

**KMA** KELSEY MUSEUM OF  
ARCHAEOLOGY

SPRING 2017 NEWS



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### GALLERY HOURS

Tuesday–Friday 9 am–4 pm  
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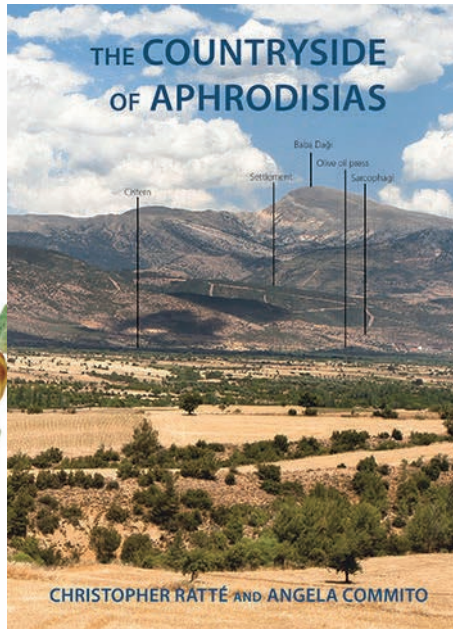
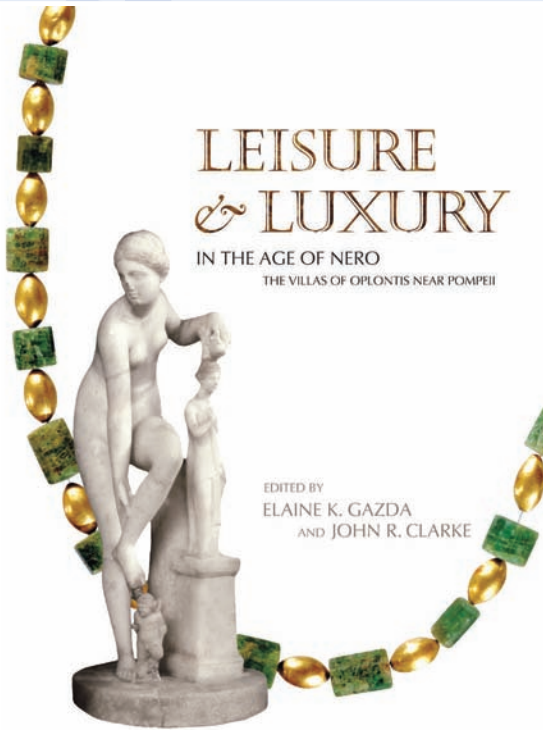
I have been thinking a lot over the past few months about how an archaeology museum can contribute to contemporary political dialogue. Most Americans would agree that the results of last year's elections represent or respond to a failure of institutions. Voters on the right feel that central institutions of public life have failed to safeguard their livelihoods and their ways of life. Voters on the left feel that fundamental norms of civil society have failed to protect our country from the threat of tyranny. Voters of all stripes would agree that our educational institutions are far from perfect. Some feel that they entrench privilege and inequality, others that they do not do enough to help the public make informed choices. Both criticisms are just. The question is, where to go from here.

The Kelsey is an academic museum, and its primary purpose is education. Together with every other unit of the University, we have been asked to reflect this year on how we can explore and address social issues of diversity, equity, and inclusion—concerns brought very much to the fore by the recent election campaign. One might think that a museum devoted largely to the archaeology of the Roman Empire would be hard pressed to respond in a meaningful way to this challenge. But that is not true of the Kelsey. As visitors to our galleries know, most of the objects in our collections come from Africa and the Middle East, and in addition to Greece and Italy, we sponsor active field projects in Turkey, Egypt, and Sudan. Our collections and our research programs thus challenge conventional notions of cultural origins and cultural identity. The very layout of our galleries shows that the Mediterranean, Middle Eastern, and Northeast African regions were defined and connected in very different ways in antiquity than today, that divisions that now seem fixed and impermeable have in fact always been shifting, dissolving, reforming. Janet Richards' and Geoff Emberling's research in Egypt and Sudan remind us that the Nile and its tributaries have provided routes of communication between sub-Saharan Africa and the Mediterranean world for thousands of years. Pablo Alvarez's winter exhibition on "The Art and Science of Healing" documented the central role played by Islamic scholars in the transmission of ancient Greek and Roman medical knowledge to Italian Renaissance scholars and doctors. In these and other ways, the study of the past not only helps to inform the present, it provides models for alternative futures.

