

THE KELSEY MUSEUM OF ARCHAEOLOGY

ANNUAL REPORT 2019



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The Kelsey Museum of Archaeology, Ann Arbor

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Newberry Hall under construction, ca. 1890 (Kelsey archival negative 4.3423);

Color photo by Leslie Schramer, 2020.

Unless otherwise noted, all photographs are courtesy of Michigan Photography.

With special thanks to Randal Stegmeyer and Austin Thomason.

The Kelsey Museum of Archaeology

Vision

The Kelsey Museum of Archaeology creates knowledge, explores the past, and educates for the future.

Mission

The Kelsey Museum of Archaeology advances understanding and appreciation of the ancient Mediterranean world through our collections, research, exhibitions, and fieldwork.

Values

STEWARDSHIP | preserving collections and information for future generations in a sustainable way

RESEARCH | advancing knowledge through scholarly inquiry and informed interpretation

EDUCATION | inspiring life-long learning through direct experience of the past

DISCOVERY | exploring new approaches to antiquity

CREATIVITY | fostering innovative collaboration and presentation

RESPECT | finding strength in collaboration by valuing each other's expertise and diverse perspectives

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Director's Report

Terry G. Wilfong

The Kelsey Museum of Archaeology supports teaching and research on ancient Mediterranean and Middle Eastern cultures through stewardship of its rich collections, active exhibition, research and publication programs, and sponsorship of ongoing field research. Thousands of U-M undergraduates carry out museum-based assignments every year, and the Kelsey also houses the graduate Interdepartmental Program in Classical Art and Archaeology (IPCAA) and serves the needs of graduate students in a wide range of departments. In addition, the Kelsey Museum welcomed over 16,700 visitors in 2019, including U-M students, faculty, and staff, Ann Arbor community members, and the wider public.

Exhibitions & Collections Research

In addition to its permanent display of approximately 1,500 objects, the Kelsey Museum mounts two special exhibitions annually, as well as smaller mini-exhibitions and theme cases. These are teaching- and research-driven projects, undertaken by our permanent faculty curators and occasional guest curators. This year, Kelsey staff worked with curators to prepare two exhibitions particularly tied to staff and faculty research.

Ancient Color (February–May 2019, extended to July 2019), curated by Kelsey Museum Director of Education Cathy Person and Conservator Carrie Roberts, explored the materials and technologies behind the colors used in the ancient Roman world, as well as the modern scientific approaches used to identify ancient pigments and dyes. This literally color-full exhibition used a combination of colorful artifacts, pigment, and material samples as well as high- and low-tech interactives and displays to immerse the visitor in a world of ancient color. *Ancient Color* is clearly one of the most popular exhibitions we've ever done, and we continue to

hear praise long after it closed. (The exhibition website is one of our most visited sections; see "Website Statistics" on page 38).

Graffiti as Devotion along the Nile: El-Kurru, Sudan (August 2019–March 2020), curated by Kelsey Museum Associate Research Scientist Geoff Emberling and Associate Curator of Conservation Suzanne Davis, focused on the devotional graffiti found by the Kelsey's expedition to Sudan. Using an innovative display strategy involving photography, reconstruction, and digital imaging, the exhibition presented the graffiti in their context, while also exploring wider issues raised by the graffiti and the challenges posed by recording and conserving them. The curators' innovative use of RTI imaging, in which the angle of light can be changed interactively, was demonstrated on touchscreens in the exhibition, and remains available on the online version of the exhibiton, accessible through our website. The catalogue for the exhibition also marks a new undertaking whereby all future books published by the Kelsey Museum will be made available as free downloads from the date of publication. (Most older Kelsey Museum publications are also available for free download from the museum's website.)

During this period, we also prepared for upcoming exhibitions, including *Randal Stegmeyer: Exposing the Past* (opening May 2020) and *Discovery* (opening February 2021).

In addition to these full special exhibitions, we featured temporary single-case installations for two donor-funded programs. The Eleanor and Lawrence Jackier Prize program, now in its fifth year, recognizes the work of undergraduate students on Kelsey Museum artifacts with a display of objects chosen by the prize-winning students. Our Kelsey in Focus program, entering its second year, was initiated to allow the Kelsey to display material from storage not ordinarily on view. In 2019 we featured two

installations by Terry Wilfong: Coptic literary texts on ostraka (in honor of a University Library colloquium on Coptic manuscripts) and Byzantine-period fans from the University of Michigan excavations at Karanis (part of a larger research project) (see “Exhibitions & Installations” on page 8). The final installment of the year was curated by Kelsey Museum Curator Nicola Barham (with help from Elaine Gazda) and features two Etruscan bronze figurines donated to the Kelsey by longtime supporter Ilene Forsyth. Nicola will take over curation of the Kelsey in Focus program in the coming year.

In terms of facilitating research, the Kelsey Museum had 15 individual researchers visit the museum to work on collections and archives in-house, while many more collections inquiries and research needs were accommodated remotely by collections staff, curators, and the museum’s website. One major accomplishment of 2019 was making the museum’s database fully available via our website (shielding only sensitive data like storage locations and insurance valuations). The Kelsey’s 100,000+ artifacts and thousands of archival photographs are now available to researchers, students, and members of the public, free of charge. Database maintenance and improvement are ongoing, and the coming year will see a push to improve data in specific areas. The Kelsey Museum website more generally delivers a wide range of content relating to museum collections and activities to users from all over the world: in 2019 our website was visited nearly 35,000 times by people from 121 countries.

The Kelsey Museum more generally makes its collections available to the public through its permanent installation of artifacts and didactic materials, and promotes recent research on collections and fieldwork through an active schedule of lectures and other public programs. In 2019, the Kelsey Museum had 16,702 visitors to the museum galleries. Over 1,000 people attended Kelsey Museum-sponsored lectures and events.

Field Research

The Kelsey Museum was founded on an active program of archaeological fieldwork and continues this major research program by supporting field projects directed by Kelsey curators, research associates, and research scientists. The Kelsey manages the grants and financial accounting for these projects and handles equipment purchases and travel arrangements for both students and staff. We currently support five active field projects: Abydos in Egypt, directed by Janet Richards (Kelsey Museum and Department of Middle East Studies); El-Kurru and Jebel Barkal in Sudan, directed by Geoff Emberling (Kelsey Museum and Department of Middle East Studies); Gabii near Rome, directed by Nicola Terrenato (Department of Classical Studies); Notion in Turkey, directed by Chris Ratté (Department of Classical Studies); and Olynthos in Greece, directed by Lisa Nevett (Department of Classical Studies). Kelsey field projects past and present will be the focus of our upcoming exhibition *Discovery*, curated by Janet Richards, in preparation for February 2021.

Teaching

Kelsey curators, faculty, staff, and students in departments across campus regularly use the collections in teaching, from undergraduate lecture courses to advanced graduate seminars. The Kelsey Museum Education staff work actively with departments, faculty, and staff to manage and promote student use of the collections, with particular emphasis on facilitating direct experiences with artifacts for students in large enrollment undergraduate courses in LSA. A total of 3,647 undergraduates and graduate students, from 129 U-M courses in departments in LSA and in other U-M units, as well as 10 courses from other local colleges and universities, made use of the Museum in 2019; 1,123 of these students, mostly LSA undergraduates, from 59 courses, participated in “hands-on” work with artifacts in 2019. Our outreach initiatives led to direct visits to the Kelsey from four courses at the Flint and

Dearborn campuses. Even more students from those campuses accessed the Kelsey collections via the museum website. We have more or less reached physical capacity with these programs, given the staffing level and physical limitations of our historic building. We are currently exploring ways to expand use of the collection for teaching beyond the museum’s physical space.

Our new program to facilitate teaching with artifacts beyond the museum, the Digital Study of Kelsey Objects (DiSKO) program, has entered its second year under the direction of Cathy Person (see “DiSKO” on page 18). This program to increase collections access for teaching will ultimately make it possible for students to examine, handle, and manipulate high-quality 3D scans and printouts of artifacts in ways that will greatly enhance their understanding of how artifacts are made and used. Given the great fragility of many of the Kelsey Museum artifacts, this program will allow students to actively use ancient tools and other objects of daily life in ways that are not possible with the originals. Moreover, this technology will allow us to reach many more students on all three U-M campuses, as well as allow students (and ultimately researchers and members of the public) to work with artifacts remotely. Direct hands-on work with artifacts will still be emphasized, and we envision instructors using the 3D images and models to prepare for class visits and to allow for post-visit follow-up with artifact facsimiles. In its first year, the DiSKO project began an ambitious program of photography and scanning, research and writing, as well as setting up structures for the delivery of its finished products.

The Kelsey Museum physically houses the graduate Interdepartmental Program in Classical Art and Archaeology, sponsored by the Departments of History of Art and Classical Studies. The Kelsey provides workspace and logistical support for students in the program, and supports the invaluable graduate coordinator, Alex Zwinak, whose office is also located in Newberry Hall. The museum, of course, benefits greatly from the presence of this vibrant and active

graduate program, whose students work on Kelsey Museum research projects, exhibitions, publications, and archaeological expeditions as part of their ongoing professional development.

We also have an active K–12 program for local students designed to engage young learners with the collections and make connections for lifelong learning (and hopefully future U-M students). In 2019, 1,759 K–12 students visited the Kelsey for tours and activities.

Job Searches

Joint Position with Classical Studies: Assistant Curator/Assistant Professor

Our 2016/17 search for this position failed, so we worked closely with the Department of Classical Studies to broaden the job description to get a larger and more diverse applicant pool. Our efforts were successful in that we received 64 applications, forming a strong and diverse pool. Our search committee, chaired by Professor Janet Richards and including faculty from Classical Studies and the Kelsey Museum, as well as a student representative from IPCAA, pared the applicant pool down to eight candidates and from that to a shortlist of four. From this list, the department and museum unanimously chose Irene Soto Marín, an exceptionally strong candidate with an already-solid track record of research, teaching, and commitment to DEI-related work.

Position Request for Joint Position with History of Art: Assistant Curator/Assistant Professor

The Kelsey Museum curators worked with the Department of History of Art to approve wording for a position request for an assistant professor in History of Art/assistant curator at the Kelsey Museum to fill the teaching and curatorial needs that will be left by the retirement of Elaine Gazda in May of 2020.

Assistant Exhibition Designer

We successfully searched for a new assistant exhibition designer and hired Eric Campbell, an Ann

Arbor-based designer who has created varied and very visible work in our town. Eric has already done some outstanding work for the Kelsey (for example, the graphic program for the *Graffiti* show and the new owl logo for the Kelsey Museum gift shop), and will be heavily involved in future discussions of redesign of the Kelsey's permanent galleries and rebranding of the museum.

Community and Youth Educator

The departure of K-12 and Community Outreach Coordinator Sarah Mullersman led to a reconfiguring of this position, which is crucial for the museum's outreach to its wider audiences within and beyond the University. After a nation-wide search, we hired Mallory Genauer, an experienced museum educator who came to us from the Barona Cultural Center and Museum in Lakeside, California, where she was education coordinator. Mallory has already made significant contributions to our outreach efforts and oversees our docent program (with guidance from the Kelsey director of education).

Epilogue

It's complicated to be writing about 2019, in retrospect a very calm and safe year for the Kelsey Museum, from the perspective of June 2020 when I'm actually completing this report. The museum is now closed, the staff and students are mostly working remotely, and the country (and the world) is suffering an international pandemic while going through a long-overdue reckoning over the deeply entrenched racism and inequity that harm us all. We're all trying to keep ourselves and each other safe and calm while getting through a frightening present, facing an uncertain future, and trying to figure out what we can do to effect change. Through the past few months, my mind keeps going back to the summer of 2018, when the Kelsey staff participated in an "Emergency Response Tabletop Exercise," facilitated by Emergency Management Specialist Sydney Parmenter and officers from the University's Department of Public Safety and Security (DPSS),

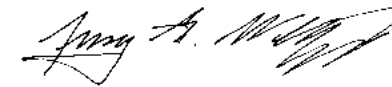
including members of the Kelsey's own security team. We were given an emergency scenario and asked how we would respond (immediately, as well as over the course of time) and to identify problems we would face. The actual scenario we ran was very different from present circumstances: damage to building and collections that forces closure of the museum. But the potential problems that came up in that exercise and in subsequent discussions were remarkably prescient: How do we keep the museum, its staff, and its collections safe in an emergency? How can we work remotely when the museum is closed for an indefinite period of time? How do we protect staff and keep things going over a long-term crisis? How do we get things back to normal? I won't say we were well prepared for what has happened, but we were, at least, prepared for the possibilities and had already begun to think about how to deal with a crisis. Thanks to our dedicated, talented, and creative staff we have gotten through the beginning of the present crisis and will see it through.

When we do return to the Kelsey, it will be in the context of a very different world. Like all of you, we have been angry, saddened, and frustrated about the recent killings of George Floyd, Ahmaud Arbery, Breonna Taylor, Tony McDade, and so many others, and the violent and unlawful attacks on protestors as well as the hateful, racist rhetoric that has engulfed our nation in the wake of these events. Coming on top of the COVID-19 crisis, which has also disproportionately affected minorities, these events have been devastating to the Black community. Black Lives Matter.

Our Dean, Anne Curzan, has posted a statement on this subject on the College of Literature, Science, and the Arts website, "We Stand Together: Black Lives Matter" (lsa.umich.edu/lsa/news-events/all-news/search-news/standing-together.html). In this, Anne addresses very eloquently the grief, anger, and frustration that we have been feeling, as well as the concrete steps that the College and the University of Michigan are taking to address the immediate crisis and the much larger systemic issues of racism and injustice in our society.

The Kelsey Museum has unique resources to contribute and also our own past to address, in terms of both the ancient cultures we investigate and display and the complex history of the museum, its collections, and its fieldwork. We will need your help and support as we find ways to open up our museum to a critical examination of these pasts, as well as a more inclusive and just future.

As the Kelsey Museum continues to be closed, please keep in touch via our website, social media, and our newsletter emails. Be safe and be well. We look forward to seeing you when we can safely meet!



Terry G. Wilfong
Director (2017–2020) and Curator,
Kelsey Museum of Archaeology





Exhibitions & Installations

Ancient Color

February 8–May 26, 2019 (extended through July 28)
Curated by Cathy Person & Caroline Roberts



The Roman world was a colorful place. Although we often associate the Romans with white marble statues, these statues — as well as Roman homes, clothing, and art — were vibrant with color. This exhibition examines colors in the ancient Roman world, how these colors were produced, where they were found, what the Romans thought about them, and how we study them today. We hope that visitors will think about what different colors mean to them, and how these meanings compare to the roles of colors in the ancient Roman world.

ONLINE

Access online versions of many of our past exhibitions at

lsa.umich.edu/kelsey/exhibitions

Graffiti as Devotion along the Nile: El-Kurru, Sudan

August 23, 2019–March 29, 2020
Curated by Geoff Emberling & Suzanne Davis



Ancient graffiti provide a unique glimpse into the lives of individuals in antiquity. Religious devotion in ancient Kush (a region located in modern-day northern Sudan), involved pilgrimage and leaving informal marks on temples, pyramids, and other monumental structures. These graffiti are found in temples throughout the later (“Meroitic”) period of Kush, when it bordered Roman Egypt. They represent one of the few direct traces of the devotional practices of private people in Kush and hint at individuals’ thoughts, values, and daily lives. This exhibition explores the times and places in which Kushite graffiti were inscribed through photos, text, and interactive media presentations. At the heart of the show are the hundreds of Meroitic graffiti recently discovered in a rock-cut temple by the Kelsey expedition to El-Kurru in northern Sudan.

Accompanied by a printed catalogue; see “Publications” on page 36.

KELSEY IN FOCUS 2

Coptic Ostraka: Writings from Christian Egypt

November 5, 2018–January 18, 2019
Curated by Terry Wilfong

Three Coptic ostraka (KM 25165, 25049, 25120) were presented in honor of the University Library's exhibition *Written Culture of Christian Egypt: Coptic Manuscripts from the University of Michigan Collection*, curated by visiting scholars Alin Suciu and Frank Feder.

KELSEY IN FOCUS 3

Keeping Cool in Roman Egypt: Fans from Karanis

June 10–November 18, 2019
Curated by Terry Wilfong

Three fans from Karanis (KM 3390, 3479, 3480) demonstrate how people kept cool in Roman Egypt.

KELSEY IN FOCUS 4

New Gifts to the Kelsey Museum: The Forsyth Bronzes

November 25, 2019–March 16, 2020
Curated by Nicola Barham & Elaine Gazda

Two bronze votive statuettes (KM 2018.3.1, 2018.3.2) donated by Professor Ilene H. Forsyth are marvelous examples of Etruscan and Roman sculpture.

JACKIER PRIZE COMPETITION

2020 Display Case

March 25–June 3, 2019
Curated by Jacqueline Cope, Noa Eaton, Ciara Nolan, & Alexandra Wormley

This year, seven students entered the Jackier Prize Competition. The subjects of the four winning essays are a bone hairpin (KM 21682), papyrus P.Mich.inv. 5549, a Roman amulet (KM 26056), and a glass lamp (KM 5086).



At lower right: Scott Meier and Eric Campbell deinstalling the Kelsey in Focus 4 display. At left and above: the Forsyth bronzes, KM 2018.3.1–2.

Public Programs

Exhibition-Related

Ancient Color

Symposium: Investigating Color

Wednesday, March 20, 2019
Kelsey Museum of Archaeology

Archaeologist Hilary Becker of the State University of New York at Binghamton, materials scientist Greg Smith of the Indianapolis Museum of Art, and art historian Mark Abbe of the Lamar Dodd School of Art at the University of Georgia discuss their research on ancient color with respondent Christina Bisulca, conservation scientist for the Detroit Institute of Art.

Dye Workshops

Saturdays, April 27 and June 22, 2019
Kelsey Museum of Archaeology

A workshop about making and using natural dyes, taught by Kelsey Museum docent Dottie Sims.

Curator Tours

Sundays, February 10, May 5, July 28, 2019

Family Day: Ancient Color

Saturday, March 23, 2019

Graffiti as Devotion along the Nile:

El-Kurru, Sudan

Opening Lecture

Thursday, September 5, 2019
Lecture by Geoff Emberling & Suzanne Davis
Trotter Multicultural Center

Symposium: Graffiti in Ancient Nubia and Beyond

Friday, September 20, 2019
Kelsey Museum of Archaeology

Nine international scholars discuss graffiti in the ancient world. Abdelrahman Ali, Director-General of Antiquities and Museums in Sudan; Geoff Emberling, Kelsey Museum of Archaeology; Suzanne Davis, Kelsey Museum of Archaeology; Bruce B. Williams, Oriental Institute of the University of Chicago and University of Warsaw; Fawzi Hassan Bakhiet, Neelain University in Khartoum, Sudan; Bogdan Żurawski, Polish Academy of Sciences; Jeremy Pope, College of William & Mary; Rebecca Benefiel, Washington & Lee University; James Cogswell, Stamps School of Art and Design, University of Michigan.

Curator Tours

Sundays, September 8 & October 27, 2019

Family Day: Graffiti and Ancient Kush

Sunday, October 20, 2019

ONLINE

Watch videos of the *Graffiti as Devotion* opening lecture and symposium on our YouTube channel:

youtu.be/n283iEJ8RYs

Lectures

Field Archaeology Series on Thursday (FAST)

- ♦ “Mass Violence in the Roman World: Fieldwork Results and Theoretical Debates,” Manuel Fernández-Götz, University of Edinburgh (Jan 24)
- ♦ “University of Michigan’s Gabii Project: Excavations of a Central Italian Urban Community,” (Feb 21)
- ♦ “Chincha Exchange Systems: A Preliminary Investigation into Patterns of Distribution in the Chincha Valley, Peru, during the Late Intermediate Period and the Late Horizon,” Jennifer Larios, U-M graduate student; “Gods in the Landscape: Environmental Context of Rural Cypriot Sanctuaries,” James Torpy, U-M graduate student (Mar 14)
- ♦ “Theorizing Image and Abstraction in the Roman Villa Farnesina,” Nicola Barham, University of Michigan (Apr 11)
- ♦ *IPCAA in the Field*: “Genucilia Plates from Gabii: Early Steps towards an Archeometric Approach,” Leah Bernardo-Ciddio; “Diverse Elite Identities in Southern Central Italy,” Amelia Eichengreen; “Putting together the Pieces: The Roman and Nabataean Fresco Fragments from Humayma, Jordan,” Craig Harvey (Sep 12)
- ♦ “The via Pumpaiiana: A Biography,” Eric Poehler, University of Massachusetts Amherst (Oct 24)
- ♦ “Urbanism in the Empire of Kush: New Archaeological Research around Jebel Barkal, Northern Sudan,” Geoff Emberling, University of Michigan (Nov 14)
- ♦ “Reconsidering the Role of Destruction at the End of the Late Bronze Age in the Eastern Mediterranean,” Jesse Millek, U-M and the German Research Foundation (Dec 12)

Michigan Archaeological Society (MAS)

- ♦ “Looking at the Late Woodland and Early Mississippian in the Lower Chattahoochee River Valley: The Averett Culture,” Kimberly Swisher, U-M graduate student (Jan 17)
- ♦ “The 2018 UMMAA Field School at Gordon Hall, Dexter, Michigan,” Martin Menz, U-M graduate student (Feb 21)
- ♦ “Regional Archaeology in the Peja and Istog Districts of Kosova (RAPID-Kosova): Results of the 2018 Field Season,” Michael Galaty, University of Michigan (Mar 21)
- ♦ “Prehistoric Archaeology at 120: Exploring Lake Huron’s Alpena-Amberly Ridge,” John O’Shea, University of Michigan (Nov 21)

Other

- ♦ “Imperial Allusion for the Masses: Awash in Innuendo at the Baths of Caracalla,” Maryl Gensheimer, University of Maryland (AIA lecture, Sep 26)
- ♦ “Verbal and Visual Rhetoric in 3rd Millennium BCE Egypt,” Julie Stauder-Porchet, Swiss National Science Foundation & Université de Genève (Oct 9)

Comings & Goings

- ♦ Assistant Exhibition Designer Emily Pierattini left to return to her hometown of Philadelphia. Last day: March 15.
- ♦ Security Officer Eric Rybarczyk left on April 8.
- ♦ Mallory Wolfram started as the new Security Officer on April 29.
- ♦ Eric Campbell hired as Assistant Exhibition Designer. His first day was June 3.
- ♦ K–12 and Community Outreach Coordinator Sarah Mullersman left to pursue a graduate degree in social work. Last day: August 2.
- ♦ Mallory Genauer was hired as the new Community and Youth Educator. First day: September 30.
- ♦ Nick Roush joined the Kelsey as a Security Officer on November 24.



Bronze statue of Aphrodite with upraised arms. Karanis, Egypt, 1st–4th c. CE. H. 34 cm. KM 10728.

Total Visitors Served

Museum Visitors

2019 Total 16,702

Guided Tours

Elementary School 920
 Middle School 1,000
 High School 834
 College 220
Total **3,957**

Curator Tours

Ancient Color 149
 Graffiti as Devotion 30
Total **179**

Events & Special Programs

Symposium: Investigating Color 80
 Family Day: Ancient Color 366
 Dye Workshops 50
 Opening Lecture: Graffiti 100
 Symposium: Graffiti 49
 Family Day: Ancient Graffiti 149
 Other 208
Total **1,002**

History of the Kelsey

Outline of Kelsey History

1889	Francis W. Kelsey hired by U-M
1891	Newberry Hall, future home of the Kelsey Museum, completed as a home for the Christian Student Association
1893	Francis Kelsey acquires first antiquities for projected museum
1919	First of a series of Kelsey-led trips to Europe, the Middle East, and North Africa
1921	Newberry Hall leased to U-M
1924–25	First season of archaeological field projects of the University of Michigan effort begun by Francis Kelsey: Pisidian Antioch (Turkey), Carthage (Tunisia), and Karanis (Egypt)
1927	Francis W. Kelsey dies; project at Seleucia on the Tigris (Iraq) begins
1928	Museum of Classical Archaeology established
1929	Museum of Classical Archaeology first opens its doors to the public
1937	Newberry Hall acquired by U-M; end of the first-wave archaeological projects (Seleucia)
1953	Museum of Classical Archaeology renamed Kelsey Museum of Archaeology
1956	Kelsey Museum of Archaeology becomes part of the College of Literature, Science, and the Arts at U-M
1958	Kelsey Museum-sponsored fieldwork revived with Monastery of St. Catherine, Egypt, project under George M. Forsyth
1969	Foundation of the Interdepartmental Program in Classical Art and Archaeology
1973	Major revival of the Kelsey Museum begins under director John Pedley
1990	Kelsey Museum first accredited by the American Association of Museums
1994	Renovation completed to add a third floor to Newberry Hall for conservation lab and climate-controlled storage
2009	Opening of the William E. Upjohn Exhibit Wing of the Kelsey Museum
2019	90th anniversary of the opening of the Kelsey Museum

Directors

1928–1951	John Garrett Winter
1950–1961	Enoch Ernest Peterson
1961–1969	George H. Forsyth Jr
1969–1971	Theodore V. Buttrey Jr
1971–1972	Louise Adele Shier (acting)
1972–1973	Louise Adele Shier
1973–1986	John Griffiths Pedley
1986–1997	Elaine Gazda
1997–2001	Sharon Herbert
2001–2002	Lauren E. Talalay (acting)
2002–2013	Sharon Herbert
2013–2017	Christopher Ratté
2017–present	Terry G. Wilfong

ONLINE

Learn more about the history of the Kelsey Museum at

lsa.umich.edu/kelsey/about-us/history

Happenings: Spring Fling

Every year, the College of Literature, Science, and the Arts (LSA) holds Spring Fling, an opportunity to recognize LSA's non-instructional staff for their contributions throughout the past year. Catered food, beverages, and entertainment are provided at the event, and departments are encouraged to dress according to a theme for a chance to win a catered lunch.

The theme for 2019 was “Out of This World,” and “space-inspired attire” was the aim for participating departments. The Kelsey staff rose to the challenge, dressing as the Greek/Roman gods who represent the various celestial bodies known to the ancients. We

worked hard on our costumes, creating headgear and attributes appropriate to each god. We even painted styrofoam balls to look like planets and moons, which we carried with us.

Throughout the morning's events, we wrestled our togas (not such an easy garment to wear, it turns out), and one brave soul even donned the Kelsey's famously heavy suit of armor to portray Mars, the Roman god of war.

We had a lot of fun, but the icing on the cake was being named the winning department. We look forward to next year's Spring Fling, though it'll be hard to top our costumes this year.



Kelsey staff members in their “space-inspired attire” for Spring Fling 2019: (left to right) Sarah Mullersman (Mercury), Leslie Schramer (Nyx), Carrie Roberts (Uranus), Alex Zwinak (Mars), Lorene Sterner (Saturn), Dawn Johnson (Neptune), Lisa Rozek (Jupiter), Scott Meier (Charon), and Cathy Person (Pluto). Photo by Patrick Lindberg.

