The Object Habit conference abstracts

Images and indigenous voices from the "field": museum representations of the world of Benin city and its Palace in contemporary displays of royal objects taken by British military forces in 1897

Felicity Bodenstein, Kunsthistorisches Institut in Florenz//Max-Planck-Institut

In this paper I will present some elements from a comparative study on how museums are engaging with issues surrounding restitution/repatriations demands by reformulating aspects of their narrative in the display of contested objects. I focus on Twenty-first century reinstallations of objects taken from Benin City during the British « punitive expedition » of 1897 and I examine the specific potential of the media of display in dealing with difficult aspects of a colonial legacy and its relationship to the aesthetic and cultural appreciation of these objects.

In looking at these displays in a selection of the over eighty museums that hold parts of the three thousand objects dispersed in 1897, one point of interest is to consider the formulation of new narratives that essentially represent the « return » to the field that has characterised anthropological research on the Benin bronzes since the 1950s but which for a long time was not present in most museum narratives. In this presentation I will focus on how the city itself and the royal palace from which the objects were taken are represented and how this context is tied to moral questions concerning the violent appropriation processes that lead to dissemination of the brass and ivory objects from the Edo Kingdom's Treasure. Indeed, the initial representation of Benin City as the « City of Blood » by the press and the military accounts of the Nineteenth century for a long time quite simply co-existed with the museum's account of the artistic mastery of the Bini culture. I will look at how the « return » to the field has helped to provide a more balanced representation of this history by seeking out « indigenous » accounts and voices for a narrative that increasingly takes into account the issue of the colonial encounter.

Objects from India and Egypt in British museums

Charlotte Coull, Department of History, University of Manchester

This talk will explore one chapter of my PhD thesis; a comparison of the reception of archaeological objects from Egypt and India by the British public in the late nineteenth and early twentieth centuries. This comparative perspective will highlight the importance of object provenance when analysing audience responses to material culture, taking into account how India and Egypt were situated politically with regards to Britain, and how both countries also featured in British popular culture, primarily literary fiction. It will explore how Frederick Bohrer's concept of reception theory can be used to understand how lay audiences encountered objects with a pre conceived notion of both their history and the contemporary culture in which they were found.

This talk will also discuss how artefacts from both countries went through more than one transition as they were interpreted first by the archaeologists who found them, and then by the institutions which put them on display to the public. The focus will be on how museums chose to display objects to the public dependant on the scholarly context of India and Egypt, thus adding further influence to public perception of India and Egypt's ancient cultures. The main museum institutions discussed will be the British

Museum in London, the Ashmolean in Oxford and the Cambridge Archaeology and Anthropology Museum.

Monuments and the 'Mission civilisatrice': French encounters with Roman Lambaesis, 1844-1852

Bonnie Effros, Department of History, University of Florida

The Roman site of Lambaesis (F. Lambèse or Lambessa; A. Tazzoult) is located roughly 140 kilometers south of Constantine (L. Cirta). As late as the 1830s and 1840s, the ancient site was known mainly from works of classical geography like Ptolemy's *Geographia* and the *Antonine Itinerary*, or from travel accounts of the late eighteenth and early nineteenth century. Although not as well-documented as might be expected, it is now thought that Lambaesis consisted of three military camps linked to the Third Augustan Legion. Dated by inscriptions *in situ*, this premier military installation grew over time and encompassed the Eastern Camp or the Camp of Titus founded in 81 CE (and rediscovered in 1954), the Grand Camp dated to about 129 CE (on the basis of the earliest inscription but possibly older), and a third camp to the southwest constructed in honor of a visit of the Emperor Hadrian in 128 CE. A city by the same name was also connected to the military encampments that contained substantial civic structures and essential infrastructure for an urban population like aqueducts and cisterns. Already important under the Severan dynasty of the late second century, Lambaesis briefly became the governmental seat of the Roman province of Numidia Militiana in the early fourth century. It is thought to have declined rapidly following the departure of the legion in the 390s, although date of the site's ultimate abandonment is unclear.

