

KMA KELSEY MUSEUM OF
ARCHAEOLOGY
UNIVERSITY OF MICHIGAN

FALL 2015 NEWS

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GALLERY HOURS

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

INFORMATION

website: <http://www.lsa.umich.edu/kelsey/>
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NOTES FROM THE DIRECTOR



Margaret Cool Root, Curator of Near Eastern and Greek collections and Professor of the History of Art, retired this summer after 37 years of service to the University of Michigan—but not before launching one more Kelsey exhibition, *Passionate Curiosities: Collecting in Egypt & the Near East 1880s–1950s*, on display through November 29. I would like to devote my comments in this Newsletter to a brief glance back at Margaret’s distinguished career as a scholar, teacher, and museum curator.

Margaret is a graduate of Bryn Mawr College (BA 1969, PhD 1976). After one year of teaching at the University of Chicago, she joined the faculty of the University of Michigan in 1978. In addition to her contributions as Professor and Curator, she served as Acting Director of the Kelsey in 1992–1993 and 2004–2005, and as Chair of the Department of the History of Art from 1994 to 1999. As a scholar, Margaret is the rare colleague whose oeuvre includes both strikingly original research and sustained archival study. I first encountered her through her seminal first book, *The King and Kingship in Achaemenid Art* (1979). I well remember reading and discussing it with passionate interest as a graduate student in Berkeley in the mid-1980s. Margaret’s other publications include more than 10 additional books and exhibition catalogues, as well as more than 50 articles and book chapters.

Margaret’s archival research blends with her teaching in her collaboration with Mark Garrison (IPCAA PhD, 1988), her former student, on the publication of the seals on the Persepolis fortification tablets. The first volume of what one reviewer described as “this enormous undertaking” appeared in 2001, and the other two volumes are eagerly awaited. Mark and many others form a loyal cadre of Margaret’s former students who have made significant contributions to Classical and Near Eastern archaeology and to American cultural life.

For Margaret as for the other curators at the Kelsey Museum, teaching and research come together in their work as stewards of the Museum’s permanent collections, and especially in the special exhibitions they regularly mount. In Margaret’s case, these include exhibitions and exhibition catalogues not only on seals and other subjects in which she has special expertise but also in—to name just a few—Egyptian mummy portraits, Roman glass, and the U-M’s excavations at Seleucia-on-the-Tigris in Iraq.

Her current exhibition, *Passionate Curiosities*, provides visitors with the opportunity to meet a number of the collectors who helped to make the Kelsey Museum what it is—represented in the galleries by pedestals containing photographs, documents, and fictional first-person narratives created by Margaret Root. Also on display is a selection of the artifacts those collectors donated to the Museum. The exhibition developed out of a collaborative book project by Margaret Root and Laurie Talalay, former Associate Director of the Kelsey, which recounts the story of collectors and collecting at the Kelsey from the late 19th century until the present and discusses how attitudes toward collecting have changed over that time. Laurie retired from the Museum in 2013, and it is a remarkable act of academic generosity on the part of both Margaret and Laurie to leave their younger colleagues and the public at large with this marvelous compendium of insider knowledge about the history of the museum and its collections.

One of the very successful aspects of the current exhibition is how clearly it evokes Margaret’s intellectual personality. Those of us who know Margaret recognize this inimitable combination of erudition and whimsy; visitors who do not know Margaret will surely come away with a strong sense of a very distinctive intellectual presence—of a passionate and curious mind.

Christopher Ratté, Director

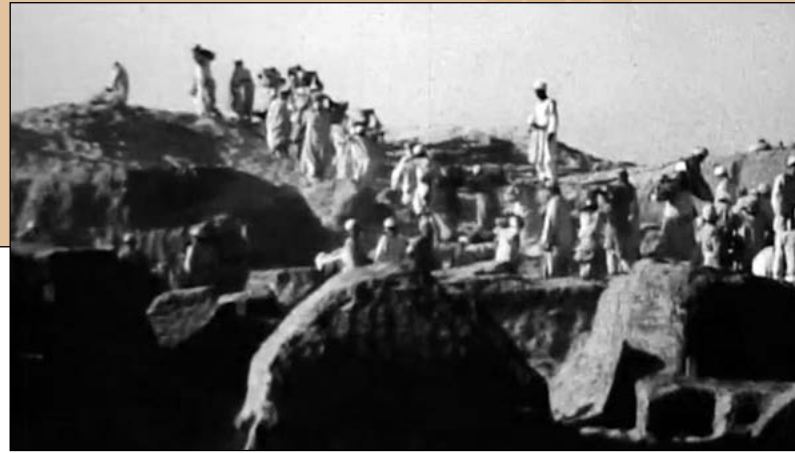


Fig. 1. A still from reel VII of the silent film footage, showing dig workers among the mud-brick cenotaphs of Terenouthis (Kom Abou Billou)



