

KMA

**KELSEY MUSEUM OF
ARCHAEOLOGY**

UNIVERSITY OF MICHIGAN

SPRING 2011 NEWS

NOTES FROM THE DIRECTOR

Spring is here, and the Kelsey is, as ever, full of activity. The second part of the vastly successful *Vaults of Heaven* special exhibition is coming down in preparation for the installation of Elaine Gazda's *Envisioning Antioch*, which will open June 19 at 4:00 pm. The curators, with much help from students and Kelsey staff, have filled nearly half of the open storage drawers in the Upjohn galleries and are working on the rest. The drawers are full of hidden treasures that complement the displays above. I urge you to open them up when you next visit the Kelsey. The drawers were featured at the annual Associates' spring event May 18 and were the subject of the Kelsey's first-ever "tweet up" that day. Ancient artifacts meet modern social networking!

This, in fact, is one of the themes of Margaret Root's planned exhibit *Ancient Animations: Social Networking in the Persian Empire*, which is scheduled for the fall of 2013. On the nearer horizon, as you will read within, Terry Wilfong's *Karanis Revealed* is moving rapidly from concept to reality. It will open September 16. Save the date!

The Kelsey continues to mount an active fieldwork program. Christopher Ratté and Nic Terrenato are now preparing to put their teams into the field at Vani and Gabii, and Janet Richards's team is working on material from their abbreviated winter season at Abydos. This is a research season for my Kedesh team, and we will all be in our various libraries and labs preparing those finds for publication.

Not all finds are made in the field, as LeeAnn Barnes Gordon's fascinating piece below about reconnecting a lost head to its body on a censer from Karanis (now on display) dramatically demonstrates. The magic and mysteries of conservation will be the subject of another upcoming special exhibition, which our conservators, Claudia Chemello and Suzanne Davis, are putting together for the fall of 2012.

One very exciting development on the exhibit front is that the Kelsey has been selected to be a member of a Mellon-sponsored museum consortium, which will explore possibilities to share collections and exhibitions. The University Museum of the University of Pennsylvania is the lead museum of the consortium. Other members include the Princeton Museum, Dumbarton Oaks/Harvard, the Barnes Foundation, the Michael C. Carlos Museum at Emory, and the Winterthur Museum. As I write, a group of curators and I are preparing to travel to Philadelphia for the first meeting of the consortium representatives. This program has the potential to show the Kelsey's treasures more widely and to bring wonderful things to Ann Arbor to augment our own shows.

These are just some of the highlights of the Kelsey programs. Please put a visit to the Kelsey on your calendars this coming summer and fall to see for yourselves.

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

INFORMATION

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The censer before (far left) and after (left) treatment. KM 29764.

A PERFECT FIT

Last fall I began a “condition survey” by systematically examining the metal artifacts in a storage drawer that had been brought to the Kelsey conservation lab. Condition surveys like the one I undertook can lead to surprising discoveries about a museum’s collections and reveal new conservation challenges.

My internship had just begun, so I was new at using the database and working with the collection. Hence my confusion when I came across two copper alloy objects with the same accession number. One was the head of a small human figure and the other was an incense burner, or censer, that was on display. Suspiciously, the censer featured a decorative figure that was headless. A visit to the gallery with the newly discovered head confirmed that it was a perfect fit. Curator Terry Wilfong was excited about this discovery, as he had recently noticed an archival image of the censer that appeared to have an intact head.

The censer comes from the site of Karanis, Egypt, and dates to Roman times, although such objects were important items in Egyptian ritual as early as the Old Kingdom period. On the dynastic side of the temple case in the Upjohn Exhibit Wing, there is an image of a similar

censer in use at Abydos more than 1,000 years before the Kelsey censer was made. Censers were probably used to burn incense as part of religious rituals such as funerary rites. The Kelsey censer is made from a copper alloy that was cast in several interlocking parts. It has a tubular shaft with a falcon head at one end and an outstretched hand holding a bowl at the other. The center of the shaft features a kneeling/sitting figure and a cartouche-shaped enclosure.

