

Overleaf: Old Assyrian clay tablet with list of legal claims of Enlil-bani. Business document of a merchant trading in a Hittite city. OIM A2531. Clay. Kaneş, Turkey. 19th-18th century BC. After Theo van den Hout, "The Rise and Fall of Cuneiform Script in Hittite Anatolia," in Visible Language: Inventions of Writing in the Ancient Middle East and Beyond, edited by Christopher Woods, p. 99, fig. 4.1 (Oriental Institute Museum Publications 32; Chicago: The Oriental Institute, 2010)

MUSEUM

The Museum continues to be a hub of frenetic activity with special exhibits, improvements to the galleries, archives, and storage areas, the implementation of conservation grants, loans in and out, accommodating visiting researchers, filling photo orders, and record sales at the Suq. Details of the activities of each section of the Museum are found in the following pages.

In contrast to the continuity of the Museum's programs and activities, we regret to report a major change: the departure of Chief Curator Geoff Emberling, in mid-October 2010. The Museum prospered and matured under Geoff's leadership. He completed the reinstallation of the permanent galleries and then instituted the special exhibits program, overseeing nine exhibits over his six-year tenure at the museum. Under his guidance, the special exhibits matured as procedures for their review and implementation were established. The exhibits became more complex and professional, with exhaustive and attractive catalogs and, more recently, with audio guides and interactive components. Working in partnership with Director Gil Stein, Geoff led the Museum forward on the adoption of an integrated database that will change the way the entire Oriental Institute will work, conduct research, and interact with scholars and the public. It was a very important six years for the Museum. We all wish Geoff the very best in the next phase of his career.

By the time this report is published, we will have welcomed Jack Green, formerly of the Ashmolean Museum, University of Oxford, as our new chief curator. The Museum staff looks forward to working with Jack on the many aspects of Museum operations and exhibits.

SPECIAL EXHIBITS

Emily Teeter

In the period covered by this report, three special exhibits were presented in the Doris Holleb Family Gallery for Special Exhibits: *Pioneers to the Past* (closed August 29, 2010); *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond* (September 28, 2010, to March 6, 2011), and *Before the Pyramids: The Origins of Egyptian Civilization* (opened March 29, and will close on December 31, 2011). For details of the *Pioneers* show, see the 2009–2010 *Annual Report*, pages 166–68.

The *Visible Language* exhibit was a perfect way to share the more recent research on the origins of writing. Sumerologist and Oriental Institute Associate Professor Christopher Woods was the curator, assisted by Oya Topçuoğlu, Elise MacArthur, Geoff Emberling, and myself. A major theme of the exhibit was the current theory that there are four pristine writing systems originating in Mesopotamia, Egypt, China, and Mesoamerica, and that all other scripts were derived from these four. Another important message amplifying that theme was that the perceived similarities between the Sumerian and Egyptian writing systems are not due to diffusion, but rather to the fact that early scripts inherently share certain

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Figure 1. View of the Visible Language exhibit. Photo by Anna Ressman

features. A third point was that writing in Egypt, which traditionally has been viewed as a later development than writing in Mesopotamia, is in fact contemporary with it — both scripts appearing around 3200 BC. It was an exhibit that, as I told many visitors, proved that everything we had learned in school was now obsolete. And that is why our special exhibits matter.

The show was very complex, and ultimately it

included 105 objects, including loans from the Vorderasiatisches Museum Berlin, Yale, the Semitic Museum of Harvard University, the Art Institute of Chicago, and the Smart Museum of Art. Among the loans were a fine eleventh-century BC *gui* (bronze grain vessel), Chinese oracle bones, and a Mayan cylinder stone incised with hieroglyphs. The to-ing and fro-ing of the couriers, and arranging their travel, lodging, and per diems, kept our registrar Helen McDonald even busier than usual.

The installation (fig. 1), designed by Brian Zimerle and Erik Lindahl, posed its own challenges with so many small objects with almost a seemingly inverse relationship between size and importance. Among the smallest artifacts were the Uruk IV tablets from Berlin, perhaps the earliest writing from Mesopotamia, and a tiny numerical tag from tomb U-j at Abydos. The judicious use of diagrams (fig. 2) allowed visitors to appreciate these gems.

A fun and useful feature was the overhead projection of (the hands of) Ray Johnson painting hieroglyphs on papyrus and Theo van den Hout incising Hittite cuneiform on a clay tablet (view at: <http://www.youtube.com/watch?v=LoqavHDlKZ0>). Theo and Foy Scalf made brief films discussing scribes and writing in Anatolia and Egypt, respectively (now at: <http://www.youtube.com/watch?v=LoqavHDlKZ0> and <http://www.youtube.com/watch?v=HuzoE0qod9g>). These very popular films were shown on an interactive kiosk in the gallery and they were watched by more than a thousand others on YouTube. One of the most popular features was the development of alphabetic signs designed by Tom James (<http://www.youtube.com/watch?v=XPzQWYlRmXE&feature=relmfu>), that showed an Egyptian hieroglyph gradually morphing into a Greek letter. The exhibit had an audio guide produced by Tiffany Salone of Chicago Media Initiatives Group. Thanks to Tom James for loading the files and images onto our iPods and to the Suq for handling iPod rentals. That audio (along with others) can be downloaded at: <http://oi.uchicago.edu/museum/tours/audio.html>.

The Visible Language catalog, edited by Chris Woods, proved to be a substantial resource because many of the essays reflect the most current state of knowledge of the origins of writing and the nature of early scripts. Anna Ressman handled the huge photo request with aplomb and efficiency, and Tom Urban and Leslie Schramer, aided by other Oriental Institute staff members, transformed the very complicated manuscript and images into a beautiful book with a striking cover that was designed by Dianne Hanau-Strain. The catalog continues to sell very briskly, and the 1,500 copies we printed are almost sold out.

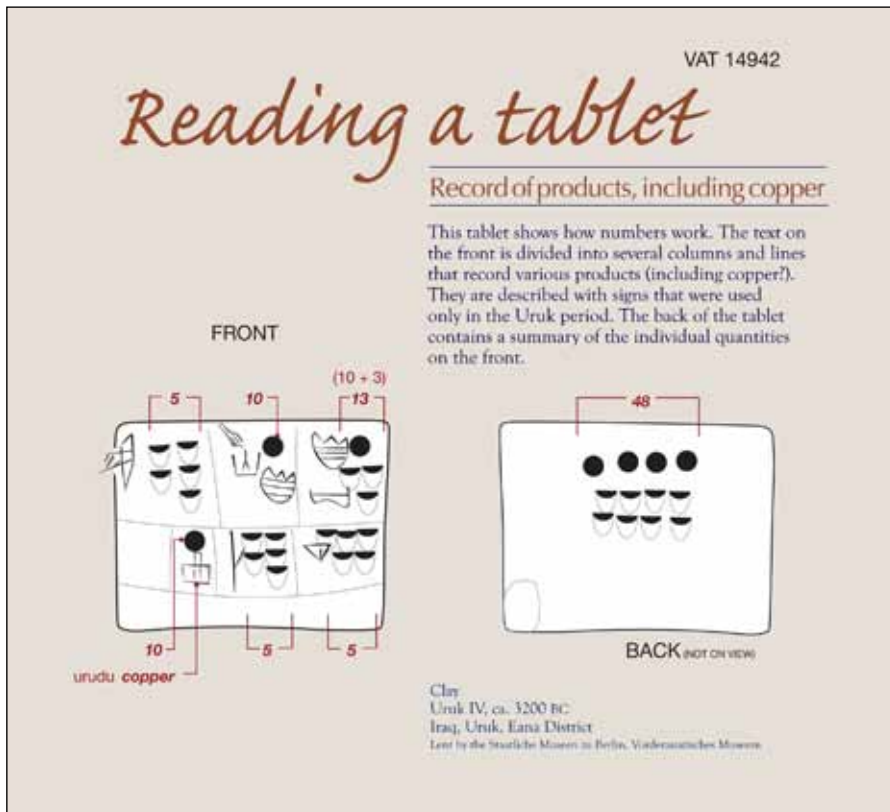


Figure 2. Diagram of an Uruk IV tablet, designed by Dianne Hanau-Strain in consultation with Chris Woods and Geoff Emberling

The Visible Language show received a huge amount of favorable press coverage, including the *New York Times* (see separate *Publicity* report). Attendance and sales at the Suq were up markedly as a result. Denise Browning, manager of the Suq, who is often the eyes and ears for the Museum concerning visitors' reactions to our exhibits, reported that she repeatedly heard positive comments about the show and how much our visitors enjoyed the challenging nature of the material.

