

The Kelsey Museum of Archaeology Newsletter

Spring 2022



On the Cover

Textile fragment depicting a warhorse

Roman Egypt

5th–6th century CE, possibly earlier

Purchased in Egypt from Phocion Tano, 1953

KM 94443

The latest installment of the Kelsey in Focus case, *Ancient Abstraction in Textiles from Late Roman Egypt*, went on view in February. For this small exhibition, Assistant Curator of Ancient Art Nicola Barham chose three clothing fragments that display bright, abstract representations of people and animals, demonstrating the sometimes unexpected brilliance of ancient art.

The exhibition was on display through the end of May. If you missed it, you can always visit our website to read about this and all previous Kelsey in Focus exhibitions, myumi.ch/dOd0B.



Second-Floor Galleries Temporarily Closed

Beginning Tuesday, May 17, our second floor will be closed as we work toward updating our Roman Empire gallery space. We expect to be able to welcome visitors to the refreshed galleries in early September. Our first-floor exhibitions will remain open during the closure.

We thank you for your patience as we move forward with these important gallery improvements.



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KELSEY MUSEUM STAFF

Nicola Barham, *Assistant Curator of Ancient Art*
Mallory Bower, *Executive Assistant and Social Media Coordinator*
Eric Campbell, *Museum Graphic Designer*
Jolene Collins, *Sergeant*
Suzanne Davis, *Curator of Conservation*
Geoff Emberling, *Research Scientist*
Sebastián Encina, *Collections Manager*
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Mark Harvey, *Custodian*
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Scott Meier, *Museum Exhibition Coordinator*
Laura Motta, *Research Specialist*
Catherine Person, *Director of Education*
Richard Redding, *Research Scientist*
Janet Richards, *Curator of Dynastic Egypt Collections*
Caroline Roberts, *Conservator*
Margaret Cool Root, *Curator Emerita*
Nicholas Roush, *Security Officer*
Leslie Schramer, *Editor*
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Nicola Terrenato, *Director and Curator for the Archaeology of the Italian Peninsula*
Terry G. Wilfong, *Curator of Graeco-Roman Egyptian Collections*
John Williams, *Security Supervisor*
Stephanie Wottreng Haley, *Education Programs Assistant*
Alex Zwinak, *Graduate Program Coordinator*

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Gary Beckman	Lisa Neveit
Jay Crisostomo	Christopher Ratté
Katherine Davis	Ann van Rosevelt
Jessie DeGrado	Carola Stearns
Clayton Fant	David Stone
Linda Gosner	Nicola Terrenato
Christiane Gruber	Arthur Verhoogt
Brendan Haug	Robert Wenke
Artemis Leontis	

INFORMATION

Web: lsa.umich.edu/kelsey
Phone: (734) 764-9304

GALLERY & GIFT SHOP HOURS

The Kelsey Museum galleries are once again open to all visitors. We have resumed offering in-person tours but continue to provide a variety of virtual programs. The gift shop remains closed.

UNIVERSITY OF MICHIGAN REGENTS

Jordan B. Acker	Shauna Ryder Diggs
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From the Director

Dear Kelsey friends,

Another academic year has drawn to a close and the Kelsey community is welcoming the warm months of summer with renewed energy. We have accomplished much and have several ambitious initiatives in progress, both here at the museum and abroad.

Our second floor is temporarily closed as we update our Roman Empire gallery. Thank you for your patience as we move forward with these important gallery improvements. We expect to reopen the second floor in early September. Our in-person tours and university classes have resumed and we are delighted to see our docents and Education staff once again leading groups through our beautiful galleries. We continue expand our audiences through various outreach programs. In October we launched our Museums for All programming, and this summer we are taking part in the national Blue Star Program, which offers special programming to the nation's active-duty military personnel and their families between Armed Forces Day and Labor Day. Read more about this initiative on page 8.

This spring we also renewed our program of mini-exhibitions. The objects that inspired the winning submissions for the first annual Kelsey Prize have been on view since April. The fifth installment of the Kelsey in Focus case, delayed for a year by COVID, was on view from January through the end of May. It was wonderful to see gallery space once again dedicated to showcasing artifacts from our collections that are seldom on display.

Field projects are up and running again after the hiatus brought on by the pandemic. Geoff Emberling spent January and February in the Sudan shepherding the El-Kurru Cultural Heritage Center project (see p. 10). I am once again leading the excavation and field school at Gabii (Italy), and Chris Ratté and Lisa Neveit will soon be heading into the field at their respective sites of Notion (Turkey) and Olynthos (Greece). Janet Richards is planning a September season at the Abydos Middle Cemetery Project in Egypt. In addition, our IPCAA students are scattered across the Mediterranean, pursuing their research once again. We look forward to hearing about their adventures when they return in the fall.

Closer to home, Laura Motta and Richard Redding received a grant to study the seeds that were excavated from Karanis in the 1920s and 1930s, reminding us once again how far ahead of his time Professor Kelsey was in his holistic approach to preserving information and everyday artifacts from the site.

On a more somber note, we are saying goodbye to three valued Kelsey family members. Assistant Director Dawn Johnson and Youth and Community Educator Mallory Genauer have taken positions at other museums, but we are profoundly thankful for their dedicated service to the Kelsey and the transformative work they have done. In the fall, Curator Irene Soto-Marín will be joining the faculty of the Department of the Classics at Harvard. The Kelsey Museum is very thankful for the work she has done here, and we are certain that she will remain a valued colleague in the years ahead. We are so happy for the continued success of our colleagues and wish them all the best in their future endeavors.



Farewell, Dawn, Mallory, and Irene

This spring we are saying good-bye to three incredible members of the Kelsey family. We will always be grateful to Dawn, Mallory, and Irene for their tireless and transformative work on behalf of the Kelsey. We have been very lucky to have them and wish them all the best in their future endeavors.



