



EMORY

MICHAEL C.
CARLOS
MUSEUM

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CARLOS MUSEUM'S *THREADS OF TIME* EXPLORES TRADITION AND CHANGE
IN INDIGENOUS AMERICAN FIBER ARTS

ATLANTA, GA (June 27, 2017)—The Carlos Museum is proud to present its remarkable textile collection in *Threads of Time: Tradition and Change in Indigenous American Textiles* on view from August 17 through December 17, 2017.

The exhibition will showcase the staggering breadth and depth of indigenous American fiber arts, from weavings in cotton and camelid hair to intricate feather work. The museum's permanent collection contains over 700 examples, of which 149 will be on display, many for the first time.

Fiber arts were of the highest importance among the First Nations, or indigenous peoples of the Americas. "While textiles are often considered 'crafts,' in the Native American world they are anything but. Textiles shelter and clothe, they announce who the wearer is, where she or he is from, even how connected a person is to the spirit world...there is no doubt textiles were central and still are," said the museum's Faculty Curator of Art of the Americas, Dr. Rebecca Stone.

Ancient Andean as well as modern Andean, Panamanian, and Guatemalan cultures will be featured in the exhibition, including a wide range of techniques such as three-dimensional embroidery, tie-dye, brocade, and tapestry. One Andean piece in the exhibition is nearly 2,000 years old, allowing visitors to appreciate the world's longest continuous textile record.

Preserving these ancient cultural artifacts required dedicated financial support – to restore them to their original condition and to make them available for ongoing study in the years ahead. Understanding the importance of this mission, Bank of America helped fund this work as part of the company's 2016 global Art Conservation Project.

"The arts are crucial to society. Investing in cultural institutions and their efforts to preserve historically significant art allows people to connect across cultures," said Wendy Stewart, Atlanta market president for Bank of America. "Through this Art Conservation Project grant, the Carlos Museum will help preserve vital artistic treasures for future generations, while making those artifacts more accessible to our Atlanta community today."

The exhibition will explore how these beautiful and complex textiles embody traditional values, materials, and ideas of their respective indigenous cultures, while also embracing new techniques, imagery, and types of objects as they change during colonial and modern times:

- Values embedded in the Quechua language, spoken by the Inka and millions of their descendants, can be traced even as guitars, horses, and other Western elements entered the artistic vocabulary.
- The Guna of coastal and island Panama maintain a link to age-old indigenous design in their cut-cloth blouse panels (*dulemola*), yet they incorporate contemporary imagery such as the Trix Rabbit.
- The Maya of Guatemala have always created extraordinary garments for themselves, and more recently for sculptures of Catholic saints. The large selection of Maya textiles in the exhibition includes brocaded blouses from the town of Chichicastenango as they transformed during the 20th century as well as examples of the varying degrees of Spanish influence in wedding dress, male clothing, and altar cloths.

Threads of Time: Tradition and Change in Indigenous American Textiles is curated by award-winning writer, Emory Professor of Art History, and Carlos Museum Faculty Curator of Art of the Americas, Dr. Rebecca Stone. This exhibition has been made

possible through generous support from Bank of America and the Bank of America Art Conservation Project. Additional funding was provided by the Emory Center for Digital Scholarship.

Media kit: [View/Download](#)

About the Michael C. Carlos Museum

The Michael C. Carlos Museum of Emory University 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. The Carlos Museum is one of the Southeast's premier museums with collections of art from Greece, Rome, Egypt, Near East, Nubia, the Americas, Africa, and Asia, as well as a collection of works on paper from the Renaissance to the present. For location and admission information, visit carlos.emory.edu/visit/hours-admission.

