



MUSEUM

Geoff Emberling

The Museum has been an active, productive, engaged place in the past year — it is a theme that echoes through the contributions of Museum staff in the pages that follow, and one that accurately reflects the pace and efficiency of work throughout the Museum. It is truly a pleasure to work in such a collegial and productive environment.

Among the most widely visible results of our work has been continuing activity in our special exhibits program. Exhibits provide a regular opportunity for us in the Institute to convey the excitement of discovery, ongoing research, and new insights into the ancient Middle Eastern past. It is also a way for us to explore ways in which these histories (and prehistories) remain relevant and interesting to us today. Understanding the ways in which civilizations rise and fall is one of the themes of continuing interest, and our collections also have the capacity to inspire curiosity and wonder and to transport visitors to other cultures, times, and places.

Our current exhibit, *Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920* (fig. 1), tells the story of a great archaeological adventure, as the Institute's founder James Henry Breasted traveled across a war-torn Middle East in the aftermath of World War I, purchasing antiquities, identifying sites for excavation, and making contact with local and colonial officials. As noted below, it has had great publicity, public interest, and associated programs.

However, in many ways, most of the work that we do in the Museum goes on behind the locked doors of the collections areas. As noted below, many scholars have worked with our object and archival collections in the past year. One project that I found particularly exciting was organized by Wayne Pitard, Director of the Spurlock Museum at the University of Illinois. He and his team came to the Museum to take 360-degree photographs of cylinder seals, and they are absolutely beautiful, showing details of carving and relationship of carving to patterns in the stone that one cannot see on a regular impression in modeling clay (fig. 2).

We are also undertaking major improvements to Museum infrastructure, in keeping with museum standards and best practices.

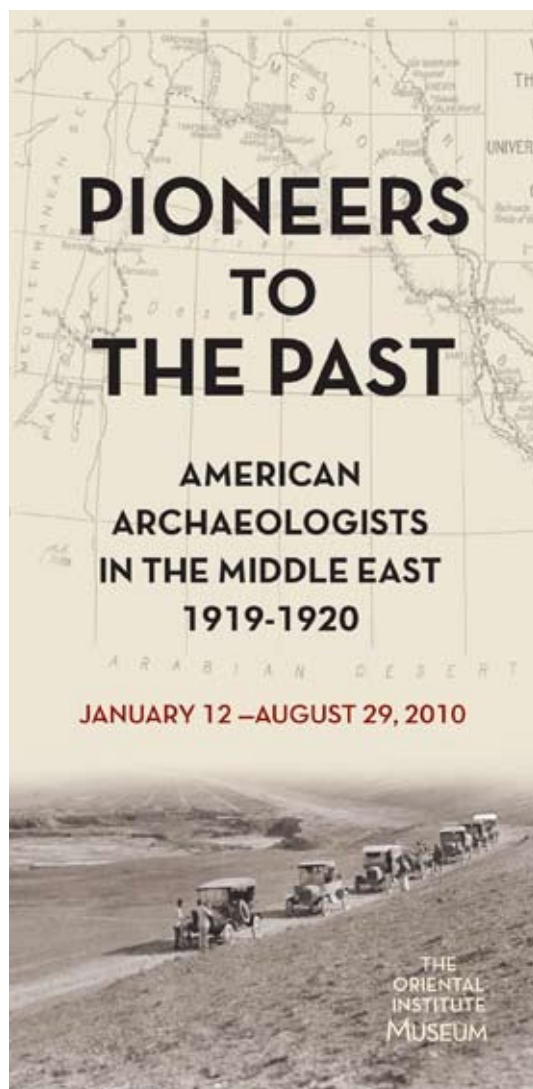


Figure 1. Banner for the Pioneers to the Past exhibit

MUSEUM

We are continuing to re-house our collection in modern storage cabinets and materials due to the generous support of the Institute of Museum and Library Services (the “Conservation Project Support” program), and will begin an additional and important project that will re-house and document our metals collection with support of the National Endowment for the Humanities (NEH; “Sustaining Cultural Heritage Collections”). This project contains funds to purchase some additional photographic equipment as we work to upgrade our photo studio. We continue to document and register the collection in order to provide greater access to researchers both in the Institute and beyond, this year continuing our project of registering fragments of Neo-Assyrian reliefs from Khorsabad (with the help of Oriental Institute Research Associate Eleanor Guralnick). In addition, we have significantly increased the rate of cataloging and scanning photographs from the Archives. And we have moved the entire Archives collection out of storage, installed a compact storage system, and moved the entire collection back in, funded by the University of Chicago’s Capital Projects budgets.

All this work is going to be increasingly accessible in the year to come because of an Institute-wide project to install a modern database system that will link Museum registration records to archival documents to publications and photographs. This project, called the Integrated Database, was proposed by John Sanders in 1993. As detailed in his report in this volume, its realization, due to begin this coming year, is truly a group effort led by Gil Stein and Steve Camp in their successful request for funding from the University of Chicago. We are excited also to report that an additional grant from IMLS (“Museums for America”) will support the implementation of the database program across the Institute.

None of this work — exhibits and behind-the-scenes collections care and management — would be possible without the funding support noted above, and the dedication and hard work of our interns and volunteers, too many to thank individually here (although they are all named below!). The Oriental Institute had the foresight to develop a volunteer program more than forty years ago now. More recently, through a collaboration with Professor Morris Fred, who teaches a course on anthropology of museums in the University of Chicago and also teaches in MAPSS (Master of Arts Program in the Social Sciences), we have developed a semi-formal internship program over the past three years. This year, for the first time, the number of interns exceeded the number of Museum staff. We will not be able to expand the program any further because of limits of space and supervision, but all the Museum staff have learned how to make the intern



Figure 2. (Left) Photo of a cylinder seal (A12687) from Chatal Höyük in the Amuq Plain along with (right) a roll-out photograph of the seal's surface taken by Wayne Pitard and his team

experience more interesting and more useful all around. We look forward to continuing this program in the future.

I will not attempt to summarize all the activity in the pages that follow here, but would like to mention a few projects that I have been particularly involved in myself. Working with graduate student Katharyn Hanson and volunteers Sue Geshwender and Mari Terman, as well as Museum staff, I have worked to add labels to the Edgar and Deborah Jannotta Mesopotamian Gallery to enhance information about the archaeological context and date of objects on display. This is important given our standing as a research collection. This project, generously funded by Oriental Institute docents, is a major undertaking that has involved wrestling with a range of different sources of information about objects, some outdated, to develop new labels. Putting labels in cases has inevitably meant moving some objects, and the need to reinterpret some of the objects in their new context within the case. Particular thanks to Sue for the long hours and enthusiasm she has devoted to this project. By the time this volume is printed, we will have finished about half the labels in the gallery and will hope to sustain our momentum over the next year. This is one type of project that will be greatly facilitated in the future by the Integrated Database.

Another project is our audiotour program, which we started in the fall of 2008 with the generous support of Joyce and Roger Isaacs. We have continued to add to our offerings — this year, adding our first special-exhibit tour and a tour on the ancient Middle Eastern context of the Bible. With further support from Joyce and Roger, and the help of Karina Chavarria and docent Siwei Wang, we have just finished translations of our highlights tour into Mandarin Chinese and Spanish, as well as our kids' tour of ancient Egypt into Spanish. Our tours were rented nearly a thousand times last year, and we expect that number to continue to grow.

