

W
I
N
T
E
R

2
0
1
7

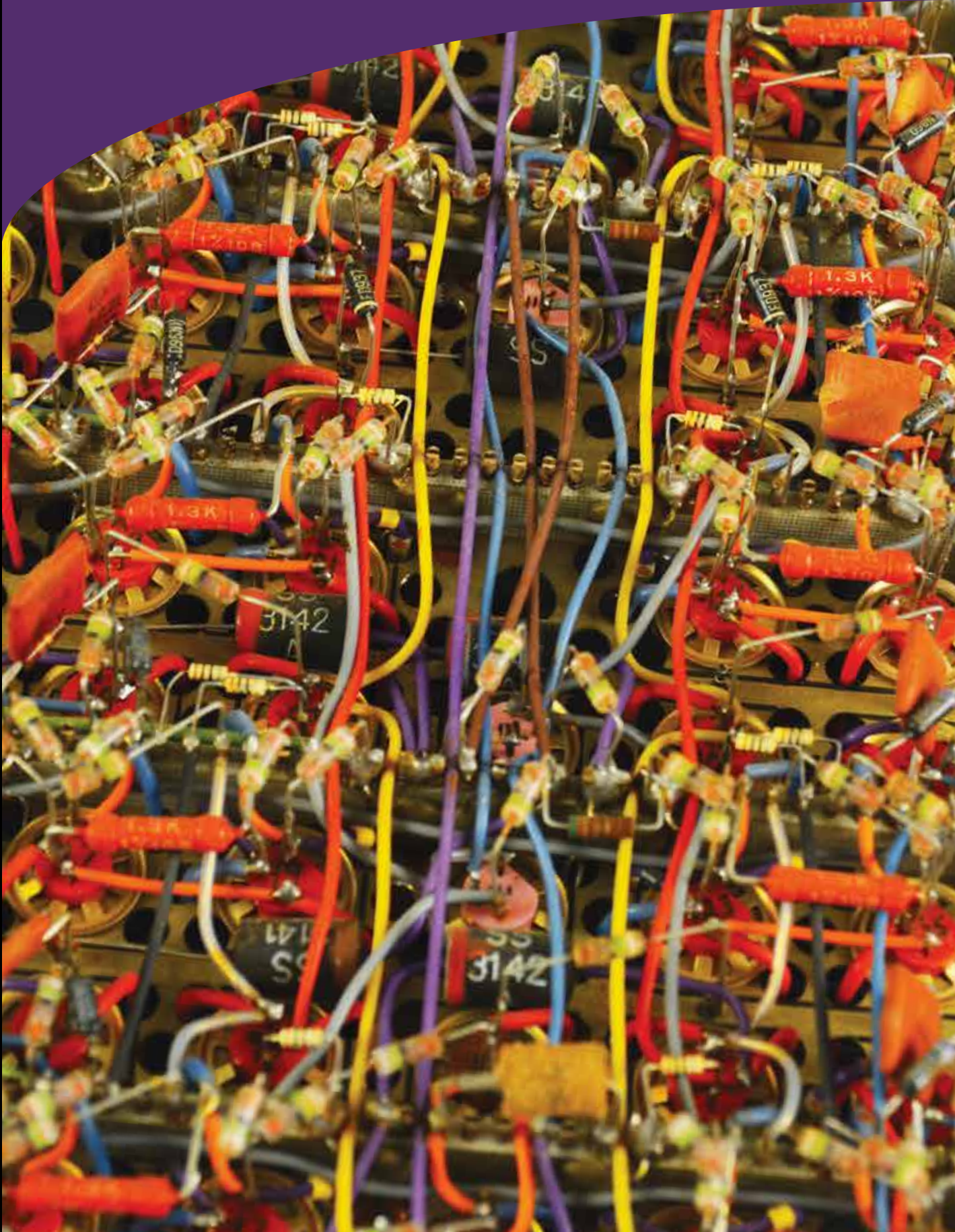
-

2
0
1
8

SPURLOCK

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

M
U
S
E
U
M



A MESSAGE FROM THE DIRECTOR



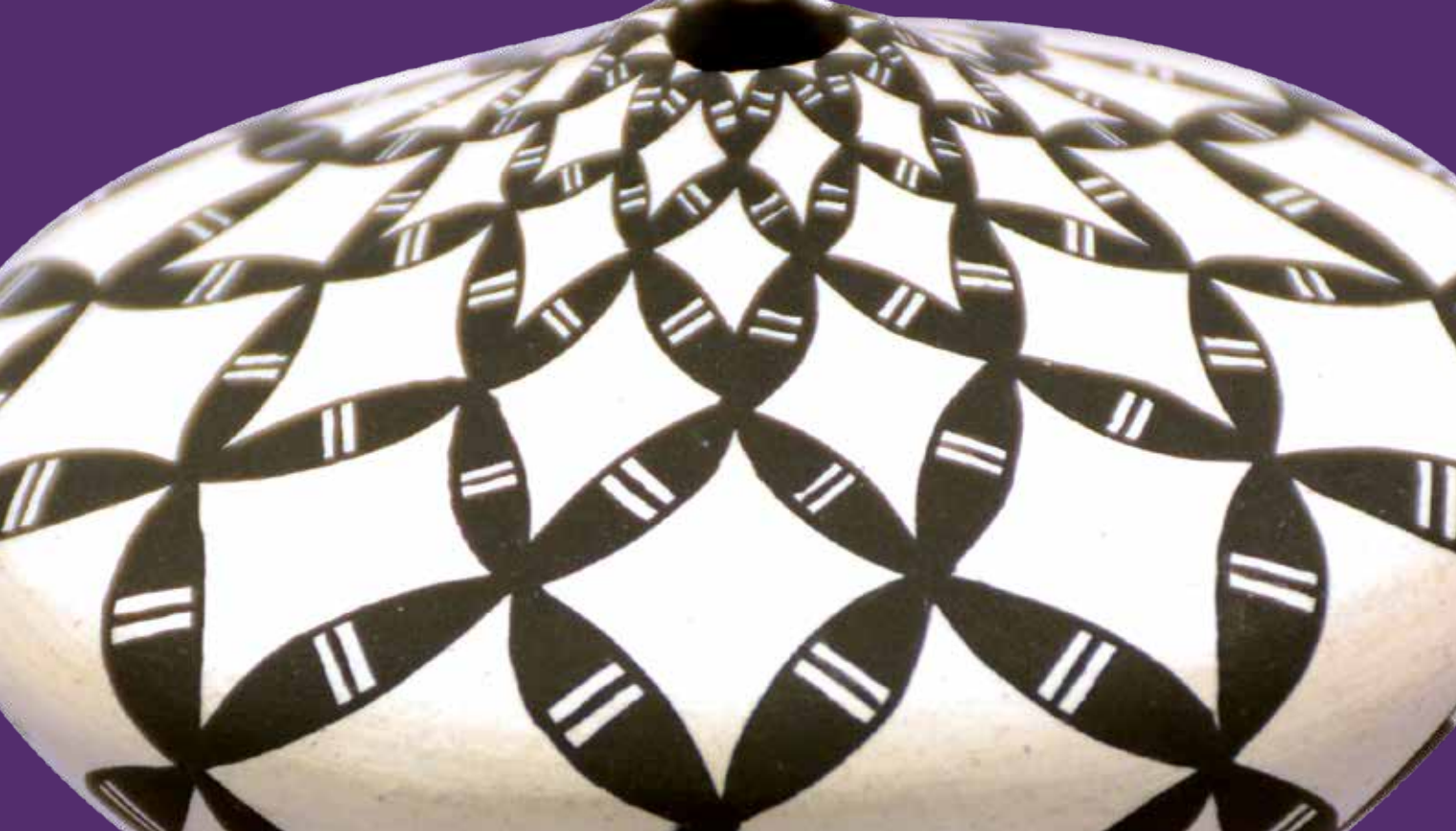
Elizabeth Sutton, Director

I am honored to have been selected to assume directorship of the Spurlock Museum. I come to Champaign-Urbana from Utah, where I served as the Executive Director of the Union Station Foundation, overseeing the operation of four museums, two art galleries, and event spaces within a historic train depot. With over a decade of museum experience, I have held positions with the Utah State University Museum of Anthropology, the John Cooper Center at Cal State Fullerton, the National Park Service, the Santa Barbara Museum of Natural History, and the Repository for Archaeological and Ethnographic Collections at the University of California at Santa Barbara. I am a fourth-generation Californian and earned a BA in Art History from UCLA., and both an MA and PhD in Anthropology from the University of California at Santa Barbara.

I joined the staff in mid-September, and although I have been at the Spurlock Museum for only a very short time, it is clear to me that this is a very special place. The Museum houses amazing collections that span the globe and they are lovingly cared for by the talented staff, a cadre of dedicated volunteers, and enthusiastic student interns and workers. Additionally, the Museum frequently collaborates with faculty, staff, and students from across the University, and these collaborations contribute to a dynamic working environment. I plan to build off of the past success of the Museum, developing exhibits and programing that are relevant, engaging, and created in partnership with faculty, students, and community groups. We will also move forward with plans to increase our collections storage space and install humidity controls in our building so that we can be better stewards of these objects of cultural heritage with which we are entrusted. We will continue to work to make our collections more accessible and develop new strategies for sharing our fantastic collections with the world.

Thank you for your continued support of the Spurlock Museum. I am interested in hearing your feedback and would encourage you to contact me with your experiences and ideas related to the Spurlock Museum. I also look forward to working with you as we advance the capacity of the Spurlock to impact both the local and global communities.

Sincerely,
Elizabeth A. Sutton, PhD



SPURLOCK MUSEUM MAGAZINE

