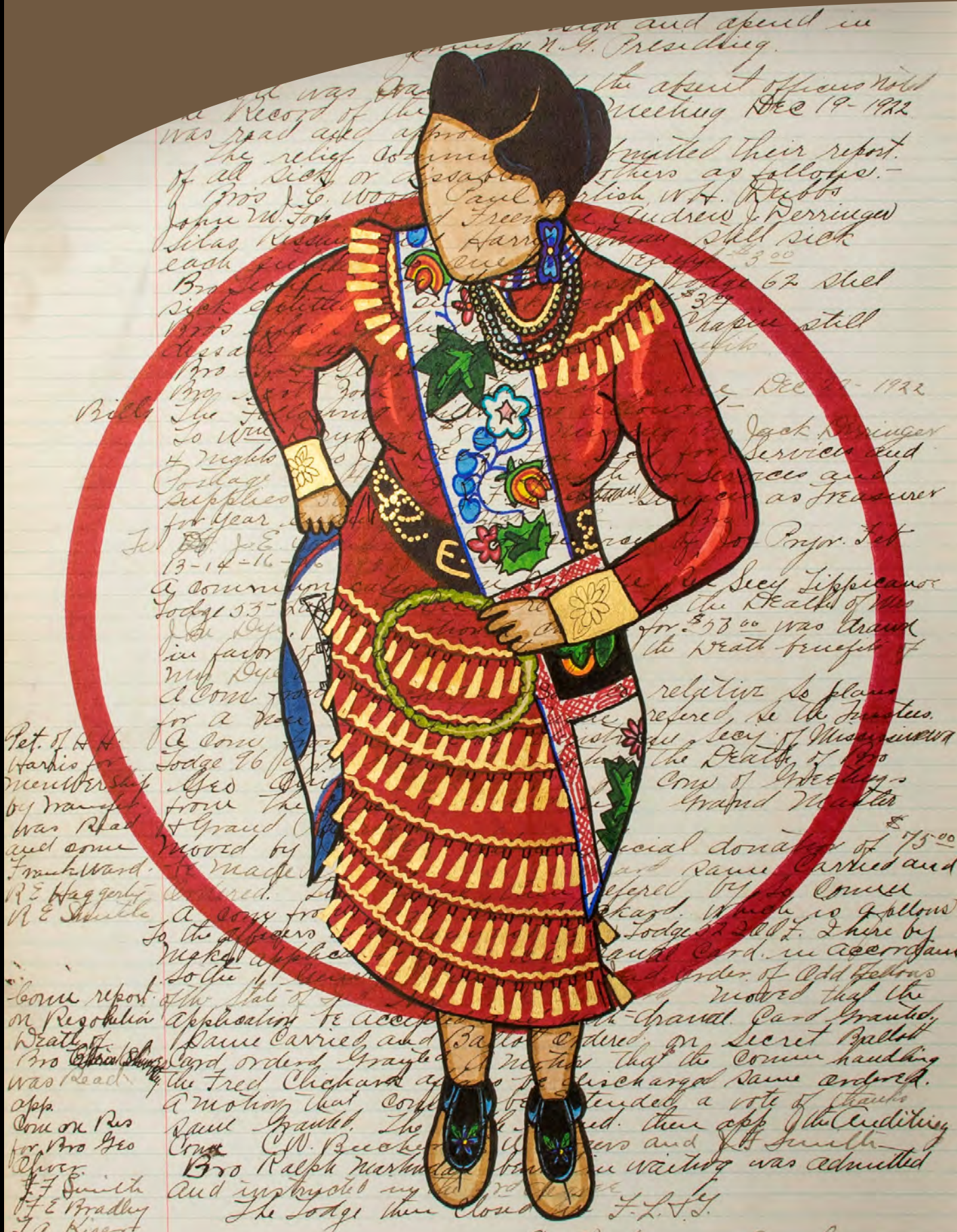


SPURLOCK

MUSEUM

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



SPURLOCK MUSEUM MAGAZINE

Editorial Team: Elizabeth Sutton, Beth Watkins

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

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On the front cover:

Joshua Atchevnum, *Grand Entry*,
Niigaane binesikwe (Head Bird Woman).

Commissioned by Spurlock Museum
for the *Welcome to the Pow-wow* exhibit.
2022.03.0004.

SPURLOCK MUSEUM

A MESSAGE FROM THE DIRECTOR



Elizabeth Sutton, Director

DEAR FRIENDS,

The universe recently reminded me that I have been in a deep rut lately. It was a rut I dug myself deep into as daily existence became harder and the world became seemingly tougher, less kind, and more disrupted over the past few years. I dug in and focused on just surviving. It is not that I was unhappy, but instead that my life was lacking in joy and celebration. As I reached out to several friends to explain my revelation, I quickly found out that I was not alone. In fact, I was in good company, and many, many are feeling this same way.

As I am writing this letter, inflation is surging, war is raging, illness is rampant, acts of violence are on the rise, and the world seems dark. But, as a student of history, I know that the world has always been filled with pain and trauma. In our fight against this darkness, we must remember to celebrate the light. Sometimes we win by just surviving. Sometimes we win by just dancing.

So, we have decided that this year, the Museum will celebrate the beauty that continues to exist in this world and take time to reclaim joy. I am relearning the simple art of eating popsicles on my porch and discovering how to pause and soak up the energy a perfect fall day brings to my soul. I invite you to join me in fueling the light and rekindling joy. Together we can create a museum where we can have difficult conversations, work to address historic trauma, and also celebrate life.

Sincerely,

Elizabeth A. Sutton, PhD

Director

AWARDS & NEWS

Illinois Arts Council Grant Awarded

A team of Spurlock Education and Administration staff members Beth Watkins, Karen Flesher, and Monica M. Scott successfully wrote a grant for Ethnic and Folk Arts Programming with the Illinois Arts Council. This year's award was over \$18,000 and will support public and school programming this fiscal year.

Leadership Grant Awarded

Christa Deacy-Quinn and Dr. Gloria See were awarded an Institute of Museum and Library Services leadership grant for \$48,000. Their proposed project will develop and test an affordable, easy-to-use UV measurement tool prototype, a UV source to assess meter calibration, and the open-source publication of the associated design files and calibration assessment tools. This new tool for institutions of all sizes and budgets will advance collections stewardship and public access to those collections.

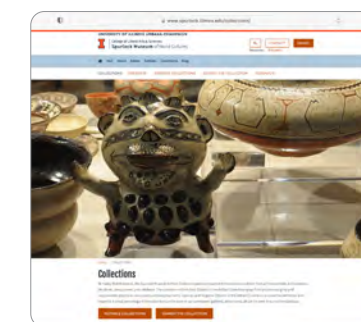
The Institute of Museum and Library Services is the primary source of federal support for the nation's libraries and museums. They advance, support, and empower America's museums, libraries, and related organizations through grant-making, research, and policy development. Their vision is a nation where museums and libraries work together to transform the lives of individuals and communities. To learn more, visit www.imls.gov.



Gloria and Christa with UV measurement equipment.

New Look for the Spurlock Website!

As part of a larger rebranding effort by the University, we launched a new look for the Spurlock website. The updated design better reflects our position as an integral part of the University and is just the first step in our rebranding efforts. As always, we welcome any feedback at spurlock-museum@illinois.edu!