We have seen attendance decline in the Museum over the past two years, with a 5 percent decrease from the last fiscal year. We find this difficult to explain, given the press attention and awards our exhibits have received, and given news reports that many museums are experiencing increased attendance. In the coming year, we will be conducting formal audience research with Slover-Linett, a Chicago audience-research firm with broad experience in museums, thanks to a grant from the Arts Engagement Exchange, in an attempt to identify ways in which we can build our audience. We are also hoping that budgets will allow some funds for advertising. We are fortunate that, as a university museum we are not entirely dependent on attendance and revenue in order to present exhibits and programs and to maintain the collection. But with declining attendance, we miss opportunities to reach broader audiences and to generate interest and support for the research work that is the mission of the Oriental Institute.

Finally, I would note that we have reorganized departments within the Institute this past year. In recognition of the many accomplishments of the Education Department led by Carole Krucoff, Oriental Institute Director Gil Stein has made Education (now Public Education) a separate department within the Institute. Museum staff, while maintaining an interest in education, now focus more on exhibits and collections. We wish Carole and her staff well in their new position and fully expect to continue and develop further our many collaborations.

The year to come promises to be interesting and productive, as always. We will install two exciting exhibits — *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond* (opens September 28, 2010), curated by Christopher Woods, Associate Professor of Sumerology; and *The First Pharaohs* (opens March 29, 2011), curated by Emily Teeter.

Preparations for the *Visible Language* show are in full swing, with catalog writing, exhibit design, arrangements for loans (including an exciting loan of the earliest Mesopotamian cuneiform tablets from Berlin that have never been exhibited in the United States), and a fascinating CT-scanning project we are doing in collaboration with Dr. Michael Vannier at the University

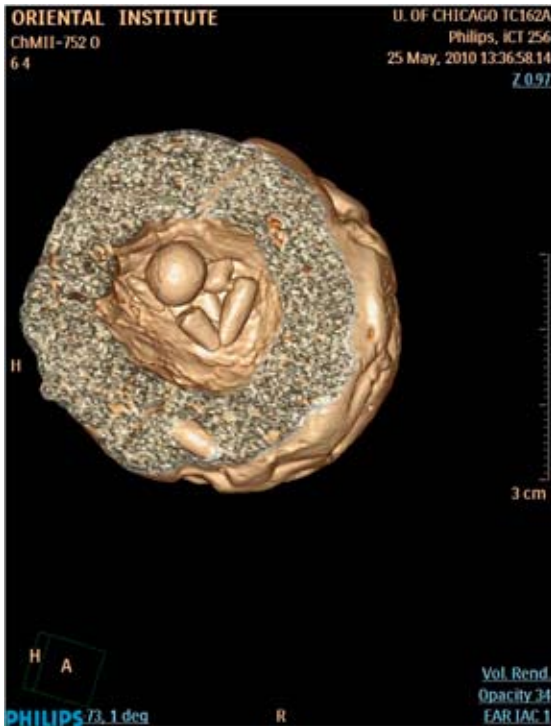


Figure 3. Rendering of a token ball from Chogha Mish, Iran, ca. 3400 BC. The token ball was scanned in a CT scanner at the University of Chicago Hospitals by Dr. Michael Vannier. The resulting images were processed by Monica Witczak, so that the tokens inside the clay ball are visible. The next stage of visualization will be to extract each token individually

of Chicago Hospitals. We have scanned a collection of “token balls” — hollow clay balls that contain small geometric clay tokens — that are a precursor to the invention of writing, and we hope this will be a research contribution in addition to an exciting element in the exhibit (fig. 3).

Fundraising for these exhibits is going quite well, thanks to Exelon Corporation, the Women’s Board of the University of Chicago, the Antiquities Endowment Fund of the American Research Center in Egypt, and a number of generous private donors. A word to any potential donors who may be reading: our fundraising is not over, and there are still opportunities to contribute.

We will also begin publication of additional volumes in the Museum Highlights series begun by Emily Teeter’s book on ancient Egypt with publication of a book on ancient Israel by Gabrielle Novacek. Two other manuscripts (Mesopotamia and Nubia) have been written, and others are in preparation. We aim to have seven volumes published within the next few years.

The coming year will also see development of further exhibits and audiotours, marketing efforts, and collections projects. Go team!

SPECIAL EXHIBITS

Emily Teeter

The interval for this report covers two exhibits: *The Life of Meresamun: A Temple Singer in Ancient Egypt* (closed on December 6, 2009), and *Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920* (opened on January 11, 2010). Details about the Meresamun exhibit can be found in the 2008–2009 *Annual Report*, pp. 194–97. The show generated a tremendous amount of publicity, including a cover article in *Archaeology* magazine. Even after the show closed, Meresamun has been featured in the press, and she continues to gain friends on her Facebook page (more than 1,500 to date). After the exhibit closed, Meresamun was returned to her location in the Joseph and Mary Grimshaw Egyptian Gallery. We re-wrote the label to

incorporate some of the information that had been in the show, and we installed the video kiosk near the mummy. We would like to again thank Exelon and Philips Healthcare for their support of the exhibit.

The *Pioneers to the Past* show was a good example of how collaboration can advance an initial idea. At one point, it was considered that images from the 1919–1920 expedition would be published as a book to commemorate the ninetieth anniversary of the founding of the Oriental Institute. That gradually developed into the photos being the subject of an exhibit, which under the guidance of Geoff Emberling took further form as images and extracts from Breasted’s letters provided the framework for an extended discussion of the historical context of the trip, as a commentary on the intellectual ownership of the past, and the connections between politics and archaeology and how they have changed in the last ninety years. It was due to input from our community focus group that the show was told in two “voices” — Breasted’s own and modern commentary.

The show is divided into an introduction; sections on travels in Egypt, Mesopotamia, and the Arab State; and finally an appraisal of the impact of the expedition on the later activities of the Oriental Institute.

Pioneers to the Past proved to be an ideal overall introduction to the Oriental Institute. For example, in the introductory section, we exhibited a copy of *Ancient Times*, a book that made an important and lasting connection between John D. Rockefeller Jr. and Breasted; the letter from Rockefeller giving Breasted \$50,000 to found the Oriental Institute; and Breasted’s passport, which is full of interesting stamps and endorsements that document his travels.

In order to give the show more presence and variety, we included a selection of objects that Breasted acquired in Paris and Egypt. Working with material supplied by Peggy Grant, I wrote labels that are primarily excerpts from Breasted’s letters, including comments about the dealers from whom he acquired the objects or the object itself. For example, the label for Papyrus Ryerson read,

Among Breasted’s greatest purchases was a perfectly preserved Book of the Dead. Breasted wrote:

“And then I could hardly believe my eyes ... a beautiful brown roll of papyrus, as fresh and uninjured as if it had been a roll of wall paper just arrived from the shop!... Tano laid it down on the table, put his finger on the unrolled inch or two and giving the roll a fillip, he sent it gliding across the table, exposing a perfectly intact bare surface before the beginning of the writing.... And then came the writing! An exquisitely written hieroglyphic copy of the Book of the Dead with wonderfully wrought vignettes, the finest copy of the Book of the Dead which has left Egypt for many years!”

Our design team, led by Brian Zimerle and Erik Lindahl with very valuable advice from Dianne Hanau-Strain, graphically separated the voices — Breasted’s images and letters are located on a dark band above slanted ramps that are mounted with the modern commentary. We ended



Figure 1. View of the exhibit *Pioneers to the Past* with objects acquired by Breasted in cases that imitate vintage shipping crates

SPECIAL EXHIBITS



Figure 2. Membership Coordinator Maeve Reed tends the Oriental Institute information table at "Spotlight on Chicago"

up with a lot of fun and effective design features. Working from the photos, Brian designed striking silhouettes (steamship, biplane, Model T Ford, and "arabnah" [horse-drawn cart]) that echoed the different forms of transportation the expedition employed. Dianne laboriously reworked a vintage map to trace Breasted's travels and to also give a sense of the era. Erik came up with the inspired idea to build exhibit cases in imitation of packing crates, complete with stencils (themselves vintage) with the address "Oriental Institute, Chicago." Through the generosity of Richard Martin of Archeophone Records of Champaign, Illinois, we were able to play music from 1919–1920 in the gallery, which again helped give the visitor

a sense of the era. We are very proud that exhibit was voted "Best Museum Exhibit of 2010" in a poll conducted by the *Chicago Reader*.