Archival photographs taken after excavation show that the surface of the censer was once covered with rough, bulky corrosion products. Presently, the surface lacks thick corrosion layers but is evenly covered with shallow pits. This appearance is characteristic of metals that have undergone chemical treatments such as “stripping,” which can reveal bright metal surfaces like those of a freshly minted penny. Chemical stripping is a quick and effective way to remove corrosion. However, today it is a method rarely used by conservators since valuable surface details can be lost. The Kelsey censer was covered with an artificial patina of green paint, which was most likely added in order to tone down shiny metal surfaces that would have been exposed by stripping. Treatment records in the conservation files noted that the censer was also covered with a colorless, protective coating in the 1970s.

The censer was brought to the lab for treatment. Documentation conducted before treatment included written descriptions of the censer and its condition, as well as photography. Examination revealed that the head was previously broken and had been joined to the censer with adhesive that had discolored with age. Just below the old repair was a fresh break corresponding to the break on the neck of the figure on the censer. Coatings that had been applied to the censer ap-

peared uneven, glossy, and plastic-like. In addition, the head was a darker shade of green than the rest of the censer, perhaps due to differential treatment, storage, or display conditions since their separation. The purpose of the treatment was to improve the stability of the censer by reattaching the head.

I reduced adhesive residues on the neck of the figure using a surgical scalpel blade under magnification. A dilute layer of synthetic adhesive was applied to the break edges on the neck of the body and the head to prepare the surfaces for mending. The head was joined using a more concentrated solution of the same adhesive. I chose this adhesive because accelerated aging tests have shown that it does not discolor, remains strong yet flexible, and is easy to reverse. Old coatings were reduced using solvents applied with brushes and cotton swabs.

Through this rewarding project I learned more about early twentieth-century preservation treatments that may have influenced the censer’s current condition. The head is now secured to the censer, and it more closely resembles its original appearance. The treatment was a success, and the censer is back on display in the temple case.

*LeeAnn Barnes Gordon
Conservation Intern*



LeeAnn Barnes Gordon reduces the old coating that had covered the surface of the censer.

KING DARIUS SPEAKS

The Kelsey’s newly installed “sound shower” presents a passage from the famous inscription of Darius the Great (reigned 522–486 BC) of Persia carved on Mount Bisitun in northwestern Iran. His words are spoken by Professor Emeritus H. D. Cameron of the Department of Classical Studies. Come to the Museum and press the button to hear Darius speak!



KARANIS SHOW ILLUSTRATES PAST AND PRESENT TRENDS IN ARCHAEOLOGY

The village of Karanis in the Fayum region of Egypt remains, to this day, one of the most informative sites for understanding the Graeco-Roman Egyptian world. Ongoing excavations at the site, carried out for over 100 years by various excavators, including eleven years by the University of Michigan, have yielded a vast amount of archaeological material, which continues to sustain vigorous research concerning ordinary life in a typical settlement. The exhibition *Karanis Revealed: Discovering the Past and Present of a Michigan Excavation in Egypt* aims to illuminate the methods and ideas of the early excavators as well as the new theories and approaches that will help shape future scholarship. Curated by Terry Wilfong, the show opens September 16.

Much of the artifactual material obtained from Egypt in the last 150 years is focused on the upper echelons of ancient society. While this concentration has yielded visually stunning objects, they showcase the lives of only a small minority, neglecting the experience of the wider populace. The artifacts excavated at Karanis, on the other hand, stem almost entirely from the non-elite classes of Graeco-Roman Egypt and thus offer a glimpse into the daily existence of the average person living in a typical village during this period. Nearly all aspects of ancient life are represented, from agriculture and trade to household management to death and taxes. Such a diverse body of evidence has enabled scholars to create a well-rounded model of the small farming settlement—the foundation of Egypt's wealth and political value. Thanks to the Kelsey's substantial collection of excavated Egyptian material, we are able not only to see the practical items of everyday life but also to track the community's rise and fall nearly 2,000 years ago.

