



The **ORIENTAL INSTITUTE**

NEWS & NOTES

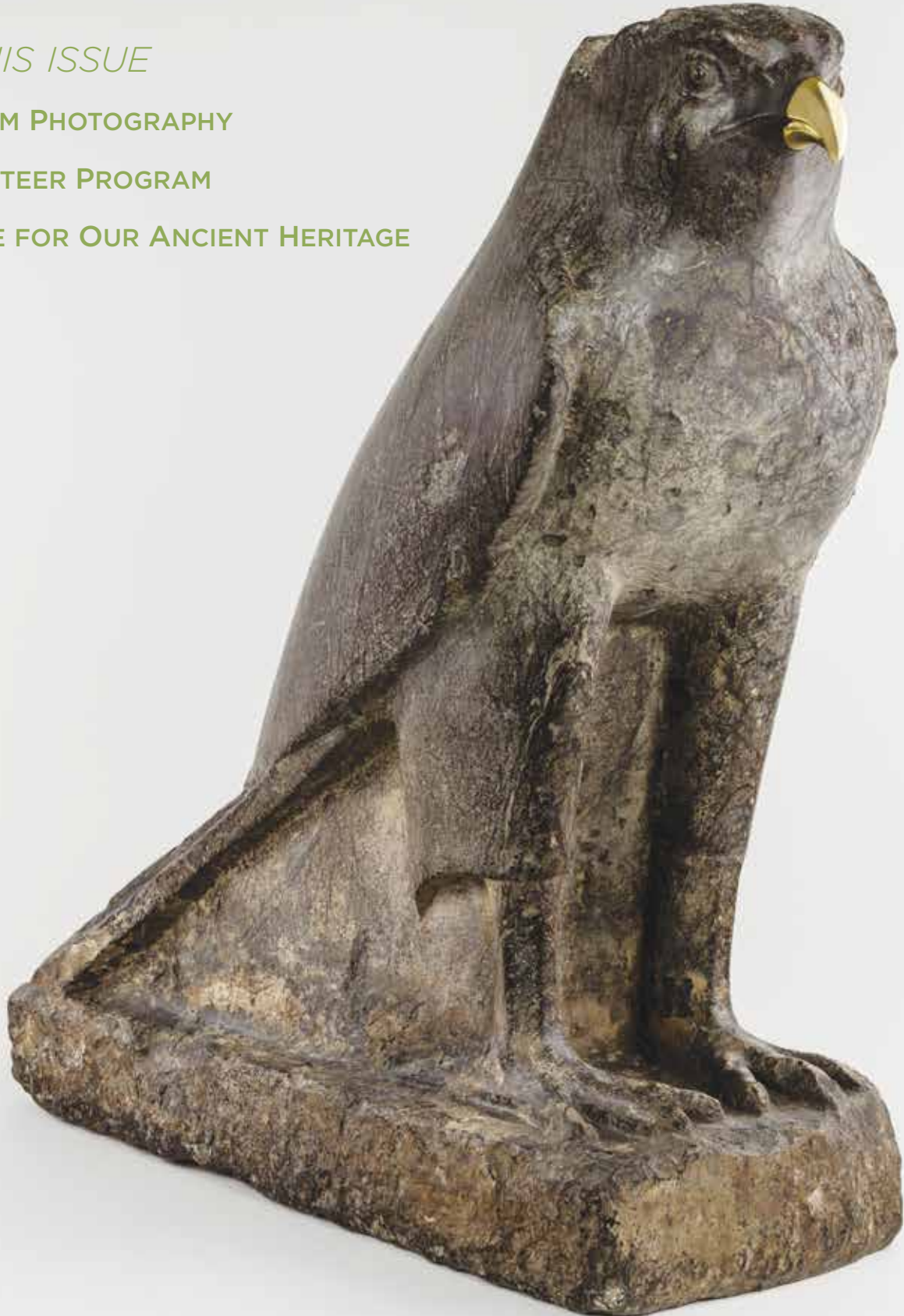
Issue 221 | Spring 2014

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From the Director's Study



The Oriental Institute's mission encompasses the discovery, documentation, preservation, and dissemination of knowledge about the ancient civilizations of the Near East. Understandably, exciting archaeological and textual finds tend to grab the spotlight. However, the work of recording and preserving the past, while perhaps less visible, is absolutely crucial for the process of research. The articles in this issue of *News & Notes* highlight important aspects of museum photography and cultural heritage preservation.

Anna Ressman's lead article provides a fascinating "peek under the hood" at the complex work of documentation by digital photography of the priceless artifacts in our Museum. The photographer's work lies at the interface connecting art and the precise scientific recording of the 300,000 plus objects in the collections of the Oriental Institute Museum. The resulting images are the material record and data for researchers around the world.

Jack Green's article describes a second crucial area of concern — the preservation of archaeological heritage under the tragic conditions of war and civil strife in the modern Middle East. The material record of the world's first civilizations is under threat as never before in history. The article summarizes a fascinating conference that was held at the Oriental Institute under the joint sponsorship of the Chicago Council on Global Affairs (CCGA) and the Oriental Institute. A distinguished panel of internationally recognized experts described and debated the complex issues involved in the prevention of looting and the preservation of cultural heritage. These issues are extremely current and of great importance for every informed citizen. We hope that, by raising awareness of cultural heritage risks in wartime, we can advocate for legal and policy steps by national governments in the West and in the Middle East to stop this epidemic of destruction before the material record of our past is irretrievably lost.

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Wed: 10:00 am-8:30 pm

Sun: 12:00-6:00 pm

News & Notes is a quarterly publication of the Oriental Institute, printed exclusively as one of the privileges of membership.

Cover image: Serpentine (metal beak is a modern restoration); Third Intermediate Period-Late Period, Dynasties 25-26, ca. 722-525 BC; Purchased in Cairo, 1919; 59.6 x 23.4 x 55.9 cm; photo assistant: John J. Whitcomb

BEHIND THE SCENES

Museum Photography at the Oriental Institute

Photographing OIM E17481,
Demotic marriage contract

by ANNA R. RESSMAN

The public rarely has occasion to interact with the full-service photography and digital media department at the Oriental Institute. My assistants and I are usually working out of sight in the secure areas of the building. What goes on behind the scenes is a complex and methodical process of creative problem solving in order to use a limited amount of time and equipment to photograph a collection that varies from tiny scarabs to statues that weigh several tons. While I spend most of my time photographing artifacts for publication like the catalogs that accompany special exhibits and books of highlights of the Museum's collections, I also photograph objects for research purposes, for condition reports before they are loaned out to other institutions, and sometimes because an extraordinary object has been "rediscovered" in the collection that has never before been photographed. The coming year will have its own challenges and opportunities, including stereoscopic (3D) photography, photogrammetry (another form of capturing three-dimensional information and presenting it in a two-dimensional format), and studio-quality

imagery of all of the large pieces of sculpture in the Robert and Deborah Aliber Persian Gallery. Stay tuned for new and exciting photographs to come! The following are examples of five very different artifact shoots, each of which presented a unique challenge.

The **statue of Horus** (OIM E10504; see cover image) was photographed for the catalog *Between Heaven & Earth: Birds in Ancient Egypt*. The color of the serpentine varies from a dark brown on the head and main body to a much lighter gray and brown on the breast of the bird, and the surface is so smooth that it is reflective. There are dark-colored lines running through the stone, and there are also marks on the surface of the bird itself. All these different features need to be accentuated by the studio lighting so that they will show up clearly in a color image printed smaller than 8 × 10 inches. But what makes this object so tricky is the shiny metal beak, which reflects everything around it, floor to ceiling, wall to wall.

I used a polarizing filter on the lens in order to mitigate the amount of light bouncing off the surface of the serpentine. Large soft boxes were placed on

both sides of the table to light the statue overall as well as to avoid heavy and distracting shadows on the background paper. Strip boxes were placed on either side of the camera to highlight the curves of the bird; one placed lower on the left to highlight the curve of the wing, one placed higher on the right to give shape to the eyes and beak.

With this setup, there was no way to avoid reflections in the beak since the white tent I would usually use to solve this problem was too small to fit the statue. Instead, I spent many hours digitally re-creating the surface of the beak as it would look without any reflected equipment, overhead lights, or people standing in the studio. The in-person mind's eye naturally filters out all this visual noise and will usually only register the specular highlights of a shiny metal object unless the viewer is consciously looking for reflections in the surface.

The point of archaeological photography for museum-quality presentation is to both accurately document the condition of the artifact as well as to present a three-dimensional object in a two-dimensional form that appears natural to the viewers' eyes. Given these



1 Demotic marriage contract OIM E17481. Papyrus scroll. Late Period, Dynasty 30, ca. 362 BC. Hawara; purchased in Cairo, 1913. 37.0 x 248.5 cm. Photo assistants: K. Bryce Lowry and Austin M. Kramer

considerations, it was important to use as much of the real surface of the beak as possible to re-create the surface areas that were occluded by things reflected in the photo studio. In a commercial setting, an entirely new digital surface would have been created to match the surface of the item, for example, the curved, shiny, metal surface of the side of a cell phone would be digitally re-created during post-processing to cover the areas where the studio lights were reflecting too much light or where the black columns of stands could be seen. But using that sort of post-processing on an image of a cultural heritage artifact would be inappropriate for academic purposes. Instead, I photographed just the head of the falcon inside a white shooting tent so that I could have a reference image of the beak without other items reflected in it. I used that image as a guide while re-creating the surface of the beak in Photoshop for final publication, paying special attention to where it is naturally a different shade of gold or yellow, where it is a bit brown, and where there were scratches on the beak.

You may wonder why I did not simply take the beak from the image of it in the tent and superimpose it onto the other image. Since the entire bird would not fit in the tent, I didn't have much choice about how to position the

tent over the head because we had to be careful that the velcro sides didn't touch the statue. This meant that I couldn't position it in the exact same way that you see it photographed here, which is only one of a series of fifteen different views of the artifact, most of which show the beak from some angle. Without the beak in the same position, I would have had to alter the angle and shape of the beak — again, something that isn't done in a cultural heritage setting. And finally, even the image of the head of the statue inside the tent has reflections of the white walls of the tent itself and the black of the camera lens. But because the only colors reflecting off of the beak were white and black, it was an excellent color guide.

The **Demotic marriage contract** (OIM E17481; fig. 1), currently on display in the Joseph and Mary Grimshaw Egyptian Gallery, is over eight feet long and too delicate to be removed from its wooden frame and glass front plate. Because this is a contract, it was important to keep the writing as precise as possible in the final photograph, so I decided to shoot it in a single frame rather than in a series of frames to be stitched together in Photoshop. While it is possible to shoot objects in that manner, the process involves the blending of pixels, which I did not want to do because of all of the

calligraphy. In order to capture the artifact in a single shot, it had to be photographed with a very wide-angle lens, a 16–35mm lens set at a focal length of 23. The distortion from such a wide angle had to be corrected during post-processing. The only way for the artifact to be far enough away from the lens to be completely in frame was to set it on the floor of the studio, which required consultation with Conservation Department staff. They helped lay down heavy-duty plastic sheeting, followed by the Ethafoam (a kind of archival-quality foam) that was specially shaped and secured by the Preparation Department to support the scroll as it was transported throughout the Museum (see photo on page 3).

