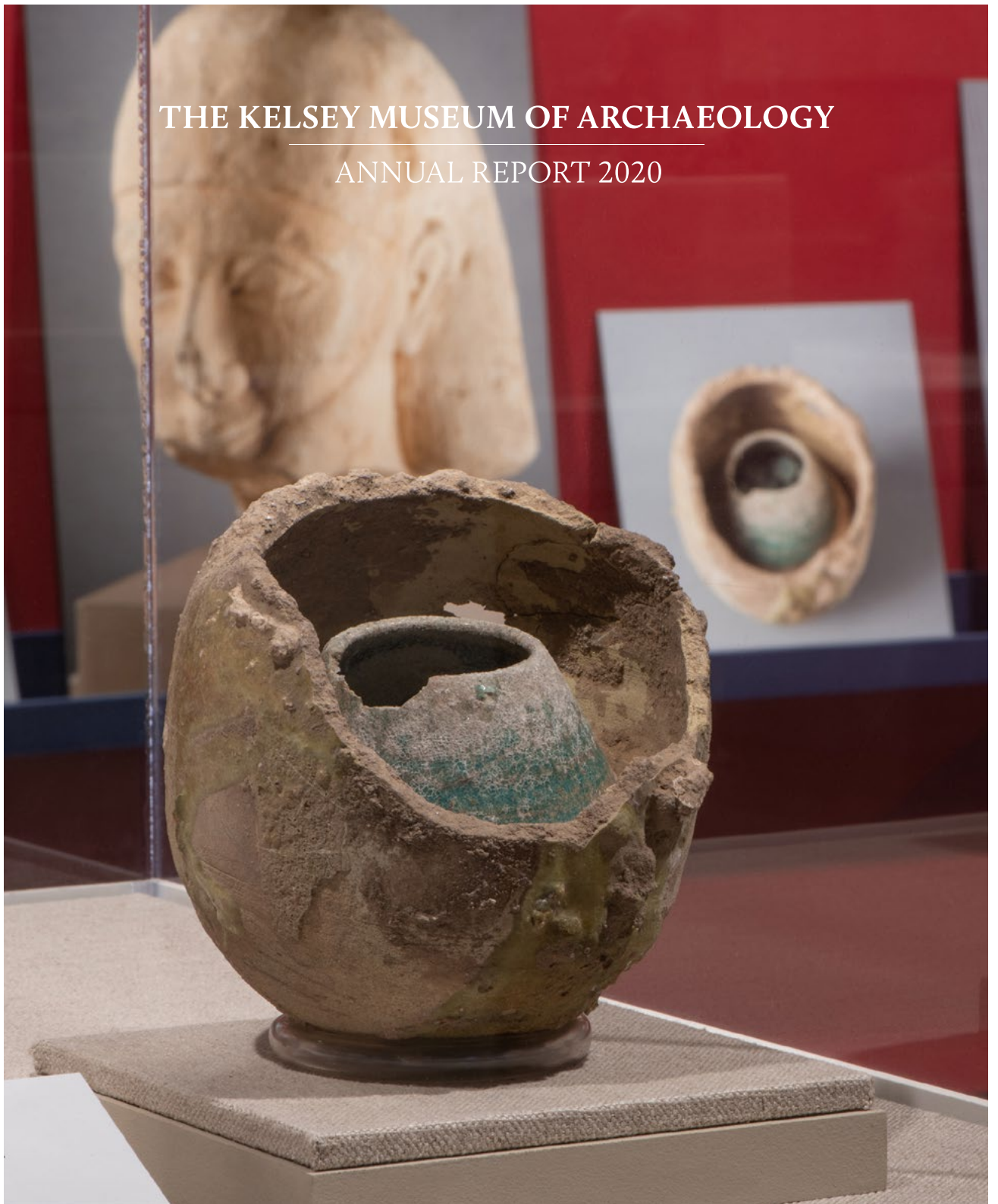


# THE KELSEY MUSEUM OF ARCHAEOLOGY

ANNUAL REPORT 2020



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*The Kelsey Museum of Archaeology, Ann Arbor*

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Edited by Leslie Schramer  
with assistance from Joseph Frankl.

On the cover:

Nested jars with coin hoard (KM 2018.1.457), on display in the special exhibition  
*Randal Stegmeyer: Exposing the Past.*

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

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Nicola Terrenato

What an unprecedented year! I think that 2020 is a strong contender for the strangest year that our institution has ever seen. Never before had Newberry Hall been so scarcely populated, or the challenges we had to face more complex and unexpected. Like many other facilities on campus, the museum displays had to close entirely in March 2020, while the offices and labs operated at very reduced capacity. To date, restrictions conforming to U-M guidelines remain in place. And yet, it has been a very productive and instructive year, which has given us a chance to regroup and rethink on many different fronts. Thanks to the persistence and resourcefulness of the Kelsey staff, many of the challenges were met and turned into opportunities for growth and innovation. From docent training and family days gone virtual, to an expansion of our social media footprint, to a growth in online resources, many new avenues are opening and we are reconsidering multiple existing questions.

This year confronted the entire country with the stark realities of racism, producing a renewal of calls for equity and justice, and a reexamination of institutional priorities. The Kelsey staff is committed to action. We have created a formal DEI (Diversity, Equity, Inclusion) committee, chaired by Alex Zwinak. The history of Classical Archaeology, and of the Kelsey Museum, is intertwined with colonialism which has left its imprints on the very nature of our discipline. To address these momentous issues, the committee is working on several fronts, from a statement acknowledging our presence on indigenous lands to a re-imagining of the museum vestibule to foreground the people of color who are also central to the ancient world we strive to represent. We are defining a specific anti-harassment policy for museum-sponsored fieldwork. It will go into effect before the next field season (2022). The work on displaying our Islamic collection is another product of these conversations.

As of last July, Terry Wilfong concluded his term as director and is taking a richly deserved sabbatical. We are all grateful for Terry's leadership and stewardship over the last three years. His care for the collections and the conservation of our objects and archives is a legacy that will inform the future of our institution. My own term succeeding him is only beginning. I have been a Roman archaeologist for over thirty years (and I grew up in that beautiful, but eternally chaotic city), but I had never held a Kelsey position before. I face a learning curve in discovering new aspects of the collection and our research program, developing closer relationships with the staff, and familiarizing myself with Kelsey administrative systems. On the other hand, I bring a pair of fresh eyes that can be helpful at a time of reconsidering various aspects of what we do. Indeed, we are about to start a new cycle of strategic planning, involving the entire Kelsey community, to identify priorities and map out our work for the next few years. We are planning a virtual retreat that will give us the time and the space for a comprehensive reconsideration of the challenges ahead of us. For myself, I hope to begin a conversation about the practical implications of the issues under discussion in our DEI committee, and what we can do to further involve our community and increase our access and impact beyond Ann Arbor, to our state and region.

Another pair of fresh eyes belongs to Irene Soto Marín, who started in September 2020 as assistant curator of numismatics and assistant professor of classical studies. Trained at Barnard College and at the Institute for the Study of the Ancient World of New York University, Irene is an economic historian and numismatist specializing in late Roman Egypt. We are thrilled to have her join the Kelsey, and we look forward to many years of her presence in our community. This is particularly true since ancient coins (many from the site of Karanis) make up a very significant proportion of our collections and they

are not at all well studied. The Kelsey has not had a specialist in numismatics since the 1980s, when Ted Buttrey retired. I have no doubt that Irene's arrival will mark the beginning on a new era in the study of our numismatic holdings and of the economic history of Egypt.

This year also saw the retirement of two longtime members of the Kelsey team. Professor Elaine Gazda was curator of Roman antiquities for over forty years and director of the Kelsey for eleven years. Elaine was the driving force behind many museum initiatives and exhibitions, including the one on Oplontis, by far the largest and richest the museum put on in recent years. Fortunately, she remains an emerita in Art History and in charge of the Kelsey Museum publication program. In addition, the Kelsey office will not be the same without the smiling presence of Sandra Malveaux, the executive secretary for many years. We hope that Elaine and Sandra will get some well-earned rest and we are sure they will remain active members of our community.

One priority that is widely felt in the Kelsey community is the need to renew our permanent galleries, which were installed twelve years ago, after the new Upjohn wing was built. This project also was facilitated by the much-reduced flow of visitors. A new large screen will be installed in the lobby, and it will display a map of the archaeological regions represented in the museum, as well as news and updates about events and exhibits. The graphic style of the text panels in the cases is being standardized, introducing a visual language for the various periods and thematic summaries, accessible to our younger visitors. Work is also beginning on the installation of a new gallery, dedicated to the Byzantine and Islamic periods, building on the temporary exhibitions on those subjects in recent years, such as *Pearls of Wisdom* (2014). Expanding the permanent collection on display to these later periods broadens the chronological reach of the museum by many centuries. It also erodes the artificial boundary between the classical period and those that followed it, which is another relic of an old-fashioned (and ultimately colonialist) vision of the human past. I have appointed an advisory

committee for the new gallery that includes prominent scholars on the U-M and NYU faculty, as well as the director of the Arab-American Museum in Dearborn. Their advisory role will interface with a working group of Kelsey staff tasked with designing and implementing the new display.

In terms of temporary exhibitions, the museum is currently displaying a show featuring the work of University of Michigan Library photographer Randal Stegmeyer, who has long served as photographer of choice for the Kelsey. This temporary exhibit opened on October 20, 2020, when the Museum was already closed to the public because of the pandemic. We are very much looking forward to a time when we can celebrate properly the work of this extraordinary visual artist. In the meanwhile, **[the show is visible on the Kelsey web site.](#)**

Kelsey researchers have been very active in writing grants for future field and research seasons. We are thrilled by their outstanding success. Conservators Caroline Roberts and Suzanne Davis have been awarded a major grant by the National Endowment for the Humanities to advance the technical study of color in archaeological materials. Curator Janet Richards has applied for a Shelby White and Leon Levy Grant for Archaeological Publications for her volume about Abydos. Janet and Suzanne also received a grant from the American Research Center in Egypt for the creation of a new display in the Sohag museum in Egypt. Research Scientist Geoff Emberling and Suzanne Davis were awarded a Large Grant from the US Ambassadors Fund for Cultural Preservation, in support of a new cultural center at Jebel Barkal in Sudan. Research Specialist Laura Motta and IPCAA graduate student Sheira Cohen applied for a grant from the Archaeological Institute of America in support of isotope analyses on ancient seeds and bones. Finally, Geoff and Janet are involved in a new Humanities Collaboratory project called Narrating Nubia: The Social Lives of Heritage, an interdisciplinary collaboration on the archaeology and anthropology of the upper Nile Valley. Congratulations to all for this exceptional crop of new projects, which we hope to be able to display in the field soon.

As it is clear from all that I have covered, work at the Kelsey has made major progress, despite the limitations to both lab and fieldwork imposed by the pandemic. All the achievements contained in this report are a testament to the resilience and creativity of the Kelsey community. I could not be prouder of their efforts. I hope to see you all soon in person in



our galleries, and at our programs and events.



Nicola Terrenato  
Director and Curator

# Museum





## Exhibitions & Installations

### **Randal Stegmeyer: Exposing the Past**

*Scheduled dates: May 1, 2020–January 3, 2021*

*Opening of online exhibition: May 1, 2020*

*Rescheduled in-person opening (U-M affiliates only):*

*October 20, 2020. Closing date: TBD*

*Curated by Randal Stegmeyer and Terry Wilfong*

University of Michigan Library photographer Randal Stegmeyer has long served as photographer of choice for the Kelsey Museum of Archaeology. Randal's images feature prominently in our publications, electronic media, and promotional material and have come to shape how our artifacts are seen by scholars, students, and a wider public. On the occasion of Randal's retirement, we present an overview of his career in photography, surveying his images of Kelsey Museum artifacts, his work for other U-M and Michigan cultural institutions, as well as his wide-ranging personal projects.



#### **ONLINE**

Access current and past Kelsey exhibitions at

[lsa.umich.edu/kelsey/exhibitions](https://lsa.umich.edu/kelsey/exhibitions)

KELSEY IN FOCUS 4

**New Gifts to the Kelsey Museum:  
The Forsyth Bronzes**

November 25, 2019–March 16, 2020  
Curated by Nicola Barham and  
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.

KELSEY IN FOCUS 5

**Late Antique Textiles**

Installation postponed due to  
pandemic  
Curated by Nicola Barham

JACKIER PRIZE COMPETITION

**2020 Display Case**

Scheduled: March 25–May 31, 2020  
Curated by Rachel Heibel, Estrella Salgado, Anna Southon, Victoria Thede, and Jaymes Walker

This year, students from a wide range of departments and programs entered the Jackier Prize Competition. Some wrote essays about an object or group of objects from the Kelsey Museum and the University of Michigan Papyrology Collections. Others were inspired to create works of art based on ancient artifacts.

Five projects were chosen for the current exhibition. Rachel Heibel's *Rethink Plastic* was inspired by our collection of Roman amphoras.

Estrella Salgado's essay was inspired by a Roman cosmetic spoon (KM 1497). Anna Southon explored the role of climate stress on people's lives through P.Mich.inv. 4528, a papyrus letter from a Roman soldier to his mother. Victoria Thede examined a Mesopotamian incantation bowl (KM 2018.1.502). And Jaymes Walker created his *Trans Goddess* as a reaction to the Mesopotamian "goddess" figurines in the Kelsey collection.

The Jackier Prize Competition awards ceremony, scheduled for March 23, was one of the first events canceled due to the COVID pandemic. The winners were mailed their certificates, prize money, and book awards.



ONLINE

Learn more about 2020's Jackier Prize winners and read the their essays at

[myumi.ch/88YvK](https://myumi.ch/88YvK)

Original artworks inspired by objects at the Kelsey, created for the Jackier Prize Competition. Left: *Rethink Plastic*, by Rachel Heibel. Ceramic and underglaze. 70 x 38 cm.

Right: *Trans Goddess*, by Jaymes Walker. Stoneware with red and white slip. 55 x 26 x 25 cm.

# Public Programs

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## Exhibition-Related

### Randal Stegmeyer: Exposing the Past

#### Opening Reception & In-Gallery Conversations

Reception scheduled for Thursday, May 7, 2020.  
Conversations scheduled for Sunday, June 7, and  
Sunday, November 8, 2020. All three events were  
canceled due to COVID-19.

#### Photography for the Museum

Scheduled for Saturday, October 10, 2020, at the Kelsey  
Museum. Canceled due to COVID-19.

We were very sad to have to cancel the events associated with the special exhibition, *Randal Stegmeyer: Exposing the Past*. Perhaps when our galleries are open to the public again, we will reschedule them. Watch the Kelsey website for updates and information.

#### ONLINE

Access all the Family Week activities and other digital content at the Kelsey@Home page:

[myumi.ch/Ww5MM](https://myumi.ch/Ww5MM)

## Other

### Family Week: Ancient Storytelling

Online, Sunday, October 18–Friday, October 23

Due to the COVID-19 pandemic, we had to make some changes to how we presented this fall's Family Day. Instead of a one-day, in-person gathering at the Kelsey, Family Day became Family Week and moved online. Starting on Sunday, October 18, participants could navigate to a dedicated page on the Kelsey website to access content related to this year's theme, Ancient Storytelling. New videos and family-friendly downloadable activities were posted every day, through Friday, October 23.

On Day 1, visitors could download and enjoy the pamphlet "Ancient Storytelling: A Guide to the Stories of the Ancient World" as well as Choose Your Own Adventure story cubes, print-and-fold paper temple and pyramid, and coloring pages featuring the gods of ancient Kush. Days 2 through 6 each featured a new storytime video and coloring pages relating to a different ancient story each day: Herakles and his Labors, the gods of ancient Egypt, Dionysus and the Pirates, Hermes and Apollo, and King Midas.

See the Education report for more information and photos from this year's Family Week.



## Lectures

### Field Archaeology Series on Thursday (FAST)

- “Assessing Mechanisms of Mobility and Exchange in the Prehistoric Cyclades,” Natalie Abell, University of Michigan (Jan 30)
- “The Olynthos Project: Dirt on an Ancient Greek City,” Laurel Fricker, Nadhira Hill, Peter Knoop, Lisa Nevet, and David Stone, University of Michigan (Feb 20)
- “IPCAA at Home,” presentations by Sheira Cohen, Alex Moskowitz, and Zoe Ortiz (Sep 24 via Zoom; recording available online)
- “Domus, Wine Cellars, and Churches at Amheida: Late Antique Ceramic Contexts in an Egyptian Oasis,” Irene Soto Marín, Kelsey Museum (Oct 29 via Zoom; recording available online)
- “‘In That They Only Live by Cliques’: Digging Below the Surface of Archaeological Photography at Qasr al-Hayr al-Sharqi,” Christiane Gruber, History of Art (Nov 10 via Zoom; recording available online)

### Michigan Archaeological Society (MAS)

- “Rotted Meat, Scurvy, and Neanderthal Foodways,” John Speth, University of Michigan (Jan 16)
- “Bill Monaghan’s Squash Seed,” William Lovis, Michigan State University (Feb 20)
- “The Wooster Site: Overview of Prehistoric and Historic Occupations and Discussion of Previous and Upcoming Excavations,” Dan Wymer, Michigan Archaeological Society (Apr 16—canceled)
- “Pioneer Farmers of Pleasant Valley,” Tim Bennett (Nov 19 via Zoom)

### Other

- “Rethinking Roman Nutrition,” Frits Henrich, Free University Brussels (Brown Bag Lecture, Jan 15)
- “Slave Theater in the Roman Republic,” Amy Richlin, UCLA (Roman Republican Reading Group book discussion, Oct 14 via Zoom)

#### ONLINE

View recorded Kelsey lectures on our YouTube channel:

[myumi.ch/lxARQ](https://myumi.ch/lxARQ)

## Comings & Goings

- May 31: Curator Elaine Gazda retires
- June 15: Jake Bennett starts as security officer
- June 30: Terry Wilfong steps down as director
- July 1: Nic Terrenato begins his appointment as director of the Kelsey Museum
- September 1: Irene Soto Marín begins her post as assistant curator of numismatics
- September 11: Security Officer Keith Dalton transferred to the Museum of Natural History
- October 15: Jessie DeGrado joins as research associate
- December 31: Senior Secretary Sandra Malveaux retires

## Total Visitors Served

*The galleries were closed March 16–October 20.*

### Museum Visitors

January.....	879
February.....	1,144
March.....	531
October.....	30
November.....	45
December.....	21
<b>Total .....</b>	<b>2,650</b>

### Visitors on Guided Tours

January.....	551
February.....	524
March.....	333
October.....	0
November.....	0
December.....	0
<b>Total .....</b>	<b>1,408</b>

**2020 Total .....** **4,058**





## Happenings

---

### Retirement of Elaine Gazda

Elaine K. Gazda, longtime Kelsey curator, professor in History of Art, and director of the Kelsey Museum from 1986 to 1997, retired from the University of Michigan on May 31 after 46 years of scholarship and service. Elaine came to Ann Arbor in 1974, when she was hired as assistant professor in History of Art and assistant curator at the Kelsey Museum—joint appointments through which she was promoted over the years. Elaine has curated an impressive 29 exhibitions at the Kelsey, many with her students and most involving published catalogues. She was also the head curator for the entire installation of the Kelsey's new Upjohn Exhibit Wing. Elaine's exhibitions have covered a wide range of topics, but all have been characterized by a combination of serious scholarship and visual flair and elegance.

Elaine is the author of our three bestselling books—*Karanis: An Egyptian Town in Roman Times*, *The Villa of the Mysteries in Pompeii: Ancient Ritual, Modern Muse*, and *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*—and has also been an extraordinary fundraiser and advocate for the museum. And of course, she has had a distinguished career as a teacher and mentor. We wish you all the best in your active retirement, Elaine!



Elaine Gazda outside the Kelsey in July 2008. Photo by Jennifer Scroggins.

### Kelsey Researchers Receive Grant from U-M Humanities Collaboratory

In spring, the Kelsey Museum's archaeological projects in Sudan and Egypt received a proposal development grant from the University of Michigan Humanities Collaboratory for a project entitled "Nubian Lives, Nubian Heritage." The grant supported a number of faculty, graduate students, and undergraduates in discussions and research about heritage and contemporary culture in

Nubia—southern Egypt and northern Sudan. It also facilitated preparation of a proposal for a larger Collaboratory project grant, which we were delighted to receive in August. Work on the larger, two-year project will begin in January 2021.

The project grew out of a conversation between assistant professor of anthropology Yasmin Moll, who is working on an ethnographic film about Nubian cultural activism in Egypt, and Geoff Emberling and Suzanne Davis of the Kelsey, who have been

working on a community heritage project at the ancient royal pyramid cemetery of El-Kurru in northern Sudan. Kelsey curator Janet Richards will also contribute her knowledge of Nubian heritage in Egypt. Other faculty team members are Amal Fadlalla (Women’s Studies), Andrew Shryock (Anthropology), Michael Fahy (Education), and Howard Tsai (International Institute).



### **Conservation Department Receives NEH Grant to Study Ancient Color**

Kelsey conservators Caroline Roberts and Suzanne Davis have been awarded a \$46,595 grant by the National Endowment for the Humanities (NEH) to pursue a two-year research project on “Advancing the Technical Study of Color in Archaeological Collections.”

“This is a wonderful opportunity to make color research more accessible to smaller institutions like ours,” says Roberts, the project’s lead investigator. “The NEH grant will allow us to conduct scientific analysis on colorful artifacts at the Kelsey and develop a scalable research tool for other archaeological collections to use.”

NEH grants are prestigious and highly competitive awards granted to scholars pursuing projects that embody exceptional research, rigorous analysis, and clear writing. Roberts’s project is one of six to be granted funding from the Endowment’s Research and Development program this year, chosen from twenty-five eligible applications.



