

THE AUB MUSEUM
and
THE SOCIETY OF FRIENDS

present

From **Collection**
to **Museum**

AN INTERNATIONAL COLLOQUIUM
on the occasion of the 150th Anniversary

Program

OPENING SESSION

- 9:00 – 9:05** Lina Choueiri, *Associate Provost*
Welcoming Words
- 9:05 – 9:15** Leila Badre, *Director*
Museum of the American University of Beirut
Introduction
- 9:15 – 10:00** Martha Sharp Joukowsky, *Professor Emerita – Brown University, Providence*
Keynote lecture

SESSION 1

Chair: Anne-Marie Affeiche, *Director General of the Public Council of Museums*

- 10:00 – 10:30** Jonathan N. Tubb, *The British Museum, London*
From Palestine Room to Levant Gallery at the British Museum
- 10:30 – 11:00** Coffee Break
- 11:00 – 11:30** Annie Caubet, *The Louvre Museum, Paris*
The Birth of Near Eastern Archaeological Museums in France
- 11:30 – 12:00** Eric Gubel, *Royal Museums of Art & History, Brussels*
Storeroom and Archival Discoveries in The Brussels' Royal Museums of Art & History. "Old School" Practices and Today's Virtual Dimensions
- 12:00 – 12:30** Edhem Eldem, *Boğaziçi University, Istanbul*
The Imperial [Ottoman] Museum: Pioneering Institution or Civilizational Decoy?

12:30 – 3:00 Lunch Break

Film directed by Philippe Aractingi
“150 years of the AUB Museum 1868-2018” 15 mins

SESSION 2

3:00 – 3:30 Sabah Abdel Razek, *The Egyptian Museum, Cairo*
The Egyptian Museum in Cairo

3:30 – 4:00 Georgianna Moraitou, *The National Archaeological Museum, Athens*
Mounting of Large Bronze Statues for Exhibition at The National Archaeological Museum of Athens: A Review of 130 Years in the Conservation of Bronzes

4:00 – 4:30 Coffee Break

SESSION 3

4:30 – 5:00 Joan Aruz, *The Metropolitan Museum of Art, New-York*
From the Near East to New York: Exhibiting the Art of Ancient Western Asia in its Broader Context at The Metropolitan Museum

5:00 – 5:30 Beate Salje, *Vorderasiatischen Museums, Berlin*
German Excavations in Mesopotamia and the ‘Museum of the Ancient Near East’ in Berlin



Martha Sharp Joukowsky

*Professor Emerita
Brown University, Providence*

1982 Ph.D. (Doctorat d'Etat) Archéologie, (Honors), Université de Paris I - Sorbonne. Thèse: Aphrodisias dans le cadre de l'Anatolie occidentale au Néolithique récent et au Chalcolithique. 1972 M. A. Archaeology. American University of Beirut. Thesis: The Pottery of Tell el Ghassil in the Beqa' Valley, Lebanon: A Comparative Study and Analysis of the Iron Age and Bronze Age Wares.

Archaeological Institute of America, Boston, Massachusetts:

President, 1989- December 1992, Past President, 1992-1994. Committee of Near Eastern Archaeology, Chair, 1993-1998.

Professor Emerita at Brown University at the Joukowsky Institute for Archaeology and the Ancient World, and Professor in the Department of Anthropology, Martha Sharp Joukowsky is a veteran of over 40 years of archaeological fieldwork. She has excavated and rediscovered the Petra Great Temple, in Jordan in 1992.

Joukowsky has excavated in the Lebanon, Turkey, Greece, Italy, and Hong Kong and since 1992 has been excavating and researching the Nabataeans and their superlative culture.

She has published over 200 archaeological articles and 10 books, including three volumes devoted to the Petra Great Temple.



Jonathan N. Tubb

*Head Keeper of the Middle East Department
The British Museum, London*

Jonathan Tubb is Keeper (Head) of the Middle East Department at the British Museum, President of The Palestine Exploration Fund and a Fellow of the Society of Antiquaries. A specialist in the archaeology and history of the Levant, he trained at the Institute of Archaeology in London (now a part of University College), and began his field career in Syria and Iraq in the 1970's. For ten years he served as Assistant Director of the Institute's excavations in Syria - at Qadesh (Tell Nebi Mend) on the Orontes. In 1984 he excavated the Early Bronze Age site of Tiwalesh-Sharqi in the Jordan Valley on behalf of the British Museum, and between 1985 and 1996 conducted nine excavation seasons at the nearby major site of Telles-Sa'idiyeh.