Dancers Julie Brown and Kenneth Shipp demonstrate principles of blues dancing at the opening of the exhibit in 2020.

Blues Dancing and Its African American Roots Goes Online

The *Blues Dancing and its African American Roots* online exhibit launched on the Museum's website (www.spurlock.illinois.edu/exhibits/online/blues). Explore the history and characteristics of blues dancing alongside artwork and oral histories that appeared in the physical exhibit that closed in May.



Monica M. Scott Serves as Peer Reviewer

Manager of Community Engagement and Programs Monica M. Scott served as a peer reviewer for grant applications to the Illinois Arts Council.

LAS Staff Awards

Spurlock staff were honored with two awards by the College of Liberal Arts and Sciences. Collections and Exhibitions Coordinator Melissa Sotelo and Business/Administrative Associate Karen Flesher were named winners of Academic Professional and Staff Awards respectively.



Melissa Sotelo and Karen Flesher honored at LAS Academic Professional and Staff Awards Ceremony, March 8, 2022.

Join Us @spurlockmuseum

If you haven't already, be sure to follow us on social media. You'll find frequent updates on events, news, and artifact features. You'll want to visit our website frequently, as well, for updates and in-depth stories on our blog.



IN MEMORIAM

Professor Kathryn Oberdeck

By Beth Watkins

With great sadness, we note the passing of Professor Kathryn Oberdeck. As a member of the History faculty at UIUC, Kathy had a long career of teaching undergraduate and graduate students in United States, Illinois, cultural, labor, and public history. She supervised student interns in public history for course credit and created a network of professionals interested in public history work, connecting faculty and students with staff of local museums and archives. She led the course called History Harvest: Collaborative Public Digital History, in which students engage with members of the public to collect and digitize documents and artifacts of historical interest for scholarly and community research. History Harvest research areas have included LGBTQIA+ activism, the 5th and Hill Neighborhood Rights Campaign in Champaign, and the Independent Media Center in Urbana.

It is her work with History Harvest that led to our recent collaborative exhibit *Sewn in Memory: AIDS Quilt Panels of Central Illinois* (2021–22). This project brought together the Greater Community AIDS Projects of East Central Illinois, Spurlock, Illinois Public Media, and faculty and students from the Departments of Journalism and History. The genesis and guiding spirit of this project were Kathy's. Our staff had had the opportunity to share *Sewn in Memory* exhibit with the head of the Smithsonian, Lonnie Bunch, when he was awarded an honorary doctorate at commencement in May, and he was profoundly moved and impressed.

Several of her students have also been important team members at the Museum. They include current undergraduate Anna Rataj, who was part of History Harvest for two semesters and worked extensively on *Sewn in Memory*, and Dr. Nathan Tye, who was the curator of the exhibit *Debates, Decisions, Demands: Objects of Campaigns and Activism* (2020–21) and developed public programming for the exhibit *Knowledge at Work: The University of Illinois at 150* (2017–18).

Kathy was honored with the Distinguished Award for Campus Excellence in Public Engagement in 2021. Her values of connecting stories from the past with current events and issues experienced by living people will endure in projects across campus, in our community, and at the Museum.

The Sewn in Memory exhibit team included Mike Benner (Greater Community AIDS Project), Kathy Oberdeck, Kimberlie Kranich (Illinois Public Media), Jerry Carden (GCAP co-founder), and Beth Watkins (Spurlock Museum).



Charles Hundley

By Wayne Pitard

When Charles Hundley passed away in June, the Spurlock Museum lost one of its deepest and truest friends. A supporter from the days when the Spurlock's predecessor, the World Heritage Museum, was located on the fourth floor of Lincoln Hall, Charles loved the idea of a museum that explored both the universal similarities in human existence and the diverse ways in which cultures have expressed their understandings of the world. When a new building became a possibility, he was one of those who could envision a modern institution, with excellent preservation and conservation facilities, large and spacious exhibition halls, and a strong education program — and helped to make it happen.



Barbara and Charles Hundley at the Museum's centennial celebration in 2011.

His service to the Spurlock was immense. For much of the time of his involvement, he was on the Museum Board, serving in a range of offices (including trustee, treasurer, vice-president, and president) while also acting as a member on various committees, most significantly as chair of the Development Committee. He and his beloved wife Barbara also committed funds, not just providing a most generous large gift early in the existence of the Spurlock that supports numerous aspects of the Museum's operations, but also innumerable smaller gifts to provide for specific needs of the various departments within the Museum. This dedication and support led us to name the Spurlock's Central Core Gallery for Charles and Barbara.

His interest in the Museum also manifested itself in his tireless personal efforts to encourage others to support it. He often brought friends and colleagues to the Spurlock to show them around, and he would sometimes join a tour led by me to add his own enthusiasm to the proceedings. He was a constant champion for Spurlock in his meetings with members of the University's upper administration, as well as at Museum events. He also simply enjoyed dropping by to say hello and to talk about new developments, often inviting us to lunch, to get to know us better and to talk about the Spurlock. These conversations are some of the most enjoyable memories of my directorship at the Museum.

Charles will be deeply missed by the Spurlock family, for his generosity in both finances and time, his enthusiasm, his infectious laugh and smile, and his unquenchable love for the Museum. Our deepest sympathies go out to Barbara and the family in their loss.



Spurlock Museum Partnership with College of Media's new Roger Ebert Center for Film Studies

By Elizabeth Sutton

Launching this fall, the Roger Ebert Center for Film Studies will support annual programming including the Ebert Symposium, Ebert Lecture, and a screening series. The Spurlock Museum will partner with the Roger Ebert Center for Film Studies by hosting a film series in the Museum's Knight Auditorium. As part of the partnership, new equipment will be installed in the Auditorium to increase accessibility and create a first-rate screening space.

A lead gift from Roger and Chaz Ebert inspired a group of donors to commit \$5 million to create the new center. Roger Ebert, who passed away in 2013, was a native of Urbana, Illinois and a University of Illinois alumnus. He was also a famous film critic and co-hosted many movie review television shows. Chaz Ebert is the CEO of Ebert Digital LLC and cofounder of Ebertfest.

In June 2022, the College of Media appointed associate professor Julie Turnock to serve as the inaugural director of the Ebert Center for Film Studies. As director of the Spurlock Museum, I will work closely with Julie to plan the upgrades for our auditorium and arrange the film screenings for this year. The Knight Auditorium has been a lovely, yet underutilized facility on campus. This new partnership with the College of Media will enable the Museum to activate this space more frequently for the education and enjoyment of the campus and broader Champaign-Urbana community.

In June 2022, Julie Turnock, Associate Professor of Media and Cinema Studies was appointed to serve as the inaugural director of the Roger Ebert Center for Film Studies.



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Liz Jones	
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Robin Fossum	<i>(in memoriam)</i>
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Jill Knappenberger	<i>(in memoriam)</i>
<i>(in memoriam)</i>	Ruth Watkins
Martha Landis	
Sara de Mundo Lo	
<i>(in memoriam)</i>	

PROGRAMS PREVIEW

By Beth Watkins

After yet another year of trying to balance safety concerns with creating opportunities for the public to engage with cultural experts, performers, exhibits, and collections, the Museum's Education and Visitor Services staff are hoping for even more in-person events in 2022–23.

