



KMA KELSEY MUSEUM OF
ARCHAEOLOGY
UNIVERSITY OF MICHIGAN

FALL 2012 NEWS

NOTES FROM THE DIRECTOR

It is always a pleasure for me to read the current *Kelsey Newsletter* in preparing to write the notes from the director. Despite being in the center of things in the director's office, I always find things in the *Newsletter* that are new to me or enrich my own work. In this issue my eye was immediately caught by Nicole High-Steskal's photograph of a seal ring from Ephesus, which bears a striking resemblance to the thousands of seal impressions I am studying from the Kelsey's excavations at Kedesh. I was also delighted to learn in her article about the opening of the new Mosaic Museum at Gaziantep. When I was there in 2003 the salvaged mosaics were piled around the museum's courtyard and impossible to view. It is wonderful to hear they now have a safe home open to the public.

The story of the Zeugma mosaics—rescued by international teams of archaeologists and conservators racing against the rising waters of the Euphrates River and now safely displayed in a modern museum environment—underlines the breadth of skills that are needed to discover, preserve, and display the treasures of the past. This fall's special exhibition, *Conserving Antiquity*, dramatically illustrates the Kelsey's ongoing commitment to and leadership in these efforts.

The Kelsey's mission has us operating on many fronts, from international research to K-12 education. Our dedicated staff is adept at keeping us ahead in all our endeavors. The recent arrival of Dawn Johnson from the Tampa Museum of Art to serve as a full-time associate director is already allowing us to move forward with new initiatives in our exhibitions and public programming. With more professional security staff in the offing we are now exploring the possibility of having the galleries open over at least part of the Thanksgiving and Christmas holidays, something many of the Associates have been requesting for years. All our programs are supported in a large way by our Associates. I thank you all once again and look forward to seeing you at our upcoming events.

Sharon Herbert, Director

STAFF

Sharon Herbert, *Director*
Dawn Johnson, *Associate Director*

Curators

Suzanne Davis, *Conservation*
Elaine K. Gazda, *Hellenistic and Roman*
Sharon Herbert, *Greek and Hellenistic*
Janet Richards, *Dynastic Egypt*
Margaret Cool Root, *Greek and Near Eastern*
Lauren Talalay, *Academic Outreach*
Terry Wilfong, *Graeco-Roman Egypt*

Research Scientists

Geoffrey Emberling
Richard Redding

Research Associates/Affiliates

Gary Beckman Christopher Ratté
Artemis Leontis Ann van Rosevelt
Despina Margomenou Carola Stearns
Laura Motta Nicola Terrenato
Lisa Nevett

Support Staff

Carl Abrego, *Administrative Specialist*
Kathryn Carras, *Museum Entrance Monitor*
Claudia Chemello, *Conservator*
Sebastián Encina, *Coordinator of Museum Collections*
Michelle Fontenot, *Collections Manager*
Todd Gerring, *Community Outreach Supervisor*
Margaret Lourie, *Editor*
Sandra Malveaux, *Museum Office Assistant*
Scott Meier, *Museum Exhibition Coordinator*
Lorene Sterner, *Graphic Artist, Gifts Manager*
Alex Zwinak, *Graduate Program Coordinator*

GALLERY HOURS

Tuesday–Friday 9 am–4 pm
Saturday–Sunday 1 pm–4 pm

INFORMATION

Web site: <http://www.lsa.umich.edu/kelsey/>
phone: 734.764.9304
email: kelsey@umich.edu

UNIVERSITY OF MICHIGAN REGENTS

Julia Donovan Darlow Andrea Fischer Newman
Laurence B. Deitch Andrew C. Richner
Denise Ilitch S. Martin Taylor
Olivia P. Maynard Katherine E. White
Mary Sue Coleman, *ex officio*

The Kelsey Museum Newsletter is sponsored by the Associates of the Kelsey Museum.

DESIGN STEVEN DRISCOLL HIXSON



This fall Coordinator of Museum Collections Sebastián Encina is serving as registrar for the University of California–Los Angeles team excavating at Karanis, Egypt. He sends this photo of the site's present-day appearance. Read his blog posts at <http://kelsey@umich.edu>.