One of Jonathan's current concerns is for the protection of cultural heritage in the Middle East and North Africa, and to this end he has devised and now directs the British Museum's *Iraq Emergency Heritage Management Training Scheme*, a programme which builds capacity in the Iraq State Board of Antiquities and Heritage by training its staff in the sophisticated techniques of rescue and retrieval archaeology needed to face the challenges of sites that have been severely damaged and destroyed by the recent actions of Daesh.

An expert on Canaanite civilization, Jonathan is the author of many articles and several books on Levantine archaeology, including, *Archaeology and the Bible* (1990) and *Canaanites* (2006).

From Palestine Room to Levant Gallery at the British Museum

When I first joined the British Museum in 1978 as Curator for the Levant, in what was then the Department of Western Asia, the collection was extremely small and was displayed in a tiny, largely overlooked room, tucked away behind the Egyptian sculpture gallery. It was impossible to present a coherent history of civilisation of the region through artefacts, and the objects, such as they were, only served as a rather tenuous link to the focal point of the room, a reconstruction of Tomb P19 at Jericho, the contents (grave-goods and skeletal remains) having been granted to the museum in 1960 in return for a financial contribution to Kathleen Kenyon's excavations.

This paper describes how the nucleus of the Levant collection had been acquired in the 19th and early 20th centuries, and how it was possible to transform this small, inadequate assemblage of artefacts into a coherent body of material that could fully represent and demonstrate the rich and diverse cultural heritage of the region in all its spatial and chronological complexities. This ambition to raise the profile of Syria-Palestine as a region and to let it stand alongside Mesopotamia and Iran, centre-stage in one of the most prominent parts of the museum, was fully realised in 1998 with the opening of the Gallery of the Ancient Levant, and was achieved by entirely ethical means, without recourse to the art and antiquities market.



Annie Caubet

*Professor – École du Louvre
The Louvre Museum, Paris*

French archaeologist. Trained at the French Lycée, Saïgon (now Ho-Chin-Minh-Ville); MA History of Art and Archaeology, Sorbonne University, Paris.

Head of Ancient Near East Department, Louvre museum 1988-2006.

Extensive field work in Syria (Emar, Ougarit, Ibn Hani), Cyprus (Kition) and other archaeological sites of the Near East and Central Asia. Publications of final reports on same.

Main areas of interest: luxury goods in antiquity with particular attention to faience, ivory, precious stones; archaeology of Music; coroplastic studies.

Mellon fellow 2013-2014 at the Metropolitan Museum of Art, New York.

See academia.edu and Research Gate for recent publications.

The birth of Near Eastern archaeological museums in France

Interest in the antiquities of the Near East came much later in France than the taste for the “Antiques”, i.e. Greek and Roman monuments, and arose after the French Revolution and the establishment of a Universal Museum in the Louvre palace in 1791. There were earlier exceptions such as the “Cailloux Michaux”, a Babylonian stele with cuneiform inscription, acquired in the XVIIth century, or the Malta bilingual Greek-Phoenician stele which served abbé Barthélémy for the decipherment of the Phoenician script, and was in the collection of Louis XIV. The discovery by Paul-Emile Botta of the Assyrian site of Khorsabad, near Mossul, in 1843, marked the birth of Assyriology and was followed in 1847 by the opening in the Louvre palace, of the first ever Assyrian Museum. Later discoveries in Phoenicia by Ernest Renan, or in the land of Sumer by Ernest de Sarzec, established the Louvre as the major recipient of antiquities from the Near East. But in merchant cities like Lyon and Marseilles, travelers or traders active in the eastern Mediterranean and the routes to India, collected interesting items which were at the root of several local museums in France.



Eric Gubel

*Senior Keeper of the Antiquity Department
Royal Museums of Art & History, Brussels*

Eric Gubel is the Senior Keeper of the Antiquity Department of the Royal Museums of Art & History, Brussels and teaches Near Eastern Art and Archaeology. He participated in more than thirty excavation campaigns in Amathous, Tell 'Arqa, Tell Melebiya and joined up with the AUB Museum team at Tell Kazel for about 20 years and later at Tyre (2012-3).

His academic work is steeped in artifact research from the Bronze Age to the Hellenistic period with an emphasis on the evolution of Phoenician art. Eric authored viz. co-authored more than 150 articles in leading international journals and collections on the cultural history of the Levant, the Biblical world, Egypt, Mesopotamia and the Phoenician and Punic Mediterranean especially. His monographs include *Phoenician Furniture* (1987), the regularly reprinted and translated *Les Phéniciens* with Françoise Briquel-Chatonnet as well as a string of exhibition catalogues he (co-) curated in Belgium and abroad. As a founding member of the *Studia Phoenicia* collection and director of the "Greater Mesopotamia" project, he edited proceedings and monographs. As a UNESCO expert, Eric repatriated several antiquities lost during the Lebanese war and pursues his efforts in the realm of endangered heritage. His corpus of Phoenician seals is forthcoming.

