

*Overleaf: Grave stela with Coptic inscription. Limestone with traces of red pigment. Tulunid, July 23, 891 (or 892) AD. Ramesseum, Luxor, Egypt. Excavated by the Egypt Exploration Fund, 1895/96. 36.0 × 36.0 × 4.5 cm. OIM E1569 (photo D. 027343: Anna Ressman)*

## MUSEUM

Jack Green

It was an important year for the Oriental Institute Museum in many respects. We continued to increase our public profile and visitor engagement on multiple levels, deliver engaging exhibits, and initiated plans for a Gallery Enhancements Project. Although we have much to celebrate, it has been a tragic year for the archaeological heritage of the Middle East as events in Iraq and Syria, and now Yemen, continue to unfold. The Oriental Institute and the Museum has played its own role in raising awareness of the plight of archaeological heritage in the region.

Visitor numbers are on the rise. The total number of Museum visitors rose in the past financial year (July 1, 2014–June 30, 2015) by 18 percent to 55,308. It is worth noting that our 2013–14 figure of 46,887 represented a 10 percent drop from the three-year prior average, in large part due to the closure of 58th Street to pedestrian traffic in that year. The increase can be attributed to multiple factors: the reopening of the 58th Street streetscape (June 2014), increased marketing efforts, and a sustained increase in tours. The growing popularity of our exhibits, programs, and events must also be playing an important role. Our new poster kiosks have now been replaced and repositioned as of June 2015, with thanks to

Richard Bumstead and Kathleen Golomb of Facilities Services (fig. 1). A change to our opening hours (now 10:00 a.m. to 5:00 p.m., rather than a 6:00 p.m. closure), took place in September without significant impact on our numbers. Our average donation from non-tour visitors was \$2.73. I wish to thank Jason Barcus, head of visitor services and security, who left the Oriental Institute in May. He will be greatly missed. We warmly welcome his replacement, Adam Finefrock, who joined us in June.

An important new project initiated in 2014–15 was the Gallery Enhancements Project. This project will enable the museum to fulfil an important objective — to improve the quality of display of its collections to the public in time for the Oriental Institute centenary in 2019, made possible through the generosity of an anonymous donor, although with a portion of funds yet to be raised. There are three main objectives to this project: 1) the design and installation of new free-standing display cases throughout all the galleries that will complement the



Figure 1. One of the newly installed kiosks outside the Oriental Institute featuring a poster designed by Joshua Tulisiak (photo: Amy Weber)

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Guenschel wall cases that we plan to retain; 2) improved gallery and in-case lighting, including a transition to LED lighting that will enhance the way we display our collections and result in significant staff, energy, and cost savings into the future; 3) a graphic refresh that will unify and update our labels and panels to provide greater consistency in delivery of information and our institutional voice.

We have hired exhibit designer and architect Elizabeth Kidera, whose experience includes the Field Museum's Ancient Americas Hall and the 9/11 Museum in New York. We also hired Lightswitch Architectural as our lighting consultants. We do not intend to "re-curate" our permanent galleries, but rather enhance the way that information and objects are presented, and improve the aesthetics of our displays and galleries. An advantage of our project is that we will be able to replace many of our older free-standing display cases, which are becoming difficult to access. This project will impact all the staff of the Oriental Institute Museum, and we are also grateful for the significant input and support from Associate Professor of Egyptian Archaeology Nadine Moeller and Head of Public Education and Outreach Catherine Kenyon.

Work has continued in the preparation of catalogs for our permanent collections, including *Ancient Mesopotamia* (by Kathryn Grossman) and *Highlights of the Oriental Institute Museum* (co-edited by Jack Green and Emily Teeter). We are in the midst of editing the text now that photography has been completed. Both volumes will prove to be important contributions and will make our collections more publicly accessible.

Our program of special exhibits (see *Special Exhibits*, below) continues with great success. In Remembrance of Me: Feasting with the Dead in the Ancient Middle East closed in January, and was followed in February by *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*, curated by Tasha Vorderstrasse and Tanya Treptow, with the assistance of Donald Whitcomb. The 2015 exhibit and catalog (fig. 2) has fulfilled many of our aims by presenting and studying collections that are less well known, and supported by object loans from the Walters Art Museum, Baltimore, especially the Ben Ezra Synagogue ark door. The exhibit provided an unprecedented opportunity for academic, public, and community engagement, including a series of lectures in April and May in collaboration with the Chicago Center for Jewish Studies. Our speakers were Paul Walker, Tasha Vorderstrasse, and Donald Whitcomb (University of Chicago), as well as Amy Landau (Walters Art Museum, Baltimore), and Marina Rustow (Johns Hopkins University). The lecture series generated discussion of relations between the communities of Fustat in the seventh–twelfth centuries. We were able to bring together faculty, students, and staff from varied disciplines to examine aspects of religious diversity, interaction, and economic and political life in Old Cairo. A lecture by Adina Hoffman and

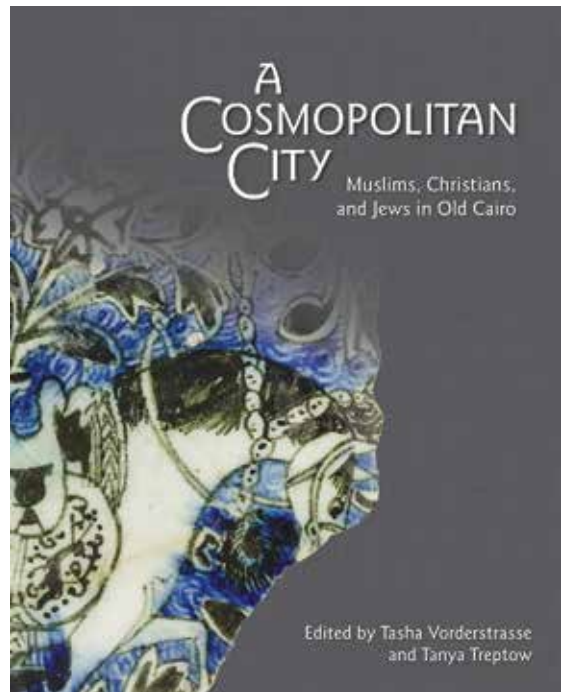


Figure 2. Cover for the exhibit catalog, *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*. Cover design by Josh Tulisiak





Figure 3. The Oriental Institute mini-exhibit *Doing Business in the Ancient World* and adjacent touchscreen in the lobby of the Booth School of Business (photo: Erik Lindahl)

hiring outreach coordinators to invite members of Muslim, Christian, and Jewish faith communities to our exhibit. Preparations for our next special exhibit, *Persepolis: Images of an Empire*, curated by Kiersten Neumann of the Oriental Institute Museum, are currently underway. I wish to thank our colleagues in the Public Education and Outreach Department for all their help over the past year, especially the head of the department, Catherine Kenyon, for providing opportunities to work so closely together.

Three mini-exhibits were curated in the past year. *Cairo in Chicago*, curated by Tasha Vorderstrasse (see *Special Exhibits* report) complemented the Cosmopolitan City exhibit and was displayed in the Oriental Institute lobby this spring. A satellite exhibit, *Doing Business in the Ancient World*, was installed in the Booth School of Business within the University of Chicago. This exhibit was curated by myself and Brittany Hayden (PhD candidate, Department of Near Eastern Languages and Civilizations). The intention of this small exhibit, installed in the Booth School lobby on May 19 (fig. 3), is to draw attention to the Oriental Institute and its collections. We also show how relevant the study of ancient commerce is to present-day economics and business. The exhibit contains several objects on loan to the Booth School of Business, ranging from a Lydian coin attributed to King Croesus to an Old Assyrian merchant's letter from Kültepe, Turkey (fig. 4). We are very grateful to the dean of the Booth School of Business, Sunil Kumar, and our director, Gil Stein, for initiating the idea for this display, and to Canice Prendergast, keeper of the collection at

Peter Cole, the co-authors of the popular book *Sacred Trash: The Lost and Found World of the Cairo Geniza*, attracted new audiences. Additional adult and family programs were facilitated by the Public Education and Outreach Department (see separate report), including the half-day event *Celebrating the History and Culture of Old Cairo*. We are grateful for the support from the Franke Institute for the Humanities, the Chicago Center for Jewish Studies, the Center for Middle Eastern Studies, and the Divinity School for these programs. We have also experimented by



Figure 4. An Old Assyrian cuneiform business letter from Kültepe, Turkey, ca. 1950–1836 BC. As featured in the mini-exhibit *Doing Business in the Ancient World*. OIM A22181 (photo D. O28172: Anna Ressman)

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the Booth School. We thank the staff of the Booth School, especially Tony Gac, Rob Rhoades, and Meredith Wells, for their patience throughout the planning and implementation.

