

## Editorial

— Tine Bagh

This edition of the CIPEG e-News is published a little later than usual because of the change of the CIPEG board at the end of November. It was decided that the previous chair of CIPEG, Tine Bagh, would continue as main editor of this issue of the e-News.

### ICOM General Conference 2025 in Dubai

Every three years, all the [ICOM National and International committees](#), as well as [Regional Alliances](#), [Affiliated Organisations](#), and the [Standing Committees and Working Groups](#), congregate for a general conference, to network and discuss the current important issues of the museum world. In 2025, the 27th ICOM General Conference took place at the World Trade Center in Dubai and, of course, CIPEG participated. The main theme was 'The Future of Museums in Rapidly Changing Communities', and CIPEG had decided to use its sub themes for two of its three sessions: 'Intangible Heritage' for the first, and 'Youth Power' and 'New Technologies' together for the second.

*CIPEG in front of the New York University in Abu Dhabi.*



The third session was shared with UMAC, the international committee for university museums and collections, the theme being 'Ancient civilisations and the contemporary academy'. Unfortunately, there were problems with some of the digital papers, but it was positive that the majority of participants of the CIPEG sessions and papers this time were Egyptians.

### IC Day at Abu Dhabi

One day of the ICOM general conference is always dedicated to the international committees (ICs), which may convene at other venues. CIPEG had decided to go to Abu Dhabi in order to visit the Louvre Abu Dhabi, with the only Egyptian collection in the area, largely comprising loans from the Louvre (see [CIPEG e-News 23](#)) for a contribution by Emily Teeter about the museums in the Dubai area). Before the visit to Louvre Abu Dhabi, we were lucky to be able to allocate time for the traditional CIPEG reports of institutions (museums with Egyptian collections), a heartbreaking keynote lecture by Shadia Abdrabo about the situation in Sudan, and the CIPEG General Assembly (GA). For this programme, we convened at New York University in

Abu Dhabi, which very kindly welcomed us and generously served us with tea/coffee and lunch. At the GA, the change of the CIPEG acronym was approved, and later in 2026 it will thus change to *ICOM Egyptology*, in accordance with ICOM's recommendation for more readily understandable names. It was noted that three new ICOM national committees in Palestine, Rwanda, and Sudan were established in 2025. CIPEG will work closely with ICOM Sudan, and it is of great importance to record that an ICOM Red List for Sudan is now under preparation ([ICOM Red Lists](#)). Work with the revision of the [ICOM Code of Ethics](#) continues, and the final draft will be presented for vote at the ICOM Annual Meeting in June 2026.

### CIPEG Statement 2025

CIPEG renews the [statement made in Madrid in September 2024](#) regarding the ongoing harm and destruction taking place in Sudan. We express our deep concern for the lives and safety of our colleagues, all people of Sudan, and of their cultural heritage.

Following the report of Shadia Abdrabo Abdelwahab (NCAM) in Abu Dhabi, CIPEG will reach out to ICOM leadership and other ICOM bodies – such as the newly established ICOM Sudan, ICOM Egypt, and ICOM Arab – and also relevant departments in the ICOM secretariat to identify ways to support the people of Sudan and the protection of their heritage.

The minutes from the CIPEG General Assembly 2026 may be read [here](#). ■

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

## CIPEG Board 2025-2028

At the CIPEG General Assembly in Abu Dhabi, we officially changed the CIPEG Board according to the results of the online elections and the new board was presented.

