

MUSEUM

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Despite ongoing challenges posed by COVID-19, the OI Museum saw continued growth in exhibitions, programming, research projects, researcher visits, and museum attendance throughout the year. With public health protocols in place and thanks to the efforts of our dedicated group of museum visitor attendants and guards, we successfully maintained consistent opening hours of Tuesday through Sunday, 10 a.m. to 4 p.m., from July 2021 through June 2022. In this time, 24,839 visitors passed through the OI Museum galleries, enjoying a space of engagement, curiosity, and calm separate from the trials and tribulations of the world at large that we continued collectively to navigate this past year.

By June 2022, our daily visitor numbers had notably increased compared to the previous year, with weekend days easily exceeding 150 visitors. Until April, we continued to monitor attendance using the Tock reservation system. First implemented in fall 2020, Tock gave visitors the option to make a reservation online in advance of their visit; it also allowed our museum visitor attendants to track walk-ins and groups. This information proved most valuable in understanding peak times and days for museum visitors. Thanks to an initiative spearheaded by Kate Hodge, youth and family program coordinator, we transitioned to a new attendance-tracking method to continue capturing this data in an efficient and accessible manner. As staff resources allow and visitor growth requires, we hope to expand our hours to include evenings once again and to continue striving toward our overall goal of not only reaching but surpassing prepandemic attendance numbers.

This year, we were particularly pleased to resume docent- and curator-led tours of the galleries, some of them including behind-the-scenes components, alongside our continued virtual offerings (on docent-led tours, see the Adult Education and Youth and Family Programs report). In October, Jean M. Evans and Kiersten Neumann offered a virtual curator-led tour of the museum for a docent group at the Los Angeles County Museum of Art, including highlights from the Assyrian and Egyptian collections, and over two days in March we offered similar (albeit in-person) tours to members of UChicago Medicine's alumni board that also included more focused presentations by Susanne Paulus, associate professor of Assyriology, and Hannah Moots, OI postdoctoral researcher. Early in 2022, we were honored to welcome University of Chicago President Paul Alivisatos for a museum-wide tour as part of a larger OI Immersion Day, which included visits to the museum's various departments as well as a tour of the current special exhibition, *Joseph Lindon Smith: The Persepolis Paintings* (see Special Exhibitions below). In like manner, we were pleased to host the Romanian ambassador to the United States, Dan-Andrei Muraru, and his delegation for a full museum tour in October 2021. Similarly, we welcomed to the museum the president of the senate of the parliament of the Czech Republic, Mr. Miloš Vystrčil, accompanied by several prominent senators, representatives of the government and ministries, a delegation of leading businessmen, and members of the Czech Academy of Sciences, who were in Chicago for the 10th Annual Conference of Czech Schools in North America in June 2022. Also in spring 2022, we welcomed for museum tours colleagues attending the Art Libraries Society of North America annual conference in Chicago; Alexandra Olsman, specialist

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in ancient sculpture and works of art at Sotheby's, accompanied by her Chicago-based colleague, Stephanie Loria; and the OI's Young Professionals, whose program included a tour of the special exhibition and a behind-the-scenes visit.

Of note is the star role that the museum galleries played in several media events this year. UChicago Presents filmed a segment with violinist John Macfarlane, visiting director of the Chamber Music Program and professional artist with the University of Chicago Department of Music, in the Yelda Khorsabad Court for the SOUND/SITES concert stream, which premiered in January in its Digital Concert Hall. The Khorsabad Court also served as the backdrop for an ABC 7 interview with Juliana Taimoorazy, founder and president of the Iraqi Christian Relief Council, in connection with her 2021 Nobel Peace Prize nomination. We hosted PBS/NOVA for an interview with John Wee, assistant professor of Assyriology, for a program on mathematics featuring tablets from the OI's Tablet Collection and other objects on display in the Edgar and Deborah Jannotta Mesopotamian Gallery, and BBC Persian Service for an interview and tour with Neumann of the special exhibition and Robert and Deborah Aliber Persian Gallery.