A third mini-exhibit (opened May 21), entitled *A Threatened Heritage*, consisted of seven graphic panels throughout our permanent galleries. Plans for this exhibit unfolded in fall 2014 in response to the threats to archaeological heritage in Iraq and Syria, and in preparation for a Neubauer Collegium conference entitled *The Past for Sale: New Approaches to the Study of Archaeological Looting at the University of Chicago*, coordinated by Larry Rothfield and Fiona Greenland. On February 26, just prior to the conference, a video was released that showed the destruction of objects in the Mosul Museum and at Nineveh by ISIL operatives. These images shocked the world, prompting the Oriental Institute to issue an online statement on the destruction of cultural heritage in Iraq. The Museum's response has been one of raising awareness and of cultural heritage advocacy. Our panels did not just focus on ISIL occupied regions, but also Jordan, Egypt, and Sudan. The exhibit provides links to heritage organizations and contact information for reporting suspected looted or illegally imported artifacts from the Middle East including an email address for the Art Crimes division of the FBI in Chicago. Each panel carries the message "What Can YOU Do?" (fig. 5). We hope that this provides proactive suggestions for our visitors to follow. In curating this exhibit I was grateful for contributions from Emily Teeter, Bruce Williams, Morag Kersel, Emily Hammer, and Akiva Sanders. For more information, go to: <https://oi.uchicago.edu/threatened-heritage>.

The Museum was particularly active in lending over the past year. In addition to several small-scale loans and renewals (see *Registration* report, below) we contributed our four-horned altar from the Megiddo Gallery and the Tayinat bronze plaque from the Syro-Anatolian Gallery to the Metropolitan Museum of Art exhibit *From Assyria to Iberia* (September 22–January 4). We lent to two exhibits held at the Institute for the Study of the Ancient World, New York. Firstly, the Arsinoe base and Isis and Horus statue for the exhibit *When the Greeks Ruled Egypt* (October 8–January 4). Secondly, the Oriental Institute had a major presence in the exhibit *From Ancient to Modern: Archaeology and Aesthetics* (February 12–June 7), which focused on Early Dynastic-period Mesopotamia and the impact of archaeological discoveries on art history, contemporary art, and popular culture. Early Dynastic sculpture, the Agrab cup (fig. 6), the Bilalama seal, and related archival materials were displayed in the "ancient" section of the exhibit, joined



Figure 5. A panel from the mini-exhibit *A Threatened Heritage* that focuses on looting in Mesopotamia. Design by Josh Tulisak



*Figure 6. The “Agrab Cup,” a stone cup with nude hero, bulls, and lions. Tell Agrab, Shara Temple, ca. 3000–2650 BC. Iraq Expedition of the Oriental Institute, 1930–1937. OIM A17948 (photo D. 015848: Anna Ressman)*

by loans from the University of Pennsylvania Museum, the Field Museum of Natural History, and the British Museum. I am grateful to all the Museum staff who contributed the time and effort required of this exhibit collaboration as well as research associates Jean M. Evans and Clemens Reichel for their essay contributions in the exhibit publication, as well as the co-curators of the exhibit, Jennifer Chi and Pedro Azara.

An important project that the Museum has been engaged in over the past year is the Egyptian Coffin Conservation Project. Through the generous support of the Antiquities Endowment Fund of the American Research Center in Egypt, we are finally able to tackle one of our long-standing conservation and redisplay projects. This important First Intermediate Period coffin of Ipi-haishutef (OIM E12072) is currently undergoing conservation treatment and analysis of its pigments. We will be able to display it in the Joseph and Mary Grimshaw Egyptian Gallery this summer after many years in storage. More information is available on the project and its aim is outlined in *News & Notes* 224 (pp. 14–15), in the Conservation

report (see below), as well as in the progress reports on the Oriental Institute website (<http://oi.uchicago.edu/collections/coffin-project>). Emily Teeter, Erik Lindahl, and Josh Tulisiak assisted with this project, and to Simona Cristanetti and Alison Whyte conducted conservation research and treatment of the coffin.

The Oriental Institute Achaemenet Project, in collaboration with our partners at the Louvre, was able to continue for an additional several months following funding from the France Chicago Center of the University of Chicago and continued support from the Oriental Institute. This enables Tytus Mikołajczak (project researcher) and Austin Kramer (project photographer) to continue this digitization and collections characterization project focused on the Achaemenid period (ca. 550–330 BC). At the time of writing, approximately 360 objects have been photographed and 600 objects have received updated catalog entries (see Achaemenet Project report).

I am grateful for all the hard work and dedication of our Museum staff, as well as a number of work-study interns, graduate students, and volunteers who contributed a huge amount of their time and effort in the past year. Josh Tulisiak, who has been our part-time preparation and exhibit design assistant over the past year since Keeley Stitt left the Oriental Institute, has done excellent work and provided consistent support. Anne Flannery has been working with Foy Scalf as part of our Integrated Database (IDB) project and has provided much needed support to John Larson in labeling and rehousing the Museum Archives,

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allowing the entry of 7,508 new entries on to the database (see Integrated Database and Museum Archives reports, below). Museum staff continued to play an important role in the National Museum of Afghanistan-Oriental Institute partnership project, with in-person visits and ordering of conservation supplies by our head of conservation, Laura D'Alessandro. The Museum will continue to support this heritage project into the coming year (see National Museum of Afghanistan-Oriental Institute report). Museum Curatorial Assistant Kiersten Neumann has further streamlined the processes for image-request management and the uploading of data and images to the IDB. The Museum Office fulfilled 132 image requests in the past year and 3,982 new multimedia records were created on our database.

Work-study interns from the University of Chicago (mostly from the MAPSS program) who assisted the Museum in the past year include: Alexis Faust, Terri Morris, and Jeffrey Newman (IDB project and processing image requests); Joseph Hermiz (Museum Archives); Adam Bierstedt and Christian Leavitt (Prep Shop). Kathleen Cescon's work was supported by Don Whitcomb to help work through the Aqaba Expedition material for Museum Registration. Our summer interns included Angela Spidalette (2014) and Danielle Zwang (2015). Jordan Galzynci also assisted the Registration Department. Volunteers continue to assist us, including Kiera Foley (Gallery Enhancements, Registration), and Carole Yoshida (Museum Archives). Without the support of our student workers, interns, and volunteers, only a small fragment of our output would be achieved.

We have had a number of VIP and professional visits to the Museum over the past year. The following list is by no means comprehensive. In September, we received a visit from staff working on the Field Museum of Natural History's new Cyrus Tang Hall of China. In January, we received a delegation of museum and heritage professionals from Zhejiang Province, China. In February, we received a visit from members of the US State Department in relation to our ongoing project in Afghanistan. Toward the end of that month, we hosted a reception for the Neubauer Collegium Past for Sale conference delegates. In May, we received a visit from members of the Council of the Getty Conservation Institute, hosted by its director Tim Whalen and associate director Jean-Marie Teutonico in collaboration with Andy Vaughn, Michael Danti, and Susan Penacho of the Syrian Heritage Initiative, a project of the American Schools of Oriental Research.

The Museum also provided input to the playwrights and actors of the University of Chicago's Court Theatre production of *The Good Book* (March–April) which explored the history of the Bible through complex characters and shifts forward and back in time. In addition, we provided graphics and information supporting the TimeLine Theatre's play *Inana* (May–July), about an Iraqi museum curator on the eve of the US-led invasion in 2003. Curatorial Assistant Kiersten Neumann helped provide images for both ventures and enthusiastically in supported our collaboration with TimeLine.

