

# SPURLOCK

MUSEUM

**Summer 2007**  
The newsletter of  
the Spurlock Museum

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## A MESSAGE FROM THE MUSEUM DIRECTOR

By Wayne Pitard, Acting Director

During the fall semester of 2007, Douglas Brewer, the Director of the Spurlock Museum, will be taking a well-deserved sabbatical, and I am honored to step in as the Acting Director while he is away. Let me briefly introduce myself. I am a professor of biblical studies in the Program for the Study of Religion at the University of Illinois. I received my PhD from Harvard University in 1982 in Ancient Near-Eastern Languages and Civilizations, and have taught courses in Hebrew Bible and ancient Near-Eastern religions at the University of Illinois since 1983. My research interests have focused on three areas: the relationship between ancient Canaanite culture and the origins of Israelite religion, the concepts of death and afterlife in the ancient Near East, and the Aramaean cultures of ancient Syria and their impact on biblical Israel.

From the beginning of my career here, the University's cultural museum has been an important teaching tool for me. When it occupied the fourth floor of Lincoln Hall, I regularly brought my classes to the World Heritage Museum to see its collection of artifacts and inscriptions from the lands of the Bible.

My first behind-the-scenes involvement with the Museum came when I was asked to help develop the exhibit for the Mesopotamian and Early Writing sections of the new Spurlock Museum. It was during this project that I truly became acquainted with the fantastic staff at the Museum. They provided me with enormous amounts of information about the Near Eastern collection, and they gently educated me into the complex realm of proper exhibition practices ("I think we should exhibit all 1,748 of our ancient Mesopotamian clay tablets.")

"Well, Professor Pitard, that certainly would be nice, but we probably need some room in the galleries to display the Parthenon frieze."). Anyone who enters the Spurlock Museum is immediately aware of how successfully they have organized the collection for visitors.

But over the past year, I have come to value the staff of the Spurlock Museum even more highly as I developed a joint project with Professor Bruce Zuckerman of the University of Southern California to study and publish the Spurlock Museum's important collection of early Mesopotamian cylinder seals, using some revolutionary new imaging techniques, and making the data available on the Internet (you will hear more about this in the future). A very exciting element of this project was the fact that we used undergraduates from both the U of I and USC as our primary researchers in making the new images, producing new impressions from the seals, analyzing the artistic motifs on those seals, and creating the website for the collection. This project has added another level to our already wide-ranging educational program—and it would have been impossible to do without our crackerjack staff helping us at every turn.

Many great things are occurring at the Spurlock Museum this year, with the exciting new temporary exhibit, *Ancient Egypt: The Origins* (from September 25, 2007 to February 24, 2008), a visit by award-winning storyteller and author Milbre Burch, and the constant expansion of our public education programs. I am thrilled to be a part of this vibrant institution, and I look forward to working with the board and the staff this fall.

*On the cover: The Spurlock Museum's front walls are constructed in a way that the six-foot bands of brick wrap each of the three gables in designs representing ancient cultures—Greek, Native American, and Persian/Middle Eastern.*

## SUMMER 2007

### WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign  
600 S. Gregory St.  
Urbana, IL 61801  
Phone: (217) 333-2360  
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Director, Douglas J. Brewer

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.uiuc.edu](http://www.spurlock.uiuc.edu)

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# Museum's Self-Study Under Review for Accreditation

By Dr. Yu (Ian) Wang

Washington, D.C., correspondents at the American Association of Museums (AAM) report that the self-study materials were received on April 4, 2007. Completing the self-study is a culmination of years of work by Museum staff, board members, volunteers, and Museum associates. Thank you to everyone for your assistance and support.

Accreditation by the AAM is a widely-recognized seal of approval indicating a museum has demonstrated commitment to excellence and attainment of the highest of professional standards of museum operations and public service. It is evidence that a museum is a good museum, that it is doing its job, and that it is fulfilling its public-trust responsibilities. Being accredited increases credibility, which is especially important for smaller museums such as ours.

Attaining accreditation would help our museum to:

- *Compete for grants and other funding*
- *Attract more gifts and donations*
- *Borrow artifacts from other institutions and private lenders*
- *Borrow traveling exhibits from other institutions*
- *Develop a museum studies program*
- *Attract the attention of the public and visitors*
- *Attract highly-qualified volunteers and employees.*



Despite a raging snowstorm and subarctic temperatures, Christa Deacy-Quinn and Jennifer White trekked across campus and mailed out the initial application on December 9, 2005.