EDITOR

Beth Watkins

EDITORIAL COMMITTEE

Norman E. Whitten (chair)
Sari Gilman Aronson
Allan Campbell
Clark Cunningham
Ian Wang
Beth Watkins
Joyce Wright

On the front cover: **Transistor panel from ILLIAC II**, Urbana, 2017.04.0001. Anonymous gift.

Pictured above: **Seed pot**, Acoma Pueblo, New Mexico, 2017.07.0008. The W. Dale and Jeanne C. Compton Collection.

Pictured below: **Woman's jacket**, Hong Kong, 2017.05.0010. Gift of the Professor and Mrs. Kuo-Tsai Chen Family.



SPURLOCK MUSEUM STAFF

Elizabeth Sutton, Director
easutton@illinois.edu
Elisabeth Stone, Director of Education
eastone@illinois.edu
Kim Sheahan, Assistant Director of Education
ksheahan@illinois.edu
Monica Scott, Public Education and Volunteers Coordinator
monicams@illinois.edu
Beth Watkins, Education and Publications Coordinator
ewatkins@illinois.edu
Jack Thomas, Director of Information Technology
jsthoma1@illinois.edu
Jennifer White, Registrar
jenwhite@illinois.edu
Amy Heggemeyer, Assistant Registrar for Acquisitions
heggemey@illinois.edu
Jessica Followell, Registration Assistant, Photographic Collections
jfollow2@illinois.edu
Cipriano Martinez, Head of Security
cipriano@illinois.edu
Karen Flesher, Business/Administrative Associate and Assistant to the Director
kflesher@illinois.edu
Brian Cudiamat, Special Events Coordinator
cudiamat@illinois.edu
Christa Deacy-Quinn, Collections Manager
c-deacy@illinois.edu
John Holton, Assistant Collections Manager
jholton@illinois.edu
Melissa Sotelo, Collections Coordinator
msotelo@illinois.edu
Gavin Robinson, Storage Coordinator
gsrobins@illinois.edu

Produced for the Spurlock Museum by the **College of Liberal Arts & Sciences** Office of Communications and Marketing.

SPURLOCK MUSEUM WISH LIST

You can support the Museum by funding a wish list item. These items help us to preserve, research, and share our collections with the public and will also make our exhibitions and programs even better. Additionally, all donations are tax deductible. For more information, or to make a donation, please contact our director, Elizabeth Sutton, at (217) 300-6365 or *easutton@illinois.edu*.

Large Format Printer (\$12,000): Each temporary exhibit in the Campbell Gallery requires the outsourced printing of text panels and graphics. Purchasing a large format printer would be a one-time expenditure and would enable us to also move forward with updates to all of our galleries as our in-house schedule permits. Additionally, it would provide us the flexibility to print larger event calendars, wayfinding signage, and banners.

