

**KMA** KELSEY MUSEUM OF  
ARCHAEOLOGY  
UNIVERSITY OF MICHIGAN

SPRING 2012 NEWS

## NOTES FROM THE DIRECTOR

Once again the articles in the Newsletter remind me of the power of collections such as ours to inspire creativity and the urge to discover new ways to wring more information out of long-studied material.

John Kannenberg's innovative MFA project—contemplations on infinity combining art and music inspired by the collections and the building itself—is an excellent case in point. It took over our galleries for a night in March. The building and collections were made to speak through music based on the squeaky floors of Newberry Hall and the opening and closing drawers of our open storage.

From a completely different angle Caroline Roberts's article shows how an ongoing problem—deterioration of the stone stelae from Terenouthis, which began almost as soon as they came out of the ground—tackled with new techniques can bring new solutions and serve as a proving ground for new treatments. With Carrie's use of X-ray fluorescence spectrometry and collaboration with the University of Michigan's mycology and electron microscopy laboratories, we have come a long way from the day of coatings with Duco cement.

Elaine Gazda's preparation for the Francis Kelsey exhibition this summer continues to uncover new facets to the life and work of this "man of many parts," while Margaret Root's account of the reuniting of the Seleucia materials housed in our collections gives a new appreciation of the scope of materials from Seleucia and the vagaries of early excavation dispositions.

Lauren Talalay and Todd Gerring recount new ways to introduce our collections "up close and personal" to more of the public, from behind-the-scenes champagne tours for our adult Associates to new and larger Family Days.

Not all our discoveries are within the building, however. As I was preparing to write these notes today, I received an e-mail from Janet Richards at Abydos about spectacular new discoveries there. Nic Terrenato and I are preparing for fieldwork at Gabii and Kedesh, respectively, and we are looking forward with excitement to Geoff Emberling's work in the Sudan next year.

All in all, it has been a productive year at the Kelsey with activities on many fronts, which build toward future discoveries.

*Sharon Herbert, Director*

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Sharon Herbert, *Director*  
Lauren Talalay, *Associate Director*

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Elaine K. Gazda, *Hellenistic and Roman*  
Sharon Herbert, *Greek and Hellenistic*  
Janet Richards, *Dynastic Egypt*  
Margaret Cool Root, *Greek and Near Eastern*  
Lauren Talalay, *Academic Outreach*  
Terry Wilfong, *Graeco-Roman Egypt*

### Research Scientist

Geoffrey Emberling

### Research Associates/Affiliates

Gary Beckman	Christopher Ratté
Artemis Leontis	Ann van Rosevelt
Despina Margomenou	Carola Stearns
Laura Motta	Nicola Terrenato
Lisa Nevett	

### Support Staff

Wade Beitelschies, *Security Officer*  
Claudia Chemello, *Conservator*  
Sebastián Encina, *Coordinator of Museum Collections*  
Michelle Fontenot, *Collections Manager*  
Todd Gerring, *Community Outreach Supervisor*  
Margaret Lourie, *Editor*  
Sandra Malveaux, *Secretary*  
Scott Meier, *Museum Exhibition Coordinator*  
Lorene Sterner, *Graphic Artist, Gifts Manager*  
Alex Zwinak, *Graduate Program Coordinator*

### GALLERY HOURS

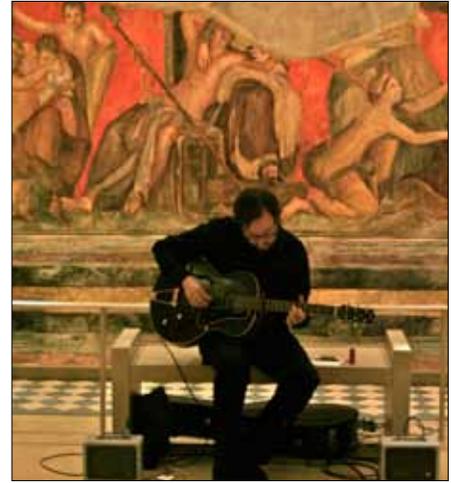
Tuesday–Friday 9 am–4 pm  
Saturday–Sunday 1 pm–4 pm

### INFORMATION

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### UNIVERSITY OF MICHIGAN REGENTS

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## AN HOUR OF INFINITY PERFORMS KELSEY SOUNDS

On March 23 the Kelsey Museum was generous enough to allow me to present a large-scale art performance and installation event in the galleries housing its permanent collection as part of my Master of Fine Arts thesis work. *An Hour of Infinity* occupied the galleries for one evening only and during its single hour presented eight live drawing performers, two four-channel surround sound installations that manipulated the sounds of the Kelsey itself, and two musical performances whose scores were inspired by specific objects in the Kelsey's collections.