This exhibition features artifacts

from the sites of Karanis and Dimé, two Graeco-Roman-period villages located in the Fayum region, west of the Nile, as well as Terenouthis, a Graeco-Roman funerary site in the western Delta.

From 1924 to 1935, the U-M expedition—initiated by Professor Francis W. Kelsey—unearthed thousands of objects from these three sites. Visitors to the Kelsey will already be familiar with some of the material from Karanis, Dimé, and Terenouthis as the Upjohn Wing contains permanent displays of items from these sites. *Karanis Revealed*, however, boasts a greater number of archaeological objects, covering not only aspects of the household but also the whole history of Karanis, and it includes pieces never before exhibited. Thus, this temporary show will work in conjunction with existing displays to provide a broader context for materials in the permanent exhibition.

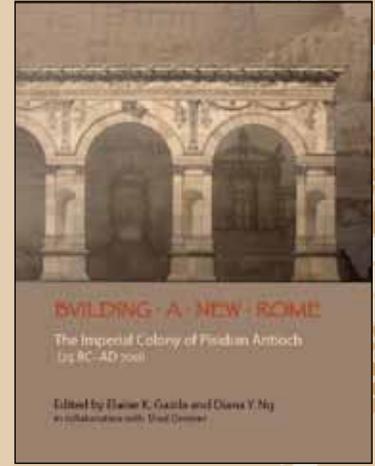
Composed of two separate phases, *Karanis Revealed* tracks historical shifts within the Fayum community and the role of twentieth-century excavations as well as detailing several aspects of everyday Graeco-Roman Egyptian life. The first part of the show focuses on the earlier, Ptolemaic years. Some of the displays include collections of decorated ceramics, assortments of agricultural tools and produce, and objects relating to the practice of pagan Egyptian religion, particularly with regard to the cult of the crocodile-headed gods Pnepheros and Petesuchos. The second half of the exhibition looks at the later stages of Karanis with the ascendance of Roman rule and the settlement's eventual decline and abandonment in the sixth or seventh century. This era is illustrated by material on increased taxation, the advent of Christianity, and the injection of nonlocal commodities from the wider Roman world.

While some material will rotate at

the start of the second phase, much will remain through the entire duration of the exhibition. Among these is a display of toys, as found with other objects in an archaeological context. These objects were featured in the 2003 *Archaeologies of Childhood* exhibition, where they were used to address the role of children within the settlement. Other subjects spanning both parts include the human remains from the Karanis cemetery, as well as items directly relating to the household and home security. A reconstruction of the exterior of a Karanis house will offer visitors a life-size experience of what part of the village landscape would have looked like.

Though many of the displays follow the traditional approach of placing artifacts within a wider historical context, *Karanis Revealed* also strives to illuminate the archaeological process and the role of technology in the future of the discipline. A central element of the exhibition is a mockup of a field table, which demonstrates the process by which archaeologists move from excavated material to eventual publication. In addition to laying out archaeological methodology, the table will be equipped with Apple iPads, which will allow visitors to engage interactively with Karanis and the wider Graeco-Roman world. Another iPad is used as a wall-mounted monitor, displaying the original silent motion picture taken by Michigan excavators in the 1920s and 30s. Though these represent only a few of the possibilities available to museums in general, the inclusion of such technologies points to the exciting potential of increased visitor engagement with current and future exhibitions.

In addition to the material presented in the Meader Gallery, *Karanis Revealed* will be supplemented by the installation of open storage drawers under both the Karanis and U-M excavation cases on



the ground floor. These smaller displays cover such subjects as writing in ancient Egypt, the sounds of Karanis, Graeco-Roman Egyptian magical protection, and grave goods from Terenouthis. The drawers offer the opportunity to view several artifacts together, often more than one of the same type and in varying conditions. Visitors can thus make their own comparisons and assessments, experiencing the role of the archaeologist and curator and thereby further interacting with the exhibit and museum. The drawers relating to *Karanis Revealed* will remain as permanent adjuncts to the gallery.

