

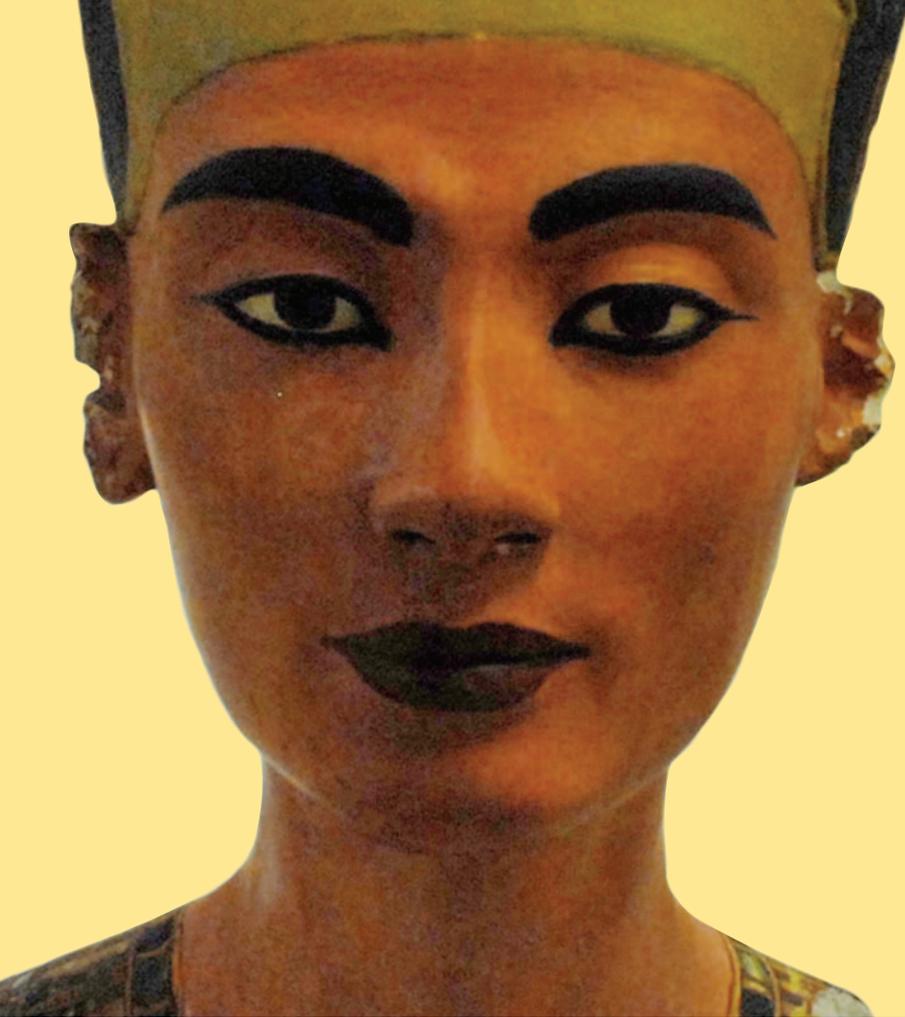
FALL 2010

# Spurlock MUSEUM

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

CELEBRATING  
100 YEARS





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AT ILLINOIS

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Opposite page: Plaster cast of Egyptian bust of Nefertiti, 1948.01.0025.5.

Below: Photograph by Pearl Yee Wong. Courtesy of the MSU Museum: "Let's Work Together to Fight AIDS," Johanna Sebaya, Mapula Embroidery Project, Winterveldt, North West Province, South Africa. 2005. Cloth, embroidery thread. 35"x 29". Collection of Michigan State University Museum.



## A MESSAGE FROM THE DIRECTOR

In 2011, the Spurlock Museum will celebrate its centennial with an exciting program of events and a fascinating exhibition showcasing our history. This may surprise some of you. “Didn’t the Spurlock open its doors in 2002—isn’t it a bit early for a centennial?” Indeed we opened in our wonderful building just eight years ago. But the core of our collection reaches back to a series of predecessor museums that inhabited the fourth floor of Lincoln Hall for nearly 90 years before it moved to 600 South Gregory Street.

Our Ancient Mediterranean and European Galleries trace their origins to two museums that were established by the University’s Board of Trustees on July 8, 1911, as a key component of Lincoln Hall, the new center for the humanities on campus that was under construction at the time. They were part of University President Edmund James’s inspiring vision for developing the University of Illinois into one of the nation’s finest institutions of higher education. He believed that museums were important means for experiencing other cultures in a personal way that could not be duplicated in any other manner. In 1917, James also convinced the Board to add to Lincoln Hall an Oriental Museum, which at the time meant a museum of ancient Near Eastern cultures. This is the foundation for our Middle Eastern Cultures Gallery.

The road from these early museums to our beautiful Spurlock Museum of today was a fairly rocky one. After thriving for nearly 20 years, the museums experienced a serious decline during the Great Depression. With virtually no operating budget, almost no staff, and only part-time curators in charge, they languished from the 1930s to 1966. In that year, Dean Robert Rogers of the College of LAS decided the combined museums deserved a full-time director. The University hired Oscar Dodson, who proved to be a good choice. He oversaw renovations of the exhibits and worked on expanding the collections into additional areas of the world. He argued that the museum needed to cover the cultures of the entire globe, not just Europe and the Near East, and in 1971 received approval to rename the museum as the World Heritage Museum.

The expansion of the museum’s mission to encompass the world was a major turning point. But that change in focus did not always protect the museum from unsupportive administrations. The most serious crisis arose in 1979-1980, when the University considered shutting down the museum completely. In this crisis, it was the mobilization of the friends of the museum from the community and the hard work of director Georgette van Buitenen and several faculty members that changed the administrators’ minds. The transition to the modern period of the museum’s history in many ways began in 1981 with the directorship of Barbara Bohlen, who oversaw a major renovation of the exhibits of the World Heritage Museum and organized the Museum Board and the Guild, both of which have played significant parts in our history. It was during her time that William R. and Clarice V. Spurlock generously committed the funds to build an independent building for the museum. Her successor, Douglas Brewer, oversaw the planning for and construction of the new building and the epic move of the collections across the campus. With the creation of the new Spurlock Museum, the University committed itself to making the investment in a full-scale, professional staff that could register and preserve the collections, develop educational programs for both children and adults, and aid scholars in their research.

As we reach our 100<sup>th</sup> birthday, the University’s museum of world cultures is in the most splendid shape in its history. It has survived a turbulent century due to the dedication of generations of curators, directors, staff, students, and supporters from the community. It still inspires visitors with its extraordinary treasures. It begins its second century with a sense of optimism from all quarters. I believe that President James would be proud of how his museums have turned out.

