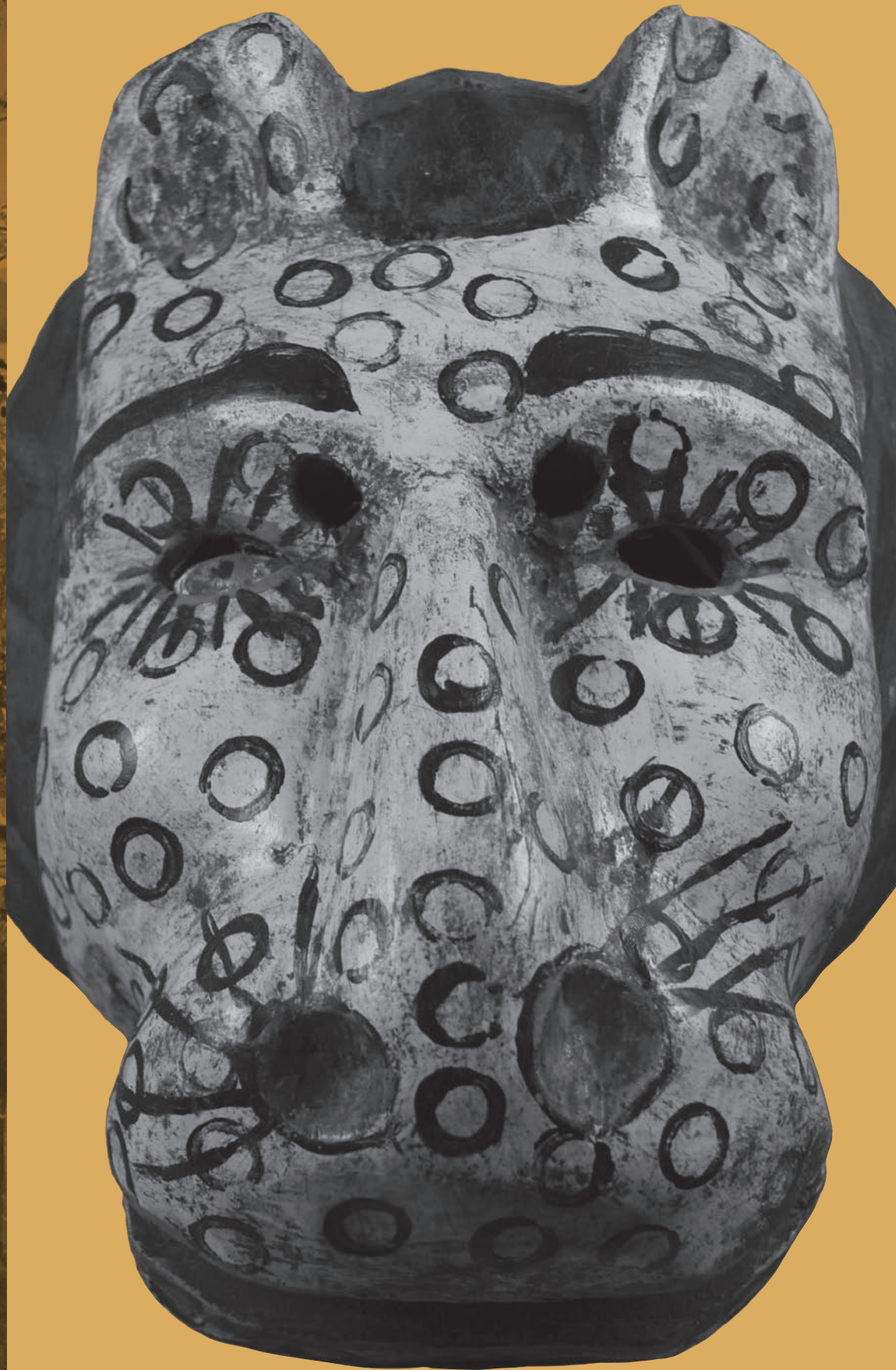


SPURLOCK MUSEUM





A MESSAGE FROM THE MUSEUM DIRECTOR

By Wayne Pitard, Director



SPRING 2012

WILLIAM R. AND CLARICE V. SPURLOCK MUSEUM

University of Illinois at Urbana-Champaign
600 S. Gregory St.
Urbana, IL 61801
Phone: (217) 333-2360
Fax: (217) 244-9419