Fig. 2. A still from reel VII of the silent film footage, showing a panoramic view across the site of Dimé (ancient Soknopaiou Nesos)

“NEW” ARCHIVAL FILM FOOTAGE FROM KARANIS

The silent movies from the University of Michigan 1924–1935 Expedition to Egypt continue to yield surprises: a new digitization of this vintage film uncovered an entire reel of uncatalogued footage, with new details from the excavations.

At least four hours of silent film were shot by the Michigan crew in Egypt between 1928 and 1935, under the direction of photographer George Swain. There was clearly some kind of plan to turn this footage into a documentary, but the movie never came together, and the footage sat largely unviewed for decades. In preparation for Elaine Gazda’s landmark 1983 exhibition on Karanis, the silent film was transferred to video, from which a short collection of excerpts was made, along with a detailed log of the films’ contents. Most of what we knew about the films came from these videos and their log.

In preparation for my 2011–2012 *Karanis Revealed* exhibition, the Kelsey’s Museum Collections Manager Sebastián Encina supervised the digitization of the video masters, from which I cut the films into clips based on the old logs. Some of the clips were used on iPads in the exhibition and also feature on the exhibition website. In preparing clips for the exhibition, I researched both the films and their context; thanks to John Pedley’s biography of Francis Kelsey, I got a sense of Kelsey’s engagement with contemporary film culture and arrived at an idea of what the intentions might have been behind these films. I presented my ideas in a lecture for the Francis Kelsey exhibition, later excerpted for an article in the *Karanis Revealed* book.

The quality of the digitized video was

never great, and Sebastián went back to the films themselves for a new digitization project. The resulting digital files are much sharper and clearer, yielding higher resolution than the old video transfers. Even better, the files also reveal a “lost” reel of footage—nearly an hour of film not previously transferred to video or catalogued.

Highlights from the “new” reel include more scenes of the Michigan crew in their camp, as well as travels to Medinet el-Fayum, the modern capital of the region, and scenes of village life. In one sequence, the American Minster visits Cairo, leaving from the dig house with great ceremony. In another, the crew watch the Egyptian workers as they hold a celebration in the courtyard of the dig house—although it seems at least partly staged for the camera, we do get to see many of the workers we know from archival still photography and expedition records.

But the greatest surprises of the new footage center on ancient times. A relatively brief sequence shows the nearby Fayum site of Philadelphia—a Graeco-Roman town excavated by a German team in the 1900s—and gives a sense of the amount of surviving standing architecture from this orthogonally laid-out community.

Of greater interest to us at Michigan is footage from the 1935 Michigan excavation of the cemetery site of Terenouthis (modern Kom Abou Billou) (fig. 1). Although a relatively uninformative sequence from the site was already known, the new footage shows some extraordinary scenes: the discovery of a late Roman burial, with a body encased in plaster, and footage of the earlier

mudbrick cenotaphs from which the famous Terenouthis stelae were recovered. Perhaps even more surprising was the discovery of two sequences shot at Dimé, another Graeco-Roman townsite that Michigan excavated in 1931, as an adjunct to the Karanis excavation (fig. 2). The new Dimé footage seems to predate the excavation, perhaps shot in the leadup to Michigan’s work there. The views of Dimé, including sweeping pans of the temple there, are strongly reminiscent of the panoramic still photographs of the site taken by Swain.

The overall quality of the new digitization is greatly superior to the older transfer from video. I am currently in the process of cutting the huge video files into manageable clips that will be made freely available online. I had hoped to get through this quickly and post the results, but this task has proven much more complicated than I had imagined. It is not simply a matter of cutting up files because bits of different sequences of film are scattered across the reels.

To give a simple example, there is a title “Surveying” in reel III, but the footage that follows this title shows camels and donkeys and has nothing to do with surveying. Reel IV begins with a title “The Sebak Diggers” but is immediately followed by a brief sequence showing the archaeologists using surveying techniques for mapping a building. Thus the resulting “Surveying” sequence needs to be reconstructed from the two reels. Other sequences are spread over more reels, and odd snippets appear throughout the reels. I’m using the original titling as much as possible to respect the original intentions behind the film, but it’s a complicated process to match related footage.

