

**KMA** KELSEY MUSEUM OF  
ARCHAEOLOGY

FALL 2017 NEWS



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## GALLERY HOURS

Tuesday–Friday 9 a.m.–4 p.m.  
 Saturday–Sunday 1–4 p.m.

For holiday hours, see the back cover.

## INFORMATION

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

## NOTES FROM THE DIRECTOR

Dear Friends of the Kelsey Museum,

It is a great pleasure to be writing to you as director of the Kelsey Museum of Archaeology, a position I have held since June 1, having served as acting director since January. Many of you know me already. I have worked at the Kelsey for 23 years, as curator in charge of the Museum's Graeco-Roman Egyptian collections. I've researched and published material from the collections, curated special exhibitions and permanent installations at the Museum, given lectures and tours, directed our publication program, and worked behind the scenes in administration and governance. I have a long history at the Kelsey and a deep commitment to its success and future.

I'd like to thank our outgoing director, Christopher Ratté, for his four years of hard work and service to the Kelsey Museum, and also for his help to me in my months as acting director. I'm glad to say that Chris will continue to be part of the Kelsey community, as research associate of the Kelsey Museum and director of the Kelsey-sponsored field project in Notion, Turkey. Chris will also be heading a team of guest curators for the upcoming exhibition *Urban Biographies*, which highlights some current Kelsey field projects and shows connections to contemporary Detroit.

We welcome two new staff members to the Kelsey, and rejoice in the return of another. Emily Pierattini is our new assistant graphic designer, whose work you can see in the new *Excavating Archaeology* exhibition. Emily comes to us from Philadelphia, where she worked at a number of museums (including one of my favorites, the Mütter Museum), and she brings a fresh and exciting new perspective to Kelsey exhibitions and graphics. Leslie Schramer is our new editor. She comes to us from the Oriental Institute of the University of Chicago, where she received her MA in Mesopotamian archaeology and subsequently worked as editor for 12 years. Leslie's first Kelsey Museum assignment is, in fact, the newsletter you are reading, and we look forward to working with her on many new publication and exhibition projects. Finally, Janet Richards has returned to the Kelsey as curator of our Dynastic Egyptian collections. Many of you already know Janet, who started at the Kelsey on the same day I did — September 1, 1994 — and who has directed the Kelsey-sponsored field project at Abydos in Egypt since not long after that. Janet moved to a full-time professorial appointment in the Department of Near Eastern Studies a few years ago, but has now returned to a 50 percent curatorial appointment in the Museum. We are glad to have her back.

We have also launched a search for a joint faculty-curator, to be shared with the Department of the History of Art. The finalists will give public lectures in late January/early February, and we encourage you to attend. Next year we will search for another faculty-curator, this one to be shared with the Department of Classical Studies. We look forward to having two new curators at the Kelsey, who we hope will bring a fresh approach to collections and exhibitions and strengthen our ties to these partner departments that are so important to us.

The Kelsey continues to pursue an active exhibition program. We enjoyed a very successful run of artist Jim Cogswell's *Cosmogonic Tattoos*, an art installation spanning the windows of the Kelsey Museum and the Museum of Art, with additional drawings and related materials exhibited at both venues. Although the interior exhibitions have closed, Jim's colorful window installations will remain on display through May 2018. We recently opened *Excavating Archaeology @ U-M: 1817–2017*, which celebrates the University's Bicentennial through an examination of the origins and development of archaeology and museums at the University of Michigan. I co-curated this

exhibition with Carla Sinopoli from the Museum of Anthropological Archaeology, Department of Anthropology, and Museum Studies Program, and it has been an adventure! Future exhibitions are in preparation: *Urban Biographies*, mentioned above, as well as one on color and another on graffiti from the Kelsey's El Kurru project in the Sudan. Read further in this newsletter and watch our website for updates.

The Kelsey Museum successfully passed an important milestone in February, when we received formal notification that we had been reaccredited by the American Alliance of Museums (AAM), the primary professional organization for museums in North America. This was the culmination of a two-year process involving a self-study and internal review followed by an external review and site visit by directors of peer museums. The reviewers commended the Kelsey Museum on many fronts and their recommendation of reaccreditation for the maximum of ten years was accepted by the AAM. The process was a lot of work — and I appreciate the efforts of all who contributed — but extremely useful to us in many ways. One recommendation that we have already begun to implement is regular review of the Kelsey Museum's Strategic Plan, a set of goals and targets developed by the Kelsey staff for the long-term future of the museum.