Key among Lambaesis' attractions in the modern period were thousands of Latin inscriptions, many created by the Third Augustan Legion. The main emphasis of research among metropolitan epigraphers at the site following the French conquest was the transcription and analysis of the site's rich epigraphy linked to the Roman army. Even worse was the stripping out of post-classical layers as at neighboring Thamugadis (Timgad) in the 1890s, where scholars ignored or destroyed the site's stratigraphy, ceramics, and most non-military features. Only from the 1890s did the French recognize that the territory of the Aurès mountains had been extensively Christianized by the early fourth century. Others were interested in studying prominent structures on the site like the *praetorium* and a temple dedicated to Asclepius, god of medicine and healing. Few nineteenth-century studies addressed the site holistically beyond mapping its contours.

Although Lambaesis has received considerable attention in the writings of historians and archaeologists of ancient Rome, my intention in revisiting the ruins is to suggest how the events of the mid-nineteenth century, in the second and third decade of the French conquest of Algeria, heavily influenced understanding of the ancient site and its component pieces. Lambaesis presents an apt test case for the distortionary politics of colonial archaeology and their legacy. Close scrutiny of the documents reporting on the discovery, excavation, and interpretation of Lambaesis' monumental remains allows us to see how mid-nineteenth-century military officers and excavators reimagined the glorious military past of Roman Lambaesis and played down existing civil and Christian features. Their evolving version of Roman Lambaesis connected with key French military operations in the region and the so-called "mission civilisatrice" in Algeria. The ancient ruins of Lambaesis offered a flattering mirror in which the French armée d'Afrique could view itself in a period of aggressive French campaigns against Kabyle communities in the Aurès and the Algerian Sahara.

Whose objects? Ancient Egyptian collections in the UK between colonial guilt and universal identities

Heba abd el-Gawad, Department of Archaeology, University of Durham/Two Temple Place

Today, nearly 200 publicly accessible museums and institutions in the UK provide home for ancient Egyptians objects. These objects in their UK homes narrate a variety of past and present stories: the fears and hopes of the ancient Egyptians, the pioneering role of early British archaeologists in excavating Egypt and their contribution to the field of Egyptology, and the long-standing British public fascination with ancient Egypt. Yet, within these multi-layered social, cultural, and disciplinary stories the endlessly challenging debate over the repatriation of these objects to Egypt can overtake the plot. This is evident in the media and press reaction to the recent Beyond Beauty: Transforming the body in Ancient Egypt exhibition. The exhibition is intended as a celebration of the local history of the British towns hosting the objects today as a testimony of the long standing friendship between Egypt and the UK. What is intended as a celebration has quickly become a reflection of sentiments of colonial guilt and a front for discussing the attitude of modern Egyptians towards having ancient Egyptian heritage dispersed throughout the UK and the world.

Despite the general public and media attempts to raise the question of reparation of ancient Egyptian objects and their "ownership", rarely has it taken central stage in academic debates. In this paper, I wish to initiate a dialogue between Western academics, museums and modern Egyptians concerning the "ownership" of ancient Egyptian objects focusing on the case of the UK. The main aim is to the voice the modern Egyptian sentiments and views through the results of a survey conducted among Egyptian nationals living in the UK and Egyptian state and individuals' reactions on social media to Beyond Beauty exhibition and the sale of Sekhemka by Northhampton council. Key to this dialogue is questioning the validity of the concept of "ownership" and how it imbues ancient cultures with modern, capitalist practices converting culture from a living being to a copyright. I advocate here a more open holistic approach towards ancient Egyptian collections outside Egypt which seeks to emphasis how modern Egyptians should participate in the display, interpretation and exhibition of their heritage. In this way museums can be perhaps used to rectify historical inequities. Modern Egyptian collaborations with museums can lead to more heterogeneous understandings of national or regional cultures, and thus to fairer laws and fairer representations. Such approach will also benefit Western museums in being seen as living and mutable social and cultural hubs that can transform our understanding of others and ourselves. Finally, I will suggest that displaying and interpreting ancient material cultural as universal identities that are the product of past and present human experiences can help build a more cosmopolitan future.