Investigating ancient color. Carrie Roberts performs multispectral imaging (MSI) on a mummy portrait from the Fayum region of Egypt. Photo by Amaris Sturm.





Zach Barham, born May 18, 2020. Then and now (right).

### Baby Boom

Despite all the grim news surrounding the COVID pandemic, there was still plenty to celebrate here at the Kelsey. On May 18, Assistant Curator Nicola Barham and her husband, Ted, welcomed their first child, Zachary (Zach). On August 16, Director of Education Cathy Person and her husband, Tim, also welcomed a son, Owen. We are all looking forward to the day when we can meet these two cuties in person.

Owen Rice, born August 16, 2020. Then and now (right).



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### Matching

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Membership Category	Number of Memberships	Category Total
Benefactor	3	\$4,500
Patron	4	\$2,000
Sponsor	8	\$2,000
Contributor	17	\$2,000
Household	10	\$450
Individual	11	\$318
Matching	1	\$50
<b>Totals</b>	<b>54</b>	<b>\$11,318</b>

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### Volunteers

Don Burian (Registry)  
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Chase Dauthrich (Bioarch Lab)  
Sabrina Ross (Bioarch Lab)  
Penelope Slough (Registry)

## 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 Administrative office is the support system for the Kelsey Museum, and this year we were put to the test. In March, when the State of Michigan issued the stay-at-home order, the Admin staff worked quickly and efficiently to ensure that Kelsey faculty, staff, and students were equipped to work successfully from home or another offsite location. Together we gathered materials, assessed technology needs, and ordered and provided office and cleaning supplies for all Kelsey team members as they began working remotely.

During these past months working offsite, the Admin staff have been able to consistently provide the same level of service to the Kelsey and other university units. We continue to support the Kelsey with their administrative needs—through financial support, calendar polling, setting up Zoom meetings, ordering and maintaining supplies, and troubleshooting concerns and needs. We have created databases and online files to keep track of office supplies and publications with an access process to ensure safety and to stock quantities.

The Kelsey Admin team supports the financial management and transactions for all departments and areas of the Kelsey. This includes monthly Zoom meetings between Kelsey Associate Director Dawn Johnson, Dean's Office Business Analyst, and the LSA Shared Services Analyst. Expenditures such as travel, excavations, and non-essential expenses have been put on hold this year, but the Admin office oversees and assesses all payments for equipment, computers, special exhibition displays, and building needs, and works closely with the associate director to maintain an exception/expense log sheet.

The Kelsey fieldwork projects were put on hold this past season, however, the Admin staff maintained

direct communication with the fieldwork faculty of the five active Kelsey-supported dig projects. On November 6, the Kelsey Admin team, associate director, and director met with the dig directors via Zoom to discuss and ascertain dig needs and what next season would look like according to the sites they work in, paying close attention to each of these environments and considering the safety of all dig-team members.

The office staff works with the faculty to manage the post-award expenses on their research / sponsored funding—ensuring the expenses are appropriate and allowable according to the terms of the granting agencies.

The Admin team supports the Kelsey with Human Resource needs and requests from faculty and



Figure 1. The incomparable Sandra Malveaux.

staff. They work with running reports, timekeeping, and payroll, as needed, and work with LSA HR for Kelsey GSRA appointments. In the upcoming months, the Admin staff will digitize all Kelsey staff records.

Another big change for the Admin office and the Kelsey family came at the end of December with the retirement of Senior Secretary Sandra Malveaux. Sandra began her career at the Kelsey in 2005 and has served under four Kelsey directors. Her favorite Kelsey object is the coffin of Djehutymose, and her special memory is the opening of the Upjohn Wing in 2009.

Sandra has been the first point of contact for those visiting the Admin office, and many will remember her welcoming smile and helpful professionalism. Her competence and efficiency have been integral to the smooth operation of the Kelsey, and to the staff and researchers here she feels like family. Congratulations on a well-deserved retirement, Sandra. We already miss you terribly.

## Gift Shop

The Kelsey Museum gift shop supports the Kelsey's mission of promoting teaching, research, and general knowledge of ancient Mediterranean and Near Eastern



**Figure 2.** A stoneware mug handmade by artisan Irina Bondarenko for the *Graffiti as Devotion* special exhibition which closed this year. Photo by Leslie Schramer.



**Figure 3.** Top: The real owl kotyle, KM 2608, and bottom: the very credible replica that is available for purchase.

civilizations. By providing items for sale that highlight the strengths of the collection, the special exhibitions, and the research projects sponsored by the museum, the gift shop invites students, their families, and the public at large to enjoy and remember the treasures of the museum.

Last year the gift shop partnered with *Graffiti as Devotion along the Nile* co-curators Geoff Emberling and Suzanne Davis and local ceramicist Irina Bondarenko to stock a series of handmade mugs that feature replicas of the graffiti found on the temple and pyramid at El-Kurru, Sudan (fig. 2). In addition, after extensive research, we found replicas of some objects in the Kelsey's collection to sell in the store. One of these, which we predict will be very popular, is a copy of the kotyle depicting the owl of Athena. This

little cup has long been a favorite with many staff and patrons; now they can take it home with them.

Another notable addition to the gift shop this year were chess sets whose pieces represent the themes Greek mythology, dragon kingdoms, and Romans versus Egyptians (fig. 4). Perennial favorites among younger visitors are the plush Anubis and Bastet (fig. 5).

Due to the stay-at-home order, the gift shop has been closed during COVID-19. Kelsey staff worked

closely with our student employees, assisting them as they left campus. We stayed in touch with them through the end of the semester, and continue to offer them reassurance and encouragement.

While the gift shop cannot be open at this time, on-site personnel are still able to meet publication order needs, and we look forward to the future when we can reopen this important component to the gallery experience.



► **Figure 4.** Ancient Egypt-themed chess set. .

▼ **Figure 5.** A selection of our very popular plush toys.



## Bioarchaeology Lab

Richard Redding, Associate Research Scientist  
Laura Motta, Research Specialist

The Bioarchaeology Lab's second year was a challenging one. Like everyone else, we were closed from March to September, and during the fall semester we operated on a reduced schedule. This, of course, not only affected our ability to work on the zooarchaeological and archaeobotanical material but also hindered usual lab activities such as student training and research. In addition, with classes held remotely, hands-on experiential teaching for undergraduate courses was suspended. Even so, L. Motta remained busy at work, taking material and equipment home when possible (fig. 1). R. Redding spent his exile from the lab writing; he produced three articles and part of a book.

However, the whole year was not misspent. As a matter of fact, during the first trimester the lab was crowded with students and visiting scholars. Nicholas Cullen and Sabrina Ross helped with Gabii archeobotanical material; Sabrina was also involved in the revision of the samples from the Forum Boarium Coring Project and the selection of appropriate specimens for radiocarbon dating (fig. 2). Shannon

Burton was working hard on the identification and photographic recording of crop remains from Karanis (fig. 3). Bailey Franzoi and Kennedy Johnson were fully engaged in improving their botanical identification skills: Bailey focused on crops from Gabii while Kennedy concentrated on charcoal from the Auditorium site, in Rome.



Figure 1. Laura Motta's home lab—her kitchen table.

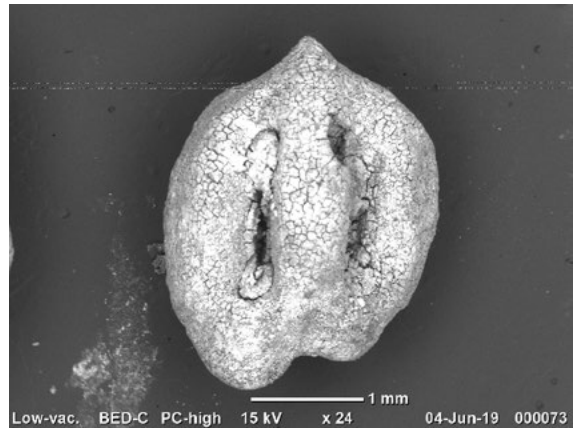


Figure 2. A seed from the genus *Vitis* (grape) under a scanning electron microscope (SEM).



Figure 3. Desiccated wheat and barley from Karanis, 5th c. BCE.

Two undergraduates, Juliet Christin and Chase Dauthrich, joined the lab team in January. For their training in the processing and identification of carpological remains, L. Motta assigned them samples from the Iron Age huts excavated at Gabii. They were both very enthusiastic to be involved in the research and, possibly, the publication of this very rich and important context. Katherine Beydler (fig. 4) concluded her analysis of the plant remains from the Auditorium site and worked on the report for the publication of the Republican house in Area C at Gabii. Since new contexts were included in the sequence during the summer, more samples needed to be sorted and identified, and they were shipped to Katherine's home for analysis. In the fall, IPCAA student Lauren Oberlin was ready to start her doctoral research on Bronze Age Aegean material; this project had to be postponed due to the restricted access to the lab.

In September, R. Redding was able to go back to work in the lab. He has been identifying the faunal

remains from Dermikoy, a Pre-pottery Neolithic site in southeastern Turkey where there is potential evidence for early sheep domestication. Due to COVID protocol, Bailey Franzoi was unable to work in the lab together with R. Redding. Therefore, she has sharpened her faunal skills at home with a domestic sheep skeleton on loan from the collection.

Frits Heinrich and Annette Hansen visited for a month after attending the Archaeological Institute of America's Annual Meeting in Washington DC, where Frits and Laura presented the first results of their project on the isotopic and biochemical investigation of staple crops from Karanis. We were very excited about the success of their micronutrients analysis, never performed before on ancient seeds; indeed, preservation of micronutrients proved to be very good in desiccated material. These results were also shared with the Kelsey community and at a presentation for the UMMA brown bag talk series (see Lectures on p.8). The ultimate aim of Frits's visit was to find new suitable botanical samples in the collections in order to expand the range of crops for biochemical analysis and to select specimens for radiocarbon dating. In addition, we were planning new research that included the animal remains from Karanis. When not in the lab, we were reviewing and finalizing the iBOF collaborative grant submission, "Agriculture, Diet and Nutrition in Greco-Roman Egypt. AGROS," which was shortlisted for funding (fig. 5).

In February, the lab hosted Fanny Gaveriaux, a visiting PhD candidate in the Department of Biology and the Environment, University of Rome La Sapienza. Her research at U-M focused on the arable fields weeds, as part of her dissertation on agricultural systems and environmental change in Central Italy during the early first millennium BCE. With the help of L. Motta she worked on the identification of weeds using the archaeobotanical specimens from Rome and Gabii stored in the lab as reference material. Fanny was supposed to remain the whole winter semester but the outbreak of the pandemic forced a sudden and early return to France, her home country.

To conclude on a positive note, 2020 was marked by new and exciting opportunities for some of the lab



**Figure 4.** Katherine Beydler (front) and Laura Motta in the lab. Photo by Frits Heinrich.





**Figure 5.** Left to right: Richard Redding, Frits Heinrich, and Annette Hansen examine Karanis materials in collections storage. Photo by Laura Motta.

members. Katherine successfully defended her dissertation in May and has taken a job at the University of Iowa. Sabrina was admitted to the MA program at UPenn and Nicholas moved to Philadelphia as well. After many years of collaboration, we are sad to see them leave. Congratulations and best of luck!

## Lab Members 2020

### Staff

- Richard Redding
- Laura Motta

### Graduate Students

- Katherine Beydler
- Nicholas Cullen
- Bailey Franzoi

## Undergraduate Interns

- Shannon Burton
- Kennedi Johnson

## Volunteers

- Juliet Christin
- Chase Dauthrich
- Sabrina Ross (alumna)

## Visiting Researchers

- Fanny Gaveriaux, PhD candidate, Dipartimento Biologia Ambientale, Università La Sapienza, Rome
- Annette Hansen, PhD candidate, Groningen Institute of Archaeology, University of Groningen
- Frits Heinrich, Social and Cultural Food Studies (FOST), Department of History, Vrije Universiteit Brussel (VUB)

## Projects

- Animal and botanical remains from Karanis
- Gabii Project
- Tarquinia plant isotopes
- Early Rome farming systems and landscape modifications
- The archaeobotany of the Auditorium Site (Rome)
- Dermikoy animal resources exploitation

## Classes

- CLARCH 323: Introduction to Field Archaeology (Fall 2020; remote)
- CLCIV 120: First-year Seminar in Classical Civilization (Winter 2020)
- MO 415: Introduction to Managing Human Capital (Winter 2020)

## Conservation

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Suzanne Davis, Associate Curator of Conservation  
Caroline Roberts, Conservator

**H**ere at the Kelsey Museum we prioritize preserving archaeological artifacts, but with COVID-19 as a new, uninvited visitor on campus, our focus in 2020 shifted to include preservation of our health and sanity. Hands-on conservation of objects and sites is an activity that really cannot be done at home, and yet for five months—from mid-March to mid-August—we adapted (fig. 1). We are very grateful to leadership within the Kelsey and the College of LSA for giving us this flexibility.

As much as we missed our colleagues and the Kelsey's collection, there were compensations to solo work at home. Chief among them was time to read, think, and write. Carrie conducted an in-depth literature review of polychromy on Roman Egyptian

sculpture and compiled visual survey data on color trends seen in the Terenouthis stela. Suzanne, meanwhile, studied historic conservation treatments of the Kelsey's textiles. Together, we applied for a (successful!) Research and Development grant from the National Endowment for the Humanities (see Happenings on p. 11); this grant will fund the purchase of equipment to improve our ability to investigate color in the Kelsey's collections and, in turn, we'll produce a research protocol for use in academic museums like the Kelsey. We also completed a book chapter about conservation at Notion, Turkey, as well as revisions to multiple articles about research at other Kelsey excavation sites. We expect most of



**Figure 1.** Conservator Carrie Roberts adapted to both a new workplace—her dining table—and a new coworker—her son, Jamie.

these publications to be in print sometime in 2021 (stay tuned!).

We were fortunate to be able to return to on-site work in mid-August, and with this opportunity came new responsibility for learning about, developing, and implementing safety protocols to reduce our exposure to COVID-19 in the workplace. As strange as it would have seemed a year ago, we now stagger our time at work to avoid sharing the lab, disinfect our lab equipment and high-touch surfaces multiple times a day, and discuss our face masks' and shields' design and fit as if they were the new couture fashion for lab wear (which, for us, they are). We are also carefully following research and recommendations from the REALM project (Reopening Archives, Libraries, and Museums) to make decisions about laboratory and collections access and on-site work practices. The

REALM research partnership, which includes the Institute of Museum and Library Services, OCLC, and Batelle, is studying COVID-19 spread in museum and library settings, including transmission via museum and library objects, and is generating science-based recommendations to reduce the risk of infection to museum staff and visitors.

Returning to on-site work has allowed us to further a number of important projects, including condition checks for at-risk objects in the collection and time-sensitive research. A big part of our work this fall centered on technical imaging of 50 painted funerary stelae from Terenouthis (fig. 2). Adapting our normal photography protocols for speed and efficiency, we captured detailed images of color traces as well as multispectral images characterizing specific pigments. In addition to providing data about pigment



**Figure 2.** Traces of pigment on stela KM 21127.

**Left:** In this visible light photograph of Terenouthis stela 21127, traces of pale blue pigment are visible on the woman's stola, the dress she wears beneath her shawl or palla. Faint traces of red can be seen on the couch cushion and yellow is visible on the base of the couch and the offerings below it, as well as in bordering lines around the entire scene.

**Middle:** This image shows infrared luminescence induced by visible light. It reveals that the pigment Egyptian blue was used not only for the woman's dress but also the background of the scene and the leftmost offering beneath her couch.

**Right:** Ultraviolet light demonstrates that the yellow pigment on the couch, banquet scene, and border lines is likely an iron oxide, or ochre, based pigment; it shows as deep black in this image due to its absorption of the UV light.

use on the stelae, this research also resulted in the discovery of a new-to-us painted inscription on one stela (fig. 3). Now so faded that it's hidden to the naked eye, the inscription is visible under ultraviolet light. Carrie presented early findings from this work at the conference, *Color & Space: Interfaces of Ancient Architecture and Sculpture*. Held in Berlin, this conference was the 10th meeting of the International Round Table on Polychromy in Ancient Sculpture and Architecture, and Carrie attended it remotely by Zoom from the Kelsey Museum conservation lab. An update on this research will be presented at the annual meeting of the American Institute for Conservation in May of 2021.

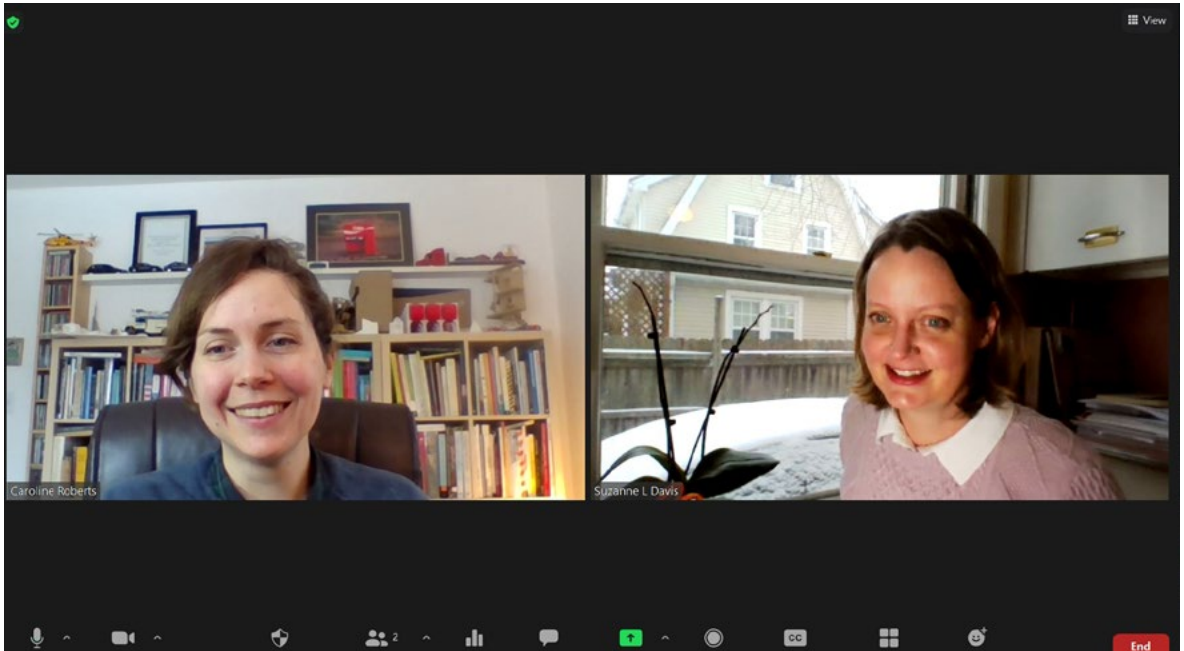
Our newly developed facility with Zoom has been a big benefit this year, allowing us to connect with colleagues around the world in ways we had not previously considered. Suzanne wrote and edited articles in real time with colleagues in Egypt, met socially with coworkers in Sudan, chaired the annual meeting of the American Institute for Conservation, and attended and chaired conference sessions at the ASOR annual meeting—all remotely. Carrie participated in a number of online training workshops and served as a mentor for an early-career conservation colleague at an HBCU. She also conducted the Kelsey's annual object handling training by Zoom, while Suzanne worked with Dawn, also remotely, to update the museum's emergency management protocols.

Although we are proud of what we have been able to accomplish during this unusual year, it has not all been wine and roses. In fact, we pine nostalgically for the Kelsey's inexpensive reception wine, something we never thought possible. As two of only a few Kelsey staff allowed on-site, we miss our colleagues and realize now how many things we took for granted in our pre-COVID Kelsey world. We look forward to safer days ahead, when we can once again swap recipes in the hallway and commiserate over the



**Figure 3.** Ultraviolet light revealed an invisible painted inscription on stela KM 21021.

confusing controls on the photocopier. Someday soon, we tell ourselves, the excitement of finding really weird artifacts in storage will return, along with the pleasure of attending lectures where heated debates erupt over the smallest details of life in the ancient world. Until then, we are enjoying the very empty parking garage, the lack of traffic, and seeing each other by Zoom (fig. 4). We are sending you our best wishes for conservation of your own health and safety in 2021.



**Figure 4.** Conservators Suzanne Davis and Carrie Roberts have remained connected and productive thanks to weekly meetings by Zoom. Screenshot by Suzanne Davis.

## Education

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

**T**wenty-twenty has been a year unlike any other. Prior to the pandemic, the museum continued to offer class visits for K–12 and university students, as well as community groups and the public with our Saturday Sampler and Sunday Drop-In tours. Led by our devoted docents, these tours covered topics such as Egypt and the Egyptians; Women in the Ancient World; Ancient Writing; Fakes, Forgeries, and Really Good Replicas; and many more. Through March 13, when Education went virtual, the Kelsey hosted 128 K–12 students, 675 university students encompassing 10 units, and 523 visitors taking part in public programs.

After seven months, during which our galleries were completely closed, we welcomed back our University community on October 20. With social distancing and mask measures in place, as well as diminished capacity in our galleries, the Kelsey instituted a free ticketing system through the Eventbrite online platform. Visitors were able to “purchase” a free ticket for a 45-minute visit to the galleries. We are looking forward to welcoming back all visitors to the museum.

### Teaching Remotely: University and College Tours and Programs

Due to limited access of the galleries for students, our university tour program went virtual. The Education department was able to offer 18 virtual university tours of the Kelsey Museum to over 1,000 students using Zoom and Powerpoint. Not having the objects and cases there in person took some getting used to, but we are quickly becoming adept at this new environment. We plan to continue to provide these virtual tours in 2021.

We also have heard that university courses made use of the Kelsey Museum’s online resources.