T. G. Wilfong, Curator



Fig. 1. Villa A at Oplontis.

Fig. 2. Strong box discovered at Villa B.

Fig. 3. Detail of skeletons in situ at Villa B.

Fig. 4. John Clarke and Elaine Gazda examine wall painting fragments at Oplontis.

Fig. 5. Scott Meier and Elaine Gazda look into the atrium at Villa A.

Fig. 6. Carrie Roberts works on a marble bead.

OPLONTIS EXHIBITION TO OPEN IN FEBRUARY 2016

In February 2016, the Kelsey will open the largest show in its nearly ninety-year history. Entitled *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*, this international loan exhibition will highlight two spectacular Roman archaeological sites—one an enormous luxury villa (“Villa A”) that once sprawled along the coast of the Bay of Naples just two miles from Pompeii (fig. 1), the other a nearby commercial-residential complex (“Villa B”) where products from the region were exported in quantity.

A gallery devoted to “Leisure and Luxury” will showcase a selection of extraordinary works of art—marble sculptures, wall paintings, and inlaid marble floors—that created an opulent setting for the owners of Villa A and the many guests they entertained. In contrast, humble objects of daily life—planting pots, mortar and pestle, and oil lamps—will provide a glimpse of the lives of the slaves whose work made possible the owners’ elite lifestyle.

A second gallery, devoted to “Commerce and Wealth,” will evoke both the commercial and domestic life of Villa B. Here the lucrative trade in wine and other products is represented by shipping jars shown alongside a large, lavishly ornamented strong box where proceeds of trade were most likely kept (fig. 2). A display of common but elegant domestic objects—bronze, glass, and pottery vessels—will hint at the lives of the “middle-class” residents of Villa B.

The tragic end of life there when Mount Vesuvius erupted in AD 79 takes a personal turn in an adjacent display that focuses on one of the fifty-four skeletons found in Villa B (fig. 3), that of a young pregnant woman who was carrying a large quantity of jewelry and coins during her failed attempt to escape. A selection of her gold, silver, emerald, and pearl jewels, along with a number of her gold and silver coins, provides a sense of what this woman and others like her regarded as

the most valuable portable possessions to take with them in the hope of surviving the eruption.

A third gallery, “Destruction, Discovery, Reconstruction,” will introduce visitors to the history of the excavations, the methods of archaeologists, and the environmental devastation caused by the volcanic eruption. In addition, a computer terminal with a 3D navigable model of Villa A and laser-scanned images of Villa B will allow visitors to relate the objects on exhibit to the archaeological sites—both as they look now and as archaeologists have reconstructed their ancient appearance. For those who want an immersive experience, the model of Villa A will be available on an Oculus Rift headset in the exhibition gallery and, at scheduled times, projected in the MIDEEN at the U-M 3D Lab in the Digital Media Commons on North Campus.

This ambitious exhibition has involved me, and many other Kelsey staff members, in a host of new adventures. In 2011, when Professor John R. Clarke, co-director of the Oplontis Project sponsored by the University of Texas in Austin, asked me to organize a show on Oplontis, I did not anticipate that I would literally become part of his archaeological team—both learning from the experts on the team and contributing my own expertise in Roman art and archaeology to the project. But preparing for the exhibition has meant just that. During four field seasons from 2012 to 2015 I spent between one and three weeks each year with the team in Italy, getting to know the staff, the sites, the ongoing discoveries, and the excavated objects. Working side by side, Oplontis Project staff members, specialists, IPCAA student Emma Sachs (in 2013 and 2014), and I refined the list of objects and created display case mockups in the storage rooms. In June 2015, Conservator Carrie Roberts and Exhibitions Coordinator Scott Meier joined me at Oplontis

to examine objects for the exhibition (see Carrie’s article on facing page). Meanwhile, John Clarke and I met with our Italian colleagues at the Superintendent’s headquarters in Pompeii to discuss the official and practical arrangements for borrowing the 225 objects on our list.

Among the many exciting moments during the past several years, one was especially thrilling for me. In 2013 a number of major wall painting fragments were hauled out of storage for the first time since the 1970s, when the Italian conservators finished their work. As John catalogued the fragments, registrar Erin Anderson and her helpers spread them out on the storage room floor (fig. 4). We then began to figure out where they had once been in the villa—in which room and on which wall. It was like working a gigantic jigsaw puzzle with most of the pieces missing. Using any straight edge we could get our hands on (broom handles, tape measures, etc.) and aided by a large image of the east wall of room 15, we began moving the fragments into their ancient positions, ultimately determining that they had once belonged to the unexcavated west wall of the room. The resulting reconstruction, greatly enhanced by Tim Liddell’s digital placement of these and other fragments into a mirror-reversed image of the east wall, will be one of the highlights of the exhibition.

