

The Kelsey Museum of Archaeology Newsletter

Spring 2023



On the Cover

During late 2022, Kelsey Director Nic Terrenato traveled to Abydos and Karanis, Egypt, both of which are important to the museum's historical roots and present-day activities. Those two sites prompted much reflection on the role of University of Michigan archaeologists in Egypt since the early twentieth century. The visit also included stops at other notable sites in Abydos and elsewhere in Egypt.

The cover of the newsletter shows an image Nic took at the temple of Ramesses II at Abydos. This fragmentary section of inscribed relief, located on the temple's northern wall, dates to the 19th Dynasty and features King Ramesses II receiving a procession of offering bearers and priests. The Abydos temples of Ramesses II and his father, Seti I, still preserve a great deal of color in what would have been vividly painted scenes.

Read more about the visit and its highlights on page 17.



Another view of the temple of Ramesses II. Photo courtesy of Olaf Tausch/Wikimedia Commons.

The Kelsey Museum Participates in Blue Star Museums Program

Kelsey Museum is again proud to take part in the Blue Star Museums program throughout the spring and summer of 2023—joining hundreds of other participating museums, zoos, and nature centers across the country. A partnership between the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across the United States, the Blue Star Museums program offers free admission to the nation's active-duty military personnel and their families.

The Blue Star Museums program began on Armed Forces Day (Saturday, May 20) and runs until Labor Day (Monday, September 4). Because admission to the Kelsey is always free, the Education Department has made available a special self-guided tour of the museum's first-floor galleries highlighting soldiers and warriors in ancient Greece and Rome. The Kelsey is also offering a military-themed guided tour each month of the program's duration.



This Roman leather cuirass found at Karanis is just one of the many military-related artifacts on display at the Kelsey (KM 3631).

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Spring 2023

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INFORMATION

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GALLERY & GIFT SHOP HOURS

The Kelsey Museum galleries are open to all visitors Tuesday–Friday 9 a.m.–4 p.m. and Saturday–Sunday 1–4 p.m. We have resumed offering in-person tours but continue to provide a variety of virtual programs. The gift shop remains closed.

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From the Director

Dear Friends,

Since the publication of the last Kelsey Museum Newsletter in the spring of 2022, the Kelsey has been in an exciting state of flux. In addition to the return to nearly all pre-pandemic activities—including archaeological excavations, exhibition projects, and in-person educational events for community and campus alike—we welcomed new members to the Kelsey Museum team (p. 5), bid goodbye to others (pp. 15–16), installed another “Kelsey in Focus” display (pp. 6–7), and began work on a new permanent gallery (see below), among other activities. The old idiom says it best: There is, indeed, never a dull moment. I hope you enjoy reading about the latest goings-on in the pages that follow.

I am delighted to announce that I have been reappointed as director of the Kelsey Museum for another three years. It is an honor that Anne Curzan, the dean of the University of Michigan’s College of Literature, Science, and the Arts, has entrusted me with the opportunity to continue leading this great institution. Along with allowing me to witness up close the good work of staff, curators, affiliates, and graduate students, my reappointment means that I will be able to see various long-term projects to completion.

One such undertaking is the creation of a gallery featuring some of the Kelsey Museum’s extensive holdings of Byzantine and Islamic artifacts. We recently received permission and funding from the dean to proceed in the development of the project, which will mark the biggest change to the Kelsey’s permanent galleries since the opening of the William E. Upjohn Exhibit Wing nearly 15 years ago. The creation of this new permanent gallery is no small feat; as one of the museum’s largest priorities, it will involve input, time, and energy from many individuals over the coming years. Although we are in the preliminary planning stages, we very much look forward to highlighting the continuities between the Graeco-Roman world and the Byzantine and Islamic ones. Stay tuned for updates as work on the Byzantine-Islamic Gallery continues.

As mentioned above, several staffing changes have occurred at the museum over the course of the last year. While it is always difficult to say goodbye to longtime colleagues, I am grateful for the many years of hard work those departing staff members devoted to the Kelsey. We have also welcomed several new team members in recent months. I am excited to see the ideas and perspectives they will bring to the museum’s programs and operations. Finally, the Kelsey is in the process of seeking an associate director—a position that has been vacant since Dawn Johnson left the museum in early 2022. Hopefully, by the time the fall newsletter is in the hands of our members and friends, I will be able to introduce a new generation of leadership to the Kelsey community.

As always, thank you for your ongoing support of the Kelsey Museum—we hope to see you in the galleries this summer.

2022–2023 Kelsey Prize Winners

The Kelsey Prize for Excellence in Archaeological Research and Interpretation was developed in 2021 by the Kelsey Museum Education Department. Open to undergraduates at UM-Ann Arbor, UM-Dearborn, and UM-Flint, the competition invites students to explore and discover the stories behind the objects at the Kelsey Museum of Archaeology through essays, artworks, research posters, or other formats.

This year—the second year of the annual competition—three students were selected to receive Kelsey Prize. Their submissions demonstrated careful research and thoughtful interpretation of the museum’s archaeological collections.

- **Nora Meadows** is a second-year student at the Penny W. Stamps School of Art & Design who submitted a red- and black-figure pottery piece titled *Nuptial Numbness* for the Kelsey Prize. Based on the classical Greek marriage vessel, or lebes gamikos, Nora’s artwork explores the “prolonged restraint on women by use of marriage throughout history.” *Nuptial Numbness* turns the concept of a “joyous” marriage on its head, representing the ways that arranged marriages in ancient Greece suppressed women and children.
- **Araceli Rizzo**, a fourth-year student who studies classical archaeology with a minor in ancient Greek, submitted an essay titled “Fit for a Prince: The Significance of the Myth of Hector in Roman Funerary Art.” In her paper, Araceli examines a carved marble sarcophagus lid in the Kelsey’s collection that depicts the ransoming of Hector’s body. She discusses the ways

in which the relief served as a marker of identity for the deceased, emphasized the importance of a proper burial, and represented universal themes such as grief.

- **Madeleine Wren** majors in history and political science as a first-year student. She submitted the paper “Ancient Uterine Amulets and Women’s Struggle for Agency in Obstetrics.” Using multiple magical uterine amulets housed at the Kelsey, Madeleine’s essay considers how the object “enabled women in antiquity to empower themselves in the face of daunting childbirth.” Though men dominated the fields of gynecology and obstetrics during the 1st to 5th century CE, the uterine amulets that women employed during labor and delivery challenged that exclusion.

The winners were honored in an award ceremony held at the Kelsey Museum on Monday, April 3, at 2:30 p.m. With approximately 20 guests in attendance, Kelsey Director of Education Cathy Person began the event by introducing Museum Director Nic Terrenato. Nic commented on the importance of the Kelsey Prize in encouraging engagement with the museum’s collections. Cathy then introduced the three winners, each of whom gave a brief presentation about their project and research. After speaking, the students were presented with their award and an assortment of Kelsey Museum publications.