Professor Helen Dixon at East Carolina University wrote to tell us how she incorporated three of our online exhibitions into her HIST 1030: World Civilizations to 1500 course this fall. “As part of an attempt to incorporate some materiality-focused and experiential learning options into the course, I offered students a ‘visit to a virtual exhibit’ assignment with all three options from the Kelsey’s offerings: i) *The Art & Science of Healing from Antiquity to the Renaissance*, ii) *Graffiti as Devotion along the Nile: El-Kurru, Sudan*, iii) *Archaeologies of Childhood*. I required students to visit the exhibit for 20 min, select an object to focus on, and submit both a screenshot or image and answers to four reflection questions to structure their engagement with the exhibit.” Dixon reports that the students loved the assignment, and we loved to hear about the creative ways our resources are being used in the classroom.

### Eleanor and Lawrence Jackier Prize in Archaeology

The Eleanor and Lawrence Jackier Prize in Archaeology, a competition now in its sixth year, was awarded in 2020 to five students from across several disciplines. Among the winning projects were two works of art inspired by objects at the Kelsey Museum (fig. 1; see also images on pp. 6 and 40). Our winners were as follows: Rachel Heibel, a second-year student majoring in art and design with an intended minor in sustainability; Estrella Salgado, a third-year student majoring in history with a minor in museum

#### ONLINE

Read more about the Jackier Prize winners and see their projects at

[myumi.ch/wlGmn](http://myumi.ch/wlGmn)



**Figures 1 and 2.** Eleanor and Lawrence Jackier Prize in Archaeology display case. Photos by Eric Campbell (top) and Mallory Genauer (right).

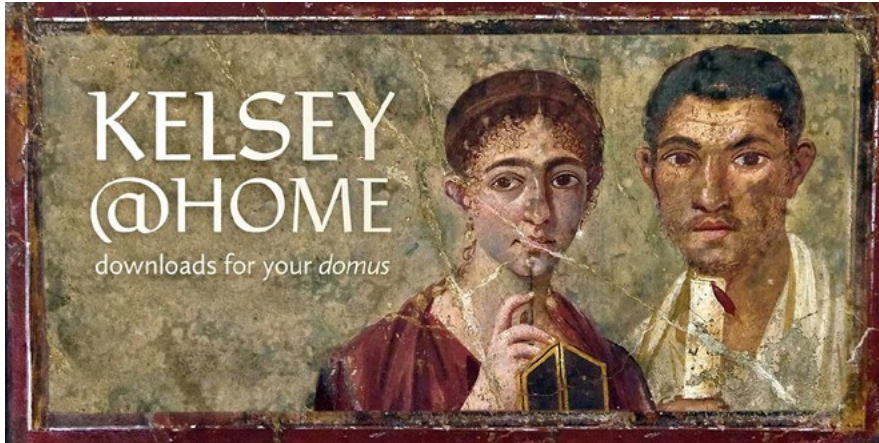
studies; Anna Southon, a second-year student in the LSA honors program planning to major in public policy and minor in environment; Victoria Thede, a third-year student double majoring in history and art history; and Jaymes Walker, a second-year at the Stamps School of Art and Design (figs. 1–2). You can see their award-winning projects and learn more about the prize on our website.

Due to the pandemic, we are not hosting a competition for 2021. Instead, we are taking this time to evaluate and improve the program to be more accessible to students across all three U-M campuses.

### U-M Collections Online Working Group

Did you know there are over a dozen different museums and cultural collections on U-M’s Ann





**Figure 3.** The header graphic for the Kelsey@Home webpage. Design by Eric Campbell.

Arbor campus? Most of them have staff dedicated to helping faculty and students use their collections for teaching. This summer, the Kelsey Museum joined with several of these cultural institutions to form a working group about teaching with collections. We plan to create an online resource with up-to-date information about each institution as well as contact information for staff who can assist with teaching needs. The ultimate goals are to improve communication and collaboration among U-M's cultural collections and to encourage faculty to use our collections in their classrooms.

### **K-12 and Community Audiences**

The Kelsey Museum of Archaeology serves a variety of K-12 and Community audiences with programs, lectures, tours, and activities. In this report, all activities are divided based on the audience they serve.

The COVID-19 pandemic greatly altered the landscape of education programs throughout the Kelsey. Beginning March 13, all K-12 and Community programs were postponed, and the department shifted focus to providing online resources for all audiences available through a new Kelsey webpage, Kelsey@Home. From coloring pages for young children to digital scavenger hunts through our online exhibitions and artifact explorations, the Kelsey@

Home webpage offers activities for all ages and has attracted over one thousand downloads. Our selection of ancient recipes for family fun in the kitchen topped the list of downloads (fig. 4).

The Kelsey Museum served 683 visitors with K-12 and Community Programs in 2020.



**Figure 4.** Docent Kelly Anderson shared this photo she took as she prepared *pullum Particum* (Parthian chicken). The recipe for this dish dates at least to the first century CE.



## K–12 Audiences

K–12 audiences refers only to school groups (public, private, and homeschool) who come to visit the museum. This category does not include camp groups visiting the museum or other audiences served via outreach. Please see separate entries for these groups under Public Programs, below.

Between January 1 and March 13, 2020, the Kelsey welcomed 128 K–12 visitors. This compares to a total of 285 during the same period in 2019. We are looking forward to welcoming our K–12 audiences back into the gallery once it is safe to do so. Beginning in January 2021, we will be offering virtual visits for K–12 groups.

Date	School	Attendance
January 7	Mill Creek Middle School	17
January 16	Skyline High School	7
February 6	High School (self-guided)	5
February 20	Homeschool	40
February 21	Early College Alliance at EMU	20
March 3	Emerson Middle School	39
<b>Total Attendance</b>		<b>128</b>

## Copley Latin Day

The sixth annual Copley Latin Day was scheduled for April 1, 2020. This event brings hundreds of southeast Michigan high school students to the U-M campus to learn more about studying classics and ancient history at the university level. The day is usually filled with lectures and seminars by professors and graduate students from the Department of Classical Studies, as well as activities with the Kelsey Museum, the Papyrology Lab, and the U-M Library Special Collections. This year's event was, of course, canceled.

### ONLINE

Visit the Kelsey@Home page at [myumi.ch/Ww5MM](https://myumi.ch/Ww5MM)

## Community Programs

*All attendance numbers reflect vistorship prior to the closing of the galleries to the public on March 13.*

### AskMe

In 2017, we introduced a new program called “AskMe.” Docents who have already completed their docent training are welcome to wear an “AskMe” badge and engage with visitors in the galleries, answering questions and directing them to areas of interest. In 2020, docents wore their “AskMe” badges for 11.5 hours.

### Gallery Drop-In Tours

Drop-in tours are offered on Sundays, as docents wish to schedule them. In 2020, we offered six drop-in tours with a total attendance of 84.

Date	Theme	Attendance
January 12	Highlights of the Kelsey Museum	7
January 19	Rome through the Eyes of Its Emperors	7
January 26	Egypt and the Egyptians	11
February 9	Egyptian Collections at the Kelsey	5
March 8	Women in the Ancient World	42
March 8	Around the Table: Ancient Food	12
<b>Total Attendance</b>		<b>84</b>

### Saturday Sampler Tours

Saturday Sampler tours are offered every Saturday. The tours are often themed, but can also serve as general introductions to the Kelsey Museum. In 2020, we offered eight Saturday Sampler tours with a total attendance of 127 visitors.

Date	Theme	Attendance
January 4	The Greeks' Long and Winding Road	12
January 11	A Winter Dweller's Celebration	25
January 25	Special Exhibition: <i>Graffiti as Devotion along the Nile</i>	10
February 1	Ancient Writing	20
February 8	Read & Look: <i>Tickle Tut's Toes</i>	31
February 15	The Roman Empire	13
February 22	Special Exhibition: <i>Graffiti as Devotion along the Nile</i>	8
February 29	Fakes, Forgeries, and Really Good Replicas	8
<b>Total Attendance</b>		<b>127</b>

### Community Group Tours

The Kelsey frequently offers tours to summer camps, private groups, community groups, and more. These tours are often tailored to the specific interests of the group visiting the museum. In 2020, we hosted five tours to community groups with a total attendance of 70 visitors.

Date	Group	Attendance
January 8	International Travel Oversight Committee	4
January 8	Glendale Assisted Living Center	11
January 23	DTE Staff	11
March 10	Star Tours Senior Group	12
December 14	Osher Lifelong Learning Institute (Virtual)	32
<b>Total Attendance</b>		<b>70</b>

### Midday Morsel

In September 2019, we began offering a lunchtime mini-tour called the Midday Morsel. These 30-minute guided tours take place on the first Friday of the month at 12:30 p.m. In the new year we will promote this more forcefully on our social media platforms in the hope of boosting attendance.

We led three Midday Morsel tours in 2020 before the galleries closed in mid-March, with a total attendance of 14.

### Community Outreach

Community outreach is distinct from K-12 outreach because activities are not intended to supplement the K-12 curriculum. Some community outreach may reach audiences in the K-12 age range, but activities and approach for the two types of outreach differ.

In 2020, we created a new partnership with the Boy Scouts of America Michigan Crossroads Council, participating in their virtual STEM camp this fall. More than 60 Scouts attended a virtual tour of the Kelsey Museum and participated in talks where we discussed archaeology, how archaeology is practiced, and career paths in archaeology.

Due to COVID-19, all community outreach events, such as the Townie Street Fair, were canceled.

### Public Programs

#### A Winter Dweller's Celebration

On January 11, we hosted A Winter Dweller's Celebration, a family event with storyteller Genot "Winter Elk" Picor. The event was reminiscent of the French fur-trading days of Old Michigan, when the hardy *voyageurs* would entertain each other with stories, songs, and dances as they passed the winter in settlements. Picor shared several stories, such as how Sleeping Bear Dunes got its name, and even taught us some Native American signs (fig. 5). We sang, danced, and had a wonderful day!

#### Family Week

Held in the spring and fall, Kelsey Museum Family Day is an opportunity for visitors of all ages to enjoy the museum galleries and participate in fun, hands-on activities. Originally scheduled for Saturday, March 28, our spring Family Day, with the theme Ancient Storytelling (fig. 6), was postponed due to COVID-19.

Rescheduled for the fall, the Kelsey transformed the in-person Family Day into a virtual Family Week



**Figure 5.** Genot “Winter Elk” Picor regales his audience with stories during A Winter Dweller’s Celebration, held in the special exhibition gallery. Photo by Mallory Genauer.

(October 18–23), with new content appearing each day on a dedicated webpage. Activities included print-at-home Choose Your Own Adventure story cubes, paper temple and pyramid (fig. 7), and coloring pages, as well as daily videos featuring stories from ancient times. Visitors were encouraged to share their creations on social media using the hashtag #kelseyfamilyweek.

### Public Lectures

The Kelsey hosted five public lectures in 2020 before the COVID-19 pandemic took hold in March. These included a talk by Frits Henrich of Free University Brussels entitled “Rethinking Roman Nutrition,” and FAST lectures by U-M faculty and students, including “Mobility and Exchange in the Prehistoric Cyclades” and “The Olynthos Project,” as well as the very well-attended MAS lecture, “Rotted Meat, Scurvy,

and Neanderthal Foodways,” with John Speth of the University of Michigan.

Our spring and summer lectures were canceled, but our fall and winter speakers rose to the challenge and presented their lectures over Zoom. The upside is that these lectures were recorded and are now available on the Kelsey’s YouTube channel. These include talks by U-M faculty Irene Soto Marín and Christiane Gruber, as well as presentations by IPCAA students who detailed how they are adapting to the COVID environment in “IPCAA at Home.”

Attendance for the in-person lectures averaged 26 people per lecture. Attendance for the Zoom lectures averaged 31 people per lecture. In all, 200 people attended Kelsey-sponsored lectures in 2020, in person and online. For a full list and links to the Zoom recordings, see “Lectures” on page 8.



Figure 6. The Ancient Storytelling booklet. Design by Eric Campbell.



Figure 7. Paper pyramid and temple (left) and Choose Your Own Adventure story cubes (right). Family Week participants could print and assemble these activities at home and use them to create their own stories. Photos by Mallory Genauer.

## Volunteer, Docent, and Intern Program

In response to an overwhelming need for more docent coverage, early in 2020 the Education department recruited a core of nine new docents. In the face of the pandemic, the training went virtual (fig. 8). Education staff created digital galleries, virtual activities, and facilitated more than 40 hours of training over Zoom for our new docents.

Docents attended continuing education classes on Zoom in the midst of the pandemic and are looking forward to expanding our virtual tour program for Community and K–12 audiences in the coming year.

- Number of docents as of December 31, 2020: 27
- Number of service hours in 2020: 101

## Outreach Initiatives

### Digital Study of Kelsey Objects (DiSKO)

In winter 2019, the Provost's Office provided generous funds to initiate a program to bring the Kelsey Museum to students who are unable to visit in person. This program, called DiSKO (Digital Study of Kelsey Objects), aims to use photogrammetry to create 3D models of roughly one hundred Kelsey objects that professors, teachers, students, and researchers will be able to access from our website. The models can be manipulated online and downloaded so users can print physical 3D models. Each model will be accompanied by high-resolution 2D images, informational sheets about the object, and sample lesson plans to aid teachers who wish to incorporate the objects into their curriculum.

In January and February of 2020, we continued work on the photography, 3D modeling, and development of the website, photographing 21 more objects for a total of 76 objects processed. The students completed

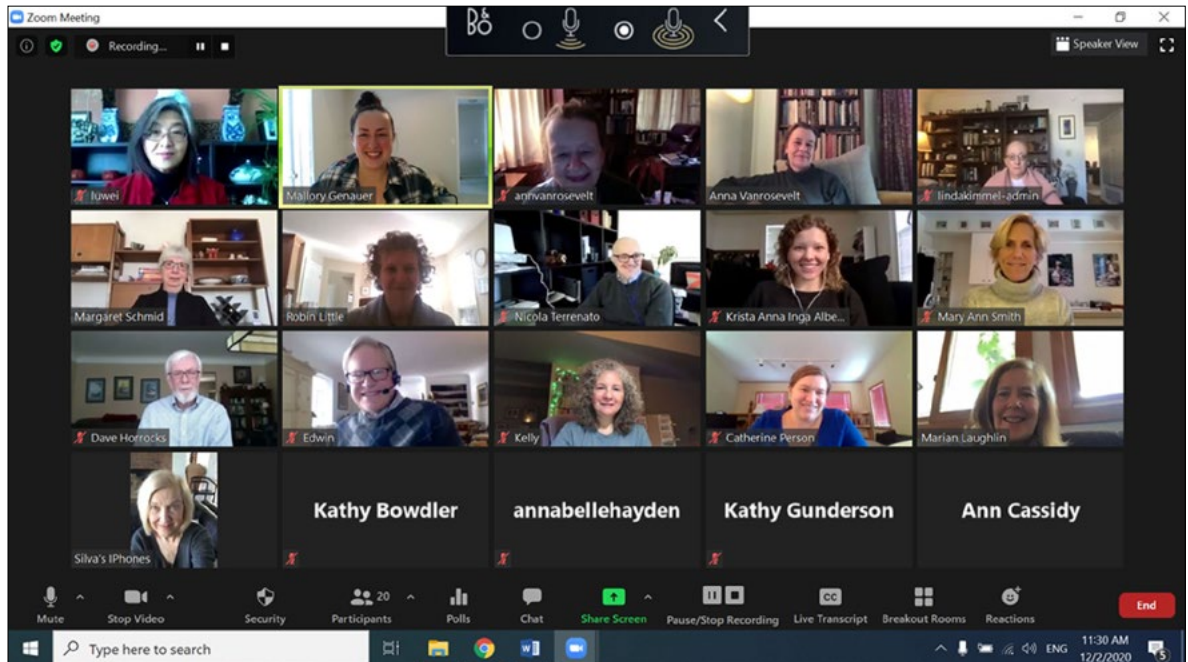


Figure 8. One of our virtual docent classes. Screenshot by Mallory Genauer.



Figure 9. 3D model of Athenian tetradrachm KM 85513.

several 3D models, bringing the total to 52 (fig. 9). Most of these objects are from Kelsey collections storage; the remaining objects to be photographed and modeled are on display in the permanent galleries.

As work progressed, however, we discovered that a coding incompatibility between the 3D files and the website would necessitate that users download special software to access the models. We consulted with Adam Rountrey of U-M's Museum of Paleontology, who helps oversee that museum's Online Repository of Fossils (UMORF)—a project very similar to the DiSKO initiative. Adam ultimately helped us identify a file format for our 3D models that is compatible with our website.

In March we began working remotely. Work on the 3D models was put on hold due to a lack of sufficient computing power at home, and we focused instead on developing the website and refining each object's information sheet. By May we had reached the limits of what could be accomplished remotely and the entire project was put on hold.

We plan to resume photography and model-building as soon as students and staff can return to the museum. A beta version of the website for U-M faculty and students is scheduled to launch in 2021. Feedback provided by the beta testers will be incorporated into the final version.

### 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 (SAG). This group's main goal is to promote the Kelsey Museum among U-M students outside of the formal classroom environment. Toward this end, the SAG scheduled two undergraduate student events for winter 2020, and developed a plan for more outreach in their community in the following academic year.

The SAG's first event, a movie night on Thursday, January 23, was a huge success. Forty-five students enjoyed pizza and the Disney animated feature *Hercules* (fig. 10). After the movie, Cathy Person led them on a tour of the galleries, where they explored themes from Greek myth. Students were invited to take pictures with the Kelsey's new Hercules vs. the Amazon cut-out (fig. 11).

Another movie night was planned for Friday, March 13, to show the horror film *As Above, So Below* (fig. 12). This event was canceled but the SAG was able to reconfigure it for a virtual format and reschedule it for Wednesday, October 28, just in time for Halloween. The movie, screened over Zoom, was followed by a virtual tour of the Kelsey led by Mallory Genauer. Sixteen students attended the screening and stayed for the tour.

The SAG also participated in U-M's (virtual) Festifall on Sunday, August 30. This campus-wide welcoming event showcases university clubs and groups for new students. The SAG board used this opportunity to recruit new members, increasing the group to 26 enthusiastic supporters of the Kelsey Museum.

The SAG's final event of 2020 was a virtual backpacking trip on Monday, November 30. It was intended to help students with questions about Winter courses in history, classics, and other topics related to the Kelsey. Only a few students attended, but the SAG is hopeful for their events next semester. They are planning a trivia night for January and another movie night later in the semester.



Figure 10. Students at the first SAG movie night enjoying Disney's *Hercules*. Photo by Cathy Person.



Figure 11. The Kelsey's new Hercules vs. the Amazon cut-out, designed by Eric Campbell, was unveiled at the first SAG movie night and was a popular backdrop for group photos. Photo at right by Cathy Person.



Figure 12. The advertisement for the second SAG movie night.

### Connecting Collections

Have you seen our fragment of the false door of Qar? Did you know that there are other fragments from the false door and other parts of this tomb in the British Museum? In May, the Kelsey joined a small cohort of museums to create a global social media initiative, #ConnectingCollections, aimed at making connections between objects across institutions. Along with the Kelsey, founding members include the Penn Museum, Harvard Museum of the Ancient Near East, Yale Babylonian Collection, the Oriental Institute, and the Ancient Art department at the Metropolitan Museum of Art. Each month, participating institutions select a theme over which to connect. So far, themes have included ancient people and modern scholars (#ConnectingThroughPeople), joint excavations (#ConnectingThroughExcavations), Monster Month, and behind the scenes (#StorageStories). The initiative has grown significantly from the founding

six members to include museums across the United States and around the world, including museums in Iraq and Australia.

#HeresLookingAtYou was the first theme in the Connecting Collections initiative. The Kelsey submitted this wide-eyed bone “fetish” (KM 16188; fig. 13), one of nearly 60 similar objects now housed at the Kelsey that were excavated by the U-M expedition to Seleucia-on-the-Tigris, Iraq (field seasons in 1927–1932 and 1936–1937). Dated to the Parthian period (150 BCE–200 CE), these small figurines have been identified as female by the geometric shapes that represent breasts and pubic triangle. Other incised lines and circles indicate navels, noses, lips, and the invariable staring eyes. We don’t know for certain what these objects were used for, but their findspots in homes and graves throughout the site indicate a private function. They might have been fertility amulets or objects of personal protection. The fierce look on many of their faces seems to say, “Don’t mess with me!”

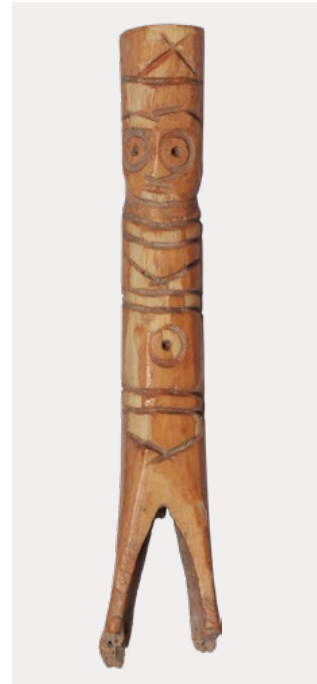


Figure 13. Bone fetish KM 16188 is watching you. Height: 9.9 cm. From excavations at Seleucia-on-the-Tigris, Iraq.



## Exhibitions

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

The year 2020 marked a time when the Kelsey Exhibitions department saw a change in focus none of us could have foreseen. We started the year looking to the closure and de-installation of *Graffiti as Devotion along the Nile*, while we prepared to install our next special exhibition, *Randal Stegmeyer: Exposing the Past*. Unfortunately, like the rest of the world, we were impacted by the COVID-19 pandemic and in March the museum galleries closed and all on-site exhibition work ceased. This did not mean work stopped, however. Once it became clear that the museum galleries would stay closed and we would be working remotely for an extended period of time, the Exhibitions department refocused its efforts into creating digital and online content for the Kelsey website.