With the artifact in place, we set about trying to light the object evenly while also highlighting the texture and rich color of the papyrus. Since the scroll had to stay under glass — which will reflect everything above it when put under studio lights — strips of silk velvet (which doesn't shed) were hung from bars near the ceiling and secured to the light stands to keep anything above the scroll from showing up as a reflection in the glass. The black velvet also served to absorb light so that the fiber of the papyrus wouldn't be washed out by the studio lights bouncing off of the surrounding white brick walls. Two large soft boxes



were placed at either end of the scroll, slightly ahead of it, facing the wall in order to bounce soft ambient light back onto the scroll. (The scroll had to be placed in a precise location on the floor so that the wall in front of it wouldn't show up as a reflection in the glass.) A very large soft box, about five feet tall, was placed in the middle of the scroll, a few feet behind it and slightly above the actual surface of the object. The camera was tethered to a computer and focused remotely.

Since the scroll had to stay in its frame and under glass, there were some small shadows from the frame that couldn't be avoided. Rather than crop out the parts of the scroll in shadow — which would mean removing part of the artifact from the visual record — I chose to leave the frame in the image. It's common for us to see scrolls and other items made of paper that are this large presented in frames and behind glass in museum displays. For this reason, leaving the frame in the printed and digital image doesn't introduce something distracting to the viewers' eyes. In the past, publications have generally used photographs of part of the object, focused on a single area of the artifact, not of the entire scroll. This photograph enabled the publication of a high-resolution image of the whole artifact.

The **Egyptian stele** (OIM E14655; figs. 2–4) was photographed with a method of computational photography called Reflectance Transformation Imaging (RTI), also known as Polynomial Texture Mapping (PTM). The Persepolis Fortification Archive Project has also been using PTM photography, utilizing a dome of lights to achieve similar results. This form of computational imaging uses regular digital photographs to reveal information on the surface of an artifact by analyzing data recorded at the pixel level. A map is created by software after a specific sequence of images is photographed with the light source at a minimum of twenty-four different positions and up to a maximum of seventy-two positions. It is important that the camera sensor is positioned at exactly 90 degrees to the surface of the artifact and that the position of the camera to the object does not change while the sequence of images is taken. In eight to twelve different locations, equally spaced around the object, the light source is moved at three to six different inclinations to the artifact, from 15 to 65 degrees. The light source must stay the same distance from the object in every photograph. Figure 2 shows Bryce Lowry holding string at a predetermined length above the object (which also must remain the same throughout image capture) while Aus-

tin Kramer holds the light source (in an otherwise completely dark room) at the specified angle of inclination, which was measured with a protractor. To the side of the object, a reflective black ball sits at the surface level of the object. A program analyzes where on the ball the reflection of light is in every one of the sequence of images. The resulting file, made up of all images recorded in the sequence, allows the viewer of an RTI file to quickly and easily change the direction of the light source, which can reveal variations in the texture of the surface that otherwise wouldn't be seen from a single photograph or even by close study in person. RTI files can be created in such a manner that pixel data is analyzed to show specular information rather than color data, which can reveal more information about the surface of the object than color data alone (figs. 3–4). As you can see, the inscriptions on the stele are much clearer in the specular-enhancement PTM image (fig. 3), even though the studio photograph (fig. 4) was taken using a macro lens under controlled studio lighting. The former may not be as aesthetically pleasing as the latter, but it reveals much more information than would normally be seen — and that is just a single image out of a series of forty-five.



2

2 Photographing Egyptian stele OIM E14655. Limestone. New Kingdom. Medinet Habu, Egypt. 36 x 26 cm. Photo assistants: K. Bryce Lowry and Austin M. Kramer 3 PTM image 4 Studio photograph



3



4

The **Neo-Assyrian threshold** (OIM A17597A-G), comprising six large fragments of stone carved with patterns of rosettes and a cuneiform inscription, was photographed for the Khorsabad Fragment Project. This project, began in 2006, requires cooperation among the staff of the Registration, Preparation, Conservation, and Photography departments to uncrate, catalog, photograph, and re-house large fragments from the Oriental Institute's 1928-1935 excavation of the Assyrian citadel of Khorsabad, in what is now northern Iraq. These fragments had been in storage for approximately eighty years and are some of the most impressive fragments uncrated and cleaned during the course of the Khorsabad Fragment Project, led by the late Eleanor Guralnik, which will result in the Khorsabad Reliefs Publication. Although each fragment was photographed individually, it was decided to photograph them all together in a single image in order to convey a better idea of how the threshold would have originally looked.

Since the object is over 3 meters (over 10 feet) long and 2.39 meters (over 7 feet) wide, a room with a very high ceiling was needed to capture the entire

threshold in a single photograph (fig. 5). In fact, a room with a ceiling of at least 17 feet was required. The only room at the Oriental Institute with a ceiling that high and floor space large enough to accommodate all the required equipment is the Yelda Khorsabad Court in the Museum's gallery spaces. Since the cumulative weight of all six fragments is several tons, the fragments needed to be moved from the basement into the gallery on platforms with wheels, adding to the effective height of the object. This added height is important when calculating which lens to use and where to place the lens above the object. In a less complicated scenario, an experienced photographer will simply know which lens to use according to how they want the final photograph to look, and if they should change their minds, they can simply change the lens during the shoot. But in this setup, changing the lens and the distance between the lens and the surface of the object wasn't practical once everything was set into place. In order to avoid any mistakes on the day of the shoot, a few weeks beforehand I calculated the area to be covered by the lens and determined which was the best lens for that much area and the required distance

from the surface of the object to the surface of the lens in order to get the entire object in sharp focus.

Museum preparators Erik Lindahl and Brian Zimerle built a 6-foot-long arm onto a height-adjustable bracket and affixed it to the Museum's Hi-Jack, effectively turning the Hi-Jack into a dolly (a camera mount that is both easily moveable but also capable of stability for long exposures; fig. 5 inset). In order to create a raking light from the top left corner of the artifact — protocol for photographing inscriptions on artifacts — while still throwing enough light onto the entire object to get a good exposure, a parabolic umbrella lined with silver fabric (which bounces more light than a white-lined umbrella) with a diameter of 8 feet was used around the flash-light head. This allowed the light to bounce off the floor and the walls (conveniently the same color as the threshold), dispersing the light waves and creating a soft fill light to cover the entire object. Panels of white Ethafoam were used as bounces to stop light falloff in areas where the object needed more light.

The camera, a little over 15 feet in the air, was tethered to a laptop on the ground to facilitate control of exposure,



5-6 Photographing threshold OIM A17597A-G. Stone. Neo-Assyrian. Khorsabad, Iraq. 2.39 x 3.13 meters. Photo assistants: Ian Randall and Meggie Shortle



7a-h Photographing the Bismaya Head, OIM A173. Gypsum, ivory, bitumen, modern blue paste. Ur III. Bismaya, Iraq. 10.2 x 6.4 x 7.6 cm. Photo assistants: K. Bryce Lowry and Austin M. Kramer



white balance, and focus. Radio transceivers were attached to both the camera and the flash unit so that the click of a mouse on the laptop would trigger the camera and the flash at the same time in order to make the exposure. The resulting image is of a beautifully inscribed threshold never before photographed (fig. 6).

The head of a human statue, known as the **Bismaya Head** (OIM A173; fig. 7), was photographed for a loan to the Royal Ontario Museum for their exhibit *Mesopotamia: Inventing Our World*, for publication in the accompanying catalog, as well as for publicity for the exhibit. Photographing an artifact that is to be loaned to another institution varies in significant ways from photography that is to be used for publication, even though some of those images will normally be used later for publication. The resulting images will be sent to the Oriental Institute's conservators as well as to the borrowing institution and will be used to compare the condition of the artifact before it leaves the Museum, when it arrives at the borrowing institution, and when it returns to the Museum.

The process for loaning out an artifact is tightly controlled, and the photographic segment of that process is no

different. Capturing the colors of the artifact in a manner that is as accurate as possible is paramount, and even more time than usual is spent on color management. Unless it is very large, the object will always be shot with a macro lens with a shallow depth of field in order to capture in precise detail the condition of the surface of the object. With the exception of very heavy artifacts that cannot be flipped over, all sides of the object are photographed. For an object like this statue, additional three-quarter views are shot for publication purposes (fig. 7a-b), as these views are often more aesthetically pleasing and allow more information about the object to be captured in a single frame as opposed to a head-on or profile view (fig. 7e-g). If it is an especially deep or round artifact (e.g., a bowl) where photographs of all sides will not capture all surfaces in sharp focus, multiple exposures of the same side may be taken where the plane of focus has been shifted, enabling close study of all surfaces.

Objects quite often require propping with Ethafoam in order to achieve the views that aren't normally photographed for publication, as was the case with the Bismaya Head. The top and the bottom had to be held safely in place

with a circle of flexible Ethafoam tubing because the top of the head is round and the bottom has an irregular surface (fig. 7c-d). In order to achieve the view of the back of the head (fig. 7h), we carved a depression in a small block of Ethafoam to securely hold the statue while protecting all the fine detailing on the front of the artifact. White Ethafoam was used in case anyone ever wants to publish the photograph because it is easy to make the white foam disappear into the white background in post-processing. Because it is so small, the Bismaya Head was photographed on a light table, which is made of high-quality white translucent plexiglass that is bent into a softly curving S-shape and held in place with a sturdy metal frame. Studio lights are placed under the surface on which the object sits and behind the back surface as well as to the sides (or in front or above; this varies by object). By shining light through the bottom and back surfaces, virtually all extraneous shadows, which can be distracting to the human eye, are eliminated, and the object is illuminated on all sides.

Anna R. Ressman is Head of Photography at the Oriental Institute Museum.

A Look Forward

The Volunteer Program

by CATHERINE KENYON

The Oriental Institute Volunteer Program began in 1966 under the direction and encouragement of then director Robert McCormick Adams. The program was aimed at supporting the general public's interest in the Oriental Institute's collections, particularly the interests of school children and their teachers.

The Institute's Volunteer Program is one of the oldest programs of its kind in the Chicago area, with 113 active members. For the past forty-eight years, OI volunteers have provided visitors with a broad understanding of the ancient Middle East and of the research and work undertaken by Oriental Institute faculty and staff. Volunteers have also been instrumental behind the scenes, reassembling artifacts, entering research data into databases, registering artifacts,

building new databases, and much more.

One such dedicated volunteer, Larry Lissack, has assisted the Chicago Demotic Dictionary for the last fourteen years (Larry also is a trained docent who gives tours weekly during the school year).

François Gaudard, Research Associate; Associate Editor, Chicago Demotic Dictionary Project; Co-Editor, Mummy Label Database

"[Larry] has scanned photographs for us of various demotic papyri, ostraca, and other inscriptions, and his work has been very helpful in making the Dictionary. In its present state, the Dictionary consists of over 4,500 pages including about 45,000 scans. Larry has started to scan part of Wilhelm Spiegelberg's Nachlasse at a high resolution, which will eventually appear on the OI website. We are very grate-

ful to Larry and would like to take this opportunity to thank him very much for his dedication and the excellent work he has done for us."

The Volunteer Program has undergone several growth spurts over the years, with demand for more public tours and public programs, and when new major projects take root such as the current Integrated Database project (IDB) the program has grown to meet the needs."

Foy Scalf, Head of Research Archives

"For the Research Archives and the Integrated Database, our group of dedicated volunteers has been absolutely critical. We perform lots of manual data entry and data cleanup that would simply be impossible without their dedication to



Catherine Kenyon introduces the new teaching methodology during the first day of fall training



Jim Sopranos volunteering in Registration

these projects. I have a great group of very professional and collegial individuals who often work long hours over many years with keen eyes for detail. I couldn't be happier with my decision to expand the volunteer program within the Research Archives, and this expansion has helped the Oriental Institute tremendously as a recruitment pool for work on the Integrated Database."

Elizabeth Bush, IDB Volunteer

"After 20+ years in the delightful but rowdy world of Youth Services librarianship, I'm basking in the calm of the OI Research Archives. It's a satisfying challenge to learn new database skills."