Members

Members 2019

Benefactors

Anonymous
James & Anne Duderstadt
Steve Mankodi
Julie Sandler & Joel Friedlander

Patrons

Carolyn Carty & Thomas Haug
Clifford & Laura Craig
Marc A. Mancuso
Gregg D. Thomas
Ann & Mieke Van Rosevelt

Sponsors

Carol Barbour & Sid Gilman
Gregory & Margene Henry
John M. Jascob
Primestaff International
Dean & Zoe Stevens

Contributors

Carl Abrego & Chelle Kilmury-Abrego
Kelly Jo & Gregg Anderson
Bruce Artz & Martha Claus
Lawrence Berlin & Jean McPhail
Joan A. Binkow
John & Leora Bowden
Robert & Jeannine Buchanan
Mary Sue & William Coates
E. Christina Craig-Kumnick & Chuck Kumnick
Joanna & James Davis
John A. Dodds
Vincent & Michelle Elie
Geoffrey & Amy Emberling
Luis Etchevest & David Treece

Angela Evangelinos
James E. Harris
Holly & Paul Heston
John & Carol Isles
Margaret & Steven Jensen
Diane M. Kirkpatrick
Edward I. LeBaron & Nancy Moncrieff
Herb W. Loner
Peggy S. McCracken & Douglas S. Anderson
Bernice & Herman Merte
Connie L. Ogg
M. Joseph & Zoe Pearson
John & Mary Pedley
Wayne H. Potter & family
David Richardson & Cheryl Gross

Prudence L. Rosenthal
Margaret Schmid
Josephine & Gregory Shaya
Denny & Sally Stavros
Silva O. Stewart
Patricia J. Tompkins
Joseph C. Walters
Charles Witke & Aileen Gatten
Steven & Helen Woghin

Household

Frederick & Margot Amrine
Charles W. Ashcom
Ann B. Cassidy
Ruth & Victor Caston
Barbara J. Cope
Joanna & Thomas Costello-Saile
Monte & Kris Del Monte
John A. Dodds
Neal R. Foster & Douglas N. Meggison
Gregory & Marlene Goldsmith

Membership Category	Number of Memberships	Category Total
Benefactor	4	\$5,000.00
Patron	5	\$2,500.00
Sponsor	5	\$1,250.00
Contributor	40	\$4,300.00
Household	28	\$1,380.00
Individual	30	\$1,020.25
Matching	1	\$50.00
Totals	112	\$15,500.25

Susan & Hayden Harris
John R. & Martha K. Hicks
David & Marlee Horrocks
Brian & Ebru Mansfield
Carolyn H. McKeon
Robert & Carol Meier
Paulette K. Mihelcich
Robert & Elizabeth Oneal
Ruth A Hays
Glenn & Nancy Savinski
Sharon L. Senk
Dorothy & Jerry Sims
Patricia S. Smith
William R. Solomon
Kevan K. Vander Wahl
Charlotte A. Wolfe

Individuals

Fred C. Albertson
Philip Bursley
Constance L. Cool
Judy Cummins Wechsler
Roy R. Deaver
Julia Falkovitch-Khain
Tera Fisher

Richard L. Galant
Marian K. Gormley
Cozette T. Grabb
Kathleen J. Gunderson
Liane R. Houghtalin
Paul Kemner
Daniel L. Kiskis
Michele E. Kotowicz
Mary L. Krasny
Sally A. Lunn
Pearson M. Macek
Nancy T. Reynolds
Sharon W. Roberts
Larry J. Rusinsky
Marilyn K. Scott
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Marsha S. Skoman
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Luwei Wang
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The Leon Levy Foundation
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Kelsey Museum Holiday Staff Support

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Docents & Volunteers

Docents

Kelly Anderson
Kathy Bowdler
Ann Cassidy
Mary Lou Gillard
Kathleen Gunderson
Ann Hayden
David Horrocks
Florence Johnston
William Kryska
Marian Laughlin
Cecilia Mercante
Jean Mervis
Dorothy Sims
Mary Ann Smith
Silva Stewart
Ann van Rosevelt
Anna (Mieke) van Rosevelt
Luwei Wang

Volunteers

Don Burian (Registry)
Penelope Slough (Registry)

Registry

Sebastián Encina, Collections Manager
Michelle Fontenot, Collections Manager

The Kelsey Museum Registry had another busy and exciting year. While we continue to work on normal matters that persist every year (maintaining the database, organizing files, more efficiently storing artifacts; fig. 1), we also saw many new projects arise.

In 2019, the Registry participated in several Kelsey exhibitions. We facilitated the loan of papyrus P.Mich.inv. 5549 from the University of Michigan Library Papyrology Collection for the Jackier Prize display case. We were also involved with the loan of artifacts to Dumbarton Oaks/George Washington

University Textile Museum for their exhibition *Woven Interiors: Furnishing Early Medieval Egypt* (August 31, 2019–January 5, 2020). In addition, the Kelsey Museum maintains a loan of artifacts to the house of U-M President Mark Schlissel (fig. 2). This loan has been ongoing for several years, and this year we swapped out an item that needed replacement. The display is still at the house, so please be on the lookout if you happen to visit.

This year, thanks to the efforts of Director of Education Cathy Person, the Registry worked with



Figure 1. Collections Manager Sebastián Encina turning a page of the *Description de l’Egypte* “elephant folio.”

57 classes. In total, 298 artifacts were brought out to be seen, studied, and handled by students. Some of these classes even enjoyed a behind-the-scenes tour or a visit by a member of the Registry to discuss matters of collections management and object care.

The Registry continues to host interns and volunteers. Don Burian and Penelope Slough continue to work with us, lending their expertise on a number of matters. Don has been with the Registry for over 20 years, and Penny has been with us for more than 10. We also welcomed History of Art student Elizabeth Strati, who worked with us over the summer, and Museum Studies student Curtis Hunt in Winter term.

The Kelsey Registry continues to be busy with researchers who visit the museum to work with archives and artifacts. This year, we hosted 16 visiting researchers (see list below).

We’ve been involved with new projects at the Kelsey. Michelle has been busy working with the DiSKO project, where artifacts are photographed to create 3D images (see “Education” on page 23). We have been also been working with the History of Art department to catalogue and digitize photographs from the Qasr al-Hayr archives. In addition, Michelle worked with Professor Janet Richards to create new photographs for the upcoming re-issue of the 1995 publication (with Terry Wilfong) *Preserving Eternity* (see “Publications” on page 36). For this, she worked with longtime Kelsey collaborator Randal Stegmeyer to create beautiful new photographs.

The past year was busy for individual feats as well. Sebastián became chair of the Collections Stewardship Professional Network of the American Alliance of Museums (AAM). In this role, he represents collections professionals and the field at AAM and works closely with the AAM to promote museums and collections work nationally and internationally. Sebastián also worked on editing the General Facility Report (GFR), an important document that museums across the country — and in many cases, across the world — use to ensure that loans of art, artifacts, and specimens are protected and traveling to an institution that will care for them. Back in Ann Arbor, Sebastián continues to chair the U-M Collections Committee, a



Figure 2. The display at the President’s House, which has been on view since 2014. Photo by Suzanne Davis.

campus-wide collections organization that brings together collections professionals from libraries, museums, and archives to discuss important matters affecting us, to share information, and to build a community. And this past year, Sebastián served on the Acquisitions Committee for the U-M Museum of Natural History.

The year 2019 proved to be a busy one for the Registry, and we are excited to continue this with new goals and projects in 2020.

ONLINE

Peruse the Kelsey’s artifact and archival holdings at lsa.umich.edu/kelsey/collections/search-collections

Loans

Incoming

U-M papyrus P.Mich.inv. 5549 (Jackier Prize display)

Outgoing

Dumbarton Oaks/George Washington Textile Museum,
Woven Interiors: Furnishing Early Medieval Egypt
(KM 3646, 3866, 7571, 7652, 26415, 10228)

U-M President's House (KM 5526, 6959, 22376, 24184,
25936, 92256, 1961.6.47, 1965.3.44, 1965.3.52,
1965.3.55, 1965.3.59, 1968.2.40, 1968.2.120,
1968.2.127, 1969.3.36)

Berkowitz Gallery, U-M Dearborn, *Art of the Everyday:
Objects from Ancient Daily Life* (KM 1512, 1778,
2607, 2613, 2640, 2799, 2836, 6452, 6542, 6573,
7329, 25490, 85603, 1970.3.1011, 1991.2.974,
1995.2.142)

Visiting Researchers

Alireza Khounani (Seleucia)

Jordan Dalton (scales)

Paola Davoli & Lecce Team (Dimé)

Shannon Burton (Karanis botanicals)

Heidi Hilliker (textile-working implements)

Brittany Hardy (amulets)

Elizabeth Hart (lithics)

Julia Galliker (textiles)

Ines Bogensperger (textiles)

Michelle al-Ferzly (Qasr al-Hayr)

Ryan Schaller (*Description de l'Égypte*)

Kerri Lorigan (Karanis)

Nancy Kaleel (Joslin drawings)

Brien Garnand (Carthage)

Maiken King (Terenouthis)

Anne Marie (textiles)

Classes

57 classes (involving class use of objects,
registry tours, or interviews)

Volunteers and Interns

Don Burian (volunteer)

Penelope Slough (volunteer)

Elizabeth Strati (intern)

Curtis Hunt (intern)

Projects

Qasr al-Hayr digitization

DISKO

Preserving Eternity photography

Image Use Requests

30

Other Roles

Sebastián

Served on UMMNH's Acquisition Committee

Chair, U-M Collections Committee

Chair, Collections Stewardship of AAM

Chair, General Facilities Report Editing Committee

Conservation

Suzanne Davis, Associate Curator of Conservation

Caroline Roberts, Conservator

Involving the preservation of pyramids and temples along the Nile, near miraculous restoration projects, high-tech scientific discovery, mummies, and a multitude of archaeological objects, 2019 was an action-packed year of exploration for the Conservation Department.

Our year-in-conservation began in the desert of northern Sudan, where we investigated options for stabilizing Ku. 1, the largest pyramid at the cemetery site of El-Kurru (fig. 1). This tomb, built for an unknown king, is the last surviving pyramid superstructure in the royal cemetery. Over the centuries, its original stone blocks have been taken away and reused, and it now exists in a much diminished state. Its high, Nubian-style peak is gone, the rubble core is exposed, and many of the remaining facing blocks are cracked and slumping

outward. Our work in 2019 focused on installing movement monitors on the pyramid and testing conservation mortars that we hope to use to stabilize it. We also began to sketch out an overall conservation plan for the nearby site of Jebel Barkal. Here, we're working on both a macro and micro scale, trying to understand big problems such as watershed and rock-fall patterns, as well as small but important details, such as the elemental composition of early restoration materials used at the site.

Another field-related project involved isotopic analysis of rock types commonly seen in the construction of buildings at Notion, Turkey, an interesting study for which conservator Carrie Roberts collaborated with U-M's Earth and Environmental Sciences Department. Although none of the rocks used in this preliminary study



Figure 1. Suzanne Davis documenting the condition of pyramid Ku. 1 at El-Kurru, Sudan. Photo by Amaris Sturm.

came from the site's ancient buildings, they provide good data on locally available stone. And, they're helping us plan for future conservation work at the site.

Meanwhile, for the Abydos Middle Cemetery Project, Suzanne and her Fayum University-based colleague Hamada Sadek began dissemination of dramatic conservation and restoration work on painted wood figurines from the site. The figurines, which are painted *ka* or spirit statues for an unknown tomb owner at Abydos, were excavated almost 10 years ago in an extremely fragmentary and damaged state (fig. 2). Conservation has, essentially, brought them back to life, enabling them to be studied and, we hope, exhibited. Because there is almost no literature about wood objects with this level of deterioration, the research and methods employed with these small statuettes has the potential to make



Figure 2. A wood figurine from the Abydos Middle Cemetery. Top: the figurine before conservation, still coated with cyclodecane wax from excavation. Bottom: During conservation treatment; note the reattachment of the figure's linen kilt. Photos by Suzanne Davis.

a big impact in helping others who are facing similar problems.

At home at the Kelsey, Carrie has been investigating the condition of stone objects in the collection. The ongoing stone condition survey aims to identify priorities for treatment and research in the collection (fig. 3). It also examines the success of earlier conservation treatments, including Carrie's own work using nano-lime to stabilize flaking funerary stelae from the site of Terenouthis, Egypt (fig. 4). Additionally, the survey helps identify traces of ancient polychromy on sculpture in the Kelsey's collection, a research interest that the conservation lab can explore using non-invasive, multi-spectral imaging techniques. Carrie's recent work on ancient polychromy, focused specifically on green pigments used in Roman Egypt, was accepted this year by Getty Publications for inclusion in a volume titled *Ancient Panel Paintings: Examination, Analysis, and Research*.

While Carrie was involved with the museum's stone and ancient pigments, Suzanne took a deep dive into a difficult issue for many museums — the stewardship of human remains. She carefully examined contemporary museum literature and thinking on the topic, existing University of Michigan guidelines, and current practice at academic museums with similar collections and missions. This work culminated in comprehensive Kelsey guidelines for respectful research, teaching, conservation, and care of this important material.

The mainstay of our work, however, involved the ever-important evaluation of objects for use in teaching. Each year we examine hundreds of objects to check their condition prior to class use by students, and in 2019 that work expanded to include condition documentation for objects slated for digitization as part of the Digital Study of Kelsey Objects (DiSKO) project (see "Outreach Initiatives" on page 28). A special highlight of our work for teaching this year was looking at the — new to us — coins and figurines chosen by curator Nicola Barham for her class on the visual culture of the ancient Middle East.



Figure 3. Carrie examines stone artifacts in the Kelsey's collections storage. Photo by Michelle Fontenot.

In the past year, we also each co-curated an exhibition at the Kelsey. Carrie, working with Kelsey Director of Education Cathy Person, organized *Ancient Color*, about color in the ancient world. Carrie made some interesting discoveries in her work for this project. Finding, for example, that a seemingly unpainted marble Bacchus head (KM 1974.4.1) had a distinct color scheme and was likely completely painted when it was originally in use (fig. 5). One of the Kelsey's Fayum portraits also showed interesting artistic choices, like a pigment mixture made from rose madder and Egyptian blue that has been documented on only a few other Fayum panels, and the use of cinnabar, a highly sought-after red pigment that was likely imported from elsewhere in the Roman empire. Suzanne, working with Kelsey research scientist Geoff Emberling, explored the topic of ancient graffiti along the Nile in *Graffiti as Devotion*. This exhibition focused on carved graffiti at El-Kurru, looking at the graffiti as a devotional practice in Meroitic Nubia and featuring the techniques Suzanne has used to preserve and study the graffiti over the past six years.

We also both served in various capacities for the American Institute of Conservation, the national professional organization for conservators. Suzanne



Figure 4. A Terenouthis funerary stela in visible light (above) and photographed with an infrared filter (below) to show visible-induced luminescence, indicating the presence of the pigment Egyptian blue. Photos by Carrie Roberts.

is AIC's vice president and also sits on the board of AIC's foundation, the Foundation for Advancement in Conservation. Major achievements over the past year were overseeing the academic program for AIC's annual conference, chairing the meeting's plenary sessions, and participating in a new capital campaign for the foundation. Carrie, meanwhile, organized an extremely popular special conference session on practical approaches to scientific research.

In short, it's been a fun and fascinating year, and we are excited to embark on new decade in conservation at the Kelsey.

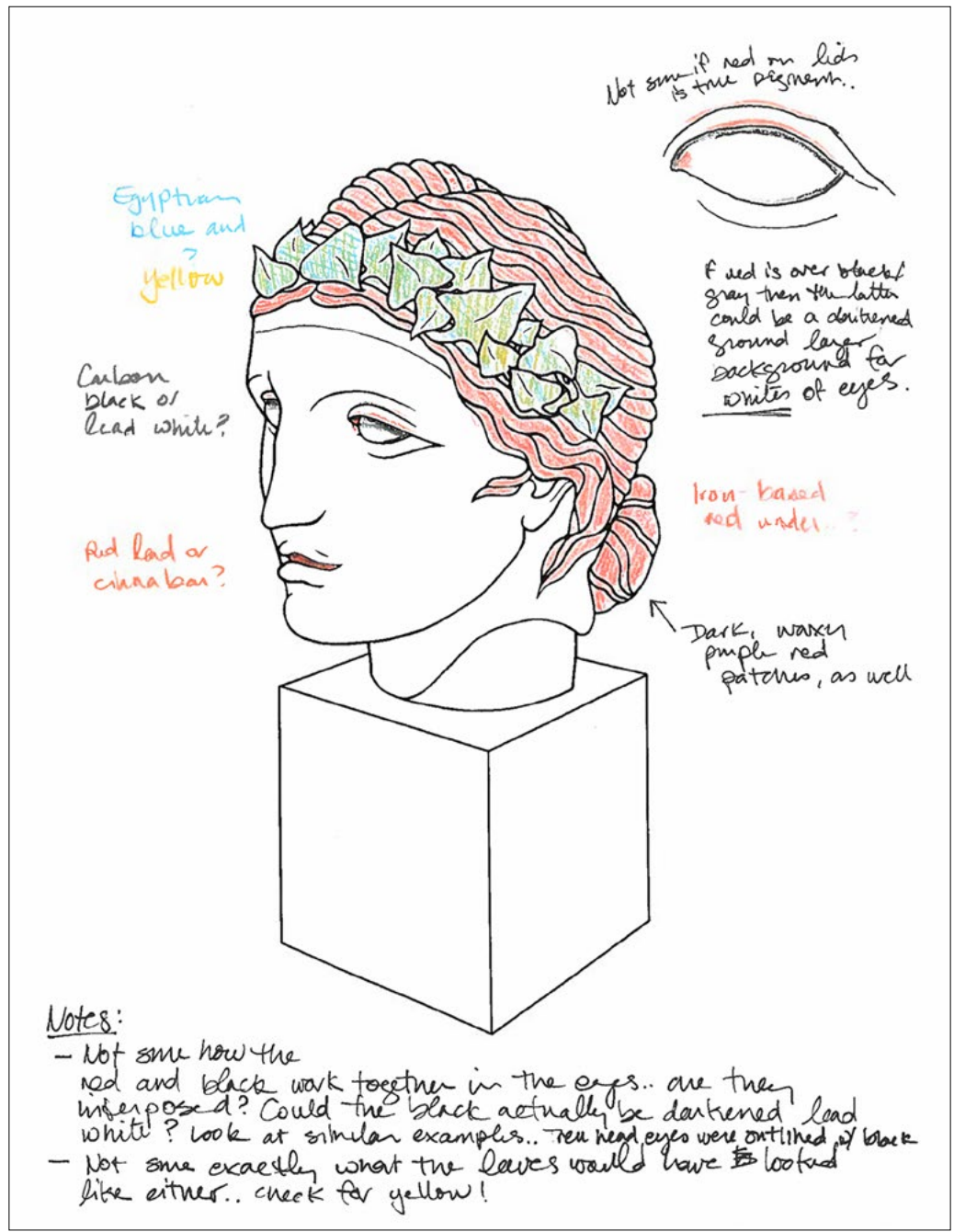


Figure 5. Carrie's color notes on a sketch of the Bacchus head (KM 1974.4.1), in preparation for the exhibition *Ancient Color*. Underlying sketch by Emily Pierattini.

Education

Cathy Person, Director of Education
 Mallory Genauer, Community and Youth Educator

The Kelsey Museum of Archaeology serves a broad community of learners, from the college student in their first college writing course to the kindergartener who has read every book they can find on mummies. In our galleries, visitors of all ages and backgrounds can engage with the material culture of the ancient Mediterranean and find connections with today.

The Education Department provides programming and learning opportunities for university, K-12, and community groups as well as to visitors from the

general public. In 2019, this included formal tours, informal "AskMe" opportunities and self-guided experiences, hands-on activities, and public programs such as lectures, Family Day, and workshops.

In 2019, the Education Department saw some big changes. In August, we said goodbye to Sarah Mullersman, our K-12 and community outreach coordinator, who left the museum to pursue her graduate studies full time. We wish Sarah the best of luck on her new path. In October, we were excited to



Figure 1. Objects from the Kelsey Museum teaching collection.

welcome Mallory Genauer, our new youth and community educator. Mallory joined us from the Barona Cultural Center and Museum in Lakeside, California, where she was the education coordinator from 2015. We look forward to working with her to find creative and new ways to engage with our visitors. Finally, the Education Department moved in September. We are still on the first floor of Newberry Hall, but now enjoying a larger work space. We are confident that this new space will help us to better serve our volunteers, visitors, and colleagues at the museum.

University and College Tours and Programs

In 2019, 129 U-M courses, including four from U-M Dearborn and U-M Flint campuses, and 10 courses from other local colleges and universities, arranged for formal visits to the Kelsey Museum. This amounted to 3,647 students participating in tours, self-guided activities in the galleries, hands-on experiences in our classrooms, and outreach to their classrooms. This does not account for more informal experiences, such as when professors send students to the museum for various projects on the students' own time. These courses came from departments such as Classical Studies, History, History of Art, Anthropology, and Middle East Studies, but also from German, French, English, Judaic Studies, Native American Studies, International Studies, Ross School



Figure 2. Handling ancient artifacts in the Kelsey Museum teaching collection.

of Business, Stamps School of Art and Design, and the Residential College.

One of the unique opportunities that the Kelsey Museum offers university students is the chance to handle ancient artifacts from our collections (figs. 1 and 2). In 2019, 1,123 students in 59 courses were able to participate in this experience. These courses likewise came from a variety of departments across all three U-M campuses and from other local colleges and universities.

In addition to university and college courses, the Kelsey Museum also offers tours and activities for U-M staff and student groups. In 2019, 22 such groups arranged to visit the Kelsey Museum. They included staff from various departments including the LSA Dean's Office, U-M Biostation, Trotter Multicultural Center, and LSA Opportunity Hub. These groups also included students in the MICHHERS Program, MSTEM Academy, MCube Program, and the Physics REU summer program. We also joined UMMA's Artscape event on August 30, which connects thousands of new U-M students with different cultural opportunities on campus. The Kelsey Museum ran a graffiti-making table at the event.

Eleanor and Lawrence Jackier Prize in Archaeology

The fifth annual Eleanor and Lawrence Jackier Prize in Archaeology awards ceremony was held April 9 at the Kelsey Museum. The prize was awarded to four winners: Jacqueline Cope, a third-year student studying history and Latin American and Caribbean studies, with a minor in education; Noa Eaton, a third-year student studying history with a focus on late antiquity and women's health; Ciara Nolan, a first-year studying political science; and Alexandra Wormley, a third-year student studying psychology and history. You can read their award-winning essays and learn more about the Jackier Prize Competition on our website.

K-12 Tours and Programs

In 2019, 34 school and homeschool groups visited the Kelsey Museum for interactive tours, hands-on

activities, or self-guided experiences. This amounted to 1,759 students, which was an increase of over 400 students from the previous year. More than 40 percent of visiting students were in grades 6 through 8. Teachers chose from a combination of more than 15 tour and activity options covering our major collection areas of Rome, Greece, Egypt, and the Near East, and activities such as ancient board games, paper mosaics, ancient writing, and museum ethics.

Copley Latin Day is an annual event co-sponsored by the Kelsey Museum and the Department of Classical Studies. It brings area high school students studying Latin to U-M to experience workshops, lectures, and tours at the University led by U-M faculty, staff, and graduate students. The fifth annual Copley Latin Day took place March 27 at the Michigan League and was attended by 290 students and 10 Latin teachers. In addition, 68 of those participants took tours at the Kelsey Museum as part of their Copley Latin Day experience.

Public Tours and Programs

Community Group Tours

In 2019, 36 community groups visited the Kelsey Museum for tours or self-guided experiences, which amounted to 594 visitors. This year, we were excited to welcome back several summer camp programs, such as those from the University of Michigan Natural History Museum, who visit the Kelsey for archaeology-focused tours and activities. Other community groups included senior living groups and continuing education groups such as Elderwise.

Public Tours

The Kelsey Museum also offers a variety of tour options for the general public. Our weekly Saturday Sampler tours offer the opportunity for a guided gallery experience for the general public. Topics include ancient medicine, food, death and the afterlife, women in the ancient world, and tours of our special exhibitions. We also offer in-depth learning opportunities called Artifact Explorations,

where visitors take a deep dive into a specific type of object such as amphorae, stamps and seals, and lamps. Once per month we do a kid-friendly Saturday Sampler entitled Read and Look. Visitors hear a story about the ancient world read by one of our docents and do fun activities like scavenger hunts in the galleries. Kids also get to take home fun activities and games.

Drop-in tours are offered once to twice per month on Sundays. In 2019, we held 12 drop-in tours with a total attendance of 138. Topics are chosen by our docents and reflect what they are truly passionate about.

This past September we began a new public tour program called the Mid-Day Morsel (fig. 3). This lunchtime mini-tour offers visitors the opportunity to get a taste of the Kelsey in a bite-size 30-minute tour. Visitors leave with a tasty treat at the end of the tour. Offered on the first Friday of the month, the total attendance for Mid-Day Morsel tours was 19.

AskMe

In 2017, we introduced a new program called “AskMe.” Docents sign up for time to be in the galleries, and answer any questions that visitors may have. While wearing their “AskMe” badge, docents are able to help facilitate outstanding museum moments for all visitors regardless of whether or not they are part of an organized tour. In 2019, our docents wore their “AskMe” badges for 127 hours.

Gallery Activities

The Kelsey Museum offers special kid-friendly gallery activities for families visiting the museum who want a little guidance through the galleries. Visitors can complete ten different scavenger hunts with themes such as cats and dogs of the Kelsey, ancient myth, and toys and games. Families can also time travel back to ancient Rome and discover the food, games, and art of the ancient Romans with our gallery activity kit.



Figure 3. Mid-Day Morsels logo, designed by Eric Campbell.

Special Exhibition Tours, Symposia, and Workshops

We offered several public programs for the special exhibition *Ancient Color*. The first was a curator-led public tour of the exhibition on February 10, which was attended by an astonishing 65 visitors. This program was repeated again on May 5 and July 28, with 36 and 48 visitors in attendance, respectively.

On March 20, we held a discussion panel about ancient color research and invited Hilary Becker from the State University of New York at Binghamton, Greg Smith from the Indianapolis Museum of Art, Mark Abbe from the Lamar Dodd School of Art at the University of Georgia, and Christina Bisulca from the Detroit Institute of Arts

ONLINE

Watch a video of Investigating Ancient Color, a panel discussion about ancient color research held at the Kelsey Museum on March 20:

youtu.be/c3wx6Wqk42M



Figure 3. The Villa of the Mysteries Room at the Kelsey Museum.

to be discussants. This lively discussion on the nature of color research from the perspective of several different disciplines was attended by over 80 visitors. A video of the event is available on the Kelsey Museum YouTube channel. This event was preceded by a reception at which 64 visitors enjoyed a look at the exhibition and tasted some “colorful” refreshments.

Finally, we offered a dye workshop taught by Kelsey docent Dottie Sims on April 27. It was by reservation only and the program filled to over capacity with 33 visitors. Because of this response, we offered the same program again on June 22 for another 17 visitors. The participants had the opportunity to learn about the different dyes and fibers used in the ancient world, discover natural dyes found in

Michigan, make a cold dye using turmeric and water, and take home a starter kit for their own experimenting.

For the exhibition *Graffiti as Devotion along the Nile*, we offered four public events — two curator-led tours, an opening lecture, and a symposium. The curator-led tours were held on September 8 and October 27 and were attended by 10 and 20 visitors, respectively. The opening lecture on September 5 was also well attended with nearly 100 visitors, 65 of which remained for the reception that followed at the Kelsey Museum. A video of the lecture is available through our website.

A half-day symposium entitled *Graffiti in Ancient Nubia and Beyond* was held on September 20. The

symposium presented current research on ancient Sudan and Egypt, graffiti, and pilgrimage. The symposium featured presentations by exhibition co-curators Geoff Emberling and Suzanne Davis, as well as by Abdelrahman Ali, director-general of antiquities and museums in Sudan; Bruce B. Williams of the Oriental Institute of the University of Chicago and University of Warsaw; Fawzi Hassan Bakhiet of Neelain University in Khartoum, Sudan; Bogdan Żurawski of the Polish Academy of Sciences; Jeremy Pope of the College of William & Mary; Rebecca Benefiel of Washington & Lee University; and James Cogswell of U-M Stamps School of Art and Design. Forty-nine visitors attended this event and participated in the conversation.

