From the Director: Glancing back, looking ahead

The past twelve months have been exciting ones for the MMWC. As our fiftieth year becomes our fifty-first and as I conclude my first year as Director, there is great temptation to look back on them and recount year-in-review highlights. I succumbed to that impulse and wrote about the year in review on my weblog *Shreds and Patches*. While I invite you to take a look there, here the pressing business is to look ahead into 2014.

In the last issue of MMWC, readers first learned about our China project. Since then, I have visited Yunnan province and met our impressive Chinese museum partners. You can read more about that visit elsewhere in this issue. Here, I just want to express my excitement for the partnership opportunities that stand before us. Our strategic plan prioritizes “Networking the Museum” and our collaborations with peer-museums in the United States and overseas is a central component of this core goal. The year ahead will see us working with our U.S. and Chinese partners on a scholarly conference to be held in Santa Fe, New Mexico, as well as an exhibition of Chinese quilted and patchwork textile traditions to circulate in both countries beginning in 2015.

In preparation for that exhibition, and others, we’re beginning to undertake renovation of the museum’s exhibition galleries and teaching spaces. Please be patient with us this year as we deconstruct old spaces and construct new ones. We are very excited about the improvements that we have planned and will be sharing more with you about our plans over the spring and summer. Continued on page 3

**MMWC Staff and Affiliates**

**Staff**
- Kristin Brand, Fiscal Officer
- Geoffrey Conrad, Director Emeritus
- Theresa Harley-Wilson, Registrar
- Sarah Hatcher, Head of Programs and Education
- Jason Baird Jackson, Director
- Judith A. Kirk, Assistant Director
- Mark Price, Preparator
- Ellen Sieber, Chief Curator
- Matthew Sieber, Exhibitions Manager
- Judith Sylvester, Conservator
- Kelly Wherley, Facilities Manager

**Faculty Curators**
- Beth Buggenhagen (Anthropology)
- Jennifer Goodlander (Theatre, Drama, and Contemporary Dance)
- Stacie King (Anthropology)

**Consulting Curators**
- Pravina Shukla (Folklore and Ethnomusicology)
- Jon Kay (Traditional Arts Indiana)

**Research Associates**
- Emily Buhrow (Smithsonian Institution)
- Janice Frisch (Mathers Museum of World Cultures)
- Victoria Luksha (Mathers Museum of World Cultures)
- Daniel C. Swan (Sam Noble Museum)

**Graduate Assistants**
- Alissa Groff (Arts Administration)
- Teri Klassen (Folklore and Ethnomusicology)
- Samantha Sandusky (Arts Administration)
- Kate Schramm (Folklore and Ethnomusicology)
- Abigail St. Pierre (Arts Administration)
- Frances Winfrey (Arts Administration)

**Policy Committee**
- Eric Sandweiss, Chair (History)
- Heather Akou (Apparel Merchandising and Interior Design)
- Michael Foster (Folklore and Ethnomusicology)
- Candace Greene (Smithsonian Institution)
- Michael Rushton (Arts Administration)
- Susan Seizer (Communication and Culture)

**Ex officio**
- Jason Baird Jackson (Mathers Museum of World Cultures)
- Ruth Stone (Office of the Vice Provost for Research)

**On the cover**

**Image:** Porcupine print (detail) by Eleanor Kanasawe. From the Elinor and Vincent Ostrom Collection.

A research center of the Office of the Vice Provost for Research at Indiana University Bloomington, the Mathers Museum of World Cultures is an American Alliance of Museums-accredited institution offering research and training opportunities for IU students, educational support and services for IU faculty and elementary/secondary school teachers, and family-friendly exhibits and programs.

Page 2—Spring 2014
Ostrom project brings together museum teaching, research, and programming

From donation, to research project and classroom study, to public exhibition, the “Ostrom project” at the Mathers Museum of World Cultures exemplifies the mission of the institution.

