



MUSEUM

Jack Green

It was an incredibly active year for the Oriental Institute Museum on multiple fronts, continuing with our highly successful schedule of special exhibits, work behind-the-scenes continued with the launch of the Oriental Institute's Integrated Database online, an extensive program of loans, and new work on overseas cultural heritage projects. It has also been a year of considering ways that we can increase Museum visitor numbers with more targeted marketing, surveys, and gathering of visitor statistics.

The total number of Museum visitors thankfully rose in the past financial year (July 1, 2012–June 30, 2013) by just over 7.5 percent, to 52,207. In particular, the Museum witnessed increased attendance at special events, programs, and tours in 2012. In addition, our suggested donation on entry to the Museum was increased in October 2012 from \$7 and \$3, to \$10 and \$5, respectively, for adults and children over 12. This simplification has reduced the scramble for dollar bills and requests for change by visitors in our lobby and the Suq, and increased the overall level of visitor donations to around \$2.50 per non-tour visitor (from less than \$2.00 prior to the rise). The Oriental Institute Museum continues to be free at the point of entry, a feature that is extremely rare in Chicago today. Suq sales remained healthy over the past year with increased success with Oriental Institute Museum Publication sales now beginning to form a sustaining contribution.



Figure 1. Installation of the new Oriental Institute banners on the east side of the building (facing Woodlawn Avenue) in February. Photo by Anna Ressman

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The past year's increase in donations is being used in part to contribute to a newly established general Museum marketing budget, as well as contributing to the running of our special exhibits. Creation of external banners for the Oriental Institute building, supported through the James Henry Breasted Society (fig. 1), and a new Oriental Institute Museum rack card (the first in a series; fig. 2), are just two of the ways we are making ourselves more visible to the public. Special exhibits, coordinated by Emily Teeter, continue to be a major driver in bringing visitors to (and back to) the Museum. In our marketing efforts, we have been greatly assisted in the past several months by Wahied Helmy Girgs, Oriental Institute docent and former curator of the Children's Museum at the Egyptian Museum, Cairo. As a marketing and outreach consultant, he has helped to build contacts, network, widely distribute our rack cards to new locations, and interpret our visitor demographics (for more information, see the *Museum Publicity* section below).

Our special exhibit *Between Heaven and Earth: Birds in Ancient Egypt*, which opened in September 2012, was a great highlight for the Museum this year (see *Special Exhibits*, below), with a wonderful set of associated events and programs. Our gratitude to guest curator Rozenn Bailleul-LeSuer cannot be emphasized enough. These thanks extend to her wonderfully edited and well-illustrated exhibit catalog which serves as the most up-to-date and comprehensive publication to date on the role of birds in visual imagery, religion, economy, and environment for ancient Egypt. Progress has continued in the past year on several other Museum publications, including a new volume that will feature "100 Highlights" of the Oriental Institute Museum. Another book in preparation is the *Ancient Mesopotamia Highlights* book, and outlines and new photography for the other gallery highlights volumes



Figure 2. The eye-catching new rack card featuring the colossal bull's head from Persepolis, Iran, ca. 485-424 BC (OIM A24065). Photo and card design by Brian Zimerle



Figure 3. Poet Haki Madhubuti and Oriental Institute chief curator Jack Green studying objects in preparation for the *Our Work* portrait photography. Photo by Jason Reblando

have been worked on this year. Emily Teeter and I co-edited the forthcoming catalog featuring the photographs of Jason Reblando for our August 2013 special exhibit entitled *Our Work: Modern Jobs — Ancient Origins* (formerly known as “Connections”), which will appeal to visitors to the forthcoming exhibit and a broad readership. The preparation and photoshoots (fig. 3) for “Our Work” from January 2013 were one of our most fulfilling, enjoyable, and logistically challenging experiences, and I thank co-curator Emily Teeter as well as photographer Jason Reblando and videographer Matthew Cunningham for easing us through the twenty-four portraits that make up this exhibit.

There were some unexpected and short-notice additions to the special exhibits schedule in the past year, including our collaboration with the Renaissance Society of the University of Chicago in the exhibition *We the People*, by Vietnamese-Danish artist Danh Vo (fig. 4), and a mini-exhibit on the mysterious journal of Indiana Jones that turned up at the University’s Office of College Admissions. The Oriental Institute’s involvement in these exhibits attracted new visitors to the Museum and garnered significant media coverage. *We the People* also provided a fresh way to appreciate the Oriental Institute at a time when the University of Chicago is engaging more with contemporary arts. I thank Suzanne Ghez and Hamza Walker of the Renaissance Society for this excellent working collaboration. We have also had success with traveling exhibits, in the updated display of the updated *Catastrophe! Ten Years Later: the Looting and Destruction of Iraq’s Past*, which opened at the Royal Ontario Museum, Toronto, Canada, in June 2013, and our summary updated version in the lower level of the Oriental Institute in April 2013, which prompted renewed interest in this exhibit. We hope that this is the first of many exhibits that the Oriental Institute develops for travel. Special thanks go to exhibit co-curators McGuire Gibson and Katharyn Hanson for text reviews and changes, and to Mónica Vélez for the complex work in securing image rights. I extend special thanks to Clemens Reichel, associate curator at the ROM and research associate at the



Figure 4. Danh Vo’s We the People, seen here installed in the Oriental Institute Museum, included a replica fragment from the face of the Statue of Liberty. Photo by Anna Ressler

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Oriental Institute, as well as exhibits coordinator Mary Montgomery, for their encouragement and enthusiasm that led to the Toronto version of the exhibit.

On April 16, in conjunction with the redisplay of the updated *Catastrophe! Ten Years Later* exhibit, the Oriental Institute hosted a seminar in Breasted Hall to commemorate the tenth anniversary of the looting of the Iraq Museum, and to reflect on the state of cultural heritage protection in Iraq and more widely across the Middle East. This was an important event, as it provided an opportunity not only to remember those past tragedies, but also to review and discuss the current situation, including improvements in terms of funding and support for archaeology, new excavations, lessons learned, and continued challenges. The event was coordinated and chaired by myself and Katharyn Hanson, and speakers included Abdulmir Hamdani, former director of antiquities in Nasiriya Province in southern Iraq, currently at SUNY Stonybrook; Patty Gerstenblith, professor of law at DePaul University and director of DePaul's Cultural Heritage Law program; Katharyn Hanson, co-curator of the *Catastrophe!* exhibit for the Oriental Institute Museum; and Gil Stein, director of the Oriental Institute (for more details, see *News & Notes* 218 [Summer 2013], pp. 18–19).

We continued to enhance and develop our permanent galleries, firstly with some much needed long-term conservation treatment (by Alison Whyte) for our cast of the Hammurabi Stele in the Edgar and Deborah Jannotta Mesopotamia Gallery. Another change was a restoration and redisplay of our cast of the Moabite Stone, previously displayed on the Oriental Institute's third floor and reinstalled in the Haas and Schwartz Megiddo Gallery, as well as a new display case for the El and Baal figurines within the introduction area of the gallery (fig. 5), prepared by Erik Lindahl and Brian Zimerle, with the kind assistance of Professor Dennis Pardee of the Oriental Institute, and Joseph Lam of the University of North Carolina at Chapel Hill. Preparations for future gallery enhancements are underway. We thank several of our docents, including, Margaret Foorman, Jean Nye, Sue Geshwender, Semra Prescott,



Figure 5. Recent changes to the Haas and Schwartz Megiddo Gallery included the installation of the Mesha Stele cast (OIM C2) and a new display for the statues of El and Baal (OIM A18316, A22467). Photo by Anna Ressler

Correa da Silva, Toni Smith, amongst others, for their donations to facilitate this display, and especially Stuart Kleven for his initial suggestion to redisplay the Mesha Stele.

In the area of gallery enhancements, particularly of the digital variety, a significant amount of planning and research went into the writing of a grant application to the Institute of Museum and Library Services in January for the Oriental Institute's Gallery Enhancements Project. Working closely with Catherine Kenyon, head of public education and outreach, and Chris Reidel and Oren Sreebny of IT Services, the proposal for improvements includes the doubling of the orientation/introduction space in the Mesopotamian gallery, a large touchtable for family or small group visits, and the integration of iPads throughout the galleries that will carry additional interpretative content to better integrate the collections and rich archaeological and historical data, allowing visitors to "dig deeper" during their visit. As part of our project research and development, I approached the Kilts Center for Marketing at the Booth School of Business of the University of Chicago with a proposal for a Marketing Lab Project to be conducted by Booth Business School graduate students. The project involved market research surveys to ascertain the receptiveness of digital enhancements in the Oriental Institute Museum. We intend to develop enhancements that benefit all our visitors, as part of this research. There was a special interest in gaining responses from families and under 35s, who are key target groups we hope to reach. Special thanks to Booth students Bryan Horvath, Gil Schwartz, Sarah Freeman, Chia Kung, and Vagesh Kumar, who did a fantastic job in their high-quality research and presentation of results.

We continue to work closely with vibration consultants and engineers Wiss, Janney, Elstner Associates, Inc. (WJE; contracted by the University of Chicago's Capital Projects), who are working as part of the project to develop the new Becker Friedman Institute for Research in Economics (5757 University Avenue), and the extension of the 58th Street pedestrian walkway to Woodlawn Avenue. Vibrations have been kept to a minimum in the vicinity of the Oriental Institute and Museum galleries. June 2013 saw the closure of 58th Street between Woodlawn and University avenues, with temporary signage installed around the building to redirect pedestrian and vehicular traffic to the public entrance via University Avenue. We eagerly await the completion of this project in summer 2014, the opening of the new pedestrian walkway, and a return to relative normality. Thanks especially to head conservator Laura D'Alessandro and head of visitor services and security Jason Barcus for attending project meetings and assessing changes and events as they happen.

One physical development that benefited the Museum this year was the refurbishment of the office space between the room being used for the Persepolis Fortification Archive project and the Photography Department Office in our lower level. This is now a more usable project room with computers for data entry for the Integrated Database Project, as well as dedicated space for Photography Department assistants to process images. The improvements were coordinated by curatorial assistant Mónica Vélez with the support of the Oriental Institute central office.

