

FALL 2020

SPURLOCK

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

MUSEUM



A MESSAGE FROM THE DIRECTOR



Elizabeth Sutton, Director

Dear Friends,

I hope you are well. At the Spurlock, we continue to navigate through these uncertain times as best we can. So much is still unknown.

In mid-March we shut the doors of the Spurlock, and the staff began working remotely. We have all struggled with this change. We have cancelled events and postponed exhibits. As those around us lost jobs, got sick, and became isolated, we have worried. Then, during these dark times, the murders of George Floyd, Breonna Taylor, Ahmaud Arbery, and so many others have sparked protests for social justice and racial equality that continue to remind us that we have much work to do if we are to become a truly inclusive and just society.

The staff is working diligently to create engaging remote content via our website and social media platforms. Behind the scenes, we are deep cleaning the Museum space and updating some of our exhibits, and we plan to welcome you back to our Museum in fall once all safety measures are put into place. Additionally, we are creating working groups of staff, students, and community members to investigate how the Spurlock can be a more welcoming space for the community and how we can amplify voices and experiences that have been erased from history.

Through these difficult times, we are reminded more than ever that our Museum is not the building we occupy or the collections we display. Our Museum is our community. We miss meeting with you and learning from you during our programs. We miss the spontaneous conversations that happen in the Museum. Now that we have reopened, we look forward to welcoming you back and developing new collaborations.

Please be safe and be well.

Sincerely,

Elizabeth A. Sutton, PhD
Director



SPURLOCK MUSEUM MAGAZINE

Editor: Beth Watkins

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

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Pictured above: Student staff member Bethany Johnson researched this **Stool**. Kenya. 2012.03.2753.

On the front cover: Mural Panel. From La Casa Cultural Latina and the Department of Latina/o Studies. Painted by Oscar Martinez and others, 1974-5 and 2004.



Ancestor Mask. Middle Sepik District, Papua New Guinea, ca. 1970. 1973.13.0002.



Shundu Siaca Beetle Wing Necklace. Napo Runa culture, Ecuador, 20th c. 2001.05.0074.



Student staff member Anna Rataj researched this **Marimba**. Buenaventura, Western Colombia. Gift of Norman E. and Dorothea Scott Whitten. 2001.05.0110.

AWARDS & NEWS

The Spurlock Museum won the American Alliance of Museums 2020 Sustainability Excellence Award (go.las.illinois.edu/SpurlockAward20). This national award recognizes Spurlock's commitment to energy conservation; over the past ten years, we have saved \$750,000 in energy costs. Using limited donor and endowment funds, we started small by monitoring room temperatures and replacing lights. Next, we used the University's Revolving Loan Fund and Energy and Conservation Incentive Programs to evaluate our energy usage and then used the findings to modify our building systems for increased energy efficiency.

Since 2010, we have upgraded our building's heating, ventilation, and cooling systems, improved our steam pipe insulation, and switched our lights to energy efficient LEDs. We continue to look for ways to conserve energy, save costs, and support the campus Illinois Climate Action Plan (icap.sustainability.illinois.edu).

We are deeply grateful to University Facilities and Services for their help, especially the Retrocommissioning Team, Recommissioning Team, and Electricians. Their combined expertise, collaboration, and efforts made this achievement possible.

The AAM website details the Sustainability Excellence Award and this year's three other winners. www.aam-us.org/2020/06/01/four-museums-recognized-with-2020-sustainability-excellence-awards

Collections Manager **Christa Deacy-Quinn** wrote *FUNDamentals of Museum IPM*, an easy-to-read introduction to the basics of Integrated Pest Management. The guide is available for free thanks to the financial support of the North Central IPM Center. Over 400 copies have been downloaded by museums and their staff in over 40 countries. Download your own copy by completing an online form at forms.illinois.edu/sec/6828287.

Public Education and Volunteers Coordinator **Monica M. Scott** served as a peer reviewer for grant applications to the Illinois Arts Council.

Christa Deacy-Quinn joins other campus professionals as an instructor in the iSchool course Introduction to Cultural Heritage Collections: Library Special Collections, Archives, and Museums.

This survey course is meant to introduce students to the key elements and concerns in special collections, archives, and museums, with a focus on those found in academic institutions.

A VIEW FROM THE BOARD

Every two years the Board of Directors of the Spurlock Museum has a new President. As I begin my term, I thought it would be good to remind us of our mission: we are an Advisory Board, and we are charged with being a liaison between the Museum and our communities—local, state, and, in this day and age, the whole world. It is quite a mission and truly significant. Being a Museum of World Cultures, we have been preparing for the awareness of the world since our inception. This year of 2020 has the whole world connected by a virus. This is an unfortunate commonality. Yet it is an opportunity to explore the broader spectrum of what we do have in common.

Our Spurlock here at the University of Illinois holds treasures from around the world documenting what people have used from the earliest times to cultivate, capture, prepare and preserve food. There are tools for communication, from writing instruments and paper to the first recordings of music, transistor radios, and into the future with a display discussing the very short history of the computer. It holds textile treasures on how humans have clothed themselves and kept warm as well as stayed afloat from around the globe. Exhibits chronicle burial rights, the arts, housing, and other artifacts you might recognize from daily life.

We humans have so much in common! For example, consider objects related to trade. Most cultures develop and adapt systems for trading goods and services efficiently. Shaped metal pieces of many sizes have been used as a medium of exchange since at least the 3000s BCE in Egypt—the types of coins we use now are relative latecomers. As empires grew, well-recognized and standard currency became more and more important. Our Spurlock collection of coins, paper bills, and other forms of currency affirms the commonality of humans as well as our interdependence as a species. Many of our exhibits help visitors see these commonalities—as well as culturally distinct responses to human needs.

If this year has set you on the journey to better understand the complexity of humans as well as their simplicity, then I encourage you to open our front door or website and explore some part of the Spurlock to help you better understand both. You may come away feeling like we are all but a moment in time.

Let us make the most of “our moment.”

Liz Rhomberg Jones, Board president 2020–21

Student staff member Bethany Johnson researched this **Stool**. West Africa. 2012.03.2760.