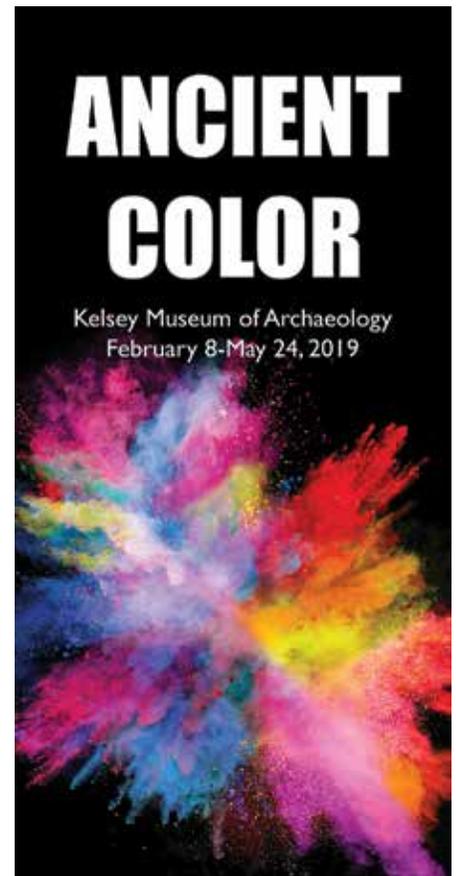
Visitors to the Kelsey in the coming year will notice a lot of construction. To our south, the LSA Building is getting an addition: the new LSA Opportunity Hub will connect LSA students with wide variety of professional and academic opportunities, and serve as the gateway to the College of Literature, Science, and the Arts, which generously funds and supports the Kelsey Museum and its activities. To our north, we will be welcoming the Trotter Multicultural Center, a home for programs and activities that celebrate and strengthen the diversity of the University community. Both projects may result in some disruption to normal vehicle and pedestrian traffic and we will post periodic updates on our website to help our visitors navigate. We are planning activities and events to minimize noise disruption and we are monitoring vibrations on an ongoing basis: sensors have been placed at key locations, and one display case has already been temporarily deinstalled as a precaution. On top of all this, we recently had our Wi-Fi system upgraded. (I owe a huge debt of thanks to Kelsey Museum Associate Director Dawn Johnson, who has been managing our side of the extremely complex logistics of these various projects' impact on the Kelsey Museum.)

In the process of learning the ropes as director, I've been learning a lot about you, the members and supporters of the Kelsey Museum. It's a great pleasure to be reminded of how many long-time members we have — people I remember from my earliest years here — and also to see how our membership has grown. I am particularly gratified to see how many of our members are students (and also that many of these have gone further in their support of the Kelsey by becoming docents). I hope to highlight our members and supporters in future issues of the Kelsey Museum newsletter

The support of our members is a crucial part of our success, and in my new role I look forward to working with all of you, along with the Kelsey Museum's talented and dedicated staff, volunteers, docents, research associates, and affiliates, as well as the students, faculty, and staff of our related departments, programs, and museums. I want the Kelsey to be a great place to visit, but also a great place to learn and research, and a great place for our staff to work. The Kelsey is a unique institution and I am committed to helping the Museum serve its multiple audiences and build upon its strengths in the years to come!

Terry G. Wilfong, Director

## UPCOMING EXHIBITION



Although we often associate ancient Rome with white marble sculpture and austere architecture, to be a Roman was to be immersed in color. Statues and buildings were painted in vibrant hues, and homes, clothing, and art were bright with color. In the upcoming exhibition *Ancient Color*, the Kelsey Museum explores what it was like to live in this Roman world of color. How were pigments and dyes produced and used? Did the Romans think about color the same way that we do today? In addition to displays of ancient artifacts, *Ancient Color* invites visitors to explore the scientific techniques used by conservators who study how the Romans made, used, and experienced color.

## FRANCIS W. KELSEY AND THE “MICHIGAN RELICS”: A CASE OF ARCHAEOLOGICAL FRAUD

As a sample of the Kelsey exhibition *Excavating Archaeology @ U-M: 1817-2017*, which opened on October 18 as a part of the University’s Bicentennial celebration, I’d like to present to you an odd piece of Michigan history: the so-called Michigan Relics, sometimes known as the Soper Frauds. A selection of these objects, on loan from the Museum of Anthropological Archaeology (UMMAA), are on display in part to illustrate Francis W. Kelsey’s public engagement with the archaeological controversies of his time.

In 1890, Michigan sign painter James Scotford claimed to have found a number of artifacts in Montcalm County that included tablets and other objects bearing symbols that looked like cuneiform and Egyptian hieroglyphs. He was joined by Daniel E. Soper, a former Michigan secretary of state who had been forced out of office for corruption, and the two continued to present mysterious artifacts that they maintained to have discovered in Michigan, often inviting onlookers to witness their “discoveries.” These objects attracted a great amount of curiosity and speculation. Some showed scenes relating to the Bible, and they were promoted as “evidence” that ancient Near Eastern people traveled to North America. Such theories were popular in the 19th century, and the Michigan Relics fed into wider attempts to connect the narratives of the Bible to American prehistory.

Doubts as to the authenticity of these artifacts were raised as soon as they started appearing, and Francis Kelsey was involved almost from the beginning. In 1892 a group of artifacts were shown to Kelsey, who pronounced them to be fakes. Kelsey’s expert opinion was ignored by many, and he went on to provide more detailed arguments for

the fraudulent nature of the Michigan Relics, culminating in a major article, “Some Archaeological Forgeries from Michigan,” published in 1908 in the prestigious journal *American Anthropologist*. Kelsey was particularly concerned that people were buying these artifacts, and he went on to press for legislation against archaeological fakes, to no avail. Other experts weighed in against the artifacts and, despite a 1910 publication declaring the Relics to be genuine, eventually public opinion followed that of scholars, and Relics ceased to appear.