In the fall of 2012 when I took on the role of Head of Education and Public Outreach, the Volunteer Program was filled with dedicated docents and volunteers, many of whom had served the Institute for a decade or more. This kind of loyalty and commitment is rare, and the Program and the staff — past and present — are to be commended for keeping such talented people happy and returning week after week, year after year.

I spent the fall and winter meeting with docents and docent captains to learn about the current program and to hear about the different training sessions that had taken place over the years. The program was running well, and could be even better with a push for new recruitment, a clarification of volunteer positions, a review of program

procedures and general operations, and a tour-training program that focused equally on the content and objects in the galleries as well as on teaching methodologies.

Growing the Legacy

Recruitment was our initial step for refreshing the Volunteer Program. In January 2013 a new volunteer rack card was designed and printed. These rack cards are shared with potential volunteers at events throughout the Chicago area such as the Volunteer Expo held in February. Sue Geshwender represented us last year and this year and passed out over 300 rack cards and additional information about the Oriental Institute to potential volunteers. Next came revisions to the Volunteer Program web pages to clarify

the kinds of volunteer opportunities we offer. This revision included the creation of volunteer job descriptions for working as a docent, in collections, on special events, in the Suq, in the Research Archives, or on research projects.

If during the interview process it becomes clear that someone has a specific skill and interest that matches one of our many research projects, we contact the project director to gauge if there is interest in having this recruit as a volunteer. If there is interest, we help connect the potential volunteer with project staff for a second interview. As an example, this summer we placed two volunteers with specific language skills with the Chicago Hittite Dictionary.

Theo van den Hout, Professor of Hittite and Anatolian languages; Executive Editor, Chicago Hittite Dictionary Project; Chairman, Department of Near Eastern Languages and Civilizations “This is the first year we are using the help of volunteers for the Chicago Hittite Dictionary, and we’re very happy with the experience. It is one of those things of which you say, Why didn’t we do that before? We have a few side projects, mainly of a bibliographic nature, that are very important but that we cannot spend too much of our time on... These tasks require no knowledge of Hittite but a certain command of German and ideally some French or Italian... and Shirlee and Kristin have that. So we are very happy and hope we can enjoy their services for a long time to come.”

All volunteers receive a new orientation to the Oriental Institute by Terry Friedman, volunteer manager, or Sue Geshwender, education associate. As part of orientation, new recruits learn about the Volunteer Department and its social events such as Volunteer Month, field trips, the annual recognition ceremony and luncheon, and the various learning opportunities including significant discounts on Education Department classes, discounts in the Suq, lectures, and being a part of an important research institute of the University of Chicago. The department encourages our research volun-

teers to come in to the office, have a cup of coffee, and stay connected to other Oriental Institute volunteers by attending lectures and special events and by reading the *Volunteer Voice*, our monthly online newsletter.

Additionally, orientation includes individualized training for the department where volunteers work. Museum Registration is one department where specialized training is required to handle and register artifacts. Getting up close and personal with artifacts is one benefit these volunteers receive. Museum registrar Helen McDonald says that volunteers are a critical link in the research and publication process:

Helen McDonald, Museum Registrar

“The particular advantage of our group of volunteers is that they provide steady year-round help.... When it comes to prioritizing collections to register, there are a variety of reasons we might move a collection up the list. If the material is being studied or about to be studied and a unique identifier for each sherd or piece of flint would be helpful for the researcher, that would be one good reason to register it now rather than later. Another reason would be if the material is about to be published (and we wish to include the Museum registration number of each published piece in the publication).... In recent years our volunteers have registered large numbers of sherds from the Amuq (both published and about to be published). Early Bronze Age sherds from Khirbet Kerak/Beth Yerah (Israel) studied for a PhD and are now about to be published, as well as Nubian sherds from the site of Serra (forthcoming publication) and the Qasr el-Wizz monastery (as part of a re-housing grant and now being studied for publication). Other recently registered collections include Islamic sherds from Rayy (which started when some were used in a special exhibit and continued until all were registered and re-housed), sherds from Istakhr (being studied), and other miscellaneous Nubian material being unpacked and rehoused.”

Docent Training: A New Approach to Tours

Our docents are volunteers, gallery teachers, and ambassadors for the Oriental Institute. They are the Institute’s public face, making an important lasting impression on our visitors. Docents lead tours of people of all ages, knowledge, and interest levels. Although some of our docents have prior teaching experience, many do not. All our docents bring a wealth of passion and expertise to the job, which is what makes the program so strong. Because not all the Oriental Institute Volunteers teach in the galleries, additional training is needed for docents.

In the spring of 2013, the Oriental Institute Education Department began planning for a new approach for docent training. We knew it had been six years since the last docent training, and we looked for inspiration to guide a new vision.

“Tell me and I forget. Show me and I remember. Involve me and I understand” (attributed to Benjamin Franklin). We used this saying to guide our re-visioning. We wanted to place emphasis on how people learn, and make clear a way to improve student and visitor interest on our tours. What we know from research and hear from teachers is that this type of involvement extends the learning well beyond the Museum’s walls.

Our new approach is object-centered, inquiry-based teaching that leverages the strength of the Museum: its collections. This new methodology, combined with learning the collection through the major themes of communication, economy, kingship/royalty, technology, religion, environment, daily life, art, and warfare, allows docents to be more flexible on the floor and to move away from a lecture style of gallery teaching. This approach encourages students and visitors to participate in their own learning and exploration. In the fall docents were introduced to the idea of using questions in their tours to increase engagement with, involvement in, and understanding of the themes and concepts explored. Questioning is a major teaching strategy for building critical-thinking skills and is a key com-



Docent and museum educator David Figiel (right) works with a small group during fall docent training

ponent to the Common Core National Education Standards. “It is an ideal way to work with the 6th graders I toured with. I’m a new docent, so need to improve on everything, including weaving the questions and the information I want to convey together” (anonymous docent from training survey).

Learning to ask questions alone was just the start. Docents spent time researching specific objects linked through themes so they could practice layering in content between their questions and visitors’ answers. They learned how to direct the learner to several major concepts by using this new approach. This new method will take time to learn and master, and we are committed to giving the docents all the time and opportunities they need to become experts. The fall training allowed docents to give teaching presentations to their peers. A lot of excitement and momentum was created during the fall that we look for-

ward to building on. Starting in January we have adjusted our Volunteer Day lectures to accommodate for more frequent training for docents. We now offer a monthly Docent Training Day and a quarterly Volunteer Day lecture. We also meet with the docents after each tour for a debriefing session to discuss how the tour went and see what techniques worked. These after-tour meetings have not only been invaluable in sharing experiences with peers, but also illuminated logistical tour procedures that can be improved upon. “I’ve been more interactive with my tours and that has gone well” (anonymous docent from training survey).

During our fall training, we had outstanding turnout: sixty-three people attended at least one session of the eight-part workshop, and forty-nine people attended three or more sessions, with an average of thirty-three people per session. The Volunteer Department is planning training for fall of 2014 and encour-

ages any enthusiastic individual who is interested in the Oriental Institute to join our program. Explore the many options to get involved at oi.uchicago.edu/getinvolved/volunteer.

The next time you plan on visiting the Museum, we invite you to take a guided tour with one of our docents and support the wonderful work they are doing. We would also extend our thanks to all volunteers for their time and dedication to the Institute.

Gil Stein, Director of the Oriental Institute

“The Volunteers are the secret ingredient that allows the Oriental Institute to flourish in its research and public programs. We simply could not do our work without their dedication, expertise, and enthusiasm.”

Catherine Kenyon is Head of Public Education and Outreach at the Oriental Institute.

News

Volunteer Recognition

December 9, 2013, was the annual December Volunteer Day and Recognition Awards Ceremony at the Oriental Institute. We were honored to have Oriental Institute Director Gil Stein lecture on “Surezha: The First Season of Excavation.” After his presentation, the recognition ceremony was followed by a holiday luncheon reception at the Quadrangle Club.

Recognition Award Recipients

This year eighteen people celebrated a milestone in their volunteer service to the Oriental Institute.

5 Years

Rev. Dennis Bailey
Judy Bell-Qualls
Ray Broms
Sue Geshwender
Paul Mallory

25 Years

Daila Shefner

30 Years

Carole Yoshida

35 Years

Janet Helman
Norma van der Meulen

10 Years

John Aldrin
Mary Finn
Dennis Kelley

15 Years

Myllicent Buchanan
Debby Halpern
Lee Herbst
Lucie Sandel

20 Years

Irene Glasner
Deloris Sanders



Recognition award recipients from left to right: Back row: Myllicent Buchanan, Mary Finn, Terry Friedman (Volunteer Manager), Norma van der Meulen, Carole Yoshida, and John Aldrin. Front row: Irene Glasner, Daila Shefner, Deloris Sanders, Dennis Bailey, and Dennis Kelley. Not pictured: Judy Bell-Qualls, Sue Geshwender, Debby Halpern, Janet Helman, Lee Herbst, and Lucie Sandel

We are Delighted to Introduce the Class of 2013

Laura Alagna — Special Events
Isabella Anthony — Docent-in-Training
Craig Bean — Docent-in-Training
Elizabeth Bush — Research Archives
Angela Hanson Candadai — Special Events
Kim Crawford — Docent-in-Training
Omari Davis — Docent-in-Training
Kristen Fanning — Faculty Assistant
Davis Figiel — Docent
Valerie Grabski — Docent-in-Training
Jacob Ter Haar — Docent-in-Training
Shirlee Hoffman — Docent and Faculty Assistant

Jared Isaacs — Suq
Malvika Jolly — Research Archives
Amanda El Khoury — Research Archives
Ralph Klein — Docent
Mark Mandle — Docent-in-Training
Paula Pergament — Research Archives
Peg Rom — Docent-in-Training
Margaret Schmid — Docent
Arthur Thorson — Research Archives
Daniel Zaboroski — Docent-in-Training
Christine Zappella — Docent-in-Training

News

Forthcoming Exhibition: Silk Road and Indian Ocean Traders: Connecting China and the Middle East

by TASHA VORDERSTRASSE

The University of Chicago is organizing several exhibitions and events related to Chinese art and heritage as part of a five-month festival, *Envisioning China: A Festival of Arts and Culture*. This festival starts on February 13 and includes art exhibitions, films, music, and performances. As part of this festival, the Oriental Institute Museum is organizing a mini-exhibition entitled *Silk Road and Indian Ocean Traders: Connecting China and the Middle East*. This mini-exhibition will consist of one case in the Robert and Deborah Aliber Persian Gallery that will display objects related to the connections between China and the Middle East from the Oriental Institute Museum's collections. The exhibition will run for five months, from February 18 to June 29, 2014. In addition, I will give a gallery talk on the exhibition at the Oriental Institute, in the Persian gallery on May 1 from 12:15 to 1:00.

The purpose of this exhibition is to highlight objects from the Oriental Institute collection that relate to the trade between China and the Middle East. China and the Middle East may have been located far apart from each other, but they were connected by both overland and maritime routes that allowed people, goods, technologies, religions, and knowledge to travel between these areas. The Silk Road (or Silk Roads) was a series of overland routes that crossed China, Central Asia, and the Middle East, and is attested from the second century BC, although the routes were probably in operation earlier. The maritime route traversed the Indian Ocean and the Pacific, crossing between the Arabian Peninsula, India, the Straits of Malacca, and the eastern Chinese coast. According to the Greek geographer Strabo, this route was also established in the second century BC, with the discovery of monsoon winds across the Indian Ocean. The trade increased in the Islamic period, however, with the conquest of the Middle East and Central Asia in the seventh and eighth centuries. It increased again in the Mongol period in the thirteenth and fourteenth centuries, when the Mongols ruled both China and the Middle East.