Elaine Gazda, Curator

Acknowledgments: Thanks are owed to all members of the Kelsey staff, to the donors whose generous financial support made the exhibition possible, to Prof. John R. Clarke and all members of the Oplontis Project, to many colleagues at the Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia, and to our colleagues at the U-M 3D Lab.

Exhibition dates and venues: Kelsey Museum of Archaeology, Ann Arbor, Michigan (February 12–May 15, 2015); Museum of the Rockies, Bozeman, Montana (June 17–December 31, 2016); Smith College Museum of Art, Northampton, Massachusetts (February 3–August 13, 2017). A fourth US venue is under consideration.

OPLONTIS EXHIBIT PREPARATION IN CONTEXT

In early June 2015 I had the privilege of joining Curator Elaine Gazda and Exhibition Coordinator Scott Meier on a two-week trip to Italy. Our objective was to examine and document artifacts from Oplontis in preparation for Elaine’s upcoming exhibition, *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*. The exhibition and its accompanying catalogue are the products of a multi-year collaboration between the University of Michigan, the University of Texas at Austin, Montana State University, and the Archaeological Superintendency of Pompeii.

It was an active two weeks of travel. We were able to gather important information, including precise artifact dimensions and condition notes, and meet with members of the Italian, Texas, and Montana teams. Working with the objects *in situ* provided Scott and me with an added benefit: the opportunity to thoroughly explore Villas A and B at Oplontis, as well as villas at nearby Pompeii and Stabiae. With Elaine as our guide, we visited the sites and observed first-hand the design and layout of rooms and gardens that will be reproduced for the exhibition (fig. 5). I was delighted to learn how the artifacts and sculptures of Oplontis would have figured in their original context—and, in this way, better understand their function. A conservator’s dream!

The *Leisure and Luxury* exhibition will mark the first time that many of the artifacts excavated at Oplontis will be displayed in the United States. The objects and sculptures are housed in a storage facility at Villa A. Here we spent five full days examining objects both large and small, from a nearly six-foot tall marble sculpture of Nike to a tiny trio of bone gaming dice found at Villa B. We carefully measured and photographed each object

slated to travel to Ann Arbor, and Scott strategized how each would be mounted and displayed for the exhibition. Scott and I took casts from the necks of three marble heads that had been selected for the exhibition (fig. 6). To do this, I covered the base of each neck with a protective film, and Scott applied a thick layer of silicone rubber over the surface. This rubber mold will be used to create a custom-fit, socketed base for each head. Our artifact examination also brought us to the Antiquarium at Boscoreale and the National Archaeological Museum in Naples, where a number of Oplontis artifacts are held, and included a visit to the conservation studio of Fabiano Ferrucci in Rome.

In addition to presenting artifacts, the exhibition will reproduce and display many of the unique architectural features preserved at Villa A, including a number of original wall painting fragments, intricately carved marble column capitals, and reproduced elaborate stucco moldings from room 11, a small bedroom that once looked out onto the Bay of Naples. Scott is working with architect Timothy Liddell to replicate the original moldings with a computer-guided router. Tim will use a 5-axis router to cut the moldings—which have been laser scanned as part of an ongoing visualization project—from blocks of foam. Scott and Tim will construct the room at a slightly reduced scale and install the printed moldings, along with printed reconstructions of the room’s wall paintings. Other unique elements of Villa A’s wall paintings will be reproduced for the exhibition, including a zebra-stripe design seen on walls at both Villa A and nearby Stabiae, garden-themed wall paintings from room 87, and the sanctuary wall painting from room 15, over which nearly 100 fragments of original



5

6



1



2



3

1. Dan Diffendale at work in the apotheke in Tripolis, Greece.
2. At Gabii, Alison Rittershaus demonstrates how to use the thumb-shaped pestle.
3. At Gabii, Troy Samuels gives a lunchtime lecture on textile-making tools.