Director: Wayne Pitard

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

www.spurlock.illinois.edu

The newsletter for Spurlock Museum is published through the generous support of the Spurlock Museum Guild and the Spurlock Museum Board. Spurlock Museum Board Publication Committee: Sari Gilman Aronson, Allan Campbell, Robin Fossum, Wayne Pitard, James Sinclair, Yu (Ian) Wang, Beth Watkins, and Norman Whitten (chair). The newsletter is produced for the Museum by the College of Liberal Arts and Sciences Office of Communications and Marketing (12.043).

As I write this letter, the Museum's Centennial Celebration is drawing to a very successful conclusion. Thousands of visitors have come to see our two fascinating temporary exhibits and the numerous events that we designed to showcase our extraordinary collections and the cultures they represent. Many of those who came to the Museum for the first time because of the Centennial expressed astonishment at the quality of the Museum and its galleries—and planned to bring others to see this treasure on the prairie. Throughout the year, we received a great deal of attention from the media across Central Illinois, and our Egyptian mummy even appeared in the *New York Times* in November.

I wish to thank all those who helped make the Centennial such a success—our tireless staff, numerous faculty members who helped curate the centennial exhibits, administrators in the College of Liberal Arts and Sciences, the Provost's Office and the Chancellor's Office, our Museum Board and Guild, and our many student workers and community volunteers. Without your dedication, such a celebration would not have been possible.

This year looks to be another milestone for us. We have two exciting temporary exhibits scheduled for the Campbell Gallery, one in the late spring and early summer exploring the festival of Carnival as it is celebrated throughout Europe, Latin America, and the United States, and the other in the autumn, which looks at how

people across the world and through history have developed ways to protect and decorate their feet—with shoes! You'll be amazed at the variety of footwear we have gathered for this exhibit. Read more about ¡Carnaval! in this newsletter.

The permanent galleries are also changing. During 2011 we opened the renovated South America Gallery, and our new and expanded permanent exhibit on Mesopotamia will open in 2012. It will include the first digital interactive components developed for our Feature Galleries. These new components mark the beginning of our use of new technologies to enhance our visitors' understanding and enjoyment of our permanent exhibits. We have also added a new low-tech interactive area in the Asia Gallery where visitors can try on clothing from different cultures of that vast and diverse continent.

We enter our second century in an era of economic uncertainty, and the Museum, like other institutions, has seen its budget shrink. But because of our community support, we have been able to continue all our public programs, a circumstance for which we are grateful. We invite you to join us in our efforts to bring the cultures of the world to Champaign-Urbana, to celebrate the vast variety of human experience, and to ensure that our children and grandchildren have the opportunity to do so as well.



First Graders Learn about American Indian Culture

By Beth Watkins

For the last two years, the Education section has been working closely with the Champaign school district to develop a special program about American Indian cultures for young learners. Over the course of several weeks in fall 2010 and 2011, every first grade class in Champaign public schools—totaling about 1,500 children—visited the Museum for a three-part program involving artifacts, storytelling, and games and led by Education senior and student staff and volunteers.

This multi-year collaboration began at the end of spring 2010, when Social Science Curriculum Coordinator Marianne Whitacre first contacted the Museum about developing a

In 2010, Hopi katsina artist Larsen Harris Jr. created a buffalo dance katsina for the Museum that was added to the artifact-based experiences for the Champaign first graders. The artist talked to Museum staff about the longstanding tradition of katsina dolls as educational figures for children, introducing them to the teachings of the ancient spirit beings.

program to support the first grade curriculum on American Indians. Director of Education Tandy Lacy, who served as the lead on the project, hoped the plan could emphasize that certain aspects of Native American culture have endured across thousands of years and are alive today, as well as discuss the impact of the arrival of Europeans on traditional Indian lifeways. This was accomplished by focusing on the importance of the bison to sustenance and culture, particularly for Plains Indians, and on significant changes in the range and number of bison following the arrival of Europeans. Museum staff members were able to include both historic and contemporary artifacts in the learning experience. Students left the Museum understanding that while the population of bison in North America has dropped dramatically since the days these great creatures lived in Illinois, the significance of the animal is still seen in dance and other art forms.