Associate Director and Chief Administrator **Dawn Johnson** has accepted a great offer to be the associate director for operations and revenue at the University of Michigan Museum of Natural History. Her last day at the Kelsey was April 22. Dawn joined the Kelsey in June 2012 as the associate director. In the decade since then, she has been involved in virtually every aspect of the Kelsey, overseeing daily museum operations through supervision of the professional staff, managing security policy decisions, and collaborating with the director on strategic planning and museum operations. She also oversaw the coordination of the special exhibition program, marketing and development activities in conjunction with LSA, and the public education and outreach programs.



Community and Youth Educator **Mallory Genauer** has accepted an offer from the Seattle Art Museum to be their assistant manager of gallery learning. This is a loss for the Kelsey Museum but a wonderful opportunity for Mallory. In her three years with us, Mallory has made an incredible impact with her oversight of the docent program, curriculum development, and new educational initiatives and program revisions. She has also created amazing opportunities for engagement with our audiences during the pandemic that will continue to be valuable educational resources. Mallory's last day was April 28.



Assistant Curator of Numismatics **Irene Soto Marín** has accepted an offer to join Harvard's Department of the Classics as an assistant professor of ancient history. She will begin her new position in the fall.

During her brief time at the Kelsey, Irene set in motion a project to digitize the Kelsey's world-class coin collection (which the U-M Library will continue), began a blog about the coin collection (myumi.ch/1n4zx), helped organize the digital archives from Karanis, created a teaching collection for numismatic classes, and formed a Karanis international consortium of scholars. She is also the co-director of the new excavations at Karanis, along with Prof. Bethany Simpson from Virginia Commonwealth University School of the Arts in Qatar. Renewed excavations at the site will begin at the end of this year. The team includes Kelsey Research Scientist Laura Motta, who will contribute expertise on dating Karanis contexts.

Laura Motta and Richard Redding Receive Grant to Study Karanis Materials

Laura Motta (Principal Investigator) and Richard Redding (co-Principal Investigator) have received a prestigious Excellence of Science (EoS) grant to study the one-of-a-kind collection of archaeological plant and animal remains from the ancient site of Karanis. The project, “AGROS: Agriculture, Diet and Nutrition in Greco-Roman Egypt: Reassessing Ancient Sustenance, Food Processing and Malnutrition,” was awarded €3.7 million and was submitted by a consortium of five universities lead by Vrije Universiteit Brussel.

Current historical models of ancient diet and nutrition rely on modern nutritional and dietary data. However, recent studies have shown that such data cannot be reliably applied to past societies. By studying a unique collection of archaeological plant and animal remains from Graeco-Roman Egypt (Karanis and other sites), the AGROS project aims to provide new empirical data on the nutritional profiles of ancient raw ingredients and prepared food-stuffs. It seeks to integrate these with historical data so as to better holistically model diet and nutrition for ancient societies.

This is a unique opportunity and an important step in the study of Karanis legacy collections with state-of-the-art methods and an interdisciplinary approach. The project has been funded for four years (2022–2026) and will support postdocs and graduate/undergraduate RAs.



Laura Motta in the Kelsey Museum’s Bioarchaeology lab. Photo by Austin Thomason / Michigan Photography.

Masks Now Optional in Kelsey Museum Galleries

Citing U-M’s high vaccination rates and the decrease in COVID case numbers throughout the state of Michigan, the University of Michigan is no longer requiring face masks in most indoor spaces on campus. This policy change went into effect on Monday, March 14, 2022.

In accordance with this campus-wide change, we are pleased to announce that face masks are no longer required in the Kelsey Museum galleries.

Visitors are still expected to complete the ResponsiBLUE health screening before entry into the museum. This brief survey can be completed before arrival or accessed by QR code at the information desk in the museum foyer.

Learn more about our COVID policies

Visit our Planning Your Visit page for up-to-date information about visiting the Kelsey Museum.

lsa.umich.edu/kelsey/visit/planning-your-visit

Kelsey Prize Awards Ceremony

On Thursday, April 7, the Kelsey Museum hosted an awards ceremony for the four winners of this year's Kelsey Prize for Excellence in Archaeological Research and Interpretation. The essays and projects submitted by these U-M undergrads demonstrated careful research and thoughtful interpretation of objects in the Kelsey Museum's archaeological collections.

- **Jason Leaym**, a third-year majoring in classical civilization with minors in history and Latin language and literature, submitted an essay called "The Crown Jewel: Female Agency through Jewelry," in which he analyzes the agency that Roman women gained through jewelry.
- **Anna Luurtsema**, a third-year in the LSA Honors Program majoring in anthropology, submitted an essay titled "Two Sides of the Same Tablet: The Timelessness of Teaching, Writing, and Creativity," which focuses on the enduring power of writing and education.
- **Araceli Rizzo**, a third-year studying classical archaeology, submitted the essay "A Change in Change: An Examination of the Imagery of Ptolemy I Soter's Coinage from the Early Years of His Reign." In it, Araceli discusses the way that Macedonian identity, as introduced to conquered lands by Alexander, persisted and mingled with local identity following his conquest and death.

- **Dani Tutak**, a third-year pursuing dual degrees in art and design as well as anthropology, created a collection of acid-etched copper coins inspired by ancient numismatic examples. Dani created the coins to serve as an analogy to human connection, how people interact, and how ideas spread.

The ceremony began at 2:00 PM, with about 20 guests in attendance. Education Programs Assistant Stephanie Wottreng Haley introduced Kelsey Museum Director Nicola Terrenato, who said a few words about the Kelsey Prize and how excited the Kelsey was for these students. Stephanie then introduced each student, who came forward to give a brief PowerPoint presentation about their research. The students were then presented with their awards: a selection of Kelsey Museum publications and \$250 in prize money.

The objects that inspired the students' projects are now on display in a mini-exhibition on the Kelsey Museum's first floor. Head to the Kelsey website to learn more about this year's winners and to read their essays: [myumi.ch/3kMyQ](https://www.kelsey-museum.org/ch/3kMyQ).



Left to right: Kelsey Prize winners Jason Leaym, Anna Luurtsema, Araceli Rizzo, and Dani Tutak. Photo by Michigan Photography.