Initiating with a bequest from the estate of Elinor and Vincent Ostrom, the project has involved university faculty, administrators, graduate students from multiple disciplines, Ostrom colleagues, and museum staff members during the past year. On Friday, January 31, at 4 p.m., the public will share in the project during the opening of the exhibition Ojibwe Public Art, Ostrom Private Lives.

The exhibit explores works by late 20th century Ojibwe artists of Manitoulin Island, Canada, collected by the Ostroms during the 1970s. Elinor Ostrom was Distinguished Professor and the Arthur F. Bentley Professor of Political Science at IU and the only woman to receive the Nobel Prize in Economic Sciences. Her husband, Vincent, was the Arthur F. Bentley Professor Emeritus of Political Science at IU. Both died in 2012.

The gift to the museum led MMWC Director Jason Jackson, an Associate Professor of Folklore, to incorporate research and study of the collection into his graduate museum curatorship course.

Research from that class led to curatorial studies and exhibition development by a team of graduate students: Dorothy Berry, a dual masters student in ethnomusicology and library science; Sara Clark, from the School of Education’s Department of Educational Leadership and Policy Studies; and Brian Forist, from the School of Public Health’s Department of Recreation, Parks, and Tourism.

In addition to the exhibition, the trio worked with museum staff members to schedule a number of related public programs (see story, page 4), including a special presentation for the exhibition opening of Ojibwe Public Art, Ostrom Private Lives. During the event, a talk on “Spirit Island Renaissance: Ojibwe Artists, White Patrons, and the Manitoulin Cultural Revival” will be presented by Crystal Migwans (Wikwemikong Unceded First Nation). The exhibition will be at the MMWC through June 22, but an online exhibition is also being developed as part of the Ostrom project. The project work, exhibition, and programming has been partially supported by the Indiana University College of Arts and Sciences Ostrom Grants Program.

Glancing back, looking ahead (cont.)

While the MMWC building has not grown, the museum now has more space assigned to us within it. The third floor of the administrative annex is now dedicated to the museum’s use. Our crucial artifact processing laboratory is being moved from its precarious home in the annex’s damp basement to dry, clean, and very well-organized space upstairs. This is the space in which new museum collections are researched, cataloged, and then readied for movement into the museum’s permanent collection.

Adjacent to the new artifact lab is a new technology lab where MMWC researchers, graduate students, and undergraduates can effectively study and pursue museum work of many kinds. As reflected in our strategic plan, the MMWC has an ambitious digital agenda. A generous December 2013 award from an anonymous granting agency is helping us get started on this work.

With this new funding we will be outfitting our new technology lab with desktop computers, purchasing laptop computers for classroom, gallery, and fieldwork use, and obtaining tablet computers with which we can begin to develop applications to enhance museum exhibitions and programs.

This is critical infrastructure that could not be obtained without external support. What we will do with the technology in the coming year is the really exciting part. The new space will also house a much needed museum archives and, eventually, a small recording studio for our media projects.

Such spaces, and the problems that they solve, have long been a museum priority. We thank the Vice Provost for Research for her support in allocating new, high quality space to the museum. We look forward to getting it fully operational in the months ahead.

And lastly, the New Year brought an exciting change for veteran MMWC staffer Elaine Gaul. After a career spanning over 30 years, Elaine announced plans for retirement in 2014. In anticipation of Elaine’s retirement, members of the staff took on new responsibilities during the final months of 2013.

Matt Sieber now holds the title and role of Exhibitions Manager; Sarah Hatcher is now the museum’s Head of Programs and Education; and Dr. Ellen Sieber has been named Chief Curator. Sarah and Ellen join Assistant Director Judy Kirk as members of the museum leadership group.

Here is one last word on new developments. We really need your help to advance all of our museum goals. One key way that you can do this is by helping the museum to connect with new supporters. Tell your friends and colleagues about us. Get them signed up for our email blasts. Get yourself, and them, connected with us on Facebook or Twitter. Encourage them to donate to the museum. We are very excited about the improvements that we have planned. After you read about them, and see them firsthand, we hope that you are, too.