Wayne T. Pitard



## SPURLOCK MUSEUM GUILD REPORT

To Guild members and Spurlock enthusiasts,

As the 100<sup>th</sup> anniversary of the Museum approaches in 2011, it is my pleasure as the incoming president of the Spurlock Museum Guild to preside during the festivities and celebrations. Through the years, the Guild has been a dominant force in creating awareness of the many and varied programs offered to people of all ages by the talented staff of the Spurlock.

When we moved to Champaign in 2006, my husband Dave and I soon discovered the wonders of the Spurlock Museum. We have been inspired by Director Wayne Pitard's ability to capture the imagination of listeners as he reveals little-known facts, secrets, myths, and more about some of the Museum's most prized artifacts. We have also enjoyed exhibits of cultures around the world expertly presented by the Museum's staff.

The Guild is actively pursuing new ideas that open avenues of community awareness of the Museum and its programs. One such idea resulted in a private, behind-the-scenes tour of the Museum for business and social leaders hosted by Director Pitard in June. On the tour, guests saw the high-tech artifact camera developed for the Spurlock and learned why it is only one of two such cameras in the world. Immediately after the tour, the Guild hosted a reception in the lobby for all attendees.

We are presently gearing up for the annual auction, "When in Rome," to be held September 24 at the I-Hotel. Auction items include antiques, jewelry, fine art, culinary delights, wine events, and travel opportunities. The honorary hosts of the 2010 auction will be Dr. Allan C. and Mrs. Marlene Campbell. Save the date! Meanwhile, look for announcements about upcoming events for the 100<sup>th</sup> anniversary in 2011. It is sure to be a gala celebration!

Very truly yours,

Kathy Kinser  
Spurlock Museum Guild President

Public and school visitors enjoy educational activities supported by the Guild's fundraising efforts. Here, U of I student Vinay Srinivasan teaches classical Indian dance at our family program Around the World Wednesdays.

## MUSEUM BOARD

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## BOARD UPDATE

The Spurlock Museum Trustees and Board have been active with new committee appointments and organizational projects. The Trustee meeting and the spring Board retreat were both held at the Champaign Country Club on April 22 with good participation. The Advancement Committee, chaired by Charles Hundley, is working with the Spurlock staff on plans and funding for the centennial celebrations. The Promotion and Outreach Committee, chaired by Joyce Wright and Ian Wang, has been active in the community with many programs in conjunction with the Museum Education staff and has made contact with local service organizations, including Alpha Kappa Alpha and Delta Sigma Theta. This magazine is the product of the Publication Committee, chaired by Robin Fossum. She also chairs the Garden Committee, which, in conjunction with the Guild Horticulture Committee, has looked after the Museum's beautiful gardens this year. Finally, I have chaired the Ad Hoc Board Manual and Development Committee to create an orientation program and document to guide current Board members and orient new members. This program includes a PowerPoint presentation and other materials customized for the Museum Trustee Association.



We thank Kathy Kinser, President of the Spurlock Museum Guild, and all of the other Guild members for their ongoing excellent support of the Museum and its mission. During these difficult economic times, the support of the Guild, the Board members, and the community are essential.

We look forward to a great centennial year in 2011 and hope that everyone will visit the Museum and participate in the festivities. The next annual meeting of the Board will be held on Friday, October 1 at the Museum in conjunction with University of Illinois Foundation weekend.

### Allan C. Campbell

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

# Exhibit Previews

by Beth Watkins

## SIYAZAMA: *Traditional Arts, Education, and AIDS in South Africa*

SOUTH AFRICA HAS 5.7 MILLION PEOPLE LIVING WITH HIV/AIDS (INCLUDING 280,000 CHILDREN), THE HIGHEST POPULATION IN THE WORLD, AND HAS SUFFERED OVER 350,000 DEATHS, THE HIGHEST TOTAL OF ALL COUNTRIES. 400,000 CHILDREN HAVE BEEN MADE ORPHANS BY AIDS IN SOUTH AFRICA.

—2007 statistics from the Joint United Nations Program on HIV/AIDS

Throughout the world, art has long been used as a tool for cultural, social, and economic change. In South Africa, many educators and activists used performing and visual arts in the successful anti-apartheid movement. Now arts are being used there to educate individuals about the realities of the HIV/AIDS epidemic.

Fighting AIDS within South Africa presents many challenges. Even though the post-apartheid government has mandated changes, many communities continue to experience high rates of poverty and racial discrimination. Perhaps more importantly, strongly maintained traditional practices and beliefs, especially related to gender roles, inhibit conventional approaches to AIDS education. Despite these challenges, many community organizations have turned to the arts for innovative AIDS education and outreach projects.

One arts-based intervention, the Siyazama (Zulu for “we are trying”) Project, uses traditional and contemporary artistic expression to document the realities of HIV/AIDS and to open lines of communication about the virus. Though based in South Africa, the project is a replicable model for collaborations among artists, educators, and health practitioners. This exhibition showcases a sampling of the artistic work created by participants in the Siyazama Project. It explores the application of traditional knowledge and skills to contemporary issues, materials, and experiences. Over 100 pieces in this exhibit—including indigenous traditional art forms such as beadwork, dollmaking, basketry and wirework—reveal how South African artists are using their work to educate others as well as to cope with the devastating effects of HIV/AIDS in their own lives and communities.

This traveling exhibition is a collaborative project with Natal Technikon (formerly Durban Technikon) that grew out of the South African National Cultural Heritage Project, a binational project led, in part, by Michigan State University Museum and MATRIX: Center for Humane Arts, Letters, and Social Sciences Online. This traveling exhibition is a Michigan State University Museum, Michigan Traditional Arts Program, activity supported by the Andrew J. Mellon Fund, the National Endowment for the Arts, and the Michigan Council for Arts and Cultural Affairs.

—from the exhibit’s website

Photograph by Pearl Yee Wong and courtesy of the MSU Museum. *Basket*, Roseline Khanyile. Durban area, KwaZulu Natal, South Africa. 1998. Telephone wire. 15½” x 15½” x 3”. Collection of Michigan State University Museum.

## COLLECTING & CONNECTING:



Impression of intaglio by Edith Porada, 1900.53.0031B.

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

ful. *Collecting and Connecting* will include several different sections exploring the Museum’s history and collections, drawing on many archival sources and featuring artifacts not already on display.

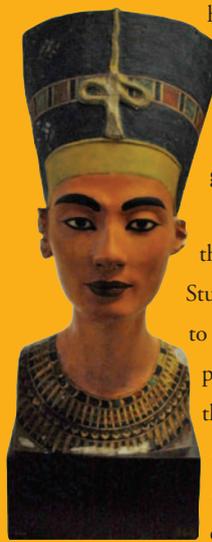
- A large timeline will detail the development of the original three founding museums (European, Classical, and Oriental) that later merged and became the World Heritage Museum, our immediate predecessor. The earliest of these museums was formed in 1911, but the history of Spurlock’s collections stretches back into the 1870s, when University Regent John Gregory purchased plaster study casts of great artworks for the University. For an in-depth look at one of these plaster casts, see the article “The Odyssey of Laocoon” on page 6.