### Chair - Dr Christian Greco

Director, Museo Egizio Torino

CIPEG Board: New

[direzione@museoegizio.it](mailto:direzione@museoegizio.it)



### Secretary - Dr Melanie Pitkin

Senior Curator, Antiquities and Archaeology, Chau Chak Wing Museum, University of Sydney

CIPEG Board: 2019-2025

[melanie.pitkin@sydney.edu.au](mailto:melanie.pitkin@sydney.edu.au)



### Treasurer - Dr Emily Teeter

Curatorial Consultant, The Field Museum, Chicago, Associate, Institute for the Study of Ancient Cultures, University of Chicago

CIPEG Board: 2010-2016, 2022-2025

[eteeter55@gmail.com](mailto:eteeter55@gmail.com)



## Board Members

### Dr Heba Khairy Metwaly

Senior Curator, The Egyptian Museums Sector, Ministry of Tourism and Antiquities, Senior Specialist Heritage Management, Public Investment Fund, Saudi Arabia

CIPEG Board: 2022-2025

[hebakhairygem@gmail.com](mailto:hebakhairygem@gmail.com)



### Professor Tarek Tawfik

Associate Professor of Egyptology, Cairo University, President IAE, Vice-Chair ICOM Egypt

CIPEG Board: 2022-2025

[tarektawfik71@yahoo.com](mailto:tarektawfik71@yahoo.com)



### Lars Petersen

Head, Exhibitions Department and Curator, Egyptian Collection, Badisches Landesmuseum, Karlsruhe

CIPEG Board: New

[lars.petersen@landesmuseum.de](mailto:lars.petersen@landesmuseum.de)



### Dr Anna Consonni

Curator, Egyptian Section, Museo Egizio Firenze, Museo Archeologico Nazionale (Italian Ministry of Culture)

CIPEG Board: New

[anna.consonni@cultura.gov.it](mailto:anna.consonni@cultura.gov.it)



### Professor Aidan Dodson

Honorary Professor of Egyptology, University of Bristol

CIPEG Board: 2013-2019

[aidan.dodson@bristol.ac.uk](mailto:aidan.dodson@bristol.ac.uk)



### Dr Marie Vandenbeusch

Curator, Funerary culture of the Nile Valley, British Museum

CIPEG Board: New

[MVandenbeusch@britishmuseum.org](mailto:MVandenbeusch@britishmuseum.org)



Members of the Board are elected for three years, and their mandate can be renewed once. An Ordinary Member of the Board may subsequently be elected as an Officer (Chair, Secretary, Treasurer) for a maximum of two additional terms. No one may remain on the Board for more than twelve consecutive years. ■



## The Sudan Virtual Museum

— Faiza Drici, Project Head of the Sudan Virtual Museum, Section Française de la Direction des Antiquités du Soudan

### Project genesis

The Sudan Virtual Museum project is the result of a collaboration between the National Corporation for Antiquities and Museums (NCAM) and the *Section Française de la Direction des Antiquités du Soudan* (SFDAS). While the initial concept dates back to late 2023 – following the relocation of the SFDAS to Cairo – its implementation was accelerated by the announcement of the extensive looting of the museum collections in April 2024. This initiative is set against a critical geopolitical backdrop: since April 2023 the conflict in Sudan has led to a significant decline in archaeological activities across the country.

### From physical rehabilitation to the digital initiative

The ambitious renovation campaign for the Sudan National Museum – initiated in 2019 and supervised by its Director Ikhlas Abd el-Latif – aimed at modernizing the museography of an institution originally inaugurated in 1971. The sudden outbreak of armed conflict brutally interrupted these works, threatening the integrity of both the building and its collections.

In the face of this existential threat, the transition toward digital safeguarding has

*SFDAS workshop “The Sudan Virtual Museum and the Fight against Illicit Trafficking of Archaeological Property”.*



Ghalia Gar el Nabi, Director of NCAM.

become a major scientific and ethical imperative. The virtual museum thus serves as a vital alternative to the now-impossible physical rehabilitation, ensuring permanent access to the collections and maintaining the international prestige of Sudanese cultural heritage.

### An instrument in the fight against illicit trafficking

Beyond its role in outreach and mediation, the digital portal serves as a tool for the international community. By documenting and providing visibility of looted collections, it acts as a supporting instrument for authorities engaged in the fight against the illicit trafficking of cultural property.