Mapping the field: armchair archaeology at Tell el-Yahudiyeh, 1870-1880

Meira Gold, Department of History and Philosophy of Science, University of Cambridge

In 1880, an architect and professor at University College London named Thomas Hayter Lewis presented a map of an archaeological site to his colleagues at the Society of Biblical Archaeology. Tell el-Yahudiyeh, also known as the "mound of the Jews" in

Egypt's Delta region, had been of long interest to Victorian audiences because of its biblical associations. This was the very first map of the ancient site, and it was drawn, presented, and published by a gentleman who had not actually visited the location in question. Based in London, Lewis relied on his own architectural expertise, as well as a communicative network of archaeologists, explorers, collectors, and correspondents to make intellectual claims on Tell el-Yahudiyeh from afar. In recent discussions of the institutionalization of British Egyptology at the end of the 19th century and the shift from amateur antiquarianism to an independent, professional discipline, the 1882 establishment of the Egypt Exploration Fund is commonly regarded as being a critical juncture in the introduction of scientific methodologies in the Egyptian field. However, the historiographical emphasis on new archaeological field practices after 1882 has steered attention away from the knowledge-making practices of the era before British colonial occupation of Egypt and before the disciplinary formation of Egyptology. How did British Egyptologists produce reliable archaeological knowledge without staging full-scale excavations? How were archaeological ideas constructed and circulated between the field and the metropole and how did they receive credibility? My paper will focus on one example of "armchair" scholarship at Tell el-Yahudiyeh to highlight the range of practices 19th century Egyptologists utilized in attempting to make authoritative claims about ancient Egypt.

An advantageous proposition

Lucia Patrizio Gunning, Department of History, UCL

In 1820 Henry Salt, Levant Company consul at Alexandria since 1815, offered to sell the British Museum the collection of Egyptian antiquities acquired as a result of his and Belzoni's excavations in that country. These included the so called Seti sarcophagus . As the sarcophagus represented a substantial investment, the government was unprepared for such a commitment and the sarcophagus was acquired by the architect and collector John Soane. However, the acquisition by Soane was a catalyst in changing the government attitude in the collection of antiquities on behalf of the British Museum.
When in 1835 Giovanni D'Athanasi introduced himself to the BM with a proposal to excavate as an agent in return for the sum of £1500 a year for 5 years, the trustees accepted the offer. This was the first time the BM sought to undertake excavations as a proactive agency for the collection of antiquities. There is evidence that this, at least in the field of Egyptian antiquities, was an isolated episode. When in 1859 the Trustees discussed the opportunity to appoint an agent again, Charles Thomas Newton just returned from the Aegean pointed out that consuls were already perfect agents that could be put at the service of the Museum.

In either case however, from the moment the government started the process of endorsing the collection of antiquities in favour of the British Museum, it entered an imperial competition that left it blind to the plights of the countries who possessed the antiquities. Once arrived in London, the objects entered a new discourse and served the scope of endorsing a new narrative story that the empire chose to tell its people with the heritage of others. But whose heritage is it?

Today archaeologists and museum directors have formed contrasting positions to give voice to a dichotomy that has been created by the very basis of collecting established in the 19th century. Those basis have never been questioned by Western governments. Museum directors have been successful in advocating a position that states that

countries that request the antiquities do so for a sense of national identity which is fictitious because nation states were a creation of the 19th century. But the claim of empires and Western museums is equally fictitious, because the museums as we know them today were themselves a creation of the same age, and one that served the scope to tell a story. Thus, just as easily one could argue that the same philosophy could be applied to museums.

Historically, we have not been open about the way those antiquities were gathered. Research on this field is relatively new and scarce, and it has not made its way into the wider public. There has never been an open discussion as to whether the ethics of collecting in the late eighteen and throughout the 19th century have established the basis for a 'modus facendi' that carries on to the present day. Today those practices are illegal, that is true. But from illegal digging and buying to destructions in places of armed conflict, we know that these practices continue and that there are clients who continue to buy in the illegal market.

Until governments have an open and transparent discussion about what happened, how it happened, at whose expense and for whose benefit, it is impossible to resolve the wider picture, because to resolve it implies to give up an unquestioned position of strength.

Domesticating the Sumerians in Mandate Iraq (1922-1934)

Agnes T. Henriksen, Department of History, UCL

The PhD project centres on the archival material in the British Museum Central Archive (BMCA) related to the excavations at Ur in southern Iraq from 1922-1934, along with the media coverage that the excavation received from its beginning in 1922 to the outbreak of World War II. The archive contains a range of different types of sources including letters, accounts, lists of donors, drafts for newspaper articles and a few photographs. The focus is on providing evidence for the ways in which knowledge spread from the archaeological excavations to the general public. Especially, with an interest in which interpretations and stories were reproduced and why.