Jennifer White and Douglas Brewer received AAM approval to begin the self-study in April of 2006.

through an extensive 100-plus-page questionnaire. As previously described, the Spurlock Museum staff completed this step. On April 20, 2007, AAM staff completed an initial review of our self-study and requested additional materials for clarification. Members of the Museum staff proceeded to submit these items for the Accreditation Commission to review in July 2007.

There are four main components of the accreditation process:

## Step 1: Initial Application

The first step was to prepare a preliminary application, consisting of a 27-page questionnaire and attachments designed to allow the AAM to assess our eligibility and readiness for participation in the Accreditation Program. This was completed in December 2005. Approval at this level allowed us to move to the next step, the self-study.

## Step 2: Self-Study

The self-study provides the AAM with detailed information about all aspects of the Museum's operations, mission, and goals

## Step 3: Site Visit

Once the accreditation commission has reviewed the self-study and given initial approval, a site visit will be scheduled. This visit is anticipated to happen in April 2008. The site visit is an opportunity for us to show off our institution to the AAM's visiting committee. The committee will spend two to three days touring our facilities and collections, meeting with the director and University administrators, and interviewing our staff members and volunteers. Their goal will be to verify the accuracy of the self-study, evaluate the Museum, and make recommendations in a report to the AAM's Accreditation Commission, a team of museum professionals.



Christa Deacy-Quinn, Jennifer White, and John Holton prepare the seven final binders of the self-study for shipping to AAM.



Jennifer White and Dee Robbins hand off the 29-pound self-study to FedEx.

## Step 4: Accreditation

The moment we will all be waiting for is when we hear the results of the Accreditation Commission's review of our self-study and the visiting committee's report to confirm that the Spurlock Museum fulfills the criteria and receives final confirmation of accreditation approval.





# SEALS AND STORY BOARDS

## CURRENT RESEARCH AT THE SPURLOCK MUSEUM

By Sarah Wisseman

University of Illinois Professor Wayne Pitard (Program for the Study of Religion) has collaborated for years with Bruce Zuckerman, of the University of Southern California, on the use of advanced photographic techniques to digitize and decipher ancient texts. Now Pitard has turned his attention to the Spurlock Museum's collection of Mesopotamian cylinder seals, also known as signature stones. The Spurlock Museum owns 62 seals dating from 3200 to 400 B.C.E. Carved designs include kings, goddesses, warriors, lions, and gazelles, but they are hard to read because the seals are tiny, some barely an inch long and a half-inch in diameter.

Enter digital panoramic photography, a new method that can produce a continuous flat image of each seal on a computer—the virtual equivalent of rolling the cylinder seal over damp clay. Another technique allows impressions of the seals to be photographed with 30 different lighting angles, all of which are merged into one digital file so that scholars can move seamlessly from one image to the next, as if the light source were there in the computer.

Undergraduate students from both universities are doing primary research on the seals and collaborating via email and videoconferencing.

Three University of Illinois students accompanied Pitard to California last summer to learn and use the photographic techniques on the seals. Pitard's students are studying the seals' iconography and the way they were carved. The students' research is the first step in what will eventually be a detailed catalogue and an online exhibit on the Spurlock Museum website.

The digital photography provides new ways to store and view the cylinder scenes in two dimensions, but the older method of making an impression in soft clay is still useful because it copies the carving in three dimensions. However, before using pressure to make the impressions, Pitard arranged for x-rays of the seals to make sure they didn't show hidden cracks or defects that might result in damage to the artifacts.

An x-ray appointment was scheduled for Halloween morning with Sue Hartman, a radiology technician at the University of Illinois College of Veterinary Medicine. Pitard, several of his students, and

two members of the Spurlock Museum staff traveled to the large animal clinic to x-ray 16 of the seals on a table normally used for dogs and cats. Animal imaging technician Caroline Moller successfully imaged both original drill holes and later cracks by manipulating the intensities of the x-rays.

### Exhibition: *Transforming the Past to Shape the Future*

Janet Dixon Keller, a professor of anthropology at U of I, is researching art from the



Wayne Pitard with Spurlock Museum staff members Christa Deacy-Quinn and John Holton.