I would like to end this contribution on an optimistic note, but that would not do justice to the present moment. In addition to examples of social resilience and reinvention, the past also offers numerous examples of social failure and collapse. Some of the same factors that have contributed to the collapse of earlier societies—climate change, resource depletion, rising social inequality—are present in our country and in our world today. If we are to respond effectively to these challenges, we will need to be able to rely on robust and adaptable social institutions, including schools and institutions of higher learning. Here at the Kelsey, we will try to use our exhibitions and our educational programs to engage in productive dialogue with the past and to interrogate concepts such as "western civilization" and "cultural heritage"—both in what they include and in what they exclude. And we will continue to welcome all comers to our galleries as places for quiet contemplation. We hope to see you at the Museum, we welcome your ideas, and we thank you for your continued interest and support.

*Christopher Ratté, Director*

## ON THE BOOKSHELF



Make room on your shelf for three new books from the Kelsey Museum of Archaeology! Left to right: *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii* (Kelsey Publications, 2016); *The Countryside of Aphrodisias* (Kelsey Publications, 2017); and *The Art and Science of Healing: From Antiquity to the Renaissance* (The Legacy Press, 2017). Please visit the Kelsey website ([www.lsa.umich.edu/kelsey](http://www.lsa.umich.edu/kelsey)) for more details on these books and our other publications.

## UPCOMING EXHIBITS



Opening in June:  
*Cosmogonic Tattoos:  
Exhibition and Window  
Installation*

Opening in October:  
*Excavating Archaeology  
at the University of Michigan:  
1817–2017*



Natalie Abell examines clays and inclusions of pottery from Kephala as part of the Kea Archaeological Research Survey (photo by M. Nazou)



## PREHISTORIC CERAMICS FROM THE GREEK ISLAND OF KEA

One of the most abundant categories of evidence for studying prehistoric societies in the Mediterranean region is pottery. Ceramics—their presence, absence, quality, and manufacturing technologies—have been used to identify periods of economic boom and bust, to hypothesize large and small-scale migration, to establish patterns of exchange and possible trade routes, and to illuminate how people ate, drank, cooked, and celebrated in the past.

I am currently working on several projects that incorporate detailed ceramic study, most of which are centered on the Greek island of Kea, the westernmost of the Cycladic islands in the Aegean Sea, located just east of Attica. Prehistoric Kea is most famous for the Bronze Age settlement at Ayia Irini, which had two main periods of occupation, one dating to around 2650–2200 BC, and another to 1900–1300 BC. During both periods, Ayia Irini was one of a few large, well-connected Cycladic settlements, with evidence for several specialized local industries and exchange with far-flung parts of the Aegean. I have been studying archaeological remains from Ayia Irini since 2008. One of my goals has been to evaluate differences in the distribution of objects and evidence for production within the site over time, particularly in terms of how such differences might reflect varying social and economic status among residents. I have also attempted to clarify both the extent of Keian participation in

Aegean exchange networks and how that participation affected local production and consumption choices over the course of the Bronze Age.

The Middle Bronze Age (c. 1900–1700 BC) has proven to be a particularly interesting period, because during that time, residents of Kea began to engage in trade with other people at drastically different levels of social organization—from small Cycladic and mainland communities to the emergent palaces of Minoan Crete. Late in the period, Cretan ways of doing things became very popular, and local “Minoanizing” forms of material culture are prevalent in the archaeological assemblage. The big question is, why did this change take place? To help address this problem, I have been examining the networks of exchange in which residents of Ayia Irini participated before and after this shift in local material culture. Visual, macroscopic observations of imported pottery suggest that, both before and after the beginning of “Minoanization,” a large proportion of nonlocal ceramics came from Crete, an issue that I am now clarifying at the Kelsey through petrographic analysis. Other kinds of pottery suggest that Ayia Irini was also connected with regions other than Crete, including mainland Greece, the Cyclades, Anatolia, and the islands of the southeastern Aegean, both before and after the beginning of the “Minoanization” phenomenon. That is, there was no sudden shift in the people

with whom the inhabitants of Kea were in contact before and after “Minoanization,” which might help to explain changes in local material culture—something we might expect if, for example, Cretan palatial agents first made a concerted effort to dominate production and the flow of goods in regional networks at that time. Rather, the pattern suggests that the causes underlying the “Minoanizing” shift in material culture probably have more to do with local and intra-regional social dynamics than exposure to new ways of doing things via widening interaction networks. Additional evidence for the significance of local production and consumption choices comes from the fact that the Cretan potter’s wheel was first used at Ayia Irini before “Minoanization,” but didn’t become popular for at least 100–150 years, when Cretan-style pottery also became popular in the local assemblage.