The artifacts from this controversy exhibited in *Excavating Archaeology* are part of a group brought to Ann Arbor in 1898 in an unsuccessful attempt to sell them to the University. They are mostly



Slate “arrowhead” inscribed with images and a cuneiform sign. AD 1890-1898, Michigan, United States. UMMAA 21492. All photos courtesy of the University of Michigan Museum of Anthropological Archaeology.

Earthenware sphinx. AD 1890-1898, Michigan, United States. UMMAA 21492.T.





Earthenware ceramic “casket.” AD 1890–1898.  
Michigan, United States. UMMAA 21492.HH.

objects made of unbaked clay and slate (other pieces from the group were made from copper and other materials), and are typical of the Relics in general. They incorporate a range of motifs — random groups of cuneiform wedges, hieroglyph-like signs, scenes in ancient styles and abstract designs — with little coherence or sense. The clay sphinx owes little to its Egyptian forebears, while the oversized slate “arrowhead” takes a classic artifact type from Native American culture, supersedes it beyond all sense (nearly 10 inches long), and adds random inscriptions to it. In some cases, it is possible to trace individual signs and motifs on the objects to 19th-century popular books about the ancient world.

These Relics were, in some ways, by-products of a wider 19th-century interest in ancient Egypt and Mesopotamia as illustrating the history of, or even “proving,” the Bible. We can see this in other artifacts in *Excavating Archaeology* that attest to the importance of interest in biblical history in the formation of early museum collections in the United States. Objects in the Kelsey from

the Bay View Association Collection, acquired in Egypt in the 19th century, show the range of such biblically themed collecting — from genuine Egyptian artifacts to items specifically manufactured for tourists. A good example of the latter appears in the exhibition: one of a set of mudbricks said to illustrate the account in Exodus in which the Israelites in Egypt are forced to make bricks without straw by the evil Pharaoh. But an interest in the Bible spurred much of the early scientific excavation of Egyptian sites, as with the founder of modern Egyptian archaeology, Sir William Flinders Petrie, whose early excavations for the Egypt Exploration Fund often focused on Egyptian sites mentioned in the Bible. Francis Kelsey was a supporter of Petrie’s work and the Kelsey Museum collection includes over 50 artifacts from Petrie excavations, a gift from the excavator.

Terry G. Wilfong, Director

Thanks to University of Michigan researcher Lisa Young for her help with the Michigan Relics, which are part of her ongoing research.



*The stela of Ptahmose. Stone covered in blue faience glaze. Egypt, reign of Ramesses II, ca. 1250 BC.*

## AN INTERNATIONAL ADVENTURE: THE KELSEY MUSEUM REPATRIATES AN ARTIFACT TO BERLIN

When Janet Richards and I first came to the Kelsey Museum in 1994, we did a thorough survey of the Dynastic Egyptian collection in storage. We encountered an unusual New Kingdom funerary stela that we decided to use in our first Kelsey exhibition. Little did we know at the time that this artifact would be the center of an international scholarly quest resulting in its permanent relocation to Berlin some 23 years later.

The artifact that Janet and I found in Kelsey storage was both typical and unusual: a standard funerary relief (known as a “stela”) showing the deceased person, one Ptahmose, offering to the Egyptian gods Osiris and Isis, atypically made of stone covered in a blue faience glaze. This Ptahmose was a well-known mayor of the ancient Egyptian capital of Memphis under King Ramesses II. He died around 1250 BC, over 3,250 years ago. We featured the stela in our first Kelsey Museum exhibition, *Preserving Eternity*, and since then it has made appearances in other exhibitions. In recent years, the stela has been in storage.

The stela of Ptahmose came to the Kelsey Museum in 1981 as part of a major donation of Egyptian artifacts collected by Dr. Samuel A. Goudsmit and given by his wife and daughter. Goudsmit was a well-known physicist, professor at the University of Michigan from 1927 to 1946, and an amateur Egyptologist. The Goudsmit collection was featured in a Kelsey Museum exhibition shortly after its acquisition, and pieces from the collection have been on permanent display and used in temporary exhibitions ever since.

A few years ago, Dutch Egyptologist Nico Staring, who was working on a project about Ptahmose, emailed Janet Richards and me for more information about the Kelsey stela. We sent him additional photographs and information about its source in Goudsmit’s collection. He noted that the stela was extremely similar to a description of one in the Berlin Egyptian Museum, although no photo could be found for comparison. Nico contacted the curator of the Berlin collection, who reported that the Berlin stela had been lost in the partial destruction of the museum during World War II. She supplied an old

photograph of the Berlin stela that showed it to be identical to the Kelsey stela.

As soon as I got this information I went into storage to look at the artifact. I can’t quite describe the sinking feeling I had on turning the stela over and finding partly erased, but still legible, traces of the Berlin Museum’s accession number. This was definite evidence that proved that our stela had, in fact, been looted from Berlin during the war — the kind of thing no curator ever wants to discover. However, this gave us the opportunity to try to figure out what had happened, and to restore the stela to where it belonged.

Goudsmit’s personal inventory of his collection identified the source of this stela simply as a private owner in Germany, 1945. Goudsmit was in Germany in 1945 with the Alsos Mission, a U.S. military and scientific mission investigating German nuclear energy and weapons development at the end of World War II. Goudsmit acquired the stela then, unaware of its ultimate origin, and brought it back to the U.S.