New Exhibits
September 24 | 4–6pm
Quinceañera exhibit opening

Opening Spring 2023
Nikkeijin Illinois exhibit & Welcome to the Pow-wow exhibit

This year, we're celebrating three brand new exhibits! In the Campbell Gallery, a collaborative project on quinceañeras, developed by faculty and graduate students from the Department of Latina/o/x Studies, features artifacts loaned from local community members, as well as photos and videos. In the spring semester, we present a look at Japanese-American experiences with a focus on the UIUC community in *Nikkeijin Illinois*. In the Americas gallery, a new display on pow-wow is being created by Dylan Jennings (Bad River Band of Ojibwe) and Sasanehsah Jennings (Menominee Nation). This new long-term installation highlights regalia from several different tribes and new ledger art by Josh Atcheynum (Plains Cree). See some of Josh's work online at www.facebook.com/atcheynumfinearts.

CU Pride Fest
Last week of September

This year's CU Pride Fest is also coming to Spurlock! We're thrilled to be the host for educational events on September 27 and 28, organized by Uniting Pride of Champaign County.

Community Art Events
October 22 & October 29

The CU International Film Festival of works created by local high school students will be held on Saturday, October 22. On October 29, we're holding a community art event with Ascending Aesthetic (www.ascendingaesthetic.org), a local group that connects arts and ecology.

Program series this year include old favorites and new ideas.

Spurlock Sundays
Second Sunday afternoon of each month
Spurlock Sundays invite families of all ages to making activities, performances, and games.

Crafternoons
Saturday, Nov. 26 and Tuesday, Dec. 20
Drop-in craft projects for young artists and their adults.

Don't miss out on upcoming events. Subscribe to our newsletter!

We'll be sending out announcements through our email newsletter as dates and times are finalized. If you're not already on our email list, send a note to spurlock-museum@illinois.edu or go to our website, scroll down to the bottom of the page, and click on:

SUBSCRIBE TO NEWSLETTER



Information Science Students learning about preservation of museum artifacts, Spurlock's New Collaboration and Community Gallery, February 16, 2021.

During the 2021–22 academic year, over 50 classes from across the University were welcomed into the Spurlock Museum to use artifacts and exhibits as part of their curricula.

These classes covered topics from the ancient world and medieval literature to human sexuality and how humans understand death. Classes like Dr. Betsy Bevis's Ancient Greek and Roman Religion and independent studies in History with Dr. Ralph Mathisen saw artifacts selected by instructors and brought out from storage. Students interacted with artifacts during their class time, holding them, examining them, and sharing thoughts. Other classes, like Dr. Flávia Andrade's Death and Dying (Social Work) or Dr. Beth Frasca's Health Disparities in the U.S. (Interdisciplinary Health Sciences), toured our permanent and temporary exhibits.

University Class Visits

By Abigail Padfield Narayan

Spurlock Museum staff enjoy talking about our collections, but it is even more exciting when students can teach each other. Dr. Mathisen's class chose their own artifacts from our holdings to research and then present to their peers. During their visit to Spurlock, the students made short presentations on their selections based on research in our database and other sources. They shared information on where their objects came from, what they think they were used for, and what led them to these conclusions. Students then asked each other questions, discussing the overarching themes of the class using their artifacts.

Using artifacts in class enables students to engage with material in new ways and helps them make connections to what they're learning in the classroom. For example, seeing how small an ancient Mesopotamian cylinder seal really is, or feeling how heavy medieval chain mail armor is, engages multiple senses when learning. Students participating in artifact reviews note that "seeing the surviving artifacts is incredible." Professors have also shared how "engaged students are with the full-scale museum experience."

This year's exhibit on AIDS quilt panels, *Sewn in Memory*, saw many Community Health classes visit. GCAP co-founder Jerry Carden spoke with multiple classes. Jerry shared his experience, giving a short history of AIDS, the stigma within communities surrounding AIDS, and how it has affected the local community, before giving tours of the exhibit. Afterwards, students had the chance to process and discuss what they learned and saw. Many students noted how young HIV patients were when they died, noticing how they were

just a few years older than students are now. Other students talked about how the quilt panels brought each person to life, mentioning that AIDS is more than just the numbers — it affected communities, and it is important to remember that real people are affected by diseases. Often, students also discussed the current coronavirus pandemic and how differently AIDS and COVID-19 were treated by health professionals, media, and government officials.

I presented on this year's experiences in undergraduate instruction and in building relationships with faculty at the Alliance of Academic Museums and Galleries (AAMG) annual conference. The theme of this year's conference was Sustainability Now! Empowering Community Adaptation and Transformation. I was part of a panel with three other academic museum professionals, and we looked at how university units are turning to interdisciplinary interactions as methods for teaching and learning. The panel explored four different models in fostering college-level interdisciplinary interactions within our museums, sharing lessons learned and providing ideas on how to begin and maintain these interactions. I was pleased to be able to share the experiences from UIUC in creating new, lasting relationships with our faculty from around campus.

Bring your class to the Spurlock Museum! For more information, please reach out to me at akpn@illinois.edu.



Musicians Sandeep Das and Mike Block, WorldFest, April 4, 2022.

opening
MARCH 25, 2023

POW-WOW!

Welcome to the

An Intertribal Pow-wow Experience

By Elizabeth Sutton

When I became director of the Spurlock Museum five years ago, the North America Gallery stood out to me as one of the galleries most in need of transformation. Several attempts to change the exhibits had occurred over the last ten years or so, but they inevitably stalled. The gallery was problematic for several reasons. The lack of Native voices represented in the interpretations offered in the Gallery was concerning, as was the general tendency to interpret Native Americans as existing in the past instead of as creators of vibrant, resilient, modern communities in the present. Many of the objects on display at the time were part of a collection that is very difficult to interpret. The Reginald and Gladys Laubin Collection includes both items created by Native American artists, as well as some made by Mr. and Mrs. Laubin. The Laubins, both white, were very interested in Native American cultures and traveled throughout the United States from the 1920s through 1970s learning about Native art, traditions, and dance. They performed educational “Indian shows” with their interpretations of Plains Indian dances and stories. We needed to remove many of the Laubin Collection pieces from display until we could conduct better research and determine who created each piece.

Fortuitously, around the time we were removing these items from display, we connected to the Bizhiki Culture and Dance Company through Nichole Boyd, the former Director of Native American House at the University of Illinois. We collaborated with the Bizhiki Culture and Dance Company to bring performances and educational offerings to both Spurlock Museum and local schools. During several of their visits, we began to discuss potential exhibits that could be of interest to the local community, and we were very drawn to the idea of an exhibition about Pow-wow, as they occur

throughout much of North America, have some traditional roots, but are also a modern art form and often highlight intertribal exchange and collaboration.

We were very pleased that Dylan Bizhikiins Jennings (Bad River Tribe, Ojibwe) and Sasanehsach Jennings (Menominee) agreed to curate this exhibition, *Welcome to the Pow-wow: An Intertribal Pow-wow Experience*. Over the past three years, the Spurlock staff has had an amazing experience working with these curators to bring the project to fruition. We also were able to commission new works of art by Josh Atcheynum (Sweetgrass First Nations) to be featured in the exhibit. (See Josh’s work on the cover of this magazine.) Opening in March, the new exhibit will transport visitors to a pow-wow where they can view intricate regalia and a drum, hear music, learn about elements of a pow-wow, and touch a variety of objects and materials that you would find at a pow-wow.