South Pacific for a Focus Gallery exhibit, scheduled to open in the fall of 2009. Keller is taking a sabbatical leave to develop her research on the Virginia M. and James D. Tobin Collection of Ethnographic Art from Papua New Guinea. The Spurlock Museum now owns about 300 out of 1,000-plus pieces from this collection, originally housed in the Logan Museum of Anthropology at Beloit College.

Left: Story Board (2004.17.0028) with river scene. Kambot Village, Keram River, Lower Sepik River, Papua New Guinea.

Keller is one of the curators for the gallery of East Asia, Southeast Asia, and Oceania on the second floor. Since receiving her doctorate from University of California at Berkeley, Keller has spent three decades teaching, publishing, and conducting research in cognition and symbolism with an emphasis on the South Pacific. "My research focuses on the rich contemporary scenes where nation-state formation, persisting colonialism, constant migration from islands to the Pacific Rim and back again, politics of identity and power, fragile environments, and catastrophic events collide," writes Keller.

The new exhibit, with a major theme titled *Transforming the Past to Shape the Future*, fits right in with Keller's primary research. The late 20th century Tobin collection artifacts include huge statues, shields, masks, and storyboards. These boards, some as large as six-by-five feet, are carved wooden burls or slabs with complex narrative scenes of animals (e.g. alligators, flying foxes, and bats) interacting with humans. The storyboard artifact type is not of indigenous origins but was introduced into Papua New Guinea during the 20th century. Storyboards have thrived as an art form, providing artisans with a new medium for developing three-dimensional carvings, a departure that may combine the indigenous art of figurine carving with the symbolism of two-dimensional shields.

Both storyboards and shields serve today "almost as billboards, a place to comment on modern life," said Keller. The storyboards tell traditional tales with relevance to the present while shields are especially fascinating because modern images such as Superman and beer bottle logos can be incorporated into traditional designs. At the entrance of the Oceanic Gallery the Spurlock Museum already displays an example of a similar kind of fusion: a Janus mask with ears adorned by telephone wire. In the upcoming exhibit, Keller aims to explore the political and cultural dynamics represented in the aesthetic forms of the arts of Papua New Guinea.

This project will provide undergraduate interns with a unique opportunity to work with Professor Keller and with the museum artifacts beginning in the fall of 2007. The students will help select items for exhibit, conduct research, and write label drafts for the 2009 exhibit.

Sarah Wisseman is Director of the Program on Ancient Technologies and Archaeological Materials (ATAM). She arranged the x-ray session for Pitard at his request.



Barbara and Charles Hundley

## SPECIAL GIFTS FROM A SPECIAL COUPLE

By Robin Fossum

Charles and Barbara Hundley of Naperville and Champaign, Ill., have demonstrated their affection to the University of Illinois and the Spurlock Museum in many ways. Their generosity has literally saved the day many times at the Museum. Most of all, for 20 years, both have found great joy in their Museum philanthropy.

Charles retired in 2002 from a successful career as vice president of business development with Northern Trust in Chicago. Prior to his position with Northern Trust, he served as benefits coordinator with the U of I and as chief investment officer and associate executive director with the State Universities Retirement System (SURS). Recently retired, Barbara is well-known on campus as the vice president of the Alumni Association and associate chancellor. Barbara's career began as a teacher before she became involved with the University as an assistant director of the Undergraduate Career Center, and later as director of the University of Illinois Alumni Career Center located in Chicago. For three years, Barbara was president of the Midwest Association of Colleges and Employers professional association, a great honor in her profession.

The Hundleys' introduction to the Museum was initially through a close friend, Tony Ackerman. After touring the World Heritage Museum in Lincoln Hall with Tony, Charles became personally involved as a member of the board of directors. Learning many items would not be protected by a security system during the move from Lincoln Hall, including the American Indian and Laubin Collection, Charles decided to donate a new high-tech security system that would be connected directly into the U of I police department. This was just the beginning.

The Museum is grateful for many other items from the Hundleys—including funds for boardroom furniture, office furniture, the Education Center tables, and most recently, a new professional digital camera and video camera. The Hundleys even helped provide a truck to bring items to Urbana purchased in Chicago. That's involvement.