PEDLEY WINNERS REPORT ON SUMMER EXPEDITIONS TO ITALY AND GREECE

STUDY SEASONS IN GREECE AND ROME

This summer the John G. Pedley Award for Travel and Research brought me home to the glory that was Greece and the grandeur that was Rome. I spent three weeks of June in the Greek region of Arcadia, participating in the fifth study season of the Mt. Lykaion Excavation and Survey Project. Between 2006 and 2010, the project undertook excavations in the mountaintop sanctuary of Zeus Lykaios in southwestern Arcadia. Every summer since then we have been studying the excavated materials in a storage and workspace, or *apotheke*, located in the city of Tripolis in eastern Arcadia. Tripolis is not the most glamorous city in Greece, but it has a certain charm and fine bakeries.

In the *apotheke* I continued to assist with the study of materials from the ash altar of Zeus, located right on the peak of the mountain, where I helped to supervise excavation in 2009 and 2010. I focused my efforts in particular on the ceramic assemblage from the altar, looking for joins between potsherds and assessing the relative rates of ceramic fragmentation and wear in different areas of the excavation unit. This study helps us to understand the depositional history of the site. For instance, Mycenaean Late Bronze Age pottery is present throughout the 14-meter-long trench, most of it highly worn and fragmented into tiny sherds. Mycenaean materials from the southernmost 4 meters, however, show fewer signs of weathering and preserve a greater proportion of partially reconstructable ves-

sels. The laying of a mass of large stones in this area during the ensuing Iron Age, perhaps as part of a retaining wall, seems to have protected the underlying sediments from further human disturbance. Elsewhere, the Mycenaean pottery was exposed to trampling, burning, and movement of sediment connected with the ongoing use of the mountaintop as a platform for burnt sacrifice.

From late June to early August I spent seven sweltering summer weeks in Rome continuing my study of the architecture at the Roman temple site of Sant'Omobono in the Forum Boarium. Although the site was rediscovered in the late 1930s and has been under excavation and study for many of the ensuing decades, it has been the subject of only piecemeal publications, and no comprehensive treatment of the archaeological remains exists. Filling this gap is one of the primary goals of the Sant'Omobono Project, a University of Michigan cosponsored excavation codirected by Nicola Terrenato. Accordingly, I have spent the past five seasons as project topographer, documenting the visible architecture using a combination of total station survey, measured hand drawing, and digital photogrammetry. This work now forms the core of my dissertation research, through which I hope to clarify the sequence of architectural phases at the site.

Along with IPCAA alum Jason Farr and geologist Fabrizio Marra, I also undertook a project of sampling the various varieties of volcanic stone, or *tufo*, that make up most of the ancient architecture at Sant'Omobono. These samples will

be sent for chemical analysis, the results of which we hope will shed light on the sources of the stone used and potentially allow us to differentiate between *tufo* types that are visually indistinguishable.

Dan Diffendale, IPCAA student

SUPERVISING THE FINDS LAB AT GABII

"Is this a rock?" asked a student, extending a dripping palm in which rested a gray-brown glistening lump. Although this is one of the more frequent questions at the Gabii Project, especially early in the field season, the correct response is not always immediately clear: the field is home both to stones that fracture in smooth, deceptive curves and to coarse Iron Age ceramics that initially appear like clods of earth. Helping budding archaeologists learn to distinguish different types of material in the field and in the lab was one of the highlights of being able to work at Gabii this summer, thanks to the John G. Pedley Award for Travel and Research.

Under the direction of University of Michigan Professor Nic Terrenato, Gabii is the largest American field school in Italy and, as such, provides a dynamic learning environment that blends teaching, practice, and research. This summer, as supervisor of the finds lab, I was able to improve my skills in all three of these areas.

Teaching in the finds lab involved not only instructing field school students in the skills of archaeological processing, such as cleaning, sorting, and labeling ceramics, but also enriching their experience in the field. We discussed marks left

by the production and use of the objects—the worn interior of a mortarium used for grinding, fingerprints pressed into the damp clay or smudged in gloss, sherds refashioned into scrapers or game pieces—and engaged closely with objects in a way not normally possible in a museum or classroom. One of my favorite lessons is teaching students how to use texture to help identify ceramics—and any intrusive rocks.

Daily practice included performing all of the tasks that we imparted as teachers, as well as darting down to the trenches to answer questions about unusual finds, recording data, and managing the storage of artifacts. My fellow lab staff members—IPCAA second-year Shannon Ness and Christina Cha of Florida State University—and I implemented many of the skills and concepts we learned during a series of workshops led last spring by the Kelsey Museum conservators. Those workshops had taught us improved techniques for the excavation, cleaning, and storage of metal finds, as well as how to temporarily reconstruct partial vessels to give students models for recognizing vessel types from fragments.