In July 2010, the Museum advisory group, consisting of Randy Adamsick, Nathan Mason, Angela Adams, Molly Woulfe, Beverly Serrell, Matt Matcuk, Dianne Hanau-Strain, Mike Shea, and Patty McNamara, met with Geoff, Emily, Carole Krucoff, and Wendy Ennes to review the early plans for the show. After it opened, most of the same group convened to critique it, making very valuable comments about its structure and presentation.

We are grateful to the funders of this important exhibit: Exelon Corporation, the Women's Board of the University of Chicago, the T. Kimball Brooker Foundation, Judy and David Harris, the Rhoades Foundation, Catherine Moore, the Rita Picken Memorial Fund, Mary and Charles Shea in memory of Rita Picken, Toni Smith, and Anna White. We have to raise the funds for each exhibit, and your support is appreciated and essential for the success of our exhibits program.

We had the luxury of several years of preparation for *Before the Pyramids: The Origins of Egyptian Civilization* (March 29–December 31, 2011). In early 2009, Museum Assistant Noelle Timbart and Assistant Registrar Susan Alison implemented a project originated by

SPECIAL EXHIBITS

Geoff Emberling to take photos of the entire Predynastic collection in preparation for the integrated database as well as for the show. This was an enormous help. Working with the registration lists of objects, I could pull up photos from my office computer, making it much quicker and easier to make the preliminary object selection.

The decision to do this show was motivated by the richness of our collection and by the desire to showcase the tremendous advances in our knowledge of the Predynastic and Early Dynastic periods in Egypt. Much of the new research is published in highly academic journals and is therefore not accessible to the general reader, so the exhibit was a good way to convey new information to a wide audience. As for the collection, several hundred objects were exhibited in the old Egyptian gallery that closed in 1996 in preparation for the construction and installation of the new climate-control systems, and only a small selection are in the new Joseph and Mary Grimshaw Egyptian Gallery. Most of the more than 3,000 Predynastic–Early Dynastic objects in our collection had, to my knowledge, never been exhibited, making it even more imperative to show a selection of them to the public.

The main message that is carried through the exhibit is that the roots of so much of later Egyptian culture — the idea of a (semi-)divine king, polytheism, offering and funerary cults, the representation of the human form — all began more than 500 years before the pyramids were built. The show was divided into six sections: Introduction to the Predynastic; Petrie and the Discovery of the Predynastic; Predynastic Culture (pottery, stonework, lithics); Predynastic Religion; The Rise of the State; and the Power of the First Kings. About 130 objects from the permanent collection were in the show (fig. 3). A major coup was borrowing two seminal pieces of early Egyptian art: the Battlefield Palette and the statue of King Khasekhem from the Ashmolean Museum, University of Oxford. Loans require a lot of staff time and they have significant costs, but these two objects really “made” the show.

The input of the advisory group proved to be especially valuable for this exhibit. I presented them with what I thought was a well-reasoned show with the title “Before the Pharaohs,” which they rapidly and very gently persuaded me was not quite the correct approach. Many of their comments were taken into account, resulting in a much stronger, clearer show.

As we did for the Visible Language show, we printed all graphics in-house on the CAMEL Lab’s 44-inch ink-jet color printer. This gave Brian much more flexibility to print what he

wanted, when he wanted, and to do more test prints of large graphics. Completely new to this show was Brian’s redesign of the object labels, which traditionally have been card style, printed in-house in black ink on tinted paper. For this show, he ganged object labels into a continuous strip along the case’s label rail. This had a lot of advantages: it was much cleaner in appearance, the type could be in color,



Figure 3. View of the exhibit *Before the Pyramids*. Photo by Anna Ressman

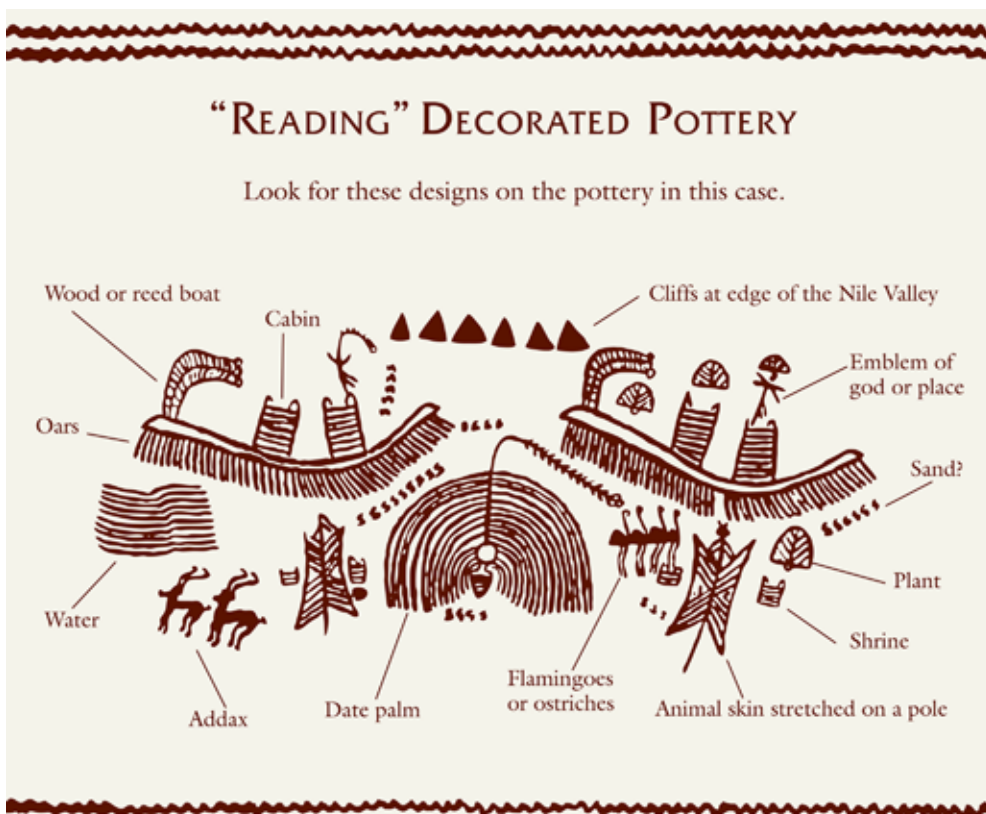


Figure 4. Label from *Before the Pyramids*, deciphering decoration on Naqada II pottery. Designed by Brian Zimerle

and color images could be added alongside the text. Brian incorporated elements of design from Predynastic pottery along the label rail (as well as in the borders of the main text panels). The contrast of the slightly colored background to the terra-cotta-color type greatly increased legibility (fig. 4).

A grant from the Antiquities Endowment Fund of the American Research Center in Egypt allowed Associate Conservator Alison Whyte to test samples from the objects with the scanning electron microscope (see the *Conservation* report).