Jason Baird Jackson
Ostrom programs explore Native American cultures

A number of special programs will be presented in conjunction with the special exhibition Ojibwe Public Art, Ostrom Private Lives. The free public programs will explore Native American arts and cultures, and include:

Exhibition Opening and Talk
Friday, January 31; 4 p.m.
Please join us for the opening reception for the exhibit Ojibwe Public Art, Ostrom Private Lives. During the event a talk on “Spirit Island Renaissance: Ojibwe Artists, White Patrons, and the Manitoulin Cultural Revival” will be presented by Crystal Migwans (Wikwemikong Unceded First Nation), a recent graduate of Carleton University and currently a PhD student in Art History at Columbia University. Her research explores the traditional arts of the Anishinaabeg within the context of colonization and resistance. The event begins at 4 p.m.; the talk is at 4:30 p.m.

Research at the Mathers—Our Class Trip to the Mathers Museum, Graduate Student Reflections on Research and Development of Ojibwe Public Art, Ostrom Private Lives
Friday, February 7; 12:30 to 1:30 p.m.
Dorothy Berry, Sara Clark, and Brian Forist, graduate student curators of Ojibwe Public Art, Ostrom Private Lives, will share their thoughts on their research into the Ojibwe artifacts that are part of the Elinor and Vincent Ostrom collection of native North American art, and their reflections on development of the exhibition.

Panel Discussion—Museums and the Presentation of Native Peoples and Native Material Culture
Friday, March 7; 3:30 p.m.
A panel discussion on the role of museums in presenting native peoples and native material culture. Speakers include Jennifer Wagelie, Senior Academic Officer, IU Art Museum; Nicholas Belle, Graduate Student in Anthropology; and Jason Jackson, Director of the Mathers Museum of World Cultures. The panel will be moderated by Pravina Shukla, Associate Professor of Folklore.

Lecture—Hiding the Private in Public: Reconstructing Katharine and Charles Bowden’s A Pictorial Story of Hiawatha (1904)
Tuesday, April 15; 12 to 1 p.m.
Andy Uhrich is an Indiana University PhD student in the Film and Media Studies Program in the Department of Communication and Culture who notes scholars have examined how Longfellow’s 1855 poem The Song of
**Ongoing exhibits**

Although the museum has begun closing some of its exhibitions as part of its gallery renovations, the museum’s primary exhibition spaces are still open and are featuring ongoing exhibitions, including:

*Assessing Authenticity: Museum Fakes and Mistakes*—Explores issues surrounding object identification and authentication within museums.

*From the Big Bang to the World Wide Web: The Origins of Everything*—Examines history on a large scale.

*Rhythms of the World Audio Exhibit*—Provides a free audio tour of musical instruments from around the globe.

*Thoughts, Things, and Theories...What Is Culture?*—Examines the nature of culture.

**Ostrom programs (cont.)**

**Hiawatha**

Brandon Barker, Visiting Lecturer in IU’s Department of Folklore and Ethnomusicology, will explain the historical, musical, and mechanical climates that gave rise to the contemporary pedal steel guitar, while highlighting pedal steel players’ attendant beliefs about their instrument during his lecture “The Pedal Steel Guitar: Bending Art (and Mechanics) to the Musician’s Will.”

The free public lecture on Saturday, February 8, at 2 p.m., will inaugurate the MMWC’s new annual lecture on “Instruments of Culture.”

Brandon Barker notes that compared to the standard guitar, the pedal steel guitar is an odd looking instrument—resting stationary on four metal legs and adorned with a row of foot pedals. It has been described as a Rube Goldberg-esque, twentieth-century mad scientist’s gizmo.

According to Barker, players certainly look the part of mad scientists as they sit, seemingly motionless, behind their guitars staring at their strings. Having more than 2,000 parts, pedal steels are complicated pieces of mechanical technology, and this complication confounds the casual fan because much of the instrument’s unique kinesthetic action—the manipulation of foot pedals and knee levers—inconspicuously occurs under the guitar.