The museum continued to offer virtual programming, this year with a focus on behind-the-scenes aspects of the collection for our OI Museum Collections Talk series as well as exhibition-related programs (see Special Exhibitions below). Evans kicked off the Collections Talk series in October with a lecture titled "Fragmentary Pasts: Representing Early Dynastic Mesopotamia," which was followed by two equally engaging talks: "Ancient Pottery for Beginners: Why Archaeologists Study Ceramics," with James Osborne, and "From Wheat to Watermelon: Clues from Ancient DNA about Food and Diet in the Ancient World," with Moots. We also heard Fr. Dr. Iskandar Bcheiry, OI Museum Collections Research Grant recipient, in a talk titled "The Life and Homilies of Jacob of Serugh in a Manuscript in the OIM." On the OI's social media platforms, the OI Museum continued to participate actively in the Connecting Collections initiative (#ConnectingCollections), with monthly posts dedicated to a particular theme shared across all participants' platforms.

In spring and summer 2022, we excitedly welcomed new members to the OI Museum team: Kate Hodge, youth and family program coordinator, and Stanford Carpenter, manager of community engagement. On the flip side, we were sad to say farewell to Sue Geschwender, longtime OI volunteer manager, whom we wish all the best in her early retirement, and to Jean Evans, who departed from her position as OI deputy director and chief curator to assume the position of deputy director of the Ringling Museum. We wish Jean much success during this new adventure in Sarasota, Florida! At the close of the year covered by this report, a search was underway for the position of associate director and chief curator of the OI Museum. Neumann, as interim chief curator and in close coordination with OI interim director Theo van den Hout and associate director of administration and finance Brendan Bulger, was providing oversight of museum workflows and stewarding the coordination across and between museum departments in the interim period.

SPECIAL EXHIBITIONS

The OI Museum special exhibitions program successfully opened another major exhibition and a satellite exhibition this year. We closed the special exhibition *Antoin Sevruguin: Past and Present* on December 31, 2021, and installed *Joseph Lindon Smith: The Persepolis Paintings*, which opened on February 26 and runs through August 28, 2022 (oi100.uchicago.edu/jls) (fig. 1).

Joseph Lindon Smith (American, 1863–1950) was already an accomplished painter, celebrated for his ability to capture archaeological subjects with vivid realism, when he was invited to Persepolis in 1935 by James Henry Breasted, OI founder and then director, to join the OI Iranian (Persian) Expedition (1931–39). Smith's Persepolis paintings—ultimately three portraits and

three landscapes—complemented the work of the expedition, whose goal was to document rigorously and preserve the site for perpetuity. The special exhibition *Joseph Lindon Smith: The Persepolis Paintings*, curated by Kiersten Neumann, exhibits all six large-scale paintings—part of the OI Museum collection—to the public for the first time in more than 80 years (fig. 2). Seeing these canvases in their full magnitude on the gallery walls allows one to recognize the numerous artistic choices Smith made: he blurred figures at the borders of the portraits to emphasize certain features of the reliefs, and he carefully rendered far-off details in his landscape scenes, such as the mountains encircling Persepolis—which, as captured by Smith, remind Neumann of the snow-topped mountains surrounding her hometown of Vancouver, Canada.

Accompanying the paintings in the exhibition is a screen streaming nine minutes of footage of the site of Persepolis during the first years of the expedition (a monumental landscape much like what Smith would have experienced during his visit), excerpted from the OI’s 1934 promotional film *The Human Adventure*. The gallery also includes a display case showcasing archival documents that elaborate on the history of the six-piece collection. Featured are correspondence between Breasted and the team at Persepolis regarding Smith’s forthcoming visit; a 1935 issue of *The University of Chicago Magazine*, on loan from the Hannah Holborn Gray Special Collections Research Center of the University of Chicago Library, which published a letter from Smith’s wife, Corinna Lindon Smith, to Breasted detailing the couple’s experience at Persepolis; and Smith’s autobiography, printed posthumously, which includes an entire chapter devoted to the “The Majesty of Persia.”