This was the first exhibit to have its own audiotour, a feature that has proven to be popular with our visitors. The audiotour was an ideal way for us to share more-extended excerpts from the letters with our visitors. The tour was recorded and edited by Tiffany Salone of the university's Media Initiatives Group and includes vintage music provided by Archeophone Records. Tom James designed a program mounted in a kiosk that allows visitors to view all the photography from the expedition as well as to scroll through all of Breasted's letters home from a kiosk in the gallery. This material was also posted on our Web site. Our positive experience with the Meresamun Facebook page motivated us to construct one for Breasted, but rather than anyone "channeling" him (as was the case with Meresamun), we let Breasted "speak" to his more than 1,000 Facebook friends through his letters. Intern Adrienne Frie undertook a massive project editing the letters and posting them so that "friends" could follow what the expedition was doing that week ninety years ago (see also "Publicity and Marketing," below). Adrienne was an important part of the exhibit team — she also edited and proofread the text for the catalog, worked on the object labels, and attended installation meetings.

We brought the rest of our galleries into the theme of the show by marking every object that was acquired by the expedition with a special graphic designed by Tom James. This was an effective way of producing interest in the special exhibit among visitors who may not have heard about it, and the special labels gave a very clear idea of the breadth of Breasted's acquisitions.

The Members' opening for the exhibit on January 11 continued the theme of the show, complete with cookies in the form of pith helmets made with a cookie cutter custom made by Erik, and Denise stocked the Suq with real pith helmets and books that related to the theme of the exhibit. We were honored to have Breasted's grandchildren and great-grandchildren visit the exhibit on February 17.

We would like to thank Exelon Corporation, as well as Barbara Breasted Whitesides and Robert and Peggy Grant, for their support of the *Pioneers to the Past* show.

We also thank our community focus group, who helped us with the *Pioneers to the Past* show and who have been giving us good advice about the writing exhibit and other upcoming shows. The group consists of Randy Adamsick, Nathan Mason, Christine Carrino, Angela Adams, Molly

Woulfe, Dianne Hanau-Strain, and Patty McNamara. The group meets with Geoff, Emily, Carole, Wendy, and interns who are working on the exhibits.

We are now immersed in finalizing the exhibit *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond*, curated by Chris Woods, which will open to Members on September 27. I am also well ahead on the planning for *Earliest Egypt: The First Pharaohs* (tentative title) show that opens March 29, 2011.

We continue our practice of issuing a catalog for each exhibit, and thanks to Tom Urban and Leslie Schramer of our Publications Department, these handsome and useful volumes appear in time for the opening (a feat that even some of the larger museums cannot always manage). The catalogs continue to be in demand even after the presentation of the show, and two of them, *Lost Nubia* (2006) and *European Cartographers and the Ottoman World, 1500–1750* (2007), have been reprinted (see report under “Publications”). We also issued a reprint of Charles Breasted’s biography of his father, *Pioneer to the Past*, with a new selection of photographs made available by archivist John Larson.

Upcoming Exhibits (*some titles and dates are tentative*)

Visible Language: Inventions of Writing in the Ancient Middle East and Beyond

(Members’ reception, September 27)

September 28, 2010–March 6, 2011

Earliest Egypt: The First Pharaohs

March 29–October 23, 2011

Ceramic Arts of the Ancient Middle East

November 15, 2011–April 29, 2012

Birds in Ancient Egypt

May 29–October 21, 2012

PUBLICITY AND MARKETING

Emily Teeter and Thomas James

This was an incredibly busy year for marketing and publicity. We collaborated with new organizations and more fully incorporated new media into our strategies. The Oriental Institute does not have a dedicated marketing specialist or publicist. Rather, our efforts are shared among units of the Institute. Among the many people involved are Jessica Caracci, Maeve Reed, Wendy Ennes, Carole Krucoff, Geoff Emberling, interns Amanda Sorensen and Adrienne Frie, the authors of this report, and of course William Harms of the University’s News Office, who shows us how the professionals do it.

Our main goals are to raise awareness of the mission and work of the Oriental Institute and its Museum and to increase Museum visitorship. The overall strategy is that visitors to the Museum have the potential to become Members, volunteers, and donors. The Museum and its programs

PUBLICITY AND MARKETING

are a unique and powerful marketing tool. This trickle-down effect is very evident in the most current visitor's guide (developed in 2009 under a grant from the Chicago Community Trust) that incorporates a Museum plan with information about the *E-Tablet* and becoming a Member or a volunteer. As a result, some of our efforts are aimed at publicizing special exhibits, others at specific programs, and yet others at promoting the Oriental Institute as a whole.

This year saw a new level of collaboration with the Department of Cultural Affairs of the city of Chicago. The city offers very diverse programs that, over the years, thanks largely to Carole Krucoff's ingenuity, we have been able to tap into. This year we took a more proactive stance, meeting with Dorothy Coyle, the director of the Department of Cultural Affairs. She had many good ideas about expanding our audience that coincided with the new emphasis that the city is placing on neighbor attractions. One outgrowth of this meeting was collaboration with the city's World Kitchen program. In June, Carole and Emily, working with Judith Dunbar Hines, director of the city's Culinary Arts and Events, produced a two-session program based on ancient Egyptian food. On June 3, about 100 people (90 percent of whom were not Oriental Institute Members) attended a lecture and then toured the Joseph and Mary Grimshaw Egyptian Gallery, where many representations of food can be found.

We were very fortunate to have Amanda Sorensen as an intern for six months. We assigned her many of our promotion projects. She monitored the city's explorechicago.com site to ensure that our listing was up to date, and she also followed up on other recommendations by Dorothy Coyle such as pursuing city-related tourism possibilities. Amanda organized receptions here at the Institute for Chicago Greeters (February 17), the Chicago Tour-Guide Professionals Association (April 7), and hotel concierges (May 4). Through Nathan Mason, a member of our community focus group, we also had discussions with the city's Department of Aviation, exploring the possibility of placing a version of some of our shows (*Catastrophe* and *Pioneers*) in O'Hare Airport Terminal 5 departure areas. Conversations are ongoing.

Amanda also oversaw our relations with the Chicago Convention and Tourism Bureau (CCTB). This group deals with inbound group travel, especially conventions. We joined the CCTB for the year to assess how effective their offerings might be for generating more Museum attendance. Amanda's primary assignment was to be the contact with CCTB and to take advantage of as many of their programs as was applicable to our mission. One of Geoff's main goals is to have the Oriental Institute incorporated into bus tours of the city, and CCTB seemed to be a good conduit to that clientele. Amanda was tireless in following up every lead, going to orientations at McCormick Place, and calling destination-management companies (who work with inbound traffic). She attended a CCTB-sponsored Webinar on March 10 on "The Essentials of Search Engine Optimization," and she monitored and updated the CCTB Web listings. Emily and Jessica also attended a showcase for new CCTB members. Although it became apparent that CCTB is primarily designed to assist people in the hospitality business (hotels and restaurants), there were some opportunities for us as well. Amanda organized a reception for principal staff members of the CCTB, who in turn gave us valuable advice about attracting and marketing to groups. Jacquie Brave, of Accenting Chicago!, a destination-management company, met with a group of us to give further advice about increasing traffic.