Through the past few decades, Charles has held many positions as a member of the board of directors, finally serving as its president during the dedication of the Museum in 2002. He performed as Master of Ceremonies for the first black-tie board dinner during the opening festivities and has generously hosted tent parties following the annual board meetings. Charles is currently a trustee of the Museum and is chair of the Spurlock Board Development Committee. In this role, Charles assists in connecting new donors to the Museum and encourages donations to the Museum's wish list. A copy of the wish list can be obtained by contacting Charles at [c-hundley@sbcglobal.net](mailto:c-hundley@sbcglobal.net).

The Spurlock Museum is extremely appreciative of all the efforts of Charles and Barbara to make a difference at the Museum. Whenever asked, both have been most generous with their help. We honor the Hundleys for all of their special gifts. Many thanks to both of these special Museum family members.





## LETTER FROM THE BOARD PRESIDENT

Dear Spurlock Museum Board members, colleagues, and friends of the Museum:

I am pleased to update you briefly on major activities and actions of the Museum Board since our last newsletter.

During this period, we had two regular Board of Trustees quarterly meetings. A final set of by-laws was approved and included in our application for accreditation, which has been completed and submitted (a more detailed report on the accreditation process by our registrar is included on page 3 of this newsletter). A recommendation for a dues increase was suggested and will be brought before the membership at our next general Spurlock Museum Board meeting on Friday, September 28, 2007. Our *Spurlock Museum Magazine* editorial committee has been working hard to publish our second issue, hopefully in time for our September meeting. Our Museum Director, Professor Brewer, has announced his sabbatical leave for the coming fall semester, and Professor Wayne Pitard of the Program for the Study of Religion (and a curator for the Spurlock Museum) has been named as the acting director in the absence of Director Brewer.

With so much happening in the Museum, I am sure you are as excited as I am, and I wish you all a wonderful summer.

Sincerely,  
Dr. Yu (Ian) Wang

# NEW FACES AT THE

By Jennifer White

The Museum is happy to announce the addition of two new full-time staff members: Amy Heggemeyer and Brook Taylor.

**Amy Heggemeyer** joins the registration staff in the newly-created position of Assistant Registrar for Acquisitions, Loans, and Deaccessions. Amy holds a bachelor's in art history and archaeology, English, and classics from the University of Missouri at Columbia. She has had curatorial and information management experience at the Boone County Historical Society and at the University of Missouri's Research Reactor Archaeometry Lab, Museum of Art and Archeology, and Museum of Anthropology. Amy has also participated in excavations of a Euro-American (early settler) site in Boone and Cooper counties, in Missouri, and at a Native American site in Durango, Colo.



**If you could spend the night at any museum, which one would it be, and why?**

The British Museum. Spending the night is the only way to see everything. I would start with Roman Britain and then move on to Rome and the Near East.

**If you could visit any culture in any country or time period, which one would it be, and why?**

I would travel to Philadelphia in 1776 and see firsthand the arguments and compromises that led to the creation of the Declaration of Independence.

**What is your favorite museum-related movie and/or book?**

The book *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*, by E.L. Konigsburg, is a must-read for every budding museum registrar. I also enjoy *Possession* by A.S. Byatt, which details the thrill of researching the past.

If you haven't met her already, you can expect to hear from her if you are one of our lenders or new donors. For questions regarding potential donations, please feel free to contact Amy at [heggemey@uiuc.edu](mailto:heggemey@uiuc.edu) or (217) 265-0473.

**Brook Taylor** joins the education staff in the position of Education Program Coordinator. Brook's primary responsibilities include developing and delivering interpretive tours and programs, managing the Museum's calendar of educational offerings, and supervising the Museum Learning Center during public open hours.

Brook graduated from Indiana University Southeast, in 1997, with a bachelor's in elementary education and a focus on middle school mathematics. She has several years of teaching experience at the middle school level in Indiana, Washington, and Ireland, and possesses extensive professional development in

## Remembering Museum Supporter Richard J. Faletti

A very special friend of the Spurlock Museum passed away on December 25, 2006, at his home in Phoenix, Ariz. Richard J. Faletti earned his bachelor's degree in 1947 and doctorate in 1948 from the University of Illinois. Originally from Spring Valley, Ill., he married Barbara Shaft in 1947 and lived in Clarendon Hills, Ill., before moving to Phoenix in 1986.