Gold ring with Artemis Ephesia engraving, second century AD, Harbor Necropolis, Ephesus.
Photo: Niki Gail, ÖAI



Mosaic of Daedalus and Icarus, Gaziantep Zeugma Mosaic Museum.

PEDLEY WINNER TRAVELS TO ANCIENT EPHEBUS AND ZEUGMA IN TURKEY

With the help of the John G. Pedley Award for Travel and Research I was able to travel to Turkey for eight weeks this summer and participate in a project on the Roman period cemeteries of ancient Ephesus.

The cemeteries to the north and south of the harbor channel in Ephesus were first constructed in the second century AD and were probably in active use until the end of the fourth century AD. In the course of the fifth century the necropolis appears to have become the dumping grounds for the city, as evident from the discovery of enormous amounts of pottery there.

With the excavations completed last year, the 2012 season focused on the analysis of small finds and pottery. My work on the project was twofold. For the majority of the time I participated in the processing of cook wares and amphorae, a project I had begun in 2008 but had not been able to continue. Working alongside a Spanish amphora specialist, I was able to identify and document amphorae from the second century BC through the seventh and eighth centuries AD. The origins of these amphorae were extremely diverse. We discovered pieces from Spain, France, North Africa, Egypt, and the Black Sea. These objects illuminate the extensive trade connections Ephesus maintained with other Mediterranean ports, mainly from the fifth through the seventh century AD—a time when, ac-

ording to some scholars, Ephesus was in economic decline. The amount and origin of the amphorae suggest otherwise.

The second part of my work at Ephesus consisted in the study of the metal, bone, and gold finds from the necropolis. Many of these items were discovered in burial contexts, but due to frequent reuse of the tombs the objects could not be correlated with the remains of individuals. The artifacts included some outstanding pieces of workmanship, such as a small gold ring with a colored stone engraved with the cult image of Artemis Ephesia. This piece documents the adherence of individuals to the Artemis cult in the second century AD, but by the mid-third century AD other individuals buried in the very same tomb were accompanied by lamps decorated with Christian symbols.

The opportunity to work in Ephesus this past summer was extremely useful in many regards: I became more proficient at classifying amphorae and understanding what they tell us about a society beyond their immediate practical function. In addition, I had access to the exceptional labs and resources available at the dig house in Ephesus. Thin-sectioning equipment, for example, permitted us to analyze clay composition based on petrographic qualities, and a scanning electron microscope made it possible to examine minute details about the surface composition of an object. Finally, the environment and availability of various

specialists and their willingness to assist and discuss topics that did not pertain to their immediate research topics made my learning experience beyond anything I had hoped for this summer.

Initially I had also planned on traveling to Antioch and Zeugma to see the spectacular mosaics discovered in the area. My dissertation focuses on images of spectacle, and many fine examples of such imagery have been discovered in Antioch and Zeugma. Due to the unrest in Syria and an incident between the Turkish and Syrian armies, however, I was not able to travel to Antioch and only visited the site and mosaics of ancient Zeugma.

Situated along the Euphrates River, Zeugma was discovered during the construction of a large dam. Many mosaics were found during the rescue excavations and moved to a museum in the modern city of Gaziantep to protect them from the rising water levels as well as extensive looting. The new mosaic museum in Gaziantep, which just opened this past winter, displays many mosaics from Zeugma and the surrounding area. The various corpora in which most of the mosaics have been published rarely include floor plans or descriptions of their context. But the museum design specifically focuses on context and was thus very helpful in illuminating another facet of these mosaics.

Nicole M. High-Steskal
IPCAA PhD Candidate



CONSERVING ANTIQUITY OFFERS INSIDER'S VIEW

When we were asked if we might like to curate an exhibition on conservation, our first thought was, *really?* As full-time conservators, we both believe strongly in the value of preserving material culture. But it was hard for us to imagine how we might construct an exhibition around what we do on a daily basis. Conservation, like many tasks in archaeology and museums, is usually conducted behind the scenes, and it was a challenge for us to decide what aspects of our work should be featured in an exhibition.