Family Day

Held in the spring and fall, Kelsey Museum Family Day is an opportunity for families to enjoy the museum galleries and fun hands-on activities. On March 23, taking our theme from the newly opened *Ancient Color* exhibition, activities included making your own paint using natural pigments and binders, fresco making, and colorful sculptures. An astonishing 366 people enjoyed the spring Family Day. On October 20, in celebration of International Archaeology Day, the theme of Family Day was Ancient Graffiti and focused on the current fieldwork being done in El-Kurru by Kelsey scholars. 149 visitors created their own graffiti, listened to African tales in the special exhibition gallery space, and learned how archaeologists are using RTI technology to study ancient graffiti.

Public Lectures

As the home of the Interdepartmental Program in Classical Art and Archaeology, the Kelsey Museum

hosts Field Archaeology Series on Thursdays (FAST) lectures, as well as those from the Archaeological Institute of America. These talks cover a variety of topics concerning the ancient Mediterranean (see “Lectures” on page 10). Given by University of Michigan faculty and visiting scholars, lecture topics ranged from “Mass Violence in the Roman World” to “Reconsidering the Role of Destruction at the End of the Late Bronze Age in the Eastern Mediterranean.” In 2019, 359 visitors attended eight lectures given by scholars from around the globe.

The Kelsey Museum also hosts the public lecture series of the Michigan Archaeological Society (MAS). These talks cover topics in the current state of Michigan archaeology and are given by local archaeologists and University of Michigan faculty. In 2019, the museum hosted four lectures with a total attendance of 92.

Docent Program

The docent program at the Kelsey Museum has had another wonderful year. Our docents led over 400 hours of tours and activities with university, K-12, and community audiences in 2019.

Docents go through an extensive initial training course in which they learn in-depth about the areas on which the Kelsey collections focus. They are also instructed in guiding techniques and museum education philosophies. After the completion of training, our docents undergo constant professional development. Docents are able to audit U-M classes that relate to the Kelsey collections, have access to the U-M libraries, and receive classes at the museum about ancient Mediterranean archaeology presented by experts in the field.

In 2019, we had 18 active docents. We will be recruiting new docents in 2020.

Outreach Initiatives

Digital Study of Kelsey Objects (DiSKO)

In winter 2019, the Kelsey Museum was generously given funds from the Provost’s Office to initiate an outreach program that would bring the Kelsey

Museum to courses and students who are unable to visit the museum in person. This program is called the Digital Study of Kelsey Objects (DiSKO) and involves using photogrammetry to create 3D models of roughly 100 Kelsey Museum objects, which professors, teachers, students, and researchers will be able to view and download from our website. They will be able to print out physical 3D models, manipulate the digital models, and incorporate the digital images into their teaching and research. Each model will be accompanied by high-resolution 2D images, an informational sheet about the object, and sample lesson plans for incorporating these objects into the curriculum.

In April, the Education Department, who is managing this project, solicited feedback from professors about what they would like to see and how they might use this new resource in their classrooms. In summer 2019, the project hired three U-M students to help build the list of objects to digitize, begin the photography process, research and craft the information sheet, and help design the website for the project. In fall 2019, two of the students left to pursue other goals and two new student staff members were hired to continue the photography. We are projected to have a prototype

of the website available in winter 2020 and will again be asking for feedback from professors this coming spring.

Kelsey Museum Student Advisory Group (SAG)

In fall 2019, we recruited a group of six undergraduate students to serve on the first Kelsey Museum Student Advisory Group. The main goal of this group is to promote the Kelsey Museum among their fellow U-M students outside of the formal classroom environment. To do this, the SAG is planning two undergraduate student events for winter 2020 and developing a plan to do more outreach in their community in the following academic year. We are very excited to be working with these enthusiastic and creative students.

Community Outreach

In 2019, we continued our relationship with long-time partners Temple Beth Emeth, visiting in the spring. The Kelsey Museum also participated in various community street fairs and events, such as the Townie Street Fair. We look forward to continuing our existing relationships and creating new opportunities for community outreach moving forward.

ONLINE

Watch videos of the *Graffiti as Devotion* opening lecture and symposium on our YouTube channel:

youtu.be/n283iEJ8RYs

Exhibitions

Scott Meier, Museum Exhibition Coordinator
Eric Campbell, Assistant Exhibition Designer

The overarching goal of the Exhibitions Department is to deliver engaging special exhibitions and smaller temporary displays to Kelsey visitors. In 2019, we welcomed opportunities to try new ideas and to refine concepts about how we present and interpret artifacts. We want to inspire our visitors and empower them to learn more.

We approach the design of each component of an exhibition with the idea that it should tell the overall story in one view. We aim to create harmony within the first view, then apply a consistent approach grounded by common elements that make the various areas within the exhibition flow from one to another. That consistency unifies the exhibit.

This year was also one of transition for the Exhibitions Department as we saw the departure of one exhibition designer, Emily Pierattini, and welcomed the talents of our newest designer, Eric Campbell.

Ancient Color

The primary design directive we took for *Ancient Color* was to create an all-inclusive experience. From the moment the visitor entered the gallery they were immediately part of the exhibition, they had ownership (fig. 1). The visitor was asked to think about color and how it related to them in the form of a hands-on interactive where they could vote for their favorite color by placing a small colored sticker on the wall (fig. 2, top left). This first-floor interactive was designed as the formal introduction to the full exhibition on the second floor. Upon entering the upstairs exhibition space, the visitor was presented with a large, full-color map showing the sources of many pigments and the routes many took throughout the ancient Roman world (fig. 2, top right). Along the base of the map we displayed natural materials that went into making many of the pigments. A touchscreen next to the map allowed the visitor to learn more about each pigment and its importance in the Roman world. This idea of teaching more about colors was carried



Figure 1. Overview of *Ancient Color*.

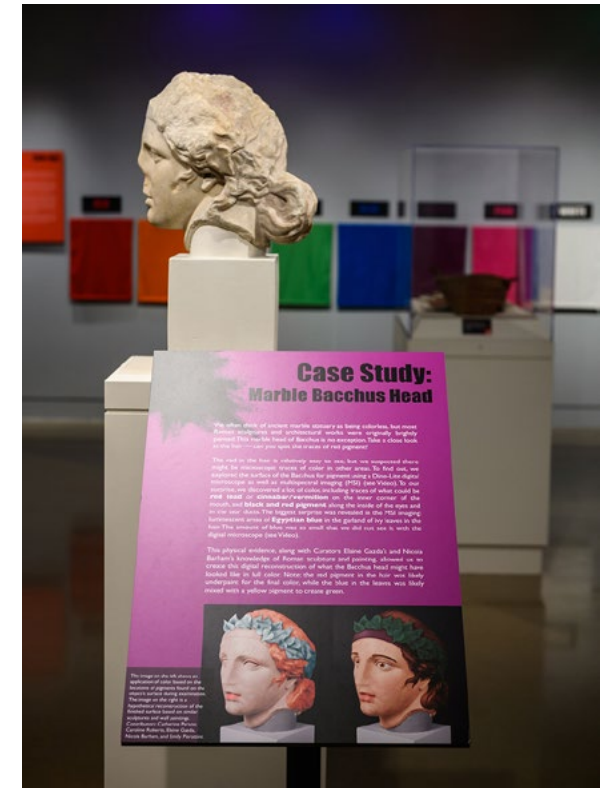


Figure 2. Views of the special exhibition *Ancient Color*.



Figure 3. The lightbox (above) and the objects inside (below), which visitors could view under visible and UV light.

through to the larger special exhibition gallery, where visitors could learn the significance of 10 different colors and discover what the ancient Romans thought of the colors by flipping colored fabric panels to reveal answers and ancient quotes.

Other design elements of note in *Ancient Color* were a hypothetical reconstruction of the marble Bacchus head to demonstrate the vivid colors that

ONLINE

Download the *Ancient Color* coloring book from the exhibition website:

exhibitions.kelsey.lsa.umich.edu/ancient-color/pdf/coloring_book.pdf

were at one time painted on the bust. This reconstruction was then displayed with the actual bust for comparison (fig. 2, lower right). A lightbox was constructed so that visitors could compare faux artifacts under visible light with what can be seen under ultraviolet (UV) light (fig. 3). This was done by having the visitor press one of the light switches and seeing if the pigments and binders on the artifacts lit up. This phenomenon is called visible fluorescence, or luminescence.

Exhibition Staff

Scott Meier, Emily Pierattini, Conor Handlogten

Other Notable Graphic Components

Coloring book

Graffiti as Devotion along the Nile: El-Kurru, Sudan

The initial design intent for *Graffiti as Devotion* was to capture the look and feel of the desert in Sudan, where El-Kurru is located. This design was to be driven by the distinctive yellowish color palette of the sandstone of the temple and the reddish colors of the sandstone at the site. The exhibition would not include any artifacts, it would only consist of numerous text panels and a touchscreen computer station demonstrating RTI (reflectance transformation imaging) technology that would demonstrate how various graffiti look under different lighting conditions.

During the design development phase, it became clear that text panels alone could not carry the exhibition and that more visual interest was needed. We decided to erect four columns within the gallery to further evoke the feel of the temple at El-Kurru (fig. 4). The columns were made in-house by the Exhibition staff. After much trial and error, we found that the simplest fabrication process — gluing layers of sand onto painted paperboard cylinders — was the most accurate. To add more visual interest, we stenciled graffiti onto the surface of the columns. The columns were then lit using lights with a warm color temperature. The effect of the warm lights on



Figure 4. General view of the special exhibition *Graffiti as Devotion along the Nile: El-Kurru, Sudan*.

the columns achieved the original design intent of giving the visitor a sense that they were in the Sudan, and also made the gallery feel intimate and inviting.

We also decided to suggest an approach to the traffic flow by painting a section of the Nile River in a contrasting blue color on the floor of the gallery. This river path lead from the introductory map at the start of the exhibition to the El-Kurru site panel in the center of the gallery.

The strength of the exhibition design is, however, the graphic design of the didactic panels themselves. With 17 panels in the exhibition, the amount of information could easily have become overwhelming to the visitor. The overall design presents the information in very clear and concise manner, accompanied by visually interesting photography. The result ended up being very inviting.

To draw attention to the panels, we decided to go a different direction with the color palette than originally discussed. We chose dark, warm browns and grays and used spotlights on the panels that made them “pop” off the walls. Doing this also served to visually separated the panels from one another,

creating smaller, more palatable moments for the visitor so that they were not overwhelmed by the amount of information being presented.

Exhibition Staff

Scott Meier, Eric Campbell, Conor Handlogten

Other Notable Graphic Components

Gods & Goddesses, Kings & Queens, a companion guide (fig. 6)

Other Exhibitions

Kelsey in Focus
Jackier Prize Competition

Collateral Material

Gallery Guide (fig. 7)
Rebranding of the Kelsey gift shop (see “Administration” on page 43)

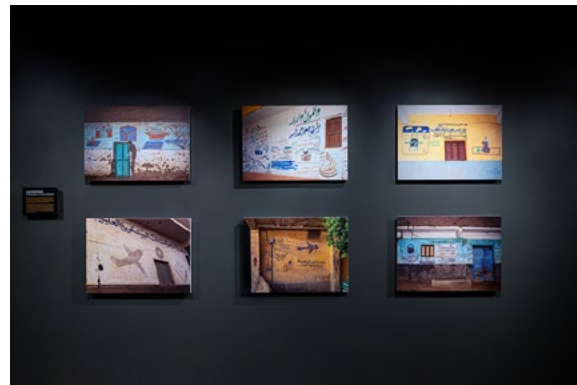
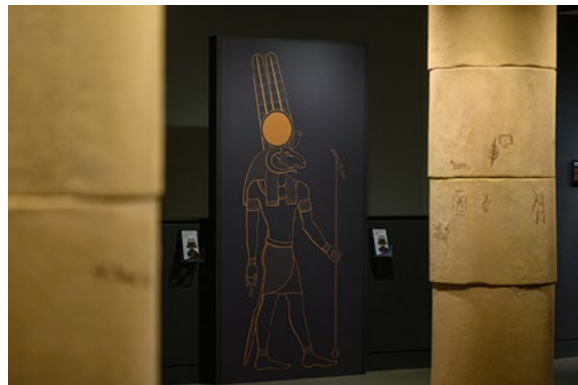


Figure 5. Additional views of *Graffiti as Devotion along the Nile: El-Kurru, Sudan*.

ONLINE

Download the *Graffiti as Devotion* companion guide from the exhibition website:
exhibitions.kelsey.lsa.umich.edu/graffiti-el-kurru/resources.php



Figure 6. *Gods & Goddesses, Kings & Queens*, a companion guide. Design and mockup by Eric Campbell.

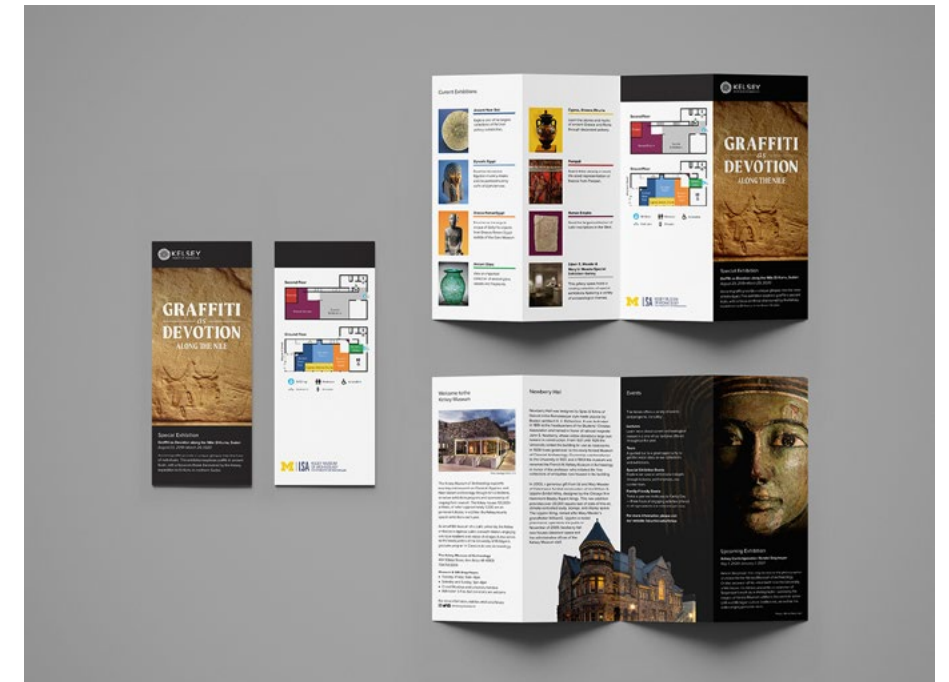


Figure 7. The gallery guide produced in conjunction with the *Graffiti as Devotion* special exhibition. Design and mockup by Eric Campbell.

Publications

Leslie Schramer, Editor

This is my second full year as the Kelsey Museum editor, having taken over the position left vacant by Peg Lourie upon her retirement in January 2016.

Much of my time this year was spent in editing and laying out *Graffiti as Devotion along the Nile and Beyond*, the catalogue that accompanies the Kelsey special exhibition *Graffiti as Devotion* (see opposite page). It was a joy working with the exhibition curators, Geoff Emberling and Suzanne Davis. They were supportive and responsive collaborators on this project that involved coordinating with several international scholars, all writing about graffiti and rock art in the ancient world.

The volume was published in August 2019, just in time for the opening of the exhibition, and is available for purchase in the Kelsey Museum gift shop as well as online through our distributor, ISD. A free PDF of the entire book can be downloaded from the Kelsey website.

I've begun work on the second edition of *Preserving Eternity*, Janet Richards' and Terry Wilfong's popular catalogue of Egyptian funerary artifacts in the Kelsey Museum. First published in 1995, it is long out of print but still in demand, and it was felt that a reissue was in order to mark the 25th anniversary of its first publication. The scholars who contributed to the original publication were all contacted and asked to update their essays and provide information about where their careers have taken them. This edition will also feature all new

color photography by Randal Stegmeyer (the first edition was black and white). The book is scheduled to go to press in spring of 2020.

It was decided that at long last the Kelsey should produce an annual report, both to inform our members about the goings on at the museum as well as to provide a print record that will be a valuable resource for future generations of Kelsey faculty and staff. The call for submission went out in November 2019 and if all goes well we should have a book in hand by spring of 2020. It's been exciting helping to get this project off the ground.

Volumes Published

- ♦ *Graffiti as Devotion along the Nile and Beyond*, edited by Geoff Emberling and Suzanne Davis. Kelsey Museum Publications 16
- ♦ *Kelsey Museum of Archaeology Newsletter* (biannual, April and October)

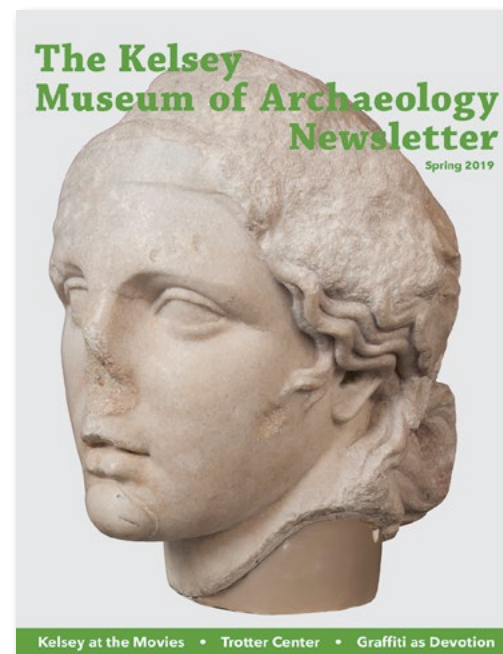
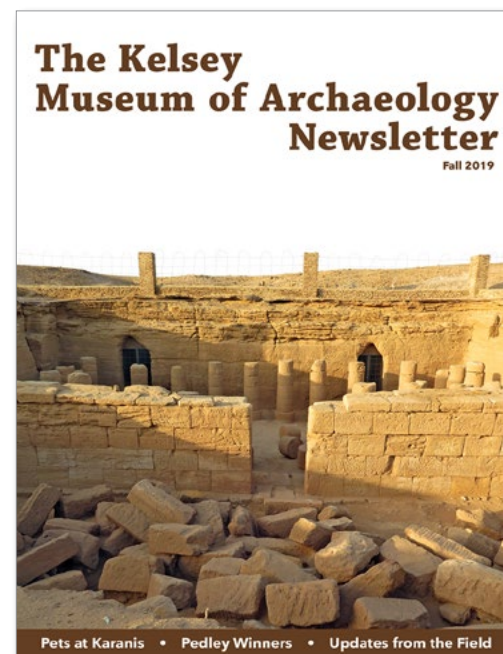
Volumes in Preparation

- ♦ *Preserving Eternity: Modern Goals, Ancient Intentions* (2nd, updated edition), by Janet Richards and Terry G. Wilfong
- ♦ *Roman Decorative Stone Collections in the Kelsey Museum of Archaeology*, by J. Clayton Fant, Leah E. Long, and Lynley McAlpine
- ♦ *Kelsey Museum Annual Report*

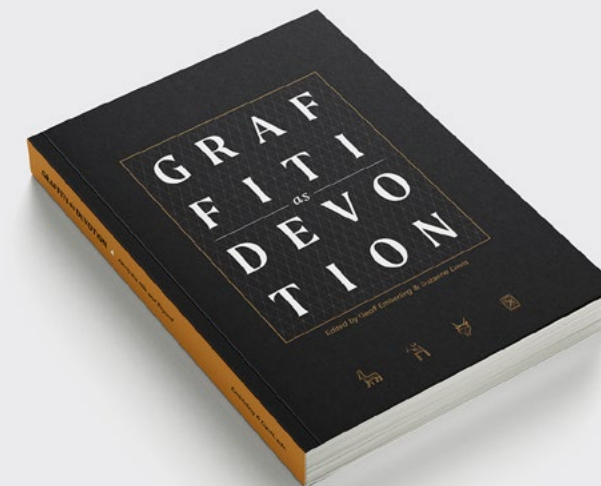
ONLINE

Many of our older publications are available for free PDF download. Peruse our back catalogue here:

lsa.umich.edu/kelsey/publications



The covers of the 2019 Kelsey Museum Newsletters.



Graffiti as Devotion along the Nile and Beyond

This volume is focused around a group of ancient and medieval figural graffiti found in 2015 by an archaeological project of the Kelsey Museum at the site of El-Kurru. Located in northern Sudan, El-Kurru was a royal pyramid burial ground of kings and queens of Kush from about 850 to 650 BCE. Written in conjunction with the exhibition *Graffiti as Devotion along the Nile*, essays by an international group of seven scholars present the site of El-Kurru and its graffiti in historical context.

Written to engage non-specialist readers, the book will be of interest to archaeologists, ancient and medieval historians, and art historians working in the Nile Valley and beyond, and to a broader community interested in these subjects.

Edited by Geoff Emberling and Suzanne Davis
Kelsey Museum Publications 16
Ann Arbor: Kelsey Museum of Archaeology, 2019
ISBN: 978-0-9906623-9-6
Pp. xviii + 193, color illustrations throughout
Paperback, 7" x 10"

\$39.00
Available for purchase at the Kelsey Museum gift shop and through ISD, isdistribution.com

Website Statistics

General

- ♦ Overall number of sessions (visits): 34,982
- ♦ Geography: visitors from 121 countries, using 112 languages; visitors from all US states; 12,231 sessions (34.96% of all visits) from Ann Arbor
- ♦ Devices used: desktop/laptop 58.59%, phone 36.39%, tablet 5%
- ♦ Most visited sections of the website: Visit, Exhibitions (including Online Exhibitions), Collections, About Us, Events, Lectures

Most Visited Online Exhibitions

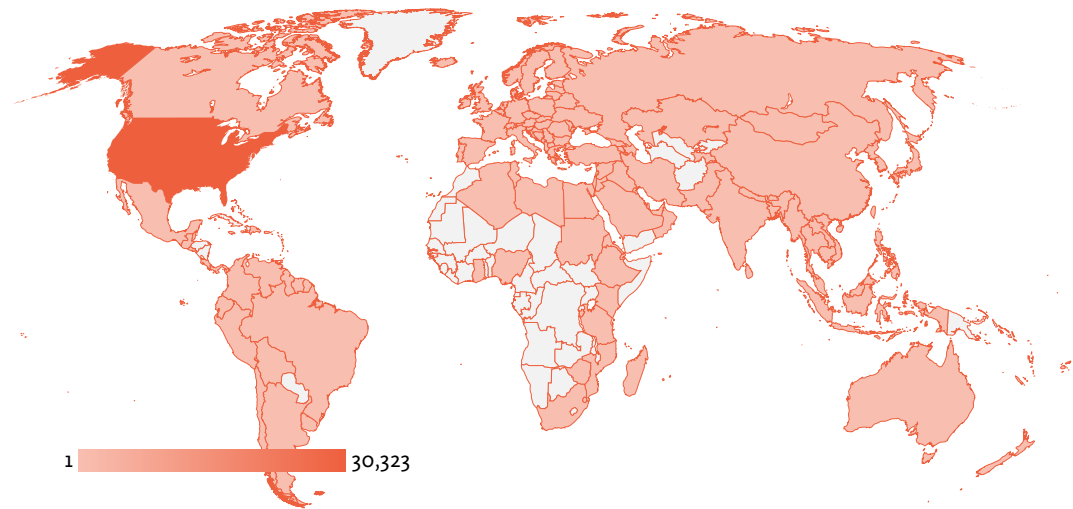
- ♦ *Death Dogs*: 5,708 visits
- ♦ *Ancient Color* (data for 11 months; the site was launched 31 January 2019): 3,527 visits
- ♦ *The Art and Science of Healing*: 3,386 visits
- ♦ *Graffiti as Devotion* (data for 4+ months; the site was launched 23 August 2019): 1,520 visits
- ♦ *Leisure and Luxury*: 1,392 visits

Exhibition Catalogue Downloads

Graffiti as Devotion along the Nile and Beyond: 184 downloads from the Publications page and 21 downloads from the Exhibition page

Social Media

Facebook followers 3,220
Instagram followers 1,146
Blog followers 103



Geographical distribution of visitors to the Kelsey Museum website in 2019. Source: Google Analytics.

Bioarchaeology Lab

Richard Redding, Associate Research Scientist
Laura Motta, Research Specialist

The past year has been an exciting and pivotal one for the new Bioarchaeology Lab. Born during the summer of 2018 out of the renovation of the old seminar room in the Kesley basement, it became fully operational in January 2019. Dr. Richard Redding and Dr. Laura Motta quickly established the lab as a functioning addition to the Kelsey Museum (fig. 1).

The lab offers infrastructure and equipment for the study of zooarchaeological and archaeobotanical material. Importantly, it presents students and researchers with a dynamic space for thinking about big research questions, theoretical approaches, methodological innovation with an interdisciplinary perspective, crossing the boundary between animal and plant remains.

At the heart of the lab are the comparative collections that provide researchers with a valuable tool for identifying archaeological remains of plants and animals, and students with means to learn the importance of the comparative method in archaeobiology. The faunal comparative material focuses on animals that lived in Europe, the Middle East, and North Africa. The lab houses an extensive sample of domestic mammals and most of the medium to large wild mammals of the ancient world (fig. 2). Bird and reptile comparative specimens are also available. The botanical collection contains major Mediterranean staple crops and the most common weeds of the arable fields, including several disappeared traditional cultivars of cereals and pulses from the mountains of



Figure 1. Richard Redding (at left) discussing faunal remains with a group of CLARCH 323 students. Photo by Laura Motta.



Figure 2. Faunal remains in the collection. Photo by Frits Heinrich.

Central Italy. Samples of the rose family, herbs, and sedges complement the collection.

The lab is well equipped with seven stereo-zoom microscopes for sorting and identifying specimens,

various metrical tools, and essential publications and guides (fig. 3). An important addition is the double-head 100× teaching microscope that allows instructors and students to view specimens and samples simultaneously (fig. 4). The lab also supplies basic equipment and disposables to prepare samples for isotope analysis, which is done in collaboration with other units on campus.

In the last year, the Bioarchaeology Lab has been the hub of several new and continuing research projects. We have paid particular attention to legacy data, and new work has started on the beautifully preserved crop remains from Karanis stored in the Kelsey Museum (fig. 5). We are in the process of updating the identifications and descriptions in the collections database, we are adding pictures, and we plan to contextualize the plant material within the excavated structures. A wealth of new



Figure 3. Laura Motta working on Karanis plant remains. Photo by unidentified student.



Figure 4. Laura Motta and visitor at the double-head teaching microscope. Photo by lab visitor.



Figure 5. Desiccated botanical remains from Karanis. Photos by Laura Motta.

plants, not previously in the catalogue, have been identified, while new important data on nutritional biochemistry and stable isotope chemistry of the cereals and pulses were collected in the framework of the collaborative project “Rethinking Roman Nutrition” with the Free University of Brussels and funded for 2018–2021 by FWO (Flemish Scientific Council). In December, after months of experimentation, we obtained exciting first results on micronutrient content that we presented with talks at the Archaeological Institute of America annual conference as well as on campus. The other major research project, involving plant macros, investigates the political economy of food supply and changes in agricultural systems in relation to the process of urban formation in pre-Roman and Roman Italy during the first millennium BCE. Morphometric and isotopic analyses are ongoing on material from Gabii, Tarquinia, and Rome. In 2019, we focused in particular on Gabii, and we celebrated 10 years of the U-M–sponsored dig. In addition, the lab worked in collaboration with La Sapienza University - Rome

on wood and pollen data from Rome, extracted from core sediments dated 4000–6000 BP.