This exhibition, in many ways, would not have been possible without the foundational work of the late Traianos Gagos, and it is to his memory that *Karanis Revealed* will be dedicated. It was Professor Gagos's vision that Karanis could become the exemplar excavation for new approaches to the study of Graeco-Roman Egypt. By integrating the evidence from several disciplines—archaeology, history, papyrology—scholars could create a comprehensive understanding of the site, one that could be shared, supplemented, and adjusted through technology and collaboration across several separate institutions.

As with any Kelsey exhibition, *Karanis Revealed* is very much a team effort, involving several U-M students as part of our teaching mission. The research of IPCAA graduate student Tom Landvatter has greatly contributed to the understanding of the Karanis human remains and the Terenouthis grave assemblages, while undergraduate Kevin Noelke completed projects involving Karanis toys and sandals that feature in the main gallery open storage drawers. The work of present and past IPCAA students James Cook, Jennifer Gates, Karen Johnson, and Drew Wilburn has also influenced the concept and the material of the exhibition. Art and Design

MFA student John Kannenberg contributed a Karanis-related visual motif, and we hope to use his field recordings of sound at the site of Karanis in some way.

The range of material involved has required careful conservation under the direction of Kelsey Conservators Suzanne Davis and Claudia Chemello, assisted by conservation intern LeeAnn Barnes Gordon. The exhibition benefits from an innovative design by our exhibition preparator Scott Meier, featuring the above-mentioned mudbrick house wall and the separate enclosure for the human remains. Our Coordinators of Museum Collections Sebastián Encina and Michelle Fontenot are taking care of the myriad registrarial and photographic needs for this exhibition, while our texts are, as always, ably edited by Peg Lourie. Our administrative staff provides essential but unseen support, and Sandra Malveaux kept us going in a time of change in the Kelsey front office. Publicity, public programs, outreach, and logistical arrangements are graciously handled by Todd Gerring, while Laurie Talalay will provide docent education connected with the exhibition and, as always, moral support and encouragement.

Andrew W. S. Ferrara, Curatorial Assistant

Mural painting of the Egyptian gods Harpocrates (the child god) and Tutu (the Sphinx) from House C65 at Karanis. Watercolor facsimile by Hamzeh Carr, 1928. KM 2003.2.1.

Transport of the Harpocrates mural from House C65 to the Karanis dig house, 1928. Photo: Kelsey Museum Archives neg. 628.

Pottery cross with human face, 4th–5th century AD, Karanis, U-M Expedition, 1929, surface find. KM 6924.

A group of ten toy wheeled horses in situ, found in House BC72, Room K, by U-M Expedition, 1928. Photo: Kelsey Museum Archives neg. 5.2396.

ANTIOCH SHOW OPENS IN JUNE

Envisioning Antioch: A Roman Colony in Asia Minor opens in the Kelsey's Meader Gallery on June 19. The exhibition highlights a new stereoscopic movie of a digitally reconstructed Pisidian Antioch, the most important imperial colony in Roman Asia Minor (modern Turkey). The site is well known as one of the first places St. Paul visited on his missionary journeys in Asia Minor.

This exhibition reprises a 2006 show, *Building a New Rome: The Roman Imperial Colony of Pisidian Antioch 25 BC–AD 700*. The current version celebrates the publication of a book of the same title edited by Elaine K. Gazda and Diana Y. Ng in collaboration with a Turkish archaeologist, Ünal Demirer. The chapters, written by former Michigan graduate students in IPCAA (Lydia Herring-Harrington, Lori Khatchadourian, Hima Mallampati, Diana Y. Ng, Adrian Ossi, and Benjamin Rubin), History of Art (Katharine Raff), and Classical Studies (J. Matthew Harrington), discuss exciting new research on the site and its monuments, updating work begun by a U-M team 87 years ago.

IPCAA graduate students Nicole High and Lynley McAlpine worked with Elaine Gazda and Kelsey staff members on the new exhibition. The stereoscopic movie was created by staff at the UM3D Lab based on a model built by J. Matthew Harrington, Adrian Ossi, and Ben Rubin in 2006. We are grateful to the Digital Media Commons for lending projection equipment for this movie and to Tom Bray for his help in setting it up in the Meader Gallery. The show will run through Sunday, August 7.

