

KMA

**KELSEY MUSEUM OF
ARCHAEOLOGY**

UNIVERSITY OF MICHIGAN

FALL 2013 NEWS

NOTES FROM THE DIRECTOR

One of my first, very exciting duties at the Museum has been to participate in the search for a new educational and academic outreach coordinator, and I have posed the same set of questions to all the candidates for the job: what does it mean to be a university museum? How are university museums different from private or community museums? Why, indeed, should universities even have museums? There are a number of different ways of answering these questions, some of which are fairly obvious; teaching and research are central to the mission of a university museum in distinctive ways. Hundreds of students carry out museum-based assignments in the Kelsey every semester, and the academic curators often organize entire courses around aspects of the collection, and especially around special exhibitions. The Museum supports research on the collections by students and scholars not only from the University of Michigan but from around the world, and as an archaeology museum, we sponsor active archaeological research projects in six countries and counting. On a less obvious and more general level, I might answer my own question by saying that a museum collection is, to paraphrase the anthropologist Claude Lévi-Strauss, “good to think with.” The gravestones and mummy cases in an archaeology museum provide good ways to think about different cultural attitudes toward death; the votive offerings and other sacred objects help to structure discussions of religion and religious differences; the objects in our collections from Egypt and Iraq bring historical depth to the study of contemporary events. The Kelsey Museum provides a unique point of departure for intellectual exploration of subjects far beyond the disciplinary boundaries of Classical and Near Eastern Archaeology, and a university context provides an ideal setting for these kinds of wide-ranging intellectual adventures.

Both of the special exhibitions taking place this fall exemplify the overlapping core missions of the Museum in different ways. *Discovery! Excavating the Ancient World*, which opened in late August and will remain on view through November 10, features no fewer than seventeen university-sponsored excavations and research projects, ranging in location from the suburbs of Rome to the Sea of Galilee, from the Nile River to the Caucasus Mountains. The exhibition, curated by Janet Richards, pays special attention to the ways archaeologists use new technologies such as complex photo modeling in contemporary research. After *Discovery*, a new exhibition on terracotta figurines and other miniature objects from the site of Seleucia-on-the-Tigris will open on December 20 (see article by guest curator Stephanie Langin-Hooper in the following pages). Seleucia was a Greek city founded on the site of an earlier settlement on the banks of the Tigris only 20 miles from the center of modern Baghdad, and it reminds us how rich and complicated the history of this region has been for thousands of years.

I am thrilled to be joining the staff of the Kelsey Museum in these exciting times for the institution, and I am immensely grateful to my predecessor as Director, Sharon Herbert, and to the former Associate Director, Lauren Talalay, for giving so much to the Museum over so many years, and for leaving it in such excellent shape. I hasten to add that both Sharon and Laurie will continue to be very much involved in the life of the Museum. Although Laurie retired at the end of June, she remains active as a Research Associate, and Sharon will continue to serve as a Curator through this year and as the Co-director of the Kelsey-sponsored excavations at Tel Kedesh in Israel for the next several years. I look forward to continuing to work with them and the other members of the Museum’s extraordinary academic and professional community in the months and years to come!

Christopher Ratté, Director

STAFF

Christopher Ratté, *Director*
Dawn Johnson, *Associate Director*

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

Research Scientists

Geoff Emberling
Richard Redding

Research Associates/Affiliates

Gary Beckman	Lisa Nevett
Christiane Gruber	Ann van Rosevelt
Stephanie Langin-Hooper	Carola Stearns
Artemis Leontis	Lauren Talalay
Despina Margomenou	Nicola Terrenato
Laura Motta	Robert Wenke

Support Staff

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Claudia Chemello, *Conservator*
Darcy Downing, *Security Officer*
Sebastián Encina, *Coordinator of Museum Collections*
Michelle Fontenot, *Collections Manager*
Todd Gerring, *Community Outreach Supervisor*
Kathryn Huss, *Security Officer*
Margaret Lourie, *Editor*
Sandra Malveaux, *Secretary*
Scott Meier, *Museum Exhibition Coordinator*
Scott Rogers, *Senior Security Supervisor*
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