As an MFA candidate at the University of Michigan School of Art and Design, my research has centered on two primary topics: the sonic experience of museums and the human experience of the infinite. The Kelsey, with its vast collections that reach back to the very beginnings of complex human philosophical thought, was the perfect venue in which to present an event that explored these topics. With the help of my adviser, Dr. T. G. Wilfong, I was able to compose and curate an event that reflected upon the Kelsey's own history, the history of museums, and what it means to try to count to infinity across vast spans of time.

The drawing performers were stationed throughout the Dynastic Egypt gallery downstairs and the Ancient Roman galleries upstairs. Each performer used fishing line attached to a charcoal pencil

to attempt to draw a symbol related to infinity, either a circle or a *lemniscate*—the sideways “figure eight.” This slightly absurd, awkward drawing process leads to imperfect yet beautiful drawings, shaped as much by momentum and gravity as by the artists' intentions.

I made field recordings of sounds of the Kelsey that were used as the source material for the two surround sound installations. The sound of my own footsteps walking in a circle upon the creaky wooden floor in Newberry Hall became a digitally manipulated sound of ghosts that was played in the Dynastic Egypt gallery. A surround sound recording of opening and closing drawers in the Kelsey's off-limits basement archives was presented in the reconstruction of the Temple Gentis Flaviae in the second floor galleries, giving voice to museum objects that otherwise would be unavailable to the public.

In constructing musical scores for two performers, I chose two very different methods of working. The first score was actually a repurposed Babylonian incantation bowl in the Ancient Near Eastern gallery. This bowl, inscribed with an ancient text of indecipherable gibberish, became a “graphic score,” a picture meant to be interpreted as instructions for generating music, by violinist Collin McRae. McRae has spent the last three years researching connections among music, image, and language, and this

bowl seemed the perfect challenge for her particular skills as an artist.

The second score was based upon the watercolor reproductions of the Room of the Mysteries by Maria Barosso, which are on display on the second floor of the Kelsey. To create a score based on these paintings, I overlaid a musical staff onto images of the paintings and included musical notes wherever the heads of the figures intersected with the musical staff. These notes were then repeated over and over again for the duration of the hour-long performance by experimental guitarist James Warchol, who sat in the Barosso room with his guitar, amplifiers, and electronic effects, creating a warm, melodic wall of sound that complemented the mystery of the paintings.

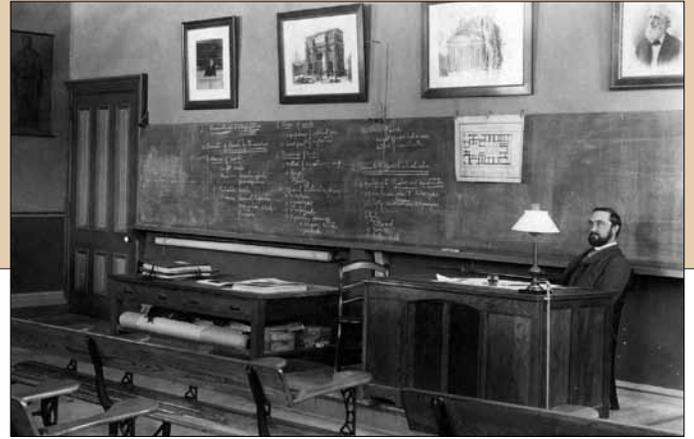
I am grateful to everyone on the staff of the Kelsey for helping to make the event such a success. To see a short video from the performance and to find out more about the project, please visit <http://www.johnkannenber.com/infinity>.