In April, we launched a bi-weekly email newsletter to keep Kelsey members up to date on happenings around the museum. Teaming up with Education and Public Programs, we created the Kelsey@Home and Family Week webpages to increase the museum's online presence (see also Education report). Materials that we've offered to museum visitors for years are now redesigned for online distribution, and we've added categories of downloadable activities. These include informational booklets, artifact exploration and storytelling videos, games, paper models, coloring pages, and ancient recipes, to name just a few. We also helped our newest curator, Irene Soto Marín, set up a blog dedicated to documenting her numismatic studies at the Kelsey.

The museum galleries reopened to the university community in October, and the Exhibitions staff were able to return to on-site work on a limited basis after new COVID cleaning and safety policies were put in place.

### Permanent Galleries

The Exhibitions department has recently begun a long-awaited reimagining of the permanent galleries, which have not seen a significant design update in over 10 years. The first phase of this multi-stage project is to replace gallery elements that are broken or showing wear and tear, such as faded graphic panels. As we do this, we are considering options for a new typeface, color, and layout scheme. As of the end of 2020, the final design has yet to be decided upon.

We are also in the beginning stages of installing a large-scale monitor in the lobby off Maynard Street. The monitor will display rotating rich media content such as maps, news items, and upcoming events, and will orient new visitors to the museum and its collections. We plan to unveil this new feature in summer 2021.

### Special Exhibition **Randal Stegmeyer: Exposing the Past**

*Randal Stegmeyer: Exposing the Past* was co-curated by U-M photographer Randal Stegmeyer and Kelsey director and curator Terry Wilfong as a culmination of their work together over the years (fig. 1). Stegmeyer's photographs of Kelsey Museum artifacts, with their extraordinary ability to bring out details and capture the essence of an ancient object, have been central to Wilfong's recent research and publications. They have also figured prominently in the work of other

#### ONLINE

Visit the online version of the special exhibition  
*Randal Stegmeyer: Exposing the Past*:

[myumi.ch/wlNrw](https://myumi.ch/wlNrw)



Figure 1. Views of the special exhibition *Randal Stegmeyer: Exposing the Past*.

Figure 2. (right and below) The exhibition booklet for *Randal Stegmeyer: Exposing the Past*. Design by Eric Campbell.

Download this booklet from the exhibition website.



scholars, and have shaped the Kelsey’s presentation of its collections and buildings. The exhibition, scheduled to coincide with Stegmeyer’s 2020 retirement, celebrates the full range of Stegmeyer’s work—his images for the Kelsey Museum and for other cultural institutions, as well as his wide-ranging personal projects.

The design intent of this exhibition was to create a gallery space that would celebrate Stegmeyer’s career by displaying images in five distinct sections: personal projects, Kelsey artifacts, work done for other University of Michigan cultural institutions, the Kelsey museum building, and photographs of constellation engravings. The initial design called for the images to be displayed resting on thin rails. The goal was to create an informal space where visitors were encouraged to pick up the photographs and turn them over to read brief descriptions on the back.

Once the museum closed in March, we began discussions about how we might be able to open the exhibition while maximizing the safety and comfort for our visitors and staff. It was apparent that any handling of the photographs would not be feasible at this time. The alternative we settled on is a simple display of the photographs; image titles and descriptions are presented in a printed booklet that the visitor can carry through the gallery and take home as a souvenir (fig. 2).

The exhibition also featured two thematic slide-shows, giving the visitor an opportunity to see even more of Randal Stegmeyer’s personal work.

### Exhibition Staff

Scott Meier, Eric Campbell

### Other Notable Graphic Components

Exhibition booklet

## The Eleanor and Lawrence Jackier Prize in Archaeology

After returning to on-site work in October, the Exhibitions department was able to install this year’s Eleanor and Lawrence Jackier Prize in Archaeology display, originally scheduled to go on view in March. The prize, which recognizes excellence in archaeology, is open to all undergraduates, from every college and department and from all three campuses of the University of Michigan. Interested students are asked to write an essay or create a project or work of art that has a connection to the Kelsey Museum or to the archaeology of the Mediterranean region. This year we had five winning projects, two of which were original works of art. The exhibit included the original art pieces, the chosen artifacts, and related writings of the winners (see images on pp. 6 and 27).

### Exhibition Staff

Scott Meier, Eric Campbell



**Figure 3.** Scott Meier installing the 2020 Jackier Prize display. Photo by Eric Campbell.

## Facilities

Dawn Johnson, Associate Director & Chief Administrator

The common thread through each section of this annual report is how COVID dictated where and how we worked. While it has been a significant adjustment, there have been many positive outcomes in the type of projects and work we have been able to accomplish. It has also refocused the lens on the value of working together.

### Adjusting to COVID

#### Going Remote

In March of 2020, we watched with concern as the spread of COVID-19 impacted students residing on campus, in-person classes, and eventually all campus programs and events. On Monday, March 16, we decided to close the Kelsey galleries to ensure the safety of our staff and visitors, and we began to prepare to work remotely.

A tabletop exercise we completed as part of our Emergency Operations Preparedness in 2019 helped inform our quick exit from the building. During the transition, clear communication with our audiences (gallery visitors, docents, and members), staff, and students was of the utmost importance. We posted the most current COVID-related information on our website and social media platforms, as well as on the building itself. Each department communicated directly with its volunteers, research affiliates, and professional network. We canceled or postponed all programs and events, which was also communicated through the Kelsey's various outlets.

The administrative staff worked quickly to ensure that we had additional office supplies for our remote work, as well as ample sanitizing supplies for the building (see Administration report). They also coordinated equipment loans for staff who needed laptops, monitors, and even chairs for a well-equipped home office.

By the end of that first week, most of the staff had fully relocated to their remote environment. A few



**Figure 1.** Nitrile glove donation in April 2020. DPSS officers James Azzopardi and Lori Castrejon-Knipple assisted with delivery to U-M Hospital.

staff and students remained on location to complete some essential work, but by March 25, the university mandated that everyone work remotely. Only our security officers and the Kelsey's custodian, Charlie Brown, remained on site. In April, as we were transitioning to remote work, we were happy to be able to donate 11,000 of our nitrile gloves, normally used for safe artifact handling, to the U-M Hospital in response to an urgent call for supplies (fig. 1).

For the remainder of the spring, as I worked from home, I was in regular contact with our security staff to stay abreast of any facility issues. I also began sending weekly emails to staff to share Kelsey-related news and any information and updates from LSA. I also worked with our editor, Leslie Schramer, and designer, Eric Campbell, to establish an email newsletter for our membership with Kelsey updates. I made twice-weekly trips to campus to manage mail and other administrative needs, and to facilitate the pick-up and/or delivery of supplies for staff and students.

## Making Plans to Return

In June the Director of LSA Facilities unveiled a planning matrix to help units prepare to reopen to essential staff. The matrix incorporated guidelines and protocols from the University of Michigan, the Center for Disease Control, and the State of Michigan. A small group of Kelsey staff met to apply the matrix to our unit's operations, and I completed a walk-through of the Kelsey with our facilities manager Just Crawford to identify adaptations in the workplace that would be required for on-site work to resume. These included posting signage, moving furniture, adjusting capacity, creating isolated work areas, and managing traffic flow throughout the building.

The LSA matrix developed into a template for a formal COVID-19 facility plan ("LSA Unit COVID-19 Reentry Work Plan"); each LSA unit was required to complete this plan by July 31. The Kelsey also submitted a similar plan to the Provost's office ("Departmental COVID-19 Work Plan"). The two plans had facets that overlapped, but the Provost's

plan included some individualized requirements related to cultural institutions and public-facing units. As I worked on the details of the Kelsey's COVID plan, it became essential to be on site with more regularity. This pleased my furry roommate, who though initially glad that I was home so much, soon found that my presence interrupted his day-long naps (fig. 2).

With U-M operations impacted by changing revenue streams related to the suspension of sports, rentals, events, and potentially tuition, the university moved into a hiring freeze and restricted spending to only essential expenses. The Kelsey Museum developed an expense exception process that ensured that all expenses were reviewed at the unit level, discussed with our business analyst, and reviewed by the College as necessary. The Kelsey's financial controls contributed to a significant cost savings that was realized across the University of Michigan. These savings had all the more impact because fundraising across the university was put on hold to be sensitive to impacts of the pandemic on resources and overall environment.

The Kelsey's COVID-19 reentry and work plan included specifics related to capacity, with occupant details for each floor and maximum numbers for both Newberry and Upjohn, including the galleries. It also included information about building flow and staggered schedules, areas designated for dining, and workstations (closed offices) for staff and students working on site. Sanitation protocols were established for workstations, labs, and shared equipment; common areas such as the kitchen and shared work spaces were closed and all furniture removed. All mail delivery was routed to the associate director's office, bypassing individual mailboxes. We specified separate access points for staff and gallery visitors: staff and students used only the Newberry entrance; gallery visitors would enter and exit through the Upjohn entrance off Maynard Street. Anyone entering the building had to wear a mask and display the results of their U-M health screening to security personnel.

Once our plans were submitted to the College and the Provost's office, we began preparing the building for potential on-site work and gallery visitation. LSA provided supplies for sanitation as



**Figure 2.** Dawn's cat Ripley puzzling over the Kelsey's reopening plan. Photo by Dawn Johnson.

well as signage for the entry doors, bathrooms, and elevators (with information about social distancing, handwashing, and COVID daily screening processes). LSA also provided masks and signage to be placed in workspaces and public areas. Scott Meier and Eric Campbell created signage for the interior of the galleries to notify visitors that high-touch areas (artifact drawers and touch screens) are temporarily disabled. Eric also created informational signs pertaining to COVID-19 procedures for the interior and exterior of our entrances.

### A Return to On-Site Work

The Kelsey's COVID building plan was approved in early August and we authorized a small group to return to work on site. This included students and staff who required access to the collections, to the Kelsey's equipment, or to their labs for research. To enter the building each day, all personnel were required to complete U-M's health screening and display the results to security. Everyone in the building also had to wear a mask at all times except when alone in a closed office or workstation.

For the most part, staff worked in their regular offices or labs. Staggered schedules were established for those working in shared spaces, with time allowed for thorough sanitation between shifts. Designated dining areas were established in our public rooms (124/125) with distancing and capacity limits in place. The COVID-19 plan and additional resources and links were housed on Google Drive and shared with staff and students. The on-site staff and students were also provided with details about their on-site work and protocols.

With our on-site schedule in place and some staff back at work, we monitored the plan in action and made modifications as appropriate. We also maintained active communication with our audiences through our website, social media, and member correspondence. After a brief hiatus, our regular staff meetings resumed via Zoom, to ensure consistency with museum initiatives and transparency with our individual work objectives. Focus also turned to online educational resources and opportunities to continue

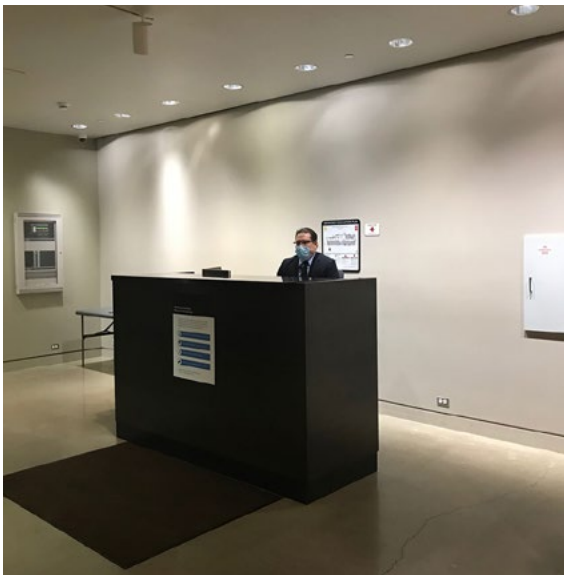
to engage our audiences while the galleries remained closed.

### Reopening of the Galleries

In the fall we received approval from the College and Provost's office to open our galleries to the University of Michigan community—faculty, staff, and students with valid Mcards. We updated our COVID plan with specifics about gallery visitation, and announced the good news to the university community. We created a “Reopening Details” page on our website to communicate visitation guidelines and instructions on how to schedule a visit. Kelsey educator Mallory Genauer established and monitored a new scheduling system through Eventbrite that allows us to manage the arrival and departure times of visitors and control capacity in the galleries. We reviewed all the procedures with our security and custodial staff to ensure that we had protocols in place to for entry, activity in the galleries, and sanitation procedures. Our security personnel, who greet gallery visitors as they arrive and check their credentials against the Eventbrite schedule, were instrumental in identifying important steps related to visitation, safety, and exceptional customer service.

Our galleries opened to the U-M community on Tuesday, October 20—a full seven months after closing in March. We remained open to this restricted audience through the end of the year, and while our visitation numbers were low (related to low campus density), we were thrilled to see people in our galleries again, enjoying not only our permanent collection but also our new special exhibition, *Randal Stegmeyer: Exposing the Past*, which had been scheduled to open in May.

We have continued to talk with the Provost's office about the possibility of opening the galleries to the general public, but this is dependent on COVID case levels in the Ann Arbor community. We are working closely with other cultural institutions on campus to align communication and policies. The opportunity to expand our visitation will be revisited in 2021; we hope to welcome our members and the greater Ann Arbor community back to our galleries soon.



**Figure 3.** Some adaptations to COVID at the Kelsey. Clockwise from upper left: signage on the Newberry Street entrance; social-distancing stickers on the loggia walkway; a sign in the gallery reminding visitors to not open the drawers; Security Officer Matthew Spunar at the Upjohn entrance. Photos by Dawn Johnson.





Figure 4. A sampling of the signs that are now ubiquitous at the Kelsey and on campus.

## Facility Projects

Since March, the university's primary focus has been on maintaining operations during the pandemic and ensuring the safety of the staff and students, and therefore many non-essential projects and initiatives throughout campus have been delayed. The pandemic's impact on available financial resources has also been a significant factor in what we've been able to achieve in 2020. The facility projects that the Kelsey proposed for FY21 will now be considered for implementation in FY22.

We were able to upgrade an office for our new assistant curator, Irene Soto Marín, who arrived in September; preventative maintenance and repairs were also performed as needed. We are hoping to move forward in 2021 with upgrades to our administrative offices, touch-up painting throughout our common areas, and some equipment replacements.

The Kelsey's foundation project is currently slated for the spring/summer of 2021. Evaluation of the scope of work to prepare the project for bidding proceeded in 2020. The university's department of AEC (Architecture, Engineering, and Construction), under Michelle Smay's oversight, removed several foundation stones to test the vibration impacts of different tools needed to complete the project. The AEC also used GPR (ground-penetrating radar) around the perimeter of the Kelsey buildings to map underground utilities. In December, contractors Mannik & Smith conducted soil-boring tests to identify potential contaminants that will need to be removed during the project (fig. 4).

On December 4, the Kelsey had its annual building endowment meeting, during which we discussed adding security cameras in collection areas and updates to our permanent galleries. These initiatives will require outside funding; they will be evaluated



Figure 4. Mannik & Smith boring soil on the south side of the Kelsey Museum. Photos by Dawn Johnson.

again in the coming year with the completion of project estimates.

This past year has presented challenges but has also provided opportunities to evaluate work practices, improve communication, and appreciate our adaptability and resilience. Many thanks to our security and custodial staff who have been on site through the year to ensure building security and a safe and sanitized

environment—both for on-site staff and our gallery visitors. I am also very thankful for our staff and students' efforts to carry out the Kelsey's mission to facilitate teaching, research, and engagement under such difficult circumstances. Finally, I wish to convey our heartfelt appreciation to the docents, volunteers, and members that continue to support the initiatives of the Kelsey. We look forward to being together at the Kelsey in the future.

# Publications

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Leslie Schramer, Editor

This is my third full year as the Kelsey Museum editor. As usual, I divided my time between laying out and editing books, producing the Kelsey newsletters, maintaining the Kelsey website and blogs, and reviewing text for exhibitions as well as educational and promotional materials.

## Books

Production of the first Kelsey annual report was progressing nicely until March, when it was slowed by the pandemic. I was in the middle of design and edits when the Kelsey closed and we all moved to remote work. It took a while for me to adjust to working from home, and the urgency of updating our website and moving various museum experiences to a virtual format took precedence for several months. But I eventually got back to it, and the report was published in September. Due to COVID-related cost-cutting measures at the Kelsey, the report was not printed as had been planned, but was instead issued only as a PDF. Two upsides of the digital format are that it can be easily shared, and the embedded hyperlinks provide quick access to many of our online initiatives.

Much of my time this year was spent working with Clayton Fant, Leah Long, and Lynley McAlpine on their catalogue of marble fragments in the Kelsey collections, *Roman Decorative Stone Collections in the Kelsey Museum of Archaeology*. In November, production on Christiane Gruber and Michelle Al-Ferzly's small volume of photographs from the Qasr al-Hayr excavations of the 1960s and '70s began in earnest. Eric Campbell is working with me on design elements as well as cleaning up the scans of the archival images in preparation for publication.

### ONLINE

Read *The Social Lives of Coins*  
[sites.lsa.umich.edu/kelsey-coin-blog/](https://sites.lsa.umich.edu/kelsey-coin-blog/)

Work on the second edition of *Preserving Eternity*, Janet Richards and Terry Wilfong's popular catalogue of Egyptian funerary artifacts in the Kelsey Museum, was put on hold due to the pandemic. I expect to resume work on it again in spring of 2021.

## Website and Blogs

In July I worked with LSA Technology Services to migrate the Kelsey Blog from the commercial WordPress site over to the U-M-hosted platform. The blog now has a new address (<https://sites.lsa.umich.edu/kelsey-museum-blog/>), but all the old content made the transition to the new site, so everything is still in one place.

This autumn, Eric Campbell and I worked with Irene Soto Marín, the Kelsey's new assistant curator of numismatics, to launch *The Social Lives of Coins: Archaeology and Numismatics at the Kelsey*. In this new blog, Irene highlights interesting discoveries she makes as she studies the 40,000+ coins in the Kelsey's collection. The first post was published in October and the blog immediately gained a number of followers. It's been fun getting to know Irene through our work together on this exciting new venture.

## Sales

ISD continues to represent the Kelsey for its book distribution. Although a limited number of titles are available for purchase in the Kelsey gift shop, all external orders for Kelsey publications should be addressed to:

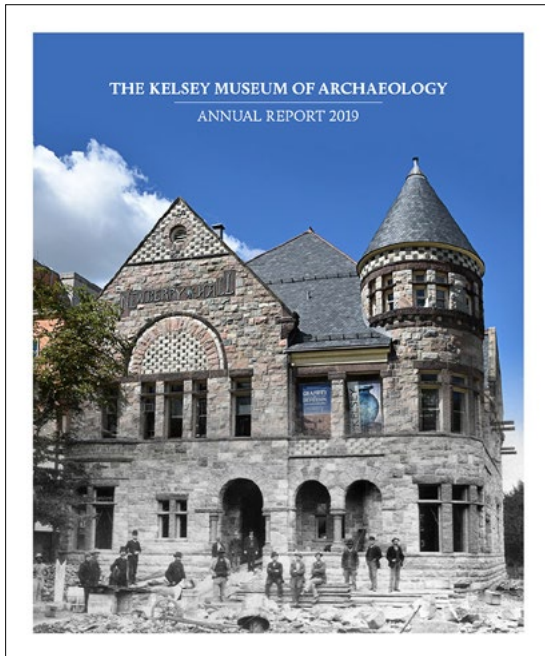
ISD  
70 Enterprise Drive, Suite 2  
Bristol, CT 06010  
Tel: (860) 584-6546  
[orders@isdistribution.com](mailto:orders@isdistribution.com)  
[isdistribution.com](http://isdistribution.com)

## Volumes Published

- *Kelsey Museum Annual Report for 2019*
- *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
- *City in the Desert, Revisited: Oleg Grabar at Qasr al-Hayr al-Sharqi, 1964–71*, By Christiane Gruber and Michelle Al-Ferzly
- *Kelsey Museum Annual Report for 2020*



Cover of the 2019 annual report.



The covers of the 2020 Kelsey Museum newsletters.

## Website Statistics

### General

- Overall number of sessions (visits): 24,792
- Geography: visitors from 113 countries, using 119 languages; visitors from all US states; 6,012 sessions (24.25% of all visits) from Ann Arbor
- Devices used: desktop/laptop 63.48%, phone 34.04%, tablet 2.48%
- Most visited sections of the website: Visit, Exhibitions (including Online Exhibitions), Collections, About Us, Events, El-Kurru field project

### Most Visited Online Exhibitions

- *Death Dogs*: 11,363 visits\*
- *The Art and Science of Healing*: 4,863 visits
- *Less than Perfect*: 3,166 visits
- *Ancient Color*: 3,123 visits
- *Rocks, Paper, Memory*: 3,011 visits

### Top Downloads

- Spring 2020 newsletter: 164
- Kelsey Museum annual report for 2019: 162
- *Discovery* portfolio: 151

### Social Media

Facebook followers	3,537
Instagram followers	1,546
<i>Kelsey Blog</i> followers	103
<i>Social Lives of Coins</i> followers	19

\* The *Death Dogs* online exhibition has the highest number of visits, but its bounce rate (the percentage of visitors who navigated away after viewing only one page) is also very high—almost 78%. This probably means that many people came to this site unintentionally and immediately left. On the other hand, The *Randal Stegmeyer* exhibition (launched on May 1, 2020) received 1,188 visits in eight months, with a record low bounce rate of just over 26%.

## Registry

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Sebastián Encina, Collections Manager  
Michelle Fontenot, Collections Manager

This year has been interesting for everyone, affecting even the Registry department down in the basement of the Kelsey Museum. Our normal operations were halted as we had to limit access to the collections, and even Kelsey staff were not allowed in the building during the first few months of the pandemic. Like so many others, we moved to remote work—a challenge when most of our duties center around handling artifacts.