Practice naturally segued into research. Christina, Shannon, and I often spent time off site looking for comparisons to objects of interest online and in the city's museums. My favorite of these objects was a marble pestle with a thumb-shaped handle from Area C (pictured), likely used to finely grind cosmetics. I also began initial research on a set of painted plaster fragments from the monumental building in Area F, which appear to come from a single wall or set of walls and are the most complete yet excavated by the Project. I hope to reconstruct the overall

pattern and publish these fragments in the future.

This summer was an invaluable experience. I am grateful for the generous support of donors to the Pedley Fund, which enables graduate students such as myself to expand our learning beyond the campus.

Alison Rittershaus, IPCAA student

SUPERVISING AREA C AT GABII

Thanks to generous support from the John G. Pedley Award for Travel and Research, I participated in the University of Michigan's Gabii Project this summer. Located 11 miles due east of Rome along the Via Praenestina, the city of Gabii was occupied from at least the tenth century BC until its decline in the second and third centuries AD.

Importantly, after the city's decline, the site of Gabii was never again substantially occupied or developed; furthermore, no major, stratigraphic excavation had taken place at Gabii before the Gabii Project's inception in 2009. The site provides a diachronic view of the "birth" and "death" of Rome's early neighbor and rival, one of central Italy's first cities.

This was my sixth year working at Gabii, under the direction of Professor Nicola Terrenato, and my first year serving as an area supervisor. In this role, I oversaw the reopening of excavations within one city block at Gabii, Area C, first excavated between 2009 and 2011.

While the first three years of excavation had revealed a late Republican/early Imperial (roughly second century BC to first century AD) industrial complex and an earlier Republican house, this season

we began working beneath the floor levels of the house in order to understand what was happening within this city block before the second century BC. Our long-term goal is to connect the sequence in Area C with its neighbor, Area D. Area D contains a series of habitations ranging from tenth century BC, the earliest habitation at Gabii, down to the Archaic period (sixth to fifth century BC). By connecting the activity in Area C with its predecessor in Area D, we will have a nearly complete sequence of occupations from the tenth century BC down to the first century AD, something almost unheard of in central Italian archaeology. This summer my team moved toward our goal of understanding this sequence.

Alongside our excavations, teaching is a crucial component of what we do, training undergraduates in the nuances of archaeological excavation. As a supervisor, this summer allowed me to grow as a teacher of young archaeologists, instructing and organizing a team of four staff archaeologists and sixteen undergraduate volunteers from the University of Michigan and other institutions. A sample of the topics covered includes: the basics of tool use and stratigraphic excavation, the tricks of our digital, tablet-based recording strategy, the basics of using ARCGIS software on an archaeology project, a smattering of random Roman archaeology and history.

I also conducted some of my own research, studying the textile-making tools that were excavated over the last seven seasons at Gabii. This assemblage is one of the largest from a settlement context in central Italy. As part of my research, I was able to record basic measurements, look at use marks on the objects, map their findspots, and work with fellow IPCAA student Matt Naglak to create 3D models of some objects. I was able to share my research with our volunteers during a series of lunchtime lectures. My research on these objects will also be presented at the 2016 Archaeological Institute of America's Annual Meeting. This was a highly successful season, and I look forward to another great year at Gabii in 2016.

Troy Samuels, IPCAA student



SPECIAL EXHIBITIONS

Passionate Curiosities: Collecting in Egypt & the Near East, 1880s-1950s
August 28-November 29, 2015

Rocks, Paper, Memory: Wendy Artin's Watercolor Paintings of Ancient Sculpture
Phase II: September 25-October 25, 2015

PASSIONATE CURIOSITIES EVENT

Film Screening
Al Momia, or The Night of Counting Years
October 30, 2015, 7:00 pm
Rackham Amphitheater
Discussion follows with Near Eastern
Studies Professor Carol Badenstein

ROCKS, PAPER, MEMORY EVENT
A Workshop on Wendy Artin's
Engagement with the Classical Past
October 21, 2015, 4:00 pm
U-M Museum of Art Multipurpose Room

GALLERY DROP-IN TOURS

October 11, 2015, 2:00 pm
November 8, 2015, 2:00 pm
December 13, 2015, 2:00 pm

FAMILY DAY

November 14, 2015, 12:30-3:30 pm

OTHER ACTIVITIES

See a complete list of Kelsey events at
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