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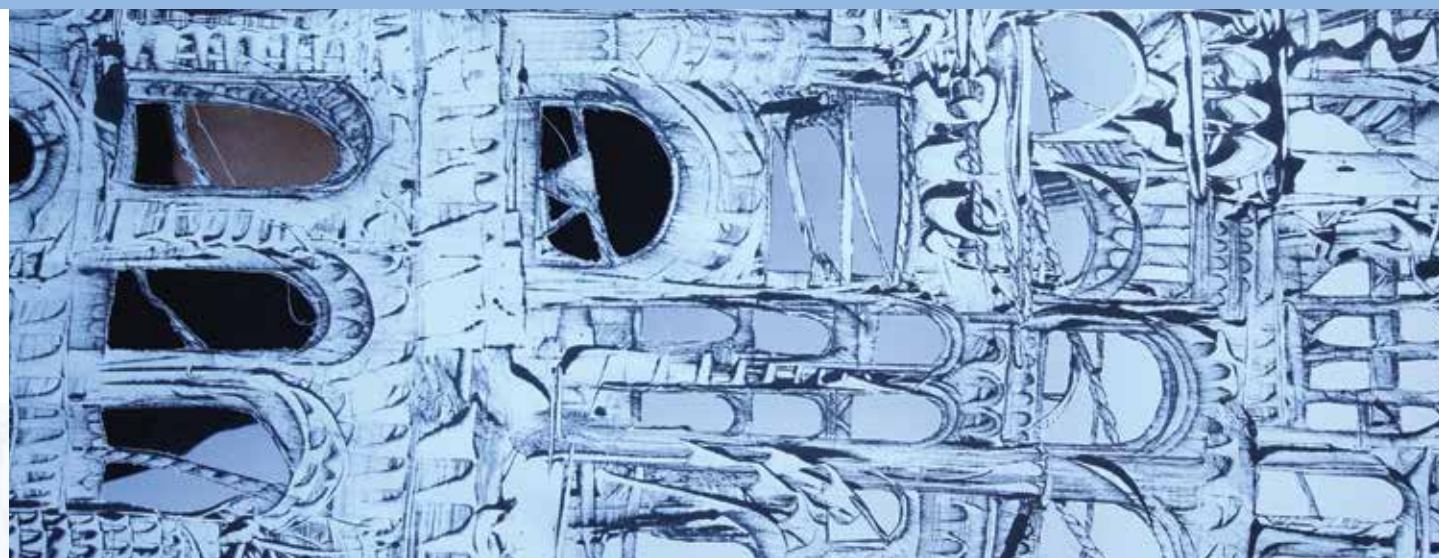
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ARTIST SPOTLIGHT: Kevork Mourad



Spurlock is thrilled to be working with artist Kevork Mourad, whose visit to the University for programs with classes, the Museum, and the public in spring 2020 was canceled due to the pandemic. Kevork is creating a new artwork in response to the pandemic for Spurlock, and it will be on display later in the 2020–21 academic year.

In the artist's own words:

In *A World Through Windows*, I am seeking to explore the way this pandemic has reduced our sense of space and our spheres of influence, even while it has spread globally and therefore increased our connectivity around the world. In the piece, each window opens onto the world of a household, each household isolated from the next. Before the pandemic, boundaries between neighbors were more porous—especially in places like Syria or Armenia, where I grew up and went to university, where no invitation was ever needed for a neighbor to walk in for a coffee or a meal—but with COVID-19, every home has become a sealed entity. Only for a viewer stepping back and looking at the whole of the building is it possible to get a sense of community—community being the sharing of happiness and suffering, the sense of the communality of the emotions and experiences that make us human.

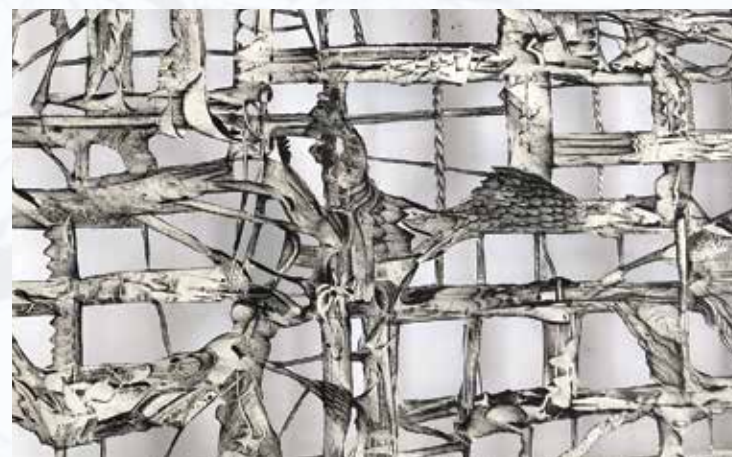
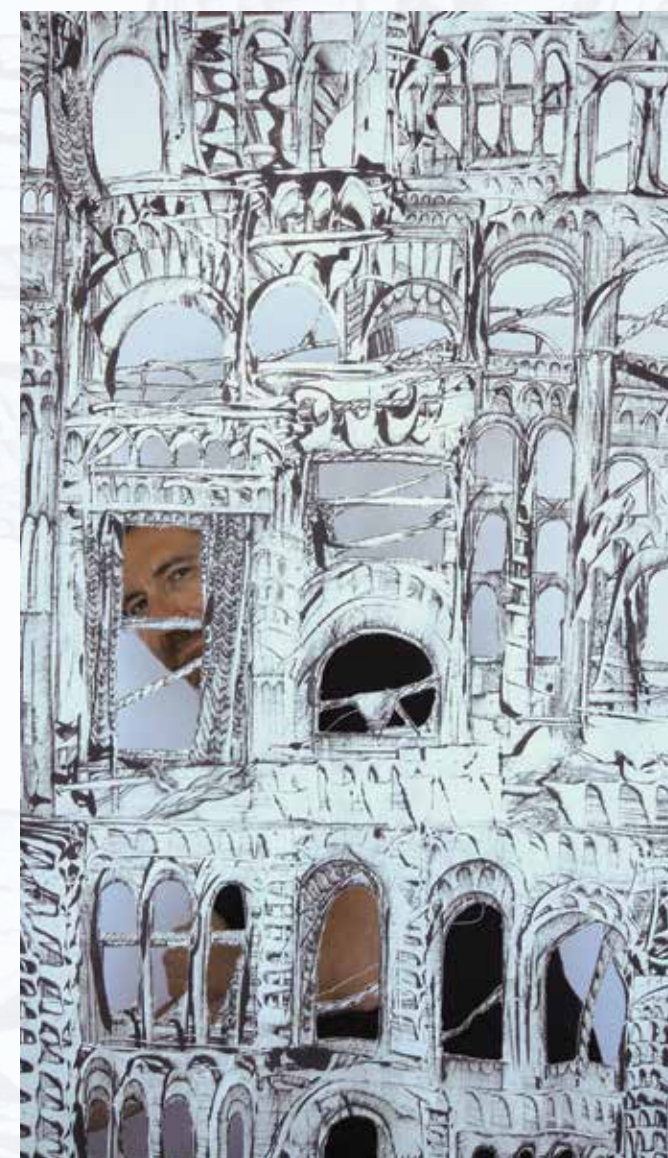




EXHIBIT OVERVIEW: Blues Dancing and Its African American Roots

By Jennifer White, Monica M. Scott, and Beth Watkins



SHORTLY BEFORE THE PANDEMIC CLOSED DOWN ACTIVITIES ON CAMPUS, the Museum had opened a new exhibit entitled *Blues Dancing and Its African American Roots*. The exhibit will be up through the 2021 spring

Despite enslavers' attempts to eradicate African Americans' heritage, African roots persist and are evident in blues music and dance characteristics such as layering rhythms, emphasis on improvisation, and a call and response format. Lyrics and music express everyday life experiences, often reflecting themes of hardship, from racism and poverty to personal relationships. Learning by watching and copying, as well as valuing innovation and creation of an individual's unique personal style within the given aesthetic, is also part of the cultural tradition.