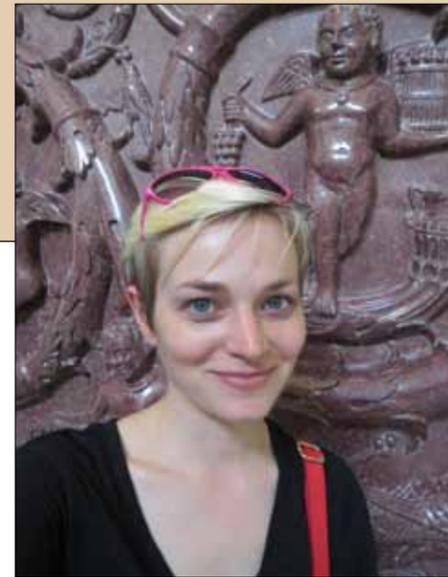
website: <http://www.lsa.umich.edu/kelsey/>
phone: 734-764-9304
email: kelsey@umich.edu

UNIVERSITY OF MICHIGAN REGENTS

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

DESIGN STEVEN DRISCOLL HIXSON



Jenny Kreiger visiting the Vatican Museums.



A fifth-century funerary portrait fresco in the catacomb of San Gennaro.

PEDLEY WINNER TOURS CATACOMBS AND MUSEUMS IN ROME AND NAPLES

This summer the Pedley Research and Travel Fellowship helped me begin my dissertation research in Rome and Naples, where I will be studying catacombs and the roles of workshops (e.g., painters, stonecutters) in shaping commemorative art and practice at these sites from the second to sixth centuries AD.

To help narrow my study to specific sites, I visited catacombs and museums in both cities. I had visited some of the Roman catacombs before, but this year I had a special treat at the catacomb of Domitilla: I ended up on a tour with a group of American priests, and as a favor to those gentlemen, our guide took us to see some spaces that are usually off-limits, including two intact burials (a very rare sight in the catacombs today). After return visits to the catacombs of Callisto and S. Sebastiano, I was able to make my first trips to Priscilla and S. Agnese. The catacomb of S. Agnese, which is adjacent to the church of S. Costanza on the northwest side of the city, contains no painted decoration at all (to my surprise). Priscilla, on the other hand, houses some important early Christian painting, including a scene traditionally called the first image of the Madonna and child. The Palazzo Massimo offered an impressive display of fourth-century monumental painting, which will make good comparative material for the catacombs, as will the rich decorations in the house-church complex beneath SS. Giovanni e Paolo on the Caelian hill. I was also pleased to see a display of objects from the catacombs in the Vatican Museums,

and while the epigraphic gallery was closed during my visit, I hope to return next year armed with permission to see objects and inscriptions not accessible to the public.

The catacombs of Naples, on the other hand, were entirely new to me, and a long walk through the frenetic Rione Sanità was rewarded with sights unlike anything in the Roman catacombs. In the complex of San Gaudioso, under Santa Maria della Sanità, early modern monks reused fourth-century spaces for their own burials and those of wealthy patrons. The most striking feature of this complex is the mixed-media decoration: life-size paintings of skeletons on the walls were completed with real bones, especially skulls, embedded in the plaster. Another unusual feature of this complex (also true for San Gennaro) was that works of contemporary art have been incorporated into some of its spaces, highlighting the continued function of these spaces as sites of worship and communal identity.

While most of the material at San Gaudioso falls outside my period, the San Gennaro complex, located under San Gennaro extra Moenia in Capodimonte, makes a good chronological match for the major complexes in Rome. Unlike the narrow galleries and small underground chambers in Roman catacombs, the complex of San Gennaro boasts a three-aisled basilica excavated in the tufo of Capodimonte, with broad halls filled with burials branching off in various directions. This complex once housed the body of Saint Januarius (San Gennaro), the city’s patron,

as well as a number of bishops, including one from Carthage. The paintings, mosaics, and inscriptions in this catacomb will hopefully yield evidence for the organization and operation of the workshops that produced them. In comparison with Roman material, this evidence will help me better understand how ordinary workers shaped the funerary culture represented on a large scale in catacombs.