The Museum continues to play an active role on the University of Chicago campus and the wider South Side community. Gil Stein and Jack Green attended several meetings as part of the University of Chicago Arts Steering Committee, chaired by deputy provost for the arts, Bill Brown. The intention of this committee is to identify the direction of the arts on campus and its role in the wider Chicago community, an initiative that the Oriental Institute is very much engaged in. We have also played an active role as members of the Museum Campus South, and I especially thank Emily Teeter for her role in building up our support and presence for the group (founded August 2014; see *Publicity* report, below).



Following a number of 3D scanning trials in the Oriental Institute by staff of the Center for the Art of East Asia (Department of Art History), the Oriental Institute made a financial contribution to share ownership of its 3D imaging equipment: their Artec Eva and Spider scanners and related software. Since that time, Josh Cannon (graduate student, Department of Near Eastern Languages and Civilizations) has conducted a number of scanning trials of artifacts and replicas in our collection to prepare for a season at Çadır Höyük, Turkey, where he will scan ceramic objects excavated from the site that would take a long time to illustrate by hand. His familiarity with the equipment will provide an ideal test of how such handheld equipment can be used in the field, which we hope will lead to further 3D imaging at the Oriental Institute. Katherine Tsiang and Charles Crable of the Center for the Art of East Asia supported this collaboration.

Our sole collections acquisition in the past year was to the Museum Archives. Twenty-two early twentieth-century drawings, lithographs, and paintings were generously donated to the Oriental Institute by Margaret Green of Northern California. Named “The Lillian E. Beaumont Collection of Artworks by E. F. Beaumont,” the collection provides insights into the history of the American Colony, Jerusalem, and the reception of images of the Holy Land (see *Museum Archives* report, fig. 16 below). A forthcoming article in *News & Notes* 227 will provide further information on the artist, E. F. Beaumont (1871–1952), an archaeologist who served as a surveyor for the University of Chicago’s Expedition to Megiddo in the 1930s.

A new initiative in 2014 was Oriental Institute Collections Research Grant. Through the generous support of O. J. Sopranos, the Oriental Institute supported four researchers in their efforts to utilize our collections: Jamie Novotny (University of Pennsylvania), Katharina Streit (Hebrew University of Jerusalem), Eric Cline (George Washington University), and Elon Heymans (Tel Aviv University). Our database is proving helpful in facilitating further interest in the collections, although the complexity of external research queries, often with requests for sampling or use of our handheld p-XRF machine, has increased considerably. We continue to encourage Oriental Institute and University of Chicago faculty to use our collections for teaching. A recently conducted online survey of faculty/instructors and students is providing us with important information that will help us further improve our engagement with object-based learning.

In summary, the Oriental Institute Museum continues to serve and facilitate a wide range of academic, public, and professional services that helps to build both our local and global standing as a leading collection and research hub for ancient Near Eastern archaeological research, as well as a resource for heritage initiatives. I wish to thank all our close colleagues in the Oriental Institute, and especially Director Gil Stein and Executive Director Steven Camp for their sustained support for the Museum staff in 2014–15.

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## SPECIAL EXHIBITS

Emily Teeter

The past year saw two major exhibits here in the Marshall and Doris Holleb Family Special Exhibits Gallery: *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East* (April 8, 2014–January 4, 2015) and *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo* (opened February 17 and on view through September 13, 2015). For details of the first show, see the *2013–2014 Annual Report*, pp. 222–24.

The *Cosmopolitan City* show (figs. 7–8) focuses on medieval Cairo, also known as Fustat, from the seventh to twelfth century AD. This is a time span for which the Oriental Institute is not exactly known, but the show was the result of a survey of our Islamic-period collections by Research Associate Tasha Vorderstrasse, who identified an amazing number of important and relevant objects, some of which were previously known and published years ago, and others which were unidentified. Among the most surprising things that Tasha was able to identify were Hebrew and Judaeo-Arabic manuscripts that can be traced to the Genizah of Ben Ezra Synagogue in Cairo. Among other materials were the finds from the George Scanlon excavations at Fustat in the 1960s that came to the Oriental Institute in 1983 via a circuitous route that included Princeton and the Akron Art Museum.

After discussions with Associate Professor of Islamic Archaeology Donald Whitcomb, the idea arose of doing an exhibit on Fustat. Tanya Treptow, who has a PhD in Islamic archaeology, joined Tasha as co-curator of the exhibit. Almost all of the material from the collection of the Oriental Institute has never before been on display. So the exhibit fulfills the desired goals of our special exhibits program: to reflect new scholarship, and to exhibit objects from the reserve collection in order to have them photographed, researched, and published. In addition to the seventy-one objects from our collection, three important items were borrowed from the Walters Art Museum in Baltimore. Of greatest impact for the exhibit is a door from the ark of the Ben Ezra Synagogue, co-owned by the Yeshiva University Museum, dating to about 1000 AD. This piece was installed at the entrance to the exhibit. In addition, we borrowed a beautiful lusterware bowl and a fragment of a vessel painted with a scene of the deposition of Christ. We are very grateful to our lenders for their generous help with our exhibit.

The exhibit focuses on community and life in Fustat. It is divided into topics of the different religious communities, the administration of Fustat, trade and industry, dress, the home, leisure, dining and ceramics. Text panels also discuss the development of Fustat and the excavations at the site. As usual, the text on the wall panels was translated into Spanish and Mandarin thanks to Mónica Vélez and Yin Can, respectively.

A special feature of the exhibit is an audio component, “Voices from Old Cairo.” Tasha selected a series of text passages ranging from a poem of Moses ben Abraham Dari (12th century), music composed by Obadiah the Proselyte (performed on a vintage harp by Tasha), translations of several of the manuscripts on view, an account of a day in the life of the physician Moses Maimonides, and descriptions (both good and bad) of Fustat. We thank Jack Green, Wahied Helmy, Tasha, Josh Tulisiak and Emily for recording the segments at UChicago Creative (Eric Fey, engineer). Brenda López designed a very handsome interface for the nine segments that were presented on three iPads, grouped under the topics Leisure, The City, and Administration.



Figure 7. View of the Cosmopolitan City exhibit, looking toward to entrance. The door from the ark of the Ben Ezra synagogue is in the center, the pavilion with documents of the three religious communities of Fustat to the left (photo: K. Bryce Lowry)



Figure 8. View of the Cosmopolitan City exhibit. Left to right: cases on dining, daily life, dress, and adornment (photo: K. Bryce Lowry)

## SPECIAL EXHIBITS

Tasha and Emily curated a mini-exhibit for the Oriental Institute lobby on “A Street in Cairo,” one of the most popular attractions on the Midway of the 1893 World’s Columbian Exposition, making the connection that another “Cairo” was just a couple blocks away. The case contains ephemera, including an original guide to the attraction, a stereoscope card of the “temple” (graciously loaned by Richard Fazzini and Mary McKercher), admission tickets, a cut-glass souvenir teacup, and a copy of the 1893 book *The Dream City: A Portfolio of Photographic Views of the World’s Columbian Exposition* opened to a double spread featuring on one side, a western buckaroo, and on the other, “Joseph” on his donkey “Boom-De-Ay,” “the two offering infinite amusement from morning to night by a display of their comic antics.”

Our head of preparation and exhibit design, Erik Lindahl, did an outstanding job of making an atmospheric gallery space for the Cosmopolitan City exhibit (figs. 7–8). Working from photos of Cairo architecture, he designed a pavilion and created walls of striped tan and maroon, so characteristic of medieval Cairo architecture. Our graphic designer, Josh Tulisiak, used motifs from the Ben Ezra ark door to decorate the very handsome text panels.

We thank Laura Krenz and Judy Brinkmann for the use of their photographs in the gallery space.

We continue to experiment with the format and timing of the members’ opening for the exhibit. Because of the winter season, we scheduled it for Sunday afternoon, February 15. One hundred thirty-nine people attended (fig. 9). We were honored to have both the Consul General of Egypt, Mr. Maged Refaat (fig. 10), and the Deputy Consul, Mrs. Heba Zaki, attend the opening. Consul Rifaat gave very touching remarks about Egyptian-American relations and his appreciation of the work of the Oriental Institute in Egypt.

In addition to the program for the Holleb Gallery, we mounted an abbreviated version of the Our Work: Modern Jobs — Ancient Origins photos by Jason Reblando on the lower level of the Institute (September 2, 2014–ongoing).