The faunal materials from the Jebel Barkal excavation directed by Geoff Emberling were identified and analyzed. Additionally, faunal remains from the Late Paleolithic of Turkey and Old Kingdom of Egypt have been identified, and analyses of these data are ongoing. Additionally, the final identification and study are near completion of the material that Dr. Sharon Herbret excavated in several seasons at Kadesh, Israel. A large sample of recent domestic sheep skeletons has been utilized in a study of the dynamics of bone fracture and fragmentation. The purpose of this study is to answer questions about differential bone preservation. The actual fracture of the bone is done at the “Breaker Lab” in the Engineering School on North Campus; the results of the fracturing are analyzed in the Bioarchaeology Lab.

Several undergraduate and graduate students were trained on methods and identifications either for credit, as volunteer work, or for their thesis and dissertation projects. S. Burton worked on the legacy collections and the database. N. Cullen, S. Ross, and B. Franzoi processed the new data acquired during summer fieldwork at Gabii and the Palatine. K. Johnson analyzed wood and charcoal specimens. K. Beydler completed her research on Republican material from Gabii and from the Auditorium site (Rome) with the help of K. Cimmerer. N. Cullen and S. Ross collaborated with Dr. Motta on the publication of the archeobotanical material for the volume, *A Graveyard and a Quarry from Imperial Gabii* (A. Gallone and L. Banducci, eds., University of Michigan Press).

University classes have visited the laboratory for hands-on teaching and experiential presentations. Dr. R. Rafel Neis, an associate professor in History and Judaic Studies, brought 20 members of her class, *What Is a Human? Nature and Knowledge Before Modernity*, to explore how animal remains from archaeological sites are studied and the information that these studies yield. Students from CLARCH 323 Intro to Field Archaeology and the first-year seminar CLCIV 120 Roman Nutrition had multiple

opportunities to handle and work on plant and animal remains.

The Bioarchaeology Lab is open to faculty from the University and visitors. Dr. J. Speth and Dr. H. Wright have visited to examine the facilities. Rory Walsh, postdoc in the Korean Studies program, consulted on millet identification and its introduction in Europe during the Bronze Age. In addition, the lab was visited by 37 guests during the Kelsey Museum Open House in December.

Lab Members 2019

Staff

Richard Redding, Laura Motta

Graduate Students

Katherine Beydler, Nicholas Cullen, Sabrina Ross (alumna)

Undergraduate Students

Kennedy Johnson, Shannon Burton, Kristin Cimmerer

Administration

Dawn Johnson, Associate Director & Chief Administrator

Sandra Malveaux, Senior Secretary

Lisa Rozek, Administrative Specialist

Lorene Sterner, Gifts Manager & Graphic Artist

Alex Zwinak, Graduate Program Coordinator

The Administration office offers behind-the-scenes support for the Kelsey Museum of Archaeology in various ways.

Sandra Malveaux is the senior secretary for the Kelsey and helps the faculty and staff with many office functions and needs, ranging from scheduling meetings, reserving meeting rooms, managing the calendar for the Kelsey director, triaging email, processing incoming and outgoing mail, and handling phone requests. In addition, she schedules and manages accommodations for Kelsey guests and speakers along with arranging catering service for special events. Sandra purchases all office supplies and schedules any equipment maintenance repairs. She is responsible for cash and check deposits from the Kelsey donation boxes and the gift shop, and she reconciles the credit card statements for the museum gift shop.

The Admin office oversees the handling of incoming donations to the Kelsey Museum. Lorene Sterner fills this role, logging and processing gifts, working with the director and associate director on solicitation and thank-you letters, gift acknowledgments, and donor recognition.

In addition to her regular duties as the Kelsey's administrative specialist, Lisa Rozek also manages the museum gift shop (fig. 1, and see also below). Working with Associate Director Dawn Johnson, Lisa is responsible for interviewing and hiring the students who work in the store. She collaborates with the U-M Treasurer's Office to ensure that all levels of compliance are met with respect to secure credit card use and treatment, seeing that all gift shop staff are attested and certified with merchant and cash handling. Lisa researches and purchases

items for the gift shop that align with the mission of the Kelsey Museum, taking particular delight in finding pieces similar to ancient artifacts presented in the galleries that will enhance and enlighten the visitor experience. Lisa and Sandra work together to record and deposit all incoming gift shop purchases.

The Admin staff also support the Kelsey's publications program. Lorene Sterner produces many of the maps, plans, and illustrations that appear in Kelsey publications and exhibitions. In 2019, the Admin team undertook the major project of consolidating and moving the many boxes of Kelsey publications that had for years been stashed in available nooks and crannies around the Kelsey. Over the course of several months, Lisa, Sandra, and Dawn inventoried, logged, and rehoused over 6,000 volumes. They are all now stored on shelves in a large closet on the third floor, or in labeled boxes in a basement storage area.

The Kelsey Admin team provides financial management and transactions for all departments and areas of the Kelsey. This includes meeting monthly with the Kelsey associate director, the Dean's Office business analyst, and the LSA Shared Services analyst. The Admin office oversees all payments for the museum, such as for special guest speakers, equipment, computers, print materials for special events and exhibition displays, building needs, items for the gift shop, and fieldwork expenses.

The Admin staff also approves all travel and PCard expenses and has worked with faculty and staff to improve the use and processes for these expenditures.

The Admin staff works directly with the fieldwork faculty on the five active dig projects supported

by the Kelsey (see “Field Projects” on page 51). This support includes meeting with the dig directors and the LSA Shared Service staff to ascertain dig needs, working with the field directors to formulate complete budgets for the dig seasons, purchasing special equipment, providing contract and insurance needs, working with LSA Shared Services staff on lump sum and reconciliation of dig financial support. The Admin staff saw a value in creating a dig timeline and a special needs checklist to allow the time necessary to be sure the special requirements and needs associated with each dig project were met, acceptable, and approved.

The office staff works with the faculty to manage the post-award expenses on their research

and sponsored funding, ensuring that the expenses are appropriate and allowable according to the terms of the granting agencies.

The Admin team supports the Kelsey faculty and staff with human resource needs and requests. They facilitate the hiring of gift shop students, help out with departmental temporary staff needs, support the Kelsey and the shared U-M teaching units during faculty searches, and serve on search committees for Kelsey staff hires. They work with timekeeping and payroll, as needed, and work with LSA Human Resources for Kelsey graduate student research assistant appointments. In early 2020, the Admin staff will begin the major project of digitizing all Kelsey staff records.



Figure 1. A view of the Kelsey gift shop. Note the redesigned owl logo in the window.



Figure 2. Wayfinding at the Kelsey Museum.



Figure 3. The redesigned owl logo.

Gift Shop

By providing items for sale that highlight the strengths of the permanent collections, the special exhibitions, and Kelsey-sponsored research projects, the gift shop supports the Kelsey’s mission of promoting teaching, research, and general knowledge of ancient Mediterranean and Near Eastern civilizations. We provide an inviting space for students, their families, and the public at large to enjoy and remember the treasures of the Kelsey Museum.

The gift shop is managed by Administrative Specialist Lisa Rozek, and University of Michigan students work behind the counter. Many of the students start as freshmen and continue working at the Kelsey through graduation and sometimes even through their doctoral work. In 2019, these students included Erika Nofz, Jae Choi, Thea Bilich, Natalie Wagner, and Elise Borbely.

The gift shop is stocked with items that support the Kelsey’s permanent and special exhibitions. For *Ancient Color*, a Kelsey coloring book was produced to sell in the gift shop. The coloring book features 16 line drawings of Kelsey artifacts on display in the permanent galleries. For the *Graffiti as Devotion* exhibition, the Kelsey commissioned local ceramic

artist Irina Bondarenko to create a series of mugs that feature some of the graffiti discovered at El-Kurru. Handmade of terracotta and terra sigillata, the mugs are dishwasher and microwave safe. A selection of publications representing research on the Kelsey’s collections and fieldwork are also available for purchase. The gift shop also stocks items relating to special events like Family Day.

In November, we made a number of enhancements to the store to improve accessibility. Some tall shelving towers were removed and other furniture moved to widen pathways. The display cases were also given a facelift. The fabric mounting was replaced and the pedestals on which items are presented were given a new coat of paint.

Store visibility has been improved by new wayfinding and promotional signage (figs. 2–3).

The gift shop promotes sales during Art Fair, Black Friday weekend, and during Kelsey Family Day activities. As always, Kelsey members receive a 20 percent store discount.

If you want to keep abreast of what the gift shop has in store, visit our page on the Kelsey Museum website and follow us on social media.

Facilities

Dawn Johnson, Associate Director & Chief Administrator

Supporting the mission of the Kelsey Museum of Archaeology and the multiple facets of its operations requires diligent planning and the facilitation of ongoing building repair, facility revisions, and special projects. We are fortunate to receive generous support from the University and the College (LSA) to accomplish these initiatives. The Kelsey Museum's operations exist within two buildings: Newberry Hall, built in 1891 and registered as a historical building, and the adjoining Upjohn Building, completed in 2009. Newberry Hall houses the majority of the offices for staff, faculty, and student offices; a non-lending library with a Tiffany stained-glass window; fieldwork archives; collection archives; a conservation lab; public spaces where we host special events and education programs; and a gift shop. The Upjohn building provides office space for exhibitions and collections staff, a workshop, two floors of galleries, and collections storage.

Over the past several years, with the support of LSA funding for facility upgrades, we have been able to create a bioarchaeology lab, upgrade our education offices, paint the conservation lab, and update several staff and faculty offices.

Bioarchaeology Lab

With the assistance of our LSA facility manager Just Crawford we implemented a plan to transition a small meeting room in the Newberry basement to a dry research lab. A closet space was demolished to increase the square footage of the room and a new floor was poured to replace the old carpet. We worked with U-M's Department of Environment, Health, and Safety (EHS) to ensure the appropriate humidification and air exchanges in the space. Associate Research Scientist Richard Redding was able to repurpose cabinetry from Anthropology that housed multiple trays for specimen and collections storage (fig. 1), and new work surfaces were built by the University's

woodshop. Stools were secured from property disposition as well as microscopes that Research Specialist Laura Motta selected and we had cleaned and repaired for use. The lab has been functioning successfully, facilitating the research of Drs. Redding



Figure 1. Cabinets in the Bioarchaeology Lab. Photo by Laura Motta.

and Motta, as well as undergraduate and graduate students assisting with their research initiatives (see also "Bioarchaeology Lab" on page 39).

Education Offices

In the summer of 2019, we completed the project to retrofit a meeting area on the first floor of Newberry Hall to accommodate our Education offices. The project included adding phones, computer lines, and an air unit. The room was also painted and new blinds were installed. We were able to obtain furniture from property disposition to accommodate Director of Education Cathy Person, Community and Youth Educator Mallory Genauer, a space for a volunteer or intern, and a meeting area.

Newberry Hall: Third Floor Projects

In the spring of 2019, we were able to paint both rooms of the conservation lab on the third floor of Newberry Hall. Conservator Suzanne Davis was instrumental in this project, assisting with the consolidation and storage of a large amount of research materials and equipment in preparation for the painting (and of course their return after the painting was completed). Part of the original construction, a wooden arch that frames one of the conservation windows, was also cleaned and stained.

The third floor in Newberry Hall has also been re-carpeted and painted, and the Kelsey publications were organized in a storage space on the third floor (see also "Administration" on page 43). Shelving units were procured from property disposition and all the publications can now be easily accessed. Many thanks to Sandra Malveaux and Lisa Rozek for their work on this project.

Kelsey Building Endowment

Every year, Kelsey leadership meets with the Building Endowment group to identify potential projects that the endowment may potentially fund. In the past two years, this endowment has supported the

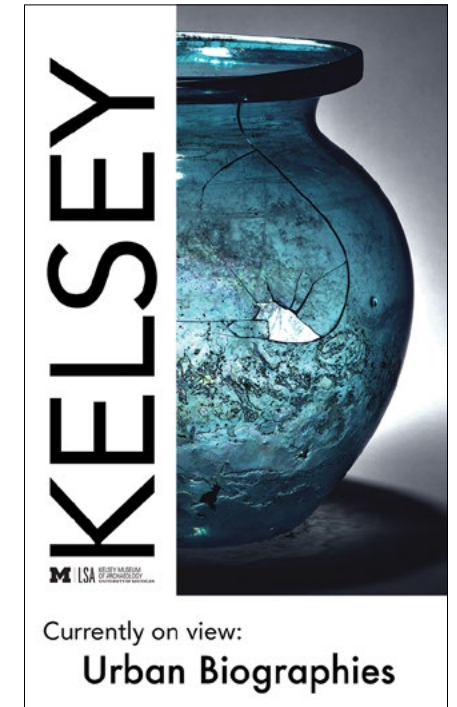


Figure 2. The banner advertising *Urban Biographies* that hung on the west side of the Upjohn Wing in 2019.

addition of 10 new security cameras, new gallery lighting for the second floor gallery, a conservation assessment of the Tiffany window, and new exterior signage systems.

This year, we were able to add interior security cameras in both Newberry Hall and the Upjohn Wing. We also added cameras to exterior areas on both wings, greatly improving Security's ability to monitor activity.

The second floor gallery was updated with LED lighting, improving the exhibition staff's ability to control lighting of the galleries and objects through the use of various lenses. The LED replacement also improves the energy efficiency of the system. We are hoping to complete a similar project in the first floor gallery in the years ahead.

To increase the visibility of the Kelsey and its exhibitions, we worked with Architecture,

Engineering, and Construction (AEC) and the Building Endowment staff to improve the current banner hanging system on the front of Newberry Hall. A pulley system ensures a safer exchange of banners and the stability of their placement. A permanent sprocket system was also installed on the face of the Upjohn Wing so that a large banner can be hung to advertise the current special exhibition (fig. 2). The cost of the banners is supported by a generous donor to our special exhibition initiatives. This new system is significant, especially as Maynard Street has developed into a greater pedestrian and vehicular pathway with the construction of the Trotter Multicultural Center, renovation of the LSA

Building, and construction of the LSA Opportunity Hub. Many thanks to Kelsey Dunn, who coordinated the banner systems and their installation.

The Kelsey Museum houses one of two Tiffany windows currently on view in Ann Arbor (fig. 3). With two long-term construction projects on either side of the Kelsey (the Trotter Multicultural Center and the LSA Expansion Project), it was imperative for us to monitor impacts on the Kelsey's Tiffany window. Notable sagging in one corner of the window led us to a request for the Building Endowment to fund a conservation group's assessment and recommendations for the continued preservation of this significant aspect of the Kelsey. The assessment team advised us to increase the insurance coverage on the window and provided recommendations for continued care and monitoring. The integrity of the window is intact and our conservation department continues to monitor environmental impacts and any movement of the window. Many thanks to consultants SME for their monitoring during the construction projects, and to Kelsey conservators Suzanne Davis and Carrie Roberts for their diligence in monitoring the Tiffany window and ensuring sound stewardship.

We also want to extend our appreciation to Kim Kiernan and Ann Zalucki for their continued support of the Kelsey projects through the Building Endowment funds.

Preventative Maintenance, Repair, and Collection Stewardship

As noted above, ensuring that the Kelsey meets operational and aesthetic standards takes constant monitoring, follow up, repair, and preventative maintenance, requiring the collaborative work of many. This includes Kelsey security staff, who not only submit work orders noted by staff and students, but also complete daily rounds and are often the first to notice a leak, a light out, or a system that is not operating properly. The Kelsey security officers also conduct rounds of the galleries and communicate immediately if they note a change in condition of

any of the objects or displays on view. Our custodian, Charlie Brown, is also sensitive to facility issues, and ensures that our building is impeccably clean.

We are also supported greatly by LSA facilities staff including Mark Flaughter, Dan Rife, Just Crawford, Sam Hess, Karl Hieber, Lisa Reiher, and countless other employees representing the shops across the University. We want to express our sincere appreciation for all of these individuals who ensure that issues are managed to mitigate negative consequences.

A perfect example of the special challenges that a building on the U-M campus may encounter is construction. Over a two-year period (2017–2019), the Kelsey was flanked by construction projects: the new Trotter Multicultural Center to the north and the LSA Expansion to the south. Because of the potential impacts of these large projects, we had to closely monitor collections (in storage and on view) as well as the Tiffany window. We also had to be cognizant of the impacts noise and changes in egress might have on programs and the staff's work environment.

We worked closely with the leadership teams for both projects, maintaining an active dialogue that informed our planning and ongoing communication to all of our affiliates. This included the removal of

fragile objects from the gallery, communicating to visitors and staff about egress and loud work, and adapting our educational programming so experiences would not be compromised. We also worked with Chris Naida from SME, who installed vibration monitoring systems throughout the building so that we could measure thresholds and stop work if the impacts were too great. We are not only very appreciative of the collaborative efforts during these projects, but the Kelsey also benefits from the new resources these projects produced and the neighbors to the north and south of us.

Future Projects

In addition to our exterior signage, which has increased the visibility of the Kelsey, we also made some significant strides with signage initiatives in the building's interior spaces. Eric Campbell, the Kelsey's assistant exhibition designer, created a gift shop logo inspired by the owl from one of our ancient objects (fig. 4). This graphic has been used throughout the galleries, elevators, and within the gift shop, drawing attention to an important facet of our institution. We will continue to evaluate how effective its use has been and opportunities to continue to create a better visitor experience.

With the assistance of LSA facility staff, we were able to reinforce the stairs to the basement in Newberry Hall and add a vinyl coating to the treads that will facilitate future upkeep. This is a heavily used egress and these upgrades have greatly improved safety. Our appreciation to Mark Flaughter and Jim Carroll. We will continue to explore opportunities to increase the functionality of the basement and offices occupied by many of our IPCAA students.

Finally, in 2021 we are anticipating a foundation project focused on the north and south sides of Newberry Hall. We have been experiencing ongoing water leakage issues in basement areas, and AEC has prioritized this project in the upcoming year. They are working closely with Kelsey staff to ensure that work is sensitive to the historical structure and the Tiffany window housed in the building.

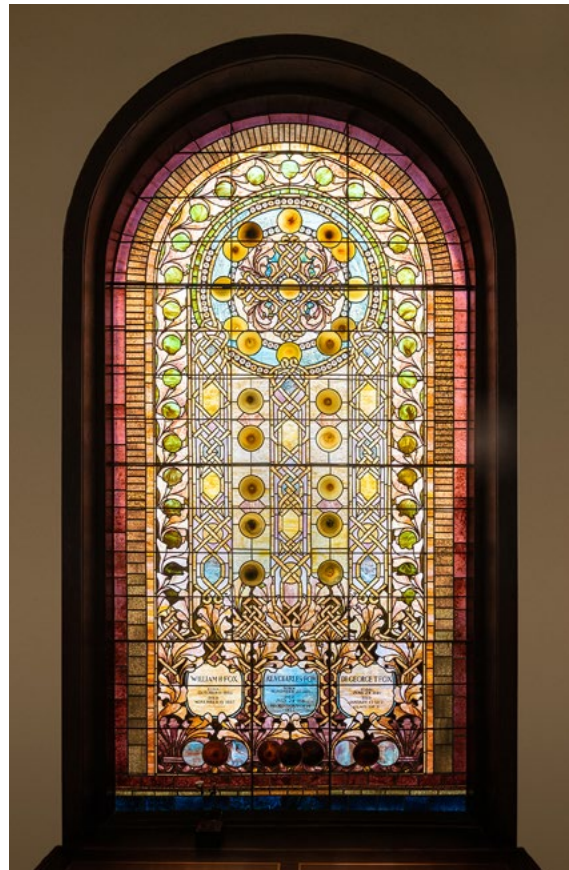


Figure 3. Interior view of the Kelsey's Tiffany window.



Figure 4. The new gift shop logo, designed by Eric Campbell.

Research



Field Projects

The Kelsey has a long and proud tradition of sponsoring archaeological fieldwork in the Mediterranean and Near East. This tradition dates back to Francis Kelsey himself, who in the early 20th century embarked on a series of excavations, most famously initiating work at Karanis, a Roman-period town in the Egyptian Fayum. Many objects excavated at Karanis are now in the holdings of the Kelsey Museum. Other early projects (such as at Seleucia on the Tigris, 1928–1937) similarly resulted

in substantial additions to the museum's collections — a practice that no longer holds true today owing to changes in accepted archaeological ethics.

Since those early days, Kelsey staff and students have taken part in expeditions in countries as far afield as Italy, Syria, Ukraine, Libya, Jordan, Tunisia, Croatia, Armenia, and Greece, with Kelsey-sponsored projects currently under way in Egypt, Sudan, Turkey, Greece, and Italy.



Inscription found near the excavation at Antioch, Turkey, on May 27, 1924. Kelsey negative KR028.03.

The Abydos Middle Cemetery Project, Egypt

Janet Richards, Director
 Suzanne L. Davis, Associate Director

Background and Professional Staff

The vast southern Egyptian site of Abydos (ancient *Abdjew*) lies about 400 kilometers south of Cairo in Sohag Province near the town of El Balyana (fig. 1). Located on the west bank of the Nile River at the margin of desert and floodplain, Abydos was never the political capital of Egypt's central government during the Dynastic era (3100–332 BCE). But it was the location of Egypt's first royal cemetery and from then on, always a principal mortuary and ceremonial site for both government elites and private individuals (figs. 2–3). These local and state actors maintained Abydos as a coherent conceptual landscape for more than 3,000 years, materializing social, religious, and political meanings throughout its different zones and identifying it both as the final burial place of the god Osiris, king and judge of the underworld, and as the primary portal through which all Egyptians would symbolically pass into the afterlife.

The University of Michigan first received permission from the Permanent Committee of the Ministry of Tourism and Antiquities (MOTA; then the Supreme Council of Antiquities) to work in the Middle Cemetery at Abydos in 1995. Previously investigated in the 1860s, the core area of the Middle Cemetery was known to have yielded important biographical inscriptions from the graves of later Old Kingdom officials (2407–2260 BCE), among them the long and detailed career narrative of Weni the Elder. This life story, a well-known piece of ancient Egyptian literature, was inscribed on a limestone slab removed from Weni's tomb chapel, the location of which was not specified by the excavator. A series of missions in the later 19th and early 20th centuries provided evidence that a substantial non-elite cemetery of far simpler graves bracketed a "high hill" on which Weni's grave most likely stood, but no further work was done in that portion of the

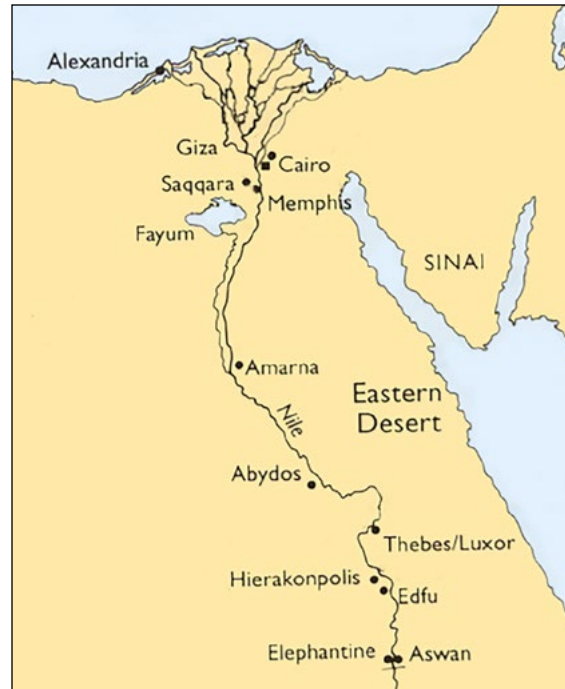


Figure 1. Map of Egypt showing location of Abydos. Unless noted otherwise, all images courtesy of the Abydos Middle Cemetery Project.

Middle Cemetery until the Michigan project began its research.

Two initial seasons of topographic mapping and surface survey of ceramic, architectural, and artifactual remains resulted in the creation of a detailed contour map of the site and a basic grasp of its diachronic development. Michigan teams then began excavating in 1999, rediscovering the tomb complex of Weni the Elder (figs. 4–5) that year and revealing the identity of his father, the Vizier Iuu (figs. 6–7) (thus disproving the personal myth Weni created in his

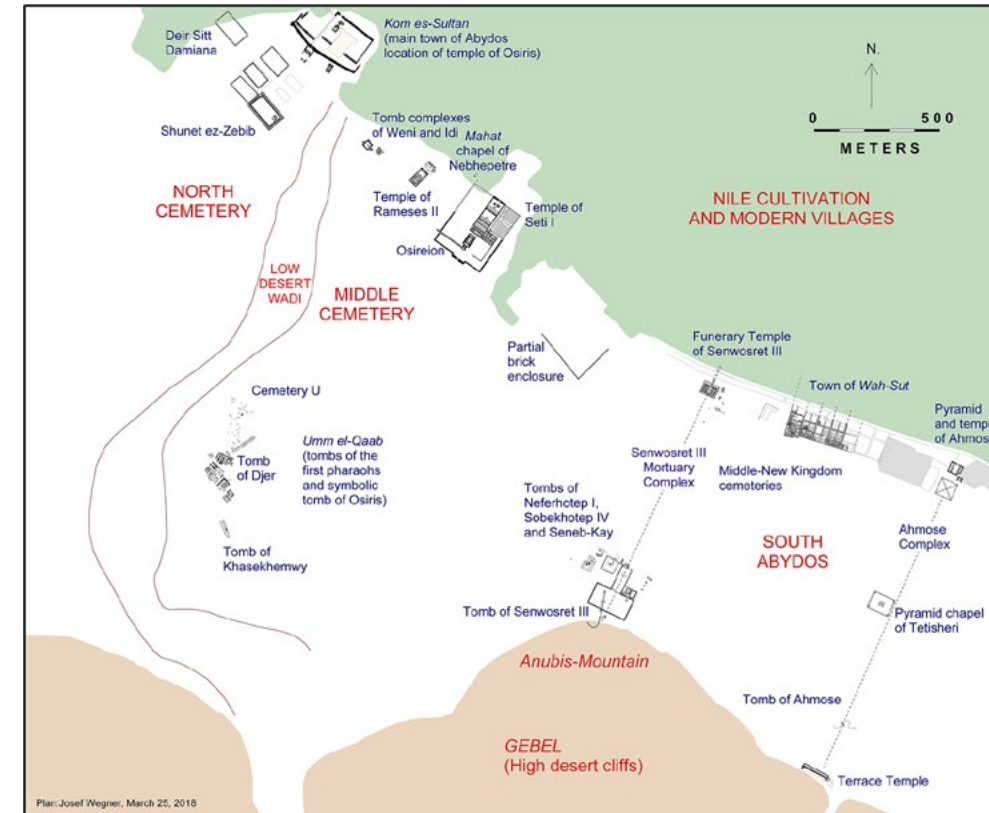


Figure 2. Map of ancient Abydos showing location of Middle Cemetery. A. Damarany after Josef Wegner.