*John Kannenberg*

*Left above: Eight performers placed throughout the galleries draw circles or lemniscates using a fishing line attached to a charcoal pencil. Photos: K. W. Hunt.*

*Right top above: Violinist Collin McRae plays next to a Babylonian incantation bowl. Photo: S. Encina.*

*Right bottom above: Guitarist James Warchol plays in the Barosso room. Photo: S. Encina.*



## EXHIBITION ON FRANCIS KELSEY TO OPEN JUNE 8

The publication of John Pedley's superlative book on Francis Willey Kelsey inspired the Kelsey Museum's curators and staff to prepare the exhibition *A Man of Many Parts: The Life and Legacy of Francis Willey Kelsey*, which both highlights and complements Professor Pedley's biography. As work got under way, many people offered creative ideas about how to present Kelsey's extraordinary life and legacy to the public in a way that evokes the person to whom the University, the community, and this Museum owe so much.

Guided by themes in the new biography, we immediately thought of our extensive collection of archival photographs and of Kelsey's own papers, now at the Bentley Historical Library. Collections Manager Sebastián Encina scoured our archives, finding photographs, slides, postcards, stereoptic images along with a stereoscopic viewer, guidebooks used by Kelsey on his expeditions, copperplates for printing the illustrations of Kelsey's landmark edition of a book on Pompeii, and much more.

Meanwhile, in our Museum library IPCAA student librarians Nicole High

and Jenny Kreiger discovered Kelsey's family genealogy, more guidebooks, annual reports of the professional organizations he advised and led—in particular, the Archaeological Institute of America—and a student's well-used copy of Kelsey's textbook edition of Julius Caesar's *Commentary on the Gallic War*. Gifts from members of Kelsey's family—his own copy of a rare sixteenth-century edition of Lucretius's *De Rerum Natura* recently given to the University by Kelsey's grandson, Easton Kelsey, Jr., and family papers and photographs given by his granddaughter, Patricia Arthur—help paint a fuller picture of Kelsey's personal life.

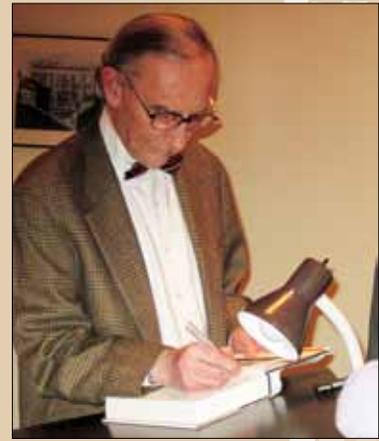
Kelsey's expeditions to the Mediterranean region encompassed scholarly exploration as well as humanitarian activity. En route to ancient sites, he noted the needs of Belgian children following World War I and of the Armenian population of Cilicia in southeastern Turkey. All the while he and photographer George R. Swain amassed photographs, correspondence, and diary entries of their travels. These expeditions laid the foundations of the Kelsey Museum's current archaeological

explorations and collection of artifacts.

The Kelsey Museum itself is a testament to the range and depth of the collection of archaeological materials that Kelsey acquired for the University, both from expeditions he launched for the University in the Mediterranean area and by purchase with funds he personally raised from major donors in Detroit—among them Charles Freer and Horace Rackham. Throughout the Museum, the exhibition highlights objects Kelsey was responsible for acquiring, much of this the work of former IPCAA student Hima Mallampati, now teaching at New York University, and her Museum Studies intern at NYU, Brandon Greene, who also prepared a slide presentation of archival images to show in the exhibition galleries.

To give a sense of the scope of Kelsey's educational, scholarly, and professional activities as well as the astonishing range of his contributions to the University, the exhibition showcases examples of rare manuscripts and ancient papyri that Kelsey arranged to purchase for the University, now housed in the Special Collections and Papyrology Collection at the Hatcher Graduate Library. Meanwhile, staff at the Visual Resources





Collections and Services of the Department of the History of Art turned up lantern slides made by George Swain, the photographer with whom Kelsey worked for decades to build the University's slide and photograph collection. Along with the acquisition of collections for research, Kelsey was instrumental in establishing and editing a distinguished publication, the University of Michigan Humanistic Series, which planted the seed of what is now the University of Michigan Press.

As a lover of music and as president of the University Musical Society from 1891 until his death in 1927, Kelsey worked tirelessly to bring the best performers and programs to Ann Arbor, and he lobbied to incorporate the Ann Arbor School of Music into the University. He was deeply engaged in campus planning. Few members of the community today realize that the decision to locate Hill Auditorium on its present site emerged from discussions between Kelsey and the architect, Albert Kahn, and that the Frieze organ now in Hill came to Ann Arbor as a result of Kelsey's fundraising efforts.

