





Li Bai on base, Qing Dynasty, China. Fred A. Freund Collection, 2016.14.0003.

WINTER 2017

WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign
600 S. Gregory Street
Urbana, IL 61801
Phone: (217) 333-2360

Interim Director, Susan Frankenberg

MUSEUM HOURS:

Tuesday: Noon - 5 p.m.
Wednesday, Thursday, Friday: 9 a.m. - 5 p.m.
Saturday: 10 a.m. - 4 p.m.
Sunday: Noon - 4 p.m.
Monday: closed

www.spurlock.illinois.edu

The newsletter is produced for the Museum by the College of Liberal Arts & Sciences Office of Communications and Marketing.

Artifacts on the front cover:

Left and background: (brush detail—see full brush image above right) Artist or Calligrapher's Brush carved with Eight Immortals, Qing Dynasty, China. Wolf's hair. Fred A. Freund Collection, 2016.14.0002.

Right: Cununo, Afro-Ecuadorian drum used in marimba ensemble. Norman and Dorothea S. Whitten Collection, 2016.15.0007.



A MESSAGE FROM THE MUSEUM DIRECTOR

MISSION, MERIT AND MONEY: A DAY IN THE LIFE OF SPURLOCK'S INTERIM DIRECTOR

by Susan Frankenberg

As I approach the halfway point in my year as interim director at the Spurlock, I have come to several realizations that I wanted to share with you. First, while my days are filled with managing budgets, people, projects and administrative reports, these pragmatic tasks are what fuel the social mission of the Museum. Encouraging people to be curious about the world and empowering them to gain cultural understanding lie at the heart of all of the Museum's work. The Spurlock Museum is an extraordinary place in terms of not only its collections and history, but the diverse constituencies it serves, and the dedication of its staff and volunteers. It is also a charmed place in terms of the opportunities it has for all sorts of collaborations and public programs by virtue of being part of the University of Illinois.

Second, being Museum Director means ensuring not only that the Museum can pay its bills, its staff are effective, and the needs of varied users are met, but that the merit of the Museum is clearly articulated and communicated to a variety of stakeholders. So, in addition to managing numbers to accomplish a social good, I spend a great deal of time talking about and compiling evidence for why the Spurlock Museum matters. My experience as the Museum Studies Program coordinator at the University of Illinois has, I think, made these tasks easier. The Museum matters because of the stories it tells, the programs it presents to multiple campus and town communities, the training it provides to the next generations of museum-goers and practitioners, the kinds of research and scholarship it enables in both the galleries and the collections, and the contributions that its staff make to improving museum theory and practice nationally as well as at home.

Third, the theories, training and costs behind the museum's work of building, documenting and caring for collections, and creating and delivering exhibitions, interpretation and programs often are invisible to visitors. Museum work is based on a broad range of scientific, educational, and social theories, depending on whether we are caring for objects, mediating object-based learning, or designing interpretation in three-dimensional space. Being an effective collections caretaker, educator, registrar, designer, digital curator, etc. requires not only initial training and knowledge in particular fields, but continual learning and retooling on how best to preserve, protect, interpret, and display the heritage entrusted to the Spurlock. In addition to their specific responsibilities in the Museum, Spurlock staff participate in webinars, workshops, and other training as students, teachers and professional peers. As museum workers who carry out quite different tasks but share a common purpose, we are also a learning community—in common with our visitors and the university.





Feast bowl, acquired by Terry Jobin while working as a volunteer for the Peace Corps. Between 1965 and 1969 he was in Truk Territory (now called Chuuk) of Micronesia, 2016.08.0008.

The costs of collections and programming at the Spurlock Museum are not quite as invisible as professional practice, but I don't think the details are public knowledge. So, I want to take a moment to do some "museum math." Our Museum does not charge admission both because the university regards us as a public good and because we the staff believe in being accessible to everyone. The University pays staff salaries and building maintenance costs using state and other funds. The Museum's endowment and gift funds, created by generous donors or built by what is now called crowd-sourcing, pay for collections care, exhibitions, programming, and student training. Museum staff also apply for competitive federal and state grants to fund additional programming and collections needs. To give you some idea of expenses, a single shelf in an artifact preservation cabinet costs \$300-\$350; a custom-built container for an artifact can run \$25-\$200; an exhibit case for displaying documents costs \$3,000-\$5,000; a temporary exhibition for the Campbell gallery may cost the museum \$6,000-\$30,000, or \$75-\$750/square foot; and so on.

