

INVENTORY

NEWS FROM THE JOUKOWSKY INSTITUTE FOR ARCHAEOLOGY AND THE ANCIENT WORLD

SPENDING TIME IN RHODE ISLAND HALL

When plans began to be made for the renovation of Rhode Island Hall to be the new home of the Joukowsky Institute for Archaeology and the Ancient World, practically the first thing that we were asked was to outline a 'vision' of the building's use and the nature of its community. We wrote then about a mix of classes meeting in the building, of undergraduates and graduates studying in the building, of faculty working and talking to students in the building.

And, happily, all of that does happen. What we hadn't anticipated was that, on top of this baseline of teaching and research activity, such a variety of other visitors would come in and events would take place. Rhode Island Hall houses meetings and lectures, many about Archaeology and the Ancient World but also every other topic imaginable, nearly every weeknight and many weekends. Our study spaces – for example, the Martha Sharp Joukowsky Reading Room, already famous for its comfortable chairs and even more comfortable sofas – are occupied by a



range of students, not just archaeologists, reading or talking (and sometimes sleeping). Organic Chemistry review sessions have been held on our mezzanine. We open the building during Family Weekend,

and give tours to anyone interested, before encouraging people to go and visit our actual archaeological dig (the undergraduate class, 'The Archaeology of College Hill') at the nearby John Brown House. Recently we had an enjoyable, if high decibel, visit from sixth grade classes at the Nathan Bishop School in Providence, where the Joukowsky Institute, the Haffenreffer Museum of Anthropology and the Rhode Island School of Design have been co-sponsoring an educational module 'Think like an Archaeologist'.

Probably most satisfying, however, are the random visitors. These include students (some who have taken classes in the building, and some who have discovered it) who wander through with friends or family. We have had Brown faculty and staff come in to explore, in some wistful cases people who used to work in Rhode Island Hall and now

hardly recognize the building. And we have alumni who have heard about its transformation and want to see for themselves.

What they might see in the building has also proved more surprisingly varied than we had originally expected. Beautiful architectural elements from the Great Temple at Petra, excavated by Martha Joukowsky and on loan from the Hashemite Kingdom of Jordan, were part of the original design, and are to be found on our first and second floors. But who would have thought that the demolition crew would have found a stuffed mouse and preserved reptile skins, dating from Rhode Island Hall's days housing a taxidermy class, and now proudly on exhibit? Or that there might be models of Phoenician pirate ships or an Egyptian chariot on display? Or exhibit cases full of a rotating selection that has included South American pots, Turkish ethnographic clothing and materials, or stone-tool artifacts from the Haffenreffer Museum of Anthropology, chosen to accompany undergraduate courses taught or conferences held in the building?



The building is constantly changing. Our most recent major addition has been a series of large panels, each showing a 'close up' of some object in Rhode Island Hall. These are not only visually striking but can set off a kind of scavenger hunt, as people look around the building to find the actual object photographed. They are also very useful, helping with sound control so that the 'busy-ness' of Joukowsky Institute community and its many visitors does not interfere with the core mission of teaching and research.

Two years after moving into our new building, we can look around and see that it has met, and surpassed, our original vision of a welcoming, gregarious, creative space for archaeology at Brown. Rhode Island Hall – and the people it houses – has created new communities and new connections, and maybe new archaeologies.



Sue Alcock

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FROM TROPICAL FOREST TO CATTLE PASTURE: MAYA ARCHAEOLOGY IN CHIAPAS, MEXICO

Brown University's Andrew Scherer (Assistant Professor of Anthropology and Archaeology) has been conducting archaeological fieldwork for over a decade along the Guatemalan-Chiapas border. For the first decade of the new millennium, Scherer worked along with Charles Golden (Brandeis University) as co-director of the Sierra del Lacandon Regional Archaeology Project in Guatemala. They have adopted a comparative approach to the problem of the Classic Maya polity (AD 350 – 800) and focus on the ancient political landscape of neighboring Maya kingdoms. Their early efforts involved trekking through uncharted tropical forest, looking for the remains of secondary political centers and smaller hamlets that were once governed by the competing kingdoms of Piedras Negras and Yaxchilan.