Brandon Barker received his PhD and wrote his dissertation, *The American Pedal Steel Guitar: Material Culture, Folklore, and Embodiment* (2012), at the University of Louisiana. For the better part of a decade, he has studied the history and development of the pedal steel and actively fieldworked pedal players and builders in the southern United States—especially in and around Nashville, TN.

**Royce to discuss Zapotec collection during “Meet the Collection”**

Anya Royce, Chancellor’s Professor of Anthropology at IU, will be discussing the collection she acquired during her work with the Zapotec in Juchitán, Oaxaca, Mexico (and which she generously donated to the MMWC) during “Meet the Collection: Isthmus Zapotec Costume: Aesthetics of the Ordinary and the Extraordinary.”

The free public event will be held Saturday, January 25, from 2 to 3 p.m., and is presented as part of a series of conversations with curators, researchers, students, and scholars from a variety of disciplines who study and explore the museum’s rich collection.

**Spring events for families**

Two special family-oriented events will be presented at the MMWC this spring. Both events are free and open to all ages:

**Family Craft Day—Inspired by the Ostroms**

Sunday, February 9; 2 to 3:30 p.m.

Come and make crafts inspired by the Ojibwe items collected by Elinor and Vincent Ostrom during this free fun family event. Learn more about quill work as well as some of the animals important to the Ojibwe.

**Family Craft Day—Carnival**

Sunday, March 2; 2 to 3:30 p.m.

Join staff and volunteers at the Mathers Museum to celebrate Carnival. We’ll make masks, jewelry, and shakers to celebrate this important time of year. The event will be free and fun for the whole family.

Additionally, the MMWC will again be hosting special hands-on crafts tables at this year’s Family Day at the Lotus Blossoms Bazaar, on Saturday, March 29.

**Brandon Barker will speak on “The Pedal Steel Guitar: Bending Art (and Mechanics) to the Musician’s Will.”**

**Anya Royce, Chancellor’s Professor of Anthropology at IU, will be discussing the collection she acquired during her work with the Zapotec in Juchitán, Oaxaca, Mexico (and which she generously donated to the MMWC) during “Meet the Collection: Isthmus Zapotec Costume: Aesthetics of the Ordinary and the Extraordinary.”**

**Ongoing exhibits**

Although the museum has begun closing some of its exhibitions as part of its gallery renovations, the museum’s primary exhibition spaces are still open and are featuring ongoing exhibitions, including:

*Assessing Authenticity: Museum Fakes and Mistakes*—Explores issues surrounding object identification and authentication within museums.

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*Rhythms of the World Audio Exhibit*—Provides a free audio tour of musical instruments from around the globe.

*Thoughts, Things, and Theories...What Is Culture?*—Examines the nature of culture.

**Hiawatha**

The poem’s character of Hiawatha—who Longfellow conflated out of a hybrid of Ojibwe and Iroquois historical and religious personas—became a pop culture icon. Images of Hiawatha circulated widely across the multiple and expanding mass media of the era: live theater, musical compositions, newspapers and popular magazines, picture postcards, and photography and lantern slides. Less examined, partially due to their lost or hidden archival status, is a cycle of three films on Hiawatha released in 1904. Ulrich’s presentation considers these early cinematic representations of Hiawatha through an analysis of the extant film elements of an illustrated lecture by the Bowdens, a married couple who presented a live show mixing narration and projected moving pictures and hand colored slides.
MMWC Spring 2014 Events

Research at the Mathers
Our Class Trip to the Mathers Museum
Friday, February 7
12:30 to 1:30 p.m.

Instruments of Culture
The Pedal Steel Guitar: Bending Art (and Mechanics) to the Musician’s Will
Saturday, February 8
2 to 3 p.m.

Family Craft Day
Inspired by the Ostroms
Sunday, February 9
2 to 3:30 p.m.