A wide variety of different types of goods and technologies as well as peoples were involved in the overland and maritime trade. Christian and Jewish traders from the Middle East were active in both China and India, and one Buddhist Chinese



Astrolabe. Persian, early 18th century

speaker has been identified from texts from the northwest Caucasus in Russia near the Black Sea. While silk, spices, and other luxury goods have not survived well, Chinese ceramics have been found in the Middle East in large numbers. These include celadon, Changsha ware, and blue and white porcelain, which were also imitated by local producers in the Middle East. Chinese ceramics in the Oriental Institute collections were found in Iran, Iraq, Egypt, and Greece. In addition, Chinese technologies also traveled to the Middle East, including papermaking and silk production. These became popular in the Middle East, and silk and paper were produced there in large quantities. Silk and paper made in the Middle East will also be displayed, in addition to a Persian astrolabe. This exhibition highlights actual Chinese objects found in Middle Eastern contexts, as well as local objects inspired by Chinese technologies and the trade itself.

Tasha Vorderstrasse is a Research Associate at the Oriental Institute.

News

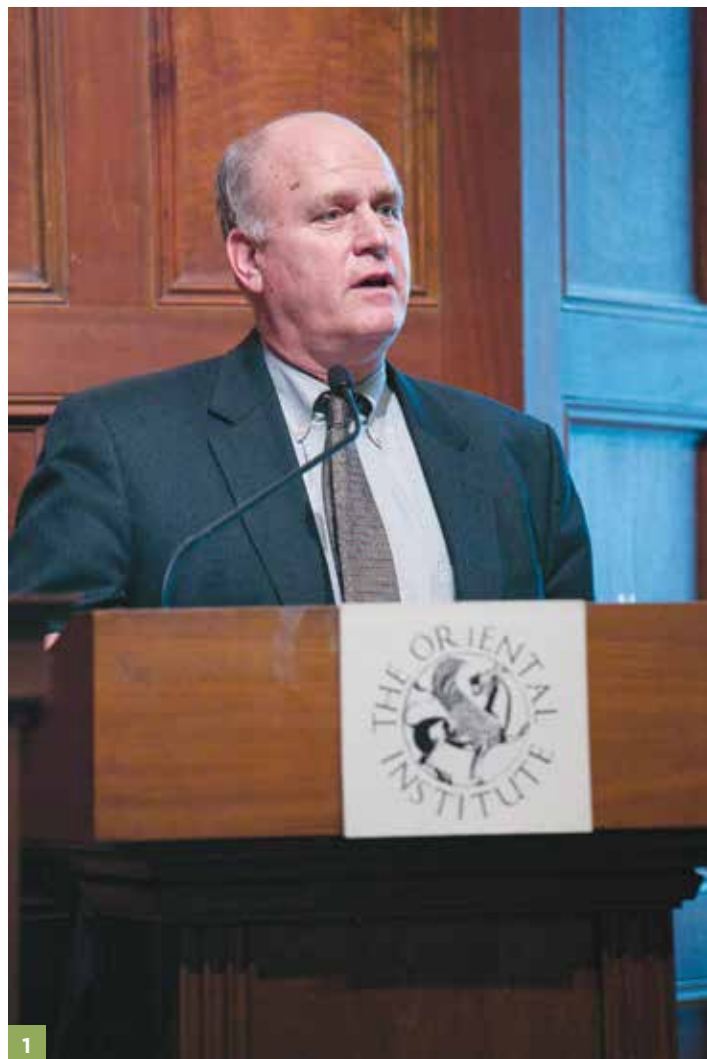
Looting the Past: The Battle for Our Ancient Heritage

by JACK GREEN

The Oriental Institute recently hosted an important awareness-raising event about the looting of archaeological heritage, offering solutions to this global problem from multiple perspectives. The December 11 event played its part in the sharing of information about the continued problem of looting, reaching a wide public audience that included educators, art collectors, and law enforcers. The event, co-hosted by the Chicago Council on Global Affairs (CCGA) and the Oriental Institute, took place in a packed Breasted Hall. The speakers' panel consisted of Gil Stein, Oriental Institute director (also moderator); James Cuno, president and CEO of the J. Paul Getty Trust; Patty Gerstenblith, distinguished research professor of law at DePaul University and director of its Center for Art, Museum, and Cultural Heritage Law; and Richard Leventhal, executive director of the University of Pennsylvania's Penn Cultural Heritage Center. We are particularly grateful to CCGA's Niamh King, vice president of programs, and Ana Ramic, senior program officer. CCGA coordinated the speakers' dinner, which took place in the Robert and Deborah Aliber Persian Gallery. The CCGA dinner was generously sponsored by Bruce and Nancie Dunn. Thanks also go to Brittany Mullins, assistant director of development at the Oriental Institute.

Gil Stein opened the discussion by presenting some salient but uncomfortable facts: cultural heritage helps provide a record of the rise of the first literate societies (e.g., in the Middle East), yet this fragile, nonrenewable resource is at continual risk from urban and agricultural development, war, and the epidemic of antiquities looting. The illicit antiquities trade has been linked to the drugs and arms trades, as well as international terrorism. The economics of looting, unfortunately, explains its pervasiveness: in 2012 alone, the global illicit trade in antiquities was estimated to be worth around \$5 billion.

James Cuno, former director of the Art Institute of Chicago, framed looting as one of many threats to global heritage and indicated the Getty Trust's commitment to conservation and cultural heritage training. The Getty has worked with the Iraqi State Board of Antiquities in Iraq and the National Institute of Archaeology in India, and it has created ARCHES — an open source-heritage-inventory project. But despite these efforts, a vast number of threats to heritage still exist due to economic and political instability. Cuno acknowledged that the Getty and other institutions must help prevent looting. Most



1 Oriental Institute Director Gil Stein introducing the event. Photo: The Chicago Council on Global Affairs

museums follow the 1970 UNESCO convention (on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, signed November 14) within their own acquisitions policies, leading to a significant reduction in the number of antiquities acquired by museums in recent decades. Sadly, however, laws, policies, and conventions have not prevented looting. Issues of repatriation and cultural patrimony have been raised in the well-publicized cases of American museums (including the Getty) returning looted objects to Italy. Cuno questioned whether objects should be returned and whether objects can even have “souls” or “homelands,” referring to repatriation claims by Turkey.

Patty Gerstenblith acknowledged the economic motivations for looting, blaming the market for putting a value on ancient objects. She showed a graphic example of a relief from Nineveh vandalized in the 1990s so that part of it could be sold

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on the antiquities market (fig. 4). Another consequence of looting is that we will never know if objects without provenance are authentic, as is the case for most Cycladic figurines acquired on the antiquities market. Law enforcement also plays an important role. The United States imposes strict import restrictions on antiquities from fourteen countries, and laws in many source countries deny ownership title to looters or subsequent purchasers of looted antiquities. The characterization of material as stolen property, carrying with it both legal and moral consequences, should dissuade people from buying looted antiquities. Yet, as Gerstenblith later acknowledged, the US Department of Homeland Security (DHS) needs to be more proactive in its enforcement and prosecution activities.

Richard Leventhal presented examples of archaeological destruction, including sites pockmarked with looters' pits in Iraq and Syria (fig. 2), and irreparable damage to sites and monuments in Peru and Guatemala. But what could help prevent looting? Leventhal views local community interest as playing a vital role in protecting heritage, particularly through tourism. In order to better understand the emotive issues be-

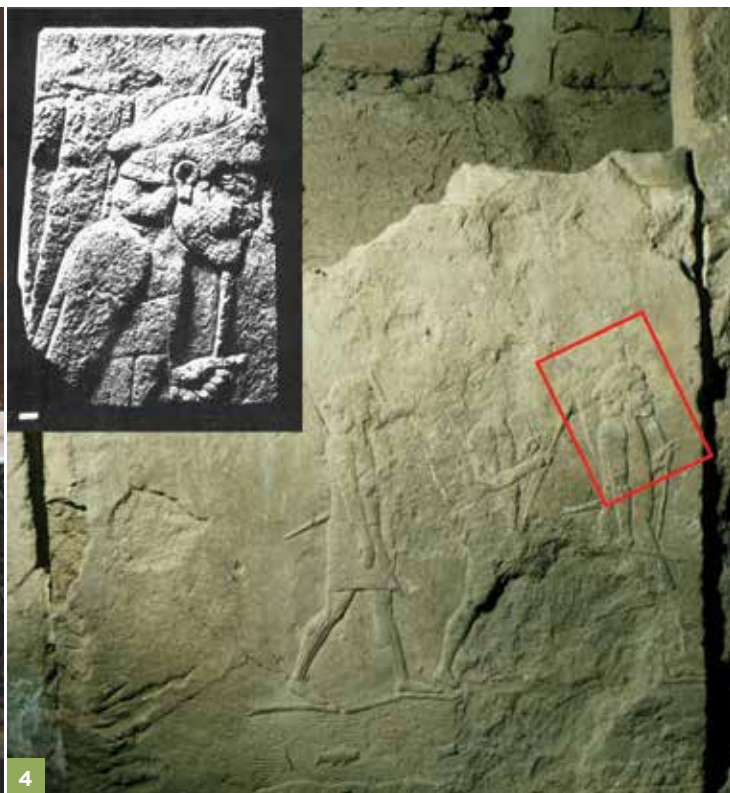
hind heritage, he turned attention to US cultural relics such as Abraham Lincoln's stovepipe hat and the Liberty Bell as objects that create identities for people and are part of an American story. It is therefore understandable that people from other countries wish to create their own cultural identities and stories about historical objects, but not necessarily as part of "global" heritage. Museums should take a strong moral and public stance on antiquities by discouraging illegal or unethical acquisitions, and Leventhal argued that acquisitions no longer help museums today. He echoed the points of Stein and Cuno, that there should be more lending of collections between museums and regional networks of museums.

Questions from the floor, expertly fielded by Niamh King, included one from a retired customs officer of the Department of Homeland Security who had caught smuggled Mayan statues from Guatemala. He asked that archaeologists and museum professionals do more to encourage US Customs to crack down on antiquities smuggling. Fatih Yıldız, Chicago's consulate general of Turkey, asked an emotive question of James Cuno in relation to Turkey's rights to repatriation. He cited the twelve



2 Apamea, Syria, April 4, 2012, covered in looters' pits. Screenshot from Google Earth, taken by Ignacio Arce, director of the Spanish Archaeological Mission to Jordan. Original satellite imagery: Google, Digital Globe

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3 Richard Leventhal (right) makes a point regarding cultural patrimony: How would Americans feel if a US cultural relic like the Liberty Bell was in a foreign museum? Panelists (left to right) were James Cuno, and Patty Gerstenblith (from the left), and Gil Stein (not pictured)

4 Nineveh, Sennacherib Palace site museum, relief sculpture showing Assyrian soldiers marching into battle. Condition of slab before plundering with fragment of this slab that appeared on the art market inset. Location marked in red box. Photo: John Malcolm Russell, "Stolen Stones: The Modern Sack of Nineveh," *Archaeology Archive*, December 30, 1996.

Roman mosaics acquired by Ohio's Bowling Green State University in 1965. The Turkish Minister has made a request to have them repatriated to Turkey ("Turkey, University Discuss Future of Roman Mosaics," by Alex Alushef, *The BG News*, October 13, 2013). Cuno's response outlined the need to determine legality of acquisition and ownership. He did not see this as a compelling repatriation claim, but rather as a politically motivated one.