We hosted a pair of virtual programs in connection with the exhibition, starting things off on February 8 with Neumann’s opening lecture, “Documenting Persepolis and the Paintings of Joseph Lindon Smith,” followed by a talk on April 26 by Talinn Grigor, of the University of California, Davis, titled “Persepolis after Lindon Smith: The Modernist Afterlife of the Ruins.” An exhibition promotional video was made available on the OI’s YouTube page. Printed exhibition materials included a simple gallery handout detailing all six paintings and a handsome postcard box set that contained, in addition to postcards of each of the six paintings, two postcards with archival photographs of Smith painting at Persepolis. The exhibition has received coverage in several media outlets, including the *Hyde Park Herald*, *Chicago* magazine, *Minerva* magazine, and *Artribune*.

Across the street in the lobby of the University of Chicago Booth School of Business, we deinstalled our previous exhibition, *The OI at 100*, which had opened for the OI centennial in spring 2019, and installed at the beginning of February a new satellite exhibition, *Sealing Practices in Ancient Mesopotamia*, which includes a case study of the administrative practices of the Inanna

JOSEPH LINDON SMITH

THE PERSEPOLIS PAINTINGS



A Special Exhibition

Figure 1. Cover of the gallery handout for the special exhibition *Joseph Lindon Smith: The Persepolis Paintings*.

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Figure 2. Installation photographs of *Joseph Lindon Smith: The Persepolis Paintings*.

Temple at Nippur as evidenced by administrative records and sealings excavated at the site by OI archaeologists in the 1950s.

EXHIBITION DESIGN AND PRODUCTION

The 2021–22 year, despite continued restrictions in place due to COVID-19, was one that saw a gradual return to a more normal workflow for the Exhibition Design and Production department. Our primary project was the design and production of the OI Museum’s special exhibition *Joseph Lindon Smith: The Persepolis Paintings* (see Special Exhibitions above). The presentation of this work was particularly challenging because the enormous scale of Smith’s six oil paintings made even moving them through the museum difficult—they are too large to fit through any of our internal doors, which were added to the museum after the 1930s, and uncrating the ones that were still crated was itself a major endeavor.

The design of the special exhibition was dictated mainly by the two largest paintings, the goal being for visitors to be able to step back and take in their full grandeur in our limited space while also incorporating other display elements to complement them and the other four paintings. Construction-wise, nothing was altered from the exhibition that previously occupied the space. The handling and installation of the paintings was a collaborative effort across museum departments. We upgraded the existing hanging hardware to something more secure. For the exhibition’s main wall color, we chose a deep purple both to complement the wood and gilt frames and to contrast with the various colors of the painted canvases, allowing them to stand out. The text and other didactic materials did not draw visitors’ attention away from the paintings but rather complemented them and also emulated the typography of the period in which the paintings were created. With this exhibition, we also expanded the elements of exhibition production that we are able to do in-house, including video production, vinyl wall texts, a wall-sized photo reproduction, and almost all the exhibition graphics and promotional materials. Lighting was done in a way that highlighted the paintings while preventing glare from the reflective gold-painted frames; lighting levels appropriate for the paintings were established in collaboration with Conservation.

Additionally, we continued work on the Robert F. Picken Family Nubian Gallery to bring its displays into line with the recent gallery renovations project. This work is ongoing and includes redesigning case layouts, deinstalling objects, rebuilding case furniture, remaking most mounts, redesigning and mounting graphics (all of which are printed in-house), and, finally, reinstalling objects (fig. 3).

A final noteworthy endeavor took place in connection with the temporary removal of the Nefermaat



Figure 3. Completed reinstallation of the display case “Nubia: C-Group, Kerma, and Pan-Grave Cultures” in the Nubian gallery.

stela from the Joseph and Mary Grimshaw Egyptian Gallery (see Conservation below): to communicate the design and size of the stela to visitors during its absence, we mounted a full-scale color print of the stela on the gallery wall.

CONSERVATION

As the world became accustomed to living with COVID-19 this year, life started to resume its prepandemic pace. There was a not-entirely-unforeseen aspect to this change, however: it triggered an avalanche of projects delayed by the pandemic, and our calendars quickly filled up. The sudden influx meant that projects such as loan requests and researcher visits, which should have been spaced over two years or more, suddenly filled the calendar back-to-back.