Figure 9. Guests at the member’s preview of *Cosmopolitan City* exhibit admire ceramics. (photo: David Turner Photography)



Figure 10. Consul General of Egypt Maged Refaat with exhibit co-curators Tanya Treptow and Tasha Vorderstrasse at the members’ reception (photo: David Turner Photography)



The Museum also produced several smaller shows, including a panel series called *A Threatened Heritage* that were put on display throughout the galleries in May, and *Doing Business in the Ancient World*, presented at the Booth School of Business. For further details of these projects, please see the *Museum* report (above).

Plans are progressing for the new special exhibit, entitled *Persepolis: Images of an Empire*, curated by Kiersten Neumann, which will open to the public on October 13, 2015. This will be a smaller show, comprised mainly of photographs and a video component produced by our CAMEL lab. The show is deliberately scaled back as the Museum staff heads into a major project to refresh all the galleries (see *Museum* report). However, we plan to continue to do smaller-scale shows as opportunity arises, and we are working with our Public Education and Outreach Department on their ideas for exhibits for the lower level. One, coordinated by Moriah Grooms-Garcia and entitled *Dream Rocket*, is an art project created by Chicago-area school children that will be presented on the lower level next year.

As usual, we thank the members of our museum advisory group for their comments about the *In Remembrance of Me* and *Cosmopolitan City* exhibits. Co-curator Tanya Treptow has special experience with focus groups, and she structured our June 24, 2014, meeting in such a way to get the impressions and expectations of the group to content and titles. Members of the group who participated are Beverly Serrell, Diane Hanau-Strain, Patty McNamara, Molly Woulfe, Nathan Mason, Matt Matcuk, and Charles Bethea, as well as Oriental Institute staff members Catherine Kenyon, Moriah Grooms-Garcia, Carol Ng-He, and Erik Lindahl.

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## PUBLICITY

### Emily Teeter

Each year, Chief Curator Jack Green seems to be able to find a little more funding for paid advertising. Our strategy is to split our resources and efforts between the goals of increasing overall awareness of the Museum and promoting the special exhibit and public programs.

Among the places that we placed print ads this year are *Footlights* (the program for Court Theatre), *UChicago Arts* quarterly magazine, *Hyde Park Herald*, *Southside Weekly*, *New City*, and we tried some new markets, like *Chicago Life*, an insert in the *New York Times*, and we assisted the Pritzker Military Library by advertising in a special program. We did several sponsorship radio campaigns on WBEZ, and we also expanded to promotions on WDCB (College of DuPage). Working with Jack, Emily has been spending more time investigating other advertising venues that might bring us to the attention of the public. The social media group did a series of paid ads on Facebook in February and March 2015.

Rack cards still play an important part of our marketing strategy. They continue to be distributed throughout the city by Wahied Helmy. This year we had three cards, two for the Museum (one featuring the Persian bull and the other featuring the statue of Tutankhamun) and the other for our special exhibit (fig. 11). Wahied noted that the response of the staff of the Chicago Visitors' Centers was far more positive to the Tut card, and so once the bull cards ran out, Tut became our public face. For the record, in the last year, we printed and distributed

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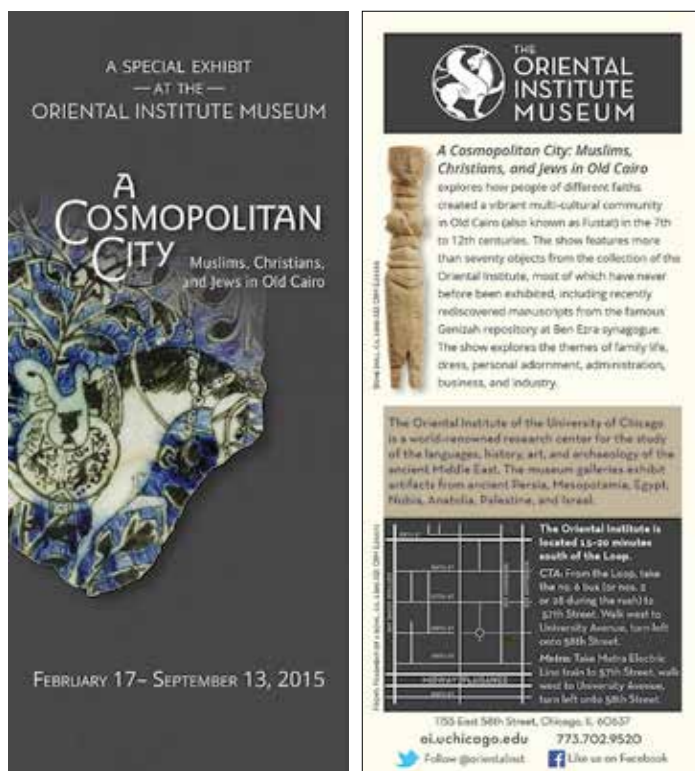


Figure 11. Rack card (front and back) for the *Cosmopolitan City* special exhibit. Designed by Josh Tulisiak

more than 12,000 cards for our special exhibits and more than 16,000 of the Tut ones.

We did not produce street-pole banners for the special exhibit, instead staying with the “Discover” series from last year (see 2013–2014 *Annual Report*, p. 226, fig. 1), and they continue to weather the months without wear and tear.

After much effort by Jack, we managed to vastly improve our outdoor signage on the new pedestrian walk that used to be busy 58th Street between University and Woodlawn. Our one existing sign kiosk that was to the east, near the loading dock, has been relocated north near the walk, and a new one has been placed near the entrance (fig. 1). This allows us to exhibit large posters that encourage drop-in traffic, and to promote public programs and our special

exhibits. With the Museum’s purchase of a large-format printer this year, we can easily change out the posters, allowing for great flexibility in the use of the kiosks.

In the last year we have become “proud partners” of Museum Campus South (MCS), a consortium of South Side museums (Museum of Science and Industry, Robie House, the Smart Museum, the Renaissance Society, the DuSable Museum of African American History, and the Reva and David Logan Center for the Arts). The brainchild of Dr. Carol Adams, former director of the DuSable, the concept was to remind people of the concentration of museums on the South Side, and that there is another “museum campus” in town. Our goal is to drive visitors to all the Hyde



Figure 12. Press conference for the inauguration of the Museum Campus South consortium at the DuSable Museum of African American History (photo: Duane Savage)



Figure 13. Promotional materials for the Museum Campus South Passport program. Designed by Josh Tulisiak

Park-Washington Park cultural institutions. With support from Choose Chicago, our roll-out consisted of a shuttle in August 2014 that connected all the museums. We printed and distributed rack cards and had a very successful press conference at the DuSable announcing the formation of MCS and we garnered several mentions in the press (fig. 12)

We followed up this spring and early summer with the Nights at the Museum series, bundling already planned programs at members of MCS into a single marketing piece. We rolled out our Passport program, issuing “passports” that can be validated at each of the MCS venues. When “full,” the passport can be redeemed for a MCS mug (fig. 13). We are developing tracking systems for passport activity to test how effective they are. MCS has relied upon the talents of our part-time graphic designer Josh Tulisiak. We will continue our Nights at the Museum series in the summer and fall, and continue to look at ways to leverage the power of joint marketing. The MSC is now also partnered

with the South East Chicago Commission, UCarts + Public Life, and the University of Chicago Office of Civic Engagement. We also continue to be a member of the Culture Coast, another, broader, consortium of cultural and commercial attractions in the South Side area.

We continue to profit from the advice of Susie Allen and Nora Semel of the University’s Communications Office, especially about recent events in Iraq and Syria. Numerous requests were received for comments from Gil Stein and Professor McGuire Gibson about the situation. It is ironic that the tragic events in the region are making the importance of our collections even more evident and bringing us more visitors, as well as making the public aware of how important our efforts to document and preserve cultural heritage preservation are.