When we realized the history of this stela, we began the process of returning it to Berlin. There was no question about the decision on our side to do so: the curators of the Kelsey were in immediate agreement that we had to make every effort to return the piece, and confirmed this with our Executive Committee. We contacted the director of the Egyptian Museum, Dr. Frederike Seyfried, and alerted her to our identification of the stela as belonging to Berlin, and let her know that we wanted to return it. The Berlin authorities did their own investigation to be sure it was, in fact, their object; this was confirmed, as was their desire to have it returned. Returning the stela to Berlin involved formal approval from the University of Michigan, formal deaccessioning of the piece from the Kelsey Museum, and arrangement for its transfer to Berlin.

As this process was nearing completion, Dr. Seyfried happened to be in New York, and agreed to accept the stela from a representative of the Kelsey Museum there. So on

April 26 of this year, Kelsey Museum Collections Manager Sebastián Encina traveled to New York and handed the stela to Dr. Seyfried, who took it back with her to Berlin. The stela has been safely returned and is currently on display in the Egyptian Museum.

The German authorities took the lead in deciding whether and how to publicize the repatriation. They proved to be very gracious indeed toward the Kelsey Museum, with a generous acknowledgment of our return of the stela, and the German press release received wide coverage across the world, something we followed up with our own posting on the Kelsey Museum website (<https://tinyurl.com/y7qgb4pe>). Reaction on social media was mostly positive, although we did receive some criticism — a number of commenters asked why we were returning the stela to Germany, when it should go back to Egypt, where it originally came from.

This is a legitimate question, one often asked of Egyptian artifacts in museums more generally. Certainly, the early history of such material is often one of plunder and looting, and even artifacts acquired through apparently legal means in Egypt can raise concerns. The majority of Egyptian artifacts in the Kelsey Museum, nearly 50,000 items, came from controlled archaeological excavations run by the University of Michigan and were given to the University of Michigan by the Egyptian government in a division of finds. The rest of the Egyptian artifacts in the Kelsey are donations, such as the Goudsmit material, or early purchases of artifacts that left Egypt, as far as can be determined, through entirely legal means.

The sale and purchase of antiquities was legal in Egypt (with varying restrictions) well into the mid-20th century. At one point, common types of artifacts were available for purchase from the “sale room” of the Cairo Museum, while institutions could purchase artifacts directly from the Antiquities Service of the Egyptian government; some of our artifacts come from such sources. Of course, one can argue (and a number of scholars have done so) that the Egyptian governments of the 19th and earlier 20th centuries that allowed trade in antiquities and even the divisions of archaeological finds were themselves illegitimate colonial rulers of Egypt. But such questions are not easily resolvable and did not seem to be the most immediate issue when we discovered the origin of the Goudsmit stela.

In the end, we returned the stela to the Berlin Egyptian Museum because it had been the owner of record of the artifact before it was illegally removed from the museum and sold to Goudsmit. The stela was already known in the scholarly literature as being in Berlin, and the earlier known history of the stela further confirmed that it was indeed the legal property of the Berlin Museum.

The German authorities have been appreciative of our efforts to return the stela and have offered to provide us with a 3D scan from which we can create a replica. We hope to display the



*Kelsey Collections Manager Sebastián Encina returns the stela of Ptahmose to Dr. Frederike Seyfried of the Berlin Egyptian Museum. Photo by Daniel Borrero.*

replica in the Kelsey, along with an account of the real stela’s journey from Berlin to Ann Arbor and back to Berlin.

The case of Ptahmose’s stela is an excellent example of how complex the histories of ancient artifacts can be — not just the circumstances of their original creation and use, but also the processes by which they survive for thousands of years and the complicated means by which they come into museum collections. I have already begun to use the story in my teaching — it formed a unit in my recent Exhibiting Ancient Egypt seminar — and it will remain a useful cautionary example of the value of secure provenance, one I look forward to using with students for years to come.

*ADDENDUM:* Just as we were going to press, we received notice that *Alsos*, Samuel Goudsmit’s book about his work in Germany with the Alsos Mission, has been reprinted as an ebook by Plunkett Lake Press (<http://plunkettlakepress.com/sg.html>). This is a vivid, firsthand account of Goudsmit’s involvement in this crucial but little-known part of American war effort at the end of World War II.

*Terry G. Wilfong, Director*



## COSMOGONIC TATTOOS: ORNAMENT AND PLUNDER

In celebration of the University of Michigan's Bicentennial in 2017, I was invited by the Kelsey Museum of Archaeology and the University of Michigan Museum of Art (UMMA) to create a set of window installations in response to the objects in their collections. The Kelsey temporary exhibition gallery also hosted an exhibit of preparatory drawings and spin-offs from the process of designing the images for the windows as well as selected artifacts from the collection that were a source for the designs. Titled *Cosmogonic Tattoos*, the project uses adhesive vinyl images applied in saturated colors to almost three thousand square feet of windows in the two buildings, highlighting the role of these museums in the life of our campus community and linking them into one continuous unfolding narrative.