Despite these limitations, we kept busy on a number of fronts. We made updates to the Kelsey’s

internal database and worked with our colleagues at the Library to ensure our collections are searchable through its catalogues.

The Registry was involved with our two exhibitions, *Eleanor and Lawrence Jackier Prize Competition* and *Randal Stegmeyer: Exposing the Past*. We processed two loans for the Jackier exhibition, original artworks from students Jaymes Walker and Rachel Heibel (see pp. 6 and 27 for images).

We took in some donations for the archives from Alexandra “Sandy” Connor. These materials relate to



Figure 1. A peek inside one of the hundreds of storage drawers in the Kelsey Registry department.

the Kelsey and E. E. Peterson, field director for the Karanis excavations and Kelsey Museum director from 1950 to 1961.

The Registry had our usual staff, Michelle Fontenot and Sebastián Encina. We were joined by volunteers Penelope Slough and Donald Burian, who continued cataloguing our numismatic collection, as well as interns Abigail Deemer and Vivien Yousif. Vivien, working remotely, recommended ways to make our collections more accessible, starting with the archival materials from Qasr al-Hayr.

Despite the setbacks, we still managed to host 22 classes in 2020. These ranged from Art History to Classics, Museum Studies, and Sweetland Writing Center. See the full list below.

We welcomed various researchers when we were able to re-open for limited access. We worked with Shannon Burton (U-M undergraduate, Karanis botanicals), Caitlin Clerkin (IPCAA, Seleucia), Beth Hart (lithics), Sandra Williams (U-M History of Art, Islamic art), and several others (see full list below).

As we make plans for 2021, we continue to look for ways to make the collections more accessible. We will have virtual interns and continue to work with researchers. We will have limited access to collections, but will still get much work accomplished.

## Loans

### Incoming

- *Trans Goddess*, by Jaymes Valentine Walker (artwork for Jackier Prize display)
- *Rethink Plastic*, by Rachel Heibel (artwork for Jackier Prize display)

## Donations

Alexandra Connor, archival materials relating to E. E. Peterson

## Visiting Researchers

- Shannon Burton (Karanis botanicals)
- Irene Soto Marín (numismatics)
- Caitlin Clerkin (Seleucia)
- Janet Richards and Caroline Nemecek (Egyptian materials)
- Beth Hart (lithics)
- Sandra Williams (Islamic art)
- Caroline Nemecek (Egyptian materials)
- Carrie Roberts (Conservation stone survey)
- Suzanne Davis (Conservation stone survey)

## Classes

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

- Applied Liberal Arts (ALA)
  - 301 Tours of the Past (Cameron Gibelyou)
- Classical Archaeology
  - 221 Introduction to Greek Archaeology (Lisa Nevet)
  - 250.001 Introduction to Ancient Roman Visual Culture (Nicola Barham)
- Classic Civilizations
  - 120.002 Searchers & Caesars: Place, Peril & Identity in Classical Antiquity (Gina Soter)
  - 253.001 The Mediterranean (Natalie Abell and Devi Mays)
  - 436.001 From Caesar to Augustus: Rome's Triumviral Period (Celia Schultz)
  - 125.002 Julius Caesar (Celia Schultz)
- History
  - 201 Rome (Anna Bonnell-Freidin)
  - 197 The Roman Family (Anna Bonnell-Freidin)
  - 239 The World before 1492 (Erdem Cipa)
- History of Art
  - 536.001 Hellenistic and Roman Sculpture (Elaine Gazda)
  - 490.001 Working with Objects: Islamic Textiles, Metalwork, Ceramics, Glass, and Manuscripts (Christiane Gruber)
  - 358.001 The Destruction of Art (Megan Holmes)
- Latin
  - 232 Vergil, *Aeneid* (Gina Soter)
  - 231 Roman Kings and Emperors (Shonda Tohm)



- Mideast Studies
  - 341.001 Science and Technology in the Ancient Middle East (Katherine Davis)
  - 338 Introduction to Egyptian Archaeology (Janet Richards)
  - 438.001 Exhibiting Egypt (Terry Wilfong)
  - MES Student Visit (Rebecca Wollenberg and Mostafa Hussein)
- Museum Studies
  - 401.001 Museum Work (Raymond Silverman)
- RC Arts
  - 334.001 Continuing Ceramics/ Ceramics Theory and Criticism (Susan Crowell and Catherine Person)
- Sweetland Writing Center
  - U-M Sweetland Writing Course (Gabrielle Sines, student)

## Volunteers and Interns

Don Burian (volunteer)  
 Penelope Slough (volunteer)  
 Vivien Yousif (intern)  
 Abigail Deemer (intern)

## Projects

Qasr al-Hayr digitization  
 DiSKO

## Image Use Requests

15

### ONLINE

Peruse the Kelsey's artifact and archival holdings:

[lsa.umich.edu/kelsey/collections](https://lsa.umich.edu/kelsey/collections)

# Research



# The Abydos Middle Cemetery Project, Egypt

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Janet Richards, Director

Suzanne L. Davis, Associate Director

Given the onset of the COVID lockdown last March, we did not plan a fall 2020 fieldwork season for the Abydos project. We also postponed our proposal to the Ministry of Tourism and Antiquities (MOTA) and the Museums Sector for permission to undertake the Weni display in the Sohag National Museum, and the American Research Center in Egypt granted us an extension on the Antiquities Endowment Fund Grant we received for that work, through the end of 2021.

Instead, Abydos team members focused on publishing different aspects of project and personal research in a series of articles. We also worked on expanding our multi-author Weni book project as a two-volume publication of the diachronic biographies of Weni, his community, and Abydos itself, concluding with stories from modern life in Sohag province. Each volume will include an illustrated summary in Arabic. We have submitted a grant proposal to support this collaborative authorship over the next three years. In addition, we are now in the process of submitting a proposal to MOTA for a fieldwork season and the Weni museum display for 2021–22.

## Publications

### Published

- Ayman Damarany and Mohamed Abuel Yazid, with Carol Redmount and Jessica Kaiser. “The Abydos Temple Paper Archives (ATPA): A View from Within.” In *Guardian of Ancient Egypt: Essays in Honor of Zahi Hawass*, edited by Janice Kamrin, Mohamed Megahed, Salima Ikram, Miroslav Bárta, and Mark Lehner, 1319–35. Prague: Czech Institute of Egyptology, Faculty of Arts, Charles University in Prague, 2020.
- Janet Richards and Heather Tunmore. “At the Door of Weni the Elder’s Tomb: Life Histories

and Ritual Transformations.” In *Guardian of Ancient Egypt: Essays in Honor of Zahi Hawass*, edited by Janice Kamrin, Mohamed Megahed, Salima Ikram, Miroslav Bárta, and Mark Lehner, 1337–58. Prague: Czech Institute of Egyptology, Faculty of Arts, Charles University in Prague, 2020.

- Suzanne L. Davis and Janet Richards. “Weni Rediscovered.” *Scribe*, Fall 2020, 8–15.

### In Press

- Christian Knoblauch. “Filling a Gap in the Abydos Relative Chronology—Mace D21?” In *Assemblages: The Building Blocks of Local Relative Chronology*, edited by B. Bader and L. Hulkova. Vienna: Austrian Academy of Sciences.

### Accepted

- Christian Knoblauch. “Pottery from the Tomb of Weni the Elder at Abydos.” In *Old Kingdom Pottery Studies*, Vol. 2, edited by T. Rzeuska and A. Wodzińska.

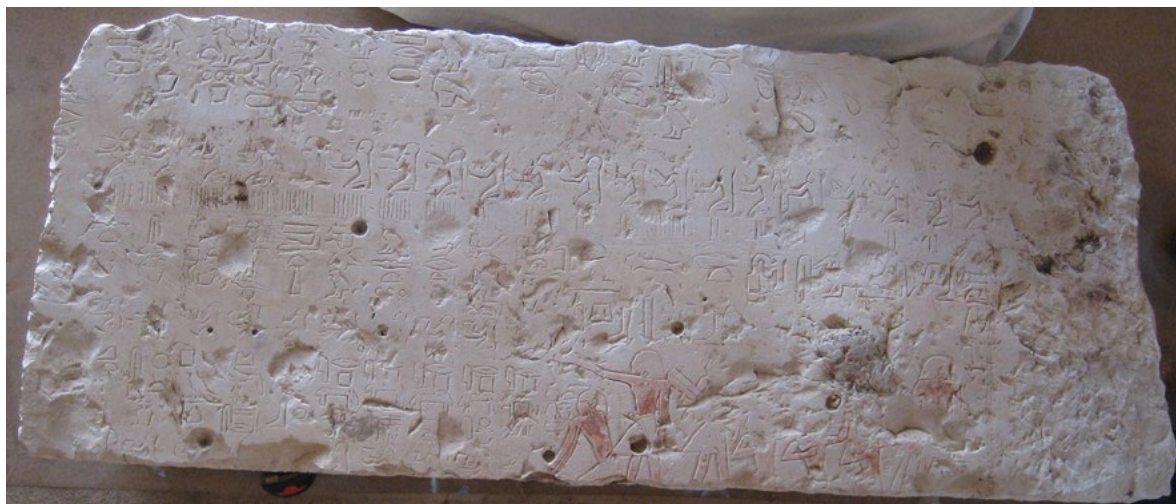
### Submitted

- Suzanne L. Davis, Hamada Sadek, Claudia G. Chemello, Gregory D. Smith, Pamela B. Hatchfield, Robert Blanchette, Ahmed Abdel-Azeem, and Janet Richards. “Conservation of Severely Deteriorated, Dry Painted Wood: A Case Study from Abydos, Egypt.” Submitted to the *Journal of the American Institute for Conservation*.

### In Preparation

- Christian Knoblauch. “Memphis in Abydos? Elite Funerals at Abydos in the Late Old Kingdom.” In *Beyond Memphis*, edited by M. De Meyer and E. Lange. Leuven: Peeters.

## Photos from Past Seasons of Work at Abydos



**Figure 1.** Block with a menu list and funerary rituals scene from the upper north wall of the Weni chapel, excavated in 2007 near the southwest corner of the Iuu mastaba. Photo by Suzanne Davis for the Abydos Middle Cemetery Project.



**Figure 2.** View toward the local north wall of the Weni chapel. The funerary block (fig. 1) was originally part of a large-scale offering and funerary scene located high above the blocks still in situ. Photo by Korri D. Turner for the Abydos Middle Cemetery Project, 1999.

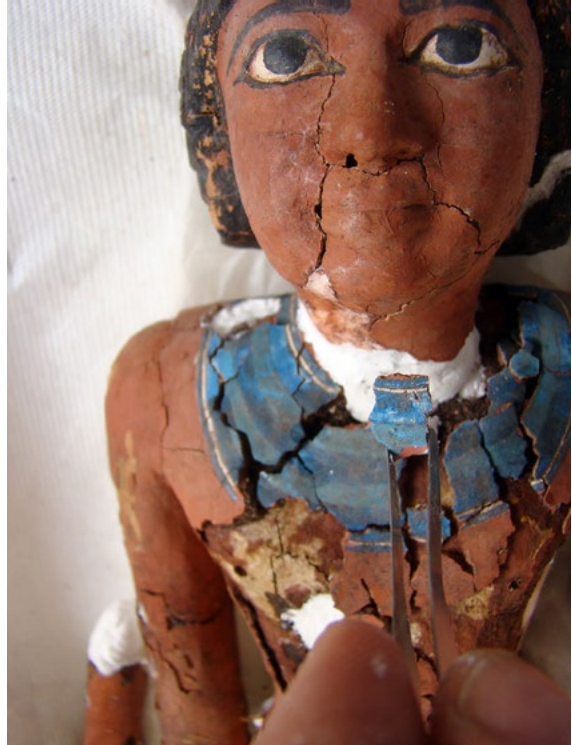
**Figure 3.** Kelsey conservator Carrie Roberts with Hamada Sadek (far right) and Mr. Hany, at work on limestone reliefs. Abydos, November 2017. Photo by Suzanne Davis.



**Figure 4.** Abydos Middle Cemetery conservators Suzanne Davis, Hamada Sadek, and Eman Zidan arriving at the Sohag airport for work at Abydos, December 6, 2018. Photo by Suzanne Davis.



**Figure 5.** Conservator Hamada Sadek working on a wood figurine. Abydos, December 2018. Photo by Suzanne Davis.



**Figure 6.** Closeup of wood conservation.



**Figure 7.** The Abydos Middle Cemetery wood research team in the desert, February 2013. Photo by Korri D. Turner.

# El-Kurru and Jebel Barkal, Sudan

Geoff Emberling, Co-Director

**E**l-Kurru and Jebel Barkal are sites in northern Sudan that were important in the ancient empire of Kush, which ruled the Middle Nile valley from about 750 BCE to 350 CE (fig. 1). El-Kurru (fig. 2) was a royal pyramid cemetery of kings and queens of Kush, including most of the kings who conquered and ruled over Egypt as its 25th Dynasty. Jebel Barkal (fig. 3), ancient Napata, was a sacred mountain with

a monumental temple complex and a series of royal palaces at its base. Both sites today are part of a UNESCO World Heritage site, one of only two in Sudan. Our current work at El-Kurru is primarily heritage and preservation, while we are just getting started with a comprehensive project at Jebel Barkal that includes excavation of a settlement area and conservation of the temple complex.



**Figure 1.** Map of Northeast Africa and the Middle East, showing the location of Jebel Barkal and El-Kurru. Map by Lorene Sterner, Kelsey Museum, 2019.

The Kelsey's project in Sudan had a busy year in 2020 despite the pandemic. We had a short excavation season at Jebel Barkal from January 14 to February 18, watching news of the pandemic with growing concern. The season was funded in part by a donation from our generous friend Kitty Picken and in part by National Geographic, which had a film crew in the region mainly to document a project at the nearby site of Nuri. Nat Geo spent a fair amount of time with us, though, and we look forward to the release of the film

in spring of 2021. A part of that project was a test of ground-penetrating radar (GPR) at the site, and that had some extremely interesting results. More details on the excavation and GPR below.

Over the summer, we were delighted to hear that we received a major grant (\$500,000 over four years) from the US State Department for conservation at Jebel Barkal. The proposal that Suzanne Davis (Curator for Conservation, Kelsey Museum) and I had developed for the Ambassador's Fund for Cultural



◀ **Figure 2.** Drone photo of the royal cemetery at El-Kurru. Photo by Kate Rose, Harvard University, 2019.

▼ **Figure 3.** Panoramic photo of Jebel Barkal and royal pyramids. Photo by Gregory Tucker, IPCAA, University of Michigan, 2018.





Preservation was for a “fully collaborative” project to conserve the monumental temples at Jebel Barkal (fig. 4) and make them more accessible and comprehensible for visitors to the site. By fully collaborative, we mean that the project will have equal representation of Sudanese and foreign scholars and experts, and that we will engage extensively with the local community as we develop the project.

At El-Kurru, our team took a week at the beginning of the season to work on a final publication, and a separate group of architects and builders worked from February into March to complete a cover over the rock-cut funerary temple that we have excavated in recent years (fig. 5). That group—supported by the last remaining funds from the Qatar–Sudan Archaeological Project—was not formally sponsored by the Kelsey or the University of Michigan, but rather by an independent non-profit, the International Kurru Archaeological Project ([ikap.us](http://ikap.us)). Our team of architects left Sudan literally on the last plane out before the Khartoum airport was closed to international travel due to the pandemic.

We returned home and soon began work (in May and June) on a University of Michigan program called

the Humanities Collaboratory that was led by our colleague Yasmin Moll, a cultural anthropologist. This innovative and wonderful program supports interdisciplinary, multi-generational, and (of course) collaborative research projects that address large questions in the Humanities. Our project was considering ways to make field research in anthropology and archaeology more collaborative and less colonial, with a focus on the region of Nubia (southern Egypt and northern Sudan), ancient and modern. A large group of us (listed below) worked in May and June to develop a proposal for a two-year project. We were doing this work at the same time as Black Lives Matter protests developed in June, and that provided some additional motivation for us to think about the often overlooked importance of African history, as well as how our work could be done in more equitable ways.

In August, we heard that we had been awarded the larger Collaboratory grant (\$570,000 for two years beginning in January 2021). The Kelsey’s part in this project will be to work with local community members in El-Kurru and Sudanese colleagues to develop ways to present both the ancient history of the site and the modern culture of El-Kurru village.



**Figure 4.** Temples at the base of Jebel Barkal. Photo by Sami Elamin, National Corporation for Antiquities and Museums (Sudan), 2020.



**Figure 5.** Completed cover over the funerary temple at El-Kurru with building crew. Drone photo: Sami Elamin, National Corporation for Antiquities and Museums (Sudan), 2020.

We will be developing materials for teachers and students, working with local curators to construct exhibits that we intend for a community heritage center (for which we are currently seeking funding), and making a short film about El-Kurru and the place of archaeology and history in the community. Two other components of the project will address the politics of Nubian identity in Egypt and in Sudan, with a particular emphasis (in the work of our colleague Amal Fadlalla) on how ancient cultures figure in the politics of Sudan since the 2019 popular revolution there. Finally, a group in the School of Education, led by Michael Fahy, will be developing innovative interactive educational programs to introduce students in the United States to Nubia.

### **Research at Jebel Barkal, 2020**

Our archaeological work at Jebel Barkal has focused on an area of the city called the East Mound (fig. 6)

that we identified in 2016, where we conducted a magnetic gradiometry survey in 2018, and had a short season of test excavation in 2019. That season showed that the uppermost levels of the site dated to the first century BCE / first century CE, called the Meroitic period in Kush and more or less contemporary with the Roman conquest and occupation of Egypt. It's an interesting period in Kush, one that has received less attention than earlier and later periods—Kush fought with Rome in Lower Nubia, and in reprisal the Roman prefect of Egypt launched a raid that he claimed had destroyed Napata, although there is debate about the factual basis for that claim.

In 2020, we planned to expand the area of excavation of the town, hoping to define the structures we had reached in 2019, to test earlier levels, and eventually to identify streets in the settlement that would give us a sense of how the town was planned. We also hoped to identify some signs of contact with the Roman world.

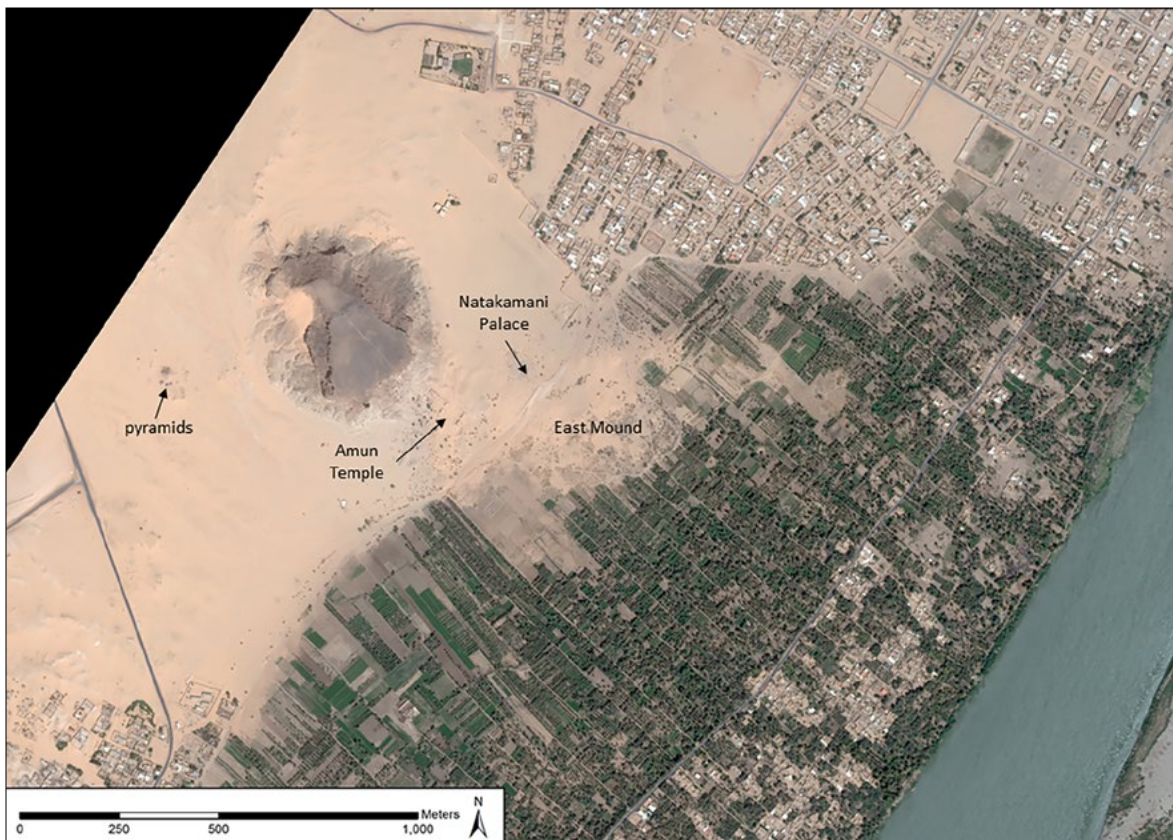
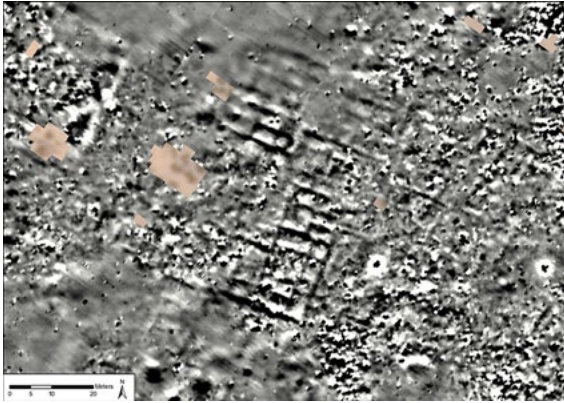


Figure 6. Satellite photo of Jebel Barkal showing location of the East Mound. Base image: WorldView2, 2008.