A temporary exhibition featuring objects relating to the students’ projects was installed on the first floor of the Kelsey Museum. To learn more about the 2022–2023 winners and explore their projects, visit myumi.ch/3kMyQ.



From left to right: Araceli Rizzo, Madeleine Wren, and Nora Meadows stand beside the Kelsey Prize case. Photo by Cathy Person.

Docent Training at the Kelsey

Over the summer, the Kelsey Museum's Education Department will be training a new cohort to join our group of dedicated volunteer docents. Docents are an invaluable part of the Kelsey community; their work supports all of the public programs and educational activities we offer.

The Education Department held an open house on April 25 to meet with potential candidates and answer any questions they had about the program. We then selected the new cohort through interviews. Training began on May 30 and will run through mid-August. The intensive 11-week program is designed to instruct future docents on the teaching techniques, methods, and philosophies employed by the Education Department, as well as the content knowledge critical to guiding learning experiences at the Kelsey.



Photo by Austin Thomason/Michigan Photography.

Progress on DiSKO Project

The Kelsey's Education Department is pleased to announce that the DiSKO project—standing for the Digital Study of Kelsey Objects—is back up and running after a three-year hiatus during the COVID-19 pandemic. The DiSKO project's goal is to create 3-D models of select Kelsey Museum objects that can be accessed through our website. In addition, we plan to provide information about the objects, sample lesson plans for instructors, and downloadable 3-D models for printing.

When we began the project in 2019, we employed photogrammetry to produce our models. This year, we have been exploring lidar technology as well, especially for larger objects that would be difficult to capture with photogrammetry. We are planning to use both of those methods to finish building the object models throughout the year.

Work also began this past winter on the new DiSKO project website, which we aim to launch in the fall of 2023. We hope to keep updating it as the project progresses and to gather feedback from users to help us improve the experience. Please check the Kelsey Museum's website this fall to see this new educational resource.



3-D model featuring a sculpture of the head of Bacchus from the Kelsey's collections (KM 1974.4.1).

Family Day Update

The COVID-19 pandemic certainly wrought challenges for the Kelsey Museum's normally biannual Family Day program, in which families explore the cultures of the ancient world through engaging, hands-on activities. In response, the Kelsey's Education Department conducted two "Virtual Family Weeks" in 2020–2021. Although the online format allowed the education staff to remain connected with the community, they missed engaging with families face to face.

The Kelsey Museum was able to return to in-person community programming during the 2022–2023 academic year. On Sunday, October 16, 2022, the Education Department successfully hosted Fall Family Day, focusing on trade throughout the ancient Mediterranean. Families discovered overland and oversea trade routes, explored a Graeco-Roman marketplace, and learned about the currency of the ancient world at the event.

This past spring, the Family Day theme was "Stinky, Noisy, Fun: The 5 Senses of the Ancient Mediterranean." Nearly 400 visitors attended the event, which was held on Saturday, March 25, 2023, from noon to 3 p.m.—matching the turnout levels of pre-pandemic Family Days.

The event was a sensory extravaganza for visitors of all ages, from young children to grandparents. Throughout the

Kelsey's education spaces, visitors experienced the sounds, smells, sights, tastes, and textures of the past. They made lyres and sistrums, listened to musical performances, tasted foods that were eaten in ancient Rome, and smelled the ingredients that made up ancient perfumes.

In the galleries, participants tested their tactile perception through a "Guess That Object" game, observed the vivid colors of the Villa of the Mysteries, and completed a scavenger hunt highlighting the five senses, among several other hands-on—or perhaps eyes-on and nose-on—activities. Altogether, the day lived up to its promise of being stinky, noisy, and fun!

The Spring Family Day activities were made possible through the efforts of Katie Mikos, a PhD candidate in U-M's Department of Classical Studies and an intern for the Education Department. Katie conceptualized, planned, and implemented the event with oversight from the education staff. In addition, Kelsey docents and graduate students from IPCAA, IPAH, Classics, Language & Literature, and various other departments helped make the day a success. Our sincerest thanks go to Katie, the docents, and the graduate students!



Fall Family Day participants view the coffin of Djehutymose at the Kelsey Museum, October 2022. Photo by Dianna Oatridge.

New Staff

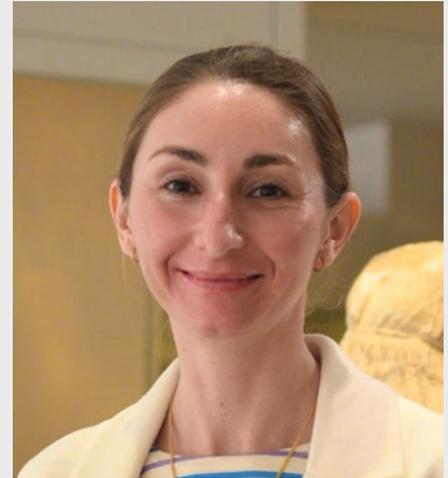


We are pleased to welcome **Emily Allison** to the Kelsey Museum of Archaeology. As the new communications editor, Emily will support the production and editing of the museum's publications—making sure they are accessible to the widest possible audience. Emily received her BA in English from Albion College. Prior to coming to the Kelsey, she served as the editor in chief at the Historical Society of Michigan, overseeing the production of the organization's popular history magazines, academic journal, and other publications. She also works as a substitute in the reference and youth services departments at the Howell Carnegie District Library. Emily is excited to work with staff, curators, students, and other contributors to help create interesting, informative publications that continue to expand the Kelsey's reach.



The Kelsey community extends its warmest welcome to **Tamika Mohr**, the new chief administrator. Tamika joins the Kelsey Museum of Archaeology from the Center for Cell Plasticity and Organ Design (CPOD), where she served as research administrator lead and center administrator.

Prior to CPOD, Tamika began her work at the University of Michigan as a research administrative specialist associate in the Department of Psychiatry. She obtained her master of education at the University of North Florida while working in the Management Department at the Coggin College of Business. As an undergraduate, she received a BA in political science from San Diego State University. In her free time, Tamika enjoys cooking, camping, hiking, and traveling with her husband and two children.



It is with great pleasure that we welcome **Stephanie Wottreng Haley** to the Kelsey Museum's Education Department. As the community and youth educator, she leads educational programming for community and K-12 audiences, including our volunteer docent program. Stephanie is an alumna of U-M, with a BS in biopsychology, cognition, and neuroscience and a minor in art history. She also completed an MA in museum studies at the University of Washington. Stephanie has worked for several museums, including the Michigan State University Museum, the U-M Museum of Art, the Burke Museum in Seattle, and the Pacific Northwest College of Art's Museum of Contemporary Craft. Stephanie started in her role at the Kelsey in July 2022 and has been an invaluable addition to the museum's community.



