



MUSEUM



Overleaf: Modern impression of a stamp seal from the Hyksos culture. While ruling in Egypt, the Hyksos kings increasingly came to absorb certain aspects of Egyptian royalty and culture. The Hyksos also frequently imitated the local glyptic art during this period, producing what scholars call "Hyksos scarabs." Hyksos scarabs were frequently decorated with interlacing patterns, floral motifs, and often meaningless combinations of stylized Egyptian hieroglyphs, such as this example. (above) Steatite scarab with modern impression. Middle Bronze IIB-C, 1750-1550 BC. Israel, Megiddo, Tomb 5067. 1.2 x 0.9 cm. OIM A23815. D. 005493. Photos by Anna Ressman

MUSEUM

Jack Green

It was another very busy and fulfilling year for the Oriental Institute Museum, continuing with our special exhibits program, planning for improvements to the Oriental Institute lobby and galleries, significant updates to our Integrated Database, and new work on cultural heritage projects.

The total number of Museum visitors fell in the past financial year (July 1, 2013–June 30, 2014) by 10.2 percent to 46,887. This was in large part due to external factors beyond our control: the twelve-month closure of 58th Street between Woodlawn and University Avenues to vehicles and pedestrians as work continued on the building set to house the Becker Friedman Institute for Research in Economics (5757 University Avenue, now renamed the Saieh Hall for Economics) and the shared streetscape immediately in front the Oriental Institute (fig. 1). Access to our main entrance was severely restricted, and parking options even more limited than usual due to the construction. The harsh winter this year also contributed to the drop in numbers. We did increase efforts through temporary signage, more widespread marketing, and we presented multiple mini-exhibits. These efforts helped limit this inevitable drop in non-tour visitor numbers (down 19%), which we believe could have been significantly greater. In addition, strong programming and improvements in tour bookings through our Public Education and Outreach Department resulted in an 11 percent increase in visitors coming as part of organized tours. Suggested donations were up, however, to \$2.83 per average non-tour visitor, an increase on last year's figures. Suq sales remained healthy over



Figure 1. Looking west along 58th Street from 5757 S. University Avenue, April 2013, showing the impact on 58th Street in front of the Oriental Institute (photo: Robert Kozloff/University of Chicago)



Figure 2. The new streetscape between the Oriental Institute and the Saieh Hall for Economics, looking west from Woodlawn Avenue, June 2014 (photo: Tom Rossiter/University of Chicago)

MUSEUM

the past year with increased success with Oriental Institute Museum Publication sales that continue to sustain us.

In June, 58th Street reopened. The new pedestrian zone is truly a great improvement (fig. 2). With its appealing tree-lined architectural vista stretching between Ellis and Woodlawn Avenues, plenty of benches and a large open area in front of our entrance. This streetscape provides a natural avenue for our visitors, significantly improving the environment. We look forward to increases in visitor numbers in the coming year and getting to know our new neighbors in Saieh Hall as they move in. We are grateful for the assistance of Turner Construction Company, vibration consultants WJE, and the University of Chicago pProject staff for getting us through this major venture without significant incident, even during the more challenging times when our loading dock and front steps were inaccessible. Special thanks go to head conservator Laura D'Alessandro, head of Visitor Services and Security Jason Barcus, and from the project managers, José Lopez and Sara Matasevac, and representative for Turner Construction Company, Brodie Bricker, for all their efforts and teamwork to ensure that the project went smoothly. We are now in the process of gradually reinstalling objects that were deinstalled from the Edgar and Deborah Jannotta Mesopotamian Gallery last year as a precaution during our monitoring of vibrations that resulted from the project.

Two special exhibits were featured this past year. *Our Work: Modern Jobs — Ancient Origins* opened in August 2013, and *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East* from April 2014 (see *Special Exhibits* section, below). *Our Work* was extremely successful in making community and individual connections with the Oriental Institute. The beautiful photographs by Jason Reblando and video interviews by Matt Cunningham were well balanced and extremely thought-provoking. The intention was to allow space for the non-specialist to respond to objects in our collections and to break down some of the boundaries between artifacts and people. *In Remembrance of Me* is probably our best-designed and most complex exhibit to date, as it involved so many elements ranging from the creation of a replica stela of Katumuwa to the commissioning of a digital reconstruction



Figure 3. *Digital Rendering of the Katumuwa Stele chamber, from the film In Remembrance of Me, featured in the special exhibit gallery and on the Oriental Institute's YouTube channel*

of the stela and its rituals in context at ancient Zincirli (fig. 3). We intend for the replica and film to live on following this special exhibit. The video, *Remembering Katumuwa*, will continue to be available on the Oriental Institute's YouTube channel. We are grateful to the Metropolitan Museum of Art, Penn Museum, and Haitian artist Kesler Pierre for object loans that were vital to the exhibit's narrative. It is also excellent to see that key objects in our permanent collections can be highlighted through such exhibits, such as the Late Bronze Age "Megiddo Vase" (fig. 4).

We are currently planning our next special exhibit for February 2015, titled *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*, which promises to be a highly evocative exhibit bringing to life



Figure 4. The “Megiddo Vase,” ca. 1300–1200 BC, OIM A16415. Featured in the special exhibit *In Remembrance of Me* (OIMP 37, cat. no. 29) (photo by Anna Ressman; D.019129)

the diverse communities of early Islamic Cairo from the seventh to twelfth centuries through archaeological artifacts from Fustat and manuscripts from the Oriental Institute’s collections.

Progress continued on the volume that will feature *Highlights of the Oriental Institute Museum*. Another book in preparation is *Mesopotamian Gallery Highlights*, which is very close to completion. Thanks go to Oya Topçuoğlu, Kate Grossman, Emily Teeter, and Abbas Alizadeh for their contributions to these publication projects.

One change was made to the permanent galleries. We are grateful to filmmaker Farzin Rezaeian for allowing us to use excerpts of his film *Persepolis Recreated* on a video-screen in the Robert and Deborah Aliber Persian Gallery. This impressive digital reconstruction allows visitors to visualize elements of the sculpture shown in the gallery within its architectural setting.

There were some additions to the special exhibits schedule in the past year, including two mini-exhibits: *Power and Legacy: The Cyrus Cylinder and Persian Expressions of Kingship*, and *Silk Road and Indian Ocean Traders: Connecting China and the Middle East*, which were installed in the Aliber Persian Gallery back to back. We also featured a contemporary art exhibit of selected works from Michael Rakowitz’s series *The Invisible Enemy Should Not*



Figure 5. *The Invisible Enemy Should Not Exist*, Michael Rakowitz. Installed in the Edgar and Deborah Jannotta Mesopotamian Gallery (photo by Anna Ressman)

MUSEUM

Exist in March (fig. 5). This venture came about following a personal invitation by the artist to assist with his installation of the same works as part of the *Way of the Shovel: Art as Archaeology* exhibition at the Museum of Contemporary Art (fall 2013). Many of Michael's sculptures were based on the Oriental Institute's 2003 *Lost Treasures of Iraq* database. We displayed his work immediately opposite our own Diyala statues, part of the original division from Iraq. We are very grateful to Michael and the Lombard Freid Gallery, New York, for this opportunity. Programming and events were maximized to coincide with all three mini-exhibits, with special thanks to Brittany Mullins, Carol Ng-He, Susan Bazargan, and Tasha Vorderstrasse.

We have also had success with traveling exhibits in the past year. The updated display of *Catastrophe! Ten Years Later: The Looting and Destruction of Iraq's Past* opened in June 2013 at the Royal Ontario Museum, Toronto, Canada, and continued into mid-February. Visitor figures for this period were approximately 500,000 for the whole museum. Although no accurate figures exist for this small exhibit, advertised as part of general admission, its placement en route to the permanent dinosaur exhibit ensured a high proportion of visitors! Special thanks go to Clemens Reichel and Mary Montgomery of the ROM for suggesting that we include this small exhibit alongside their main exhibit, *Mesopotamia: Inventing Our World*.

The portraits and videos from *Our Work* were exhibited at the University of Chicago Medical Center as part of their Arts in Health initiative, and most recently, the City of Chicago's Department of Cultural Affairs and Special Events is exhibiting Reblando's portraits in the Richard J. Daley Center pedway. These initiatives and the widened scope of our exhibits show just how much further the Oriental Institute is reaching out to new audiences, in Chicago and beyond.

Last year we reported on our preparations being made to create a series of new enhancements for the Museum galleries, including a significant renovation of the orientation area of the Museum and the provision of iPads and other interactive multimedia in the galleries. Although our application to the Institute of Museum and Library Services (IMLS) was unfortunately not successful, we have been able to secure funds from the University of Chicago to make significant physical improvements to the entrance to the Oriental Institute, lobby area, lighting, the Suq, the Museum orientation area, and the hardware required for our enhancements project. The project is aimed toward improving the visitor experience to the Oriental Institute, which is timely since the recent opening of the new streetscape. We continue to seek funding to help develop the interpretive content for these enhancements. We have also in the process of carrying out a "refresh" of the Joseph and Mary Grimshaw Egyptian Gallery, with new LED lighting, graphic panels, and labels, which we intend to extend to all the large wall cases in the gallery. Special thanks go to Erik Lindahl, Emily Teeter, and Keeley Stitt for laying the groundwork on this important project for the coming year, as illustrated in the "refreshed" Kingship case (fig. 6; also see *News & Notes* 222: 11).