We also attempted to attract new audiences through e-mail and mail solicitation of special-interest groups such as retirement centers and social clubs. Using the list of upcoming conventions supplied through our membership in CCTB, Amanda sent messages to organizations whose mission seemed to be in keeping with ours. She edited the press release for the *Pioneers to the Past* show for in-flight and travel magazines, playing up the aspects of "trip from hell," and she wrote the clever press release "A Passion for Fashion" for women's media highlighting how much

information on the history of fashion is contained in our exhibits. Amanda also began to send announcements of our new Bible audiotour to churches and religious groups. She also paid visits to downtown hotels to ensure that concierges had information about the Oriental Institute. In the effort to attract more visitors from the immediate area, Amanda, working with Maeve, arranged for special discounts to Oriental Institute Members in local restaurants.

Another market that we are exploring is the GLBT community. Volunteer Sue Geshwender researched statistics about education, income levels, and spending, all of which indicate that it is potentially a good market for us. Sue and Emily talked with staff of the Center on Halsted to explore programs, and Emily contacted the Chicago History Museum to see what their experience has been with the “Out at the CHM” lecture series. Sue and Emily also met with Ben Beadles, who has had a great deal of experience working with non-profit arts communities.

Those involved with marketing spent a lot of time attending seminars and training sessions. Amanda attended CCTB orientation in November, a Marketing and Technology Seminar led by Adam Thurman in January 2010, and a workshop on Immersive Experiences in marketing in February 24. Maeve attended a two-week Arts Engagement Learning Circle on Branding in March, and Maeve and Emily attended the annual Spotlight (a showcase for the city’s cultural offerings). We hope to report in the future that these efforts have resulted in a rise in Museum and event attendance.

The Oriental Institute and its projects received important media coverage in the last year, including a story on the Persepolis Tablet Project in *Payvand Iran News*, the Henrietta Herbolsheimer Syro-Anatolian Gallery mentioned in *Near Eastern Archaeology* magazine, the Iraqi training program in the *University of Chicago Magazine*, Gil Stein’s work at Tell Zeidan in the *New York Times*, the work of the CAMEL lab in *Archaeology* magazine, and a general article on the Museum in the in-flight magazine of Etihad Airlines (the national magazine of the United Arab Emirates).

Publicity for special exhibits is driven by a comprehensive plan that identifies a variety of target audiences and how we might reach them. After each exhibit, the marketing plan is reviewed to assess its effectiveness. There is a great amount of variability in each plan because each exhibit is different. For example, the Meresamun show had a science component that included the medical community as a target audience, while *Pioneers to the Past* has appealed to those with an interest in history. Further, for some shows, we have a modest marketing budget, while for others, we have virtually no funds for promotion. The two exhibits presented during the interval of this report, *The Life of Meresamun: A Temple Singer in Ancient Egypt*, and *Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920*, generated a huge amount of publicity. Thanks to the subject matter and Philips Healthcare publicists, Meresamun was in the news throughout the world (see further details in the 2008–2009 *Annual Report*, pp. 200–01). Since the time of that report, Meresamun has been featured in *National Geographic* and in a multiple-page (and cover) color spread in *Illustrerad Vetenskap* (a Danish popular-science magazine), and *KMT* magazine. The show received positive critical reviews in *Near Eastern Archaeology* magazine and the *American Journal of Archaeology*.

We promoted the *Pioneers to the Past* exhibit with spots on NPR radio and banners at the entrance of the Institute. We were thrilled that the show was voted “Best Museum Exhibit of 2010” in a poll conducted by the *Chicago Reader*. The exhibit was featured in the *Wall Street Journal*, the *Chicago Tribune*, *Time Out Chicago*, *Archaeology* magazine (twice), the *Biblical Archaeologist*, the *Hyde Park Herald*, and the alumni magazine of North Central College (which Breasted attended).

New Media

Over the past couple of years, we have been experimenting with an increasing number of ways in which we can directly interact with the world over the Internet. These “new media” outlets have become too big to ignore — in March 2010 Facebook edged out Google to become the most visited site on the Internet, accounting for more than 7 percent of all Internet traffic. The interactive Web has blossomed into a place where it is easy to follow people or institutions on Twitter, subscribe to blogs, or become a friend or fan on Facebook. Over the past year, the Oriental Institute began to try and expand the way we communicate with our Membership and the world at large through Facebook, Twitter, and blogging.

Our Facebook efforts, which began a few years ago when “Meresamun” (<http://bit.ly/Meresamun>) joined Facebook to promote her special exhibit and with the creation of the Oriental Institute Facebook fan page, intensified this year when “James Henry Breasted” (<http://bit.ly/JHBreasted>) signed up to promote the *Pioneers to the Past* show. Tom has been posting photos and letters documenting the trip that our show follows.

The main Oriental Institute presence on Facebook is in the form of our institutional Facebook page (<http://bit.ly/OI-Facebook>). If you haven’t seen it, we hope you’ll visit soon. You can visit whether you’re a member of Facebook or not — but if you are, we’d love it if you became a fan! We’re using Facebook to pose questions, announce events, share photographs, and compile links to news stories about work that our researchers are doing. The Research Archives also have a fan page on Facebook (<http://bit.ly/OI-Archives>), and we encourage you to check it out as well.

The Oriental Institute Twitter page (<http://twitter.com/oimuseum/>) is a little newer, and a little less developed. The vision we have for it is not only as a place where we can share the things that we’re doing here at the Institute, but also as a place to share all news of interest to those who are interested in Near Eastern studies. All of our Facebook status updates also automatically update over Twitter. Let us know if you think we’re doing okay. Follow us and send us an @ message over Twitter with suggestions on how to improve.

One last thing we’re trying out for the first time is blogging. As a tie-in with *Pioneers to the Past*, we are publishing Breasted’s letters home to his family. It’s completely unintentional, but the dates from Breasted’s 1919–1920 trip through the Middle East happen to coincide exactly with our calendar this year. Letters that he wrote on Monday, May 17, 1920, will show up on the blog on Monday, May 17, 2010. We’re also putting a selection of photographs from the same days as the letters onto the blog, so that you can get Breasted’s vivid descriptions of what he was seeing and doing and also see exactly what he saw. The Breasted Blog is located at: <https://blogs.uchicago.edu/oi/> — if you use an RSS (really simple syndication) feed reader, you can also add Breasted’s RSS feed to your reader and get automatic updates every time he makes a new post. These things all tie in together. All Facebook statuses automatically go out as tweets not long afterward. Breasted Blog posts are automatically announced on Facebook and Twitter.

In the future we may branch out into other forms of new media. We’d love to have a YouTube channel, but we just don’t produce enough new video content at the moment. We’re working on a Flickr account, where we’ll be able to show people a lot more of what we have in our photographic collection. The new big thing seems to be Foursquare, and we haven’t yet decided how or if we’re going to move into that market. Be sure though, that as new communication services come to market, we’ll look into them and see if they fit our mission.

REGISTRATION

Helen McDonald and Susan Allison

We have begun the registration and re-housing of another section of material for a new Institute of Museum and Library Services (IMLS) cabinet grant awarded in 2009 and due to run until 2011. We received the first cabinet delivery relating to this grant in February 2010 and will get the second and final delivery before the end of the year. This grant includes material from Nubian sites in the area of Bab Kalabsha (several sites of the X-Group and Christian periods) and Qasr el-Wizz (a church and monastery site of the Nubian Christian period). The Bab Kalabsha material includes both ceramics (from settlements and cemeteries) and stone architectural fragments from temples of the X-Group period. The Qasr el-Wizz material is more extensive and mostly ceramic, though there are also some objects such as clay sealings. With the help of Master of Arts Program in the Social Sciences (MAPPS) students and volunteers, the Bab Kalabsha material is now registered and re-housed (550 pieces). Most of the Wizz material is also re-housed (2,000 pieces so far). A total of 2,750 digital images have been taken of the re-housed material. We are also committed to re-housing a variety of large pots and the rest of the registered stone objects that are still in temporary storage boxes.