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Michael C. Carlos Museum

Published by Priyanka Sinha [?] · June 27 at 2:21pm · 🌐

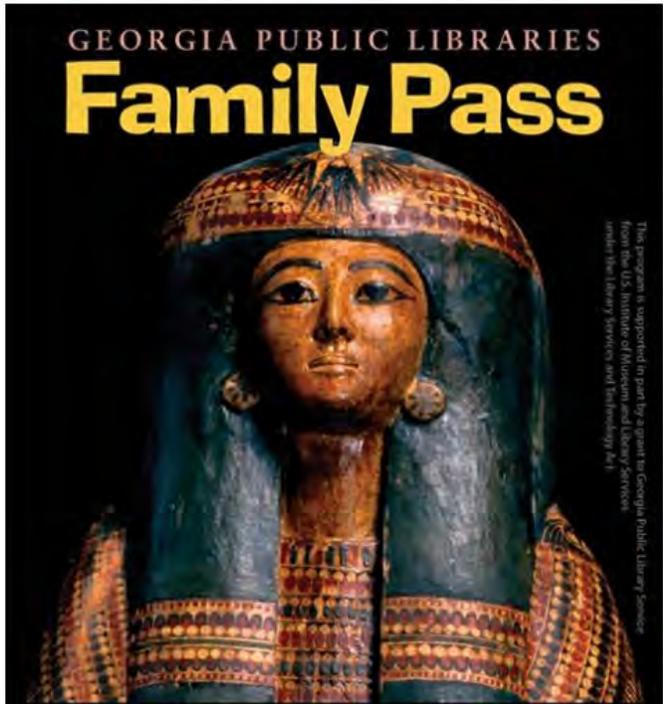
Behind the scenes in our exhibition design studio. Faculty Curator of Art of the Americas, Dr. Rebecca Stone and Caleb Plattner, exhibition designer, mapping out the installation for "Threads of Time: Tradition and Change in Indigenous American Textiles." #ThreadsOfTime



Michael C. Carlos Museum

Published by Priyanka Sinha [?] · June 23 at 11:45am · 🌐

While you're wrapped up in summer reading, remember to check out a free family pass to the museum from your local library. Which one? You can choose from 400+ participating libraries across 159 Georgia counties. <http://carlos.emory.edu/carlos-museum-partners-georgias-pub...>



Michael C. Carlos Museum

Published by Priyanka Sinha [?] · June 22 at 9:24am · 🌐

Here's a bright spotlight on the Carlos Museum's permanent collections. Out of 700 remarkable ancient and modern textile examples of the rich and complex breadth of indigenous American fiber arts, 149 will be on view this fall. Don't miss "Threads of Time: Tradition and Change in Indigenous American Textiles." <http://carlos.emory.edu/threads-of-time>



Michael C. Carlos Museum added 2 new photos.

Published by Priyanka Sinha [?] · June 14 at 4:18pm · 🌐

Camp Carlos Kids at last week's "The Trials of Apollo" summer camp. Percy Jackson would have been pleased with the display of superb archery skills, exacting constructions of the Myremeke, and evocative literary interpretations in "terrible haikus." Remember to subscribe to our e-newsletter for the latest on upcoming family events! <http://carlos.emory.edu/enewsletter> #CarlosKids



Michael C. Carlos Museum 🥰 feeling grateful.
Published by Priyanka Sinha [?] · June 8 at 6:40pm · 🌐

We celebrate this year's winner of the Baker Award for outstanding service to the Carlos Museum, Eleanor Ridley. We appreciate the time, leadership, and resources she has so generously given to advance the museum's mission. A significant work of art has been purchased in Eleanor's honor-- a fitting tribute to such a remarkable individual. Here you have Mildred Thompson's "Muliebris Series II."



Michael C. Carlos Museum
Published by Priyanka Sinha [?] · June 8 at 12:37pm · 🌐

Dig into iSites! Excavations continue at Tell Halif, Israel, this summer. Emory's Professor of Biblical Archaeology Oded Borowski is leading a team to uncover remains from the end of the 8th century BC. The experts are trying to identify the function of this vessel. Any ideas? Submit your suggestions about its use. More on the vessel: <https://itellhalif.wordpress.com/>



Michael C. Carlos Museum added 2 new photos.
Published by Priyanka Sinha [?] · May 22 · 🌐

For our last Artful Stories for the school year we read "The Little Hippo" by Anja Klaus, a sweet story from Egypt, beautifully illustrated by Geraldine Elschner. Kids heard about Little Hippo's journey to find his family while seated beneath the blue faience bowl decorated with Nile lilies (just like Little Hippo!) before heading to the studio to decorate their own blue hippos. #CarlosKids



Michael C. Carlos Museum
Published by Priyanka Sinha [?] · May 18 · 🌐

We're celebrating Arts Museum Day today with free admission. This year's theme--"Foster Vibrant Communities." Commemorate the vital role art museums play as cultural, educational, and economic anchors. And receive information on free admission days--sign up for our newsletter.