No one was immune to this phenomenon. The University of Chicago's Capital Project Delivery group, which underwrites building improvements on campus, had several delayed OI projects that all became active this spring. The OI found itself at the center of no fewer than seven projects taking place in and around the building, leading to the OI's new nickname, "Ground Zero." Several of the projects required the use of heavy machinery with the potential to generate harmful vibrations that might be damaging to our artifacts. To set up an early alert system, vibration monitors were installed in key locations throughout the building. Staff also periodically checked display cases and sculptures to ensure that localized vibrations were not noticeably affecting the collection.

One of the larger of these projects involved the extensive repair of the courtyard facade. The contractor for the project was concerned that one of the most intensive areas of work was directly above the Nefermaat stela (OIM E9002) in the Joseph and Mary Grimshaw Egyptian Gallery (fig. 4). Although the limestone stela was heavily restored, it still contains significant amounts of ancient pigment. At the request of the contractor, the stela was deinstalled from its permanent exhibit location (fig. 5) and temporarily moved to the storage area in the special exhibitions gallery. The stela will be returned to its permanent location in the Egyptian gallery by the end of the summer.

Fall and winter 2021 were particularly busy with the resumption of delayed research projects, both our own and those of external researchers. The following are just a few of the activities that took place. In October, Conservation participated in a workshop hosted by Yale University on an international collaborative study of Neo-Assyrian gold and silver tablets. The OI, represented by Susanne Paulus, Kiersten Neumann, Alison Whyte, and Laura D'Alessandro, presented a summary of our current research on our gold tablet (OIM A2529). Dr. Justin Jureller, manager of the Materials Research Science and Engineering Center (MRSEC) at the University of Chicago, kindly donated his time to the project by running some tests on the gold tablet in MRSEC's Merlin scanning electron microscope (SEM). Conservation was able to present some of the resulting preliminary elemental analysis and magnified surface imaging at the Yale workshop that supplemented our own handheld X-ray fluorescence elemental analysis and ultraviolet imaging. More research is in the works as time and funding allow us to continue our technological study of the tablet.

Conservation was able to resume the long-delayed study of the composition of the glazes on the OI Museum's Khorsabad bricks from the Sin Temple at Sargon II's palace. Building on Whyte's previous work from 2001, we were able to prepare new samples of glaze and received training to use the SEM at the University of Chicago's Department of Geophysical Sciences, a TESCAN LYRA3 field-emission SEM with advanced features. Working closely with Dr. Gerry Olack, the researcher in charge of the LYRA3, we were able to conduct extensive mapping of the samples, revealing new potential directions for research. Because of the pandemic's closure of the laboratories on campus, we had only two weeks to run our samples before putting together and submitting an appendix for the proceedings of the 12th International Congress on the Archaeology of the Ancient Near East,



Figure 4. Nefermaat stela in preparation for its deinstallation as a safety precaution during construction work on the OI courtyard facade.



Figure 5. Nefermaat stela protected for its move across the galleries.

which took place in Bologna in April 2021. We look forward to future opportunities to collaborate with our colleagues as this study moves forward.

Also in the fall, the OI was finally able to take the next steps to finalize arrangements for acquiring the more than 500 objects donated by the Detroit Institute of Art (DIA). Conservation staff began planning for this donation more than two years ago. The dimensions and condition of the objects were studied, and the necessary packing materials were shipped to Detroit before the start of the pandemic. Once the pandemic restrictions were lifted, these plans resumed. In October, museum registrar Helen McDonald traveled with Whyte to the DIA to pack the objects for shipment to the OI. Ably assisted by DIA staff, they packed the entire donation in less than a week.

In addition to assisting researchers who needed access to fragile artifacts, Whyte created the condition reports required for objects going out on loan over the course of the year. The OI loaned objects to the Louvre Museum, the Getty Villa, and the Booth School of Business here at the University of Chicago, among other institutions. The work required of the OI Museum staff in

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handling these loans is significant. Whyte also performed conservation treatments on objects intended for special exhibitions, including those for *Joseph Lindon Smith: The Persepolis Paintings* and the upcoming exhibit of Roman sculpture, featuring objects excavated by the OI at Ptolemais, opening in September 2022. Analysis of the material composition and surface decoration was an important component of the treatment of the sculpture on which she worked (fig. 6). The upcoming exhibit will also present an opportunity for Conservation to carry out more “cosmetic surgery” than we normally perform on our collection. Several of the classical statues exhibit previous campaigns of repair and restoration that are unsightly by today’s standards. This exhibit will provide a useful opportunity for us not only to stabilize the objects but also to make much of the previous restoration less visible. The end goal of our treatments is to allow the sculptures to be appreciated for their original workmanship rather than the jarring modern intrusions currently visible on several of them.