## REGISTRATION

### Helen McDonald and Susan Allison

We continue to add more data to the object-related parts of the Integrated Database (IDB) and to improve the data already there. This year we have tried to get as many images as possible into the IDB. Susan has finished adding the backlog of digital images taken by the registrars in the last few years (some 3,600 images). Helen finished collecting information on

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each group of images taken by visiting researchers in the last ten years and has been handing them over to Foy Scalf and his team of volunteers, who have then added them to the IDB. Museum Registration would like to express its gratitude to Foy and his volunteers not just for this, but also for their progress in scanning and adding the original registration cards to the IDB. Cards for objects A1 to A20000 are now in the IDB. In addition, we have now modified our registration process so that anyone registering material also takes a record shot of every newly registered sherd or object and adds that to the IDB as part of the input process. A new camera allows both a JPEG and RAW format files to be taken at the same time; the JPEG goes into the IDB and the RAW file is archived. Some 36,000 registration and tablet card scans and registration images have now been added to the IDB.

One of the ways we have used the IDB this year has been to inventory the (soon-to-be-accessioned) Aqaba material that was excavated by Donald Whitcomb in Jordan between 1986 and 1993. The Aqaba material here at the Oriental Institute comprises both loan material (which will return to Jordan) and material that has been gifted to the OI. The excavations were conducted in the BC era (Before Computerization), so at present there is no site database, just a series of paper records. We realized that we could put temporary records (for which we use the prefix "T") into the IDB for each of the Aqaba field registration numbers and assign temporary numbers to the storage boxes holding the Aqaba sherds and objects, a small portion of which is a study loan from Jordan. The records could also be exported (initially to a spreadsheet like Excel) for the excavator to use and could also later be repurposed by Museum Registration when it came to register material into the collection. At present almost 6,500 Aqaba temporary records have been added and 194 new temporary storage boxes inventoried and the locations of their contents added to the IDB.

A large number of objects have been on the move for a variety of photography projects this year and Assistant Registrar Susan Allison has been particularly active in this regard. Objects have continued to be photographed for the Nubian publications in preparation (Bruce Williams' *Serra* and Lisa Heidorn's *Dorginarti* volumes) and for the Achemenet website (Persepolis objects). Objects have also moved to be photographed for the forthcoming highlights books.

Although we had only about half as many visiting researchers this year than last year, some of this year's visitors were looking at large quantities of material. (Thirty-three visitors came last year, seventeen this year.) In fact we moved over two and half times as many objects for research/analysis this year than we did last year (see below for numbers). As well as involving a larger number of objects, some visits required additional preparation. For instance, a cabinet full of beveled-rim bowls from Chogha Mish was registered in preparation for the visit of Arianna Stimpfl. When Miki Takehiro came to study all the Tall-i Bakun ceramics (150 pots and 3,600 sherds), we took the opportunity to rehouse, rebag, and relabel the complete pots. Katharina Streit (one of the collections research grantees) made two visits. In December she came to make a selection of Amuq sherds for her project. Many were unregistered Kurdu sherds, so those were registered and photographed in time for her second visit in February to carry out p-XRF (portable x-ray fluorescence) analysis on both these sherds and a selection from Research Associate Yorke Rowan's excavations at Ein el Jarba (on loan from the Israel Antiquities Authority). The visit of Raphael Angevin involved inventory and some rehousing (he studied almost 3,000 objects).

We began to look ahead to planning further unpacking of the collection as there are objects still packed up from the renovation more than ten years ago. In summer 2014 we carried



out an inventory of our temporary storage boxes (TSBs) to update their locations and check on how many had been emptied. By the end of this process we had established that we still have around 1,490 boxes to unpack; we updated the locations of just over 300 boxes. Nearly 1,200 boxes contain unregistered material leaving just over 190 boxes that contained (at least some) registered material. In total some 550 registered objects are still packed, but to put that in context we have a total of 246,000 registered objects so that it is less than 1 percent.

With regard to incoming loans, in January the special exhibit *In Remembrance of Me* was dismantled and loans returned to the Metropolitan Museum of Art, the Penn Museum, and the Haitian artist Kesler Pierre. The next special exhibit, *A Cosmopolitan City*, was installed in February with three loan objects from the Walters Art Museum, Baltimore, including the fragile wooden door panel from the Ben-Ezra synagogue. Incoming loans always involve Museum Registration organizing object shipping/transport and courier travel and accommodation. For outgoing loans the registrars are involved in drafting the loan contracts and communicating with the borrowing institutions as to conditions, shipping, and other organizational aspects.

With regard to outgoing loans this year we have had quite a lot to do with the Institute for the Study of the Ancient World (ISAW, New York). Two objects on loan there for the exhibit *When the Greeks Ruled Egypt*, which had traveled from the Art Institute of Chicago to ISAW, came back to us. This loan included the Arsinoe statue base that is now back on display in the Egyptian Gallery (OIM E10518). Then we lent ten Diyala objects and a selection of archival excavation records to the ISAW exhibit *From Ancient to Modern: Archaeology and Aesthetics*, which ran from February to June. An Islamic book binding (OIM A12151B-C) is currently on loan to the recently installed Islamic gallery at the Art Institute of Chicago.

This spring some Chogha Mish materials, on long-term loan to the OI, were returned to Iran with Oriental Institute Director Gil Stein acting as courier. Museum Registration's role in this case was to make lists, do inventory, check numbers, make the material available for condition photography, sort out valuations, and take out transit insurance.

We have renewed a number of outgoing loans for between a year and three years. These include: two objects (an A-Group Nubian pot and a ushebti) to the DuSable Museum of African American History (for one more year, to June 2016); a loan to the Michael C. Carlos Museum at Emory University for some Mesopotamian, mostly Diyala, objects (three more years); some pots from the Tut cache that are on loan to the Penn Museum (one more year), and three tablets to the Adler Planetarium (three years). Two objects on loan from the Art Institute are on display in our Egyptian Gallery.

On campus we have lent objects to the Chicago Booth School of Business for a mini-exhibit in their lobby on business in the ancient world. Several loans for analysis were returned including samples taken from Dorginarti crucibles, Megiddo human teeth, and plaster fragments from Qasr el-Wizz that all went out in the previous year. This year we have received a loan request from Tristan Carter (McMaster University, Canada) to borrow a selection of obsidian tools from various Amuq sites for XRF analysis. These tools are currently being prepared for loan. This is part of an ongoing project of obsidian analysis and sourcing that has previously borrowed and analyzed Abu Hureyra obsidian from the Museum collection and is being carried out with the involvement of Yorke Rowan.

In September we had a visit from the staff of Guenschel — the company that manufactured our larger display cases — to make adjustments to the locking mechanisms of those cases. Museum Registration was also involved in a Young Professional Leaders event

## REGISTRATION

in October (a sandbox excavation where a museum registration card was filled out for each “discovered” object) and a Breasted Society event in December with tours of object storage. Recently we have done storage tours for new OI docents and the Graham School summer class for high school students, called *Insight: Ancient Egyptian Language, Culture, and History*.

The Registration Department has moved or inventoried over 32,300 objects this year (making a total of almost 50,000 object movements). Just under 4,000 objects had their locations updated, checked, or corrected. Over 8,000 objects have been registered and twenty-three temporary storage boxes of sherds were unpacked, registered, and rehoused. Just over 10,800 objects were the subject of research of all kinds (as opposed to 4,500 last year). Around 1,150 objects were moved for photography of various sorts and around 250 objects were moved for temporary exhibits that were installed, dismantled, or in preparation. Just over 1,770 objects were moved for the various Nubian publications in preparation and around 470 were moved relating to various loans.