On days when my time is consumed by budgeting, it only takes a trip upstairs to watch visitors using the galleries or engaging in programs to remind me of our mission and the unique merit of our Museum. And on days that seemed overwhelmed by policy work and form filing, the ability to meet with staff, students and scholars on exhibition, collections and other projects reinforces how fortunate I feel as Director of Spurlock. ♦

BOARD UPDATE

By Mike VanBlaricum, Board President

The Spurlock Museum Board of Directors meets twice a year, and the Trustees hold meetings quarterly to discuss Board business. The purpose of the Board is to serve as a liaison between the Spurlock Museum and its communities. The Board develops and enhances relationships with individuals and organizations in order to raise the awareness of the mission, assets, and needs of the Museum. It serves in an advisory capacity to the Museum and the Museum Director. These are fancy words for saying:

"Our purpose is to bring people and money into the museum."

Toward that end, at our fall 2016 meeting we approved the revision of our Bylaws so that we could have 35 Board Members. We also changed our committee structure. These changes were both done to allow us to try to take up some of the slack left by the Guild's dissolution. Over its tenure, the Guild brought nearly a half million dollars into the museum, which was primarily used for educational purposes. The Board now has some major shoes to fill, but rest assured that we have some exciting ideas on the drawing board for the future.

At the fall Board meeting, we elected six new Board members who start their two-year terms at the beginning of 2017. These new members are:

Maureen Berry, PhD, Urbana, Illinois; Anna María Escobar, PhD, Urbana, Illinois; Janie Jerch, Lake Bluff, Illinois; Dennis Alan Kimme, Mahomet, Illinois; Napoleon Knight, MD, Champaign, Illinois; and James S. Lowers, Bartlett, Illinois.

In addition we elected two new Honorary Board Members: Professor Janet Dixon Keller and Professor Wayne Pitard.

I want to encourage everyone to visit the Museum and regularly look at the Spurlock web pages, www.spurlock.illinois.edu, to check on events and exhibits. And finally, do consider making a donation of money or time to the Museum. We are looking ahead to an exciting 2017. ♦



LETTER FROM THE NEW DIRECTOR OF EDUCATION

Dear Spurlock Museum Community,

I wanted to take this opportunity to introduce myself and extend to you all an invitation to come by and say Hello as I get settled into life at the Spurlock and in Illinois.

I am a cultural educator and an archaeologist, with a career emphasis on culturally relevant, place-based community engagement through informal education. With experience in museum education, academic research in museum collections, preparing archaeological materials for accessioning, and museum evaluation, I understand the museum from many perspectives and enjoy engaging colleagues, students, and visitors in the conversations about the broader understandings of the world that anthropology facilitates. I love the anthropological exchange of perspectives from local to global and back again: as the saying goes, the strange becomes familiar, the familiar becomes strange.

A little about my background and the kinds of initiatives you can expect from me. I am from New Mexico and most recently worked in the US-Mexico Borderlands region. I am fluently bilingual in English and Spanish and have worked in museum and archaeological contexts in Spain, Peru, and Mexico.

My training is in museum education and archaeology. My doctoral research was conducted entirely in museums and included archaeological and ethnographic objects, as well as archives, databases, and other supplementary documents. I illuminate the labor of women, elders, and children in the deep past, through an analysis of Ice Age bone tools used in basketry, hide-working, and weaving. My research uses “forgotten” museum collections, some of which had yet to be fully accessioned after 30 years in storage, to bring quotidian objects and their makers—often women and elders—to the forefront. I am eager to assist others in “excavating” Sprulock museum collections for research purposes.