Artifact Storage Drawers (\$10,500) and Shelves (\$1,800): With the current Artifact Preservation Center nearing capacity, we are in

need of storage equipment that will make our existing units more space and cost efficient. This year, we need 3 units of drawers at \$3,500 each and 3 units of 3 shelves at \$600 each.

Computer Server (\$3,250): One new server inserted into our portfolio would enable us to refresh and upgrade two existing servers and give us backup hardware that we could put into service in case of catastrophic hardware failure or future service growth.

Backup Computer Hardware (\$2,500): While our current storage hardware is adequate, in the event of catastrophic hardware failure, we need to have replacement hardware waiting in the wings to ensure quick recovery of our file server and website.

Collections Care Bundle (\$2,500): New equipment and supplies will help us clean and care for the Museum collections. Items needed include protective equipment, gloves, archival tissue, a new freezer, carts, and cleaning supplies.

Museum Tour Bundle (\$2,000): A small hand-held projector would be perfect for showing video, online content, and music to tour groups while in our galleries. Six aluminum tables and a storage cart would be used for programs in the learning center and provide a safer space for handling artifacts and other materials.

Archival Bundle (\$1,500): New archival supplies enable us to properly care for photographs, artifact documentation, and important records. Supplies needed include archival boxes, film negative envelopes, archival papers, file cabinets, and camera components.

Research Bundle (\$700): A portable digital microscope and artifact transportation cart will assist scholars and students in conducting research on our collections.



A VIEW FROM THE BOARD

By Mike VanBlaricum, Board President

Let me start by summarizing what the Spurlock Museum Board of Directors does. We are an Advisory Board that serves as a liaison between the Spurlock Museum and its communities (which in this day and age is the entire world). Our purpose is to aid the Museum and the University in bringing people and money into the Museum.

The Board has been busy in 2017 trying to bring more people to the Museum. In June, the Board held an event in conjunction with the University of Illinois Library at the Metropolitan Club in Chicago's Willis Tower, supported through the generosity of Board Trustee Charles Hundley. The event attracted just shy of 100 participants who saw displays by the Museum and the Library and heard Professor Travis McDade, the Interim Head of U of I Rare Book & Manuscript Library, give a great talk on "Crimes Against Books," the story of a person who stole materials from libraries all across the country until he tried it at Illinois. We hope to hold more events like this in the Chicago area in the future.

2017 has seen a variety of events and projects around campus celebrating the Sesquicentennial of the University. I have had the pleasure of working with a team of professionals at Spurlock to help put together Spurlock's University of Illinois Sesquicentennial exhibit *Knowledge at Work: The University of Illinois at 150*. In building this exhibition we have searched for artifacts and photos that help tell some of the many stories and milestones and identify key players and events in the University's development. Many stories tell the development of programs and services not initially considered to be essential to the University's Agricultural and Engineering missions but which were instrumental in helping build the University we have today.

We also show how the University has not only helped the state but also the world by highlighting the University's impacts on daily life with global impacts in agriculture, computers, medicine, education, and engineering. During this anniversary it is appropriate to honor the past, but it is even more important to look ahead to what the next 50 years can bring with the 150 years of foundation under us. We hope that during the 15 months the exhibit is on display, the series of special events, speakers, and programs will not only tell more stories but also show how the future is currently being changed through strengths from our history.

As I have said previously, finding new ways to get the word out about the fantastic exhibits and collections at Spurlock is high on the Board's priority list. With the rare and one-of-a-kind artifacts Spurlock has on display, this should be an easy task. Certainly, this magazine is a great vehicle for spreading the word. Everyone reading this magazine needs to visit the museum to see the new and changing exhibits. And, please, bring friends with you.



MUSEUM BOARD

Officers

Michael L. VanBlaricum, President
 Lisa Wilson, President Elect
 Antonios Michalos, Past President
 Peggy Anderson, Secretary
 E. J. Donaghey, Treasurer

Trustees

Peggy Anderson
 James Barham
 Allan Campbell
 Helen Cangelaris
 Clark Cunningham
 E. J. Donaghey
 Robert Easter
 Charles Hundley
 Antonios Michalos
 Michael L. VanBlaricum
 Yu (Ian) Wang
 Norman Whitten
 Lisa Wilson

Members

Peggy Anderson
 Sari G. Aronson
 James Barham
 Harlan Berk
 Maureen Berry
 Allan Campbell
 Helen Cangelaris
 Clark E. Cunningham
 Joseph Czestochowski
 E. J. Donaghey
 Robin Douglas
 Robert Easter
 Anna Maria Escobar
 Gregory Freund

Charles Hundley
 Jane Jerch
 Liz Jones
 Dennis Alan Kimme
 Napoleon Knight
 James S. Lowers
 Antonios Michalos
 Richard M. Pyatt
 Tiffany Xanos Rossi
 James Sinclair
 Mary Slater
 Joy Thornton-Walter
 Michael L. VanBlaricum
 Safwat Wahba
 Yu (Ian) Wang
 Wayne Weber
 Norman E. Whitten
 Lisa Wilson
 Joyce Wright

Honorary Members

Henry Blackwell
 Douglas Brewer
 Robin Fossum
 Bernie Freeman
 John Heiligenstein
 Janet Dixon Keller
 Jill Knappenberger
 Martha Landis
 Sara de Mundo Lo
 Anna J. Merritt
 Wayne Pitard
 Adlon Rector
 Grover L. Seitzinger
 Charles R. Shepardson
 Ruth Watkins

AWARDS & NEWS

Amy Heggemeyer, Assistant Registrar–Acquisitions, was elected as Chair of the Lexicon Task Force and Secretary of the Collections Stewardship group of the American Alliance of Museums. At the American Alliance of Museums national conference in May 2017, Heggemeyer was the co-organizer of the Marketplace of Ideas roundtable discussion "Campus Museums and Collections Care."

Heggemeyer also received a travel stipend from the Midwest Registrars Committee of the Association of Midwest Museums (AMM) to attend the annual AMM conference in Iowa. She was a panelist on a session titled "Don't Let Undocumented Collections Paralyze You: Practical Tips and Case Studies for Deaccessioning 'Found in Collection' Items."

Theresa Pham, a photographer in the Registration section, was awarded the 2017 Runner-Up for the Student Employee of the Year. This campus-wide award recognizes outstanding performance and commitment of undergraduate student employees.

Beth Watkins, Education and Publications Coordinator, has received a College of Liberal Arts & Sciences Academic Professional Award.

