



EMORY

MICHAEL C.
CARLOS
MUSEUM



The Michael C. Carlos Museum collects, preserves, exhibits, and interprets art and artifacts from antiquity to the present in order to provide unique opportunities for education and enrichment in the community, and to promote interdisciplinary teaching and research at Emory University.

Founded in 1919, the Michael C. Carlos Museum has grown over the last century to become one of the most revered institutions in Georgia, serving generations of students, scholars, schoolchildren, history buffs, art lovers, and tourists. Originally known as the Emory University Museum, the steady development of the Museum as an important regional institution eventually led to an expansion of the facility. Increased visibility and support allowed the Museum to develop ambitious education and outreach programs serving thirty thousand school-children each year; create an art conservation lab and teaching program unique in the Southeast; present major international exhibitions; and dramatically expand in size and scope its collections of Egyptian, Near Eastern, Classical, ancient American, African, and Asian art, as well as its important body of works of art on paper from the Renaissance to the present. Today, more than one hundred thousand visitors experience the Carlos Museum each year.

EARLY HISTORY

Emory's collections date back to 1876 when a general museum was established in the library of the original campus in Oxford, Georgia. This early collection included minerals, shells, biological specimens, and a variety of curios. At this early stage, the Emory Museum exemplified the late-Renaissance tradition of a *Wunderkammer*, or "Wonder Room," in which an indiscriminate assortment of objects and artifacts were displayed for the amusement of the public. At various times in the Museum's history, visitors could view the fingernail of a Chinese mandarin, a salt crystal from the Dead Sea (labeled "part of Lot's wife"), or Georgia's oldest Maytag washing machine. The Museum would retain much of this eclectic, eccentric quality into the 1970s, when director John Huston selected the Museum for scenes in his film *Wise Blood*.

Emory acquired a collection of Asian objects from a Methodist missionary in Japan in 1894, and the Thursfield Smith Collection of Wesleyana (prints and objects relating to the founders of the Methodist Church) in 1911. By this time, Professor Stewart R. Roberts had been appointed the Museum's first curator, and in 1915 he began moving the collections to various buildings on the new Atlanta campus. In 1919 Bishop Warren A. Candler, Chancellor of the University, officiated over the formal founding of the Emory University Museum, declaring its mission to "preserve and display University collections of ethnic, biological, geological, archaeological, and historical material."

In 1920 Professor William A. Shelton of Emory's Candler School of Theology accompanied James Henry Breasted of the University of Chicago to Egypt and the Middle East. Financed by John A. Manget, an Atlanta cotton merchant, Shelton's expedition sought to purchase antiquities that would inform students about the cultural milieu of the lands of the Bible. He brought back wrapped mummies, painted coffins, and many other artifacts—some 250 Egyptian, Babylonian, and Near Eastern antiquities.

Under the leadership of Perry W. Fattig, curator from 1926 to 1954, the Museum's holdings continued to grow. Fattig's interest in biological exhibits resulted in new acquisitions of mollusks, birds, butterflies, and other fauna. In the late 1920s the Museum acquired a portion of the finds from excavations at the Etowah Indian Mounds in Cartersville, Georgia. The collections also continued a seemingly endless sequence of moves to various campus locations—residing for a time in Candler Library and in a temporary structure.

Dr. Woolford B. Baker was named director in 1954, and the Museum moved, yet again, first to the Administration Building in 1955 and then into Bishops Hall in 1957. Recognizing the inherent educational value of the collections, Dr. Baker initiated programming for local schools, beginning a long tradition of community and school outreach. A faithful steward of the collections for the next thirty years, Dr. Baker inspired generations of schoolchildren by personally phoning local teachers, giving tours of the fledgling collection, and encouraging young students. Thanks to his efforts Emory became famous as the home of “the Mummy Museum.”

Beginning in 1956 the Museum's archaeological collections were greatly enriched by the participation of Emory University in the British School of Archaeology's excavations in Jericho and Jerusalem, under the direction of Dame Kathleen Kenyon. Later, the collections would benefit from the participation of Emory professors Immanuel Ben Dor, Boone Bowen, J. Maxwell Miller, and others in excavations and surveys conducted in the Levant.

By the 1960s Emory's collections were dispersed around the campus, with the mineral collection in the Geology building, Wesleyana in the Theology building, rare books and manuscripts in the central library, and a medical collection in the medical library. In 1961 the Fattig Insect Collection was transferred to the University of Georgia. Over the next decade, much of the ornithological and entomological specimens were loaned out to other Atlanta institutions. In 1974 Bishops Hall was needed to accommodate the expanding Theology School, and the Museum was moved to two main locations, a temporary annex building and the library of the old Law School. It was this last location, in the Beaux-Arts Law School building (designed in 1916 by Henry Hornbostel), that would finally provide the Museum with a home.

1980s

In the early 1980s Dr. Monique Brouillet Seefried, scholar and longtime friend of the Museum, convinced the President of the University, James T. Laney, that Emory had important collections that should be housed and displayed in more professional accommodations. Dr. Laney appealed to Michael C. Carlos, a local businessman and visionary philanthropist, to help Emory create a facility that would preserve the precious cultural treasures and also make them available for the benefit of the community. Mr. Carlos donated \$1.5 million to renovate the old Law School. Mr. Carlos' gift, the first of many generous gifts to come, enabled Emory to build a permanent facility for the Museum and acquire important works of classical art.