Kelsey Museum Building Projects

Several important building projects will be moving forward in the coming year. With support from the Building Endowment group, the Upjohn entry doors will receive the final phase of a facelift, restoring the wood finish after years of Michigan weather and heavy use. A lighting project is also scheduled that will provide LED throughout the first-floor galleries. The second floor was completed in 2018. This lighting project will support energy efficiency and lighting control, and will decrease the labor involved with lighting maintenance. Many thanks to Kim Kiernan and her colleagues in Facility Operations for supporting these projects through the Kelsey's building endowment funds.

The Kelsey is also preparing for a project focused on the foundation of Newberry Hall. This project has been delayed multiple times but has now moved forward to the bidding process. A positive impact from the project delay was the opportunity for AEC (Architecture, Engineering, and Construction) to identify a less invasive process that also reduced the overall cost. The work will be done on

the north and south sides of the building with a grout injection, the installation of flashing, and regrading of the surrounding hard scaped areas. All these measures should eliminate the foundation's vulnerability to exterior water and the subsequent damage to the foundation and interior spaces. Another benefit of this project is that the sidewalk on the south side of the building will be moved closer to LSA to eliminate the risk of snow from the Kelsey roof falling on pedestrians.

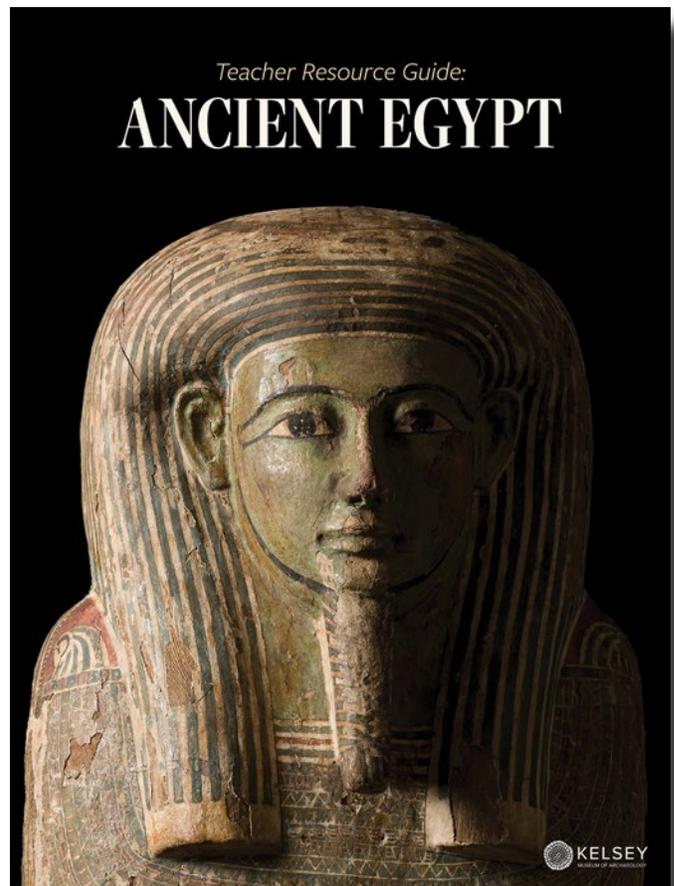
Substantial care will be taken throughout the process to ensure the safety of the Kelsey's collections, building, and staff. Communication about the impacts to egress and programming will be available on the website throughout the project. The project is tentatively scheduled to begin in the fall. Many thanks to Michelle Smay for her continued focus on the implementation of this project, as well as the collaboration of the team that will support this work including Kelsey Dunn, Mark Borgman, and Katie Gross.

Teacher Resource Guide for Ancient Egypt

Our Teacher Resource Guide for Ancient Egypt is available for free download. This guide has been designed to be paired with the current K-12 curriculum for study of the ancient world and charges students to "think like an archaeologist."

Using research and artifacts from the Kelsey collections, this packet explores topics such as geography, history, art, and religion. Complete with maps, diagrams, object photos, and classroom activities, and links to introductory videos, the Teacher Resource Guide is the perfect classroom companion.

Download the guide at myumi.ch/XVGer.



SAG Update

The 2021–2022 school year has seen exciting developments in the Kelsey Museum’s Student Advisory Group (SAG) and general undergraduate community. In August, after offering our farewells to our founding and graduating members, we welcomed an entirely new governing board. Under the new board’s guidance, the SAG has seen remarkable growth. From our recruitment at Festifall alone, over sixty new members have been registered.

Our first event of the year was to volunteer at UMMA’s Artscape, where we led activities on writing hieroglyphics, offered temporary tattoos based on Pompeian graffiti, and provided a photo-op for anyone who wanted to pose as Hercules or the Nemean lion. When Halloween rolled around, we knew we couldn’t let the holiday pass without digging into the Kelsey’s spookier collection. SAG president Krista Albertins served as our docent and introduced us to some macabre artifacts including Mesopotamian demon incantation bowls, Roman gravestones, and the sarcophagus of Djehutymose. Toward the end of the evening, our members had the opportunity to create their own monstrous mythologies!

As we shifted into the winter semester and the university loosened some restrictions on club gatherings, we began moving more of our general meetings offline. This allowed our members to confirm that none of us were just floating heads inside boxes and helped us foster a more relaxed and engaged dynamic between club members. IPCAA PhD candidate Bailey Franzoi spoke to us about her path to getting involved with archaeology, pursuing

grad school, and going on expeditions. In March, the SAG hosted a movie night where we relaxed, ate pizza, played games, and learned about the ancient Middle East.

Our largest event this semester was our collaboration with the history and anthropology clubs to host an interdepartmental trivia night. For two fun-filled hours, Tisch Hall was crowded with students excitedly shouting out answers to even the trickiest of questions. After three rounds, a definitive winner was found in the team dubbed simply “Michigan C.” We’re hoping to continue our outreach to other student clubs across campus to increase engagement with the Kelsey and to foster new relationships with students and the community at large.

The SAG ended the year by providing our members with the opportunity to handle some of the Kelsey’s artifacts. As though literally holding ancient history wasn’t cool enough, we were joined by a blast from our past: the former head of the SAG, Estrella Salgado, who is now pursuing a graduate certificate in museum studies here at the University of Michigan.