The Museum has started a new **monthly e-newsletter** announcing programs and events. To subscribe, send a request to spurlock-museum@illinois.edu.

Infant's boot, Hong Kong, 2017.05.0003. Gift of the Professor and Mrs. Kuo-Tsai Chen Family.



Polyhymnia, Greece, 1948.01.0055.



Quill box, Michigan, 2017.07.0101. The W. Dale and Jeanne C. Compton Collection.



Quill box, Odawa culture, Michigan, 2017.07.0103. The W. Dale and Jeanne C. Compton Collection.



CAMPUS COLLECTIONS

This series profiles **four artifact collections at Spurlock** that were originally part of other units or collections on campus. As the University celebrates its Sesquicentennial, the Museum wanted to highlight connections among the people and activities of different departments and colleges. Thinking and working collaboratively to support students and scholars has long been an important piece of the Illinois story.



Illinois football figurine, created by Esthela Dagua, a Canelos potter from Ecuador visiting Urbana, 2015.08.0036. Gift of Norman E. Whitten.

Campus Collaboration: Tracing an Artifact's History

by Amy Heggemeyer

The journey of a recent donation into the Spurlock Museum collections demonstrates how museums work together to solve problems about provenance and deaccessioning (the formal process of removing an object from a museum's collections). Museums hold their collections as a public trust and are dedicated to their appropriate care from the moment of their arrival until, if necessary, their moment of deaccession. Over time, pieces may be deaccessioned for a variety of reasons. The deaccessioning process can include the transfer or sale of an object from one museum to another.

In early 2016, staff from the Giertz Education Center at Krannert Art Museum contacted Spurlock Registration staff regarding the possible transfer of an object to Spurlock. The object in question was a Balinese temple hanging that had been donated to Giertz several years ago. It did not fulfill the educational purposes of Giertz, but it fit within the collecting plan of a world cultures museum.

Any time an object is offered to a museum, staff have to ask what it is, where it came from, and how it is used. Giertz staff answered the first two questions by sharing the history of the temple hanging as they knew it: the donor purchased the hanging from a museum in the 1950s while living in San Diego, California. They provided documentation that was consistent with this history.

To learn more about where it came from, we looked at the piece itself to see if there were any particular markings that could tell us more about the history of the object. During its initial unrolling, we noticed a series of numbers and letters along the edge that looked like a museum's accession number. The possible accession number, combined with the collecting history, suggested that the piece may have once belonged to the San Diego Museum of Man.

This brought a new question to the transfer process: if the object once belonged to the San Diego institution, what was the circumstance around it leaving that museum? Sometimes deaccessioned items are sold, but sometimes items are taken from a collection and sold without the museum's knowledge. The great thing about the deaccessioning process is that most museums will still hold on to the object's records. These records, maintained by the Registration staff, will show that an object was in their museum, was approved for deaccessioning, and finally when and how it left.

Museum professionals are a friendly lot who like to help each other out. Spurlock staff emailed the Registrar of the San Diego Museum of Man, shared the story of the object to the present, and asked two questions: "Is this an accession number from your collection?" and "Did this object leave your collection in an appropriate manner?"



The Registrar confirmed that the number was an accession number from San Diego Museum of Man. She checked with their records and confirmed that the temple hanging arrived as part of a collection around 1933, officially declared a donation in 1956, and sold by the Director in 1957. "Sale by Director" is not a common method of deaccessioning, either in the past or today, but was used in this situation. The piece was deaccessioned at a time when deaccessioned objects were sold. While the museum has since updated their policy, they've also decided to accept past deaccessioning decisions and were pleased to know that the piece would be in a museum collection.

In the meantime, Registration staff conducted additional research to answer the third question: what was it used for? We learned that this type of hanging is known as an *ider-ider*. It is hung along the outside eaves of a temple or palace and tells a story through a series of scenes. The story told on the cloth is a traditional Balinese folktale of Pan and Men Brayut, a husband and wife with eighteen children. In scenes on this *ider-ider*, the husband Pan prepares and brings food to the temple.

This transfer came to a satisfying conclusion for all museums involved. Giertz Education Center was able to free up more space for their collection, the San Diego Museum of Man was able to confirm that their deaccessioned materials found an appropriate home, and the Spurlock obtained a unique object that adds to our collection of artifacts from Bali.



Scenes of the ider-ider of the folktale of Pan and Men Brayut and their children, 2016.04.0001.



From Classics to Spurlock

by Allan C. Campbell



Pericles,
1982.10.0004.

The collection of artifacts in the Spurlock Museum has developed through a complex history of donations and purchases from a wide variety of provenances and sources. In the Ancient Mediterranean Gallery, four plaster cast busts are on display that were loaned from the University's Classics Library Collection, now part of the Literature and Languages Library Art Collection.

The history of art collections on campus begins in the 1870s with the University's first Regent, John Milton Gregory. He raised funds to purchase copies of ancient Greek and Roman sculptures, as well as Renaissance and modern sculptures. Elements of that collection are still resources for the study of Classics.

The Department of Classics has been an important partner to the Museum from its beginning. One of our parent institutions, the Museum of Classical Archaeology and Art, was headed by Classics staff until the merger of all museums in the 1960s and the eventual establishing of fulltime museum directors.

Three of the busts—Pericles, Socrates, and Demosthenes—were initially purchased by the Department of the Classics shortly after the establishment of the department to add to the

Gregory Collection and subsequently loaned to the World Heritage Museum in Lincoln Hall (the immediate predecessor of Spurlock) in 1982. The bust of Caesar was purchased by Gregory in 1874, then given to the Classics Library in 1911 or 12, before also being loaned to the World Heritage Museum. All the pieces moved to the new Spurlock building and were included in the gallery when it opened in 2002. These busts serve provide our visitors with a human face, albeit sometimes an idealized one, to accompany famous names.

PERICLES (495–429 BCE) BUST BY CRESILAS

Pericles was a major figure in the Athenian democracy and empire. He was a leader during the Peloponnesian War between the allies of Athens and Sparta. After the war, he led a plan to rebuild the city, creating structures on the Acropolis that today are held as masterpieces of Greek architecture.

SOCRATES (470–399 BCE)

Socrates was a classical Greek philosopher. His method of questioning points of view continues to be used in discussions to attack ignorance, find weaknesses in arguments, and identify stronger hypotheses.

