 years. Dene Zahn passed away seven years ago on November 20, 2001, at his home in Atherton.

He was 86. The couple had two children: a son, Tim Cookston of Santa Rosa, and a daughter, Lynne Meyer of Morgan Hill.

“My daughter was a teacher for 28 years,” Zahn said. “She went into school administration after she got her masters degree. She retired recently and has been doing interior design work. But she is now also teaching an adult interior design class. She has been a teacher all her life.”

Zahn’s son-in-law is a district attorney for Santa Clara County and her son lives in Santa Rosa and is an independent entrepreneur.

She has one granddaughter and one great-grandson. “He’ll be two years old in July,” Zahn said. “He’s wonderful. I’m just so sorry that Dene isn’t here to enjoy this little boy, because he’s quite something. We have a 2-year-old and a 102-year-old,” laughed Zahn. “It really is quite neat.”

According to Zahn, Dene was an avid collector and an excellent dancer, and he loved to play golf. It was during his time at Stanford University that he began collecting paintings. Eventually, he retired from the insurance business and opened the Zahn Galleries in Atherton.

The couple enjoyed collecting art and donated works to Stanford University as well as to the University of Illinois. The couple acquired an extensive collection of paintings, ivory, and Royal Doulton figures.

“My husband was a consummate collector,” Zahn said. “He collected what he liked to the nth degree. He would spend hours pursuing whatever it was he was interested in. He was a great man, and I loved him dearly. And I miss him terribly.”

Zahn said that Dene wanted to do something special for the University of Illinois in addition to donating many works of art, several of which can be seen at the Krannert Art Museum and at Harker Hall, the University of Illinois Foundation’s building on campus. The works are paintings by Dene’s favorite artist, Robert Wood.

“When the time came for me to complete what [Dene] had wanted to do, he hadn’t fully established his wishes. So, I put my head together with Bernice Hanus Freeman of the Foundation and [Museum Director] Douglas Brewer,” Zahn said. “We discussed where our support could be best used. There was a need to help the Learning Center. So that’s where we ended making our contribution in his name.”

Zahn attended the dedication of the Dene W. and Marie C. Zahn Learning Center in September. “It was a very, very nice experience for me,” Zahn said. “I regret that Dene was not able to be here for it.”

Today, Zahn volunteers her time for Sequoia Hospital in Redwood City. She was a member of the board of directors for nine years and served one-year terms as president and secretary treasurer.

“Now I am an honorary director,” Zahn said. She continues to be active in the foundation, raising funds for the hospital to help with reconstruction. As for the University of Illinois, Zahn hopes to continue her support.

“I’m an adopted alum,” Zahn said. “I love being back there.”

“We put our heads together and decided what would be a good place. There was a need to help the Learning Center. So that’s where we ended up making our contribution in his name.”

1 **Marie Zahn and Dene Zahn**
Honorary Hosts.

Urbana-Champaign College of Education as and Professor Bill Cope of the University of Illinois at

This year, the auction will feature Dean Mary Kalantzis

objectives of the Guild. Proceeds of the auction benefit

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committed to education by sponsoring literary and cultural

The Spurlock Museum Guild, formed in 1989, is com-

mented to present provocative aesthetic commentary

emblems of community distinction are used and trans-

formed to strengthen cross-cultural connections through a variety of learning styles. While engaged in

multi-sensory activities, young learners will discover the languages, foods, music, clothing, and more of the

children represented.

This traveling exhibit was organized by the Cincinnati Museum Center at Union Terminal and is based on DK

Publishing’s award-winning book by the same title, Children Just Like Me®.

Saturday, October 4, 2008

Annual Spurlock Museum Guild Auction: Children of the World

The Spurlock Museum Guild, formed in 1989, is com-

mitted to education by sponsoring literary and cultural events for school children and adults over the years. The annual fundraisers and auctions give the opportu-

nity for the achievement of the goals and educational objectives of the Guild. Proceeds of the auction benefit the Spurlock Museum’s educational programs.

Auction items include antiques, jewelry, fine art, culi-

dary delights, wine events, and travel opportunities. This year, the auction will feature Dean Mary Kalantzis and Professor Bill Cope of the University of Illinois at Urbana-Champaign College of Education as Honorary Hosts.

Auction festivities will take place at the neighboring Alice Campbell Alumni Center, 601 South Lincoln Avenue, Urbana. For more information, contact Tony Micnas at 217-351-6154.

6:00 PM auction preview
6:30 PM buffet dinner
7:30 PM live auction

Tickets are available at $50 per person, as a sponsor at $100 per person, and as a patron at $250 per person.