The exhibit will be on display in our North American Gallery for seven years, but each year we will install new regalia pieces to keep the exhibit fresh and enable us to feature regalia representative of a number of dances and belonging to several different artists. We will also continue our collaboration with the Bizhiki Culture and Dance Company, with members visiting at least once a year to help us host programs and events highlighting Native American Art and Culture.

Stop in to the Museum this March to experience this dynamic new offering — and return each year as new regalia is rotated into the exhibition. And check our monthly email newsletter for associated events and programs.

Joshua Atcheynum, **Grand Entry, Mostososimow** (Buffalo Society Dancer). Commissioned by Spurlock Museum for the Welcome to the Pow-wow exhibit. 2022.03.0001.

Men’s Woodland Set: Beaded Waist Belt. Loan courtesy of Dylan Jennings. 2022-00034.

Women’s Contemporary Jingle Set: Hair Piece. Loan courtesy of Dylan Jennings. 2022-00025B.



opening
FEBRUARY 2023

NIKKEIJIN ILLINOIS

Exhibition on the Japanese American Experience

By Jason Finkelman



Top: **Santa Anita reception center**, Arcadia, California, April, 1942 — a general view of quarters for evacuees of Japanese ancestry who will be transferred later to War Relocation Authority centers for the duration of the war. Arcadia California, 1942. www.loc.gov/item/2001697385/. Courtesy of the Library of Congress.

Bottom: **A young evacuee** of Japanese ancestry waits with the family baggage before leaving by bus for an assembly center in the spring of 1942. By Clem Albers, California, April 1942. (Photo No. 210-G-2A-6). Courtesy of the National Archives.

Raised in Southern California, Spurlock Museum director Elizabeth Sutton recalls her surprise in first learning about the mass removal and incarceration of 110,000 Japanese Americans from the West Coast during World War II. “I had just graduated from UCLA and was so excited to have been hired to teach high school English in La Puente, California. That summer I received the books and curriculum I was to teach, including Jeanne Wakatsuki Houston and James D. Houston’s *Farewell to Manzanar*, which details Jeanne’s experience at the Manzanar internment camp. It was from this book that I learned the Santa Anita Racetrack, a place that I frequently visited with my grandparents while growing up, and a place where I had attended many community events over the years, had served as a detention facility for Japanese American families during World War II. How had I gone to school for the first 22 years of my life in California, frequently visited many museums statewide, been a voracious reader, built friendships with many people of Japanese descent and their families, but not known about this extremely important chapter of Californian and American history?”

Exposed to this knowledge after starting a career as a high school educator, Elizabeth’s understanding that extraordinary Japanese American histories occurred and remained hidden within

By highlighting Japanese Americans at Illinois, I center histories of struggle and perseverance for Nikkeijin — those of Japanese American heritage — on campus and in our community.

With the opportunity to present the Japanese American experience at Illinois, I set out to focus on people connected to Illinois to tell the story. Preliminary research identified several Japanese Americans who have been part of Illinois from the years before, during, and just after World War II. By highlighting Japanese Americans at Illinois, I center histories of struggle and perseverance for *Nikkeijin* — those of Japanese American heritage — on campus and in our community, creating new resonance within spaces we may frequent today.

Nikkeijin Illinois will provide a concise overview of the greater Japanese American experience: the pre-war years; anti-Japanese propaganda, Pearl Harbor and U.S. Entry into World War II; the forced removal and incarceration of Japanese Americans during war; those who volunteered for U.S. service and others segregated as disloyal; relocation and migration across the country during and after the war; and the groundbreaking work towards redress and reparations.

Nikkeijin Illinois will also provide meaning towards why understanding the past is important to the present. While one thread of the exhibition connects histories of exclusion and anti-Asian hate to current reports of violence and hate crimes inflicted upon Asian and Asian-Americans that upset our contemporary news headlines, another platform

the community she was raised became a catalytic moment. “This really opened my eyes to how much significant history is not taught in schools or represented in museums. I started listening more, learning how to do my own research, and asking people to share their stories with me.” It was then Sutton recognized the importance of amplifying the story of the Japanese American experience, and since arriving in Illinois she has wanted to present this history at Spurlock.

As Elizabeth and I got to know each other through Spurlock and campus projects, Elizabeth was fascinated to learn of my ongoing work towards deeper understanding of my own Japanese American heritage and the incarceration experience of my grandparents who first reported to the Santa Anita Assembly Center on Easter weekend, April 4, 1942 with an infant son born ten days after the attack on Pearl Harbor. As conversations became more expansive regarding the greater history, she acted on the Museum’s growing mission of inclusive and collaborative exhibition programming and invited me as a guest curator.

As a *Yonsei*, fourth-generation Japanese American on my maternal side, I have long chased historical narratives, documents, and images to better comprehend the enduring journey of my grandparents and extended family. This research led to wider exposure to the multifaceted stories of Japanese Immigrants — the *Issei* — and their descendants the *Nisei* (second generation) and *Sansei* (third generation). As curator of *Nikkeijin Illinois*, I aim to offer this dynamic history through the lens of former and current students, faculty, and staff of the University of Illinois.

will serve to amplify Japanese American voices of today.

The exhibit at Spurlock will further be anchored by a digital platform inviting Illinois-affiliated students, faculty, staff, and alumni who identify as Japanese American to share their stories. Along with providing an account of one’s Japanese American family experience during WWII, we inquire how attending the University of Illinois has informed one’s sense of cultural identity, and offer an opportunity to expand your story by sharing images and descriptions of a family artifact or photo.

While I am very excited by the opportunities this exhibition presents for Japanese American community building at Illinois, the ultimate goal of this exhibition is to bring to light hidden histories embedded across our extraordinary institution. And once revealed, Spurlock Museum’s galleries and adjacent programming initiatives will create space for gathering in appreciation and further understanding of not only the Japanese American experience but of the collective voices that define the American Experience.

Contribute your story!

To share your experience or for more information, please visit go.illinois.edu/nikkeijin-illinois.

Nikkeijin Illinois opens in February 2023 and will be on display throughout the year. Please check our website for associated programming.

Quinceañeras

Celebration, Joy, and Ethnic Pride

By Professor Angharad N. Valdivia

Quinceañera dress.
Loan courtesy of Marlen Cuevas.
2022-00083.

In the midst of the 2020 pandemic year, three of us — Professor Angharad N. Valdivia with students Stephanie Perez and Ariana Cano — got together for a semester-long independent study on Latina Feminist Media Studies. We relished the opportunity to read and learn together about issues of media, gender, and Latinidad. We were very thankful that the University of Illinois via the Institute of Communications Research at the College of Media and via the Latina Latino Studies Department at the College of Liberal Arts and Sciences demonstrated a commitment to the study and production of knowledge on issues about Latinas/os/x/e that were previously not included in the academy.

We read many books about how Latina girls and women navigate mainstream media production and consumption. One of the books, *Quinceañera Style* by Rachel Valentina González, inspired us to ask many follow-up questions about this ethnic cultural practice. As Latinas two of us (Ariana and Stephanie) had celebrated our fifteenth birthday through a quinceañera party. Ariana shared, much to our delight and admiration, that she was actually a part-time quinceañera choreographer, having choreographed over 30 quinceañeras in her career. Stephanie's quinceañera united family from Guatemala in a Los Angeles celebration. Angharad, being from Chile, the one country in South America that does not celebrate this rite of passage, had nonetheless noticed how quinceañeras had recently become a nearly required component of most mainstream media's content about Latina girls. In a recently published article about the Disney television show *Stuck in the Middle*, Angharad and her co-author Diana Leon-Boys identified quinceañeras as one of the three tropes that mainstream media uses to codify the Latinidad of characters (the other two are Day of the Dead/Día de los Muertos and Navidad/Christmas).