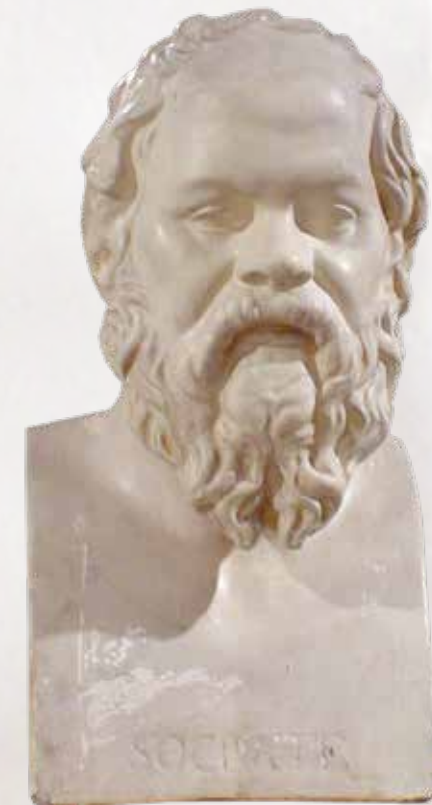
DEMOSTHENES (384–322 BCE)

Demosthenes was a prominent Athenian orator and statesman who tried to inspire Athens to resist the empire of Philip of Macedon and his son, Alexander the Great.

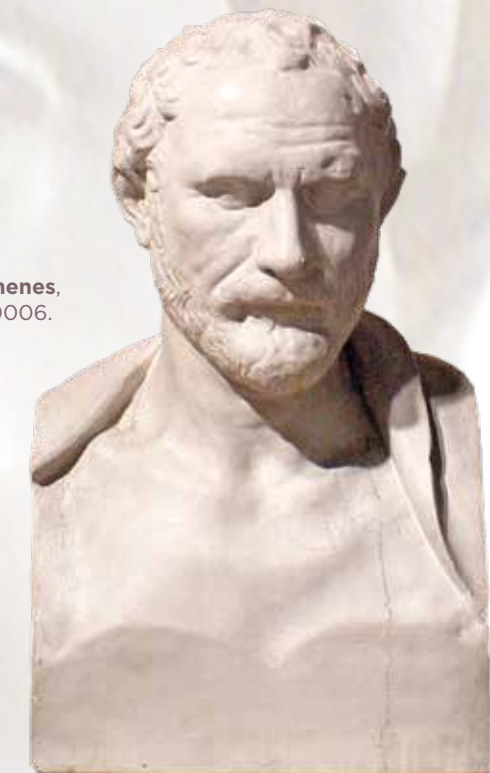
JULIUS CAESAR (100–44 BCE)

Julius Caesar was a famous Roman politician, general, and author at the end of the Roman Republic. His military successes included campaigns in what is now France, Germany, and Britain. Caesar became Dictator in 49 BCE during Rome's civil wars and was assassinated in the Senate in 44 BCE.

I would like to thank Emeritus Professors James Dengate and Wayne Pitard for their assistance with this article.



Socrates,
1982.10.0005.



Demosthenes,
1982.10.0006.



Julius Caesar,
1982.10.0002.

The Laboratory of Anthropology

by Norman E. Whitten, Jr.



Large Shipibo storage jar, 2000.01.0992.



Blanket/cloak Myanmar, 2000.01.0166.



Basket from Emberá and/or Waonaan, 2000.01.0387.

The Laboratory of Anthropology was established sometime after the founding of the department in the 1960s for the purposes of preservation and study of artifacts collected by faculty and graduate students during their research in various parts of the world. The Laboratory complemented other campus collections at the Krannert Art Museum and the Museum of Natural History.

The Laboratory of Anthropology supported graduate students who assisted the director. The lab and its staff supported specialized research and teaching in the areas of stable isotope analysis of bone collagen, faunal analysis, and paleoethnobotanical analysis (the study of the ways that human cultures have used plants in the past), in addition to carrying out its traditional roles in enhancing the department's ethnographic, ethnological, biological, and archaeological undertakings.

Significant collections housed in the Laboratory included the archaeological materials from the Southwestern United States, indigenous Shipibo-Conibo ceramics and other artifacts collected, indigenous Tukuna bark cloth from South America, and a mixture of Oceanic and Southeast Asian artifacts.

In 2000, about 1,500 pieces of ethnographic and archaeological material culture were transferred from the Lab to the Spurlock Museum. Douglas Brewer, the first director of the Spurlock Museum, had also been involved with the Lab. In 1983, he was hired to run it on a half-time basis. When he became director of the Museum of Natural History in the 1990s, collaboration between the two units grew stronger.

Background image: Tukuna decorated bark cloth, 2000.01.0151.

Back tension loom, 2000.01.0019.



Woman's skirt, 2000.01.0073.



Tukuna decorated bark cloth, 2000.01.0894.



Shipibo drinking bowl, 2000.01.0474.



Drum shaped like a canoe from the Waonaan, 2000.01.0994.

From the Museum of Natural History to the Spurlock



Zuni Owl Effigy, Zuni Pueblo, New Mexico, ca. 1880, 1998.19.0622.



by Beth Watkins



Gope Ancestor Board, Maipua Village, Papua New Guinea, ca. 1910, 1998.19.2732.



Inupiaq Drum, Alaska, 1998.19.2979.

Today, the Spurlock Museum houses objects of cultural patrimony from around the world. About 1,500 of these pieces came to us from the University's Museum of Natural History. Have you ever thought about why certain human cultures were represented in the institution that collected animals and rocks, while others were grouped into museums whose focus was art and archaeology?

One of the threads running through these collections is that they were created by African, American, and Asian cultures—and thus perhaps not considered suitable by the University's Classical, European, and Oriental (meaning Mesopotamian and Egyptian) Museums in Lincoln Hall. Victorian and early twentieth-century mindsets are probably the determining force: the material evidence of cultures viewed as unrelated (and inferior) to western cultures was not considered part of the story of civilization. These cultures were also seen as part of the "discoveries" of the global empires of European powers, specimens to be collected, cataloged, and controlled like the lands and natural resources of other continents. This legacy of these distinctions can still be seen today. Institutions like the Field Museum in Chicago and the American Museum of Natural History in New York have halls of Native American, African, and Oceanic cultures alongside spaces devoted to dinosaurs and gemstones. Spurlock's own galleries also reflect the collecting areas of our parent museums from around campus: two of our galleries are devoted to European cultures, while Asia, Africa, and North and South America are given less room.