The past year saw one staff change in the Museum — Robyn Haynie, who had been working in the Conservation Laboratory as part of Professor Matthew Stolper's Persepolis Fortification Archive Project, left the Oriental Institute in November to take up the post of conservator at the Utah Museum of Fine Arts in Salt Lake City. We thank Robyn for her contributions and wish her every success in her new position.

A large number of interns, volunteers, and short-term contracted assistants worked with us over the past year. Most of these individuals are mentioned in subsequent reports from

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other sections of the Museum. 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). Thanks to Morris Fred (Anthropology), Wendy Ennes, and Moriah Grooms-Garcia for their help in finding candidates and promoting the program.

Volunteers who assisted curatorial assistant Mónica Vélez in the Museum Office included volunteer Lucy Adler and MAPSS work-study intern Justin Seppi. They helped add over 3,000 new records into the Photographic Archives database. These are among the thousands of records that will be migrated in the coming year in to the Integrated Database (IDB).

This past fiscal year the Museum continued to receive requests for Oriental Institute images for reproduction or copyright usage in books, exhibits and online, and for research. Mónica Vélez assisted and processed 223 requests for 251 images, the majority for copyright and scholarly use, with a smaller number for commercial use. We have also successfully licensed out our first video with a request from the Royal Ontario Museum to use segments from the Oriental Institute's 1935 film *The Human Adventure* in their exhibit *Mesopotamia: Inventing Our World*. The Museum is experiencing a slight increase in the number of image requests in comparison with previous years, but the nature of those requests is changing slightly, with more images being requested for e-books and online portals than previous years.

Interns who assisted the Museum this past year are too many to mention and are listed in the appropriate sections below. I personally thank Brendan Mackie for his assistance with highlights publication work, and photography assistant Austin Kramer for his assistance in transcribing the *Catastrophe! Ten Years Later* seminar at the Oriental Institute in April, and for generally stepping in where needed.

We also took on two interns in the summer of 2013, who will continue into the new financial year: Petra Creamer, an undergraduate student from Ohio State University, and Sam Butler, who is studying Classics at the College of the University of Chicago. They are both focused on a series of special projects in Registration and attending a number of Museum and special-exhibits meetings, and are making significant contributions to the Museum.

Events and outreach activities were numerous, and particularly vibrant and engaging. During the period when the Oriental Institute's Education and Public Outreach Department was going through its own staff transitions in summer and fall of 2012, the Museum staff played a more active role than usual in initiating and facilitating some key public events. In October, with the assistance of the Public Education Department and a small army of volunteers, the Oriental Institute participated for the first time in Open House Chicago. The event, organized by the Chicago Architecture Foundation, provides listings of participating public venues offering behind-the-scenes tours of interesting, historic, or unusual buildings or architectural spaces. The Oriental Institute's participation, within its Neo-Gothic building featuring Orientalizing painted and sculpted motifs from ancient Egypt and Assyria, was a huge hit, leading to near overwhelming numbers of visiting public. The behind-the-scenes tour of the director's wood-paneled suite proved extremely popular. As a result, this event will be a likely fixture in future years. Thanks to Museum staff, including Emily Teeter for docent training, and Mónica Vélez for coordinating volunteers during this event, and staff and volunteers of the Education Department for all their hard work.

Another event we helped facilitate in October was the premiere for Latino Art Beat's short film *Visiting the Museum*, shown alongside the classic 1930s film *The Mummy*, starring Boris Karloff, during the atmospherically stormy week preceding Halloween. Special thanks to Don Rossi Nuccio of Latino Art Beat for all his work in promoting the film, partnering

with us on the event, and for highlighting the collections of the Oriental Institute Museum to young audiences through film viewings (see *Public Education Report* for pics).

Mariam Qaryaqs, a former employee of the Iraq Museum, Baghdad, and graduate student in museum studies at the University of Western Illinois, continued to work with the Museum and the Public Education Department in July and August during her summer internship supported by the Fulbright Foreign Student Program and America-Mideast Educational and Training Services, Inc. (AMIDEAST). Her role was as the Oriental Institute's "ambassador" to Arab-American and Iraqi communities in the Chicago area. Mariam's role continued after her internship ended, with the help of Oriental Institute docent and Middle East outreach consultant Wahied Helmy Girgs. Mariam and Wahied built contacts for diverse Middle Eastern groups in the Chicago area and developed an online survey that helped us learn more about how we can reach out to these communities. We decided to explore and experiment with our first Middle East outreach brainstorming event at the Oriental Institute. Working closely with Catherine Kenyon (head of public education and outreach) and Brittany Mullins (assistant director of development), in April we invited members of Chicago's Assyrian community to the Oriental Institute to discuss and explore the kind of programing and outreach activities we would like to develop in the future (see *Public Education* section). If the first event, aimed at both youth and adult audiences, is successful, we plan to develop similar outreach programs and museum activities adapted for other Middle Eastern communities in the Chicago area. Working with the Rohr Chabad Center in Hyde Park, facilitated by Rabbi Yossi Brackman and Miriam Jaffe, we initiated tours focused on archaeology and biblical history this year. In addition, we recently assisted the Nile Restaurant in Hyde Park, managed by Rashad Moughrabi, with images from our photographic archives for its new restaurant location. McGuire Gibson and I hosted a visit to the Oriental Institute by members and friends of the Iraqi Mutual Aid Society to commemorate the tenth anniversary of the looting of the Iraq Museum. Many other tours and events involved the Museum, including the hosting of a reception for the American Schools of Oriental Research annual meeting in November, attended by several hundred people.

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. A few of the projects include the Nubia Expedition publication series, headed by Bruce Williams. Bruce has obtained funding to complete four volumes over the next few years, generating a considerable amount of access to collections and new photography, particularly for the Nubian sites of Dorginarti and Serra East. Tasha Vorderstrasse has continued in her study of our Islamic collections, including the identification of important unpublished materials. For the Khorsabad Reliefs Publication Project, the sad news reached us in July that Eleanor Guralnick had passed away. Her work up until the time of her death included the near completion of a catalog of large fragments of reliefs and photography and conservation cleaning of most of the reliefs in storage. Preparations are currently being made for the completion of the project and the final publication of the relief fragments. Led by our Head Conservator Laura D'Alessandro, conservation staff continued with their analysis and research on the Khorsabad pigments project, with further trips to the Argonne Laboratory. Benedetta Bellucci worked on a report of unpublished cylinder and stamp seals of the Muriel K. Newman Collection. She also organized and identified the modern seal impressions from the Helene Kantor Teaching Collection. Both reports are on file with the Registration Department.

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Major achievements in the Registration Department over the past year included the registration of over 25,000 objects within the collections (mostly from previously unprocessed material from excavations). In addition, the Metals Room project, funded with a grant from the National Endowment for the Humanities, has moved ahead steadily and is nearing completion. New cabinets arrived and were fitted into the metals stores, with approximately 11,000 objects, including the Oriental Institute's coin collections being rehoused over the past year. There were also a small number of acquisitions through donation, including packing trunks belonging to James Henry Breasted and Frances Hart Breasted that were part of the Estate of Margaret (Peggy) Richmond. Harland J. Berk donated a stone mace-head from the estate of Yondorf (OIM A17939). The mace-head, which came from the Diyala Expedition, had been given in the 1930s as a gift from the Oriental Institute to Mr. Yondorf, who was a supporter of Oriental Institute Expeditions. We also received a pair of gold earrings from the Parthian era, donated by the Moffett family (OIM A154498 A-B).

The Integrated Database project (IDB) loomed large in the behind-the-scenes projects for the Museum staff. In fulfillment of Phase 1 of the project, the Registration Department staff had significantly scaled back outside research visits and volunteers to accommodate the patient work needed to prepare collections data and its associated fields for migration to the new KE EMu (Electronic Museum) database, which took place in October 2012. In addition, work was conducted to prepare the web "front end" of the Integrated Database, which was officially launched online in February 2013. A major achievement, pushed through diligently by Helen McDonald and Susan Allison, was the inclusion of the bulk of our collections in the database — a total of 207,000 objects (out of an estimated 300,000). These are now searchable online, providing an important resource for researchers.

In July 2012, we were pleased to learn that the Oriental Institute's latest grant application to the Institute of Museum and Library Services (IMLS) was successful, allowing us to progress with this long-term project. Phase 2 of the IDB project began in October 2012, its aim to incorporate records and images from the Photographic Archives database and to build the template for the Conservation Department's treatment records. Mónica Vélez, John Larson, Laura D'Alessandro, Alison Whyte, and Simona Cristanetti have been involved in template-building and preparation in advance of our data migration next year.

The Oriental Institute Museum has recently facilitated a number of loan requests, including to some prominent international "blockbuster" exhibitions. We lent seventeen objects from our Mesopotamian collections to CaixaForum (Barcelona and Madrid, Spain), our Arabian Nights fragment, the earliest known, to the Institut du Monde Arabe (Paris, France), and the Bismaya head (fig. 6) to the Royal Ontario Museum (Toronto, Canada). Another major loan was to the Art Institute of Chicago, to coincide with the opening of the Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art, which opened in October. Objects provided include a selection of Hellenistic gold



Figure 6. The "Bismaya head" traveled to the Royal Ontario Museum, Toronto, for the special exhibit *Mesopotamia: Inventing Our World*. Bismaya, Iraq, ca. 2100–2000 BC (OIM A173). Photo by Anna Ressman

jewelry, a Coptic censer, and a large section of a Byzantine mosaic floor from Khirbet al-Kerak/Bet Yerah, Israel. The latter required extensive treatment by our conservation staff, but the effort was well worth it. Our program of lending, as highlighted in the Spring 2013 edition of *News & Notes* (no. 217, pp. 3–6), provides an excellent opportunity for us to display objects that would otherwise not be shown within our own museum, and to build institutional relations and encourage professional interaction between museum professionals. The fact that the Oriental Institute is active in its ability to lend its collections can truly help to put the Oriental Institute and its collection on to a global footing. Yet it is acknowledged that loans are complex and labor intensive for our staff, often involving periods of time away for installation and deinstallation. I acknowledge here, in particular, the support, patience, and hard work of our registration, conservation, and photography staff in making our loans possible.