Already in the works for next year are discussions of scavenger hunts, guest lectures, behind-the-scenes museum tours, and, of course, our annual movie night. We remain committed to our goal of increasing undergraduate student engagement with the Kelsey. We can’t wait to see what next year brings and which starry-eyed freshmen will be tempted by our offers of great company, amazing opportunities, and the occasional free snack!

—Nadir Gerber



Rackham Doctoral Internship Program

This past year, the Kelsey Museum became a new site for the Rackham Doctoral Intern Fellowship Program. In the winter of 2022, we hosted Simeneh Gebremariam for a full-semester internship.

The Rackham Doctoral Intern Fellowship Program provides the fellow with an immersive experience at the institutional site with a comprehensive orientation to introduce the multiple facets of the unit, as well as individual and group meetings with staff, faculty, and students. Focused program research, plan development and implementation, and evaluation, in collaboration with staff, focuses on strategic initiatives supporting the unit's mission, while also supporting the scope of the fellow's academic and career interests.

Simeneh was selected by the Kelsey because of his directed interest in museum operations, his rich experience in cultural institutions, and also for his enthusiasm for the Kelsey's mission and scope of projects. Simeneh was heavily involved with museums operations and research in his native Ethiopia; in 2021 he moved to the United States to join the Interdisciplinary Graduate Certificate Program in Museum Studies at the University of Memphis. In 2014 he entered the University of Michigan Anthropology Doctoral Program. He has been involved with Humanities Collaboratory projects, participated as an intern at UMMA, and participated in boards and research programs across campus.

Simeneh's focus at the Kelsey was in three areas: the financial operations of the organization, IDEA (Inclusion, Diversity, Equity, and Accessibility), and K-12 and community education initiatives. The anticipated outcomes were as follows:

- Complete a comprehensive financial overview of the Kelsey Museum's operational budget process, complexion of accounts and use, and the role of internal controls and fiscal stewardship.
- Complete updates and revisions to Kelsey Museum's Educational Access Plan incorporating relevant trends and data, in addition to areas of focus for future implementation. This will also include an understanding of broader institutional goals in the area of IDEA.
- Demonstrate an understanding of current K-12 resources and how they are engaging Kelsey audiences. Identify additional opportunities to raise



visibility of programming and outreach including the Museums for All Program. Work with the associate director to complete a funding request proposal to support an aspect of K-12 engagement (to include financial forecasting, sensitivity to access and inclusion, and sustainability).

In addition to an orientation with members of the Kelsey community, Simeneh worked in each of these focus areas and was able to complete substantial work in each. He provided resources from peer institutions and participated in multiple workshops to increase his knowledge in the project areas.

While Simeneh was able to participate in an immersive experience that supported his learning goals, the institution benefitted from the research that he was able to complete, and his perspective on programs and initiatives. Many thanks to Simeneh for his dedication and accomplishments this past semester. The Kelsey is looking forward to this collaboration with Rackham again in the spring of 2023.

Blue Star Museums

This year the Kelsey Museum is participating in the nationwide Blue Star Museums program. Blue Star Museums is a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America, offering free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve. Admission to the Kelsey Museum is always free, so participants in the Blue Star program can request a special military-themed self-guided tour of the Kelsey galleries. The tour is available at the information desk in the museum foyer.

The 2022 Blue Star Museums program begins on Armed Forces Day, Saturday, May 21, 2022, and ends on Labor Day, Monday, September 5, 2022. Learn more and find other participating museums by visiting the Blue Star Museums website, arts.gov/initiatives/blue-star-museums.



Giving Blueday Recap

The results of the University of Michigan's eighth annual Giving Blue Day have been calculated, and we wanted to thank you for your support of the Kelsey Museum of Archaeology. Your contributions of \$2,370 to the Kelsey's Strategic Programs Fund will substantially impact our ability to continue important initiatives in the area of exhibitions, education, conservation, and fieldwork.

If you missed the opportunity to give on Giving Blue Day and would like to support the Kelsey, please visit our giving page, myumi.ch/AwNgA.

Thank you so much for your continued support of the Kelsey Museum and its mission.

Poetry Blast Redux

April was National Poetry Month, and the Kelsey Museum has once again joined with other U-M and Ann Arbor cultural institutions to celebrate. The month-long event, called Poetry Blast, was spearheaded by U-M's Institute of the Humanities and sought to highlight poetry's important place in our lives and to recognize how it can console and inspire us.

Like many other units around campus, we decided to display the same poems that we featured last year. Campus was still pretty quiet and many buildings still closed to in-person events last April, so we figured the four poems in the connector windows between the Upjohn Wing and Newberry Hall hadn't gotten as much exposure as they deserve. Read all four poems at myumi.ch/DEZVd.

Abydos Included On WMF Monuments Watch List

The southern Egyptian site of Abydos, where the Kelsey sponsors the University of Michigan Abydos Middle Cemetery Project, is now on the World Monuments Fund 2022 Monuments Watch List.

The World Monuments Fund (WMF) is the leading independent organization devoted to safeguarding the world's most treasured places to enrich people's lives and build mutual understanding across cultures and communities. The organization is headquartered in New York City with offices and affiliates in Cambodia, India, Peru, Portugal, Spain and the UK. Since 1965, the WMF global team of experts has preserved the world's diverse cultural heritage using the highest international standards at more than 700 sites in 112 countries.

The 2022 Watch spotlights 25 heritage sites of extraordinary significance, facing pressing challenges, and where World Monuments Fund's partnership with local communities has the potential to make a meaningful difference.

Learn more about the 2022 World Monuments Watch

World Monuments Fund's biennial selection of 25 of the world's most significant heritage sites in need of immediate attention.

wmf.org/2022watch



Seti I Temple at Abydos. Photo by Timothy Lavelle / Flickr

Community Archaeology and Heritage

A Collaborative Project at El-Kurru, Sudan

By Geoff Emberling

The Kelsey Museum's archaeological project in Sudan was able to have a field season in winter 2022! It took a remarkable amount of planning as well as support and patience from everyone involved, team members in Sudan as well as support staff here at the University of Michigan. After two years of pandemic and political changes in Sudan (from revolution in 2019 to military coup in 2021), it was an incredible feeling for us all to be back in the field, doing work we love with friends and colleagues from Sudan and around the world.

