

CIPEG Online Annual Meeting

Friday, 13 November – Sunday, 15 November 2020

2–4 PM (Paris Time)

Themes

Museums in the time of COVID-19

&

First Young CIPEG Meeting

PROGRAMME

13 November: 2-4 PM (Paris Time) zoom link will be provided

2-2.15 PM

Tine Bagh | CIPEG Chair

Opening of the meeting

2.15-2.45 PM Keynote lecture

Christian Greco | Museo Egizio, Turin

A participatory museum

2.45-3 PM

Anna Garnett, Catriona Wilson | University College London

An update from the Petrie Museum, University College London

3-3.15 PM

Ken Griffin | The Egypt Centre, Swansea University

The Egypt Centre during the COVID-19 Pandemic

3.15-3.30 PM

Sam Powell | The Egypt Centre, Swansea University

Abaset Collections – restoring ma'at to the Egypt Centre Online Collection.

3.30-3.45 PM

Margaret Maitland | National Museums Scotland

From traversing eternity to spanning social distancing: Digital engagement with Egyptian collections at National Museums Scotland

3.45-4 PM

Keiko Tazawa, Tae Takami | The Ancient Orient Museum, Tokyo

*Development of a learning programme based on the similarity between Egyptian hieroglyphs and Kanji.
(Online workshop under COVID-19)*

14 November: 2-4 PM (Paris Time) zoom link will be provided

2-2.15 PM

Janice Kamrin, Isabel Stünkel | The Metropolitan Museum of Art, New York

Facilitating art experiences during lockdown: A report from Egyptian Art at The Met

2.15-2.30 PM

Ashley F. Arico | the Art Institute of Chicago

Resituating the Art Institute of Chicago's Ancient Egyptian Collection

2.30-2.45 PM

Regina Hölzl | Kunsthistorisches Museum, Vienna

Report on 'Corona' impacts

2.45-3 PM

Willem van Haarlem, Ben van de Bercken | Allard Pierson Museum, Amsterdam

Ancient Egypt at the Allard Pierson

3-3.15 PM

Daniel Soliman | Rijksmuseum van Oudheden, Leiden

Coping with Covid-19: A report from the National Museum of Antiquities in Leiden

3.15-3.30 PM

Petra Hogenboom-Meijerink | Rijksmuseum van Oudheden, Leiden

The Search for Tutankhamun – Developing an exhibition in the time of Covid-19

3.30-3.45 PM

Nika Lavrentyeva | The Pushkin State Museum of Fine Arts, Moscow

Museum and University: pandemic dialogues

3.45-4 PM

Elena D'Itria, Gilda Ferrandino | Naples University "L'Orientale".

Beyond data preservation: The Amulets of Kerma culture data publication

15 November: 2-4 PM (Paris Time)

zoom link will be provided

First Young CIPEG Meeting

2-2.15 PM

Melanie Pitkin | Fitzwilliam Museum, Cambridge

Introduction to the Young CIPEG initiative & the museum industry

2.15-2.40 PM

Melanie Pitkin | Fitzwilliam Museum, Cambridge

Pathways to curatorship (education, volunteering and internships)

2.40-3 PM

Lara Weiss | Rijksmuseum van Oudheden, Leiden

How to write a successful internship application

3-3.20 PM

Lara Weiss | Rijksmuseum van Oudheden, Leiden

Beyond curatorship: other pathways

3.20-3.30 PM

Q&A incl. 'What would be useful for future meetings?'

