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CIPEG-Meeting: Hannover / Hildesheim 2008

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**Mohamed Abdel Fattah**

***New museums and activities of the S.C.A***

Several new museums projects in Egypt could be realized during the last year like for example in Suez, Rashed, Sohag, Mansura. Besides the new build museums a number of renovations had been accomplished. In the Egyptian Museum in Cairo several rooms obtained new installations (Amarna, Predynastic). A Museum for Textile will be opened this fall and the reopening of the Islamic Museum in Cairo is scheduled for February 2009. The three major projects are the Grand Egyptian Museum, the National Museum for Civilization and the Cairo City Museum for the History of Cairo.

**Ossama A. W. Abdel Meguid**

***"Trans-boundary Museums' Cooperation": Nubian Museums in Aswan (Egypt) and Wadi Halfa (Sudan)***

On most of the normal geographic maps the word Nubia is not mentioned being divided now between Egypt and Sudan. Wadi Halfa has been individuated as the key for such links and all the benefits which they will bring in terms of preservation of identity, cultural, social and tourism development and consequently economic ones. The starting point to boost the social, cultural, and economic development of the city of Wadi Halfa is the rebuilding of its museum. The reconstruction of the Wadi Halfa Museum was one of the tasks to be achieved following the worldwide famous UNESCO Campaign for the Salvage of the Monuments of Nubia. But nothing happened, though the Nubian communities as well as the international community of scholars in this field claim its recreation. In 2005 during a UNESCO mission to Egyptian and Sudanese Nubia, composed also by Egyptian and Sudanese authorities aimed to assess archaeological sites and museums of the area ( from Khartoum to Aswan) to establish a Protocol of Cooperation in the field of cultural heritage between the two countries. The Protocol was signed on Feb. 14, 2005 between Dr. Zahi Hawass, General Secretary of the Supreme Council of Antiquities in Egypt and Dr. Hassan Hossein Idris, General Director of the National Corporation for Antiquities and Museums of Sudan. One of the recommendations of the mission was the recreation of the museum of Wadi Halfa. From then onwards, other UNESCO missions returned to the place for further assessment of the area and discussion with local authorities. However, this stage of discussions and meetings has been also followed by more practical actions like the packaging of the items stored at Khartoum Museum to be shipped at Wadi Halfa; a survey on the endangered traditions of the Communities of Wadi Halfa and the selection with the local authorities of a new location. The Wadi Halfa Museum is not just the building itself, but the design of its future cultural and tourism "raison d'être", so that it may be sustainable, successful and will attract visitors from Egypt. The development of this northern part of the Nubian region will give a great impulse to the economy of this entire borderline spot. The cooperation with the Nubian Egyptian sites will be very important especially with Abu Simbel, just 35 km far, and with the twin Nubia Museum in Aswan. This kind of cooperation will offer the opportunity to organize scientific events and also tourist activities creating new tourist routes in the whole area of Nubia. The best formula for protecting all archaeological sites, guarantying the sustainable development and sustainable tourism, is a dynamic and modern approach as Eco-tourism. Eco-tourism is a form of low-impact tourism geared to preserving the nature and culture of the areas visited and providing opportunities for benefits to the local population.

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### **Abdel Rahman Ali Mohamed**

#### ***Sudan Museums: current situations and future prospects***

The Museums Section belongs to the Department of Culture, Youth and Sports and had been established in 1999 the archaeological heritage in the Sudan. The Objectives are to promote the tourism, an exhibition program in the museums as well as international links. The history of museums goes back to 1924, when already a first site museum was established in Meroe. In 1932 the first museum in Khartoum has been opened to the public in a building now used as an office for the government. Several museums in the whole country followed until now. The current objective for the Museums Section is to gain more space and organisation structure to deal with the archaeological artefacts and preserved sites. Furthermore a main goal in a country with a broad variety of ethnic groups is meeting with the local tribes and create places of identification for the people.