Wallpaper from Beijing “Forbidden City,” 1936.05.0001.

- A collage of images will represent the countless people who have worked and volunteered at the Museum (and its precursors), performed and lectured in the auditorium, researched collections, collaborated on educational events and programs—and, of course, those who have visited!

- Staff of campus area study units, such as the Center for South Asian and Middle Eastern Studies, are collaborating with Museum staff to select artifacts to represent the cultures their programs address. Comparative discussions by the units will highlight the curatorial challenges of selecting just a few pieces to represent entire cultures in the limited space of a museum exhibit, representing a culture to audiences who



Plaster cast of Egyptian bust of Nefertiti, 1948.01.0025.5.

February 20, 2011–January 8, 2012

## 100 YEARS AT THE SPURLOCK MUSEUM

might have no previous familiarity with it, and questions of authority and voice.

- A new, visitor-curated version of our Central Core is being created by...you! For several months earlier this year, visitors have been voting on one artifact to represent each of the nine aspects of the human experience discussed in the Museum's introductory, cross-cultural gallery (food, shelter, clothing, communication, technology, conflict, art, religion, and ethics). Museum staff nominated six artifacts for each theme, balancing the global and historical scope of our collections. Each set of six was then put to the ballot, and the entire slate of themes gathered hundreds of votes. Voting closed at the end of May, and the winners will be revealed when *Collecting and Connecting* opens in February 2011.

- Behind-the-scenes stories will illuminate the life cycle of a museum artifact, from research and acquisition to storage and exhibition.
- Old favorites once on display at the World Heritage Museum will make a reappearance.
- Museum staff will discuss frequent visitor questions like "Why can't I touch the artifacts?" and "Why do you have so many reproductions?"
- A "Cabinet of Curiosities" will juxtapose the amazing variety of artifacts in the Museum, some never before seen by the public. This magical history tour will showcase some of our more unusual pieces, staff favorites, and wonders from across our collections.



Glassblown cup with enamel, Russia, 1957.01.0001A.

## A FEW OF OUR FAVORITE THINGS: CURATOR PICKS

For the Museum's 100<sup>th</sup> birthday in 2011, we invited the curators of our Feature Galleries to choose one artifact for special attention out of all of the hundreds of pieces on display in the exhibits they created. How they will make their decision is up to each individual scholar. One approach might be to name a "must-see" artifact or an intriguing piece that is often overlooked. They could connect an object in the long-term exhibits to a topic addressed in the special centennial exhibit of 2011. Or maybe they'll simply choose their very favorite artifact in their gallery! The curators are hard at work creating new labels discussing their choices, but a selection of their chosen artifacts is ready to share. Enjoy this teaser and look for the special "curator pick" signage in the Feature Galleries in 2011.



**Janet Keller, Southeast Asia and Oceania**  
*A selection from Samoan bark cloths (tapa), 1924.06.0002H.*



**Clark Cunningham, Southeast Asia and Oceania**  
*A selection from batik cloths from the island of Java, Indonesia, 1993.18.0033.*



**Dorothea Scott Whitten and Norman Whitten, South America**  
*Nungüi effigy pot, Rio Llushin, Ecuador, 2001.05.0115.*



**James Dengage, Ancient Mediterranean**  
*Juror's Ticket, Liopesi, Greece, 1930.01.0001.*



**Paul Marty, Ancient Mediterranean**  
*Manumission Inscription, Sanctuary of Artemis and Apollo, Kalipodi, Greece, 1914.03.0008.*

# THE ODDY

## Artifact Facts, Artifact Tales

### MUSEUM COLLECTIONS SERIES

by Beth Watkins

In celebration of our centennial, the magazine editorial committee wanted to bring you a selection of articles illustrating the varied and fascinating stories behind a few of Spurlock Museum's 40,000 artifacts. In this series, we travel the world as the Museum grows from western masterpieces to a truly global collection. We peek back at the Museum's earliest acquisitions—from the very first art collection on campus in the 1870s, purchased almost 40 years before any cultural museum existed, through the early years of the original founding cultural museums—and explore in depth some of the contemporary partnerships that not only bring artifacts to the Museum but also enrich them with firsthand stories and cultural knowledge from an important and exciting variety of collaborators. Many of the different processes involved in professional museum work also come to the fore: acquisition, research, exhibition, programming, and outreach. This series is for anyone who has ever wished for more information than what's on the labels in the galleries or wondered how marvelous treasures from around the globe ended up in the middle of the soybean fields. We invite you to join us on a tour through the Museum's history, artifacts, and exhibits as we share some seldom-heard tales of our collections.

The plaster cast of the Trojan priest Laocoon and his two sons struggling against the giant serpents that Poseidon sent to kill them greets our visitors as they enter the Workman Gallery of Ancient Mediterranean Cultures. The statue is one of the most beloved artifacts in the Spurlock Museum, but few people are aware of the significance of this cast in the history of our University and in the history of art in the state of Illinois.

The Laocoon Group was an important element of the first collection of artistic pieces brought to the University of Illinois by the first Regent (President), John Milton Gregory. The University began its life as the Illinois Industrial University, an institution that its trustees saw fairly strictly as a place to train students in the most modern scientific methodologies of agricultural sciences and engineering. Regent Gregory argued, however, that all the students at the University should be given a full liberal education and that such an education included the study of art. At the second meeting of the Board of Trustees in 1867, Gregory called for the establishment at the University of a collection of casts and photographs of the great masterpieces of European art. When financial support for this collection was not forthcoming from the board, Gregory presented a series of fundraising lectures around central Illinois and received over \$2,000 toward the creation of an art gallery. In the summer of 1874, at his own expense, Gregory sailed to Europe to create his collection. In the 19<sup>th</sup> century, the exhibition of plaster casts of great sculptures was quite popular among American museums. Museums in the United States had no opportunity to acquire the famous originals but understood the power of seeing such works of art in their full three-dimensional form.

Gregory traveled to London briefly, then on to Paris, where he found that the Louvre offered to museums a superb variety of casts made to the highest standards. It appears that Gregory had already chosen what he wanted when he came across the cast of the Laocoon Group. He immediately knew that it should be a central element of the gallery, but with no more money to spend, he wrote back to his colleagues in Illinois:

*"I wish very much to take the Laocoon group. It is a grand and powerful piece, and 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 [where the original statue is located]. Have we not some friends who will raise the additional amount?"*

Almost immediately, the Class of 1875 took it upon themselves to deliver the needed funds, and the Laocoon was purchased.