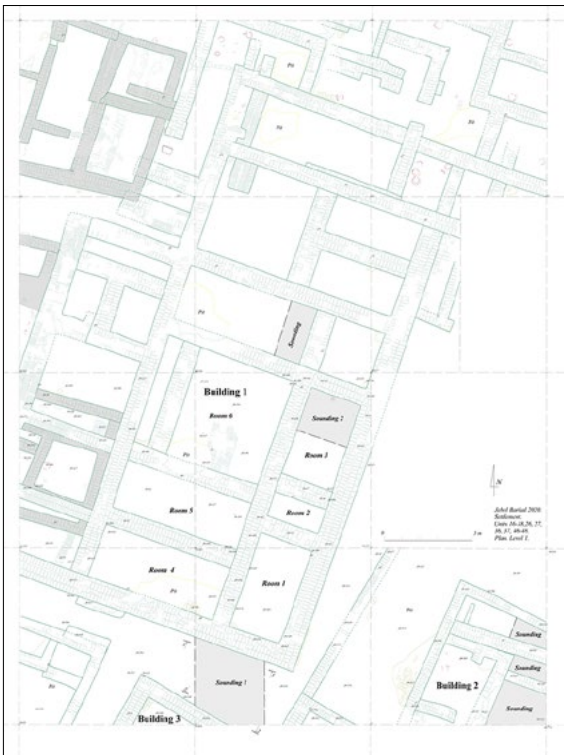
The magnetic gradiometry plan (fig. 7) had identified a large building in the center of the East Mound, and in 2020 we continued the excavation we had started there. It was an excavation season of just about four weeks, and we were able to expand the excavated area (fig. 8) and begin to understand the sequence of construction in the area. We recovered some interesting evidence of craft production in the form of a series of molds for making faience plaques (fig. 9). We also excavated a deposit that contained nearly 2,700 clay lumps that were used to seal jars and other containers. About 300 of these lumps preserved impressions of signet rings that officials would have used to authorize storage or other transactions (fig. 10). Analysis of these seal impressions by IPCAA PhD

candidate Caitlin Clerkin will eventually be extremely informative about administration at the site, particularly in comparison with a cache of contemporary seal impressions found nearby in a palace of the Meroitic king Natakamani (located on fig. 6). We also identified local ceramics (fig. 11) and imported ceramics from Egypt and the Mediterranean (fig. 12). In one area of the excavation we recovered ceramics dating from a significantly earlier time (600–400 BCE), when Napata was perhaps even more central to political authority and economic prosperity in Kush than it was during Meroitic times.

We were also very excited to collect the first archaeobotanical samples from the site, which will be extremely informative about local cultural traditions



**Figure 7.** Portion of gradiometry results from the East Mound at Jebel Barkal, showing a large structure surrounded by dense urban occupation. Plan by Gregory Tucker, IPCAA, University of Michigan, 2018.



**Figure 8.** Plan of architecture on the East Mound after 2020 season. Plan by Nadejda Reshetnikova, Jebel Barkal Archaeological Project, 2020.



**Figure 9.** Mold for a faience plaque of the kneeling Egyptian god Heh, symbol of eternity. Photo by Henrik Brahe, Jebel Barkal Archaeological Project, 2020.



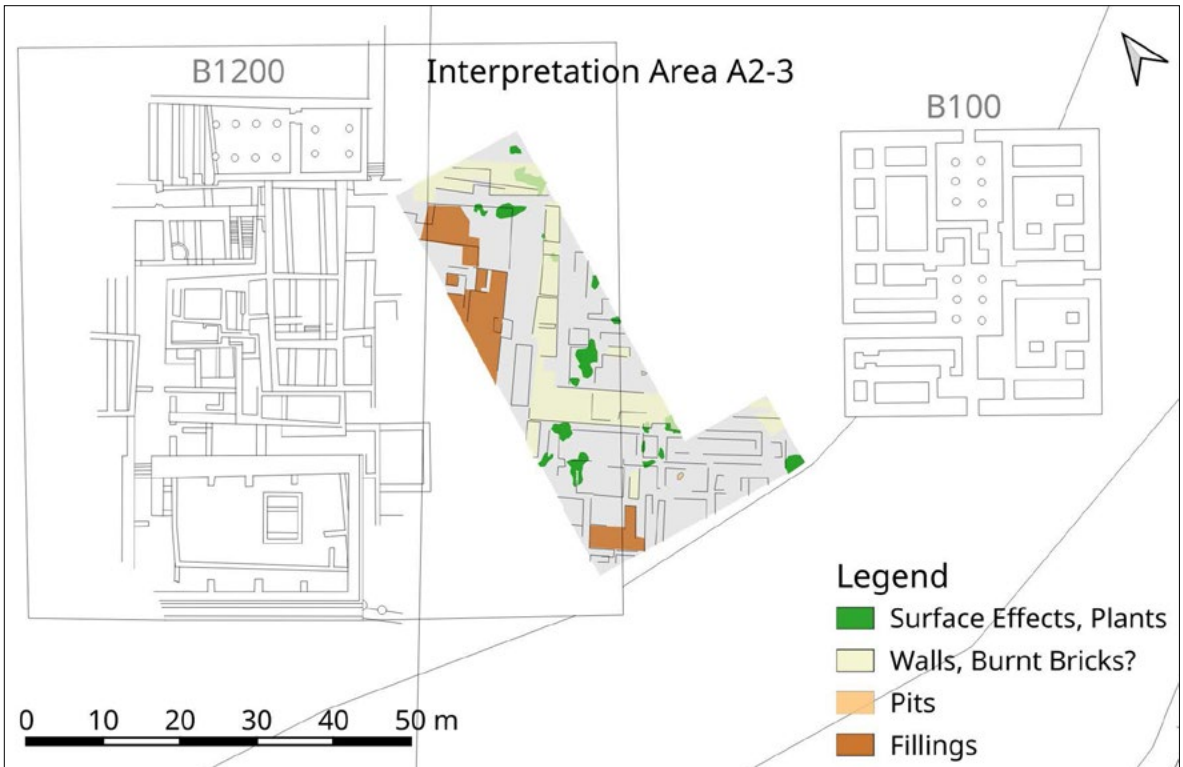
**Figure 10.** Seal impression depicting a kneeling ram with a crown. In this image, the ram is facing to the right—only the head, neck, and kneeling front legs are preserved. Above the head is a portion of a feather crown. Rams were the symbol of the god Amun, specifically the form that resided at Jebel Barkal (Amun of Napata). Photo by Henrik Brahe, Jebel Barkal Archaeological Project, 2020.



**Figure 11.** Fragment of a painted Meroitic jar. Photo by Dobiesława Bagińska, Jebel Barkal Archaeological Project, 2020.



**Figure 12.** Fragment of a terra sigillata bowl from the Roman empire (specifically, Eastern Terra Sigillata from Turkey). Photo by Dobiesława Bagińska, Jebel Barkal Archaeological Project, 2020.



**Figure 13.** Ground penetrating radar results in the area of Barkal Palaces B 1200 and B 100. Image by Eastern Atlas, Berlin, 2020.

as well as local environment. Anna den Hollander, who was planning to start her PhD in archaeobotany at UCL, came and successfully collected over 30 samples, only to find that laboratory space had been closed due to COVID. It has remained inaccessible, but we are hopeful that will change in 2021.

The test of ground-penetrating radar at Barkal was done by Burkart Ullrich and Rudi Kniess of Eastern Atlas (in Berlin), who worked with IPCAA PhD candidate Gregory Tucker. Their results were interesting on the East Mound, but were spectacular in an area next to the palace of the Napatan kings, known as B 1200 (ca. 750–300 BCE). George Reisner had partially excavated this palace in his work at the site in 1918, but he didn't fully understand the structure. He also excavated a nearby palace that was later in date, B 100. Timothy Kendall, who has directed excavation at Barkal since 1986, was able to make more sense of the palace using archives and through excavation of one part of the building. His team conducted a magnetometry survey of the palace area in 2005 and their results suggested that there was a large portion of the palace that Reisner had never excavated. The GPR results from 2020 confirm that result in spectacular fashion (fig. 13).

## Plans for Future Seasons

It is difficult to know when we will be able to return to Sudan—we have funding, but will need to wait for COVID vaccines. At the moment, we are planning for a season in winter 2022. We will be using the time to work on publication of our excavation at El-Kurru and development of interpretive and educational materials for El-Kurru, supported by the University of Michigan Humanities Collaboratory.

## Project Participants, 2020

### Jebel Barkal

- Geoff Emberling, co-director (Kelsey Museum, University of Michigan)

- El-Hassan Ahmed Mohamed, co-director (National Corporation for Antiquities and Museums, Sudan)
- Tim Skuldbøl, director of excavations (University of Copenhagen)
- Dobiesława Bagińska, ceramics analyst (Polish Academy of Sciences and Poznań Archaeological Museum)
- Henrik Brahe, excavator and photographer
- Jack Cheng, finds analyst and illustrator
- Caitlin Clerkin, seal impressions analyst (IPCAA, University of Michigan)
- Anna den Hollander, archaeobotanist
- Sami Elamin, excavator and drone pilot (National Corporation for Antiquities and Museums, Sudan)
- Rudolf Kniess, geophysics (Eastern Atlas, Berlin)
- Katarzyna Maciejewska, illustrator
- Kate Rose, excavator (Harvard University)
- Gregory Tucker, geophysics (IPCAA, University of Michigan)
- Burkart Ullrich, geophysics (Eastern Atlas, Berlin)
- Taylor Bryanne Woodcock, excavator and finds analyst (University of Toronto)

### El-Kurru

- Sami Elamin, inspector (National Corporation for Antiquities and Museums, Sudan)
- José Ignacio Forcadell Utrilla (“Nacho”), architect
- Jacke Phillips, ceramics and finds analyst (School of Oriental and African Studies, University of London)
- Nadejda Reshetnikova, architect

### Collaboratory Project

- Yasmin Moll, PI (Department of Anthropology, University of Michigan)
- Geoff Emberling, co-PI (Kelsey Museum, University of Michigan)
- Anwar Mahjoub (El-Kurru Village)
- Shannon Burton (Department of Classical Studies, University of Michigan)

- Caitlin Clerkin (IPCAA, University of Michigan)
- Suzanne Davis (Kelsey Museum, University of Michigan)
- Amal Fadlalla (Women’s Studies and Department of Afroamerican and African Studies, University of Michigan)
- Michael Fahy (School of Education, University of Michigan)
- Bailey Franzoi (IPCAA, University of Michigan)
- Heidi Hilliker (Middle East Studies, University of Michigan)
- Kennedy Johnson (Department of Classical Studies, University of Michigan)
- Shannon Ness (IPCAA, University of Michigan)
- Janet Richards (Kelsey Museum and Middle East Studies, University of Michigan)
- Andrew Shryock (Department of Anthropology, University of Michigan)

- Raymond Silverman (History of Art and Department of Afroamerican and African Studies, University of Michigan)

## Project Publications

- Jane Humphris, Rebecca Bradshaw, and Geoff Emberling. “Archaeological Practice in the 21st Century: Reflecting on Archaeologist-Community Relationships in Sudan’s Nile Valley.” In *The Oxford Handbook of Ancient Nubia*, edited by Geoff Emberling and Bruce Beyer Williams, 1127–47. New York: Oxford University Press, 2021.
- Tohamy Abulgasim Khalifa and Rebecca Bradshaw. “The Contemporary Significance of Archaeological Sites in Sudan: A Case Study of Folklore at El Kurru.” *Sudan Studies* 62 (2020): 77–89.

### ONLINE

Stay up to date with the International Kurru Archaeological Project:

[ikap.us](http://ikap.us)

## Gabii, Italy

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Nicola Terrenato, Director

As has been the case with many other archaeological field projects, 2020 was a very challenging year for the **Gabii Project**. The pandemic hit Italy particularly early and heavily, so that by April the entire country was under a strict lockdown. The **field school attached to our project**, which normally enrolls 35–50 undergraduates from U-M and many other schools, had to be canceled, much to the disappointment of many who were eager to participate. While we were hoping to have at least a skeleton crew on site, in the end even that was impossible, as the site was closed altogether for most of the summer. Those staff members that were already in Rome were unable to access even our offices and storerooms onsite.

Fortunately, the entire archive of the excavation is online, and thus accessible remotely to all the staff members. (In fact, the vast majority of it is entirely Open Access, even for the areas that have not been published yet.) This was naturally of limited help for those working on the ceramics and the other artifacts recovered in the dig, which are all housed either on site or at the American Academy in Rome—a research center that also had to close. Necessarily, we focused our work in 2020 on those tasks that we could do from a distance.

The primary objective we pursued in 2020 is the online publication of the second volume of the Gabii Digital Reports. Titled **A Cemetery and Quarry from Imperial Gabii**, it includes most of what was excavated during the first three years of the project. Over 50 inhumation tombs were deposited between the first and the third century CE in this part of the city. This was a result of its partial abandonment immediately

before this period (probably because of the attraction exerted by nearby Rome). Entire neighborhoods of the old city were abandoned and were converted into a graveyard for the much smaller community that still continued to occupy the most central part of the site, near its major road intersection. Another city block was turned into a quarry where the *lapis Gabinus*, the high-quality volcanic rock used in many Roman monuments, was extracted. It is very likely that many of the people buried nearby were working in the quarry, judging from the signs of heavy stress that some of the vertebrae of the skeletons exhibited.

As has been the case for the innovative first volume of the Gabii Digital Reports (**A Mid-Republican House from Gabii**; 2018), the new volume is online only and open to everyone. The series is published by the University of Michigan Press, with the help of Michigan Library. This volume also resulted from the work carried out as part of the **Book Unbound Humanities Collaboratory Project**. The new volume features a similar 3D integration to the first, but the interface and its capabilities have been vastly expanded. For instance, it is possible to “peel off” each layer of each tomb in full 3D and photographic detail (see fig. 1). Each successive excavated surface has been photo-modeled in the field and then mounted in the same 3D “scene.” This allows an absolutely unprecedented level of detail in the recording and analysis of each burial, setting a new standard for future archaeological projects. The volume will appear by the end of 2021. Several other volumes are in the pipeline and constitute an integrated and complete publication of our discoveries at Gabii.

A host of other research and publication activities also took place during 2020. Two major articles, providing preliminary accounts of the more recent discoveries, are forthcoming in the *Journal of Field Archaeology* and *Antiquity*. They are the result of a

### ONLINE

Gabii Project website:  
[sites.lsa.umich.edu/gabiiproject](https://sites.lsa.umich.edu/gabiiproject)



massive collaborative and interdisciplinary effort. It is enough to say that one of them has 23 authors—and 10 of them are IPCAA students or alums! Such a level of integration and synergy is typical of field archaeology in the 21st century. It also attests to the highly collaborative nature of the graduate program that the Kelsey Museum hosts.

For the summer of 2021, the Gabii Project is planning a reduced season, again without the field school for undergraduates. Vaccination is simply not proceeding fast enough in Italy to guarantee the safety of the students. This is somewhat frustrating, especially since we have recently obtained a new permit that significantly expands the area that we can investigate right in the center of the ancient city. We will have to limit ourselves to a few soundings and cleanings, and to the study of old excavation records, which have recently been made available to us. We have every intention of coming back in full force and with a vengeance in the summer of 2022. There is still so much to discover at Gabii.

## Useful Links

- Gabii Project website:  
[sites.lsa.umich.edu/gabiiproject](https://sites.lsa.umich.edu/gabiiproject)
- Gabii field school:  
[gabiiproject.org](https://gabiiproject.org)
- ARK, the Gabii Project's central database:  
[gabii.cast.uark.edu/data](https://gabii.cast.uark.edu/data)
- *A Mid-Republican House From Gabii*:  
[press.umich.edu/9231782/mid\\_republican\\_house\\_from\\_gabii](https://press.umich.edu/9231782/mid_republican_house_from_gabii)
- *A Cemetery and Quarry from Imperial Gabii*:  
[press.umich.edu/11885571/cemetery\\_and\\_quarry\\_from\\_imperial\\_gabii](https://press.umich.edu/11885571/cemetery_and_quarry_from_imperial_gabii)



**Figure 1.** An illustration from the open-access volume *A Cemetery and Quarry from Imperial Gabii*, to be published in 2021 by the University of Michigan Press.

# Olynthos, Greece

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

## The Olynthos Project 2020

The Olynthos Project's program of fieldwork was completed in summer 2019, and we planned to move into our study and publication phase with a four-week study season at the site in July 2020. The goal of the study season was to subject our ceramic and other finds, from both excavation and field survey, to close specialist analysis in order to add information about the form, fabric, and date of individual artifacts to our online database. Although very time-consuming, this process will ultimately enable us to understand how different kinds of activities were distributed through time and space, both on a small scale in the areas revealed by our excavation trenches and on a larger scale across our on-site surface collection squares and off-site survey transects.

Unfortunately, the advent of COVID-19 meant that we were obliged to cancel the season because of concerns for the health and safety of project participants and of our hosts in Greece, as well as because international government restrictions on travel were rapidly changing. We decided instead to devote our time to working with our digital data, which are stored in the cloud and thus accessible to project participants and specialists in a range of countries as far apart as Greece, the United States, Britain, and Spain. During this "virtual study season," we made progress organizing some of our online resources, putting together information from different trenches to build bigger pictures of the history of individual structures and areas, and thinking about how to analyze and publish some of our different data-sets. In a series of Zoom meetings, members of the project team gave short presentations on their work that were followed by lively discussions. This helped to integrate some of our ideas about our data and to coordinate some of our approaches, which is helpful as we move toward writing up in final form our findings and interpretations of the evidence we have collected.

Participants from the University of Michigan included Kelsey Research Associate David Stone, along with IPCAA students Drew Cabaniss, Laurel Fricker, Nadhira Hill, and Michael Koletsos, IPCAA alumna Elina Salminen, classical archaeology major Araceli Rizzo, and classical archaeology BA alumna Hebe Clarke.

In addition, David Stone and Caitlin Dickinson (a specialist from Research Computing Services) organized two virtual training sessions covering the process of constructing data-forms for use in the field, using the ESRI's "Collector" and "Survey 123" applications. Caitlin, along with her colleague Peter Knoop, kindly led the sessions and, in addition to project members, other students in IPCAA and in the graduate program in the Museum of Archaeological Anthropology were invited to take part. Participants were very glad of the opportunity to learn new skills in the hope of putting them into practice in summer 2021.

Members of the Olynthos Project team have also been at work on a program of interim publications. The past twelve months have seen the appearance of several of these.

## Overviews

- Lisa C. Nevett, Bettina E. Tsigarida, Zosia Archibald, David L. Stone, Bradley A. Ault, Nikos Akamatis, Elena Cuijpers, et al., "Constructing the 'Urban Profile' of an Ancient Greek City: Evidence from the Olynthos Project." *The Annual of the British School at Athens* 115 (2020): 1–47. <https://doi.org/10.1017/S0068245420000118>.
- Bettina E. Tsigarida, Lisa C. Nevett, and Zosia Archibald, "Συνεχίζοντας την ανασκαφή του Robinson στην αρχαία Όλυνθο" (Continuing Robinson's Excavation at Ancient Olynthos). *To Αρχαιολογικό Έργο στη Μακεδονία και στη Θράκη*

(Archaeological Work in Macedonia and Thrace)  
28 (2019 [2020]): 597–604.

### Specialist Works

- David Stone and Tim Horsley, “Geophysical and Field Survey Research at Olynthos, 2014,” Νικόλαος Αλεξάκης, Μιχάλης Τσιούμας, *Το Αρχαιολογικό Έργο στη Μακεδονία και στη Θράκη* 28 (2019 [2020]): 591–96.
- Lisa C. Nevett, “Disentangling Our Data Sources for Domestic Activity: A Case-study from

Olynthos, Greece.” In *La forme de la maison dans l’Antiquité: actes des journées d’étude d’Amiens, 19-20 novembre 2015*, edited by Alice Bourgois and Maia Pomadère, 87–94. Archéologie et histoire romaine 43. Drémil Lafage: Editions Mergoïl, 2020.

- Carolyne Douché, Kyriaki Tsirtsis, and Evi Margaritis, “What’s New during the First Millennium BCE in Greece? Archaeobotanical Results from Olynthos and Sikyon.” *Journal of Archaeological Science* 125 (n.d.).

#### ONLINE

Visit the Olynthos Project website:  
[sites.lsa.umich.edu/olynthos-project](https://sites.lsa.umich.edu/olynthos-project)

## Individual Reports

### Nicola Barham

#### Assistant Curator of Ancient Art

Along with the other curators and faculty, I moved to teaching remotely at the beginning of March because of the COVID pandemic. I taught the second half of my undergraduate class on the Visual Culture of Ancient Rome online. My planned talk at the Toledo Museum of Art on “Carving the Body Politic: Portrait Faces in the Roman East” sadly had to be postponed because of the pandemic. My design of the Kelsey in Focus display case on late antique textiles, which includes eye-catching graphics by Eric Campbell based on the woven ancient motifs, was specifically aimed at stirring the imagination of younger visitors to the museum, but has also been put on hold until the museum can be fully open again to the public. In May, I gave birth to my first son, Zachary (see Happenings on p. 11). The summer was spent on maternity leave adjusting to the adventure of becoming a mother! In February of 2020, I was awarded the Getty/ACLS Postdoctoral Fellowship for 2020–21 for my project, “Syrian Diasporas in the Ancient Roman World: Soldiers, Wives, and Economic Migrants.” I am away from the museum this academic year conducting research on this project. My article “Everything Impossible: Admiring Glass in Ancient Rome” was published by Brill in the volume *New Approaches to Ancient Material Culture* (Catherine L. Cooper, ed.) at the end of the year. Another, “Theorizing Image and Abstraction in Ancient Rome: the Case of the Villa Farnesina” will appear in the journal *Art History* in February.