As regular readers of the Kelsey Newsletter will know, we have been working at El-Kurru (a royal pyramid cemetery of kings and queens of ancient Kush from about 900 to 300

We first started conversations with people in El-Kurru about [the Heritage Center] in 2016, and it's really exciting to see it finally taking shape, literally before our eyes.

BCE) since 2013. Our work in El-Kurru is now focused on developing a Community Heritage Center (CHC) in collaboration with people in the village, while the focus of our archaeological research has gradually moved to the nearby site of Jebel Barkal, which was the capital city of Kush during those centuries.

This season, vaccinated and taking extra precautions because of the COVID pandemic, we worked at both sites. Since there is so much to say about the work we accomplished, and space in the newsletter is limited, I will divide this field report into two



Figure 1. Director of the Community Heritage Center Mansour Mohamed Ahmed looking at the abandoned house we will renovate for use as a new home for the Center. Mansour is also one of the guards for the archaeological site and has been the *rais* (foreman) of our workers since our first season in El-Kurru in 2013. Photo by Geoff Emberling.



Figure 2. Anwar Mahjoub, standing in the house he grew up in as we work to renovate it to make it the Community Heritage Center of El-Kurru. Anwar's father was a woodworker and he is holding a chisel that belonged to his father that we rediscovered during the renovation. Anwar has worked with us since 2014, taking a wide variety of roles, and he will be the curator for the CHC. Photo by Geoff Emberling.

parts. Here, I give an update about the Community Heritage Center.

Our work this season focused on the physical construction of the CHC, the development of exhibits and programs, and early implementation of a plan of operation for the center itself. We first started conversations with people in El-Kurru about what this center could look like in 2016, and it's really exciting to see it finally taking shape, literally before our eyes.

After trying to find financial support to build a new structure, we came to understand that foundations were reluctant to fund construction of new buildings, in large part because of legal questions of ownership that could arise. While discussing this issue with Will Reynolds, program director for Heritage Conservation at the J.M. Kaplan Fund, he suggested that we simply renovate an existing structure in the village, which would

work around the ownership issue. Fortunately, a house that had been unoccupied for 20 years and was located near the visitors' entrance to the site was owned by the family of our key contact in El-Kurru, Anwar Mahjoub (figs. 1 and 2). He and his family had moved into other houses nearby and were willing to let us renovate this house for use as a Community Heritage Center (see Anwar's poignant portrait of his father at myumi.ch/Ekyze).

Part of the reason we wanted to do this project was to offer educational opportunities for the many audiences and stakeholders for the site: local residents as well as Sudanese and foreign visitors. We also wanted to increase awareness of the site's fragile nature and of ways to preserve it for future generations. We were also very interested in supporting the possibility that the local community might find

ways to tell their own stories in the center, through exhibits and programs that we would work with them to develop. The local ethnic group is called "Shaiqiyya," and while there are active projects to highlight the history and heritage of other ethnic groups in Sudan, particularly Nubians in the northernmost part of the country, the Shaiqiyya have not had a place with that focus. We hoped that the center could be run in such a way that it could support education as well as site maintenance and protection, and potentially even contributions to education and health care in the village.

It has turned out to be extremely important and helpful that the center will be located in a private house rather than built on a part of the archaeological site on land owned by the Government of Sudan. While foreign tourists pay significant

admission fees to visit the sites, those fees do not go back to the National Corporation for Antiquities and Museums of Sudan (NCAM), so there is currently no mechanism

for translating site visits into site maintenance. As a private “Voluntary Organization,” the Community Heritage Center would be able to manage its own finances and use

them for the purpose that we have imagined.

Our project architects, José Ignacio Forcadell Utrilla (“Nacho”) and Nadejda Reshetnikova (“Nadia”),



Figure 3. This drone photo, taken at the end of our work this winter, shows how much progress we made with renovation of the Community Heritage Center. Photo by Sami Elamin.



Figure 4. Our newly planted mango tree in the El-Kurru Community Heritage Center, set into a round tree pit and protected by a shelter of palm branches. Photo by Nadejda Reshetnikova.



Figure 5. Photo of a mature mango tree with spring blossoms in the house our dig team stayed in. Photo by Geoff Emberling.

visited El-Kurru in fall 2021 to begin making plans for the renovation and returned in January 2022 with detailed plans and budgets. Working with a skilled building crew from El-Kurru along with a builder from NCAM's restoration department, Sufian Mutawwakil, they restored the house's well and installed a new pump, renovated fallen walls with stone, mudbrick, and red (fired) brick, levelled the interior spaces (which had been built on an irregular rock outcrop), built new facilities for visitors (a larger kitchen, bathrooms) and for a custodian (bathroom, shower, and a fancy guard room) (fig. 3). Following local custom, when the rebuilt walls reached the level of the tops of the doorways, we were very strongly encouraged to have a *karama* (offering), which involved slaughtering

a sheep and sharing the meat among the workforce. Not to do it, we were told, would have brought bad fortune to the center. We also, to my own immense joy, decided to plant a mango tree in the courtyard to provide beauty, shade, and fruit (figs. 4–5).