As media scholars, our group brought our personal experiences to the study of quinceañeras and how they appear in film and television, and we know that interpretation is influenced by personal experience. As Ethnic Studies scholars, we know that mainstream media incorporates ethnic subjects, which include Latinas and quinceañeras, in repetitive and dismissive ways.

Yet in our exploration, we could not forget that quinces are a celebration of girlhood, family, and culture. The quinceañera is a rite of passage where a girl enters the world of womanhood, at least symbolically.

Particular elements of this coming-of-age ritual serve to underscore this transition from childhood to adulthood. Stephanie kept asking: "Where is the joy?" While quinces are an embodiment of gendered rituals, consumption, and ethnicity, they are also an occasion to come joyfully together. This exhibit highlights the joy of quinceañera celebrations in the U.S. and contextualizes popular culture representations of this important coming-of-age event for Latinx/es and Latin Americans.

As we began to plan this exhibit, Dr. Dora Valkanova joined Team Quince. Dora is a film scholar with production skills — she was the ideal fourth person for our team. She is the curator and editor of our photography and video components.

We hope that this exhibit provides visitors with an understanding of the quinceañera as a joyful practice. We have sought to bring together artifacts such as dresses, shoes, tiaras, the last muñeca, and banners. We have collected photographs donated or lent by former quinceañera celebrants and their families. We have put together two videos. One combines mainstream media representations of quinceañeras with interviews with people who had quinceañeras. The other video has footage of actual quinceañeras.

We anticipate you will experience this exhibit as a celebration of pride and joy.



Bible. Loan courtesy of Ninfa Galvan. 2022-00074.

Champagne Bottle and Brindis Glass. Loan courtesy of Ashanty, Berenice, and Mauricio Contreras. 2022-00139.

The Devil in Black and Indigenous Celebrations of Freedom in South America

By Norman E. Whitten

South American Indigenous and African-descended peoples live in vastly different environments. Since 1492, they have confronted multiple forms of repression by foreign and local colonizing, racializing, and settling peoples. Central to repressed peoples' imagery of the larger society in which they are embedded is the image and force of *el diablo* (the Devil). Accordingly, the Spurlock's Gallery of South American peoples offers two illustrations of celebratory events and processes that confront, confound, and reverse the forces of oppression that stem from the late fifteenth century on. We begin with the Afro-Latin American population of the Pacific Lowlands of Ecuador and Colombia and then move to the Andean Indigenous population of Bolivia.

In the former, the Devil is ubiquitous on land, on sea, in the forest, and in spiritual domains such as purgatory and hell. Black people of the region use African-derived musical events (to which the Devil is attracted) to chase him away and keep him at bay. In the latter case, the Indigenous people bring forth the Devil from white-controlled mines to chastise, terrorize, and chase away agents of white power.

Self-liberation, known in English as marronage (and the people as maroons) and in Spanish as *cimarronaje* (and the people as *cimarrones*), is the fundamental dynamic celebrated by the Afro-Ecuadorian-Colombian peoples of the Pacific littoral-rain-forest region of these two countries. One feature of such celebration is the marimba dance. The marimba (xylophone) and knowledge of its complex melodies and rhythms were brought directly from Northwest Africa by peoples long thought by outsiders to be beyond the realm of African-related cultural features.¹

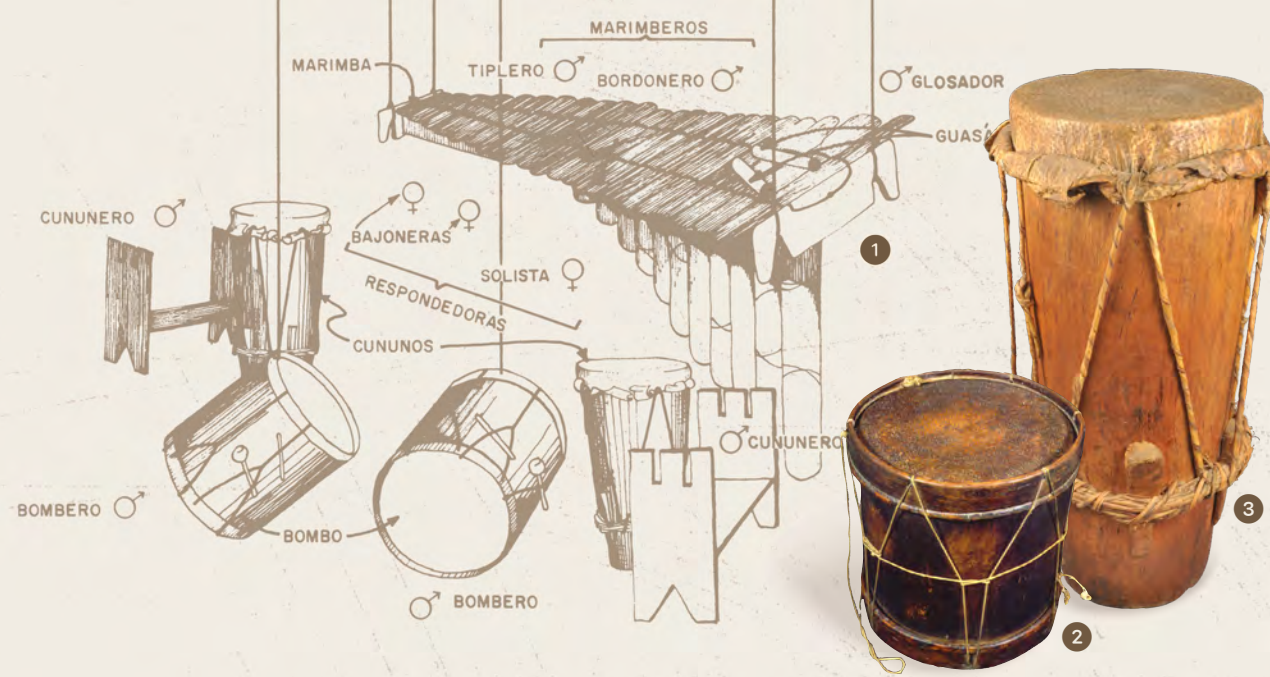
The marimba dance began in northwest Ecuador sometime after 1553, when Africans staged a mutiny on a slave ship from Panama bound for Peru and escaped into what became the province of Esmeraldas, Ecuador. They created the only sector of the New World where Blackness and Africanity began with freedom and self-liberation. The Devil may be disguised as a white overseer, a white lumber dealer, a white development officer, or even a gringo tourist. Diego Quiroga (2003) points out that the Devil gives himself away by a smell of sulfur, glimpses of horns underneath his hat, or the hint of a tail coming from the back of his pants. He is attracted to the "dance of respect" of the marimba ensemble, but as he tries to enter the performance area to steal children, he is driven away by the *bombo* and *cununo* drums of Afro-Hispanic culture.

