

CIPEG Annual Meeting in Munich 2015
Staatliches Museum Ägyptischer Kunst

From Historism to the Multimedia Age
Content - Concept - Design
of Egyptian Museums and Collections

CIPEG Annual Meeting in Munich

Tuesday, September 1st - Friday, September 4th 2015

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Keynote speech

Dietrich Wildung, *Between Sensation and Contemplation.* Egyptian Museums Today

Egyptology is a latecomer in the humanities. For the vision of antiquity defined by European classicism, ancient Egypt is “pre-Greek”. Egyptian collections in the 19th century have been - apart from Turin – not more than the prelude to or a bypass of antiquities museums. Their attractiveness for the public was based on a romantic image of Egypt transmitted by classical and medieval authors and distorted by magic, mystery – and mummies. “Egyptomania” is rather a phenomenon of crowd psychology than of cultural history.

The potential of Egyptian museums is different. They have the unique chance of presenting millennia of cultural continuity; Egyptian objects demonstrate all aspects of human life in extraordinary completeness. Egyptian art has drafted basic rules of artistic articulation, influencing the evolution of later epochs. This heritage kept in Egyptian museums is not only a chance, but also an obligation. Egyptian museums are the procurators of the ancient Egyptians.

Many Egyptian collections dispose of holdings stemming from partitions of excavations. These provenanced objects are invaluable research tools easily at hand all over the world. It is to be hoped that partitions or long-term loans, stopped in 1985, will be provided again by Egypt – as a service for science and as a self-confident global performance of one of the earliest civilisations, inviting to a contemplation beyond time and space.

Abstracts (in alphabetical order)

Ossama Abdel Meguid

Interactive Exhibition as a Tool to Learn Egyptian Heritage

Interactive installations in museums have been explored in a variety of projects in order to increase users' engagement. However, the focus mostly lies on using touch enabled surfaces. Visitors can browse through the various exhibits that are displayed on a touch screen. Furthermore, they develop, a wall sized display showing an ancient Egypt painting. Visitors can explore this painting to gain background information. Additionally, they can use a physical CT to digitally magnify content of the mummy.

Some Interactive Exhibition Elements:

1. Mummy Scanner: at this station, children and families can move a monitor across a replicated mummy to see bones, amulets and other amazing finds beneath the wrappings. Specific information will also "pop up" on the monitor screen as children move it across the body.
2. Anatomy Station: at this station visitors will be able to understand human anatomy through exploring a prop with colour coded body parts, and match the colour with the name of the part.
3. Biological Discoveries: Children can be able to explore a replicated tooth and sculpted bust of Hatshepsut's head along with headline news describing the importance of this recent discovery.
4. Medical Station: at 2 identical computer stations, children can pretend they are ancient doctors. They receive a variety of patients on screen who need their help. They then drag the appropriate tools to make a diagnosis and drag additional tools to perform surgery, set broken bones or cure various illnesses just the ancient Egyptians used to do. Actual artefacts representing different scientific and medical tools will accompany this activity.
5. Therapy Wall demonstrate the healing methods and medications ancient Egyptians used to treat illnesses.

In contrast, we focus on exploratory interaction techniques that use more natural interaction techniques. In this paper, I introduce different concepts to explore exhibits in the museum concept. Explore and Learn, concept that tracks the users at the exhibits and reveals information depending on the pointing position. The Interactive Touch screen concept that uses a physical touch revealing background information by digitally illuminating specific parts of the exhibit. Both concepts strive to allow the user to get further information about an exhibit of interest by interacting with it in a playful way. The use of modern technology is very important for our lives today as well as our past so we can learn about our ancestors.

Tine Bagh

New Life in the Ny Carlsberg Glyptotek

When you enter the Glyptotek in Copenhagen from the busy street near the city centre and next to Tivoli with its screaming hoards in the roller coasters you step into a time warp with its own atmosphere. The museum was completed in 1906 and as it was the norm then it was built as a daylight museum with windows and glass roofs. It was not until 1996 that a modern, climate-controlled building without windows was added in one of the courtyards in order to secure a safer home for the collection of French paintings. In connection with that addition it also became possible to expand the Egyptian collection with better rooms for wooden statues, coffins and models as well as mummies and mummy cases. All of these light and temperature sensitive objects belong to the funerary domain and the opportunity to create a darker and tomb-like space for these was seized. Especially the dimly lit stairway with flat steps down to the coffins and mummies has had a great impact. The latest addition in 2015 has been a big project where the entire museum has been provided with new modern lighting that has not only made it possible to extend the opening hours but first of all to create a new dramatic museum. In the Egyptian hall spots on the large statue of Ramses and Ptah and the seated Anubis for example make them come alive. This can be exploited further and the present paper will discuss future plans and ideas for the Egyptian collection in the Glyptotek and how it will be possible to balance between tradition and renewal. It is not an easy task to make big changes to the tradition-bound museum, and even minor modifications can make a big difference.