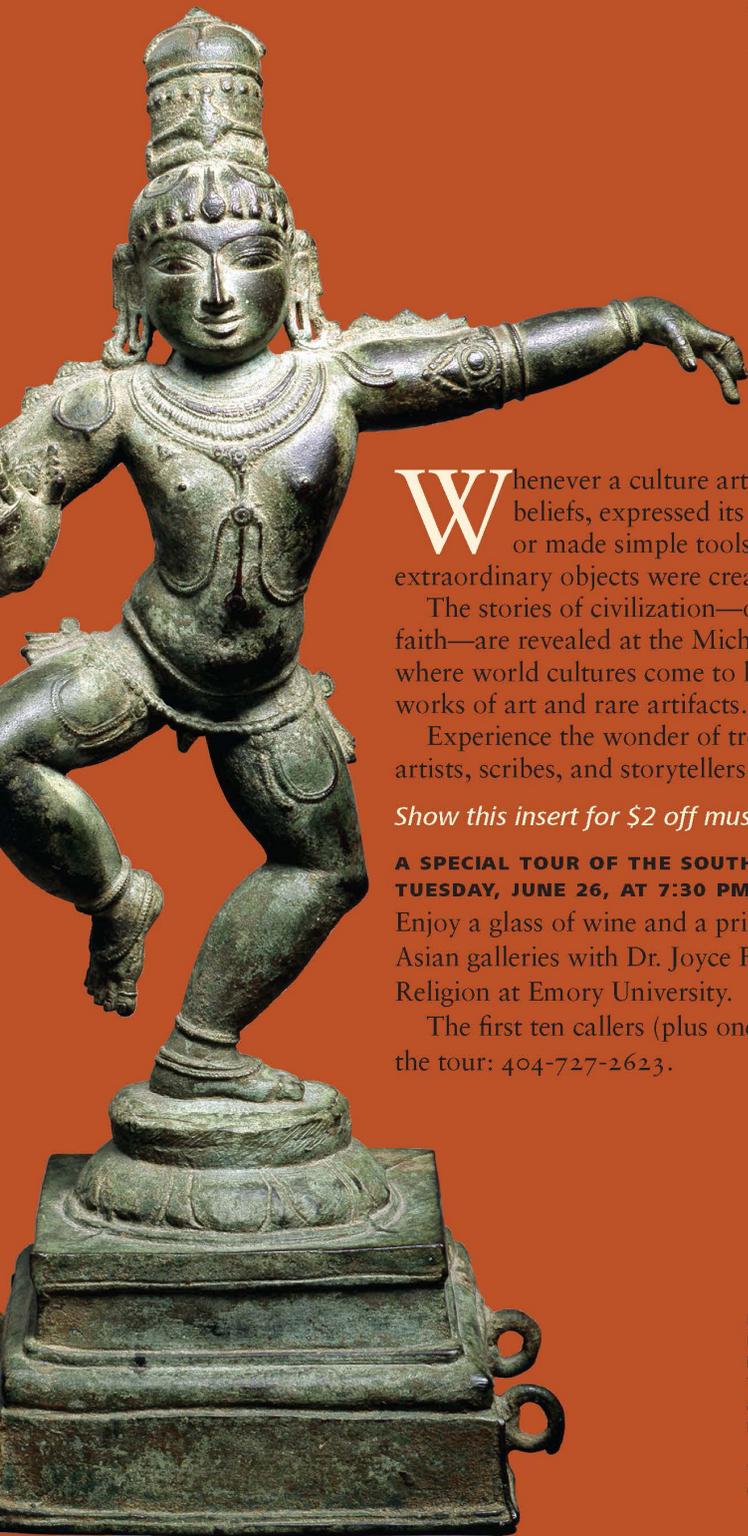


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Whenver a culture articulated its ideas and beliefs, expressed its beauty and insight, or made simple tools for everyday life, extraordinary objects were created and stories were told.

The stories of civilization—of love, power, glory, and faith—are revealed at the Michael C. Carlos Museum, where world cultures come to life through exceptional works of art and rare artifacts.