This challenge was at the heart of the [workshop organized by the SFDAS](#) in December 2025, opened by H.E. Bertrand Cochéry, Ambassador of France to Sudan, and Ghalia Gar el Nabi, Director of NCAM. The seminar brought together French police and customs, cultural heritage professionals (ICOM, UNESCO), and scholars from international institutions (Louvre, British Museum) dedicated to the protection of Sudanese archaeology.

### Scientific timeline

The deployment of the Sudan Virtual Museum is structured around 3 phases:

- Late 2025: official project presentation by Ikhlas Abd el-Latif, Faiza Drici, and Marcel Perrin.
- Early 2026: inauguration of the virtual galleries spanning from Prehistory to the Napatan era.



Official presentation of the “Sudan Virtual Museum” Project by Faiza Drici, researcher (SFDAS), and Marcel Perrin, graphic designer (Louvre).

- Mid-2026: integration of the Meroitic and Medieval collections, complemented by an exhibition highlighting Franco-Sudanese archaeological missions before the war.

Officially launched online on Sudan’s National Day (January 1, 2026), this initiative stands as a testament to the resilience of scientific cooperation. It serves not only to disseminate the results of digital conservation efforts but also to ensure the long-term commitment of researchers toward the documentary enrichment of Sudan’s national heritage.

### Credits

Project directed by the National Corporation for Antiquities and Museums (NCAM) and the *Section Française de la Direction des Antiquités du Soudan* (SFDAS). With the collaboration of the *Musée du Louvre* and Durham University, and the support of UNESCO. Project funded by the *Fonds Équipe France*, Ministry of Europe and Foreign Affairs, French Embassy in Sudan. ■

[Homepage of the “Sudan Virtual Museum” official website](#)



## Rodin's Egypt

### A first exhibition in the US on Rodin as a collector of *aegyptiaca*

— *Bénédicte Garnier, Curator in charge of the antiquities collection at the Musée Rodin, Paris*

**F**rom November 19, 2025, to March 15, 2026, the Rodin Museum, in collaboration with New York University's (NYU) Institute for the Study of the Ancient World (ISAW), present *Rodin's Egypt*. It is the first exhibition in the United States devoted to the masterpieces of Auguste Rodin's Egyptian collection – more than 60 works by Rodin and from his collection. This exhibition stems from the online publication of the catalogue of Rodin's Egyptian collection, produced in collaboration with Paris-Sorbonne University. Between 1890 and his death in 1917, Rodin acquired more than 1000 items from prehistoric times to the Arab period.

In the first part of the exhibition, visitors can see how the collection was built up, from the accumulation of small statuettes (fig. 1) in his home and studios in Meudon (fig. 2) to the purchase of larger statues and reliefs for his future museum at the Hôtel Biron in Paris (from 1910) (fig. 3). It also shows the circulation of objects from Egypt, through Parisian antique shops such as Joseph Brummer's, to the sculptor's studio. Rodin ordered bases for some of them from the cabinetmaker Kichizō Inagaki between 1912 and 1916. Rodin loved these objects more for their shapes and

1. Votive statuette of Thoth in the form of an ibis, 664–332 BCE (Late Period), Copper alloy, Egypt; Findspot unknown, Donation Rodin 1916, Musée Rodin, Co.00211, © Musée Rodin - photo Angèle Dequier.



2. Jean Limet. Rodin working under the peristyle of the Pavillon de l'Alma at Meudon. ca. 1912. Albumen print. Donation Rodin 1916. Musée Rodin: Ph.00047. © Musée Rodin.

beauty than for their meaning, and had little interest in Egyptology.

In the second part of the exhibition, visitors discover the dialogue between the sculptor's Egyptian collection and his own works, confronted with three prestigious loans from the Metropolitan Museum of Art in New York. Rodin

3. Standing statue of King Nectanebo I, 380–365 BCE (Late Period), Quartzite, Egypt; Findspot unknown, Donation Rodin 1916, Musée Rodin, Co.01420. © Musée Rodin - photo Hervé Lewandowski.