### **Mohamed Ibrahim Bakr**

#### ***The Museum of the University of Zagazig***

Situated in the main building of the University campus of Zagazig (Sharkeya Governorate, Arab Republic of Egypt) the University Museum is open to the public since 1992 (daily except Friday and Saturday 9:00 a.m.–2 p.m.). The visitor will find on display a collection of more than 2000 artefacts from two archaeological sites which were excavated by a team of the University of Zagazig headed by M. I. Bakr: 1) the early dynastic grave field of Kufur Nigm, and 2) Tell Basta (Bubastis); exhibits from the first site include a rectangular pottery coffin, pottery jars, stone vessels, slate palettes, and jewelry; from the second site a large variety of amulets, slipper coffin masks, shabtis, stelae and statue fragments are shown; a major attraction is the so-called Third Treasure of Zagazig (139 small jewelry objects of the NK and T.I.P); an important block statue (time of Amenhotep III) was recently restored in cooperation with a German team; refurbishment is ongoing; an illustrated guide book is in preparation ([www.project-min.de](http://www.project-min.de)).

### **Helmut Brandl**

#### ***The Sharqeya National Museum at Herriet Raznah***

Although established already in 1973 and only 85 km away from Cairo the Sharqeya National Museum is among the least-known museums in Egypt. The 1664 exhibited objects include mainly artefacts of the dynastic and Greco-Roman periods from archaeological sites in the eastern Delta which were excavated by the Egyptian Antiquities Organisation. They consist of a large variety of funerary items (e.g. unpublished offering tables, painted cartonnage masks, and a Ptolemaic stone coffin, from El-Sowa) as well as important temple statues from Bubastis, Tanis and elsewhere of which only the smaller part is adequately published. Before it was closed-down for restoration in 2006, some 120 outstanding antiquities were photographed by a Egyptian-German team headed by Dr. M. I. Bakr for a catalogue. The reopening of the museum is prospected.

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**Marek Chlodnicki**

***Gold and Ivory. Discovery of the golden treasure At Tell el-Farkha and its presentation in the Museums of Egypt and Poland***

The Polish excavations in Tell el-Farkha in the eastern Nile Delta have been conducted since 1998. The oldest settlement layers are connected with the Lower Egyptian Culture while the youngest ones fall to the beginning of the Old Kingdom. Until now the most important discoveries were made during the 2006 campaign, when a votive deposit was uncovered on the Western Kom. It consisted of a 62 items: human and animal figurines and models of various objects, made of hippopotamus ivory, stone, faience and copper. This group, unique in terms of artistic and iconographic qualities, is dated to the beginning of the First Dynasty. Some of the figurines are unique pieces of art, that were not known before from such an early period in the Egyptian history. Even more spectacular discoveries were made on the settlement on the Eastern Kom, where remains of two golden figurines depict standing naked males were excavated, together with two large flint knives and necklace of carnelian and ostrich egg shell beads. This hidden treasure was excavated in the layer dating to the decline of the Predynastic period. If it wasn't for the exhibition on 70 years of Polish archaeological excavations in Egypt organized in September 2007 in Egyptian Museum in Cairo, those artifacts might have been still out of the daylight for long. Important part of the exhibition was made up of artifacts from Tell el-Farkha site. First reconstruction of the golden figurines was presented there. After the exhibition, in spring 2008 artifacts were taken away and another conservation session was undertaken. After this, the ivory and golden figurines were returned to Egyptian Museum gallery, and placed near the Narmer palette.

After the sensational discoveries of 2006 an exhibition based on the photographs was created. The exhibition "Ivory and Gold. Beginnings of the Egyptian Art", made in Polish and English languages is presented in several places in Poland.

**Carolyn A. Graves-Brown**

***Children's University-The Egypt Centre Experience***

Essentially, Children's University is a partnership between the Local Education Authority and groups offering out of school hours' activities. In England the aim is to facilitate such activities but in Wales the aim is rather to give credit for activities already being carried out. Children work toward gaining credits. Egypt Centre has a well-developed child volunteer programme as well as offering out of school hours workshops for disadvantaged children in Swansea. Last year, one of our child volunteers was the first in Swansea to win a silver award. This year one of our children obtained a gold. Child volunteers work on modules designed to make them better facilitators for learning and to raise their confidence, skills and ability levels and ensure that they are given credit for the work that they do for the community and for the Museum.