Experience the wonder of treasures left by history's artists, scribes, and storytellers.

*Show this insert for \$2 off museum admission.**

**A SPECIAL TOUR OF THE SOUTH ASIAN GALLERIES
TUESDAY, JUNE 26, AT 7:30 PM**

Enjoy a glass of wine and a private tour of the South Asian galleries with Dr. Joyce Flueckiger, Professor of Religion at Emory University.

The first ten callers (plus one guest each) receive the tour: 404-727-2623.

Dancing Balakrishna or Saint Sambandar
India, Nadu, Tamil, Chola. Late Chola Dynasty,
late 13th–14th century. Bronze. 2001.1.3.
The Ester R. Portnow Collection of Asian Art,
a gift of the Nathan Rubin–Ida Ladd Family
Foundation.

*Offer available during museum public hours.
Check carlos.emory.edu for more information.



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Melinda Hartwig Joins the Carlos Museum as Curator of Egyptian Art



ATLANTA, GA (Feb. 3, 2016) – The Michael C. Carlos Museum is pleased to welcome Dr. Melinda Hartwig as the new curator of ancient Egyptian, Nubian and Near Eastern art. Hartwig has been an active Egyptologist curating exhibitions, leading archaeological excavations, teaching, and generating invaluable scholarship. She brings extensive experience to the museum’s continued mission to promote the study, preservation and exhibition of ancient art. Hartwig is a specialist in ancient Egyptian sculpture and painting, ancient Near Eastern interconnections and the applications of science in art. She has worked for more than 30 years in Egypt leading conservation and documentation projects, most recently in the Theban tombs, using the latest non-invasive scientific tools of analysis.

Since 2001, Hartwig has taught at Georgia State University in the Ernest G. Welch School of Art and Design, as professor of ancient Egyptian and Near Eastern art and archaeology. She has curated exhibitions featured at the University of Memphis Art Museum and the High Museum. She has also received awards, grants and honors to further her work in Egypt, including those from the United States Agency for International Development, National Endowment for the Humanities and the United States Department of State Bureau of Educational and Cultural Affairs. Hartwig’s lifelong commitment to and knowledge of ancient Egyptian art is recognized internationally with widely published books and articles. Major broadcast outlets, including the Discovery Channel, National Geographic Channel, the BBC and Public Broadcasting System, leverage her expertise. Hartwig will oversee exhibitions, strategic partnerships and continued stewardship of the museum’s ancient Egyptian, Nubian and Near Eastern collections.

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THREADS OF TIME

TRADITION & CHANGE IN
INDIGENOUS AMERICAN TEXTILES

AUGUST 19 – DECEMBER 17, 2017

EMORY

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NEWS



COILING CULTURE: BASKETRY ART OF NATIVE NORTH AMERICA

Through August 26, 2018

Enjoy *Coiling Culture* in the Art of the Americas' galleries. Explore the connections between material, making, and meaning in the fragile basketry art of the Southeast to the Southwest and up into the Arctic.



CARLOS MUSEUM BOOKSHOP: SUMMER CLEARANCE

Friday, July 14 (10 AM to 4 PM)

Saturday, July 15 (11 AM to 5 PM)

Free parking on weekends

Join us for our special summer clearance sale with 20% off everything in the store--hundreds of books for both adults and children as well as jewelry, statuary, art mugs, notecards, and educational kits for kids. This discount also applies to our expanded selection of bargain books on history, art, architecture, and religion. [MORE](#)



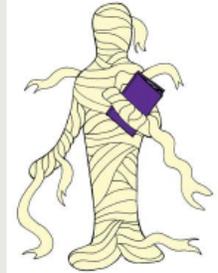
ISITES BLOG | ARCHAEOLOGY IN ACTION

Dig into *iSites!* Excavations continue at Tell Halif, Israel, this summer. Emory's Professor of Biblical Archaeology Oded Borowski is leading archaeological work to uncover remains from the end of the 8th century BC. [MORE](#)



GET WRAPPED UP IN READING!