In addition to our fixed iPad visitor survey, which is managed by marketing assistant Wahied Helmy Girgis, we have also been getting feedback from other visitor studies. Deanna Aubert of McMaster University, Toronto, carried out a survey for her own research purposes, specifically on visitor participation and feedback during museum visits. Her results are already informing approaches to visitor engagement and involvement through proposed gallery enhancements. Valerie Grabski, an Oriental Institute docent and volunteer, developed and carried out a valuable dwell-time study of our lobby and galleries. While confirming much of what was known already anecdotally, the data from this study will be used as one of the evaluative tools for testing the effectiveness of future gallery enhancements in terms



Figure 6. The “refreshed” Kingship case in the Joseph and Mary Grimshaw Egyptian Gallery (photo by Austin M. Kramer)

of the time spent by groups and individuals in particular areas, such as the orientation area or Khorsabad Court.

The good news reached us in May that an Antiquities Endowment Fund grant is to be awarded to the Oriental Institute by the American Research Center in Egypt (ARCE) to carry out vital conservation treatment and research on our First Intermediate Period coffin of the army commander Ipt-ha-Ishutef (OIM E12071). The coffin has been off display for nearly two decades due to conservation concerns but has always been intended for permanent display in the Museum. The ARCE grant will help fund the necessary conservation treatment and pigment analysis from the coffin’s painted decoration. The coffin will be redisplayed in the Joseph and Mary Grimshaw Egyptian Gallery during summer 2015.

This past year we also received funding to begin another important research and documentation project in the Museum: the Oriental Institute Achaemenet Project (see separate report). With the generosity of the Roshan Cultural Heritage Institute and the Oriental Institute, funding was obtained to support project researcher Tytus Mikołajczak and project photographer Austin Kramer in a one-year initiative to document the Oriental Institute Museum’s holdings from the Achaemenid period, consisting of approximately 2,600 objects, and photograph about 300 objects within the Oriental Institute. We are extremely grateful to collaborate with our project partners, the Musée du Louvre and Collège de France, in this project which will result in the Oriental Institute’s important Achaemenid-period collections being made more widely available via the web resource www.achemenet.com.

The past year saw two staff changes in the Museum. Brian Zimerle left the Museum in August, taking a position as assistant professor of studio art at Cedarville University, near Dayton, Ohio. Brian first joined the Oriental Institute nine years previously and made significant contributions to our exhibit design, marketing design, and the Oriental Institute’s graphic design identity. We’re extremely grateful for Brian’s contributions to the Museum over the years. Keeley Marie Stitt took over Brian’s responsibilities part-time in August, and successfully assisted the design of our most recent exhibit, *In Remembrance of Me*. Curatorial Assistant Mónica Vélez left the Museum Office in March 2014, taking up a position as

MUSEUM

a freelance museum consultant. We thank Mónica for her contributions over the past two years, especially in steering through the updates to the Integrated Database, major improvements to the Oriental Institute's social media profile, and streamlining of our image request procedure. We wish her every success in her future career. Kiersten Neumann, a graduate of the University of California, Berkeley, who recently served as acting director of the Badè Museum of Biblical Archaeology at the Pacific School of Religion, is to be our new curatorial assistant starting this summer. In the interim, Austin Kramer has patiently and valiantly served as our part-time acting curatorial assistant.

We are extremely grateful to the volunteers and work-study interns who come to us through the Master of Arts Program in the Social Sciences (MAPSS) program. Thanks to Morris Fred (Anthropology), Catherine Kenyon, and Moriah Grooms-Garcia for their help in finding candidates and promoting the program. Volunteers, interns, and student workers who assisted myself and the Museum Office in the past year include Megan Niehaus, Matthew Amyx, Justin Seppi, Andrew Carr, Joshua Donovan, Michael Woodburn, and those mentioned in the individual reports below. We are extremely grateful for all their hard work, especially in supporting the Integrated Database project (see separate report), in addition to other Museum projects over the past year. We also took on two interns in the summer of 2014, who will continue into the new financial year: Angela Spidalette, an undergraduate of George Washington University; and Shoshanah Spurlock, a student at the University of Chicago. Angela is focused on a series of special projects in Museum Registration and Shoshanah is assisting the Oriental Institute Achemenet Project.

We had a several private tours and VIP visits of note in the past year. These included a tour focusing on Jewish history through the object and manuscript collections of the Oriental Institute for the Chabad Jewish Center at the University of Chicago and Hyde Park. The January visit was coordinated by Rabbi Yossi Brackman and was led by Jack Green and Rachel Schine, a graduate student of the Department of Near Eastern Languages and Civilizations. Professor Norman Golb gave an introduction to the group. I am particularly grateful to Rabbi Brackman and Rachel for this highly successful tour. The Chicago Council on Global Affairs sponsored event at the Oriental Institute, *Looting the Past: The Battle for Our Ancient Heritage*, included panelists Jim Cuno, Richard Leventhal, Patty Gerstenblith, and Gil Stein. It was particularly well attended and focused on the continued challenges of cultural heritage preservation, looting prevention, and issues of repatriation (see *News & Notes* 221: 15–17). We also received several group visits and delegations, including a group from China led by Mr. Guomin Cui, deputy director general of the Beijing Municipal Administration of Cultural Heritage; a visit by Dr. José Ramón Cabañas, chief of the Cuban Interests Section in Washington, D.C.; and a visit by Prince Ermias Selassie of Ethiopia and his wife Princess Saba Kebede. Their visit included a special tour of the Robert F. Picken Family Nubia Gallery by Bruce Williams.

As detailed in Helen McDonald's report for Museum Registration, the Museum continues to facilitate research and publication projects of the Oriental Institute, as well as those of outside researchers. In addition, loan requests continued to play an important role for us, including the lending of four objects to the Hallie Ford Museum of Art's *Breath of Heaven, Breath of Earth* exhibit in Salem, Oregon, and two objects to the Art Institute of Chicago's *When the Greeks Ruled Egypt*. Incoming loans were also significant, including for *In Remembrance* and *The Invisible Enemy*. I am extremely grateful for the patience and diligence of the Registration and Conservation staffs regarding our loans. The Integrated Database project also loomed large in the behind-the-scenes projects for the Museum staff. With the help of

volunteers working under Foy Scalf, as well as Mónica Vélez, Austin Kramer, Anna Ressler, and Bryce Lowry, we have now added thousands of images of objects and archival images to our collections database. This has led to a significant increase in interest in our collections, with a rise in research requests in the past year. Further interest resulted from an announcement of a new Oriental Institute Collections Research Grant in the past year, which helps support scholars who wish to carry out specific research projects on our collections. The first four successful applicants will be visiting over the course of 2014–2015. The Oriental Institute’s acquisition of a new handheld x-ray fluorescence (XRF) spectrometer, also known as a portable x-ray fluorescence device (pXRF), also helps us to facilitate new scientific research on the collections and in the field (see *Conservation* report, below).

Acquisitions to the Museum included an Egyptian stela with an unusual history. The stela (fig. 7) was donated to the Oriental Institute this past year by Mr. and Mrs. LeRoy T. Carlson of Evanston, Illinois, who had purchased it in 1958 after it was deaccessioned by the Metropolitan Museum of Art. It had originally been donated to the Met in 1889 by Joseph W. Drexel. Its garbled inscription and lack of provenience could suggest this is a modern (19th century) creation, although the imagery is Ptolemaic in style (304–30 BC). There are no immediate plans to display the stela. Further study may help determine its authenticity. We also received from Nancy Shinn Hart a donation of four lithographs featuring birds of Egypt from the second edition of Napoleon’s *Description de l’Egypte* (see *Museum Archives* report).

Museum staff were closely involved in two cultural heritage projects over the past twelve months. The Oriental Institute–National Museum of Afghanistan project continued in its second year, with Jack Green and Laura D’Alessandro continuing to support the Chicago-based part of the team (see *OI-NMA* project report), and with Laura carrying out an in-person assist with conservation training in Kabul and making major contributions to the task of ordering and shipping equipment and supplies. In addition, Jack Green, Erik Lindahl, and Brian Zimerle contributed to the Hisham’s Palace Site and Museum Project, an initiative of the Palestinian Ministry of Tourism and Antiquities (see separate report). This collaborative project involved concept planning, content curation, label and panel writing, as well as mount-making for a permanent museum exhibit at the early Islamic site of Khirbet al-Mafjar (Hisham’s Palace). The museum opened to the public on May 28 (see *Hisham’s Palace* project report).

In summary, I am extremely grateful for the dedication of the Museum staff and other colleagues at the Oriental Institute in helping to deliver our extensive Museum program and



Figure 7. Egyptian stela, Ptolemaic(?), ca. 304–30 BC. No provenience. Gift of Mr. and Mrs. Carlson. OIM E49082 (photo by Anna Ressler)

to fit in all the additional projects we are currently engaged in. I wish to express my gratitude to Oriental Institute director Gil Stein and executive director Steve Camp for all their support, assistance, and advice over the past year. In 2013–2014, we have seen the Museum play an increased role in facilitating research and research projects, expanding its exhibits program through multiple smaller-scale displays and traveling shows, and a practical engagement with cultural heritage. We look forward keenly to the next year.