Exhibitions involving conservation often choose to focus on a few interesting conservation treatments or on the technical investigation of a specific collection or type of object, but we wanted to take a more general approach. It's an amazing experience to work first-hand with artifacts from the ancient world, and we decided to give visitors an insider's view of conservation at the Kelsey and on its excavations, showcase recent conservation projects, and invite visitors to participate in some of the things we do regularly.

For example, in one activity, we ask visitors to spend time looking closely at a variety of mysterious artifacts in the way a conservator would: thinking carefully about how and why they were made, and considering what condition issues are most important for each. In another part of the exhibition, we demonstrate a simple but effective investigative technique commonly used by conservators: examination with ultraviolet light. We even have an activity for kids, who can piece together magnetic puzzles of several Kelsey Museum objects.

The exhibition features three recent conservation projects from the Kelsey Museum's collection. Two of these involve complex artifacts, a cartonnage mummy mask and leather body armor,

both from Graeco-Roman Egypt. The mummy mask is cracked and brittle, with many detached fragments, and before recent conservation treatment it was too fragile to be displayed or even handled for research. It had been repaired in the past, but the old repairs were no longer functional. We show visitors the painstaking process of removing these old repairs, replacing the detached fragments, and generally supporting and strengthening the mask through the use of inert, reversible materials.

The leather scale armor was excavated at Karanis by the University of Michigan in the 1920s. There is little documentation of the armor from the excavation, but today it exists in many fragments of different sizes. Some of these are substantial and reveal details of the armor's original construction. Last year, in preparation for exhibition of the armor in *Karanis Revealed*, conservators at the Kelsey undertook a detailed study of this artifact. We describe this process, some of our findings, and the conservation treatment of the leather.

Finally, we feature a major conservation research project conducted last year by the Kelsey's Samuel H. Kress Conservation Fellow, Caroline Roberts. Carrie's primary Fellowship task was to investigate numerous condition problems observed in the Kelsey's collection of limestone funerary stelae from the site of Terenouthis, Egypt, and then to use this information to design a treatment plan for the stelae.

One of the most challenging aspects of our jobs is providing conservation for the Museum's excavations at Tel Kedesh, Israel, and the Abydos Middle Cemetery, Egypt. In the hallway of the Newberry building, we'll walk visitors through the goals of archaeological conservation in general as well as specifically for each of

these sites. We'll show photos of our field labs, feature various projects from each site, and discuss some of the challenges and rewards of conservation fieldwork.

In the exhibition, we also ask visitors to consider why conservation is important. Conservation in museums and for archaeological and historical sites can't exist without support from governments, the public, and private individuals. To learn from our visitors, we're asking them to share their thoughts on why we should preserve artifacts and sites. On a larger scale, preservation of objects and structures from the past is necessary for the work of historians and archaeologists, but the conservation of cultural material influences all of our lives. What we as a society choose to safeguard determines, long-term, how we understand and interpret history. At the Kelsey Museum, the ability to exhibit, teach with, and better understand art and archaeological artifacts enriches the educational experience for University of Michigan students and faculty. For our community, conservation of the Kelsey's unparalleled but often fragile collections means that people in southeast Michigan and beyond can view and learn about objects from the ancient world. Conservation is important for individuals in other ways as well; everyone has family heirlooms to care for or items of personal significance that they would like to preserve. In this exhibition, we discuss risks for many types of materials along with the ways that conservators identify and manage these risks.

In planning this exhibition, we were fortunate in many respects. Over the past two years we've been lucky to have multiple students and interns working in the conservation lab, and their fresh perspective and contagious enthusiasm were invaluable. Having come of age at a time when social media dominates communication, these young conservators are committed



to sharing what they do and to finding better ways of communicating information about conservation to broad audiences.

We also received advice and inspiration from colleagues at other institutions. Multiple museums have recently created exhibitions on conservation, including the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley, the Shelburne Museum in Vermont, and the Colonial Williamsburg Foundation in Virginia. Conservators at these and other institutions were generous with their time, describing their thought processes in planning conservation exhibitions and what worked and didn't work in their galleries.