3.30-4 PM

Online socialising

15 November: 4-5 PM (Paris Time)

zoom link will be provided

General Assembly (only for ICOM|CIPEG members)

1. Approval of the agenda
2. Chair's Report | *Tine Bagh*
3. Secretary's Report | *Daniela Picchi*
4. Financial Report | *Lara Weiss*
5. Report CIPEG Journal | *Caroline M. Rocheleau*
6. Report CIPEG Website | *Susanne Woodhouse*
7. News about ICOM | *Regine Schulz*
8. Resolutions and Statements*
9. Amendment of CIPEG Internal Rules
10. AOB

*** ICOM|CIPEG members will vote on resolutions and statements by sending an e-mail to Tine Bagh (tiba@glyptoteket.dk) and Daniela Picchi (daniela.picchi@comune.bologna.it) after the General Assembly**

KEYNOTE LECTURE

A participatory museum

Christian Greco / Museo Egizio, Turin

A museum is not a suspending society, it is a political institution in the etymological terms of the word, it lives in its *polis*, it lives in its city and it is part of it. We all aim at being a participatory museum, we want our different visitors to be in dialogue with us. We have to be conscious that we have a role in society, and we have to try to build bridges. By focusing on the agency involved in artefact production and in the processes of display and reception we can emphasise the role of museums as contact zones that is a space in which cultures are actively contested. Our role is even greater now when we are forced to rethink new ways to engage with the public during the pandemic restrictions.

Resituating the Art Institute of Chicago's Ancient Egyptian Collection

Ashley F. Arico | the Art Institute of Chicago

aarico@artic.edu

The Art Institute of Chicago was closed to the public and most staff from mid-March through the end of July 2020 in response to the COVID-19 pandemic. During this period, renewed emphasis was placed on facilitating global audiences' interactions with the museum's collections through digital content. For the collection of ancient Egyptian art – of which less than 0.1% is on view in the galleries – this focus on virtual access was nothing new. Still, the closure provided an opportunity to revisit individual object pages on the Art Institute's website – which includes over 1,000 ancient Egyptian works with images made available for unrestricted use under CC0 designation – and to craft new content, such as interactive features that give virtual visitors the opportunity to decode a cartonnage mummy mask or explore a copper alloy jackal statuette in the round. Also, in summer 2020 the ancient Egyptian collection completed a long-planned transfer from the Department of Ancient and Byzantine Art to the newly redefined Department of Arts of Africa. This talk will discuss virtual initiatives undertaken during the closure to increase remote access to the ancient Egyptian collection and look towards future plans for pharaonic art within its new departmental structure.

Beyond data preservation: The *Amulets of Kerma culture* data publication

Elena D'Itria & Gilda Ferrandino | Università degli Studi di Napoli "L'Orientale".

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The main objective of this paper is to draw attention to the methods for facilitating the accessibility to collections of museums. This aim was considered to be of crucial importance in light of the recent situation related to the spread of the SARS-CoV-2 (COVID-19) that did not allow to users, especially researchers, to access directly to collections.

Our research deals with a largely unpublished collection of amulets from the site of Kerma in Upper Nubia, Sudan (2500-1500 BCE), scattered through museums: the NMS of Khartoum, the MFA of Boston, the MAH of Genève, and the Harvard Peabody Museum. The digitalization of the whole corpus of the amulets of the Kerma culture is the most effective way of ensuring that these data can be archived, preserved, and virtually unified to provide further knowledge on this culture.

The Web considered the main communication channel is a good environment where to access and share the knowledge, according to the philosophy of Open Science and Open Data, implementing the role of museums. In these ways, the Web publication helps to bridge across multiple collections, ensuring that the records of these amulets are better enriched and contextualized by the knowledge contributions of many colleagues and many institutions.

An update from the Petrie Museum, University College London

Anna Garnett, Catriona Wilson | Petrie Museum, University College London

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In February 2020, we completed a 12-month project to redesign the Petrie Museum's entrance gallery, which opened to the public later that month. The new displays were only visible for a short time before the UK lockdown due to COVID-19 in mid-March, and are now reopen for visitors again.

As a University museum, our main priority is ensuring that the Petrie Museum collection is effectively used for teaching across campus and beyond. During the lockdown period, we worked closely with UCL's MA Museum Studies students on a series of innovative virtual work placements to continue this tradition.

In this presentation, we will present an overview of the results of our entrance gallery renovation project and outline the background to the virtual student placements, which took place during Spring-Summer 2020.