Research at the Mathers
The Wanamaker Collection: Research Results, Research Potential
Friday, February 14
12:30 to 1:30 p.m.

Performance
Kalapriya Dance Theater
Thursday, February 20
7 p.m.

Panel Discussion
Museums and the Presentation of Native Peoples and Native Material Culture
Friday, March 7
3 to 5 p.m.

The MMWC Exhibition Hall will be closed March 17-23 for the Indiana University Spring Break.
EVENT SPOTLIGHT

Ojibwe Public Art, Ostrom Private Lives
Friday, January 31; 4 p.m.

Please join us for the opening reception for the exhibition Ojibwe Public Art, Ostrom Private Lives.

During the event, a talk on “Spirit Island Renaissance: Ojibwe Artists, White Patrons, and the Manitoulin Cultural Revival” will be presented by Crystal Migwans (Wikwemikong Unceded First Nation), a recent graduate of Carleton University and currently a PhD student in Art History at Columbia University. Her research explores the traditional arts of the Anishinaabeg within the context of colonization and resistance. The event begins at 4 p.m.; the talk is at 4:30 p.m.

The exhibit was partially supported by the IU College of Arts and Sciences Ostrom Grants Program, and the event will be free and open to the public.

Research at the Mathers
Understanding Puppets as Heritage: Performing Objects/Performing Culture
Friday, February 21
12:30 to 1:30 p.m.

Family Craft Day
Carnival
Sunday, March 2
2 to 3:30 p.m.

Lecture
The Matter of Mardi Gras: How People Use the Tangible Things of this World to Create the Intangible
Tuesday, March 4
12 to 1 p.m.

Hiding the Private in Public:
Reconstructing Katharine and Charles Bowden’s A Pictorial Story of Hiawatha (1904)
Tuesday, April 15
12 to 1 p.m.
MMWC Details: China/US Partnership

Jason Jackson
The 2013 Sino-US Museum Partnership Program Directors Planning Meeting, held December 9-12, 2013 and hosted by the Yunnan Nationalities Museum (YNNM), officially kicked off the current, three-year phase of a longer-term initiative known as the China-US Forum on Intangible Cultural Heritage. This effort has been organized by the American Folklife Society (AFS) and the China Folklore Society (CFS) and funded by the Asia Program of the Henry Luce Foundation. Building upon an earlier stage of the initiative focused on the intersection of folklore studies and intangible cultural heritage policy, the new project looks at the ways that these related domains are brought to life in the practices of ethnographic museums such as the MMWC and its Chinese and American counterparts. The MMWC is one of six partner institutions—three from each nation—pursuing this project together.

The representatives of all six museums met together for the first time in the large and beautiful city of Kunming—home of the YNNM and Yunnan’s provincial capital. Representing the MMWC, I traveled to Kunming along with Marsha Bol, Director of the Museum of International Folk Art; Marsha MacDowell, Curator of Folk Arts at the Michigan State University Museum (MSUM); and Kurt Dewhurst, MSUM Curator of Folklife and Cultural Heritage and Director Emeritus. Staff delegations from the three Chinese museums were led by their respective directors—Gao Cong, Director of the Guizhou Nationalities Museum; Wang Wei, Director of the Guangxi Museum of Nationalities (GXMN); and Xie Mohua, the Director of the YNNM and the gracious host of the meetings.

The first day of the conference was devoted to formal meetings in which the partners conferred about the scope and implementation of the project, signed a Memorandum of Understanding linking the six museums (and for MMWC and MSUM, their respective universities) into a bi-national partnership, and began planning a traveling exhibition of Chinese “quilts.” In this context the English label quilts provides a shorthand way of referring to quilted and patchwork textiles, particularly bedcoverings, made and used among the various ethnic nationalities of Southwestern China.