Faletti was a partner with the corporate practice of Winston & Strawn in Chicago and later a managing partner with the Phoenix office. During one of his business trips to Africa, he traveled to Nigeria and started a lifelong interest in learning about and collecting African art. In the 1990s, his collection, entitled *A Sense of Wonder: African Art from the Faletti Family Collection*, traveled to many museums throughout the United States. The Faletti family has donated many pieces of their collection to the Art Institute in Chicago, the Phoenix Art Museum, Krannert Art Museum, and the Spurlock Museum. Faletti served as a board member of and consultant to the Spurlock Museum.

Faletti was preceded in death by his wife, Barbara, in 2000. He is survived by four daughters, a son, 11 grandchildren, and two great-grandchildren. Richard Faletti will be missed by all at the Museum.

# MUSEUM

the area of enhancing education through the use of technology.

Since arriving in Champaign-Urbana, she has worked as a lead mentor in the Project Next Generation program at the Champaign Public Library and as Education Coordinator at the Orpheum Children's Science Museum.

### **If you could spend the night at any museum, which one would it be, and why?**

I have a life-long love of museums, aquariums, and zoos, and of all the places to spend the night I would pick the Louvre. I would move the *Raft of the Medusa* into Napoleon's apartment and admire it while lounging on the comfy furniture.

### **If you could visit any culture in any country or time period, which one would it be, and why?**

Great Britain, Ireland—especially now. Many cultures and time periods interest me, but human history is so sad sometimes. I'd just like to go have a good time in a pub or on Giant's Causeway.

### **What is your favorite museum-related movie and/or book?**

When I was in fourth grade, in 1981, I had a book that was a complete catalog of King Tutankhamen's tomb. *Raiders of the Lost Ark* had just opened. It was a great year to be a kid and get really interested in museums and archaeology.

You can look for Brook in the Museum's galleries and in the Learning Center on Saturdays.

## SPURLOCK MUSEUM GUILD UPDATE



February 15, the day of the Spurlock Museum Guild winter luncheon, dawned bitterly cold with many roads and driveways still unplowed after the "blizzard of 2007." Nevertheless, we had a good turnout at the Urbana Golf and Country Club. Karen Thompson, Guild member and guiding spirit of the *Why Knot?* exhibit, gave an excellent talk on her experiences as a lacemaker, teacher, and consultant to institutions like the Smithsonian Institution and the White House.

Sarah Mangelsdorf, Dean of the College of Liberal Arts and Sciences, hosted the annual spring luncheon on campus at Harker Hall on May 8. Officers elected for 2007–08 at the luncheon are: Paula Watson (president), Vivian Larson (president-elect), Astrid Dussinger (treasurer), Robert Fossum (treasurer-elect), Marguerite Maguire (recording secretary), and Lois Spies (corresponding secretary).

Auction co-chairs Judy Hummel and Vivian Larson described plans for the "Egyptian Auction" to take place at the Alice Campbell Alumni Center on September 15, beginning at 6 p.m. Sarah Mangelsdorf and her husband Karl Rosengren will be honorary hosts. The Campbell Center provided a marvelous venue for last year's auction, and we expect another festive evening. The event will feature a Mediterranean buffet, entertainment, and live and silent auctions. An eye-catching invitation has been designed by one of Guild member Robin Douglas's graphic design students. All Guild members are invited to attend the general planning meeting on June 13 at 4 p.m. at Vivian Larson's home and to attend the invitation-addressing gathering and luncheon at the home of Claire Skaperdas from 9 a.m. to 1 p.m. on August 1. Interesting donations and good company make for an enjoyable and successful auction gala. Mark your calendars, invite your friends, and start thinking about items to contribute or request. Let's make our 16th Spurlock Museum Guild Auction our best.

We also need a continuous influx of new members to keep our organization strong. Think of friends who might be interested or people new to the Champaign-Urbana community and invite them to Guild events.

**Paula Watson**  
*Spurlock Museum Guild president*

# Community and Campus Collaborations

## Building and Sharing Educational Experiences

By Tandy Lacy  
Director of Education

The Spurlock Museum's 2007 *Why Knot?* exhibit was a high point in its collaborative relationship with renowned lace-maker and scholar Karen Thompson. Based on her experience as a consultant to institutions such as the Smithsonian and the White House, the Museum invited Thompson to



further document its lace collection. As a result of Thompson's expertise and contagious enthusiasm for these artifacts, her work evolved into the guest curatorship of *Why Knot?*, a special exhibit based on her areas of interest and knowledge. Through Thompson, this collaboration was expanded to include members of the Champaign-Urbana Spinners and Weavers Guild, whose efforts supported the creation of a gallery video and the presentation of five educational events for the general public.