Figure 1. Faience ushabti of Pahemnetjer (KM 24263), ca. 1275 BCE. University of Michigan Excavation, 1928, Karanis, Egypt (originally Saqqara).

Out-of-Place Ushabtis in Roman Karanis

By T. G. Wilfong

It can be satisfying to identify an artifact with a historical figure, but sometimes, that creates more problems. Take the case of a rather worn faience ushabti that received no special attention when it came into the collection in 1928 (FIG. 1), now on display as part of our “Kelsey in Focus” program. This artifact is one of the Kelsey Museum’s many ushabtis—mummy-shaped figurines placed in ancient Egyptian burials to serve as workers and servants in the afterlife. Ushabtis are extremely common artifacts from Egypt, and this example might, on first glance, seem very unexceptional.

It turns out that this unprepossessing object had a distinguished past. Recent research reveals that this ushabti was made for a man named Pahemnetjer, a high priest of Ptah at Memphis who died around 1275 BCE under King Ramesses II and was buried at Saqqara. (Pahemnetjer’s name, incidentally, means “The Priest”; this fact suggests that his parents were confident of his future career—not surprising in a culture where priestly offices were often hereditary.) The Kelsey Museum’s ushabti would have been one of many buried with this important official, designed to provide labor and service for his afterlife. Pahemnetjer’s tomb was destroyed in the 19th century, but many artifacts and reliefs from his tomb survived.

The problem with this particular ushabti is its source: this artifact was discovered far from its original burial place at Saqqara. University of Michigan excavators found the ushabti in 1928, over 100 miles away from Saqqara, in the Graeco-Roman period town of Karanis. Artifacts from

the same context date to the 3rd–4th century CE, some 1,500 years after this ushabti was made, suggesting that it was deposited sometime around then. But how did an already ancient ushabti from Saqqara end up being found at Karanis?

Archaeologists sometimes refer to artifacts found in contexts inconsistent with their date or place of origin as “intrusive,” and there are certainly other examples of intrusive artifacts from Karanis in the Kelsey Museum’s collection. For example, a textile fragment catalogued as a “child’s tunic,” also found in a context at Karanis with artifacts dating to the 3rd–4th centuries CE, has been shown to use techniques and dyes not known before the 19th or early 20th century (FIG. 2). This garment was likely abandoned or lost on-site by a child in the late 19th or early 20th century, when both illegal digging and official excavation employed children, perhaps even during the Michigan excavation. But it is hard to come up with a scenario in which Pahemnetjer’s ushabti could have become an intrusive deposit like this.

Another explanation might seem more likely. Other artifacts attributed to the Karanis excavations are almost certainly purchased material, inadvertently or deliberately mixed in with excavated artifacts. One Kelsey artifact, a silver cup with Demotic inscription (FIG. 3), is described as a “surface find” at Karanis from the 1930–1931 excavation season. But the inscription makes it clear that this cup came from Dendera, and it has clear connections to a hoard of similar offering cups that were on the antiquities market in the early 20th century



Figure 2. Wool garment fragment (KM 22602), late 19th–early 20th century CE. University of Michigan Excavation, 1926, Karanis, Egypt.



Figure 3. Silver cup with Demotic inscription (KM 3727), Ptolemaic Period (332–30 BCE). University of Michigan Excavation, 1930, Karanis, Egypt (?) (originally Dendera).

and ultimately acquired by the Louvre. On its own, it would be easy to imagine that the Pahemnetjer ushabti was also a purchased piece incorrectly attributed to the Karanis excavation.

However, it turns out that U-M excavators found a total of 17 ushabtis at Karanis, all likely pre-dating the foundation of the town by hundreds of years. They were found in a range of contexts in streets and houses across the site—none in burials and none likely to have originated at Karanis. Only two of these ushabtis came to Ann Arbor in the division of finds: the Pahemnetjer figure and a very fragmentary purple faience figure, likely made for a man named Horudja, dating to the Late Period (662–332 BCE) (FIG. 4). The sheer number and distribution of ushabti figures found at Karanis make it very unlikely that they were intrusive deposits or purchased material.

How did all of these ushabtis get to Karanis, and why were they there?

Earlier ushabtis and similar artifacts do sometimes turn up in later non-burial contexts in the excavation of Egyptian sites—suggesting that they were saved as curios or actively collected. Ushabtis could have been picked up as surface finds in cemeteries and carried away as souvenirs or even deliberately collected as antiquities. Certainly, Pharaonic artifacts were actively amassed and traded outside of Egypt during the Roman period. The presence of ushabtis in 17 separate contexts at Karanis suggests that the practice of saving or collecting already ancient Pharaonic artifacts may have been widespread in Roman-period Egypt as well. ▲

T. G. Wilfong is the curator for Graeco-Roman Egyptian Collections at the Kelsey Museum.



Figure 4. Faience ushabti of Horudja (?) (KM 87990), Late Period (662–332 BCE). University of Michigan Excavation, 1925, Karanis, Egypt.

Further Reading

This article is based on research published as T. G. Wilfong, “A Ramesside Ushabti from Roman Karanis and Some Problems of Context.” In *Offerings to Maat: Essays in Honour of Emily Teeter*, edited by Caroline M. Rocheleau and Tom Hardwick. *CIPEG Journal* 5 (2021): 237–53.

View This Exhibition

Out-of-Place Ushabtis in Roman Karanis is currently on display at the Kelsey Museum as part of the “Kelsey in Focus” series. Dedicated to showcasing seldom-seen objects at the museum, the rotating Kelsey in Focus case highlights the research of our curators, faculty, staff, and students. The small exhibition can be viewed on the first floor of the Kelsey, near the display of ancient glass.

Narrating Nubia

A Collaborative Exhibit at U-M

By Bailey Franzoi and Geoff Emberling

Author's Note

On April 15, 2023, a civil war broke out in Sudan. We are in close contact with our friends in El-Kurru, who are hosting friends and family from the south and trying to live as normally as possible. Electricity and telephone service go down often, but we are grateful that our colleagues and friends, as well as their families, are safe. We hope for the continued safety of our Sudanese colleagues and for an end to the crisis.

To celebrate the conclusion of our three-year collaborative research project, “Narrating Nubia: The Social Lives of Heritage,” we are excited to announce the planned opening of an exhibit at the Duderstadt Gallery, located in the James and Anne Duderstadt Center on the University of Michigan’s North Campus. The exhibit will be free to the public and will run from October 2 to October 27, 2023.

“Narrating Nubia” is a project funded by the U-M Humanities Collaboratory that focuses on developing ways to move beyond the colonial past of archaeology and cultural anthropology. We have

aimed to develop collaborations with varied communities as we explore the meanings of Nubia in Egypt and Sudan—both ancient and modern—as a way of making our research “reparative.”

Just as the project has four branches, the planned exhibit has four main sections: a presentation on the ongoing archaeology in Sudan, an animated film about Egyptian Nubia, a podcast, and an online classroom program.