While every meal organized by our generous YNNM hosts was a regal banquet of local delicacies beautifully prepared and presented, the first day ended with an amazing celebration in a lovely and ancient restaurant in Kunming’s Green Lake neighborhood. The food, setting, and company were outstanding as were the spontaneous singing performances of many of the directors and delegates. Gifts were exchanged, with the MMWC being given a beautiful Bai textile as well as many exquisite museum catalogs for its library. For each of the three Chinese museums, I presented a hand woven rag rug by Brownstown, Indiana weaver Dee Nierman. (Traditional Arts Indiana has documented Nierman’s work and TAI Director Jon Kay obtained the rugs given to our Chinese partners.)

The remainder of the conference unfolded as a road trip. We began with a tour of the YNNM—a spectacular museum facility with a rich and deep collection that is beautifully exhibited. After visiting a number of the museum’s ethnographic galleries, including getting a sneak peak at its not-yet-open-to-the-public Folk Arts gallery, we shared another meal together. We then began a westward journey to the area around the city of Dali. Our first night was spent on Lake Erhai in the village of Shuanglang—a Bai fishing and farming village that is becoming a popular destination for urban Chinese tourists wishing to connect with the sights and experiences of village life. As a folklorist and anthropologist with no experience in China, it was wonderful to gain my first impressions of the country in general, and of changing village life in particular, in the company of knowledgeable hosts and thoughtful colleagues.

Of special interest to me was basketry. I have studied Native American baskets since the first moments of my career. Such baskets were designed for—and used ancestrally for—work, but it is rare today to find a handmade basket being made as a working tool for manual labor in Native North American societies. Native baskets today are most often valued objects of heritage and collectable art works. In Shuanglang and all around Lake Erhai I saw baskets everywhere, in many forms, being used by people busy at work. During our brief stay in Shuanglang and Dali I was able to take a series of snapshots of such baskets in use (including the photograph on the right). I also purchased a small collection of such work baskets for the MMWC permanent collection (left).

On the conference’s third day, we left Shuanglang for Dali, the major city in the Lake Erhai area. On the way there, we made another significant educational stop. In the village of Zhoucheng we were given the opportunity to learn about an impressive and emblematic Bai textile tradition—beautiful tie-dye fabrics colored with indigo and other plant dyes. In the large workshop led by the Duan family, the museum travelers were shown the many stages involved in producing tie-dye fabrics and offered a chance to explore dizzying sales rooms packed with enough fabrics to keep a curator busy for an entire lifetime.

For the MMWC, I purchased two pieces for our collection—a tie-dye cloth with fish images in the emblematic local style and a patchwork strip incorporating varied tie-dyed fabrics. This later piece is one of the types of textiles to be included in the exhibition now being developed by the project partners. One use of such strips is as a decorative cover placed on the foot-end of a made bed. The matriarch (Duan Fuxin) and patriarch (Duan Lu) of the Duan workshop have been honored as national treasures for their Bai tie-dye skills and leadership. It was an honor to meet them and to learn in their workshop.
The evening of our third day together was spent in the old town of Dali. Dali has two separate parts, a large and growing modern city and an old town that is being preserved for its historical and cultural significance—significances that connect to its attraction as a destination for heritage tourism. In Dali we saw the old town, including its beautiful gates, continued getting to know one another, and held very productive working sessions to advance the museum collaboration. Another highlight, on the conference’s fourth day, was visiting the Dali Bai Nationality Autonomous Prefecture Museum. Focusing only on the Dali prefecture (where the Bai are the predominant ethnic group) and its social, political, artistic, and cultural history, this museum is another large and impressive facility with much to offer the ethnographically inclined.

On the fourth day, while still in Dali, our traveling party needed to break up. The delegations from Guangxi and Guizhou returned to their home provinces, while we and our Yunnan hosts returned to Kunming. Before breaking up in Dali, the delegates agreed upon next-steps for the work ahead. Representatives of the six museums will meet again in November in Santa Fe, New Mexico when a special project conference will be held adjacent to the annual meeting of the AFS. After these conferences, exchange visitors from the Chinese partner museums will have a chance to visit Bloomington and the MMWC as well as the MSUM in East Lansing. A major focus for our discussions in Dali was the exhibition, which the partners will begin developing—and raising additional funding for—early in 2014.