Music and movement for African Americans during enslavement was often limited to activities such as Christian prayer meetings, work chants, and entertainment for plantation owners. After emancipation, African Americans gradually had more freedom to gather, play music, and dance on their own. Field hands in the South socialized in juke joints, small shacks where beer and liquor were sold, one or two local musicians played, and people danced. In Northern cities during the Great Migration of the 1920s, middle-class blues and jazz musicians and dancers gathered in small apartments for occasions like rent parties. African Americans danced—and continue to dance—on front porches and street corners, and in homes, back rooms of restaurants, community centers, and ballrooms.

Lindy Hop, which originated in African American communities of Harlem in the 1920s, was popularized in mainstream



American culture in the 1930s. It saw a second revival in popularity at the end of the 20th century. At that time, Lindy Hop communities began dancing to blues music at their late-night events. As this became more popular, separate blues dance communities emerged in major cities.

Often people just danced, unconcerned with categorizing their

moves. As people traveled the country, dance changed and evolved. Older traditions were largely undocumented, as a result of the marginalization of African Americans and the absence of modern recording technologies. But some regional styles such as Chicago Triple and TexasShuffle are remembered, while the Slow Drag, danced since the 1800s, became popular throughout the country.

Is the practice of blues dancing by non-Black dancers cultural appropriation, appreciation, or maybe some of both? African American dancer Damon Stone, a leading authority on blues dance, has this to say in his article "Appropriation vs. Appreciation:"

I want to start off by stating what follows is obviously my opinion. I can no more speak for all Black people, or even all Black Blues dancers, than you can speak for every person of your race.... The difference between appropriation and appreciation is simple to navigate if you think of it as appreciation means you come to a thing wanting to learn, be a part of, and to give back as an active participant, and appropriation means you come to sample, take, and alter to suit your personal needs.

[Read the full article at damonstone.dance/articles/appreciation-versus-appropriation.]

African American culture has significantly impacted broader American culture in many ways, including in dance and music. Dance forms, including Lindy Hop, Hip Hop, The Twist, and many others were created within African American communities but later popularized within mainstream communities. These are complex histories. Blues dancers today have opportunities and responsibilities to learn, to be a part of communities, and to support other artists.

BluesCENTRAL is a nonprofit organization in the Champaign area founded by community members in 2011 to conduct and promote teaching, learning, appreciation, and practice of blues dancing and its African American vernacular dance heritage.

BluesCENTRAL hosts free weekly social dances with beginner-friendly lessons and an annual SnowMELT Blues Dance Festival. The Urbana Park District and the Osher Lifelong Learning Institute (OLLI) also offer blues dance classes.



semester and includes historical photos and works by local artists. In the meantime, staff have been working hard to make content available online.

- ▶ Oral histories with nine members of the Champaign-Urbana and campus communities about their experiences with dance and music are available on our website. www.spurlock.illinois.edu/exhibits/online/blues-oral-history
- ▶ Exhibit coordinator Jennifer White is creating a series of blues dance instruction videos, which are linked from the exhibit webpage as they become available. www.spurlock.illinois.edu/exhibits/profiles/blues-dancing.html

- ▶ Spotify users can stream our blues dance playlist. open.spotify.com/playlist/6uPiHHaWyDATrvzYtdPaMC

"Blues dance" is a new name describing a family of dances done to blues music and created within African American communities. Writing in the 1970s, African American jazz critic Albert Murray was the first to categorize these dances as "blues-idiom." Murray's description of reactions to blues music—spontaneity, improvisation, and control—applies to blues dance as well.



(Black and white dancing images): Ralston Crawford Collection, Hogan Jazz Archive, Tulane University Special Collections, New Orleans, Louisiana; (Top left color image): Julie Brown and Kenneth Shipp demonstrate some characteristics of blues at the exhibit opening in February. [Image courtesy of BluesCENTRAL]; (Above right): Student staff members Patty Templeton and Emlye Lewin, who worked extensively on the oral histories that are an essential part of the exhibit, enjoy the opening reception with exhibit coordinator Jennifer White (center).

EXHIBIT PREVIEW:

Debates, Decisions, Demands: Objects of Campaigns and Activism

By Beth Watkins



FDR Campaign License Plate.
United States, 1936. 2017.06.0210.

This fall, Spurlock opens the new exhibit **Debates, Decisions, Demands: Objects of Campaigns and Activism** in the Campbell Gallery.

The exhibit will explore different ways an individual can be involved in politics: as a candidate, a campaigner, a voter, and a protester. Many of Spurlock's political objects come from a single collection from John and Jean Thompson: The People's Collection of US History and Culture, which focuses on three-dimensional objects related to American presidential elections. Photographs from local archives will help us tell some stories specific to the campus and Champaign-Urbana areas.

Our curator is UIUC alumnus Dr. Nathan Tye, who is now an assistant professor of history at the University of Nebraska Kearney. You may recognize Nathan from his extensive involvement in the University sesquicentennial celebrations in 2017-18: in addition to his classroom teaching and research for major exhibits at the Richmond Family Welcome Gallery in the Alice Campbell Alumni Center, he gave several fascinating talks at Spurlock on early 20th-century students' experiences outside the classroom.

Developing an exhibit is usually a hands-on, in-person aspect of work at

Spurlock. But with the entire exhibit team working from home mid-March through much of the summer and a curator in another state, we've been relying on regular video calls and many, many emails. Fortunately, Nathan was back in town for a few weeks in July, and he joined the exhibit team in the building to review potential objects to include.

Accompanying Spurlock's own objects are loaned exhibits that focus on documents and photographs: *Black Citizenship in the Age of Jim Crow* organized by the New-York Historical Society, *Rightfully Hers* from the National Archives, and *Votes for Women: A Portrait of Persistence* from the Smithsonian Institution Traveling Exhibition Service.

Debates, Decisions, Demands will be on display through May 23, 2021. For the safety of visitors and staff, we are not organizing any in-person events this semester. All online events will be listed in our event emails and our website and Facebook calendars.



(Top left): **Suffragette and Police Bobby**. United Kingdom, 2017.06.0257; (Top right): **Tammany Hall Mechanical Bank**. United States, 1873. 2017.06.0026; (Above left): **William McKinley Presidential Campaign Soap**. United States, 1896. 2017.06.0145; (Above center): **William Jennings Bryan Campaign Serving Tray**. United States, 1896. 2017.06.0158; (Right): **Abraham Lincoln Vase**. United States, 1864. 2017.06.0075.



Lever Voting Machine Instructional Model

By Matthew Mayton, Registration Assistant

One of the objects slated for display in this exhibit is a model of a lever voting machine from the 1930s. Produced by the Automatic Voting Machine Corporation, it was probably used to help familiarize voters with how to use the actual full-size voting machine. The candidate names on it reflect the 1936 presidential election between Franklin D. Roosevelt and Alf Landon, as well as a 1932 election in Pennsylvania.

The lever voting machine was invented by John B. Myers to make voting faster, more accurate, and more honest. It was first used in Lockport, New York in 1892. Unlike today, when we tend to know who won elections by the end of the evening, in the late 19th century it still took several hours or even days to count the number of votes each candidate received on paper ballots. The integrity of the vote was also called into question frequently when election officials could "accidentally" tear or mark a ballot to make it invalid, stuff the ballot boxes with additional votes, or throw the entire ballot box into bodies of water. There was a real need for a new voting system, and this invention was the high-tech solution of its time.