The exhibit begins with ancient Nubia—or Kush, as it was then known—by presenting some of the Kelsey archaeological team’s work at El-Kurru, northern Sudan, over the

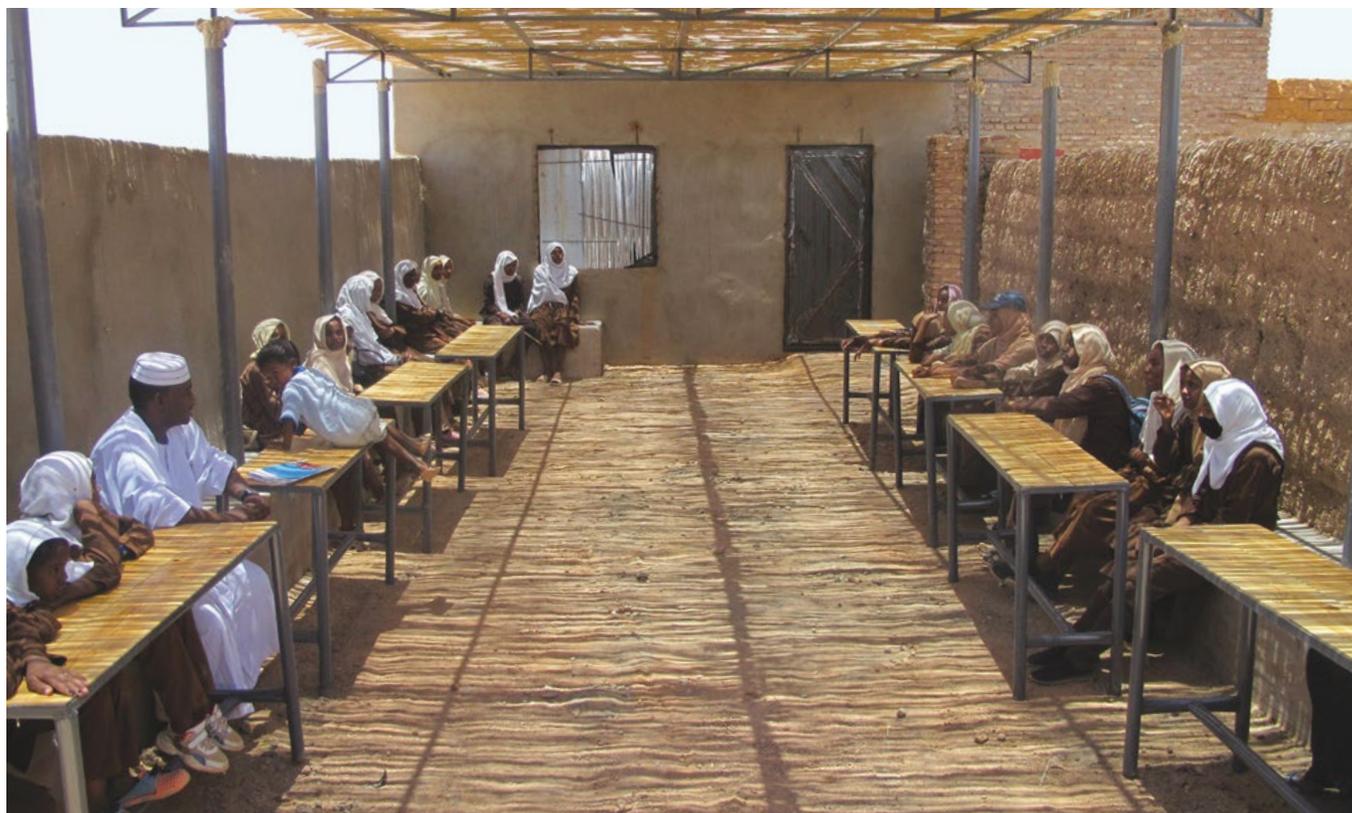


Figure 1. Students in the Community Heritage Center classroom at El-Kurru, Sudan. Photo by Anwar Mahjoub, 2023.



Figure 2. The north wall of the antechamber to King Tanwetamani's tomb in El-Kurru. Photo by Martin Thygesen Jensen.

past 10 years. El-Kurru was a royal pyramid cemetery for kings and queens of ancient Kush, including kings who conquered and ruled over Egypt as its 25th Dynasty from about 750 to 663 BCE. Our recent work at the site has focused on developing a Community Heritage Center (as described in the Spring 2022 Kelsey Museum Newsletter) that will serve in part to teach local students about the historical importance of the site and reasons for preserving it (FIG. 1).

In the exhibit, two short films will provide context for the archaeological site: a TED-Ed animated film (written by Geoff Emberling) presents the ancient historical setting, and a flyover film of the village and site contextualizes the latter in its landscape. A highlight of the archaeological presentation will be an evocation of the painted tomb of King Tanwetamani (FIG. 2), who reigned around 664–650 BCE. There will also be a chance to pour an offering—of water rather than the more traditional beer or wine—to Queen Khensa, whose broken offering table (FIG. 3) was found in the

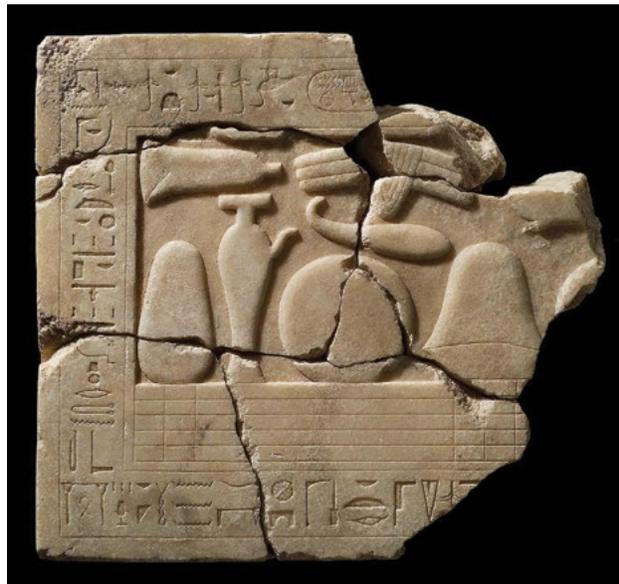


Figure 3. Offering table from the tomb of Queen Khensa in El-Kurru, 690–664 BCE. A 3-D model of this artifact, created by Heidi Hilliker, will be displayed in the exhibit this fall. Photo courtesy of Harvard University—Boston Museum of Fine Arts Expedition.

excavation of her tomb at El-Kurru and has been 3-D reconstructed and printed by Heidi Hilliker, a fellow in the Museum Studies Program (MSP) and a PhD student in the Department of Middle East Studies.