SPECIAL EXHIBITS

Emily Teeter

Looking back at the year, it is amazing to recall that three different exhibits have been featured in the Marshall and Doris Holleb Family Special Exhibits Gallery. The very popular *Between Heaven & Earth: Birds in Ancient Egypt*, which opened October 17, 2012, closed on July 28, 2013. Less than a month later, on August 19, we opened *Our Work: Modern Jobs — Ancient Origins*, which ran through February 23, 2014. Then, on April 7, 2014, we opened *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*, which will run through January 4, 2015. This is a very ambitious schedule for a small staff who must conceptualize and plan the shows, design them, raise funds, conserve the objects, produce new photography, write, design, and print a catalog as well as all the wall text and labels, publicize the show, and work with the Public Education and Outreach Department to produce programs.

The background for *Our Work* was detailed in last year's *Annual Report* (pp. 196–97). I am happy to report that the show went as planned with no real changes in concept or content. In summary, the show made connections between the past and the present by showing that many modern professions (real estate agent, policeman, boat builder, manicurist, banker, potter, doctor, brewer, mathematician, and many others) were first, or very early, attested in the ancient Middle East. Then, an artifact from our collection that represented that profession was photographed with a modern practitioner of that job. An important part of the concept of the show was to have the people in the photos take an active part in the narrative. Excerpts from interviews conducted by Matt Cunningham and transcribed by Austin M. Kramer provided commentary for the wall labels and for the catalog about the individual's connection to the object or their thoughts on the antiquity of their profession. The curators (Jack Green and myself, aided by members of the faculty) wrote brief catalog descriptions of the objects and outlines of the background of the specific ancient profession. We wanted to involve the community in ways that the Oriental Institute had not in the past, and the University's Office of Civic Engagement proved to be enthusiastic about the project and very helpful.

Jason Reblando's final twenty-four photographs that made up the show were spectacular and deeply moving (fig. 1). Jason shot them (fig. 2) as tintypes, a complicated process that makes one respect early photographers even more. The original tintypes were scanned and printed by Jason on our large-format printer. A selection of the original tintypes were included in the exhibition. Matt made six videos, five of which profiled the subjects of the photos (urban farmer, horse trainer, pastry chef, stoneworker, and potter), and the last showed Jason producing the photos, from posing the subject through developing the tintype. The videos, on the Oriental Institute YouTube channel, can be accessed through our Special Exhibits webpage.



Figure 1. Portrait of Norman Bobins, a banker, with a clay token ball, an early accounting device (tintype by Jason Reblando)



Figure 2. Jason Reblando taking a tintype portrait of fashion designer Diane Mayers Jones for the Our Work exhibit and catalog (photo by Emily Teeter)

Erik Lindahl and Brian Zimerle (who was featured in the exhibit in his other career as a potter) planned a very simple, elegant installation that highlighted the photos (fig. 3). A selection of objects was included to give the gallery more dimension and to enable the visitor to see in person some of the artifacts featured in the photos. It is astounding how flexible the



Figure 3. View of the special exhibit Our Work (photo by Anna Ressimann)

SPECIAL EXHIBITS

Holleb Special Exhibits Gallery is and how our clever designers manage to create an entirely different mood for each show through color, temporary walls, and lighting.

We are very grateful to Kitty Picken, who supported the photography by Jason Reblando, and to others who made significant gifts, including the David C. and Sarajeon Ruttenberg Arts Foundation, John B. Simon, and Norm and Virginia Bobins in honor of the Robert Bobins Foundation. We also have to give our most sincere thanks to our Publications Office, Tom Urban and Leslie Schramer, along with Rebecca Cain and Brian Keenan, who do such fine work on the exhibit catalogs.

The show was a huge success, judging from the publicity we received (see *Publicity* report, below). One of the most welcomed comments was from a longtime Oriental Institute supporter who admitted to initially being skeptical of the whole premise, but upon seeing the show was very enthusiastic. Some docents made the show an integral part of their tours, starting in *Our Work* in order to remind our visitors how relevant the past is, and how much the modern world owes to the ancient Middle East.

The show connected with the public, some of whom commented that they had no idea that the ancient Middle East had contributed so much to today's world. That public interest is evidenced by the show having an extended showing in the high-traffic gallery space of the University of Chicago's Center for Care and Discovery at the Medical Center (March 3–July 30); another set of prints is being displayed in the pedestrian concourse of the Richard J. Daley Center in downtown Chicago (April 25–September 25), where they are viewed by thousands of people each day. We thank Monica Hork of Billy Hork Galleries for connecting us with the Medical Center, and our old friend and colleague Nathan Mason of the Department of Cultural Affairs and Special Events for the Daley Center installation. We continue to look for other venues for *Our Work* throughout the United States.

It was such a pleasure to work with *Our Work* photographer Jason Reblando and videographer Matthew Cunningham. Hopefully, our collaboration was helpful to their careers as well. Through Nathan Mason, Jason's show *New Deal Utopias* is on exhibit at the Historic Water Tower gallery. Matt later collaborated on an innovative oral-history project with our Public Programs department, and I hope to work with him on some future videos for the Egyptian Gallery.

We try to schedule exhibits that do not repeat a focus on either an area or subject matter, and we try to avoid "object heavy" shows back to back. Shows that have many objects put a lot of scheduling pressure on our registrars, conservators, and photographers. *Our Work* was relatively simple, being comprised mainly of photos. The next show, currently on view, *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*, falls into the more complex category, with multiple loans and considerable conservation. The installation posed some challenges, including a dual-projection video area and positioning printed fabric above a cast to replicate the statue's original appearance — elements that preparator Erik Lindahl successfully resolved (fig. 4).

The exhibit was curated by Virginia Rimmer Herrmann and David Schloen. Virginia's postdoctoral position at Dartmouth College meant that she was curating largely by Skype and e-mail with occasional visits to Chicago, which was a challenge, but we managed. The show is centered on the Neubauer Expedition to Zincirli's 2008 discovery of a stela of an eighth-century BC official named Katumuwa. Virginia and David wanted to explore the ideas of family, commemoration, and identity that are expressed by the stela. An initial problem was that the stela itself is in the Gaziantep Archaeological Museum in Turkey, and could



Figure 4. General view of the special exhibit *In Remembrance of Me*. Note the bull hoofs on the legs of the central case, designed by Erik Lindahl and patterned on Iron Age furniture from Anatolia (photo by Anna Ressman)

not travel to Chicago. A solution was to have a cast made. Gary Staab of Gary Staab Designs was engaged to make the cast from squeezes made from the actual stela in the field. Head Conservator Laura D'Alessandro oversaw this complicated project. Virginia broadened the scope of the show to include other cultures in the ancient Middle East, giving us the opportunity to incorporate materials from Mesopotamia, Egypt, and the Levant. Virginia added yet more scope to the show with an epilogue case titled "Contemporary Commemorations," which contained material such as a Mexican Day of the Dead figurine and sugar skull, a Polish cemetery lantern, and paper money for the Chinese Qingming festival, all of which record how people today still revere and commemorate their ancestors.

An important feature of the exhibit is a 6 1/2-minute video on the discovery of the Katumuwa stela and the rituals of family commemoration that its text records, developed by Virginia. Travis Saul, a programmer, software developer, and accomplished digital artist, created an engrossing dual-screen video that introduced the site of Zincirli, the discovery of the stela, and through animation, recreated the sacrifice and offering ritual. Professor Dennis Pardee, who translated the text on the stela, can be heard reciting it in both the original Aramaic and English. The video and Pardee's audio can be accessed from the page for the exhibit on our Special Exhibits webpage and YouTube channel.

The member's opening, on Monday, April 7, was well attended, with more than 150 people present. Virginia spoke on the themes of the show (fig. 5), followed by the exhibit viewing and reception. The Turkish Consul General, the Honorable Fatih Yıldız, gave remarks. A festive note was created by the excellent Turkish wine that Consul Yıldız contributed to the reception.

As with all our exhibits, *In Remembrance of Me* is accompanied by a catalog. Editors Virginia and David Schloen produced a very useful book packed with valuable essays from experts from the United States and Europe. Again, Anna Ressman and her assistants provided

SPECIAL EXHIBITS



Figure 5. Virginia Rimmer Herrmann, curator of *In Remembrance of Me*, at the Members' Opening, April 7 (photo by Spencer Bibbs)

new photography, and Leslie, Rebecca, and Tom in Publications transformed it all into a book. Keeley Stitt, our new graphic designer, created a very handsome cover with the Katumuwa Stela embossed on a dramatic black background. Our catalogs are consistently praised for their content and appearance, with many larger institutions expressing their admiration at our productivity.

In addition to all this activity, the Museum presented several mini-exhibits, many of them in coordination with larger campus events. In conjunction with University-wide Envisioning China: A Festival of Arts and Culture (February–June 2014), Oriental Institute research associate Tasha Vorderstrasse arranged a case in the Robert and Deborah Aliber Persian Gallery on the theme *The Silk Road and Indian Ocean Traders: Connecting China and the Middle East* (on view February 18–October 19, 2014). This handsome display (fig. 6) included Chinese ceramics excavated in the Middle East, an example of paper, and the Institute's beautiful eighteenth-century astrolabe. The exhibit served as the basis for a wide range of public programs.