Storeroom and archival discoveries in the Brussels' Royal Museums of Art & History. "Old School" practices and today's virtual dimensions.

The lecture will delineate a summary outline of our Museum's Egyptian, Classical and Near Eastern collections especially. Responding to an idea mooted by our host during last year's Beirut symposium, several rather surprising discoveries in the dust of our old storerooms and archives will be highlighted. As it is, a few of the aforesaid case examples unexpectedly cast a new light on the Phoenician cultural realm and its relationship with neighboring civilizations. Similar data will return in the following review of our museums' past and current scientific projects backed by new visual techniques apt to improve the museological display, viz. contextualization of ancient artefacts. Selected topics will include virtual reconstructions based on pigment analysis, multispectral light dome applications at the service of epigraphists and art historians alike, 3D animations integrating authentic works of art in their original architectural setting etc, Combinations of some of the aforesaid technologies and devices opened up new perspectives in the fieldwork of our researchers active on sites ranging from Upper Egypt to the Persian Gulf via Cyprus and Tyre in Lebanon. The imminent publication of the late Roman magical texts from the AUB excavations at Tyre finally, is a case in point illustrating that however important the input of state-of-the-art technology may be, "Old School" practices are all but outdated.



Edhem Eldem

*Professor
Boğaziçi University, Istanbul*

Edhem Eldem teaches at the Department of History of Boğaziçi University and holds the international chair of Turkish and Ottoman History at the Collège de France. He has taught as visiting professor at Berkeley, Harvard, Columbia, at the EHESS, EPHE, ENS, and has been a fellow at the Wissenschaftskolleg zu Berlin. Among his fields of interest are the Levant trade, Ottoman funerary epigraphy, the development of Istanbul, the history of archaeology and of photography in the Ottoman Empire, and late-nineteenth-century Ottoman first-person narratives and biographies. He has recently finished cataloguing the archives and correspondence of the Imperial Museum.

His publications include *The Ottoman City between East and West: Aleppo, Izmir and Istanbul* (1999, with D. Goffman and B. Masters); *Death in Istanbul. Death and its Rituals in Ottoman-Islamic Culture* (2005); *Un Ottoman en Orient. Osman Hamdi Bey en Irak (1869-1871)* (2010); *Le voyage à Nemrud Dağı d’Osman Hamdi Bey et Osgan Efendi* (2010); *Scramble for the Past: A Story of Archaeology in the Ottoman Empire, 1753-1914* (2011, with Z. Bahrani and Z. Çelik); *Mendel-Sebah: Documenting the Imperial Museum* (2014); *Camera Ottomana. Photography and Modernity in the Ottoman Empire, 1870-1914* (2015, with Z. Çelik).

The Imperial [Ottoman] Museum: Pioneering Institution or Civilizational Decoy?

Opened in 1846, the Imperial Museum of Constantinople/Istanbul is admittedly one of the oldest such institutions in the Near and Middle East. However, we lack proper information as to the exact circumstances of its establishment and of at least the three first decades of its existence. The Western historiographical discourse has shown little concern for this “marginal” actor of the archaeological scene; Turkish historiography, on the contrary, has blown it out of proportion in order to provide its nationalist narrative with a foundational myth. As a result, our knowledge of this institution’s early – and some of its later – history has fallen through the cracks of these diverging accounts. Only recently have we started to fill in this historiographical void by reappraising the dynamics that led to its inauguration, the policies (or lack thereof) that defined its role and mission, and, most importantly, by trying to sort out the confusion characterizing most of the information concerning its earliest collections. Such a critical reassessment, while confirming that the institution did indeed enjoy some pioneering moments, such as the discovery of the Sidon necropolis in 1887, comes to show that its overall success was far beneath the wishful constructs of nationalist historical constructs.



