

SPURLOCK MUSEUM



NEWSLETTER

Summer 2005

The newsletter of
the Spurlock Museum
of World Cultures

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A MESSAGE FROM THE MUSEUM DIRECTOR

By Douglas Brewer

The Museum has enjoyed a splendid year of events and growth. During this academic year, we hosted two main exhibits in our Focus Gallery: *A Celebration of Souls: Day of the Dead in Southern Mexico*, exhibiting art and artifacts associated with the celebration honoring the deceased, and *Following the Paper Trail from China to the World*, exploring the origins of paper in China and its spread throughout the world. Both exhibits were the product of collaborative efforts between the Museum, campus units, and the local community.

The Museum has received a number of excellent gifts including a stunning collection of Oceanic masks, statues, and other ethnographic materials from Papua New Guinea and Irian Jaya; a collection of traditional Philippine spears and other weapons; Chinese and Japanese wood carvings from the Ming, Qing, and Edo periods; and a collection of African pottery.

This year we also enlisted a student marketing firm (OSBI Consulting, part of the College of Business and U. of I. MBA Program) to assist us in better understanding how we are perceived in the campus and Champaign-Urbana communities. They provided us with ideas on how to increase awareness, attendance, and involvement. We are halfway through this process, but the firm has already provided some interesting insights. Our educational role features prominently in people's perceptions of us, which is appropriate for a university museum, and our education staff deserves special recognition for their efforts. Given that we occupy such an important place in education, we are looking to expand this role even further. With our K-12 programs well underway, we have begun to broaden our offering to the University community and beyond. We have also worked with Illinois Ignite, a student conference focusing on organizational development. The Ignite team looked at the specific challenge of marketing to U. of I. students and increasing their involvement with the Museum.

Our major goals for the coming year include:

A) Accreditation by the American Association of Museums

Accreditation is acknowledgment by our peers that the Spurlock Museum adheres to all AAM guidelines at the highest level. Currently, only 750 museums across the country (including zoos, aquariums, and arboretums) hold accreditation. A museum must be open and fully operational for two years before an application can be made to the AAM. The total review includes administration, exhibitions, collections, registration, and education to the public. Once accreditation has been awarded, the Museum is in a position to receive and offer the most sought-after traveling exhibitions, as well as take its place among professional museums in the U.S.

B) Offsite Storage

The Museum is growing, and additional storage is needed to house our more stable collections. The campus has assisted us in securing offsite storage, enabling us to continue our growth in quality collections.

C) Sunday Opening

Budget shortfalls have prevented us from being open on Sundays, an important family day on campus and in the surrounding community. Subsidized by a generous gift from one of our Museum friends, the campus is looking to assist us in opening our doors to the public on Sunday.

D) Museum Studies Program

Museum Studies is a relatively new academic discipline, and in the U.S. there are a variety of programs: undergraduate majors and minors, graduate-level degrees, and certificates, many of which are housed under another academic area such as art or anthropology. Given the resources on our campus, the University of Illinois has the potential to provide students with a broad and practical education in museum studies. We envision a two-year program for an undergraduate minor and a graduate-level certificate or area of concentration. The Museum is currently working with campus administration to organize this new program.



Native American storyteller Gayle Ross captivates the audience.

LOOKING BACK ON A BANNER YEAR Programs For All Ages Attract Thousands

It was a banner year for the Spurlock Museum's Education Section. Its tours, outreach and education programs, and special events involved more than 10,000 participants, from kindergarten students to senior citizens. Staff worked with area educators to develop two new Museum-based experiences that serve as pilots for middle-school programs for the 2005-06 school year. The ever intriguing Human Connections program was especially popular with students, who, using the nine themes displayed in the Center Core Gallery, searched throughout the museum for the artifacts that fit those nine themes. The junior detectives loved this event.

In addition to regular ongoing programs, tours, and educational offerings in the feature galleries, similar events were held in conjunction with the temporary exhibits in the Museum's Focus Gallery. Two such exhibits recently were *Following the Paper Trail from China to the World* and *A Celebration of Souls: Day of the Dead in Southern Mexico*. *Celebration of Souls* was enriched by a Museum Guild Lecture and Performance Series program *The Day of the Dead in Oaxaca and its Pre-Historic Roots*. On December 5th the Latin American Celebration rounded out this impressive series of events. Through the support of the U. of I. Center for East Asian and Pacific Studies, three lectures were presented in conjunction with *Following the Paper Trail*.