Lisa Çakmak

The Reinstallation of Egyptian Art at the Saint Louis Art Museum

In 2016 the Saint Louis Art Museum (SLAM) will open a new gallery of Egyptian art. This project is already well in the planning stages and presents several new and exciting challenges for the museum. The collection of Egyptian art at SLAM, like many smaller regional museums, is not large (approximately 100 objects), with a decided focus on the funerary arts of the Late and Graeco-Roman period. SLAM is also fortunate to have on loan, two mummies and their coffins from the Mildred Lane Kemper Museum of Art at Washington University in St. Louis. One of these mummies, from the 18th dynasty, is the sole example of the black and gold banded coffin type in the United States.

In this presentation, I will first present the current plan of the reinstallation including floor plans and object groupings. Then I will outline our strategies for enhancing the visitor experience through the use of a formal interpretive framework and digital technologies. This will be SLAM's first permanent collection gallery to use this twin approach. All of the didactic content, both analog and digital, will be guided by a methodology established by museum exhibition consultant Beverly Serrell to formulate one "Big Idea" and several "Generic Learning Outcomes" for an exhibition. To assist in this didactic approach, we also plan to employ a series of digital tools in the gallery, including a touch table, a near life-size screen displaying CT-scans of the three mummies, and iPads using an open source digital storytelling tool developed by the Minneapolis Institute of Arts, called Griot. Griot provides user-friendly methods for crafting stories with multimedia content (images, audio, and video). It includes three tools for (1) authoring/loading content, (2) presenting stories, and (3) tiling & annotating images. SLAM has had some success using the Griot platform in special exhibitions but the Egyptian reinstallation is the museum's first attempt to use it in a permanent gallery.

Aidan Dodson

Egyptian Collections in Smaller UK Museums: Past, Present and Future

The United Kingdom has a surprisingly large number of museums holding Egyptian collections, including many small local institutions. This includes a large amount of material from excavations owing to the way in that the Egypt Exploration Fund/Society and British School of Archaeology in Egypt/Egyptian Research Account are/were dependent on subscriptions from individuals and museums for their funds. In this paper, I will consider how this phenomenon links into the history of Egyptology in the British Isles, and how the wider Egyptological world should engage with the usually non-Egyptological – and frequently non-archaeological or even non-academic – curatorial staff to help them interpret and manage their collections.

Monika Dolinska

The New Gallery of Ancient Art in the National Museum in Warsaw (Design)

The Gallery of Ancient Art in the National Museum in Warsaw is closed since 2011, when the whole museum began the process of modernization and rearrangement. During four years a gallery after gallery has been re-opened, the Ancient Art Gallery being the last one, scheduled to open at the end of 2016. It will be a completely new gallery, rethought, relocated and rearranged. The design studio which won the contest for the new concept of the gallery prepared plans and designs according to our scenarios. We are presently devising multimedia and guides. All these plans will be presented at the conference.

Denise Doxey

Gold and the Gods: A Nubian Jewelry Exhibit at the Museum of Fine Arts, Boston

In July of 2014, the Museum of Fine Arts, Boston, opened a temporary, three-year installation of Nubian jewelry and personal adornment from the Classic Kerma through the Meroitic period. This paper explores some of the challenges faced by curators, educators and designers in trying to integrate the archaeological and cultural context of the jewelry while working with a limited budget and limited amount of space for labels and text panels. It concludes with a brief description of the gallery to illustrate the decisions that were ultimately made.

Maher Eissa

The Egyptian Museums' Collection Policy: an Approach

The Egyptian Museums' collection policy needs to change, why? Simply because there is no collection policy for the Egyptian museums – except the Nubia museum in Aswan- Thus, the Egyptian Museums in general should be in closer collaboration might suggest that there should be a single, centrally determined collecting policy for Egyptian museums, with much greater concentration of certain kinds of objects in specialist museums.

During the past few decades, the Antiquities authorities have established several museums, without a clear and precise philosophy or policy on the role and aim of these museums for example the Grand Egyptian Museum (GEM), the National Museum for Egyptian civilization (NMEC), and some local and regional museums. As a result, conflicts of interest have arisen between new museums, simply because there is no common “collection policy” to be followed. Fundamentally, there was no vision of the real requirements of building new museums, specifically the regional ones Moreover, in Egyptian museums, there are no common rules and regulations for moving objects.