Cosmogonies are our explanations for how our world came to be. They reflect our assumptions about the fundamental nature of the universe. They inflect our values and help determine how we behave in the world, how we think of who we are as a species, as a society, as individuals. Through collection, curation, and display our museums narrate

the objects they contain to also make statements about how we see ourselves. I am tattooing the exteriors of these two museums with images of what is found inside, reframing the stories they tell about who we are and how we came to be who we are. In doing so, I am calling attention to the mutability of the objects within — across time and space, between materials, geographies, and institutions. I am proposing the museum as a fictive space built on coincidence and personal narrative, the chance layering of objects and representations subject to the reflections and curiosities of viewers, as well as the obsessions of our current predicaments.

I spent many hours of this project drawing objects in the Kelsey collection. I would search for a view from which I could effectively explore what I found most striking about an artifact, the curious detail, the narrative implied in its physical proximity to another object, its resemblance to objects elsewhere, the enigma of its presence here. I was particularly attentive to the human presence at the other end of this process, the laborer who fashioned it, made present through traces of brush,





*All photos by Patrick Young.*



tool, and hand on its surfaces. I was also absorbing its fragility, a thing wounded by the violence of history, defaced by natural disaster, reshaped through the normal course of physical decay. Each object testifies to unknowable acts that have fragmented, excised, and displaced it within a pool of artificially clear light inside a temperature-controlled vitrine, framed by a carefully weighed explanatory text, redeployed among objects gathered from unimaginably different circumstances. Each object was further qualified, profoundly, by my utter inability to comprehend the ritual purposes, power relations, or quotidian circumstances for which it was originally intended.

I am a 21st-century artist in a museum of archaeology trying to find my way by drawing archaic objects in display cases. What are these things? What and, more importantly, how do they mean? A common palmette design tucked beneath the handle of an Apulian Greek krater is so intricately constructed that I have difficulty sketching it. Yet the display label for that vase makes no mention of the vase's ornament, how it blossoms strategically below

the shoulder of the vase and reaches to embrace the curve of the handle, nor the rich history of its origins in the Egyptian lotus motif, focusing instead on the figurative scene that the pattern frames. How do my own priorities inflect what I value about an object from a distant time and place? How can archaeological objects constitute a listening post to the hopes and constraints of all those who made them, used them, lost them, plundered them, found cultural value in them, and those who link them to their own personal priorities and agendas?

Roman memorial tablets with their intricate geometric alignments of chiseled Latin frame meanings embedded in them as phonetic signs. If I put pen to paper while standing before them, would I be writing text or drawing pattern? What about this display case of miniature seals? How am I to understand the insistently repeated markings on this archaic Greek vase? What is the boundary between drawing and writing, carving letters in stone and pressing seals in clay, inscription and ornament?

Near the seals, four delicate Parthian bowls are inscribed in their hollow concave surfaces with hypnotically



## COSMOGONIC TATTOOS (CONTINUED)



repetitive lines of miniature text. One of them bears apparently intelligible writing and is labeled accordingly. The others are described on the exhibition label as “gibberish intelligible only to the world of spirits.” Ornament as incantation. Imported into my final design for the windows, the demons and their gibberish have everywhere infiltrated my cosmic narrative, like fallen angels transmitting their indecipherable messages from the past to the future, from the dead to the living and back again, crossing the gap from one museum to the other.

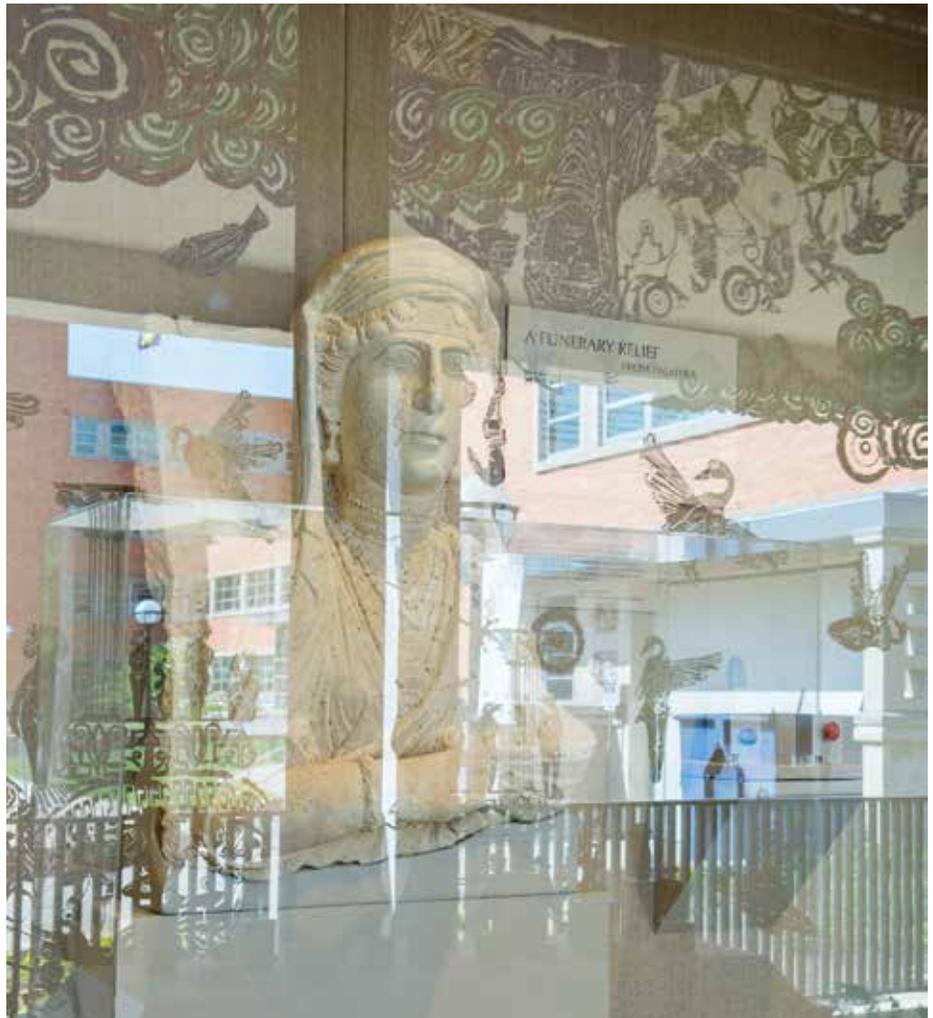
Other objects have been put to equally prominent use. A Burmese harp from UMMA has been requisitioned to sail across the metaphorical abyss of time and space between the two institutions. A geometric vase from ancient Thebes in the Kelsey collection has supplied the structural supports for towers capped by an array of Roman glass bottles acting as transmitters. The geometric vase has also supplied the slashing whirls of a cyclone and the woven patterns of rippling pools. A conical Roman glass lamp does service as a traffic cone to control the stampede of migration. The spiral volute from a



