

## Editorial

— Tine Bagh

In the spring issue of the *CIPEG e-News* we wrote how we had to postpone the Annual CIPEG Meeting in Paris to 2021. The dates are now set as 13-17 December 2021 so we will be keeping our fingers crossed and very much look forward to it! We also wrote that we were considering to hold a virtual Annual CIPEG Meeting 2020, which actually took place during 13-15 November, with 87 CIPEG members and friends taking part. It was started off by a keynote address by Christian Greco, Director of Museo Egizio, Turin, with the title *A participatory museum*. This introduced the theme of the meeting, *Museums in the time of COVID-19*, by stating: "Our role is even greater now when we are forced to rethink new ways to engage with the public during the pandemic restrictions." The first two days we enjoyed listening to 13 papers about how various museums with Egyptian collections in Europe, the States and Japan have succeeded in finding new ways of fulfilling their roles.

The third day was dedicated to the First Young CIPEG Meeting, an initiative by our board members Melanie Pitkin and

Lara Weiss. This discussed pathways to curatorship and beyond curatorship and also how to write a successful internship application. An important part of the meeting was the facilitation of dialogues between 'young and old'. This enterprise has received many positive responses and it will be followed up in the future.

The programme and abstracts from the meeting [can be found here](#).

After the First Young CIPEG Meeting, the CIPEG Board and CIPEG members met for the obligatory CIPEG General Assembly. Here, an addition to the CIPEG Internal Rules was presented and agreed on:

*Amendment to Art. 11.3:*

3. Under exceptional circumstances (force majeure) a unanimous CIPEG Board may decide to hold the General Assembly via a digital platform. It will be the responsibility of the Board that voting can be carried out securely and anonymously.

This assures that CIPEG can meet virtually or partly virtually in the future. [The CIPEG Internal Rules are here](#).

Another important part of a CIPEG General Assembly is the formulation of relevant statements and resolutions.

## CIPEG 2020 Statement

The current pandemic situation has caused many museums including ones with Egyptian and Sudanese collections to close temporarily or even permanently. This represents a serious loss of unique cultural and social resources. Safety measures must be taken to keep museums open as much as possible. CIPEG recognises the need to allocate adequate funding and to develop policies that will allow museums to continue to carry out their vital role in society for generations to come.

## CIPEG 2020 Resolution

The recent flood that affected the Sudanese people and heritage is a great tragedy. CIPEG expresses its deep concern about this and offers its support to Sudanese colleagues by bringing awareness to this state of emergency that has resulted in loss of lives and homes, displacement of people, and threats to archaeological sites. The Annual CIPEG Meeting 2021 in Paris will focus on Sudan and, in connection with this, attention will be brought to the protection of Sudanese heritage. ■

> [cipeg.icom.museum](https://cipeg.icom.museum)

> [Facebook](#)

## CIPEG Journal

Vol. 5 (2021)

— Caroline M. Rocheleau

Once a year since 2017, the *CIPEG Journal* publishes peer-reviewed contributions related to the theme of the annual conference as well as research related to museum work. These contributions are scholarly articles that offer new research results and critical thought and discourse related

to museum endeavours that benefit museum Egyptology and Nubiology. Considering the unusual circumstances that led to our virtual meeting and its theme, which highlighted the innovative and imaginative ways various museums are dealing with the COVID-19 pandemic, the *CIPEG Journal* will exceptionally accept report-style contributions for consideration in its fifth volume. Please note that these report-style contributions must be formatted by authors following

the *CIPEG Journal* guidelines, just like any other contribution. The main text of these reports must be at least 1000 words (*not including abstract, references or footnotes*).