This complicated situation emphasizes the need to reconsider a common regulations or a “collection policy” of both moving of museum objects and establishing new museums in Egypt, which we can call “national collection policy for Egyptian Museums”

This paper represents my point of view of setting national collection policy for the Egyptian Museums, which needs to cover explicitly at least the following considerations:

- Establishing new museums
- Acquisition conditions (accepting objects into collections).
- Circumstances of Disposal (removing objects from collections).
- Care of Collections (loans and conservation).
- Registration and Documentation.
- Archive records and library.

Elham el Mongy

Future Plan for the Egyptian Museums

The presentation gives a brief overview of the current situation of Egypt's museums and the strategies and vision of the Museum Sector in the Ministry of Antiquities of Egypt regarding their future.

The Museum Sector is responsible for 53 museums. Some of the museums are open to the public, while others are under construction or renovation, or are closed. In early 2000, a vast modernization programme was launched to transform Egypt's museums from dusty warehouses to modern centres of culture and education. Although the recent political upheavals in Egypt have tremendously slowed down the process, the Ministry of Antiquities is taking every possible measure to cope with the current challenges.

In the next coming years, the Museum Sector will focus on the most pressing issues: For the new museums, the design of the scenarios, the selection of objects and the preparation of texts will be completed, while a comprehensive refurbishment will be tackled for the existing museums. The measures taken for the existing museums include security, documentation, redisplay of the permanent collections, upgrading of texts and lighting, among others. The Museum Sector is also in the process of expanding its administrative system through the establishment of new departments for marketing, temporary exhibitions, museum education, documentation and registration, scientific research and risk management to cover essential museum management activities. To fulfill all of these tasks according to professional standards, the Museum Sector is in urgent need of building the capacity of its museum personnel. It has set training as a priority on its agenda to be able to connect Egypt's museums to the international museum landscape.

Khaled El-Enany

NMEC. History, Challenges & Perspectives

The National Museum of Egyptian Civilization (NMEC) is the first museum of civilization in Egypt and the Arab world. It will present a comprehensive view of Egyptian civilization from prehistory to the present day, taking a multidisciplinary thematic approach designed to highlight Egypt's tangible and intangible heritage. Moreover, NMEC is an important cultural, recreational and research center for Egyptian and international visitors and scholars.

The presentation of Prof. Dr. Khaled El-Enany – director of NMEC – will deal with the project history since the idea of its creation in 1982. It will underline the main challenges faced by NMEC since January 2011 (manpower, capacity building, financial problems, etc.) and will highlight the museum plans to open partially during 2015 (the biggest antiquities storage area in Egypt and the first temporary exhibition about “Egyptian Handicrafts”).

Rita Freed

Trash to Treasure: Auloi from Meroe

In 1921 the Harvard University-Museum of Fine Arts Expedition discovered remains of a large group of reed pipes in the filling of the entrance to the plundered burial chamber of Queen Amanishaketo's tomb at Meroe, the same tomb from which the remarkable Ferlini treasure, now divided between this city and Berlin, was found. The instruments were awarded to Boston. Although immediately recognized as an important group of objects, the exceedingly fragile and fragmentary nature of the pipes constructed from bronze, wood, and bone made it impossible for scholars to make sense of the material for close to a century.

Today, thanks to cooperation between three MFA Departments and an international group of scholars in disciplines ranging from engineering to musicology, an impressive series of instruments is taking shape during a multi-year conservation project. The ultimate goal is to create replicas which will allow an audible exploration of the ancient musical scales.

Advanced corrosion precludes the presentation of complete and visual pleasing objects, their fragility, and the interdisciplinary nature of the project present challenges for display and interpretation, which will be explored in this presentation.

Mohamed Gamal Rashed Geneidy

The New Permanent Display of the Egyptian Museum of Cairo. The Concept and Exhibition program

In parallel to the ongoing plans and anticipated opening of the Grand Egyptian Museum (GEM) and the National Museum of Egyptian Civilization (NMEC), The Egyptian Museum of Cairo is going to redraw its mission, approach and its concept for display. This is very necessary not just to keep the image and position of the Egyptian Museum, but also to avoid the conflict in collecting between museums, and to ensure building museums that are compiling each other.

The identities, missions, Exhibition concepts, locations, visitors' types as well as the actual collections of the three aforementioned major museums were certainly considered in this proposed exhibition concept for the Egyptian Museum. The discussion which the speaker started with an opening discussion at CIPEG 2014, and some other occasions. An early start, with a brainstorming and evaluation of several possible scenarios for the three major museums, was very essential and productive to identify a distinguished Exhibition program for the Egyptian Museum of Cairo. Numerous questions were must be answered and discussed before taking the final decision.