This year also saw significant participation from the Oriental Institute Museum staff on the National Museum of Afghanistan-Oriental Institute Partnership Project (see Gil Stein's report). During the course of the last financial year, following Erik Lindahl's return from his participation on the project in Kabul, there were visits by Jack Green and Laura D'Alessandro to provide support and oversight in project staffing, workflow, and conservation needs as the project developed. September 2012 corresponded with the official start of the inventory process, and by the end of June, over 13,000 objects, an estimated 15–20 percent of the National Museum's collections, had been entered into the database.

In January 2013, Erik Lindahl and I visited the site of Hisham's Palace, also known as Khirbet al-Mafjar, in Jericho, in the West Bank (Palestinian Territories). This was the third season of excavations at the site, under the supervision of Dr. Hamdan Taha, director of the Palestinian Department of Antiquities and Cultural Heritage, and Donald Whitcomb, associate professor of Islamic archaeology at the Oriental Institute. The Oriental Institute's visit was intended to provide assistance and guidance to the Department of Antiquities and Cultural Heritage (DACH) and the Ministry of Tourism by conducting a review of the Hisham's Palace Museum and artifacts housed at the site. This small archaeological site museum, which is currently closed to the public, covers roughly the size of the Oriental Institute Museum's special exhibits gallery. It has great potential in being able to complement the interpretation of this important early Islamic palace and bathhouse famed for its stucco work and elaborate mosaics. It is hoped that in the course of the coming year, alongside Donald Whitcomb, Oriental Institute Museum staff will assist with the development of interpretative text and graphic content for the Hisham's Palace site and museum.

In summary, I am extremely grateful for the work of the Museum staff and other colleagues at the Oriental Institute in helping to deliver our extensive Museum program and to fit in all the additional projects we are currently engaged in. I wish to thank Oriental Institute director Gil Stein and executive director Steve Camp for all their support, assistance, and advice over the past year. In 2012–13, we have seen the Museum play an increased role in expanding and delivering its collections through loans and the online database, as well as the provision of expertise and content well beyond the confines of Chicago and the United States. While not losing sight of our collections and exhibit objectives at home in Chicago, there has also been a significant positive expansion in the scope of our work within the areas of cultural-heritage management. We look forward eagerly to the next twelve months.

SPECIAL EXHIBITS

Emily Teeter

This has been an especially busy year for special exhibits because in addition to producing the major exhibits for the Marshall and Doris Holleb Family Special Exhibits Gallery, we also presented a number of other smaller temporary shows.

The big shows over the last year were *Picturing the Past: Imaging and Imagining the Ancient Middle East*, which opened on February 7, 2012, and ran through September 2, 2012, and *Between Heaven & Earth: Birds in Ancient Egypt*, from October 15, 2012, to July 28, 2013. (For a report on *Picturing the Past*, see the *2011-2012 Annual Report*, pp. 225-29.)

Between Heaven & Earth was curated by doctoral candidate in Egyptology Rozenn Bailleul-LeSuer. Rozenn did a marvelous job and showed a lot of innate talent for museum work. She included objects from the Art Institute of Chicago (a bronze statuette of Re Horakhty, an artist's trial piece of a quail chick, and a cosmetic vessel decorated with ducks), a stele from the Field Museum, and a spectacular ibis coffin from the Brooklyn Museum. Helen McDonald, our senior registrar, did her usual magic arranging the endless paperwork for the loans, insurance, and the couriers. Exhibit designers Erik Lindahl and Brian Zimerle, assisted by Matt Federico, recreated the atmosphere of a bird-filled marsh in the gallery (figs. 1-2). The walls were painted dark green and the text panels were printed on fabric framed by slender wood uprights topped with lotus finials. Brian has assumed all the graphic design duties for the special exhibits, from the handsome graphics on the special exhibits gallery (fig. 3), to the text panels, labels, catalog cover, rack cards, posters, and banners. Mónica Vélez worked closely with Rozenn to track down footage of Egyptian birds — a task that turned out to be much more complicated than any one of us anticipated. Erik cleverly installed a projection system to show videos of birds in flight on the upper part of the east wall and a sound system to play recordings of birdcalls.

A “kiosk committee” consisting of Rozenn, Moriah Grooms-Garcia of Public Programs, and Emily designed the content for an interactive kiosk for the gallery. We came up with three activities. “The Bird is the Word” challenged the visitor to match a bird hieroglyph to a photo of a real bird that can be seen in the Chicago area. This was fun and it also had a nice component of comparing ecosystems. “Birds in Ancient Egyptian Art” presented eight an-



Figures 1-2. Two views of the special exhibit *Between Heaven & Earth: Birds in Ancient Egypt* in the Marshall and Doris Holleb Family Special Exhibits Gallery. Photos by Anna Ressman



Figure 3. Entrance to the special exhibits gallery. Graphics by Brian Zimerle. Photo by Emily Teeter

reflect events in the ten years since the looting of the museum. It was always our hope and intention that the show would travel again (see the *Annual Report* for 2007–2008, p. 179, and 2008–2009, p. 194). The incentive to thoroughly revise the show was provided by Clemens Reichel, a research associate at the Oriental Institute, now associate curator (ancient Near East) at the Royal Ontario Museum (ROM) in Toronto. That museum was hosting a major exhibit of Mesopotamian material from the British Museum, and Clemens suggested that the updated *Catastrophe* show in its entirety would be an ideal adjunct. This entailed a huge amount of work on the part of Jack and Brian Zimerle to prepare files, and especially for curatorial assistant Mónica Vélez, who was responsible for the complicated task of relicensing all the images. The show opened to acclaim on June 22, 2013, at the ROM, located in a very prominent location off the main stairway. It will be on view until January 5, 2014. As a result of all the effort to update the show, we can now offer it to other museums in the United States and abroad.

cient representations of birds with a photo of the same bird to give an appreciation of how accurate the ancient artists were. The final activity was “Learn More,” which gave more detailed information about ten artifacts in the exhibit. Joshua Day did a wonderful job designing the pages and the computer interface. It was a fun and fruitful collaboration. The members’ preview on October 15 was a huge success with 179 people attending (fig. 4).

Other special exhibits for the year included the reworking of *Catastrophe! The Looting and Destruction of Iraq’s Past*, which was originally presented at the Oriental Institute in 2008. Last year, Erik rehung a selection of the original panels in the lower level of the Institute, and we quickly recognized how interested our visitors continued to be in the topic. Jack Green, working with Katharyn Hansen and Professor McGuire Gibson, updated some of the information to



Figure 4. Guest curator Rozenn Bailleul-LeSuer at the members’ preview for the *Between Heaven & Earth* special exhibit. Photo by Anna Ressler

SPECIAL EXHIBITS

Some of the other special exhibits dropped in our lap. Hamza Walker of the University of Chicago's Renaissance Society approached us about collaborating with them on the presentation of *We the People* by Danh Vo, a full-size, disassembled, copper replica of the Statue of Liberty. Hamza wanted to distribute sections of the statue across campus. Jack and I were enthusiastic because of the resonance that the fragmentary statue would have with some of our artifacts that are also fragmentary, their pieces dispersed among different museum collections. A further relevance was that an early version of the Statue of Liberty was designed to stand at the entrance to the Suez Canal. Hamza generously offered us one of the most dramatic pieces — a fragment of the face of Lady Liberty — as well as a section of her draped garment (see fig. 4 in the *Museum* section). The timing was fortuitous because the temporary rearrangement of the Mesopotamian gallery to protect artifacts from vibrations created by the heavy construction on 58th Street created free areas in the center north side of the gallery. As the pieces were delivered and the face fragment was rolled into the Khorsabad Court, we all fell silent seeing it juxtaposed to the Khorsabad reliefs. A bold decision was made to exhibit that section in the center of the court rather than against the north wall. Exhibiting modern art alongside our collection is new to us, and in truth, not everyone appreciated it, although the majority of our visitors did, and Vo's pieces attracted enthusiasts of contemporary art to the Oriental Institute, people who may have never considered visiting us before. The show received a lot of media attention, again bringing us to the attention of a new audience. *We the People* was shown at the Oriental Institute from September 23 to December 16, 2012. We thank Professor Robert Ritner for contributing label copy about the historical background of the Statue of Liberty, including the Colossus of Rhodes and the statue's connection with the Ptolemies of Egypt.

A minor mystery provided the incentive for another small special exhibit. In December 2012, the University of Chicago's Office of College Admissions received a damaged parcel with antique Egyptian postage addressed to Henry Walton Jones, Jr. No professor of that name works for the University, but a mailroom worker eventually realized that the package was addressed to Henry Walton "Indiana" Jones. Inside the envelope was a replica of the journal of fictional University of Chicago professor Abner Ravenswood, Indy's mentor. Finally, the mystery was solved. The notebook was created by an artist on Guam and it was being shipped to a client in Italy, but it somehow fell out of its original outer package, and the postal service forwarded it to the University of Chicago. What better place than the Oriental Institute for such an "artifact"? Jack, Mónica, Brian, and Erik designed a small display in the lobby, adding photos and background about Breasted and the "real Indiana Jones," Robert Braidwood (fig. 5). The enduring attraction of the Indiana Jones persona was apparent by the wave of publicity about the notebook on television, in print, and on the web. The notebook was donated to the Institute by the artist who created it, and has been added to the Museum Archives.

Our next show, *Our Work: Modern Jobs — Ancient Origins*, is moving along well toward its members' opening on August 19. The exhibit makes connections between the ancient world and today by revealing how many jobs originated, or were documented, very early in the ancient Middle East. To make that point, we selected artifacts that refer to a particular profession and then paired that object with a modern "face" of that profession. The jobs include, among others, banker, mathematician, brewer, real-estate broker, manicurist, policeman, farmer, and physician. These pairings were captured by Chicago photographer Jason Reblando in a series of twenty-four tintypes. Emily contacted the participants, a group of people who reflect the face of Chicago, ranging from the president of the University of



Figure 5. Exhibit of the replica of the Indiana Jones notebook in the lobby of the Oriental Institute. Photo by Austin Kramer

Chicago, to a taxi driver, to a makeup artist. At the core of the show is the commentary of the participants themselves, who remarked on the unexpected antiquity of their jobs. The exhibit includes six videos by Chicago videographer Matthew Cunningham, who shadowed some of the participants at their workplace to give additional voice to their professions.