A whirlwind trip, and an incredibly rich one, the Sino-US Museum Partnership Program Directors Planning Meeting was a once in a lifetime opportunity for me to learn about museums and cultural life in China. I am very excited about the many ways that this project will now positively impact the MMWC, Indiana University, the project partners, and the fields and audiences that we serve.

Director Xie and the staff of the YNNM were generous and well-organized hosts who made our trip to China a perfect experience. I thank them, our Chinese partner museums, the AFS and CFS, and the Luce Foundation for making this conference and project possible.
As noted elsewhere in this issue of MMWC, their exhibition will be presented at the museum throughout the spring semester. I hope that you can visit the museum this season to see the show and to participate in the companion programs that the students have organized with guidance from MMWC staff.

Previously then, I drew the connection between the gift of collections objects and donations made to support the responsible stewardship of such art and artifacts. This time, I want to call your attention to, and invite you to support, future exhibition projects such as Ojibwe Public Art, Ostrom Private Lives. In the case of this current exhibition, the museum is very pleased to have received support from the College of Arts and Sciences and its Ostrom Grants Program.

The museum is eligible for this funding because the exhibition is a pedagogically-based research project with a significant outreach component. The exhibition is an extension of my Curatorship course, which was taught in the College. The student curators and I very much appreciate Executive Dean Larry Singell’s support of this project.

In a broader context, it is important to note though that such grant opportunities are very rare. There are few grant sources—on or off campus—willing to support smaller exhibitions organized by graduate students and drawing upon their own original research. Such exhibitions are at the heart of our museum’s mission but we struggle to pay for them.

The “bare-bones” costs for a small, non-traveling, research-based exhibition built around MMWC collections such Ojibwe Public Art, Ostrom Private Lives is about $6,000 to $8,000. Such a figure omits some basic elements that have become central to standard museum practice these days—items such as basic marketing and simple multimedia elements.

My plea is simple. Gifts to our annual fund enable us to purchase the supplies and equipment needed to mount exhibitions worthy of our community, campus, and collections. They also make it possible to host guest lecturers and to organize other public programs that draw upon, and strengthen, such exhibitions. Gifts to the Geoffrey and Karen Conrad Endowment strengthen our capacity to undertake such projects in a durable way.

Thank you in advance to everyone who joins in supporting this vital work. Thanks as well to those donors who have contributed to the museum in recent months.

Jason Baird Jackson, Director

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Graduate student curators Brian Forist and Sara Clark begin installation of Ojibwe Public Art, Ostrom Private Lives

In the last issue of MMWC I reflected on the remarkable collection of objects donated to the museum by Vincent and Elinor Ostrom. I invited friends of the museum to consider making financial contributions to help the museum preserve these objects in perpetuity. I also discussed how the Ojibwe objects in the Ostrom collection would soon be featured in an special exhibition curated by three talented Indiana University Bloomington graduate students.

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Donors to the Mathers Museum of World Cultures

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Holly M. Bethune  
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Richard J. Zieg
K-12 services and support at MMWC

The Mathers Museum of World Cultures offers a wide variety of free services for K-12 instruction, whether home-based or in a public or private school, including tours, guides for using artifacts or photographs in the classroom, or teaching collections.

A number of K-12 tours of MMWC have been developed to meet Indiana curriculum standards, and can support and enhance classroom studies.

Tours can also be customized as requested and some classrooms may be eligible for transportation support.

Teaching with Objects and Photographs (TOPS) is a free guide for teachers interested in using artifacts or photographs in the classroom. It is available as a free downloadable file and may be shared with other educators.

The guide includes background information on the process of teaching with objects as well as lesson plans, photos, and ideas for finding additional photos and artifacts to study.