Fulfilling our major mission for community education, the Museum invited 400 students from local schools to attend a program revolving around the *Celebration of Souls* exhibit. The students were divided into small groups to tour the Focus Gallery, place paper flowers and framed images of deceased friends and family members on the Museum's community altar, and enter the Knight Auditorium to view a performance by Latina storyteller Olga Loya.

Special events also were planned in conjunction with the Museum's feature galleries. Each spring an American Indian celebration is held. This year, Cherokee storyteller Gayle Ross performed at local schools as well as in our own Knight Auditorium. She also presented a workshop for educators called *Seeing Red: Beyond the Stereotypes of Native Americans*. The second annual Campbell Family Lecture Series featured Ian Jenkins, of the British Museum, who presented a talk entitled *Return to Cnidus: Digging in Southwest Turkey*.

Watch for news of upcoming events on the Museum website.

A HIDDEN SECRET: BEHIND THE SCENES AT THE MUSEUM Just What IS the Registration Section?

Tucked away in the lower level of the Spurlock Museum a team of 19 full- and part-time staff and volunteers oversee the documentation and information relative to the museum's collection of ever-growing artifacts.

An essential component of any museum, whether university- or city-based, is keeping an eye on the whereabouts of items. It is as important as knowing where they come from and assuring their authenticity. This group of unsung heroes assists the two directors in meeting the mission of the Registration Section. Its mission is to: 1) Facilitate and contribute to the growth and refinement of

- the collections;
- 2) Collect, preserve, and manage information related to the collections, their acquisitions, provenance, history, and context;
- 3) Safeguard and preserve the collection;
- 4) Promote access to artifact information and collections.

The department is ably led by Registrar Jennifer White, who holds an M.A. in Southeast Asian Art History with an emphasis in Museum Studies from



Northern Illinois University. She previously worked as Keeper of Asian Collections at the University of Pennsylvania Museum of Archaeology and Anthropology. Her Assistant Registrar, Carol Kussmann, received her B.S. in Geology from the University of Minnesota, Minneapolis-St. Paul, and has worked at the Minnesota Children's Museum, the James Ford Bell Museum of Natural History, and the Milwaukee Public Museum.

Together the two direct very important but mostly unknown work. Their 17 staffers, students, and volunteers catalogue, photograph, inventory, and research the museum's collections. They track the location changes, edit records in 10 different databases, organize and maintain a paper record, and draft Web articles.

SUMMER 2005

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Director, Douglas J. Brewer

Museum Hours:

Tuesday: Noon - 5 pm
Wednesday, Thursday, Friday: 9 am - 5 pm
Saturday: 10 am - 4 pm
Sunday and Monday: closed

www.spurlock.uiuc.edu

The newsletter for Spurlock Museum is published through the generous support of the Spurlock Museum Guild and the Spurlock Museum Board. Contributors to this issue include Yu (Ian) Wang, Jim Sinclair, and Robbin Fossom. The newsletter is produced for the museum by the College of Liberal Arts and Sciences Office of Communications and Marketing.

SPURLOCK'S NEW ACQUISITIONS



From the beginning of 2001 through the end of 2004, the Spurlock Museum acquired more than 700 artifacts for its permanent collection representing cultures of Africa, Asia, Europe, and the Americas. These new acquisitions support the Museum's educational and research roles, as well as augment existing exhibits. In fact, one new collection will be featured in its own upcoming exhibit.

You can enjoy some of these highlighted new acquisitions by accessing the Museum's website at www.spurlock.uiuc.edu/Collections/new/.

Shortly after our grand opening, the Museum received a collection of 23 artifacts from Indonesia. Many of these items will be featured in our fall 2005 Focus Gallery exhibit on the arts and religion of Bali.

In October 2003 the Museum was given an intriguing silk map from WWII. Such maps were originally created by British Military Intelligence and were designed to stand up to wear and tear in the field. Some even assisted prisoners of war in escaping. Museum volunteer Barbara Nelson donated the map, which was previously owned by her uncle.