4. Auguste Rodin. Female Nude with Slavic Woman's Head. 1895–1910. Seated on a pierce-handled jar. 3500–2900 BCE. Findspot unknown. Sculpture: plaster; Jar: travertine. Musée Rodin: S.00681. © Musée Rodin - photo Christian Baraja.

never travelled to Egypt, but discovered Egyptian art at the Musée du Louvre, and developed a late passion for it, having been trained in Greco-Roman art from his youth. After 1900, Rodin, like Pablo Picasso, Henri Matisse, and Constantin Brancusi, found in ancient Egyptian art new ways of representing the human body. Like Egyptian artists did before him, he played with lines and profiles, patterns and repetitions, assemblages, simplification and monumentality, all the themes we explore in this exhibition. This perspective contributes to the emergence of Modernity. The question of fragments in his sculpture echoes ancient statues that have become fragmented over time and the collector's item, in this case the Egyptian vase, becomes material for the sculptor's assemblage work (fig. 4). ■

> [Institute for the Study of the Ancient World](#)

- 15 East 84th Street, New York, NY 10028
- November 19, 2025 – March 15, 2026
- Wednesday - Sunday : 11am – 18pm
- Friday, 11am to 20pm
- Closed on Monday and Tuesday

## Egypt Eternal

### A New Egyptian Gallery at the Harvard Museum of the Ancient Near East

— Peter Der Manuelian, Harvard University

In a bright and refreshed second floor gallery, with an elegant Palladian window revealed and restored for the first time in decades, the Harvard Museum of the Ancient Near East (HMANE) has recently opened a new permanent Egyptian gallery. Entitled “Egypt Eternal: 4,000 Years of Fascination”. The exhibition showcases some returning favorite objects as well as other pieces on display for the first time.

This gallery previously told the story of our founder, David Gordon Lyon, and his 1903 vision for the Museum, presenting as many ancient Near Eastern cultures as possible. Now it simplifies that story by focusing on Egypt alone. We touch on a variety of themes, from expeditions to Egyptomania, furniture to funerary arts, that will excite, inform, and educate visitors on objects ranging from the Old Kingdom to the Coptic Period. There are painted coffins, examples of fine jewelry, historical



Harvard students use Augmented Reality to translate the replica Dream Stela of Thutmose IV from Giza. Photo by the author.



View of two Dynasty 22 coffins and 1929 Tutankhamun throne replica by Elias Hatoun, Cairo. Photo by the author.

hieroglyphic inscriptions, statues, and even textile samples from Egypt’s Coptic (Christian) era. Educational and artistic reproductions are also included, such as an elaborate teak and ivory 1929 replica of [King Tutankhamun’s throne](#); the modern [portrait of Idu in his subterranean Giza tomb chapel](#) by artist Joseph Lindon Smith; a [throne of Hetepheres](#) carved with computer technology; and the award-winning “Dreaming the Sphinx” augmented-

reality app for the [Dream Stela of King Thutmose IV](#).

We seek to enhance our collections with educational technology that delights without getting in the visitor’s way. Many of the objects in the exhibition have been scanned to [digital 3D models](#) for easy sharing with the public online. Often these models allow you to experience the artworks in ways you otherwise couldn’t, even while standing in the gallery. For example, how would you view the interior detail of a painted coffin? We lift the lid for you virtually; see animated models of the [Dynasty 22 mummy case of Padimut](#) and the coffins of Ankh-khonsu and Mut-iy-iy.

General view of the new HMANE “Egypt Eternal” gallery. Photo by the author.



There is a modular quality to the different stories we tell in different parts of the gallery. This allows us to continue to augment and update the gallery in the coming months with additional objects (such as an interactive Rosetta Stone) and new technologies, all without disturbing the overall themes of the show. “Egypt Eternal” explores our enduring interest in ancient Egyptian civilization. ■

> [14-second video shot out of the gallery](#)

## Made in Ancient Egypt

— Helen Strudwick, *The Fitzwilliam Museum, Cambridge*

**M**ade in Ancient Egypt, the current exhibition at the Fitzwilliam Museum, Cambridge, focusses on the people who made some of the amazing artefacts displayed in museums across the world. Visitors are encouraged to look at details of manufacture of objects, such as a glass vessel in the shape of a multi-fish (on loan from the British Museum) and the stone head of an Amarna princess (lent by the Neues Museum, Berlin). Three faience vessels from the tomb of Amenhotep II, almost certainly made in two different workshops, are shown together for the first time (two from the British Museum and one from the Fitzwilliam's own collection).