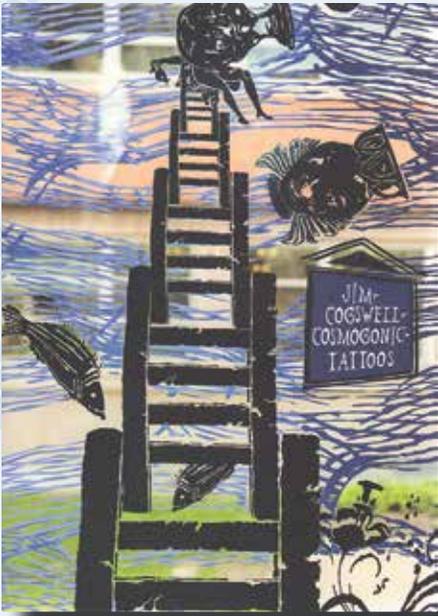
Seleucian stucco ornament has melted into roiling clouds, then rematerializes into towering waves that engulf a flotilla of refugees, a tsunami still racing toward our shores today. The spirals and concentric circles that map the generous rotundity an Iron Age wine jug from Cyprus spin into galactic spirals. Clusters of brass lampstands from Oplontis hold erect as nobly as classical columns.

The installation at the Kelsey and UMMA is intended as a single continuously unfolding narrative that includes the gap between the two buildings, a gap evoked by my series of transmission towers and the march of refugees between. I want that distance to speak to us — about migration and exile, loss and longing; about objects that were looted, exchanged, and destroyed in the movement of peoples through history; about sagas of trade, conquest, appropriation, and plunder. Displaced things carried by displaced peoples. Hands changing hands, shaping histories we tell ourselves in order to somehow comprehend it all.

*Jim Cogswell,  
Arthur F. Thurnau Professor  
and Professor of Art & Design,  
Penny W. Stamps School of Art & Design*



## ON THE BOOKSHELF



This handsome artist book, designed by Franc Nunoo-Quarcoo, contains full photographic documentation of the *Cosmogonic Tattoos* installation, as well as the artifacts that inspired it, preliminary studies, and related work, accompanied by artist statement and essays and reactions to the work by artists, scholars, and museum professionals.

### **Cosmogonic Tattoos**

by Jim Cogswell, with contributions by Gunalan Nadarajan, Terry Wilfong, Kathryn Huss, MaryAnn Wilkinson, Claire Zimmerman, Karl Daubman, Daniel Herwitz, and Raymond Silverman

Kelsey Museum Publications, 2017  
Paperback, 148 pages  
9" x 12.5"  
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Available for purchase in the Kelsey Museum Gift Shop or online through ISD, <https://isdistribution.com/>

## STAFF UPDATES

Curator of Conservation **SUZANNE DAVIS** recently began two years of service as Vice President of the American Institute of Conservation. In this role, she is primarily responsible for overseeing planning of the academic program at the group's annual meeting. The AIC is the primary U.S. professional organization for conservators, and Suzanne's appointment confirms what we at the Kelsey have long known — that she is a leader in her field.

In November, at the annual meeting of the American Schools of Oriental Research, Suzanne and her ASOR colleague Glenn Corbett co-chaired two sessions focused on cultural heritage management for archaeological sites. In December she will join the Kelsey's team working at the Abydos Middle Cemetery Project in Egypt. Her work there this season will focus on conservation and study of artifacts from the Weni Mastaba, for which she and project director Janet Richards secured a \$50,000 grant from the American Research Center in Egypt.

**GEOFF EMBERLING**, director of the Kelsey Museum's field project at El Kurru in the Sudan, has been promoted to the rank of Associate Research Scientist at the Kelsey. Geoff's project will soon be moving to the nearby site of Jebel Barkal, where he will be investigating an ancient townsite. We got a preview of Geoff's excavation plans in his recent presentation for the Kelsey FAST lecture series.