Surviving records do not indicate exactly when artifacts of human culture were first collected and displayed in the University or what role they played in activities at MNH. Board of Trustees reports from the 1880s mention Native American artifacts and some unnamed archaeological pieces, and President James (in office 1904 to 1920) notes the importance of discussing the work of ethnologists or cultural anthropologists.

When the decision was made to close MNH in the 1990s, its cultural collections were added to the list of artifacts that would move from other campus units to the then-new Spurlock Museum. MNH's zoological and geological specimens have been transferred to other state agencies such as the Natural History Survey/Prairie Research Institute and the Illinois State Museum. Over 1,400 objects from MNH are now a part of Spurlock, including 50 pieces on permanent display. We're so glad they've found a new home with us. Here are some of the stories we do know about artifacts that have enhanced the multicultural scope of Spurlock's collections.

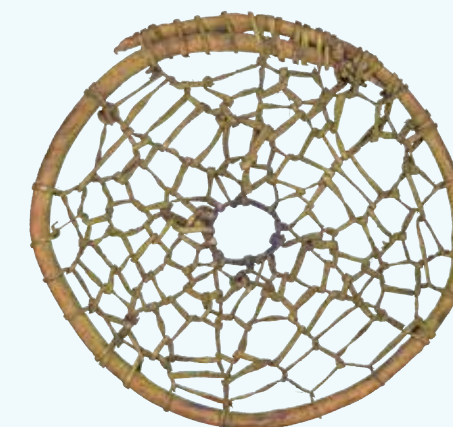


Greenland Inughuit artifacts exhibited in MNH, date unknown.

- The cultural pieces mentioned in the 1880s Trustees reports are probably a small number of Zuni and Pueblo pieces given to the University by the US Geological Survey via the Smithsonian in 1882, such as the owl effigy pictured above.
- Zoology professor J. S. Kingsley donated Zulu and Hopi artifacts to Natural History in the 1910s, most likely because the other museums on campus at that time did not consider those cultures within their scope. The Classical Museum, one of our parent museums in Lincoln Hall, held objects from Kingsley from ancient Egyptian, Greek, and Roman cultures. All of them were reunited when their respective museums merged into Spurlock in the late 1990s.
- Detailed in our 2015 magazine, the Crocker Land Expedition collection includes almost 300 artifacts and thousands of photographs. They were collected during a University-cosponsored scientific trip to northwest Greenland from 1913 to 1917. One of the scientists on the trip, Elmer Ekblaw, had studied geology at the U of I and returned to campus to work in the Museum of Natural History. MNH also purchased additional ethnographic pieces from Ekblaw. Some of these pieces are in the undated photograph of MNH galleries shown above.



Zulu Belt, South Africa, ca. 1900, 1998.19.0242.



Game Hoop, Great Plains, 1998.19.0648.



Inughuit Snow Goggles, Northwest Greenland, 1998.19.3216.



Pig Shoe, Mexico, 1998.19.2935.

Knowledge at Work

THE UNIVERSITY OF ILLINOIS AT 150

This plaster cast of the muse Polyhymnia from Greek myth was part of the original collection of replicas of European art obtained by Regent Gregory in the 1870s. They were study pieces for art, classics, history, and literature students.



The University of Illinois mission is to deliver education and research in service to society, impacting people throughout the world on a daily basis. U of I wasn't always the bustling academic center we enjoy today. This section of the exhibit looks at three periods of transformation in the University's history: the creation of the basic identity in the founding years (1867-80); the first two decades of the twentieth century, during which it became a nationally-known university; and the decades following World War II (1945 on) that set its modern trajectory.



Today, the University has connections to institutions and projects around town, throughout the country, and across the globe. Via volunteer programs, cultural houses, libraries, and outreach, the University integrates formal and community learning opportunities. There are now over 500 global partnerships, sending American students abroad and bringing international students and scholars to campus. Innovations from the University of Illinois touch classrooms, factories, and kitchens far beyond our state. What local and global connections are you a part of?

ILLIAC II (1962), whose large control panel is in the center of this image, was one of the first computers to use transistors.



Work done at the University might play a bigger role in your life than you realize. From family game night to your smartphone, student and faculty research has resulted in innovations that make our lives easier, safer, or just more fun.



In the Community, State, and World



Equity, Access, and Obstacles



Alumnus Jean Driscoll's racing chair and gloves from her eighth Boston Marathon win.



INTRODUCING MONICA SCOTT,

Public Education and Volunteers Coordinator

Spurlock is delighted to welcome

Monica M. Scott as our new Public Education and Volunteers Coordinator. This is a brand new position at the Museum, combining responsibilities in educational programming and volunteer management. In her career, Monica has specialized in project management, arts and cultural programming, research and written content, public engagement and outreach, audience development, and building evaluation capacity. Monica believes museums should be inclusive, engaging, and thoughtful spaces that provide opportunities for alternative learning and curiosity.

Since graduating with a bachelor's degree in history from Southern University and A&M College in Baton Rouge, Monica has been engaged in museum education and interpretation. Her first museum internship was with the Smithsonian Institution's National Museum of American History, where she worked with their Program in African American Culture. Monica coordinated PAAC's annual Dr. Martin Luther King, Jr. Commemoration Event and researched soul artists, the Civil Rights Movement, and the music of legend Curtis Mayfield as an anthem for social change.

In 2002, Monica attended graduate school at The University of the Arts in Philadelphia, studying under museum educator Anne El-Omami. There, she recognized opportunities to merge her love of music and culture with museum studies and completed a pilot study questioning the sustainability of a hip hop-themed museum.

From 2003 to 2008, Monica worked as Curator of Education for the Amistad Center for Art & Culture at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, where she oversaw the management and development of educational programs, interpretive materials, budgets, marketing initiatives, docents, staff, and volunteers, transforming the organization through outreach and family and community programming.

Monica has also contracted for cultural arts organizations and is trained to offer interpretive expertise to individuals and museums, as well as other organizations and alternative learning sites. She was guest curator at the Mayme A. Clayton Library & Museum (MCLM) in Culver City, CA, where she curated the exhibition *Get On Board: Stories of the Los Angeles to Houston Freedom Ride*. Most recently, she has completed a year-long contract as Education Consultant for the Table Arts Center at Eastern Illinois University where she led tours for university students and organized public programming series.