The Egypt Centre during the COVID-19 Pandemic

Ken Griffin | The Egypt Centre, Swansea University

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The past six months have been life changing for almost everyone, including all of us at the Egypt Centre (a museum of almost 6,000 antiquities situated on Singleton Campus of Swansea University, UK). With the museum closing in mid-March, our main sources of income (shop sales, school visits, and events) have been massively affected. Like most museums, we have been working hard to find new ways of engaging with our visitors while also raising funds for the Egypt Centre. Yet to some extent, the COVID-19 Pandemic has been a blessing in disguise as it has forced us to be more creative and adapt to the new norm, something we have been able to do very successfully. We have utilised this time to attract a new and international audience, helping to put the Egypt Centre and Swansea University on the map. This includes hosting a successful online conference, five-week short courses, fundraising lectures, and other virtual events and activities. Additionally, in October the museum launched its new online collection catalogue. One student recently posted on Twitter that “one of the best things to come out of lockdown was learning more about @TheEgyptCentre”.

Ancient Egypt at the Allard Pierson

Willem van Haarlem, Ben van de Bercken | Allard Pierson Museum, Amsterdam

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On September 15th 2020 the museum rooms on Ancient Egypt in the Allard Pierson (Heritage collections of the University of Amsterdam) were opened to the public. After a long process of rebuilding and extending the rooms and reinstalling the collection under the banner *From the Nile to the Amstel*, the museum can, within the current covid-restrictions, limitedly receive visitors again. The semi-permanent installation *From the Nile to the Amstel* takes the visitor on a journey through 10.000 years of cultural history from the prehistoric period in the ancient Near East to the Amsterdam of the 21st century. Within this timeline are two rooms devoted to ancient Egypt, respectively named *Temples and gods* and *Journey through the Underworld*. The first room shows objects like foundation deposits, temple reliefs, temple statuary and numerous statuettes of divinities. The second room, which has been designed to create an Underworld atmosphere, shows objects from the funerary equipment, a mummy, coffins and funerary statuary. Numerous other Egyptian objects are dispersed within the thematic subdivisions of *From the Nile to the Amstel* emphasizing the connections between the ancient cultures of the Mediterranean and ancient Near East.

The Search for Tutankhamun – Developing an exhibition in the time of Covid-19

Petra Hogenboom-Meijerink | Rijksmuseum van Oudheden, Leiden

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When the corona virus arrived in the Netherlands at the end of February 2020, the Dutch government, like many others around the world, implemented measures to avoid it spreading through the country. On the 12th of March a complete shutdown of all museums was announced, lasting until the 1st of June. Since then the Dutch museums have reopened, adhering to strict measures to help prevent the spread of Covid-19. The National Museum of Antiquities in Leiden has developed the children's exhibition *The Search for Tutankhamun* following these guidelines. This short presentation will take you through the exhibition, showing how we were able to create an exhibition for families that is both fun and safe in times of corona.

Report on 'Corona' impacts

Regina Hölzl | Kunsthistorisches Museum, Vienna

regina.hoelzl@khm.at

In Pre-Corona times the Kunsthistorisches Museum was among the top tourist destinations in Vienna. Entrance fees were a very important income source. Therefore the museum is strongly affected by the breakdown of international tourism.

The pandemic also affects important projects of the Egyptian and Near Eastern Department, in particular a restoration project concerning the historic wall paintings in the Egyptian galleries. These large-scale paintings are reproductions of the wall paintings in the tomb of Chnum-hotep in Beni Hasan and were produced on the occasion of the "World exhibition" staged in Vienna in 1873. After the World exhibition the wall paintings were purchased for the Kunsthistorisches Museum; today they decorate the walls of rooms I, II, and V of the Egyptian galleries. It was planned that the restoration would take place in early 2021, but due to the lack of funding the project has been postponed until after 2023.

For 2022 the Kunsthistorisches Museums intends to organize a large exhibition on New Kingdom art and archaeology – to commemorate 100 years since the discovery of the tomb of Tutankhamun. This exhibition will focus on "Thebes during the New Kingdom". We are very optimistic that it can take place as planned!