From conservators at the Hearst Museum, we learned that having a conservator working in the gallery was hugely successful, while including the cost of conservation projects in panel and label text was not. From the Shelburne Museum we learned that exhibition cases using ultraviolet lights should not have on-off switches; visitors who repeatedly turned the lights on and off burned out 7,500-hour light tubes in a matter of weeks.

The Colonial Williamsburg Foundation (CFW) exhibition gave us ideas about how to approach preventive conservation in the exhibition. Preventive conservation involves long-term strategies for collections care, things like climate control, acid-free storage cabinets and containers, and staff training in object handling. The CFW conservators did a great job demonstrating why preventive conservation is important. Two ideas that we borrowed from them are the exhibition of items that have been damaged due to inadequate preventive conservation and others that can be touched by visitors.

Like any exhibition at the Kelsey Museum, *Conserving Antiquity* involved a lot of collaboration. But unlike most

exhibition curators at the Kelsey, we aren't used to telling a story with the Museum's collections, nor have we previously designed activities for visitors. So Scott Meier, the Museum's exhibition coordinator, and Peg Lourie, the Museum's editor, had to teach us as much as work alongside us. Dawn Johnson, the Museum's new associate director, provided invaluable help in developing content and assisting with various aspects of the exhibition's production. We're also grateful for the technical assistance provided by Noah Posthuma, who designed the Web site and programmed iPads and computers for use in the galleries.

We are happy to be able to offer several conservation events while *Conserving Antiquity* is on view. Dr. Matthew Adams, Senior Research Scholar at the Institute of Fine Arts, New York University, will open the exhibition with a talk about archaeological conservation and how the discipline of archaeology has become more focused on preservation. In December John Steele, Conservator of Decorative Arts and Sculpture at the Detroit Institute of Arts, will talk about recent conservation projects at the DIA, including an upcoming conservation treatment for an important outdoor sculpture. Finishing the lecture series in January will be a talk by Clara Deck, Senior Conservator at The Henry Ford. Among other things, Clara has worked on conservation of The Henry Ford's Dymaxion House, one of our favorite "objects" in that collection. If you're an Associate of the Museum, we have planned a special evening champagne event for you that will feature the conservation of the Museum's Barosso watercolors. Last but certainly not least, for parts of each week one of us will be working at a lab bench in the exhibition, so stop by and see what we're up to.

Suzanne Davis
Claudia Chemello



Peg Lourie (left) and Claudia Chemello review text panels for the exhibition.

Opposite page, left: Caroline Roberts treats the cartonnage mummy mask featured in the exhibition.

Opposite page, right: Scott Meier and Haley Hoard during installation.

Above left: Scott Meier installs an amphora in the gallery.

Above right: Scott Meier and Suzanne Davis experiment with the magnetic puzzle wall.

Near right: Janet Richards's Middle Egyptian class studies the Pepy-Nefer inscription in the Upjohn gallery; undergraduates Anya Nona and Nichole Nicklay; graduate student Adrienne Spunaugle (Near Eastern Studies); Museum of Art Conservation Fellow Lauren Calcote; Kelsey Assistant Research Scientist Geoff Emberling. Not pictured: Jenny Kreiger (IPCAA grad student).

Far right: Associate Director Dawn Johnson.



HIEROGLYPHS CLASS

In Fall Term 2012, Curator Janet Richards is teaching students how to read ancient Egyptian hieroglyphs through extensive use of the Kelsey's Egyptian collections. Following the approach of M. Collier and B. Manley in their textbook *How to Read Egyptian Hieroglyphs: A Step by Step Guide to Teach Yourself*, this one-semester class (ACABS 485 "Middle Egyptian") emphasizes working with inscribed artifacts from the outset. The goal is not only to teach participants the basics of Middle Egyptian, the classical phase of the ancient language, but also ultimately to equip them with the tools to decipher the most common kinds of hieroglyphic inscriptions in museums worldwide.

Each week students spend two hours working through grammar and vocabulary exercises in the classroom. The third hour of class involves either independent work in the Kelsey's Egyptian gallery or studying objects in collections storage with the kind assistance of collections management staff Michelle Fontenot and Kate Carras.