Educator, scholar, editor, explorer, builder of collections, national and international figure in his profession, humani-

tarian, lover of music, and devoted family man, Francis Willey Kelsey was indeed a man of many parts. This exhibition, along with John Pedley's new book, acknowledges the extraordinary human being that Kelsey was and how his legacy has shaped the University of Michigan and the archaeological profession of today.

*Elaine Gazda*

*Clockwise from upper left:*

*Kelsey (left) with an artist acquaintance in Pompeii, 1892–1893. KM neg. 128.*

*Kelsey in a University classroom, ca. 1900. Bentley Historical Library.*

*Kelsey buys some knucklebones, Baalbek, Syria, 1920. KM neg. KS94.4.*

*Kelsey begins the climb toward the Sanctuary of Mên, Yalvaç, Turkey, 1924. KM neg. KS285.8.*

*Kelsey (third from right) and others among the ruins at Pompeii, ca. 1901. KM neg. 4.4263.*

*Kelsey and others with the University's sedan, Ak Shebir Chaussée, Turkey, 1924. KM neg. KR98.8.*

*Kelsey with his wife Isabelle at Palermo, Sicily, en route to Carthage, 1925. Bentley Historical Library.*



## PEDLEY BOOK SIGNING

On December 1 the Kelsey Museum hosted a book signing for *The Life and Work of Francis Willey Kelsey: Archaeology, Antiquity, and the Arts* (University of Michigan Press 2012), by Professor Emeritus of Classical Archaeology and past Director of the Kelsey Museum John Griffiths Pedley.

As Pedley's book documents, the famously energetic Kelsey was not only U-M professor of Latin from 1889 to 1927; he was also crucially involved in the founding or growth of major educational institutions. Taking full advantage of innovations in technology, communications, transportation, and manufacturing, he worked ceaselessly to promote education for all, to further the expansion of knowledge, and to champion the benefits of the study of antiquity.

Kelsey wrote constantly: articles, memoranda, letters, diaries, and books. And his sharp interest in looking to contexts to explain the classical texts he taught sparked his interest in recovering the material world in which Greeks and Romans lived. This led to Michigan's involvement in important international fieldwork projects at Pisidian Antioch (1924), Carthage (1925), and Karanis (1924–1935).

In the 1890s Kelsey began acquiring antiquities for the University. These acquisitions, together with the large assemblages of materials from the Karanis excavations, constitute a major strength of the Kelsey Museum collections. Turning to papyri in the 1920s, he gradually assembled what may still be regarded as the best collection of papyri in America.

Drawing heavily on Kelsey's daily diaries now held at the U-M's Bentley Historical Library, Pedley's biography records the wide-ranging activities of this gifted and energetic scholar.



Top row, left to right:

Packing case holding terracotta and stucco items plus a remarkable cluster of glass wall mosaic elements still embedded in brick.

Registrar Michelle Fontenot standing at one of the eight huge shipping crates.

View of bone objects in a packing case.

Detail view of two fragments of beautiful bone figurines from this packing case.

Opposite page, middle row left to right:

A large, beautifully preserved “pilgrim flask” still in its packing case.

Unpacking the “pilgrim flask.”

Opposite page, bottom row left to right:

Two bone combs, one finished, the other unfinished, after unpacking.

Lovely bone objects in female form after unpacking.



## SELEUCIA REUNITED! TOLEDO EXTENDS MAJOR PERMANENT LOAN

From the late 1920s through the late 1930s, the University of Michigan excavated for six discontinuous seasons at Seleucia-on-the-Tigris (in Iraq), a great city founded by Seleucos I around 312 BC. Seleucos was the general of Alexander the Great who, following Alexander's untimely death, assumed kingship of the Greater Mesopotamian region of territories conquered by the Macedonian armies.

The University of Michigan was assisted financially in this ambitious enterprise by the Toledo Museum of Art and the Cleveland Museum of Art. According to the amount of their contributions to the excavations, these three Midwestern American institutions received selections of finds offered in an agreement according to then-current antiquities practices in Iraq. These dispersals of selected finds removed from the host country were called the *partage*—from the French word meaning “apportionment.”

The Kelsey Museum became the repository of 13,534 accessioned objects from Seleucia. These objects range from small fragments of glass and pottery to coins, figurines, substantial architectural elements, pottery, lamps, and more. Some sense of the spread of our Seleucia holdings can be gleaned from installations in the Near East gallery and also in the glass displays in the corridor near the connector to Newberry Hall.