### ***Visiting Researchers***

- Jacob Lauinger (NELC PhD, Johns Hopkins University), epigrapher for the Tayinat expedition, came in to collate the cuneiform inscriptions on the Neo-Assyrian basalt stela fragments. The fragments will be published in a future article and appear in a Tayinat volume on the cuneiform texts found by Chicago’s Syrian Hittite Expedition and the current Toronto excavations (July)
- Sue Goldschmidt (Westminster College, London) studied incantation bowls (August)
- Tevfik Emre Şerifoğlu (Fulbright scholar, University of Bitlis, Turkey) came for three months to study Robert McC. Adams’ Akkad survey sherds and Alishar ceramic material, as well as archival records (July–September)
- Oliver Watson (Khalili Research Centre, Oxford) came to examine Islamic sherds from Rayy and Istakhr (October)
- Katharina Schmidt (Ludwig-Maximilian University, Munich) studied first-millennium BC glass from Khorsabad, Persepolis, and Megiddo (October)
- Jennifer Jackson (Tayinat Archaeological Project) made a visit to plan the photography of Tayinat material for the forthcoming publication (November)
- Mark Weeden (School of Oriental and African Studies, London) studied inscribed material from Tell Tayinat (November)
- Tristan Carter (McMaster University, Canada) study visit to select Amuq obsidian for an analysis loan request (December)
- Arianna Stimpfl (University of New York at Binghamton) studied beveled-rim bowls from several sites (January)
- Petros Koutoupis (independent researcher) made short visits to look at pots relating to the Hyksos period (October and January)
- Solene Klein (Oxford University) studied all of our canopic jars for her PhD (January/February)
- Katharina Streit (Hebrew University, Jerusalem; one of the collections research grantees) made two visits, one to select Amuq sherds for study/analysis and the second to carry out p-XRF analysis on both Amuq sherds from the OI collection and

Ein el Jarba sherds here on loan from the Israel Antiquities Authority (December and February)

- Miki Takehiro (University of Tokyo) studied the ceramics from Tall i-Bakun (February/March)
- Emilie Badel studied bitumen from a variety of sites (March)
- Raphael Angevin studied a variety of chipped stone from Megiddo, Diyala, Nippur, Bismaya, and the Amuq sites for his PhD (March)
- Elisa Rossberger (University of Munich) studied material from Ishchali (Diyala) and Nippur, particularly terra-cotta plaques (335 objects studied in April)
- Marina Rustow (Johns Hopkins) made a brief visit and looked at some manuscripts referenced in *A Cosmopolitan City* (May)
- Yael Rotem (Hebrew University, Jerusalem) studied material from Nahal Tabor (May)
- Mark Altaweel (University College London) and Chikako Watanabe (Osaka-Gakuin College, Japan) carried out p-XRF analysis of tablets and sealings (November and May, the latter visit with Dr. Tuji, who conducted microscopic examination of the tablets)
- Elon Heymans (Tel Aviv University; one of the collections research grantees) joined us to carry out an in-depth study of the silver fragments in two Megiddo hoards (A18295 and A23919) (May)
- Samra Azarnouche (École Pratique des Hautes Études, Sorbonne, Paris) dropped in to have a quick look at a selection of Sasanian seals with a view to further study (May)
- Orlene McIlpatrick (British Institute at Ankara) came to carry out p-XRF analysis on Iron Age sherds from Alishar using the Conservation Lab's Bruker Tracer III-SD (June)

### ***Oriental Institute Faculty, Staff, Researchers, and Students***

- Natasha Ayers (NELC grad student) has been down to check on details of Assasif pottery for a project with Christine Lilyquist. She borrowed a drawer of Mendes sherds for a Public Education drawing class and has been drawing Serra objects for Bruce Williams' forthcoming publication of that site
- Brian Muhs (faculty) collated the gardening inscription on jar MH Ostraca no. 4038 (field reg. no. MH 29.349) for colleague Sven Vleeming (July)
- Tasha Vorderstrasse (research associate) completed work on the Fustat objects (for the special exhibit *A Cosmopolitan City*) and she has also continued to work with us as a volunteer registering Islamic sherd material. She is also working on a publication of coins from the Amuq sites
- Lisa Heidorn (research associate) has continued to work on the Nubian site of Dorgin-arti for a publication. A selection of crucible fragments from the site returned from being on loan for analysis
- Karen Wilson (research associate) has completed work on the publication of the Inanna temple sounding at Nippur with McGuire Gibson, Richard Zettler, Jean Evans, and others and is working on a volume on the Kish material in the Field Museum with collaborators there
- Bruce Williams (research associate) has continued to work on Serra material for forthcoming publications

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- Carol Meyer (research associate) has joined us from time to time to draw Serra and other Nubian material and to study glass objects
- Tytus Mikołajczak (NELC grad student) has continued to study material from Persepolis as part of the Achemenet project headed by Pierre Briant of Paris (see Achemenet project report)
- Jack Green (OI Museum chief curator) used a small selection of objects for a museum studies class in January
- Foy Scalf (staff) used a selection of scarabs for a Public Education class on reading hieroglyphs in February
- Brian Muhs (faculty) used three Demotic papyri for a class in the spring term (OIM E25255, 25388, and 25262).
- Donald Whitcomb (research associate) borrowed some Islamic sherds from the site of Samarra for a class in April
- Nadine Moeller (faculty) used a variety of pots for a class on Old Kingdom pottery in January
- Nadine Moeller's students studied and wrote papers that included a variety of Museum objects in the spring term for a Middle Kingdom archaeology class as follows: Ariel Singer (Middle Kingdom stela); Sasha Rohret (bronze mirror), Emilie Sarrazin (Pan-grave material), Kierra Foley (wands for this class and Old Kingdom amulets for a class paper in the winter term) (Emily Teeter assisted with the class)
- Rachel Schine (University of Chicago student) gave a special gallery tour for Chabad House that included a viewing of some extra Genizah manuscripts brought up to the gallery for the event (November)
- Annalisa Azzoni (research associate) has continued to study a selection of sherds with inked Aramaic inscriptions
- François Gaudard (research associate) studied Egyptian shrouds for a forthcoming publication (spring 2015).

Our volunteers, interns, and work-study students have all been busy this year. Kierra Foley has registered Egyptian flints and beveled-rim bowls and has photographed obsidian tools and Qustul sherds. Following her retirement as volunteer coordinator, Terry Friedman joined us to register Nippur sherds that are being published in the forthcoming volume on the Inanna Temple sounding. Anna Moss joined us for the autumn and registered Alishar Iron Age sherds. Daila Shefner continued to inventory and label recently registered material, but has injured her shoulder and so has not been with us for a few months; we wish her all the best. Toni



*Figure 14. High school students (seated) from left to right: Umut Deniz Dinç, Emily Katsiff, and Elle Cramer with their instructor, NELC graduate student Rozenn Bailleul-LeSuer, standing at right, and Registrar Helen McDonald at left. The students came in for an afternoon of labeling and inventory of sherds as part of a course organized by the Graham School*



Smith finished registering those Dorginarti sherds and objects that are to appear in the forthcoming publication, moved on to Qustul sherds, and is now registering Nippur tablet casts for the tablet collection. O. J. Sopranos has continued to register Tell es-Sweyhat sherds (Syria) from Tom Holland's published excavations at the site. Tasha Vorderstrasse has continued with the inputting of records relating to Erich Schmidt's aerial survey sherd registrations.

Museum Registration has had the assistance of two MA work-study students this academic year: Kathleen Cescon has been busy with the inventory of the Aqaba material and Jordan Galczynski completed the registration of all the sherds from the Chalcolithic site of Tepe Sohz (Iran) and has now moved on to the Behbahan survey sherds. Angela Spidalette joined us as summer intern in 2014. She carried out much of the inventory of temporary storage boxes and registered a variety of material including Nahal Tabor pottery and Nippur tablet casts. Angela also checked the proofs of the Geser publication against the objects and pots to make sure that all the registration numbers were correct and did an inventory of the Geser objects. This summer we have been joined by Danielle Morgan Zwang (Columbia University), who is presently busy registering the last of the Nahal Tabor sherds before moving on to other projects that will include the rehousing and relabeling of the Geser pots and objects. Once again it has again been a busy and productive year.



*Figure 15. Volunteer and NELC graduate student Kierra Foley labeling Nubian pot sherds*

## ARCHIVES

### John A. Larson

As of December 2014, John Larson has served as Head of the Archives for thirty-four years.