September 1, 2009–January 31, 2010

The Transforming Arts of Papua New Guinea

Papua New Guinea, a Pacific Island nation-state, is home to a remarkable diversity of grand artistic traditions. This exhibition, featuring artifacts from the Museum’s own collections, explores the arts of several regions and illus-

trates over half a century of change in design, media, and audience. Of special significance is discussion of artistic developments sparked by the country’s independence in 1975. Visitors to the exhibit are introduced to the artistic traditions of Papua New Guinea and the ways that familiar emblems of community distinction are used and trans-

formed to present provocative aesthetic commentary on the cultural, political, and economic struggles of an emerging nation.

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

SPECIAL EVENTS

Wednesday, October 1, 2008, 7:00 PM

Raj Rang: Sufi Music of Rajasthan

Performance by Rupayan

As the politics of violence gather force everywhere in the world today, Sufi music is experiencing a revival in India—offering a buffer against the troubled times after almost 200 years of obscurity. Folk musicians living in the remote desert villages of Rajasthan continue to pass their vast Sufi repertoire orally from generation to generation. Songs rich in diversity, vibrant in rhythm, and haunting in melody speak to aspects of life shared among common people—familiar experiences such as the emotions of joy and sorrow and the endurance of pain and poverty. Above all, life is celebrated through lyrical expressions of a deep respect for nature and an enduring love for Allah. In this concert, performers from the Manganiyar community of hereditary caste musicians will celebrate the beauty of Sufi music and thought as they combine mesmerizing vocals with the vibrant and highly varied sounds of traditional instruments. This performance is arranged and sponsored by Kalapriya Foundation (Pranita Jain, Artistic Director), co-sponsored by the Robert E. Brown Center for World Music, and supported in part by the Illinois Arts Council, a state agency. Admission: $5

Saturday, October 4, 2008, 1:00 PM–4:00 PM

Literature at the Heart of Our Lives

Youth Literature Festival

This community-wide event focuses on building an increased appreciation for literature by readers of all ages. As part of the celebration, the Spurlock Museum will host guest authors for public readings of their work and book-
signing sessions, feature a special display by the UBBCen-
ter for Children’s Books, and entertain listeners of all ages in book-and-story gatherings throughout the galleries and the exhibit Children Just Like Me. Guest authors hosted in the Knight Auditorium are Susan Campbell Bartoletti (10 AM), Richard Van Camp (11:30 AM), Cynthia Leitich Smith (1 PM), and Marc Aronson (2:30 PM). Learn more about these writers and storytellers and the many festival activi-

Sunday, October 5, 2008, Noon–4:00 PM

Opening Celebration of Children Just Like Me

Join the Museum in a family-oriented event celebrat-
ing this unique, hands-on traveling exhibit. Explore the diversity of world cultures as experienced by the eleven children who appear and interact with visitors through Children Just Like Me. Visit each exhibit environment to get a child’s-eye-view of life: near the coast in Western Australia; in the mountains of North Vietnam; in rural Tsaiiu, Mongolia; in the state of Tamil Nadu at the southern tip of India; in the savanna of Tanzania; in the city of Cairo, Egypt; in a suburb of Moscow, Russia; on a farm near Warsaw, Poland; in an Amazonian rainforest in Brazil; near the town of Cancún in Mexico; and on Baffin Island in the Arctic Ocean. Listen to folktales from the countries and cultures represented and enjoy crafts for all ages.

Tuesday, October 21, 2008, 7:00 PM

How Sesame Street is working to Meet a Diversity of Children’s Needs Across the Globe

Lecture and Performance by Arn Chorn-Pond

For nearly 40 years, Sesame Workshop has produced the pre-school television program Sesame Street. Today, Sesame Street airs in over 120 countries around the world and includes 30 co-produced international versions, such as: Takajo Sesame in South Africa and Sisimpur in Bangla-
desh. Dr. Cole, Vice President of International Education at Sesame Workshop, will address some of the challenges and successes she encountered while working to localize the program with indigenous songs, puppets, and cur-
ricula for projects in Egypt, India, Northern Ireland, Russia, South Africa, and other countries around the globe.

Saturday, December 13, 2008, 1:00 PM–4:00 PM

Celebrating Children in a World Community

Spurlock visitors of all ages will enjoy this special event designed to complement the traveling exhibit Children Just Like Me by focusing on a variety of the community resources available to children, families, and educators in the Champaign-Urbana area. Join us to spend time with the children featured in the exhibit and explore the hands-
on learning environments they introduce: enjoy games, music, and craft activities from cultures far and wide; view a series of films documenting the wide-ranging conditions under which children around the world receive or struggle to receive a basic education; and talk with representatives of various community service and resource organizations that focus on the family, early childhood, education, and public health and welfare. Note: To learn more about the educational films being featured during this event, please see the listing for AsiaLENS in this section of the Magazine.
**ASIA LENS**