The Toledo Museum acquired slightly more than 700 artifacts, of which a few were given to Wheaton College in 1949 in honor of Wilhelmina van Ingen, the scholar who published the figurines from the site while a researcher at the University of Michigan in the 1930s. The Cleveland Museum of Art received

forty-one objects. Subsequent excavations at Seleucia by the University of Turin operated under different Iraqi legislation that prohibited *partage*.

Thus the Kelsey Museum and the Toledo Museum of Art have been stewards of the large portion of deep collections of material from this important site—holdings second only to those housed at the Baghdad Museum in Iraq. In the aftermath of the U.S. invasion of Iraq in 2003 and the looting of the Baghdad Museum, it is apparent that much of their Seleucia material has disappeared onto the black market or has been destroyed. Similarly, the site itself has been ravaged by war.

The Kelsey and the Toledo Museum have enjoyed a longstanding collaborative relationship. On a long-term renewable basis the Toledo Museum lent the Kelsey twenty-five especially fine artifacts in order to complement displays in our new Near East gallery in the Upjohn Wing.

Now, the current director of the Toledo Museum of Art, Brian Kennedy, has initiated a staged plan to turn over the entirety of Toledo's still-accessioned Seleucia collection (702 objects) to the Kelsey—permanently. The first step in this transfer is a permanent loan, which will become an outright gift of all the objects within five years, provided we live up to our agreement to curate, conserve, and store the materials up to our scholarly standards.

Following this interim period, the Toledo Museum of Art will deaccession all the objects. The records and database of the museum will be adjusted with painstaking attention to detail; then the museum leadership will process the



deaccessioning formally. From there, the paperwork for the permanent transfer to the Kelsey will be drawn up.

Meanwhile, eight gigantic, meticulously packed crates of antiquities have arrived at the Kelsey and are now in our climate-controlled storage undergoing systematic opening, acclimatization, inspection, and documentary photography. At the same time, assiduous recordkeeping tracks the exact storage location designated for each object as it is placed in its assigned unit. Each artifact is assigned a temporary number and will be entered into our Kelsey database so

that its whereabouts and availability are immediately known to the international community. Once the loan has become a formal gift transfer, permanent Kelsey accession numbers will be assigned and entered, along with associated information, into our database.

The Kelsey is underwriting all costs associated with the relocation of the artifacts—from crating and shipping to all the effort involved on the part of our collections management and conservation professionals. And we will be tending the objects as needed even before they are officially gifted to us. In the meantime, we

are encouraged to make use of the new arrivals for research and display.

The Toledo Museum of Art material was selected in Baghdad primarily on the basis of the suitability of the objects for presentation in the context of a great civic art museum. Thus, many of the items recently arrived in Ann Arbor are particularly beautiful examples of certain categories of cultural production, such as bone and terracotta figurines. The Toledo Museum holdings also include an impressive assortment of glass, pottery, lamps, and jewelry.

*Margaret Cool Root*





*Carrie Roberts tests a stela's surface stability.*

*Terenouthis stela, KM 21179, which retains much of its original paint.*

## TERENOUTHIS FUNERARY STELAE: DEVELOPMENT OF A TREATMENT PROTOCOL

In September 2011 I began a one-year fellowship with conservators Suzanne Davis and Claudia Chemello in the Kelsey Museum conservation laboratory. My focus project, supported by the Samuel H. Kress Foundation, has been the development of a treatment protocol for the Museum's collection of limestone funerary stelae from Terenouthis, Egypt. As part of this project I have researched the stelae collection's archaeological context, examined and documented a selection of stelae in the lab, tested a variety of conservation treatment materials, and coordinated with scientists to learn more about the objects' physical makeup and deterioration.

Excavations at Terenouthis took place during one six-week dig season in 1935 under the supervision of University of Michigan professor Enoch Peterson. The necropolis of Terenouthis contained hundreds of tombs built for members of the city's middle class, who were of Graeco-Egyptian heritage. Niches were cut into the east-facing end of each tomb, and in each niche was placed a carved slab of limestone, or stela. The stelae feature iconography that is a hybrid of Greek and Egyptian symbolism and religious practice. Previous studies of the stelae include Finlay Hooper's graduate thesis and 1961 catalogue, and Roger McCleary's 1987 exhibition catalogue *Portals to Eternity*.