One audience member asked what museums could do to help protect heritage. Leventhal saw museums as setting the highest moral and ethical standards for acquisition. Gerstenblith suggested that museums need to gather more information on how objects get into their collections, to tighten up exceptions that allow continued acquisition of looted objects, and to refocus on loans. Cuno agreed, but acknowledged that the costs of loans are often prohibitive. Stein suggested that cultural institutions should help build up heritage infrastructure by training archaeologists and conservators from countries impacted by looting. The Oriental Institute, for example, has been active in this area for Iraq and Afghanistan, including

through its recent creation of an inventory of the National Museum of Afghanistan (see *News & Notes* 219 [2013]: 3-7) and its continued involvement in archaeological research and educational activities

Jack Green is Chief Curator of the Oriental Institute Museum and Research Associate, Oriental Institute.

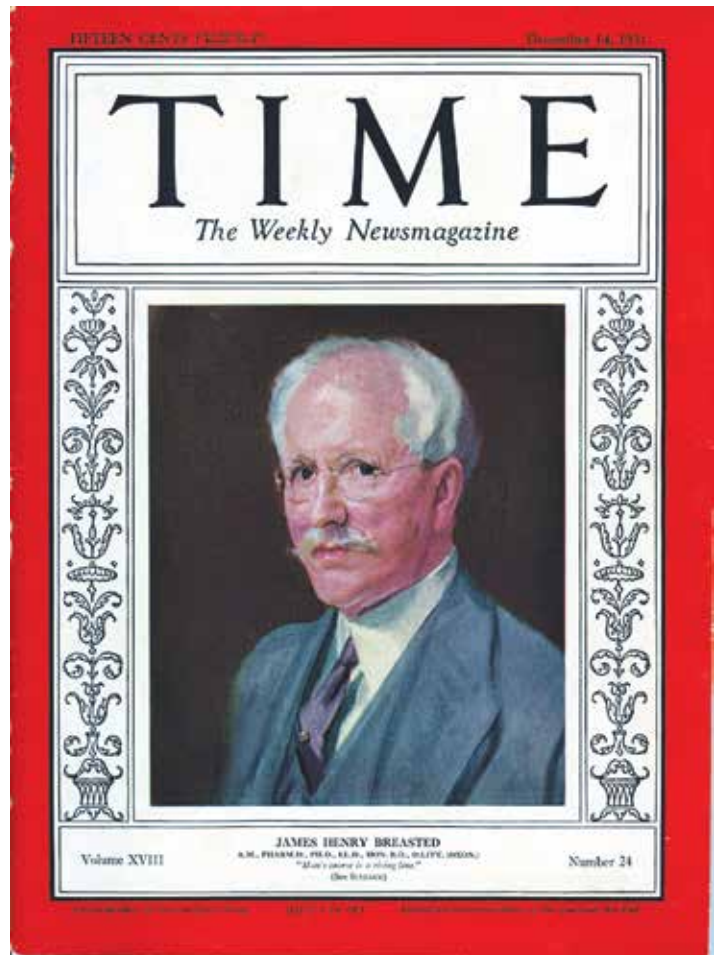
News

The James Henry Breasted Society Welcomes New Members

The Oriental Institute would like to recognize members who have made their first contribution at the James Henry Breasted Society level. The James Henry Breasted Society was formed to provide an annual source of unrestricted support for our most pressing research projects. Donors who direct their gift of \$1,000 or more to other areas at the Oriental Institute, however, receive complimentary membership to the James Henry Breasted Society.

- Mr. Melvin R. Berlin and Mrs. Randy L. Berlin
- Mr. Stephen and Mrs. Patricia Holst
- Mr. William J. O'Neill
- Mr. David and Mrs. Sarajeane Ruttenberg

The annual support of our members and donors allows the Oriental Institute faculty and staff to continue to conduct world-class research and support archaeological excavations that add to our knowledge of ancient Near Eastern cultures and languages. If you would like more information on the James Henry Breasted Society or how you can support the Oriental Institute, please contact Brittany F. Mullins at bfmullins@uchicago.edu or (773) 834-9775.



A James Henry Breasted Society Event Private Tour of When the Greeks Ruled: Egypt after Alexander the Great

On December 19 James Henry Breasted Society members enjoyed an exclusive tour of the Art Institute’s special exhibit focused on Greek rule in ancient Egypt. Oriental Institute assistant professor of Egyptology Brian Muhs guided members through the exhibit, explaining how Ptolemaic rulers fused Egyptian and Greek iconography and gods to successfully rule these two unique populations. Conservator Rachel Sabino discussed methods used in and the challenges of conserving specific pieces in this exhibit, such as the delicate Fayum portraits made of wood.

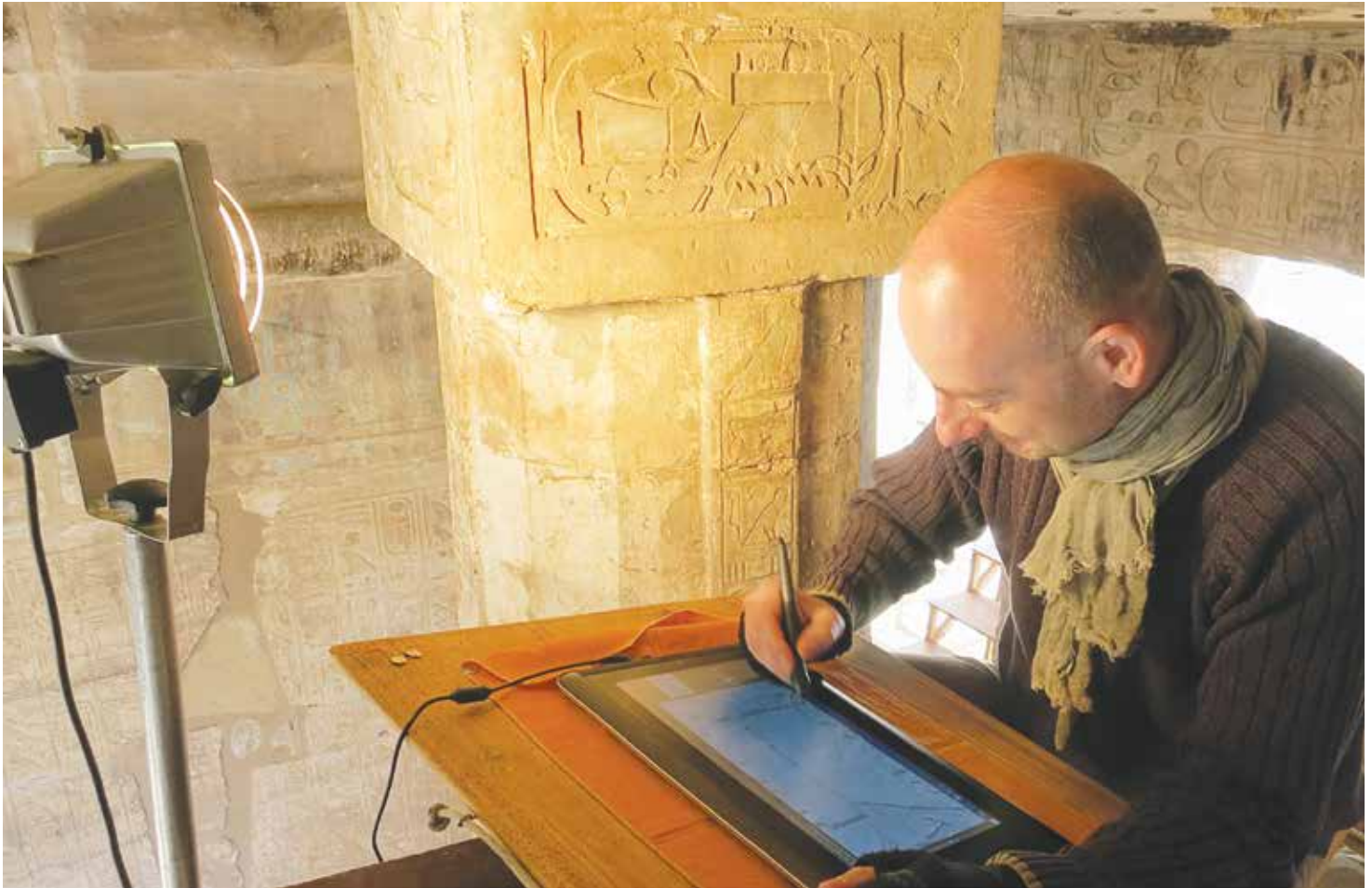
Mary Greuel, the Elizabeth McIlvaine Assistant Curator of Ancient Art at the Art Institute, also gave members a tour of the recently installed Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art. Special attention was paid to several Oriental Institute loans in these galleries, as well as in the special exhibit.

Guests enjoyed nighttime views of the Chicago skyline and a view of the Lurie Gardens in Millennium Park during a reception in the Nichols Trustee Suite. Each guest had the opportunity to speak with Brian, Mary, and Rachel to learn more about the exhibit, conservation, and Ptolemaic Egypt.

From the Field

Field Projects

The Oriental Institute has sponsored archaeological and survey expeditions in nearly every country of the Middle East. There are projects currently active in Egypt, Turkey, Israel, and the West Bank. These completed and ongoing excavations have defined the basic chronologies for many ancient Near Eastern civilizations and made fundamental contributions to our understanding of basic questions in ancient human societies, ranging from the study of ancient urbanism to the origins of food production and sedentary village life in the Neolithic period. Follow the upcoming project through their websites, below.



Krisztián Vértés at work on digital epigraphy for the Epigraphic Survey

Epigraphic Survey

October 15–April 15

Director: Ray Johnson

oi/research/projects/epi/

Kurdistan

Directors: Gil Stein and Abbas Alizadeh

If you're interested in supporting one of the Oriental Institute's archaeology field projects, please contact Tracy Tajbl, director of development, at (773) 702-5062, or e-mail her at ttajbl@uchicago.edu.

Volunteer Spotlight

Ray Broms

by TERRY FRIEDMAN

Meet Ray Broms, who is stepping into the Volunteer Spotlight for the spring issue of *News & Notes*. Ray has been a devoted volunteer since 2008. As a recent retiree, Ray enjoys his time with family and friends, but he was also interested in finding an opportunity to give back to his community and to be engaged with the public.

While reading the *Hyde Park Herald* one afternoon, he noticed an advertisement for volunteers to help in the Oriental Institute's bookstore and gift shop, the Suq. He quickly called Denise Browning, the Suq manger, to arrange for an interview. It proved to be perfect timing and a great match. Ray loves working in the Suq, and having a chance to peruse the latest books Denise has purchased. He also enjoys meeting the many Museum visitors who stop by the Suq to purchase an item or to ask questions about the collection. There are many fascinating conversations that develop, and Ray enjoys talking with people from varied backgrounds and cultures.

Within a short time, Ray was eager to expand his volunteer activities to a full day of service. He decided to divide his time every Tuesday between the Suq and the Research Archives. Both activities have kept Ray involved and engaged in something of substance and to grow academically, rounding out his own educational development.