Although much of my research focuses on Ayia Irini, it is not the only—or the first—prehistoric community on Kea. The earliest settlement was Kephala, which dates to the late 4<sup>th</sup> millennium BC; another site, Paouras, was founded slightly later. Although it is possible that the settlers of these early sites arrived primarily to farm, both settlements also preserve evidence for the acquisition of raw materials (especially obsidian) from distant areas. Residents of both sites also participated in metallurgy—an industry that would continue to be an important component of the Keian economy throughout the Bronze Age.



Far left: Base of earlier Middle Bronze Age local bowl from Ayia Irini, made using a potter's wheel (evident from the spiraliform grooves on the underside).

Left: Fragments of Middle Bronze Age imported jar, probably from Crete, found at Ayia Irini.

## KEA CERAMICS (CONTINUED)

As part of the Kea Archaeological Research Survey, a project directed by Dr. Joanne Murphy of the University of North Carolina-Greensboro and supported by the Irish Institute of Hellenic Studies, I have been collaborating with specialists in ancient stone tools, prehistoric metallurgy, and ceramics in order to investigate how the communities at Kephala and Paouras were integrated into wider Aegean economic and social networks. This summer, study of ceramics collected from Kephala and Paouras demonstrated not only chronological differences between the two sites, but also differences in the raw materials and technologies used to make pottery. At Paouras, the pottery was, for the most part, indistinguishable from ceramics at Ayia Irini in terms of clay quality, texture, inclusions, and

firing. At Kephala, however, although much of the pottery was similar to that of Paouras and Ayia Irini, some of it was not—there was a group of vessels with different clays and inclusions that I suspect, from macroscopic examination, may be imported. In addition, probable local pottery appeared to have gone through somewhat different tempering and firing processes than are common at Paouras and Ayia Irini. The presence of possible ceramic imports already at this very early stage of habitation is significant, because the raw materials to make pottery, unlike obsidian stone tools, were locally available (and used); plus, pottery does not seem to have been a particularly popular item of trade in this part of the Aegean. So why were these vessels imported? Where did they come from? Could the networks through

which these objects arrived overlap with those that we know about from imported stones and metals? Additional work should help us to answer these questions. The next stage is to test my observations of the ceramics with petrographic analysis here at the Kelsey, in order to test my hypothesis that these vessels were imported and to establish other possible distinctions in ceramic materials, technologies, and exchange patterns among these three Keian communities: Kephala, Paouras, and Ayia Irini.

*Natalie Abell is a specialist in prehistoric Greece. She was appointed as Assistant Professor in the Department of Classical Studies and Research Associate in the Kelsey Museum in Fall 2015.*

## PEG LOURIE

*This is the first newsletter in many years not to be edited and produced by Peg Lourie, who retired from the Kelsey in January 2016. The following tribute was written by Terry Wilfong, curator of Graeco-Roman Egyptian collections and former director of the Museum's publications program.*

After many years of service to the Kelsey Museum, our long-time editor Peg Lourie has retired. As director of the Kelsey Museum's publication series, it is my privilege to pay tribute to Peg, with whom I've had the great pleasure of working for many years in a variety of capacities. Peg is the extraordinarily talented editor who has shaped the textual presence of the Kelsey Museum: our newsletter, our books, our exhibition texts, our press releases, our website, and just about any significant piece of text to come from the Museum all come to you through Peg's editorial skills. I have learned so many things from working

with Peg, not the least of which is the value and pleasure of having one's writing edited by a skilled and patient editor.

Peg sees herself primarily as a textual editor, and she is easily the best editor of text I have ever worked with. But Peg's design and layout skills are also outstanding—I have always admired the taste, elegance and accessibility of the books, newsletters, exhibition texts, and websites she has produced for us. Thanks to Peg, our series has produced some truly beautiful volumes. All of us who have worked with Peg have also come to value her extreme patience and good humor in dealing with our all-too-frequent late and last-minute submissions and changes. Although we hope to tempt Peg into freelancing on select future projects, we will all greatly miss her talents and her daily presence among us, and we wish her well in her retirement.