In May, Collections Manager **SEBASTIÁN ENCINA** was named Chair-elect of the Collections Stewardship professional network of the American Alliance of Museums (AAM). Sebastián will serve a two-year appointment supporting the Chair and promoting the mission of the AAM. Sebastián will then assume the Chair for two years.

In October, Sebastián began splitting his time between the Kelsey Museum and Museum of Natural History (MNH),

for whom he is acting as consultant for their upcoming move to the Biological Sciences Building (BSB). In 2018 Sebastián will lead a team charged with moving their collections from Ruthven to BSB. In addition, Sebastián continues to chair a nationwide program aimed at finding mentors for emerging museum professionals looking to start their career in museum registry/collections management. Sebastián has chaired this committee for the past five years.

This past summer, the Kelsey Museum successfully migrated to a new collections-management software. The Kelsey moved from FileMaker Pro to an online database called Collective Access. Though much work remains to be completed, the project has so far been successful.

Kelsey Research Affiliate **J. CLAYTON FANT** received a grant from the Loeb Classical Library Foundation, Harvard University, to support the publication of *The Roman Decorative Marble Collection in the Kelsey Museum of Archaeology*, by J. C. Fant, Leah Long, and Lynley McAlpine, which will appear in the Kelsey Museum Studies series. Elaine Gazda is overseeing the project.

This fall **ELAINE GAZDA** gave three talks: "Women Slaves and the Bacchic Murals in the Villa of the Mysteries in Pompeii," AIA Lecture at the University of North Carolina, Chapel Hill, October 4; "Exhibiting Wall Paintings from Oplontis, Villa A ('of Poppaea'): Rediscoveries and Reconstructions of the Oplontis Project," (with John R. Clarke). L'Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA) North American Branch Colloquium, Baltimore Museum of Art, October 6; and "Foreign Artists and Craftsmen in the Roman Empire: Itinerants, Immigrants, Freedmen and Slaves," Visiting Scholar in Art History, School of Art and Art History, University of Iowa, October 17.

## NEW STAFF

In November, at the annual meeting, the American Schools of Oriental Research awarded former Kelsey Museum director **SHARON HERBERT** the 2017 W. F. Albright Service Award for her contributions as President of the Board of Trustees of the W. F. Albright Institute of Archaeological Research. This award honors individuals who have shown special support or made outstanding service contributions to one of ASOR's overseas centers or committees.

In January 2018, Sharon will deliver the keynote lecture at a conference at the Allard Pierson Museum in Amsterdam. The conference marks the end of *The Edfu Connection*, a project that focuses on a collection of Ptolemaic sealings now held at the Allard Pierson and the Royal Ontario Museum.

**RICHARD REDDING**, Kelsey Museum Associate Research Scientist, was featured in the documentary "Unearthed: Secret History of the Sphinx" that aired on the Science Channel in June. Richard's work in Egypt has for many years focused on the Giza plateau, home to the three Great Pyramids and the Sphinx.

**LORENE STERNER** reports that the final volume of the Tel Anafa excavations in Israel should be published by May 2018, and the Kedesh seal impressions are being prepared for publication.

**DAVID STONE**, Kelsey Museum Associate Research Scientist and Research Specialist, has been named book review editor of the *American Journal of Archaeology* (AJA), one of the oldest and most important peer-reviewed scholarly journals in the field. As book review editor for AJA, David will play a crucial role in the ongoing critical dialogue in the field: AJA book reviews are a major clearinghouse for information on and discussion of new publications in the field.



As the Kelsey Museum's assistant exhibition designer, **EMILY PIERATTINI** uses design as her tool to influence the way visitors use museums and strives to promote relationships spatially and interpersonally. She believes each exhibition should be one of a kind, effectively communicating education and thought-provoking experiences for the visitor and the museum as a whole. Her education background includes an MFA in Museum Exhibition Planning and Design from University of the Arts in Philadelphia. Prior to joining the Kelsey, Emily's diverse work experience included the Mütter Museum, American Swedish History Museum, University of Pennsylvania's Archaeology and Anthropology Museum, Eastern State Penitentiary, Allentown Art Museum, Mount Moriah Cemetery, Philadelphia History Truck, and the National Endowment for the Humanities.

**LESLIE SCHRAMER** became interested in ancient civilizations during her high school years, when a military posting took her family to Naples, Italy. She graduated from the University of Missouri in 1999 with a double major in Classical archaeology and German, and in 2005 she earned her MA in Mesopotamian archaeology at the Department of Near Eastern Languages and Civilizations at the University of Chicago. From 2005 to 2017 she was an editor at the Oriental Institute of the University of Chicago, specializing in the production of scholarly volumes about the history, languages, and archaeology of the ancient Near East. Over the years, Leslie has participated in a number of excavations, including sites in Virginia, Texas, Alabama, Missouri, Indiana, Italy, Belgium, Germany, and Cyprus. She is thrilled to now be at the Kelsey, where she can combine her experiences as an editor and a field archaeologist in the production of books that bring the Museum's exciting collections and fieldwork projects to a wider audience.



Alexandra Creola at Gabii. Photos by Darcy Tuttle (left) and Eli Jenkinson (right).