In addition to site visits, I also attended an Italian language school in Tuscany (with additional support from IPCAA, Classical Studies, and Rackham). After six hours of lessons every day, I went home to a lovely Italian family who immersed me in Tuscan cuisine, national politics, and Grandma Gelsomina’s favorite crime dramas. While in Tuscany I was able to continue my tour of underground antiquities in Chiusi, where Etruscans excavated tunnels to manage their water supply, and in Siena, where Santa Maria della Scala surprised me with a beautifully designed archaeological museum three stories below street level. Even my home base of Montepulciano had its subterranean delights: the local *cantine* (wine cellars) boast the use of Etruscan tombs and tunnels for storing and ageing their products.

This summer improved my knowledge of the sites, language, and culture that will be invaluable in my dissertation research, and for that I am deeply thankful to Professor Pedley and other donors who make IPCAA such a supportive environment for young scholars like me.

Jenny Kreiger, IPCAA Student



Photos for this article: Steve Kuzma

Fig. 1. Rabbit, faience, Parthian period (ca. AD 40–120), excavated at Tel Umar, Seleucia. TMA 1931.313.

EXHIBITION DEBUTS TINY OBJECTS FROM SELEUCIA

Life in Miniature: Identity and Display at Ancient Seleucia-on-the-Tigris, which runs from December 20, 2013, to March 16, 2014, presents hundreds of tiny artifacts from the Seleucid royal capital in present-day Iraq. These objects joined the Kelsey Museum in 2012, when they were given, in a loan-to-transfer arrangement, by the Toledo Museum of Art (TMA). Many of them were never displayed at the TMA, so the exhibition will be the public's first opportunity to see these delicate and fascinating objects.

As described by Margaret Root in her Spring 2012 *Newsletter* article, the "reuniting" of the Seleucia collection is the culmination of a long cooperation between the TMA and the Kelsey Museum. The TMA was a financial sponsor of the University of Michigan's six seasons of archaeological excavation at the site of Seleucia-on-the-Tigris in the 1920s and '30s. In accordance with then-current

archaeological conventions in the host country of Iraq, the Seleucia expedition brought a selection of artifacts back to the United States. The Kelsey Museum received the vast majority of these objects (over 13,000), while approximately 700 went to the TMA. Many of those artifacts were chosen specifically for the TMA while the excavation team was still in Iraq; handwritten field labels inscribed with the word "Toledo" are still attached to a few of them. The pieces destined for the TMA were selected to fit that museum's mission as a leading public art museum rather than an archaeological museum. Thus, despite the relatively small number of Seleucia artifacts received by the TMA, most are well preserved, high quality, and appealing to a modern aesthetic taste.

The *Life in Miniature* exhibition highlights the TMA collection and serves as a celebration of this gift transfer agreement. The collaboration between the

Kelsey Museum and its Ohio neighbors is further reinforced by the Kelsey's invitation to me to guest curate the show. As a specialist in the miniature arts (especially terracotta figurines) of Hellenistic Babylonia who teaches at Bowling Green State University, I am joining Kelsey Museum Curator Sharon Herbert as co-curator.

Miniature objects are fascinating to scholars, in part because tiny things have an almost universal appeal around the world. Common, and almost instantaneous, responses to miniatures often focus on their "cuteness," their delicacy, and their attention to tiny details. This alluring property of miniatures is described by scholars as a kind of enchantment, through which miniature objects have the power to create a close personal connection with people. Visitors to this exhibition will be able to experience that enchantment in person, as they react to objects like the tiny rabbit (fig. 1) by wanting to come closer and press their faces to the glass, wishing that they could pick up this small creature.

Diminutive objects are especially enchanting when they are miniature replicas of larger objects, animals, or people.