Facilitating art experiences during lockdown: A report from Egyptian Art at The Met

Janice Kamrin, Isabel Stünkel | The Metropolitan Museum of Art, New York

Janice.Kamrin@metmuseum.org | Isabel.Stuenkel@metmuseum.org

Over the past eight months, the Department of Egyptian Art has continued to carry out many of our usual tasks from our homes, but also has shifted focus to collaborate with other departments within the Museum to reach the many different audiences affected by the March closure of the Museum as well as by general lockdowns. People's increased need to experience and enjoy art however they can has prompted the Museum to augment existing virtual initiatives, and to launch new ones. Many of these projects have continued after the re-opening of the Museum at the end of August, as we continue to reach out to our global audience. This report will present some of the programs that have kept audiences engaged and supplied them with joy and contemplation during these trying times. In addition, we will also discuss our DEIA initiatives and report briefly on our experiences of the Museum's closure and re-opening for visitors and for staff, as well as on other general activities.

Museum and University: pandemic dialogues

Nika Lavrentyeva | The Pushkin State Museum of Fine Arts, Moscow

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The life of the Museum, its daily activities are always associated with long-term planning. The current situation is constantly making its own changes to these plans, and we have to become flexible and constantly search new ways of acting, based on the current possibilities of solving our short-term tasks day by day.

Traditionally, the Pushkin State Museum of Fine Arts and the Russian State University for Humanities (that are partners in Ivan Tsvetaev Educational Arts Museum) have one common goal - enlightenment, and to be more effective in its achievement they have joined their forces. But being in different administrative subordination, these two institutions have considerable difficulties in the implementation of their plan.

The Museum needs an audience, but the main aim is to preserve its collections. The University needs to support the educational process, but the health of students and teachers comes first of all. When the lockdown started, the museum was closed to the public, and the university switched classes to an online format.

In this situation the need for museum staff to combine the work of curators and teachers became especially noticeable. Combining various activities - remote scientific work, curator's duty on the display and in museum store-rooms, online classes of summer schools and discussions with students, online exhibitions of one museum object, - we managed to preserve the complexity of museum work and not lose contact with the public, despite various technical difficulties and a temporary decrease in staff.

The autumn period (second wave of Covid-19) was no less difficult, since the Museum and the University had to continue to work in its entirety, despite the transfer of the majority of students to online form of education and, as a result, a decrease in the number of the public physically coming to the museum. Strategic planning of joint actions of the University and the Museum for all possible cases of further development of the situation becomes nowadays more actual than ever.

**From traversing eternity to spanning social distancing:
Digital engagement with Egyptian collections at National Museums Scotland**

Margaret Maitland | National Museums Scotland

m.maitland@nms.ac.uk

In addition to the many challenges of 2020, there have also been new opportunities, especially for more digital engagement, as well as highlighting the pressing need to confront colonial and imperial legacies in Egyptian collections. While the National Museum of Scotland was closed, visitors could still access a Google Streetview version of the new Egyptian gallery which opened in 2019, and the Museum created a short guided virtual tour of the gallery around the theme of togetherness and separation. Using social media, we aimed to present our collections in accessible ways relevant to these strange times. National Museums Scotland also launched its Scottish Egyptian collections review online, highlighting roughly 14,000 objects in 25 institutions across Scotland. Our archive of Alexander Henry Rhind (1833-1863), the first experienced archaeologist to work in Egypt, has been digitized with the support of the Headley Trust with Art Fund. Our partnership with the AHRC-funded project 'Egypt's Dispersed Heritage', led by Alice Stevenson and Heba Abd el Gawad, fostered a number of new forms of engagement, including our first podcast, our first webpage in Arabic, and our first involvement in online Egyptian community engagement.