As usual, we are constantly working on upcoming exhibits, and are soliciting new ideas from faculty, staff, and students. We continue to work

with our museum advisory group consisting of Nathan Mason (Chicago Cultural Center), Angela Adams (South Shore Cultural Center), Matt Matcuk (Field Museum), Molly Woulfe (journalist), Jacqueline Dace (DuSable Museum), Dianne Hanau-Strain (exhibit designer), and Beverly Serrell and Patty McNamara (exhibit evaluators).

Below is the tentative schedule for our special-exhibits program (dates of members' previews and titles are subject to change):

Our Work: Modern Jobs — Ancient Origins

August 19, 2013–February 23, 2014

In Remembrance of Me:

Feasting with the Dead in the Ancient Middle East

April 7, 2014–January 4, 2015

PUBLICITY AND MARKETING

Emily Teeter

We are so sorry to say farewell to our longtime media guru Williams Harms, of the University's News Office, who retired at the end of June after twenty-nine years of assisting the Oriental Institute with media coverage. We hosted a small reception in his honor on June 13 in the Director's Study. During the event, we displayed one of the Oriental Institute's clipping scrapbooks to remind him of some of the results his hard work. At Bill's larger, official retirement party on June 26, a video tribute from *New York Times* science writer John Noble Wilford included many references to the work of the Oriental Institute.

PUBLICITY AND MARKETING

As usual, most of the press coverage over the past fiscal year was related to our special exhibits, another reason why the program is so valuable for raising awareness of the Institute, its mission, and its activities.

Rozenn Bailleul-LeSuer, guest curator for *Between Heaven & Earth: Birds in Ancient Egypt*, was tireless in promoting the show, giving special talks and tours throughout the run of the show at venues such as the Women's Athletic Club, the South Suburban Archaeological Society, the Joel Oppenheimer Gallery, and for special-interest groups such as the International Women's Association and University of Chicago alumni. She worked closely with press on campus, resulting in a cover story on her forensic work on the bird mummies in the *University of Chicago Magazine*, and in *At the Forefront* and *Medicine on the Midway*, the latter two through the help of our friend Molly Woulfe, a staff writer for the medical center who is on our museum advisory group. Our efforts to reach people and groups interested in birds resulted in a nice feature on the show in the magazine *Birdwatching Daily*. The show was also featured in the *Chicago Tribune* (October 25, "All Aflutter: Chicago has Birds on the Brain ...") and on WTTW's *Cultural Connections* show. Rozenn and Jack Green also appeared on *Chicago Tonight*. Brian Zimerle designed a whole range of publicity materials, including a rack card, invitations to events, posters, and banners (fig. 1).

The presentation of *We the People* by Danh Vo (September 23 to December 16, 2012; see *Special Exhibits* report) received a lot of publicity, including color images of the installation in *Time Out Chicago*. The show was included in "10 Must-See Art Shows" in the *New York Times* and featured in *Chicago Magazine*, while the *Chicago Tribune* referred to it in "Ten Things to Get Excited about in Chicago's Bountiful Art Scene." It was also featured on ABC News.

The completion of the Demotic Dictionary garnered a flood of media attention. Coverage appeared in a wide variety of both print and electronic media, ranging from the *Hindu Times* to *Al Jazeera*. Professor Janet H. Johnson, the editor of the Dictionary, was kept busy giving interviews to *Al Jazeera*, the BBC, Australian radio, and many other outlets.

Another event that created a flurry of publicity was the University's receipt of a replica of the journal related to Indiana Jones (see more under *Special Exhibits*).

The Museum was included in "Top 30 Most Beautiful College Art Galleries in the World Ranked by Top 10 Online Colleges" on KNOE.com, and in "Chicago Travel Tips: 5 Things You Shouldn't Miss," which was syndicated and appeared in many outlets. The public programs department earned the "2012 Time Out Chicago Hipsqueak Award" for "Mummy-Spotting Critics' Award." In

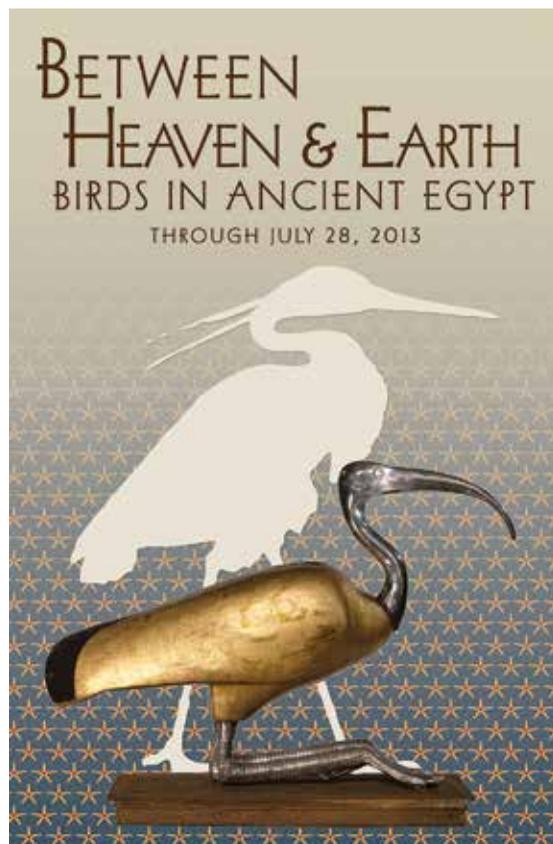


Figure 1. Poster for the special exhibit, featuring the ibis coffin from the Brooklyn Museum. Design by Brian Zimerle

June, the *New York Times* ran a story about the collaboration between Oriental Institute scholars and Pat Conway of Great Lakes Brewing Co. to recreate Sumerian beer. A very clever comment on the poor performance of two local sports figures in the *Chicago Tribune* involved the Oriental Institute. The article, entitled “Chicago Busts,” featured photographs of the two athletes along with six busts of figures such as Shakespeare, Harry Caray, and Jean Baptiste du Sable. The sixth was “Nefertiti at the Oriental Institute.” It was a nice acknowledgment that, even in that context, people think of us as a local cultural asset.

The annual Hyde Park Art Fair was held on June 20, and we had a table offering kid’s activities and distributing information about our exhibits and programs; the table was manned by Wahied Girgs, Carole Yoshida, Laura Alagna, Rebecca Binkley-Albright, Petra Creamer, Fred Eskra, Jack Green, Akemi Horii, Marilyn Murray, Dee Spiech, and Agnes Zellner (figs. 2–3).

Paid advertising this last year included ads in the *Hyde Park Herald*, *Footlights* (the program for the Court Theatre), *New City*, and in *Concierge Key*, an electronic newsletter for Chicago-area hotel concierges. We have identified concierges as a priority and target audience because they are often on the front line of engagement with visitors to Chicago, and their recommendations are perceived as being very trustworthy. Focusing on concierges is a cost-effective means of promoting the Museum. We also hosted a small reception for Chicago concierges on May 13. We continue to promote our activities through sponsorship of WBEZ public radio. We also maintain good relations with Choose Chicago, the official tourism authority for Chicago, and on May 6, we received a group of their visitor center staff members and walked them through the museum, showing them what we can offer people who ask them for recommendations of what to do and where to go.

We have been very fortunate this year to have Wahied Helmy Girgs as a part-time marketing assistant. He has been absolutely tireless in doing essential but time-consuming jobs that had fallen by the wayside, especially ensuring that our rack cards, both for the special exhibit and a general one for the Museum, are widely and thoroughly distributed to airports, visitors’ centers, restaurants, and shops around Chicago. He has shaken the hand of dozens of hotel concierges as he dropped off our material. Another of his major initiatives has been to systematically follow the electronic visitors’ book. His monthly reports are very helpful



Figures 2-3. The Oriental Institute booth at the Hyde Park Art Fair. Left: Wahied Girgs and his son Richard man the booth; right: children working on art projects. Photographs by Elisabeth Helmy

PUBLICITY AND MARKETING

in trying to quantify the effectiveness of our paid advertising and overall visitor satisfaction. He has taken the analysis one step further by correlating his statistics with our paid ads and events, working closely with Jason Barcus, our manager of visitor services and security, who compiles weekly annotated reports on Museum attendance.

Wahied's reports continue to show that most of our visitors (of whom only a small percentage use the electronic visitor's book) hear about us through "friends and family." We still have a very high number of first-time visitors, an amazing 85 percent in February, with about 70 percent being the average. In this calendar year, of the people who responded, only between 3.7 and 7 percent of them were members of the Institute, a figure that assured us that we are successfully reaching new audiences. Fifty-one percent of the visitors were from Chicago, with only 7 percent of that number being from the immediate neighborhood, suggesting that we need to reach out to our neighbors more effectively (or perhaps that they don't use the comment book). Over half of the respondents said that they visited "just for fun," while about a fifth were part of a family outing. Of 185 responses, the exhibits ranked the most popular were Egypt (30 percent); Mesopotamia (19 percent), Persia (16 percent), and the special exhibit on birds (21 percent). A big surprise was the growing popularity of the Haas and Schwartz Megiddo Gallery, which previously only barely registered but is now judged the favorite by 12 percent of our visitors, a gain perhaps related to Jack Green's recent modifications of that exhibit space. The majority of our visitors come in small groups; about half being parties of two, and a quarter being three people. These are very interesting statistics, but of course, it is likely that people in large groups are less likely to stop and engage with the comment book.

Emily has been working with the new Hyatt Inn Hyde Park and the Museum Campus South group to have the cultural groups in Hyde Park represented in the hotel's lobby. The project is still being finalized, but we hope to have the Oriental Institute's name and image displayed prominently before guests in the hotel. In a related effort, prints of historic photographs of the Middle East from our archive are now being exhibited at the Nile Restaurant in its new location on 55th Street.