To use it, voters pulled a large handle. This action closed the machine's curtains, ensuring a secret ballot, and unlocked the machine. Voters would see a board with candidates' names, offices, and parties arranged in rows. Above each candidate was a small lever. To make their choice, voters pushed the lever down to vote for that candidate. This immediately locked the machine to prevent selecting an additional candidate for the same office. To change their vote, voters pushed the lever up and could then vote for a different candidate.

Once satisfied, voters pulled back the large handle, opening the curtains. This reset the small lever pulled down to their starting point and caused an odometer-like device in the machine to turn, casting a single vote for each candidate chosen. The machine was locked until the next voter entered the machine and pulled the large handle, starting the process over again.

To count the votes, an election official opened the machine in the back. This action locked the gears to prevent the device from turning. The election official counted the number of votes each candidate received. Once done, the election official locked the back of the machine again. A process that previously took hours or days could be accomplished in less than an hour by the lever voting machine.

While the lever voting machine used in 1892 was not successful, it only took a few years for creators to make improvements and form manufacturing companies. By the 1940s, two companies dominated the market: the Shoup Voting Machine Company and the Automatic Voting Machine Corporation, who made the model in our collection. Both companies' machines were nearly identical with only minor differences. These machines ranged in size, accommodating between 30 and 60 candidates. Most of the major cities in the United States switched to lever voting machines, though

most of the country still used paper ballots. While lever voting machines were in use throughout the entire 20th century, new voting systems were also being implemented. Fewer and fewer machines were made over time, with the last ones produced in 1982.

Lever voting machines were not without problems. For one, these machines had thousands of moving parts. They required careful maintenance to ensure they continued to work properly. They were difficult to test thoroughly. When the last machines and parts were produced in 1982,

fixing and replacing worn parts became nearly impossible. Lever voting machines were also not tamperproof: they were potentially highly vulnerable to the very technicians who were supposed to maintain them. The machines were also not accessible to voters with certain physical limitations: the labels with candidates' names were hard to see, and pulling the levers required strength and mobility. Finally, lever voting machines did not provide an independent record of each vote. After the 2000 presidential election and the Helping America Vote Act (HAVA) of 2002, voting systems were required to have a paper record of each vote in case an election was audited or recounted. Lever voting machines could not live up to this new standard. Most places complied, but the state of New York was slow to change, and the Justice Department sued the state in 2006. New York City continued to use lever voting machines until 2010, some of which had been in use for over 50 years.



Voting machine. 1992.10.0001.

New Projects by Student Staff

By Beth Watkins

One of the hardest parts about working remotely during the pandemic has been missing our wonderful student workers. They have admirably pivoted to working out of the building, turning their attention from physical hands-on artifact projects in Registration and collections or face-to-face interaction with visitors in education and special events to digital projects. Remote work has created many opportunities for research, which can be done anywhere there's a good internet connection.

Many students are writing about their favorite objects in the Museum's collections, posting on the blog and/or the Museum's Facebook page. Others have added on an audio component to this project, recording their narrative about pieces. To hear the pieces that have been uploaded so far, go to our blog and look for posts called "Audio Staff Pick."

Other students in graphic design and information technology were already focused on computer-centered assignments, but they shifted gears to projects that more directly served Museum audiences. Sidney Rodriguez has been working on new labels that reflect changes to our exhibits and finding a new way to display information in formats suited to the new rigorous cleaning requirements in the galleries. Seetha Ramaswamy and Ria Shah organized and highlighted existing online resources and moved components of in-person exhibits online.



ANNA RATAJ
Ulu (Woman's Knife).
Etah, Greenland,
1913-1917. Crocker
Land Expedition.
1998.19.2820

CARLOS MARTINEZ
Sundial and Compass.
France, late 15th c.
1930.04.0001.



KYNDAL GRAGG
Barbershop Sign. Burkina Faso.
Gift of Robert C. and Donna M.
Spina Helmholz. 2012.10.0351



HAYAT ZARZOUR is looking into **hats** that are coming into the collection. (Left). China. 2019.03.0017; (Middle). Hungary. 2019.03.0016; (Right). Kashmir, India/Pakistan, mid-20th c. 2018.06.0023.



JOSH SMORON
Map. Western Europe, 1714. The Seymour and Muriel Yale Collection of Coins of the Ottoman Empire and Other Middle East States. 1996.26.0020.



JANET JUE
Retablo Ayacuchano. On loan from the Center for Latin American and Caribbean Studies.



GILLIAN LANGE
Textile Costume Sample.
France, 18th c. 1925.02.0072.



SADIA MAZID
Bowl. Abydos, Egypt, early Predynastic Period (550-4000 BCE). Egypt Exploration Society. 1911.02.0022.



SCARLETT HOFFER
Crab Okimono. Japan, Meiji Period (1868–1912). Fred A. Freund Collection. 2001.07.0010



BETHANY JOHNSON took on the huge project of learning more about dozens of carved wooden stools from the Lynn and Michael Noel Collection.
Stool (top left). Kenya. 2012.03.2767.
Woman's Stool (left). Kenya. 2012.03.2660.
Stool (center right). Kiscusmu, Kenya. 2012.03.2661.



ROSIBEL GOMEZ
Mural Panels from La Casa Cultural Latina and the Department of Latina/o Studies. Painted by Oscar Martinez and others, 1974–5 and 2004.

Kayapó OBJECTS

By Dery Martínez-Bonilla



Panero basket. 2020.01.0003.



This donation was made possible because of a visit to the Spurlock Museum by Kakêt Kayapó, Pat-I Kayapó, and Kubeyet Kayapó, all of whom are from the village of A'Ukre, Kayapó Indigenous Territories, Brazil. The Kayapó visit to Spurlock was one of their stops while on a music and video tour around the United States in 2017, when they attended the InDigital Conference, hosted at Vanderbilt University. The conference focuses on indigenous engagement with digital and electronic media. "In Latin America," says the conference website, "the use of digital cameras, cell phones, Facebook, and YouTube opens up a new universe of expression and interaction that is evolving in unpredictable ways. Combined with the consumption of both indigenous and non-indigenous media, critical but largely as yet unexamined changes in worldview and behavior are rapidly unfolding." The Kayapó have become documentarians of their own lived experiences and interactions with the Brazilian government.

Spurlock curator Dr. Norman Whitten gave the group a tour of the South American collection at the Spurlock Museum. After the visit, the group maintained contact and proposed to make a donation of Mebêngôkre-Kayapó artifacts. The artifacts include pieces used in important ceremonies, as well as everyday use objects.

Chief Krwyt's *me padje kaigo* armbands are only worn by men for naming ceremonies. Chief Krwyt's armbands were made from cotton that was grown in the gardens of the village and later spun and woven by Chief Krwyt's wife, Irepa Kayapó, about forty years ago. According to the Kayapó, this type was used regularly in the mid-1900s. As a result of modern technologies and materials, beaded arm bands are more common now.