When the crate holding the Laocoon arrived in Urbana in the fall of 1874, Gregory discovered to his horror that the statue had been

# SSEY OF LAOCOON

by Wayne T. Pitard

smashed into pieces during the arduous trip (several other casts met the same fate). But he was determined that this should not be the end of his dream. He and his good friend Don Carlos Taft, a professor of geology, decided to try to piece the broken statues back together. Professor Taft invited his 14-year-old son, Lorado, to join them in this task. It became a life-changing experience for the boy. He later wrote:

*“The Laocoon group was in over one thousand pieces! 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!”*

From this work, Lorado was inspired to become a sculptor and eventually emerged as one of the most notable Illinois artists of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. His love of the University that had provided him with his great inspiration led to his creation of the campus’s Alma Mater statue, dedicated in 1929, as “his gift to the University in commemoration of the fiftieth anniversary of his graduation.” Several other Taft works now grace the University campus, including the dramatic sculptures located at the entrance to the main library, in the plaza behind Foellinger Auditorium, and the awe-inspiring group “The Blind” at the Krannert Art Museum.

After Laocoon was reassembled, Regent Gregory hired James Kenis, a Belgian sculptor from Chicago, to complete the final restorations on the broken statues. The Laocoon was ready when the Gregory Art Gallery opened on the third floor of University Hall on December 31, 1874. Over the next several decades, the Laocoon moved to several places before it arrived in its current location at the Spurlock Museum.

Time was not kind to the Gregory Art Gallery. At its opening, the gallery contained the largest collection of art west of New York (Chicago’s Art Institute did not yet exist). But by 1897, its glory had faded, and the works were moved to the west basement of the new Library Hall (now Altgeld), where they were not well displayed for viewing and were largely ignored. In 1908, nine of the statues were moved to the foyer of the recently opened Auditorium (now the Foellinger Auditorium), and the Laocoon was set up at the foot of the east staircase, while the cast of

the Venus de Milo graced the west staircase. In 1937 the Auditorium underwent significant restoration, and the statues were all removed from the foyer. It is at this point when the Laocoon entered the collection of the Museum of Classical Archaeology and Art in Lincoln Hall, from whence it eventually moved to its place of honor at the Spurlock in 2000.

Thus over the past 137 years, our Laocoon has experienced its own odyssey. It survived a tumultuous journey from Europe to Urbana, shattered, then restored by loving hands. It is a remnant of the first great public art collection in Illinois. It is the primary surviving symbol of Regent Gregory’s profound insistence on the importance of art in the education and life of American students. It inspired one of the state’s greatest artists to pursue his career in sculpture. It has graced five University of Illinois buildings over the decades, and today it still inspires awe in Spurlock Museum’s visitors. It is truly one of the great treasures of our campus.

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Plaster cast reproduction of Greek statue of Laocoon and his sons, 1900.13.0001.



Male doll: Moravia,  
1913.07.0051.

# THE MINIATURE MANNEQUINS OF Volkskunsthhaus Wallach

by James Sinclair and Beth Watkins



Female doll: Moravia (Austria),  
1913.07.0052.

One of the Spurlock Museum's significant collections of European cultural artifacts is a group of over 200 pieces created or collected by Julius Wallach, a German-Jewish expert on traditional European folk arts and textiles. Among these is a group of 59 miniature mannequins dressed in small-scale replicas of traditional European clothing. In 1900, Julius Wallach and his brother Moritz, who had developed an interest in European folk cultures and arts as teenagers, started a small store in Munich to make and sell traditional costumes for theatrical and musical performances and costume balls. The Wallachs' work was well-respected, and they were involved in some prominent projects, such as a Prussian royal commission for a dirndl gown and creating a variety of period costumes for Munich's Oktoberfest in 1911. The brothers also ran a textile factory and opened a gallery, the Volkskunsthhaus, for collecting and selling folk art.

The Wallachs soon realized that the traditional clothing from Europe was disappearing from the local communities and decided to preserve some varieties in miniature form. They collected original fabric designs from multiple countries and created authentic miniature versions of dozens of outfits. Research does not confirm whether more of these dolls were created than are in the Spurlock's holdings. Ours were purchased from the Volkskunsthhaus by the University's Museum of European Culture in 1913. These dolls, each no more than 18 inches high, exhibit women's and men's clothing from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The

Spurlock Museum also holds some textile fragments and a few life-size items created by the Wallachs, including Hungarian wedding ensembles, complete with hats and boots.

In the 1930s, the Wallachs had to flee Germany and were forced to sell their store to "Aryan" buyers, but their efforts to preserve folk culture are still recognized. Much of their collection was confiscated by the Nazis—and, according to one newspaper story, there is a photograph of Adolph Hitler in a room with curtains made by the Wallachs—and later found by Allied forces, who returned the still-packed trunks of looted materials to the Wallach family. The Jewish Museum of Munich recently displayed some of these artifacts, on loan from descendants around the world, in an exhibit called *Dirndls, Trunks, and Edelweiss: The Folk Art of the Wallach Brothers*. Today, the Wallach store maintains its reputation as a center of traditional Bavarian clothing and handicrafts.

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16<sup>th</sup>-15<sup>th</sup> century BCE. Seal from Cyprus, reddish hematite. 1900.53.0056.  
A hero fights with a bull (left) and a bull-headed character grasps the tail of a griffin (right).

# A PROVIDENTIAL DISCOVERY

by Wayne T. Pitard

The Spurlock Museum's artifacts have come into our possession in a wide variety of ways over the years. In some cases, we acquired artifacts through purchase; in fact, during the first several years of the Spurlock's predecessor museums (1911–1929), when the University provided them with modest acquisitions budgets, the curators often traveled to Europe specifically in search of artifacts. In all periods, generous donors have offered the Museum superb treasures. But occasionally an artifact or collection has been discovered in a most unexpected location and by a stroke of luck. A good example of this is our collection of ancient Mesopotamian cylinder seals.

The Oriental Museum, the University's third cultural museum, opened in 1918, with Albert T. Olmstead, professor of Ancient Near Eastern History, as its curator. Olmstead was commissioned by President Edmund James to find artifacts for the museum, something that he was eager to do. But perhaps the most important single purchase he made during his years at the museum occurred not during a special trip for finding artifacts but rather through a chance meeting while Olmstead was on Christmas break. In December of 1918, Olmstead traveled to New York for a vacation and met Dr. Rowe, director of a museum in Providence, R.I., who told him that he had seen a very good collection of ancient Mesopotamian cylinder and stamp seals in an antique shop



Each seal has two images—a traditional photograph of the seal itself, and a 360-degree image of the entire surface of the seal, made by one of the cameras in the museum's Artifact Imaging Center.

in that town. Rowe suggested that Olmstead take a look at them, with a view toward buying them for his new museum. Providence was not a hub for major antiquities purchases, but Olmstead traveled there to see for himself. He found that Dr. Rowe had been correct.