I am deeply committed to engaging members of wide-ranging communities through museum exhibitions and programs and through student and early-career

mentorship. I have worked with students from history, anthropology, archaeology, art history, literature, and library science programs to develop exhibits, programs, and learning guides for use in galleries, libraries, and schools. During my time with the Las Cruces Museums, I helped increase the diversity of the student and volunteer corps, by recruiting members of a wider range of ages and socioeconomic backgrounds, as well as welcoming bilingual, indigenous, queer, or disabled students and students of color. Participation from all of these communities rose substantially, testifying to a more welcoming environment. I look forward to engaging Illinois students in the galleries and programs, on class tours, and as student employees and interns. I also anticipate incorporating more visitor studies research at the Spurlock, as we look to elicit community responses.

I am philosophically and ethically engaged with museum education as social justice praxis. As the Education Section

and I get to know each other, we are embarking on a number of new and exciting projects. We are moving forward with a smaller staff and a more expansive vision of our target audiences, so there will be many shifts and swings in our strategies over the next 6-12 months.

Look for a variety of new program formats that we will be trying out as we work to develop new ways of connecting to our multi-layered communities. I look forward to meeting you in the Spurlock Museum galleries and programs in the months to come. ♦

Best wishes,

Elisabeth A. Stone
Director of Education



Danzantes del Sol costume (detail above) used in Pujili, Cotopaxi province, Ecuador. Locally made costume using materials such as gum wrappers (the silver colored edge work) and craft-store charms. Purchased by the donors in Pujili. Gift of Joseph and Mary Molinaro. 2016.11.0001.

CALENDAR OF EVENTS

Ider ider, temple painting. Bali, early 20th c. 2016.04.0001.

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

To request disability-related accommodations for events, please contact Kim Sheahan at (217) 244-3355 or ksheahean@illinois.edu.

This publication may be obtained in alternative formats upon request. Please contact Beth Watkins, Spurlock Museum, (217) 265-5485 or ewatkins@illinois.edu.

CAMPBELL GALLERY EXHIBITS

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell.

Medieval Irish Masterpieces in Modern Reproduction

THROUGH APRIL 2, 2017

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

SPECIAL EVENTS: SERIES

AsiaLENS: AEMS Documentary Film and Discussion Series at the Spurlock Museum

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.

FEBRUARY 14, MARCH 14, AND APRIL 11.
All events begin at 7 p.m.

Free admission. Check the Museum's calendar of events for individual film confirmations and aems.illinois.edu for descriptions and trailers.



*Water pot with lid, Kangxi period, Qing Dynasty, China.
Fred A. Freund Collection, 2016.14.0004.*



CALENDAR OF EVENTS

Winter Tales Event Series

This year, our Winter Tales American Indian celebration has been expanded to three events. Our featured speaker/teller is Alex Mares. With an educational background in Anthropology and Sociology, Mr. Mares has served as a Park Ranger in Texas and New Mexico for over 28 years. This service included fifteen years as Lead Ranger at the world-renowned sacred site known as Hueco Tanks. He is a Certified Interpretive Guide through the National Association for Interpretation and is a traditional Winter Storyteller. Mr. Mares is of Diné (Navajo) and Mexicano descent.

Winter Tales events are sponsored by an endowment from Reginald and Gladys Laubin.

PRESERVATION: Saving the Sacred **THURSDAY, FEBRUARY 16 • 4 P.M.**

In this presentation, Mr. Mares will inform visitors of the efforts to have Hueco Tanks State Park and Historic Site, located near El Paso, Texas, nominated and designated a UNESCO World Heritage Site. Named for the *huecos*, or natural basins that collect rain water in this desert environment, the site contains over 2000 pictographs and is sacred to the native populations of the area. Free admission.

WORKSHOP: Understanding **Diné Storytelling**

SATURDAY, FEBRUARY 18 • 9 A.M.-NOON

The focus of this workshop is information on the role and purpose of storytelling in Diné culture, including basic technique, the use of props and artifacts, and the interplay between the tangible and intangible. Also discussed will be evidence on the unique effects of storytelling on the human brain from the field of Neuroscience. Pre-registration for the workshop is required. Contact Kim Sheahan at (217) 244-3355 or ksheahan@illinois.edu. Workshop Fee: \$30.