The suggested concept, for its future permanent display, is to be dedicated to ancient Egyptian Art & Field and Archaeological Resources.

I. The first major concept or theme 'Museum of ancient Egyptian Art', is not a new suggestion, however new consideration have been taken. The idea is to dedicate the round galleries of the ground floor to house representative artifacts of ancient Egyptian art. A selection of masterpieces that illustrate the richness of the ancient Egyptian Art from the different periods. The objects would be exhibited in outstanding mode of display for appreciation and enjoyment. However, Specific stories, topics and themes may be narrated around individual artifacts or groups, probably in chronological outlines in order to express the development of the art schools, etc..

II. Archaeological Resources & Field Museum. According to this concept, the museum would illustrate the story of the Egyptian Archaeology, where objects would be exhibited in connection to their archaeological context from discoveries to acquisitions and their final destinations. The various stories behind collections and objects including the Archaeological resources and the records of Egyptian and Foreigner Expeditions worked in the field. Such significant values would indeed enrich the display with a

broad record of stories around the history of the collections. Several galleries would be dedicated either to archaeological sites or to Expeditions, where relevant stories would be drawn in the galleries. More than five main themes and several sub-themes and topics would be presented under this concept. On the other hand, this comprehensive concept would make the museum a hub for Egyptology all over the world. It would also establish partnership platform for collaboration where all institutions with Egyptian collections around the world can be joined.

The Exhibition program outlined here, including also research study for its time-plan and its sequential phases from development to implementation, together with a suggested project team and work criteria, and capacity building.

Carolyn Graves-Brown

‘Quirky and Home Spun’: a Study of Opportunistic Design and Development or ‘a Bit of a Muddle’

In studies of content, concept and design of museums, usually the large and beautiful are put forward as case studies. This is unsurprising and right. In dealing with large sums of money ‘proper planning’ with a powerful ‘corporate image’ is absolutely necessary. Smaller projects of course are also subject to planning, but, one might argue with fewer constraints and few articulated tight conceptual frameworks. This is not to say of course that the planning of small museums is always a ‘free-for-all’!

However, I thought it might be constructive to examine the concept and design involved in the setting up and development of a small museum, with which I am intimately familiar, and which one might say is ‘a bit of a muddle’.

In 2001 The Egypt Centre was reviewed in the Museums Association Journal (Jan 2001, 23) and described as ‘quirky’ and ‘eccentrically homespun’. At the time we felt a little insulted but now quote it with pride. This is the (short) story of how we came to be a museum with little overarching design, a result of competing ideas, using second bests and hand-me downs.

I don’t promise to conclude that our way is best!

Christian Greco

1824-2015: Museo Egizio. New Connections and Archaeological Contextualization

“A museum that rethinks itself thereby merely pays homage to its nature and function. The objects that constitute it and that gain a well-defined quality and significance from the fact of being preserved in it, as opposed to those that are still in use, or forgotten and dispersed, are arranged to converse with the visitor according to often implicit programs, which the Museum suggests, or allows. It is thus well within the order of things that the maturation and variation of cultural experience in the flow of time compels one to rethink the hierarchy of values and meaning of what apparently constitutes an immutable heritage. [...] the meaning of a structure of this kind is constantly renewable, even if materially it stays the same. Its growth is not merely a matter of quantity; it is also a result of the new significance it acquires over time”.

As these considerations by Sergio Donadoni express so well, the significance and cultural objectives of a collection and its organization change over time. A museum consequently needs to address the question of how its collection can meet the current expectations of researchers and the changed intellectual demands of visitors.

At the beginning of the nineteenth century, the Egyptian Museum of Turin was one of the main centers of Egyptology in Europe, promoting projects and attracting scholars; today, it needs to regain this function. Our new museum has a keen interest in highlighting connections between its artifacts, through the history of their discovery, the reunification of burial assemblages, and prosopographical investigations on individuals documented by written sources. It is retracing historical links and developing a network of collaborations with other cultural and scientific institutions, and other Italian and foreign collections. Our priority is to recreate the archaeological and historical contexts of objects. The catchword “connections” enucleates the continuity between the history of the museum and its present.