Contemporary local heritage from El-Kurru will also be on display,

through the eyes and in the words of community members. The project hosted annual photo contests for village community members over three years (2017–2019). A panel of international staff and community members selected the best pictures, and the winning photographers were invited

to share the deeper meanings behind their images. The photos will be accompanied by materials and objects from Sudan, including traditional coffee pots (*jebena*), incense burners (*mubkhar*), and hibiscus flowers (*karkade*), which are used to make a local sweetened drink.

We are hoping that a film about life in the village made by Alyaa Musa, a Sudanese documentary filmmaker, will be ready in time for the exhibit, but the civil war in Sudan is making final editing extremely challenging.

We are also very excited to display illustrations from our children's book. Since 2020, the El-Kurru team has been in the process of writing an illustrated children's book, to be published in both Arabic and English. Titled *Leaving Our Mark*, the book follows two children in the village as they learn about the meaning of ancient, medieval, and modern graffiti on El-Kurru's archaeological sites.

The text of the story is largely sourced from interviews of local residents and contributions from

members of the International Kurru Archaeological Project. Local and international community members who contributed to the book include Fatima Mohammed Ibrahim, Abd el-Jalil, Anwar Mahjoub, Geoff Emberling, Shannon Ness (an IPCAA/MSP student), and Heidi Hilliker. The book is being illustrated by Hatim-Arbaab Eujayl, a Sudanese-American artist, type designer, writer, and Nubian-language activist.

The animated short film *Hanina/Homesick* will be another key component of the "Narrating Nubia" exhibit. Directed by U-M Professor of Anthropology Yasmin Moll and animated by Stamps School alum Karson Schenk, the film documents the nostalgia many modern Nubians feel for their lost homeland, which was flooded by the creation of the Aswan Dam in 1964. *Hanina/Homesick* is backed by the song "Wa Hanina"—originally sung by famous Nubian vocalist Sayid Gayer and rerecorded specifically for this animation by Ahmed Sayid Gayer, the artist's son.

The animation will be displayed in full, along with highlighted stills (FIG. 4). There will also be a series of 50-second animations giving moving form to the oral history archive focusing on Nubian memories of displacement. The illustrations in *Hanina/Homesick* were directly inspired by ethnographic photographs from the 1960s—prints of which will accompany the film stills. The photos will be on display this fall in an exhibit in U-M's Harlan Hatcher Graduate Library as well.

Amal Hassan Fadlalla, a professor in the Department of Afroamerican and African Studies, will also display some clips from the podcast she is making, in which she interviews artists and intellectuals from Sudan and the diaspora as they talk about the country's 2018–2019 revolution. One of her interviewees designed posters that were popular cultural touchstones during the revolutions, and prints of those will be on display too. Many of the podcast episodes reference themes or figures from the ancient Nubian past (FIG. 5).

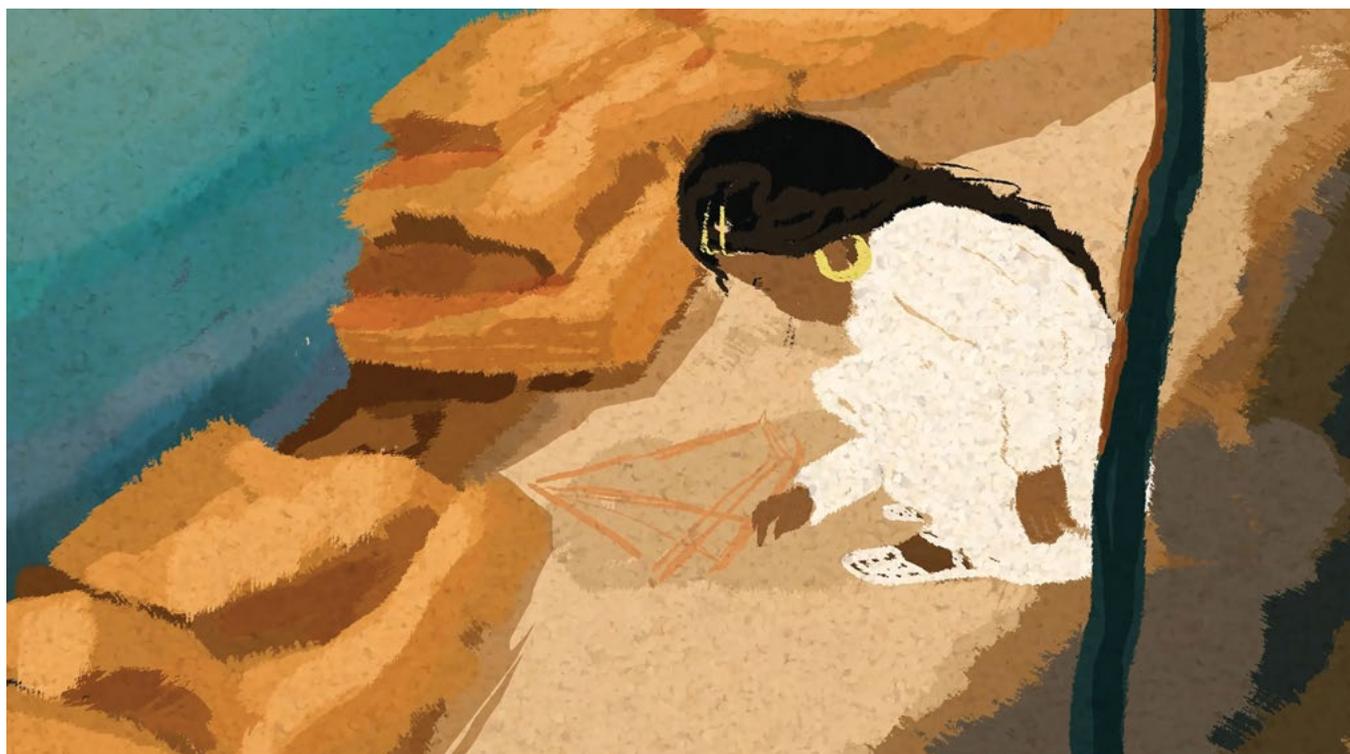


Figure 4. A still from the animated short film *Hanina/Homesick*. Illustration by Karson Schenk.



Figure 5. This mural of a Nubian Queen is painted on the Sudanese Embassy in Washington, DC. Photo by Amal Hassan Fadlalla, 2023.

Finally, visitors will be able to interact with the *Nubia Odyssey* website. U-M’s *Odysseys*, developed by Michael Fahy and Jeff Stanzler from the U-M School of Education, encourages classrooms of American students to engage with people from all over the world and make connections between someone else’s experiences and their own. The *Nubia Odyssey* is made up of “reports” for students to read and respond to. Some anonymized student responses will be displayed in the exhibit to give a sense of the impact the *Odyssey* has made.

Tying all this together will be a timeline tracing the history of Nubia from the Paleolithic period to the present day. We are proud that the archaeological work that we have been so focused on will be explicitly put in conversation with the other aspects of Nubia that the Humanities Collaboratory principal investigators have been studying—testifying to the richness of the region’s history and

positing that we all could benefit from and be interested in Nubia.