Storytelling Concert

SATURDAY, FEBRUARY 18 • 2-3:30 P.M.

One of the Museum's most popular annual events, this is a concert of American Indian tales told during the winter months, the traditional time of telling. There are no tickets. General admission is paid at the door. Admission: \$5.

Cultural Celebration Performance Series

4TH SUNDAY OF THE MONTH • 1-1:45 P.M.

Debuting spring 2017, this series is a joyful, continuing recognition of the diversity of cultures and types of music, dance, and storytelling available in our area. Visit our online calendar for a list of performers. Free admission.

Mindful Meditation Series

FRIDAYS MARCH 31-MAY 19

11:30 A.M.-NOON

IN THE KNIGHT AUDITORIUM

It's the fifth anniversary of free mindful meditation practice at Spurlock. If you've heard good things about the benefits of mindfulness and have been wanting to learn more, this series offers a start. During each 30-minute session, Mary Wolters of Green Yoga Spa will help participants bring a focus to their breathing and share tips for how to engage mindfully. No registration or special equipment is necessary, and participants may attend as many or few sessions as they like.

Japanese fishing buoy. Terry Jobin Collection, 2016.08.0009.





Ider ider, temple painting. Bali, early 20th c. 2016.04.0001.

INDIVIDUAL EVENTS

Curator-led Tour of Medieval Irish Masterpieces in Modern Reproduction

SUNDAY, MARCH 5 • 2 P.M.

Exhibit curator Professor Charles Wright will lead public tours of this special exhibit. Contact Kim Sheahan at ksheahan@illinois.edu to reserve your attendance. The group size is limited. Free admission.

Reading in the Arctic: The Books of the Crocker Land Expedition

WEDNESDAY, MARCH 15 • 4 P.M.

From 1913-1917, the U of I-cosponsored Crocker Land Expedition explored the Arctic from their base camp in Etah, Greenland, where they kept a well-stocked library. Now, one hundred years later, we are reconstructing that library from photographs and archival documents. Where did the Expedition members get their books? What did they read? What happened to the books after the Expedition? This talk provides the answers. The talk will be presented by Adam Doskey, Visiting Curator of Rare Books and Manuscripts at the University of Illinois. Free admission.

Spurlock Museum WorldFest

SATURDAY, APRIL 1 • 12:30-4 P.M.

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



Stop, Drop, and Spin

APRIL 8 • 10 A.M.-NOON

This is your opportunity to learn one of the world's oldest skills, spinning yarn. Join members of the C-U Spinners and Weavers Guild as you learn the wonders of the drop spindle. Fee: \$15 (includes the cost of the spindle and fibers). Bring a friend and save money while you double the fun. Admission for 2 is \$25. Space is limited, and pre-registration is required. Contact Kim Sheahan at (217) 244-3355 or ksheahan@illinois.edu.

Archaeological Institute of America Lecture Series

SUNDAY, APRIL 9 • 3:00 PM

Nemea and the Pan-Hellenic Sanctuary of Zeus by Kim Shelton, University of California at Berkeley. AIA talks are organized by the Central Illinois Society of the Archaeological Institute of America and hosted by the Spurlock Museum. Visit www.archaeological.org/societies/centralillinoisurbana or contact Jane Goldberg at jgoldber@illinois.edu for more information. Free admission.



(Left and on back cover) Traje del Vaquero, Dance of the Cowboy. 2016.05.0006. (Above) Traje del Brujo, Dance of the Witch. 2016.05.0005. Both festival costumes were purchased in Antigua, Guatemala. The dances are traditionally held in Chichicastenango, Sumpango, and Santo Domingo Xenacoj. The locally-made costumes all date to the 1980s and 90s. Jerry Lopez Collection.

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Traje del Vaquero, Dance of the Cowboy.
(detail: see page 7 for more information).