Ronaldo Gurgel Pereira

Some Remarks on Late Period Collections in Portugal

This is a report on a Post-doctoral project proposing the connection of all Portuguese collections from Late Period Egypt. It summarizes three years of activities including the discovery of a new collection, the correction of 'old' information and the study of unpublished material. It is also a proposition of international collaboration, since the Portuguese collections are so unfamiliar to the rest of the world and many artifacts has no information concerning their provenance of whatsoever. Therefore, the main objective of this conference is to present news, to comment difficulties and associate this research to worldwide specialists.

Tom Hardwick

Buying and Displaying Egypt: The role of the Brummer Gallery in Creating Egyptian Collections in the United States

Michaela Hüttner

From Historicism Wallpapers to Virtual Reality

At the opening of the Kunsthistorisches Museum in 1891 the Egyptian Collection was designed in the typical style of the late 19th century – Egyptianizing doorways, show-cases, and even the heaters were made in Egyptian style.

The walls are covered with wallpapers showing the pictures of the tomb of Khnum-hotep in Beni Hassan. The ceilings are decorated with vultures or stars. Original Egyptian columns are installed into the halls as load-bearing elements.

But now modern times made their arrival in the Egyptian collection. You can enter a mastaba through virtual reality and you can handle a coffin lid in all three dimensions without touching the original.

Nika Lavrentyeva

Plaster Casts of Ancient Egyptian Sculpture in the Pushkin Museum: Today and Tomorrow

In the days of multimedia age historical plaster casts even belonging to one of the most prominent museums, seem to be the fragments of the past.

Is it possible to update a museum collection of such a nature? What aspects should be noted in order to achieve this goal? These items have a certain history which begins from the late XIX century and from this fact we can make a start.

These monuments lay in the basis of the Moscow Museum of Fine Arts. These things are also associated with the collection of V.S. Golénischeff. At first they were exhibited in the hall along with the original items, but now are available in another exhibition spaces, and their demonstration pursues different goals.

In 1997 a new department of the Pushkin Museum “Ivan Tsvetaev Educational Art Museum” was opened. It is located on the territory of one of the largest universities of Russia - the Russian State University for Humanities. Therefore, the museum itself is called “educational”, which emphasizes its academic character. The creation of our museum is a revival of the ideas of the founder of the Pushkin Museum - Ivan Tsvetaev - about education through art objects.

The project is not only the museum exposition, but also sort of an art classroom or lecture hall. Its purpose – is not just to show the history of classical ancient art, and the Egyptian in particular. It is a unique laboratory for students in the humanities and Egyptologists.

The exposition allows to obtain comprehensive information about the monuments located in collections of different museums, to learn to compare them, to get skills in reading texts directly from the monuments. The exhibit also provides the possibility of exercise in the description and analysis of ancient Egyptian monuments.

The exposition occupies seven rooms, two of them are filled with casts of Egyptian sculpture and include 135 exhibits. Almost the same number of casts is in the deposit. The objects of the first room are devoted to the Early, Old and Middle kingdoms. In the second room – to Egypt from the era of the New Kingdom to the art of the Greco-Roman period.

The exhibition includes copies of monuments from the famous museums: the Egyptian Museum in Cairo, the British Museum, the Louvre, the Turin Museum, Gregorian Museum in the Vatican, Baracco Museum, Albertinum at Dresden, the State Hermitage Museum.

Thus, the “world tour for the Egyptian collection” you can take in one museum: there are monuments of different eras and assembly: reliefs, sculptures, stelae, small-size plastic - all gathered into the same space.

One of the most important aspects of the museum work is a communication of the plaster casts and the original items in their historical context, because each item eventually creates its own history - the safety, toning, exhibition concept, and comparison with original monuments.

The use of multimedia technologies and new forms of interaction with visitors helps the actualization of the collection in training and education purposes.

Christine Lorre

The Egyptian Collection of the MAN at Saint-Germain-en-Laye: Rethinking Egyptian Prehistoric Relics within a New Scientific and Cultural project.

The Egyptian collection of the National Museum of Archaeology (Saint-Germain-en-Laye, France), considered at approximately 5 000 objects, is partially exposed in the hall of compared archaeology, the former ballroom of the former royal castle. It mainly consists of objects going back to the Palaeolithic and until the thinites dynasties although it also includes some objects of Pharaonic period. The main part of this collection results from researches undertaken in the Nile valley by the brothers J. and H. de Morgan who contributed to the recognition of the Egyptian prehistory. From some examples, will be evoked the works already undertaken around this collection, its value as testimony about the dawn of Egyptian prehistory and some new perspectives of valuation within the framework of the new scientific and cultural project of the whole museum.