During the summers of 2009 and 2010, we embarked on a systematic inventory of our Egyptian cabinets, containing mostly stone and ceramic objects. This useful and necessary task was undertaken in the summer of 2009 by Courtney Jacobson and Aleksandra Hallman and in summer 2010 by Maggie Geoga and Junli Song. So far some fifty cabinets containing nearly 13,000 objects have been inventoried. New labels have been printed where necessary and Museum numbers marked on objects where unclear or non-existent. Lists have been made of all the un-numbered pieces lurking among the registered material. The last stage will be to put details of all of the “no-number items” in a spreadsheet and then take digital images of them for comparison with records of missing objects.

In the summer of 2009, we also conducted an inventory of the metals room in preparation for a National Endowment for the Humanities application that Laura D’Alessandro was writing for new cabinets and the re-housing of our metal collection. Elizabeth Wolfson, Becky Caroli, and Susan Allison inventoried the approximately 11,000 objects in the metals room. Problem objects were noted and will be researched in the future. In July we heard that the application was successful, and a contract conservator will be hired later in the year to work on this project for two years.

We have begun to re-assemble a selection of sherds to form the basis of a teaching collection for members of faculty to use. So far over 3,300 sherds have been identified and moved, most of them newly registered. Several of our volunteers have worked on the registration of small groups of sherds collected from the surfaces of a variety of sites. We expect to continue to add to this collection until we have a reasonably representative selection and then consult with members of faculty as to what else might be added.

The project of photographing and updating our records of the Egyptian Predynastic collection undertaken by Susan Allison has continued. This work is in preparation for a planned exhibit on early Egypt. Almost all of the 3,000 early Egyptian objects have now been photographed and their records updated. Registration has continued to play its part in those projects that have included the rest of the collections staff such as the Khorsabad relief project and the object movements relating to the installation of the Pioneers to the Past exhibit (both described in more detail elsewhere). We have kept track of objects relating to the forthcoming Visible Language exhibit that is due to open in September of this year.

REGISTRATION

In preparation for our move to new database software, and with the assistance of George Sundell, we have been looking critically at the structure of our current database and asking ourselves what extra fields or tables we might like to have in the new one. We have also begun the time-consuming process of cleaning up our data. This has involved looking at all the different terms used in certain fields and working toward a more rigorous standardization of terms and editing records accordingly. Contracts with a vendor of museum-specific database software are on the verge of being signed, and we hope to begin the changeover later this year.

As to loans, we lent two small, inscribed Egyptian bowls from the Tutankhamun embalming cache to the Metropolitan Museum of Art in New York for an exhibit on the funeral of Tutankhamen. It runs until September. We recently renewed a loan of two Egyptian objects for a further two years to the Du Sable Museum of African American History. These are a Nubian A-Group pot and an ushebti of Nitocris.

On October 2, Registration hosted a visit by the Grolier Club. We turned our office space into a display of Islamic manuscripts and book bindings. The club members also visited the Special Collections of the Regenstein Library.

In April alterations were made to the source of chilled water that is so important to our climate-control system. Now instead of having just the Pick Hall chillers as our source, we are plugged into a university-wide system that links all the chilled water sources, including that of the Regenstein Library, into one big loop. The changeover took a week, during which our system was hooked up to a temporary chiller parked out on University Avenue. This change has been beneficial, with fewer problems with the supply of chilled water since the changeover.

The Registration Department has moved or inventoried just over 48,000 objects this year. Nearly 5,750 were the subject of research of all kinds, and 330 objects were used in teaching and training. Nearly 950 objects were moved for either photography or drawing. Just over 36,000 were inventoried or had their locations updated. Over 4,700 objects were registered, mostly relating to the current re-housing grant and the development of the teaching collection. A further thousand objects were re-housed. Over 10,000 bag labels were printed for newly registered objects or inventoried objects whose labels were inadequate. Over 300 objects were moved for temporary exhibits that were installed, dismantled, or in preparation this year, and 1,800 were moved that relate to preparations for the Earliest Egypt exhibit. Almost 100 objects were moved relating to loans or while being considered for loans of various sorts.

It has been a busy year for visiting researchers.

- The Amuq publication project has continued to be a main focus of activity, as our three researchers Lynn Swartz Dodd (Tell Judaidah), Marina Pucci (Chatal Höyük), and Heather Snow (Tell Tayinat) continued to work on final publications of the later levels at those sites. We have hosted visits from two of the Amuq researchers this year (Marina Pucci and Lynn Swartz Dodd). Fiona Haughey (the Tayinat draughtsperson) visited for a month this spring to draw some 300 Tayinat objects for publication. Both Marina and Lynn have recruited Near Eastern Languages and Civilizations students to assist with digital imaging and sherds recording and drawing (Natasha Ayers and Dan Mahoney have worked from time to time on Judaidah sherds, and Courtney Jacobson has drawn sherds from Chatal Höyük). Once again the Amuq office in the Archaeology Labs has been a hive of activity.
- In July of 2009, Wayne Pitard of the Spurlock Museum visited with a team to photograph all of the Amuq cylinder seals. They used a set-up that includes a spool on which to place the cylinder seal and rotate it as it is photographed. This gives a sort of a “roll out” of the seal, though of course it is backwards compared to an actual rolling of the seal. As a follow-up to

this project, we then lent the Spurlock modern rollings of all the Amuq cylinder seals, so that those could also be photographed for comparison with the seal photographs.

- In February we lent fifty-five Iron Age arrowheads made of bronze from the Amuq sites, Megiddo, and Persepolis to Argonne for x-ray fluorescence and x-ray diffraction analysis with high-energy synchrotron radiation. The principal investigators of this project are Lynn Dodd, Heather Snow, and Liz Friedman.
- Helen Taylor visited for three weeks in September to study Bakun-period sherds from William Sumner's Kur River Basin survey. This is part of her PhD research.
- Also in September, Philip Stockhammer came and studied sixty Mycenaean sherds from Megiddo.
- In the autumn, Ann Gunter of Northwestern University came over to look at ceramic, metal, and faience objects from Khorsabad.
- Ryan Perry (PhD student from University College London) visited to work on the Fakhariyah material in December.
- Pedro Azara visited in December to look at a variety of Diyala objects with a view to borrowing some for an exhibit in Barcelona and Madrid on Sumerian art.
- Sandra Knudsen from the Toledo Art Museum visited in January to look at objects that may be available for loan to the Toledo Art Museum.
- Daniela Rosenow visited in January to research our material from Bubastis.
- Ofer Marder of the Israel Antiquities Authority visited in February to study the flint from the "Early Stages" at Megiddo as part of Eliot Braun's re-appraisal of all of the "Early Stages" material.
- In March, Catherine Marro came and studied a selection of Amuq phase F sherds.
- In April, Tine Bagh researched some Egyptian objects that we acquired from W. F. Petrie.
- Natasha Ayers has recently completed detailed descriptions and drawings of the 237 pots from the tombs at Assasif. This is part of Christine Lilyquist's publication of the Assasif material, which was excavated by the Metropolitan Museum of Art in the 1920s.