Less glamorous objects appear too, such as chisels and needles, a spinning bowl lent by the Petrie Museum, and an ostrakon that records payment for the decoration of a coffin, on loan from the Louvre. Large reproductions of tomb scenes, especially from the tomb of Rekhmire, some of which are subtly animated, bring the people into the room, while soundscapes make these scenes more present. Quotes from the *Teaching of Khety* (or the *Satire of the Trades*) are interspersed in the displays and reveal the less glamorous side of the craft workers' lives. In contrast, stelae made for various clients illustrate how they wanted to be memorialised for all time. These also indicate how craft skills were passed down

*Part of the central gallery dealing with production processes involving fire, with the suggestion of a glowing fire in the centre of the room (visible at the left).*



through members of the same family, often over many generations.

The exhibition is hosted in the Fitzwilliam's three main exhibition galleries. The first room deals with working in stone (reliefs, 3D sculpture and stone vessels) and the work of the potters (with hand formed and wheel-made vessels). The second gallery deals with high temperature working, exploring the makers of faience and glass and workers in bronze and gold. The final room is devoted to production using organic materials: linen and basketry, wood and papyrus. The final section explores the work of coffin makers and the way they utilised the production of other makers, including linen, bronze, glass and faience.

Text on the labels is aimed to meet the needs of a wide range of visitors. Dates are notated as BCE/CE, with an approximation of how many years ago that was given in parentheses. References to different periods, dynasties or kings' reigns are absent. This allows the visitor to focus on the main text of the label that describes the object, most often with a comment about how it is made or the marks left behind by its maker.

The exhibition is open until 12 April. [Tickets are available online.](#)

*Stone vessels from the Fitzwilliam's collection, lit from below to show the patterning within some of the raw materials utilised by the ancient Egyptians.*



*Specially designed display case, evoking a wooden workbench, here displaying blue faience objects, including three hes-vessels from the tomb of Amenhotep II.*

The generosity of lenders to the exhibition has been overwhelming. As well as those mentioned above, the Fitzwilliam Museum is grateful to colleagues at the National Museums of Scotland; the Rijksmuseum van Oudheden, Leiden; the World Museum, Liverpool; the Oriental Museum (Durham University); the Petrie Museum (University College London); the Ashmolean Museum (University of Oxford); and the Museum of Archaeology and Anthropology (University of Cambridge). We are also grateful to the Borthwick Collection for their loan of an unusual bronze headdress, and are particularly grateful to David and Molly Lowell Borthwick for their generous support of the exhibition. ■

Exhibition catalogue:

*Made in Ancient Egypt*, edited by Helen Strudwick with Thomas Clarke, published by Paul Holberton Publishing, 2025.

*An image of a carpenters' workshop provides context within the woodworking section and brings the craftsmen right into the room.*



## The Tutankhamun Spatial Archive

A new chapter in a century-long legacy

— Francisco Bosch-Puche, Archive Curator, and Daniela Rosenow, Manager, Griffith Institute, University of Oxford

On 11 November 2025, to mark 100 years since the unwrapping and examination of Tutankhamun's mummified body, the Griffith Institute at the University of Oxford unveiled the *Tutankhamun Spatial Archive*, a major new digital platform that reimagines how the famous excavation's documentary record can be accessed, navigated, and understood. The launch represents the most significant development in the curation of the Tutankhamun Archive since the pioneering digital project *Tutankhamun: Anatomy of an Excavation*, created under the leadership of Jaromir Malek (1943–2023) during the 1990s and 2000s. Building firmly on Malek's legacy, it brings together every type of archaeological record generated during the discovery and excavation of the tomb – many never before published online – into a single, fully-integrated and searchable database. It now incorporates higher-resolution, full-colour scans of photographs, object cards, plans, and documents, replacing the low-quality images of the earlier online resource. Each item is accompanied by enriched metadata and revised transcriptions that include deletions, corrections, and later annotations, offering deeper insight into the working processes of Carter and his team.