The project provides an opportunity to study in depth the historical role that the Ur excavations played in modern British history. It will be aiming at showing what part Ur played in creating (and absorbing) a Western cultural memory of Iraq's past.

Transforming objects through media: strategies of archaeological visualisation at late nineteenth-century German excavations

Stefanie Klamm, Collection of Photography, Art Library, Staatliche Museen zu Berlin

When archaeology established itself as an academic discipline in the nineteenth century, photography emerged as a new imaging technique as well. The latter was likely to affect the formation of a discipline based on the material remains of the past. Photography joined older forms of visual representation of the past, and a plurality of media remained decisive for archaeology until the twentieth century: archaeologists used photographs, drawings and plaster casts as I will argue side by side for studying antiquity at their desks and in museums as well as university collections. In the proposed paper I will analyse the consequences of this plurality of media for the formation of knowledge

in the archaeological discipline, while focussing on excavation as an important space of knowledge production in archaeology. It is this diversity of methods used to produce visual representations that has been crucial to the way archaeologists create knowledge about antiquity until today. Visual recording is one of the key tasks and tools of archaeology since the discipline relies on it for both the excavation of artefacts and their scholarly reproduction. Taking the German excavations in Olympia, Greece from 1875 to 1881 as a core example, I will also draw on case studies from other excavation sites as the Roman military camp in Haltern, Westphalia, in the northwestern part of Germany, and a Bronze Age settlement close to Berlin. All of these excavations were undertaken by German archaeologists who were each time faced with an unprecedented archaeological situation that required them to reflect anew on the retrieval of archaeological information. Especially in the course of the 19th century the meaning of those visual techniques, which would later become standard of the discipline, was tested. Examining archival sources as well as published material the paper aims to investigate the applications and characteristics of photography and its other visual counterparts at the excavation in a comparative way.

How Idrimi came to London

Helene Maloigne, Department of History, UCL

From 1936-1939 and from 1946-49 Sir Charles Leonard Woolley excavated the site of Tell Atchana (ancient Alalakh) in southern Turkey on behalf of the British Museum. He uncovered the 'forgotten kingdom' of Mukish, a small regional kingdom during the Middle and Late Bronze Ages (with occupation lasting into the Early Iron Age) which was a vassal to Yamhad (modern-day Aleppo), the Mittani and Hittite Empires respectively.

The statue of King Idrimi, found in 1939 in a pit in the Level Ib temple, became one of the British Museum's many prized objects from this site and is on prominent display to this day. The limestone statue dates to the 16th century BC and depicts the king sitting on a throne. It is covered in a cuneiform inscription recounting Idrimi's life as king of Alalakh. This inscription makes the statue a unique object in the history of the ancient Near East. Its find spot in the Level Ib temple, which dates to the 13th-14th centuries BC, denotes it as an object of great importance to the people of Alalakh for several centuries. Woolley assumed that when the 'Sea Peoples' attacked the city (now no longer believed to have ben the case) the citizens of the city dug a pit for the statue to save it from destruction.

Found at the close of the excavation season in 1939 the statue became the subject of a dispute between Woolley and the government of the Republic of Hatay, which was only solved (to Woolley's satisfaction) after the interference of the British Consul of Aleppo, the British Ambassador at Ankara and members of the Turkish Ministry of Foreign Affairs.

When Woolley had started excavating at Tell Atchana the site was in the Sanjak of Alexandretta, part of the French Mandate for Syria and the Lebanon. In 1939, following a popular vote, the region became the short-lived Republic of Hatay, to be annexed in the same year by the Republic of Turkey as the Hatay province. French Mandate law allowed the excavator to take half of the finds for his funding institution, half would

remain in the country and the Director of the Antiquities Service reserved the right to keep any exceptional objects for the nation's share. The Republic of Hatay had adopted this policy and at the close of the 1939 season wanted to enforce it...

Woolley's personality, his connections to high-ranking members in diplomatic and political positions enabled him to enforce colonial policies over the decision of ministers of a (nominally) independent state and secured the removal of king Idrimi's statue to Britain.