*T.G. Wilfong*



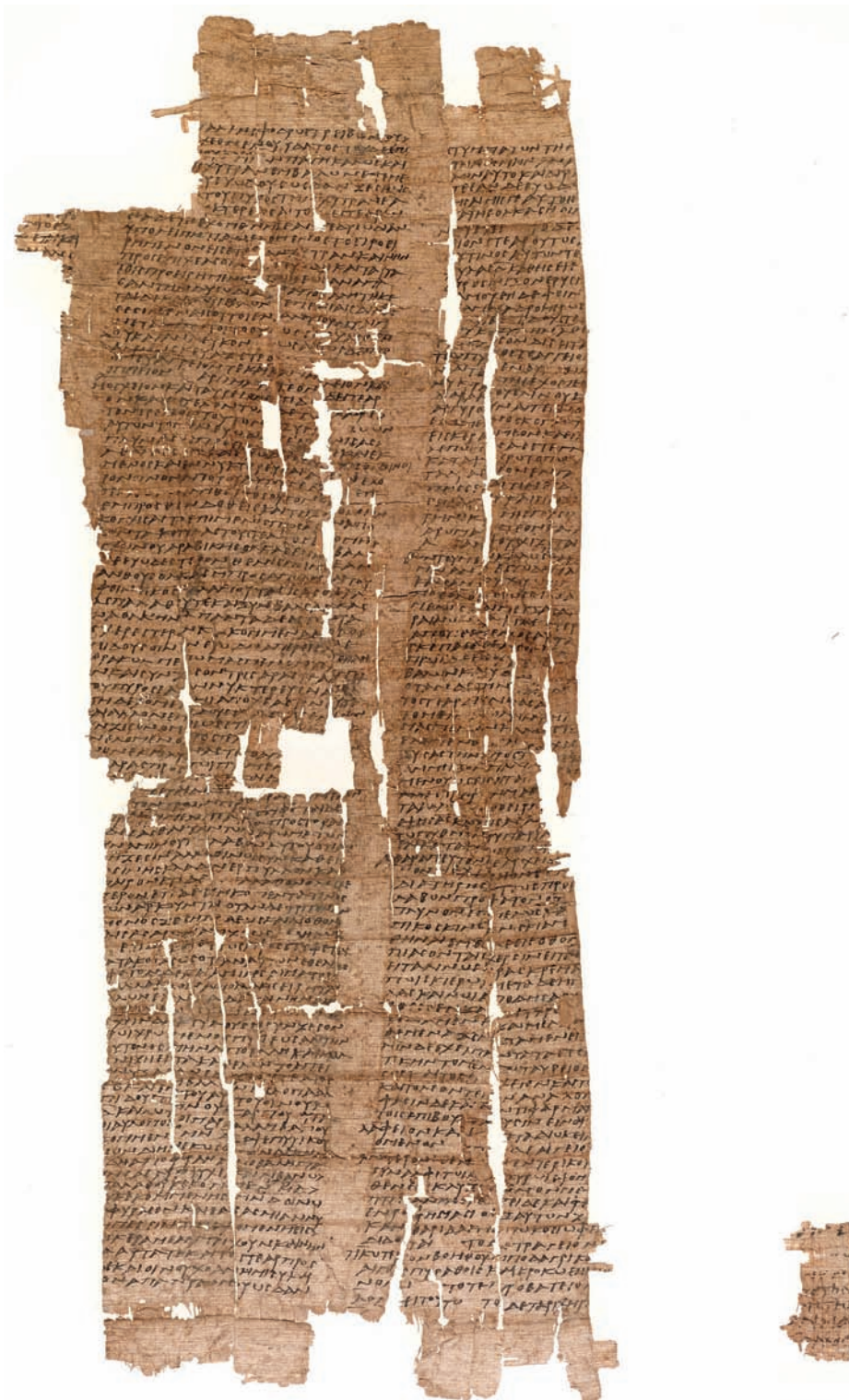
## THE ART AND SCIENCE OF HEALING



The Kelsey Museum of Archaeology and the Audubon Room in the Hatcher Graduate Library hosted an exhibition on the early history of medicine from February 10<sup>th</sup> to April 30<sup>th</sup> 2017: *The Art and Science of Healing: From Antiquity to the Renaissance*. The display covered centuries of medical history as illustrated by a broad selection of archaeological artifacts, papyri, medieval manuscripts, and early printed books. Among the earliest artifacts displayed was a second-century AD papyrus with a text from Dioscorides' *On Materia Medica*, and the most recent object was the first edition of William Harvey's *Anatomical Treatise on the Movement of the Heart and Blood in Animals*, published in 1628. The exhibition explored various themes, such as the role of religion and magic in healing the soul and the body, the persistent influence of Graeco-Roman methods of diagnosis and treatment in the Middle Ages and the Renaissance, the transmission of medical knowledge in both manuscript and printed form, and the contributions of Islamic doctors and scholars to the preservation of Greek and Roman medical knowledge.

Traditionally, museums are conceived of as repositories of the archaeological and artistic record, whereas libraries deal mostly with textual objects. This exhibition, however, was an attempt to establish a dialogue between the world of the museum and that of the library by exploring how medical texts as transmitted throughout the centuries in different materials (papyrus, vellum, and paper) and formats (scroll and codex) help us illuminate, contextualize, and even shape, the meaning of three-dimensional artifacts. One might endlessly speculate about the actual application of certain cosmetic or medical instruments. Forceps, bifurcated hooks, ear probes, and spoon probes might suggest a number of uses, both cosmetic and medical. But only when we read Aulus Cornelius Celsus (fl. 25 AD) vividly describing how to use a probe to access the damage of a fistula, or Paul of Aegina (ca. 625–ca. 690 AD) recommending the use of tweezers to extract a hair from the eye affected by conjunctivitis, do we fully understand the context in which these tools were used.

The University of Michigan is one of very few locations in North America that hold the broad spectrum of primary sources necessary to mount such an ambitious exhibition. The history of medicine collection, held in the Special Collections Library, consists of more than 8,500 rare books, including a substantial number of holdings from the 15<sup>th</sup> to the 18<sup>th</sup> centuries. The collection had already gained an international reputation by the first half of the 20<sup>th</sup> century through the acquisition of two extraordinary libraries of rare medical books, respectively