A mere two weeks into the term, the hardworking students had already memorized the alphabet, learned about nouns and key prepositions, begun to learn two- and three-consonant signs and worked on translating royal names. Their first gallery assignment was to copy and transliterate the Old Kingdom relief slab of Kar, also known as Pepy-Nefer: in the process they realized that they could already read parts of this false door fragment from Saqqara!

As the semester progresses the class will visit other regional museums, work with inscriptions excavated by the University of Michigan's Abydos Middle Cemetery Project, and finally dip into a series of excerpts from ancient Egyptian stories composed and read by people living thousands of years and miles away.

Janet Richards

NEW COLLEAGUE

In the first month after she became the Kelsey's associate director in June, Dawn Johnson figures she made forty to sixty new professional acquaintances—all people she'd need to know in her challenging new position. The wide-ranging responsibilities of her new job include overseeing the Museum's day-to-day operations, implementing outreach and educational programs, coordinating the special exhibitions program, expanding the Kelsey's development opportunities, and managing security personnel.

Dawn brings to her new role more than a decade of experience at the Tampa Museum of Art in Tampa, Florida, where she served most recently as deputy director. In that capacity she managed the installation of more than 14,000 square feet of gallery space for the opening of the museum's new facility in 2010.

As she begins her job at the Kelsey, Dawn has set herself some ambitious goals. She hopes to increase the Museum's visibility on campus and in the greater Detroit area. She wants to boost membership in the Kelsey Associates, find more funding opportunities, and explore new ways to connect visitors to Kelsey collections. And she is committed to supporting the Museum's internal operations: completing installation of the Upjohn drawers, putting our collections on line, and enriching our educational programs.

A glance at Dawn's busy calendar reveals how energetically she is pursuing these goals. In a recent week she finalized details for hiring a new security supervisor, coordinated a proposal for a multi-museum collection-sharing program, and worked with curators and staff on a timeline for completing drawer installation in the galleries, all while also tending to budgetary, Associates, and development business.

It is a pleasure to welcome Dawn Johnson to the Kelsey community.



A young visitor to Archaeology Day learns about ancient cuneiform, written on clay tablets found throughout the Near East.



Associates Joe and Zoe Pearson converse with Curator for Academic Outreach Lauren Talalay (right) at a Kelsey opening.



Participants explore architectural remains during an Associates tour of Malta.

ASSOCIATES EXPAND MEMBERSHIP BENEFITS AND PROGRAMMING

Vital to the success of any museum is the support of its members, and the Kelsey is no exception. Members of the Associates of the Kelsey Museum have supported the Museum with their ideas, time, and gifts since their organization began in 1979.

Associates not only further the Museum's mission through their membership but also dedicate their time, skills, and experience to essential Museum program initiatives. Whether behind the scenes or as active community ambassadors for the Kelsey, the Associates are an essential part of our day-to-day activities.

As the Associates expand the community's awareness of the Museum, we are also broadening opportunities for the Associates. If you travel frequently and enjoy visiting museums in other cities, there is now an option to join at a membership level that includes participation in the North American Reciprocal Agreement (NARM). Joining at the Contributor level or above provides free admission to more than 600 museums throughout North America as well as discounts in museum stores, cafes, and select programs.

Enhanced programming for Associates includes the Kelsey's ongoing *Behind-the-Scenes Champagne Tours*, with four events planned for coming months. These tours give Associates a chance to see works from the collection up close; to converse with curators, conservators, and Museum staff; and to receive exciting updates on Kelsey fieldwork.

Another opportunity for Associates to engage with the Kelsey's collection, curators, and staff is the *exhibition preview*. Beginning with our latest exhibition, *Conserving Antiquity*, Associates will be introduced to the details of the exhibition process. From the original curatorial

concept to its translation to the gallery, faculty and staff will discuss the evolution of an exhibition: object choice, conservation factors, design, fabrication, installation, and the creation of interpretive resources.

Yet another member benefit is the organized trips sponsored by the Kelsey. The Museum coordinates opportunities to travel in order to explore themes related to our collection, whether it be a visit to a new exhibition presented by a peer organization or an international tour. A trip to the Detroit Institute of Arts is on the docket for early November.