Like many of our exhibit catalogs, *Before the Pyramids* has proved to be a valuable resource that can, and will, stand separately from the show. There is no other publication on Predynastic and Early Dynastic Egypt that is as up to date, comprehensive, and well illustrated. Twenty-two authors contributed essays and catalog entries. Anna took absolutely beautiful photos of the material. It is very rare for archaeological material to get the full studio treatment, and the results are dazzling (fig. 5). I am confident that these images will be requested by publishers for years to come. Brian Zimerle designed the very handsome catalog cover, and Tom Urban, Leslie Schramer, and Rebecca Cain of our Publications Office turned the massive amount of material into an attractive and user-friendly publication. Each of these Museum publications demands several months of intense work on the part of the Publications staff. It is clear that one of the keys to the success of our special exhibits catalogs is that the work is done in-house, allowing for the immediate resolution of issues that come up in the design of the book. Otherwise it would be impossible for us to produce these publications on such a tight schedule.

SPECIAL EXHIBITS



Figure 5. Example of Anna Ressonman's photographs of three basalt vessels (ca. 4000 BC) for the exhibit catalog

Longtime Egypt enthusiasts and Oriental Institute supporters Tom and Linda Heagy were major benefactors of the show. They invited a select group of their friends to a pre-opening dinner in the Museum galleries. Additional funding came from Exelon and the Antiquities Endowment Fund of the American Research Center in Egypt.

We were delighted that *Before the Pyramids* was voted Best Chicago Museum Exhibit of 2011 in a poll conducted by the *Chicago Reader*. The exhibit

Pioneers to the Past won the same award in 2010.

The pace and rhythm of the special exhibits program and staff is not apparent to visitors, but there is very little downtime between shows as we move ahead with final object selection and the cycle that fully involves the curator(s), registrars, conservators, preparators, designers, Public Education Office, the membership coordinator, and events planner. The efficiency of the final stages of planning and installation have been improved over the last few exhibits thanks to Erik's procedure in which objects are brought case by case to his studio and laid out (fig. 6). This allows us to verify the case size and arrangement. Decks and mounts can be built well in advance of the opening of the show and stored in the Prep Shop. Once the fabric has arrived, the case decks are covered and the objects fitted with their mounts. Then, the artifacts are removed and returned to transit storage until the show is ready to be installed, at which time the empty cases with their mounts are moved to

the gallery and the objects placed in their mounts. Once the closing date of an exhibit has come, it is shocking how rapidly all traces of years of effort by so many people disappear. Erik, Brian, Tom, and the conservators and registrars swoop into the gallery, and within a day or two the exhibit has vanished.

The planning of special exhibits doesn't let up with such a small museum staff. In June, we were already working hard on the next exhibit, *Picturing the Past: Imaging and Imagining the Ancient Middle East*, curated by Jack Green, John Larson, and myself; and also



Figure 6. Erik Lindahl in his studio laying out cases for the *Before the Pyramids* exhibit. Photo by Tom James

on *Birds in Ancient Egypt*, curated by doctoral candidate Rozenn Bailleul-LeSuer. The theme for the show following *Birds* awaits Jack's input. As you can see from last year's report (p. 169), changes do happen over a year. The Predynastic show has been extended through the end of the year to allow more time for Jack to get settled, and the show on Ceramic Arts of the Ancient Middle East that was to be curated by Geoff Emberling was taken off the schedule to be replaced by *Picturing the Past*.

We hope that you find our special exhibits to be engaging and that they provide an incentive for you to visit our galleries often.

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

Before the Pyramids: The Origins of Egyptian Civilization

March 29–December 31, 2011

Picturing the Past: Imaging and Imagining the Ancient Middle East

February 5–September 2, 2012

Birds in Ancient Egypt

October 7, 2012, closing date to be established

PUBLICITY AND MARKETING

Emily Teeter and Thomas James

The press continues to show an interest in our research and special exhibits. On the research front, the completion of the Chicago Assyrian Dictionary hit the press all over the world with comments by editor Martha Roth online and in print, including the *New York Times*, and a June 20 segment on WBEZ's *Worldview*. The ongoing Persepolis Fortification Archive Project also garnered press throughout the year. Other stories highlighted Don Whitcomb's excavation near Jericho and Yorke Rowan's work in the eastern Badia in Jordan.

On the museum front, the special exhibits continue to generate additional publicity for the Institute overall. Even late in its run, *Pioneers to the Past* was featured on *Worldview*, with Geoff Emberling and Orit Bashkin. The *Visible Language* show was featured in the *New York Times*, the *Chicago Tribune*, *Time Out Chicago*, and the *University of Chicago Magazine*. For *Before the Pyramids*, the *Chicago Tribune* had fun covering the arrival of the statue of King Khasekhem from the Ashmolean Museum, University of Oxford, entitling the story "The King is in the Building!" Another story on the show appeared in *Time Out Chicago*. The same publication listed Emily as being one of Chicago's important "Culture Curators," which is an acknowledgment of the growing awareness of our special exhibits program. We continue, now so many years on, to be grateful to William Harms of the University's Communications Office for all his help coordinating media coverage and successfully pitching stories to major outlets.

We continued our efforts to connect with destination management companies to encourage them to include the Oriental Institute in their itineraries. We worked with the Chicago Convention and Tourism Bureau (CCTB) on a number of events. One was a May 4

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familiarization tour for “top domestic tour operators.” This was a “speed dating”-style sales pitch at McCormick Place, where Emily met with domestic and international tour operators and told them why their clients would be interested in visiting the Oriental Institute and spending a day in Hyde Park. The next day, the group came to the Oriental Institute for a tour. One can always extol the wonders of the Oriental Institute, but there is no substitute for seeing the museum galleries themselves. We have already had a few tour groups sent by professional tour packagers.

The CCTB and the city are jointly trying to attract in-bound Chinese visitors to Chicago, and CCTB staff suggested that we might try offering Mandarin-language resources. William Harms cleverly used the Chinese objects in the Visible Language exhibit as an incentive for a press conference at the Oriental Institute on October 28 that was attended by local Chinese media and staff of the CCTB. We introduced an audio tour of highlights of the collection in Mandarin and a press release for the exhibit, both of which were translated by volunteer Siwei Wang. The story was carried in Chinese-language media, including the *World Journal*. On May 16, we hosted another group of ten members of in-bound tour operators and media from China seeking to develop more Chinese tourism in Chicago.

The Mandarin initiative coincided with our Department of Public Programs initiative to translate museum resources into Spanish (see *Public Education: Interactive Learning and the Middle East*).

On April 8, eight writers attending the annual convention of the Midwest Travel Writers Association visited us through the agency of the Chicago Office of Tourism and Culture. As a result, we have had several syndicated stories about the Oriental Institute, including the heavily syndicated “Chicago Travel Tips: Five Things You Shouldn’t Miss” (we were number one!).

On May 1, in our effort to reach other audiences, we partnered with HyPa (Hyde Park Alliance for Arts and Culture) to have a special Sunday-morning program for registrants of Art Chicago. In other miscellaneous promotions aimed at increasing our number of visitors, Suq Manager Denise Browning arranged for a one-time 15 percent discount in our shop for top donors to WTTW and WYYC. In October, as for the last many years, we had a table at Spotlight on Chicago, a city-sponsored showcase of cultural attractions.

We now budget for paid advertising for all our fully funded special exhibits. For Visible Language, we ran spots on WBEZ, printed rack cards, and placed an ad in the *Hyde Park Herald*. We also experimented with other promotions, including two ads along the bottom edge of the “Play” section of the *Chicago Tribune* and placement in their online edition (fig. 7). These “sold” the overall experience of the Oriental Institute with an inset on the Visible Language exhibit. Ads for the show also appeared on CTA buses.