bequeathed by the famous bibliophile-physicians Le Roy Crummer (1872–1934) and Lewis Stephen Pilcher (1845–1934). As the books in this exhibition attest, Dr. Crummer and Dr. Pilcher shared an interest in the transmission of Greek medicine in early printed books and, particularly, in the development of anatomy from the 15<sup>th</sup> century onward. The exhibition included some important *editiones principes*—the first time a text previously transmitted in manuscript was printed—as well as revolutionary landmarks in the area of anatomy, among which Andreas Vesalius' *On the Fabric of the Human Body* (Johannes Oporinus: Basel, 1543) is undoubtedly the best-known example. This collection of rare medical books also includes a wonderful surprise: 61 ancient magical gemstones which, with a combination of magical spells and accompanying images, were used, for example, to



Opposite page: Bronze statue of Isis nursing Horus, from Fayum, Egypt. Isis is the Egyptian goddess of fertility and motherhood. 115 x 275 x 28 mm, 4th c. BC–3rd c. AD.

Left: A papyrus from *On Materia Medica*, written in Greek by Pedanius Dioscorides of Anazarbus (ca. AD 40–90). 327 x 138 mm, second half of 2nd c. AD. Egypt. This papyrus is concerned with the preparation and medicinal properties of the fat of different animals, including calf, bull, deer, chicken, and goose.



Above: A spell was inscribed on this strip of lead, which was then worn on a string bracelet. 220 x 80 mm, 3rd–4th c. AD. Karanis, Egypt.



Above left: The front and back of a stomach amulet. 25 x 16.9 mm, 1st-5th c. AD. Egypt.



Left: An early manuscript copy of a Persian pharmacopoeia. In Persian; manuscript codex on Persianate paper; 260 x 162 mm. 1444.

expel demons and obtain protection and treatment against particular ailments. Most of these gemstones had belonged to the American scholar and Professor of Greek at the University of Michigan, Campbell Bonner (1876-1954). Indeed, they were described as being part of his personal collection in his groundbreaking book, *Studies in Magical Amulets, chiefly Graeco-Egyptian* (Ann Arbor: University of Michigan Press, 1950). The Kelsey Museum of Archaeology is a unique resource not only for these medical gemstones but also for other ancient artifacts documenting the practice of medicine in antiquity, including a fascinating collection of medical probes and forceps, and lancets. Lastly, the Papyrology Collection contributed to the exhibition with a fascinating selection of six Greek and Coptic papyri that perfectly illustrate the various ways in which we might define medicine in antiquity. For example, some papyri contain medical texts widely accepted by ancient physicians as part of rational medicine, whereas a very different type of healing is depicted in a papyrus used to repel fever and other diseases by uttering a magical spell.