Jack arranged for the mini-exhibit *Power and Legacy: The Cyrus Cylinder and the Persian Expression of Kingship* (October 5, 2013–February 2, 2014) to highlight the Federation of Zoroastrian Associates of North America's generous donation of a cast of the Cyrus Cylinder to the Oriental Institute. The exhibit also included cylinder seals and coins that showed how Persian rulers used words and images to portray the power of their rule. We thank Professor Matthew Stolper for his assistance in preparing this exhibit.

Jack worked with artist Michael Rakowitz, who is well known for his replicas of Mesopotamian objects made of found materials such as tin cans and newspapers with Arabic script, to present a version of his exhibit *The Invisible Enemy Should Not Exist* (March 17–May 25, 2014) in the Edgar and Deborah Jannotta Mesopotamian Gallery. The colorful statues, positioned directly across from the display of our own Sumerian statues from Tell Asmar and Khafajah, represented objects that were looted from the National Museum in Baghdad (see fig. 5 in the *Museum* report, above). This exhibit reflects Jack's continuing interest in juxtaposing ancient and modern objects and our increased engagement with UChicago Arts (see the report on the Dahn Vo's *We the People* in *Oriental Institute 2012–2013 Annual Report*, p. 187).

We also loaned the replica "Indiana Jones" notebook (see *2012–2013 Annual Report*, pp. 196–97) to the La Porte County Public Library from September 9 to November 2. During that time, it was exhibited at seven of the library branches, and it became the basis for the library staff to feature science- and archaeology-based programs.

Our poster exhibit *Catastrophe: Ten Years Later: The Looting and Destruction of Iraq's Past* was shown at the Royal Ontario Museum from June 22 to February 9 (see further in *2012–2013 Annual Report*, p. 195; and the *Museum* report, above).



Figure 6. The mini-exhibit *The Silk Road and Indian Ocean Traders* (photo by Austin Kramer)

Working with Museum archivist John Larson and assistant director of Development Britany Mullins, Emily did a small exhibit of letters and receipts called *Collecting for Chicago*, which documented Oriental Institute founder James Henry Breasted's activities purchasing artifacts for the Art Institute and the Field Museum in the early 1900s. The exhibit was done for a February 27 Breasted Society event.

In addition to all the reported activity, we always have the next special exhibit in mind. On February 16, 2015, the exhibit *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*, curated by Tanya Treptow and Tasha Vorderstrasse, with the advice of Donald Whitcomb, will open. To date, objects have been selected, conservation and photography is underway, essays for the catalog have been assigned, Jack and registrar Helen McDonald are working on loans, and Keeley is pouring over source books of patterns that might be incorporated into the show.

As in previous years, we need to thank and acknowledge the members of our Museum Advisory Board who meet several times a year to help us refine our concepts for special exhibits and consult on how these concept might be presented. In the last year, the group has consisted of some of the veterans, including Nathan Mason (Chicago Cultural Center), Beverly Serrell (Serrell Associates), Matt Matcuk (Field Museum), Molly Woulfe (journalist), Dianne Hanau-Strain (exhibit designer), and Patty McNamara (exhibit evaluator). New additions to the group are Charles Bethea of the DuSable Museum of African American History and Nancy Levenson. These outside professionals are joined by Jack and Emily, Erik, Brian (before his departure), Catherine Kenyon, Moriah Grooms-Garcia, and Carol Ng-He of our Public Education and Outreach Department. We could not do these exhibits without all of their help.

PUBLICITY

Emily Teeter

Thanks to Jack Green's efforts, the Museum now has an unprecedented two accounts for paid publicity — one dedicated to the special exhibits program, the other to general Museum programs and activity. This support has made a tremendous difference in gaining momentum to build a broader public awareness of the Oriental Institute, its research, exhibits, and programs.

Wahied Helmy Girgis continues to work with us as a marketing assistant. He has been absolutely indefatigable in the circulation of our publicity materials. In the last year, he has distributed approximately 25,000 of our special exhibit and general museum rack cards. These are going to hotels, visitors' centers, the Chicago Public Library system, restaurants, and stores. Wahied has also done much to cultivate the local hotel concierges, a relationship that is very valuable for word-of-mouth recommendations.

On April 6 we were honored to be selected as one of the few site visits for travel writers and packagers attending IPW, Chicago's meeting for the U.S. Travel Association. Wahied and docent Shirlee Hoffmann gave tours to forty-seven travel writers and pitched the Oriental Institute as a "must see" destination. We hope to see the Oriental Institute popping up more prominently in stories about Chicago.

We continue our program of street-pole banners, mostly in the Hyde Park neighborhood, but with a lesser presence downtown. In April, Brian Zimerle designed a new series of three banners with very brief and dramatic text: Discover Mesopotamia (fig. 1), Discover Egypt, and Discover Nubia. These are not linked to specific programs or special exhibits, and so they can be left up indefinitely.

Paid advertising included sponsorship spots on WBEZ Public Radio, ads in the *Hyde Park Herald*, *Southside Weekly*, *New City*, and *UCArts Magazine*. We continue to run ads in *Footlights*, the program for the Court Theatre, and for a number of months we advertised in *Concierge Key Notes*, an online directory of events in Chicago.

Articles or extensive notices on the activities of the Institute appeared online in *National*

Geographic ("Free Things To Do in Chicago"), Chabad.org News, UChicagoNews.com, and Slate.com. Print coverage included "Saving Relics, Afghans Defy the Taliban," an extensive story on our collaboration with the National Museum of Afghanistan in the *New York Times*. *Archaeology Magazine* featured Chris Woods' research on ancient token balls. A fun article, "Curators' Choice: Keepers of University Collections Reveal the Pieces Closest to Their Hearts," featuring some of Jack and Emily's favorite Museum pieces, appeared in the September–October issue of the *University of Chicago Magazine*. Emily's work on mummies (in collaboration with the Art Institute and the University of Chicago



Figure 1. The Discover Mesopotamia street-pole banner, designed by Brian Zimerle

Medical Center) was featured on WBEZ, in a University of Chicago Alumni blog, and in a video produced by the *Chicago Tribune*.

Our special exhibits continue to generate valuable publicity. Our Work, which opened just before Labor Day, gave writers lots of material for puns, such as “Working Over Time” in the *University of Chicago Magazine*, “Work Study” in the *Hyde Park Herald*, “The Workplace Has Changed, but the Bread Baking Hasn’t,” and “Works in Progress,” both in the *Chicago Tribune*.

The most rewarding attention was an extensive story (including the cover!) of the January–February issue of *Saudi Aramco World*, which has a print circulation of 500,000 (fig. 2). In Remembrance of Me has also garnered good publicity, including the *Chicago Tribune*’s Museums Section “Pick of the Week: Museum Exhibits,” and a feature on the show on WBEZ.

We continue to work closely with and appreciate the help and advice of Susie Allen, news officer in the University’s Office of Communications, and Nora Semel, University of Chicago communications projects manager.

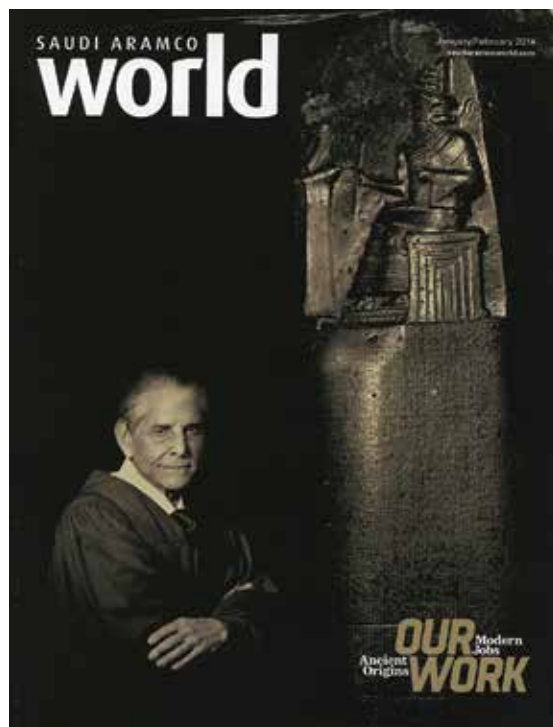


Figure 2. Cover of Saudi Aramco World with the portrait of Justice John B. Simon by Jason Reblando

REGISTRATION

Helen McDonald and Susan Allison

We continue to add more data to the object-related parts of the Integrated Database (IDB) and to improve the data already there. As mentioned last year, our terms for periodization were in a flat list without a hierarchy at the beginning of this academic year. Assistant registrar Susan Allison has now constructed a hierarchy of periods, dynasties, and kings for Egypt and Nubia, and edited the object catalog accordingly. Helen McDonald has begun the process sorting period terms for the rest of the countries of the ancient Near East and gradually editing the catalog. The editing is taking time as the Asiatic collection is three times the size of the Egyptian/Nubian collection. Once the hierarchy is established to cover all the periods of the objects in our collections, it will then be possible to extend it to cover all other period terms of interest to the Research Archives and then other departments. We have been consulting closely with Foy Scalf over this. Together we have been adding new terms to the thesaurus

REGISTRATION

and drop-down lists as needed by Paul Gauthier (University of Chicago graduate student and assistant to the tablet collection), who is adding information to tablet records in the object catalog in preparation for those records going online. Susan also found time to attach all the site names to their particular region, province, or governorate in the thesaurus hierarchy and add that information to the catalog. To this end we received some very useful assistance from the CAMEL lab in putting sites from the Adams' Akkad and Warka surveys into their respective Iraqi governorates.