The Spurlock Board has made it possible for us to acquire more than 350 items from Papua New Guinea. Part of a larger collection of 1,500 artifacts acquired by Jim Tobin of Portland, Michigan, during

his travels in 1984 to 1990, they were given to the Logan Museum of Beloit College in 1995. Overwhelmed by space and care demands of such a large number of items, Logan staff and curators carefully culled the collection and offered selected artifacts to other museums. A number of these artifacts



Masks from the new collection.

will be rotated into the Museum's Southeast Asia and Oceania exhibit. This move will help relieve the stresses of current displays that have been on exhibit for decades. Even antiquities encased in glass can suffer from exposure to light and humidity.

This jaguar stool, donated by Margaret Frampton, comes from the Canelos Quichua culture of Amazonian Ecuador. The Museum will be featuring Canelos Quichua artifacts in the spring 2006 Focus

Gallery exhibit, entitled *Rain Forest Visions: Images of Cosmos and Nature*, which will discuss the relationship between the natural environment and the spirit worlds of indigenous South American cultures.



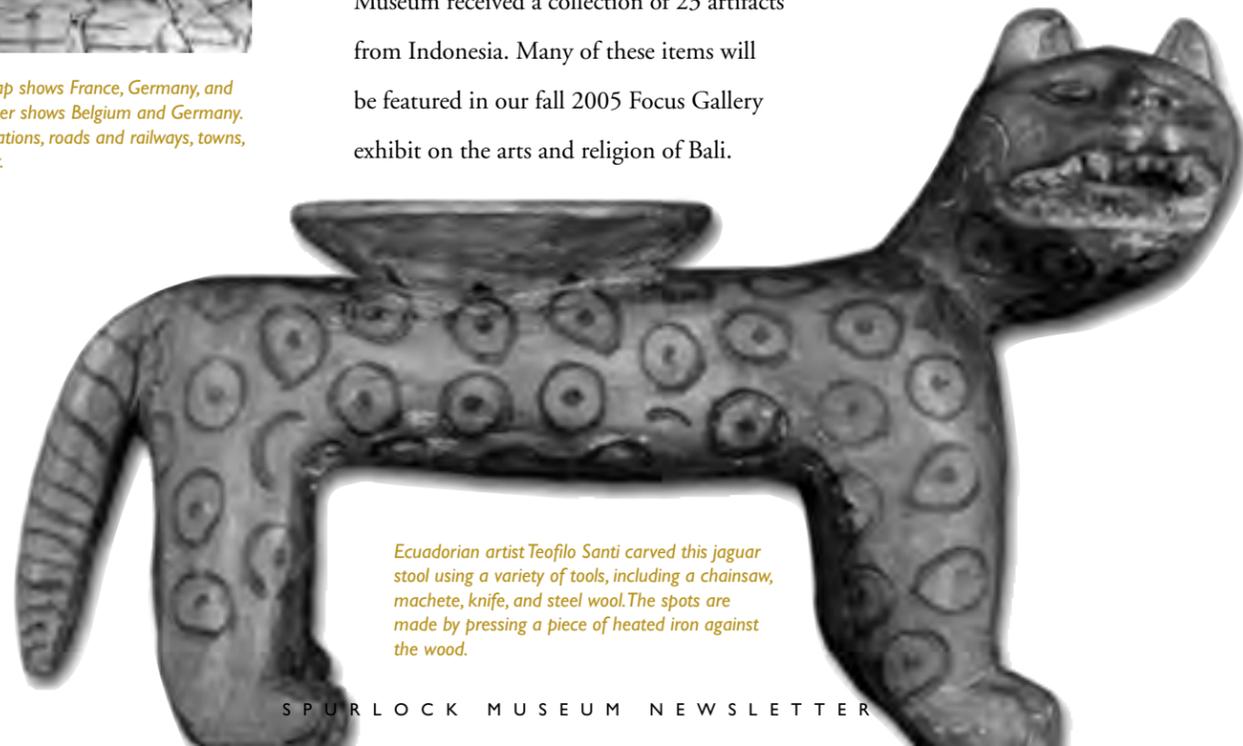
A detail of one of several cloth paintings from Bali that will be on display in the new exhibit.



On one side, the map shows France, Germany, and Switzerland; the other shows Belgium and Germany. Details include elevations, roads and railways, towns, and bodies of water.



Spurlock Museum Collections Manager Christa Deacy-Quinn examines a large wooden figure from the Logan Museum. The carved figure is elaborately painted and adorned with a boar's tusk, cowrie shells, and cassowary feathers.



Ecuadorian artist Teofilo Santi carved this jaguar stool using a variety of tools, including a chainsaw, machete, knife, and steel wool. The spots are made by pressing a piece of heated iron against the wood.