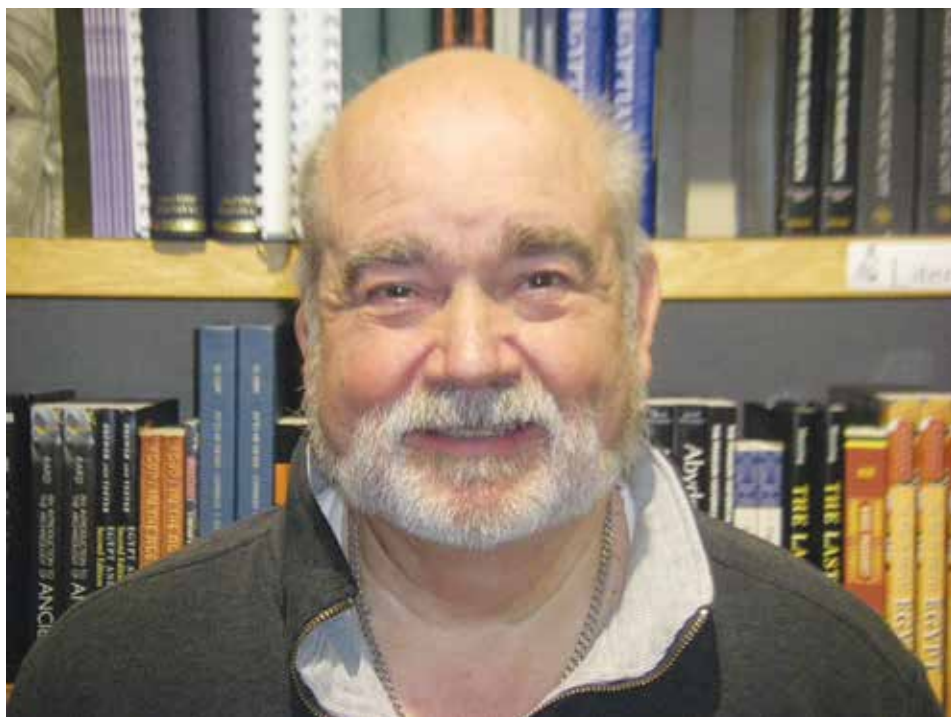
Ray is a native Chicagoan who came to live in Hyde Park with his wife, Anita, thirty years ago. He grew up on the northwest side of Chicago in the 1960s, a time of political activism and turmoil in this country. He was influenced by its political philosophy and the call to action this movement evoked. Ray attended Kelvyn Park High School and continued his education at Lake Forest College, where he graduated with a degree in political science. In his professional life, Ray has been a fifth-grade teacher, the editor of a local Vermont newspaper *The Valley Reporter*, and at the time of his retirement the director of TESL (Teaching

English as a Second Language) at the Erie Neighborhood House in Chicago.

In his spare time, Ray enjoys downhill and cross-country skiing, collecting stamps, and reading novels, especially mysteries.

In many respects, Ray's work at the Oriental Institute fulfills two childhood passions: his interest in classical scholarship and his love of archaeology. Ray feels connected to the challenges and opportunities of university life in the twenty-first century, and he is pleased to have found a very rewarding and enriching experience as an Oriental Institute volunteer.

Terry Friedman is Volunteer Manager at the Oriental Institute.



Who makes the Oriental Institute a leader in research on the ancient Middle East? You do! The Oriental Institute has wonderful volunteers who work behind the scenes on a wide variety of research projects, and *News & Notes* features one of our outstanding volunteers each quarter. If you are interested in finding out more, come join Ray and become a docent or volunteer at the Oriental Institute!

Explore the many options available at oi.uchicago.edu/getinvolved/volunteer.

Special Exhibitions

Silk Road and Indian Ocean Traders: Connecting China and the Middle East

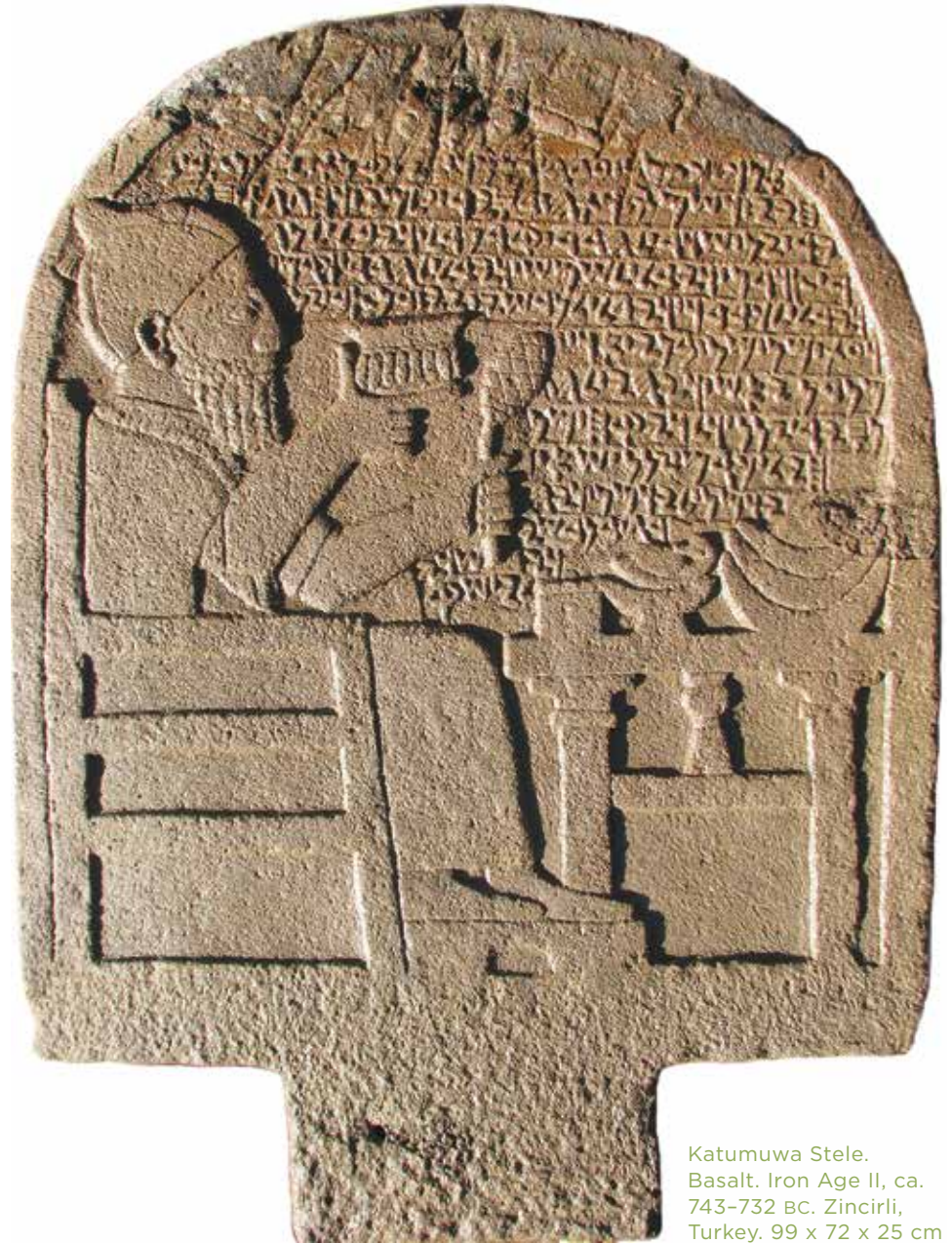
February 18–June 29, 2014

This mini-exhibition, in the Robert and Deborah Aliber Persian Gallery, uses the Oriental Institute's collections to highlight trade connections over land and sea between China and the Middle East, primarily the Silk Road trade route and Indian Ocean maritime trade. Using Chinese ceramics found in archaeological excavations throughout the Middle East, it illustrates how Chinese inventions inspired craft traditions in the Middle East, particularly production of silk and paper.

Michael Rakowitz: The Invisible Enemy Should Not Exist

March 18–May 25, 2014

In this abridged version of his ongoing artwork, Michael Rakowitz's colorful reconstructions of ancient objects from Mesopotamia are displayed opposite the original examples in the Oriental Institute Museum in the Edgar and Deborah Jannotta Mesopotamian Gallery. The exhibition highlights the looting of the Iraq Museum in April 2003 and attempts to reconstruct examples of presumed looted or missing archaeological artifacts.



Katumuwa Stele.
Basalt. Iron Age II, ca.
743–732 BC. Zincirli,
Turkey. 99 x 72 x 25 cm

In Remembrance of Me: Feasting with the Dead in the Ancient Middle East **April 8, 2014–January 4, 2015**

This exhibit focuses on how the people of the ancient Middle East and Egypt commemorated and cared for their deceased ancestors. Throughout this region some part of the living person was believed to survive death, in the form of a “soul,” “spirit,” or “ghost,” but depictions of the afterlife varied. All agreed that the quality of the soul's continued existence depended in part on its remembrance and care or nourishment by descendants. Archaeologists have found many statues, steles, and inscriptions that show this desire for preservation by posterity. For the living, rituals that honored the family dead not only provided continuity with the past, but also could prevent harm inflicted by vengeful, neglected ghosts and gain the protection of benevolent spirits. Artifacts and texts demonstrate how the living provided for the dead and describe annual festivals of remembrance.

Calendar



APRIL

Wednesday, April 2

Authority and Autonomy in the Achaemenid Persian Empire
Lecture
7:00-9:00 pm

Thursday, April 3

Lunchtime Traveler
Gallery Talk
12:15-1:00 pm

Sunday, April 6

Boy Scouts: Archaeology Merit Badge Workshop
Youth Program
2:00-5:00 pm

Monday, April 7

Members' Special Exhibit Preview Party
Members' Event
6:00-9:00 pm

Sunday, April 13

Persepolis Recreated
Film
2:00 pm

Wednesday, April 16

Death and Taxes in Ancient Egypt
Gallery Talk
12:15-1:00 pm

Monday, April 21

Meeting and Exclusive YPL Member Event
Members' Event
6:15-8:00 pm

Wednesday, April 23

New Light on the Biblical Philistines: Recent Study on the Frenemies of Ancient Israel
Lecture
7:00-9:00 pm

Saturday, April 26

Ground To Gallery: The Secret Life of Museum Objects, Session I
Adult Program
1:00-4:00 pm

Sunday, April 27

Ancient Earth
Youth Program
2:00-4:00 pm

Tuesday, April 29

King Tut Recycled
Home-school Program
1:30-3:30 pm

Thursday, May 1

Lunchtime Traveler
Gallery Talk
12:15-1:00 pm

Saturday, May 3

Hadiths, Hijabs, and Hamas: Everything You Wanted to Know About Islam but Were Afraid to Ask
Onsite Course
10:00 am-12:00 pm

Sunday, May 4

In Remembrance of Me: Feasting with the Dead in the Ancient Middle East
Public Symposium
1:00-6:00 pm

Wednesday, May 7

New Discoveries at Wadi el-Jarf: The Harbor of King Khufu on the Egyptian Red Sea Coast
Lecture
7:00-9:00 pm

Saturday, May 10

From Alexander to Cleopatra: Art of the Hellenistic World
Onsite Course
10:30 am-12:30 pm

Ground To Gallery: The Secret Life of Museum Objects, Session II
Adult Program
1:00-4:00 pm

Thursday, May 15

Adler After Dark: Terra Firma
Members' Event
6:15-8:00 pm

Sunday, May 18

Celebrate Families!
Family Program
2:00-4:00 pm

Wednesday, May 21

Artist's Talk with Michael Rakowitz
Gallery Talk
6:00-7:00 pm

Saturday, May 24





Ground To Gallery: The Secret Life of Museum Objects, Session III
Adult Program
1:00-4:00 pm

Tuesday, May 27

Suq Sale
Members' Event
Runs through Sunday, June 8

Thursday, May 29

By Our Birdhouse You Will Know Us
Home-School Program
1:30-3:30 pm

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events

All programs are subject to change without notice



Jim Zuiches & Erika Allen

JUNE

Thursday, June 5

Lunchtime Traveler
Gallery Talk
12:15-1:00 pm

Rug Sale
Members' Event
Runs through Sunday, June 8

Saturday, June 7

Shadow Stories — Folklore and Puppetry
Family Program
1:00-4:00 pm

Archaeological Reconstruction Drawing Workshop
Adult Program
1:00-3:00 pm

Wednesday, June 11

Epic Wednesday — Mesopotamians, Those Fantastic Foodies
Adult Program
5:00-8:00 pm

Monday, June 16

Meeting and Exclusive YPL Member Event
Members' Event
6:15-8:00 pm

Saturday, June 21

Graceland Cemetery Walk
Adult Program
10:00 am-1:00 pm

Sunday, June 22

Incredible Isfahan
Film
2:00 pm

Friday, June 27

Old as Mud: Hand-building Pottery Techniques from the Ancient Middle East
Course
1:00-3:30 pm

	Adult Programs
	Courses
	Family & Youth Programs
	Films
	Lectures
	Members' Events

All programs are subject to change without notice

Adult Programs



Hittite Plaque OIM A22292

Adult Programs

Gallery Talk: Death and Taxes in Ancient Egypt

Wednesday, April 16

12:15-1:00 pm

Registration not necessary. Free

In ancient Egypt, as today, the state tried to make taxes as unavoidable as death. Those who tried to evade their taxes risked corporal punishment and imprisonment. Join Brian Muhs, associate professor of Egyptology at the Oriental Institute, as he explores this subject using artifacts in the Joseph and Mary Grimshaw Egyptian Gallery.