Stefania Mainieri

The Re-Opening of the Egyptian Collection of the National Archaeological Museum of Naples

The Archaeological Museum of Naples owns one of the oldest Egyptian Collections in Italy. Established in 1821, thanks to Michele Arditi, director of the Royal Bourbon Museum, it is formed of different nuclei: the Borgia collection created during the 18th century by Stefano Borgia in Velletri and sold to Joachim Muratin 1814 by his nephew Camillo; the Picchianti collection, sold in 1827 by the nineteenth century explorer who travelled, according to his own words, along the Nile valley up to Dongola in Nubia, and some lesser groups of artifacts with various provenances added between 1842 and 1917.

Since its first opening, the exposition underwent several changes and was alternatively closed and re-opened until recent times, when the Section was closed again in 2007, because rooms and showcases needed to be refurbished and adapted to new safety criteria.

The Soprintendenza Archeologica decided to use this occasion to update the whole catalogue and to make a new plan for its exposition, in collaboration with the University of Naples l'Orientale.

When the Egyptian section was open to the public at the end of the XXth century (on the 14th December 1989), after a long period of closure, it was exposed according to the various original nuclei, and priority was given to the story of the collections, which formed it. It was organized in 5 rooms: the first two dedicated to the sculpture and the funerary objects from the Borgia Collection, one to the epigraphic documents and minor acquisitions, and the last two rooms to the funerary objects from the Picchianti collection. This type of exhibition, along with Egyptological information, highlighted the different way of perceiving the ancient Egyptian world during the eighteenth and nineteenth centuries.

Today, exposition criteria are mostly based on a new concept of fruition of the archaeological heritage, where the artifacts are seen not only in themselves - as ancient artistic objects and individual historical evidences - but in their reciprocal connections as material testimonies of a culture, whose social, economic and religious aspects they help to reconstruct and illustrate to a wider and wider public of specialists and amateurs, using both traditional methods and modern technologies.

Lars Peterson

Exhibiting Ramesses the Great

In December 2016, the Badisches Landesmuseum Karlsruhe will present a new temporary Exhibition on Ramesses the Great, one of the most charismatic pharaohs of New Kingdom Egypt. While preparing this event, it is time for a retrospective on previous exhibits focusing on Ramesses II such as “Ramses le Grand” (Paris 1976), the US Tour “Ramesses the Great” (1986–1989) or related themes such as the exhibition on his wife Nefertari (Rome 1995) and the Battle of Kadesh (Munich 2003/2004). This paper discusses the main topics and objects in the different shows and evaluates the design of the past Ramesses exhibitions. This paper also analyzes the differences and similarities regarding the development in the last four decades on how to approach and display one of the most famous pharaohs.

Gabriele Pieke

Ancient Art – Modern Shape: The New Permanent Exhibition in Mannheim

The Reiss-Engelhorn-Museum is an institution with international links and a very well-established venue for special exhibitions in Europe. It is also an important research center, particularly in the fields of archaeology, cultural history, photography or archaeometric analyses. Originally, the museum had its own small Egyptian collection, but this was handed over to the University of Heidelberg by political direction in 1935. Now, the Reiss-Engelhorn-Museum has re-founded an Egyptian Department and opened a first permanent exhibition in November 2014.

In this context, a major long-term cooperation with the Roemer- Pelizaeus-Museum in Hildesheim could be established. Based on this close partnership, a substantial number of loans travelled to Mannheim and are currently on display in the new Egyptian galleries. These 450 objects enrich the collection and allowed presenting a representative overview on the ancient Egyptian Culture.

Together with a renowned exhibition architect a modern way of presentation has been chosen. The exhibition concept displays four main sections, almost completely organized not by a chronological but by a thematic order. The four main sections of the exhibition are “Leben am Nil” (daily life), “Leben im Tod” (funerary belief), “Götterwelten” (religion) and “Neue Herrscher” (Greco-roman Egypt). Each of them pre-

sents a number of subtopics like “pharaoh”, “art”, “tomb equipment”, “temple”, “animal cults”, or “changing beliefs”. Special highlights of the presentation are a rather newly enrolled papyrus of the 18th dynasty, the book of the dead of Amenemhat, or the reconstructed burial chamber of Sennefer. In addition to the main rooms with antique objects, a section for children, a so-called “Entdecker-Raum” (discovery room) was integrated in the tour. It presents a couple of hands, developed for the young audience.

Ingo Plato

Imagination of Ancient Worlds – from Script to a Space of Experience

Federico Poole

From Pharaonic Egypt to Campania: The Turin-Pompeii Joint Project

The Museo Egizio in Turin and the Soprintendenza Archeologica di Pompei are planning a collaborative exhibition on the reception of Egyptian culture in Campania. The show is to feature Egyptian and Egyptianizing objects from Pompeii and other localities in Campania and objects from the Turin museum.