In the high Andes mountains, as elsewhere in the Americas, Indigenous people were forced by white overseers and white investors to work deep down in the dark silver mines. As they created wealth for white people, they endured increasing poverty and deprivation for themselves and for the Black people in this region who were imported as death took its Indigenous toll. During carnival, a Spanish celebration, the Indigenous dancers in Bolivia dress as *diabladas* (devils) and *morenadas* (Black people) and symbolically emerge from the underworld to terrify white people and exorcise whiteness from their expanding universe.

In the mask featured on the diablada dancer in the Spurlock South American Gallery, the snakes have a special significance. They represent the power of the giant anaconda, who as a spirit, it is said, comes from deep Amazonia to the high Andes to create disruption in the white-dominated world and to restore Indigeneity to its proper centrality. This process is known in Quechua as *tupaj amarun* and in Aymara as *tupaj katari* (return of the anaconda).

These are but two poignant illustrations of how celebration subsumes the Devil in African American and Indigenous enactment and celebration of freedom and liberation.

¹Quiroga, Diego. 2003. *The Devil and Development in Esmeraldas: Cosmology as a System of Cultural Thought*. In Norman E. Whitten, Jr., Editor, *Millennial Ecuador: Critical Essays on Cultural Transformations and Social Dynamics*, pp. 154-183.



1. Instruments used in the northwest Ecuadorian-southwest Colombian Afro-Latin American marimba ensembles. Drawing by Laird Starrick, 1971. Courtesy of Norman Whitten.

2. **Bombo, Drum.** Munbarado, Colombia, 1965. Gift of Norman E. and Dorothea Scott Whitten. 2001.05.0061A.

3. **Cununo, Drum.** San Lorenzo, Ecuador, 1964. Gift of Norman E. and Dorothea Scott Whitten. 2001.05.0062.

4. **Morenada, Folk Dance Mask.** Image courtesy of Cynthia LeCount Samake.

5. **Diablada, Devil Mask.** Oruro, Bolivia, 2009. Gift of Norman E. and Dorothea S. Whitten, 2009. 2009.02.0001.

6. **Child's Diablada Festival Costume.** Cochabamba, Bolivia, 2008. Purchase, 2008. 2008.04.0001.



7. **Djegele, Xylophone.** Burkina Faso, 1964. 1999.01.0005.

8. **Marimba.** Colombia. Gift of Norman E. and Dorothea Scott Whitten. 2001.05.0110.

In 1999, Spurlock Museum Director Douglas Brewer, on the recommendation of the author, commissioned Lamissa Bengali to acquire a xylophone (marimba) from his native Senufo culture of Burkina Faso of northwest Africa and ship it to the Museum. It is displayed in the African Gallery. Very rarely in the Americas is a direct import such as this from West Africa to Ecuador and Colombia found.

NEW ACQUISITIONS

By Dery Martínez-Bonilla

Each year we are contacted by people interested in donating items to the Spurlock Museum. However, the last two years we've been contacted by over 100 potential donors! With limited storage space and people power to properly care for so many potential donations, we follow our collecting plan and continually research the objects to assess which ones best support our mission. Meanwhile, we also connect potential donors to other institutions that may be a better fit for their items.

Read more about some of the new items that have recently become part of our permanent collections.

Souvenir Stamp Sheet of Jimmy James as Marilyn Monroe

In 2019 the Museum opened the exhibit *In Her Closet – How to Make A Drag Queen*. The exhibit stayed up while the Museum was closed to visitors during the early months of the pandemic, but many people interacted with online resources related to the exhibit, including information on how it was originally developed. Some readers even reached out to donate drag-related items. Such is the case with this set of Marilyn Monroe stamps.

At first sight, they seem like any other set of stamps. However, there's a remarkable story behind them. In 2014, the Central African Republic issued commemorative stamps honoring Marilyn Monroe. But there was a mistake on one of the stamps. The image in the bottom right corner isn't Marilyn at all but rather Jimmy James, a drag performer famous for his Marilyn impersonation. That image was from an LA Eyeworks ad campaign from 1991. The original photo was taken by Greg Gorman. Once the mistake was realized, the stamps were pulled from circulation and many of them destroyed. The Central African Republic, which has an atrocious record on LGBTQ+ rights, also tried to hide the images online. This donation included all the stamps in the set.



Blackware Pot by Donicia Martínez Tafoya, Santa Fe, New Mexico, United States, 20th Century. Gift of Susie Titus. 2022.01.0001.

Blackware Pot by Maria Montoya Martínez, Santa Fe, New Mexico, United States, 20th Century. Gift of Susie Titus. 2022.01.0002.



Black-on-Black Pueblo Pottery

More recently, we acquired black-on-black Pueblo pottery pieces from two legendary artists, Donicia Martínez Tafoya (1912–1979), and Maria Montoya Martínez (1887–1980) in collaboration with her son Popovi Da (1922–1971). These two pieces are very important additions to our holdings of Pueblo pieces.

The first pot is signed “Donicia” and is one of the few surviving pieces by Donicia Martínez Tafoya. Donicia married into the Tafoya family of Santa Clara Pueblo, who were famous for their use of traditional techniques and blackware pieces. Donicia was not as prolific as other blackware potters. She did not make many pieces until later in life when she worked with her children Juan Tafoya and Elizabeth Lovato, both very well-known and prolific artists themselves. This piece may be one of very few pieces made by Donicia in the late 1920s, when the piece was purchased from the artist.

The second piece is signed by Maria Montoya Martínez and her son Popovi Da at the bottom of the piece, which is divided in two sections by a line. This piece is not dated. The mother and son duo began to work together more often in 1956 and began to include firing dates in their collaborations in 1959. This pot is the only piece in our collection signed by Maria and Popovi. In context with other works by Martínez in our collections, this piece will help us show her later work and fully show the different phases of her artistic practice.

Souvenir Stamp Sheet of Jimmy James as Marilyn Monroe from *How to Marry a Millionaire*, Central African Republic, 2014. Gift of Stephen Desroches. 2021.05.0006B.

Figure of Moyang, Spirit, Tenong Jerat Harimau by Pion Anak Bumbong, Carey Island, Malaysia, 1987. Gift of Dr. Donald R. Sherbert and R. Janice Sherbert. 2022.02.0001.

Mah Meri Wood Carving

In 1987, Donald Sherbert commissioned this item from distinguished spirit woodcarver Pion Anak Bumbong of the Mah Meri culture who live on Carey Island, Malaysia. The Mah Meri are a subgroup of the Malaysian Indigenous Orang Asli people, who are known for their masterful woodcarvings.

This carving was carved from one piece of wood. The artist signed the carving on the bottom and also included the location it is from and the name of the carving *M Tenong Jerat Harimau*. M is short for “Moyang,” the term for spirit. This is the only Mah Meri wood carving in our collections.

Donald Sherbert passed away in October 2021. Sherbert’s wife Janice, who is also a Museum volunteer, and their children donated the carving.



SPURLOCK REGISTRAR Jennifer White Retires

By Gavin Robinson and Beth Watkins



Jennifer sorts through a particularly uncooperative drawer of files, September 20, 2005.

Staff members Gavin Robinson and Beth Watkins sat down with Spurlock Museum Registrar Jennifer White, who will be retiring in October of this year, to talk about her 21-year career at Spurlock and what's in store for her next.

Before arriving at Spurlock, Jennifer earned her BA and MA at Northern Illinois University in Southeast Asian Art History with an emphasis in Museum Studies. She later went on to work at the University of Pennsylvania Museum of Archaeology and Anthropology as Collections Manager for the Asian Collections before becoming the Registrar at Spurlock in 2001.