Dr. Broom and the mammal-like reptiles: settler networks and international dimensions in early-twentieth century palaeontology

Chris Manias, Department of History, Kings College London

Today, Robert Broom, a Scottish naturalist who settled in South Africa in the 1890s, is best known for his work on human evolution, being part of the grouping who began to establish Africa and Australopithecine lineages as the origins of modern humans. However, for much of his scientific career, Broom focused on a deeper set of origins: the Therapsids, the "the mammal-like reptiles," who dominated the earth before the age of dinosaurs and whose remains were found in vast quantities in the Karroo region in South Africa. Broom estimated (with a hint of exaggeration) that the Karroo potentially contained the bones of eight hundred million individual Therapsids, and asserted that these were not only some of the richest fossil deposits of the world, but were also of global importance for what they showed. He claimed that the mammal-like reptiles of the Karroo could be traced across long stretches of evolutionary and geological time, and each minute change from reptile to mammal plotted through their morphology and structure.

The fossils of the Karroo were not just significant for what they could be used to show, but also for the ways they were collected and made known. To gather his specimens, Broom promoted excavation and collection by local farmers and settlers, encouraging them to excavate fossils, explaining what they were and how they should be collected, and facilitating donations to large collections like the Transvaal Museum. Meanwhile, to gain recognition, he appealed to international authorities, exchanging specimens, gathering funding and testing research hypotheses with the world leaders of palaeontological science, most notably at New York's American Museum of Natural History. In doing so, fossils, ideas and material moved from farmsteads in the Karroo to museum and collection stores in Pretoria and New York. This paper will examine some of the strategies Broom used to manage this activity, as he sought to link different regions, and give his objects significance as critical to deciphering the origins of mammal life.

Talismans and tombs-chapels: Winifred Blackman's collections as source for modern Egyptian history

Taylor Moore, Department of History, Rutgers University

Geomancers, fortune-tellers, and female healers played a vital role in the political and spiritual economy of Upper Egypt in the long nineteenth century. These practitioners offered their services in public venues such as crowded squares and marketplaces, and in the confines of deserted graveyards and private homes, despite Egyptian and British state officials' attempts to subject the Upper Egyptian peasantry to "modern" medical

practices and healthcare. Winifred Blackman, a pioneering female anthropologist who conducted fieldwork in Egypt between 1920 and 1926, was one of the few researchers to record the magico-medical practices of the Upper Egyptian peasantry and also collect material objects used in healing practices and fertility rites. Her interest in magical items was so well known in some of the villages she frequented, peasant women and local female healers asked to borrow the bones, charms and amulets she had collected to allow them to perform certain rites. Sometimes demand was so great that she requested items collected on previous trips to be sent back to her from England.

This paper argues that the materials collected by Blackman during her fieldwork in Egypt offer remarkable insight into the changing lives of the under-documented Upper Egyptian peasantry. It asks how historians can use the objects collected by Blackman during her fieldwork, in combination with more traditional textual sources, to understand the political and spiritual economy of the Upper Egyptian peasantry in the early twentieth century. What does the collection and circulation of artifacts such as amulets, talismans, and, bones used for fertility rituals both within and beyond Upper Egypt tell us about the role folk medicine and magic played in the Egyptian economy at this time? And what can Blackman's collections, writings, choice of field assistants, and fieldwork methods tell us about both the magico-medical lives of the Upper Egyptian peasantry and also the functioning of the colonial state itself?

Objects, artworks, bodies: photographic modes and the making of Tutankhamun's treasures

Christina Riggs, Department of Art History and World Art Studies, University of East Anglia

From the late 19th century, photography was inseparable from archaeological fieldwork, and object photography in particular was crucial to the creation and circulation of the archaeological artefact. Which objects were selected for photography, how they were photographed, and what then happened to both object and photograph: these interrelated aspects of 'the object habit' require further interrogation in order to situate the historical acts of knowledge production through which archaeologists, museum curators, and a wider public have apprehended (or otherwise) the material remains of the ancient past.

In this paper, I use Harry Burton's photographic work for the excavation of the tomb of Tutankhamun (1922-1932) to examine the modes in which different kinds of objects were represented. Some objects were photographed in a style evocative of canonical Western art, in particular sculpture; others – like the unwrapped and dissected mummy – reflect long-established tropes from physical anthropology; and still others invited more rote or mundane treatment (or none at all), depending on decisions negotiated before photography commenced. Such decisions were not taken alone, despite a tendency to ascribe control to a credited photographer like Burton. Instead, the photographic archive of the tomb of Tutankhamun shows that factors such as publication plans and cataloguing systems were as important as concerns about photographic supplies and set-ups, or the formal and material characteristics of objects.