We continue to get great response from our visitors. One posting on *Yelp* (April 15, 2013) reads:

Wow. That is just one word that came to mind when I walked through and saw the big Babylonian sculptures. This museum took me about two hours to walk through, though you could easily spend a whole day here. There are countless artifacts relating to Babylonia, Assyria, Egypt, and the Hittites, as well as a small section about Megiddo (in present-day Israel). This is one of the few places in the United States to see part of the Dead Sea Scrolls, as well. The temporary exhibit on bird mummies was also interesting. I joined a group tour that was in progress when I was here. The tour guide was very informative and enhanced the experience. This museum deserves to be in company with the Art Institute and the Field Museum as one of the great museums in Chicago. The free admission (with suggested donation) was just icing on the cake. 5 stars out of 5!

We are delighted to hear that what we do is appreciated by the public.

REGISTRATION

Helen McDonald and Susan Allison

Once again much of our time in the last fiscal year has been taken up with the migration of our data from dbase 3 to the new museum-specific software program KE EMu (Electronic Museum), thanks to the Museums for America grant from the Institute of Museum and Library Services (IMLS). At this time last year, we had just submitted our data to be loaded into the new KE EMu database for the second time. Over the summer we went through a further three data loads, each followed by a round of testing, before we finally went live in October. Since then we have been settling in and using the new system, discovering more of its possibilities and continuing with the process of data cleanup. Although we did as much cleanup as possible before the data migration, there is still a great deal to do. In particular, we ran out of time and had to move our chronological terms into the thesaurus as a flat list without a hierarchy. We are now looking to build that hierarchy, and after some discussion with the head of the Research Archives, Foy Scalf, we will see if between us we can build one hierarchy of terms that will serve both Museum Registration and the Research Archives and perhaps other departments going forward (to which end we also plan to consult with the tablet curator and the Tablet Collection staff to see about incorporating the terms that the tablet collection might need). This is exactly the kind of integration that the IDB was set up to do. In May, it was a pleasure to be involved in the visit of museum professionals and others from the University of Michigan at Ann Arbor, as they contemplate moving several museums and other collections over to KE EMu.

The assistant registrar Susan Allison was instrumental in both testing the website front end of the database and preparing those of our collection records that we are sharing through it with the general public. Registration's database reports, which are the most efficient way to export information from KE EMu, were designed by Susan and written by J. P. Brown of the Field Museum. Susan has continued to fulfill the registration component in the National Endowment for the Humanities (NEH) Metals Room re-housing grant: keeping track of object locations and printing labels. She has managed object lists and has also kept track of all object movement for special exhibits, including the deinstallation of *Picturing the Past* as well as the installation of *Between Heaven & Earth: Birds in Ancient Egypt*. For the latter show, we also received incoming loans from the Field Museum of Natural History, the Art Institute of Chicago, and the Brooklyn Museum (a splendid ibis coffin). Work for the upcoming exhibit *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East* has begun and Susan has also been working with the Photography Department, pulling objects for inclusion in upcoming gallery highlight publications.

With regard to outgoing loans, we lent sixteen Mesopotamian objects to the "la Caixa" Foundation for an exhibit at CaixaForum (Barcelona and Madrid) entitled *Before the Flood: Mesopotamia 3500–2100 BC*. Registrar Helen McDonald accompanied the objects back from Madrid at the close of the exhibition. The Art Institute of Chicago's new Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art now includes a few of our objects on a three-year renewable loan; these include a floor mosaic from the Byzantine church excavated at Khirbet el-Kerak, in modern Israel (OIM A30490 A–E), a Coptic censer (OIM E16735), an alabastron (E9408), and Hellenistic gold jewelry (OIM A29786–A29790). We lent the earliest known manuscript fragment of the *Arabian Nights* (OIM E17618) to the Institut du Monde Arabe (Paris) for an exhibit on the *One Thousand and One Nights*. The process of renewing

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loans to the University of Pennsylvania Museum of Archaeology and Anthropology (pots from the embalmers cache of Tutankhamun) and the Michael C. Carlos Museum at Emory University, in Atlanta, Georgia (Diyala material), was completed this year. Both renewals required visits by our conservation staff to re-assess and record the condition of the objects. The Bismaya head of a ruler (OIM A173; see fig. 6 in Jack Green's *Museum* report) has just gone to the Royal Ontario Museum to join a British Museum touring exhibit entitled *Mesopotamia: Inventing Our World*.

The Registration Department has moved or inventoried over 25,000 objects this year (a total of almost 37,000 object movements). Almost 4,000 objects were registered and nearly 1,500 had new labels printed and applied to bags or containers. Nearly 5,700 were the subject of research of all kinds. Just over 600 had their locations updated, checked, or corrected. Around 130 objects were moved for photography, including for forthcoming gallery guides. Twenty-five objects were moved due to loans or while being considered for loans of various sorts. Around 115 objects were moved for temporary exhibits that were installed, dismantled, or in preparation. We had a particularly large number of in-house projects this year, from the various Nubian Expedition publications in preparation (over 6,700 objects either registered or moved), to research on our Islamic collection (over 3,900 objects studied) and Diyala objects (around 520 items studied). With regard to expanding our storage space, a study has been commissioned from storage specialists at Bradford Systems on the feasibility of installing a compact storage system into the area of the sherd cabinets.

Visiting researchers:

- Federico Zaina (PhD candidate, Sapienza University of Rome) came to study a variety of Diyala objects in July 2012.
- William and Hannah Nutt (PhD students, University of Texas at Arlington) came to study Alishar and Tell Fakhariyah material, also in July.
- Lynn Swartz Dodd (University of Southern California), who is working on a publication of the Middle Bronze and later levels at the Amuq site of Judaidah, visited to study objects in August and November.
- Debbie Schorsch (Metropolitan Museum of Art, New York) came to study Medinet Habu bronzes with Emily Teeter, also in August.
- Shannon Martino (Field Museum of Natural History) came over in October to study Alishar Bronze Age ceramics with a view to submitting an application for x-ray fluorescence (XRF) analysis, which was carried out in December with our conservation staff. A further application for inductively coupled plasma mass spectrometry (ICP-MS) analysis on a small number of the sherds has been received and those have now gone out to the Field Museum.
- Lidija McKnight and Stephanie Atherton (University of Manchester, UK) came to study animal mummies as part of their work with the the Ancient Egyptian Animal Bio Bank Project based at the University of Manchester, UK. The Oriental Institute Museum animal mummies have now been included in the online database of the Animal Bio Bank (<http://www.knhcentre.manchester.ac.uk/research/animalbio-bank/>).
- Kiersten Neumann (graduate student, University of California, Berkeley) studied objects from the Khorsabad temples for her PhD dissertation in October and November.

- Bettina Bader (Marie Curie Research Fellow, University of Cambridge, UK, and the Institute for Egyptology at the University of Vienna) visited to look at some of the Serra and Dorginarti material with Bruce Williams.
- Niv Allon (Andrew W. Mellon Fellow, Metropolitan Museum of Art and Yale University) studied Egyptian statue fragments in November.
- Professor Sabahattin Ezer (Adiyaman University, Department of Archaeology) came in January to look at a ceramic vessel type called the depas cup, of which we have examples from the Amuq valley and Alishar Hüyük.
- Susan Allen (Metropolitan Museum of Art [Met]) studied fish plates from the MET excavations at Lisht in February.
- Charlotte Maxwell-Jones (graduate student, University of Michigan at Ann Arbor) has visited a couple of times to look at Achaemenid ceramics from Persepolis, Iran, with a view to comparing them to material of similar date from Afghanistan.
- Sarah Clegg (University of Cambridge, UK) came in February to carry out a study on vessel capacities for pots from the Diyala region and Nippur.
- Katarzyna Danys-Lasek (Polish Centre of Mediterranean Archaeology, University of Warsaw), the ceramics specialist for the Qasr el-Wizz publication, visited in March to work on the pottery from that site.
- Laurel Poolman (George Washington University) came in May to study the unregistered but recently rehoused human bone from Megiddo. She has also been studying the Megiddo human bone housed in the Smithsonian Institution.
- Caroline Roberts (J. Paul Getty Museum) visited in June to research objects containing Egyptian green pigment.
- Travis Saul has been to photograph and scan the mold of the Katumuwa stele in order to produce a digital version to be used in the forthcoming special exhibit. The mold has now been sent out for a cast to be made from it.

Oriental Institute faculty, staff, researchers, and students:

- Artur Obluski (Oriental Institute research associate; Polish Centre of Mediterranean Archaeology at the University of Warsaw; visiting scholar) has been working all year on the Qasr el-Wizz publication. A quantity of organic material has been rehoused by Conservation staff and registered by the assistant registrar.
- Joanna Then-Obluska (Oriental Institute research associate and the University of Warsaw) has continued to work throughout this year on the Nubian beads in our collection.
- Tasha Vorderstrasse has continued with the study all of the Islamic material in our collections in preparation for a book on Islamic archaeology on which she and Donald Whitcomb are working. Also planned is a publication of the highlights of the Islamic collection. She recently joined us as a volunteer, registering sherd material.
- Lisa Heidorn has studied crucibles and fragments of slag from the Nubian site of Dorginarti and has submitted a proposal for the analysis of this material.
- Karen Wilson has continued working on the publication of the Inanna temple sounding at Nippur with McGuire Gibson, Jean Evans, and others. She has also been unpacking sherds received from the Institute of Fine Arts in New York.
- Angela Altenhofen has continued to draw seal impressions from Semna South, among other projects.

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- Robert Ritner used stele OIM E10511 for a class in May.
- Yorke Rowan examined flint from Barda Balka that is to appear in a forthcoming publication of that site by the late Bruce Howe.
- Vincent van Excel studied a variety of objects from Megiddo and Egypt for a forthcoming special exhibit on the stele of Katumuwa, which was found during the Neubauer Expedition to Zincirli, Turkey, led by David Schloen.
- In the first half of 2013, Lise Truex (graduate student, NELC) studied a variety of Diyala objects from domestic contexts for her PhD dissertation.
- Carol Meyer (Oriental Institute research associate) came in to look at fragments of glass vessels from Quseir (that she has already published) as part of a proposal for analysis from Laure Dussubieux of the Field Museum. Joanna Then-Obluska made a selection of glass beads also from Quseir for this project.
- Bruce Williams has continued to work on Serra material for a forthcoming publication. Recently he has been joined by NELC graduate students Kathryn Bandy, Elise MacArthur, and Susan Penacho to re-examine the large number of clay sealings from the site.
- Benedetta Bellucci (University of Pavia, Italy) has been examining a small group of seals gifted to us some years ago and a collection of modern seal rollings that were once part of Helene Kantor's teaching collection with a view to providing us with information that will assist in their registration.
- Alexander Sollee (visiting scholar, funded by the DAAD or German Academic Exchange Service, PhD candidate at Ludwig Maximilian University, Munich) has studied a variety of objects from Khorsabad, in particular some of the royal sealings.
- David Calabro (NELC graduate student) spent a few days looking at some of our bronze smiting-god figures to include in his PhD dissertation on ritual hand gestures in a variety of media, mostly from the Middle Bronze Age through Iron Age II.
- Joshua Cannon (NELC graduate student) has been familiarizing himself with Hittite ceramic material from Alishar Höyük in preparation for a season at Çadir Hüyük.