Ground To Gallery: The Secret Life of Museum Objects Saturdays; April 26, May 10, and May 24

1:00-4:00 pm

Registration required by April 23. \$45 per session, \$130 entire series members / \$50 per session, \$145 entire series non-members

Come join Oriental Institute faculty and staff for one or more sessions in this unique three-session series as we examine the living histories of selected objects in the Oriental Institute Museum collections.

Hittite Plaque, Megiddo, Session I

Saturday, April 26

Guest Presenter: Theo van den Hout, Professor of Hittite and Anatolian languages, Oriental Institute

Learn about one ancient ivory plaque's journey from Anatolia (modern Turkey) to Megiddo (Israel) and finally to Chicago's Oriental Institute. Visit the Hittite Dictionary Project's office to discover more of the OI's groundbreaking work on ancient Anatolian history, language, and culture.

Serving Statuettes from the Tomb of Nykauinpu, Giza, Egypt, Session II

Saturday, May 10

Guest Presenter: Megaera Lorenz, PhD candidate in Egyptology, University of Chicago

Explore the evolution and function of Egyptian serving statues. Learn how Egyptologists reconstruct the histories of objects whose archaeological contexts are lost, and get a glimpse into the early history of the Oriental Institute's Egyptology collection.

Mining the Nubian Gallery, Session III

Saturday, May 24

Guest Presenter: Debora Heard, PhD candidate in anthropology, University of Chicago

Join archaeologist and anthropologist Debora Heard for an in-depth look at objects from the Oriental Institute's Robert F. Picken Family Nubia Gallery. Explore the Oriental Institute's ongoing work in the study and conservation of ancient Sudan's archaeological heritage.

Public Symposium: In Remembrance of Me: Feasting with the Dead in the Ancient Middle East

Sunday, May 4

1:00-6:00 pm

Registration required. Free

The Oriental Institute invites you to a free half-day symposium to be held in conjunction with the special exhibit, In Remembrance of Me. The symposium will highlight a recent discovery by the Neubauer Expedition to Zincirli, Turkey, that has revealed new information about the care and commemoration of the dead in the Iron Age Near East. Experts in ancient Near Eastern religion will come together to describe the significance of the Katumuwa Stele and to place its mortuary beliefs and practices into the broader context of the contemporary biblical world and neighboring cultures in Anatolia, Mesopotamia, and Egypt. Reception to follow.

Gallery Talk: Michael Rakowitz on "The Invisible Enemy Should Not Exist"

Wednesday, May 21

6:00-7:00 pm

Registration required. Free

Michael Rakowitz talks about his reconstructions of ancient Mesopotamian artifacts from the collections of the Iraq Museum in Baghdad, which was looted in April 2003.

Adult Programs meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit <https://oi.uchicago.edu/order/classes>. For assistance or more information, e-mail oi-education@uchicago.edu.

Adult Programs & Films



Graceland Cemetery Walk

Saturday, June 21

10:00 am-1:00pm

This program is in conjunction with the Oriental Institute's special exhibit, *In Remembrance of Me: Feasting with the Dead in the Ancient Middle East*.

Register by June 17. \$40 members; \$50 non-members. Fee includes lunch.

You don't need to fly to Cairo to experience a version of ancient architectural glamour. Do you know that you can visit Egyptian Revival buildings and landmarks right here in Chicago? Since the 19th century, Egyptomania — a craze of interest in ancient Egyptian art, architecture, and culture has influenced many architectural designs, including several funerary monuments in Graceland Cemetery on the north side of Chicago. Meet Egyptologist Michael Berger for a 2-hour walk at Graceland Cemetery (4001 North Clark Street) to explore obelisks, mausolea, even a pyramid, and other Egyptian-style grave markers. After the walk, dine at Deleece Restaurant (3747 North Southport Avenue) for a feast and engaging conversation.

Sunday Film Screenings

Join us on the following Sunday afternoons to enjoy the best in documentary films on the ancient Near East at the Oriental Institute. Films begin at 2:00 pm, and running times range from 30 to 50 minutes. Admission is free. Docents will be available in the galleries following each film.

Persepolis Recreated

Sunday, April 13

Achaemenid Persia occupies an important place among the great civilizations of the ancient world. In 550 BC, Cyrus laid the foundation of the largest empire the world had ever seen, built on a model of tolerance and respect for other cultures and religions. In order to govern their vast empire, the Achaemenid kings established four capital cities: Babylon, Susa, Ecbatana, and the most magnificent of them, Parsa or Persepolis, which was known in its day as the "richest city under the sun."

Incredible Isfahan

Sunday, June 22

Transformed into a vibrant international center by Shah 'Abbas I (1587-1629), the city of Isfahan has since become the hub of Persian spirit. The history of this city, and its unique cultural and artistic heritage, are the subjects of filmmaker Farzin Rezaeian's movie.

PROGRAMS meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit <https://oi.uchicago.edu/order/classes>. For assistance or more information, e-mail oi-education@uchicago.edu.

Adult Programs

Archaeological Reconstruction Drawing Workshop

Saturday, June 7

1:00-4:00 pm

Registration required \$15 students and members; \$20 non-members.

Join Natasha Ayers, PhD candidate in Egyptian Archaeology, for step-by-step instruction in pottery drawing. Students will spend most of the workshop creating a technical drawing of an ancient Egyptian pottery sherd from the Old Kingdom and will also learn about the cultural and chronological information carried by pottery. This is an introduction to technical drawing, so no previous experience is necessary.

Epic Wednesday: Mesopotamians, Those Fantastic Foodies

Wednesday, June 11

5:00-8:00 pm

Advance: \$12 members; \$15 non-members

At door: \$15 members; \$20 non-members

Registration required



Want to make your mid-week Epic? Join us for our next Epic Wednesday when we celebrate feasting in the ancient world and our new special exhibition. Exclusively for adults, this new 21+ evening event offers visitors an alternative opportunity to experience the museum with unique entertainment and engaging activities that connect visitors with the collections and research of the OI. This program is in collaboration with Atorina Zomaya and the Assyrian Kitchen, a Chicago-based interactive cooking project (assyriankitchen.com).

Courses

Hadiths, Hijabs, and Hamas: Everything You Wanted to Know About Islam but Were Afraid to Ask

Saturdays, May 3 through June 7

10:00 am-12:00 pm

Registration required by April 30. \$175 members; \$225 non-members

Are Jihadists really practicing Islam? What separates Shiites from Sunnis? Why are Islamic republics growing across the globe? Instructor Yaqub Hilal will help answer these questions and more in this class. The course will emphasize Islam as a dynamic and living tradition, and Muslim societies as complex and diverse. Topics covered include Arabic philosophy and Islamic legal thought, Muslim rituals and doctrine, as well as more popular themes such as political Islam, Sharia law, and ethnic and minority rights.

From Alexander to Cleopatra: Art of the Hellenistic World

Saturdays, May 10 through June 21*

10:30 am-12:30 pm

Registration required by May 8. \$175 OI and AIC members; \$245 non-members

The ancient Mediterranean world in the period from Alexander the Great to the Queen Cleopatra VII seems in some ways to be close to our own civilization. It was characterized by internationalism, sprawling cities with ethnically diverse populations, a vibrant variety of cultural values and religious practices, and even nostalgia for the past. This six-week course examines Hellenistic art through these themes of cross-cultural inspiration, the iconography of rulership, and the influence of religious practices on visual culture. Four sessions are at the Oriental Institute, including discussions in the Museum's galleries. Two sessions are at the Art Institute of Chicago to see the exhibition When the Greeks Ruled and other permanent collections. *No class May 24.

Old as Mud: Hand-building Pottery Techniques from the Ancient Middle East

Fridays, June 27 through August 1

1:00-3:30 pm

Registration at Hyde Park Art Center hydeparkart.org/classes
\$135 members; \$155 non-members

What is nearly as old as mud? The human desire to play in the mud and form it into useful and symbolic objects for daily life. In this five-week studio course, learn ceramic hand-building techniques that have been used for thousands of years. On June 27 meet at the OI for a tour of the museum and examine archaeological artifacts that were made using the techniques taught

COURSES meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit <https://oi.uchicago.edu/order/classes>. For assistance or more information, e-mail oi-education@uchicago.edu.



Mummy mask. OIM E7177. Roman period, 1st century BC-2nd century AD

in this course. The remaining class sessions meet at the Hyde Park Art Center, where students learn and try their hand at the various clay hand-building techniques seen in the galleries at the museum.

Home-School Programs

King Tut Recycled

Tuesday, April 29

1:30-3:30 pm

Registration required. \$5 members; \$8 non-members

The idea of reusing and recycling is more ancient than the pyramids. Learn the science, process, and logic behind the green tendencies of ancient Egypt. Talk with a real Egyptologist and find out how some of the recycling associated with King Tut had archaeologists scratching their heads! Keep the ancient art of recycling going at home with our pre- and post-visit activity ideas.

By Our Birdhouse You Will Know Us

Thursday, May 29

1:30-3:30 pm

Registration required. \$5 members; \$8 non-members

Discover what it was like to live like an ancient Mesopotamian by helping us build a scale model of an ancient home. Work with a real archaeologist to uncover the secrets held by the simple structures in which the ancient Mesopotamians lived and explore the real objects left from the daily lives of those ancient people. Pre- and post-visit activities will be available to keep you and yours exploring ancient Mesopotamian homes!

Family & Youth Programs



Boy Scouts: Archaeology Merit Badge Workshop

Sunday, April 6

2:00–5:00 pm

Registration required. \$15 members; \$20 non-members

Earn your Scout badge at the Oriental Institute! Items that are required to be completed prior to the badge workshop will be e-mailed to participants upon registration. Badge certification available.

Ancient Earth

Sunday, April 27

2:00–4:00 pm

Registration is recommended. Free

We love our Earth now, and so did the ancient Egyptians! Learn how the ancient Egyptians cared for the Earth and how they thought it was created. Learn the ancient Egyptian names for animals and hieroglyphs for nature, and create one of ancient Egypt's favorite games out of recycled materials (BYO empty egg carton). This program is recommended for ages 5–12.

Celebrate Families!

Sunday, May 18

2:00–4:00 pm

Registration is recommended. Free

Everyone from great-grandma to uncles and cousins are invited to this celebration of families both ancient and modern. Take a tour of our galleries and meet ancient Egyptian families through their artifact “family photos.” Create hieroglyphic cards of appreciation for your loved ones and enjoy the stories and legends shared among ancient Egyptian families.