Scholars visiting the Archives during fiscal year 2014/2015 included Richard Jasnow of the Johns Hopkins University and his wife, our own Christina (Tina) Di Cerbo of the Epigraphic Survey, who visited July 14–17, 2014, to do research on the history of Demotic Egyptian studies and Medinet Habu graffiti; Elizabeth Wolfson of Brown University who arrived on October 13, 2014, to study our files on the Rockefeller Museum in Jerusalem; Adina Hoffman who visited on October 22, 2014, to tie up some loose ends regarding her research on the Rockefeller Museum; Dr. Heiko Krefter who came to Chicago from Germany on November 3–4, 2014, to do research on his father Friedrich Krefter and the latter's work at Persepolis; on November 5, 2014, Kathleen Sheppard from the Missouri University of Science and Technology returned to continue her study of Egyptian hotels in Breasted's correspondence; during the week of February 23, 2015, Oriental Institute Collections Research Grant recipient Eric

## ARCHIVES

Cline of the George Washington University came to do research on a book about the excavations of Megiddo; on March 26, 2015, David Hogge of the Freer Gallery of Art and the Arthur M. Sackler Gallery, the National Museums of Asian Art, at the Smithsonian Institution came to see what we have on Ernst Herzfeld and Persepolis; during the week of March 30, 2015, Hipolito (Rafael) Chacon of the University of Montana at Missoula did research on moving the winged bull-man from Khorsabad to Chicago in 1929; and on June 23, 2015, Patricia Podzorski from the Institute of Egyptian Art and Archaeology at the University of Memphis came to look at the notebook of Janet Butties. From within our own Oriental Institute community, Fred Donner, Sue Geshwender, Jack Green, Lisa Heidorn, Tytus Mikołajzak, Kiersten Neumann, Emily Teeter, Alison Whyte, Bruce Williams, and Karen L. Wilson have conducted research using Archives materials.

Several acquisitions were made by the Archives during this fiscal year. Twenty-two works (see fig. 16) by E. F. Beaumont (1871–1952) of the Megiddo Expedition were kindly donated to the Oriental Institute in 2014 by Maggie Green who resides in northern California. Ms. Green is E. F. Beaumont's great-granddaughter and his last living descendant. The donation



*"Ruins of Dat Ras Temple in Moab, near Keirak" [Kerak, Transjordan], undated (probably 1920s or 1930s). Pen and ink on paper. 12.8 x 14.0 cm*

is made in memory of Ms. Green's grandmother and E. F. Beaumont's only child, Lillian E. Beaumont. Professor Emeritus Robert D. Biggs donated a number of items to the Archives, including manuscripts, letters, memorabilia, and photographs.

Carole Yoshida contributed her time as an Archives volunteer during fiscal year 2014/2015 and has made it possible for us to continue a number of projects in the Oriental Institute Archives that would not have been possible without her generous assistance. We are grateful to have benefited from the help of this dedicated volunteer, and we thank her here for all of her efforts on behalf of the Archives. John has been assisted in the Oriental Institute Archives during this academic year by Middle East Center graduate work-study student Joseph Hermiz, who scanned a large number of lantern slides for the Integrated Database Project. We would like to thank him for his work.

During the past fiscal year, John Larson has continued the re-organization of the Museum Archives, working with Angela Spinnaze in July 2014 and, from November 2014 onward, with Anne Flannery on transferring data into the Ke Emu Integrated Database (IDB). Since November 2014, we have accomplished a great deal, including the IDB template for Museum Archives data-entry and website searching, as well as rehousing and labeling in the Museum Archives Storage Room itself. Though just in its initial stages, the launch online of the Museum Archives will enable greater awareness of the Archives to internal and visiting researchers. To date, we have added just over 7,500 records in the Museum Archives catalog module. Special thanks are due to Anne Flannery and Foy Scalf for a job well done.

The Oriental Institute Archives contributed materials from the Diyala (Iraq) to the special exhibition *From Ancient to Modern: Archaeology and Aesthetics* at the Institute for the Study of the Ancient World at New York University from February 12, 2015, to June 7, 2015.

## CONSERVATION

### Laura D'Alessandro

We will remember this past year as the Year of the Coffin — the coffin of Ipi-ha-ishutef, to be exact (OIM E12072A–B). From the construction of the coffin itself to the meticulous detail of the painted hieroglyphs, the coffin is one of the highlights of the Museum's collection. Due to the generosity of the American Research Center in Egypt (ARCE), the Oriental Institute received funding to support the conservation and research of this wonderful example of a First Intermediate Period wood coffin. It has resided in the Conservation Laboratory for most of the past year where it rests on a custom designed and built platform, compliments of Preparator Erik Lindahl, and where it is literally the center of attention (fig. 17). Assistant Conservator Simona Cristanetti is the lead conservator for the project. Her position is supported by the ARCE grant and has allowed her to focus on the coffin and its complex treatment over the past year (fig. 18). Associate Conservator Alison Whyte, who undertook the conservation of the lid with its highly decorated surface and own particular set of challenges, joined Simona on the project (fig. 19). Updates on Simona's and Alison's work can be found on the Oriental



*Figure 17. The coffin of Ipi-ha-ishutef (OIM E12072B) on its custom-built platform in the Conservation Lab*

## CONSERVATION



Figure 18. Simona Cristanetti cleans the exterior of the coffin



Figure 19. Alison Whyte stabilizes pigment on the interior of the coffin lid

Institute's website in the Conservation Laboratory section: <http://oi.uchicago.edu/collections/coffin-project>.

The scope of the project includes analysis of the various pigments used in the painted decoration. The analysis will be split in two ways. McCrone Associates will carry out optical microscopy and organic and compositional analysis on the pigments and Conservation staff will carry out x-ray fluorescence (XRF) and scanning electron microscopy (SEM) to examine their elemental composition and structural detail. At the conclusion of the project, Simona and Alison will share details on the analysis and conservation of Ipi-haishutef's coffin on the Oriental Institute's website.

Work proceeds in the lab at a fast pace. The Oriental Institute's handheld x-ray fluorescence spectrometer, affectionately called "The Tracer" (and officially named the Bruker Tracer III-SD), has become an integral part of the Conservation Lab's operation. It has revolutionized the way

we work in the lab, allowing us to determine, in a totally non-destructive way, the elemental composition of the objects that come to us for research or treatment. This quick picture provides us with important information on the material that an artifact is made of and can be critical in choosing the best conservation treatment. We received two training sessions from Bruker scientists over the course of the year that were extremely useful for our work.

The Tracer also allows broader questions to be answered. We began to study one such research question last year, attempting to identify groups within cuneiform tablets based on their clay composition. Preliminary analysis of the results from the initial test group by Dr. Lee Drake, senior application scientist at Bruker Elemental, determined that two main types of clay were represented. Alison and Simona conducted additional testing of the clay body of one of the largest tablets in the collection. Testing the clay at small intervals across the body of the tablet, a process known as "mapping," allowed Lee to assess the homogeneity



of the clay body. It was surprisingly similar across its face, showing only a small drift across the width of the body. The results from these two test groups will direct the next stage of the project over the course of the summer and fall.

The Tracer was also popular with visiting researchers. We hosted three groups of researchers over the course of the year: graduate student Katarina Streit, studying ceramics from the Amuq and Ein el Jarba (Israel); Orlene McIlpatrick, studying Alishar ceramics; and Mark Altaweel and Chikako Watanabe, using the Tracer to analyze clay sealings and tablets from several sites including Bismaya and Nippur. We all enjoyed working with the researchers and took the opportunity to discuss their research and possible future collaborations.

The ongoing development of the Institute's integrated database continued to be an ongoing responsibility of Alison's over the course of the year. Alison liaised with conservator and computer specialist J. P. Brown, who created the reports that will be used for our basic recording activities, conservation treatments, and loan forms. She also oversaw the ongoing updates to the database as they affected the conservation modules, a time-consuming job.

Alison continued as the lead conservator for our special exhibits. She worked on the conservation and analysis of objects for A Cosmopolitan City and conducted the condition assessment for the objects borrowed from the Walters Art Museum with their courier. She was also kept busy over the course of the year with courier trips to New York to install and deinstall our large loan of objects to the exhibit *From Ancient to Modern: Archaeology and Aesthetics* at the Institute for the Study of the Ancient World (ISAW). Alison was involved in several additional loans: for the University of Chicago Booth School of Business's *Doing Business in the Ancient World*, for the Metropolitan Museum of Art's exhibit *From Assyria to Iberia*, and the Art Institute of Chicago's *When the Greeks Ruled*, as well as their new galleries for Islamic art.