The Museum collections continue to be used for teaching and research by Oriental Institute staff and Near Eastern Languages and Civilizations faculty and students. Users include the following:

- Kate Grossman used a selection of flints and sherds for her evening class on early Mesopotamia in November.
- Donald Whitcomb used Islamic sherds from Tell Fakhariyah, Rayy, Samarra, Hama, and Fustat for a class held in the Spring Quarter.
- Jan Johnson used one of our Demotic annuity contracts for a class in the spring.
- Robert Ritner used a number of heart scarabs for the exam of the Beginning Hieroglyphs class.
- Fred Donner used a selection of early Arabic papyri for his Palaeography and Epigraphy class, with the students each choosing a papyrus to translate.
- Karen Wilson has continued working on a publication of the pottery from the Inanna Temple sounding at Nippur with McGuire Gibson, Richard Zettler, Jean Evans, and others.

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- Angela Altenhofen has continued to draw seal impressions for the Diyala project, objects for Marina Pucci's forthcoming Chatal Höyük publication, and for Eliot Braun's publication of the Early Bronze Age "Early Stages" at Megiddo.
- Clemens Reichel visited and photographed a selection of Diyala sealings and tablets. Larry Lissak has begun to photograph a variety of Diyala objects for the Diyala online database project.
- Bruce Williams has recommenced work on the Serra material for a forthcoming Oriental Institute Nubian Expedition volume (it will be volume 11). Fortunately we have registered and re-housed all of the Serra ceramics as part of the previous IMLS re-housing grant, so it is now readily accessible. Bruce's work will enable us to improve the information in the database.
- François Gaudard researched our Egyptian inscribed linen.
- During summer 2009, Elise MacArthur researched our inscribed early Egyptian objects. Her work will be applied to her thesis as well as our future Earliest Egypt temporary exhibit.
- At the beginning of this summer, Rozenn Bailleul-Lesuer began research for her planned temporary exhibit on birds in Egypt.

These accomplishments have been made possible by the capable and efficient efforts of our Museum Assistant, Courtney Jacobson, and with the assistance of a wonderful group of volunteers and interns, including Cassandra Callewaert, Becky Caroli, Gretel Braidwood, Joe Diamond, Maggie Geoga, Aleksandra Hallman, Janet Helman, Ila Patlogan, Andrew Rutledge, Matthew Sawina, Daila Shefner, Toni Smith, Junli Song, Jim Sopranos, George Sundell, Raymond Tindel, and Elizabeth Wolfson. The volunteers have together contributed well over a thousand hours of their time to Museum Registration, and we are grateful for all their help.

ARCHIVES

John A. Larson

As of December 2009, John Larson has served as Museum Archivist for twenty-nine years.

Photographic Services

The income from photographic image sales and reproduction fees enables us to purchase archival supplies and equipment for the Archives and for photography. Between July 1, 2009, and June 30, 2010, we experienced a decrease in the number of requests and, consequently, in the amount of income. This can be attributed to the state of the world-wide economy and a decline in the number of new book titles being published. Thomas R. James and Michael Camp prepared the paperwork and handled all the other details that are involved in processing the requests that we received for Oriental Institute proprietary images and reproduction permissions during the past year.

On the positive side, this was a banner year in the ongoing effort to transfer the information from the existing photographic-image card catalogs into a Filemaker Server database of Oriental Institute photographs (available as a working document online at <http://oi.uchicago.edu/museum/>)

collections/pa/database.html). At the beginning of the fiscal year, the photo database contained approximately 57,800 records. Currently, we have 80,600 records in the photo database, and that number continues to increase. The interns who have worked under the supervision of Tom James — Eric Beckman, Michael Camp, Christine Efta, Shaheen Gutierrez, Adam Hemmings, Margaret Moline, Miranda Pettengill, James Pike, Daniel Sarosta, Charley Spence, and Jennifer Ziermann — have entered the data from roughly 23,000 card-catalog records into the photo database.

The records that are currently in the photo database derive from several sources. Some of the records in the photo database are from new photography that is being generated for forthcoming publications and other projects, some are from archival records, and some are from previously unregistered field photography. The lion's share of the records is from the card catalogs for previously registered photographs, negatives, and slides. In the card catalogs, there are 68,470 photograph cards, 46,299 negative cards, and 12,250 slide cards. Currently we are working through the photograph catalog cards — 47,815 photograph cards have been entered to date, representing 70 percent of the total number of photograph cards. Happily, there is substantial overlap among the card-catalog systems for the different types of photographic media. In the process of entering the data from the photo catalog cards, we have also entered the data for 31,014 negative catalog cards (67 percent of the total), and 4,534 slide catalog cards (37 percent of the total). So far, 35,954 of the records in the database have thumbnail images attached, either archival material that has been scanned, or new photography that is being generated weekly.

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Visiting scholars during fiscal year 2009/2010 included Lindsay Allen, Lindsay Ambridge, Gwenda Blair, Joe Bonno, Peter Brand, Eliot Braun, James H. Breasted III, John Breasted, Azra Dawood, Lynn Schwarz Dodd, James Goode, Robert Hawley, Daniel Meyer, Ivan Moreno, Dennis O'Connor, Marina Pucci, Carole Roche, Bernd Schipper, and Julie Stauder-Porchet. From within our own Oriental Institute community, Geoff Emberling, Robert Ritner, Emily Teeter, Karen L. Wilson, and Jonathan Winnerman have conducted research using Archives materials. We would especially like to thank Tom James for his tireless assistance in the ongoing operation of the Archives.

Recent Acquisitions

In November 2009, Charlotte Otten presented to the Oriental Institute Archives a small personal collection of her photographs and correspondence, relating to her field season at the site of Jarmo in Iraqi Kurdistan with Robert and Linda Braidwood. This is a most welcome addition to the Archives and includes a series of ethnographic photographs taken by Dr. Otten while she was in Iraq in the 1950s.

Volunteers and Student Assistants

The following people have contributed their time as Archives volunteers during fiscal year 2009/2010 and have made it possible for us to continue a number of projects in the Oriental Institute Archives that would not have been possible without their generous assistance: Jean Fincher, Peggy Grant, Sandra Jacobsohn, Roberta Kovitz, Robert Wagner, and Carole Yoshida. We are grateful to have benefited from the help of these dedicated volunteers, and we thank them here for all of their efforts on behalf of the Archives.

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Archivist John Larson has also been assisted in the Oriental Institute Archives during this fiscal year by student intern Betsy Giles (summer 2009), and Masters of Arts Program in Social Sciences (MAPSS) graduate-student volunteer Daniel Kovacs (Fall Quarter 2009). Manuel Alex Moya (academic year 2009/2010) and Stephanie O'Brien (Winter/Spring Quarters 2010), both MAPSS graduate students, have worked on a variety of projects in the Archives and have been assigned to the Archives compact-storage project since January 2010. Elizabeth Wolfson, who has worked past summers for John Larson in the Archives (2008) and Helen McDonald in Museum Registration (2009), returned in June to work on the Archives compact-storage project for the summer of 2010.



Figure 1. Before the installation of the collapsible archival shelving



Figure 2. After the installation of the collapsible archival shelving

Archives Compact-Storage Project

Lastly, we would like to report on a project designed to maximize the use of space in our climate-controlled Archives storage room. On Tuesday, January 19, 2010, the Oriental Institute Archives was closed for research appointments in order to begin preparing for the installation of compact-storage shelving, which took place throughout the months of April and May. Beginning in June, we started moving the archives collections back into our newly remodeled space. This process is expected to continue until the end of August 2010, and we expect to reopen the Oriental Institute Archives for research appointments after Labor Day, on Tuesday, September 7, 2010.

The overall appearance of the Oriental Institute Archives storage room has changed dramatically during the past six months. We now have more than 1,050 new shelves and 50 additional map-case drawers for oversize materials. The compact-storage shelves are mounted on carriages set on tracks, which enable us to take the greatest possible advantage of our available floor space. Our previously existing installation of 65 shelves for our collection of boxed black-and-white large-format negatives has been moved to a new location, and we have also moved four mapcase cabinets, which contain a total of 160 drawers.