In September, Whyte developed and taught classes on preventive conservation and material analysis at an international workshop held in Tashkent, Uzbekistan (fig. 7). The workshop was presented to cultural heritage professionals from Central Asia as part of Gil Stein’s Cultural Heritage Site Preservation and Economic Development in the Central Asian Republics grant (see the Cultural Heritage Preservation Projects report).

Over the course of the year, Conservation also spoke to various groups and visitors about art conservation. In November, Whyte was invited to give a lecture as part of the Humanities & Enrichment Series of the Nineteenth Century Charitable Association, where she presented an overview of conservation at the OI. The lecture was attended by more than a hundred people. In February, D’Alessandro was invited to speak to the University of Wisconsin–Madison’s department of anthropology. The title of her talk was “From Sargon’s Palace to Egyptian Mummy Portraits: Archaeological Conservation in the 21st Century.” The highly engaged audience contained a mix of undergraduate and graduate students and faculty.

After a nearly two-year delay, the OI resumed its participation in the Ancient Panel Painting: Examination, Analysis, and Research (APPEAR) project sponsored by the Getty. In February, the long-awaited visit by conservation scientists from the Art Institute of Chicago and Northwestern University took place. Led by Dr. Giovanni Verri, research scientist at the Art Institute, the team also included Dr. Marc Vermeulen and Dr. Alicia Christine McGeachy, research scientists from Northwestern University. The scientists unpacked a van full of equipment and set up temporary shop in the Conservation laboratory. Customized macro X-ray fluorescence equipment (for elemental analysis), Fourier-transform infrared spectroscopy (for molecular identification), and a variety of imaging equipment from infrared to visible-induced luminescence took over every surface in the lab (figs. 8 and 9).



Figure 6. Alison Whyte uses a digital microscope to examine surface decoration on OIM A30908, a statue of Venus with Cupid slated for display in the special exhibition of Roman sculpture.



Figure 7. Alison Whyte demonstrates how to set up an accelerated aging test for museum display and storage materials for students in the Cultural Training Partnership for Artifact Conservation at the State Museum of the History of Uzbekistan in Tashkent.



Figure 8. Scientists analyze the surface of a male funerary portrait (OIM E2053) using customized macro X-ray fluorescence equipment to obtain information on the painting's elemental composition.



Figure 9. Female funerary portrait undergoing Fourier-transform infrared spectroscopy to aid in identifying materials and pigments.

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It is important to note that all these methods of analysis are nondestructive in nature. The team spent an intense week analyzing and scientifically imaging our two funerary portraits (OIM E2053 and E9137). Verri will present the results of this first round of analyses at the second APPEAR conference, to be held in Amsterdam in October 2022, and they will be included in volume 2 of the publication *Mummy Portraits of Roman Egypt: Emerging Research from the APPEAR Project*.

The packing of the Persepolis Fortification tablets continued throughout the year for their return to the National Museum of Iran. The number of tablets increased substantially for this second shipment, with more than 3,500 tablets prepared for transport. To facilitate this task, the Persepolis packing project quarters were moved to a larger space to accommodate the multiple bins and packing crates, as well as the increased amount of packing materials required for the job. This larger space will also better accommodate student helpers working on the project when preparation for the third shipment begins in the fall.

REGISTRATION

Although COVID-19 continued to affect the work of Registration, it was less disruptive in 2021–22 than during the previous year. Loans delayed by the pandemic have happened, and some researcher visits have been possible. Work-study students have returned, making a much-valued contribution. The museum staff responded to more than eighty requests this year. Staff and student helpers carried out more than 10,000 object movements. Student helpers registered 140 modern impressions of stamp seals from Megiddo, Israel, and registered and photographed more than 500 sherds from Chogha Mish, Iran. As part of our ongoing improvements in storage, the manufacturer of our cabinets, Delta Designs, made a visit to service them.