Sabah Abdel Razek

*General Director
The Egyptian Museum, Cairo*

Sabah Abdel Razek has more than thirty years' experience in museums and is now the General Director of the Egyptian Museum in Cairo. She has a B.A. in history and graduate diplomas in Egyptology and Museology. Among other achievements, she was a member of the team for construction of the museum database; the head of the Basement Collections at the Egyptian Museum; a member of the team to prepare a database of artifacts found in the Karnak Cachette; the head of the Temporary Exhibitions Section at the Egyptian Museum; the director of the project for documentation and conservation of wooden coffins stored at the Egyptian Museum; and Co-Principal Investigator for the project of Survey, Documentation and Characterisation of the Metallic Artefacts Stored in the Basement of the Egyptian Museum and Monitoring of the Basement Environmental Conditions in cooperation with Science & Technology Development Fund (STDF). She has delivered several conference papers in Egypt and abroad.

The Egyptian Museum in Cairo

The Egyptian Museum in Tahrir Square is the oldest national archaeology museum in the Middle East. The EMC is the fruit of many efforts to house Egyptian antiquities during the 19th century. It houses 170,000 artifacts dating from the Prehistoric through the Roman periods, with most of the collection focused on the pharaonic era.

One of the masterpieces of the EMC is a majestic diorite statue of King Chephren and other two painted limestone statues of Rehotep and his wife Nofret (ca 2650 BC).

Many temporary exhibitions are held in the Egyptian Museum focusing on certain topics of ancient Egyptian history. There are also many educational and community engagement programs in the museum.

Among the traveling exhibitions the most recent one: *Egypt's Sunken Mysteries* at the British Museum in 2016; Rietberg Museum, Zurich, in 2017; and is now in the Saint Louis Art Museum, USA.

In the near future we will have three very large national museums in Cairo:

- The EMC which will be dedicated to the masterpieces of Egyptian art from prehistoric times until the end of ancient Egyptian Pharaonic history (4th c. AD) and the beginning of the Coptic Period.
 - The Grand Egyptian Museum (GEM) the collection from Tutankhamun's tomb will be displayed in its entirety for the first time. Its opening is planned for early 2019.
 - The National Museum of Egyptian Civilization (NMEC) with displays produced by Egyptian craftsmen and scholars.
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Georgianna Moraitou

*Head of the Conservation, Physical-Chemical & Archaeometry Department
The National Archaeological Museum, Athens*

Dr. Moraitou received a DEUG in 1979 from the University of Paris I – Sorbonne and a BSc in 1983 from the Institute of Archaeology, London University in the “Conservation of archaeological materials and material science”.

Since 2014, she holds a PhD from the National Technical University of Athens with a thesis on the “Deterioration and Conservation of ancient glass. The Kenchreai opus sectile case study”.

She works at the Hellenic Ministry of Culture since 1983 in different posts. She currently holds the Head of the Conservation, Physical-Chemical & Archaeometry Department at the National Archaeological Museum in Athens.

She has participated in international and national EU research projects.

Has published 57 papers in proceedings of international and national conferences.

Has written a book titled: “Othon A. Rhoisopoulos (1856-1922) and the advent of scientific conservation of antiquities in Greece” (in print).

Mounting of large bronze statues for exhibition at the National Archaeological Museum of Athens: a review of 130 years in the conservation of bronzes

When the National Archaeological Museum of Athens was partially built in 1885, the first collections were brought in from provisional premises and they continued to be enriched with major significance antiquities from all over Greece. The first collections were housed in an Orphanage building in Aigina and various other locations in Athens. From 1866 to 1889 the building of the national museum was being implemented and in 1881 the central national museum was officially renamed "National Archaeological Museum".

The first bronze statue to adorn its galleries was the Poseidon from Livadostra found in 1897. Other monumental bronze statues that were brought to the museum were the Youth from Antikythera, found in 1900, Poseidon from Artemission in 1926, the bronze horse and jockey from Artemission in 1928, 1929 and 1936, the Youth from Saarbrücken, in 1992 and some more bronzes belonging to the Ephorate of Underwater Antiquities. All these statues were found in underwater coastal sites, the source of most of the existing bronze monumental statuary. Through the study of the internal skeleton for the modern day mounting of these statues the evolution of this intervention is going to be outlined starting from skeletons that injure the bronze walls of the hollow artefacts to the non- destructive and non- invasive new generation of mounts.