Although we had to call a halt to our volunteer activity early in 2012 due to the pressure of work on the KE EMu transition, we are now in the process of getting our regular volunteers back and would like to thank all of them for their efforts. Daila Shefner rejoined us in January to assist with inventory and labeling, and Toni Smith has just rejoined us to continue with the registration of Nubian sherds. Janet Helman has continued to register

Tall i-Geser sherds (Iran) as part of assisting Abbas Alizadeh with the publication of that site. Museum Registration had the assistance of two MAPSS students this year: Rebekah Planto registered Islamic sherds from Istakhr (among other tasks) and Lauren Nareau registered Palaeolithic flint tools from Tabun Cave in Israel (on which she also wrote a paper). In January we were joined by high-school student Naomi Rubinstein (Roycemore School), who registered a variety of material that was included in various proposals for analysis or in publication (for



Figure 1. IDB registration at work. Photo by Austin Kramer

example, glass fragments from Quseir, Egypt; crucible and slag fragments from Dorginarti, Egypt; Alishar Bronze Age sherds from Alishar Hüyük, Turkey; and flints from Barda Balka, Iraq). Recently we were joined by summer intern Petra Creamer (Ohio State University), who is engaged in a variety of registration tasks, including the registration of clay sealings from the site of Semna South, Sudan, and Chalcolithic sherds from Tepe Sohz, Iran. Sam Butler (University of Chicago undergraduate) has also joined us for the summer and is busy inventoring the tablet collection and registering tablet casts. Tasha Vorderstrasse is registering sherds from Erich Schmidt's aerial survey of Iran. We would also like to thank George Sundell for doing all of the comma-separated value (csv) exports of our dbase 3 and Excel files for each time we reloaded our data into KE EMu. All in all it has been a busy and productive year.

ARCHIVES

John A. Larson

As of December 2012, John Larson has served as head of the Archives for thirty-two years.

Scholars visiting the Archives during fiscal year 2012–2013 included Wayne Pitard of the University of Illinois Urbana-Champaign, who came on July 19, 2012, to study A. T. Olmstead in 1922/1923; Sarah Symons of McMaster University, who visited on August 1 and 2, 2012, to look at photographs of Egyptian astronomical ceilings; James F. Goode of Grand Valley State University, author of *Negotiating for the Past: Archaeology, Nationalism, and Diplomacy in the Middle East, 1919–1941*, who came on August 21 and 22, 2012, to do research on James Henry Breasted; David Burnham, who visited on September 7, 2012, to look at photographs of Egyptian monuments for a project; Manu P. Sobti and Sahar Hossein of the University of Wisconsin, Milwaukee, who came on September 18, 2012, to look at photographs from Erich F. Schmidt's aerial survey of Iran; Jason Thompson of Bates College, author of several books on Egypt, who visited on October 5, 2012, to discuss a forthcoming book on the history of Egyptology; Daniele Morandi Bonacossi of the University of Udine, who came on November 16, 2012, to look at the field records of Sennacherib's aqueduct at Jerwan; Alexander Sollee of Ludwig Maximilian University of Munich, who came on February 5, 2013, to examine the field records of Khorsabad for his dissertation, *Neo-Assyrian Fortifications within Their Topographical Context*; Joanna Then-Obluska of the University of Warsaw, who visited on May 2, 2013, to look at the field registers of objects from Nubia; and Laurel Poolman of the George Washington University, who came on May 30, 2013, to consult field records from Megiddo for a project on human remains from Megiddo. From within our own Oriental Institute community, Jean Evans, Jack Green, Emily Teeter, Bruce Williams, and Karen L. Wilson have conducted research using Archives materials.

Several acquisitions were made by the Archives during this fiscal year. In the summer of 2012, Margaret Richmond of Tucson, Arizona, gave to the Archives two traveling trunks that had belonged to James Henry Breasted and his family. On December 12, 2012, a mysterious package addressed to "Henry Walton Jones, Jr." arrived at the University of Chicago's Office of College Admissions. Inside the parcel was a journal of Abner Ravenwood, the fictional University of Chicago professor who trained "Indiana" Jones of *Raiders of the Lost Ark* fame,

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and an assortment of other replica props from the film. The package had been purchased online and shipped by its maker, Paul Charfauros, from Guam to Italy. In transit in Hawaii, the parcel lost its original packaging, leaving only the envelope addressed to Henry Walton Jones, Jr., at the University of Chicago. The parcel and its contents were exhibited at the Oriental Institute Museum from December 20, 2012, until March 31, 2013, and Mr. Charfauros donated it to the Oriental Institute Archives. On January 16, 2013, the field records of the late Bruce Howe's excavations at the site of Barda Balka in northern Iraq arrived at the Oriental Institute. This prehistoric site was excavated by Bruce Howe and Herbert E. Wright in 1951. The manuscript is being prepared for publication by Yorke Rowan.

The following people have contributed their time as Archives volunteers during fiscal year 2012–2013 and have made it possible for us to continue a number of projects in the Oriental Institute Archives that would not have been possible without their generous assistance: Peggy Grant, Robert Wagner, and Carole Yoshida. We are grateful to have benefited from the help of these dedicated volunteers, and we thank them here for all of their efforts on behalf of the Archives. In addition to the regular volunteers in the Archives, Jim Sopranos and George Sundell scanned the Diyala plans and drawings for the Diyala Project. John has been assisted in the Oriental Institute Archives during this academic year by MAPSS graduate students Solomon Hursey, John Li, Rebecca Pamela Suhr, and Mara Zocco. John, Rebecca, and Mara scanned lantern slides from the collections for the Integrated Database project, and Solomon scanned letters of Harold Haydon Nelson from the Director's Office Correspondence for Peggy Grant's transcription project. We would like to thank all four of these students for their work.

During the past fiscal year, John Larson has continued the re-organization of the Archives, which was made possible by the successful application to the University of Chicago's Capital Projects Program by Gil Stein and Steve Camp in 2010. We are transferring the flat files (contents of the old map-cases) into the new map-cases, re-housing the collections generally, and updating the shelf-list accordingly. John was involved in the planning for improved storage of oversize framed works of art in the Archives collections. In addition to the routine of running the Archives, we have scanned 10,000 additional existing images for the online photographic database, for Phase Two of the Integrated Database project, and contributed to the IDB project in a variety of ways, including participation in meetings and planning to web front end of the database.



Figure 1. "Farmers Deliver their Quota of Geese," Catalog no. 14 from *Between Heaven & Earth: Birds in Ancient Egypt*. Photo by Anna Ressman

The special exhibit *Between Heaven & Earth: Birds in Ancient Egypt* opened on October 16, 2012, and runs through July 28, 2013. Among the items exhibited are four tempera paintings by Nina de Garis Davies from the Archives: “Birds in an Acacia Tree,” “Fowling in the Marshes,” “Farmers Deliver their Quota of Geese,” and “Three Vignettes.” We also provided a number of archival digital images for the decoration of the Nile Restaurant, which recently moved near 55th Street and Woodlawn Avenue.

CONSERVATION

Laura D’Alessandro

The Conservation Laboratory entered a new phase of its existence this year with our entry into the world of integrated databases. We joined the Oriental Institute’s KE EMu integrated database project this past winter, otherwise known as the IDB Project (*see Integrated Database Project report*). Our work began with assessing the laboratory’s files and images in order to understand how best to integrate our work into the Institute’s newly developed IDB. The first six months consisted of a series of meetings and working groups to assess our data and customize the ways in which we will access the information with the goal of making our work easier and more efficient. It is a multi-year project that will require considerable effort on our part, but it is a necessary step to ensure that the Conservation Laboratory stays current with technology. We look forward to joining the IDB and expanding our collaboration with our colleagues here at the Oriental Institute.

Alison Whyte, associate conservator, had another very busy and productive year handling loans and exhibits activities as well as a myriad of other responsibilities. As the year started, Alison was completing her work on the special exhibit *Between Heaven & Earth: Birds in Ancient Egypt*, which involved the assessment and treatment of objects and providing advice on the safest way to display the delicate and fragile objects. She then moved on to the next special exhibit, *Our Work: Modern Jobs — Ancient Origins*, and provided conservation input during the photography of the collection with the subjects of the exhibit (fig. 1). As of this writing, she is already busy working on next year’s exhibit, *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*, assessing and treating the objects that will be installed for this display.

One of the more interesting projects that Alison undertook this past year was the stabilization and aesthetic improvement of five of the sixth-century AD mosaic fragments from the Byzantine church at Khirbet al-Kerak (Israel), currently on loan to the Art Institute of Chicago in their new exhibition, *Of Gods and Glamour: The Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art* (fig. 2). These mosaic fragments have not been on public display for several decades and this was a wonderful opportunity to showcase the five of them in a beautiful new setting.

Alison was also responsible for the treatment of the Oriental Institute’s plaster cast of the *Mesha Stela* in preparation for its installation in the Haas and Schwartz Megiddo Gallery. After decades of display on the third floor of the Institute, it required the repair of

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cracks, cleaning, and delicate retouching of the inscription before it was ready to be unveiled in the gallery. Alison also treated the plaster cast of the Code of Hammurabi Stela located in the Edgar and Deborah Jannotta Mesopotamian Gallery (fig. 3). This object is very popular with visitors and despite all precautions it tends to show the obvious effects of this devotion over time. Alison's article on the treatment of the stela, "Conservation Close-up: Plaster Cast of the Code of Hammurabi Stela," appeared in the Winter 2013 *News & Notes* (no. 216).