*Why Knot?* is just one example of the many types of educational environments and experiences that the Museum creates each year in collaboration with members of the communities it serves. During the month of April 2007, the Museum hosted and co-sponsored three free public concerts that were the result of collaborations with various communities from campus and local to regional and international: folk and jazz vocalist Lynn O'Brien, as part of the Boneyard Arts Festival (the local community); Rupayan, Langar and Manganiar musicians from Rajasthan, in collaboration with the Kalapria Foundation of

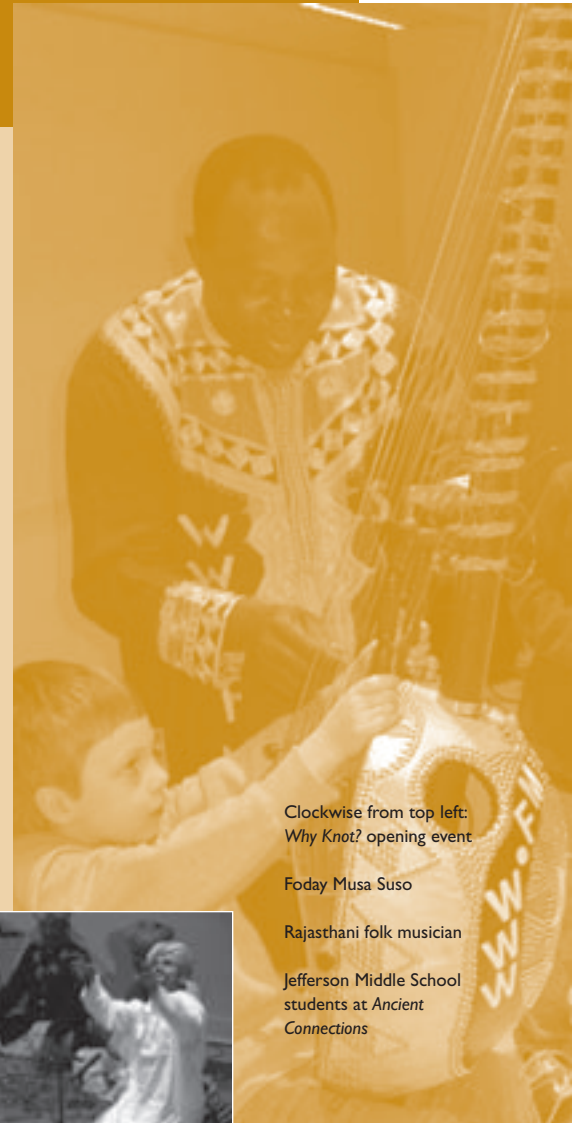


Chicago (the regional international community); and a Balinese Gamelan concert directed by two International Council visiting professors, with performances by students of the School of Music and School of Dance in collaboration with the U of I's Center for World Music. More than 400 visitors to the Museum enjoyed these highly varied performances.

Two outstanding examples of strong, ongoing collaborations with public schools are the annual gallery-based *Ancient Connections* program, developed with teachers at Jefferson Middle School in Champaign, and the annual outreach concerts, presented for the past five years to students at Urbana High School in cooperation with social studies teacher Waunita Kinoshita. The Museum's three-year collaboration with Jefferson has served over 670 sixth graders studying

ancient world cultures and has been supported in part by the University's regional Title VI Center for East Asian and Pacific Studies. At this year's Urbana High School performance, students and teachers alike gave guest artist Foday Musa Suso,

a traditional griot from Gambia, round after round of applause for his concert of Mandingo *kora* music and songs. This performance and an in-house children's extravaganza featuring Suso and LaRon Williams (an African-American educator, storyteller, and percussionist) celebrated the Campbell Gallery exhibit *Where Animals Dance* and provided unique learning experiences for more than 500 K-12 students.



Clockwise from top left:  
*Why Knot?* opening event

Foday Musa Suso

Rajasthani folk musician

Jefferson Middle School  
students at *Ancient  
Connections*

### SPURLOCK MUSEUM

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