In three areas large quantities of new information is being added to the IDB: (1) scanning of paper records, (2) addition of images, and (3) inclusion of bibliographic references to the records on objects in the collection. The paper records currently being scanned are the original object registration index cards; these are then attached to the relevant object record in the catalog module in the database. So far this year around 4,800 cards have been scanned and added in this way. We have begun the slow process of adding record shots taken by visiting researchers to the database. For larger groups we have provided metadata on each group of images to Foy Scalf, head of Research Archives, as he has been supervising volunteers to add these images. For the addition of bibliographical references we have started the long and slow process of having volunteers add the bibliographical reference for an object to the references tab in the catalog module and make the connection to the bibliography module. We have consulted closely with the Research archivist to make sure that this is done in a standardized manner. All these tasks will be ongoing for many years to come. Registration continues data cleanup of our object records on a daily basis.

Susan continued testing the website front-end of the database due to various changes and updates to the online collections database, including the addition of images, throughout the year. Registration's database reports were also updated and some new additions were designed and written with the help of J. P. Brown of the Field Museum of Natural History. Susan continued to fulfill the registration component in the National Endowment for the Humanities (NEH) Metals Room rehousing grant, which came to an end in September. She has managed object lists and has kept track of all object movements for special exhibits, including the deinstallation of *Between Heaven & Earth: Birds in Ancient Egypt*, installation and deinstallation of *Our Work: Modern Jobs — Ancient Origins*, and installation of our present special exhibit *In Remembrance of me: Feasting with the Dead in the Ancient Middle East*, which opened with loan objects from the Metropolitan Museum of Art, the Penn Museum, and the Haitian artist Kesler Pierre. Work continues on the next planned special exhibit, *A Cosmopolitan City*, due to open in 2015. Registration also assisted with a number of mini-exhibits this year (see *Special Exhibits* report, above). Susan has also been retrieving objects to be studied and photographed for the Achemenet Project (see separate report).

We have continued to work closely with researchers preparing Oriental Institute material for publication. As well as making material available for research and registering material when requested for the forthcoming Dorginarti, Serra, and Qasr el-Wizz publications, we have also been checking OIM object registration numbers that are going to appear in publications against the actual objects to make sure they are correct. This year the registrar checked plates/figures for forthcoming volumes *Early Megiddo on the East Slope* by Eliot Braun, *Barda Balka* by the late Bruce Howe, and the presentation of the material from the Tell-e Geser excavations in a volume by Abbas Alizadeh.

With regard to outgoing loans this year, we had more study loans than usual. Two groups of material went to the Elemental Analysis Facility of the Field Museum for laser ablation-

inductively coupled plasma-mass spectrometry (LA-ICP-MS) analysis. While this technique is destructive, the amount of an object that is removed is so small it can only just be seen with the naked eye. The two groups were Alishar sherds (related to research being carried out by Dr. Shannon Martino and following up on her pXRF analysis of the same group of sherds), and fragments of glass vessels and beads from the Egyptian site of Quseir; both sets of analyses were carried out by Dr. Laure Dussubieux. Other loans for analysis include samples from Dorginarti crucibles to London and Qatar for analysis by Dr. Thilo Rehren; four human teeth from Megiddo went to George Washington University for isotope analysis by Laural Poolman; and a selection of plaster fragments from Qasr el-Wizz have gone to Poland for Scanning Electron Microscope energy-dispersive x-ray spectroscopy and also for LA-ICP-MS analysis (this relates to the publication of this site by Artur Obluski et al.) As with all loans, loans for analysis require loan contracts, insurance, and condition photography before the object can go out.

With regard to loans for special exhibits we lent four objects to the Hallie Ford Museum of Art of Willamette University (Salem, Oregon) for the exhibit *Breath of Heaven, Breath of Earth*. The loan went out in August of last year and returned in January 2014. Two objects went out to the Art Institute of Chicago for an exhibit on the Greeks in Egypt that may possibly travel on to the Institute for the Study of the Ancient World in New York this autumn. The objects in question are the Arsinoe statue base with bilingual inscription (OIM E10518) and a bronze statuette of Isis and Horus (OIM E10682). The Bismaya head of a ruler (OIM A173) returned from a loan to the Royal Ontario Museum in January, where it had been part of a British Museum touring exhibit called *Mesopotamia: Inventing Our World*. Three objects went on loan to the Smart Museum of Art (OIM E9802, E10486F, and A27978) for inclusion in their temporary exhibit, *Wings, Speed, and Cosmic Dominion in Renaissance Italy*. We have just renewed a loan of two objects (an A-Group Nubian pot and an ushebti) to the DuSable Museum of African American History for one more year until June 2015. Both registrars have acted as couriers for outgoing loans during the year.

As well as the incoming loans for *In Remembrance of Me*, we also had an incoming loan of modern papier-mâché sculptures created by the artist Michael Rakowitz that were on display in two cases in the Edgar and Deborah Jannotta Mesopotamian Gallery during this spring.

The Registration Department has moved or inventoried nearly 47,000 objects this year (a total of almost 74,000 object movements). This is almost double the figures for last year. Just over 22,000 had their locations updated, checked, or corrected (this included an inventory of the tablet collection completed last summer and an ongoing inventory of the small objects store). Temporary storage boxes, 142 in number, were unpacked and the contents rehoused. Over 6,400 objects have been registered this year. Just over 4,550 were the subject of research of all kinds. Around 170 objects were moved for photography, including for forthcoming gallery guides (this is in addition to the 275 objects moved so far for the Achemenet Project that will also be photographed). Around 141 objects were moved for temporary exhibits that were installed, dismantled, or in preparation. We moved over 4,000 objects for the various Nubian publications in process, including around 1,360 newly registered Dorginarti sherds and location changes for all the Nubian beads that were studied by Joanna Then-Obluska last year. At the end of last summer, the Geser publication project returned 1,150 sherds registered by Janet Helman and Yalda Razmahang in preparation for the publication. These were inventoried and rehoused by the Registrar.

REGISTRATION

Visiting Researchers

- Roger Anderson (UC PhD, retired) visited to look at Tell el-Hesi sherds in the Teaching Collection, July and April, the second visit with Jeff Blakely (University of Wisconsin)
- Kei Yamamoto (Metropolitan Museum of Art) came to study Abydos objects (July)
- Mariam Rosser-Owen (Victoria and Albert Museum, London) visited to look at Islamic material, in particular, sherds from Rayy, Iran (August)
- Aurelia Masson Berghoff (British Museum) came to record and photograph Naukratis weights for inclusion in an online database (August)
- Ellen Belcher (John Jay College/CUNY library) studied Halaf and Kurdu baked clay figurines (August)
- Mark Garrison (Trinity University) studied a Persepolis sealing and took it for PTM photography (August and June)
- Alexander Sollee studied Khorsabad objects and photographed Matarrah sherds for a colleague (September)
- Ashley Arico (Johns Hopkins University) came to study Egyptian statue fragments (September)
- Chiara Schoch (Free University of Berlin) visited to study spindle whorls and spinning/weaving equipment (mostly from Alishar and Chogha Mish) (September/October)
- Todd Hickey (University of Berkeley) studied ostraca from the archive of Kabiris (October)
- Robert Demaree (Leiden University) studied hieratic administrative ostraca (October)
- Juris Zarins (Missouri State University) came to study a variety of flint arrowheads from the Diyala (October)
- Erica Hunter (School of Oriental and African Studies, London) visited to study Aramaic incantation bowls from Nippur and the Diyala sites (November)
- Stefano Spagni (La Sapienza – University of Rome) conducted a study of Alishar metalwork that included pXRF analysis (November)
- Reinhard Bernbeck (Free University of Berlin) came to go through the Behbahan survey sherds with a view to preparing an application to carry out non-destructive pXRF analysis (November)
- Dobrochna Zielinska (Warsaw University) studied painted wall plaster from the church at Qasr el-Wizz, in preparation for a loan (November)
- Kristen Thompson (University of Wisconsin) came to look at Amarna statuary fragments (January)
- Petros Koutoupis (independent researcher) came to look at ms E2058 (which contains part of the Iliad)
- Giulia Scazzosi (University of Bologna) studied Nippur objects (January/February)
- Michael Wechsler (Moody Bible Institute) came to study manuscripts for inclusion in the catalog for the forthcoming special exhibit *A Cosmopolitan City* (February)
- Yael Rotem (Tel Aviv University) visited to study Tell Yaqush and Nahal Tabor pottery for her PhD research and a publication (March)