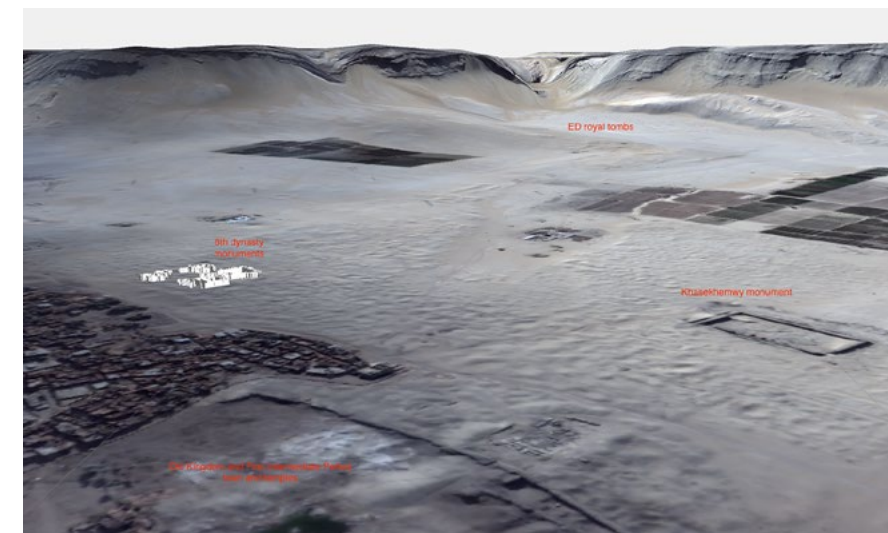
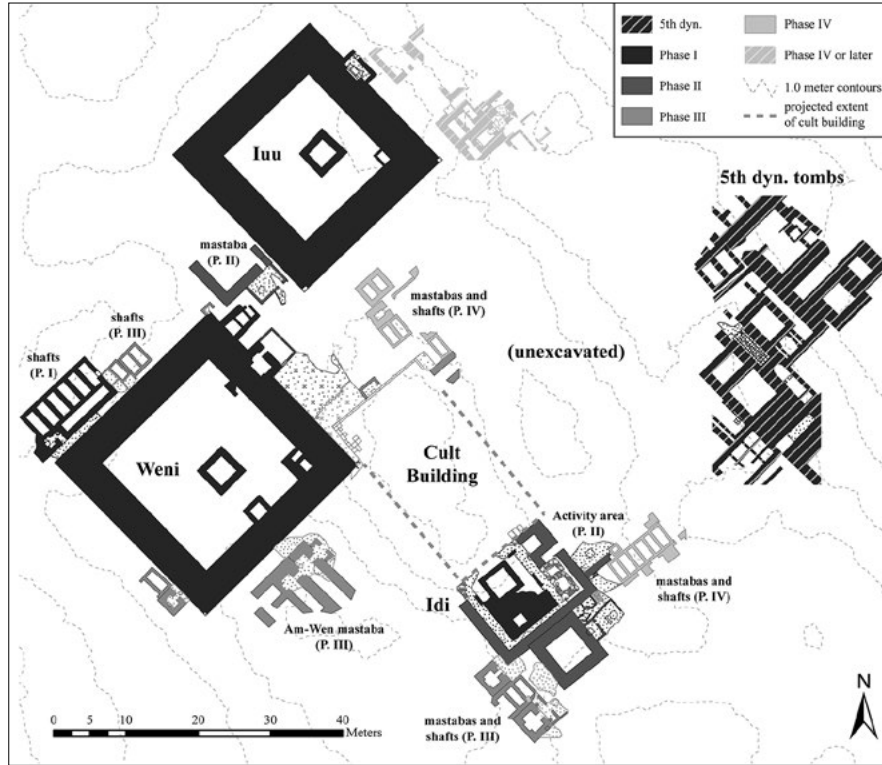


Figure 3. "Ground Great of Fame": 3D model of view to architecture on the low desert plateau as of the Old Kingdom, looking toward local west to the high desert cliffs. By the Old Kingdom, the Egyptians believed that Osiris was buried at the site of the Early Dynastic royal tombs. Model by G.S. Tucker.



◀ *Figure 4.* Plan of the core late Old Kingdom through late Middle Kingdom cemetery on the “high hill” of the Middle Cemetery as of 2017. Map by G.F. Compton.

▼ *Figure 5.* (Left) View from local south to the “west” wall of Weni’s mastaba complex. The Early Dynastic enclosure of King Khasekhemwy is visible in the background, across the wadi. A small early 12th Dynasty mastaba tomb can be seen in the foreground, a line of Ptolemaic-Roman graves (and probably a line of similar structures) overlying it to local north. (Right) The southwest corner pillar of Weni’s mastaba in situ. Weni raises his arms in a pose of adoration toward the “grave of Osiris” at the western cliffs. Weni’s huge complex has been under excavation since 1999. Photos by K.D. Turner.

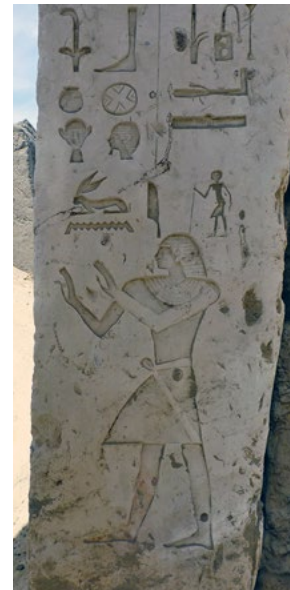


Figure 6. A view into the burial chamber of the 5th/6th Dynasty Vizier Iuu, excavated in 2007.



Figure 7. A detail of the reliefs within Vizier Iuu's burial chamber.

biographical narrative that he was a self-made man). Since then, field seasons have variously included excavation, study, conservation treatment and research, training of MOTA Inspectors, GIS/magnetic survey activities, and participation in cultural heritage efforts in Sohag Province. Over the years, the AMC Project has been supported by the Kelsey Museum, Middle East Studies, Rackham, and LSA/OVPR at U-M; the National Geographic Society; the American Philosophical Society; the Antiquities Endowment Fund of the American Research Center in Egypt; Terry Rakolta; and Marjorie M. Fisher.

Our multinational team as of 2019 included:

- ♦ Janet Richards, archaeologist (U-M)
- ♦ Suzanne L. Davis (U-M), Hamada Sadek (Fayoum University), Caroline Roberts (U-M), and Eman Zidan (MOTA), conservators
- ♦ Ahmed Ragab, manager, and his staff from Abydos, Aswan, and Cairo in the dig house
- ♦ Ibrahim Mohamed Ibrahim, overseer, and his archaeologist colleagues from Qift in Qena Province
- ♦ Geoffrey Compton, archaeologist and GIS specialist
- ♦ Mohamed Abuel Yazid (MOTA) and Peter Lacovara (Ancient Egyptian Heritage Fund), archaeologists
- ♦ Doha Fathy, collections manager (MOTA)
- ♦ Heather Tunmore (Western Australia Museum), Rasha Alsaman (MOTA), and Alaa Talaat Shams El Din (MOTA), epigraphers
- ♦ Ayman Damarany, photographer (MOTA)
- ♦ Korri Turner (Jacobs Assoc.), Salima Ikram (American University in Cairo), and Louise Bertini (ARCE), bioarchaeologists
- ♦ Christian Knoblauch (Swansea University) and Mohamed Naguib Reda (MOTA), archaeologists/ceramic experts
- ♦ Gregory Tucker, GIS/visualization specialist (IPCAA)
- ♦ Nicholas Warner (ARCE), architect

- ♦ Elizabeth Hart (KMA), database and grants consultant
- ♦ Mary Ownby (consultant) and Karin Sowada (Macquarie University), petrography experts
- ♦ Thomas Landvatter (Reed College) and Melanie Godsey (UNC-Chapel Hill grad student), Ptolemaic cemetery sub-project

Results

New Perspectives on the History of the North Abydos Landscape

From a historical perspective, the results to date of the Michigan research at Abydos have established that in the later third millennium BCE, after a 700-year restriction on use of the vast North Abydos desert landscape following the construction of the last Early Dynastic royal complex there, senior officials of the 6th Dynasty (late Old Kingdom, our Phase I) state based at Memphis in the north — including the Vizier Iuu and his son Weni the Elder — built massive mudbrick tomb complexes on a prominent hill of the vast north Abydos low desert landscape.

Through their monuments, these officials communicated the authority of the central government and enacted a political project focused on creating a national and public cult of the god Osiris. Our excavations have also revealed the development of the cemetery from an exclusive elite space to an area of broader community access during the succeeding First Intermediate Period (our Phases II and III) and the Middle Kingdom periods (our Phases III and IV), during which the memory and meaning of Weni — who looms large in scholarship on the ancient Egyptian Nile Valley — took a back seat to the concerns and needs of Abydos-born residents.

At the end of the third millennium, community engagement with the Middle Cemetery included the breakdown of elite restrictions on use of the high hill area, with broadening access for non-elite burials. In addition, a steadily intensifying pattern of votive activity focused on a local saint named Idi (figs. 8–11), one of the world’s earliest documented examples



Figure 8. Appealing to the ancestors. View across Idi’s 6th Dynasty tomb complex embedded within clusters of later mortuary and votive activity. In the foreground, the remains of two small Middle Kingdom votive chapels.



Figure 9. Late Old Kingdom limestone stela in situ against Idi’s enclosure wall, showing an individual named Kher-hy in the presence of Saint Idi. This stela provides visual and epigraphic evidence that the local community divinized Idi not long after his death in the later 6th Dynasty.



Figure 10. Late 12th Dynasty fired steatite pair statue for a man Intef and his first wife Ita, as found in a ruined mudbrick chapel overlooking Idi's tomb complex. Intef later placed a second votive dedication a half kilometer to the north, in the Osiris votive zone (excavated by the University of Pennsylvania mission in the 1960s).



Figure 11. 3D photographic view of the foundations of the late 11th Dynasty limestone cult hall for Saint Idi, with deeply stratified offering deposits around its exterior and later 12th Dynasty mastaba tombs to the north. Over time, Weni's mastaba wall and chapel (west of cult hall) was gradually obscured as local attention shifted to their saint. Photo by A. Damarany.



Figure 12. Wood conservation at Abydos. Top: Excavation of intact but badly deteriorated 5th Dynasty serdab. Lower left: Conservation of a wooden statue in progress. Lower right: After treatment.

of a divinized ancestor. Local saints acted and act as intermediaries between human descendants and supernatural forces, to whom the living could appeal for help with concerns for problems in the here and now as opposed to the afterlife focus of the national Osiris cult.

Initially concentrated around his mastaba tomb, Idi's community-based cult was appropriated and expanded by an official of King Intef III of the late First Intermediate Period (our Phase III) after an episode of destruction during the political turbulence following the end of the Old Kingdom. This Overseer of Priests Nekhty restored Idi's tomb and

built a monumental limestone hall for the celebration of his cult. Our excavations have revealed renewed community agency in a later re-appropriation of this cultic practice by the local people, whose deeply stratified offering deposits still lie around the cult building, persisting for hundreds of years beyond the last evidence for royal sponsorship.

One of our greatest challenges at the site is the conservation of wood objects (fig. 12). Wood models, statues, and even furniture are common in ancient Egyptian tombs, and because of Egypt's desert climate, these kinds of objects are often well preserved. But at Abydos, termites and fungi have



Figure 13. Team dinner at Abu el Sid in Zamalek, November 2019.



Figure 14. Visiting Heqaib's restored cult building at Elephantine (Aswan).

eaten the wood. When such objects are excavated, they are often held together only by a layer of plaster and paint. Associate Director Suzanne Davis convened an international team of conservators and scientists to investigate the best methods for preserving wood at the site. This research has resulted in a series of articles published or in preparation, and it continues every season as Suzanne and her colleagues meticulously address the conservation of our excavated wooden artifacts.

The AMC Project in 2019

In February 2019, former IPCAA student Tom Landvatter (now assistant professor of classical archaeology at Reed College) and his graduate student assistant Melanie Godsey concluded the 2018–19 field season of the AMC Project by finalizing the documentation of Ptolemaic materials excavated by Tom from his fieldwork at the site in 2009 and 2011, held in storage at the Abydos dig house and at a secure MOTA storage facility in Sheikh Hamed.

The year 2019 was otherwise one of analysis, publication preparation, exhibition planning, and

grant-writing. Several team members also attended the Twelfth International Congress of Egyptology in Cairo in November, giving us the opportunity for a partial team reunion over dinner at Abu el Sid, our favorite restaurant in Zamalek (fig. 13). Following the Congress, Suzanne Davis, Peter Lacovara, and Janet Richards visited the site of Saqqara to look at strategies of site management, footpaths, and signage there; and the site of Kom Ombo to view the ongoing excavations of the late Old Kingdom through Middle Kingdom center. We also visited the open-air museum at the ancient town site of Elephantine at Aswan to look specifically at the material/experiential/intervisibility dimensions of the cult complex of Saint Heqaib (a contemporary of our Idi at Abydos; fig. 14) within the context of the ancient settlement surrounding it. We also documented site management and signage strategies for this particular monument as a comparison for future efforts at Abydos.

AMC Project photographer Ayman Damarany also contributed his stunning photos of hajj paintings in the area of Abydos to the Kelsey's 2019 exhibition

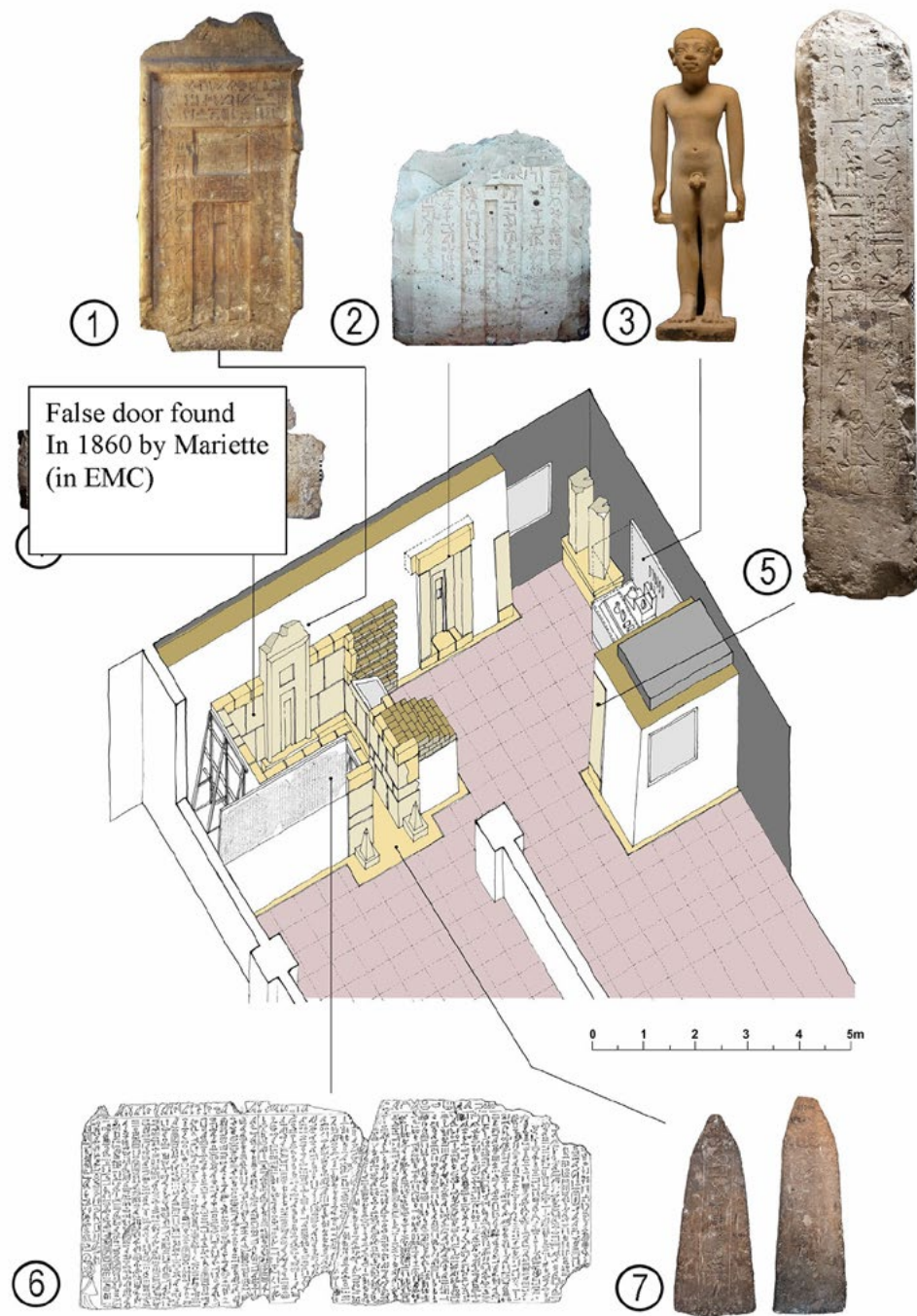


Figure 15. Displaying Weni: components of proposed installation at Sohag National Museum.

Graffiti as Devotion along the Nile: El-Kurru, Sudan, curated by Suzanne Davis and Geoff Emberling.

On the publications front, work continued on the multi-authored book, *A Biography of Person and Place: The Tomb Complex of Weni the Elder at Abydos*, co-authored by J. Richards, S. Ikram, C. Knoblauch, P. Lacovara, M.N. Reda, and H. Tunmore (to be submitted to University of Michigan Kelsey Museum Studies series in 2021). This book will integrate archaeological, textual, visual, biological, and GIS data in a consideration of the late third millennium BCE individual Weni within the context of the Abydos landscape at a pivotal moment in the late Old Kingdom, and the meaning and memory of Weni over the next 2,000 years. The volume will include an illustrated synopsis in Arabic by Mohamed Abuel Yazid and Ayman Damarany.

From 2019 into early 2020, team members Suzanne Davis, Janet Richards, Nick Warner, Heather Tunmore, Peter Lacovara, Ayman Damarany, Beth Hart, and the Kelsey Museum's Lorene Sterner worked on a related grant proposal focusing on the modern cultural heritage dimension of Weni and the residents of ancient Abydos, entitled "Displaying Weni the Elder in the Sohag Museum." We submitted the proposal to the Antiquities Endowment Fund of the American Research Center in Egypt in February 2020. In the grant we proposed an exhibition at the Sohag National Museum in the province where Abydos is located, that will include a partial reconstruction of the Weni offering chapel using blocks excavated in 1860 as well as blocks, artifacts, and bioarchaeological materials excavated by Michigan teams in 1999, 2001, 2007, 2013, and 2017; and related reliefs and objects from Weni's

complex and from the installations of his contemporaries at Abydos (fig. 15). ARCE awarded us \$90,800 for the work, which (pending approval of the MOTA Permanent and Museum Committees), we hope to carry out in 2021.

A longer-term project is the full publication of the local saint cult complex of Idi at Abydos, contextualized within theoretical approaches to the cross-cultural phenomenon of divinized humans.

In keeping with the project's focus on biographies of people and place, political landscapes and responses to crises of authority, community agency/local saints, conservation, and cultural heritage, team members published or prepared a number of articles relating to the Middle Cemetery work in 2019.

Published 2019

Ahmed Abdel Azeem, Benjamin W. Held, Suzanne L. Davis, Robert Blanchette, and Janet Richards. "Assessment of Biodegradation in Ancient Archaeological Wood from the Middle Cemetery at Abydos, Egypt," *PLOS ONE* 14/3 (2019). <https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0213753>

Knoblauch, Christian. "Serving the Dead: Some Thoughts on Changes in Cultic Deposits at Abydos from the Late Old Kingdom to the Early Middle Kingdom," in *Abydos: The Sacred Land at the Western Horizon*, edited by Ilona Reguslski, 137–52. Leuven: Peeters, 2019.

Landvatter, Thomas. "Fluctuating Landscapes: Cross-cultural Interaction, Mortuary Practice and Ritual at Ptolemaic-Roman Abydos," in *Abydos: The Sacred Land at the Western Horizon*, edited by Ilona Reguslski, 153–69. Leuven: Peeters, 2019.

ONLINE

View Ayman Damarany's photographs of hajj paintings in the Abydos region:

exhibitions.kelsey.lsa.umich.edu/graffiti-el-kurru/paintings.php

In Preparation in 2019

Davis, Suzanne L., and Janet Richards, “Weni Rediscovered.” *Scribe* magazine, American Research Center in Egypt. In press, forthcoming September 2020.

Davis, Suzanne L., Hamada Sadek, Claudia Chemello, Gregory Dale Smith, Pamela Hatchfield, Robert Blanchette, Ahmed Abdel Azeem, and Janet Richards, “Conservation of Severely Deteriorated, Dry Painted Wood: A Case Study from Abydos, Egypt.”

Richards, Janet, and Heather Tunmore. “At the Doors of Weni the Elder’s Tomb: Life Histories and Ritual Transformations,” in *Guardian of Ancient Egypt: Essays in Honor of Zahi Hawass*, edited by J. Kamrin, M. Megahed,

S. Ikram, M. Bárta, and M. Lehner. In press, forthcoming 2020.

Sowada, Karin. “Perspectives on Egypt in the Southern Levant in Light of the High Early Bronze Age Chronology,” in *New Horizons in the Study of the Early Bronze III and Early Bronze IV of the Levant*, edited by Suzanne Richard, 149–68. University Park, Pennsylvania: Eisenbrauns, forthcoming 2020.

The pandemic and MOTA and U-M regulations permitting, we also hope to resume fieldwork in 2021, focusing especially on continued conservation and analysis and the excavation of the broader context of the Idi saint cult area, as we continue to build our understanding of and engagement with the people and the place of Abydos in past and present.

El-Kurru and Jebel Barkal, Sudan

Geoff Emberling, Director

Project Overview

In 2013 I began a new Kelsey field project in northern Sudan. This project initially aimed to excavate an urban site in ancient Kush — a long-lived and powerful African culture that was ancient Egypt’s southern neighbor, trade partner, and military adversary for well over 1,000 years. Kush continued to control the Middle Nile region long after Egypt had been conquered by successive Assyrian, Persian, and Roman empires, and alternately fought and traded with those new rulers of Egypt. As an anthropologically trained archaeologist, I was interested in investigating the economy of ancient cities in Kush with reference to better-known settlements of Egypt, the Middle East, and the broader Mediterranean region.

The first field site for the project was El-Kurru (figs. 1–2), long known as a royal pyramid cemetery of kings and queens of ancient Kush, including those who had conquered Egypt and ruled there as its 25th Dynasty (ca. 715–653 BCE). The site had been excavated in 1918–19 by George Reisner on behalf of the

Museum of Fine Arts (Boston) and Harvard University. Reisner was primarily interested in the royal chronology of Kush, so at El-Kurru, he focused his efforts on the royal cemetery. In 1999, however, a curator at the Museum of Fine Arts, Tim Kendall, published drawings from Reisner’s field diaries indicating architecture around the cemetery that could have been the remains of an ancient, perhaps royal, city (Kendall 1999). Our team’s plan was to relocate the structures that Reisner had partially documented and investigate possible settlement of what is known as the Napatan period (ca. 800–300 BCE).

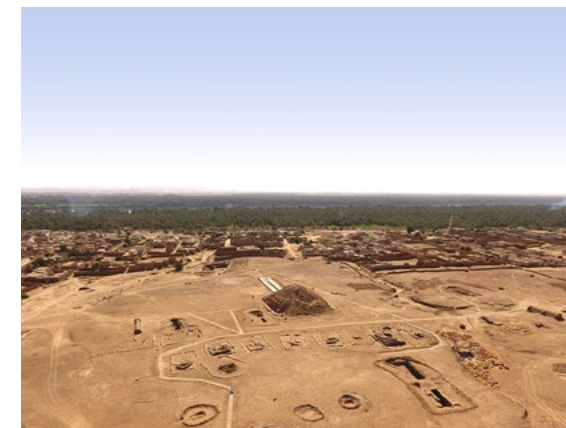


Figure 1. The royal cemetery of Kush at El-Kurru with El-Kurru village, palm groves, and the Nile River in the background. Drone photo by Kate Rose, 2019.



Figure 2. Map showing El-Kurru and Jebel Barkal in the context of Kush and the Nile Valley. Map by Lorene Sterner.



Figure 3. The large funerary temple Ku. 1500 at El-Kurru, fourth century BCE. Kite photo by Kathryn Howley.



Figure 4. A portion of the medieval town wall at El-Kurru. Photo by Geoff Emberling, 2014.

Kendall had published three structures, omitting two that Reisner thought were later funerary temples. In our initial season in 2013, we used satellite imagery, magnetic gradiometry, surface survey, and conversations with locals to locate the structures. We were able to find four of them: the two funerary temples, a large city wall and gate, and a large rock-cut well (figs. 3–4), but we were not able to locate further remains of urban occupation. In reading Reisner’s notes, we also realized that he had not excavated the largest pyramid (figs. 5–6) at the site due to concerns about potential collapse of the ceiling in the underground burial chambers. With the help of an architect experienced in stabilizing rock-cut structures, we were also able to excavate this pyramid.

In the following seasons, we excavated these structures. The large pyramid (Ku. 1) and two supposed funerary temples appeared to be later than the rest of the cemetery, dating to the fourth century BCE. None of them had been completed, as it turned out, and in the end we were left with some beautiful but unfinished structures, and a mystery about why they were abandoned. The answer seems to be related to political struggles in Kush during the fourth century that led rulers (likely members of different branches of the royal family) to build pyramids at three different sites. The conflict would soon thereafter



Figure 5. Pyramid Ku. 1 at El-Kurru, fourth century BCE, before excavation. Photo by Geoff Emberling, 2014.

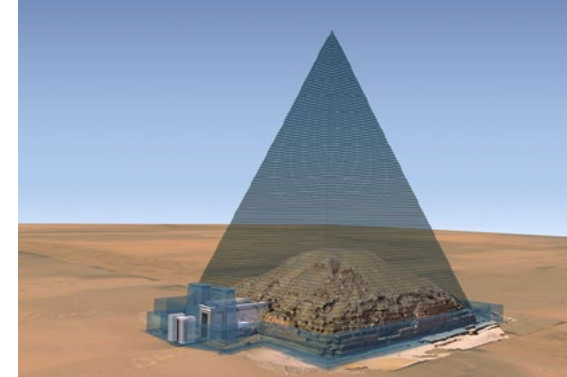


Figure 6. Photo model and reconstruction of Pyramid Ku. 1 showing its original steep profile. Image by Nadejda Reshetnikova.



Figure 7. Medieval (Christian) house built up against the medieval town wall at El-Kurru. Photo by Geoff Emberling, 2014.

lead to the location of royal burials moving southeast to Meroe.

The city wall and gate were initially less clear. We excavated the wall for its entire length of about 130 meters. The stone work looked Napatan, but the ceramics we were excavating in houses built up against the inside of the wall (fig. 7) were entirely Medieval (Christian), mostly dating to around 900 CE, about 1,500 year later than we had hoped.

We finally resolved the apparent discrepancy — the stones had indeed initially been carved during Napatan times, for use in pyramids in the royal cemetery (now preserved only as foundations), and had been taken from the pyramids and re-used during the Medieval period.

The rock-cut well was impressive, but contained no directly datable material. Based on parallels and its proximity to the Medieval town wall, we attribute it to that period.

Our excavation thus did not address our original goal, but instead shed light on different periods in which El-Kurru was important. First, the later Napatan period (4th century BCE), when a king and queen returned to the site to build pyramids and funerary temples. Next, the Meroitic period (1st c. BCE–1st c. CE), when pilgrims began to visit the larger funerary temple and leave devotional graffiti (fig. 8) that were the subject of an exhibit at the Kelsey Museum in 2019–20 (see “Exhibitions & Installations” on page 7). And finally, the Medieval Christian period, a time of great population growth as well as conflict in

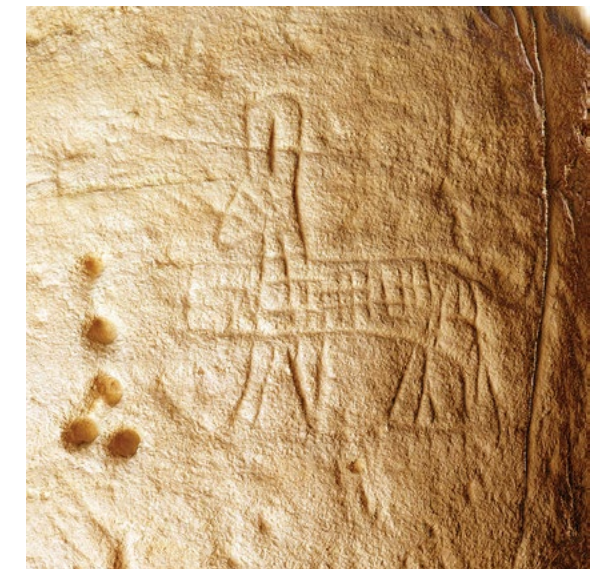


Figure 8. Graffito of a ram with crown, symbolizing the god Amun in his local, ram-headed form. RTI image by Suzanne Davis and Janelle Batkin-Hall, 2016.

this region, when local residents built a fortification wall to protect themselves.