The collection of seals was superb—nearly 100 cylinder and stamp seals, dating between 3200 BCE and 400 CE. The price for the collection was \$2,500, a very substantial sum for the time (nearly the equivalent of Olmstead's annual salary). Olmstead told the shop owner that he might be interested in buying the collection but that he would need to study the seals back at the University of Illinois. The owner agreed and shipped the seals out to Illinois immediately (pretty trusting—times have indeed changed!).

Once he returned to Urbana, Olmstead examined the seals carefully and decided that they should become a part of the Oriental Museum's collection. But he had only \$1,000 in his acquisitions budget. Where to find an additional \$1,500 in 1919? He first went to Dean David Kinley of the Graduate College, who was convinced of the importance of acquiring the seals and gave Olmstead a whopping \$500 toward that goal. Olmstead then wrote a letter to President James with a very reasonable request. He asked James if he could be assured that he would receive \$500 per year for the next two years for acquisitions so that he could purchase the seals over that time. The president agreed to this commitment, and the Oriental Museum acquired, between 1919 and 1921, this extraordinary collection of tiny artistic masterpieces.

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How did such a remarkable collection of seals wind up in Providence in 1918? Unfortunately, we do not know; we do know that in 1916, eight of the seals were published in the French scholarly journal *Revue d'Assyriologie*. The article indicates that at that time the seals were owned by three private individuals, at least two of whom lived in Paris. Presumably, in the economic chaos after the end of World War I, the owners felt compelled to sell the seals. Maybe the buyer was from Providence, perhaps just a soldier in the war or perhaps the antique dealer himself, and had found the seals for sale, purchased them, and brought them back to Rhode Island, where they ended up in the antique shop. However they arrived in the United States, they became part of our Oriental Museum through the good fortune that Professor Olmstead happened to visit New York at just the right time!



**19<sup>th</sup>-18<sup>th</sup> century BCE. Seal from Mesopotamia, hematite. 1900.53.0061.**

A deified king sits on a throne. A worshiper stands before him, with the goddess who presents worshipers to the king standing behind him. An upside-down figure has been carved later to obscure the name of the original seal owner.



**19<sup>th</sup>-18<sup>th</sup> century BCE. Seal from Mesopotamia, hematite. 1900.53.0068.**

A worshiper presents a goat to the Sun God (left); a goddess holds a flowing vase of water (middle); a hero and a bull-man hold a sun standard between them.



**18<sup>th</sup>-17<sup>th</sup> century BCE. Seal from Mesopotamia, rock crystal with red garnet inclusion. 1900.53.0073.**

A king (right) stands before a goddess (left). The writing extols the god Nergal.

#### REFERENCES

Unpublished letters from the University of Illinois Archives, notably a letter from A.T. Olmstead to Edmund James, Feb. 24, 1919.

V. Scheil, "Cylindres et Legendes inedites," *Revue d'Assyriologie* 13(1916): 5-25. The seals that came into our collection after this article was published are numbers 1, 3, 4, 10, 11, 13, 15, 27 on the three plates.

In the Spurlock's Americas gallery, visitors can see a firsthand account of the Battle of the Little Big Horn. This war hide record was drawn by Lakota Chief One Bull, a survivor of the 1876 battle. This painted hide fits within a long-standing tradition among Plains Indians of creating pictorial narratives on hides to document and depict dreams, visions, and significant events. During the latter half of the 18<sup>th</sup> and first half of the 19<sup>th</sup> centuries, while the Indians of the Plains suffered the confinement and cultural disruption of the reservation system, they continued this practice. As the herds of buffalo died out, Indian artists increasingly used pen or pencil on paper, often making use of discarded notebooks or ledgers. In the years following the Little Big Horn, Native American survivors related their stories of the battle by creating visual records of their deeds and contributing what they observed or experienced to a growing body of written accounts.



Lakota Chief One Bull holding Sitting Bull's war club and shield. Photo by Leo D. Harris, Killdeer, North Dakota. Spurlock Museum Laubin Collection.

The Little Big Horn took place in several stages on lands now part of Montana. One Bull's war hide illustrates important elements of the initial attack, an advance led by Major Reno under the command

of General Custer. Known to the Lakota as the Greasy Grass, the Little Big Horn River flows the length of One Bull's war hide, with five tipi circles along its banks. The camp labeled "Hunkpapaya," the name of One Bull's Lakota band, holds the names of two warriors: Sitting Bull, the great spiritual leader and chief who foresaw the battle's outcome during a Sun Dance ceremony, and his uncle Four Horn. Born to Sitting Bull's sister, One Bull and his elder brother, White Bull, were adopted as boys by their uncle. The next three circles also are identified by their Lakota bands: "Minikonaju," "Itazipco" (Sans-Arc), and "Oglala." One Bull's father, Makes Room, and Crazy Horse are among those named. The final camp is "Sahiyela," the Lakota word for Cheyenne, indicating the Northern Cheyenne who were in the village and fought alongside the Lakota.

by James Sinclair, Tandy Lacy, and Lindsey Stirek

# ONE BULL

## AND THE BATTLE OF GREASY GRASS (LITTLE BIG HORN)



War hide record by Chief One Bull of the Hunkpapa Lakota, 1996.24.0509.

According to One Bull, when the young warriors of the village realized Reno was attacking, they ran for their weapons and ponies. Sitting Bull, aged 45, handed his shield and war club to One Bull, indicating that he should ride in his place. On this hide, the women, children, and elders flee the cavalry attack as One Bull rides with Sitting Bull's club raised



to strike. White Bull charges with a long spear. Good Bear rides with the red blood from his wounds clearly shown. Later, One Bull saved Good Bear's life by pulling the bleeding war-

rior from the ground and away from the fight. Beyond the U.S. troops who have dismounted to fight and below those fleeing on their horses, Two Bears lies on the ground, identified by the words "Wicohanla Deeds was first killed by the Reno's Troop." He had been shot early in the day while tethering ponies in the woods outside the village.

Plains Indian artists confined to reservations or military forts continued to produce pictographic works not only to keep them as tribal records but also to sell, trade, or give as gifts to non-Indians. Sitting Bull, for example, created drawings for the lieutenant who provided him blankets and clothing following his surrender in 1881. One Bull created this war hide record between 1934 and 1937, using a sheepskin and oil pencils given to him by Reginald and Gladys Laubin. It is one of three known Little Big Horn records created by One Bull. The others were drawn on muslin. One belongs to One Bull's descendants and the other is in the collections of the Minnesota Institute of Arts.

One Bull's war hide record is part of a larger collection of American Indian artifacts given to the Museum by the Laubins, who first traveled to Standing Rock Reservation in 1934. During that trip they met One Bull and several other survivors of the battle. In 1936, upon One Bull's invitation, the Laubins attended an important spiritual gathering, the first Lakota Sun Dance held at Standing Rock since before Sitting Bull was killed there in 1890. In 1937 they found One Bull at a large gathering in the Black Hills, not far from his birthplace in Spearfish Canyon. Before parting, One Bull presented them with his war club and the Little Big Horn war hide.