The successful implementation of the Oriental Institute Archives compact-storage project would not have been possible without the hard work and cooperation of a large number of individuals and teams. On behalf of the Archives, John Larson would like to record our thanks to Gil Stein and Steve Camp for submitting the original proposal to the University of Chicago's Capital Projects Committee; to the members of the Capital Projects Committee for approving and funding the project; to the Capital Project Delivery section of the Facilities Services department, especially Denise Davis and Richard Bumstead; to Andy Cobb of the Facilities Services department; to Mark Cheng and Jonathan Estanislao of MDC Architects, P.C., Streamwood, Illinois; to Mike Dawson, Rick Dasko, and their installation team at Bradford Systems Corporation, Bensenville, Illinois; to Thomas Fawcett, Shaun Gray, and their team at 360 Contractors; to Carlos and the guys at Hogan and Son Movers and Storage, Chicago; to Geoff Emberling, Susan Allison, Laura D'Alessandro, Brian Zimmerle, Thomas James, Erik Lindahl, Helen McDonald, and Alison Whyte, all of the Oriental Institute Museum staff; and to Carla Hosein and D'Ann Condes of Oriental Institute Administration.

CONSERVATION

Laura D'Alessandro

This past year, Conservation staff kept busy with a variety of projects. Alison Whyte, Assistant Conservator, was the lead conservator in the Museum's two exhibits: *Pioneers to the Past* and *Visible Language*. Alison also attended the American Institute for Conservators' annual meeting in Milwaukee, where she presented a poster that she produced: "Bastiani and Beyond: Restorers at the Oriental Institute, 1930–1970." This overview of the work of Donatello Bastiani and his team of restorers beautifully details the accomplishments of Bastiani over a forty-year period in a pre-conservation world. There are plans to have the poster — or a version of the contents — on

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display in the Museum for visitors to enjoy and appreciate. Alison finished up the year with a brief stint at Scott Branting's site of Kerkenes, where she focused on the stabilization and long-term storage needs of two large iron bands and the treatment and installation of two stone sculptures at the nearby museum in Yozgat.

Conservation staff also played a modest role in the Chicago-based training of Iraqi conservators. The group, jointly sponsored by the US State Department and the Field Museum of Natural History, spent two weeks in the Conservation Laboratory, where we provided workshops on unbaked clays and copper-alloy conservation to six Iraqi colleagues. We very much enjoyed our short time with our Iraqi visitors as they generously shared their experiences with us and provided presentations on some of their more interesting projects from the Baghdad National Museum and historical and archaeological sites from all around Iraq. It was a wonderful opportunity to share experiences and learn from each other. We'll have another opportunity next year to meet more of our Iraqi colleagues when the last group of Iraqis from this program visits Chicago.

This past year saw the departure of the laboratory's two contract conservators: Monica Hudak, whose work on the Persepolis Fortification Project tablets was instrumental in keeping a flow of cleaned and stabilized tablets prepared for the critical imaging portion of the project, and Jeanne Mandel, an area conservator who worked part time with Monica on the conservation of the Persepolis tablets.

Last summer we were helped in the laboratory by two volunteers, Claire Barker, an intern from George Washington University, and Lillian Rosner, a Lab School junior and daughter of Professor Martha Roth. Their assistance with the cleaning of Khorsabad stone fragments under the supervision of conservation staff was very helpful. Lillian was also instrumental in assisting with the completion of another important project: the Institute of Museum and Library Sciences (IMLS) funded re-housing of a portion of the Nubian organic collection. With a little direction, her amazing (and unsuspected) box- and tray-construction talents provided custom storage containers for a variety of artifacts in materials ranging from leather and wood to bone and textiles.

This summer we are being assisted in the Conservation Laboratory by Kristen Gillette, a recent Wheaton College graduate, and Nicole Pizzini, a 2009 graduate of Illinois Wesleyan University. Both young women are working on completing their prerequisite experience for application to a graduate art-conservation training program. Their patience and care while working on the Khorsabad stone fragments has been very much appreciated.

The Museum was fortunate to once again receive an IMLS 2009 Conservation Project Support grant that is generously funding the re-housing of over 2,000 objects from Nubia and Megiddo. And thanks to the National Endowment for the Humanities (NEH) and a new funding category, Sustaining Cultural Heritage Collections, the Museum has received a grant that will allow us to re-house the entire metals collection of over 10,000 artifacts. The NEH grant will support a contract conservator's position to oversee the two-year project. In addition to new customized cabinets, the grant activities will support conservation time on the Department of Geophysical Sciences' scanning electron microscope and allow for the proper identification of some of the metals in the collection that had been misidentified in the past.

Conservation staff has also taken part in a variety of interesting and varied research projects over the past year. One of the collaborative projects that began last year involved working with researchers from the University of Southern California and Argonne National Laboratories on identifying the original composition of copper alloys used in the Amuq region, Megiddo, and Persepolis using non-destructive techniques. This project is ongoing; we hope to have some exciting results by next summer.

Closer to home, another project that we are working on involves Dr. Michael Vannier, radiology professor in the University of Chicago Hospitals. After working on Lady Meresamun's CT-scanning project, Dr. Vannier became interested in another project involving ancient materials — using their unique attenuation value as a means of identification. Using the hospital's state-of-the-art Dual CT-scanning device, Dr. Vannier and his team are scanning a variety of ancient materials at four different energies. Our role in the Conservation Lab is to determine the density and elemental analysis of the materials that can be tied to their attenuation values in order to establish a database of materials that can be identified, sight unseen, by CT scanning.

As a wonderful conclusion to the year, Conservation hosted a small group from the University of Chicago Women's Board for a tour of the Conservation Laboratory. The Women's Board has been very supportive of conservation at the Oriental Institute going back to the lab's inception in the early 1970s. We were very pleased when Gil Stein told us that he had arranged a tour and provided us with an opportunity to thank representatives of the Women's Board for their most recent grant to the laboratory. The focus of the visit was the lab's latest addition, the Compact Phoenix, a laser cleaning system that was funded by a generous grant from the Women's Board. It was exciting to finally be able to show this state-of-the-art equipment to the Women's Board and talk about its myriad uses. While we could not demonstrate the laser during the tour, due to safety issues, we were able to show a brief video of the laser in action that the university's radiation safety officer, Donald Samaan, had graciously filmed for us for this event. We really appreciated the enthusiasm of the participants as they took time out of their busy schedules to learn about a few of our ongoing projects and see what their funding has supported and encouraged over the years.

PREP SHOP

Erik Lindahl

The Oriental Institute Museum Preparation Shop has been a busy place over the last year. We have returned Meresamun to her home in the Joseph and Mary Grimshaw Egyptian Gallery, embarked on an exciting journey with James Henry Breasted, and started to explore the origins of writing. We have packed up and moved the contents of the Museum Archives, and they are in the process of being moved back in, and the Museum has been made compliant with the Americans with Disabilities Act. Meanwhile, past projects continue, particularly the registration of our collection of Neo-Assyrian reliefs, updating Museum labels and displays, and continuing to improve lighting in the galleries.

The year began and has ended with the uncrating, cleaning, photography, and re-housing of previously unregistered Khorsabad fragments. New pallet racking was also installed in heavy-object storage to help make the collection more accessible for the long term.

Throughout the year we have been working toward the long-term goal of updating the labels in the galleries. We are also taking this opportunity to refine the exhibits. This year we have been working on the Edgar and Deborah Jannotta Mesopotamian Gallery. Geoff Embering has been the

PREP SHOP

main force behind this project with curatorial help from Kathryn Hanson and Sue Geshwender. Brian Zimerle has been handling any graphic-design issues.