The project has had other benefits as well. Two of the site's most interesting monuments — pyramid Ku. 1 and the larger funerary temple — are being conserved and are now open to visitors. We have also focused on overall preservation and management planning for the site. And, because of the collaboration that has developed between our team, the Sudanese antiquities department (NCAM), and the local community in El-Kurru, we have had a series of meaningful conversations about tourism development. Together we have considered how to present the site and the village to visitors, both Sudanese and international. We have planned a walking tour for the site that would take visitors from the site into the village, through the date palm groves and down to the bank of the Nile River. We have also designed a community heritage center, have designated a local director, curators, and staff, and have developed an innovative program that will present both the history of the site and perspectives on local culture. We are currently awaiting funding to implement these projects.

Throughout our excavations, we worked alongside two other archaeological teams. A group directed by Rachael Dann, then of the University of Copenhagen, was working to analyze and conserve the two royal Napatan tombs with preserved wall paintings. A second group, directed by Abbas Sidahmed Mohamed-Ali of the nearby University of Dongola at Karima, worked to clean and protect the site and to develop it for visitors.

2018–2019 Season: Jebel Barkal

In this season, we began a move to the nearby site of Jebel Barkal (fig. 9), which has normally been thought of as a ceremonial center of ancient Kush with temples, palaces, and (yes) pyramids. The jebel (“mountain”) itself was thought by Egyptian occupiers to be the birthplace of a local form of the god Amun. Despite the long history of excavation at the site, none of the excavators had focused on locating an area of ancient settlement — the city — that would have supported these monumental structures. In 2016, working with University of Michigan graduate student Gregory Tucker (IPCAA), we located a dense area of settlement. Greg was able to return to the site in December 2018



Figure 9. The 2019 excavation area on the “East Mound” at Jebel Barkal, with the jebel in the background. Drone photo by Kate Rose, 2019.

to do a complete geophysical survey of the settlement area, and in 2019 we did some preliminary surface clearance and dug small test pits. Those showed that the uppermost level of the settlement area was Meroitic in date (1st c. BCE–2nd c. CE), that the walls of at least one structure in that level were preserved over a meter high, and that preservation was generally good despite the location of the site in the flood zone of the Nile. Faunal analysis by Richard Redding (Kelsey Museum) showed that most of the bones discarded near the structure were of cattle, a high-status food. The find of about 200 clay seal impressions on the last day of excavation also suggested that this area was connected to a broader administered economy.

Plans for Future Seasons

In coming seasons we will continue our investigation of the ancient settlement area at Jebel Barkal, and do so in a collaborative and community-engaged way. Since Jebel Barkal is the central focus of a UNESCO World Heritage site (“Gebel Barkal and the Sites of the Napatan Region”), which also encompasses El-Kurru, we will be working with the international community, with our Sudanese colleagues, and with local residents. At the same time, we are planning to begin conservation of the temple area, under Suzanne Davis’s direction, to help preserve the site and make it more accessible and interesting to visitors.

ONLINE

Stay up to date with the International Kurru Archaeological Project:

ikap.us

Project Participants

(with affiliations at time of most recent participation)

- ♦ Abdelhaleem Haroun Abou, master’s student, Faculty of Sciences and Mining, University of Dongola, Wadi Halfa (2013)
- ♦ Sebastian Anstis, photographer, archaeologist (2015, 2016)
- ♦ Sławka Bagińska, ceramic analyst, Poznań Archaeological Museum (2017, 2018, 2019)
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 - ♦ Emma Zoeller, bioarchaeologist (2016)

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Resources

Publications

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Exhibition

- ♦ *Graffiti as Devotion along the Nile: El-Kurru, Sudan*. Kelsey Museum, August 23, 2019–March 29, 2020. Curated by Geoff Emberling and Suzanne Davis

Media

- ♦ *Rise of the Black Pharaohs* (National Geographic, 2014)
- ♦ *Lost Kingdom of the Black Pharaohs* (Science Channel, 2019)

Gabii, Italy

Nicola Terrenato, Director

Project Overview

Cities — the physical incarnation of the phenomenon of urbanism — emerge repeatedly and in surprisingly diverse forms throughout history. Within the churn of societies experimenting with urban life, the Roman case stands out for its longevity and broad impact, widespread in its heyday and exerting critical influence a thousand years later during the emergence of modern Western urbanism. How did this particularly successful model for urbanism develop? What new insights into Roman and Italic society can be gleaned from a fresh look at critical moments in which towns and cities in central Italy are just getting started, in which it is not yet clear how to build a city or live an urban life? Archaeological fieldwork can help us understand the mechanics of crucial transitions during their formation process. An obvious example is the very inception of an urban center that is not founded like a colony. Large-scale excavation of a site with well-preserved early levels can give a decisive contribution in solving fundamental questions of this kind.

Roman urbanism is universally recognized as a major cultural phenomenon in the formation of the modern world. It is a trait that is ubiquitous in the Mediterranean and fundamental to the very fabric of society and politics in the ancient world. It has been excavated, written about, depicted, and reconstructed countless times, and yet we know surprisingly little about its origins. The magnificence of the preserved later remains, however, obfuscates our considerable ignorance of the formative process that led to those great accomplishments. The eight hundred years

that precede the famous monumental constructions of the imperial period are only very imperfectly known, in terms of the architecture, urban armatures, and functionality of central Italian cities.

Since its inception almost ten years ago, the primary and explicit goal of the Gabii Project has been to generate a critical mass of new excavation data that would support the creation of a coherent and well-grounded narrative for the origins and the early formation stages of Roman urbanism, allowing us to address longstanding questions about it. In addition to the issue about foci of growth mentioned above, others problems include the emergence of zoning and of proper city blocks, street layouts and their relationship to city walls, definition of elite and commoner neighborhoods, development of monumental civic architecture and much else. The city of Gabii (fig. 1), located east of Rome, was selected for study by our team to shed new light on these open questions concerning Italic and Roman urbanism, seen in a Mediterranean-wide context, because it is a primary

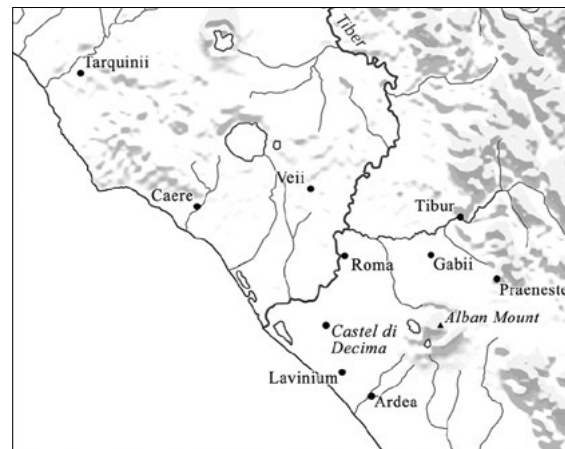


Figure 1. Location of Gabii. All images courtesy of the University of Michigan Gabii Project.

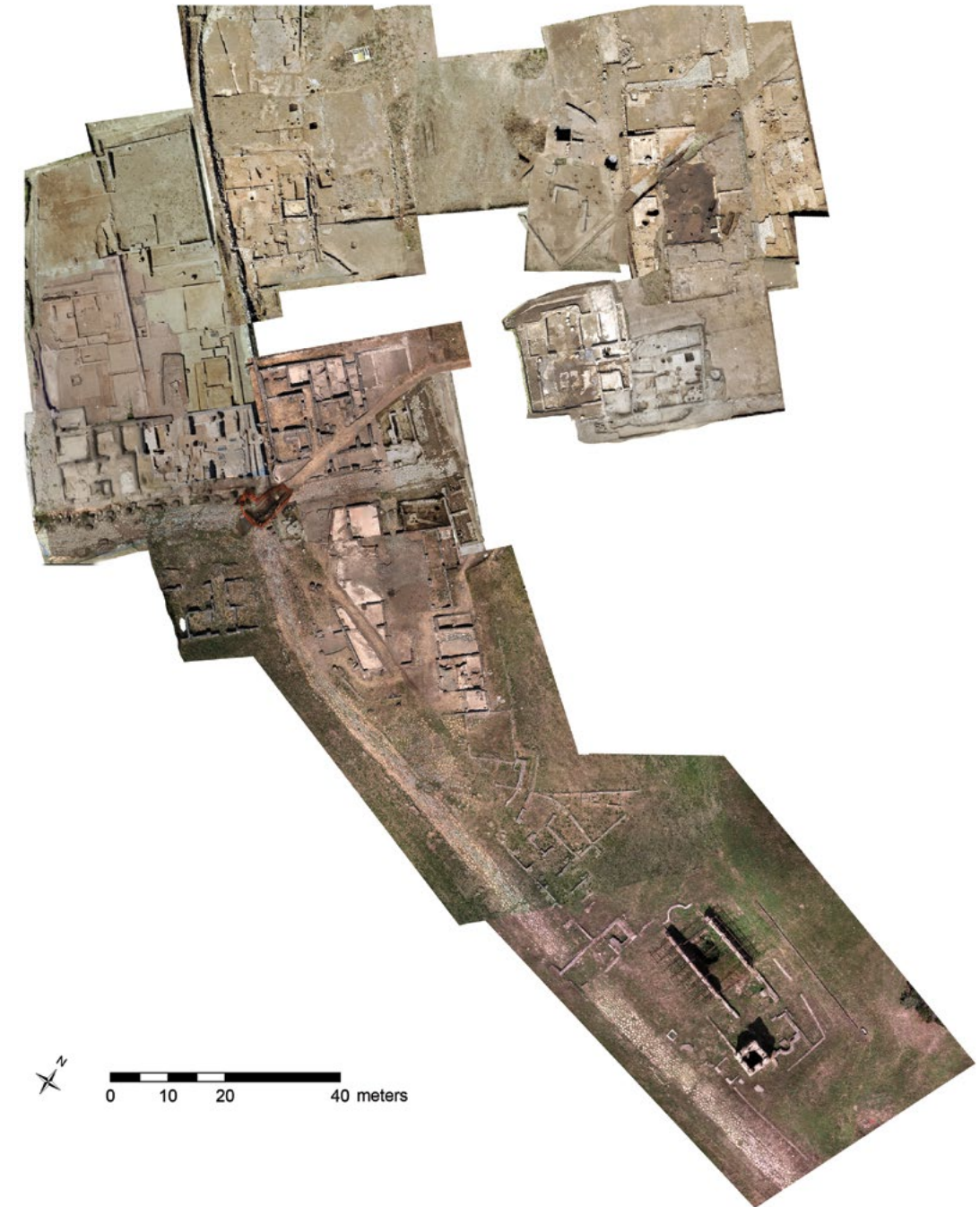


Figure 2. Mosaic orthophoto of the entire excavation, 2019.

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Gabii Project website:
sites.lsa.umich.edu/gabiiproject



Figure 3. GIS printout of the entire excavation, 2018.

urban center at the top of its local settlement hierarchy in terms of size and complexity. For most of the first millennium BCE, Gabii evolved in parallel with other major Italian centers like Rome, Caere, or Praeneste. Exceptionally for cities of this kind, however, it was all but deserted by the first century BCE and never reoccupied extensively, for reasons that are also an object of our investigation. The early abandonment offers a unique opportunity to investigate its Mid-Republican and Archaic phases, because they are not masked by later constructions. Furthermore, it had only been minimally excavated and not affected by extensive looting, as has happened at many south Etruscan urban sites. These very unusual circumstances resulted in a better-than-average degree of preservation of the architecture and of the associated strata. Excavating Gabii uncovered quantities of new evidence for the earlier phases of urban development, which can be used to infer what was happening in other centers that are still occupied and whose investigation is much harder, like Rome or Capua. Since Gabii was a near neighbor of Rome, the evolution of the relationship between Gabii and the city that comes to dominate the Mediterranean and beyond provides an important example of evolving intercity dynamics in the Classical world, and the constant re-negotiation of social, economic, and political ties, as circumstances in each city change over time.

The Gabii Project excavations are showing a range of architectural remains that fill the gaps in our knowledge of Mid-Republican urbanism. Private houses constitute a clear indication of the formative stages leading toward the atrium-style residence. They also reveal a number of architectural solutions that throw light on the origins of some later Roman standbys, like the *opus signinum* floor, or the atrium design with open-floor tablinum. Even more remarkably, between 2013 and 2015 a massive terraced public complex has been brought to light, which represents the largest and the best-preserved civic space ever found in central Italy for its period. It combines residential elements, such as an atrium, with hallmark signs of public construction, such as

a massive pillared portico on the road and a monumental staircase, exceptionally well preserved, connecting the two levels. Dating to the early third century BCE, it will very likely be in future Roman architecture books because it begins to fill in a gap in our knowledge of this crucial phase in the development of monumental city centers.

2018–2019 Seasons

In 2018 and 2019, work has focused on a new excavation area at the intersection of the two main roads that cross the city (fig. 4). Here, a vast open area is discernible underneath some Late Roman structures that had been partially exposed by excavations conducted by the Italian archaeological service. Preliminary survey work in 2018 and 2019 has demonstrated the existence of ashlar structures certainly pre-dating the first century BCE. This provided a monumentalized access to an open space that extended on the opposite side of the thoroughfare from the terraced building. On one of the long sides of the open space, part of an oblong structure has also been identified. The visible remains feature a pillared porch on the front and rows of square rooms at the back, with multiple phases of use and transformation. In its original phase, this large-scale building was perhaps utilitarian in function.



Figure 4. View of the paved surface brought to light in 2019.



Figure 5. Soil sieving to recover artifacts.

Cleaning operations carried out in 2019 revealed the presence of pockets of stratigraphic deposits associated with the first phase of the complex. Continued excavation in this sector in 2020 will likely bring to light the rest of the pillared structure, and possibly other public monuments lining square and the major thoroughfare. We preliminarily interpret all this as evidence of where the main public square of the Mid-Republican period is likely to be located. We may be close to locating the forum of Gabii, which has never been identified before. More generally, the mapping and stratigraphic analysis of these remains will significantly improve our knowledge of the civic and public architecture at the site, yielding more clues about the tempo and dynamics of the process of urban zoning that led to the creation of well-defined public spaces.

To investigate the structural features in question and the associated stratigraphy, we conduct single-context, baulk-free, open-area excavation, using the recording system based on the Barker-Harris methodology. Every stratigraphic unit is uniquely numbered, planned, and described. A

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Access ARK, the Gabii Project's central database: gabii.cast.uark.edu/data

Harris matrix updated in real time helps in keeping track of the evolving stratigraphy across the entire area. For each stratigraphic unit, descriptive data is entered directly into ARK, the project's central database, using mobile tablets while in the field. Artifact and ecofact retrieval is completed through hand collection and enhanced by dry sieving (fig. 5) with a particular attention to recovery biases and a high degree of integration with excavation. Basic sorting, counting, and dating of the artifacts and ecofacts is completed immediately on site (fig. 6) with particularly delicate or valuable artifacts stored in protective containers and secure facilities. Artifact collections, photographs, and samples are linked to the unique context number in the project's database. Each specialist lab (e.g., finds, palaeobotany) inputs relevant descriptive data and photographs into their relevant modules in the ARK. All data is uploaded directly to the project's servers. Our strategy also aims to unite spatial and descriptive information produced across the site, and to closely integrate data produced by the specialist teams. 3D recording is an inherent part of our spatial documentation strategy. We combine total station survey and image-based modeling to collect spatial data at various levels of detail. We distribute and interact with the spatial data through a variety of platforms including 3D pdfs, ArcGIS, and Unity 3D. Interpretative characterization is done on the basis of the georeferenced data from the



Figure 6. Artifact analysis.



Figure 7. Finds from an Orientalizing infant tomb.



Figure 8. Season 2019 staff photo.

survey using mobile tablets, immediately after the basic data is acquired and transferred. All spatial and descriptive data are managed in versioned databases, with the spatial data managed in a distributed system allowing for offline editing. The spatial information collected in this way is then used to create a 3D model of the stratigraphy, which allows for the creation of a variety of views of composite plans by phase, by type of context, as well as of section and elevation drawings intersecting the stratigraphy along any section line desired.

Future Plans

The plan for the 2020 field season is to explore the area of the presumed mid-Republican square in its entirety, paying particular attention to the parts that are unencumbered by later encroaching constructions. This will also include opening up significant new areas that have never been excavated before. Permit applications to that effect have already gone in to the Italian Ministry of culture. As usual, a field school will be run in conjunction with the excavation, and

in collaboration with Yale University, University of Missouri, Carleton University, and Glasgow University. Up to 35 undergraduates will join over a dozen graduate students and staff for a total team in the field of over 70.

Post-excavation and publication work has also been intense in 2019. Papers were submitted or published by staff members in the *Journal of Roman Studies*, *Antiquity*, *Journal of Field Archaeology*, *Etruscan Studies*, etc., while a *Journal of Roman Archaeology* Supplementary volume dedicated to the Iron Age infant burials is forthcoming (fig. 7). Work on the second volume of the Gabii Digital reports, edited by IPCAA alumna Laura Banducci and published by University of Michigan Press, was intense, thanks to the support of the Humanities Collaboratory *Book Unbound* Project, directed by Nicola Terrenato. The volume has been recently submitted for peer review and should appear in 2020. Like volume 1, it integrates a full, dynamic 3D model of the stratigraphy that allows the reader to “peel off” layers in the order they were excavated.

ONLINE

Read *A Mid-Republican House from Gabii*, an open-access digital publication:

press.umich.edu/9231782/mid_republican_house_from_gabii

Notion, Turkey

Christopher Ratté, Director

Project Overview, 2014–2109

In the summer of 2014, the Kelsey Museum and the University of Michigan Department of Classical Studies, in cooperation with the Joukowsky Institute for Archaeology at Brown University, launched a new field project, the Notion Archaeological Survey, at the ancient Greek city of Notion in western Turkey. Notion was a port town on the Aegean coast, about 50 kilometers south of the modern metropolis of Izmir (figs. 1–2). It covers an area of about 35 hectares — twice the size of the central campus of the University of Michigan — surrounded by well-preserved fortification walls (fig. 3). Although Notion is well known from ancient literary sources, and the site was first identified in the late 19th century, it has remained largely unexplored until now.

Our project is directed by the undersigned together with Felipe Rojas of Brown University and IPCAA alumna Angela Commito of Union College. To date, we have carried out six seasons of work: a two-week preliminary reconnaissance in 2014, four one-month field seasons with average teams of 12 persons between 2015 and 2018, and then a short study season focused on documentation of finds in 2019. We are now working on the publication of this first phase of research, which has consisted entirely of archaeological survey. We will also apply to the Turkish authorities to begin a follow-up program of archaeological excavation beginning in 2021.

Ancient references to Notion — in the writings of authors such as Thucydides, Xenophon, Aristotle, Polybius, Livy, and Plutarch — emphasize two characteristics of the site (see table 1): its importance as a military port, and its connection with Colophon, another ancient Greek town 16 kilometers to the north. Indeed it takes its name, “the southern place,” like English “Southfield,” from its relationship with Colophon. The history of ancient Notion can be traced back to about 500 BCE; it was the site of a

decisive naval battle toward the end of the Peloponnesian war (406 BCE); and in the early second century, it successfully resisted a siege by the Hellenistic king of Syria, Antiochus the Great (190 BCE). Meanwhile, in the wake of the conquests of Alexander the Great, the city of Colophon was

Table 1. Select ancient sources on Notion.

ca. 500 BCE	Notion listed by Hecataeus among cities of Ionia. Hecataeus <i>FrGrHist</i> 1 F 233 (apud Steph. Byz.)
430–27 BCE	Conflict between pro- and anti-Persian factions at Notion resolved by Athenian intervention. Thuc. 3.34
406 BCE	Spartan victory over Athenians at battle of Notion. Xen., <i>Hell.</i> 1.5.11–15; Diod. 13.71.1; <i>Hell. Oxy.</i> 4.1–4; Plut., <i>Lys.</i> 5
mid-4th c. BCE	The union of Notion and Colophon mentioned by Aristotle as an example of a community that is susceptible to civil unrest for topographical reasons. Arist., <i>Pol.</i> 1303b
294 BCE	Lysimachus attacks Colophon. Inhabitants forcibly resettled at Ephesus. Paus. 1.9.7; 7.3.4
190 BCE	Siege of Antiochus III. Livy 37.2.5, 8
431 CE	Bishop of Colophon at first council of Ephesus. Acts of the Council at Chalcedon, Session I.911, 945
451 CE	Bishop of Colophon represented by Bishop of Ephesus at Council of Chalcedon. Acts of the Council at Chalcedon, Session VI.9



Figure 1. Map of western Anatolia.

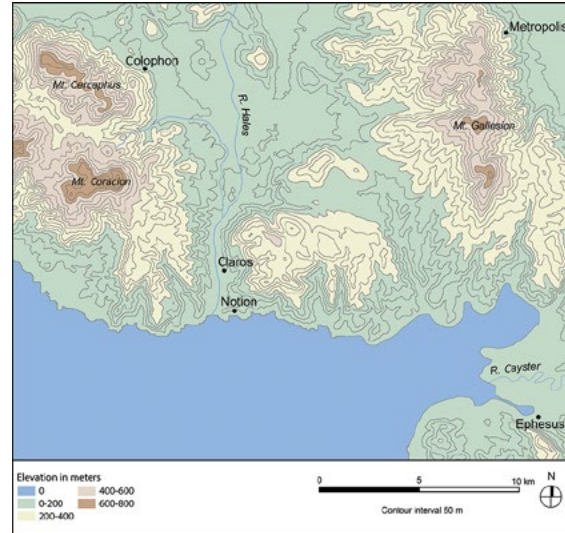


Figure 2. Map of the region around Notion.



Figure 3. Aerial view of Notion, looking northeast.

attacked, destroyed, and depopulated by the regional warlord Lysimachus in the early third century BCE. Sometime afterward, Notion supplanted Colophon as the regional urban center, and became known as New Colophon or Colophon-by-the-Sea and eventually simply as Colophon.

The community of Notion or Colophon-by-the-Sea thus had a long history extending for 1,000 years from the fifth century BCE to the fifth century CE, when it was represented by bishops at the early Christian councils of Ephesus and Chalcedon. As such, it encapsulates the long-term trajectory of the ancient Mediterranean city — but our research has shown that its particular history was more complicated than at first appears. Most interesting is evidence indicating that the site we have examined was intensively occupied for only a few centuries, between the third century BCE and the first century CE. Was Notion originally situated elsewhere? If so, why was it relocated to this site? Why was the new city apparently so short lived? And what happened to the population afterward? I will return to these questions at the end of this account.

As already noted, up until now our project has consisted entirely of archaeological survey, that is, archaeology without digging. In practice, this has meant mapping, using a combination of techniques including aerial photogrammetry and geophysical prospection; documentation of visible architectural remains; study of the urban infrastructure (fortifications and water supply); and extensive collection of surface finds.

Mapping

In 2014, we conducted a preliminary aerial survey using a camera attached to a tethered balloon (see fig. 3). In 2015, we carried out a more detailed survey using lightweight drones (fig. 4). On the basis of photographs taken by these drones, we made a detailed digital elevation model of the entire site. In addition to the aerial survey, we undertook a geophysical survey of all the accessible areas of the site, using a number of different methods, including



Figure 4. Engineer Cesar Serrano launching a drone.



Figure 5. U-M IPCAA student Gregory Tucker (foreground) and archaeologist Catherine Steidl conducting magnetometer survey.

magnetometry (which measures local disturbances in the earth's magnetic field; fig. 5) and electrical resistivity testing (which measures the conductivity of the earth); both methods can detect buried features such as stone walls. Using these methods, we have made a detailed map of the site, recording over 1,500 discrete architectural features and elucidating the city plan as well as the organization of both civic and residential areas (fig. 6). The organization of the city plan in the western part of the city is shown in table 2. The closest parallels for the street system are found in cities in western Asia Minor of the fourth and third centuries BCE, such as Priene, Magnesia, or Heracleia-under-Latmos (see fig. 1). The plan in the

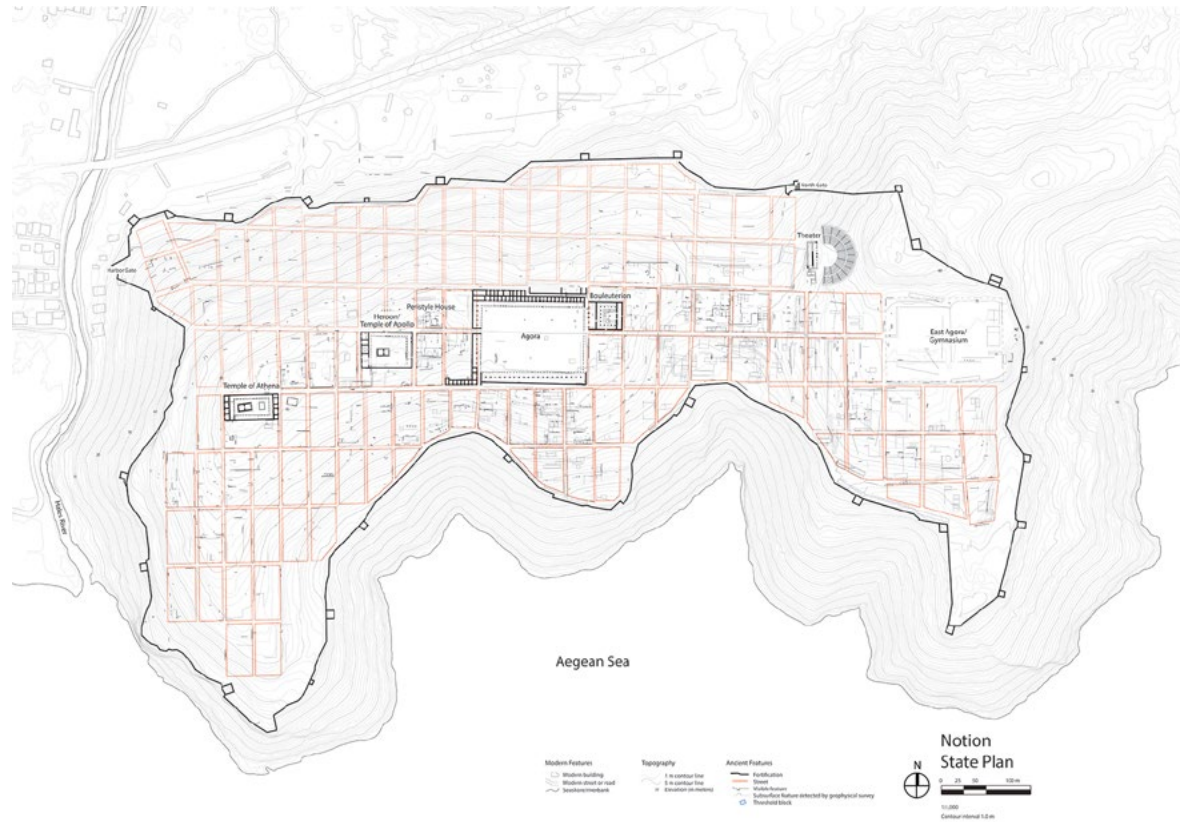


Figure 6. Plan of Notion.

Table 2. Urban metrology on the southwest side of the city.

- Distance between centerlines of north–south streets: 33.35 m.
- Distance between centerlines of east–west streets: 64.0 to 64.8 m.
- Ideal proportions close to 1:2 (actual proportions 1:1.94) or 110 × 220 Ionic feet of 0.295 m (= 32.45 × 64.9 m)
- If north–south streets were 10 Ionic feet wide and east–west streets were 20 Ionic feet wide, then each city block could have been divided into eight equal housing plots, 50 x 50 Ionic feet or 217 sq. m in area.

eastern part of the city is less regular, perhaps because it was developed at a later period.