At the same time, we were collectively working on all the exhibits and programs for the center. We had drafts of some of them, but we hadn't found time to discuss them all in detail with our Sudanese collaborators, particularly Anwar and our colleague in NCAM, Sami Elamin, who has been our partner working on the excavation and now on the CHC for the past five years. And it's always better to review the material in the context where it will be read and experienced. Here's what we are planning:

1. A walking tour around the archaeological site, which will tell visitors about the individual tombs, including the two tombs for which extensive painted decoration survives—those of Queen Qalhata and her son, King Tanwetamani (fig. 6).
2. An exhibition in the CHC about the archaeology of El-Kurru that will highlight what visitors can't see directly at the site—the broader context, but also objects that were excavated and are now in museums.
3. Another exhibition about the local community that will be based on photographs taken by community members along with their statements about why the photos are meaningful to them. We gathered photos by hosting photo contests

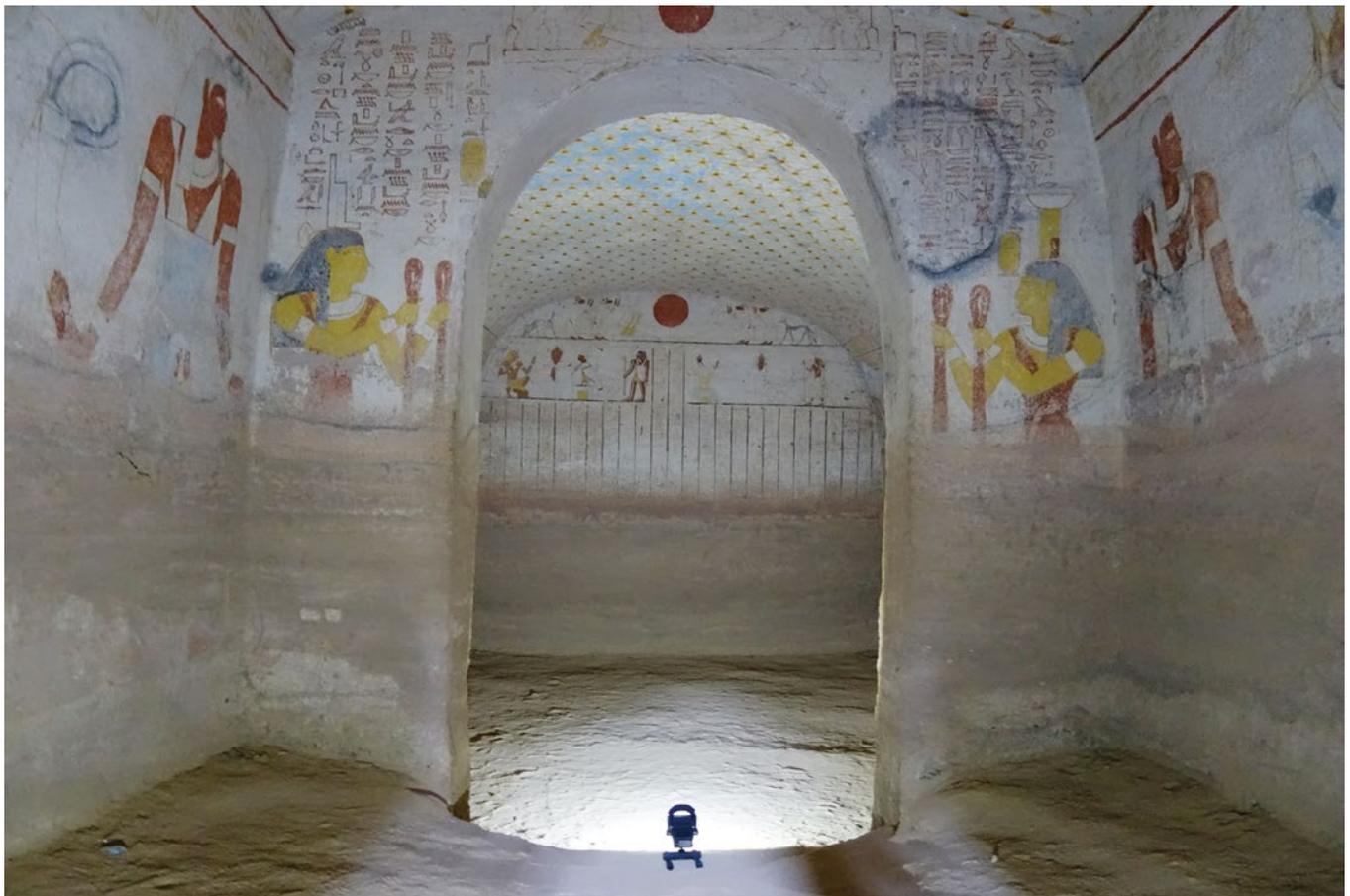


Figure 6. Painted decoration in the tomb of King Tanwetamani (r. 664–650 BCE) at El-Kurru. Photo by Martin Thygesen (2016).



Figure 7. Alyaa Musa and her crew filming renovation in the Community Heritage Center in El-Kurru in very windy conditions. Photo by Geoff Emberling.

The Queen's Life

Qalhata was a powerful queen of Ancient Kush, but little evidence about her life has survived. She was the wife of one of the kings of the 25th Dynasty, and she then helped one of her sons become the next king.

This son, **King Tanwetamani**, was the last Kushite King to rule in Egypt.

In the tomb paintings, Qalhata is shown with the items she might need to use in the afterlife. These items include fancy clothing, crowns, and weapons. Later, Kushite Queens, sometimes called **Kandakes**, would fight in battle. Did Qalhata fight in a battle? We don't know! But she likely helped to rule Kush while her husband or son was away in Egypt.

Decorate the crown and broad collar of this ancient queen!

Figure 8. One of the school worksheets developed by Shannon Ness for use in schools around El-Kurru. Drawing of Queen Qalhata by Eric Campbell (Kelsey Museum), based on a painting in her tomb.

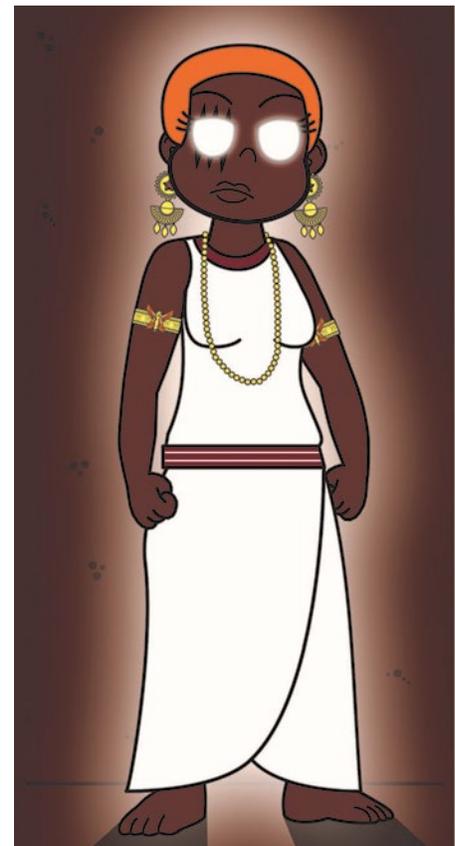


Figure 9. A "Mubian" queen from *The Miracle of Amanirenas*, the book written and illustrated by Hatim-Arbaab Eujayl. Reprinted with permission.