Jennifer leads Registration staff in a once-every-decade inventory of the Artifact Collection, August 5, 2014.

Meaningful and Memorable Projects

Jennifer has had a profound impact on Spurlock Museum over the past two decades, and she highlighted a number of initiatives she undertook to overhaul the Museum's documentation processes and archiving systems. From reimagining how we store and access donor files, to creating a database for the Museum's multimedia collections, to rediscovering and arranging details of our predecessor museums' past exhibits, Jennifer has created order and remarkable efficiency where no systems or structures had been in place previously.

Jennifer also took the lead in our successful application to become accredited by the American Alliance of Museums, the field's national professional association. This process was complex and long and required buy-in and support from all other staff. The lofty goal was to demonstrate "that the Museum was fulfilling its mission and striving to achieve professional standards in the field to the best of its ability" Jennifer recounts. Now, some 13 years later, we are beginning the process of renewing our accreditation — a prospect significantly less daunting thanks to Jennifer's groundwork.

After achieving accreditation, Jennifer went on to review Spurlock's collection for compliance with the Native American Graves Protection and Repatriation Act (NAGPRA). She was the driving force behind researching the Museum's Indigenous collections and contacting 985 tribal groups across the country, heirs to some of the cultural collections held at the Spurlock. The Museum strives not only to meet the legal requirements of NAGPRA but also to prioritize the voices of source communities in the care and disposition of their own cultural heritage. To learn more about campus-wide initiatives around NAGPRA, visit the official site at nagpra.illinois.edu.

Jennifer also addressed other legal issues involving collections, initiating a student practicum project to review and identify artifacts that were made from bald or golden eagles, species protected by federal law, which resulted in obtaining a permit from the U.S. Fish and Wildlife Service for more than 400 artifacts. She also worked with curators to identify artifacts made from marine mammals to comply with the Marine Mammals act.

Jennifer's most memorable project, however, tied the Museum directly to one of her favorite pastimes: blues dancing. Since first arriving in Champaign-Urbana, Jennifer pursued a love

for dancing, first taking up salsa, then tango, and eventually swing and blues dancing. She attended festivals and workshops across the United States, and in 2011 co-founded Blues Central, an organization dedicated to the promotion of blues dancing in the local community.

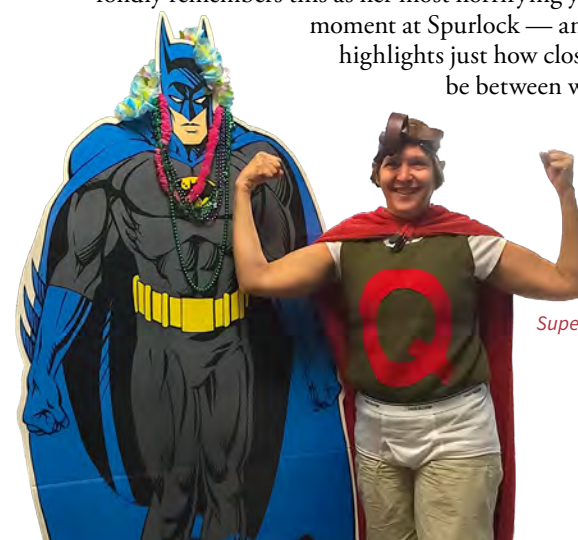
Spurred on by her curiosity in the origins of blues dancing, in early 2020 Jennifer curated an exhibit called *Blues Dancing and Its African American Roots*. On display through last spring, the exhibit explored the complex history of blues. Working with two U of I students, she interviewed current and former members of the local African American community about their dance experiences. "The most exciting part of the research was discovering connections between the dance experiences of the first African American students at UIUC in the 1970s and with blues dancing as we know it today," Jennifer explains. You can view the exhibit online at www.spurlock.illinois.edu/exhibits/online/blues, where you'll learn about dance moves, hear music, and find oral histories with local dancers.

Favorite Moments at Spurlock

Professionalism and dedication to work were always dotted with moments of laughter and silliness. Jennifer has fond memories of juried snack tastings — which the staff inevitably took far too seriously — and "Dress Brian," Spurlock's annual Halloween costume contest featuring the Museum mannequin by the same name. Jennifer went on to lead the Registration section to victory in an incredible five competitions!

Jennifer's most memorable moment was a time when professionalism and fun clashed during a superhero appreciation day. Staff and students were encouraged to sport their favorite superhero swag, in response to which Jennifer decided very unironically to dress up as "Quail Man" from the cartoon series *Doug*. Her costume consisted of a green sweater vest, cape, headband made from a belt, and, most notably, white underwear worn over her pants. Her costume was a hit and drew laughs from even the most stalwart superhero traditionalists on staff.

Later that day, Jennifer had an unexpected professional visitor arrive. She quickly removed her sweater vest, cape, and headband and rushed to meet with the visitor. It wasn't until the very end of their meeting that she realized she had forgotten to take off the very prominent tighty whities, and, in fact, had not mentioned them at all to her visitor. In a panic escorting the visitor out of the building, she spluttered out an explanation that seemed to elicit only confusion and concern. Jennifer fondly remembers this as her most horrifying yet hilarious moment at Spurlock — and it perfectly highlights just how close the line can be between work and play!



Jennifer sports her "Quail Man" costume, Superhero Appreciation Day, April 28, 2015.

Lessons Learned

Jennifer notes a continuation of a lesson she'd learned working at the University of Pennsylvania, that it's okay to say "I don't know." She also touts the infamous Registration philosophy: "document everything." Never assume that information is retrievable just because someone knows it now. Jennifer spent much of her tenure at Spurlock creating internal systems to document artifacts and activities and then store and organize the resulting information. In doing so, she has created robust and sustainable systems that will stand the test of time going forward and benefit the Museum in its many initiatives.

Plans for the Future

Jennifer will be moving to Florida where her parents, brother, and daughter reside. She's most excited by the opportunity to spend more time with family and enjoy her first grandchild. Jennifer also hopes to use her professional talents to organize and archive family photos and documents pertaining to her father's noteworthy career as a professor and artist at Northern Illinois University.



Jennifer reviews newly acquired objects from Papua New Guinea, November 18, 2004.

She also can't wait to have more free time to spend outdoors. The Florida climate offers year-round opportunities for some of her favorite activities, such as kayaking, power boating, beach walking, mountain biking, roller blading, and hiking. She's also plans to volunteer at the Mote Marine Laboratory and Aquarium by assisting with tracking dolphins, rehabilitating injured sea life, and supporting local sea turtle populations.

A Passion for People

If it's not already evident, Jennifer will miss the people most of all when she leaves Spurlock and Champaign-Urbana. The process of establishing the Museum from the ground up alongside many talented and dedicated people allowed her to see the best in herself and others, and out of it was born many meaningful relationships. She notes that even during contentious moments everyone felt comfortable enough to disagree and, at the end of the day, always found ways to come together and be proud of what they'd collectively accomplished. Working with student employees, practicum students, interns, and community volunteers was also very gratifying. Being a part of this collaborative and supportive environment is what she'll miss most going forward.

Jennifer says she'll also miss the small college town atmosphere and the deep ties she has formed with the local dance community. "I will miss the community, especially the dancing community and all those who I have shared a lot of wonderful moments with. But I trust that I will dance with them again soon," she says.