Many of the events and programs that the Kelsey sponsors are the inspiration of a small dedicated group, the Associates Board, led by President Bruce Artz and Vice President Florence Johnston. Board members demonstrate their commitment to the Kelsey by working closely with staff and faculty to facilitate programs and support Museum operations. The Associates Board and other Museum members volunteer their time to manage Museum shop operations and participate in activities with outreach staff to provide programs for children and families. They also offer interpretive tours in the Kelsey galleries for visitors of all ages.

With their diverse backgrounds and interests, the Associates Board generates innovative ideas for additional programming and benefits that can be passed along to the Associates and an even broader community audience. A recent Board meeting, facilitated by an external consultant, was dedicated to brainstorming new ideas for expanding Kelsey Associates benefits as well as opportunities for program growth.

It is an exciting time to join the Associ-

ates and discover the unique treasures that the Kelsey holds in collections, exhibition programming, and people. We love to share the Museum with others and invite you to contact Dawn Johnson (dawnlynn@umich.edu; 734.764.9295) to arrange a visit.

Dawn Johnson

UPCOMING ASSOCIATES EVENTS

Exhibition Preview

Kelsey Associates and their guests are invited to a preview of the new exhibition *Conserving Antiquity* led by the show's curators. This special preview directly precedes the exhibition's opening lecture and reception.

Friday, November 2, 5:00–5:45

Preregistration requested

Bus Trip to the Detroit Institute of Arts

Docent-led tours of the DIA's Fabergé exhibit and Egyptian and Roman galleries for Associates and their guests.

Sunday, November 4, 10:30–5:30

Depart from and return to the Kelsey
Preregistration required by November 1;
\$25 per person

Behind-the-Scenes Champagne Tour

Associates and their guests are invited to learn how the Barosso watercolors were conserved through a tour led by Kelsey conservators.

Friday, November 9, 6:00 pm

Champagne reception follows

Preregistration requested

Discount Days at the Kelsey Museum Shop

Save 30 percent on your holiday shopping with your Kelsey Museum Associates membership card.

November 30–December 1, 1:00–4:00 pm



CALENDAR OF EVENTS

SPECIAL EXHIBITION
Conserving Antiquity
November 2–February 10

RELATED LECTURES
*Conserving Ancient Abydos:
Discovery, Recovery, and Responsibility*
by Matthew Adams, Institute of Fine Arts,
New York University
November 2, 6 pm, Aud. D, Angell Hall

*Recent Conservation Projects at the Detroit
Institute of Arts*
by John Steele, Conservator of Sculpture
and Decorative Arts at the Detroit Insti-
tute of Arts
December 7, 6 pm, Kelsey Museum

*Conservation at The Henry Ford: Large His-
tory Museums and Their Challenges*
by Clara Deck, Senior Conservator at
The Henry Ford
January 18, 6 pm, Kelsey Museum

FAST LECTURES (cosponsored by IPCAA)
*Negotiating the Pharaonic Past:
New Research on Ptolemaic Abydos*
by Tom Landvatter, IPCAA PhD student
November 29, 5:30 pm, Kelsey Museum

Urbanization in Anatolia: 450 BCE–50 CE
by Martin Wells, PhD, University of
Minnesota
December 6, 5:30 pm, Kelsey Museum

DROP-IN TOURS
October 28 and December 9, 2–3 pm

Name

Address

City State Zip

Email

Yes! I'd like to make a difference with my gift of
 \$10 Student \$35 Individual \$50 Dual/Individual
 \$100 Contributor \$250 Sponsor \$500 Patron
 \$1000 Benefactor \$_____ Other

My gift to benefit:
 \$_____ Kelsey Museum Associates (303888)
 \$_____ Other Museum program _____
 \$_____ Total Gift

A:1157



Giving Options:

- Check enclosed made payable to the University of Michigan
- Online at <http://www.lsa.umich.edu/kelsey/supportthekelsey>
- Credit Card: AMEX Discover MasterCard VISA

Acct. # _____

Exp. Date _____ signature required

Please enclose your (or your spouse/partner's) matching gift form to increase the value of your gift! Visit www.giving.umich.edu/matching for employer details.