Fig. 2. Standing nude figure (probably Herakles), terracotta, excavated at Seleucia. TMA 1929.95.



Fig. 3. Female figure, bone, Parthian period (ca. AD 70–120), excavated at Tel Umar, Seleucia. Body: TMA 1931.340; arm: TMA 1931.477.



Fig. 4. Lute-playing "puppet" figure, terracotta, Parthian period (ca. 150 BC–AD 200), excavated at Seleucia. KM 14397.



Fig. 5. Three female figurines, with varying range of Greek and Babylonian features, terracotta, Seleucid or Parthian period (ca. 300 BC–AD 200), excavated at Seleucia. Left to right: KM 15023, KM 15077, KM 15071.

These miniatures make the sometimes confusing and stressful realities of life in the "full-size" world much more manageable by literally shrinking it to tiny proportions. When you are holding a tiny representation of a person or deity, such as the Herakles figure (fig. 2), your body feels much bigger and more powerful. Although they may not realize it, many people take comfort in owning miniatures because it makes them feel more confident and in control of their real-world lives. Interactive miniatures, like the bone female figurine (fig. 3) or the musician "puppet" (fig. 4), further accentuate these feelings of self-assurance by giving their owners the ability to manipulate and pose another human body—albeit a tiny one.

Visitors to the *Life in Miniature* exhibition will be able to experience the delight of interacting with miniatures through a series of nine digital animations, accessible on iPads in the museum gallery. In these animations, digital reconstructions of several of the displayed ancient objects will move in the same way(s) that they did for their original owners approximately 2,000 years ago. These digital animations were created in cooperation with Bowling Green State University, and special thanks go to the BGSU digital arts team: Kevin Kately, Colleen Murphy, Haining Yu, and Thomas Huang.

In the second half of the exhibition, focus will shift from personal interactions with miniatures to the broader questions of what these tiny objects can tell us about the ancient society of Seleucia-on-the-Tigris. The royal capital city of Seleucia-on-the-Tigris was founded around 312 BC by Seleucus I, the first Seleucid king and former general of Alexander the Great. The people who lived in this new city came from a variety of cultural backgrounds. Greeks, Macedonians, and Babylonians were the largest groups in this population, but Persians, West Semitic peoples, and others also lived in the city. Even Seleucus I's wife, Apame, was a Persian woman. Their children, including the next Seleucid king and his

royal family, were multiethnic—just like the city they lived in. After the conquest of Seleucia-on-the-Tigris in 141 BC, Parthians also joined this cultural mix.

All of these people brought with them their own artistic styles, customs, and traditions concerning miniature objects. But these traditions did not stay separate. As people mingled with one another—becoming neighbors, business partners, friends, and even spouses—so too did their customs and styles blend together in a variety of combinations. Miniature objects were especially affected by these cross-cultural relationships: due to the intimate interactions that their small scale encourages, miniatures create an especially close connection with the people who own and use them. As the personal and cultural identities of these people changed, so did the tiny objects that were closest to them. An example of this cross-cultural exchange can be seen in the three female figurines (fig. 5), which display a range of Greek and Babylonian traditional styles and manufacturing techniques. Cross-cultural blending and "hybridity" can be observed throughout the objects in this exhibit—a reflection of the complex social world on display at Seleucia-on-the-Tigris.

Two installations will link the ancient miniature objects of Seleucia-on-the-Tigris with our modern world. The final display case in the exhibition will present a selection of "modern-day miniatures," such as dolls and collectibles, which are curated and displayed in the same way as the ancient objects. In placing such everyday objects behind glass, the exhibit bridges the gap between past and present, encouraging visitors to reflect on how our own society also has a "life in miniature." Additionally, a photographic collage installation by Mariah Postlewait, entitled *What do Miniatures Say about You?*, will juxtapose images of people holding their own contemporary miniatures (such as Christmas ornaments, refrigerator magnets, and wedding-cake toppers) with photographs of the Kelsey Museum staff holding ancient artifacts. This photographic journey invites visitors



Fig. 6. Gold ring with blue intaglio seal, Seleucid or Parthian period (ca. 300 BC–AD 200), excavated at Seleucia. KM 3258a + b.

to consider how the miniatures in their own lives and homes relate to personal and social identities today.