Figure 7. Ad that appeared in the *Chicago Tribune*, designed by Brian Zimerle

Our advertising strategy for the *Before the Pyramids* exhibit is similar but less extensive, with rack cards (designed by Rachel Yung; fig. 8), WBEZ spots, and an ad in the *Hyde Park Herald*. In the next fiscal year we will ramp up contact, with street-pole banners and ads in the *New York Times* and *Pioneer Press*. A persistent problem, not unique to us, is evaluating the effectiveness of our paid advertising.

Last year, Membership Coordinator Maeve Reed and Chief Curator Geoff Emberling attended a symposium that resulted in an Arts Engagement Exchange Implementation Grant for a Qualitative Audience Research study focusing on developing a greater understanding of our audience. The study was conducted by Slover-Linett Strategies. The questions addressed “Experiences at the Museum,” “Membership” and “Visions for the Future.” For more information, please see the *Marketing* section of the Membership report. The study was based on the experiences of two groups. The first, “potential” visitors who had never before been to the Oriental Institute were asked to record their impressions of their initial visit. The second was made up of people who have visited us numerous times. Maeve, Carole, and Emily observed the focus groups in action at the National Opinion Research Center (NORC) on November 16.

The study concluded that the primary motivations for people to come for an initial visit are public programming and the exhibits, both of which were also cited as encouraging repeat visits. “Relative ignorance” of the Oriental Institute, our southern location, and lack of parking are still barriers to increasing our visitorship. Positive comments included that the visitors “see the present through new eyes” after their visit, that they “take away new facts and new perspectives,” and that many of them enjoy the “tranquil, highly introspective experience” of our galleries. The study concluded that our “visitors are not clamoring for wholesale changes to the museum,” in fact there was concern expressed that “whatever changes they make, they need to preserve that [character] because that’s what makes this place unique,” and “whatever steps the museum takes next, it should stay true to its singular strengths.” Things that can be improved include, of course, parking, but also the audio guide hardware (many visitors had difficulty with the iPods). Overall, there were not too many surprises, but to see the comments presented in an organized fashion was very helpful. Generally, we seem to be doing most things right, but we continue to struggle with our location, the unclear message that our name gives to those unfamiliar with us, and parking — all of which seem to prevent us from dramatic increases in the number of visitors. However, these limitations are tempered by the push that our Public

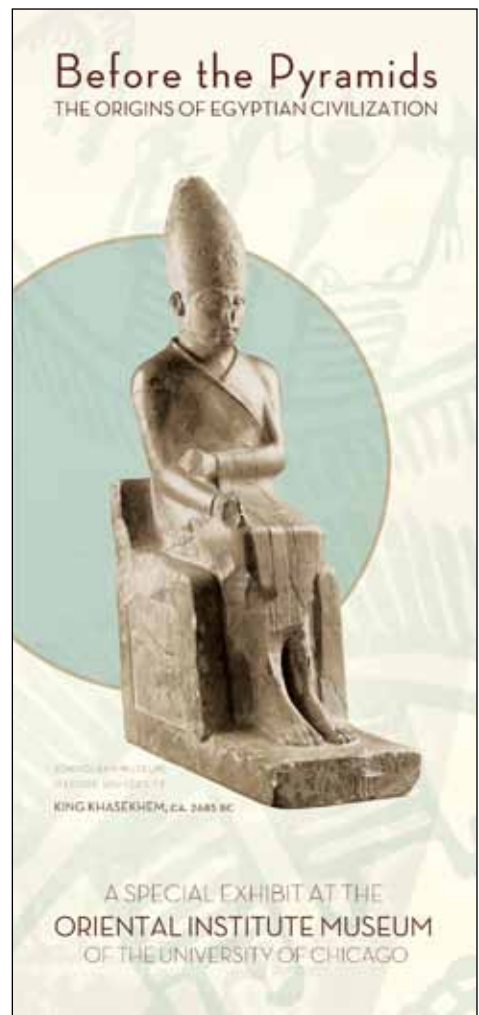


Figure 8. Rack card for *Before the Pyramids*, designed by Rachel Yung

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Education Department is making for web-based courses and lectures and the Institute's move to the integrated database that will ultimately make it possible for anyone, anywhere, to view our collection. We need to keep in mind that due to our Internet presence our audience is broader than the people who walk through our museum galleries — it is in fact global.

New Media

Each generation has its own technological jump that in some way changes the game when it comes to communication. The Oriental Institute's founder, James Henry Breasted, communicated primarily through the postal service — and we're lucky to have copies of many of his letters. He also would send a telegram if time were of the essence. During Breasted's lifetime he saw some of the most significant advances in communications technology with the rise of radio, telephone, and television. We are now in the middle of a second great metamorphosis of communications. In the communications world, newspapers, radio, and television are one-way streets. Even the World Wide Web has been, until recently, a fairly non-interactive place. Over the past couple of years, however, we've seen an increasing number of ways in which we can directly interact with the world over the Internet. These "new media" outlets, such as Facebook, 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. In addition to the official Oriental Institute webpage and the *E-Tablet*, our monthly e-newsletter (fig. 9), we have recently begun to try to expand the way we communicate with our Members and the world at large through new media by creating a presence on Facebook (fig. 10) and Twitter (fig. 11), and by blogging (fig. 12).

The main Oriental Institute presence on Facebook is in the form of our official Oriental Institute 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 a member of



Figure 9. The April 2010 edition of the E-Tablet



Figure 10. The Oriental Institute page on Facebook



Figure 11. The Oriental Institute Twitter page



Figure 12. James Henry Breasted's Blog

Facebook, we'd love it if you became a fan! We're using Facebook to pose questions, announce events, share photographs and videos, and compile links to news stories about the Oriental Institute and our ongoing research. The Research Archives also has a page on Facebook, and we encourage you to check it out as well (<http://bit.ly/OI-Archives>).

The vision we have for the Oriental Institute Twitter page (<http://twitter.com/oimuseum/>) is a place where we can share not only the things that we're doing here at the Oriental Institute, but as a place to share all noteworthy news to those who are interested in Near Eastern studies. We'd really appreciate your feedback on our new Twitter page — follow us and send us an @ message over Twitter with your suggestions on how to improve.

One of the greatest things about these new media sites that they all easily connect to one another: all Facebook status updates automatically go out as tweets on our Twitter page not long afterward, and Breasted Blog posts are automatically announced on Facebook and Twitter. This makes it easy for us to reach multiple audiences and to keep everyone informed.

In the future we may branch out into other forms of new media. 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 newest emerging site seems to be Foursquare, the location-based social-networking site, and we haven't yet decided how or if we're going to use this new offering. Be sure though, that as additional new media outlets and networks come to market, we'll look into them and see if they fit our mission.

We hope you'll take a moment and visit us online:

- The Oriental Institute's page on Facebook: <http://bit.ly/OI-Facebook>
- The Research Archives' page on Facebook: <http://bit.ly/OI-Archives>
- Oriental Institute Twitter page: <http://twitter.com/oimuseum/>
- The Oriental Institute Web page: <http://oi.uchicago.edu>

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Subscribe to the *E-Tablet*, our monthly e-newsletter for Members and friends of the Oriental Institute, by filling out the subscription form at the bottom of the Oriental Institute home page (<http://oi.uchicago.edu>) with your name and e-mail address.

Not a Facebook or Twitter member? You can still view the Oriental Institute's pages on Facebook and Twitter without signing up. If you are interested in joining Facebook and Twitter, visit www.facebook.com or www.twitter.com.