**Screening at the Spurlock 2008–2009**

**Tuesday, October 21, 2008, 7:00 PM**

**The Flute Player**

*Jocelyn Gratzer*, 2003, 53 min.)*

This one-hour documentary focuses on the life and work of Cambodian musician and internationally recognized human rights leader Am Chorn-Pond, who survived the Khmer Rouge Killing Fields as a boy and works today as a peace maker and the founder of Cambodian Living Arts, a project of World Education that is dedicated to the revival of traditional Khmer performing arts and the cultural and economic promise of young Cambodian artists. This film screening and discussion are held as a prelude to the appearance of Am Chorn-Pond as a CAS MillerComm Lecturer on Thursday, October 23, at 7 PM in the Knight Auditorium of the Spurlock Museum. Note: Discussion with special guest TBA. Gavin Douglas (University of North Carolina-Greensboro) reviews The Flute Player in AESM News and Reviews (Fall 2008).

**Saturday, December 13, 2008, 10:00–4:00 PM**

**Time for School (2003) and Back to School: The Ongoing Struggle to Educate the World’s Children (2006)**

*(87 min.; both films produced by Judy Katz, PBS Wide Angle series)*

**Saturday, December 13, 2008, 10:00–4:00 PM**

**Going to School in India**

*(2007, nine short films totaling 76 min.)*

**Families of Korea**

*(2001, 30 min.)*

There are almost as many ways of learning as there are children in the world, and the ways in which children thrive and struggle in every environment imaginable are sensitively and sympathetically portrayed in these four videos. Developed as educational media, these films speak both to and about children, offering snapshots of daily life in several parts of the world, including the Asian countries of Afghanistan, India, Japan, and Korea. This day-long screening takes place as part of the Spurlock Museum’s special event Celebrating Children in a World Community, one in a series of programs and events complementing the traveling exhibit Children Just Like Me. Note: Discussion with special guests TBA. Rachel Heilman (University of Washington) reviews Going to School in India in AESM News and Reviews (Fall 2007).

**Tuesday, March 3, 2009, 7:00 PM**

**Kabul Transit**

*(David Edwards, Malhia Zullfacar, Gregory Whitney, 2007, 84 min.)*

Kabul Transit employs a street-level democracy to explore the fractured cityscape of contemporary Kabul, Afghanistan. Moving through the city, the viewer encounters a variety of public and private spaces, from a kite-flying spot on a hilltop to a bureaucracy’s offices, and meets diverse individuals, from a black-market entrepreneur to a jaded policeman to a commander of U.N. troops stationed in the city. This revealing look into the desperate yet utterly human life of Kabul raises as many questions as it answers about what it’s like to live in a place that has seen more war than peace for more than a generation. Note: Discussion with special guest TBA. Nazif Shahrani (Indiana University) reviews Kabul Transit in AESM News and Reviews (Fall 2008).

**Tuesday, April 7, 2009, 7:00 PM**

**The Last Ghost of War**

*(Janet Gardner, 2006, 54 minutes)*

The use of Agent Orange as a defoliant during the Vietnam War and the devastating effects of this chemical on both Vietnamese villagers and U.S. soldiers are well known. This film follows that legacy into the 21st century, revealing the dreadful, if unequal, impact Agent Orange had on subsequent generations in both countries. While giving a human face to the medical statistics, this film also traces the attempts made by Vietnamese veterans to find reparation through the legal system. Note: Discussion with special guest TBA. Tom Gensberg (University of Chicago, formerly UIUC) reviews The Last Ghost of War in AESM News and Reviews (Summer 2008).

**FALL 2008 Osher Lifelong Learning Institute Course Conducted by the Spurlock Museum**

In this six-week class, members of the Osher Lifelong Learning Institute will adventure across time and the globe at the Spurlock Museum. From exhibits on Mesopotamia and Ancient Egypt to exhibits featuring cultures indigenous to Oceania, the Americas, and more, participants will have an opportunity to experience and celebrate the wonderfully diverse cultures, both ancient and modern, highlighted in the Museum’s permanent galleries. Led by the Spurlock’s curators and professional staff, participants will explore artifact treasures, learn how they are exhibited to the public, and even have a chance to create their own exhibit!

**Day and Time:** Fridays, 10:00–11:30AM
**Duration:** 6 weeks, October 10–November 14, 2008
**Course Fee:** $25
**For details: contact Kim Sheahan at 217-244-3355 or ksheahan@illinois.edu.**

**Course Size:** Limited.

**About OLLI**

The Osher Lifelong Learning Institute (OLLI) at the UIUC campus is part of a nation-wide network of member taught learning communities providing a variety of educational opportunities. Membership is open to adults aged 50 and older and comes with a variety of benefits. OLLI is for everyone, but you must be a member to register for courses. For more information on OLLI visit www.ollilife.org.
Vessel in Human Form with Flared Spout. South America, 100 BC - 100 A.D