The *staff (ukai)* is used by the Kayapó for a promise ceremony (*meintykre*) that is part of a naming ceremony (*bep*). This artifact is used by children who have been promised to one another. This example was made by Nhêpre Kayapó and is made of Brazil wood, with yellow fibers from bamboo, and black vine from a local forest pond. The Kayapó also noted that this piece is embellished with a woven snake design. The *panero basket* made by Beptoti Kayapó was woven of fibers (*ka kro y*) collected from the forest. This type of basket is often used to collect nuts, yuca, sweet potatoes, and firewood

The *panero basket* made by Beptoti Kayapó was woven of fibers (*ka kro y*) collected from the forest. This type of basket is often used to collect nuts, yuca, sweet potatoes, and firewood

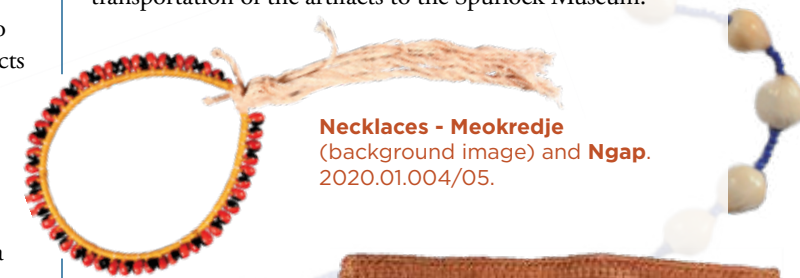
Staff (ukai). 2020.01.0002.



from the forest. This particular example is a miniature version of what the Kayapó typically use. According to the donors, contemporary examples are often made with green plastic acquired from the city as the main woven materials.

The *meokredje necklace* (2020.01.0004) is used by both young men and women (*meprirel/meprintire*) during naming ceremonies. The beads and seeds come from the local forest. This particular example was made by Chief Krwyt Kayapó specifically as a gift to the Spurlock Museum in hopes that visitors see and appreciate different material objects from the Mebêngôkre-Kayapó. The *Ngap necklace* (2020.01.0005) is used by men during naming ceremonies. It is made of a seed called *Pitxay kamrek*. This particular example was made by Kapotham Kayapó.

Special thanks to Professor Laura Zanotti of Anthropology and Latin American Studies at Purdue University who accompanied the Kayapó throughout their trip, translated for them to English, and organized the entire collection and transportation of the artifacts to the Spurlock Museum.



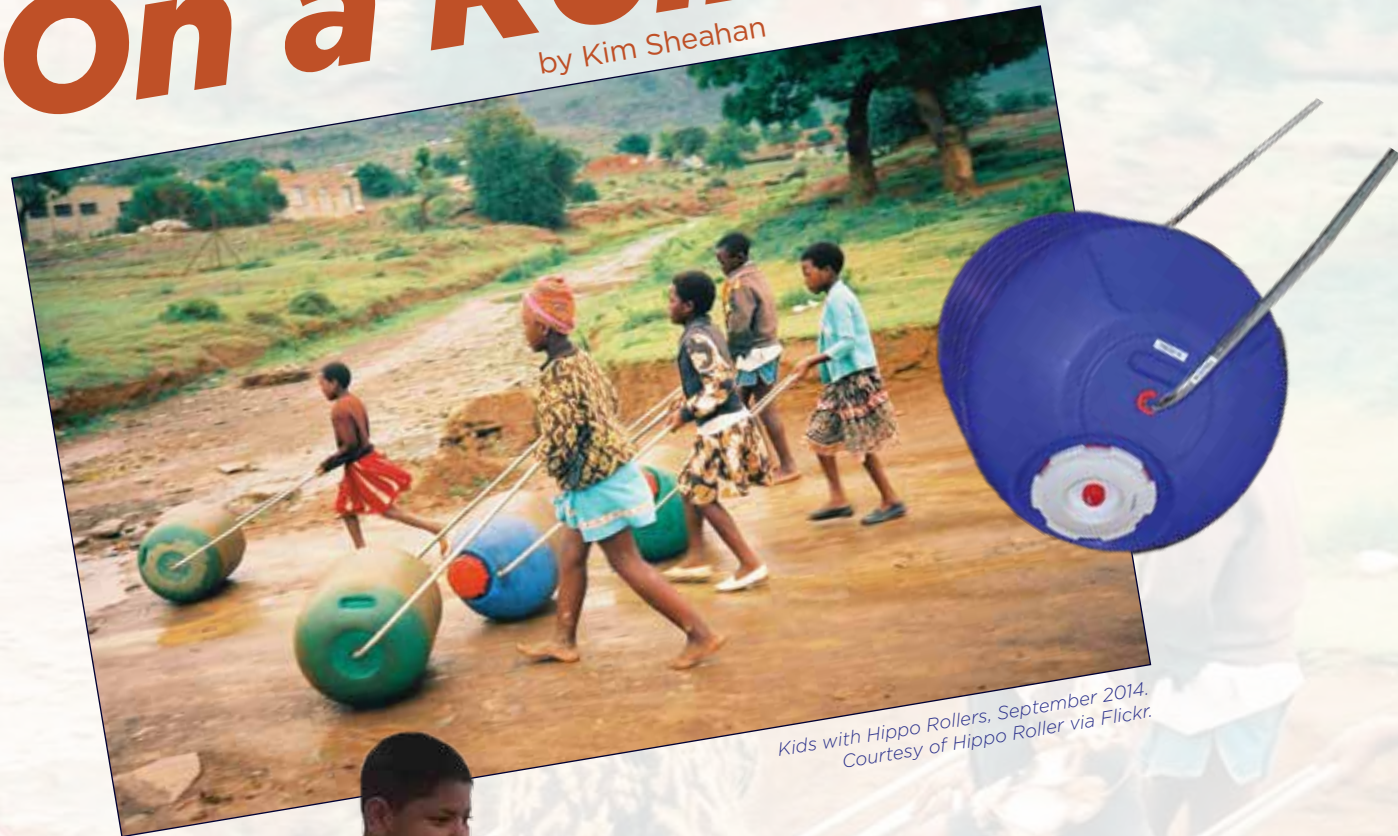
Necklaces - Meokredje (background image) and **Ngap.** 2020.01.004/05.



Me padje kaigo armbands. 2020.01.0001.

On a Roll

by Kim Sheahan



Kids with Hippo Rollers, September 2014.
Courtesy of Hippo Roller via Flickr.