### REFERENCES

Spurlock Museum artifact files.

Janet Catherine Berlo, *Spirit Beings and Sun Dancers: Black Hawk's Vision of the Lakota World* (New York: George Braziller, Inc., 2000).

Herman J. Viola, *Little Bighorn Remembered: The Untold Indian Story of Custer's Last Stand* (New York: Times Books, 1999).

One of the many benefits of being part of the University of Illinois is the close collaborative relationships the Spurlock Museum develops with scholars across campus. Professors and graduate students alike are critical ingredients in creating exhibits, researching collec-



“Senufo,” a term applied to large numbers of people not just in Burkina Faso but also Mali and Cote d’Ivoire.

The Museum was able to secure funds for Lamissa to use to purchase artifacts while doing fieldwork for his dissertation in Africa, so he returned not just with artifacts to support the exhibit but also with specific contextual information to complement the artifacts and stories in the exhibit. Pieces he



Assistant Director of Education Kim Sheahan recalls how working with Lamissa provided

countless interesting glimpses into his home culture and life in his village. “Whenever he was late to a meeting, he would say, ‘Big sister, I’m late—you need to pull my ears’—a gesture of mild reprimand. These glimpses made us want to know more, so [Director of Education] Tandy Lacy and I decided to do

## Curator, Collector, Author, and Educator: Lamissa Ba

tions, and presenting high-quality performances and lectures. In the 1990s, we were fortunate to meet Lamissa Bangali, a doctoral student in anthropology from Burkina Faso in western Africa.

Dr. Bangali first joined the Museum to work with former Registrar Deb Schrishuhn and also consulted with former Director Douglas Brewer about obtaining artifacts for the Africa gallery at the Spurlock, which at that time was still in planning stages. Lamissa’s involvement with the Africa exhibit, *Looking Forward, Looking Back*, also included significant work developing interpretive text, along with associated images, about village life: marriages, deaths, hoeing competitions, and traditional celebrations. These topics feature prominently in the section “Champion Cultivators of the Land,” which discusses relationships between farming practices and obligations and the social fabric of communities. Another exhibit section Lamissa was particularly interested in addresses cultural identity and the diversity of cultures and languages and what it means to be called



purchased in Africa now on display include a large painted mudcloth, various agricultural tools, a *donzo ngon* (a stringed instrument played by hunters), and a *djegele* (xylophone). This African xylophone is one of two of these impressive percussion instruments on display in the Museum; the other, its cultural descendant, is a marimba in the South America exhibit. When the African gallery was being designed, South America curators Norman and Sibby Whitten had discussed with then-director Douglas Brewer the possibility of obtaining funds to obtain a xylophone from Burkina Faso to complement this marimba that the Whittens had obtained from Western Colombia in 1973. Afro-Hispanic culture of Western Colombia and Ecuador feature the most West African music in the Americas, and the marimba from Buenaventura was donated by the Whittens to be a feature in the South American section of the Americas gallery, where it is currently on display in the newly renovated exhibit.

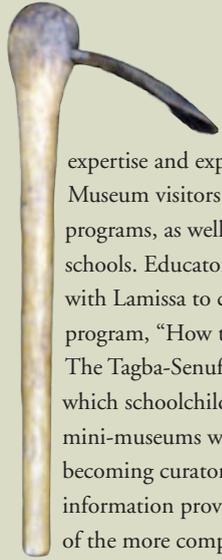


an oral history project with him so we could get a coherent, contextual story about what life is like in his village.” This project resulted in an online learning module, *Topics in History and Culture: the Senufo-Tagba People of Burkina Faso*. The musical instruments Lamissa collected also inspired another campus collaborative project to which he contributed significantly, a second online module, *Musical Expressions of the Senufo-Tagba*. (Both modules are available under the “Explorations” tab of the Spurlock website.) Steven Hill, a PhD candidate in ethnomusicology, helped plan the content of the module and draft a list of desired recordings and instruments for Lamissa to collect on a return trip to West Africa. Once again, artifacts were supplemented with interviews and recordings of people at work, playing the instruments and singing, and fascinating stories about music in contemporary life, such as musicians performing as part of AIDS education programs.

Dr. Bangali is not just a scholar and curator of a particular culture but also a representative of that culture. He shared his

# Treasures of a Chinese Scholar

by Yu (lan) Wang



expertise and experience directly with Museum visitors through exhibits and programs, as well as in outreach to area schools. Educator Kim Sheahan worked with Lamissa to create an outreach program, "How to Create a Museum: The Tagba-Senufo of Burkina Faso," in which schoolchildren create their own mini-museums with Senufo artifacts, becoming curators by researching with information provided by Lamissa. One of the more complex components of

# ngali

by Beth Watkins

this program is a booklet documenting the entire process of making mudcloth. He also participated in behind-the-scenes projects like artifact cataloging. Lamissa reviewed many of the Museum's African artifacts, adding valuable information about a wide range of artifacts that contributes to our overall understanding of African cultures and will help inform research by scholars in the future. As museums work to expand the range of voices included in exhibits and other educational programs and resources, partners like Lamissa Bangali are invaluable collaborators. Lamissa's work with the Spurlock Museum has been remarkable not just because he contributed to so many different kinds of projects and shared such a depth of information about his culture but also because he and other staff took on the giant task of trying to represent objectively and sensitively the great diversity of African cultures, past and present.

## REFERENCES

Interviews with Spurlock Museum staff (May 2010).

Images clockwise from top: xylophone djegele, 1999.01.0005; weeding hoe, 1999.01.0010; figurative painted mudcloth, 1999.01.0004; kora, 1999.01.0001; Lamissa Bangali.

Chinese scholars traditionally spent years studying the ancient classics and philosophical treatises while steeping themselves in the moral principles of Confucianism in hopes of passing the Civil Service Examination. Passing this examination was the first step to be selected to serve the emperor as a government official. The result of passing the Civil Service Examination was also the key to entrance into a life of privilege, social status, politics, and aesthetics. In the Spurlock's East Asian Gallery, there is a display case filled with treasures typically found in the studio of a Chinese scholar: the desk with its chair, writing brushes, a *huang hua-li* brush holder, a rare and finely carved bamboo brush washer, a square seal carved with characters, a candle lantern with decorated silk panels, and a very rare pair of scroll weights carved from red sandalwood (*zitan*) imported from southern India.

For thousands of years, Chinese scholars, greatly esteemed by their society, were also practitioners and creators of some highly sophisticated arts, such as calligraphy, painting, seal engraving, music, and the composition and reading of poetry. As part of their cultural cultivation and artistic expression, they often became collectors of high quality art and literati objects, many highly functional and used as tools or supplies for their studies, like writing equipment and paperweights. Other objects, such as paintings, carvings, and rocks, were inspirational for studying, contemplation, and art appreciation.