Joan Aruz

*Curator in Charge Emerita of the Department of
Ancient Near Eastern Art
The Metropolitan Museum of Art, New-York*

Joan Aruz is Curator in Charge Emerita of the Department of Ancient Near Eastern Art at The Metropolitan Museum of Art, where she worked in a curatorial capacity for twenty-seven years. During that time she focused attention on cultures in contact in the eastern Mediterranean and the ancient Middle East and mounted a number of special exhibitions around this theme. Among them are *Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus* (2003) and *Beyond Babylon: Art, Trade and Diplomacy in the Second Millennium B.C.* (2008), both with extensive catalogues. These show, like her most recent exhibition, *Assyria to Iberia at the Dawn of the Classical Age* (2014) and its catalogue, focus on cross-cultural encounters and their impact on the visual arts. Dr. Aruz pursued her doctoral studies at the Institute of Fine Arts at New York University and an adaptation of her 1986 dissertation was published in 2008 as *Marks of Distinction: Seals and Cultural Exchange Between the Aegean and the Orient (ca. 2600 - 1360 B.C.)*. She has written many articles on both stamp and cylinder seals and their significance for understanding the complexities of intercultural exchange. Her most recent work includes the study of excavated Mesopotamian seals in the Istanbul Archaeology Museum in the spring of 2017 as a Senior Fellow at the Research Center for Anatolian Civilizations, Koç University, and this research and training of museum personnel will continue in 2018. She is presently an invited Museum Scholar at the Getty Museum.

From the Near East to New York: Exhibiting the Art of Ancient Western Asia in its Broader Context at The Metropolitan Museum

One of the guiding aims of my tenure in the Department of Ancient Near Eastern Art at The Metropolitan Museum of Art has been to realize one potential of the so-called “universal” or “encyclopedic” museum – to demonstrate the significance of cross-cultural interaction and exchange in the context of the developing individual societies of ancient western Asia. In this paper I will explore the challenges and rewards of this approach, in connection with the formation of the Metropolitan Museum and its collections; the development of displays in the ancient Near Eastern galleries, which have included long-term loans of excavated objects from other major institutions as well as objects from other Metropolitan Museum departments; the creation of a new series of special exhibitions and catalogues that explored ancient Near Eastern art in its broader context during major historical phases; and certain materials, among them seals – instruments of interaction – that provide visual evidence for the interpretation of contacts in a variety of settings.



Photo Olaf M. Tessmer

Beate Salje

Director emeritus of the 'Museum of the Ancient Near East'

Vorderasiatischen Museums, Berlin

Dr Beate Salje is an archaeologist focused on the Ancient Near East and has been director of the 'Museum of the Ancient Near East' in Berlin from 1998 until 2014. Her research has been concentrated on the old German excavations in Greater Mesopotamia at the beginning of the Twentieth Century, i.e. Babylon, Ashur, Uruk and Tell Halaf.

Being educated at the Free University of Berlin and involved in excavations in Tall Schech Hamad in Syria and in Uruk she finished her PhD in 1990 with 'The "Common Style" of the Mitanni Glyptic and the Glyptic of the Levant and Cyprus in the Late Bronze Age'. A Researcher from 1985 until 1998 at the Baghdad Department of the German Archaeological Institute (DAI) in Berlin she took part in the final publications of Uruk-Warka.

Her first exhibition celebrated the Hundredth birthday of the Museum in 1999, followed by 'Ashur – 100 Years of German excavations in Assyria, Iraq' 2003, 'Babylon – Myths and Reality' 2008, in cooperation with the Louvre, Paris and the British Museum, London, 'The Tell Halaf Adventure' 2011, and 'URUK – 5000 Years Megacity' 2013 in cooperation with the Reiss-Engelhorn Museum in Mannheim.

German excavations in Mesopotamia and the 'Museum of the Ancient Near East' in Berlin

Collecting – keeping – and presenting, that is the mission of a museum. Thanks to the sharing of the material coming from the old German excavations in Greater Mesopotamia at the beginning of the twentieth century the 'Museum of the Ancient Near East' in Berlin, founded in 1899, is the custodian of unique testimonies of ancient near eastern cultures.

Large Mesopotamian cities as Babylon with the gleaming blue Ishtar Gate and Processional Way; Ashur, the capital of the Assyrian Empire; Uruk, the first metropolis at the end of the fourth millennium BC and birthplace of writing; and Tell Halaf in Upper Mesopotamia with his impressing Palace Façade highlights in Berlin the broad spectrum of cultural Near Eastern history.

Walter Andrae as director of the Museum from 1928 until 1951 realized his visionary ideas of reconstructing monumental buildings in a museum based on small original fragments and produced an atmosphere of the original places. After that phase of formation the extraordinary material in combination with the excavation diaries and photographic material has been continuous subject of scientific research by the museum staff and scientists worldwide. Discussions of the research results on International Conferences dropped in the special exhibitions in Berlin: 'Ashur' 2003, 'Babylon' 2008, 'Tall Halaf' 2011, and 'Uruk' 2013, realized in cooperation with our partners British Museum, Louvre, Metropolitan Museum and Reiss-Engelhorn Museum.