With the involvement of faculty experts, the collection was reorganized and focused to align with research and teaching objectives, and by 1984 the various collections of seashells, bird skins, and other curios had been completely transferred to other institutions. Additionally, the Art History Department's collection of prints, drawings, and photographs, established in 1967, was added to the Museum's holdings. In 1985 the new Emory University Museum of Art and Archaeology reopened in a renovated facility, designed by the renowned architect Michael Graves. With a new mission focused on art and archaeology, a special exhibitions program, and the first in a series of full time directors, curators, conservators, and professional staff, the way was paved for Emory's museum to take a major step forward from an interesting, yet eclectic, collection, to an institution that could serve as a significant educational resource for the University and the community.

1990s

The Museum's collections and programs grew in quality, scope, and reputation throughout the late 1980s and the 1990s. The Museum initiated major international exhibitions and loan agreements in cooperation with such world-famous institutions as the Museo Nazionale Romano, Mexico City's Museo Nacional de Antropología, the Musée du Louvre, the British Museum, the Centre Pompidou, and the Musée National Picasso. New publications, programs, and a renewed mission to serve the community as well as the University, led to a dramatic increase in visitation, program attendance, and support. The Museum's innovative collaborations, pioneering loan programs, and early technology applications generated unprecedented media attention and visibility.

The Museum took another major leap forward with the acquisition of the William C. and Carol W. Thibadeau Collection of Ancient American Art, representing all three principal cultural centers of the Americas—Mesoamerica, Central America, and the Andes. The acquisition of this major collection, along with gifts from the Cora W. and Laurence C. Witten Collection, gave Emory one of the most important ancient American collections in the Southeast and one of the top six Costa Rican collections in the United States.

As the Museum's holdings began expanding, the limitations of the renovated space quickly became apparent. Michael C. Carlos provided a multimillion-dollar gift for the construction of a new wing and increased funding for Greek and Roman antiquities. The expanded space, also designed by Michael Graves, added 35,000 square feet to the facility. In May 1993 the Emory Museum, appropriately renamed the Michael C. Carlos Museum, reopened to the public with a new education center, a conservation lab, a café and bookstore, exquisite new galleries, and a lecture hall.

Graves' post-modern design for the new wing embraced both the character of the historic campus as well as the Museum's collections. The new building was positioned and designed with deference to the sense of order established by Hornbostel when he completed his master plan for the campus in 1915. Close attention was paid to harmonizing with the existing buildings with respect to the defining characteristics of the quadrangle, such as the heights of the other buildings and the overhanging roofs. The new Museum's Italianate marble walls and red tile roof refer to the Italian Renaissance style of the original; the marble on the façade of the new wing was cut from the same quarries as that of the existing Hornbostel buildings. The character of the interior architecture was informed by the nature of the collections. The galleries for the permanent collections took inspiration from the architecture of the ancient civilizations displayed there. To establish an appropriate contextual prelude for the artwork, the Museum spaces depict contemporary, abstract interpretations of traditional architectural elements by recalling classical systems of ordering space without the literal use of ornament. As Graves stated, "I think what engages the museumgoer is that the setting does not recede from the exhibits; rather, it embraces them, as if the building is having a kind of conversation with the works on display. Like the majority of the artifacts being exhibited here, the architecture is attempting to tell some stories."

The new building brought new opportunities, and in 1994 the Carlos Museum acquired approximately nine hundred works of sub-Saharan African art from the collection of William S. Arnett. The vast collection, offering valuable insight into African artistic expressions in the variety of their forms, functions, and cultures of origin, expanded the global reach of the Carlos Museum's collections and teaching resources. The Asian collections also grew significantly in the 1990s thanks to major gifts from the Nathan Rubin-Ida Ladd Family Foundation.

The Egyptian collection, long the most beloved at the Museum, became the focus of international attention in 1999. Thanks to the generosity and leadership of Jim and Karina Miller, the Carlos Museum acquired from a small museum in Canada the most significant collection of ancient Egyptian funerary art to be purchased by a museum in the past fifty years. One of the most intriguing aspects of the acquisition was the presence of a male mummy that scholars had long suggested could be a missing royal mummy. With the collaboration of Emory Hospital and scholars from around the world, the Carlos Museum was able to identify the mummy as most probably the lost mummy of the pharaoh Ramesses I. In an act of goodwill and international cooperation in keeping with Emory's traditions, the mummy was returned to Egypt in 2003 and can now be seen in the Luxor Museum, acknowledged as a gift from the people of Atlanta to the people of Egypt.

As the twenty-first century approached, Michael Carlos and his wife, Thalia, celebrated the upcoming millennium with a \$10 million gift to the Museum for acquisitions of Greek and Roman art. This transformative gift would propel the Carlos Museum's collections into the ranks of the finest university collections and would provide the catalyst for the Museum's next period of growth.

THE NEW MILLENNIUM

Today the Michael C. Carlos Museum is internationally known as a destination for world-class collections, original scholarly research, innovative public educational programs, and critically acclaimed exhibitions that reflect the sweeping reach of the Emory academic community.

As an institution dedicated to the study of the art and history of world cultures as well as the borderless, timeless humanity of the creative impulse, the Carlos Museum is in a unique position to highlight the diversity and accomplishments of the world's great civilizations, and to generate dialogue on human connections and commonalities, global dependency, and shared histories. The Carlos Museum also plays a major role in Emory University's mission to create, preserve, teach, and apply knowledge in the service of humanity.

This publication of selected works celebrates a century of collecting and the evolution of Emory's museum from its modest beginnings to the renowned institution it is today. The Carlos Museum continues to grow and thrive, thanks to engaged faculty members, visionary donors, dedicated volunteers, and distinguished curators and staff members, who honor a commitment to preserve and share the stories of civilization.