**The deadline for any contribution related to the virtual annual meeting is 1 May 2021.** All other contributions not related to the conference are accepted on a rolling schedule. ■

> [Guidelines](#)

> [Contact us](#)

## Digital Journeys to Egypt

### Reiss-Engelhorn-Museums in Mannheim

— Gabriele Pieke, Reiss-Engelhorn-Museen Mannheim

Like many other institutions, the Reiss-Engelhorn-Museums had to close their doors in the spring owing to the first Coronavirus lockdown in Germany. The museum has been forced to adapt to the new situation by reaching out to an audience in quarantine. Since the start of the worldwide pandemic, many Egyptian collections have been striving to allow people to discover ancient Egyptian culture from their couch via several digital platforms. Although the museum in Mannheim reopened in May after the first lockdown, visits to the exhibition are now very different, since visitors are invited to wear a mask throughout the building, and need to leave their name and address. Hence, many people continue to stay at home and our traditional ways of addressing our audience are under challenge: consequently, we have needed to adjust many of our programmes.

The special exhibition 'Yesterday – Tomorrow. Die Wiedergeburt der Ägyptischen Kunst nach 2000 Jahren' combines the photographer Marc Erwin Babej's contemporary works in so-called 'aspective' art with a number of ancient Egyptian artifacts. It had to

be closed in March, directly after the press opening. The social-critical and political messages of Babej are mainly addressed to an adult audience; for this reason, some rather traditional curator's videos, each explaining one selected artwork, seemed the most appropriate way to communicate with the target audience. In addition, Babej gave an introduction via two digital artist's talks. A picture gallery on the website still offers insights into a larger number of Babej's artworks.

With regard to the permanent Egyptian galleries, another approach seemed to be needed, as the general range of visitors is much wider. Therefore, the museum has developed special programmes for different audiences in order to make it possible to discover objects online. Some of these digital programmes particularly focus on families and children, one of the most important visitor target groups. For example, via eight informal videos, the curator Gabriele Pieke, invites children to undertake a digital journey through time. These short videos explain specific objects and themes suitable for children, e.g. a group of animal mummies from the Late Period,

a Middle Kingdom sailing boat, or hieroglyphs and writing. A number of craft ideas and drawing templates on the museum's webpage specifically address the younger audience. A special highlight is a downloadable 'Explorer's Booklet,' an activity book focussing on Egyptian animals, and giving information, tasks, questions and answers. Furthermore, children are invited to directly get in touch with the curator by making inquiries via email.

In sum, pandemic adaptations strategies are challenging and ask us to move out of our comfort zones. However, many useful formats have been developed over the past few months by our education department and the curatorial staff, which will enrich the museum's education programme even in a future without Coronavirus. ■

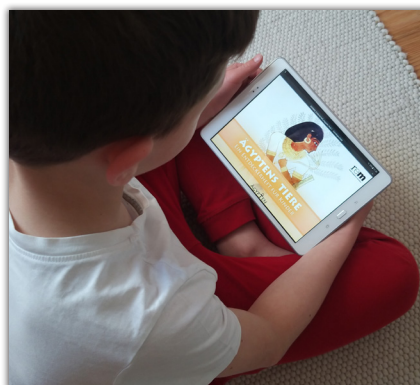
Check out the web page of the Reiss-Engelhorn-Museums:

- [Videos](#)
- [Kinder & Familien](#)
- [Entdeckerheft](#)

*Shooting of children's videos in the permanent exhibition "Ägypten – Land der Unsterblichkeit"; © rem Mannheim.*



*The new online activity book on Egyptian animals; © rem Mannheim.*



*Video shooting with the curator in the special exhibition "Yesterday – Tomorrow. Die Wiedergeburt der Ägyptischen Kunst nach 2000 Jahren"; © rem Mannheim.*



## KunstModell

### Researching Ancient Egyptian Works of Art and Models

— Christian Bayer, Helmut Brandl, and Christian Loeben

Since July 2018, Hildesheim's Roemer- und Pelizaeus-Museum and Hanover's Museum August Kestner have been co-operating in an interdisciplinary research project named *KunstModell*, initiated and headed by art historian Prof. Dr. Susanne Deicher of the Wismar University of Applied Sciences, Technology, Business and Design. The project's funding comes from the German Federal Ministry of Education and Research (BMBF). Besides Wismar, Hildesheim, and Hanover, this innovative project connects a fourth institutional partner, namely the University of Kiel, represented by the information scientist, Prof. Dr. Bernhard Thalheim. Additionally, the Universities of Luxor, Prague, and Zurich are projects satellites.