Architectural Documentation

Although Notion had remained largely unexplored before 2014, there had been some limited earlier investigations, including the 1922 excavation by French archaeologists of the temple identified by an inscribed dedication as that of Athena at the west end of the city, and the excavation of an unidentified temple 150 meters to the east by the Turkish archaeologist Mustafa Büyükkolancı in 1994. Both temples are preserved only at the level of their



Figure 7. U-M professor Christopher Ratté taking notes at the Temple of Athena.

foundations. In the case of the Temple of Athena, however, enough of the blocks of the superstructure of the building remain to provide a stylistic date of the late first century BCE to early first century CE, and to reconstruct the plan and elevation of the building as an elegant marble shrine, 9.4 × 16 meters in dimensions, with a two-column porch on its east side (figs. 7–8). Very little remains of the superstructure of the other temple, which is similar in size and plan to the Temple of Athena, but it does contain one unusual feature, a sunken chamber or crypt beneath the floor of the main room (figs. 9–10). On this evidence, the excavator Mustafa Büyükkolancı identified the building as a Heroon, or sacred tomb, possibly dedicated to a legendary city founder. On present evidence, the building cannot be precisely dated, but fragments of very fine architectural carving found nearby, possibly from an altar or statue monument associated with the temple, suggest that the surrounding sanctuary was in use as early as the early third century BCE (fig. 11).

Another major public building of the city is the Theater, which was partially excavated by Turkish archaeologist Erol Atalay in 1985 and 1986. After cleaning in the summer of 2018, we made a laser scan of the building, which provides the basis for a schematic reconstruction (figs. 12–14). The Theater is 70 meters in diameter, with an estimated seating capacity of

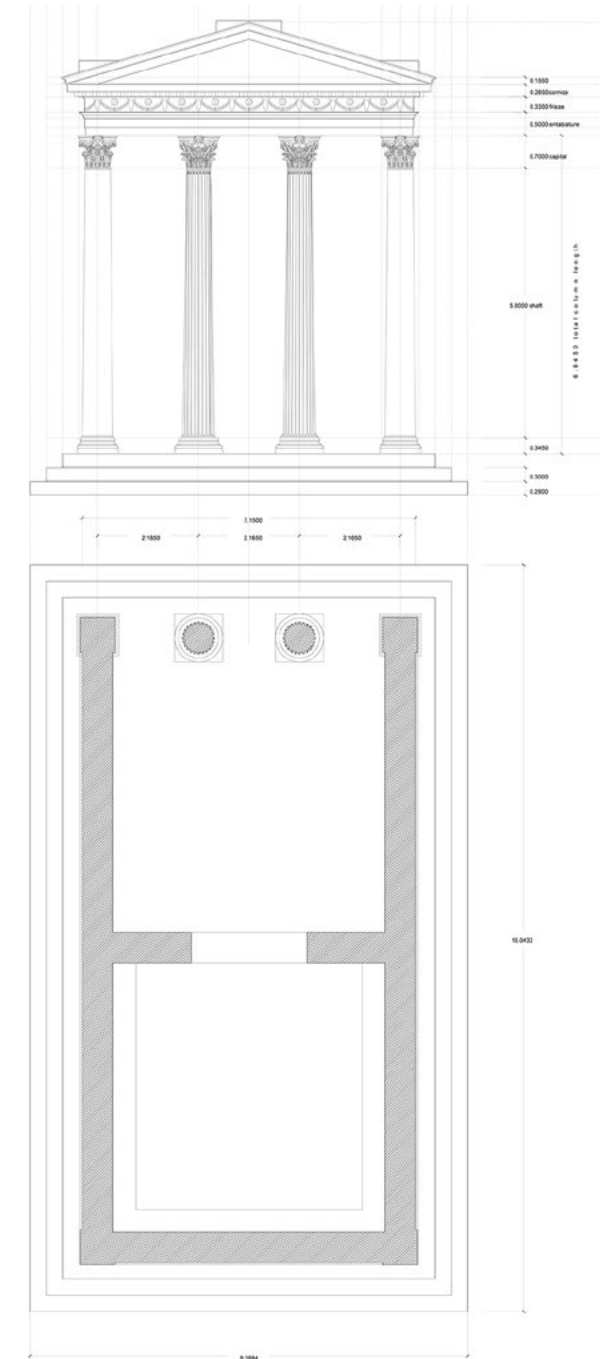


Figure 8. Plan and elevation of the Temple of Athena.



Figure 9. Turkish workmen cleaning the "Heroon."

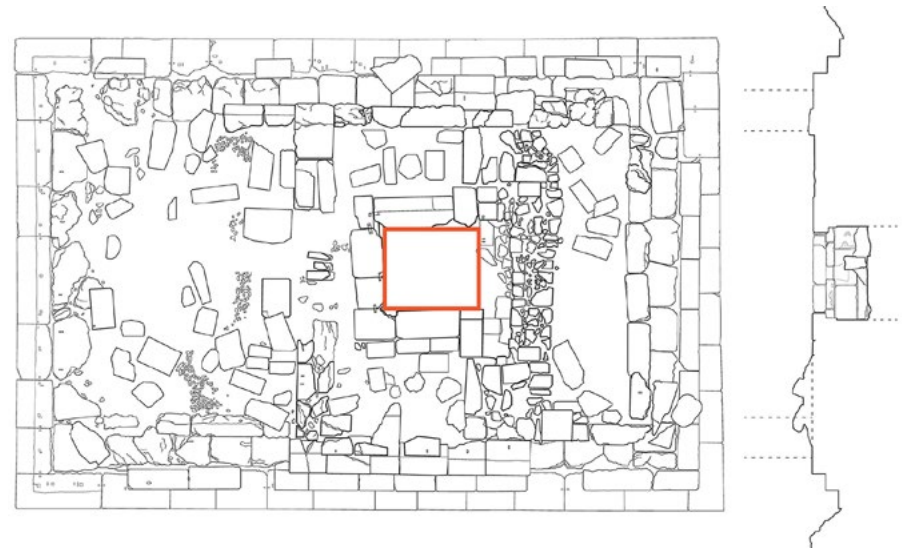


Figure 10. Plan and section of the "Heroon" (outline of crypt shown in red).



Figure 11. Architectural block with carved molding ("Lesbian leaf") found near the "Heroon."



Figure 12. View of the Theater, looking south.

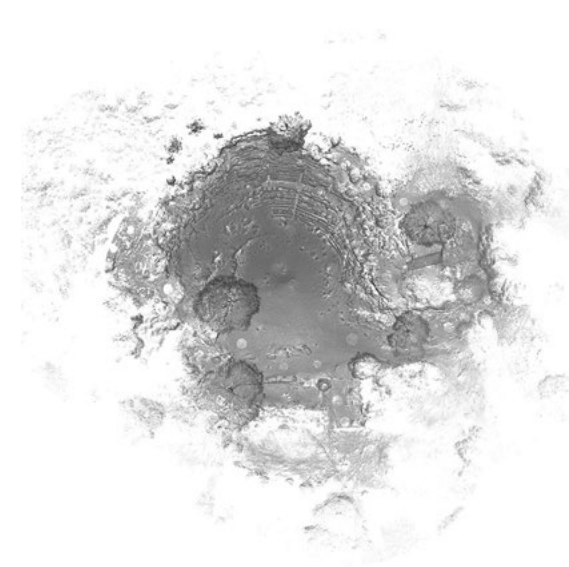


Figure 13. Laser scan of the Theater.

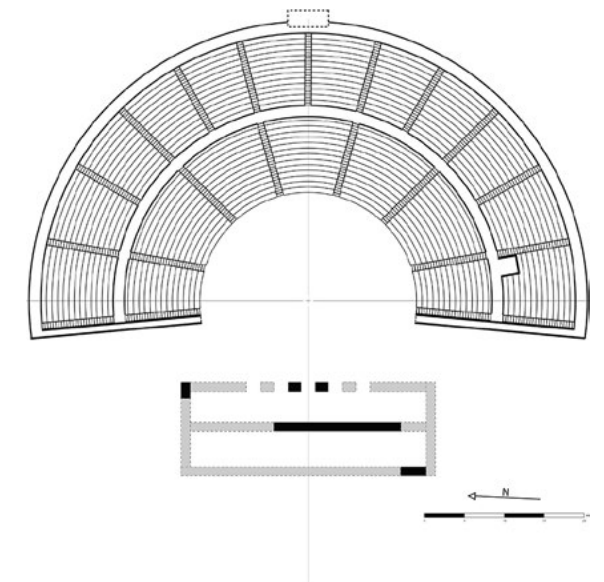


Figure 14. Schematic plan of the Theater.



Figure 15. View of fortifications on the east side of the city.

3,500–4,000. Seating capacities of theaters are one form of evidence on which population estimates for ancient cities are made, and other evidence also suggests an urban population of ca. 5,000 inhabitants for ancient Notion (table 3).

Urban Infrastructure

Notion occupies two promontories projecting into the Aegean Sea on the south side of a protected natural harbor at the mouth of the Hales River (see fig. 2). The location is a strategic one — it commands a clear view of Ephesus, only 16 kilometers away as the crow flies — and the site is equipped with excellent natural defenses. It does, however, have one major natural disadvantage, namely a total absence of fresh water. The interplay between these two factors played an important role in the later history of the city.

The fortifications of Notion appear to be contemporary with the city plan. That is clear from the alignment between streets and gates on the north side of the city. The walls are built largely out of the local white marble, in many places quarried on site (fig. 15). They vary in thickness from 2.3 to 3.7 meters and are preserved to up to 5 meters in height. A total of 28 towers or platforms have been recorded, concentrated on the north (landward) side. A distinctive feature of the trace of the wall is the “salient” at the northwest corner — which was probably connected with a gate opening onto the harbor (see fig. 6). The walls are similar to those of the late Classical and Hellenistic cities already

Table 3. Evidence for population estimates for ancient Notion.

- ♦ Capacity of Theater: 3,500–4,000
- ♦ Area of city: 35 ha
- ♦ Density of 100 persons/ha = 3,500
- ♦ Density of 250 persons/ha = 8,750
- ♦ Number of houses: 800 houses × 5.3 persons/house = 4,240
- ♦ Epigraphic evidence for citizen body: at least 2,000 × 5 persons/citizen = 10,000 (presumably including rural population, so urban population of ca. 5,000)

mentioned in connection with other aspects of the architecture of the site, such as Priene or Heracleia-under-Latmos (see fig. 1).

In the absence of fresh water, the inhabitants of Notion relied primarily if not entirely on rainwater collected in cisterns. A total of 21 certain cisterns and eight possible cisterns have been identified on the site. We studied these cisterns with the aid of a laser scanner; they are up to 8 meters in depth deep and 30–50 cubic meters in volume (fig. 16). Angela Commito has calculated that approximately 100 such cisterns could supply most of the needs of the inhabitants of the city.



Figure 16. Laser scan and photograph of a looted cistern.

Collection of Surface Finds

The surface of the ground at Notion is littered with hundreds of thousands of artifacts, mostly fragments of broken pottery. Using a number of different

sampling strategies, we collected and studied nearly 60,000 potsherds from all areas of the site, of which about 7,000 (ca. 12%) were “diagnostic,” that is, more



Figure 17. Selection of diagnostic potsherds from Notion.

or less precisely datable. The most striking result of the program of surface collection was the relatively limited time frame of the material recovered. Although there are some chronological outliers, the overwhelming majority of identifiable pottery dates to between the third century BCE and the first century CE (fig. 17).

Results

Although we can follow the history of Notion as a community from the fifth century BCE to the fifth century CE, archaeological evidence for intensive habitation of the site on the promontories overlooking the mouth of the Hales River is much more limited. Before the third century, Notion was either much smaller, or was situated somewhere else, possibly to the north of the present site, or closer to the harbor and the Hales River, in which case it is now likely buried beneath river-borne silt. In this respect, Notion is similar to other west Anatolian cities such as Priene, another community whose history can be traced back to the Archaic period, but which moved to a new location in a later century.

We do not know the precise reason for the relocation of Priene, but in the case of Notion, we are fortunate in having a rich combination of historical and documentary evidence that complements the archaeological evidence. As already noted, the history of Notion is defined in many ways by its relationship with Colophon. And as also already noted, Colophon was destroyed and its population deported by the warlord Lysimachus in the early third century BCE. This much we know from the writings of Pausanias. But an important dossier of inscriptions from the nearby sanctuary of Apollo at Claros and other sites tells us much more — namely, that some at least of the Colophonians were allowed to return to their native lands within a decade of the destruction of the city, that both Colophon and Notion continued to coexist as separate but allied communities through the first half of the third century, but that by the middle of the third century at the latest, Notion had begun to acquire the name of New Colophon or

Colophon-by-the-Sea (see table 4). By the end of the third century, epigraphic references to Notion disappear, and it is evident that Notion had in effect become Colophon.

It seems likely that the development of the new fortified city plan of Notion was set in motion by the destruction of Colophon by Lysimachus — for example, that the inhabitants of Notion, shocked by the fate of the Colophonians, decided to reestablish their town in a more defensible location, and that they were joined in this effort by refugees from Colophon. Similar episodes of radical expansion or relocation are frequent in Greek urban history. In many ways more surprising than the “refounding” of the city is the evidence for the early date of its

Table 4. Epigraphical and historical sources for the “refounding” of Notion (all dates BCE).

ca. 294	Lysimachus attacks Colophon. Inhabitants forcibly resettled at Ephesus. Paus. 1.9.7; 7.3.4
Before 289	Prepelaos allows some Colophonians to return home. L. Robert, <i>Claros</i> 1, 83–85
½ (?) 3rd c.	Two decrees from Claros attest change of name from Notion to Colophon by the sea. R. Étienne and L. Migeotte, <i>BCH</i> 122, 1998, 143–157
late (?) 3rd c.	Decree for Metras of Cyzicus mentions Colophon by the Sea. P. Gauthier, <i>JSAV</i> 2003, 61–100
mid 3rd–early 2nd c.	End of sympolity between Colophon and Notion?
208/7	Decree of Clazomenai refers to two groups of Colophonians, those who live in the “old city” and those “from the sea[side].” <i>IMag</i> 53, ll. 75–77
After 188	By treaty of Apamea, Colophonians living in Notion granted freedom by Rome. Livy 38.39.8; Polyb. 21.46.4
Early 2nd c.	End of distinction between two Colophons. Notion disappears from epigraphic record; all future citations of Colophon refer to community living at site of Notion.

large-scale abandonment in the first century CE — a time of greater prosperity in western Anatolia than ever before. But when considered in a regional framework, this begins to make sense. In the classical and Hellenistic periods (4th–1st centuries BCE), Notion was an important military harbor, and its defensibility may have outweighed its disadvantages, such as the lack of fresh water on the site. But in the time of the Roman peace, those disadvantages may have come to outweigh the advantages, especially as bathing culture became a more and more important aspect of city life.

In addition, the burgeoning metropolis of nearby Ephesus may have lured away many of the inhabitants of Notion and other smaller towns. That said, it is clear that Notion was not abandoned altogether, and it is possible that Notion had a “lower town” in the still unexplored area north of the city, which was more prosperous in the Roman period than the fortified “acropolis.” There is also some limited evidence for continued activity on the promontory site, but it must have been a ghostly place, with large tracts of abandoned housing — not unlike the “shrinking cities” of our own era.

Future Plans

Fieldwork for the survey was completed in 2018, and we had a productive study season in 2019. We are now working on the publication. At the same time, we hope to follow up on the results of the survey with a program of excavation. Many questions about Notion remain to be answered, for example, about

the earlier and later history of the site. Where was pre-Hellenistic Notion? And what was the nature of the development of the area north of the city in the Roman period? In the first instance, however, we propose to focus on previously excavated buildings, and on study of the residential areas of Notion. We think that examination of houses and domestic contexts will give us the best evidence for the history of occupation in the heyday of the city, between the third century BCE and the first century CE; and household archaeology in Hellenistic Anatolia is a subject of great potential. How, for example, do the houses of Notion resemble or differ from those of Colophon or Priene? The preservation of Notion also combines areas which are very lightly buried, suitable for broad exposure of entire buildings and city blocks, together with other areas which are more deeply buried, and in which floor levels and other stratigraphic evidence for occupation history are likely to be better preserved. Finally, our project has embraced from the beginning the principle that planning for the long-term future of an archaeological site must be integrated into every stage of any program of investigation. To this end, we have carried out conservation assessments of most of the standing buildings at Notion, and we have developed a preliminary site management plan. We have also tried to bring Notion to the attention of a wider public, for example, through a bilingual website in English and Turkish, to which readers are referred for a fuller and more richly illustrated account of the results of our research.

ONLINE

Visit the Notion Archaeological Survey website:

sites.lsa.umich.edu/notionsurvey

Olynthos, Greece

Bettina Tsigarida, Zosia Archibald, and Lisa Nevett, Directors,
with David Stone, Director of Field Survey

Project Overview

The Olynthos Project began in 2014 and is a *synergasia* (collaboration) between the Greek Archaeological Service and the British School at Athens. The aim is to recover a uniquely detailed picture of Greek households as social and economic units within their broader urban and regional settings. The project's research design adopts a multi-scalar approach. Excavation has been used to investigate the city's two hills (fig. 1), implementing modern scientific techniques designed to reveal the organization of domestic activity and aspects of the domestic economy. On the North Hill, work has focused on understanding the organization of activities in house B ix 6 and an irregularly laid out complex lying outside the urban grid. On the South Hill, by contrast, study has focused on the urban layout and its history. Here, comprehensive geophysical investigation has been accompanied by the

excavation of a range of test trenches and stratigraphic trenches and intensive surface collection. Finally, at the broader scale, geophysical and field survey of the city and the surrounding area are aimed at reconstructing the area's topography and the extent of settlement. When contextualized using the results of previous projects at the site, these various data sets serve as a basis for comparison between different houses, districts, and neighborhoods, and for developing an understanding of the city's origins and form.

We gratefully acknowledge the support of our work in 2019 by the Kelsey Museum, together with other institutions, including the University of Michigan (Department of Classical Studies and Office of the Vice President for Research), the University of Liverpool, Delmas Foundation, the American Philosophical Society, and the Society for Antiquaries. The project team consisted of 66 specialist and student team members from 27



Figure 1. View from South Hill to North Hill.

different institutions in North America and Europe. Fieldwork combined excavation in four locations, two on the North Hill, and two on the South Hill, with field survey on the South Hill and in the Lower City. We also continued processing scientific samples, ceramics, and other finds, and re-studying ceramics from previous seasons.

Results of the 2019 Season

North Hill Excavations

House B ix 6

Our picture of the layout of house B ix 6 in its final phase of occupation has been extended and our understanding of the stratigraphy and phasing has been improved (fig. 2). We have also been able to gather a substantial number of new scientific samples. In summary, this year's work revealed the following:

- In addition to the house entrance from the street through room i, which was located in 2016, there was also a second entrance from farther west leading into room g.
- The southwest part of space l (south façade, east of the entrance) had been reorganized and its extent increased, subsequent to the initial laying out of the house.
- The entrance to space f (the *oikos*) was confirmed as lying adjacent to the stair base.
- The fired clay feature in the center of f was revealed as II-shaped with an opening on its north side; it had no base but was placed directly on the earth floor, surrounded by an extensive array of ceramic vessels. In the absence of any trace of ash or burning, its role remains to be determined by the analysis of geochemical, residue, and flotation samples.
- An extensive deposit of plain and coarse vessels was located in the northwest area of space d.
- The boundary walls of the house were poorly preserved along the hitherto unexcavated sections on its east and south sides.



Figure 2. North Hill: House B ix 6.

- Extensive areas were grid-sampled for phytoliths, starches, geochemistry, and flotation, including spaces f, c (pastas) and d; block samples were also taken for micromorphology.

Trench 03 and Associated Trenches

The northeast peripheral parts of the North Hill appeared in the geophysical data of 2014 as a somewhat anomalous area in relation to the strict grid pattern observable immediately north and east of the conserved sector (a compact area of selected insulae from the 1928–1938 Robinson excavations). Trench 03 was extended to the northwest in 2018



Figure 3. North Hill: Trench 03.

(T31) and more than trebled in size in 2019, with partial extensions to the west, south, and east (fig. 3). The zone revealed in T3, T31, T32, T33, and T36 shows a lattice of partially preserved, partially collapsed walls associated with what appear to be non-residential, perhaps industrial activities.

South Hill Excavations

Trench 23 in the southwest part of the South Hill (fig. 4) was investigated for a third year and yielded evidence indicating that the habitation of the hill started in the Early Iron Age and continued until the middle of the fourth century BCE.

The new Trench 35 was opened in another part of the hill, northeast from Trench 23 (fig. 5). The excavational data of the limited investigation showed that this area of the South Hill was inhabited in the Archaic and the Classical periods.

Field Survey

South Hill Intra-Site Surface Collection

A total of 36 30 × 30 meter grid squares (or a total of 0.07 sq. km) were collected. The material was indicative of dense settlement across the South Hill in antiquity. The majority of the pottery dates to the Classical period.

Lower City Field Walking

A total of 408 fields amounting to 1.79 square kilometers were walked by the Olynthos Project in 2019 (fig. 6). The main areas walked were north and east of the site. As in previous years, most of the material discovered this year dates to the Classical period.

Closing Remarks

2019 marks the end of the Olynthos Project's fieldwork. Four study seasons are now planned to continue scientific analysis as well as re-studying the ceramics and special finds as a prelude to full publication.



Figure 4. South Hill: Trench 23.



Figure 5. South Hill: Trench 35.



Figure 6. Lower City: Field survey.



Figure 7. The 2019 field crew. Photo by Peter Knoop.

ONLINE

Visit the Olynthos Project website:
sites.lsa.umich.edu/olynthos-project

Individual Reports

Nicola Barham

Assistant Curator of Ancient Art

Following my arrival at Michigan, I spent extended time in the beginning of 2019 investigating the artifact storage of the Kelsey Museum, familiarizing myself with the unique holdings of the Kelsey. This process of discovery led me to a further examination of the Kelsey's unusually large collection of late antique textile fragments, which combine bold colors and abstract designs in a distinctly counter-classical aesthetic. I plan to continue my research on these objects, collaborating with the Kelsey Museum conservators to more closely identify the date of their production.

In January, I presented my research on the theorization of abstraction in Roman art at the annual meeting of the AIA in San Diego, CA. I also shared a version of this paper at the Kelsey Museum in the final FAST lecture of the academic year on April 9. This paper will appear in the journal *Art History* in the coming year. In September, my session on the art and archaeology of burial spaces in the Roman East, co-chaired with Professor Sarah Madole from CUNY, was accepted for the 2020 AIA conference which is to be held in Washington, DC. I will present my research on the abstract iconography of Lebanese tombs in this forum.

In May, I spoke on the Palmyrene sculptures in the Yale University Art Museum as part of an international conference on Greek and Roman reliefs hosted by the Department of Art History. This conference brought together scholars of classical art from across the US, the UK, and Europe to consider the character of relief as an art form through close examination of relief works in the Yale collections. The proceedings of this event are to be published by Cambridge University Press in a new volume of Yale Classical Studies.

I was also selected as one of thirty Michigan Roads Scholars for 2019, joining other faculty and

colleagues from U-M's three campuses in touring the state to meet with a diverse array of representatives from community, industry, and politics. Among many memorable visits was a meeting with the staff of The Empowerment Plan, an NGO in Detroit that produces a durable and innovative coat that transforms into a sleeping bag. The NGO works to break the cycle of homelessness through employment and vocational training for homeless parents. The coats are shipped across the globe.

In the fall, I was awarded a University Music Society course development grant to include theatrical performance in my teaching. My class on Empire, Art, and Identity compared the experiences of ancient migration in the Roman world with those of the Sudanese refugee portrayed in the South African Isago Ensemble's performance of *A Man of Good Hope*. The class thereby set ancient history and contemporary migration events into productive dialogue.

In my wider research, I have continued work on my monograph, *Ornamenting Empire: The Alternative Aesthetic Value of Ancient Rome*, which examines the Roman concept of *ornamentum* as an overlooked classical category for the definition and theorization of the visual arts in the Roman empire. It has been a fruitful first full year at the Kelsey.

Suzanne Davis

Curator of Conservation

My research projects over the past year have been diverse: conservation and exhibition of ancient graffiti, conservation materials for use in increasingly hot climates, preservation of ancient painted wood, and preservation and presentation strategies for ancient cities. I spent the spring of 2019 hard at work on the exhibition catalogue for the *Graffiti as Devotion along the Nile* exhibition, a volume I edited with co-curator Geoff Emberling. The publication



Figure 1 Kelly Wong (left) and Suzanne Davis prepare conservation mortars at El-Kurru, Sudan. Photo by Caitlin Clerkin.

featured a detailed catalogue of ancient graffiti from the site of El-Kurru, Sudan (fig. 1), as well as multiple essays by myself, Geoff, and seven other contributors. A highlight of the fall term was a symposium that brought five of these scholars to the Kelsey to discuss their research.

Kelsey curator Janet Richards and I published a multi-authored paper focused on biodegradation of wood at Abydos, Egypt, in the journal *PLOS ONE* (fig. 2). I am especially proud of another recent publication — the article “Understanding and Improving Gender Equity in Conservation,” in the *Journal of the American Institute for Conservation*. This study looks at the evidence for a glass ceiling and a glass escalator in conservation, investigates gender bias in the discipline, and reviews literature from the fields of sociology, labor economics, and business management to recommend action steps for organizations to take in addressing the problem.

I also presented three conference papers in 2019: “Conservation of Severely Deteriorated, Archaeological Painted Wood at Abydos, Egypt,” for the annual meeting of the American Research Center in Egypt; “Community Engagement and Field Archaeology: Ideology, Methodology, and Three Case Studies,” for the annual meeting of the American Institute for

Conservation; and “Meroitic Graffiti as Devotional Practice at El-Kurru, Sudan,” for the international conference *Stone Canvas: Towards a Better Integration of Rock Art and Graffiti Studies in Egypt and Sudan*, held jointly at the Institut Français d'Archéologie Orientale and the Polish Centre of Mediterranean Archaeology in Cairo.

My current research and writing projects include a paper that examines adhesive mixtures for use in hot climates. This article, now under review by the journal *Studies in Conservation*, incorporates field tests at the site of El-Kurru and lab tests in the Breaker Space of the University of Michigan's Department of Mechanical Engineering. The study is authored with Kelsey conservator Carrie Roberts and engineer Andy Poli (Department of Mechanical Engineering). I am also lead author on an in-progress paper about conservation treatment of wood statuettes at Abydos, and in 2020 will contribute a book chapter to a volume titled *Methods and Aims in Egyptian Archaeology: A Sourcebook*, which examines how archaeological practice in Egypt has changed since the 1904 publication of William Flinders Petrie's, *Methods and Aims in Archaeology*. I continue to serve as the vice president of the American Institute for Conservation (AIC), and in 2019 I launched (and serve as a coach for) an online AIC forum designed to



Figure 2. Suzanne Davis at work on conservation of a wood statuette at Abydos, Egypt. Photo by Ayman Damarany.

help early- and mid-career conservators with research and writing productivity. I am also a board director for the Foundation for Advancement in Conservation.

Geoff Emberling Research Scientist

2019 was a very full year. I directed our archaeological field season in Sudan in the winter, then came back to Ann Arbor to finish preparations for the exhibit that Suzanne Davis and I co-curated at the Kelsey, *Graffiti as Devotion along the Nile: El-Kurru, Sudan*. Preparations included finishing an edited volume with similar title, which Kelsey staff (particularly Leslie Schramer, Eric Campbell, and Lorene Sterner) turned into a great-looking book that is available for free download on the Kelsey website (see “Publications” on page 36). I wrote or co-authored three of the chapters in the book.