The principal innovation compared to earlier exhibitions and installations addressing the theme is a strongly comparative approach. We intend to emphasize juxtapositions between Egyptian artifacts of the pharaonic period, on the one hand, and their interpretations – from Alexandria in Egypt to the triclinia of Pompeian domus – on the other. Our aim is to place the accent on the encounter of two cultures that were at once profoundly different and intimately linked, and address issues of cultural reception and “hybridization.”

This “paradigmatic” approach, seeking to highlight continuities and discontinuities in the reinterpretation of themes, artistic subjects and ideas, is to be complemented by a “syntagmatic” approach emphasizing the context in which Egyptian images found new meanings and resonances, with the assistance of graphical or video supports, and in some cases by displaying coherent archaeological assemblages.

Zakareya Ragab Abdelmaguid

Two Hymns of Adoring Re. Two Painted Stelae from the Cairo Museum

A publication of a Late Period painted wooden stela of &A-jrj, daughter of the priest of Amun Jmn-Htp. The stela is exhibited in the Cairo Museum and bears the temporary registration no. (TN 27/1/25/16) and (SR. 9914). The stela was found at El-Qurna and dated back to the XXVI Dynasty. It measures 45.5cm height and 0.23cm width. The surface is generally well preserved, except in certain damaged areas. Traces of color are still visible. The stela records two hymns of adoring Re when he rises in the eastern horizon of the sky and when he sets in the west.

Caroline Rocheleau

Keeping Up Appearances: Bringing Context to Egyptian Galleries without Appearing to Do So

In 2010, the North Carolina Museum of Art opened its new permanent collection building and its first bona fide Egyptian gallery. The small Egyptian collection is displayed practically in toto and organized thematically to highlight the collection strengths. Context is subtly provided in the galleries without disrupting the contemporary aesthetic of the building. This illustrated talk presents the NCMA Egyptian galleries' thematic layout—inspired by the collection itself—and the challenges of working within the predetermined and immutable aesthetic of an open concept gallery building.

Regine Schulz

Museum of Senses and More – Planning, Execution and Evaluation

In 2014 the Roemer- and Pelizaeus-Museum in Hildesheim has done a first step to an inclusive museum. The „Museum of Senses“ offers an accessible exhibition on the basis of „freedom from barriers“ and „design for all“ whether with or without handicap, young or old.

A multi-sensoric concept offers the possibility to use all senses (see, hear, touch, smell and taste) to explore various objects, e.g. from ancient Egypt, China and the Americas, and to discover the cultures behind. The presentation contains easily usable installations, free access to object (almost everything is touchable), audio guides, different guide systems for the blind, texts with large characters and braille as well as an easy-to-understand language, monitors with information in sign language, barrier-free passages, views and reachable heights.

After one year of experiences the museum has started a special evaluation project in cooperation with the Foudation University Hildesheim. In addition, the museum will start to implement some of the successful tools also in other parts of the museum.

Emily Teeter

A History of the Egyptian Galleries at the University of Chicago: Changing Conceptions – Changing Presentations

The University of Chicago's first Egyptian galleries opened in 1895. As the collection grew, and the facility itself expanded and was transferred from the Haskell Museum to the Oriental Institute building in 1931, the collection was presented in very different ways. Many of these changes can be traced to the institute's response to new conceptions of who the audience for the galleries is, how visitors interacted with artifacts, and a changing relationship between curators and visitors. This talk will show how the Egyptian collection of the Oriental Institute has been presented over the years, how and why the gallery has changed, finally showing the renovations planned for 2015–2016.

Marcella Trapani

Scanning the Photographic Archives of the Italian Archaeological Mission (M.A.I.) at the Egyptian Museum, Turin

E. Schiaparelli, the director of the Egyptian Museum since 1894 until his death in 1928, led twelve expeditions to Egypt (1903 to 1920) in several different sites along the Nile from Assuan to Giza. He recorded through the use of photography the phases of each excavation. The 'Soprintendenza Archeologia del Piemonte' holds many negatives on glass gelatin and silver salts relating to these expeditions: a prominent source of documentation as they are direct evidence of Schiaparelli's work. In the archives are kept also negatives and slides on glass of different sizes concerning the excavations in Gebelein in 1910-11 made by V. Rosa, one of his assistants. Some photos from G. Farina's missions can be added to Schiaparelli's collection. Farina was the director of the Museum from 1928 to 1947 and, after being himself a member of Schiaparelli's expedition to Egypt in 1908, he led the M.A.I. in some campaigns. The written documentation referring to Schiaparelli's activity in Egypt is poor, in relation to the quantity of sites where he worked and to the variety of objects he sent to Italy. This explains even more the importance of his photographic legacy. A first part of M.A.I. glass plates (about 2,200) were scanned in 2012, chosen according to the content. The next steps of the project will consist in scanning, with the fundamental support of the 'Fondazione MAE', one other thousand glass plates coming from the group. Although the originals will never lose their importance, the digital records will ease to work with the images and will make this invaluable heritage more accessible to a wider public.