Loans

The one new incoming loan was a volume of issues of the *University of Chicago Magazine* with an article on the Persepolis paintings from the Hannah Holborn Gray Special Collections Research Center of the University of Chicago's Regenstein Library for the special exhibition *Joseph Lindon Smith: The Persepolis Paintings*.

Two outgoing loans originally scheduled for 2020 finally went out in 2022. In March we lent some Persepolis objects to the J. Paul Getty Museum in California for its exhibit *Persia: Ancient Iran and the Classical World*. The loan objects included the lion-and-bull relief (OIM A73100), a stone lion head (OIM A24089), a gold roundel (OIM A28582), and the Xerxes tablet (OIM A24120), all from displays in the Robert and Deborah Aliber Persian Gallery. A copy of the substantial exhibit catalog edited by Jeffrey Spier, Timothy Potts, and Sara E. Cole can be found in the Research Archives. We lent two objects from the Robert F. Picken Family Nubian Gallery to an exhibit at the Louvre Museum in Paris relating to Pharaoh Taharqa (*Pharaon des Deux Terres: L'épopée africaine des rois de Napata*): the Pekartror stele fragment (OIM E6408) and the God's Wife Amenirdis I relief fragment (OIM E14681). It was also possible to change over our loan in the lobby of the University of Chicago's Booth School of Business; the loan for the centennial exhibit *The OI at 100* came back, and a new exhibit of tablets, seals, and seal impressions was installed in January.

An alabastron on loan to the Art Institute of Chicago (OIM E9408) was returned to us in July 2021. The rest of the objects in that loan, all on display at the Art Institute, are being renewed for two more years, including a censor from Medinet Habu (OIM E16785) and gold bracelets and rings (OIM A29786, A29787, A29788, A29789, and A29790).

Photo Permissions and Photography

More than 150 photo permission requests were processed this year, including requests for new external and internal photography. More than 600 images, new and existing, were added to the database. Around 35 objects were photographed for publications, and record shots were taken of approximately 500 objects in response to a variety of requests. We continued to make the most of any opportunities to take record shots of Nubian items off display. Conservation condition photography was done for an additional 20 loan objects. Installation photographs were taken of the special exhibitions *Antoin Sevruguin: Past and Present* and *Joseph Lindon Smith: The Persepolis Paintings*.

Acquisitions

In October, Helen McDonald and Alison Whyte made a trip to the Detroit Institute of Arts (DIA) to pack a donation of some 500 Egyptian objects that the DIA had deaccessioned. Some of the ostraca in this gift were published by the late Robert Ritner.

Classes

James Osborne taught his ceramic technology class in the autumn term. We provided a selection of sherds for the classes and a tour of the ceramic storage cabinets so that students could select a pot to write about in their final paper. Brian Muhs used a selection of scarabs for a class in November. Foy Scalf gave an evening class on manuscripts in February for Dominican University that included a viewing of several texts. In March, students from the Wisconsin Lutheran Seminary visited with Prof. Stephen Geiger to look at two *Oxyrhynchus papyri* that have New Testament texts: OIM E9351 (Rev. 16:17–18, 19–20) and OIM E2057 (Mark 10:11–12) (fig. 10). We worked with Conservation to provide objects for online talks given by Jean M. Evans (in October) and Hannah Moots (in February), as well as a selection of objects for an in-person talk by Tasha Vorderstrasse at the Fortnightly of Chicago club (in May).



Figure 10. Wisconsin Lutheran Seminary students with Prof. Stephen Geiger looking at *Oxyrhynchus papyri* with New Testament texts.