The museum’s Discovery Kits and the Teaching Collection include hands-on objects and background information organized around particular themes. Please contact us for more information.

If you have a question, or would like to schedule a tour or reserve a kit, please email the MMWC’s Education Department at museumed@indiana.edu.

The museum’s school tours and services are always free.

New merchandise, new sales at Mathers Museum Store

A new year means new merchandise at the Mathers Museum Store. But new merchandise means even Russian nesting circus dolls may be taking up too much room on the store shelves!

So, selected merchandise (including the tigers, clowns, lions, and magicians) is 50% off at the MMWC store.

Books, pillows, pottery, DVDs, linens, and a range of other items from about the globe will be featured in the sale during the spring semester.

Proceeds from the Mathers Museum Store enable the museum to provide free weekend hours for visitors.

The Mathers Museum Store is open Tuesdays through Friday, from 9 a.m. to 4:30 p.m.; and Saturdays and Sundays, from 1 to 4:30 p.m.
Curators and researchers at the MMWC will share their studies and findings in a series of lectures and discussions this spring. “Research at the MMWC” will feature an exploration of a wide range of materials, from Native American materials to Indonesian puppetry. The free, public lecture series includes:

Research at the Mathers – Our Class Trip to the Mathers Museum, Graduate Student Reflections on Research and Development of Ojibwe Public Art, Ostrom Private Lives
Friday, February 7; 12:30 to 1:30 p.m.
Dorothy Berry, Sara Clark, and Brian Forist, graduate student curators of Ojibwe Public Art, Ostrom Private Lives, will share their thoughts on their research into the Ojibwe artifacts that are part of the Elinor and Vincent Ostrom collection of native North American art, and their reflections on development of the exhibition.

Research at the Mathers – The Wanamaker Collection: Research Results, Research Potential
Friday, February 14; 12:30 to 1:30 p.m.
The Wanamaker Collection of Native American photos is a well-known repository of 8,000 images taken between 1908 and 1923. The collection, including thousands of pages of associated documents, supports many fascinating research projects. In this talk, Mathers Museum Chief Curator Ellen Sieber will recount some of the interesting, and at times unexpected, turns taken by Wanamaker Collection researchers.

Research at the Mathers – Understanding Puppets as Heritage: Performing Objects/Performing Culture
Friday, February 21; 12:30 to 1:30 p.m.
MMWC Faculty Research Curator Jennifer Goodlander will discuss as heritage. UNESCO has designated puppetry as “Intangible Cultural Heritage” in several Asian nations, adding to its economic and political relevance. This designation, however, also problematizes the relationship between the tangible objects with the intangible performance. In the museum the objects of performance function as a transatlantic archive of living and changing traditions; likewise the tradition of Asian performance lies within the body and that in order to understand the tradition and how it changes one must engage with the art as performer. In this presentation Goodlander will explore how the puppet as an object in a museum articulates (past) performances and performs cultural heritage.
Visiting the Mathers Museum

The Mathers Museum of World Cultures is located at 416 N. Indiana Avenue, Bloomington, Indiana. Admission to the museum is free. The MMWC exhibition hall and Mathers Museum Store are open Tuesdays through Fridays, from 9 a.m. to 4:30 p.m.; and Saturdays and Sundays, from 1 to 4:30 p.m.

Free visitor parking is available by the Indiana Avenue lobby entrance. Metered parking is available at the McCalla School parking lot on the corner of Ninth Street and Indiana Avenue. The parking lot also has spaces designated for Indiana University C and E permits. During the weekends free parking is available on the surrounding streets.

An access ramp is located at the Fess Avenue entrance to the Glenn A. Black Laboratory of Archaeology on the corner of Ninth Street and Fess Avenue. Reserved parking spaces are available on Ninth Street, between Fess Avenue and Indiana Avenue. If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Please call 812-855-6873.

For more information, please call 812-855-6873, email mathers@indiana.edu, or visit our website at www.mathers.indiana.edu.