- Armando Bramanti (La Sapienza – University of Rome) photographed Bismaya and Nippur objects (March)
- Melanie Pitkin (Powerhouse Museum, Sydney) studied several First Intermediate Period stelae uncrated by Erik Lindahl (March)
- Fr. Shabel Iskander Bcheiry came to read parts of Syriac ms A12008 (April)
- Philip Forness (Princeton University) visited to study parts of the same Syriac ms A12008 for his PhD dissertation (June)
- Aren Maeir (Bar-Ilan University, Israel) visited to study Megiddo ivory bowls (April)
- Matthieu Begon (Sorbonne, Paris) came to examine Egyptian mummy labels (April)
- Wayne Scrimsher (independent researcher) looked at mss E2057 and E9351 (April)
- Max Price (Harvard University) came to study pig bones from Hacinebi and Gritille (May)
- Tristan Carter (McMaster University) was on sabbatical at the Oriental Institute this academic year. Having analyzed some of the Abu Hureyra obsidian in our collection by x-ray florescence in the previous year, he spent some time counting the flint from the corresponding loci in order to work out the percentage of obsidian to flint. Then he began a study of obsidian tools from Jarmo, Iraq
- Jeanne Moe (Project Archaeology) came to examine flint artifacts from Abu Hureyra, Syria (June). The Oriental Institute Public Education and Outreach Department is partnering with Project Archaeology to publish a curriculum that uses Abu Hureyra as an archaeological site study example
- Jennifer Butterworth (Emory University) studied Nubian human figurines as part of her PhD research (June)
- Amber Ginsburg (University of Chicago) examined Islamic sherds decorated with floral motifs for an art project (June)

Oriental Institute Faculty, Staff, Researchers, and Students

- Natasha Ayers (University of Chicago graduate student) has been down to check on details of Assasif pottery for a project with Christine Lilyquist. She also borrowed a drawer of Mendes sherds for a drawing class in June
- Tasha Vorderstrasse (research associate) has been busy studying Fustat objects for the forthcoming special exhibit, *A Cosmopolitan City*, for which she is one of the co-curators, with Donald Whitcomb and Tanya Treptow. She has also continued to work with us as a volunteer registering Islamic sherd material
- Lisa Heidorn (research associate) has continued to work on the Nubian site of Dorginarti for a publication. A selection of crucible fragments from the site has gone out on loan for analysis
- Karen Wilson (research associate) has continued to work on the publication of the Inanna temple sounding at Nippur with Mac Gibson, Richard Zettler, Jean Evans, and others. The volume has been accepted for publication by the Oriental Institute
- Bruce Williams (research associate) has continued to work on Serra material for a forthcoming publication. NELC graduate students Kathryn Bandy, Elise MacArthur, and Susan Penacho have continued to re-examine the large number of clay sealings from the site
- Sam Harris (University of Chicago student) studied Ubaid sherds from the teaching collection (November)

REGISTRATION

- Tytus Mikołajczak (University of Chicago graduate student) has been studying material from Persepolis as part of the Achemenet Project headed by Prof. Pierre Briant of Paris (see separate report)
- Brian Muhs (faculty) used two Coptic papyri for a class in spring quarter (OIM E13779A and E17943). In June Brian also studied a few ostraca from Dorginarti for the forthcoming publication
- Fred Donner (faculty) used two stelae and several Arabic papyri for a class in spring quarter and several of his students have made additional visits to study their own particular papyri
- Miriam Müller (postdoctoral scholar) used a selection of Middle Kingdom pots for a class (October)
- Persis Berlekamp ran her Islamic Art of the Book class and utilized several of the codices in the collection (October)
- Megaera Lorenz (University of Chicago graduate student) consulted records and chose two objects from storage for her Ground to Gallery course in spring quarter
- Debora Heard (University of Chicago) chose God's Wives ushebtis from storage for use in Ground to Gallery course (May)
- Robert Ritner (faculty) used a selection of heart scarabs for the Beginning Hieroglyphs class
- Nadine Moeller's (faculty) students studied and wrote papers on a variety of Museum objects in the spring term as follows: Ariel Singer (coffins), Sasha Rohret (canopic jars), Oren Siegel (tomb models), Emilie Sarrazin (Middle Kingdom private statuary), Brendan Hainline (First Intermediate Period steles)
- Rachel Schine (University of Chicago student) made a selection of objects for a special gallery tour for Chabad House with objects relating to Judaism/Jewish communities (November)
- Jen Kimpton (Epigraphic Survey) studied accession and registration records for Medinet Habu objects (June)
- Annalisa Azzoni (research associate) came down to examine a selection of sherds with inked Aramaic inscriptions (May/June)
- Carol Meyer (research associate) joined us from time to time to draw Serra and other Nubian material and to study glass objects
- Janet Helman (volunteer) has been through all the registered sherds from Tall-i Bakun for a project with Abbas Alizadeh

Our volunteers, interns, and work-study students have all been busy this year. Jim Soprano registered Baluchistan sherds for the teaching collection and has now begun on the Tell es-Sweyhat sherds (Syria) from Tom Holland's published excavations at the site. Toni Smith has continued with the registration of Dorginarti sherds that are to be published in Lisa Heidorn's forthcoming volume, and in summer 2013 Natasha Ayers spent some time going through the illustrations in Lisa's PhD dissertation to identify them with sherds in our collection and to make sure that anything to be illustrated in the final publication received an OIM registration number. Sam Butler (UC undergraduate, summer intern 2013) helped with a finding aid for the unregistered Dorginarti sherds to assist Natasha. In addition to Sam, we were also helped by summer intern Petra Creamer (Ohio State University) in summer of 2013. Tasha Vorderstrasse has completed the inputting of records relating to Istakhr sherd registrations. Daila Shefner has been working on an inventory of the small objects store. Museum Registration has had the assistance of three MAPSS work-study students this academic year:

Kirsten Forsberg registered all the remaining small fragments of Khorsabad reliefs (some 560 pieces) and inserted bibliographic references for Khirbet al-Kerak Byzantine and Islamic material among other tasks; Erin Livengood completed the registration of Tabun cave flint (388 tools) and then moved on to sherds from the Chalcolithic site of Tepe Sohz, Iran (some 2,450 registered this year); Andrew MacIver scanned registration index cards from the Asiatic collection. This summer we have been joined by Angela Spidalette (George Washington University), who is presently busy registering the Nahal Tabor pottery (Israel, Early Bronze Age) and more Nippur tablet casts. She has also conducted an inventory of our temporary storage boxes and helped with checking OIM registration numbers in the forthcoming Geser publication. All in all it has been a busy and productive year.

ARCHIVES

John A. Larson

As of December 2013, John A. Larson has served as head of the Oriental Institute Archives for thirty-three years.

On November 25, 2013, we received the generous gift of four hand-colored lithographs illustrating Egyptian birds from Nancy Shinn Hart of Batavia, Illinois. The prints come from the second edition of the great Napoleonic publication, *Description de l'Égypte*.

Scholars visiting the Archives during fiscal year 2013–2014 included Ashley Fiutko Arico, a PhD candidate at Johns Hopkins University, who came on September 10, 2013, to look at photographs and archival records of Egyptian statue fragments from Megiddo for her dissertation; David C. and Ina Woolman, who visited on October 9 and 10, 2013, to discuss the work of his father Laurence C. Woolman at Chicago House and Megiddo for a biography; Peter Raulwing came on November 4 and 5, 2013, to do research on German scholars with a special focus on Indo-Aryan in the ancient Near East; on December 9–12, 2013, Kathleen Sheppard, a historian of Egyptology, visited from the Missouri University of Science and Technology to investigate the role of hotels in Egypt as places of knowledge creation in Egyptology; in late January 2014 and again in late April 2014, Jennifer Y. Chi of the Institute for the Study of the Ancient World (ISAW) in New York, and Pedro Azara and Marc Marin of Barcelona, came to do research for a forthcoming exhibition at ISAW; Alex Bray, a PhD candidate at Bryn Mawr, visited on February 14, 2014, to study records of the relief stucco from the palace at Chal Tarkhan in Iran; and on March 3, 2014, Yael Rotem came to do research on Tell Yaqush and Nahal Tabor in Israel for her dissertation.

Oriental Institute personnel using the Archives during fiscal year 2013–2014 included Terry Friedman, Janet Helman, W. Raymond Johnson, Jen Kimpton, J. Brett McClain, Emily Teeter, Bruce B. Williams, and Karen L. Wilson.

We would like to thank two volunteers who assisted us this year: Carole Yoshida, who passed the halfway point in her project to produce digital scans of our Lantern Slide collection for the Integrated Database, and Laura Alagna, who provided information and moral support for a grant proposal.

Matthew Amyx served for two months as Archives summer intern, assisting John Larson by producing new finding aids for the records from Bismaya (ancient Adab) and Khorsabad

(ancient Dur-Sharrukin), and from James Henry Breasted's two seasons on the Nile in Nubia during 1905–1907, as well as researching sources for grant-funding for the Archives.

In the spring of 2014, John Larson began working with project manager Angela Spinazze on introducing the Archives to the Integrated Database as Phase Two of the project, adding to what has already been achieved by Museum Registration, Conservation, and the Research Archives. At the very end of the fiscal year, the Oriental Institute website went live with the addition of the Photo Archives.