The project's focus and aim are a thoroughly new classification and interpretation of ancient Northeast-African 'models' – opposed to *Non-functional imitation of a cup inscribed for the King's son and High-priest of Memphis, Khaemwaset. Faience. Allegedly from "Tell Horbeit", i.e., possibly from Qantir. Height: 5.5 cm. Dynasty 19, reign of Rameses II, c. 1279-1213 BC; Hildesheim, PM 383; © Roemer- und Pelizaeus-Museum; photo: Ch. Weisser (Reiß-Engelhorn-Museen, Mannheim).*



contemporary 'works of art' (hence the designation *Kunst-Modell*). The need of such a project became evident during an international symposium at Museum August Kestner in December 2016. A symposium addressing this topic and bringing together sixteen international specialist scholars from various disciplines – Egyptology, Art History, Information Science, Classical Philology and Architecture – took place in Luxor, from 9-16 November 2019: its papers and discussions indicated that new, theory-based, approaches are necessary for a thorough understanding of this part of Ancient Egypt's material culture – and the world of religious imagination behind it.

Apart from the servant statues of the Old Kingdom and their 'successors', the proportionally smaller figurines and scenes of the 1st Int. Period and the Middle Kingdom (usually carved from wood but occasionally also modeled in clay), the corpus of objects discussed included a variety of artifacts. Some are genuinely of sacred nature while others are interpreted as profane. The material includes symbolic gifts to the gods, e.g. sacred shrines and food offerings, miniature

*Statuette of a seated woman (a goddess?). Limestone. Provenance unknown (formerly, Fr. W. v. Bissing Collection). Height 15.4 cm. 4th – 2nd century BC; Hanover, Museum August Kestner, 1935.200.501; © Museum August Kestner; photo: H. Brandl.*



*Rear part of a funerary boat. Pottery. Allegedly from Kharga Oasis. Height: 23.0 cm. Dynasty 11-12, c. 2080-1760 BC; Hildesheim, PM 388; © Roemer- und Pelizaeus-Museum; photo: Sh. Shalchi.*

and solid 'dummy' funerary vessels, so-called sculptors' models of the Late and Ptolemaic Period. The latter are generally understood as either instruments used in the process of crafting statues or/and, as 'ex-votos' with a religious significance, but also as 'trial pieces' and plaster casts of sculptures. The obvious heterogeneity of the material basis of this study will also be reflected in an innovative web exhibition that is due to go online in June 2021. It will illustrate, partly in 3D, and explain the ancient Egyptian models in the Egyptian collections of Hildesheim and Hanover. The exhibition's accompanying catalogue (to be downloaded) is currently in preparation. ■

> [Contact](#)

*Cast of the front part of a statue head. Plaster. Provenance unknown (formerly, Fr. W. v. Bissing Collection). Height 13.8 cm. 4th century BC; Hanover, Museum August Kestner, 1935.200.423; © Museum August Kestner; photo: M. Salomon.*





## The New Egyptian Section of the Museum of Crema (Italy)

— Christian Orsenigo, Curator of the Egyptian Section, Museum of Crema

In April 2019, a new section dedicated to Ancient Egypt was inaugurated at the Museum of Crema, a town situated in Northern Italy, a few kilometres from Milan. The museum was opened in the 1960s in what had been a 15th-century monastery of Augustinian Friars. Among the founders of the museum, was Carla Maria Burri who, at her death in 2009, bequeathed her collection of Egyptian antiquities to the city of Crema. Carla Burri was born in 1935 and worked in Egypt between the 1960s and 2000s, first as Cultural Attaché, then as Director of the Italian Cultural Institute in Cairo. Moreover, at the end of her career, Carla Burri was appointed Italian General-Commissioner for relations with Egypt. She was well known in the Egyptological milieu of the second half of the 20th century and played a long-term active role in aiding Italian archaeological missions working in Egypt.