Moreover, in the decade following Egypt's limited independence from British authority, the ultimate destination of excavated objects was less certain than before, as the antiquities service scaled back the colonial-era practice of 50:50 division. In the first instance, the Tutankhamun tomb finds were sent to the antiquities museum in Cairo for

temporary display and storage, not (to the excavators' minds) as a permanent home. In the end, the photographs and object catalogue cards were the only artefacts legally to leave Egypt, standing in the place of actual objects in Egyptological research – and drawing into question the changing relationship of field site, archive, and museum in the post-colonial era.

Beyond anecdote: writing the excavation and dispersal history of Nimrud

Eleanor Robson, Department of History, UCL

The archaeological site of Nimrud in northern Iraq is triply famous in the history of Middle Eastern field work: first as one of the places where young explorer Henry Layard uncovered the physical remains of the Biblical city of 'Nineveh' in the 1840s; then as the setting for Max Mallowan and Agatha Christie's large-scale project to uncover the Assyrian city of Kalhu in the 1940s and 50s; and most recently, as one of the high-profile targets of ISIS' cultural heritage destruction in the region last spring.
In 2013-15 I ran a small AHRC-funded project on the history of excavations at Nimrud, dispersal of finds from the site, and the histories that have been written from that evidence. It proved surprisingly hard to move out of the well-worn anecdotal tracks that popular discovery narratives have typically trodden: heroic Layard's derring-do; doughty Agatha's improvised cleaning of the Nimrud ivories with her face-cream; ISIS's barbaric mission to destroy civilisation.

In this talk I will explore the strategies we developed to write an alternative history of the site and its finds, and reflect on our relative successes and failures. Meanwhile the project's website is now live at http://oracc.org/nimrud, where you can judge the outcome for yourself.

Collections in conundrum: the 1867 Universal Exhibition and the making of prehistoric archaeology

Nathan Schlanger, Department of Archaeology, Ecole nationale des chartes, Paris/ UMR Trajectoires

While the establishment of high human antiquity is dated to 1859, prehistoric archaeology acquired its lasting scientific and disciplinary frameworks in 1867, during the Universal Exhibition in Paris. As part of this unprecedented feast of progress, within the centrally placed "Museum of the History of Labour", stone implements were for the first time assembled, presented and designated (Acheulean, Mousterian etc.) Since these typical specimens originated for the most part from private collections, the selection practices deployed by the Commission implied here a crucial opposition between the logic of collecting and that of industrial display. As a outcome of this confrontation, idiosyncratic accumulation gave way to normalised systematics, thus setting prehistoric archaeology on its modern, positive course.

Dysfunctions as "object habit"

Marco Tamborini, Museum für Naturkunde, Leibniz Institute for Evolution and Biodiversity Science

Mareike Vennen, Technische Universität Berlin Institut für Kunstwissenschaft und Historische Urbanistik

In 1906, a mining engineer casually came across several massive bones close to Tendaguru's hill, in the backcountry of German East-Africa, today's Tanzania. Hearing the news, paleontologist Wilhelm von Branca (1844-1928), head of Berlin's *Museum für Naturkunde*, set up a massive public funding campaign to finance further paleontological excavations in the area. He publicly emphasized the importance of these finds not only for German paleontology, but also for the prestige of the German colonial empire. He claimed it was a national duty to excavate these "natural treasures", and to exhibit them as "colonial trophies" in the main hall of the capital's natural history museum. Taking advantage of German colonialism, Berlin's *Museum für Naturkunde* unearthed and transported to Berlin over 225 tons of fossils, among them the bones of what eventually became the biggest mounted dinosaur in the world: *Brachiosaurus brancai*.

This talk analyzes the dysfunctions that complicated an allegedly extremely successful and unproblematic enterprise, for instance, the lack of appropriate packing materials, the huge dimensions of the unearthed bones, the insufficient financial resources as well as the inadequate preparation labs. First and foremost though, the most damaging dysfunction was that it took over 25 years to prepare and mount the *Brachiosaurus brancai*'s skeleton. Having been an icon of colonial success during the first decades of the 20th century, the mounted dinosaur became a political anachronism by the time of its presentation in 1937.