In order to provide a variety of activities and address several learning styles, students visited three different areas of

the Museum during their visit. The first graders were welcomed to the galleries by a very popular life-size painting of a bison, nicknamed Romeo, created by one of the undergraduate student employees. In the Americas gallery, Museum educators offered a visual introduction to historical hunting techniques and the many uses of parts of the bison (including hide, sinew, bone, and even hooves). They also showed the current cultural importance of the bison as embodied in ceremony, imagery, and dance. Students looked for bison-related artifacts in the exhibit and touched teaching collection pieces like leather bags, bone needles, and stone projectile points. Then they practiced their hunting skills with games that emphasize quiet, quick, and precise movements. They rounded out their Museum visit with popular traditional Native American folk tales that offer character-building lessons.



Museum Educator Gina Cassidy and Romeo the bison welcome a group of first graders.



Museum Volunteer Donna Falconnier helps a student practice her hand-eye coordination in a traditional game.

Mayan Folk Art of Guatemala

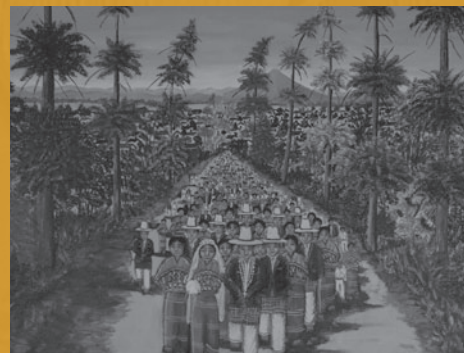
By James Sinclair, Beth Watkins, and Norman Whitten



The Spurlock Museum has an extensive assemblage of international folk art. Most of these collections came as gifts from generous contributors. Such donations include Mayan carved wooden festival masks from the Kieffer-Lopez collection and several paintings given by Julia Kellman, all from Guatemala.

The Maya of Guatemala, Mexico, El Salvador, Honduras, and Belize number 2,000,000 people and constitute the largest indigenous population and language ensemble north of the Andes. The ancient Mayan civilization, which dates back 3,000 years, shared many unique features with early Mesoamerican civilizations. Examples include hieroglyphic writing, a complex permutation calendar, and cocoa beans used as money.

Mayan people today live in their villages in the highlands where active volcanoes dot the cordillera and in the tropical-forest lowlands. Some 21 Mayan languages are officially recognized in Guatemala and eight more in Mexico. Maya people continue to worship their ancient gods at ancient temple sites while at the same time participating in Christian traditions. Contemporary Maya art combines aspects of their ancient beliefs with religious teachings of the Catholic Church.



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There are 11 Mayan masks in the Kieffer-Lopez collection, and they greatly enhance the Museum's previous holdings of two Guatemalan festival masks. Such masks are used by participants in festival processions and dance-dramas that combine indigenous and Spanish traditions. You can see one of these earlier acquisitions, portraying a ruddy-faced Spanish conquistador, on display in the Europe gallery, in the case to the right of the entrance, discussing Europe's connections to other parts of the world. The Kieffer-Lopez masks were created between 1979 and 1982 and include depictions of a devil, a deer, a jaguar, a dog, and three depictions of a *Ladino*, a person from the dominant, nonindigenous population. The bold decorations on the deer and dog masks suggest they were made for local use instead of the tourist market.

Julia Kellman gifted five paintings by artists from San Juan Comalapa. The painting tradition in this area developed around the work of Kaqchikel native artist Andrés Curruchich Cúmez (1891–1969), whose “pictorial Primitivist” works attracted national and international attention in the 1950s (Luján-Muñoz et al.). Most of the painters in the San Juan Comalapa area today use “Curruchich techniques” that present life in indigenous Guatemalan communities in images that communicate effectively with indigenous people themselves. The painters are

dedicated to depicting costumes, life experiences, and traditions of life in Mayan villages. Painting also provides economic opportunity in a densely populated area whose land is mostly occupied by subsistence farming (de Barrios).