Abaset Collections – restoring *ma’at* to the Egypt Centre Online Collection

Sam Powell | The Egypt Centre, Swansea University

abasetcollections@outlook.com

An online catalogue of the Egypt Centre Swansea collection was created in 2005, but it provided only limited information about the objects. A new online catalogue to better suit the changing needs of a varied audience was thus designed by Sam Powell with the name the Abaset Collections. Work on the Online Collection was accelerated due to the pandemic and the need for a means of accessing the collection virtually became much more apparent, leading to a “soft launch” on 8th October 2020. A number of features, such as drop-down hierarchical searches have been designed to allow data consistency, and the inclusion of audio, video, and 3D models help engagement with a range of audiences. The “trails” function, allows for the museum to make virtual tours of specific objects with comments, as well as allowing researchers and the public to create their own virtual exhibitions using objects from the collection. The intention is that this approach to accessibility of the objects will ensure that the collection continues to be researched and enjoyed despite the obstacles 2020 has brought.

<https://egyptcentre.abasetcollections.com/Home/Welcome>

Coping with Covid-19: A report from the National Museum of Antiquities in Leiden

Daniel Soliman | Rijksmuseum van Oudheden, Leiden

D.Soliman@rmo.nl

When the corona-crisis hit the Netherlands, the National Museum of Antiquities (RMO) in Leiden closed its doors in mid-March. The museum reopened on the first of June, allowing restricted numbers of visitors. These events had a great impact on the way the curators of the RMO were able to present the Egyptian collection to the public. This report presents an overview of the measures and solutions that were implemented to reach and accommodate visitors. They include online exhibitions, virtual guided tours, an audio-tour combined with Google Street View, online booking systems and various measures to allow access to the Egyptian galleries. The presentation will detail the ways in which the curators of the Egyptian collection experienced the challenges and opportunities imposed by the new situation.

Development of a learning programme based on the similarity between Egyptian hieroglyphs and Kanji. (Online workshop under COVID-19)

Keiko Tazawa, Tae Takami | The Ancient Orient Museum, Tokyo
tazawa@orientmuseum.com | takami@orientmuseum.com

This paper focuses on an Egyptian hieroglyphs online workshop which was held in The Ancient Orient Museum, Tokyo in August 2020 during the turbulence caused by COVID-19. The aim of this workshop originally was to introduce Egyptian hieroglyphs to kids face to face, and it would be a part of aids for their summer holiday's homework. However, as COVID-19 didn't allow us to do it onsite, we performed it online using YouTube. This workshop was one of the consecutive programmes which encompassed other regions and material cultures in ancient Near East and the surroundings such as Mesopotamia and Iran as well as glass, painted pottery and Kofun (ancient mounted tomb), all of which were also held online. With all the experience we have had through the Egyptian hieroglyph workshops so far, this time we made further innovations of contents from the view point of the similarity of word composition between Egyptian hieroglyphs and Kanji [Chinese characters] with which the Japanese are much familiar in daily life. This paper mainly shows you our card game section of the workshop which told our participants how similar the Egyptian hieroglyphs and Kanji were each other in terms of word composition.

List of participants | Name

Institution

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|-----|----------------------------|------------------------------------|
| 1. | Salma Abou Zaied | Damietta University |
| 2. | Mahmoud Abulebda | Sadat City University |
| 3. | Manal Adel Affara | Alexandria University |
| 4. | Mai Alansary | GEM, Giza Sohag University |
| 5. | Marwa Hussein Ahmad Al-Far | Damietta University |
| 6. | Niveen Al-Gharbawy | GEM, Giza |
| 7. | Alessia Amenta | Musei Vaticani, Città del Vaticano |
| 8. | Ashley F. Arico | The Art Institute of Chicago |
| 9. | Johannes Auenmüller | Museo Egizio, Turin |
| 10. | Summer Austin | University College London |
| 11. | Mariam Awad | Damietta University |
| 12. | Tine Bagh | Ny Carlsberg Glyptotek, Copenhagen |
| 13. | Louis-Philippe Bazelier | Leiden University |