One of the most significant developments is the expansion and reorganisation of the images section. All surviving media for a given photograph are now grouped together: scans of original glass-plate negatives; film negatives; prints from albums; object-card photographs; lantern slides, and more. Equally transformative is the new object record system. By selecting a Carter number, users can instantly access all connected records: photographs in

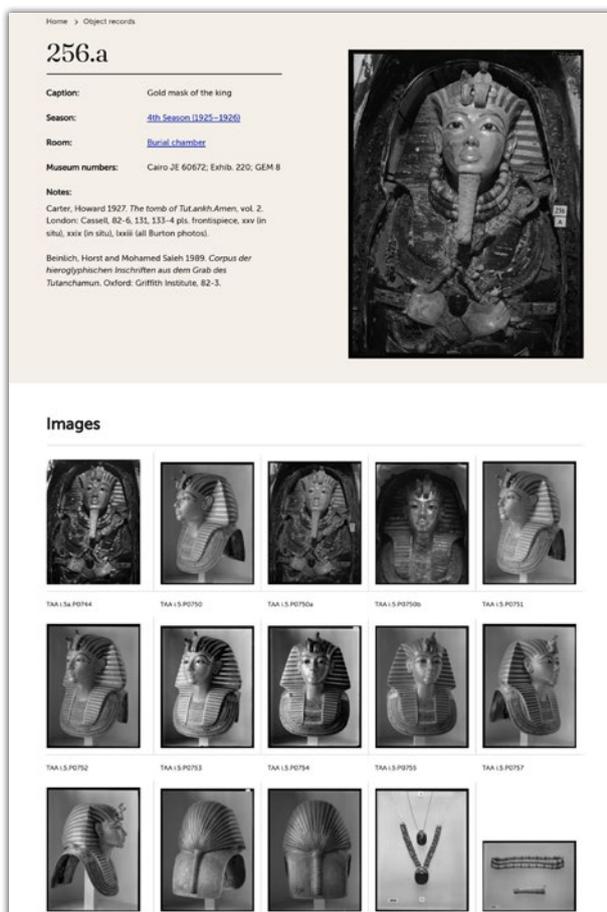
every format; object cards; conservation notes; scientific observations; relevant pages from journals and diaries; sketches; and associated correspondence. Three new contextual sections broaden the scope of the resource: "people", presenting portraits and short biographies of those who created the records; "seasons", summarising archaeological activities year by year; and "rooms", which provides concise descriptions of each space within the tomb together with lists of the objects found there.

Every document is now plotted within the architectural layout of the tomb, allowing users to visualise where each piece of evidence belongs within its original archaeological context. This spatial framework forms the foundation for the next planned development: a fully interactive 3D model of the

tomb. This future component will allow users to move seamlessly between documents and a virtual reconstruction of the burial as first uncovered, revealing new connections between objects, contexts, and records.

Developed in collaboration with Agile Collective and supported by the John Fell Fund, the platform follows an open-access model, ensuring that all digitised material is freely available. A dedicated "stories" section and a "for schools" area, with interactive activities, further extend its educational reach. Together, these developments reaffirm the Griffith Institute's commitment to preserving and sharing the full Tutankhamun excavation record. ■

> Visit the [Tutankhamun Spatial Archive](#) (beta launch)



Record page for Tutankhamun's funerary mask (Carter 256a). The Beta version of the Spatial Archive currently publishes all material relating to Carter number 256 – including the mummified body, the funerary mask, and the items recovered from the bandages – with new material scheduled for weekly release over the next two years.