A significant portion of Conservation's time was spent dealing with loan requests. The Oriental Institute contributes to a variety of exhibits in other institutions over the course of a year. Conservation's responsibilities include the initial assessment of the objects under consideration, conducting a condition assessment of the artifacts, preparing the objects for travel, and the packing of the fragile artifacts. This past year the Museum loaned objects from



Figure 1. Senior registrar Helen McDonald (on left) and associate conservator Alison Whyte move the Sennacherib Prism onto a temporary mount for photography for the upcoming special exhibit, *Our Work: Modern Jobs – Ancient Origins*. Photo by Jason Reblando



Figure 2 (Left). Alison Whyte (in back) and Art Institute conservator Emily Heye carry out a condition assessment of the Oriental Institute's mosaic fragments from Khirbet al-Kerak during their installation in the Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art at the Art Institute of Chicago



Figure 3. Alison Whyte cleans the plaster cast of the Code of Hammurabi in the Oriental Institute Conservation Laboratory

its collections to CaixaForum in Barcelona and Madrid, Spain; the Royal Ontario Museum in Toronto, Canada; and the Institut du Monde Arabe in Paris, France.

Simona Cristanetti, National Endowment for the Humanities (NEH)-funded Metals Room conservator, also had a very productive year as she continued the painstaking and detailed work on this critical project to assess and re-house our metals collection. Simona and her team of interns completed the re-housing of the entire coin collection (over 3,000 in number) as well as the metals collections from Medinet Habu, Bahnasa, Abu Ghurab, and Naucratis (weights) (fig. 4). This grant award from NEH Preservation and Access: Sustaining Cultural Heritage Collections is in its final months and soon the metals room will have completed its transformation. Simona led a cadre of dedicated volunteer conservation pre-program interns who devoted their time and energies to this project: Kate Aquirre, Marissa Bartz, Magdalyne Christakis, Jacob Engelman, Anna Kosters, Ryan Lavery, Hannah Lee, Laura Moeller, Mary Wilcop, and Evelina Zielinski. We thank them all for their invaluable contribution to the project.

In June, Simona completed her responsibilities on the Metals' Room project and segued into the position of conservator for the Persepolis Fortification Archive Project, supported by a grant from the PARSA Community Foundation. She looks forward to this opportunity to work on a valuable and important research collection with its very special needs and welcomes the chance to contribute to this important project. Simona's new position was made possible as the former incumbent, Robyn Haynie, left the Oriental Institute to take up a permanent conservation position at the Utah Museum of Fine Arts in Salt Lake City. We were very sorry to see Robyn leave but we were very pleased for her on a professional level and sent her on her way with warm wishes. She contributed to the work of the Lab in an understated way and undertook many small tasks in her own time to help make our jobs easier. We thank Robyn for her generosity of spirit and team attitude. She is missed by all but we are glad that she is doing well in her new position.

In addition to the ongoing work of a busy conservation laboratory within a museum setting, there were several ongoing projects that continued over the course of the year. The most notable of these was the Oriental Institute-National Museum of Afghanistan Partnership. The goal of this ongoing cultural-heritage project is to assist the National Museum of Afghanistan

with completing the inventory and registration of their collections. The project contains a conservation component that necessitated several trips to Kabul to work with our Afghan colleagues and ensure that they had the materials they required to re-house their collections, and to provide advice, where needed. We were ably assisted in this undertaking by two conservation colleagues, Natalie Firnhaber, recently retired from the Smithsonian Institution's National Museum



Figure 4. Newly re-housed coins in the Oriental Institute's collection in custom cabinets purchased with funding from NEH Division of Preservation and Access

CONSERVATION

of Natural History, and Noel Siver, a conservator in private practice with decades of experience working in the Middle East. We thank Natalie and Noel for their dedication and assistance and for lending their expertise to this project that is so vital to preserving the cultural heritage of Afghanistan.

And the report about the year's activities would not be complete without mentioning the ongoing pigment project that is taking on a life of its own. The Conservation staff is continuing to study the ancient pigments on the eighth-century BC reliefs from Sargon's Palace at Khorsabad in the Museum's collection. The results of this study will contribute to future publications on the collections and future exhibitions. Work on the pigment project also continued at Argonne National Laboratory, under the direction of Dr. Steve Heald, director of Sector 20. Dr. Heald's continuing interest and support of the project is very appreciated. We were also fortunate to receive support from Dr. Kenneth Shull, professor of materials science and engineering at Northwestern University, who made it possible for two of his graduate students, Chya Yan Liaw and Lauren Sturdy, to work with us on-site at Argonne. Their participation and contributions were very welcome. We were very pleased to learn that on the basis of preliminary tests carried out earlier in the year, the team was granted beamtime in December to carry out more advanced, targeted analyses on a range of samples, both ancient and modern.

In conjunction with the work at Argonne, the collaborative portion of the project moved forward with a two-day visit to the Louvre Museum in May. While there, I met with chief conservator Elisabeth Fontan in the Department of Near Eastern Antiquities to formalize the next steps. Elisabeth and I had the opportunity to examine pigmented objects in the collections in

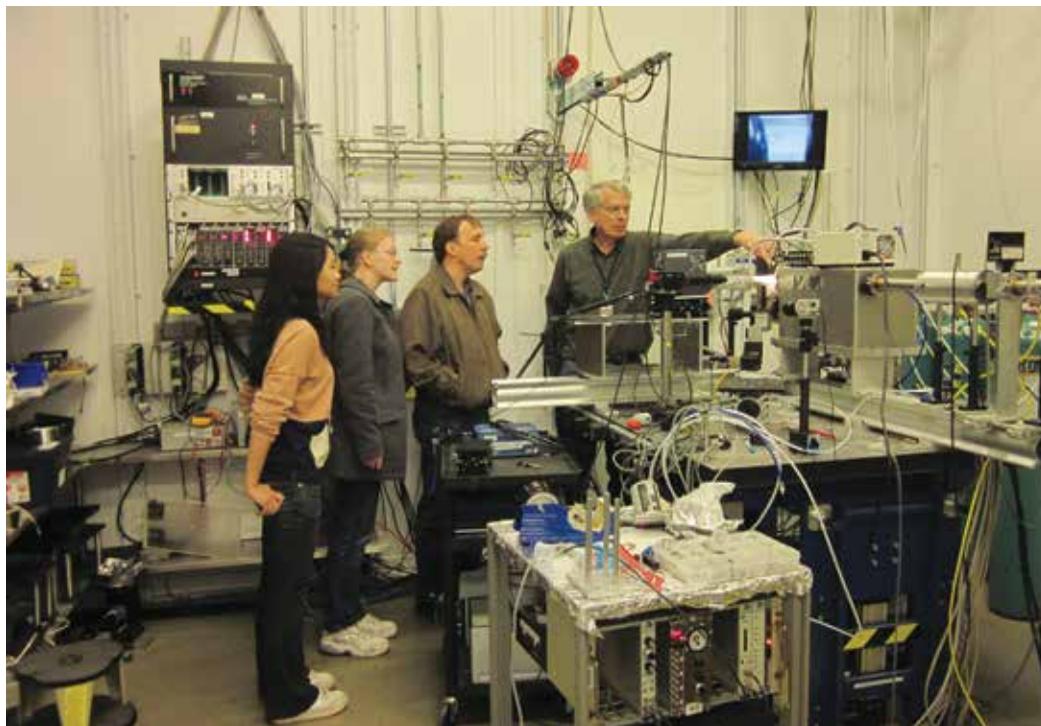


Figure 5. Dr. Steve Heald (at far right) at the APS Sector 20 Argonne National Laboratory, demonstrating the equipment set-up to the Northwestern University group: (from right to left) Dr. Ken Shull, Lauren Sturdy, and Chya Yan Liaw

storage as well as those on display and begin to draw up lists of future work for both teams. After two days of discussion we came up with a plan of action and timelines that will allow the project to move forward in a structured manner. We anticipate additional collaborations with other specialists over the course of the next year. The Conservation staff is excited to be part of this ongoing project that allows us to expand our professional capabilities, and keeps us energized and highly motivated!

PREP SHOP

Erik Lindahl

The 2012–2013 fiscal year at the Oriental Institute has been a busy one. The Prep Shop has continued to produce temporary exhibits, maintain the galleries, assist with collections management, assist with research projects, and generally advance the mission of the Oriental Institute.

The special exhibits program has continued with success. Picturing the Past finished up smoothly and *Between Heaven & Earth*, which is running into the next fiscal year, has been well received. Currently we are working with Jason Reblando and Matthew Cunningham on a portrait exhibit titled *Our Work: Modern Jobs — Ancient Origins*, which opens in August of 2013. For the photography of this exhibit we turned the laundry room into a darkroom for the processing of tintypes and prepared mounts for photography. Brian Zimerle was also one of the portrait subjects. The Museum has been meeting with the curators of the upcoming exhibit *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*. From these meetings a basic design and layout has been developed.

There were quite a few small exhibits and changes to the permanent galleries this year. Some of these were the *Danh Vo We the People* sculpture exhibit in the Edgar and Deborah Jonnotta Mesopotamian Gallery. The Haas and Schwartz Megiddo Gallery was enhanced with the addition of the Moabite Stone, and the El and Baal figurines were moved to a more prominent location. A cast of a relief of Tuthaliya IV from Yazılıkaya was installed in the Hittite Dictionary office on the third floor of the Institute (fig. 3; see also fig. 1 of the *Chicago Hittite Dictionary* report). With much publicity, a reproduction of the fictitious Indiana Jones's diary was put on display in the lobby along with some information about famous Oriental Institute archeologists (see fig. 5 in Emily Teeter's *Special Exhibits* report).

The Prep Shop was heavily involved with Institute publicity this year. Large outdoor banners were designed by Brian Zimerle and installed on the east face of the building (see fig. 1 in Jack Green's *Museum* report). Zimerle also designed and produced new rack cards (see fig. 2 of the *Museum* report), newspaper advertisements, street banners, and other publicity-related signage. Brass lettering for the Oriental Institute was designed and commissioned this year, and will be installed on the west side of the building later in the year.