The subjects of the paintings in the Spurlock's collection focus on the themes of daily life and celebrations typical of Comalapa art. One painting by A. Chacachi titled *La Cocina* depicts a kitchen interior with a family preparing and enjoying food, as well as cooking supplies like vegetables, pitchers, baskets, and a *metate* used to grind corn.

The other four paintings were created by Salvador Simón in the early 1990s. They include a market scene and wedding procession, both with the landscape of the surrounding countryside in the background, a musical ensemble, and a costumed dance featuring performers in conquistador and bull masks like those from the Keiffer-Lopez collection described above. Dances

and masquerades have roots in pre-Conquest Mayan traditions and myths as well as in dance forms and religious ceremonies brought by the Spanish.

References:

Linda Asturias de Barrios. *Comalapa: Native Dress and Its Significance*. Guatemala City: the Ixchel Museum of Indian Dress of Guatemala, 1985.

Dianne Carafino. “Comalapa Naïve,” *Revue Magazine*. 2009. <http://revuemag.com/2009/05/comalapa-naive>

Jorge Luján-Muñoz et al. “Guatemala,” *Oxford Art Online*.

Jeanne and Jim Pieper. *Guatemalan Masks: The Pieper Collection*. Los Angeles: Craft and Folk Art Museum, 1988.

Iain Stewart. *The Rough Guide to Guatemala*. London: Rough Guides Ltd., 2009.

GUATEMALAN FESTIVAL MASKS

1. Devil. 2010.01.0218
2. Deer. 2010.01.0205
3. Ladino. 2010.01.0215
4. Jaguar. 2010.01.0219
5. Ladino. 2010.01.0216
6. Dog. 2010.01.0217
7. Ladino. 2010.01.0227





BOARD PRESIDENT'S REPORT

As the founding chair of the Publications Committee for the past seven years, it has been a thrill to see so many Museum accomplishments in our beautiful publications. Many thanks to all the volunteers who write for our publications, the Museum staff for their professional insight, and the LAS Office of Communications and Marketing. As I take on new duties as your Board president, the Publication Committee will be chaired by Professor Norman Whitten, who has tremendous experience working with professional journals and publications.

Last winter began the festivities of the 100th anniversary of the Spurlock Museum. Following the special Museum exhibits, programs, and birthday party, the Board sponsored a beautiful anniversary celebration dinner in Champaign hosted by Dr. Allan and Marlene Campbell and Charles and Barbara Hundley. Along with the Campbells and Hundleys, the following Museum sponsors made the celebration possible:

Dr. Sari G. & Kenneth Aronson
Mrs. Polly Dodson
Dr. Robert & Cheryl Easter
Mr. & Mrs. Dennis Forbes
Mrs. Roberta E. Ford
Professor Robert & Robin Fossum
Professor James & Mary Gentry
Dr. & Mrs. James C. Hunt
Ms. Martha Landis
Mrs. Verica Marcovich
Mrs. Yoko Muroga
Professor James B. Sinclair
Mr. Melynn A. Skvarla
Dr. Michael L. & Dr. Pam VanBlaricum

Included in other donor and volunteer festivities this fall was the hugely successful 20th Spurlock Museum Guild Auction. The Auction attracted many Museum supporters to the Alice Campbell Alumni Center for a delightful evening of lovely food and auction fun. This year's Guild Auction raised over \$25,000, of which \$2,800 in pledges were made to fund buses to bring school field trips to the Museum. The Board sends many thanks to the Guild for their years of tremendous work to support educational programs at the Museum.

During the next year, I look forward to working with the Spurlock Board, Spurlock Guild, Director Wayne Pitard, and Museum staff to increase awareness of the Museum, not only in Champaign-Urbana, but in the entire universe of people who love museums. Did you know the Spurlock Museum website has over 110,000 visitors a year? There is incredible interest from people in our community and far beyond.

Thank you all for your continuing interest and support of the Museum. It is fabulous to be part of a world culture museum that is here to share with our current generation and the generations ahead of us. Any comments? Please feel free to send me your thoughts at rkfossum@gmail.com. Hope to see you at the Museum!