**Andrzej Ćwiek**

***Athribis-Berlin-Poznań. Fortunes of an Obelisk***

The obelisk ÄMB 12800, found in Cairo in 1895 and subsequently acquired by the Berlin Ägyptisches Museum und Papyrussammlung, has been on loan to the Poznań Archaeological Museum since 2002. The presence of this unique object in Poznań is the result of a perfect cooperation between the Polish and German museums. It supplemented the long-term exhibition Death and Life in Ancient Egypt, based on objects loaned from Berlin and from the State Museum of Egyptian Art in Munich. The appearance of the obelisk increased the general interest in Ancient Egypt in Poznań, but also stimulated a scientific

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research on the artefact itself. The granodiorite monolith comes from Athribis in the Delta, where it stood in front of the temple of Khenty-khety. Although the obelisk bears inscriptions of Ramesses II, Merenptah, and Seti II, it seems that it has been usurped from Amenhotep III. Traces of ancient and mediaeval history of the obelisk, as well as its recent fortunes, make it one of the most interesting objects of this kind.

**Aidan Dodson**

### ***The Egyptian Collections of South West England: Support and Research***

The south-west of England contains four significant Egyptian collections, but has no full-time Egyptological posts either in the museums or the area's universities. This, professional Egyptological support falls to the two part-time university Egyptologists, at Bristol and Exeter Universities. By far the largest collection is at Bristol City Museum & Art Gallery, with smaller holdings at the Royal Albert Memorial Museum, Exeter, Plymouth City Museum & Art Gallery and the Royal Cornwall Museum, Truro. Bristol has recently completed a re-installation of its gallery, with a new display due in Plymouth in the autumn of 2008 and in Exeter in 2010.

**Karen Exell**

### ***Ancient Egypt at the Manchester Museum: theory and practice in gallery redevelopment***

The Manchester Museum, University of Manchester, is in year 1 of a four year capital development project to redevelop its popular Egypt and archaeology galleries. In April 2008, The Manchester Museum covered three of its partially or fully unwrapped mummies displayed on the gallery. According to the Museum, the covering was intended to demonstrate respect for the ancient dead, in line with its Human Remains policy (<http://www.museum.manchester.ac.uk/aboutus/reportspolicies/>). The discussion on the Museum's ancient Egypt blog (<http://egyptmanchester.wordpress.com>) in response to the covering generated over 150 responses, with the overwhelming majority (c. 85%) against the covering, and in favour of individual choice as to whether to view the bodies. In August 2008, in response to this public reaction, two of the mummies were uncovered, and the child mummy was removed from display in advance of returning to its home institution. The Museum has set up a formal year long human remains consultation with two main strands, a gallery based audience evaluation programme, and a programme of research into the display of (Egyptian) human remains. The results of the research and consultation will impact on decisions made in relation to the display of human remains on the new Egypt galleries at the Manchester Museum.

**Rita Freed**

### ***Exhibition Planing on Deir el-Bersheh Material***

The Museum of Fine Art in Boston is planing a special exhibiton on it's Deir el-Bersha Material, including the famous tomb of Djehutynekht. Due to problem with the management of the museum not only the time schedule for the exhibtion had to change also the title of the show is under a lot of discussion.