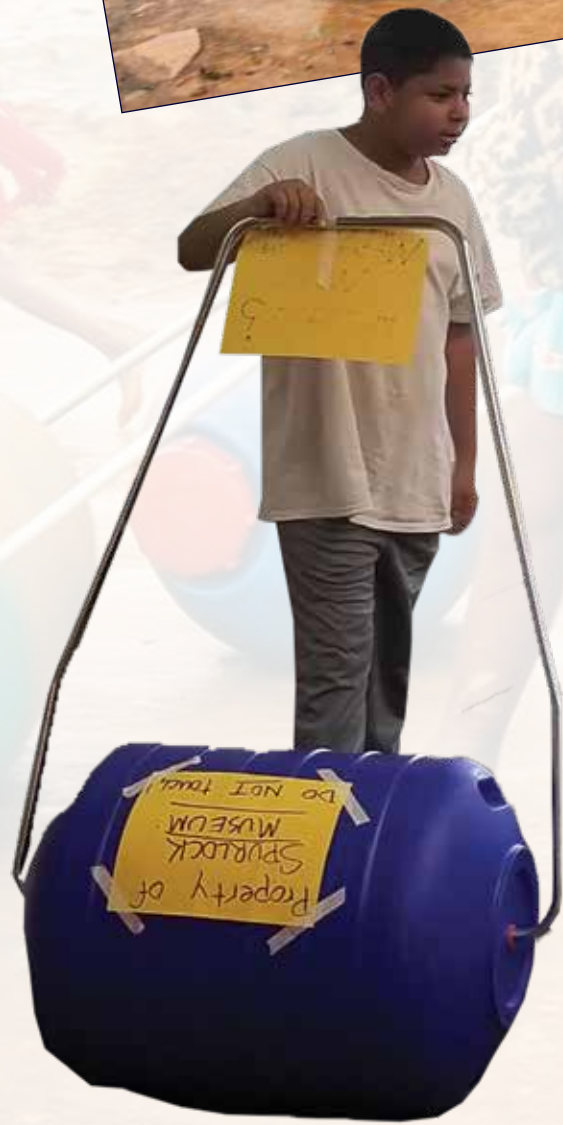
Activities developed for the Spurlock's Big History outreach series encourage middle school students to become global citizens. An important—and favorite—activity of our Water program involves the students getting a glimpse of what it is like to live without running water.

The activity begins with two significant statistics. As of 2015, 9% of the global population lacked improved drinking water sources. Most of the people who walk to get the water they need for everyday living must walk multiple round trips of 7.4 miles each day to get it. The students are then assigned to family groups in which each individual is a different age and carries a different amount of water or cares for a younger sibling along the way. Though they only carry the water down and back along a school corridor or a few circuits around the library, the students quickly begin to understand the difficulty of the journey. They also comprehend how few children in this situation have time to go to school.

At this point, the educators introduce the Hippo Water Roller. Invented by two South African engineers in 1991, the Hippo Roller is a barrel attached to a metal handle. The barrel holds 24 gallons of water and is rolled instead of carried, enabling water to be transported more easily, safely, and in larger amounts. According to hipporoller.org, 60,000 Rollers have been delivered to 51 different African countries, benefitting over half a million people.

Through the support of the University's Center for Global Studies, the Spurlock was able to purchase a Hippo Roller that can be taken into classrooms. The students have the opportunity to see the Hippo Roller in action and appreciate the importance of this life-changing innovation. During the 2019–20 school year, in a demonstration of global citizenship, Champaign public middle school students pledged to raise money towards the purchase of Hippo Rollers to be distributed to communities in Africa without water infrastructure. As of early August, they had raised over \$700.

An Urbana student tries out a Roller.



VOLUNTEER SPOTLIGHT with Martha Landis

Mola (detail). 2008.22.0107.



Martha spends most of her time in the Museum in the Registration workroom, a bustling area where students, staff, and volunteers are busy with artifacts, archival photographs, databases, and scanners.

There are many personal lessons we can learn from our experiences living through the COVID-19 pandemic. Museums learn lessons, too. We've learned not to make assumptions about who our audiences are and what they expect from us. We've learned it's necessary

to experiment with content and to give ourselves more grace during times of turmoil. We've also learned hard lessons about authenticity and inclusivity; to be relevant, museums need to humbly seek out and include objects, narratives, and voices that speak to diverse ways of knowing and experiencing the world. The Spurlock Museum is working to become a space more representative of these lessons.

A final lesson we've learned is the value of our Museum. While organizations across the nation began to almost immediately lay off or furlough staff, Spurlock staff continued working remotely through the early months of the pandemic. We understand how fragile all of our work is. Holding closer the things and people that help us thrive is significant to us moving ahead, to a place that's better than where we began.

One of the most valuable parts of Spurlock Museum is its human capital: the full-time and student staff, our contributing curators and artists, and our volunteers. The Volunteer Spotlight in this publication was created to introduce us to amazing volunteers and remind us of their contributions. This issue highlights Martha Landis, the Museum's longest-serving volunteer. She's been volunteering with us since 1998.

Martha was born in Champaign, raised in Urbana, attended University High, and graduated from the University of Illinois at Urbana-Champaign with a BA in history and a Master's in library science. Her father was a professor of English at the University. In the 1930s, her parents took a trip around the world. Martha and her sister grew up hearing stories about this trip, and these stories sparked their interest in world cultures. Martha goes on to say, "The year after I graduated from high school, my father had a sabbatical and our family of four spent the year in Europe driving through most of the continent. I think that experience hooked me on museums for life." Martha's first job was in the Undergraduate Library's Browsing Room in the Illini Union. In 1963, Martha was hired as a reference librarian by the Cornell University Library. She remained there until 1968, when she returned home to work in the University Library as a reference librarian.

Get to know Martha as she responds to questions in this Volunteer Spotlight.

When and why did you begin volunteering with the Spurlock Museum?

I retired from the Library in 1996 and began volunteering at the Spurlock in 1998. I went to a Spurlock Board meeting where Kim Sheahan gave a presentation on the need for volunteers to help with the move of the World Heritage Museum to the new Spurlock building. I thought it sounded interesting—and it was. The WHM had closed by that time, so I have no experience working there.

Most of the work we did at that time was helping build the first database for the Museum. When we moved to the Spurlock building [and] before it was open to the public, there was more work building the database[and] keeping track of the packing, unpacking, and physical location of each artifact.

In what ways have you seen the Museum change over the years?

Since the work I have done has always been in the Registration section, that is where I have seen the most change. The changes in the database and the improvement in the quality of images always amaze me when I come back from "vacation."

What has inspired you to continue volunteering with Spurlock Museum through the years?

Over the years, I have begun researching problem artifact records and trying to fill in missing information about the artifact. This often involves locating printed material about the artifact and adding that information to the database. *This is the part I most enjoy because I know the information I add to the database may be useful to the people who use the database.*



Martha Landis posing with Registrar Jennifer White after receiving Spurlock's first-ever Outstanding Volunteer Award.

Do you have a favorite object in Spurlock's collection? If so, what is it and why is it your favorite?

I really do not have a favorite object, but I do have a favorite exhibit: Mesopotamia. Although I was a history major, I never took any courses in anthropology or archaeology. This was due to my own ignorance, but it has required me to learn a lot about both fields.

What activities do you participate in when you're not volunteering with Spurlock?

Besides working at the Spurlock, I have taken many OLLI [Osher Lifelong Learning Institute] courses over the past 10 years. I read, mainly non-fiction and mysteries, and do crossword puzzles—and last but not least, I am a bird watcher. I must admit that this takes up a great deal of time.