for three seasons (2017–19) in which we would show hundreds of photos to the assembled crowd in an evening slideshow in the El-Kurru men’s club (open to women for events too). A panel of judges, Sudanese and foreign, chose 10 winning photos and prizes were distributed. It became a very festive event and the photos and statements are a collective community representation of their community. (See the winning photos from all three contests at myumi.ch/WJPzm.)

4. A short documentary film about the community and its relationship to history, heritage, and memory that we commissioned from Alyaa Musa, a Sudanese documentary filmmaker (fig. 7). It was amazing to watch her and her team work this season, and she had insights into the community that had escaped us. The film will be shown in the CHC and will be available online.
5. Worksheets for schoolchildren and teacher training materials that have been developed by Shannon Ness (IPCAA PhD candidate), translated by Sami and Anwar, and were tested with school teachers in December (fig. 8).
6. A book about the site for children, which was requested repeatedly by teachers and other community members. Sudan has a number of active community archaeology projects at the moment and it seems that most of them have produced one or more books for kids. We have read them all, have not found any of them entirely satisfying, but it has still taken a lot of discussion to come up for a plan for the book. We have identified an illustrator, though—Hatim-Arbaab Eujayl, a young Sudanese-American artist and activist who has written his own mythic history of ancient Kush called *The Miracle of Amanirenas*, with his illustrations inspired by Medieval Nubian wall paintings

(fig. 9; myumi.ch/WJN2m). Heidi Hilliker (Middle East Studies) and Anwar are now leading our team’s work on the children’s book.

We are planning an exhibit here in Ann Arbor in fall 2023 that we hope will capture the energy and enthusiasm that these projects are inspiring. Bailey Franzoi (IPCAA) is taking a leading role in organizing our Michigan exhibit.

As a final note, it is interesting to me to reflect on how all the work we are doing relates to the archaeology that I was trained to do as a graduate student (here at Michigan) in the 1990s. Essentially, not at all! But work with local communities in developing common understandings of heritage and history are increasingly an essential part of archaeology today. Part of the motivation for us is the idea of developing a way of doing archaeology that is postcolonial and consistent with social justice. But it is also deeply satisfying to be engaging with people we have been working with for many years now in new kinds of collaborations.

Our work on the Community Heritage Center in El-Kurru wouldn’t have been possible without the support of the University of Michigan Humanities Collaboratory through a grant to the Narrating Nubia project (sites.lsa.umich.edu/nubia), directed by Yasmin Moll, of which our project is one part. The Collaboratory’s model of multi-generational and collaborative research has inspired us greatly and their generous funding has supported our work over the past year. I would particularly like to thank the Collaboratory’s director, Kristin Hass, and administrator Sheri Sytsema-Geiger for their advice and help. This project has its origins in 2015, and it is also a pleasure to thank colleagues who have helped develop our ideas over the years: Mahmoud Suliman, Suzanne Davis, Raymond Silverman, Kodzo Gavua, Franc Nunoo-Quarcoo, Maria Phillips, and Caitlin Clerkin. Many of them remain involved even

if they did not join us in the field this season. Finally, I am also grateful to Kitty Picken, whose long-term and generous funding has supported so many aspects of our work in Sudan, including my own research position at the Kelsey.

For administrative support at the University of Michigan, I also thank Dawn Johnson and Alex Zwinak at the Kelsey, Kim Angelopoulos, Dan Green, and Alex Wilkerson in the Shared Services Office, and Patrick Morgan and his staff in the International Travel Safety Office. ▲

Geoff Emberling is an associate research scientist at the Kelsey Museum and co-director of the International Kurru Archaeological Project.

Stay Connected!

Stay up to date with the work on the Community Heritage Center in El-Kurru by subscribing to the *Narrating Nubia* blog.

sites.lsa.umich.edu/nubia

Staff Updates

As president of the American Institute of Conservation (AIC), Associate Curator of Conservation **Suzanne Davis** completed a successful national search to recruit and hire the next executive director of AIC and its affiliated Foundation for Advancement in Conservation (FAIC)—Lissa Rosenthal Yoffe. It was a pleasure to co-chair the search committee with FAIC board president Peter Trippi and to partner with Gail Freeman of Freeman Philanthropic Services on this important search. This winter, Suzanne also began leading a community-engaged strategic planning process for AIC. In December, she completed her sixth and final year as a chair of the Cultural Heritage Management Sessions for the American Society of Overseas Research, service she has enjoyed with her co-chair, archaeologist Glenn Corbett. In January, she served again as a reviewer for the Archaeological Institute of America's Site Preservation Grant Program. This spring she and Geoff Emberling are co-authoring a book chapter for the Routledge Companion to Publicly Engaged Humanities Scholarship; their contribution is focused on community-engaged heritage work at El-Kurru, Sudan. Last but not least, she continues to work with Carrie Roberts on multispectral imaging analysis of objects in the Kelsey's collections, with a special focus on textiles from Karanis.

Kelsey conservators **Suzanne Davis** and **Caroline Roberts** have been busy analyzing color on artifacts (a total of 120 so far!), including a group of fascinating fragments of panel paintings and mummy portraits and an array of textiles from Roman Egypt. We've had a wonderful time working with IPCAA student Laurel Fricker on this project,

as well as Museum Studies undergraduate student Harrison Biggs, who have helped us develop and refine our research protocols and examine trends in color use across the collection. We've also collaborated with project advisor Christina Bisulca, conservation scientist at the Detroit Institute of Arts, who brought her new portable spectroradiometer to the lab to examine a few tricky areas of color more closely this spring. Looking ahead to next year, we're planning a color investigation workshop as well as the launch of an online toolkit to support color research in archaeological collections outside the Kelsey. We also look forward to presenting our findings to the Kelsey community sometime next fall.