REGISTRATION

Helen McDonald and Susan Allison

Last summer the University signed a contract with the KE company to buy its museum specific database software program EMu (Electronic Museum) for the Oriental Institute. This purchase is the first stage in the Integrated Database project (IDB) that will take in all the Museum databases and also some from the rest of the Oriental Institute. The first two groups of records to be moved into EMu will be Museum Registration's object databases and the library catalog of the Research Archives. Much of our time this year has been spent preparing for this move. As part of our preparations we looked at the existing templates of other museums that use KE EMu, including the Field Museum and the University of Pennsylvania Museum of Archaeology and Anthropology. We decided that Penn's was closest to what we needed for Museum Registration and set about working out modifications that we would need for the design to accommodate our present data and a few new fields that would be useful. Now that we have agreed on the design of the parts of the database that will take our present data, it is up to KE to build it for us. At some point in the next few months we will present KE with our data mapping document that lists all the fields in our current databases and the destination fields in the new KE database, and they will load our data in for the first time. There will then be a period of examination and modification after which the data will be reloaded and this process will be repeated for a third time at which point we hope that any glitches will have been ironed out and our data will be in the correct fields. While we wait for KE to build the database, we are continuing with the data cleanup that we have been engaged in for the last year or so. We would like to thank Tom James and George Sundell, who have met with Registration every week to work through all the terms in the materials and classification fields to agree on a broad and a specific term for each material and object type. As a result we have built thesauri for these fields and have edited our present database with standardized specific terms.

We are nearing the end of the 2009–2011 Institute of Museum and Library Services (IMLS) re-housing grant and received our last delivery of cabinets in January of this year. We have re-housed and registered all the material from the Nubian sites of Qasr el-Wizz (nearly 3,000 pieces, mostly sherds) and those in the Bab Kalabsha area (just under 550 sherds and stone fragments), as well as re-housing the remaining Egyptian and Nubian registered stone material (over 150 objects) and thirty-three large Megiddo jars. To fulfill the terms of the grant we have forty-five large Nubian pots left to unpack and re-house and will complete this

in the next month. A total of 3,377 digital images have been taken of the re-housed material. We have also registered and re-housed 600 Nubian sherds from sites like Qustul and Ballana that somehow escaped being registered earlier. We expect the Nubian collection to be a focus of research as publications on the sites of Dorginarti, Serra, and Qasr el-Wizz will be in preparation during the next few years as Lisa Heidorn, Bruce Williams, and Artur Obluski work on their respective material.

We have continued to re-assemble a selection of sherds and other material to form the basis of a teaching collection for faculty members to use. So far, over 7,500 sherds have been identified and moved, many of them newly registered. In the next month or so we will be ready to send out lists of the new teaching collection material to members of faculty to see if we have found most of what they hope to use and consult with them as to what else might be added. We expect to keep adding to this collection for at least another year and then intermittently as appropriate.

On October 25 we held a Behind the Scenes with Museum Registration event for Oriental Institute Members. The evening began with a short talk in Breasted Hall on the different aspects of the job of registrar. Tables with recently registered material and volunteers to talk about what was being registered, how, and why, were set up in the Edgar and Deborah Jannotta Mesopotamian Gallery. Janet Helman talked to Members about the site of Tall i-Ghazir or Geser (Iran) and the registration of the sherds in preparation for the publication. Jim Sopranos presided over Aegean and Cypriot sherds registered for the teaching collection. Lisa Heidorn manned a table of Nubian material registered as part of the IMLS re-housing grant, and Courtney Jacobson talked about some drawers of Egyptian sherds from Helene Kantor's personal teaching collection (now part of our new teaching collection). Four backstage tours of our storage areas were conducted during the evening by the registrars and our student museum assistant. Food and drink was provided in the Robert and Deborah Aliber Persian Gallery.

Outgoing loans included a loan of Egyptian material to the Toledo Museum of Art that went out in October. Bronze projectile points made their second trip out to Argonne Labs for analysis in November in the company of Laura D'Alessandro. Uruk-period sherds from the Robert McC. Adams Warka and Akkad surveys were sent out to Leah Minc (Oregon State University) for Neutron activation analysis in late summer 2010 and returned promptly in March 2011. Two Egyptian tomb statuettes (OIM nos. E10625 and E10627) went to the Roemer und Pelizaeus Museum (Hildesheim, Germany) for an exhibit on Giza that marked the Museum's centenary in March and will return in late August.

A number of longer-term loans came back to us. These included sixty Egyptian objects that had been at Wheaton College since 1948. This loan was packed by Conservation and Preparation and came back in November. In October Laura D'Alessandro, Erik Lindahl, and Helen McDonald traveled to Salem, Massachusetts, to spend a week packing a long-term study loan of objects from the site of Semna South (Sudan) and driving it back to Chicago. The site was excavated by Professor Louis Žabkar and since his passing his widow Joan Žabkar has continued work on the publication. A collection of sherds, nearly two thousand fragile clay sealings and metal objects, beads, and a variety of textile and leather fragments are now back here and in the process of being registered (650 done so far). Other returning loans included two pots from the Tut cache that had been loaned to the Metropolitan Museum of Art (New York) and a stone horned altar from Megiddo that was out on loan to the Jewish Museum (New York); these returned in October and May respectively.

REGISTRATION

As to incoming loans, five were associated with the Visible Language exhibit. These included early tablets from the Vorderasiatische Museum Berlin and the Yale Babylonian collection; inscribed material from the Harvard Semitic Museum; Chinese oracle bones from the Smart Museum, and a Chinese bronze vessel and a Mayan stone from the Art Institute of Chicago. Registration liaised with couriers, shippers, and arts brokers; booked some of the courier accommodation and arranged courier per diems. The same thing happened in reverse in March when the exhibit was dismantled. For the next temporary exhibit, *Before the Pyramids*, a major loan of the statue of King Khasekhem and a piece of the Battlefield Palette came in from the Ashmolean Museum (Oxford) that opened at the end of March. Both this loan and the Berlin tablet loan required entries in the Federal Register to allow a court to grant immunity from seizure if such a claim is made against them during the period of the loan. The entry in the Federal Register requires an application to the Department of State made by the registrar and we are glad that in both cases the objects received entries in the Federal Register.

Registration has also played its part in other Museum-wide projects such as the re-doing of labels in the Mesopotamian gallery and the Khorsabad Relief Fragment Project. The latter is to register, re-house, clean, and photograph all our reliefs from Khorsabad and make them available for study and has been running for the last couple of summers. We have also helped with the new metals survey and re-housing grant by removing extraneous material from the metals room and the small objects store (the latter is to become a temporary photo studio dedicated to metals photography). Along with other Museum staff members, the registrars have attended disaster-planning workshops at the Newberry Library and the Chicago History Museum as we all work toward updating our own disaster plan.

The Registration Department has moved or inventoried just over 24,000 objects this year (a total of some 30,000 object movements). Over 3,100 were the subject of research of all kinds and 1,861 objects were used in teaching and training. Nearly 600 objects were moved for either photography or drawing. Just over 6,500 were inventoried or had their locations updated. Over 6,000 objects were registered, mostly relating to the current re-housing grant and the development of the teaching collection. A further 3,000 objects were re-housed. Nearly 5,200 bag labels were printed for newly registered objects or inventoried objects whose labels were inadequate. Over 460 objects were moved for temporary exhibits that were installed, dismantled, or in preparation this year. Over 120 objects were moved relating to loans or while being considered for loans of various sorts.

It has been another busy year for visiting researchers.

- Parts of the Amuq publication project have been winding down slowly. James Osborne made a final visit in September to finish work on the Tayinat pottery. Marina Pucci and Lynn Dodd made visits relating to the Chatal Höyük and Tell Judaidah publications. Courtney Jacobson finished the sherd drawing for Chatal Höyük and Dan Mahoney has continued to work on the recording of sherds from Judaidah. For the second time we lent fifty-five bronze projectile points dating to the Iron Age from the Amuq sites, Megiddo, and Persepolis to Argonne Labs 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. Last summer Professor Günter Hölbl spent a month studying and photographing Amuq scarabs for the three publications and has now submitted his reports for Chatal Höyük and Tell Tayinat. Angela Altenhofen completed the illustrations of the Chatal Höyük objects.