Deterioration had been documented on the stelae as early as 1961, in Hooper's detailed catalogue. Hooper provides a short comment on each stela's state of preservation, with descriptions ranging from "excellent condition" to "surface worn and powdery" to "much salt encrustation," reflecting many of the stelae's

current condition problems. Enoch Peterson made note of similar problems during a 1941 lecture, where he describes the systematic treatment of the stelae with a material known as Duco cement. Today this coating can be observed peeling off many of the stelae, leaving behind a powdery, weathered stone surface, eliminating details of inscription and carving in some areas. Salt efflorescences and fungal growths are also present.

My first task was to examine these condition problems up close, so I selected a group of five stelae that would present a representative sample. I used microscopic examination and chemical spot testing to gain a better sense of what salts and growths were present and was able to sample some for analysis. Working with scientists at the Detroit Institute of Arts and the mycology and electron microscopy laboratories at the University of Michigan, I have been able to characterize different forms of deterioration and pinpoint effective treatments for them. We were fortunate enough to have use of a portable X-ray fluorescence spectrometer in January, which allowed for the characterization of pigment remnants on a number of the stelae.

In developing a treatment protocol that addresses these different deterioration phenomena, I worked with Suzanne, Claudia, and Associate Curator Terry Wilfong to prioritize stages of treatment. The most essential step would be to stabilize the deteriorated stone—especially in areas where information preserved in the stone carving could be lost. Any coated areas containing carved details or information would also have to be stabilized. A series of consolidants and adhesives—ma-

terials used to restore structural integrity to crumbling or powdery stone—were tested to determine an appropriate means of slowing this deterioration.

Not all steps in the protocol involve treatment. An equally important consideration is environmental control, which can be used as an alternative to stabilize the stelae. Salts interact with changes in the temperature and humidity of the air, and controlling these climate factors can help prevent further damage to salt-contaminated stelae. Over the past five months I have monitored the storage and display environments of the stelae and have found them to be well controlled, which should keep the risk of future salt damage at a minimum. A controlled environment will also slow the deterioration of the coating and decrease the potential for ongoing biological activity on the stelae.

Although the protocol itself is nearly complete, I have only just started to treat the stelae that are currently in the conservation lab. With approximately 200 of these artifacts in the collection, 20 percent of which have been given a high priority for treatment, the task of actively conserving the stelae will take place over the course of many years, and the protocol I have developed can be used by other conservators over time. Working with these artifacts has showed me how much can be learned from the stelae themselves; their shape, carvings, and painted surfaces all convey important information and a potential for future discovery. This potential makes the long-term preservation of the stelae essential.

*Caroline Roberts*

*Samuel H. Kress Conservation Fellow*



*Kelsey Associates Yuki and Praba Karwai join Curator Lauren Talalay in examining star fish drawings (Histoire Naturelle, volume II, plate 5 of the Description de l’Egypte) during a Behind-the-Scenes Champagne Tour.*



*A participant in the Kelsey’s February Family Day fashions a toy mummy using the materials she found in her shoebox mummy kit.*



*This young Family Day enthusiast begins to assemble a Hathor headdress out of colored paper and shiny beads.*

## NEW ASSOCIATES TOURS

In an effort to increase Kelsey membership benefits, the Museum launched a new program this past year. Named the Behind-the-Scenes Champagne Tours, these events focused on aspects of the collections that are rarely, if ever, seen by the public.

The tours, which are targeted to small groups, began in November with a visit to the conservation lab and an in-depth discussion of what happens behind the scenes to objects that eventually land in the lab for one reason or another.

The second event, in March, included a trip to our basement storage area, where approximately 110,000 objects reside.

These artifacts are kept in a climate- and humidity-controlled environment and only “come out of hiding” for exhibitions, research, or occasional classroom use.

Finally, the last event occurred in April, with an up-close and personal examination of the famous and glorious *Description de l’Egypte* volumes, which were produced by Napoleon in the early 1800s. These books, some measuring 43 inches tall, helped launch the interest in ancient Egypt that continues to this day.

We plan to continue these highly successful tours for the foreseeable future, with three to four events each year. Join now to become a member of the Kelsey Museum Associates, and don’t miss out on these wonderful behind-the-scenes opportunities!