The accessibility of this work has been a major concern for the team. We are eager to have our exhibit be represented online as well as in person so that those not in Ann Arbor—especially our collaborators in Egypt and Sudan—have the ability to engage with the material. To that end, “Narrating Nubia” sponsored a MSP capstone project in during the Winter 2023 semester for students to explore the possibilities of a digital exhibition/exhibition website. Capstone group members Abigail Staub (an IPCAA/MSP student), Tessa Oliviera (Department of Romance Languages and Literatures), and Tori Herzig-Deribin (History Department) took on this challenge admirably, producing an extensive report outlining the various avenues “Narrating Nubia” might take to put itself online.

The exhibit itself is being designed by two U-M Stamps School

alumni—Shengyuan Liu and Orville Mo-He—with the support of Professor Franc Nunoo-Quarcoo.

Keep an eye out for an opening reception to be announced; we would love to see you there! ▲

Bailey Franzoi is a PhD candidate for IPCAA.

Geoff Emberling is an associate research scientist at the Kelsey Museum.

Stay Connected

Subscribe to the *Narrating Nubia* website to receive updates on the project and upcoming exhibition.

sites.lsa.umich.edu/nubia

Pedley Updates

Bailey Franzoi

Last summer, thanks to the John G. Pedley Travel and Research Award, I engaged in zooarchaeological training and excavation in Mallorca and Cyprus, in addition to taking research trips in Sardinia.

When I joined IPCAA in 2019, I had hoped to work with Research Scientist Richard Redding to learn how to identify faunal material in the Kelsey Bioarchaeology Lab. Because of the pandemic, I could not do this, so one of my goals for the summer of 2022 was to work intensely on faunal material to make up for that lost time.

In Mallorca and Cyprus, I worked with two zooarchaeologists to develop my identification skills. At the ancient Roman site of Pollentia (now Alcúdia, Mallorca), I did the initial analysis of all the material recovered from one area. That information will be part of the published preliminary report.

With this accomplished, I am starting work on faunal material from Jebel Barkal, Sudan, and looking forward to submitting a successful dissertation prospectus.

Laurel Fricker

After two seasons away from the field due to the pandemic, the John G. Pedley Travel and Research Award made it possible for me to travel to Greece and participate in two field projects during the summer of 2022.

In June, I returned to Olynthos, a site known for its Classical-period houses, where I have been working since 2016 with Dr. Lisa Nevett. The Olynthos Project wrapped up its excavation efforts in 2019, and although the team attempted two virtual study seasons in 2020 and 2021, there is nothing quite like being on-site—and being able to get your hands and eyes on the material!



Clockwise from top left: Bailey Franzoi, Laurel Fricker, and Melissa Gryan.

I am studying loom weights and other textile tools from the excavation and field survey, so I spent my time measuring, weighing, photographing, and describing in detail every tool related to textile production that had been recovered.

In addition to supporting my travel costs, the Pedley Award allowed me to acquire the tools I needed to gather data for my analysis (e.g., a camera lens, a tripod, photo scales, color-checker cards, a weighing scale,

and calipers). With this information in hand, I can analyze the data and write my report.

After three weeks at Olynthos, I joined a new project at the site of Pella, best known as the capital of the kingdom of Macedon and the birthplace of Alexander III (the Great). Starting a new project at a new site was exciting and helped me develop my skills as a trench supervisor. The goal of this project is to better understand the Classical-era city that

existed before it was made the capital, and I expect many exciting excavation seasons to come.

I am very grateful for the Pedley Award's generous support that allowed me to return to the field!

Melissa Gryan

I was honored to receive the Pedley Award for travel last summer! This opportunity was the first time while enrolled in IPCAA that I was able to undertake fieldwork, and it provided a long-overdue opportunity to immerse myself in ancient sculpture as I began drafting my prospectus.

I spent June and July at Gabii, Italy, where I worked under Sheira Cohen and Troy Samuels in the archaic

phases of Area C. The Pedley Award also gave me the opportunity to start planning my dissertation by visiting the major museums and sculptural collections in and around Rome. My time working at Gabii and exploring in Rome was a much-needed experience in field archaeology and allowed me to revisit and reconsider some beloved collections that had spurred my interest in Roman sculpture.

In August, I took a road trip through the major sights of South Italy—including Paestum, Sybaris, and Reggio Calabria—to consider how issues of replication and emulation played out in the region of Magna Graecia. My time in South Italy was intellectually stimulating and helped

me during the early stages of developing my dissertation on the replication of sacred imagery across media. One of my chapters will focus on the generic terracotta images of the seated goddess, which appears in various iterations across the many Greek sites in the region. Such images are often viewed with reference to monumental imagery, like the famous Hera of Argos by Polykleitos. In my dissertation, I hope to consider the effect of emulation on the visual environment outside the monumental and to reconsider the priority given to famed artists and their works in our account of the spread and influence of popular imagery.

New IPCAA Students



Lorraine Abagatnan



Wenxuan Cecilia Huang



Chloe Morris



Ashton Rodgers



Erica Venturo

The Interdepartmental Program in Classical Art and Archaeology welcomed five new students for the 2022–2023 academic year.

Lorraine Abagatnan received a BA in classics with a minor in anthropology at the University of Washington. Her senior honors thesis focused on the role of food artifacts in cultural exchange and contact between the Greeks, Romans, and Trans-Jordanian peoples during the late Hellenistic period and early Roman Empire in the city of Gerasa (now Jerash, Jordan). Her main research interests include food studies, archaeobotany, zooarchaeology,

the Greek and Roman imperial periods, post-contact theoretical framework (particularly as seen in the archaeology of the Americas), and culture contact and exchange in the process of identity formation. Lorraine has participated in the Balu'a Regional Archaeology Project in Jordan (2019) and the Issei at Barneston Project in Washington State (2020). She also has experience working in cultural resource management and archaeological consultation through her work with Cultural Resource Consultants, LLC, in Seattle.

Wenxuan Cecilia Huang graduated from Rutgers University with a BA

in classics and art history and from the University of Cambridge with an MPhil in classics. Her MPhil thesis, titled "Athletics, Spectacle, and the Representation of the Male Body," puts 3rd-century statues of Roman athletes and gladiatorial reliefs from the city of Aphrodisias in dialogue with ancient literature on the male sporting body. In her thesis, Cecilia questions the semiotics of the male body and the vulnerability of the concept of "manliness" in Graeco-Roman tradition. She has excavated at the Rutgers University Archaeological Field School at Vacone, Italy, with a focus on the conservation of mosaics on the Roman floor at the site. Her

research interests lie in the visual culture and the religious and social history of the Roman imperial period and late antiquity.