- Hülya Çalışkan Akgül (“La Sapienza,” Rome/Yüzüncü Yıl University, Turkey) visited for the month of January to study red/black burnished pottery from Alishar Höyük.
- Annalies Bleecker (Dordrecht, the Netherlands) visited in May to study our Egyptian first dynasty labels.
- In November, Taufik Deadle visited from the Palestinian Autonomous Area to study Islamic pottery from Khirbet Kerak.
- Günter Dreyer visited in February and again in May to study 300 Egyptian predynastic objects from Abydos, particularly those from the tomb of Djer.
- Faiza Drici (University Charles de Gaulle-Lille III, France) came for a fortnight in June to study a selection of Nubian weapons and related equipment such as quivers and finger looses for her dissertation.
- Henning Franzmeier (Freie University, Berlin) came to study the objects from W. F. Petrie’s excavations at Sedment for his thesis and a publication.
- Meg Gundlach and Kenneth Griffin (Swansea University, Wales) studied Twenty-fifth Dynasty stone shabtis from Thebes for a week in January.
- Abdul Ameer Hamdani (Iraqi Antiquities Service/State University of New York, Stony Brook) visited in January and studied sherds from Robert McC. Adams’ Akkad survey.
- Carolin Jauss (Freie University, Berlin) came for a month this spring to make a study of use-wear analysis of over 430 ceramic vessels from the Diyala and Chogha Mish, as part of her dissertation research.
- Shannon Martino came in July to study clay human figurines from Alishar.

The collections continue to be used for teaching and research by Oriental Institute staff, NELC faculty, and students. Users include the following:

- Angela Altenhofen has continued to draw seal impressions for the Diyala project, among other illustration projects.
- Natasha Ayers borrowed a drawer of Mendes sherds to use to teach sherd drawing.
- A selection of Egyptian pots were laid out in Registration for the class of high school students taught at the Oriental Institute this summer by Rozenn Bailleul-LeSuer, with the assistance of Natasha Ayers, for the ceramics section of the course.
- Throughout the year, Rozenn Bailleul-LeSuer has studied objects relating to the planned special exhibit on the Birds of Ancient Egypt that is scheduled for autumn 2012.
- Kathryn Bandy has begun to study some of the Oriental Institute hieratic ostraca as comparanda for the ostraca from current excavations at Tell Edfu.
- Clemens Reichel visited and photographed a selection of Diyala sealings and tablets. Larry Lissak has continued to photograph a variety of Diyala objects for the Diyala online database project.
- Robert Ritner used a number of heart scarabs for the Beginning Hieroglyphs class, and the inscribed jar OIM E13945 for a class on hieratic.
- Sam Speigel has been working through the Mannheimer collection of coins (mostly classical) identifying them and providing us with catalog information on them.
- Bruce Williams has continued work on the Serra material for a forthcoming OINE volume (no. 11).

REGISTRATION

- Karen Wilson has continued working on a publication of the pottery from the Inanna temple sounding at Nippur with Mac Gibson, Richard Zettler, Jean Evans, and others.

These accomplishments have been made possible by the capable and efficient efforts of our student museum assistant Courtney Jacobson, with the assistance of a wonderful group of volunteers and interns, including Janet Helman, Ila Patlogan, Matthew Sawina, Daila Shefner, Toni Smith, Jim Sopranos, George Sundell, Leslie Warmus, and (periodically) Gretel Braidwood and Raymond Tindel. The volunteers have altogether contributed over a thousand hours of their time to Museum Registration and we are grateful for all their help. In June, Courtney Jacobson retired as student museum assistant after five years in the job, during which time she registered over 12,400 objects. Her care with object handling, careful record keeping, and cheerful demeanor has been appreciated in Registration and she will be much missed.

ARCHIVES

John A. Larson

As of December 2010, John Larson has served as Museum Archivist for thirty 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, 2010, and June 30, 2011, we processed seventy-two orders, with thirty-six being paid, for a total of \$8,410.00. Thomas R. James, assisted by Michael Camp and Lise Truex, 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.

There are now 91,728 records in the photo database, with information from photo catalog cards having been added by Greg Brown, Patrick Chew, Gerard Dougher, Ginger Emery, Ami Huang, Aram Sarkisian, and Derek Walker — an increase of 11,000 records. We have also removed about 7,500 duplicate records from the photo database. There are a total of 48,177 photo catalog cards in the photo database now, with 32,372 negative cards and 4,762 slide cards.

Archives

Visiting scholars during fiscal year 2010/2011 included Jeffrey Abt, John M. Adams, Hulya Akgul, Lindsay Allen, Corrado Alvaro, Flora Anthony, Pedro Azara, Lydia Carr, William Carruthers, Petr Charvát, Adina Hoffmann, Albert Imperial, Yuka Kadoi, Matt Kohlstedt, Marc Marin, Shannon Martino, Jeffrey Spurr, and Avi Winitzer. In July 2010, Shannon Martino of the University of Pennsylvania arrived to do a study of figurines from Alishar Hüyük, Turkey. September was a particularly busy month, with Matt Kohlstedt of George Washington University working from September 7 to 10 on a study of John A. Wilson's contacts with

Middle Easterners in the 1920s and 1930s; Lindsay Allen of King's College, London, returning on September 13–14 to continue her research on Persepolis; John M. Adams coming in on September 15 to discuss Theodore Montgomery Davis for a forthcoming biography; Jeffrey Abt on September 16 to put the finishing touches on his biography of James Henry Breasted, which is due out this autumn; and William Carruthers who investigated several Egyptologists on September 21. On October 14, Lydia Carr came to do research on Anna (Nina) Macpherson Davies and her ancient Egyptian facsimile paintings. From November 15 to 19, William Carruthers returned. On December 6, 2010, Petr Charvát of the Archaeological Institute, Academy of Sciences of the Czech Republic, looked at the documentation for Tell Al-Ubaid, Iraq. Hulya Akgul came from the University of Rome to do a study of East Anatolian red-black burnished ware from Alishar Hüyük on January 12, 2001. On March 3, 2011, Jeffrey Spurr came to look at our collection of nineteenth century photographs of Iran by Antoine Sevruguin. Corrado Alvaro arrived on March 8 to look at our holdings of photographs for Arslantepe/Malatya, Turkey. On March 15, Avi Winitzer looked at the Papers of A. Leo Oppenheim for a biography, and on March 31, Flora Anthony came to investigate some Theban Tomb paintings from Egypt. In early April, Yuka Kadoi from the Art Institute of Chicago came to do research on Arthur Upham Pope for the papers of a recent symposium. Pedro Azara, together with Albert Imperial and Marc Marin, arrived on May 31 to look at photographs of Eridu, Lagash, Ur, and Warka in southern Iraq for a forthcoming exhibit in Spain. On June 8, 2011, Adina Hoffmann came to do research on the origins of the Rockefeller Museum in Jerusalem. From within our own Oriental Institute community, Abbas Alizadeh, Rozenn Bailleul-LeSuer, John A. Brinkman, Justine James, Megaera Callisto Lorenz, Martha Roth, Randy Shonkweiler,



Figure 13. Musicians playing rababa. Drawing by Douglas Champion

ARCHIVES

Emily Teeter, Bruce Williams, and Karen L. Wilson have conducted research using Archival materials. We would especially like to thank Tom James for his tireless assistance in the ongoing operation of the Archives.