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

### SUMMER IN ITALY: EXCAVATING THE ANCIENT SITE OF GABII

The bright summer sun shone off the recently uncovered stone walls, bricks that had not seen daylight in thousands of years. Remnants of a partial ancient staircase sat in the corner of one room, while pieces of broken mosaics and pottery sherds peeked through the yet unexcavated layers of soil. Such details greeted me every day while conducting fieldwork in Italy this past summer.

Gabii was once a prosperous city known for its stone quarries. Today, it is the site of archaeological exploration and a field school, where students train in basic archaeological field techniques and learn ancient history through hands-on experiences with materials of the past. With the generous support of the John G. Pedley Award for Travel and Research, I had the opportunity to participate in the excavation as a staff member for the Gabii Field School during the summer of 2017. The experience was enriching on multiple levels. The Gabii Project provided an invaluable opportunity for research, as well as training in the mentorship and teaching of undergraduate students within a field school environment.

This summer, I worked as a field assistant in a newly expanded

excavation sector of Area I. Here, we uncovered sections of a building whose function is yet to be determined. The finds date to the first through third centuries AD. This building is exciting in that it offers insight into various phases of construction and into production areas of the site during the imperial period. Each day, I worked with a small team of students to help them build their archaeological and problem-solving skills, such as thinking through logistics of excavation, how to conceptualize the material we were finding in relation to wider site-related contexts, and the importance of filling out paperwork and recording our observations. For me, the most rewarding parts of this experience were the moments when I'd see excitement cross a student's face when she or he suddenly put the knowledge learned in weekly lectures together with the materials we were finding in the field.

Excavation will continue in this area in future years, and I look forward to seeing how the work I participated in this summer will contribute to the larger questions the Gabii team is interested in asking concerning urban development, particularly how cities grow and shrink over time.

*Alexandra Creola,  
IPCAA graduate student*

### A RETURN TO TURKEY: SURFACE SURVEY AND ARCHITECTURAL DOCUMENTATION AT NOTION

With the support of the John G. Pedley Award for Travel and Research, I participated in my third season with the University of Michigan's Notion Archaeological Survey, directed by Professor Christopher Ratté, in western Turkey.

Notion is an ancient port city in the region of Ionia. Our team's project aims to document the extant remains of the site as well as to understand the urban development and sequences of occupation there. We use a variety of methods, including geophysical prospection, surface collection, and architectural documentation. For the 2017 season, I assisted with the latter two projects.

As one of the members of the surface collection team, led by IPCAA alumna Dr. Angela Commito, I systematically walked and collected pottery sherds as well as other finds in certain areas of the city. This season, we focused on surveying the domestic structures and comparing finds within and outside the city's fortifications. Previous years' finds were mainly from the Hellenistic and Early Roman periods (late 4th century BC to 1st century AD), illustrating the time when the city was most densely occupied.



Above: Notion Archaeological Survey team photo at a section of the north wall; Christina is at the top right. Below right: Christina records block information at the Temple of Athena. Photos by Benjamin Swett.

Overall, this season's finds were consistent with previous years' finds, but we did find some earlier and later pottery of interest that we will continue to study in relation to the city's development and occupation.

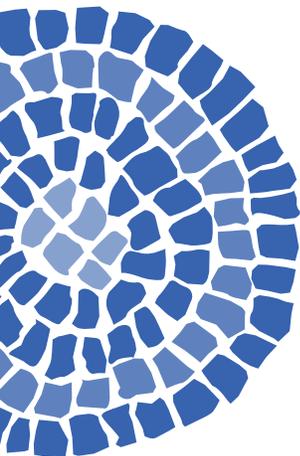
Toward the end of the season, I assisted Professor Ratté with his architectural study of Notion's Temple of Athena. The temple was excavated by a French team in the 1920s, so the architectural blocks are nicely laid out from this previous project. Our team's study, however, will reevaluate the reconstruction provided by the French team and record exact measurements and descriptions for every block. I helped by cataloguing the wall blocks of the temple and compiling all of the block

information that we recorded in notebooks into a digital database.

I enjoy working at Notion because every season I learn from colleagues with diverse skills, from survey methodology to pottery and architectural analyses. In addition, my participation in the Notion Archaeological Survey has encouraged me to focus on the Hellenistic period for my dissertation, in which I hope to analyze urban development in tandem with countryside settlement patterns in select regional case studies. I am very grateful for the generous support from the John G. Pedley Award, and I look forward to continuing work both in the field and in the IPCAA program.

*Christina DiFabio,  
IPCAA graduate student*





## SPECIAL EXHIBITIONS

*Excavating Archaeology @ U-M: 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.  
<https://lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html>

## 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)

Follow us on Twitter and Facebook.

## HOLIDAY HOURS, 2017–2018

Thursday, November 23: closed  
Friday, November 24: 11 a.m.–4 p.m.  
Saturday, November 25: 1–4 p.m.  
Sunday, November 26: 1–4 p.m.

Sunday, December 24: closed  
Monday, December 25: closed  
Tuesday, December 26–Friday, December 29: 11 a.m.–4 p.m.  
Saturday, December 30: 1–4 p.m.  
Sunday, December 31: 1–4 p.m.

Monday, January 1: closed  
Regular hours resume Tuesday, January 2



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