FROM THE VIEWING PLACE OF THE SUN GOD: The Spurlock's Ancient Egyptian Painted Pavement Slab

By Wayne T. Pitard
Director Emeritus

For nearly a century one of the most remarkable artifacts on display at the Spurlock and its predecessor museums has been a large ancient Egyptian painted plaster slab depicting a group of blue flowers in full bloom (figure 1). While fascinating and beautiful, it has been a sad fact that most of the records about this lovely painting have been lost over the long history of the campus museums, and surprisingly little has been known about it. In recent years, however, members of the Spurlock staff, with the collaboration of scholars from California to London, have



Fig. 1: The Spurlock's painted pavement slab from the Maru-Aten Sanctuary at el-Amarna, Egypt. It measures 1.25 by .87 meters (4.1 by 2.8 feet).

unraveled many of the mysteries both about the painting and its origins and how it came to the University of Illinois.

The minimal records that had survived in Spurlock itself told us only two key things: the painting had arrived at the University in 1923 and it came from the Egypt Exploration Society's (EES) excavations at el-Amarna, the modern name for the ancient city Akhetaten. Akhetaten was the great capital of the pharaoh Akhenaten from the 14th century BCE, the famous "heretic" who broke from Egypt's traditional religion and tried to establish a virtually monotheistic worship of the sun disc (the Aten). New analyses of

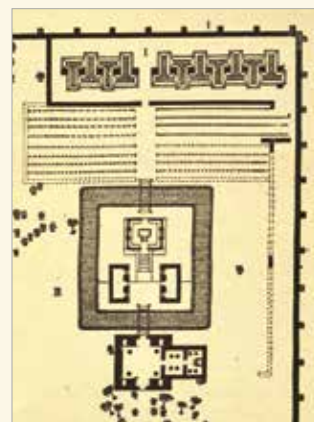


Fig. 2: Plan of the northeastern corner of the Maru-Aten compound, showing the Aten shrine in the artificial lake (represented by wavy lines), with the garden area to the north of it, and the Water Court, with its T-shaped water basins, in the northeast corner.

archaeological reports and recent publications on the artworks of el-Amarna, along with examination of materials in the EES archives in London, have greatly increased our knowledge of the context of this fine painting.

We now know that the slab was part of an elaborate painted walkway that surrounded a group of eleven large T-shaped water basins in one of Akhenaten's royal sanctuaries, called the *Maru-Aten* ("Viewing-Place of the Aten"). The Water Court containing these sunken basins flanked a large garden that itself was linked to a shrine to the Aten in the middle of an artificial pond (figure 2).

The walkway slabs were painted with colorful scenes of river plants and birds. Our slab portrays a blooming papyrus plant, one of the most popular motifs appearing on the walkway. On the left side of Spurlock's slab, a border area is made of a blue stripe and thick yellow band. This border design enables us to identify the painting as part of either the north or south walkways, since the other two sides did not have this style of edging (figure 3).

Close study shows the process by which the original artist(s) created the painting. First the mud bricks that constituted the floor of the Water Court were covered by a layer of buff-colored plaster about 1 to 1.5 cm thick to flatten the irregularities of the



Fig. 4: A closeup of papyrus flowers shows the impressions of linen cloth used to keep the plaster wet while some of the colors were applied. Notice on the left how the reddish-brown color sinks into the plaster, while the blue, painted after the plaster was dry, does not.

floor. Then a thin layer of fine lime plaster was carefully applied, and the painting was made on top of it. Examination shows that some of the colors—the yellow, reddish-brown, and black—were applied while the plaster was still wet (an early example of fresco painting), while the blue paint was used once the plaster dried (figure 4). With careful lighting, one can still see impressions of the linen cloth that was placed over the plaster while it was still wet to keep it from drying until the paint was applied.

The excavation of the Maru-Aten was undertaken in 1921–22 by the British archaeologist C. Leonard Woolley, later famous for his excavations at the Mesopotamian city of Ur, on behalf of the Egypt Exploration Society. The pavement of the Water Court was not well preserved, although several unbroken sections were recovered. Other parts, including ours, were broken into numerous pieces. We now know that these broken slabs were boxed up at the site and sent to the EES headquarters at the end of the excavation in the spring of 1922. There, over a period of about a year and a half, Woolley's sister painstakingly pieced 10 slabs together and restored them.

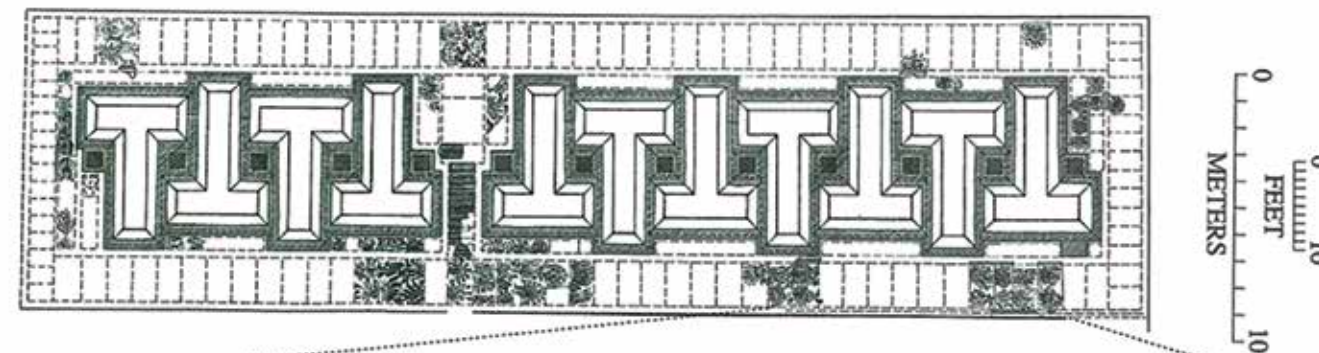


Fig. 3: The Water Court with markings showing the intact sections of the painted walkway, but not the locations of the broken slabs like Spurlock's that were sent to London to be restored by Miss Woolley.



Fig. 5: Aaron Graham holds the large flash near the camera tripod during the photography for the Reflectance Transformation Imaging process on the Amarna painted slab resting on the floor.

Recently, I was able to unearth 15 letters in the EES Archive in London dating between March 10 and July 23, 1923, that talked about the restoration of the slabs and about the one sent to the University. In one letter, the US secretary of the EES, Marie N. Buckman, notified the London office that Albert T. E. Olmstead, the University's ancient Near Eastern historian and museum curator, had secured a \$500 appropriation to purchase a slab from Amarna, if the transaction could be completed by July 1. "I hope you will be able to send a fairly good section," she writes, "for the students at the University of Illinois are extraordinarily appreciative and eager to help the Museum." It is clear in the response from the London secretary, a Miss Jonas, that Miss Woolley was still learning to restore the pavement pieces and wasn't sure how successful the project would be. She made it clear that nothing could be ready by July 1. "I hope," wrote Jonas to Buckman, "this will not mean permanently losing your subscription, but even if it does it has been unavoidable."

However, by June 15, it was clear that Miss Woolley was proving to be quite accomplished at her restoration work, for Jonas wrote to Buckman, "With regard to the remaining panels, I think we can promise a good one to Dr. Olmstead if you can secure the renewal of his offer." Clearly, Olmstead got the renewal, and our piece was shipped to Urbana in August of that year. Olmstead quickly put it on display.