Elaine Gazda

At an April 15 retirement party, Kelsey staff and friends bid a fond farewell to our Assistant Financial Manager Jackie Monk (right) and Museum Administrator Helen Baker (far right), each of whom is leaving the Museum after 25 years of dedicated, much-appreciated service.

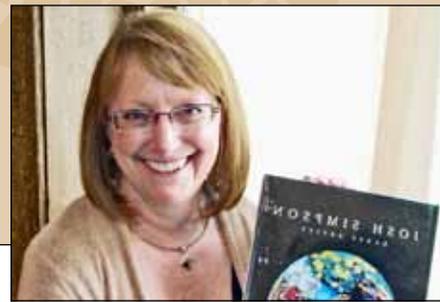
Photos: M. Harvey

IPCAA BRIEFS

Among current students in the Interdepartmental Program in Classical Art and Archaeology, LAURA BANDUCCI has received the Rome Scholarship from the British School at Rome for 2011–2012. IVAN CANGEMI won the John Griffiths Pedley Award for summer travel to Gabii, Italy. He will report on his work there in the Fall 2011 Newsletter. ANGELA COMMITO and TOM LANDVATER received Rackham Predoctoral Fellowships. JENNY KREIGER was accepted into the U-M Museum Studies Certificate Program and is preparing an article on the commemoration of children in the Roman catacombs. LYNLEY McALPINE received a Memoria Romana Doctoral Fellowship for study in Bochum, Germany, in the coming year.

IPCAA alums also continue to thrive. BJÖRN ANDERSON, Assistant Professor of Art History at Minnesota State University, Moorhead, has received a Council of American Overseas Research Centers Senior Fellowship. HENDRIK DEY, Assistant Professor of Art History at Hunter College, is publishing the book version of his dissertation, *The Aurelian Wall and the Refashioning of Imperial Rome, AD 271–855*, with Cambridge University Press. JEREMY HARTNETT received tenure at Washburn College, as did BRENDA LONGFELLOW at the University of Iowa. ADRIAN OSSI earned a postdoctoral fellowship at Washington University in St. Louis, while MOLLY SWETNAM-BURLAND has won an Archaeological Institute of America/Deutsches Archäologisches Institut Fellowship for study in Berlin as well as a Tytus Fellowship from the University of Cincinnati.

IPCAA Graduate Program Coordinator ALEX ZWINAK is an LSA Staff Spotlight winner. Read about him at <http://www.lsa.umich.edu/facstaff/hr/spotlight/winners>.



STAFF UPDATE

Conservator CLAUDIA CHEMELLO was a guest lecturer for the program in art conservation at Buffalo State College in February 2011 and a field reviewer for the IMLS Conservation Project Support Grants for the 2010 fiscal year. In October 2010 she served as coeditor and conference organizer for “Metal 2010” in Charleston, SC, the triennial conference of the International Council of Museum’s Committee for Conservation Metal Working Group.

Conservation Curator SUZANNE DAVIS presented a paper about the conservation of the Barosso watercolors last May at the 2010 meeting of the American Institute for Conservation (AIC). She achieved the peer-reviewed Professional Associate status in AIC last spring. In June, she directed conservation work for the 2010 field season at Tel Kedesh. She attended the International Council of Museum’s Conservation Committee meeting on glass and ceramics conservation in October. She and CLAUDIA CHEMELLO will present their research on financial compensation for archaeological field conservators at the 2011 meeting of AIC this May.

In December 2010, Collections Manager SEBASTIÁN ENCINA completed the master’s program at U-M’s School of Information.