Robin Fossum
President



CALENDAR OF EVENTS

CAMPBELL GALLERY EXHIBITS

The Spurlock Museum's changing exhibits are made possible through a gift from Allan C. and Marlene S. Campbell and supported in part by the Illinois Arts Council, a state agency.



¡Carnaval!

APRIL 6–AUGUST 11

For all participants—rich or poor, young or old—the festival of Carnival at the beginning of Lent provides the opportunity to play by leaving the everyday world, becoming someone else, and behaving in unusual ways. Through artifacts, interactive opportunities, and dazzling photographs, this exhibition provides information on the origins and evolution of this celebration, as well as windows into eight communities in Europe and the Americas where Carnival is a high point of the yearly cycle.

This exhibition is made possible through NEH on the Road, a special initiative of the National Endowment for the Humanities. It is brought to you by Mid-America Arts Alliance. *¡Carnaval!* was organized by the Museum of International Folk Art.

A World of Shoes

SEPTEMBER 4, 2012–FEBRUARY 10, 2013

For over 40,000 years, shoes have been an essential aspect of life in many parts of the world. Then, their main function was protection from the elements and comfort in travel. Today, they give explicit clues to the personal taste, occupation, and cultural identity of the wearer, as well as his or her views on humor, sexuality, and social responsibility. In addition to artifacts from the

Museum's collections, the objects on display will be from local individuals, as well as museums and other organizations from across the country.

SPECIAL EVENTS

Heirlooms, Artifacts, and Family Treasures: A Preservation Emporium

SATURDAY, APRIL 21
12:00-4:00 p.m.

Organized by the Preservation Working Group of the University of Illinois, this informational event welcomes visitors to meet and talk with preservation specialists whose expertise ranges from antiquities to modern digital media. Have you ever wondered how to preserve that old film of family memories or take care of Grandma's quilt? Bring your small, hand-held items to the Museum or come with images of larger items and have your preservation questions answered by the presenting experts. For further information, contact Jennifer Teper at (217) 244-5689.

Keynote Speaker 1:00 p.m.: *Of Mortar and Mortality: Breaking New Ground in the Concept of Cemetery Preservation*

Holly Labisky will speak on cemeteries, graveyards, and tombstones and her studies on how the living memorialize



Dog. 2010.01.0217

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University of Illinois at Urbana-Champaign
600 South Gregory Street
Urbana, IL 61801

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CALENDAR OF EVENTS

continued from page 7

loved ones who have passed on and the issues around death. Labisky and her mother Hope Labisky spent more than seven years researching and photographing over 600 cemeteries in central Illinois. "I try not to deal with urban legends because I think it detracts from the good part of cemeteries," Labisky said. Her talk will include information on Urbana's Woodlawn Cemetery, which has a large monument to General Charles Bowen Busey, a soldier in World War I. The Busey family burial plot is in the cemetery, including Simeon and Samuel, the founders of Busey Bank.

Spurlock Museum Guild Lecture and Performance Series

TUESDAY, JUNE 19, 2012

7:00 p.m.

Free

In conjunction with the *Carnaval!* exhibit, the Guild will host a talk by Cynthia LeCount. Cynthia wrote the Bolivian section of the book on which the exhibit is based, and she is an expert on festival costumes. Visit our online calendar for more details.

Castle Quest Camp

JULY 18-20, 2012

9:00 a.m.—3:00 p.m.

Admission: TBA

The Spurlock Museum is pleased to offer this a hands-on, three-day summer enrichment program that blends science and history, and focuses on the lifestyles and scientific ideas of Medieval Europe. Participants will build (towers, catapults, water wheels), create (jewelry, shields), and spend time in the Spurlock Museum's Gallery of European Cultures. Museum educators will further supplement club activities with books, videos, and artifact handling. Registration is open to children entering grades 3–7. Space is limited to 16 participants. Contact Brook Taylor at (217) 265-0474 or taylorb@illinois.edu.

Add Your Name to Spurlock Museum's Events Email List

Email Karen Flesher at kflesher@illinois.edu.

Download Spurlock Museum's Events to Google Calendar

Go to the Museums at the Crossroads website calendar at www.m-crossroads.org/pages/calendar.html.