In addition to visiting the *Life in Miniature* exhibition, the public is also invited to attend the curator's lecture and grand opening of the exhibition on January 24, 2014. The lecture, entitled "Miniatures in Life: The Role of Tiny Objects in Everyday Worlds," will introduce the exhibition's featured objects—including gemstone signet rings (fig. 6), alabaster statuettes, and terracotta "puppets"—and offer a behind-the-scenes look at the show's installation. Additional public lectures organized in conjunction with this exhibition will be given by Douglass Bailey (a specialist in figurine theory from San Francisco State University) and the Kelsey Museum's Sharon Herbert, an expert on the Hellenistic world.

An exhibition like this one is by no means a solo venture. I am honored to have been invited to guest curate, along with Sharon Herbert, this important exhibition of the Toledo gift transfer artifacts at the Kelsey Museum. For facilitating this invitation, I would like to thank Margaret Root, Sharon Herbert, and Dawn Johnson. The exhibitions and collections staff, especially Scott Meier, Sebastián Encina, and Michelle Fontenot, have been tremendously helpful. I am additionally grateful to the Kelsey staff for allowing me to recruit four BGSU students as Kelsey Museum interns: Cathie Moore, Mariah Postlewait, Jess Pfundstein, and Julie Knechtges. These four interns have worked tirelessly on *Life in Miniature*, as well as other recent Kelsey Museum exhibitions, and deserve tremendous praise for their efforts.

Stephanie M. Langin-Hooper
Research Affiliate, Kelsey Museum
Asst. Professor of Ancient Art History,
Bowling Green State University

CONSERVATION INTERN

The Kelsey Museum is pleased to welcome Brittany Dolph, who will be undertaking a nine-month graduate internship with the conservation lab. Brittany is currently a third-year graduate student of the University of California Los Angeles/Getty Master's Program in Conservation of Archaeological and Ethnographic Materials. Her Bachelor of Arts degree is from the State University of New York at Buffalo, where she majored in archaeology and psychology.

Brittany brings diverse conservation experience to the Kelsey. At the National Museum of American History she helped to prepare the Star Spangled Banner for exhibition. At the National Gallery of Art she assisted with conservation treatments in the museum's sculpture garden. In Greece, at the Theater of Demetrias, she worked on preservation of sandstone amphitheater seats, as well as on objects at the Athanasakeion Archaeological Museum in Volos. At the Methone Archaeological Project, also in Greece, she conserved metal artifacts and carried out technical analysis of glass beads.

Brittany has a special interest in the conservation of archaeological materials, particularly stone. Her thesis research at UCLA/Getty has focused on developing injectable grouts for use on weathered volcanic stone. While at the Kelsey, she will continue treatment of the Museum's collection of limestone stelae from Terenouthis and will gain further experience with organic and composite artifacts. Brittany will also assist with conservation of objects for the exhibition *Life in Miniature: Identity and Display at Ancient Seleucia-on-the-Tigris*, which opens December 20, 2013.

Please join us in welcoming Brittany!
Suzanne Davis



Brittany Dolph works to preserve limestone seats at the Theater of Demetrias in Greece.



Conservation research team at Abydos, left to right: Claudia Chemello, Ahmed Abdel-Azeem, Rae Beaubien, Robert Blanchette, Pamela Hatchfield, Suzanne Davis, Gregory Smith.

SYMPOSIUM ON ABYDOS CONSERVATION

In September the Kelsey Museum hosted the special symposium "Discovery! Conservation and Science in Action at Abydos, Egypt." The meeting brought together a group of scientists and conservators who have recently been working to develop better conservation protocols for severely degraded wood.