Hellenistic and Roman Curator ELAINE GAZDA coedited *Building a New Rome: The Imperial Colony of Pisidian Antioch (25 BC–AD 700)* (see p. 5 above) and published the second edition of her *Roman Art in the Private Sphere* with a new introduction. In April she was the respondent for an international symposium on the Roman villa of Oplontis, held in Austin, Texas, where she also lectured on Pisidian Antioch and conducted a graduate seminar. This spring she will travel to Italy for meetings of the Board of Trustees of the American Academy in Rome. This summer she will mount an abbreviated version of the 2006 show on Pisidian Antioch.

Dynastic Egypt Curator JANET RICHARDS

directed a short study season at Abydos, Egypt, in January. She is on sabbatical through December 2011 working on her second monograph for Cambridge University Press (*The Biography of People and Places: Ancient Egyptian Responses to Political Crisis*).

Greek and Near Eastern Curator MARGARET ROOT is working on an exhibition to open Fall 2013 titled *Ancient Animations: Social Networking in the Persian Empire*. It will be an interactive digital show featuring visual and textual data from the Persepolis Fortification tablets and other excavated archives of the Persian empire. She lectured at Williams College and will participate in the Forum of Curators of Asian Art in American Museums at the Freer Gallery of Art and Arthur M. Sackler Gallery of the Smithsonian. In May, she is leading a three-week archaeological tour of Iran for the Archaeological Institute of America.

Graphic Artist/Gifts Manager LORENE STERNER has been organizing and archiving records from Kedesh, as well as producing drawings and maps for the *Vaults of Heaven* and the upcoming *Ancient Animations* exhibitions.

Associate Director LAUREN TALALAY has two articles in press: an essay on the mother goddess in prehistory and a coauthored piece on the prehistory of southern Euboea. She will also deliver two papers at upcoming conferences: one at King’s College, London, on George Swain’s photographs of Greek monasteries and another for the Modern Greek Studies Association meetings in New York on the use of archaeological and mythological images in political cartoons on the recent Greek economic crisis.

Graeco-Roman Egypt Curator T. G. WILFONG lectured at Illinois Wesleyan University in March about his research on Egyptian religion and participated in the International Workshop on Papyrology and Social History meeting at King’s College, London, in April. This summer he will be working on his Kelsey exhibition *Karamis Revealed* (see pp. 4–5 above).

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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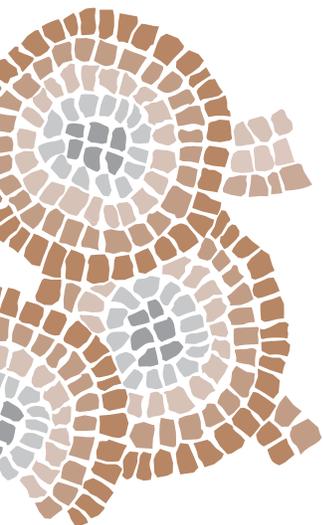
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NEW DOCENT CLASS TO BEGIN

The Kelsey Museum is looking for docents! All docents complete the official "docent class," which will begin September 2011 and run through May 2012. For more information about this exciting opportunity, please contact Laurie Talalay (talalay@umich.edu; phone 734.647.0441) or Todd Gerring (tegerr@umich.edu; phone 734.647.4167).



CALENDAR OF EVENTS

SPECIAL EXHIBITIONS

Envisioning Antioch:

A Roman Colony in Asia Minor

Opening Sunday, June 19, 4:00 pm

(Exhibition tour 4:30 pm)

Closes August 7

Karanis Revealed: Discovering the Past and Present of a Michigan Excavation in Egypt

Opens September 16



FAMILY DAY

Myths and Monsters

Saturday, June 11, 1:00–3:00 pm

DROP-IN GALLERY TOURS

Sundays at 2:00 pm

July 10 and 24

August 7 and 21

Francis Kelsey climbs toward the Sanctuary of Mên outside Pisidian Antioch, August 8, 1924.
Photo: G. S. Swain, Kelsey Museum Archives neg. KS285.08.

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Signature: _____ Date: _____
(required) (required)

I/We pledge \$ _____ and will make gift payments:

Monthly Quarterly Semi-Annually

Annually over a period of _____ years beginning _____
month/day/year

Signature: _____ Date: _____
(required) (required)