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**Tom Hardwick**

### ***The work of ACCES, a national forum for Egyptology curators in the United Kingdom***

A major legacy of the British imperial engagement with Egypt is undoubtedly the phenomenal richness of Pharaonic Egyptian antiquities held in museums throughout the British Isles. Since World War Two, however, a growing trend towards small museums showing only their local history, and a lack of investment in conservation and storage, have led to concerns about the future preservation and understanding of this material. A survey organised by staff from the Petrie Museum and the British Museum, with funding from the Museums Libraries and Archives Council (MLA), aimed to provide an audit of British holdings of Egyptian material. Museums, Galleries, and historic houses were sent questionnaires asking for details of the size, provenance, and approximate make-up of their Egyptian holdings, and their experience of curating an Egyptian collection. The information from over 200 replies was standardized and added to Cornucopia (<http://www.cornucopia.org.uk/>) the MLA database of collections. It is now possible reliably to search Cornucopia by site-name, object type and excavator or collector name. This information was further studied by Margaret Serpico of the Petrie Museum, and her findings published in a report *Past Present and Future*, an overview of Ancient Egyptian and Sudanese collections in the UK. A principle but not surprising finding of the survey was the high proportion of non-Egyptologically trained curators responsible for Egyptian collections and their desire to have subject specialist assistance in their work. With this in mind, ACCES (the Association for Curators of Collections in Egypt and Sudan) was set up as a subject specialist network (SSN) for Egyptology in museums. The network has a website (<http://www.acces.org.uk/>) where its publications are available, and which hosts an 'consult a curator' forum. ACCES has been involved in two main projects since its founding in 2006. A series of four workshops discussed areas of concern to members such as the use of 'visible storage' in displays, the recording systems of excavators such as Petrie and Garstang, and the display of human remains; a second series is planned for 2009. ACCES has been also involved with Effective Collections, a Museums Association initiative to increase use of stored collections through long-term loan, transfer, or re-display, and has fought to ensure that subject specialist advice will be heard throughout this process. While the response from colleagues in the UK has been encouraging, the network will find it hard to survive on goodwill alone, and a major concern for the network is funding: it has been funded through project grants and currently has no long-term income.

**Christianne Henry**

### ***A 21st Dynasty Coffin Box Set from The Walters Art Museum***

Four components of a 21st Dynasty Coffin Box Set has been on loan to the Walters Art Museum since 1951 from the Metropolitan Museum. Lacking the outer coffin lid, the set comprises the outer coffin box, the inner coffin lid and box, and the mummy board. The outer lid was not at the Met Museum and had been heavily damaged in antiquity. The coffin set was discovered in 1924 by Herbert Winlock of the Metropolitan Museum in a rock cache tomb near Queen Hatshepsut's mortuary temple at Deir el Bahari, an area considered especially sacred. The crypt was originally intended for family members of Theban High Priest of Amen, Menkheperre. Over time other intrusive burials were added to the tomb, including the owner of the coffin set. This lecture will examine by comparisons the typology of the coffin set, including the outer coffin lid. A photograph of the lid from the Winlock excavation was obtained from the Met, thereby allowing an analysis of its typology. The lecture will also discuss the identity of the individual found in the coffin, whose name differs from that inscribed on the exterior of the coffins.

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**Zoltán Horváth**

***A hidden chapter in the history of research at the ancient site of el-Lahun***

The paper was to give a short account of some recent developments in the exploration of el-Lahun, and to highlight those areas where future research may be facilitated by institutional cooperation: the study and edition of the hieratic manuscripts from Lahun, now in the papyrus collection of the Egyptian Museum Berlin, and the geoarchaeological fieldwork project, initiated by the Museum of Fine Arts, Budapest in collaboration with the Petrie Museum and the SCA. It was also announced that the records of the Royal Ontario Museum Illahun Expedition, directed by the late Nicholas Millet between 1988 and 1997, have been taken to Budapest for further study and publication.

**Hassan Hussein Idris Ahmed**

***Brief History of Archaeological Research and Museums in the Sudan***

The main effort of the of the National Corporation for Antiquities and Museum is the protections of archaeological sites. The cultural, climatic and ethnic diversity have an important impact on the whole situation in Sudan as well as scientific research and the protections of the preserved artefacts. The southern Sudan is more in the focus now, than in the past decades. During the last years several new site museums could be established like e.g. in Kerma. For the handling of objects inside museum a new collection management is strongly needed to bring together the different kind of information.

**Susan Kamel / Christine Gerbich**

***Museums and their visitors in Egypt***

Recent developments in museology focus on museums as agents of social change. The major assumptions of the so-called New Museology (Sharon MacDonald 2007) are that museums are shaping reality by constructing specific kinds of knowledge. Museums should therefore acknowledge that knowledge is constructed in the mind of the learners and should actively engage visitors by an exhibition design that is physically, socially, and intellectually accessible to its visitors. In how far do museums in Egypt fulfil these demands? What are the methodological problems that arise when conducting research at museums in Egypt. The lecture presents the results of the research project From imperial museum to communication center? The museum in its role as mediator between science and non-western societies.