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Researchers, Requests, and Collections Research Grant Recipients

The museum staff responded to more than eighty requests this year. Rita Freed (curator, Museum of Fine Arts, Boston) visited in August to study a small selection of Nubian objects. One of our 2019 Collections Research Grant (CRG) recipients, Fr. Dr. Iskander Bcheiry, was able to make a few visits in October and November to study Syriac manuscripts. In November, Paige Paulsen (PhD student, Johns Hopkins University) came to study chlorite vessels, and Laura Battini (researcher, CNRS Paris; chief editor of *Ash Sharq* and of the Archaeopress Ancient Near Eastern Archaeology series) came to study a selection of Mesopotamian baked-clay plaques. We had a visit in January from Hüseyin Erpehlivan (assistant professor at Bilecik University, Turkey) to study Iron Age pottery from Alishar Höyük. Gilad Itach (Fulbright Fellow and OI postdoctoral researcher) came in January to study some of the Tayinat pottery. Lara Bampffield (PhD candidate, University of Oxford) came in April to study Old Babylonian cylinder seals. In May and June, Ben Greet (Stamp Seals of the Southern Levant Project, University of Zurich, Switzerland) came to study more than 370 stamp seals from Megiddo and approximately 190 modern impressions. Ling-Fei Lin and Prof. Steve Vinson (Indiana University at Bloomington) visited in February to study the Horus-with-crocodile cippus (OIM E16881). Prof. Frederic Bauden (University of Liège, Belgium) visited in May to examine two Arabic manuscripts (OIM A11982, A11983). Julie Unruh (conservator for the current Tayinat Archaeological Project) visited in June to study a variety of eye inlays from Tayinat.

Three of our 2019–20 CRG recipients (Moritz Jansen, Bart Vanthuyne, and Alice Williams) are now on the schedule for the next academic year. As mentioned in last year's report, we did our best to provide images and information to them remotely during the pandemic.

We would like to thank all our student helpers this year. Beth Wang and Jerry Kou registered and photographed Susiana culture sherds from Chogha Mish, Iran. Amarah Alghadban inventoried and labeled more than 1,500 Chogha Mish sherds. Sabrina Amrane documented a loan of sherds and flint from Yemen. Tom (Zhuohun) Wang joined us during the winter quarter to improve the records of the coin collection. Hannah Griffin joined us during the spring quarter to register modern impressions of our Megiddo stamp seal collection (in preparation for Ben Greet's research visit); she then moved on to registering Iron Age sherds from Alishar Höyük, Turkey.

MUSEUM ARCHIVES

This year was a new sort of normal for the Museum Archives. The hybrid format of in-person and digital research requests was in full swing, with more researchers coming back to the OI even as the traffic of online requests continued to increase. To adapt to this new research landscape, the Museum Archives continued to acquire new collections, brought in specialized interns, and started a project to link archival photographs to other parts of the OI collections to make them more readily accessible. Additionally, work was done to jump-start the Oriental Institute Digital Archives (OIDA) with the preparation of archival materials, some of which will become available online in the coming year.

New Acquisitions and Collection Processing

The Museum Archives acquired a large amount of material this year through donation and active solicitation. Examples include the Miguel Civil Papers and Robert K. Ritner Papers, which are large collections that will prove incredibly important to future researchers. These collections are still undergoing processing because of their size and scope.

Additionally, materials relating to the OI's Nippur Expedition under the care of McGuire Gibson continued to be documented, and some moved back into the archives. Prints of the images Ann

Hamilton made in connection with her project *aeon*, installed in the Grand Reading Room of the University of Chicago's Joe and Rika Mansueto Library in 2019 for the OI centennial, were also introduced into the archives. Two photograph albums donated by Jacky Shipton Gooder were added to the Megiddo collection thanks to the efforts of Eric Cline.

Research

The Museum Archives fielded research requests both online and in person, assisting researchers such as Will Caruthers, Eric Cline, Beth Derderian, Eva Rose Miller, Alexander Nagel, Yelena Rakic, Peter Raulwing, Emily Teeter, Ramazan Turgut, and Jeff Zorn. Requests came from institutions as varied as Cornell University, George Washington University, the Metropolitan Museum of Art, the Smithsonian, the Sorbonne, the University of Vienna, Wooster University in Ohio, University College London, and Van Yüzüncü Yil University, among others.

Collections that were accessed include, but are not limited to, the records of the Megiddo Excavation, the Persepolis Excavation, the Nippur Excavation, and the Ptolemais Excavation, as well as the Papers of James Henry Breasted, the Papers of Nabia Abbot, the Directors Correspondence, Records of the OI Negatives Collection, and the OI Audio Visual Collection.