*Lauren Talalay*

## MUMMY DAY INVASION

Not quite an invasion, but with mummies on the mind, the nearly 500 visitors we hosted made the Kelsey extremely busy on our February 18 Family Day. The Museum hasn’t been that hectic since the Upjohn Wing opened in November 2009. There were sixty visitors in the building well before the doors officially opened at 1:00 pm. The theme of the day was our old standard: mummies, mummies, and more mummies. The eviscerated Barbie activity—candy organs included—was as popular as ever, even with the one child who had a nut allergy. Anyone have a suggestion on replacing the walnuts we use for lungs?

We quickly ran out of mummy masks, pectorals, and Eye of Horus amulets and had to scramble to find more activities to satiate the hordes of small people! Even with the scarcity of materials, everyone could at least sit in on one of the two mummy presentations, although both presentations were standing room only. The brain hook demonstration was particularly popular.

The next Kelsey Family Day, “Monsters and Myth,” will take place on Saturday, May 19, 1:00–3:00 pm. The program will include such activities as make-your-own-monster, creating a Medusa headdress or a Cyclops headband, and a scavenger hunt in the galleries. We’ll see whether satyrs, cyclops, and gorgons can compete with Egyptian mummies.

*Todd Gerring*



*Another Family Day visitor pulls out a drawer in the Upjohn Wing to explore an array of mummy masks from Roman Egypt.*



After the arduous task of drawing lemniscates continuously for an hour as a performer in the exhibition/performance Hours of Infinity, Curator Terry Wilfong relaxes at the show's reception.

## IPCAA BRIEFS

IPCAA students continue to garner a multitude of prestigious awards.

LAURA BANDUCCI, HENRY COLBURN, and MARCELLO MOGETTA received Rackham Predoctoral Fellowships. DAN DIFFENDALE and KATE LARSON will take up American School of Classical Studies in Athens Fellowships. NICOLE HIGH was given the John G. Pedley Award for Travel and Research. RYAN HUGHES won a Rackham Centennial Award and a Rackham International Research Award. NEVILLE MCFERRIN was awarded a Philips Translation Prize. JANA MOKRISOVA received an American School of Classical Studies in Athens Fellowship, a Rackham Centennial Award, and an International Institute Individual Fellowship. And ELINA SALMINEN earned an International Institute Individual Fellowship.

Two students offer more detailed reports of their activities:

With her fellow graduate student instructors from Margaret Root's "Art and Empire in Antiquity" course, JENNY KREIGER coauthored an article about the *Dominated and Demeaned* exhibition, to appear in *Academic Museums* (Edinburgh 2012). She will be a summer intern at the Walters Art Museum in Baltimore, working on a traveling exhibition about the Book of the Fayum (an illustrated text on papyrus), as well as building a research database for the museum's collection of Roman sarcophagi.

KATE LARSON presented two conference papers: one, with EMMA SACHS and Margaret Root, on the upcoming *Ancient Animations* exhibition at the American Schools of Oriental Research Annual Meeting in November 2011; the other on the social and spatial networks of Hellenistic sculptors at the University of Southampton in March 2012. She plans to participate in excavations at Tel Kedesh, Israel, in June.

## STAFF UPDATE

Conservator CLAUDIA CHEMELO chaired a session of the metal-working group at the International Council of Museums Committee for Conservation conference in Lisbon in September and coedited the postprints from this working group's last interim meeting. At the Archaeological Institute of America conference in January she assisted the American Institute for Conservation with outreach activities for the archaeological community and served on the Conservation and Site Preservation Committee.

Conservation Curator SUZANNE DAVIS presented a paper on conservation outreach at the Kelsey and how it supports University teaching at *The Public Face of Conservation* conference in Colonial Williamsburg in November. She will co-chair a conference session at the American Institute for Conservation meeting in May, where she and Claudia Chemello will present survey-based research they conducted on the relation between conservation and field archaeology. The conservation team is also preparing for the Kelsey exhibition *Conserving Antiquity*, which opens in Fall 2012, as well as for upcoming field seasons in Egypt and Israel.