In August 2013, John Larson and Mónica Vélez worked on a project to provide a series of archival photographs from the Oriental Institute Archives for display on the walls of the Nile Restaurant, which recently moved into a new space on 55th Street near Woodlawn Avenue in Hyde Park.

CONSERVATION

Laura D'Alessandro

Each year brings a new challenge or opportunity for the Conservation Laboratory and this past year was no exception. Without a doubt, the most exciting event this year for conservation was the Oriental Institute's acquisition of a handheld x-ray fluorescence (XRF) spectrometer, purchased with funds provided by a generous donor. Also known as a portable x-ray fluorescence device (pXRF), this tool will revolutionize the work of the Conservation staff as well as that of our own researchers and international scholars who come to the Oriental Institute to study our collections. Due to its portability, it will also play an important role in Oriental Institute excavations. Our archaeologists will be able to bring the pXRF out to the field to analyze artifacts on site that would otherwise be unavailable for materials research. Since it is not necessary to remove a sample from the object undergoing analysis, and the x-rays have no permanent effect on the material, this type of analysis is considered non-destructive.

The spectrometer uses x-rays to energize matter. As atoms within the structure of the material are excited by the x-ray energy, they give off a characteristic burst of energy which is picked up by a detector within the spectrometer. The detector then measures this energy and converts it into a spectrum that allows us to identify the elements present in the material (fig. 1).

This sounds very straightforward but the actual interpretation of the spectrum and energy counts is somewhat complicated. There are limitations on a machine that is small enough to be held in your hand; however, with an understanding of the physics behind the device, the elemental composition of materials can accurately be determined.

The particular device that we have purchased, the Tracer III-SD (fig. 2), is manufactured by Bruker, a well-known international manufacturer of analytical equipment. The Conservation staff is receiving training from Bruker application scientists to ensure that they are prepared to use the pXRF both to carry out analyses on objects within the collection, an important component of conservation treatments, as well as to assist researchers with their own work.

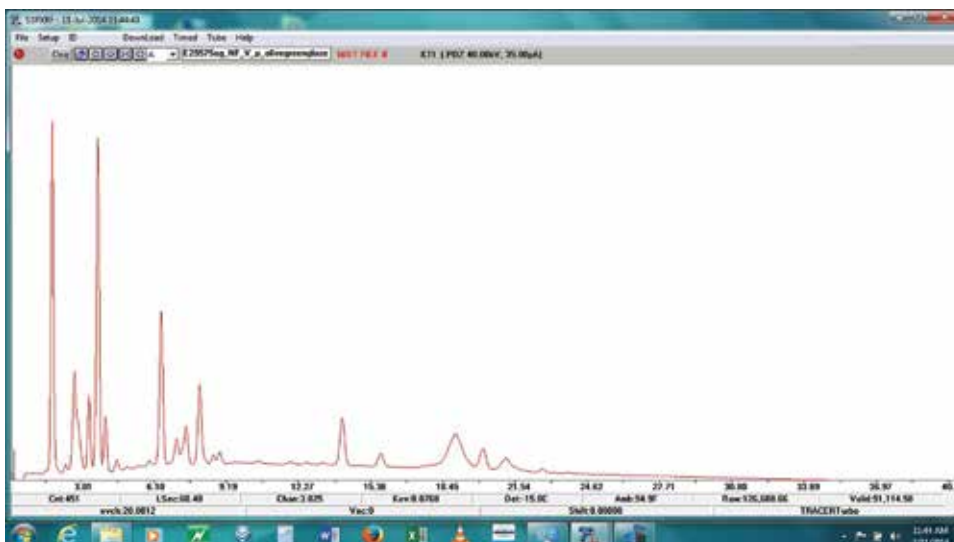


Figure 1. Example of a spectrum produced by the portable x-ray fluorescence (pXRF) spectrometer

Since its acquisition in October, the pXRF has already been used on a variety of internal and external research projects. The first official project was a study carried out by Stefano Spagni in November. Stefano, a PhD student from Sapienza University of Rome, is analyzing early metalwork from eastern Anatolia and visited the Oriental Institute to look at more than 200 metal objects from Alishar Höyük.

Early in 2014, discussions were held with Artur Obluski and Dobrochna Zielinska, researchers from Poland who are working with Bruce Williams on the Qasr el-Wizz materials. Conservation will be working on a parallel analysis of a portion of the wall paintings from Qasr el-Wizz in order to coordinate calibrations on our respective equipment. This will allow for comparison of results on these and similar materials in the future.

In February, we used the pXRF to analyze stone figurines from Diyala to provide Karen Wilson, an Oriental Institute research associate, with material identification for an article she was preparing on this collection.

In March, Felipe Gaitan-Ammann, a faculty member from the Department of Anthropology, contacted Conservation with a request to look at a handful of objects from the Spanish colonial site of Old Panama (1519–1671). These fragments of jewelry and clothing, mostly dating to the late seventeenth century, provided an interesting



Figure 2. Associate conservator Alison Whyte analyzing pigment on a stone object using the Bruker Tracer III-SD pXRF device in the Conservation laboratory

CONSERVATION

change in focus for us and, in return, we were able to provide Felipe with technological and compositional information on the collection.

Later in the spring, we began what promises to be a very important, far-reaching project. Under the direction of Matthew Stolper, the Persepolis Fortification tablets will be studied in an attempt to determine the clay sources used to make the tablets. Using their compositional make-up, researchers hope to be able to identify groups of tablets with similar clay matrices. As the project progresses, one of the goals will be to match the different clay groups with their (geological) clay source. The preliminary phase of this project is currently underway. Matt Stolper and his colleagues provided the Conservation staff with twenty-eight Persepolis Fortification tablets to serve as the basis for this first testing phase. The tablets were chosen on the basis of their text/content and visible clay attributes and are believed to represent four or five possible sources. Analysis in the Conservation laboratory focuses on identifying the major and minor elements within the clay. Multiple locations are tested on each tablet to ensure that representative data is obtained. The resulting data will be analyzed by Dr. Lee Drake, a senior application scientist with Bruker. Dr. Drake has degrees in anthropology and chemistry and is ideally suited to collaborate on this project. Once the preliminary data has been analyzed, Dr. Drake will make his recommendations for the next step in the trial phase.

Conservation has also begun studying a number of objects slated for display in the next special exhibit, opening in February 2015: *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*. Using the pXRF we will be analyzing Islamic-period glazed ceramics, ink inscriptions, and pigments used to decorate stone objects in order to identify some of the raw materials used to manufacture these artifacts. Material identification is an essential component to the conservation treatment of these objects, which will be carried out by associate conservator Alison Whyte. It is hoped that the results will assist the exhibit curators to describe the objects in more detail than was previously possible.

The pXRF kept us busy, it's true, but of course the primary work of the lab revolves around the care and treatment of the collection. Alison was kept particularly busy this past year with the addition of three mini-exhibits: *Silk Road and Indian Ocean Traders*, *The Cyrus Cylinder*, and Michael Rakowitz's mesmerizing *The Invisible Enemy Should Not Exist*, which were installed in the midst of work for our special exhibitions and dealing with outgoing loans and research requests. Alison kept the workflow moving smoothly as she managed the conservation for our two main exhibits. The first of these, *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*, opened in the spring. As with any new exhibit, there are a myriad of responsibilities in addition to the stabilization of the objects, including accelerated aging tests on exhibit materials, handling incoming loans, and advising on appropriate environmental parameters for the display of the collection. Alison is already hard at work on next year's exhibit. As mentioned above, an important component of this work will involve the accurate identification of the materials used in the manufacture of the objects.

Work on the KE EMu (Electronic Museum) database continued with Alison and contract conservator Simona Cristanetti playing key roles in designing the conservation section and facilitating the migration of the conservation records. After the integration of the data, many hours were devoted to testing the system and ensuring that the information had been entered in the correct locations within the database. Then it was on to the design and review of the reports that will be generated by the database. This phase will continue on into next year. We look forward to the time when all our record-keeping will be accessed and generated via the KE EMu database.

Simona, as a key member of the Conservation staff, kept busy working on a multitude of projects over the course of the year. She also continued her work on the Persepolis Fortification Archive Project for Matt Stolper and his team of researchers, carrying out conservation on the collection to facilitate the transcription and imaging of the tablets.

This year also saw the completion of the two-year, National Endowment for the Humanities-funded Metals Room rehousing project. The entire Conservation staff played a role in the final months of activity to bring this project to a successful conclusion. We were ably assisted during this period by Conservation pre-program volunteers Anna Kusters and Marissa Bartz (fig. 3). We thank them for their invaluable contributions.

The joint Oriental Institute–National Museum of Afghanistan inventory and rehousing project, funded by the U.S. Embassy in Kabul, continued as well. I traveled to Kabul in May to accompany the new project conservator Federica Grifi, and to introduce her to our Afghan colleagues. Federica, an Italian conservator, has worked abroad for many years in a variety of situations and is ideally suited to fill the position. She was very well received by our Afghan colleagues and has been busy working alongside the National Museum conservators since early May. On the return trip, I stopped in London to attend The Impact of Cross Disciplinary Conservation on Social Development conference at University College London. I presented a poster entitled “Focus on Afghanistan: Conservation and Cultural Heritage” that was co-authored by Alison, Simona, and myself.