Who exactly was Miss Woolley, the woman who took on the intimidating task of restoring 10 badly damaged paintings? Her first name never appears in the archives of the EES, and Leonard Woolley had six sisters. Aaron Graham, longtime Technical Assistant at the Spurlock, took on the task of determining which sister it was. After considerable research, helped by scholars from the EES, the British Museum, the University College London,

and Leonard Woolley's nephew Nicholas Woolley,¹ he has been able to narrow the identification down to the two youngest sisters, Rachel and Marjory, but has been unable to find anything that could confirm which of them was the restorer. Whichever sister it was, "Miss Woolley" deserves considerable praise for her fine work.

In 2012, we decided to use an advanced photographic technique called Reflectance Transformation Imaging (RTI) to study both the surface of the original painting and the details of the restoration by Miss Woolley. RTI images are created by taking dozens of separate photographs of an artifact (usually 32 to 48), each image using a single different lighting angle. The photos are then analyzed by an algorithm to produce a single image (the RTI) that enables a user to use a mouse to shift the light angle on the artifact, as if one were moving a light across the actual piece. This technology makes it possible to find the perfect lighting to study every portion of an artifact. An RTI is often better for study than the original itself! With the help of Marilyn Melzian of the West Semitic Research Project at the University of Southern California, we were able to create such an RTI for our painted slab (figure 5). We were able to produce excellent photos of many details of the painting and, with a very low raking (diagonal) light across the face of the slab, we could clearly see all the lines of the fragments and restored areas Miss Woolley used to recreate the entire painting (figure 6).



Fig. 6: This screen capture shows an RTI of the painted slab. The light is very low, raking across the surface from the left and accenting the individual fragments put together by Miss Woolley, along with darker sections, which are her restorations.

So now our slab from Amarna has been set into its ancient context in the Maru-Aten's Water Court to take its place among the precious survivors of that extraordinary period in history. Other slabs are now in the Cairo Museum, the British Museum, the Ashmolean at Oxford, the University of Pennsylvania Museum, and a few others.

¹Our thanks to Carl Graves and Joanna Kyffin at the EES, Francesca Hiller and Patricia Usick of the British Museum, and H el ene Maloigne of the UCL for their help in this.

IN MEMORIAM: *by Spurlock staff, volunteers, and friends*

Dr. Clark E. Cunningham

From Spurlock staff

"Always a gentleman."

"Always willing to come over to look at potential donations and give his opinion."

"He offered us wonderful images to add context to the artifacts on display."

"Clark was always excited to collaborate with us on a new project, whether that was adding pieces to the Southeast Asia and Oceania exhibit that he co-curated with Dr. Janet Keller, writing up research for publications, or creating photo essays for the website."

"In a community full of highly educated people with global interests, Clark stood out as genuinely interested in other people's learning, whether that was through museum exhibits, reading, films, travel, or simple conversation."

You can see some of Clark's photographs from his field work in Thailand in *Buddhism in Mid-Twentieth-Century Thai Villages* in the online exhibit section of the Spurlock website. After receiving his PhD in Anthropology at Oxford University, Clark conducted research and taught in Thailand from 1968 to 1970, as part of a University of Illinois-Chiang Mai joint project.

From colleague and fellow curator Norman Whitten

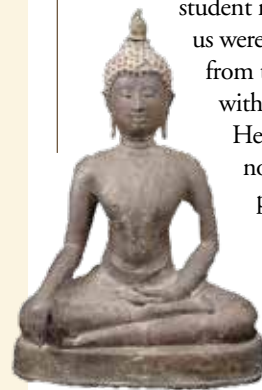
Clark Cunningham manifested superb qualities as an ethnographic museum curator, and he deployed these qualities with verve, creativity, cultural sensitivity, and good judgment. A specialist with extensive ethnographic research in and on Indonesia, with all of its different islands and ethnic variations, as well as in Thailand, he also was totally immersed in the literature of the cultures of Greater Southeast Asia. Here on the University of Illinois campus, his collegiality was legion. He taught Indonesian language gratis when there were no other alternatives available. Well aware of diasporic dimensions of culture, he directed the Asian American Center, and most significantly perhaps, he found the means by which a number of Indonesians could come to this country, obtain their PhD degrees in anthropology, and return to their respective universities. All these traits he brought to his curatorship to create a dynamic portrayal of real Asian peoples.



Wayang Golek Puppet Model. ali, Indonesia, 20th c. Gift of Clark E. Cunningham. 2001.02.0042.

From long-time Spurlock volunteer Sara Hiser

Dr. Cunningham served as the head of the Department of Anthropology in the early 1970s. I worked with the graduate student records during part of his tenure. Several of us were new hires one summer while he was away from the office. Dr. Cunningham was very patient with us as we worked through a time of learning. He thoughtfully answered questions if we did not understand the reasons for departmental policies. It was a true collaborative effort that is so important to support the teaching, research, and service responsibilities at a departmental level. While volunteering at the Spurlock Museum after my retirement, it was not unusual to see Dr. Cunningham consulting with staff in the Registration office. Occasionally he would mention he had read a letter I had written to the editor of the *News-Gazette*. He would then ask me what my topic would be for a future letter.



Buddha. Thailand, mid 19th c. Loan Courtesy of Clark E. Cunningham 2001.02.0037.

Fred Freund

Three things were of great importance to Fred Freund: his family, his work as a lawyer, and his art collection. A devoted father, partner, and grandfather, he cherished family visits and many years of summer reunions in South Carolina. A graduate of the Columbia University School of Law, Fred was first licensed to practice law in 1949. After serving first as a judge's law secretary and then as a first lieutenant in the Air Force in the Korean War, he joined the firm Kaye, Scholer, Fierman, Hays & Handler, LLP in New York, retiring in 1993 after 40 years.

Fred was a collector of Chinese and Japanese carvings in a variety of materials. In 1978, his focus turned to artworks of wood. His first wooden carving, of a boy sitting on a water buffalo, sat on the mantle in his apartment. Starting an annual tradition that would span over 20 years, Fred donated a small selection of carvings annually to the Spurlock Museum. The well-packed boxes held perfume holders, brush pots, snuff containers, and striking representations of gods, scholars, flowers and animals. As part of gallery updates taking place this year, new Freund pieces will be displayed in the Asian Gallery in the 2020–21 academic year.



Carving of Su Shih, poet, essayist, and calligrapher. 18th-19th c., China. Fred A. Freund Collection, 2009.04.0002.



In the spring 2020 semester, we installed some of Fred's donations in the **Featured Object Case** in celebration of the new publication we just completed, *Sculpted Stories: Selected Works from the Fred Freund Collection*.



The Spurlock Museum thanks these friends for their generous support.

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Suffragette tea cozy. 2017.06.0271. Before our fall exhibit *Debates Decisions Demands: Objects of Campaigns and Activism* opens, you can see some of the other women's suffrage objects from the Spurlock's collections in the Museum of the Grand Prairie's exhibit *How Long Must Women Wait? Woman Suffrage and Women's Rights in Champaign County*.