Behind the desk in the Museum's display case are two hanging scroll paintings. These two traditional Chinese literati paintings originally were collected in the early 1990s in Chengdu, where I studied at the West China University of Medical Sciences. These are two interesting examples of Chinese scholar painting and I am pleased to offer some insights on them.

It is generally acknowledged that from the Tang Dynasty (618-907) onward, the mutual interaction between painting and poetry became increasingly common. Both poetry and painting are scholars' occupations that help express human moods and feelings. It also became increasingly common for the arts of painting and calligraphy to be

judged by the same critical standards. The Northern Song period (960-1127) saw the rise of the literati-artists, who had formidable influence on the development of Chinese painting. Partly to distinguish themselves from professional painters, they often looked at painting in terms of poetry. One theory of poetry that proved highly influential among literati-painters and art critics was set forth by Mei Yaochen, a Song

poet who remarked that poems "must be able to portray hard-to-catch scenes as if they leap up before the eyes, and imply meaning between the lines." This concept referred to an idea the author had in mind and the reader could perceive only by intuition, a meaning that could be understood but not expressed. The literati-artists saw the applicability of this idea to painting.

Another aspect of the shift from court painting to literati painting was the growing emphasis on painting as an enjoyable activity, intended to please oneself and one's friends. A hand-scroll was to be seen by two or three congenial friends, who would study it with delight, usually while quietly drinking tea or wine together. The hanging scrolls on display in this case show us some of the characteristics of a traditional Chinese scholar's painting in terms of *xieyi* and *huiyi*. *Xieyi* in Chinese means "sketching the idea." This, more than realistic depiction, is what many critics have considered to be truly important in painting. Only by *huiyi*, or "comprehending the idea," can one appreciate the best paintings in the Chinese art tradition. Realistic copying can never show the innate meaning or true nature of a subject. Only with imaginative representation can the depths of reality be depicted. In the case of these two hanging scrolls, the wonderful visual harmony one sees stems partly from the fact that the artist uses the same brush and ink for his writing and his painting, employing almost the same technique and rhythmic touch. The idea that writing and painting belong together is a very ancient one in China. In the right hands, the two arts can express the highest levels of scholarship, sensibility, and taste.

These treasures typically found in a Chinese scholar's study embody the shared wisdom, philosophies, cultural traditions, and values of the Chinese literati. This influential group of people often dominated Chinese culture and governed the country for much of the last 2,000 years.



# THE SPURLOCK MUSEUM

# G A

**T**he William R. and Clarice V. Spurlock Museum is located at 600 S. Gregory St., 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, Ancient Egypt, and Mesopotamia. The Museum is fully accessible to individuals in wheelchairs and the auditorium is equipped with an audio-enhancement system.

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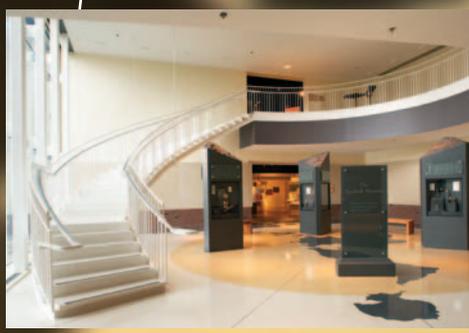


# GALLERIES



Learn More

# GALLERIES





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



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

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

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



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

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



**4. The Dr. Allan C. and Marlene S. Campbell Gallery.** This space for short-term exhibits provides exhibit opportunities for borrowed collections and special Spurlock treasures. The Museum uses this wonderful space for in-depth discussions of special

topics and explorations of cultures and themes not represented in the permanent exhibits and collections.



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

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



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



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

For millennia, these vast, diverse lands have served as a crossroads of economic, technological, artistic, and religious influences and, in turn, have enriched cultures worldwide. These areas constitute half the

globe, encompassing continental land masses, thousands of islands, and many hundreds of ethnic groups over expanses of land and sea.



**8. The Simonds Pyatt Gallery of**

**European Cultures.** Europe is a mosaic of cultures and histories. Differences in language, culture, and class, among other factors, have been catalysts for the tremendous changes Europe has undergone in the 1,500 years

since the decline of Roman power. At the same time, continuities have helped preserve European identities amid these waves of transformation.



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

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



**10. The World Heritage Museum Guild Educational Resource Center.**

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

# SPURLOCK MUSEUM Events

## FALL

### CAMPBELL GALLERY EXHIBITS

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

August 17, 2010–January 9, 2011

#### **Siyazama: Traditional Arts, Education, and AIDS in South Africa**

This exhibition explores how traditional knowledge and skills are used to address contemporary issues in South Africa. It showcases the Siyazama (Zulu for “we are trying”) Project, an arts education project based in KwaZulu Natal that uses traditional crafts to raise awareness about AIDS.

February 20, 2011–January 8, 2012

#### **Collecting and Connecting: 100 Years at the Spurlock Museum**

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

Read more about *Siyazama* and *Collecting and Connecting* in the Exhibit Preview section of this magazine.

June 28, 2011–January 8, 2012

#### **Warriors, Guardians, and Demons**

An important part of our centennial celebration is honoring the many generous people who have supported the Museum through the donation of artifacts. This lobby exhibit features a selection from the large collection of Asian carvings donated by Fred Freund.

### SPECIAL EVENTS

Friday, August 27, 2010, 7:00-8:30 p.m.

#### **Opening Celebration: Siyazama: Traditional Arts, Education, and AIDS in South Africa**

Join the Museum staff for refreshments and gallery explorations. Mike Benner from the Greater Community AIDS Project will present a short talk on AIDS in the Champaign-Urbana area. Admission: free.

#### **AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock 2010–2011**

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. Screenings will be held the first Tuesday of the month: September 7, October 5, November 2, December 7, February 1, March 1, April 5, and May 3. All screenings begin at 7:00 p.m. Admission: free.

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

Wednesday, September 15, 2010, 4:00-6:00 p.m.

#### **Educator Open House**

Calling teachers, media specialists, scout leaders, daycare providers, home school parents, and librarians! Learn what the Spurlock Museum has to offer you and the people you serve. Find out more about tours and programs, special events, Building Blocks (loan kits), and outreach programs. Refreshments will be served. Door prizes will be awarded. Admission: free.

Friday, September 24, 2010, 6:00 p.m.

#### **Annual Spurlock Museum Guild Auction: When in Rome...**

The Spurlock Museum Guild, formed in 1989, is committed to the Museum's educational role in the community by sponsoring cultural events; endowing the Educational Resource Center, the prairie terrace garden, and educational school programs; donating artifacts; and serving as volunteers. Proceeds of the Guild's annual auction support these efforts.