We are slated to begin a research and conservation project on the coffin of the First Intermediate Period of the army commander Ipt-ha-Ishutef (OIM E12071) in the fall. Due to the size and fragile condition of this painted wooden coffin, it will require many months of conservation treatment as the coffin is stabilized and research is conducted on the pigments used in the decoration. We look forward to completing this project in the coming year and putting the coffin back on display once again in the Joseph and Mary Grimshaw Egyptian Gallery.

I thank Alison and Simona for their contributions to this section. And I am sure that I have left out many of their activities and responsibilities, but I would like to take this opportunity to thank them both for their hard work over this past year.

The year has flown by almost too quickly. We look forward to seeing what the new year will bring.



Figure 3. Contract conservator Simona Cristanetti (left) working in the Metals Room with Conservation volunteer Anna Kusters

PREP SHOP

Erik Lindahl

It's been another exciting and productive year in the Prep Shop. We have a new assistant preparator, Keeley StiTt, to replace Brian Zimerle. The special exhibits program is continuing to provide exciting challenges. Contemporary art has continued to have a home at the Oriental Institute with the *The Invisible Enemy Shall Not Exist* mini-exhibit. The following is a brief summary of the year's activities.

A major project for the Prep Shop this year was the design, construction, and installation of *In Remembrance of Me*. For this exhibit we hired Matt Federico and Michael Hall to assist with construction and installation. This was a complicated exhibit to put together. It has a multimedia viewing area with dual synced projection, a custom dining table-like central display case copied from an ancient example portrayed on a stela from Zincirli (see fig. 4 in the *Museum* report, above), and a monumental sculpture.

Mini-exhibits have always been a part of the Oriental Institute Museums activities; they serve as a tool to highlight specific topics, or to add to an event. This year's mini-exhibits included: *The Silk Road and Indian Ocean Traders*, *The Invisible Enemy Shall Not Exist*, and *The Cyrus Cylinder*. All these projects were exciting and rewarding to complete. We look forward to more mini-exhibits.

The contributions of our student workers cannot be overlooked. Justin Malichowski left us at the beginning of this year. His shop skills and depth of knowledge were missed during the installation of *In Remembrance of Me*. Kelly Messenger was with us for the year, her research skills and positive attitude were a great boost. Adam Bierstedt started in the fall and will continue while he works his way through the College. We hope his problem-solving skills and attention to detail will continue to be relied upon into the future.

The Joseph and Mary Grimshaw Egyptian Gallery was the first of our permanent galleries to be re-installed after the Museum was redeveloped in the late 1990s. It is starting to show its age, and so the Museum is working to refresh this gallery. We have replaced the labels and added LED lighting in one case as a test; it was well received by the museum community. We are working on a strategy for the rest of the gallery.

The Public Education and Outreach Department has enlisted the Prep Shop in the production of a museum activity cart. This year the design and testing was completed and the cart should be in service early next year.

Working with museums associated with Oriental Institute projects has become a trend for the Prep Shop. This started in 2005 with the Sanliurfa Museum in Turkey and this year the Prep Shop has completed its fifth installation in a foreign museum. This time at the Hisham's Palace Museum near Jericho in the West Bank. We worked with the Palestinian Department of Antiquities and Cultural Heritage to rehabilitate the museum at the site of Hisham's Palace (see separate report). Our team consulted on the design, display case construction, and performed the mount-making and final installation of the exhibit, which opened in May.

The *Our Work* exhibit has continued to engage the public. After closing at the Oriental Institute the Prep Shop helped prepare it to travel to the University of Chicago Medical Center and then to the Richard J. Daley Plaza pedway.

The building that houses our off-site storage is scheduled for demolition in the not too distant future. We have been working to develop a future strategy for long-term storage of display cases and other items.

Keeley Stitt has been working with Emily Teeter to produce advertisements and publicity materials for the Oriental Institute. Some of these include advertisements for the *Hyde Park Herald*, street-pole banners, rack cards, and posters for new outdoor signage.

The Oriental Institute is always hosting events for the public and the community. The Prep Shop has continued to prepare the Museum for these functions by moving display cases, preparing special displays, and being generally helpful.

Due to a large construction project across the street, the Museum needed to de-install some of the material in the Edgar and Deborah Jannotta Mesopotamian Gallery and relocate some of the display cases. The construction was completed in June and we are now putting the gallery back together. As a part of this process we are also working to improve the lighting, re-mount some objects, and fine-tune the layout of the gallery.

Another improvement to the permanent exhibits this year was the installation of a video reconstruction of Persepolis in the Robert and Deborah Aliber Persian Gallery. Farzin Rezaei provided the reconstruction video; Keeley Stitt edited the footage and performed other post-production work. The video, called *Persepolis Recreated*, has helped to contextualize the material from Persepolis on display in the gallery.

This year has been a busy one, and we anticipate more of the same next year. We thank all who have helped us accomplish our goals for this year.

PHOTOGRAPHY

Anna R. Ressman

The Photography Department had a busy and productive 2013–2014 fiscal year. One special exhibit catalog was completed, one is under way, one Museum highlights book has been completed, thousands of Photography Department images were put online, and photography for a major rehousing project was completed, while a major new research-oriented photography project has begun. I completed catalog object photography for the In Remembrance of Me special exhibit last fall. An example of object photography from the exhibit catalog is OIM A12640/A17345, stone box and lid (fig. 1.) Catalog photography has begun for the special exhibit *A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo*, which will go on display early in 2015. Photography for the upcoming *All Galleries Highlights* book has also been completed this summer, it will include new and updated photography of the highlights of objects from each of the Museum's seven different regional galleries. New object photography for that book includes images of OIM A30553, a bronze foundation peg from Mesopotamia (fig. 2) and OIM A24066, a man-bull column capital from Persepolis (see *Achemenet* project report, fig. 1)

This year assistant photographer K. Bryce Lowry completed the photography, cataloging, and archiving of images for the Metals Room Rehousing Project, funded by a National Endowment for the Humanities Preservation and Access: Sustaining Cultural Heritage Collections grant. The Oriental Institute *Achemenet* Project (see separate report) is a new project

PHOTOGRAPHY



Figure 1. Box and lid, stone. OIM A17345 (box), A12640 (lid). Tell Judaidah (box), Chatal Hüyük (lid). Iron Age II, Iron Age III, Amuq, Turkey (photo by Anna Ressman)

in conjunction with the Louvre and will enable new photography of about 500 Persian objects from the Achaemenid period, which will be included in the Achaemenid Project website. Assistant photographer Austin M. Kramer began photography for this project in May and will work on it through the next year.

This winter and spring Bryce and I worked very hard to upload the last seven years of studio object photography into the new Integrated Database, which went online for public access this spring. Between that work and the Metals Room rehousing images that Bryce uploaded, over 8,000 images were added to in-house and public-facing databases for reference and research. Most recently Austin and I have been working to update the imagery on the Oriental Institute's new website.

As usual, there were a number of medium-length projects, individual in-house requests for photography, and requests for images for publication in external exhibit catalogs, academic journals, as well as in print and online media outlets. The article "Behind the Scenes: Museum Photography at the Oriental Institute," in the spring 2014 issue of *News & Notes* was featured on the Cultural Heritage Imaging website for its discussion of Reflectance Transformation Imaging in a museum setting.

We again had the pleasure and good fortune to have John Whitcomb as an occasional volunteer this year before he left for graduate school in architecture at UCLA this fall. Finally, I would like to acknowledge the outstanding efforts of assistant photographers Bryce Lowry and Austin Kramer and thank them for all the hard work they put into all the Photography Department projects this year.



Figure 2. King Ur-Nammu foundation peg, bronze. OIM A30553. Ur III, Nippur, Iraq (photo by Anna Ressman)

SUQ

Denise Browning

This year was a bit of a challenge for us with the closing and construction on 58th Street, which lasted the entire year. Our sales were down almost 20 percent — the first time ever. However, those that made it through the door were full of praise for the Museum and the gift shop. The new pedway is absolutely gorgeous and if you haven't seen it yet you will be surprised. We have lots of beautiful landscaping and benches to encourage visitors to linger. Our sales have already started to rebound.

Our incredible volunteers gave those customers impeccable service. Many thanks to Judy Bell-Qualls, Ray Broms, Norma van der Meulen, and Jane Meloy. Plus, we had two new student volunteers, Natasha Wands and Jared Isaacs.

Norma continues to outdo herself with beautiful new designs of jewelry for the Suq, creating quite a following of customers waiting to see her new work. Many thanks to Evan Bernard, who did the mail orders and helped in the office as well as the Suq. As well as Dylan Genest and Nicholas Polk, student employees who were able to keep up with their studies and still give time to the Suq. Evan and Dylan graduated this year and will be leaving us; they will be missed.

The pedway literally opened three days before our big rug sale. We covered the loading dock with a large tent and filled it with rugs. The market is cautious for big-ticket items like these rugs, which are brought directly from Afghanistan, but we managed to sell seventeen of them, bringing in \$20,000.

We are looking forward to the new year and the fascinating new special exhibits so that we can bring in unique inventory from the Middle East along with some new product development. It is amazing in itself that we are still able to get shipments from Syria. Egypt has cut back in its tourist trade, but they are still producing many crafts and our connections are still intact.