Shadow Stories — Folklore and Puppetry

Saturday, June 7

1:00–4:00 pm

Oriental Institute Museum and Smart Museum

Registration is not necessary. Free

Join the Smart and the Oriental Institute Museum for a family afternoon full of puppet making and folklore sharing! First, visit the Oriental Institute to hear the ancient folktale “A Donkey Reads” and create a take-home shadow puppet. Then, slither over to the sssssSmart Museum for ssssstorytelling and a fun plush project. After reading the tale of “The White Snake” and exploring the art in Performing Images, make your own plush stuffed snake and sock puppets based on the characters in this Chinese legend. All materials provided. Activities are best for kids ages 4–12, accompanied by an adult.

FAMILY PROGRAMS meet at the Oriental Institute unless otherwise noted. Children under 13 must be accompanied by an adult.

REGISTER To register, visit <https://oi.uchicago.edu/order/classes>. For assistance or more information, e-mail oi-education@uchicago.edu.

Lectures



Duck weight. OIM A27852



Oriental Institute Lecture Series

The Oriental Institute Lecture Series is a unique opportunity for supporters of the Oriental Institute to learn about the ancient Near East from world-renowned scholars. Lectures are free and open to the public, thanks to the generous support of Oriental Institute members.

Authority and Autonomy in the Achaemenid Persian Empire Wednesday, April 2

Elspeth Dusinberre, Associate Professor, University of Colorado Boulder

New Discoveries at Wadi el-Jarf: The Harbor of King Khufu on the Egyptian Red Sea Coast Wednesday, May 7

Gregory Marouard, Research Associate, Oriental Institute

Breasted Hall, 7:00-8:00 pm

Registration recommended at oimembersevents.eventbrite.com

The David Kipper Ancient Israel Lecture Series

The David Kipper Ancient Israel Lecture Series was established through a gift from Barbara Kipper and the Kipper Family and includes a free annual public lecture as well as a lecture for scholars at the Oriental Institute, an internationally renowned center for the study of the ancient Near East.

New Light on the Biblical Philistines: Recent Study on the Frenemies of Ancient Israel Wednesday, April 23

Professor Aren Maeir, Bar Ilan University

Breasted Hall, 7:00-8:00 pm

Register recommended at kipper.eventbrite.com

Lunchtime Traveler Series

Explore the ancient world with a 45-minute gallery talk in the Oriental Institute Museum. Travel to a time and place beyond the university to learn about archaeological discoveries, unlock the secrets of civilization, and gain a greater appreciation of our ancestors. MetroPro Realty generously sponsors this free series.

Oriental Institute Museum, 12:15-1:00 pm

Registration not necessary. Free.

A New Standard: Measures and Weights Thursday, April 3

Join Lindsey Weglarz, PhD candidate in Egyptian archaeology, in the Mesopotamian Gallery for a conversation about the Mesopotamian system of measures and weights.

Silk Road and Indian Ocean Traders: Connecting China and the Middle East



ENVISIONING CHINA A Festival of Arts & Culture

This talk is part of Envisioning China, a festival of art and culture presented by UChicago Arts. Learn more at envisioningchina.uchicago.edu.

Thursday, May 1

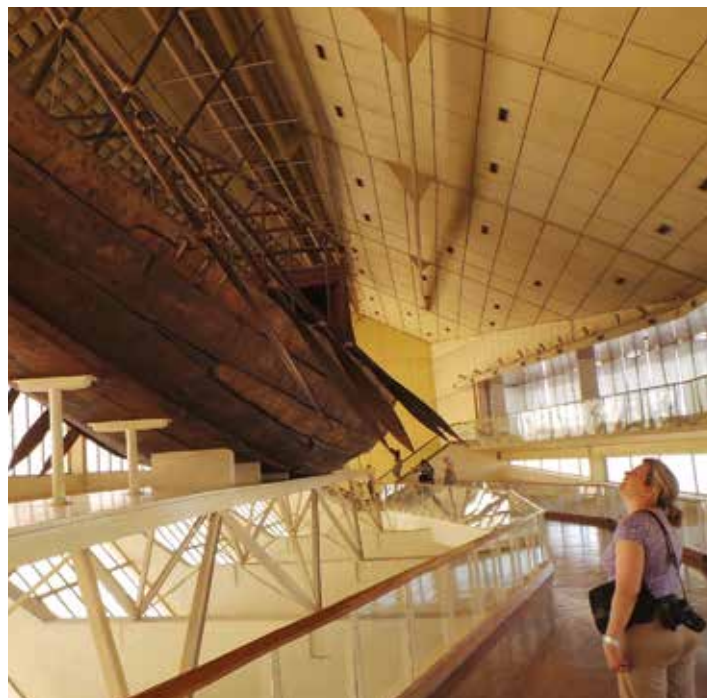
Join Tasha Vorderstrasse, research associate at the Oriental Institute of the University of Chicago, as she examines the history of the trade between China and the Middle East.

What Can the Demotic Contracts from Hawara Tell Us about Egyptian Society?

Thursday, June 5

Join Janet H. Johnson, Morton D. Hull Distinguished Service Professor of Egyptology, in the Egyptian Gallery for a discussion of the social, cultural, and legal implications for women in ancient Egyptian society.

Members' Events & Travel



Members' Events

Members' Preview Party: In Remembrance of Me: Feasting with the Dead in the Ancient Middle East
Monday, April 7
6:00–9:00 pm

This exhibit explores how the people of the ancient Middle East and Egypt commemorated and cared for the souls of their deceased. Registration at oipreview.eventbrite.com.

Suq Sale — Oriental Institute Gift Shop
Tuesday, May 27, through Sunday, June 8
Members get 20% off books and 30% off non-books.

Rug Sale — Oriental Institute Gift Shop
Thursday, June 5, through Sunday, June 8
Members get 30% off rugs.

Young Professional Leaders Events

Meeting and Exclusive YPL Member Event
Monday, April 21
6:15–8:00 pm

Adler after Dark: Terra Firma
Thursday, May 15
6:30–10:30 pm

Meeting and Exclusive YPL Member Event
Monday, June 16
6:15–8:00 pm

Registration at oimembersevents.eventbrite.com

Travel

Georgia & Armenia
September 5–24, 2014

Join Dr. Tasha Vorderstrasse, research associate at the Oriental Institute, for this one-of-a-kind archaeology tour to explore the prehistoric through medieval periods of the South Caucasus. The tour will explore the ruins of ancient settlements and fortresses; early churches, cathedrals, monasteries; and intriguing cave towns — including UNESCO World Heritage sites.

Egypt
November 1–17, 2014

Join Dr. Lanny Bell, associate professor emeritus of Egyptology, on a magnificent tour of Egypt, featuring the Pyramids of Giza, Sakkara, the Egyptian Museum in Cairo, Abu Simbel, Luxor, Medinet Habu, a Nile cruise, a special visit to Oriental Institute's Chicago House, and more!

MEMBERS' TRAVEL is a series of international travel programs designed exclusively for Oriental Institute members and patrons.

FOR ADDITIONAL INFORMATION about the tour, call the Oriental Institute at (773) 834-9777 or e-mail oi-membership@uchicago.edu. For questions about bookings, call Archaeological Tours at (866) 740-5130 or e-mail archtours@aol.com.

Social Media Snapshot

via Flickr, by John Scalzi

Join the Fun

Follow us on Facebook, Twitter, YouTube, and our e-publications to experience each day at the OI as it happens! We'll also keep you up to date on events and programs, and we encourage you to share your experiences, too.

 "Like" us on Facebook [orientalinstitute](#)

 Follow [@orientalinst](#) on Twitter

 Subscribe youtube.com/JamesHenryBreasted



Yelda Khorsabad Court

Education Programs Registration Form

Don't miss out — register early!

REGISTRATION

PLEASE ENROLL ME IN THE FOLLOWING PROGRAM(S):

Fee: member rate/non-member rate

- Ground To Gallery: The Secret Life of Museum Objects (\$45 per session, \$130 entire series/\$50 per session, \$145 entire series). Saturdays, 1:00-4:00 pm
 ___ April 26
 ___ May 10
 ___ May 24
- Archaeological Reconstruction Drawing Workshop (\$15/\$20) Saturday, June 7, 1:00-4:00 pm
- From Alexander to Cleopatra: Art of the Hellenistic World (\$175/\$245) May 10 to June 21, 10:30 am-12:30 pm
- Hadiths, Hijabs, and Hamas: Everything You Wanted to Know about Islam but Were Afraid to Ask (\$175/\$225). May 3 to June 14, 10:00 am-12:00 pm
- Old as Mud (\$135/\$155) June 27 - August 1 at 1:00-3:30 pm. Students must register through the Hyde Park Art Center at hydeparkart.org/classes
- Boy Scouts: Archaeology Merit Badge Workshop (\$15/\$20), Sunday, April 6, 2:00-5:00 pm
- King Tut Recycled (\$5/\$8). Tuesday, April 29, 1:30-3:30 pm
- By Our Birdhouse You Will Know Us (\$5/\$8). Thursday, May 29, 1:30-3:30 pm
- Graceland Cemetery Walk (\$40/\$50) Saturday, June 21, 10:00 am-1:00 pm
- Epic Wednesday. (\$12/\$15 advance; \$15/\$220 at door)
- I would like to become a member of the Oriental Institute. Enclosed is \$50 for an individual membership or \$75 for an annual family membership. (Please send a separate check for membership.)

Total enclosed: \$ _____

Enclosed please find my check or money order made payable to The Oriental Institute.

Please charge my: Visa MC

AMEX Discover

Name

Address

City/State/Zip

Phone Number

E-mail

Credit Card Number

Exp. Date

Signature

Send to: The Oriental Institute
Public Education Office
1155 E. 58th St.
Chicago, IL 60637

All programs are subject to change without notice

Please visit <https://oi.uchicago.edu/order/classes/> for details and our registration policy.

Free parking half a block south of the Museum on University Avenue, after 4:00 pm daily and all day Saturday and Sunday.



GENERAL INFORMATION

MEMBERSHIP

Your Partnership Matters!

The Oriental Institute depends upon members of all levels to support the learning and enrichment programs that make our Institute an important — and free — international resource.

As a member, you'll find many unique ways to get closer to the ancient Near East — including free admission to the Museum and Research Archives, invitations to special events, discounts on programs and tours, and discounts at the Institute gift shop.

\$50 Annual Individual / \$40 Senior (65+) Individual

\$75 Annual Family / \$65 Senior (65+) Family

How to Join or Renew

- Online: oi.uchicago.edu/getinvolved
- By phone: (773) 834-9777
- On site: at the Gift Shop

Contact Us

Web: oi.uchicago.edu

E-mail: oi-membership@uchicago.edu

Location

Oriental Institute
University of Chicago
1155 E. 58th Street, Chicago, IL 60637



Accessibility

Handicapped and Stroller Access

The Museum is fully wheelchair and stroller accessible. The University Avenue west entrance is accessible by ramp and electronic doors.

Group Visits

For information about group visits, please go to oi.uchicago.edu/museum/tours.

E-Newsletters

Be the first to know about events, exhibits, and Member benefits. Sign up for the Institute e-newsletter, *eTablet*, at oi.uchicago.edu.

General Admission

Adults

\$10 suggested donation

Children 12 or under

\$5 suggested donation

Museum & Gift Shop Hours

Closed Monday

Tue, Thu-Sat: 10:00 am
–6:00 pm

Wed: 10:00 am–8:30 pm

Sun: Noon–6:00 pm

The Museum is closed on January 1, July 4, Thanksgiving Day, and December 25.