During the spring there was a coup in Sudan that removed president Omar al-Bashir from power. He was a war criminal accused by the International Criminal Court of genocide who had himself come to power in a coup in 1989, and his downfall was a happy event for most people in Sudan. But for us, it meant that major funding that was being developed from the government of Qatar was instead put on hold. Much of my year was devoted to fundraising.

In the meantime, two other publications appeared in 2019. First, a volume on museums and the ancient Middle East that I co-edited with Lucas Petit of the Dutch National Museum of Antiquities (*Museums and the Ancient Middle East: Curatorial Practice and Audiences*, Routledge), which contains two articles that I co-wrote. Second, an article on a geophysical survey of an urban site in Sudan (“Defining a City in Napatan Kush: Geophysical Prospection at Sanam,” *Sudan & Nubia* 23: 85–94) that I co-authored with University of Michigan PhD candidate Gregory Tucker (IPCAA) and Irene Vincentelli.

I gave a number of lectures during the year to academic and public audiences:

- ♦ “Nubian Archaeologies, Nubian Histories” (Sudan and Nubia Colloquium, Yale University)
- ♦ “Community Engagement in Detroit and Sudan” (Annual Meeting of the American Alliance of Museums, New Orleans)
- ♦ “From Archaeology to Community Heritage at El-Kurru, Sudan” (Annual Meeting of the American Schools of Oriental Research, San Diego — with Suzanne Davis and Ray Silverman)
- ♦ “Urbanism in the Empire of Kush: New Archaeological Research around Jebel Barkal, Northern Sudan” (Fieldwork Archaeology Series on Thursday lecture series, Kelsey Museum — with Gregory Tucker)
- ♦ “Memories of the Kings and Queens of Kush: Archaeology and Heritage at El-Kurru, Sudan” (Archaeological Institute of America, St. Louis chapter)

I taught two classes in the fall at Michigan: The History of Food and Drink in the Middle East (an undergraduate course) and Archaeology of the Ancient Middle East (a 400-level course for advanced undergraduates and graduate students, taught at the request of some graduate students in IPCAA).

As the year ended, I worked with members of my excavation team (particularly Suzanne Davis and Tim Skuldboel of the University of Copenhagen) to submit grant proposals for 2021 and beyond, and prepared for our winter 2020 dig season.

All this activity, particularly the end-of-year flurry of grant-writing, depended on the help and support of staff in the Kelsey and the University more broadly, particularly Dawn Johnson, Lisa Rozek, and Brian Kemeter — thanks to all!

Elaine K. Gazda Curator of Hellenistic and Roman Collections

In the Winter and Fall terms of 2019, I was on retirement furlough leave, but I continued to participate in curatorial meetings, discussions, and planning. I also continued to do research on various projects and, in addition, during the Winter term I

wrote a review of a volume on Roman villas (A. Marzano and G.P.R Métraux, *The Roman Villa in the Mediterranean Basin: Late Republic to Late Antiquity*, Cambridge University Press 2018), which appeared in the September 2019 issue of the *Journal of the Society of Architectural Historians* (pp. 347–49).

During the spring, I gave two public lectures. One, on April 26, was the opening lecture for an exhibition at U-M Dearborn that included many of our Karanis objects. Called *The Art of the Everyday: Objects from Ancient Daily Life*, the show was curated by Prof. Diana Ng (IPCAA PhD '07) and her students at Dearborn. The title of my lecture was “Objects from Ancient Daily Life in Archaeological Context: The University of Michigan Excavations at Karanis in Egypt, 1924–1935.” The second was an AIA lecture on May 10 at the Toledo Museum of Art entitled “The Art of Wealth and Luxury: The Ancient Villa ‘of Poppaea’ at Oplontis, Italy.”

In late May, I was in Paris to consult with IPCAA graduate student Zoe Ortiz during her MSP internship at the Louvre where she was studying the Roman sculptures from Gabii. It was a particular pleasure to spend time with Zoe in the visitor-free galleries on closing day. Zoe and I also met with two of the curators at the Louvre to discuss the possibility of an exhibition of the Gabii sculptures that would travel to Ann Arbor and perhaps other American venues.

In June, I spent two weeks in Italy — in Paestum, Pompeii/Oplontis, and Rome — studying materials related to my ongoing research on the Villa of the Mysteries. At Paestum, where I examined Lucanian tomb paintings in the museum’s galleries and storage rooms, I was hosted by Colgate professors Rebecca Miller Ammerman (IPCAA PhD '83) and Albert Ammerman who are excavating at the Temple of Athena. In preparation for an article for a conference volume on Comparing Roman Hellenisms (edited by Basil Dufallo and Riemer Faber), I visited Oplontis to study the two Nike statues from Villa A, one of which was on exhibit at the Kelsey in 2016. In Rome, I studied statues in the Museo Nazionale Romano al Palazzo Massimo and at the Capitoline Museums in connection with this project.

During a brief two-day visit to Cosa in June, where I excavated in the 1970s, I was hosted by co-directors Andrea De Giorgi of Florida State University and Darby Scott of Bryn Mawr College, who brought me up to date on their current work at the site. On behalf of the American Academy in Rome, and as a member of the Trustees’ Publications Committee, I continue to facilitate the publication by the University of Michigan Press of Cosa excavation volumes deriving from the work conducted in the colonial town during the directorship of Professor Frank E. Brown. Most recently, a volume of the *Supplements to the Memoirs of the American Academy in Rome* on the marble and stone objects from the site by Jacqueline Collins Clinton has been readied for the printer. For this volume I consulted with Lorene Sterner on the illustrations for the volume, which she vastly improved for publication. Peg Lourie prepared the camera-ready copy, and we anticipate publication by the U-M Press within the next several months. While at Cosa, Andrea De Giorgi, Darby Scott, and I discussed publishing their current Cosa excavations in the Supplements series, and the Trustees’ Publications Committee has since approved this plan.

In August, I submitted an article, “Portraits and Patrons: The Women of the Villa of the Mysteries in Social Context,” for a volume of papers resulting from the 2018 Symposium Campanum that was organized by Iowa professor Brenda Longfellow (IPCAA PhD '05) at the Villa Vergiliana in Cuma. Brenda and Molly Swetnam-Burland (IPCAA PhD '02) are co-editing the volume, which is entitled *Negotiating Silence: Material Culture and Ancient Roman Women on the Bay of Naples*.

In December, I submitted a second article, “The Nike Statues from Oplontis: *Decor et Duplicatio* Revisited,” for the conference volume on Comparing Roman Hellenisms mentioned above.

At the Kelsey, I continued throughout the year to oversee the newly revived Kelsey Museum Studies series, largely by facilitating the Kelsey’s communications with the University of Michigan Press and by communicating with authors, as needed. I have also kept in periodic touch with Kelsey editor Leslie

Schramer as issues arise. The first volume in the series, *Roman Decorative Stone Collections in the Kelsey Museum of Archaeology*, by J. Clayton Fant, Leah E. Long, and Lynley J. McAlpine, is now under contract with the U-M Press. Most recently I conferred with Ellen Bauerle of the U-M Press and clarified the agreement that the Kelsey editor will be responsible for producing the camera-ready copy for all volumes in the Kelsey series.

During the Fall term of 2019, I collaborated with Nicola Barham (assistant curator of ancient art), as well as exhibition designers Scott Meier and Eric Campbell, on the design and installation of the fourth installment of the Kelsey in Focus case, highlighting two bronze statuettes that were recently given to the museum by retired professor Ilene H. Forsyth.

In July, I began a one-year term as graduate adviser to IPCAA, an appointment that will run to the end of May 2020, when I plan to retire. Looking ahead, during the winter term of 2020 and beyond, I will continue to advise and/or co-direct the IPCAA dissertations of Zoe Ortiz (co-chair), Alison Rittershaus (chair), Alexandra Creola (co-chair), Tyler Johnson (member), Craig Harvey (member), and Arianna Zapelloni Pavia (member). I may well serve on other IPCAA dissertation committees as the need arises. In any case, I expect to remain active in publishing Kelsey collections and to engage interested students in my projects. To this end I am designing my course on Hellenistic and Roman sculpture (Winter 2020) so as to focus on the Kelsey's sculpture collection(s) and to involve students in their publication.

Laura Motta Research Specialist

My long-term research on environmental change, agricultural economy, and diet in central Italy during the first millennium BCE was the focus of my activity in 2019. This work encompasses several different projects: the analysis of carpological macroremains from Latin and Etruscan sites, charcoal identifications, palynology of fluvio-lacustrine sediments, stable

isotope analysis, geoarchaeology of the lower Tiber valley, and micromorphological sampling.

Two years of intense lab work on archaeobotanical samples collected at Gabii produced, with the crucial help of N. Cullen, S. Ross, and P. Bailey (University of Evora), the publication of an interim report for Area D and the submission of two manuscripts for the forthcoming volume on Area A. Under my supervision, K. Beydler started the analysis of macroremains from Area C, and we processed legacy material from the rural site at the Auditorium. Plant remains from the Iron Age huts excavated at the slope of the Palatine Hill (University of Rome "La Sapienza") were identified with the help of F. Gaveriaux and provided valuable comparative data. Experimentation on innovative methods for isotope analysis of charred seeds and charcoals continued with F. Gaveriaux and M. Brilli (CNR-Rome). New data for creating a baseline map of bioavailable strontium in central Italy were collected and sent to the mass spectrometry lab.

In February, I was invited to be a discussant at the symposium Environments and Adaptation in Ancient China (University of Michigan). Work also continued work on the crop remains from Karanis stored in the Kelsey Museum collections. S. Burton was trained in carpological identifications and helped with the database. In March, I traveled to Brussels, carrying with me specimens for biochemical analysis. This research, funded by a FWO grant (€310,000), will help understand the nutritional composition of ancient crops and their environmental adaptation.

In early June, the whole research team and external student collaborators attended the 18th Conference of the International Workgroup for Palaeoethnobotany (IWGP), in Lecce, Italy (fig. 3). C. Quinn (Hamilton College) and I presented a poster sharing the results of our investigations into the introduction of Chinese millets in the Carpathian basin.

The summer months were busy with fieldwork. Sampling and processing of new material continued at Gabii and at a new site in Tarquinia. Two new



Figure 3. Laura Motta (second from left) and her team, N. Cullen, K. Beydler, P. Bailey, and F. Gaveriaux at the 18th Conference of the IWGP. Photo by L. Sadori.

grants (Loeb Foundation \$28,000; Gerda Henkel Foundation \$12,650) funded geoarchaeological fieldwork and a second season of boreholes along the Tiber banks and the Tiber island. In December, I took a short trip to Rome to sample old cores from the Vallis Murcia.

My research included a wide range of other international collaborations as well. With D. Fico and G. De Benedetto (Università del Salento) I completed the analysis of organic residue markers preserved inside the vessels found in the Iron Age infant burials at Gabii. The study resulted in a forthcoming publication (L. Motta, D. Fico, F. Alaique, and G.E. De Benedetto, "Offerings and Rituals at the Grave: Insights from the Macro- and Micro-Organic Evidence") in an edited volume and in a conference paper at the XXVIII Congress of Analytical Chemistry Division. The research on Bronze Age acorns from Colle Rotondo, in

collaboration with A. Guidi (Università Roma Tre), was also concluded and published.

At the end of the Fall semester, I spent a week at the Dipartimento Biologia Ambientale (University of Rome) to train students in carpological identifications. At the same time, I worked with L. Sadori on pollen and mid-Holocene vegetation reconstruction in the area around Rome. These data were presented at the 20th Congress of the International Union for Quaternary Research (INQUA), July 25–31, Dublin, Ireland. My work at Tarquinia spurred a new collaboration with the University of Cambridge and University of Milan, and in November I was invited to lecture at a workshop titled Feeding Communities at Magdalene College.

Richard Redding Associate Research Scientist

My field research for the last year was at the Giza Plateau in Egypt. I worked in the winter of 2019 on faunal material from excavations at the Menakure Valley Temple (MVT). Our team re-excavated an area of the MVT that was first excavated between 1908 and 1910 by George A. Reisner. I had expected no useable material culture to come out of the excavations as we were going through Reisner's backfill. But excavations never go as planned and we are always surprised. We started excavations in the western third of the MVT where Reisner found the famous Menkaure triad and several dyads. The surprise was that Reisner had backfilled the western third of the MVT with the dirt from the middle third of the MVT. The middle third was a courtyard filled with houses and storage structures probably occupied by priests or their designates (fig. 4). We found the material culture from the courtyard in reverse stratigraphy in our excavations. The material included animal bone, plant remains, lithics, pottery sherds, beads, small amulets, and fragments of statues. I have analyzed the faunal material and a report has been accepted and will appear in the fall 2020 issue of the *Journal of the American Research Center in Egypt*. In the fall of 2019, I returned to Giza and continued my work on



Figure 4. Multi-phase Reisner plan of the MVT geo-rectified (corrected for position with respect to the Giza Plateau Mapping Project grid). Red rectangles indicate limit of excavation in season 2019. Map by Rebekah Miracle from AERA GIS.

the faunal remains from excavations undertaken in 2018 at an area referred to as Kromer's Dump.

In the Bioarchaeology Lab at the Kelsey, my 2019 research has focused on the "smashing bones" project. A problem in archaeozoology is that certain mammal bones, like the proximal humerus, distal femur, and proximal tibia, are under-represented in archaeological faunal samples. The normative view is this is related to differences in bone density. I have been using equipment in the "Breaker Space" at the University of Michigan Engineering School to measure the

amount of force necessary to break bones of sheep to reexamine the use of bone density as a proxy for survivability. I have found no correlation between bone density and the ability of a bone to resist fracture.

I have also continued work on identifying animal bones from excavations in Egypt, Turkey, and Sudan. My presentations at meetings in 2019 included:

- ♦ "What I Have Learned Over 50 Years: Assumptions Bad, Interactions Good," keynote speech at the Joint Conference on the Bioarchaeology of Ancient Egypt & the International Symposium on Animals in Ancient Egypt (January 10–13, Cairo, Egypt).
- ♦ "Signatures in Our Sources, Ground Truth and Transparency in Modeling the Giza Plateau," talk presented with Mark Lehner at the Ancient Egypt – New Technology International Conference on Ancient Egypt and the Digital Humanities (March 29–30, Bloomington, Indiana).

I also gave lectures in several classes at the University, including a talk on research design in archaeology for Dr. Wayne Baker's, Research Design class (December 4, at the Ross School of Business).

Janet Richards
Curator of Dynastic Egyptian Collections
(On sabbatical in Winter 2019)

In fieldwork at Abydos in southern Egypt and in curatorial work with the Dynastic Egyptian collections at the Kelsey and in museums worldwide, I focus on biographies of people and place, community agency and local saint cults, political landscapes, and cultural heritage in the past and present.

Exhibition-related research included contributing two large didactic panels for the spring 2019 opening of the new Visitors' Center at the site of Abydos focused on the research of the U-M Abydos Middle Cemetery (AMC) Project, entitled "The University of Michigan Abydos Middle Cemetery Project" and "Spotlight: The Tomb Complex of Weni the Elder," with the assistance of Emily Pierattini (then assistant exhibition designer at the Kelsey) and Ayman Damarany (AMC Project team member who supplied Arabic translations); and work on an exhibition proposal for the Sohag National Museum with AMC Project team

members. I was a Senior Consultant for the successful NEH exhibitions planning grant "Digital Platforms for an Immersive Ancient Egyptian Experience: Egypt on the Nile" (PI E. Peters) at the Carnegie Museum of Natural History, 2018–2019. Kelsey curatorial projects included revisions for the web version of the 2013 *Discovery!* exhibition, and substantial work on a revised and expanded second edition of *Preserving Eternity: Ancient Lives, Modern Intentions*, co-authored with T.G. Wilfong and S.L. Davis with contributions from numerous IPCAA students past and present as well as the exciting results of new scans of key Kelsey artifacts by U-M Radiology colleagues M. Sakala and R. Bude. Work on both these projects benefited greatly from the efforts of Kelsey research assistants Caitlin Clerkin and Christina DiFabio.

Other publications in press or in progress in 2019 included the multi-authored article "Assessment of Biodegradation in Ancient Archaeological Wood from the Middle Cemetery at Abydos, Egypt," *PLOS ONE*, March 27, 2019 (with A. Abdel Azeem, B.W. Held, S.L. Davis, and R. Blanchette), and a book project underway for submission to the U-M Press Kelsey Museum Studies series. This multi-authored book, *A Biography of Person and Place: The Tomb Complex of Weni the Elder at Abydos*, will not only publish the details of Weni's unique late third-millennium BCE mortuary complex at an important provincial center, it will also explore the multi-sited biography of Weni the individual, his political involvement in the initiation of a public cult of the god Osiris at a time of transition on state, social, and religious fronts; and his memory from the time of his monument's construction over more than four millennia up to its reception and meaning in modern contexts.

In September 2019, I delivered concluding remarks at the invited conference *Kings and Officials in Old Kingdom: Separation and Interaction*, held at the University of Geneva. This conference was the latest in a multi-year series relating to my role as a collaborating expert for the Swiss National Science Foundation project, "Le discours monumental dans

l'Égypte du III^{ème} millénaire: image, écrit, texte” (PI J. Stauder-Porchet, University of Geneva). I also attended the 12th International Congress of Egyptologists in Cairo, Egypt, in November 2019.

David Stone

Research Scientist & Research Specialist

The year 2019 saw a flurry of activity on the Olynthos Project, a multi-disciplinary study of Greek urbanism, focused on the site of Olynthos in northern Greece. It was our last field season; during the six weeks of our permit we struggled to complete the excavation of a Classical house, to reveal the full stratigraphic profile of the early phases of the site, more than two meters below the current ground surface, and to say our goodbyes to key team members with plans to move on to other projects in the future. My main role on the project is as director of the Field Survey (fig. 5), and my big accomplishment in 2019 was to complete the investigation of our study area. We examined more than 1,700 individual fields outside the city, and more than 200 “grids,” or 30 × 30 meter squares within the fence of the modern archaeological site where excavations have not taken place. As we examine the finds in more detail during future study seasons, this information should enable our team to determine the ways that different areas of the city and its countryside were exploited in the past. After returning from Olynthos in August of 2019, I contributed some initial thoughts on the results to an article that will come out in 2020:

- ♦ L. Nevelt, B. Tsigarida, Z. Archibald, D. Stone, B. Ault, N. Akamatis, Elena Cuijpers, J. Donati, J. García-Granero, B. Hartenberger, T. Horsley, C. Lancelotti, E. Margaritis, J. Alcaina-Mateos, A. Panti, N. Papadopoulos, A. Pecci, E. Salminen, A. Sarris, S. Stallibrass, C. Tsochev, and C. Valdambri, “Constructing the ‘Urban Profile’ of an Ancient Greek City: Evidence from the Olynthos Project,” in *Annual of the British School at Athens* 115.



Figure 5. David Stone doing field survey with the hills of Olynthos in the background. Photo courtesy of the Olynthos Project.

A second article on a new study of craft-working in North Africa, another region where I have worked, appeared in 2019:

- ♦ D.L. Stone. 2019. “Craft and Food Production in the Cities of Algeria.” *Journal of Roman Archaeology* 32: 826–31.

In the future, I plan to continue working on questions of urbanism in both Greece and North Africa, and hope to return to the field as soon as it is safe to do so.

Lauren E. Talalay

Curator Emerita

The following co-authored book appeared in 2018: Jere Wickens, Susan Rotroff, Tracey Cullen, Lauren Talalay, Catherine Perlès, and Floyd McCoy, *Settlement and Land Use on the Periphery: The Bouros-Kastri Peninsula, Southern Euboea* (Oxford: Archaeopress).

The following article is in press: Lauren E. Talalay, “Entangled Bodies: Rethinking Twins and the Double in Mediterranean Prehistory,” in *Gemini and the Sacred: Twins and Twinship in Religion and Myth*, edited by Kimberley C. Patton (I.B. Tauris).

I am completing several chapters on the prehistoric finds from the site of Plakari, Euboea, Greece; the chapters will appear in the final

publication of the site, which is directed by Jan Paul Crielaard of the Vrije Universiteit Amsterdam. The chapters are co-authored with Tracey Cullen.

I am also preparing a book entitled *From Motown to the Mediterranean: Travels of Two “Dig Cars,” 1924–1926*. The book is based on George R. Swain’s photographs and letters from his extensive travels in the Mediterranean, Turkey, the Near East, Egypt, and North Africa during the 1920s. The book chronicles the adventures and travails of Swain’s motorized travel to these remote locations as well as his insights into the often troubled landscape of post-WWI.

Terry G. Wilfong

Director & Curator of Graeco-Roman Egyptian Collections

Taking on the directorship of the Kelsey Museum has led me to put much of my personal research on hold, but I have begun to return to old projects and have also taken on some new ones. I have continued work on my book, *Egyptian Anxieties: Living in an Age of*

Oracles, where I use oracular papyri and related documents to develop a picture of ancient Egypt in the Third Intermediate Period (ca. 1070–664 BCE) based on what these texts show the Egyptians feared. I hope to complete this long-delayed project (and some related articles) in the coming year.

A newer project comes from a student question in my gender seminar over ten years ago, about whether there were transgender people in ancient Egypt. I could not answer then, but (nearly a decade on) I think I am closer to being able to answer that question now. Although this research is still in early stages, I envision the end result as a short book consisting of a series of case studies of possible transgender individuals, fictional and real, spanning from the New Kingdom through the Byzantine period.

Another recent project involves a group of fans from the Michigan excavation of the Egyptian site of Karanis. These fans, made of wood and palm fiber, are of a distinctive “pennant” style associated with Christianity in Egypt (and one bears a distinctively Christian cross decoration). I exhibited three of them



Figure 6. Three fans (KM 3390, 3479, 3480) that were the subject of this summer’s Kelsey in Focus case.

in our Kelsey in Focus case for the summer (fig. 6), and plan to publish the entire group later. This kind of fan is relatively under-studied and little known, and a side-benefit of this research is exploring the passionate and eccentric secondary literature about the history of fans more generally. (I should also say that the first installments of the Kelsey in Focus case have been very enjoyable mini-research projects for me in general.)

Another Kelsey-based project of mine has taken an unexpected turn that requires new research. In the 1920s, the University of Michigan uncovered a series of murals at Karanis, and the excavators hired artist Hamzeh Carr to make facsimiles in watercolor to preserve their original colors (a common practice before the advent of reliable color photography). The resulting facsimile paintings in the Kelsey Museum archives are particularly valuable records, as the murals themselves have long since been lost or

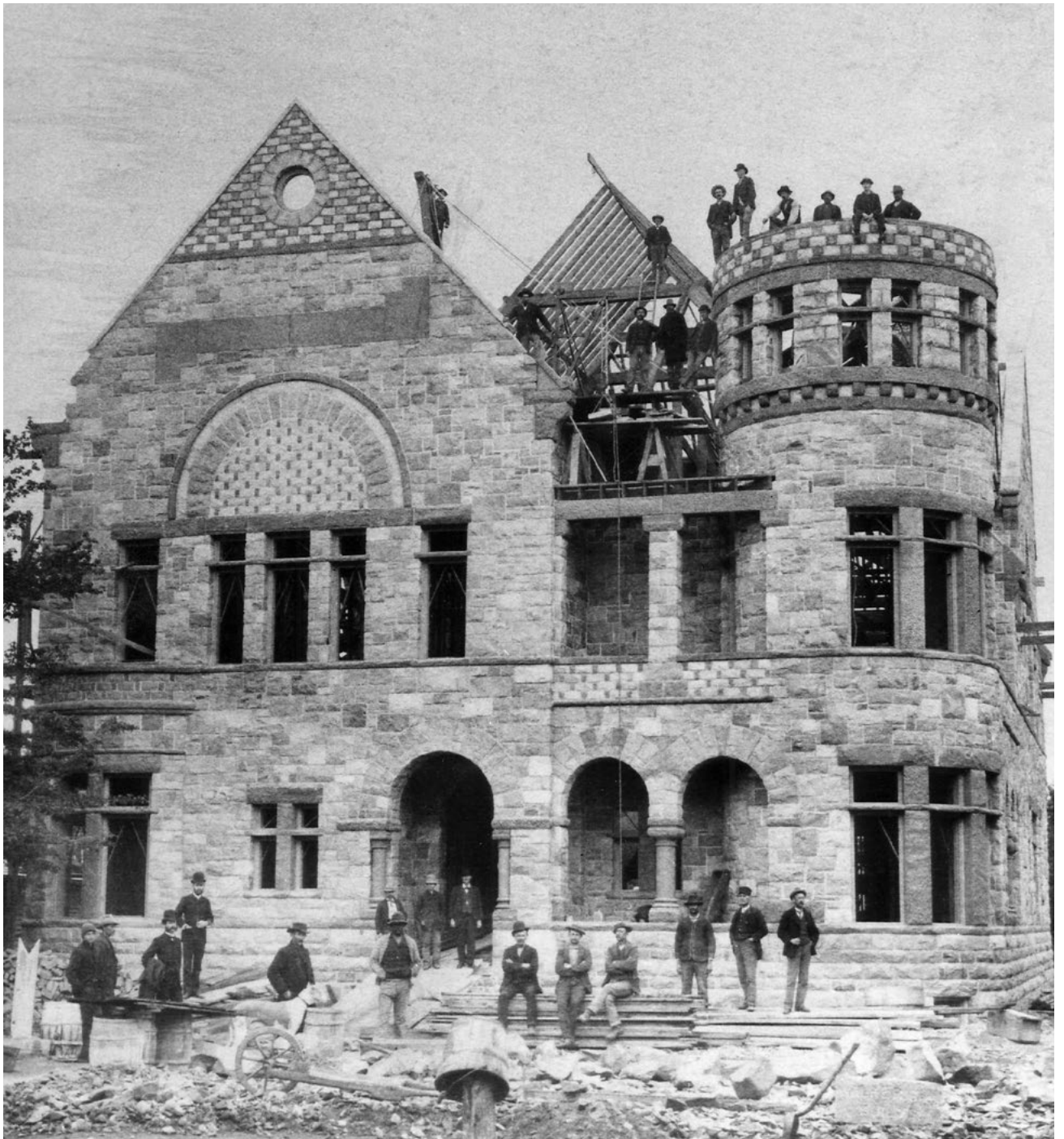
damaged. My original plan was simply to have the facsimiles conserved and exhibit them. But my investigations into the artist, Hamzeh Carr, have taken some unexpected turns, and his mysterious life and career will now become part of the exhibition project. A British convert to Islam, Carr worked for a number of archaeological projects in Egypt, but his primary career was as a fashionable artist in London and Cairo, known for his portraits, theatrical designs, and book illustrations. Carr is frustratingly elusive, however, in that little factual information is readily available, and I hope to spend the coming year tracking down sources for this little-known artist. The exhibition will also feature the work of another artist hired by the Karanis project in the 1920s, F. Burr Joslin, who later became an architect in Detroit and whose descendants have become a helpful source of information.

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 Charlie Brown, *Custodian*
 Eric Campbell, *Assistant Exhibition Designer*
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 Geoff Emberling, *Research Scientist*
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 Julia Falkovitch-Khain, *Website Coordinator*
 Michelle Fontenot, *Collections Manager*
 Elaine K. Gazda, *Curator of Hellenistic and Roman Collections*
 Mallory Genauer, *Community and Youth Educator*
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 Dawn Johnson, *Associate Director, Chief Administrator*
 Patrick Lindberg, *Sergeant*
 Sandra Malveaux, *Secretary*
 Scott Meier, *Museum Exhibition Coordinator*
 Laura Motta, *Research Specialist*
 Sarah Mullersman, *Coordinator of K-12 and Community Outreach*
(until August 2)
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 Janet Richards, *Curator of Dynastic Egypt Collections*
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The faculty, staff, and students of the Kelsey Museum thank you for your continued support.

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