As a result of a university-wide movement toward compliance with the Americans with Disabilities Act, the entire campus was surveyed and the Museum was asked to make certain modifications to the galleries in order to comply. Most of these requested modifications were to make the galleries friendlier to people with low vision. Stanchions were installed around sculpture in the Robert and Deborah Aliber Persian Gallery, and cane rails were installed between the legs of the display cases. We also took this opportunity to upgrade the existing Museum stanchions.

The special-exhibits program continued with Meresamun being returned to her home in the Joseph and Mary Grimshaw Egyptian Gallery. The Breasted exhibit opened in January. It was rewarding to go on Breasted's journey while designing the exhibit. Brian Zimerle did an excellent job with the graphics and photographs. To try and evoke the aesthetic of the time and place, we designed and constructed shipping-crate-like display cases and a gallery wall that suggests a temporary military-like structure. Since the opening of *Pioneers to the Past*, we have been working on *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond*.

Another Museum project that demanded a substantial amount of the Prep Shop's time over the last year was the installation of compact storage in the Museum Archives. To create space for the Archives material that needed to be removed during construction, we emptied the Prep Shop, condensed as much of the material in heavy-object storage as possible, and moved all of our unused display cases to our off-site storage warehouse. We also took this opportunity to have the floors in the shop thoroughly cleaned and sealed. This project is nearing completion — all but a few carts of Archives material have been returned.

The year ended with the production of the *Visible Language* exhibit in full swing. There are so many talented people involved with this exhibit; it is bound to be a success.

SUQ**Denise Browning**

This was a year of many changes for the Suq in relationship to its staff and volunteers. Jennifer Westerfeld, who has worked for us for over ten years, left for an internship at Dumbarton Oaks. Jo Ellen Urban, who fell ill and died unexpectedly, will be missed. And three of our Suq student employees graduated this year; congratulations to Ashley Stanton, Maureen Hsia, and Kristen Smart. We also lost volunteer James Tillpaugh, who opened a new coffee house in Wicker Park, but we gained Erin Mukwaya, a delightful new student volunteer.

We were pleased to help with the note-card development for the annual Members' event, *Passport to the Middle East: Check Out Our Digs!*, and with the opening of the *Pioneers to the Past* exhibit.

We also participated this June in the Arabesque Festival, which was held downtown in Daley Plaza. We had a booth filled with our merchandise and volunteers from the Museum and the Suq. We handed out hundreds of brochures informing everyone about the Oriental Institute. Special thanks to Andrea Dudek and her niece, Erin Flynn, as well as Semra Prescott, Judy Bell-Qualls,

Ray Broms, Carole Krucoff, and Jennifer Westerfeld.

Unfortunately, the Suq felt the recession like most museum stores, with net sales down 10 percent this year. We did develop two lovely new limestone coaster sets, one of our Egyptian stela and one of our lamassu.

We had two major donations to the Suq this year, from the sculpture collection of Dr. Charles Ray and the textile collection of Barbara Watson. Many thanks!

This year the Suq was the target of a shoplifter. With the quick and coordinated action of Ashley Stanton, James Tillapaugh, the Oriental Institute security's personnel and cameras, and the University Police, we were able to catch him on his second attempt.

A special thanks to Florence Ovadia, who does our beautiful displays on Monday, and to Norma van der Meulen, who designs jewelry for us as well as volunteering on Wednesdays in the Suq. In addition, recently Jane Meloy has started helping us on Mondays to restock and design some of our wall and shelf displays.



Suq booth at the Arabesque Festival

PHOTOGRAPHY

Anna R. Ressman

The 2009–2010 year has been an intense and productive year for the Photography Department. Much of what has been accomplished was done with the help of excellent assistants and summer interns. Colin Halverson and Katherine Weber, both students in the Masters of Arts Program in Social Sciences (MAPSS), worked as digital photography assistants from the Fall 2009 Quarter through the end of the Spring 2010 Quarter. Kevin Duong, also a MAPSS student, began working as a digital photography assistant in the Fall 2009 Quarter and will continue to work as my assistant through the end of the Summer 2010 Quarter. Finally, we have had the pleasure of welcoming Summer 2010 interns Clare Brody, a 2010 graduate of the Laboratory Schools, and Matthew Carville, a senior in the college. Craig Tews served as a volunteer photographer during the winter of 2010. Ian Randall, a 2009 graduate of the MAPSS program, worked as a digital photography assistant through the end of the Summer 2009 Quarter. And Claire Barker, then a graduate student at George Washington University, was our summer 2009 intern.

The Photography Department has now been operating for almost three years as an exclusively digital imaging studio that is capable of producing professional images at today's technological standards. Throughout the last year, we have been modernizing our equipment and supplementing our equipment with new tools to increase productivity and to help streamline the workflow. The studio and processing spaces are being cleaned and reorganized as time allows. This spring the

PHOTOGRAPHY

Photography Department offices underwent a major cleaning and reorganization project that was accomplished thanks to many long, tedious hours of work by digital photography assistants Kevin Duong, Colin Halverson, and Katherine Weber. A large number of old filing cabinets, which housed documents from past decades, were sifted through. Ian Randall inventoried all of the old darkroom and studio equipment, photographic papers, film, cameras, and accessories (several hundred pieces in total). And the 2010 digital photography assistants spent many hours researching specifications and monetary values for all inventory items. The photography studio underwent additional reorganization to streamline the work process.

In the spring of 2010, the Photography Department acquired a new state-of-the-art Canon 5D Mark II as well as a new macro lens that offers magnification up to five times the size of the subject. A new tripod and other small-equipment purchases have allowed the studio to operate as a more flexible and efficient workspace. Finally, the processing end of our workflow has increased in efficiency and productivity thanks to a new desktop computer for the digital photography assistants, which was purchased in the fall of 2009, and a cutting-edge computer monitor, which enables professional-grade strict color management, purchased in the spring of 2010.

New photography of Museum artifacts has been extensive. The summer of 2009 through September witnessed photographing of additional Khorsabad large relief fragments. Claire Barker completed extensive processing and clipping of these large object photographs, and the clipped objects were placed on line drawings of the north and south walls of the royal palace of the Assyrian king Sargon II. We have begun work on the large Robert F. Picken Family Nubia Gallery highlights book; twenty-seven objects have been photographed so far. The catalog *Pioneers to the Past* was completed in September and October 2009. This catalog included photos of the passport James Henry Breasted traveled with throughout Mesopotamia and Egypt as well as the American flag he carried during his travels. The photographs of his passport have been published online at *Archaeology* magazine (<http://www.archaeology.org/online/features/breasted/>). New photography was completed for the *Visible Language* special-exhibit catalog, our largest and most extensive photographic assignment for a special-exhibit catalog to date. A total of 103 objects were photographed, and 99 of those images are included in the catalog.

We have also completed work on several other projects over the year. Photographs from the CT scans of selected objects in the *Visible Language* exhibition were taken at the University of Chicago Hospitals in September of 2009. We documented and photographed important research done at Argonne National Laboratory on some of our Amuq arrowheads in February of 2010. Many outside requests for new photography were also fulfilled.

We are also preparing to expand into social-media outlets. The department will shortly have a Flickr page that will provide some photographs of selected objects from recent and current book projects and will be accompanied by brief curatorial information. Such a page will provide a valuable educational resource for classroom instructors, encourage increased visibility for many of the exhibits here at the Museum, and allow visitors to engage with the exciting developments at the Institute more generally.

Overall the Photography Department has had an exciting and demanding year. Major improvements in efficiency were made, several important projects were completed including work for three separate books or catalogs, and new photography of Museum objects was included in multiple national and international publications, which brought the Oriental Institute to a wide and diverse audience. The 2009–2010 period has been another fruitful and exciting year working with everyone at the Oriental Institute.