The Abydos Middle Cemetery is a fascinating place to work, and artifacts excavated there present unique conservation challenges. In fact, if there were a reality show titled "Conservation Nightmares," we'd put money on Abydos to win. Our most difficult preservation challenge at the site concerns wood artifacts. In most archaeological contexts wood does not survive, but Egypt is different; dry desert conditions often lead to excellent preservation of organic materials like wood. The Abydos wood, unfortunately, has not been so lucky. At Abydos, wood artifacts like coffins and figurines have suffered from attack by termites and fungi, and the remaining "wood" has the structural coherence of a very dry, very crumbly brownie. In other words, the artifacts fall apart once they're touched. They cannot even be lifted out of the ground without extra support. However, the surfaces of these artifacts are often well-preserved, resulting in a beautifully painted, egg-shell thin layer of paint and wood in the shape of the original artifact. And often these artifacts have unexpected and important stories to tell.

Because there are currently no guidelines for conservation of wood that is so severely degraded, we assembled a small

think-tank of conservators and scientists, each of whom brought specialized expertise to the project. This group included: Dr. Ahmed Abdel-Azeem, a mycologist from Suez Canal University; Dr. Robert Blanchette, a plant pathologist and microbiologist from the University of Minneapolis; Harriet "Rae" Beaubien, an expert in the excavation of fragile organic material from the Smithsonian's Museum Conservation Institute; Pamela Hatchfield, a conservator with extensive experience in conservation of Egyptian painted word artifacts; and Dr. Gregory Smith, the senior conservation research scientist at the Indianapolis Museum of Art. Our research was funded by a grant from the American Research Center in Egypt and the United States Agency for International Development. The team visited Abydos for a week, conducting scientific analysis and testing excavation and conservation techniques on site. We also traveled to other sites and conservation labs in Egypt where conservation of archaeological wood is being conducted.

After several months to read, think, write, and come up with new ideas, we met again in Ann Arbor to discuss our findings and recommendations. As part of this meeting, the group gave a public lightning-round-style presentation about the project. You can learn more about our work by visiting the *Discovery! Excavating the Ancient World* exhibition, where several panels explore this research and its contributions to understanding ancient Abydos.

Suzanne Davis and Claudia Chemello



Photo: R. Dimilner

An undergraduate in ACABS 277 uses a magnifier to get a better look at the images on an ancient vessel.

KELSEY PARTICIPATES IN TLTC GRANT

Thanks to a provost's TLTC (Transforming Learning for a Third Century) grant, study of the Kelsey collections will be integrated into the curriculum of a large undergraduate class, ACABS (Ancient Civilizations and Biblical Studies) 277, "The Land of Israel/Palestine through the Ages." Professor Yaron Eliav of the Near Eastern Studies Department conceived the project after teaching ACABS 277 each winter for the past ten years to over 150 students. In his work with students both at Michigan and in Israel he has observed the power of handling the actual antiquities to connect students with the past.

KELSEY ASSOCIATES BOARD CONTINUES TO DEVELOP NEW MEMBER BENEFITS

Over the past year the Kelsey Board of Associates worked diligently to revise the organization's bylaws. The new bylaws were approved by the Associates at their May meeting and are available on the Kelsey website. In addition, new procedures were implemented for Board recruitment, orientation, and governance. The Board also welcomed three new Board members: Mary Heumann, Bill Kryska, and Emma Sachs. Their profiles are included in the new section on the Kelsey website for Associates. Visitors to the site can also learn about recent Associate and Board projects, upcoming events, and educational offerings exclusively for members.