Evolving Jobs to Meet Community & Program Needs

By Jack Thomas

What prompted this change in your position title and role?

The Spurlock Museum's strategic planning process has encouraged staff to think differently about our roles and the Museum's community engagement. With all we've learned working with community members for our most recent temporary exhibits (*In Her Closet* featuring local drag artists, for example), we recognize how critical it is to devote attention to building relationships with the C-U community, both on and off campus.

In 2017, I was hired as the Public Education and Volunteers Coordinator. My primary position responsibilities included overseeing a volunteer program through recruitment, onboarding, and special volunteer activities. The Museum, however, didn't always have capacity to take on new volunteers. The pandemic also changed our use of — and need for — volunteers. Many of our volunteers can no longer interact in the Museum the same way. Additionally, we're thinking differently about volunteerism. Since the majority of our

volunteers have been students, we want to value their work by paying for their labor. Over time, I hope we expand in a way where we can begin thinking again about non-student volunteers.

As part of a long-term reorganization of the Education section, the Museum recently created a new position, the **Manager of Community Engagement and Programs**. **Monica M. Scott**, Public Education and Volunteers Coordinator for the past several years, stepped into this new role this spring. I chatted with Monica recently to discuss how her role has evolved and what it means for Spurlock's collaboration and public programming efforts in the future.

Does that mean that Spurlock won't have volunteers anymore?

I'll continue to onboard new volunteers; however, there isn't an emphasis on recruiting volunteers or managing a program for them. Each section can recruit their own volunteers, and the volunteers would complete an application and submit onboarding materials through me.

Aside from the changes in the volunteer program, are there other aspects of your job that are changing?

For the most part, my day-to-day work hasn't changed. Now, my title matches the work I do.

One major shift, though, is a complete overhaul of the Museum's guide training program. We were having conversations in the Education section about streamlining the program and paying student guides. The pandemic presented a great opportunity to officially transition our volunteer guide training program into a paid gallery guide program for UIUC students. I onboarded the first students this past spring. (You can read more about it in this magazine issue.)

What is your hope for this position over the next few years?

My focus is on adult audiences and, with the new gallery guides, University students. I hope to build trust in the Museum with our communities. I want to work with our community (and the gallery guides) to develop programs and projects with civic and cultural relevancy. I'd also like to experiment with new ideas and partnerships, like the *Blues Dancing* exhibit closing party we held in May at the Rose Bowl Tavern in Urbana. I'd like to see the gallery guides connect with their peers through a series of social events and special tours.

The Spurlock Museum has been quietly transforming itself and its role as a community-centered museum. There is so much opportunity, and I'm excited to lead some of our community engagement efforts.

Monica speaking at the *Great ArtDoors Artists in Dialogue Contemporary Conversations* event, September 9, 2021.



In late 2021, two new additions joined the Spurlock Museum staff. Only one was human. The other had four legs and a tail.

I am a graduate assistant at the Spurlock Museum, and Obi is my service dog. Obi is trained to help me balance and lets me know when I need to sit down or take my medication.

Service dogs like Obi who are trained to assist their handlers with specific tasks are covered under the Americans with Disabilities Act, meaning that employers cannot deny them reasonable access. However, there are still practical aspects to consider. Obi is a labrador retriever, meaning he sheds. How can we minimize his potential as a conductor of pests? How can he safely accompany me when I'm building exhibits with noisy equipment?

With these concerns, the Spurlock Museum could have made an argument to deny Obi access. Instead, they chose to work with us to make sure I could get the most out of my time here while keeping both Obi and the collections safe.

When we're working with loud equipment in the workshop, people wear eye and ear protection. Now, Obi wears the same. When we're working with needles, I sweep the workshop floor with a magnet and a broom before Obi enters to make sure he doesn't step on anything sharp — human staff have shoes on, but Obi doesn't. I sweep again at the end of our shift to catch any dog fur left on the floor.

I've been working with Collections Manager Christa Deacy-Quinn to formalize a policy for service dog teams in museums. Requesting accommodations is often an uphill fight. Sometimes handlers choose not to do so, out of fear that doing so may cost them their job. I hope our work at Spurlock can provide a path forward to more inclusive hiring practices and workplace conditions in museums.

A VERY GOOD BOY

By Mikael Fox



Mikael Fox and his service dog, **Obi**, May 24, 2022.

NEW & IMPROVED Gallery Guide Program

By Monica Scott

Last fall, the Art Institute of Chicago ended its 50-year-old program of docents (volunteers who give educational tours and programs). The announcement caused anger amongst their long-time docents, and many from institutions across the country feared their own programs would dissolve. Though the Art Institute was heavily criticized for the move, they aren't the first museum to face this challenge. When is it appropriate to hire paid professionals versus using volunteer labor? This isn't a new conversation for museums, and as many industries grapple with labor shortages, everyone is rethinking the pay model.

With few exceptions, the Spurlock's student staff is compensated for their labor, whether through pay or course credit. It shows value for the work by acknowledging its significance to the Museum's function. It also underscores the Museum's commitment to accessibility to professional opportunities. One of the primary reasons the Art Institute discontinued its docent core was due to the homogenous demographic within the program. Most people cannot commit to a robust training schedule while working full time, so docents were overwhelmingly from populations who have independent

income. The same can be said for most students. This is one reason Spurlock decided to shift from volunteer guides to paid positions for UIUC students. In spring semester 2022, three very talented undergraduate students joined the new program: Azariah Sutherland, Grace Kraft, and Lisa Chasanov.

In addition to the monetary shift, the students are now called gallery guides, and they assist the Spurlock Museum with its engagement initiatives and connect other students with the Museum through the development and facilitation of tours and programs. Training is ongoing and is organized to help guides prepare to develop tours and programs more quickly. Gallery guides had already given two tours and facilitated one public program by the end of the semester. As they continue to learn, they are guided by two principles: centering visitor experiences and respecting diverse ways of knowing. A critical part of their learning is understanding their role as facilitators. They aren't expected to be subject-matter experts. They focus on engaging visitors through dialogue. Beginning this fall, gallery guides will develop at least two events for university students each semester. They'll also continue to create tours with innovative themes and modalities.

Gallery guide Azariah shares her experience with the program so far.

My name is Azariah Sutherland, and I have the honor of being a gallery guide at the Spurlock Museum. I help facilitate and create tours. There's so much that goes into curating an experience that you wouldn't even think of! Have you ever had to wonder "How do I get these people aged 19 to 53 to discuss the importance of a green figure's expression?" Probably not! I didn't think I'd have to figure it out either, but it's such a fun experience, and it teaches me things I use outside of work:

- 1 For one, listen to others! Listening and understanding people isn't just a necessary thing in life. It can also change how you view even the most ordinary things.
- 2 Get out of your head and peek into someone else's!
- 3 No one's correct 100% of the time, not even the people who work at museums! Once, while running an Elixir program based on the *Sewn in Memory* exhibit, a guest had a personal story and shared some facts that were new to us about the quilts on display. It helped answer some questions we were having, and that was so cool for me.

4 I also got an important lesson that it's OK to not have all the answers! It's easy to forget when people come in expecting you to [have the answers].

I think Spurlock is great. The variety of exhibits and individuals who come in to see them make for an interesting moment every time.

Zoomorphic Hat. China.
The Warfield Collection.
2021.06.0009.



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