Above right: Two sets of bronze tweezers from the Roman Period. Top: 45 x 10 x 4 mm. Pozzuoli, Italy. Bottom: 145 x 10-40 mm. Rome.

Right: A page from the *Hortus sanitatis*. Strasbourg: Johann Prüss, 1497. The Le Roy Crummer Collection.



Apart from the artifacts themselves, the display included some exciting multimedia features designed to enhance the exhibition experience. Since most of the textual objects are written in foreign languages, including ancient Greek, Coptic, Latin, and Arabic, visitors were able to access audio recordings of English translations of a selection of ancient and medieval medical texts shown in the exhibition, such as recipes for curing wounds, instructions for extracting an arrow, magical spells for preventing fever, or a detailed description of the surgery for the removal of tonsils.

Visitors who missed the exhibition will be pleased to know that the Kelsey website hosts an online version of the exhibit ([www.lsa.umich.edu/kelsey](http://www.lsa.umich.edu/kelsey)). In addition, the illustrated exhibition catalogue, *The Art and Science of Healing: From Antiquity to the Renaissance* (The Legacy Press, 2017), written by guest curator Pablo Alvarez, is available at the Kelsey Museum gift shop and online at The Legacy Press or at Seattle Book Company.



Above and right: Arianna Zappeloni-Pavia excavated and taught students at the U-M Gabii Project in Italy.

## PEDLEY WINNERS REPORT ON SUMMER EXPEDITIONS TO ITALY, GREECE, AND TURKEY

### DIGGING AND TEACHING AT GABII

This summer, thanks to the generous support of the John G. Pedley Award for Travel and Research, I was able to participate in the University of Michigan's Gabii Project for the fourth time.

Previous seasons at the archaeological site of Gabii, located just 11 miles east of Rome, have provided crucial information on developments in central Italian urbanism and architecture in the Archaic and Republican periods (7<sup>th</sup> to 1<sup>st</sup> centuries BC). This summer, I had the opportunity to work as an assistant supervisor in a newly opened part of the site, Area H.

Excavation in Area H has revealed several phases of occupation and construction. The earliest remains suggest the presence of a Middle Republican building, furnished with walls built of massive ashlar blocks and a pavement of tufo slabs. During the Imperial and Late Antique periods, the building underwent a spatial and, perhaps, a functional reorganization, and was likely used as an industrial or craft working area. Although the complete plan of the complex remains to be revealed, this building provides important information regarding the urban and architectural transformation of Gabii between the Republican and Late Antique periods.

Recognizing the differences between archaeological layers in the field is not as

easy as illustrations in textbooks might suggest, and in addition to assisting Prof. Andrew Johnston in the supervision of Area H, another important task I have on site is to train undergraduates in the practical details of archaeological fieldwork. This entails not only teaching the basics of digging, such as the proper use of archaeological tools, but also explaining to the students how a stratigraphic excavation works and how we carefully record all layers digitally. Just as in classroom teaching, the key to teaching in the field is trying to see your topic through the eyes of your audience, whether that means avoiding the use of technical words or trying to see the world of stratigraphy through the confused eyes of a student who has never been on a dig.

I am already looking forward to another season at Gabii—another opportunity for growth not only as an archaeologist but also as a teacher.

*Arianna Zappeloni-Pavia,  
IPCAA graduate student*

### URBANIZATION AND OPEN SPACES IN THE ANCIENT WORLD

Over the course of the past summer I was able to participate in University of Michigan archaeological projects in both

Turkey and Italy and begin my own dissertation research, thanks to the support of the John G. Pedley Award for Travel and Research. My summer started in May at the Notion Archaeological Survey in Notion, Turkey, a port town not far from Ephesus. Over the course of our third season of survey, the team I supervised was able to complete the daunting task of documenting all the *in situ* architectural features across the site. These features included surviving house and terrace walls as well as thresholds, column bases, and other architectural details. What made such a large endeavor possible was the digital nature of our project, especially the availability of high-resolution aerial photographs taken with a drone in 2015. In 2016, each of more than 1000 visible features was quickly documented and described both spatially and qualitatively with the use of iPads in the field running a combination of FileMaker Go (a database program) and ArcGIS server (a mapping program). In this way, my colleagues and I were each able to check out a tablet in the morning, record data and images during the day, and then quickly sync all of our newly collected information on the main database in the evening. Through this process, the urban layout of Notion has begun to shine through the rubble more clearly than ever before, and new, previously undiscovered aspects of the city have come to light, such as its many large cisterns.