This summer, gear up for the Carlos Museum's *Get Wrapped Up in Reading* summer reading program for kids. Children who read five books from the booklist compiled by Carlos Museum staff that relate to the Carlos collections will win a prize! Children can record the books they've read on their Reading Diary, and bring it, signed by a parent, to the Education Department at the Carlos Museum to receive their prize. Books from the list can be found in the [Carlos Museum Bookshop](#) and are also available at libraries in your area through the new partnership between the Carlos and [Georgia Public Libraries](#).



A STITCH IN TIME

Mark your calendars for the member preview of *Threads of Time: Tradition and Change in Indigenous American Textiles* on August 17th from 7-9 PM. Not yet a member? [Sign up today](#) to receive your invitation and enjoy visiting the Carlos Museum all summer long.



CENTENNIAL CELEBRATION

Remember to take advantage of free admission days through 2019, the Carlos Museum's centennial year. It's one way of thanking you for all your support. Schedule your visit and enjoy the museum's special exhibitions and permanent collections. [MORE](#)



THREADS OF TIME: TRADITION AND CHANGE IN INDIGENOUS AMERICAN TEXTILES

August 19 - December 17, 2017

Immerse yourself in a remarkable textile exhibition showcasing the staggering breadth and depth of indigenous American fiber arts. *Threads of Time: Tradition and Change in Indigenous American Textiles* will explore Andean, Panamanian, and Guatemalan ancient and modern fiber arts ranging from weavings in cotton and camelid hair, to feather work and items made from plants. The museum's permanent collection contains over 700 examples, of which 149 will be on display, many for the first time.



WELCOME TO FALL SEMESTER >>

Get a new view of an ancient city at Carlos Museum's 'Rome'

By Priyanka Sinha | Emory Report | Aug. 22, 2015



An etching from 1761 of the Colosseum in Rome. Courtesy of Bruce M. White.

An exhibition that virtually transports visitors to historic Rome opens at the Michael C. Carlos Museum on Aug. 24 and runs through Nov. 17.

"[Antichità, Teatro, Magnificenza: Renaissance and Baroque Images of Rome](#)" is a display of the maps, views and books of Rome from the 16th-18th centuries.

The exhibition's title refers to the themes of each era:

"Antichità" is the 1561 reconstruction of the ancient city and features a 16th century map that is part of the Carlos' collection as well as rare book collections from the Emory Libraries.

"Teatro" highlights images from a 1667 map of Rome. These works record changes in the city by the 17th century popes when piazzas were broadened and opened up to become stages where the life of the city took place and where the Catholic Church could show its muscle.

"Magnificenza" takes an archaeological view of the city and its ancient monuments. Visitors to Rome on the Grand Tour in the 18th century purchased the prints as souvenirs of their journeys and what they had learned.

A virtual, 'walkable' Rome

The exhibition uses gaming technology to offer visitors the opportunity to experience a 17th century view of "Virtual Rome." The virtual experience is based on the bird's-eye view map of artist Giovanni Battista Falda, published in 1676, and includes the fine detail of more than 300 etched views of the city by Falda.

The technology uses a highly detailed visual of the composite image to let viewers feel they are walking the streets of Rome and even be able to count windows in the building façades and distinguish between the types of trees as they "walk" around.

Visitors "will be able to wander the city in detailed maps and marvel at imposing architecture in the diverse images of Rome," says co-curator Margaret Shufeldt.

The objects in the exhibition are part of the Carlos' permanent collection, rare books from the Emory Libraries and on loan from collectors.

In conjunction with the exhibition, the museum will feature a series of lectures and programs, including gelato-making and a cheese-tasting. Visit carlos.emory.edu to see the full schedule of related educational events.

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Virtual Rome at the Carlos Museum

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Creativity Illuminated, Marcus Neustetter Brings Light to Art



ATLANTA, GA (Feb. 16, 2015)—Johannesburg-based artist Marcus Neustetter, whose work “Chasing Light” opens the exhibition “African Cosmos: Stellar Arts,” will be in residence at the Carlos Museum from March 16 through March 22, 2015.

Neustetter, known for designing large-scale public art projects, also creates delicate drawings based on civilization’s connection to nature. His fascination with and study of the illusive qualities of light have led to technology-based installations, photography and pen and ink drawings.