### Suzanne Davis

#### Curator of Conservation

On March 13, like most employees at the University of Michigan, I made an abrupt transition from working on-campus to occupying a home “office.” In my case, this meant moving from the Kelsey Museum’s



**Figure 1.** Top: The Kelsey’s conservation lab, now woefully underused. Bottom: Suzanne Davis’s home office and new supervisor, Flash Kitty. Photos by Suzanne Davis.

large, well-equipped conservation laboratory to a small corner of my kitchen, where I share space with the microwave, root vegetables, and Flash Kitty's food bowls (fig. 1). This small annex was once a side porch, converted in the 1950s and outfitted with pink Formica countertops and a small, drop-down desk. Surprisingly, it turned out to be a functional, if cold and cramped, workspace.

One of my first accomplishments in the spring was to assist in transitioning the annual conference of the American Institute of Conservation (AIC) to an online meeting. Twenty-twenty is my last year of service as AIC's vice president, a role in which I chair the conference program committee and moderate the plenary sessions. This year's event had more than 1,600 attendees, making it the best-attended AIC meeting in history. A highlight was moderating the opening session, which featured an inspiring keynote address by National Endowment for the Humanities Chairman Jon Parrish Peede.

In June I was invited by the *Journal of the American Institute for Conservation* to participate in a special session about scholarly writing in conservation. My colleague Corina Rogge, a scientist at the Museum of Fine Arts, Houston, and I spoke about the ethics of authorship. In September I gave an invited (remote!) talk—focused on planning and documentation for conservation on archaeological excavations—for students in the Department of Archaeology at Durham University.

Late this summer, two major conservation projects for Kelsey field sites received grant funding. Janet Richards and I received an Antiquities Endowment Fund award (from the American Research Center in Egypt) to conserve and exhibit carved reliefs from the Abydos Middle Cemetery chapel of Weni the Elder in Egypt. Geoff Emberling and I received a US Ambassadors Fund for Cultural Preservation grant for work at Jebel Barkal in Sudan. This \$500,000 grant from the US Department of State's Bureau of Educational and Cultural Affairs will fund site conservation and community-engagement for one of the most important ancient cityscapes in Africa.

Despite plenty of at-home time to write, 2020 was frustrating on the publications front. Projects that were in press last year remain there, stalled due to COVID-related issues at the journal or press. I did, however, begin several new projects. One of these, coauthored with my Fayoum University colleague Hamada Sadek, is a chapter for *Methods and Aims in Archaeology: A Sourcebook*, a new volume that examines how archaeological goals and methods have changed since the 1904 publication of the original *Methods and Aims* by W.M.F. Petrie. My most interesting and difficult writing project in 2020 was an essay for the U-M Press and Humanities Collaboratory publication, *High Stakes Humanities: Being Human During COVID-19*. In it, I explore grief and grieving through three objects, one of which is in the collection of the Kelsey Museum. Twenty-twenty has been a long and painful year. I feel lucky that I've been able to continue to work and that I have such wonderful colleagues at the Kelsey.

## **Geoff Emberling** Research Scientist

What a horrible, strange year! Looking back across 2020, despite the anxiety, dislocation, and boredom, I can see that I did some work, even if it felt slow and fractured as it was happening.

I led a field team to Sudan to work at El-Kurru and Jebel Barkal from January to March, the last members returning just as the pandemic closed airports (see the El-Kurru and Jebel Barkal report in the Field Projects section). I worked with colleagues to write two big grant applications and we were delighted by the end of the summer to find that we had raised over \$1 million in support of our work. It was strange to have that level of support without knowing when we would be able to travel back to the field. A two-year grant from the University of Michigan Humanities Collaboratory supports development of anti-colonial fieldwork practices in archaeology and anthropology with a specific focus on the culture of Nubia, ancient and modern, in Egypt and Sudan. We are able to begin that work in January 2021,

working remotely with colleagues in Sudan and Egypt, although we will not be able to use the generous support for faculty and student travel to the region until 2022. Our four-year grant from the Ambassadors Fund for Cultural Preservation (a program of the US State Department) will support community-engaged conservation in the area of the temples at Jebel Barkal, again beginning in winter 2022. More detail on both projects is in the projects section.

Over the summer, I also finished editorial work on the *Oxford Handbook of Ancient Nubia*, a volume of over 1,100 pages, with 55 chapters, that I find we started five years ago. It has been great to work with all my colleagues, particularly Bruce Williams, my co-editor, but it has also been a huge amount of work. I contributed to two chapters in the volume, one on trade and economy in ancient Nubia and one on community archaeology in Sudan. The book appeared in December 2020 (but has a 2021 publication date).

I reviewed *Ancient Nubia Now*, an interesting and innovative exhibit on ancient Nubia at the Museum of Fine Arts, Boston, for the *American Journal of Archaeology* (vol. 124, pp. 511–19; DOI: [10.3764/aja.124.3.0511](https://doi.org/10.3764/aja.124.3.0511)).

I gave just two public lectures (both online) this year: a paper on our season at Jebel Barkal at the ASOR conference, and I was one of four speakers in a roundtable on community archaeology sponsored by the Collaborative Archaeological Workgroup and the U-M Museum of Anthropological Archaeology.

In the fall semester, I taught two classes: Art of the Ancient Middle East (Middle East Studies/History of Art) and Archaeology of Nubia (Middle East Studies). It was a lot of work to adjust to an online environment, and it was stressful and not fully successful, but there were some advantages too—I felt I got to know students better than I might have otherwise.

Thinking about the likely gap in fieldwork, I made a proposal to Oxford University Press with my Sudanese friend and colleague Sami Elamin to write a new archaeological survey of ancient Kush. That proposal was approved in November, which gives me a clearer idea of what I'll be doing during 2021!

## **Elaine K. Gazda**

### **Curator of Hellenistic and Roman Collections (until May 31)**

Winter term 2020 began with the annual AIA meeting in Washington, D.C., and the start of my last semester of teaching and curating. I chose to teach my Hellenistic and Roman sculpture course in preparation for publishing a catalogue of the Kelsey's sculpture collections, a collaborative project that will involve colleagues and students over the course of the next several years. The students in my class were an inspiration as they quickly absorbed masses of material and learned to describe and analyze individual fragments of sculpture in the Kelsey's collection. When in March we had to make a quick transition to online classes, they remained engaged in the subject matter and tolerant of my inexperience with Zoom. I am grateful to them for making my last semester of teaching such a rewarding one. I look forward to working with them and other students in the next few years, both on the sculpture catalogue and on a book on the Villa of the Mysteries inspired by the Kelsey's watercolor replica of the so-called Room of the Mysteries by Maria Barosso.

Academic year 2019/20 was rewarding in other ways as well. I served as IPCAA's graduate adviser from September through June, which allowed me to connect, reconnect, and/or get up to speed with all the students. I will miss that opportunity in the years ahead, but I plan to remain connected through various museum-based projects and dissertation advising. Advisees in 2020 included Craig Harvey, who defended his dissertation in November; Alison Rittershaus, who plans to defend in 2021; Zoe Ortiz and Alexandra Creola, both of whom won Fulbright Fellowships for dissertation research in Italy and plan to defend in 2022; Tyler Johnson, whose research also focuses on Roman Italy; and fourth-year students Andrew Crocker, Amelia Eichengreen, and Caroline Nemechek, who defended their dissertation prospectuses in the summer and fall.

In early March, just before the pandemic restricted air travel, I gave a talk on my research on the Villa of the Mysteries at the Dallas Museum of

Art, hosted by the Edith O'Donnell Institute of Art History (EODIAH) of the University of Texas at Dallas, and a graduate seminar on Roman villas at the EODIAH.

Although the pandemic meant being grounded over the summer and much of the fall, staying at home allowed time for working on my ongoing research projects. The summer saw final revisions of my chapter, "Portraits and Patrons: The Women of Villa of the Mysteries in Their Social Context," which will appear in a volume called *Women's Lives, Women's Voices: Roman Material Culture and Female Agency in the Bay of Naples*, co-edited by former IPCAA PhDs Brenda Longfellow (University of Iowa) and Molly Swetnam-Burland (College of William & Mary) and published by the University of Texas Press. As always, Lorene Sterner made my illustrations look wonderful. Also during the spring/summer half-terms, Caroline Nemecek assisted me by researching the archaeological phases of construction, traffic patterns, and use of the Villa of the Mysteries, and Melissa Gryan advanced my work on the sculpture collection by reconciling the information the museum has on record for many of the sculptures. Over the summer I reviewed two tenure dossiers and, in the fall, consulted on the catalogue for an exhibition on Hellenistic and Roman landscapes, which will be held at the San Antonio Museum of Art, an exhibition curated by Jessica Davis Powers assisted by Lynley McAlpine, both IPCAA PhDs.

Other academic activities during 2020 included publishing an article, "The Sculptor's Workshop at Aphrodisias: The Remains of a Sculptural Practice from the Severan Age to Late Antiquity" in the *Journal of Roman Archaeology* 33 (2020): 846–53, in which I review and contextualize a book by Julie Van Voorhis, *The Sculptor's Workshop* (Aphrodisias X: Results of Excavations at Aphrodisias in Caria Conducted by New York University, Institute of Fine Arts, Wiesbaden 2018). At the Kelsey, I continued to serve on the Editorial Board of the Kelsey Museum Studies and to act as the Board's liaison to the University of Michigan Press. I also consulted

periodically with the authors and potential authors of Studies volumes and with the Kelsey's editor, Leslie Schramer. In addition, I continued to serve as liaison between the American Academy in Rome and the University of Michigan Press for volumes on the excavations at Cosa and at the Atrium Vestae, which are published as Supplements to the *Memoirs of the American Academy in Rome*.

On the last workday before I officially retired (as of June 1st) Dawn Johnson presented me with a marvelous PowerPoint "Retirement Card" containing heartwarming messages from colleagues and students present and past, near and far. It was a great surprise and a wonderful way to mark the moment of transition in my life from curator and professor to curator emerita and professor emerita. Then, in December when I finally was able to go into my Kelsey office, a book created by Lorene from the PowerPoint "card" awaited me. I'm so grateful to all who contributed to it.

### **Laura Motta** Research Specialist

My year 2020 started with three conference presentations at the AIA in January. Back in Ann Arbor, I worked with Frits Heinrich and Shannon Burton on Karanis material (see Bioarch Lab report on p. 19). We selected samples for radiocarbon dating and sent them to the <sup>14</sup>CHRONO Centre at Queen's University Belfast. The results were very exciting. The chronology was found to be later than what was expected from the excavation records, with most of the grains dated to the fifth and sixth centuries CE. This new chronology is valuable for the reinterpretation of the contexts, but also has wider implications for the history of the settlement. Very interesting as well is the high salinity content of the cereal grains that was revealed by the micronutrient analysis; this high salinity attests to the environmental decline of the Fayum depression in the fifth and sixth centuries.

Promoting the application of isotope methods on animal and plant remains has become a core theme in my research. In addition to Karanis, I am supervising

isotope analyses in three major long-term excavation projects—Gabii (University of Michigan), Rome-Palatine (University of Rome “La Sapienza”), and Tarquinia (University of Cambridge and Università Statale di Milano)—with the aim of reconstructing diet, exchange networks, and redistribution systems in the period that witnessed the emergence of these early urban centers (9th to 5th c. BCE). These collaborative projects have led to three conference presentations in the US and internationally.

Before the lockdown, I spent most of my lab time processing material from Rome’s Forum Boarium collected during the 2019 coring season (see “[Drilling through Tiber Island](#)” in the Spring 2020 issue of the Kelsey Newsletter). There is now plenty of additional evidence for a mid-Holocene alder carr that lasted until about 6,000 years ago, and for a rapid shift of the Tiber riverbed at the beginning of the first

millennium BCE. The closing of the lab halted my work on the archaeobotanical remains from the huts and archaic building (area D) at Gabii. However, I was able to bring home some of the material from area E that revealed a very unusual assemblage of olive stones, possibly connected to olive oil production.

During the summer, while I was in Italy for family reasons, I had the opportunity to study a new borehole that was drilled in the Campus Martius area in Rome. I also did a second round of sampling on the old cores from the Vallis Murcia stored at Roma Tre University. Strict COVID protocols made it very difficult to access them. After many special permits and a bureaucratic ordeal, I was able to sample the cores just before they were destroyed. With no planned fieldwork and without proper logistical support and proper equipment, I needed to be creative and adjust to the situation. The processing of the sediment happened in some unusual places, such as the balcony of my flat (fig. 2) and the front yard of my mother’s little townhome using some kitchen supplies.

The lab closure allowed me to focus on writing. I submitted two new grant proposals: an iBOF to secure more funding for the analysis on Karanis material and an AIA-NEH to cover the cost of strontium isotope analysis on animal bones from Gabii. I contributed to four multi-authored articles (all accepted for publication). Two book chapters, submitted in 2019, were published (see below). In addition, I presented at two seminars and I was invited to be a discussant at the workshop *Against the Grain: Transversal and Small Scale Connectivity in the Ancient Western Mediterranean*, organized by Linda Gosner.

- Laura Motta and Katherine Beydler. “Agriculture in Iron Age and Archaic Italy.” In *A Companion to Ancient Agriculture*, 399–415. Hoboken, NJ: John Wiley & Sons, Ltd, 2020. <https://doi.org/10.1002/9781118970959.ch19>.
- Laura Motta, D. Fico, F. Alhaique, and G. De Benedetto. “Offerings and Rituals at the Grave: Insights from the Macro- and Micro-Organic Evidence.” In *Élite Burial Practices and Processes*



Figure 2. Laura Motta processing sediment on her balcony.



*of Urbanization at Gabii: The Non-Adult Tombs from Area D of the Gabii Project Excavations*, edited by Marcello Mogetta, 115–24. *Journal of Roman Archaeology*, Supplementary Series 108. Portsmouth, RI: *Journal of Roman Archaeology*, 2020.

## **Richard Redding**

### **Associate Research Scientist**

I spent most of 2020 like so many of my colleagues: I stayed home, read, and wrote. I published two articles, worked on two more, and made progress on a book on cattle, sheep, goats, and pigs in Egypt. But in February and March, I was in Egypt running the laboratory for excavations at the Menkaure Valley Temple at Giza and leading an alumni tour for the University of Michigan.

I opened the laboratory at Giza in early February and left for the U-M tour. When I arrived back from the tour, 12 days later, I learned about the first cases of COVID-19 in Egypt. A boat that docked in Luxor, just two days after the U-M alumni tour had gotten off ours, had several COVID cases and everyone was removed from the boat and put in isolation. Tourists began fleeing Egypt. I settled into our villa near Giza and went back to work on the site and in the laboratory. But as time passed, the buses stopped coming

to the Giza Plateau as the tourist industry shut down. We isolated in our villa and only went out to the site and laboratory. Our cook moved in with us to reduce risk of COVID-19 being introduced into the villa. I kept thinking about Poe’s short story “The Masque of the Red Death.”

We had graduate students from Brown and Cincinnati working with us and as the situation deteriorated in Egypt, and they decided to return home. The day they left the rains arrived. I have been working in Egypt since 1981 and this was the worse rainstorm I have experienced. It rained hard and steadily for two days.

Ironically, one of the goals of our research at the Menkaure Valley Temple was to understand the temple’s history, particularly the temple’s destruction by a massive rain-fed flood. The temple was first excavated by George Reisner in 1908–1910, and it was in the temple that Reisner found a series of statues of Menkaure, one of which, the Dyad, is considered the most beautiful example of Old Kingdom statuary. The temple, which had been completed by his son, Shepseskaf, in mudbrick and which sits in a wadi—a very bad combination—was almost completely destroyed by a flood, probably shortly after it was completed. It was rebuilt, probably in the Fifth Dynasty, with the addition of a wall on the west side to protect it from future flooding.



**Figure 3.** The Menkaure Valley Temple flooded by rains. Photo by Richard Redding.



Figures 4-5. Repairing the roof of the laboratory, which had been damaged by heavy rains. Photos by Richard Redding.

The rains of 2020 raced down that same wadi and, again, flooded Menkaure Valley Temple (fig. 3). When we got back to the site, our efforts focused on shoring up the ancient mudbrick with sandbags. But this was not the only damage. The roof of our laboratory building that sits behind the Great Pyramid nearly collapsed (figs. 4-5). Fortunately, our most delicate objects were not damaged, but in some areas of the building everything was wet. My last few days of work in Egypt were all construction, repair, salvaging equipment, and drying out wet boxes.

After the rain we became concerned because it was announced that Cairo Airport would be closed soon, no flights in and no flights out, and Mark Lehner and I could be stuck in Egypt for the duration. I got a flight out two days before Cairo Airport closed.

Cairo Airport was nearly empty, and an empty Air France flight carried me to Paris. When I landed at Charles de Gaulle, everything but the Air France lounge was closed. It was a ghost town. I flew from Paris to Detroit on a Delta flight that was about a third full. Prior to landing in Detroit I was given a form to fill out on where I had been, where I was going, and if I had any symptoms. Inside the Detroit Metro Airport, I had to queue up and have my temperature taken, my form checked and taken, and I was advised to spend 14 days in isolation. Interestingly, within 48 hours of my arrival, I received a call from the Washtenaw County Health Department to check on me and my activities

since I arrived. I received another call 12 days later telling me I could leave isolation.

My colleague Mark Lehner did not get out. He had stayed, protecting the site with sandbags and backfilling it. He did not get out until July, when Cairo Airport reopened.

## Janet Richards

### Curator of Dynastic Egypt Collections

During the pandemic lock-down in 2020, it wasn't possible to get into the field at Abydos or to travel to conferences, as in a normal year. Instead, my ongoing collaborative research on biographies of people and place, community agency and local saint cults, political landscapes, and cultural heritage in the past and present took place with colleagues over Zoom, under the social-distanced tents on campus in warmer weather; or in carefully scheduled stints in collections storage or my curatorial office.

With AMC Project team members and GSRA Caroline Nemecheck (IPCAA), I continued working on an exhibition plan for the Sohag National Museum with AMC Project team members. Also on the curatorial front, Caroline and I continued revisions for the web version of the *Discovery* exhibition, and for the 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 and U-M Radiology colleagues M. Sakala and R. Bude; and focused on updating information on particular components of the Kelsey's Dynastic Egyptian collections (notably ushabti figurines).

Other publications in press or in progress in 2020 included an article co-authored with Suzanne Davis for *Scribe* magazine of the American Research Center in Egypt, an essay on the life and afterlives of the Weni the Elder's Abydos tomb chapel, co-authored with AMC Project epigrapher Heather Tunmore for the festschrift *Guardian of Ancient Egypt: Essays in Honor of Zahi Hawass*, and collaboration with Suzanne L. Davis and her conservation colleagues on an article covering their wood research in the Middle Cemetery. My co-authors and I substantially revamped the Weni book project (underway for submission to the U-M Press Kelsey Museum Studies series). This project, *Biographies of Person and Place: The Tomb Complex of Weni the Elder at Abydos*, will now be a two-volume work. Its point of departure remains Weni's unique late third-millennium BCE mortuary complex at the important provincial center of Abydos, his multi-sited biography, and his political involvement in the initiation of a public cult of the god Osiris. But we now also consider, in a second volume, the diachronic progression of ever broader community appropriation and reworking of Weni's mortuary landscape over time up to the present, including the genesis and life span of a local saint cult, all the way up to its reception and meaning in modern contexts. Each volume will include an illustrated synopsis in Arabic. This rethinking of the intellectual scope of the book culminated in the submission of a proposal (ultimately successful) to the Shelby White and Leon Levy Program for Archaeological Publications.

### **Margaret Root** Curator Emerita

The past year saw the appearance of my "Life-Fragments: Wilhelmina van Ingen and the Figurines from Seleucia," in *New Perspectives in Seleucid History, Archaeology and Numismatics: Studies*

*in Honor of Getzel M. Cohen*, edited by R. Oetjen, 421–57 (Beiträge zur Altertumskunde 355. Berlin: De Gruyter). This article is a biographical commentary on van Ingen (1905–1969; fig. 6) and a retrospective commentary on the significance of her scholarship. Van Ingen earned her PhD in Attic painted pottery from Harvard in 1931. Partly overlapping with her doctoral studies, she took on a research position at the University of Michigan from 1930 to 1935. Her first initiative was the publication of the *Corpus Vasorum Antiquorum* fascicule of the University of Michigan pottery collections (1933). This CVA fascicule embraced a wide range of periods and cultures well beyond Attic painted wares.



Figure 6. Wilhelmina van Ingen in 1928. Image courtesy of [Virginia Tech ImageBase](#).

Her second task led (remarkably) in an entirely different direction. She was charged with the publication of all the figurines recovered up to that point from the American excavations at Seleucia-on-the-Tigris in Iraq. Many of these figurines grace our Ancient Near East gallery today. *Figurines from Seleucia on the Tigris* (Ann Arbor: University of Michigan Press, 1939) has been characterized as a work of the late 1930s, but in fact van Ingen researched and wrote it in very short order. Sent to press in 1935, difficulties beyond her control led to the delay in publication. In the 1930s, thinking on the cultures of Seleucid and Parthian cities such as Seleucia and Dura Europus was shifting rapidly in exciting ways. Appreciating van Ingen's book as a product of 1933–1935 significantly alters one's perspective on the paradigmatic nature of her work.

Thus, in my article, I situate this project against the backdrop of other scholarship on Seleucia being produced in Ann Arbor at the time. Van Ingen's *Figurines* stands alone for its sensitivity to archaeological context and rigorous documentation of data and records. I also characterize the enduring significance for her study in relation to more recent studies of figurines. The part of my exploration that I am personally most attached to is, nonetheless, the light it sheds on the story of van Ingen's rather muted presence in the academic arena as a female in her day.