“Fred is leaving a legacy to the Spurlock Museum at the University of Illinois at Urbana-Champaign in honor of his children, grandchildren, and all who will visit the Museum in the future.”



GETTING TO KNOW MUSEUM BENEFACTOR FRED FREUND
A personal interview with Robin K. Fossum

New York, New York—Fred Freund has always been interested in art. But it wasn't until the late 1970s, while in New York, when he met a Madison Avenue Asian art dealer that he became the enthusiast he is today. Fred started his private collection by purchasing a few ceramic and jade pieces. Judging the quality of the pieces was such a challenge that he took a few courses in Asian art appraising. After further course work and research, it was still a challenge to judge originals, especially due to the large amount of expertly done copies. “I felt like this was leading nowhere,” he recalled.

During a trip to China in 1981, Fred bought an old, carved wood piece. Wood is revered in Chinese and Japanese cultures and very few wooden pieces survive more than 300 years due to age-related cracking and natural deterioration. Subsequent to this purchase, he felt that over time he could learn to judge wood better than other media. Wood pieces are handmade and unique compared to other media that can be copied and “manufactured” in a mold. Collectors find numerous ivory carvings in Chinese and Japanese art, but a very limited supply of woodcarvings. There is smaller demand for wood pieces and therefore not much to buy. With this new interest and experience, Fred began his own private collections of these delicate carvings.

According to Fred, antique Japanese woodcarvings are quite rare. “Homes in early Japan didn't have ornamentation—only a few religious carvings for a family home shrine,” he said, adding that many of them have become family treasures. Very few carvings are in existence prior to the Meiji period of 1862-1912. The Japanese netsuke (“net-ski”) are one form of collectible wood carvings from Japan. Before Western style clothing, the kimono was the dress staple for men and women. Kimonos didn't have pockets so women and men would put items in their sleeves and tuck a few small items in their obi (belt sash). Men could suspend their tobacco pouches, small boxes for medicines and seals (inro), and pipes and purses on a cord from their sash. These hanging objects are called sagemono. The sagemono is secured with carved netsuke toggles and a sliding bead (ojime), which is strung on the cord between the netsuke. Netsuke can be carved in the round and made from wood, ivory, and other materials. Early pieces come from the 18th century, with a few rare 17th century pieces still available. After the opening up of Japan, during the Meiji period, the netsuke carvers began making shelf-size pieces (okimono) for export as well as domestic consumption. According to Fred, netsuke carvers exist today and their pieces are highly intricate and sought after by serious collectors internationally.

Over the years Fred has collected many wood okimono, but he also became interested in Chinese woodcarvings that have a different chronology. Though early Chinese pieces were well made, they were very perishable. Fine woodcarvings were made in the early Qing Dynasty (late 17th to early 19th century). In the late 19th century

the degree of quality deteriorated, rendering them unsuitable to today's collectors—though many of today's expertly crafted Asian carvings can fool collectors, Fred commented.

The Spurlock Museum came to Fred's attention through his son, Professor Gregory Freund, who is acting head of the Department of Pathology at the U. of I. During a visit to campus, Fred toured the original World Heritage Museum in Lincoln Hall and had great appreciation for the collection. He made his first donation to the Museum through director Douglas Brewer in 1999, and was in attendance during the dedication of the new Spurlock Museum. As of 2005, Fred has donated more than 100 pieces of his private collection of woodcarvings to the Museum. He maintains a collection of more than 250 pieces in his New York home. Fred continues to add more treasures to his collection and still considers himself a “small” collector.

For the past 12 years Fred has been retired. With degrees and Phi Beta Kappa from Columbia University, he became a successful New York City attorney. Fred has another son, Bailey, an ophthalmologist who lives in New York. Both of his sons have two children each and Fred spends much of his time traveling, including family reunions. A world traveler, he recently returned from a vacation trip to Italy.

Fred is leaving a legacy to the Spurlock Museum at the University of Illinois at Urbana-Champaign in honor of his children, grandchildren, and all who will visit the Museum in the future. We truly appreciate Fred Freund for his generosity in promoting world heritage.