Additionally, we prepared for University of Chicago President Paul Alivisatos's OI Immersion Day visit in February, during which he received a tour of the archives and joined the OI's Cultural Heritage Experiment with a loan of the May 1919 letter in which John D. Rockefeller Jr. agreed to fund the OI, thus making its existence possible.

Oriental Institute Digital Archives

Started by former OI archivist John Larson in 2010 with the inaugural publication *Letters from James Henry Breasted to His Family, August 1919–July 1920*, the OIDA is a digital series that strives to promote the Museum Archives collections by exploring the OI's history through archival documentation. The publication of this series went dormant until the past year, when we were able to cultivate several very interesting projects. Three digital publications are currently underway. The first is a collection of letters from John Wilson's first year as director of the OI in 1936. In consultation with Foy Scalf and Anne Flannery, archivists Claire Makrauer-Madden and Hilarie Pitman Pozesky have been selecting and transcribing letters from the Directors Correspondence to include in a volume highlighting the struggles faced by Wilson and the OI during this critical moment in the OI's history. Emily Teeter, with the expert linguistic work of Anne Schumacher and Barbara Jillson, is preparing German transcriptions and English translations of Uvo Hölscher's Medinet Habu excavation notebooks; this volume will also include scans of the original documents. Lastly, Anne Flannery is working on a collection of correspondence and notable documentation relating to Nabia Abbot, scholar of Islam and Arabic literary papyri and the first woman to become a professor at the OI.

Special Projects and Outreach

The Museum Archives continued its commitment to reaching out to the campus community and engaging with scholars beyond Chicago. This outreach included undergraduate engagement, graduate instruction, conferences, and exhibit support. This year, the Cultural Heritage Experiment took place in person for the first time since 2019. It was purposefully low-key to ease students back into campus life. Thirty-five undergraduates participated by borrowing an archival object to "live with" for the academic year. Students provided in situ photographs each quarter (fig. 11) and participated in OI tours and a lecture by Gil Stein.

OI archivist Anne Flannery supported graduate students who may want to enter the field of archives and special collections by teaching the UChicagoGRAD class "Managing the Past: Careers in

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Archives and Special Collections” in autumn 2021. This course was available to University of Chicago graduate students and covered a short history of archives while introducing students to archival and museum practices, concepts, and contemporary challenges. In addition to weekly classes, students toured the OI archives, participated in information interviews, and created portfolios that highlighted their new skills and resources.

In an attempt to make photographic material more accessible to the general public, a PhD student and Graduate Global Impact intern, Ling Chan, was hired to jump-start a data-linking project between the Museum Archives and the Research Archives. This process will make more digital photographs available online and provide references to works in which they are published. We presented our work at the LD4 2022 Linked Data Conference in July 2022 with a session called “Linking Data across Museum Archives and Special Collections.”

Additionally, the Museum Archives supported special exhibits by contributing original documents to the exhibit highlighting Joseph Lindon Smith’s paintings at Persepolis (curated by Kiersten Neumann).

Archives Staff

In an effort to source the technical skills and area expertise required to process the OI archival collections, the Museum Archives sought out master of library and information science practicum students and University of Chicago graduate students to work in the archives. This year Camille Banks (Long Island University), Ling Chan (University of Chicago), Apollo El-Khatib (University of Chicago), and Sofia Shelley (Dominican University) provided valuable assistance with cataloging, processing, and linking collections in the integrated database.

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Figure 11. Examples of objects from the Cultural Heritage Experiment in the homes of students.

THE SUQ

When the year covered by this report began, the Suq was still closed to the public because of COVID-19 protocols. We did maintain the Suq website, filling mail orders and answering any questions sent to the OI email address. The Suq reopened on November 3, 2021, for three days a week (Wednesday, Saturday, and Sunday) during the reduced hours of 10 a.m.–4 p.m. It was great to connect with our customers and coworkers again! We carried these limited hours through the rest of the year without our volunteers being able to return. Thanks to Joan Fortune, Mary Shea, Emily Teeter, and the estate of Robert Ritner for donating wonderful merchandise to the Suq—the items from their travels kept the Suq full of varied and exciting merchandise. We look forward to the day when the Suq will again be open full-time and its beloved volunteers can return.