Recent Acquisitions

On November 3, 2010, the last installment of Douglas Champion's drawings of Chicago House staff arrived (fig. 13). Mr. Champion was an artist with the Epigraphic Survey from 1947 until 1958. In 2001, he donated eight sketches and watercolors of Egyptian house staff to the Archives. The recent gift brings the total to twenty. This is a most welcome addition to the Archives, as it provides a glimpse of life in Luxor in the 1950s.

Volunteers and Student Assistants

The following people have contributed their time as Archives volunteers during fiscal year 2010–2011 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, 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.

Adrienne Frie, Manuel Alex Moya, Stephanie O'Brien, and Andrew Rutledge worked on the compact-storage project (see below) through the summer and early autumn of 2010. Archivist John Larson has also been assisted in the Oriental Institute Archives during this academic year by Near Eastern Languages and Civilizations (NELC) graduate student Jessica Henderson and by Master of Arts Program in the Social Sciences (MAPSS) graduate students Patrick Chew, Gerard Dougher, Aram Sarkisian, and Derek Walker. Elizabeth Wolfson, who has worked past summers for John 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.

Archives Compact-Storage Project

Beginning in June 2010, we started moving the archives collections back into our newly remodeled space. This process continued until the end of August 2010, and we re-opened the Oriental Institute Archives for research appointments after Labor Day, on Tuesday, September 7, 2010. During the summer of 2011, we will be moving the oversize materials into the new mapcases.

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 fifty additional mapcase 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 sixty-five 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, PC, 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 Susan Allison, Laura D'Alessandro, Brian Zimerle, 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 was an exciting year for the Conservation Lab as we welcomed two new conservators to our staff. In March, Simona Cristanetti joined the Oriental Institute staff as contract conservator for our Metals Survey and Re-housing Project, which is funded by the National Endowment for the Humanities (NEH). Simona, a graduate of the Winterthur/University of Delaware graduate conservation training program, came to us after five years at the National Gallery of Art in Washington, DC. She will be surveying all the metals in our collection — over 11,000 objects. An important component of the project will be the use of the scanning electron microscope to identify metals that are difficult to correctly identify by visual examination alone. Simona and her cadre of conservation volunteers will then re-house the collection in archival packing materials and new, custom-designed Delta Designs cabinets. Another component of the project involves the photography of the collection by Anna Ressman and her assistants as it is re-housed. All this was made possible by a generous grant from the NEH Sustaining Cultural Heritage Collections program.

Robyn Haynie joined the staff in May as our Parsa-funded Persepolis tablet conservator. Robyn is a graduate of the University College London graduate conservation training program and came to us from a stint at the National Museums of Scotland. Both conservators hit the ground running and jumped right into their respective projects. Within days, Simona was busy setting up an electronic version of the survey form that will be used to record the condition of the objects within the metal collection. Matt Stolper and his team started bringing Persepolis tablets to the lab as soon as Robyn arrived. She's been buried under tablets ever since.

Alison Whyte received a well-deserved promotion to associate conservator this year. Alison started at the Oriental Institute in 2001 as a Getty post-graduate fellow and became a contract conservator for the Khorsabad Relief Fragment Project after her Getty-funded year was completed. In 2005, Alison was hired as the assistant conservator and took responsibility for a wide range of projects. Her professionalism and ongoing commitment to the Oriental Institute have contributed to the success of the Conservation Laboratory.

CONSERVATION



Simona Cristanetti, NEH-funded Metals Survey and Re-housing Project conservator



Robyn Haynie cleaning a Persepolis Fortification tablet in the Conservation Laboratory

Alison's year has been an active one. She continued to serve as the lead conservator for the special exhibits program, starting off with *Visible Language* followed by *Before the Pyramids*. *Picturing the Past* is her current focus, and because a conservator's job is never done, she has already begun treatment of objects scheduled for exhibit in the fall of 2012. In addition to her work on special exhibits, Alison has been in charge of conservation's duties for the Khorsabad Relief Fragment Project. She has also worked on the several loans that went out this past year, an activity that is so important to the collegial relationship that the Oriental Institute has with museums around the world. Alison also carried out a variety of analyses over the year, including the identification of pigments on slate palettes in the *Before the Pyramids* exhibit. Her contribution was included in the catalog for the exhibit *Before the Pyramids: The Origins of Egyptian Civilization*, edited by Emily Teeter (OIMP 33). Finally, Alison also participated in the Kerkenes Dağ excavations, where she devised and implemented a new relative humidity storage system for actively corroding iron artifacts and assisted in the conservation and installation of monumental stone artifacts in the Yozgat museum.

The Laboratory staff also continued work on a project to identify organic residues on Egyptian pottery from the site of Deir el-Bahri at Thebes, dating to the Middle Kingdom and New Kingdom periods (ca. 2080 to 1070 BC). We began collaboration with the Department of Chemistry and Physics at Chicago State University, under the direction of Bob LeSeur, associate professor. Bob is the husband of one of our graduate students, Rozenn LeSeur. Bob arranged an independent research project with one of his senior students to begin the analysis of one of the residues. To kick off this collaboration, I presented a seminar to the Department of Chemistry and Physics on the collections of the Oriental Institute and some of the recent analyses that have been carried out here. Alison and I have been working with Bob's student Rachel Durham on some of the background information that she needed. Her

work has helped move the project forward, but there is still much to be done.

In January, the Conservation Laboratory hosted French researchers J. Bianca Jackson and Julien Labaune from the Louvre and the Institut de la Lumière Extrême (ILE), who are using terahertz energy to examine and image ancient materials. Bianca and Julien brought the terahertz equipment with them from France. The delicate and expensive equipment required its own seat on the plane. This is a particularly exciting project because the terahertz energy is non-destructive and, if successful, will ultimately provide another analytical technique that can be used to study and characterize cultural materials.

In keeping with our heavy research orientation this year, the Conservation Laboratory served as the site for a demonstration by Bruker of their portable FT-IR (Fourier Transform Infrared) equipment, the ALPHA. Conservators from the Field Museum of Natural History and the Chicago History Museum spent the day as the Bruker representative demonstrated the capabilities of this device to non-destructively analyze organic materials.

As we did last year, we hosted four Iraqis from the Field Museum's program for two weeks. This year's group was made up of two archaeologists and two conservators. As in past years, we welcomed the opportunity to meet and interact with our Iraqi colleagues. It was also a wonderful opportunity to get updates on our friends from previous years and learn about the changes that have been taking place within the cultural heritage world.

And we cannot talk about the past year without mentioning our wonderful volunteers. Both last year and this year we have been fortunate to have been assisted in the Conservation Laboratory by conservation pre-program interns. These interns are preparing to apply to graduate conservation programs and the entry requirements call for a significant number of hours of conservation laboratory experience. They have worked on projects as diverse as the Khorsabad Relief Fragment Project and the NEH-funded Metals Survey and Re-housing Project: Kristen Gillette, Jen Hunt Johnson, Amy Lukas, and Nicole Pizzini.



Alison Whyte making an Escal bag for microclimate storage of an iron band found at Kerkenes (iron band in foreground)

PREP SHOP

Erik Lindahl

Over the 2010–2011 fiscal year the Oriental Institute Exhibition Preparation and Design Workshop (commonly known as the Prep Shop) has been a hive of activity. It has been involved in the planning and execution of a range of projects such as the special exhibit

PREP SHOP

program as well as other projects relating to gallery maintenance, publicity, collections management, research projects, the search for a new chief curator, assisting with special events, and also dealing with facilities-related issues.

It was a very exciting year in the Marshall and Doris Holleb Family Special Exhibits Gallery. In August *Pioneers to the Past* was put away. In September the exhibit *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond* opened. After the opening of *Visible Language*, the exhibits team began serious work on the design of *Before the Pyramids*, a special exhibit that opened in March 2011. We are now preparing for the next two exhibits, tentatively titled *Picturing the Past* and *Birds in Ancient Egypt*.