A MESSAGE FROM THE MUSEUM GUILD

The name Spurlock Museum Guild may not be familiar to all of our readers, so now is the time to introduce you to this vibrant organization. We are an important partner and enthusiastic supporter of the Museum and its endeavor to become a top-notch University-based museum. Going back to 1989, when the Museum



Astrid Dussinger and Inga Giles

Guild was first organized to assist the old World Heritage Museum, we have endeavored to promote and serve the Museum by bringing together those people who wish to take a more active role in supporting the Museum. The Guild, along with the Museum Board, constitutes the community-based support structure of the Spurlock Museum. We are truly a community-based organization with involved and committed members from all over Central Illinois and as far away as California. The primary function of the Guild is to promote, volunteer, and raise auxiliary funding for the Museum and its ongoing education programs.

Guild members meet several times a year for lectures, luncheons, museum trips, and committee work. There are two levels of Guild membership: Active Membership—members commit themselves to participate in events, and Supporting Membership—those who provide an additional financial contribution in lieu of active participation.

An important contribution to the Museum's finances is our annual auction.

This past March the Guild held the 14th annual auction at the Museum titled the “Dragon Auction.” More than 150 items were auctioned through the live and silent auctions, and \$22,000 was raised through generous contributions from members of the community and friends of the Museum. Many members of the Guild spent tens of hours organizing this successful event. Profits from the auction go directly to the Museum's educational programs. To date the Guild has raised close to \$300,000 for the Museum.

The Guild's annual Spring Luncheon was held on May 3, and was graciously hosted by acting Dean Sarah Mangelsdorf, College of Liberal Arts and Sciences.



Dick and Gayl Pyatt, Douglas and Ann Brewer, President B. Joseph and Mary White



Karl Rosengren, Sarah Mangelsdorf, Robin Fossum

We welcome all those interested in the Museum's growth and prosperity. If you are interested in Guild membership, please contact me at (217) 359-4270.

We thank all of our donors and volunteers for their generosity and welcome all to visit the Museum...and join the Guild!

Robin K. Fossum
 President
 Spurlock Museum Guild



SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign

600 South Gregory Street

Urbana, IL 61801

Non-profit Organization

U.S. Postage

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Permit No. 75

Champaign, IL 61820

CURATOR PROFILE

Meet Guest Curator TzeHuey Chiou-Peng

By Dr. Yu Ian Wang

The exhibition *Following the Paper Trail from China to the World* was a collaboration between the Spurlock Museum and several other institutions and individuals. The guest curator in charge was TzeHuey Chiou-Peng. The U. of I. Center for East Asian and Pacific Studies was a major sponsor of both the exhibition and a series of related lectures as part of the Year of Asia program. The exhibition was also partly funded by a generous gift in memory of Dr. Yuen Tze Lo by his wife, Sara de Mundo Lo. The majority of the artifacts displayed in the exhibition were selected from the collections of the Spurlock Museum, the Field Museum in Chicago, and the Krannert Art Museum of the University of Illinois at Urbana-Champaign. Some of the artifacts also were borrowed from the personal collections of Museum staff members or purchased for the exhibition by Dr. Chiou-Peng during visits to East Asia while the exhibit was being prepared.

The exhibition featured two main sections, with the first on paper itself and why we use it and how it is made, and the second on how paper has become integral to our everyday lives. According to Dr. Chiou-Peng, the objective of this Year of Asia exhibition was to demonstrate through artifacts how Asian creativity and invention has influenced the world. As revealed in the artifacts and text of the exhibition, paper was a perfect way to accomplish this task.

According to Museum staff members, Dr. Chiou-Peng was also the perfect person to work with. Her research was thorough and fascinating, her ideas clear and thoughtful, and her kindness and generosity appreciated by everyone she met. The exhibit team hopes to work with her again on a future exhibit.

Dr. Chiou-Peng earned her Bachelor's degree in foreign language and literature from the National Taiwan University, Taipei, Taiwan. She later focused her graduate studies on art history and earned both of her Master's and Doctoral degrees in the history of art from the University of Pittsburgh. As an art historian, Dr. Chiou-Peng focuses on archaeological studies in East Asia. Her primary academic activities are research

works on subjects pertaining to East Asian cultures and art. In addition to academic research, she also teaches courses in Chinese and Asian art/archaeology. Currently, she is teaching an undergraduate course here at U. of I. In order to promote interactions among Asianists, Dr. Chiou-Peng has also been actively



attending international conferences, as well as organizing panels for annual meetings at Asian and archaeological associations in the U.S. At present, she is conducting a funded research project here in the U.S. and in collaboration with institutions in China.