Beginning in 2010, Scherer and Golden moved the project across the river into Chiapas where it was rechristened the Proyecto Arqueológico Busilja-Chocolja (PABC; based on the Maya



names of the rivers that demarcate the research zone). Unfortunately, the move to Mexico also meant trading in the lush tropical forest for more mundane cattle ranches, thanks to the deeper settlement history on that side of the border. As much as the team misses the intact canopy of Guatemala (especially when the midday sun is cooking their brains), the loss of the forest has made reconnaissance and mapping easier and in two short seasons they have significantly filled in the settlement patterns of the western

reaches of the Piedras Negras polity.

For the 2011 field season, Scherer and Golden were joined by collaborators from the Universidad Autónoma de Yucatán and Harvard University for an intensive month of mapping and test excavation of sites previously documented in 2010. Much of their effort was focused on La Mar, which is of particular interest for the team since it has produced carved monuments. Those monuments reveal that in the late 8th century the local governor was an important ally of the king of Piedras Negras. However, there is also textual evidence that the center was also briefly subordinate to the rival court at Palenque. Through excavation and analysis of material culture, the team is probing how these shifting power-politics played out among the nobility and local population at La Mar.



Fieldwork was also conducted at the Late Preclassic (350 BC to AD 350) site of Rancho Búfalo. There the team documented a looted tomb, among the earliest known in the western Maya lowlands. The team also briefly investigated the small center of Flores Magon where long low walls line a series of large plazas, suggestive of markets, as has been proposed for similar features elsewhere in the Maya lowlands. Flores Magón (named after a Mexican anarchist) is also home to the best *pollo asado* on Highway 307.

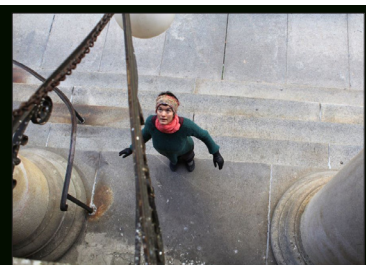
With support from the National Science Foundation, the PABC is scheduling at least two more field seasons at La Mar and other sites in the region.

An Arcade Project by Elise Nuding '11

Walking by the Arcade in downtown Providence on the mornings of the 18th and 19th November 2011, you might have come across people climbing over each other, running frantically, or just sitting, staring into space. These were the dancers of "An Arcade Project", a place-based dance project developed between August and November 2011 with grant support from the Creative Arts Council of Brown University.

The performances were one output of the project that approaches the Arcade from an archaeological understanding of place, attempting to engage with the ways in which we make and shape places, and the ways in which places, in turn, shape us. In the initial stages of the project I conducted interviews with people who had a variety of connections to the Arcade, investigated the ways in which the Arcade is mediated in the archival record, and explored the shifting presences and absences at the site on both a material (objects, things) and non-material level (meanings, memories). This research was processed and shared on the blog site for the project (<http://anarcadeproject.blogspot.com>), which I view as a product of the project in its own right.

The insights gained in the interviews and archives were incorporated into the choreographic process, becoming entangled with the physical and emotional responses that the place elicited in the dancers and me, and resulting in movement vignettes. Eventually these vignettes overlapped, synched up and ran on from one another to create something akin to a finished piece. This whole composed of fragments was, ultimately, about the audience's negotiation and re-evaluation of the places and performers as they encountered them.



NORTH EASTERN GRADUATE ARCHAEOLOGY WORKSHOP SUCCESS

The North Eastern Graduate Archaeology Workshop (NEGAW) was created in 2008 as a one-day event to bring together graduate students in archaeology from different disciplines and institutions across the northeastern United States. The NEGAW is an opportunity to network, socialize, and share research interests with other graduate students in an informal environment. NEGAW's goal is to connect communities of young scholars from multiple disciplines and eclectic research interests to facilitate collaborative research in our field.

By 2010, NEGAW had grown to over 50 participants who visited from as far away as the University at Albany, the University at Buffalo, and Rutgers University, as well as many New England universities. Participants included students from Anthropology, Archaeology, Egyptology and Ancient Western Asian Studies, Religious Studies, and Classical Studies departments.