**Rachel Mauldin**

***The Egyptian Museum Registrar Training Project***

This paper outlines the American Research Center in Egypt (ARCE's) funded project to create the first-ever Registrars Department at the Egyptian Museum in Cairo. This two and a half year project is well into its second year under the direction of Dr. Janice Kamrin, an Egyptologist working in Cairo. Rachel Mauldin is the Principal Project Consultant for the project. The project is two-fold; 1) to provide specific training to a newly hired staff of registrars to create, organize, and manage the Registration and Collections Management Department at the Egyptian Museum, and 2) to develop a computerized collections management system in order to effectively track the Egyptian Museum's collection. The paper discusses how the project came about, where the training is currently, what adjustments have been made, and hopes for the future. The project is funded by the United States Agency for International Development (USAID) and is carried out in collaboration with the Egyptian Supreme Council of Antiquities (SCA).

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### **Irmtraut Munro**

#### **19th Century Fabrication of Book of the Dead Rolls and Other Texts**

Six small rolls from the State Museum Graz and two rolls from the KHM Vienna were shown covered by strips of linen bandages and fixed by clay sealings.

Inside papyrus fragments were wrapped over a stick of wood with their texts or vignettes visible from the outside. The fragments from two Graz rolls and from one Vienna roll came from the same manuscript dating to the 19<sup>th</sup> dynasty, fragments of another Graz roll could be directly joined to the second Vienna roll.

This fabrication of dummy rolls with authentic papyrus material was a production of a very active faker in the 19<sup>th</sup> century whose fabricated rolls found their location in museums all over the world.

### **Saphinaz-Amal Naguib**

#### ***Multimedia, Internet and Narratives in Museums.***

In my paper I discuss some aspects of a paradigm shift within the world of museums, museums with Egyptian collections included. The shift has gone from the presentation of artefacts to the production of experiences. Exhibitions have become more idea-oriented and focus on audiences and on reception. They shape values by using entertainment. Design and spectacle are central to display. The provenance of the objects, their materiality, craftsmanship, form and style are secondary to the effect they have in exhibitions. To achieve their objectives museums rely to a very great extent on experimental mixed media, that is digital, interactive and internet-based, and on storytelling. I explore the avenues of inquiry offered by probing the biographies of objects and using polyphonic narratives. I go on to examine the potentials multimedia and the internet have triggered in shaping new knowledge spaces in museums. To conclude, I propose that the use of the new media in museums has to conform to common international intellectual property and copyright laws, ethical norms and guidelines. I see the elaboration of such norms and guidelines as a major assignment for ICOM, thus CIPEG, and it should be included in a revised edition of the Code of Ethics for Museums.

### **Annamaria Ravagnan**

#### ***The minor Egyptian collections in Lombardy : current activities and plans for the future***

Lombardy region is located in northern Italy and in general very rich in museums (more than 400) which are mainly of small size. In this region there are also many small Egyptian collections, very often not known by the general public. All collections derive from private donations which often constitute the only Egyptian patrimony of that museum

Within the Egyptian collections present in Lombardy, in addition to the collections in Civic museum of Milano– Castello Sforzesco, it is worth to mention:

Asola – Civic Museum Goffredo Bellini in which is present the Kewey Stele; Bergamo – Civic Museum; Biassono – Civic Museum Carlo Verri; Brescia - Museum of Natural History in which there are mummies of animals, above all cats; Como – Civic Museum Paolo Giovio with its collection made up nearly by 1000 pieces donated from the collector Alfonso Garovaglio in XIX century; Como - Fondazione Antonio Ratti – Museo Studio del Tessuto - Remarkable collection (171 textiles) of woven in linen burlap; Cremona – Museo Ala Ponzone; Erba – Civic Museum; Mantova - Civic Museum Palazzo Te with the fragmentary head of Pharaoh, dated to the New Kingdom (1550 -1069) and the famous Bronze Cat (XXV-