While on campus, he will give lectures; have a "musical dialogue" with jazz composers and musicians; teach in astronomy, visual arts and art history classes; and work with Emory students and the public on a number of collaborative art-making activities--provocative, playful, and process-driven--that use light as a medium.

Artist-in-residence programs: [Visit](#)
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Conversation with NY Times columnist Rob Walker at the Carlos Museum

By Priyanka Sinha | Feb. 21, 2012

The Michael C. Carlos Museum of Emory University presents a conversation with Rob Walker, author and former New York Times columnist, and religion professor Bobbi Patterson on Feb. 29 at 7:30 p.m. Walker and Patterson will discuss Buddhist principles for navigating today's consumer culture.

Rob Walker is the former "Consumed" columnist for the New York Times Magazine, the author of "Buying In: The Secret Dialogue Between What We Buy and Who We Are," and the founder of The Unconsumption Project. In an informal conversation, Walker and Patterson will talk about one of the Four Noble Truths of Buddhism—that suffering is caused by desire—and the complexity of navigating a culture in which "desire" is manufactured by product designers and advertising agencies, and driven by our own consumerism.

The conversation will be held in the Reception Hall of the Carlos Museum on 571 South Kilgo Circle. The program is free and open to the public.

This program is co-sponsored by Emory's [Office of Sustainability Initiatives](#). The media sponsor is WABE 90.1 FM. This event is in conjunction with the Carlos Museum exhibition "[Mandala: Sacred Circle in Tibetan Buddhism](#)."



Rob Walker, author of "Buying In: The Secret Dialogue Between What We Buy and Who We Are" and former New York Times columnist.

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Art Conservation, Science Education Funded at Emory's Carlos Museum

Contact:
Priyanka Sinha: 404.727.4291

Emory University's Michael C. Carlos Museum has been awarded a five-year, \$500,000 grant through the Andrew W. Mellon Foundation to link art conservation with the teaching of science at the university.



Michael C. Carlos Museum

Carlos Museum conservator Renée A. Stein, in collaboration with Emory's science faculty, developed the project's teaching and research scope, connecting science disciplines with art conservation—an innovative academic initiative geared towards student enrichment and faculty distinction.

Award Components

The five-year initiative includes four components:

- Through collaborative courses, case studies from the museum's collection will be integrated into the teaching of science in various Emory departments, including chemistry and physics.
- The project will provide opportunities for student involvement in science-based research on museum art objects.
- The grant will also support an annual colloquium of scientists, educators and students involved in art object-related teaching and research.
- The fourth component is the creation of a two-year fellowship, which will allow a conservator who has recently completed his or her graduate degree to gain practical and research experience in the Parsons Conservation Laboratory at the Carlos Museum.

"This project will provide a new model for undergraduate science education by creating a unique collaboration between art and science that will take the student learning experience beyond the classroom," says Stein.

Mellon Foundation Supports University Museums

The Andrew W. Mellon Foundation provides grants in six core areas, including the Museums and Conservation Program's College and University Art Museum initiative, which focuses on strengthening the links between original works of art and the academic programs and faculty of the university.

Emory's grant will help realize long-term goals established by the Carlos Museum and Emory's College of Arts and Sciences 2006-2015 strategic plan entitled "Where Courageous Inquiry Leads."

"We are indeed grateful to the Mellon Foundation for this incredible opportunity to develop a ground-breaking program linking art conservation and the teaching of science. This project highlights Emory's innovative thinking and commitment to creative ways of enhancing the learning experience," says Bonnie Speed, director of the Carlos Museum.

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Location: 571 South Kilgo Circle, Atlanta, Georgia 30322, U.S.A. **Telephone:** 404.727.4282 **Fax:** 404.727.4292 **Hours:** Tuesday through Saturday 10 a.m. - 4 p.m. Sunday 12 noon - 4 p.m. (Closed on Mondays and university holidays) **Admission:** \$8. Free for Carlos Museum members and Emory University faculty, students and staff. **Students, seniors and children ages 6–17:** \$6 (Children ages 5 and under: Free). **Public Tours:** Advanced booking required for weekday or weekend groups of 10 or more. For reservations call 404-727-0519. Docent-led tours of the museum depart from the Rotunda on Level One every Sunday at 2:30 p.m. during the Emory academic year (call 404.727.4282 to confirm).

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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.