By analyzing the disruptive factors that shadowed the success of the so-called Tendaguru expedition, we call attention to the complex interactions between objects, both material and instrumental dysfunctions, and narratives: how do dysfunctions reshape broader institutional, political, and scientific narrations? In which way were the dysfunctional aspects of the Tendaguru excavation typical for colonial and scientific enterprises? And what does the history of dysfunctions tell us about object habits?

"A Foreign Field" – how archaeologists shaped and reshaped news

Amara Thornton, Institute of Archaeology. UCL

Studies of archaeology in popular culture (e. g. Holtorf 2007) have identified the cultural value of 'archaeology' as a marketing tool for the discipline in contemporary society, while overviews of archaeology and the media (e. g. Clack & Brittain 2010) have evaluated the various forms in which archaeology has been presented. This paper will examine how archaeological reporting developed in the late 19th and early 20th centuries, and specifically how archaeologists played a critical role in shaping their image in print.

Focusing on those archaeologists undertaking work in the Near/Middle East, this paper draws upon research in archives and digitised periodicals, alongside published memoirs and biographies, to analyse how "a foreign field" became part of the archaeological identity, and how archaeologists used periodicals as an effective marketing mechanism both for their work and for themselves as identifiable 'experts' - intellectual celebrities with valuable cultural cachet. The paper will also explore how newsworthy archaeologists turned their stories into further profit by combining their experiences overseas into book-length memoirs, collected essays and travel guides, reprinting and enhancing old news stories, editing them into new (marketable) products.

Archaeologists thus diversified the message of archaeological exploration for popular audiences, and influenced audiences' understanding of the discipline *and* its practitioners.

Reconstructing the past: displaying ancient monumental architecture within museum galleries

Mathilde Touillon-Ricci, Department of Conservation, The British Museum

Based on the case study of Ancient Near Eastern collections of monumental architecture, the research investigates the global reconstruction process from excavation to public display.

The main research lines focus on the collection of monuments at the time of excavations and documentation methods used to record the original context in the field. The excavations at Khorsabad in the 1850s-60s were among the first to use the newly invented photography to immortalise findings in their findspots before removal.
The research also addresses the purposes of reconstructing a monument within a museum space, facing a spacial conflict between the original context of the monument in the field and its new context in the galleries. Indeed, the reconstruction itself, even when based on the most objective documentation and information, bears in essence a part of interpretation. The latter would ultimately be carried by the display and transmitted to the public. In that regard, reconstruction plays a part in shaping the perception of a monument and its creators to the general public.

The research timeframe spans from the mid 19th century up to the present day, investigating the history of the collections and the evolution of their displays. Contextualisation is nowadays at the centre of the display of a reconstructed monument, accompanied with ancient photographs, original plans, maps and drawings made on the field, bouncing back to the question of recording and documenting archaeological activity and context in the field.

A 'Missionary exhibitionary complex'? re-presenting the field in pre-disciplinary contexts

Chris Wingfield, Senior Curator of Archaeology, Museum of Archaeology and Anthropology, University of Cambridge

The contribution missionaries made to the development of disciplinary knowledge about Africa during the early twentieth has been well-demonstrated (Harries and Maxwell, 2012). However, this story has an earlier chapter surrounding the emergence of archaeology and anthropology as museum-based disciplines during the nineteenth century. This paper will consider some of the ways in which objects collected in 'missionary fields' were displayed in Europe as a means of re-presenting 'the field' to audiences and supporters 'at home'. It will also assess the influence these 'object habits' had on early scientific fieldworkers, and the degree to which religious values became embedded in emerging disciplinary practices of collecting and display. Finally, the paper will consider the legacies and implications these historical practices have for museums in the present.

Between the field and the museum: collections in transition at the annual exhibitions of Egyptian archaeology

Alice Williams, Oriental Institute, University of Oxford

From 1884 to 1939 the Egypt Exploration Fund (later Society) and the British School of Archaeology in Egypt held a series of annual exhibitions in London to showcase the results of each archaeological season. As an intermediate space between the field and the museum, the annual exhibition marked a significant stage in an object's transition from archaeological find to museum artefact. These temporary displays brought the concepts, practices, and material products of a new scientific archaeology to imperial audiences in the metropole, experimenting with interpretive devices to redefine the archaeological object and aid its transition into the museum collection. This talk will examine the annual exhibition as a network hub for the construction and distribution of disciplinary objects and knowledge, exploring the impact of the exhibition space and its reconstruction of the fieldsite upon object status, value, and meaning.