Photos, this page: Matt Naglak helped to photograph and digitally map the visible features at Gabii. He was also part of the topography team.

From Notion I traveled to the magnificent city of Rome in order to participate in my fourth season at the long-running Michigan excavation of the Republican city of Gabii. It was a season of new beginnings on the site, with three new areas of excavation opening up new sections of the urban environment. As part of the topography team, I created upwards of 300 3D photomodels of the various stratigraphic units under excavation. Such models will later be put into the Unity video-gaming engine, permitting researchers to “reconstruct” the excavation digitally and see relationships between layers excavated years previously. The entire process is deeply entwined with our publication strategy, in which Gabii will be one of the first excavations to publish entirely in a digital 3D format.

Finally, for two weeks in August, I was able to conduct my own research for my dissertation. In general, I am interested in movement and activity in open public spaces in the ancient world. Such piazzas, customarily designated *agorai* or *fora* depending on the region of the Mediterranean, played a vital role in the social, economic, ritual, and administrative life of an ancient city. In recent literature, these spaces have been intensively studied in terms of their ideological significance and the ways they were designed to affect the viewer on a psychological level. While these aspects of the space were certainly

active in the mind of the viewer, this focus can encourage a tendency to regard ancient piazzas as static in terms of physical engagement and activity. One gets the sense that the Greeks and Romans were expected to stand around these areas pondering their political and religious meaning without actually moving around or using them!

Recent examination of roads, on the other hand, has been dominated by consideration of both pedestrian and cart movement, with studies focused on vehicular traffic patterns through cities and on subjects such as obstacles to motion on city streets. The overall goal of my research is to apply this focus to the agora and forum by looking at open spaces with respect to their physical reality as part of the built environment both in terms of their location within cities and their possible functionality beyond serving as ideological destination spaces. Piazza areas will thus be reintegrated into the urban landscape as spaces of action and even as throughways that could be used for movement just as much as the roads that connected them.

This summer I began this research via a cross-cultural comparison with the ways modern piazzas are utilized in the Italian peninsula, allowing me to generate new hypotheses about action and movement in Greek and Roman public spaces. Gaining a greater familiarity with the potential of

urban spaces in the modern built environment will greatly aid in opening up possibilities for scholarly work on their ancient forerunners. In total, I visited piazza in Rome, Sienna, Florence, and Venice in order to see how pedestrians (and vehicles) interacted with such spaces. Movement and interaction within these spaces was tracked both by personal observation and through the use of a GoPro camera. This footage will now be analyzed using OpenSource object tracking software to create pedestrian “movement maps” in order to study how factors such as elevation change, monumental construction along the edges, obstacles (statues, benches, fountains, etc.), and changes in function over the course of the day may affect motion in the space. Each of these factors would have played a role in ancient public spaces just as much as in modern ones. Overall it was an amazingly successful summer and I am very grateful for the John G. Pedley Award for Travel and Research, which allowed me to carry out this work.

*Matt Naglak,  
IPCAA graduate student*



## SPECIAL EXHIBITIONS

*Cosmogonic Tattoos: Exhibition and Window  
Installation by Jim Cogswell*  
June 2–December 17, 2017 (exterior)  
June 2–September 10, 2017 (interior)

*Excavating Archaeology at the University of  
Michigan: 1817–2017*  
October 18, 2017–May 27, 2018

As a complement to our special exhibitions,  
the Kelsey's online exhibitions offer additional  
resources and extend opportunities to explore  
the collections.

## GALLERY DROP-IN TOURS

Docent-led drop-in tours are offered on select  
Saturdays and Sundays.

Please visit our website for a current schedule of  
programs and events: [www.lsa.umich.edu/kelsey](http://www.lsa.umich.edu/kelsey)

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