My residency at the Getty Research Institute and Villa in winter–spring 2019 involved presenting papers at four international conferences relating to the Achaemenid Persian empire and to Persian-Greek cultural entanglements. During 2020, I spent a lot of time producing these presentations for publication. I also continued to work on my Getty book project, *Persia and the Parthenon*. In addition, numerous proofs of articles in the pipeline were sent to bed. Hopefully, I'll report on many of these as done deals by this time next year!

The year 2020 brought its share of professional disappointments (even to my retired self) because of the pandemic (conferences and exhibition in Europe abandoned or postponed indefinitely, etc.). Personally, my husband, Larry, and I must report the death of



Figure 7. Jake goes to LA, January 1, 2019. Photo by M.C. Root.

our dear dog, Jake Root. Some of you may remember him from the slideshow of him I made (“Snow-Dirt Archaeology”) as he snooted around all the curious stuff that began to emerge in our neighborhood during a thaw following the famed Polar Vortex of January 2014. Jake traveled happily with us on our road trip to Los Angeles two years ago (fig. 7), and he lived in learned splendor at the Getty scholars' residence in Brentwood (the “Pink Palace”). He died peacefully in our arms this summer—thanks to the love and ingenuity of Compassionate Care Animal Hospital in pandemic times.

## Irene Soto Marín

### Assistant Curator of Numismatics

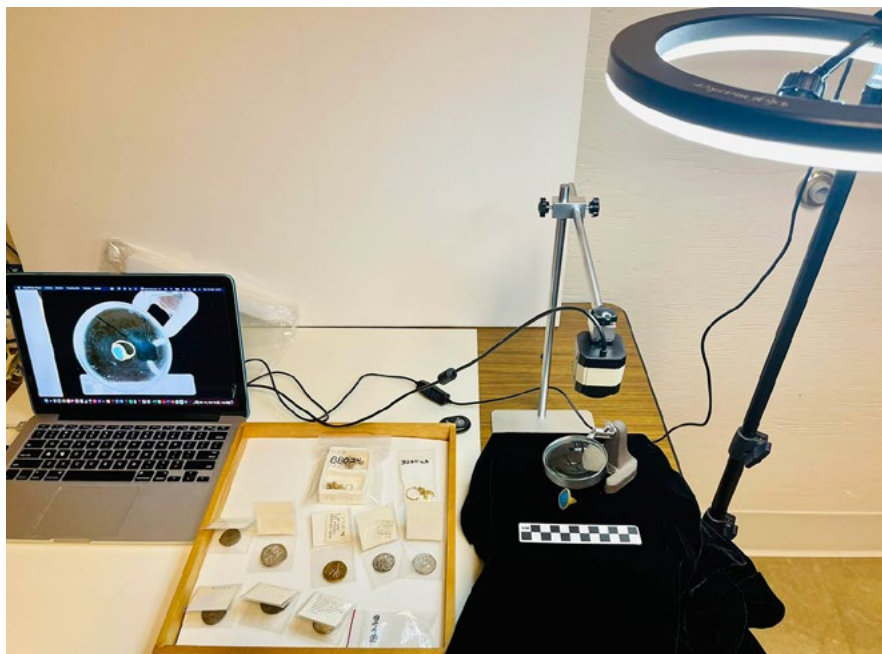
After a hectic transatlantic move from Switzerland, I arrived at the Kelsey just last September. The current COVID restrictions have meant that my time in the collection is limited, but I have managed to make the most of it. I have started a coin blog as part of my research and outreach initiatives at the Kelsey, called **The Social Lives of Coins**, where I touch upon key aspects of ancient numismatics and economic history based on the Kelsey's vast collection. I spent the fall also preparing for my coin digitization project, which is set to start in spring 2021, and creating an international Karanis research group. Also in the fall, Janet Richards and I prepared a system through which we can teach online using the Kelsey's collection for our Winter Term courses (fig. 8). Mine will be Fashion in the Ancient World and Long-Distance Trade in Antiquity. Along with four undergraduates from LSA, I also started a UROP (undergraduate research opportunities program) to transcribe the letters of Dr. David Askren, a key figure in the excavations of Karanis, in

order to be able to organize them chronologically and search through them by key words—they mention Kelsey objects quite often, after all!

Publication wise, three articles/contributions have come this academic year:

- Irene Soto Marín. "Coin Molds and a Decentralized Monetary Policy in Tetrarchic Egypt," *American Journal of Numismatics Second Series* 32: 309–34.
- Irene Soto Marín. "Receipt for Delivery of Wine from the Apion Estate to the procurator of Kynopolis," *Bulletin of the American Society of Papyrologists* 57: 367–74.
- Clementina Caputo. *The House of Serenos, Part 1: The Pottery*, with contributions by Julie Marchand and Irene Soto Marín. ISAW/NYU Press.

Delayed about a year by COVID, another article will be published in July 2021 as part of my upcoming edited volume with Jonathan Valk (of which I am currently editing the proofs):



**Figure 8.** Irene and Janet's setup for remote teaching with Kelsey objects. Photo by Irene Soto Marín.

- Jonathan Valk and Irene Soto Marín, eds. *Ancient Taxation: The Mechanics of Extraction in Comparative Perspective*. ISAW Monograph. New York: NYU Press, in press. <https://nyupress.org/9781479806195/ancient-taxation>.

In January 2020 I presented my last in-person paper at the University of Cambridge, titled “Class and Female Economic Performance in Late Roman Egypt,” as part of the workshop *Class, Class Consciousness and Class Identity in Antiquity and the Early Middle Ages* (c. 3000 BCE–1000 CE), held at St John’s College. I also got the opportunity to present in several online lectures and conferences. In July, I spoke of my papyrological research in the paper titled “Un Papiro de la Colección de Columbia,” at the *Jornadas de Papirología 9.5*, jointly held by the University of Chicago and Universidad Complutense de Madrid. I presented to my Michigan family for the very first time on my fieldwork in Amheida, “Domus, Wine Cellars, and Churches at Amheida: Late Antique Ceramic Contexts in an Egyptian Oasis” as part of the FAST Lecture Series, for the Kelsey (now available to view online; see Lectures on p. “Lectures” on page 8). I was also asked to introduce our collection to the American Numismatic Society, “The Numismatic Collection in the Kelsey Museum of Archaeology at the University of Michigan,” on December 4, which was a nice way to end a very challenging year.

## Lorene Sterner

### Graphic Artist and Gifts Manager

Twenty-twenty saw many challenges in working remotely, as my graphics work relies heavily on archived photos and documents. As the U-M community transitioned to remote work in March, I moved many boxes of records to my home, and with the help of Dawn Johnson, all the working documents for the Kedesh excavation to the home of Sharon Herbert. My husband and I made two trips with a Chevy Suburban for the latter task.

Over the course of the year, I prepared over 1,740 photos and laid them out in plates for publication

in the first volume of the Kedesh excavations, *Seal Impressions from a Hellenistic Archive at Kedesh, Israel*. In addition, complex text figures were revised to reflect current research. I also worked on uploading and organizing the online archives for the excavation. The specialists working on this project need access to the many thousands of photographs, drawings, and documents associated with the artifacts and fieldwork. We expect Kedesh will be published in four volumes: I. Seal Impressions, II. Stratigraphy and Architecture, III. Ceramic Vessels, and IV. Small Finds.

The maps of Sudan that I compiled for the special exhibition *Graffiti as Devotion along the Nile: El-Kurru, Sudan* required adaptation for publication, and I also prepared almost 100 photos of the fieldwork at Jebel Barkal (Sudan) for use as well.

Twenty-twenty also saw many changes in Development at the Kelsey. Fundraising was paused so the University could devote all its efforts to raising money for the COVID-19 Fund. Significant changes in work procedures had to be made to accommodate the shutdown and, later, reducing the number of employees on campus. Dawn Johnson was instrumental in coordinating with the LSA Financial Operations and with U-M’s Gifts and Records Administration so we could securely and safely process gifts.

It was decided that, given the lockdown of our galleries and offices, we would extend all Kelsey Memberships for a year, through September of 2021. At that time we hope to re-open and resume our activities, events, and tours.

The Kelsey saw many curatorial and staff changes this last year. Because we could not gather to honor Elaine Gazda and Sandra Malveaux in their retirement, welcome the arrival of curator Irene Soto Marín, or celebrate major milestones, we compiled notes, photos, and memories for PowerPoint presentations that were shared with everyone. They were a warm reminder of the accomplishments, camaraderie, and friendships that have flourished at the Kelsey over the years.

## David Stone

### Research Scientist & Research Specialist

The past year presented a number of challenges to conducting research—and, admittedly, there were times when family and friends took precedence—but I have some positive research contributions to report.

COVID-19 forced me to alter my plans for this year. Instead of spending the summer in Greece to analyze artifacts for the field survey of Olynthos that I have been working on for six years, I was in my study watching robins and wrens nesting out the window, and remembering what summers in Michigan are like. COVID was undoubtedly on my mind when I settled on “isolation and connectivity” as the topic of a paper that Linda Gosner, a postdoc in the U-M Society of Fellows, invited me to write. My paper argues that we can now identify interaction between North Africa and the rest of the Mediterranean right from the beginning of the first millennium BC, despite arguments against this idea both recent and steeped in the long colonial history of the Maghrib. Some of my evidence derives from new fieldwork, but I also did a good deal of revisionist thinking about the roles of indigenous Africans in the introduction of new technologies and social practices—perhaps also reflecting on the movements for social justice that were another big part of the year. The result, I hope, will widen our perspectives on key changes as urban settlements appeared in the western Mediterranean, and will help me to find some silver linings in all that we have been through this year.

I submitted the following articles in 2020:

- D.L. Stone. “Isolation and Connectivity: The Maghrib and the Mediterranean in the First Millennium BC” (currently undergoing peer review for a book edited by Linda Gosner).
- D.L. Stone. “A Letter from the Book Review Editor,” *American Journal of Archaeology* 125.1: 1.

The following articles appeared in print this year:

- D.L. Stone. “A Diachronic and Regional Approach to North African Urbanism,” in *Regional Urban*

*Systems in the Roman World, 150 BCE–250 CE*, edited by L. de Ligt and J. Bintliff, 324–49. Mnemosyne 431. Leiden: Brill, 2020.

- D.L. Stone et al. “Geophysical and Field Survey Research at Olynthos, 2014,” *To Αρχαιολογικό Έργο στη Μακεδονία και στη Θράκη* 28. Thessaloniki, Ministry of Culture and Sport, 2020, 591–96.
- P. Attema et al. “A Guide to Good Practice in Mediterranean Surface Survey Projects,” *Journal of Greek Archaeology* 5 (2020): 1–62.
- L.C. Nevett et al. “Constructing the Urban Profile of an Ancient Greek City: Evidence from the Olynthos Project,” *Annual of the British School at Athens* 115 (2020). DOI: 01.0107/S1168245421111008.

## Lauren E. Talalay

### Curator Emerita

I continue to work on my book, *From Motown to the Mediterranean: Travels of Two “Dig Cars” and an Accidental Ethnographer*, 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 (fig. 9).

Collections Manager Sebastián Encina uncovered a relevant set of letters from Swain to his family from 1926. They were stored in a box in the Kelsey archives. I have yet to see the letters, but it will fill in a gap for that year.

*Note from Sebastián:* “One highlight of getting to work with the Kelsey Museum archives is the chance to find materials that give us a glimpse into the past, and into the lives of people we only know through photographs and text. As is often the case, I found these letters from George Swain to his family by accident, while looking for information related to another Swain project (a summer camp he managed in Michigan). I knew Laurie would find them as interesting as I did. I have gotten to know George well during my time at the Kelsey, and hope to share much of his work and experiences with audiences in the coming years.”



**Figure 9.** “Truck just on the ferry, leaving Djerba on return ship. Natives on dock. Morris looking at French who is driving.” On verso in pencil in an unknown hand: “A modern Odyssey—the Graham truck starting for the island of Djerba. Article #3.” August 12, 1925. Djerba, Tunisia. KM 7.1922.

**Nicola Terrenato**  
**Director (from July 1) and Curator for the**  
**Archaeology of the Italian Peninsula**

The year 2020 was a challenging one for me, as for everyone else. I was lucky to have had some traveling early on, before the pandemic shut everything down. I was very honored to be invited to give a keynote address at a conference organized by the University of Auckland in New Zealand, which gave me the opportunity of seeing some of the beautiful sights in that remote part of the world. On the way back, I stopped at Sydney, Australia, for a presentation of my recent book (*The Early Roman Expansion into Italy*, Cambridge 2019) at the local university. I was supposed to do another one in April at Columbia University in New York, but it obviously had to be canceled. Any hopes of fieldwork in the summer had to be abandoned too, so I did not travel to Italy for the first time in over 20 years. It was very disappointing for me also at a personal level, since I was unable to see my family there, who was being heavily impacted by the pandemic. I very much look forward to being in Rome and Gabii again in 2021.

Staying put for the summer allowed me some extra time to work on various publication projects. A new volume of the Gabii publication is coming together (see Gabii Project report) and I am working on a handbook of Roman archaeology for undergraduates. I have been also working on a series of articles on the phenomenon of urban formation in early first millennium BCE Italy. This is the period in which Rome—together with many other cities—first came into existence. Thanks to my work at Gabii and in the river harbor of Rome, this is an issue that is endlessly fascinating to me. Far from being founded at a specific time, these centers emerged over the course of several centuries from the slow convergence of separate population groups.

My summer also brought the exciting, if unexpected, news of my appointment to be the new director of the Kelsey Museum. I have been associated with the Kelsey from the moment I arrived at U-M in 2008, primarily in the context of my fieldwork, but I had never held a position there. I therefore spent a considerable part of my summer talking to the entire Kelsey community and learning more about the inner workings of this wonderful institution. Despite the



limitations imposed by the pandemic, I have thrown myself into a host of new and continuing Kelsey initiatives, which are detailed further in my Director's Report. I very much look forward to my future work here, and especially to being able to welcome visitors again without restrictions.

### **Terry G. Wilfong**

#### **Director (until June 30) and Curator of Graeco-Roman Egyptian Collections**

The past year was an unusual time for all of us at the Kelsey Museum. The COVID-19 pandemic, of course, changed everything and upended all our plans. I spent much of the last months of my term as museum director dealing with issues around the museum closure and attempts to plan for its reopening, while serving on university-wide committees on safely reopening cultural institutions more generally, as well as helping to ensure a smooth transition to the new museum director, Nic Terrenato. In all of this, of course, Dawn Johnson was essential, along with the rest of the Kelsey's talented and dedicated staff. To give some perspective on the current situation and the ancient pasts we study, I wrote a brief article on an ancient pandemic (The Antonine Plague of the late second century CE) and its associations with the Kelsey for our Fall Newsletter ([myumi.ch/DEKjX](http://myumi.ch/DEKjX)).

All our teaching in Winter 2020 term was disrupted to some extent. I was teaching my museum-based seminar, Exhibiting Ancient Egypt, which ordinarily relies heavily on museum visits and activity, in-person discussion, and students' final projects to propose an exhibition set in the Kelsey Museum space. Since this was not practical, we found creative ways to meet and work, and our research and activities took an unpredictable turn into online gaming. One student set her final project in the popular game *Animal Crossing*, which features a museum, and the rest of us had very animated discussions about this and the possibilities and problems it raises. As always, I learned as much as the students in this seminar, if not more, and I have a feeling that we'll be including virtual, game-based museums in future iterations of

the course. I also did an independent study course with an undergrad honors student, who completed and defended an amazing thesis comparing three university-based archaeology museums, including the Kelsey.

In the early months of the year I conducted what might be described as an archaeological salvage project, removing 20+ years' worth of accumulated books, papers, research materials, and other impedimenta from my longtime Kelsey curatorial office on the second floor to my new office on the third. Thanks to my regular habits of deposition onto available flat surfaces, clear stratigraphic patterns emerged, interspersed with Egypt-themed action figures and toys rejected from the modern section of the *Death Dogs* exhibition. Unfortunately, COVID-related restrictions on building access prevented my planned orderly move and reorganization of this excavated material, and led to what was essentially a direct transfer of intact stratigraphic layers to my new office for future investigation.

My own research was on the back burner for much of the earlier part of the year, but I've begun to settle into my sabbatical and get back to work. In the later part of 2020, I've completed two articles for edited volumes. The first, an examination of a Ramesside ushabti figure found by the Michigan Karanis expedition, led to a wider consideration of 17 ushabti figures found in non-funerary contexts at Karanis and why material predating the foundation of Karanis might be at the site. This, in turn, led to examination of some problematic artifacts and contexts at Karanis, and consideration of the possibilities of non-excavated material being inadvertently or deliberately added to excavation material. The second article is a project that I began back in graduate school, a reconsideration of the late history of the Buchis bull cult at Armant. Using literary, epigraphic and archaeological evidence, I have proposed that the Buchis cult survived into the late fourth century CE (well after Christianity had become the dominant religion in Egypt) and also that the site was later reused for monastic cells.

Also, a most welcome surprise at the end of the year: an article on Coptic texts that I had written nearly ten years ago for the much delayed *Oxford Handbook of Egyptology* has finally appeared. This article was partly the usual survey of genre and subject across the history of Coptic, but I was also able to include less traditional sections on Coptic texts as artifacts and Coptic texts found in archaeological contexts. Using the material from excavations in western Thebes that was the core of my doctoral dissertation, I examined how the physical forms of texts and their circulation within communities had impacts on both literate and non-literate populations.

I've begun picking back up with various research projects suspended or put on hold while I was museum director. In particular, I am making a push to complete my long-delayed and deferred project, "Egyptian Anxieties," a topic that seems particularly appropriate in the current climate. Longer-term, I am still planning catalogues of the Kelsey's excavated amulets and ushabtis from Egyptian sites, as well as thinking ahead to potential future exhibitions.

My major project is, of course, research for my in-preparation exhibition and publication of the facsimile paintings of Karanis murals by the mysterious artist Hamzeh Carr (fig. 10). I've been working with our conservators Suzanne Davis and Carrie Roberts on finding funding for the conservation of these fragile works of art, but most of my work has been focused on reconstructing the life of Hamzeh Carr. This pseudonymous artist has proven most difficult to trace, but the isolated details I've managed to track down have been fascinating. I'd say that this research is taking me out of my comfort zone, but that is largely untrue. In fact, it's allowing me to indulge in many of my non-Egyptological passions—the art, literature, theater, and film of the earlier 20th century, esotericism and the occult in modern culture, and recovering the often-forgotten histories of gay men and lesbians before Stonewall. I've had to defer some crucial research trips to archives in the US and UK, so this project will take longer than expected, but I'll provide updates in the Kelsey Newsletter as things progress. I promise it will be worth the wait.



Figure 10. Hamzeh Carr, facsimile painting (watercolor and graphite on paper): Seated Harpocrates, wall painting in alcove of House C65CF4 at Karanis. KM 2003.21.

## 2020 Kelsey Staff

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Nicola Barham, *Assistant Curator of Ancient Art*  
Jake Bennett, *Security Officer (from June 15)*  
Charlie Brown, *Custodian*  
Eric Campbell, *Assistant Exhibition Designer*  
Keith Dalton, *Security Officer (until September 11)*  
Suzanne Davis, *Curator of Conservation*  
Geoff Emberling, *Research Scientist*  
Sebastián Encina, *Collections Manager*  
Julia Falkovitch-Khain, *Website Coordinator (until May 13)*  
Michelle Fontenot, *Collections Manager*  
Elaine K. Gazda, *Curator Emerita*  
Mallory Genauer, *Community and Youth Educator*  
Dawn Johnson, *Associate Director, Chief Administrator*  
Patrick Lindberg, *Security Sergeant*  
Sandra Malveaux, *Secretary (until December 31)*  
Scott Meier, *Museum Exhibition Coordinator*  
Laura Motta, *Research Specialist*  
Catherine Person, *Director of Education*  
Richard Redding, *Research Scientist*  
Janet Richards, *Curator of Dynastic Egypt Collections*  
Caroline Roberts, *Conservator*  
Margaret Cool Root, *Curator Emerita*  
Lisa Rozek, *Administrative Specialist*  
Nick Roush, *Security Officer*  
Leslie Schramer, *Editor*  
Irene Soto Marín, *Assistant Curator (from September 1)*  
Matthew Spunar, *Security Officer*  
Lorene Sterner, *Graphic Artist, Gifts Manager*  
David Stone, *Research Scientist, Research Specialist*  
Lauren E. Talalay, *Curator Emerita*  
Nicola Terrenato, *Director and Curator for the  
Archaeology of the Italian Peninsula (from July 1)*  
Terry G. Wilfong, *Director (until June 30) and Curator of  
Graeco-Roman Egyptian Collections*  
John Williams, *Security Supervisor*  
Mallory Wolfgram, *Security Officer*  
Alex Zwinak, *Graduate Program Coordinator*

## 2020 IPCAA Students

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Leah Bernardo-Ciddio	Michael Koletsos
Andrew Cabaniss	Ginevra Miglierina
Caitlin Clerkin	Alex Moskowitz
Sheira Cohen	Matt Naglak (defended May 11)
Alexandra Creola	Theo Nash
Andrew Crocker	Caroline Nemechek
Nicholas Cullen	Shannon Ness
Christina DiFabio	Lauren Oberlin
Amelia Eichengreen	Zoe Ortiz
Joseph Frankl	James Prosser
Bailey Franzoi	Alison Rittershaus
Laurel Fricker	D. Buck Roberson
Machal Gradoz	Sam Ross
Melissa Gryan	Gregory Tucker
Craig Harvey (defended November 6)	Arianna Zapelloni Pavia (defended March 11)
Nadhira Hill	
Tyler Johnson	



**ONLINE**

The faculty, staff, and students of the Kelsey Museum thank you for your continued support.

[lsa.umich.edu/kelsey/give-join](https://lsa.umich.edu/kelsey/give-join)

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