Chloe Morris graduated summa cum laude from Texas Tech University with a BA in classics. She earned an MA with distinction in classical art and archaeology from King's College London, where she wrote a thesis focused on the Centauromachy in Greek architectural sculpture, as well as an MA in classics at Texas Tech University with a thesis titled "The Vergina Hunting Frieze Recontextualized: The Development and Significance of Hunting in Macedonian Burials." Since 2019, Chloe has participated in the excavations at Argilos and Kerdyllion in Northern Greece. She has also been a member of the Libarna Urban Landscapes Project (Italy) and a trench supervisor at the University of Michigan's Pella Project (Greece). Chloe is interested in cultural interactions between Thracians, Macedonians, and Greek colonists in the Northern Aegean during the Archaic and Classical periods.

Ashton Rodgers earned her BA from the College of William and Mary, graduating with honors in 2021, and her MA from the University of Michigan in 2022, both in classical studies. Her undergraduate thesis explored Indigenous Italic identity in 5th-century-BCE Paestum. She has worked as a research assistant for the School of Classics at the University of St Andrews in Scotland, as well as an intern at both the San Antonio Museum of Art and the Metropolitan Museum of Art. Ashton's research interest centers around Greek colonization—the social, material, and cultural history of contacts between local populations and settler communities in the ancient Mediterranean. She is particularly interested in decolonizing and Indigenous research methods in cultural heritage, archaeological, and museum work.

Erica Venturo earned her BA in classical civilizations with high honors from the University of Toronto, where she received the Dorothy Ellison Graduating Scholarship in Latin and the W. B. Wiegand Prize in Ancient Greek. She also received her MA in

classics, with an emphasis on classical archaeology and material culture, from the University of Toronto. Her MA thesis explored craft production and the socioeconomic framework of agricultural production centers in Central Crete from the late Hellenistic to the early Roman imperial periods.

Erica's research interests center on the landscapes, systems of exchange, and economic production of the Roman Empire. Emphasizing pottery and mosaics, her work examines how increasing trade networks and cross-cultural interactions impacted production techniques and the degrees of mobility of material culture in the Roman Empire. Erica has spent several summers conducting fieldwork in Greece and Italy. In 2016, she joined the Western Argolid Regional Project as a pedestrian surveyor. The following year, she became a member of the Villa of the Antonines Field School—starting there as a volunteer excavator but now serving as a senior staff member and trench supervisor, involved in field excavations and the analysis of finds in the lab.

IPCAA Kudos

Sheira Cohen has accepted a position as an assistant professor at the Centro in Rome. Way to go, Sheira!

Craig Harvey, who graduated from IPCAA in 2020, is currently a postdoctoral associate in the Department of Classical Studies at the University of Western Ontario. He will soon begin a new position as assistant professor of Roman archaeology at the University of Alberta in Edmonton, Canada. Congratulations, Craig!

Nadhira Hill has accepted an offer for a tenure-track position at Randolph-Macon College starting in the fall of 2023. Brava, Nadhira!

Dissertation Defenses

Since the publication last Kelsey Museum Newsletter, several IPCAA students have successfully defended their dissertations. Congratulations, Alison, Zoe, Nadhira, Alexandra, Sheira, and Tyler!

- **Alison Rittershaus**, "The Domestic Chestnut: Space, Place, and the Embodiment of Nature at Oplontis Villa A" (April 26, 2022)
- **Zoe Ortiz**, "The Sculptures and Urban Landscape of Gabbii: A City in Transition" (December 9, 2022)

- **Nadhira Hill**, "De-Centering the Symposium: Characterizing Commensality in Late Classical Olynthos, Greece" (February 20, 2023)
- **Alexandra Creola**, "Roman Nymphs and the Underworld: Place, Landscape, and Religion in Roman Italy" (March 13, 2023)
- **Sheira Cohen**, "Beyond Ethnicity: Connectivity and Community Formation in Western Central Italy 800–350 BCE" (March 14 2023).
- **Tyler Johnson**, "Beyond Abandonment: Residential Transformations in Rome and Its Region from the Imperial Period to Late Antiquity" (April 3, 2023)

Staff Updates

In October 2022, Executive Assistant and Social Media Coordinator **Mallory Bower** co-led an introduction to disaster response and hands-on water salvage workshop at the Michigan Museums Association (MMA) conference on Mackinac Island. The presentation was well received, and Mallory has been invited to conduct another emergency-preparedness session at the next MMA conference, occurring October 23–25, 2023, in Flint. Additionally, in April, she was elected to serve as secretary on the board of the MotorCities National Heritage Area. Mallory was also selected as the recipient of the 2023 Rising Star Award, which recognizes an up-and-coming staff member who has worked at the College of Literature, Science, and the Arts for no more than three years and who has “made outstanding contributions that go beyond the ordinary fulfillment of the position’s duties.”

Suzanne Davis, an associate curator and the head of the Conservation Department at the Kelsey, was elected to a second term as the president of the American Institute for Conservation and joined the board of the United States Committee of the Blue Shield, which focuses on the implementation of the 1954 Hague Convention for the Protection of Cultural Property. She presented two conference papers on ways to improve gender equity in museums and was an invited speaker for a national convening at the Library of Congress on the future of conservation in the United States. She and Geoff Emberling also published a book chapter, “Meroitic Graffiti as Devotional Practice at El-Kurru, Sudan,” in the volume *Stone Canvas: Towards a Better Integration of ‘Rock-Art’ and ‘Graffiti’ Studies in Egypt and Sudan*.

Conservators **Suzanne Davis** and **Caroline Roberts** are wrapping up the final stages of their National Endowment for the Humanities-funded project, “Investigating Color in Roman Egypt.” This two-year project involved a large-scale technical survey of pigments and dyes on more than 150 artifacts from the Kelsey’s renowned

Roman Egyptian collections and the hands-on participation of students at both the graduate and undergraduate levels. During this final phase of the project, Carrie and Suzanne hosted a multispectral imaging workshop with a group of U-M students, faculty, and museum professionals. The feedback from that group shaped the content of the project website Carrie and Suzanne have developed with the help of Graphic Designer Eric Campbell. The site features technical imaging and analysis workflows, case studies, and additional resources to facilitate color research in other ancient collections. Carrie and Suzanne look forward to compiling their data into a final technical report in the coming months and presenting different aspects of the project at upcoming conferences.

Geoff Emberling, an associate research scientist at the Kelsey, continued to focus on his archaeological work in Sudan, with a very active field season in January–April 2023. The last members of the team left the nation just hours before the catastrophic civil war there started on April 15; we all hope for a quick end to this conflict with minimal damage to Sudan.

Geoff’s team is working on a community heritage project at El-Kurru, which will be a focal point for an exhibition in the fall of 2023 (see pp. 8–11). The team members are also working on an excavation and conservation project at nearby Jebel Barkal. They were very pleased to receive a grant from the National Endowment for the Humanities in the spring of 2023 to support two years of excavation work at the Jebel Barkal site.