Willem van Haarlem

A New Egyptian Department at the Allard Pierson Museum

Starting next year, a new wing will be added to the Museum, not so much an Extension, but more of an Intension of the existing Museum space. The surface in square meters of the Egyptian Department, set to move into this new area together with the Near Eastern section, will approximately be the same as it is now. The pilot for the overall new museum look has been implemented in the new Roman Department

As the last refurbishment of the Egyptian Department took place more than 20 years ago, a new layout was actually quite long overdue, as it has become really outdated by now. The following plans are still preliminary and under discussion. The new layout will be realized along the following major (story)lines:

I. Introduction / Chronology

II. Temples and Gods

III. Journey through the Underworld

As by far most of the Egyptian collections originate either from temple or funerary contexts, the decision was made to abandon a section on 'daily life'. As such there are only objects from Tell el-Amarna and Alexandria present, which will be displayed in special, small sections. There was a 'daily life' section in the old installation (opposite a section on 'death'), but the objects were practically all from funerary contexts. In a way, they will be restored to their original context like this.

Each section is laid out around a center piece. For the Introduction and Chronology room, this is a large model of the Giza pyramids plateau; 'Gods and Temples' has a model of the Edfu temple, and in 'Journey to the Afterlife' this is a mummy, and the six complete sarcophagi in our collection grouped around it. The presentations around these center pieces should be easily changeable and adaptable. Within the chronological framework, special attention will be paid to comparisons and interconnections with other regions in the Mediterranean area.

In this introductory room, an AV-program will be shown on the ecology and geology of the Nile Valley, the reasons why there are Egyptian collections abroad (Imperialism, Orientalism, and Biblical connections), and modern Egypt (as a source of inspiration;

the tourist industry; political developments). In the 'Temples and Gods'-room, a special subsection will be devoted to writing, including a program to write your name in hieroglyphs. A video on mummification will be shown in the 'Afterlife' section.

In the 'Temples and Gods' section, special attention will be paid to the similarities and differences compared with modern religious practices. The same concept will be applied to in the Afterlife-room with contemporary imaginations of, in this case, the Last Judgment and Paradise.

Needless to say, this is still much a matter of work in progress.

Olga Vassilieva

The Alabaster Head of a Ptolemaic King from Pushkin Museum: A New Attribution

This paper is a new attribution of a small alabaster head from Moscow Pushkin Museum (Inv. I, 1a 5429 [IG 1251]). Previously it was considered to be the image of a god Honsu. However, the iconographical study of this item leads to another understanding. The head depicts a youth/boy with Greek hair and a 'Horus side-lock'. He wears a diadem with a kind of 'rosette' (perhaps a damaged ureus). The small round hole atop a head indicates original presence of a double crown. The facial traits are very similar to those of alabaster heads from Berlin (Nos.14568; 13457; 23140) which are also very small (about 5 cm in height) and which represent Ptolemaios V. From the comparative analysis of sculptural and numismatic evidences we conclude that Moscow alabaster head can be attributed to Ptolemaios V Epiphanes.

Alice Williams

‘Remarkable Discoveries’: Annual Exhibitions of Egyptian Archaeology and their Impact on Museum Practice, 1884 – 1968

Between 1884 and 1968 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 finds of each archaeological season. Displaying artefacts excavated just months before, alongside new archaeological interpretations and interpretive devices, these exhibitions functioned as network hubs for the distribution of disciplinary objects and knowledge. Often situated outside the museum space, in multidisciplinary institutions and partner universities, the annual exhibition held a unique position within the field of Egyptology and Egyptian archaeology and had a direct impact upon contemporary practices of collecting and display in museums. Through exhibition case studies and archival material from the Petrie Museum of Egyptian Archaeology, this paper will provide a historical perspective on the field of temporary exhibitions, exploring some of the content and concepts displayed, and examining the relationship that existed between the annual exhibition and museums worldwide.

This research forms part of the joint UCL and University of Oxford AHRC-funded project ‘Artefacts of Excavation: The International Distribution of Finds from British Excavations in Egypt, 1880-1980.’

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