Research Scientist GEOFF EMBERLING made a preliminary trip to northern Sudan in January to plan for a new excavation project at El Kurru, part of a UNESCO World Heritage site and the location of the earliest royal pyramids in ancient Nubia. He also finished papers on salvage excavation at the Fourth Cataract, Mesopotamian cities, the rediscovery of Sumer, feasting in the ancient Middle East, ethnicity in the Assyrian empire, and politics in the archaeology of Eurasia. He lectured in Detroit, Leiden (Netherlands), Chicago, Toledo, and San Francisco.

Hellenistic and Roman Curator ELAINE GAZDA became consulting editor for the *Oxford Handbook of Roman Sculpture*. She rotated off the Board of Trustees of the American Academy in Rome after eighteen years and received the McKim Medal for her service/accomplishments as a board member. She continues as editor

for two Academy publication series. She is curating the F. W. Kelsey show that opens on June 8. Also in June she plans to go to Pompeii for further research on Roman villas and to work with the Oplontis team on preparing an exhibition on the villa for 2015. Her article, "Roman Villas on the Bay of Naples," will appear in the Oplontis Project e-book publication.

Director and Greek and Hellenistic Curator SHARON HERBERT was voted President-elect of the Albright Institute of Archaeological Research in Jerusalem and Vice President of the American Schools of Oriental Research. She will also receive a lifetime achievement award for Galilean archaeology at Tel Hai College in June.

Graphic Artist/Gifts Manager LORENE STERNER has been coordinating efforts to create new brochures for Kelsey visitors and donors. In addition, she is setting up a central repository of digital maps for use by Kelsey affiliates.

Greek and Near Eastern Curator MARGARET ROOT curated the small special exhibition *Dominated and Demeaned: New Kingdom Egypt / Jim Crow America*. Her seminar "Exhibiting Mesopotamia: Art, Politics, and the Museum" explored ways to present the show *Ancient Animations: Social Networking in the Persian Empire*, which opens in Fall 2013. She delivered public lectures on the "genius" of Pasargadae, on seals and sealing as tools of the social network, and on museums as stewards of the "Meso'potamia." And she published a journalistic piece on archaeologists Jane Dieulafoy and Gertrude Bell.

Graeco-Roman Egyptian Curator TERRY WILFONG curated the exhibition *Karanis Revealed* and is at work on the exhibition catalogue. He served as curatorial supervisor for and a performer in the *Hours of Infinity* exhibition/performance at the Kelsey. He participated in the International Workshop for Papyrology and Social History at Yale. He also published an article on the Michigan expedition to Karanis in the *Oxford Handbook on Roman Egypt* and entries for the *Dictionary of African Biography* and the *Encyclopedia of Ancient History*. His "Egyptian Anxieties" project will be the focus of summer research.

The Kelsey Museum gratefully acknowledges the generous gifts to our library of books and journals about conservation by Amy Rosenberg and of books on numismatics by Dr. Adon Gordus.

The Kelsey Museum Associates sponsor the Museum's outreach and development activities and provide program support. The public is encouraged to join the Associates and participate in Museum activities. For more information call 734.763.3559.

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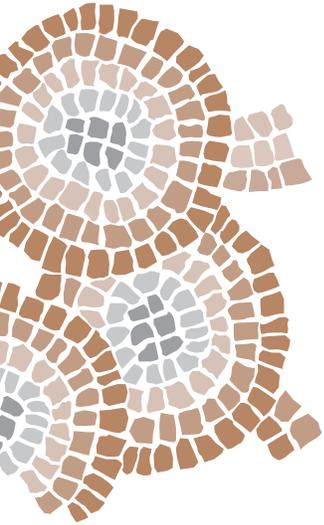
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## CALENDAR OF EVENTS

### SPECIAL EXHIBITION

*A Man of Many Parts:  
The Life and Legacy of Francis Willey Kelsey*  
Opens Friday, June 8, 6:00 pm  
Closes Sunday, September 16

### RELATED PRESENTATIONS

*Moving Pictures from Karanis*  
by Kelsey Curator Terry Wilfong  
Thursday, June 28, 6:00 pm  
Kelsey Museum

*Francis Kelsey: Honorary Papyrologist*  
by U-M Associate Professor of Papy-  
rology Arthur Verhoogt and Professor  
Emeritus of Classical Archeology and  
Greek John Pedley  
Thursday, July 26, 6:00 pm

Library Gallery  
Harlan Hatcher Graduate Library (North)  
Reception following at the Kelsey

### FAMILY DAY

*Monsters and Myth*  
Saturday, May 19, 1:00-3:00 pm

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