Docent Program by Elisabeth Stone



Kristin worked at Spurlock as an undergraduate and is now part of our docent program.



Joanna became a docent after accompanying her children's school field trips to Spurlock.

Have you ever walked into a museum ready to explore, only to be overwhelmed with the choices in front of you? Have you wondered about the backstory behind objects on display or the connections between galleries? Do you enjoy hearing new perspectives that connect seemingly unrelated stories or artifacts?

If you're like most museum visitors, you probably answered "yes" to at least one of these questions. Each of these dilemmas could be solved by recruiting a docent. Docents—volunteer museum guides—are the backbone to museum interpretive programs worldwide. They provide structure and context to museum visits for schoolchildren, community groups, or drop-in visitors.

At Spurlock, we relaunched our docent program in January 2017. Our new Volunteer Coordinator, Monica Scott, will help pull together different aspects of the Spurlock volunteer programs across departments, as well as supporting our docent corps. Our docent corps includes U of I students, former members of the Spurlock Guild, as well as many Spurlock supporters from the wider community. Are you interested in joining the Spurlock Museum docent corps? Contact us to learn more or to join us for a training session so that you can see what it's like to serve as a guide to the many audiences and groups that visit our galleries. We welcome new docents at any of our meetings.

What do I need to become a docent?

All that's needed to become a museum guide is an interest in learning more about world cultures and informal learning strategies. We'll provide training, practice, mentorship and feedback. If you might enjoy helping visitors learn how to get the most out of their time in a museum, if you like talking with strangers about the diversity of human lives, or if you value helping our next generations make the Museum a place that's

special and meaningful in their lives, then docenting could be for you! Our docents are a fun, curious, empathetic bunch who embrace life-long learning for themselves and for our community.

Not interested in giving tours? There are many ways to get involved at Spurlock Museum. From special event help to cataloging, we are always looking for new volunteers

Depending on interest or availability, docents may be involved in a number of kinds of programs. Some school tours are scripted around specific activities, themes, supporting objects, or even guided worksheets. At other times, docents may design their own tour, around the objects they select. Maybe you have a favorite object that often seems to be overlooked by the casual visitor? Or perhaps there is a certain kind of story or object about which you enjoy sharing your own knowledge and history. These make great anchors for a docent-led tour!

Docents also have many opportunities to engage in learning along the way. Along with monthly training sessions that feature skill-building components and a deep look into a single gallery each time, docents are also kept apprised of local professional development and learning opportunities at Spurlock and across U of I. Additionally, we are busy planning some exciting field trips so that docents and educators can take advantage of the many local and regional resources to learn together.

Interested in learning more? The time commitment is a minimum of 3 hours per month and we're always looking for new museum guides. Find out more by emailing Monica Scott at monicams@illinois.edu.

Seed pot, Acoma Pueblo, New Mexico, 2017.07.0008. The W. Dale and Jeanne C. Compton Collection.



MASSACTION:

The Museum as a Site for Social Action

by Elisabeth Stone and Amy Heggemeyer

WITH A FOCUS ON "Discovering New Dimensions for Impact," the Museum as Site for Social Action (MASSAction) convening brought Director of Education Elisabeth Stone and Assistant Registrar Amy Heggemeyer to the Minneapolis Institute of Art October 11–13. Thirty-four institutions from across the country sent staff to discuss and explore concepts put forth in the MASSAction toolkit, which looks at how to address the involvement of museums, museum practices, and museum collections in the continuation of white supremacy and colonizing actions. What does decolonizing work look like in museum spaces? How do legacies of social, economic, and political injustice structure museum practices today? What can museums do to truly center the voices and experiences of people whose histories have been marginalized in traditional exhibitions and programs? These are the kinds of questions that participants grappled with over the three-day convening.

In order to participate, Spurlock Museum staff proposed a project that we will work on over the next year which furthers the goal of decolonizing our museum spaces. Look for both staff development and public programming that will reflect these exciting and important initiatives. In order to support this work, institutions were



Spurlock staff's hopes and goals for the coming year as presented through the MASSAction Convening Compass.

organized into Accountability Teams, with Spurlock joining staff at the Detroit Institute of Art and Minneapolis Institute of Art. Spurlock Museum staff are committed to the goals of MASSAction over the next year as we dive into new ideas, new discussions, and new methods for decolonizing the museum space and developing active partnerships with our communities and community members. We are energized by the prospect of working in collaboration with innovative museum scholars and practitioners from throughout the country as part of this conversation. As reflected by last year's American Alliance of Museums national conference theme, "Gateways for Understanding: Diversity, Equity, Accessibility, and Inclusion in Museums," implementing equitable and just museum practice is a critical and timely issue for the entire museum field. MASSAction stands at the forefront of this movement.

Visit [#massactionmia](https://twitter.com/massactionmia) on Twitter for a look at the conversations that happened during the event or go to museumaction.org to learn more.



Staff from the Detroit Institute of Art, Minneapolis Institute of Art, and Spurlock Museum celebrate their commitment over the next year as a MASSAction Accountability Team.

FRIENDS OF THE SPURLOCK MUSEUM

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

INDIVIDUALS

Peggy M. Anderson
Margo F. Anderson
Gary A. Apfelstadt and
Claudine Hanson
Allen and Elaine Avner
James A. Barham
Jane D. and Peter J. Barry
Susan J. and Ronald H. Bates
Sandra L. and George O. Batzli
Paul J. and Donna T. Beck
Ronald J. Benes
Maureen H. Berry
Michael C. Blum and
Monica C. Prokop
Ivana Bodulic and Predag Hrnjak
Marie R. Bohl
Martha L. Brown
Helen C. Burch
Kristin L. and Maxwell A. Burnette
Allan C. and Marlene S. Campbell
Helen S. and Andreas C.
Cangelaris
Jerry A. Carden and
Timothy W. Temple
Mary D. Cattell
Robert C. & Marilyn Caughey