Kelsey Associates are essential for support of educational programs and exhibitions, and we are always exploring new opportunities for engagement with the collections, exhibitions, and current archaeological research. In addition to our

Yaron recruited Sharon Herbert to coordinate the Kelsey side of the project, which will bring students in teams of four into the museum to study and report on selected objects from our collections. Meanwhile, a third member of the team, Julie Evershed, director of the Learning Resources Center, is overseeing the production of digital images of the objects and the production of a video on the Kelsey, which will appear on the course website and possibly, in a longer version, on the Kelsey website. Justin Winger, a recent PhD in Near Eastern Studies, has a postdoctoral fellowship funded by the TLTC grant to integrate the TLTC innovations

successful Behind-the-Scenes program, the Kelsey is also offering exhibition previews for members and will be introducing more opportunities for international travel with Kelsey faculty and research affiliates. We will also continue to offer regional trips to cultural institutions, enhanced by unique experiences with their faculty and staff. A number of Associates enjoyed recent trips to the Detroit Institute of Arts and the Eli and Edythe Broad Museum at Michigan State University. Upcoming travel is being coordinated for museums in Chicago and in the spring for museums in London, Paris, and Berlin.

As we acknowledge the significant relationship that members have with an institution, the Kelsey wants to learn more about what programs would interest Associates. This summer the Membership Committee of the Board of Associates worked on developing a member survey,

into the existing ACABS 277 course.

Sharon and Yaron, with the help of Coordinator of Museum Collections Sebastián Encina, went through the Kelsey collections this summer and selected twenty-five objects either from or related to ancient Israel/Palestine. The material available for study has been greatly augmented by the generous loan of thirty objects from the collection of Lawrence and Eleanor Jackier of West Bloomfield Hills. Early this October Justin, Yaron, and Kelsey Collections Manager Michelle Fontenot will travel to the Jackiers' home to pack the objects and transport them safely to the Kelsey.

This exciting new project will bring a whole new audience to the Kelsey and demonstrate the value of our collections for undergraduate education. The video and other digitized images will add greatly to the documentation and publication of our hidden treasures.

Sharon Herbert

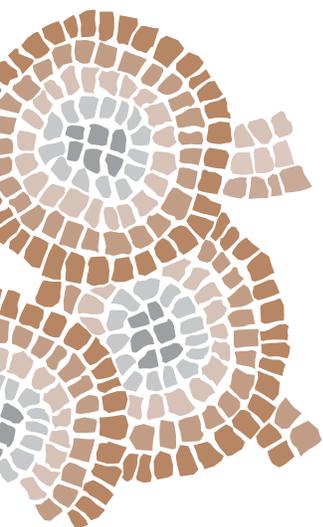
and in the coming months we will be soliciting your ideas and suggestions.

We look forward to seeing you at the Museum this year and appreciate your participation and ongoing support. For information on becoming an Associate of the Kelsey Museum or increasing your involvement by joining the Board of Associates, please contact Dawn Johnson 734.764.9295 or dawnlynn@umich.edu, or visit the Associates page of our website.

UPCOMING ASSOCIATE EVENTS
Associates' Behind-the-Scenes Tour
Curator Terry Wilfong,
"From Djehutymose to Jackal Gods"
Thursday, November 7, 2013
6:00 pm, reception to follow

Kelsey Associates' Holiday Party
Friday, December 13, 2013

Dawn Johnson



SELECTED EVENTS

SPECIAL EXHIBITIONS

Discovery! Excavating the Ancient World
August 23–November 10, 2013

*Fragments from the Past: Islamic Art from
the Collection of the Kelsey Museum of
Archaeology*
November 30, 2013–April 2014
At University of Michigan Museum of Art

*Life in Miniature: Identity and Display at
Ancient Seleucia-on-the-Tigris*
Guest curator: Stephanie Langin-Hooper
December 20, 2013–April 13, 2014
Opening lecture: January 24, 2014

DROP-IN TOURS
Sundays, 2–3 pm
October 6 and 20
November 3 and 17
December 8

PUBLICATION PARTY
*Life, Death, and Afterlife in Ancient Egypt:
The Djebutymose Coffin in the Kelsey Mu-
seum of Archaeology*, by T. G. Wilfong
October 24, 2013, 5 pm
Books available for purchase and signing

LECTURES
For a list of Kelsey-sponsored lectures,
please see the “Events” column on the
Kelsey homepage:
www.lsa.umich.edu/kelsey

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