Erik Lindahl and Brian Zimerle were also involved in several addition projects. For his part in an Oriental Institute–Great Lakes Brewing Co. collaboration to produce an ancient Sumerian brew, Zimerle produced replicas of large, ancient Sumerian brewing vessels. Lindahl returned from Afghanistan at the beginning of this year and continues to be involved

PREP SHOP

with the purchasing of equipment for the Oriental Institute's partnership project with the National Museum of Afghanistan. For several years Donald Whitcomb has been discussing the possibility of the Museum helping with a site museum at his excavation of Khirbat al-Mafjar (Hisham's Palace) outside Jericho in the West Bank; this year Erik Lindahl and Jack Green made a trip to the site and worked with Don and the Palestinian Department of Antiquities and Cultural Heritage to produce a brief of recommendations on how to improve the site museum. It looks as if this project will continue into the next year.

The infrastructure of the Oriental Institute is something that the Prep Shop is heavily involved in improving and maintaining. This year the Institute's surveillance system needed to be updated, and the Prep Shop was involved in choosing locations for new cameras and in the supervision of the collections during installation. Due to water damage in years past the west wall in the Robert and Deborah Aliber Persian Gallery was repaired and painted. After much debate it was decided this year to purchase a powered personnel lift for the Institute. The Prep Shop did the comparison shopping and negotiated the price of our new used Genie GR-15. It will allow Museum staff to better maintain the galleries and the collection by making it easier for the monumental sculpture to be cleaned more regularly.

As in years past the Prep Shop was heavily involved in the biennial Oriental Institute Gala. For the 2013 Gala, held in May, we brought four casts of Assyrian reliefs, the copy of the Nefertiti bust, and the Morton Tent to the J.W. Marriott Hotel in downtown Chicago for the festivities.

Activities related to collections management and research kept the Prep Shop quite busy this year. Due to the large amount of photography-related projects this year, a lot of time was spent making mounts for, moving, and handling objects for photography. The Jannotta



Figure 1. Brian and Erik install the Moabite Stone in the Haas and Schwartz Megiddo Gallery



Figure 2. The El and Baal figurines in their new location in the Megiddo Gallery. The Moabite Stone can be seen in the background



Figure 3. Brian Zimerle (left) and Erik Lindahl installing the cast of Tuthaliya IV from Yazılıkaya in the office of the Hittite Dictionary

Mesopotamian Gallery was rearranged as a safety precaution related to possible vibrations from large-scale and long-term construction activities across the street at the site of the future Becker Friedman Institute for Research in Economics. To accommodate a strong interest in bones, this year hundreds of pounds of faunal remains have been moved around the basement for research purposes. The volume of loans from the Oriental Institute collection increased this fiscal year. This affects the Prep Shop in many ways, including display-mount design and production and the construction of crates.

There is never a shortage of moving and storage projects at the Institute. This year was no exception, with the Prep Shop assisting with the Research Archives compact-storage project, the Metals

Room project, and with dealing with an ever-increasing demand for space. As a space-saving and collections-management-related decision, the Prep Shop and registration decided to install sixteen feet of pallet racking in the basement of the new wing this year. This resulted in freeing up a substantial amount of space while making the collection more accessible.

The Prep Shop would like to thank our assistants and student workers. Matt Federico did an outstanding job helping with the *Between Heaven & Earth* production and install, as well as the cleaning of the Kipper Family Archaeology Discovery Center collapsible tell. Justin Skye Malichowski did a wonderful job assisting the Prep Shop with various tasks while pursuing his MA. Caitlin Jewell, who completed her MA while assisting the Prep Shop, was an exceptionally reliable assistant with a strong eye for detail.

The next year looks to be another exciting one. We are looking forward to more exhibits and continuing to work with wonderful people.

SUQ

Denise Browning

This was a very exciting year for us. The very popular special exhibit *Between Heaven & Earth: Birds of Ancient Egypt* gave us the opportunity to spread our wings and bring in 161 new items to the Suq, including twelve that we developed in house, including the trivet, pictured here (fig. 1).

It was an honor to work with the Oriental Institute's Gala this year, which was held at the J. W. Marriott Hotel in downtown Chicago. We designed the upper lobby to be a Middle Eastern Suq, covering the floor with top-line Oriental rugs priced up to \$33,000, and brought in new merchandise that we don't usually carry in the Suq, including one-of-a-kind jewelry and collectables.

The first week of June, during the University's alumni weekend and our own annual inventory sale, we repeated and expanded our Oriental rug sale, now in its second year. We set up a huge tent in the parking lot east of the Oriental Institute and filled it with rugs, so many that they even spilled out onto the sidewalk. Special thanks to our wonderful volunteers: Judy Bell-Qualls, Ray Broms, Norma van der Meulen, and Jane Meloy, who we were excited to welcome back. Lab School student Clea Bruener was an excellent help during the summer. The Suq volunteers are our connection with the public on a day-to-day basis and give excellent service to our visitors.

We sold 199 pieces of jewelry designed and created by Norma van der Meulen. What would we ever do without her?

Three of our dependable student workers graduated this year. They all worked with the customers in the Suq but also worked independently: Dylan Genest, merchandise manager, Mark Lambert, mail-order expert; and Iman Naim, accountant. Congratulations! Thankfully, Dylan will be returning as she works on her master's degree, and Evan Bernard will also be returning.

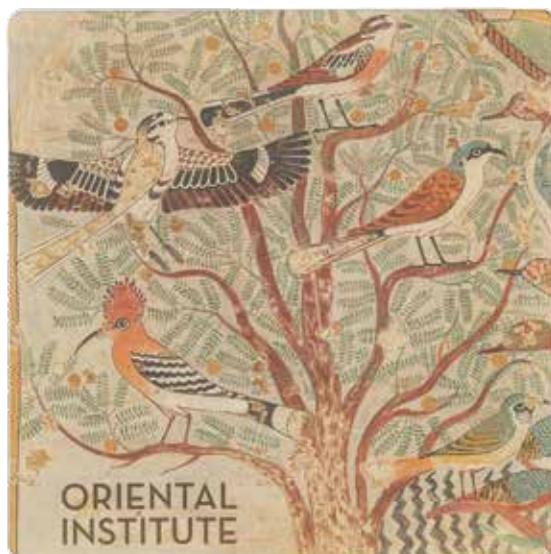


Figure 1. *Birds in Ancient Egypt* trivet

PHOTOGRAPHY

Anna R. Ressman

The fiscal year from 2012 through 2013 has been a busy and productive time for the Photography Department. My work on the catalog, display, and publicity materials for the special exhibit *Between Heaven & Earth: Birds in Ancient Egypt* was completed. I began work on the upcoming highlights book of the Henrietta Herbolsheimer, M.D. Syro-Anatolian Gallery. I completed photography for a new publication of Barda Balka material as well as new photography for the catalog, display, and publicity materials for the special exhibit *Our Work: Modern Jobs — Ancient Origins*. I have almost completed new photography for an upcoming book that will highlight objects from all the Oriental Institute Museum galleries. In the last fiscal year a total of 219 objects have been photographed for publication, resulting in a total of 618 new photographs; 42 of the objects were photographed for requests for publicity materials, outside publications, internal and external researchers. As a result of these many projects, many important artifacts have had new photography done, some for the first time in color. Images resulting from my work this year have been published in numerous national and international books, exhibit catalogs (fig. 1), news outlets, and periodicals (fig. 2), in print and online. Photographs of the mummy Meresamun (OIM E10797) and one of the Sumerian worshipper figurines (OIM A12332) were printed on large external banners to help identify the building from the east and southeast sides.

I have added Reflectance Transformation Imaging (RTI) to the Photography Department's offerings for researchers. This equipment allows for a great range of objects sized from very small to extra-large to be studied with this research-focused form of digital imaging. RTI complements current in-house reflectance imaging methods used in the Persepolis Fortification Archive Project, Polynomial Texture Maps (PTM), which are created using a dome technique generally used on small objects. I have also been developing a method of macro High-Definition dSLR video imaging that meets archival and cultural heritage imaging standards. This will be an engaging way for Museum and website visitors to see highly detailed, 360-degree views of Museum artifacts as well as a new, accessible, and useful form of technology for researchers. Work on the Metals Rehousing Project has been ongoing thanks to the efforts of Bryce Lowry

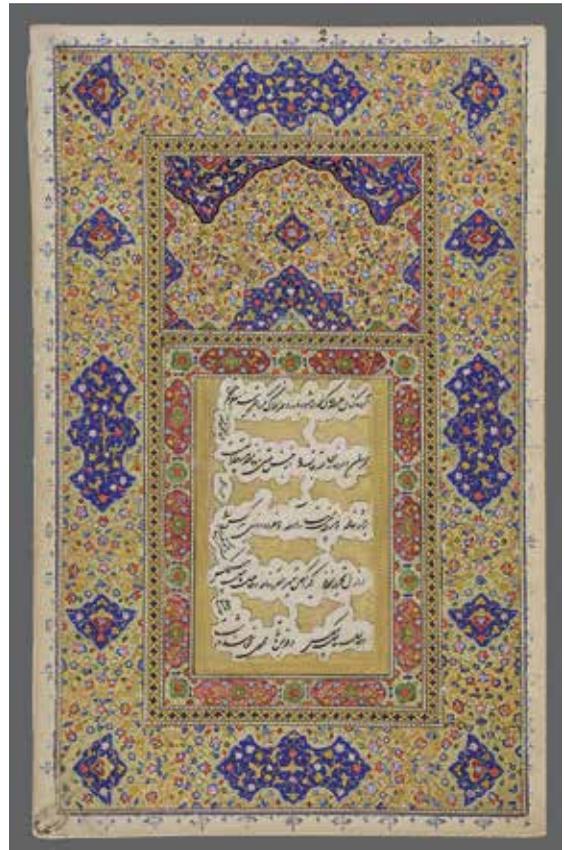


Figure 1. Illustrated Persian Calligraphy Manuscript, OIM A12100A, published on the cover of the *Journal of Near Eastern Studies* 17/2 (2012). Photo by Anna Ressman