Despite Simona's primary responsibility for Ipi-ha-ishutef's coffin, she was able to continue her conservation treatment of the Persepolis tablets. Her time on this critical project was limited but she managed to treat several dozen tablets this past year. Simona also acted as a courier for the loans to the Metropolitan Museum of Art and ISAW in New York City. Simona was also able to maintain her role as the conservation liaison to the Achemenet project, advising on handling issues for both the project consultant and photographers. In June, Simona hosted Joe and Jane Barabe and friends for an afternoon with Ipi-ha-ishutef's coffin as a result of Joe's winning bid at this year's gala auction. Emily Teeter joined Simona and Alison in sharing their research and work on the coffin with Joe and Jane's friends.

An unexpected activity that came up suddenly saw the entire lab involved in preparing to return some the Chogha Mish materials to Iran. These clay tablets required careful packing to prepare them to be hand-carried by Oriental Institute Director Gil Stein. We were very pleased to hear that they had made the return trip safely.

It was a busy year for presentations. Alison co-authored and presented "Evolving



*Figure 20. Conservators Alison Whyte and Simona Cristanetti inspect coffin work platform in the Prep Shop*



## CONSERVATION

Attitudes: Past and Present Treatment of Egyptian Collections at the Oriental Institute” at Understanding Egyptian Collections: Innovative Display and Research Projects in Museums in September at the Ashmolean Museum, Oxford, UK.

Alison also co-authored (with Tasha Vorderstrasse) an article called “Opera Diva and Doll Maker: The Dolls and Tableaux of Baronne Sandra Belling” for *News & Notes* 226. In addition, the results of Alison’s x-ray fluorescence analysis of objects included in our A Cosmopolitan City special exhibit were published in the catalog for the exhibit.

In November, at the annual conference of the American Schools of Oriental Research (ASOR), in San Diego, Head of Conservation Laura D’Alessandro presented a poster entitled “Recent Research on Blue Pigment from Sargon II’s Palace, Khorsabad, Iraq,” co-authored with Dr. Steve Heald of the Argonne National Laboratory, Alison, Simona, and Elisabeth Fontan, chief curator (retired) at the Louvre. Laura also co-chaired “Pigments, Paints and Polychromies in the Ancient Near Eastern Context,” a workshop on ancient pigments, with Dr. Alexander Nagel, Smithsonian, at the ASOR conference.

Laura and Gil were invited to take part in the colloquium on Building Capacity for Global Protection of Cultural Property, organized by the Cultural Heritage by Archaeology and Military Panel (CHAMP) at the annual conference of the Archaeological Institute of America (AIA), in New Orleans. Gil was unable to attend the conference so Laura presented the talk “The National Museum of Afghanistan and the Oriental Institute: Lessons Learned for Building a Sustainable Partnership” on behalf of the project.

In March, Laura and Simona attended a round-table discussion at the British Museum on the conservation of clay tablets. The attendees were an international mix of curators, conservators, and conservation scientists responsible for the study and preservation of this fragile cultural material. At the conclusion of the two days, the group resolved to work more closely together over the next two to five years to address many of the issues that were raised.

Laura traveled to Kabul twice during the year to meet with project conservators working on the joint National Museum of Afghanistan-Oriental Institute (NMA-OI) cultural heritage project and assess the conservation component of the project. Both trips were spent connecting with our Afghan colleagues and learning about their current concerns.

Laura is currently serving on the Neubauer Collegium Material Matters Advisory Board and the planning committee for the Synchrotron Radiation in Art and Archaeology (SR2A) conference scheduled to take place Chicago in 2016.

I thank Alison and Simona for their contributions to this section and the busy workflow of the lab. The year has once again flown by very quickly. We look forward to seeing what the new year will bring.

## PREP SHOP

### Erik Lindahl

The last year has been another exciting one from the perspective of the Prep Shop. The special exhibits program has continued, researchers have come and gone, and the Museum has begun a donor-funded project to replace all of the freestanding display cases, upgrade the lighting, and refresh the graphics in the galleries (see *Museum* report, above). The shop would like to thank Josh Tulisiak for all his hard work this year. His design and production work has been excellent and he has proven himself a valuable resource.

The special exhibits program focused on the closing of *In Remembrance of Me* and the opening of *A Cosmopolitan City: Muslims, Christian, and Jews in Old Cairo*. Working with Tasha Vorderstrasse, Tanya Treptow, and Donald Whitcomb to develop the exhibit was a pleasure. Matt Federico and Bartosz Gal were a great help during production and the exhibit changeover.

The Museum continued its program of mini-exhibits with the installation of *Cairo in Chicago*, *A Threatened Heritage*, and *Doing Business in the Ancient World*. The Preparation and Exhibit Design Department played an important role in designing and installing all these projects.

Some of the collections-management projects of note were the installation of more pallet racking in heavy-objects storage and the uncrating of large objects for the Achemenet project.

The Prep Shop always works closely with the Conservation Lab. One of our main collaborations this year was to design and build a height-adjustable work platform for use during the conservation of an ancient Egyptian coffin (fig. 20; and see *Conservation* report, above). We also worked together to produce object mounts for an exhibit loan to the Institute for the Study of the Ancient World.



Figure 21. Josh Tulisiak inspects prints before delivery to the Gala



Figure 22. Museum activity cart near completion

## PREP SHOP

The Oriental Institute gala was this year. In order to help bring the OI to the gala, which was held at the Four Seasons Hotel in downtown Chicago, the Prep Shop produced and delivered a series of large-format prints on canvas of key artifacts from the collections (fig. 21).

Last year the Education Department approached the Prep Shop about helping them to design and produce a museum activity cart (fig. 22; and see *Public Education* report). The Prep Shop gladly agreed and the first cart was completed and put into service this year.

As always the Prep Shop has continued with its maintenance and organizational duties. We have been maintaining the exhibit lighting and keeping the galleries clean with the assistance of our student worker Adam Bierstedt. We also enlisted the help of student worker Christian Leavitt to digitally archive all of our blueprints.

The next year will be a busy one with the gallery enhancements project in full swing, the delivery/installation of new display cases, and the production/installation of *Persepolis: Images of an Empire*.

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## SUQ

### Denise Browning

This has been a very eventful year for the Suq. It started just after the opening in June of the new streetscape in front of the Oriental Institute, which brought in many new visitors. Then in September we changed the hours of the Museum and the Suq, closing a little earlier during the week and opening earlier on Sundays. It seems to have worked very well as we cut back on our slow hours, and opening earlier on Sundays didn't even seem to need an adjustment period. The result was a healthy 15.5 percent increase in our net sales.

Of course most of our success is due to our incredible volunteers, who give our customers impeccable service. Many thanks to Judy Bell Qualls, Ray Broms, Norma van der Meulen, and Jane Meloy. Norma, thankfully, is still creating her much-sought-after jewelry for the Suq.

Unfortunately, we did say goodbye to long-time student employee Dylan Genest, and long-time volunteer Judy Bell Qualls. Dylan worked for us both as an undergraduate and as a



Figure 23. A selection of merchandise available at the Suq



Figure 24. A selection of merchandise available at the Suq

graduate student. She is now working full time in Chicago. Judy decided it was time to retire. We will all miss Judy. Her good sense of humor and knowledge was enjoyed by everyone.

During the year we hosted two book signings that were very popular with our members. Eric Cline autographed his popular book *1177 BC: The Year Civilization Collapsed*. Adina Hoffman and Peter Cole graciously autographed their book, *Sacred Trash: The Lost and Found World of the Cairo Geniza*, in conjunction with our special exhibit, *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*.

This special exhibit enabled us to bring in lots of new merchandise for the Suq. Since it was a more modern exhibit for us we were able to take advantage of the many wonderful handicrafts still made in the Middle East. We brought in many beautiful glass and cut-metal hanging lamps, hand-blown glass vessels, beautiful arabesque jewelry, and many interesting books from the American University Press in Cairo, including children's books (figs. 23–24). Wahied Helmy brought back from Egypt beautifully hand-painted papyrus specially made for the exhibit with either Arabic calligraphy or the Ten Commandments written in Hebrew.

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Our new lamassu t-shirts made their debut in June. They are available in black with a white, almost three-dimensional impression, or in heather tan with a black line drawing enhanced by Josh Tulisiak's Photoshop expertise (fig. 24).

We are looking forward to another exciting year working with all of the volunteers, students, and customers.

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