Since the last newsletter, Geoff has given talks (some online) at the Sudan Archaeological Research Society in London, Stanford University, the University of Helsinki, the Getty Villa in southern California, and the American Society of Overseas Research’s annual meeting in Boston, where he also chaired a session titled “Reintegrating Africa in the Ancient World.” He reviewed the major Nubia



Suzanne Davis views colorful textiles from Karanis for the “Investigating Color” project.

exhibit at the Louvre Museum in June 2022—that review will soon appear in the *American Journal of Archaeology*. Additionally, he spoke to a number of middle school classes about archaeology.

He published three articles over the past several months. One was a long review of the Napatan period in ancient Kush for the *Oxford History of the Ancient Near East*. The other two were coauthored—one on Meroitic graffiti at El-Kurru (with Suzanne Davis) and one on heritage and local communities in Sudan (with Rebecca Bradshaw).

Finally, Geoff taught classes in the fall of 2022 on the archaeology of Nubia and on the history of food and drink in the Middle East and North Africa (the latter with Gottfried Hagen from the Department of Middle East Studies).

Collections Manager **Sebastián Encina** left the Kelsey Museum in late 2022. We wish you the best, Sebastián!

Beginning in the Fall 2022 semester, Kelsey Museum Research Scientist **Laura Motta** took up a joint tenure-track position as the assistant professor of environmental archaeology in U-M's Department of

Classical Studies and Program in the Environment. She remains affiliated with the Kelsey as a research associate and has retained her research space in the museum's Bioarchaeology Lab. Congratulations, Laura!

Curator **Janet Richards** directed a field season in the Middle Cemetery at Abydos, Egypt, and oversaw collaborative work in the Sohag National Museum throughout 2022–2023, the latter supported by a grant she and Suzanne Davis, the project's associate director, received from the American Research Center in Egypt. Other U-M project personnel this year included Conservator Carrie Roberts, Exhibition Coordinator Scott Meier, Graphic Designer Eric Campbell, and IPCAA/Middle East Studies graduate students Caroline Nemecek and Heidi Hilliker. In May, Janet gave a lecture at the ÉPHÉ/Univ. de Paris Sorbonne entitled “Weni the Elder and the Cult of Osiris at Abydos” as part of the symposium “Les deux inscriptions d’Ouni: nouvelles découvertes.”

Editor **Leslie Schramer** left the Kelsey in September 2022 to pursue other interests. During her five years with the museum, Leslie produced the twice-yearly newsletter, designed

and implemented the Kelsey Museum Annual Reports series, edited and designed two books in the Kelsey Museum Publications series (*Graffiti as Devotion along the Nile and Beyond* and *City in the Desert, Revisited*), kept the website up to date, and worked with staff and faculty across the institution on all the museum's public-facing content. We will miss her around the office and wish her luck in her future endeavors.

Kelsey Museum Curator **Terry Wilfong** continues his research on artist Hamzeh Carr and has begun a side project involving research on Michigan-based painter Robert A. Thom and his representations of ancient medicine. Terry's work on the Kelsey Museum ushabti figures continues, with a “Kelsey in Focus” case currently on display featuring ushabtis found at Karanis (see pp. 6–7). He is now working on a new “Kelsey in Focus” installation to highlight a recent donation in honor of pioneering Black classicist William Sanders Scarborough. Terry has completed an article giving an overview of his work on gender in ancient Egypt for an edited volume on that subject and continues work on his “Egyptian Anxieties” project.



It is with heavy hearts that we announce the retirement of Lorene Sterner, the Kelsey Museum's graphic artist and gifts manager. Lorene started her career at the Kelsey as a volunteer on the U-M Carthage dig in 1978 and has worked at the museum in a variety of positions since then. Her 45 years of work with the Kelsey have made her a stronghold of institutional knowledge and a dear friend to many. We will miss you, Lorene!

When asked to reflect on her retirement, Lorene said the following:

It's been very exciting to see how excavation and publication processes have changed over the years. I used to lay out figures for books by laboriously inking drawings on vellum, cutting those out, and pasting them onto bristol board—using a blue pencil and a T square to guide the layout. Now, they are scanned, digitized, and arranged on the computer. One thing that hasn't changed at all is the need for accuracy and legibility or the work it takes to label, organize, and archive all those files. I have had a wonderful time working with my colleagues and the membership at the Kelsey and am looking forward to hearing about their successes in the future.



Kelsey Museum Director Nic Terrenato at Karanis.



Curator Janet Richards at Abydos.

Reflections on Abydos and Karanis

In December of last year, I traveled to two Egyptian sites significant to the Kelsey Museum’s historical and present-day activities: Abydos and Karanis. This trip was my first time visiting either of these key locations, and I was honored to get a closeup view of the continued activities occurring at each.

Kelsey Curator Janet Richards, who has directed the Abydos Middle Cemetery (AMC) Project since 1995, showed me around the entire Abydos site. I had the great privilege to see the Osireion complex, which is closed to the public. We also visited the Sohag National Museum, where I witnessed work on the ongoing collaborative exhibition between the museum and the AMC Project. The exhibition—which is being completed with the permission of the Museum Sector of Egypt’s Ministry of Tourism and Antiquities—will feature a reconstructed funerary chapel for Weni the Elder. Because the structure’s pieces have been scattered across various locations for centuries, the exhibition project will mark the first time in thousands of years that the chapel’s beautiful reliefs can be viewed as a cohesive whole.

In addition to seeing the physical progress on the Sohag exhibition, I had the opportunity to meet with museum leadership and confirm our collaboration and friendship. As I watched Kelsey staff members such as Scott Meier work side by side with Egyptian colleagues, it became clear to me that the multifaceted project serves as an example of archaeological best practice: You don’t just dig up objects

and take them away—you create meaningful partnerships with the community and display your work locally so residents can interact with the history of that place.

The Kelsey Museum’s former numismatics curator, Irene Soto Marín—now a professor in Harvard’s Department of the Classics—gave me a tour of Karanis, where she currently codirects an excavation. U-M archaeologists excavated there for many years during the twentieth century; indeed, the site was the single largest contributor to the Kelsey’s collections. Prior to my trip to Karanis, I had read much about the site, but all that learning did little to prepare me for the site itself—for its incredible size, preservation, and complexity. Seeing a century-old Block M on a concrete topographic benchmark from the 1920s made me proud of what has been accomplished by U-M there. Few archaeological sites have affected me like Karanis did, and I feel that the time I spent there will allow me to better fulfill my role as the director of the Kelsey Museum.

I am grateful to my colleagues and friends for providing me with a unique look at these important Kelsey sites. The experiences I had at Abydos and Karanis gave me a newfound appreciation for their importance, as well as for the work that U-M archaeologists have done in Egypt for more than 100 years.

*Nic Terrenato
Director and Curator*