The *Visible Language* exhibit was a great opportunity to bring together scholars and material from around the world to create an exciting show on a topic that has had many recent developments. The Prep Shop especially enjoyed working with our colleagues from several loaning institutions to create a densely informative exhibit.

Before the Pyramids was an exciting show to put together. It is loaded with artifacts that are not only informative but are also beautiful art objects. This is the second exhibit that was designed and produced almost entirely in-house and it is looking like a success.

If everything goes well, the *Birds in Ancient Egypt* exhibit is going to be a new height for the exhibits team. It is going to have a strong multimedia component as well as many beautiful objects. Currently we are planning on having a very large projection in the gallery.

Following are some of the improvements we have made to the permanent galleries. Along with Assistant Curator of Digital Collections Tom James, PhD candidate Kathryn Hansen, and volunteer Sue Geschwender, we continued with the Edgar and Deborah Jannotta Mesopotamian Gallery re-labeling project. Brian Zimerle worked with Public Education to create bilingual signage for the Polk Brothers Foundation-funded computer kiosks.

In the fall, Laura D'Alessandro, Helen McDonald, and Erik Lindahl made a trip to Salem, Massachusetts, to collect a long-outstanding study loan of Nubian material from Joan Žabkar. It was a long, productive, and exciting trip. The team drove in a van from Chicago to Salem. The material and staff made it back to Chicago without incident and in better condition than expected.

During the last year, Brian Zimerle has been doing the bulk of our graphic design for Museum exhibits as well as designing advertisements for CTA buses and newspapers, the Oriental Institute Gala program, and outdoor signage for the Oriental Institute. He also designed *Before the Pyramids*-themed tote bags for the Suq.

The Museum staff has continued working with Research Associate Eleanor Guralnick to catalog, photograph, and eventually publish all the Oriental Institute's Khorsabad relief fragments. The Museum staff expects their portion of this project to be completed by next year.

The Prep Shop also contributed to the success of the Oriental Institute Gala in preparing the galleries for the event. Also Brian Zimerle contributed a reproduction of a predynastic vessel and Erik Lindahl contributed the design of a personal display to the various auctions at the Gala.

The Oriental Institute has been preparing for an upgrade to its fire alarm system. There will be construction activity in the Museum galleries and storage areas starting in the next fiscal year. To prepare for this, the Oriental Institute staff — including the Prep Shop — has been meeting with all parties involved to make sure this project can be completed as quickly and smoothly as possible.

Overall it has been an exciting year in the Prep Shop. We look forward to the next.

SUQ

Denise Browning

This was a very good year for the Suq with our net sales up 24 percent over last year's sales. The Visible Language special exhibit was very popular and we ended up selling 419 catalogs! The other items we developed for the exhibit also did well; we sold 1,270 note cards of five different images from the collection, and 240 mugs that depicted all the different languages in the exhibit. We had special mugs and vases hand thrown by master potters in Wisconsin to resemble the Egyptian Black-Topped Ware, and Brian Zimerle designed a great tote bag with the line drawings from the Egyptian D-Ware pottery.

Our excellent docents were kept busy with many questions from Suq customers. Thanks to Ray Broms, Judy Bell-Qualls, Peggy Grant, Jane Meloy, and Norma van der Meulen. Plus, Norma designed and strung some beautiful necklaces for the Suq this year! We were very lucky to have our student staff. Megaera Lorenz took charge of the online and mail orders besides helping in the store. Niebel Atiyeh was excellent, as was Stephanie Ruggles, who came at the end of the year. Mathew Hess helped in the office by pricing, displaying, and storing literally thousands of items for the Suq. Florence Ovadia and Jane Meloy worked on Mondays to keep our displays beautiful and interesting for our customers.

Many thanks to all those who helped make this such an outstanding year. We look forward to the exciting exhibits that are coming in this next year.

PHOTOGRAPHY

Anna R. Ressman

The past year has been, as always, an extremely busy and productive year for the Photography Department. It was our great fortune to have two dedicated, experienced, and talented assistants, both of whom were instrumental in the completion of two of the largest projects undertaken to date. Kevin Duong, a graduate of the MAPSS program in political science and a digital photography assistant for the 2009–2010 school year, was an excellent and extremely reliable assistant during the summer of 2010. His skills grew to the point where he was able to run many Khorsabad large fragment shoots on his own in July and August of 2010. In September of 2010, Kevin Bryce Lowry, a current anthropology PhD candidate and 2008 MAPSS graduate, returned as the only digital photography assistant for the 2010–2011 year. He was in training for the entire school year to become an assistant photographer for a grant-funded project to re-house the objects in the metals storage room beginning in the fall of 2011. Thanks to some very hard work, extra-curricular study, and dedication on her part, Kathryn Hansen, a MAPSS graduate and digital photography assistant for the 2009–2010 school year, trained under me to learn the technical requirements of archaeological photography while in the field and was hired as the dig photographer for the summer 2010 season with Gil Stein at Tell Zeidan.

PHOTOGRAPHY

Work began in September 2010 on the catalog for the special exhibit *Before the Pyramids: The Origins of Egyptian Civilization*, which is open from March through December 2011. This exhibit catalog was the most extensive to date in terms of new photography. It generated new images of 138 objects in the Oriental Institute collections, 128 of those as solo object photographs, twelve new contextual group images which included fifty-seven objects in total, ten of which were not photographed as solo objects. The photography in the catalog was very well received, and garnered a flattering review in the Summer 2011 issue of the magazine *KMT: A Modern Journal of Ancient Egypt*. An article about *Before the Pyramids* in the same magazine issue included fourteen color photographs from the exhibit catalog. In addition to this, five images from the catalog were published in *Time Out Chicago* and on the corresponding website.

Photographs from prior exhibits continued to be published beyond the time frame covered in the *Annual Report* for 2009–2010. Images from *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond* were published in print and online in various *Time Out Chicago* issues, as well as in the *Chicago Tribune* and the *Chicago Sun Times*. The publication *Saudi Aramco World* also published photographs from the *Visible Language* special exhibit catalog in the September/October 2010 issue. In addition, a number of photographs of Egyptian objects were published in Emily Teeter's latest book, *Religion and Ritual in Ancient Egypt*, published in June 2011 by Cambridge University Press.

After an extended break due to special exhibit catalog photography, new photography work resumed on the upcoming *Nubia Gallery highlights* book. To date, 144 Nubian objects have been photographed individually, many of which had never been photographed before. These objects come from various periods of history, including A Group, C Group, New Kingdom, Napatan, Meroitic, X Group, and X Group Kalabsha. In the coming months, photography of Christian-era objects and contextual group object images from various eras will be completed.

In addition to working on these publications, the Photography Department continued work on the *Khorsabad Relief Fragment Project* during the summer and fall of 2010. Work on this project resumed in June of 2011. Numerous requests for photography were fulfilled for work outside the Oriental Institute, as well as for various research projects originating inside the Institute. Preparations have been underway for the Photography Department to begin the imaging involved in the effort to re-house the objects in the metals storage room. A major upgrade of departmental computer hardware was begun in the spring of this year and will continue throughout the year. This will give us the ability to keep up with the technological demands of evolving digital-imaging software while maintaining fiscal responsibility with available funds. The photography studio also got an upgrade with a new work station that adds flexibility and a technically accurate way to view and manage color while utilizing a tethered imaging setup.

Overall, it has been a fruitful and exciting year for the Photography Department. Major publications were completed, digital photography assistants were some of the most successfully trained to date, numerous images helped to advertise the hard work and scholarly pursuits of the Oriental Institute, additional needed upgrades were acquired, and another book highlighting a collection of the Museum is near completion. Once again, it was a great year working with all of the wonderful people at the Oriental Institute.