The layout of the new permanent exhibition, entitled 'Egypt Returned', begins with a display of a number of flint stone implements and then proceeds with the oldest Pharaonic items from the collection: a faience tile from Djoser's Step Pyramid, two wooden statuettes that were originally parts of models of daily life, and a terracotta offering table dating back to the Middle Kingdom. The second section of the exhibition is dedicated to funerary

equipment, and also includes several amulets and some votive bronzes, most dating back to the Late Period. A substantial number of artefacts from the Burri Collection are related to Egyptian choroplastic production of the Graeco-Roman period. Moreover, the collection includes two ampullae with representations of St. Mena, and nineteen glass containers dating from the Roman imperial era to the early Islamic period. Finally, a prime place in the exhibition layout has been given to a limestone portrait of a Ptolemaic ruler and to a funerary stela of a type typical of the 3rd–4th centuries AD.

Recently, another patron of the municipal museum, Ms. Carla Campari-Lucchi, donated her own collection of antiquities to the city, following the example of her long-time friend Carla Burri. The bequest will enrich the Egyptian Section, and we have already planned a new layout for the spaces in the museum currently housing the



*Fragment from the end of back of a linen-based cartonnage mask, Ptolemaic or Roman Period, Inv. 2173 (© Museum of Crema).*

Burri antiquities. The new collection consists of almost 100 small artefacts that were acquired legally during the journeys of the Lucchi family to Egypt between 1966 and 1972. ■

> CATALOGUE: Christian Orsenigo, with preface by Edda Bresciani: *Egitto Restituito: La Collezione Carla Maria Burri*, Crema 2019 (ISBN 9788894424102; 18 euros)

*A display case of the Egyptian Section of the Museum (© Museum of Crema).*



*One of the cloisters of the 15th-century monastery, which today houses the Museum (© Museum of Crema).*



## Update from the Fitzwilliam Egyptian Coffins Project

### Reviving the art of ancient Egyptian mummy portraits in Cairo and the Faiyum

— Melanie Pitkin, Fitzwilliam Museum, University of Cambridge

Since 2014, the Fitzwilliam Museum has been conducting cutting-edge interdisciplinary research into its ancient Egyptian coffins collection. By bringing together a team of specialists in a variety of disciplines, alongside the application of advanced imaging techniques, we have been able to gain unprecedented insights into how coffins were made and decorated.

This research was first disseminated via a major exhibition and publication in 2016 (*Death on the Nile: uncovering the afterlife of ancient Egypt*), but since then we have focused on reaching more diverse audiences outside the Museum's walls. This includes an online resource, a 'Pop-Up' Museum (in which researchers bring real museum objects, craft replicas, hands-on activities and digital experiences into the heart of communities who might not otherwise have access to our research), and workshops to train curators and conservators at the Egyptian Museum Cairo (EMC) in ancient Egyptian carpentry and painting techniques

*Members of the Fitzwilliam Museum's Roman Period mummy portraits team, Sara Hany Abed (centre left) and Dr Lucy Wrapson (centre right) with Mahmoud Kamel, Researcher at the Faiyum Tourism Authority (far left) and local potter Mr Hosny from Al Nazla Village, Faiyum.*



and 'Pop-Up' outreach. Our EMC colleagues have also led, with our support, a version of these workshops and 'Pop-Up' Museums in Alexandria and Damietta, forming a peer-to-peer training network to broaden this initiative across Egypt.

The latest project underway by the Fitzwilliam team (generously supported by the Global Challenges Research Fund, Mr Moamen Othman, Head of the Museums Sector and Dr Sabah Abd El-Razeq, Director of the Egyptian Museum Cairo), focuses on reviving the art of Roman Period mummy portraits in Cairo and the Faiyum. We are developing a series of training videos demonstrating the production and decoration of the portraits, and how to develop a 'Pop-Up' Museum specifically on this topic, which we will deliver remotely to EMC colleagues in May 2021.