Robert H. Chappell, Jr.
Matthew S. Chen and Tsaiwen Jau
Joan M. Clement
Kelly A. and Daniel R. Conroe
Peter D. Constable and
Renee M. Mullen
Barbara J. Craig
Martin D. and Ida E. Crown
Brian T. Cudiamat
Clark E. Cunningham and Aulikki
Kokko-Cunningham
Joseph Czestochowski
Dolores S. Das
James A. and Christina F. Dengate
Harold G. & Nancy A. Diamond
E. J. Donaghey
John A. and Astrid E. Dussinger
Robert A. and Cheryl K. Easter
Anastasia and James Economy
Murle Edwards
Edith A. and John W. Erdman
Anna Maria Escobar
Robert D. and Mary Ann Espeseth
Barbara D. and James A. Esworthy
Christopher & Donna Flammang
Barbara J. Ford

Robin K. and Robert M. Fossum
Fred A. Freund
Gregory G. Freund
Richard D. Furr
Rita Gentry McCartney and
Ed McCartney
Eugene and Inga Giles
Aaron C. Graham
Stephen D. and Anita F. Hamburg
John H. Heiligenstein
Jennifer K. Hines and
Robert J. Krumm
Sara B. Hiser
Judy Hummel
Charles M. and Barbara S.
Hundley
James C. Hunt
David R. Hunt
James C. and Arlys R. Hunt
Bruce L. and Jean I. Hutchings
Daniel T. Jensen
Janie N. and Richard A. Jerch
Robert J. Jones
Elizabeth R. Jones
Deborah S. Katz-Downie and
Stephen R. Downie
Janet Dixon Keller
Virginia Kerns
Douglas A. and Josephine Z.
Kibbee
Dennis A. and Debra A. Kimme
Waunita and Takuo Kinoshita
Katherine R. and David E. Kinser
Jill P. Knappenberger
Napoleon B. and Pamela J. Knight
Wayne R. and Loretta LaFave
Martha Landis
Stephen A. Lawrence
Brenda J. Lerner-Berg and
Morris Berg
Louis D. and Mary W. Liay
Sara de Mundo Lo

Gerard Lopez and Susan Kieffer
James S. Lowers and Nancy Relic
Walter and Marguerite Maguire
Mankin and S. Pauline Mak
Verica Marcovich
Michael T. and Jane K. McCulley
Jane E. McDonald
Anna J. Merritt
Antonios and Joannie Michalos
Joseph H. and Mary H. Molinaro
Marsha L. and Willard K. Muirheid
Virginia A. O'Neill
Elizabeth F. and David D. Olmsted
Richard W. and Conna E. J. Oram
Randall S. and Sheila S. Ott
Aiko K. Perry
Richard M. Pyatt
Pamela V. and Donald F. Pierson
Wayne and Angie Pitard
Rebecca K. and Theodore J.
Powers
Seamus J. and Maeve J. Reilly
Selma K. Richardson
Kyle and Phyllis E. Robeson
Eric J. and Lisa R. Robeson
Kim Robeson-Schwenk and
Dean E. Schwenk
Derek S. and Judith Ann Robinson
J. Timothy and Judy A. Sehy
Kim Sheahan
David B. and Janis M. Sholem
James B. Sinclair
Carl J. Sinder
Claire K. Skaperdas
Melvyn A. Skvarla
Mary E. Slater
Charles A. Smyth and
Audrey L. Ishii
Mete A. and Joan B. Sozen
Shirley G. Starr
Edith A. Stotler

Charles B. Stout and Carol Knauss
Kenneth S. Suslick
Adele M. Suslick
Brook and Brock Taylor
Michele M. Thompson and
H. W. Bowman
Joy Thornton-Walter and
John H. Walter
Ina and Peter Tomaras
Marie G. Tompkins
Pola F. and Harry C. Triandis
Ralph W. Trimble and
Carolyn Casady-Trimble
Allan M. and Patricia A. Tuchman
Michael L. and Pamela J.
VanBlaricum
Safwat W. and Anna B. Wahba
Jane B. Walsh
Yu I. Wang
Wayne and Anne Weber
Gregory S. and Dixie D. Whitt
Norman E. Whitten Jr.
Lisa B. and Matthew J. Wilson
Sallie A. Pagels Wolf
Joyce C. Wright
Tiffany Xanos Rossi and
Anthony Rossi
Marie C. Zahn
David L. and Diane L. Zell

CORPORATIONS

Barham Benefit Group
Eli Lilly and Company
Fidelity Investments HQ
Prudential Financial, Inc.
Robeson Family Benefit Fund
T. Rowe Price Program for
Charitable Giving
The Parker Corporation

Basket. Wounaan culture, Panama, 2017.07.0107. The W. Dale and Jeanne C. Compton Collection.



Basket. Coushatta culture, Louisiana, 2017.07.0113. The W. Dale and Jeanne C. Compton Collection.

FRIENDS OF THE SPURLOCK MUSEUM

Your support is very important as we work to meet the needs of the public through programs and exhibits in the Spurlock Museum.

To support the Spurlock Museum, mail your tax-deductible gift check, payable to the University of Illinois Foundation, along with this form, to P.O. Box 3429, Champaign, IL 61826-3429.

Name _____

Address _____

City _____ State _____ Zip _____

Home phone () _____ Email _____

This gift is also from (name) _____

This gift will be matched (company name) _____

I am pleased to support the Spurlock Museum with my gift of:

\$1,000 \$500 \$250 \$100 \$50 Other \$ _____

Please apply my gift to:

\$ _____ Spurlock Museum General Development Fund (334621)

\$ _____ Spurlock Museum Memorial Fund (333954)

My payment method will be:

My check is enclosed (**payable to University of Illinois Foundation**)

I wish to make my gift by credit card:
 Visa MasterCard American Express Discover

Credit card # _____ CVV # _____ Exp. date _____

Signature _____ Print name as it appears on the card _____

Credit card billing address if different from above _____

Or make your gift online: <http://spurlock.illinois.edu/info/giving.html>
Your gift is tax deductible as allowed by law.
You will receive a gift receipt issued by the University of Illinois Foundation.

THANK YOU!

I ILLINOIS

SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign
600 S. Gregory Street | Urbana, IL 61801

Nonprofit Org.
U.S. Postage
PAID
Permit #75
Champaign, IL

College of
Liberal Arts & Sciences
AT ILLINOIS



Child's collar, Hong Kong,
2017.05.0014. Gift of the Professor
and Mrs. Kuo-Tsai Chen Family.