Terry Wilfong, Curator for Graeco-Roman Egypt, continues to work on his project on the artist of the Karanis watercolors, Hamzeh Carr, having made some new discoveries that give us a legal name, birth date and place, and some other pieces of hard information for this enigmatic, pseudonymous artist. He has also begun to work as curatorial liaison for the projected Byzantine-Islamic gallery at the Kelsey, and is working on a future offering of the Kelsey in Focus case featuring Pharaonic ushabti figures found in late Roman contexts at Karanis. For the current academic year, he has been teaching the Department of Middle East Studies Coptic language sequence, and is currently working with his students on a translation of the Coptic Life of Hilaria.

IPCAA Kudos

Leah Bernardo-Ciddio

I am honored and excited to have been awarded a Graduate Student Fellowship at U-M's Institute for the Humanities to support my work next year. My research addresses material traces of trans-Adriatic interactions between human, cultural, and object mobility in the Iron Age (early first millennium BCE). My dissertation considers the history of ties and interaction within the Adriatic area and the role of the environment itself as an active shaper of these interactions. It also explores how the objects ancient people made or used can provide a window into how they learned, how they related to others, and how they understood themselves. My research is based on close, contextualized analysis of geometric matt-painted pottery of Italy and the western Balkans. While at the Institute, I will especially focus on my second case study, analyzing matt-painted pottery and other typically Adriatic objects in funerary assemblages in northern Puglia in Italy, coastal Croatia, and Slovenia. This comparative work will demonstrate that visually or materially similar objects developed variable meanings across the diverse cultures of the Adriatic zone. I am excited to join another scholarly community that fosters mutual exchange and collaboration in an interdisciplinary environment; my research will benefit as much as it has from my fruitful conversations with Kelsey colleagues over the years!

On Friday, January 14, 2022, **Caitlin Clerkin** successfully defended her dissertation, "Seleucia-on-the-Tigris, Revisited." Brava, Caitlin!

Christina DiFabio successfully defended her dissertation, “Synoikism, Sympolity, and Urbanization: A Regional Approach in Hellenistic Anatolia,” on February 25. She’s currently finishing her fellowship at the Research Center for Anatolian Civilizations (ANAMED) at Koç University, Istanbul.

Amelia Eichengreen

I am happy to report that I have been awarded a Fulbright Fellowship (Italy). I will use the fellowship to research my dissertation on Archaic domestic architecture in central Italy under the sponsorship of General Director Massimo Osanna (Ministry of Culture in Italy and University of Naples Federico II) and Prof. Paolo Brocato (University of Calabria).

Joey Frankl

I feel fortunate to have been awarded a fellowship for the American School of Classical Studies in Athens Regular Member Program. The program is an immersive academic experience that includes residency in Athens for an academic year together with a small cohort of graduate students in Classical studies. The year will include visits to sites and museums across Greece, as well as coursework and independent research. I am hoping to use part of the year to make progress writing my dissertation, while also having an opportunity to gain a broader and deeper understanding of Greece’s archaeology.

In addition to planning my travels to Greece, I have continued to pursue my interests in academic publishing. Last summer, I interned with Leslie in the publications office, working as an editorial assistant and researching digital publishing in archaeology. This term, I am building upon my experience at the Kelsey as an intern at the University of Michigan Press. My internship project includes researching attitudes toward Open Access publishing in different academic fields in the humanities and humanistic social sciences. This research will—I hope—aid the University of Michigan

Press as it pushes to make more of its scholarly monographs available in an Open Access format.

Laurel Fricker

I am very excited to announce that I have been accepted to the Regular Year Academic Program at the American School of Classical Studies at Athens (ASCSA) with the John Williams White Fellowship! The funding from the White Fellowship will allow me to be in Athens with the ASCSA for the next academic year, where I will visit archaeological sites and museums across Greece, participate in seminars led by scholars at the School, and excavate at Corinth. As I am finishing up my pre-candidacy in IPCAA, I plan to use this year in Greece to finalize my dissertation topic and improve my modern Greek!

Closer to home, for the past year, I have been working with the Kelsey Museum conservators Caroline Roberts and Suzanne Davis on their NEH-funded Color Project as a graduate student intern. I am mainly studying the ceramic figurines in the Kelsey collections which were excavated by Michigan excavations from the site of Karanis, but I am including a few purchased objects for comparison. Through this work, I hope to better understand the role these figurines played in the daily lives of the inhabitants of Karanis in Graeco-Roman Egypt and see if I can draw any larger conclusions about possible trends in the use of different pigments on the figurines across the site.

I will sadly have to put the figurines aside during my year in Greece, but I am looking forward to coming back to them when I return!

Machal Gradoz

My dissertation examines local reactions to Roman hegemony in northwest Greece/southwest Albania in the late-Hellenistic-early Roman period (ca. 150 BCE–150 CE) through theoretically informed archaeological study of ceramics and inscriptions, challenging traditional narratives of cultural homogeneity among local



Laurel Fricker in the Conservation lab. Photo by Laurel Fricker.

groups during transition to Roman rule. I show that these groups made diverse material choices, reflecting varied cultural practices, which indicates complex social identities. In demonstrating differences in the data within a theoretical framework of network analysis and identity, I show that, far from decline and homogeneity, this region continued much as it did in the centuries before Roman hegemony with some new cultural practices adopted selectively in local communities.

I’m headed to Albania and Greece this fall to finish up data collection for my dissertation, but before that, in June, I will be in Croatia working as a field director for the Brač Island Project (BIP)—the first fieldwork I’ve been able to do since 2019!

Caroline Nemecek

This summer I will be working as a volunteer intern at the MFA Boston with the department for the Art of Ancient Greece and Rome as part of my graduate certificate program in Museum Studies. I will be working in the recently re-opened galleries, updating the database to reflect the results of new research, and giving talks and tours based on the new presentation of the material in these galleries.

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