14. Ben van de Bercken Allard Pierson Museum, Amsterdam
15. Stephanie Boonstra JEA, Egypt Exploration Society, London
16. Lonneke Delpeut Leiden University
17. Elena D'Itria L'Orientale University, Naples
18. Denise Doxey Museum of Fine Arts, Boston
19. Vera von Droste Independent scholar
20. Xavier Droux Fondation Gandour pur l'Art, Genève
21. Ahmed Eissa Cairo University
22. Maher Eissa Fayoum University
23. Shrouk El Boraie Damietta University
24. Okasha El Daly Qatar University Press, Doha
25. Dina M. Ezz el-Din Alexandria University
26. Seif el-Iraqi Egyptian Ministry of Tourism and Antiquities
27. Fatma Elkadi Ain Shamas University
28. Marwa Abdelmeguid Elkady Alexandria University

29. Amany Elnaggar Egyptian Ministry of Tourism and Antiquities
30. Hassan el-Saady Alexandria University
31. Amr Abu el-Safa Khalifa Ali Egyptian Ministry of Tourism and Antiquities
32. Sara el-Sayed Kitat Alexandria University
33. Rania Mostafa Eshaq Abdalla Mohamed The Egyptian Museum, Cairo | Egyptian Ministry of Tourism and Antiquities | Ains Shams University
34. Dina Faltings Heidelberg University
35. Marwa Hamada Fathy Fayoum University | Sharjah university UAE
36. Amira Fawxy Ibrahim Archaeologist Karnak Temple
37. Emily Fendya National Park Service, Alaska
38. Gilda Ferrandino L'Orientale University, Naples
39. Kiki Freriks Leiden University
40. Alessandro Galli Museo Civico Archeologic, Bologna | Pisa University
41. Anna Garnett Petrie Museum, University College London
42. Ikram Ghabriel University College London
43. Omar Ghaly Leiden University

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| 44. | Rahel Glanzmann | Egyptology Basel |
| 45. | Wendy Goodridge | The Egypt Centre, Swansea University |
| 46. | Silke Grallert | Berlin-Brandenburgische Akademie der Wissenschaften |
| 47. | Carolyn Graves-Brown | The Egypt Centre, Swansea University |
| 48. | Christian Greco | Museo Egizio, Turin |
| 49. | Kenneth Griffin | The Egypt Centre, Swansea University |
| 50. | Willem van Haarlem | Allard Pierson Museum, Amsterdam |
| 51. | Mohamed Mostafa Abdel Halim | Ain Shamas University |
| 52. | Rabab Hamdy | Egyptian Ministry of Tourism and Antiquities |
| 53. | Hoda Salama Abdel Hamid | Fayoum University |
| 54. | Shrouk Hassa | Damietta University |
| 55. | Sara Mostafa Hassan | Alexandria University |
| 56. | Heidi Hilliker | Michigan University |
| 57. | Regina Hölzl | Kunsthistorisches Museum, Wien |

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| 58. | Haidy Ibrahim | Damietta University |
| 59. | Noha Ibrahim Khalil | Alexandria University |
| 60. | Caitlin Jensen | Oxford University |
| 61. | Faten Kamal | Independent Scholar |
| 62. | Janice Kamrin | The Metropolitan Museum of Art, New York |
| 63. | Veerle van Kersen | Independent scholar |
| 64. | Heba Khairy | GEM, Giza |
| 65. | Mai Khaled Ibrahim | Helwan University |
| 66. | Farah Khalf | Damietta University |
| 67. | Jessica Knebel | Johannes Gutenberg-Universität Mainz |
| 68. | Lauren van Kruijssen | Leiden University |
| 69. | Nika Lavrentyeva | The Pushkin State Museum of Fine Arts, Moscow |
| 70. | Heba Magdy | Alexandria University |
| 71. | Manar Mahzar | Helwan University Würzburg University |
| 72. | Stefania Mainieri | Naples University L'Orientale |