The 2010 NEGAW was not only a successful event in and of itself, but the experience also generated multiple research collaborations and conference proposals. One recent and successful product of the NEGAW was the "Everyone Made Stone Tools" conference detailed below. Also, a collaborative group of survey archaeologists from the 2010 NEGAW, composed of Thomas Leppard (Brown University), Bradley Sekedat (Brown University), and Parker VanValkenburgh (Harvard University), will be organizing the session "Frogs Crossing the Pond: New Frontiers in Regional Archaeology" at the Society for American Archaeology's 77th Annual Meeting in Memphis, TN.

The NEGAW will be hosted by the Joukowsky Institute again in November 2012. We look forward to another productive and connective workshop next year.

EVERYONE MADE STONE TOOLS

On October 14-15, the Joukowsky Institute hosted "Everyone Made Stone Tools: Exploring Lithic Methodology". The two-day symposium emerged from a session dealing with lithic studies during the 2010 North Eastern Graduate Archaeology workshop (NEGAW). In the following months, JIAAW graduate student Clive Vella collaborated with Jay Reti (Rutgers University), and University at Albany students Jaime Donta, Jaclyn Nadeau, and Nicole Weigel. Despite their diverse backgrounds and varying research interests, the symposium's planners shared the view that the present state of lithic methodology should not be allowed to continue "resting comfortably" on well-tested models and paradigms.

Two keynote speakers, Professors Kenneth Sassaman (University of Florida) and Steven Kuhn (University of Arizona), set the tone for the symposium's cross-comparative discussions and presentations. The symposium's 15 speakers — graduate students, cultural resource management professionals and faculty members — represented work in Australasia, North America, Mesoamerica, Africa and the Mediterranean. Presenters spoke about how to tease grand narratives out of datasets, and how the use of concepts of materiality and behavioral understanding can elevate us beyond merely assemblage-based studies. All agreed on the need to push beyond our present comfort zone, and the necessity for a wider integration of lithic analysis with other archaeological methodologies. The final session's presentations also dealt with inserting and understanding the human dimension of stone tools, a matter that has often been overshadowed by the dominance of schematic forms of analysis. At the same time, significant merit remains to be found in objective statistical analyses of lithic assemblages. This balance reminded the symposium participants that archaeology is as much a science as a study of humanity.



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BROWN'S ARCHAEOLOGY COURSES GO PUBLIC

Brown University's "Troy Rocks" course ventured out of the classroom for an event held at the RISD Museum of Art. Throughout the semester the students explored the literature, art, archaeology, and reception of the Trojan War. The event gave the students an opportunity to demonstrate their new-found knowledge to members of Brown, RISD, and the general public. Carrie Murray, the course instructor, commented that "I wanted the students to learn experientially about the words of Homer and works of art from the past three millennia that are inspired by the epic cycle."

Visitors were led through the Museum by student-docents and characters from *The Iliad*, where they learned about the significance of Trojan War mythology in ancient sculpture, Mannerist paintings, and Wedgwood ceramics. The event culminated with a performance of scenes from *The Iliad* in the Grand Gallery, where the students created their own dialogue with a modern and humorous twist. Student Nika Mosenthal added "I learned a lot of information about *The Iliad* and its adaptations that I never could have from just strictly reading it."



Students in ARCH 0678 "Underwater in the Mediterranean: An Introduction to Maritime Archaeology", taught by Christoph Bachhuber, were assigned the project of designing an ancient ship and to reconstruct the circumstances of its construction and use in the Mediterranean region. Every aspect of the design, construction and use of the ship, as well as the historical and social context of its use, was reconstructed and based on evidence ranging from archaeological (including experimental work), textual and art historical data. The ships' circumstances included a Minoan voyage of diplomacy and gift exchange to New Kingdom Egypt, the "Sea Peoples" battle represented on reliefs from the tomb of Ramesses III at Medinet Habu in Egypt, a Phoenician voyage of distant exchange to Tartessos on the Iberian Peninsula, policing piracy during the Hellenistic era, and piracy in the Roman Republic. Students designed the ships that would have been used in all of these contexts, and built models with various media including toothpicks, chopsticks, balsa wood and clay. The models and other media were presented in a public event in Rhode Island Hall on December 8, where the students were on hand to talk about their projects with an enthusiastic and interested audience.