The aim of the project is to further empower EMC professionals, who are working to re-display their extensive Roman Period mummy portrait collection, with the deep knowledge required to help prepare interpretative materials. With our support, they will then share this training with peers at the Kom Aushim Museum in the Faiyum (the region where many of



*Members of the Fitzwilliam Museum's Roman-period mummy portraits team Sara Hany Abed (far left), Dr Lucy Wrapson (2nd left) and Helen Strudwick (far right) with Mahmoud Kamel, Researcher at the Faiyum Tourism Authority (centre) and Ashraf Sobhy Rizkalla, Head of Excavations Department in the Faiyum Antiquities Inspectorate (2nd right).*

these portraits were created), and also with disadvantaged local communities in the area in order to share knowledge with local craftsmen, connect them to their heritage and enable a potential revival of this craft. ■

For more information on this project, and the broader research of the Fitzwilliam Egyptian Coffins team, see:

> [www.egyptiancoffins.org](http://www.egyptiancoffins.org)

*Red shroud mummy from El-Hiba, Fitzwilliam Museum E.63.1903. © Fitzwilliam Mus.*





## Deaccessioning of Ancient Objects at the Detroit Institute of Arts

### Putting rumors to rest

— William H. Peck, Former Curator of Ancient Art, the Detroit Institute of Arts, Co-field Director, Brooklyn Museum excavation in the Precinct of Mut, Karnak

**F**rom when the disposal of objects from the collection of the Detroit Institute of Arts was first announced some years ago it has led to rumors and speculation as to the importance and scope of what was to be removed. In this statement I will try to clarify the nature of the activity.

The Detroit Institute of Arts has a 135 year history. In the beginning anything offered to the museum was accepted, resulting in quantities of objects that have not been exhibited or studied for decades. As the retired Curator of Ancient art, with former responsibilities for Egyptian, Classical and related material, I was called on to consult on the identification of those objects that were not of value to the museum and could be safely removed from the collection. I took on the job because there is presently no curator for ancient art and I did not want the lack of expertise to result in the loss of important artifacts. I devised a set of criteria by which objects could be judged. These were: artistic quality; authenticity; condition or the potential for conservation; duplication; and appropriateness to the mission of an art museum.

Nothing was done without proper and meticulous oversight and justification. Every object was photographed and was given its own record sheet, with sections on donor or funding, source, publication, exhibition, and description. I developed this statement to answer the most common questions and used it repeatedly:

The object is not relevant to or consistent with the museum's purposes and activities. There is no

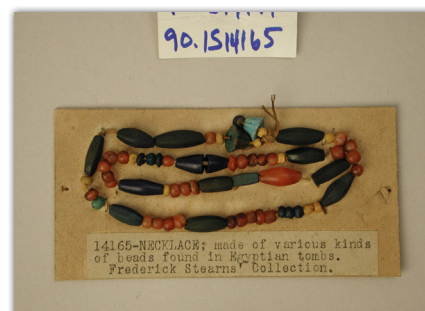
known history of its condition or it having been exhibited. It does not complement the collections of another department and has very little or no value as a loan.

Since almost all objects under consideration were small in scale, there was little gain in storage space. The main benefit in the area of museum management was that this material would no longer be included in regular repeated inventories.

The ultimate fates of the approximately seven hundred objects selected for disposal took several forms. Some that were badly damaged or decayed were transferred to the conservation department for study, practice, or experimentation. Objects appropriate to another institution, such as Hieratic, Demotic and Coptic ostraca which would not be classified as 'works of art', but rather as historic documents, were transferred to qualified and willing institutions for study purposes. The bulk of the minor objects such as beads, scarabs, and amulets were offered to auction houses that could adequately dispose of them. When colleagues asked me if anything 'good' was on the list, I could only say that,



*Predynastic stone bowl, actually badly recomposed from parts of two different examples.*



*"Necklace" said to be made up of beads found in tombs.*

in my judgment, there was nothing of value or of art-museum quality. The illustrations I have included will, I hope, make this clear. ■

*Group of undistinguished scarabs, probably all circa 1885-1900.*