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| 73. | Margaret Maitland | National Museums Scotland, Edimburgh |
| 74. | Petra Meijerink-Hogenboom | Rijksmuseum van Oudheden, Leiden |
| 75. | Filippo Mi | Strasbourg University |
| 76. | Eman Mohammed | GEM, Giza |
| 77. | Norhan Mohssen | Arizona State University |
| 78. | Susanna Moser | Museo d'Antichità J.J. Winckelmann, Trieste |
| 79. | Carmen Muñoz Pérez | École du Louvre and Montpellier University |
| 80. | Fekry Nabil | American University Cairo |
| 81. | Essam Nagy | Independent scholar |
| 82. | Israa Nashat Abd Al-Raziq Muhammad | Mansoura University |
| 83. | Eslam Nofal | Maastricht University |
| 84. | Camilla Persi | Rome University La Sapienza |
| 85. | Maria Linda Pessolano | Pisa University |

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| 86. | Daniela Picchi | Museo Civico Archeologico, Bologna |
| 87. | Gabriele Pieke | Reiss-Engelhorn-Museen, Mannheim |
| 88. | Melanie Pitkin | Fitzwilliam Museum, Cambridge University |
| 89. | Victoria Powell | Manchester University |
| 90. | Marina Prusac Lindhagen | Museum of Cultural History, Oslo University |
| 91. | Habiba Ragab | Damietta University |
| 92. | Reham Zaky | Egyptian Ministry of Tourism and Antiquities |
| 93. | Mohamed Gamal Rashed | Damietta University |
| 94. | Shenouda Rizkalla | Egyptian Ministry of Tourism and Antiquities |
| 95. | Caroline M. Rocheleau | North Carolina Museum of Art, Raleigh |
| 96. | Sasha Rohret | Harvard University |
| 97. | Mahmoud Saber | Independent scholar |
| 98. | Abeer Aly Sadek | Egyptian Ministry of Tourism and Antiquities |
| 99. | Elisabeth Sahlmueller | Ludwig-Maximilian University, Berlin |
| 100. | Somaia Saied | Damietta University |

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| 101. | Eman Salah | Damietta University |
| 102. | Heba Mahmoud Saad | Alexandria University |
| 103. | Samar Hamdoun ali | GEM, Giza |
| 104. | Peter Schertz | Virgiana Museum of Fine Arts, Richmond, VA |
| 105. | Regine Schulz | Roemer und Pelizaeus Museum, Hildesheim |
| 106. | Noura Seada | October 6 University |
| 107. | Hossam Seleem | Sohag University |
| 108. | Sahar Shalaby | Damietta University |
| 109. | Katerina Sofianou | Leiden University |
| 110. | Daniel Soliman | Rijksmuseum van Oudheden, Leiden |
| 111. | Debora Spizzichino | Independent Scholar |
| 112. | Isabel Stünkel | The Metropolitan Museum of Art, New York |
| 113. | Tae Takami | The Ancient Orient Museum, Tokyo |
| 114. | Keiko Tazawa | The Ancient Orient Museum, Tokyo |
| 115. | Emily Teeter | The Oriental Institute, University of Chicago |

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| 116. | Marcella Trapani | SABAP, Turin |
| 117. | Jalina Tschernig | Gustav-Lübcke-Museum, Hamm |
| 118. | Jennifer Turner | The British Museum, London |
| 119. | Federica Ugliano | Museo Egizio, Turin Pisa University |
| 120. | Paula Veiga | Ludwig-Maximilians-Universität, München |
| 121. | Sandra Veprauskiene | Leiden University |
| 122. | Lara Weiss | Rijksmuseum van Oudheden, Leiden |
| 123. | Catriona Wilson | Petrie Museum, University College London |
| 124. | Susanne Woodhouse | The Sackler Library, Oxford University |
| 125. | Abdou Youssef | Fayoum University |
| 126. | Aya Zahid | Leiden University |
| 127. | Younna Adel Zaki Nasr | Alexandria University |
| 128. | Mahdjoubi Zohra | Student - Algeria |
| 129. | Hilde Zward | Leiden University |