Auction items include antiques, jewelry, fine art, culinary delights, wine events, and travel opportunities. The honorary hosts of the 2010 auction will be Dr. Allan C. and Mrs. Marlene Campbell. Auction festivities will take place at the I-Hotel and Conference Center, 1900 S. First St., Champaign. For more information, contact Kathy Kinser at (217) 607-1370 or Beth Felts at (217) 367-4779.

Auction preview at 6:00 p.m.

Buffet dinner at 6:30 p.m.

Live auction at 7:30 p.m.

Saturday, October 30, 2010

#### **Ghost Stories**

Two ghost story concerts for Halloween will feature local favorite tellers Dan Keding, Kathe Brinkmann, and Kim Sheahan, as well as tellers from the Graduate School of Library and Information Science. All donations and admission fees will support the Museum's educational programs and the Center for Children's Books.

#### **Gruesome, Gory, and Ghastly Ghosts and Ghouls**

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

#### **Stories from the Other Side**

This is the ghost story concert for the strong of heart. It is for adults only (age 16 and above). Refreshments during the intermission will help ensure that everyone gets their Halloween candy allotment. Admission: \$5. 7:30 p.m.

Saturday, December 4, 2010, 1:00-4:00 p.m.

#### **AIDS Resource Fair**

In honor of AIDS Awareness Month and in collaboration with the Greater Community AIDS Project, the Museum is hosting this informational fair. In addition to booths staffed by local resource organizations, plans for the event include a performance, a talk on AIDS work in Africa, and a crafts area for kids inspired by the artifacts in the *Siyazama: Traditional Arts, Education, and AIDS in South Africa* exhibit.

# 2010 AND CENTENNIAL YEAR 2011

Check the Museum's calendar of events for details as they are finalized. Admission: free.

Saturday, February 5, 2011, 2:00-3:30 p.m.

## **Winter Tales**

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. Each year, a first voice teller is featured in an educational and entertaining performance for listeners of all ages. Past tellers have represented Northern Cheyenne, Lakota, Cherokee, Kiowa Apache, Mohawk, Choctaw, Tewa, and Ojibwa tribes. Winter Tales concerts are sponsored by an endowment from Reginald and Gladys Laubin. Admission: \$5.

Friday, February 11, 2011, 7:00 p.m.

## **Our Friends: The Heart of the Museum**

How better to kick off our centennial celebration than a Valentine's party with the people who helped make it all possible? Details for this invitation-only party are still in the works, but mark your calendar now! To become a Friend of the Museum, contact our business office at (217) 265-6110.

Sunday, February 20, 2011, noon-4:00 p.m.

## **Opening Celebration: Collecting and Connecting: One Hundred Years at the Spurlock Museum**

A century in the making; four years in the works. Explore the exhibit that tells our unique story. Relive old memories and make some new ones. Admission: free.

Saturday, March 5, 2011, 12:30-4:00 p.m.

## **Spurlock Museum WorldFest**

Three performances for the price of one! During WorldFest, the Museum celebrates the wonderful variety of performance arts practiced around the world and offers hands-on activities for everyone. Suggested donation: \$5.

Tuesday, March 8, 2011, 7:00 p.m.

## **Spurlock Museum Guild Lecture and Performance Series: Nazi-Looted Art and U. S. Museums**

This talk will be presented by Jennifer Kreder, associate professor of law at Northern Kentucky University. Prior to entering academia, Professor Kreder was a litigation associate with Milbank, Tweed, Hadley & McCloy, LLP, in New York, concentrating on Holocaust-era intergovernmental negotiation and litigation issues, art disputes, and class actions. She has published extensively and has been invited to present talks on legal issues affecting the international art market in many domestic and foreign venues. Admission: free.

Thursday, April 7–Sunday, April 10, 2011

## **The Boneyard Arts Festival at the Spurlock Museum**

Each year, the Museum participates in this county-wide celebration of visual and performance arts. Check the Museum's online calendar for a list of individual events scheduled.

Saturday, April 30–Sunday May 1, 2011

## **Movie Marathon**

Have you ever watched the movie *Spartacus* and noticed that some of the slaves were wearing wristwatches? Historical accuracy in period movies is always an interesting conversation. Spend the weekend

watching and discussing a variety of films that highlight the cultures celebrated in the Museum. Times and admission: TBA.

Sunday, June 12, 2011, 2:00 p.m.

## **Celebrating Culture and Horticulture**

Through the combined efforts of our dedicated Spurlock Museum volunteer horticulturalists, U of I's Facilities & Services, and William Handel from the State Natural History Survey, our gardens are looking better than ever. This event rededicates these landscape areas and features Mr. Handel's talk "Medicinal Plants of Illinois Past, Present, Future." Admission: free.

June 2011 (dates TBA), 9:00 a.m.–3:00 p.m.

## **Castles, Catapults, and Coats of Arms**

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

Developed by the National Inventors Hall of Fame (NIHF), Club Invention provides an interactive experience through inquiry-based learning. Club members participate in hands-on activities where they can role-play, design, build, create, and explore. Club Invention is a shorter, smaller offshoot of NIHF's Camp Invention. Admission: TBA.

Saturday, July 9, 2011, noon-4:00 p.m.

## **Happy Birthday, Spurlock Museum!**

Bring your family, friends, and neighbors. We're having a party! There will be birthday food from around the world, games for all ages, and the opening celebration for the lobby exhibit *Warriors, Guardians, and Demons*. Let's start the second hundred years with a party they'll still be talking about in 2111! The birthday party will also stretch over to Krannert Art Museum, which celebrates its 50<sup>th</sup> birthday in 2011. Admission: free.

Sunday, July 31, 2011, 1:00-4:00 p.m.

## **Wrapped Up in Ancient Egypt**

This will be the fourth year for one of our most popular events. Kids ages 8-13 and their chaperones are invited to visit hands-on stations that highlight the mummy-making process and head home with their own Egyptian tomb. Preregistration is encouraged and space is limited. This program is supported by the Center for South Asian and Middle Eastern Studies. Admission: \$3.

Saturday, September 10, 2011, 12:30-4:00 p.m.

## **Spurlock Museum WorldFest**

For this special centennial year, we are offering a second WorldFest event. Join us for performances from around the world. Suggested donation: \$5.

*More events are in the works!*

*Make sure to visit [www.spurlock.illinois.edu](http://www.spurlock.illinois.edu) often.*

*To sign up for our events email list, please contact Karen Flesher at [kflesher@illinois.edu](mailto:kflesher@illinois.edu).*

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

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SPURLOCK MUSEUM

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Male (1913.07.0011) and female (1913.07.0012) Roman Campagna costume dolls in 19<sup>th</sup>-century regional garb with hand-painted composition face, firm cloth body, and hollow-cast celluloid hands.