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XXVI Dynasty); Pavia – Musei Civici- Egyptian collection donated by Marquis Malaspina di Sannazzaro, comprising approximately 150 objects between papyrus, canops, amulets and small bronze statues; Viadana – Civic Museum Antonio Parazzi – The Egyptian collection is constituted from twenty-nine pieces, of unknown origin; nearly all the bronze figurines represents the God Osiris; Varese – Private Museum Lodovico Pogliaghi - Santa Maria del Sacro Monte; Milano - In Milan University there are two different Egyptian collections, both closed to the public. The first is made of papyrus documents and different objects, and the second, purchased in 1999, constituted by two exceptional funds (Elman Edel Fund and Alexandre Varille Fund). The main open issues to be solved are the following: a) the collections still have to be entirely catalogued (only 420 out of about 2500 are catalogued); b) there are very few studies carried out on the objects; c) there is a poor awareness of this patrimony at general public level. Lombardy Region is acting in different directions in order to give support to public and private collections to build up a digital catalogue, to foster long and short term loans among museums and to encourage the study of Egyptian items. Our main plan is ambitious: to create a communication and physical network among all kind of Egyptian collections (private, municipal, university) and among monuments and buildings inspired to ancient Egypt in order to bring our Region to an international level of excellence in this particular field.

**Fathi Saleh & Reem Bahgat**

### ***CULTNAT: A Holistic Approach to Museum Documentation***

Using the state-of-the-art technologies, CULTNAT is treating the documentation of cultural heritage in a holistic approach. This is realized in case of documenting museum artefacts by treating them as part of one virtual collection of artefacts from different museums, different countries, and using different languages in the documentation. Additionally, logical links between artefacts of different periods are built and also their relations with other components like archeological sites, historical characters, and historical events. The holistic approach extends to documenting and considering the relations between the diversified themes of cultural heritage such as the archaeological heritage, architectural heritage, natural heritage, photographic, folkloric heritage, etc. This holistic approach is clearly realized through CULTNAT different websites in order to make such wealth of information and links available to the world. [www.cultnat.org](http://www.cultnat.org) / [www.eternalegypt.org](http://www.eternalegypt.org) / [www.globalegyptianmuseum.org](http://www.globalegyptianmuseum.org) / [www.egyptmemory.com](http://www.egyptmemory.com)

**Birgit Schlick-Nolte**

### ***Liebieghaus Skulpturensammlung: Metamorphosis of a Museum in Frankfurt/Main***

The Liebieghaus in Frankfurt/Main is one the world's most important sculpture museums. The villa itself was built between 1892 and 1896 in historicist style for the textile manufacturer Heinrich Baron von Liebieg. In 1909 it was opened by the city of Frankfurt as its municipal sculpture collection. Today it presents a unique overview of sculpture from Ancient Egypt to 19<sup>th</sup> century Classicism in what is still the very private ambience of a villa and park. About 1960, during a time of modernization, the interior of the villa lost part of its historic character. However, in 2007 the Liebieghaus underwent a great change. The new director Max Hollein, his curators, and a young new staff completely remodelled the interior of the building to revive the ancient character, to improve circulation through the museum, to optimize the lighting and to paint the formerly white rooms in bright colors – all of this creating an enormous positive effect on the sculpture. The upper floor – before 2007 the picturesque offices of the staff - with its preserved wooden wainscoting and decoration, and with part of its original furniture is now integrated into the museum. Here, books, small

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sculptures and finds from excavations like the Kaufmann expedition to Abu Mena demonstrate the ambience of a learned man. Currently, some space is taken for special exhibitions designed by Vinzenz Brinkmann. "Olympic Vagaries. The Myth of Athena, Marsyas and Apollo" just closed. The renowned exhibition "Gods in Color. Painted Sculpture of Classical Antiquity" (2008-10-8 through 2009-02-15) represents the results of Brinkmann's investigations: spectacular reconstructions of ancient sculptures as they originally appeared. Therefore, only ten sculptures of the Egyptian Collection with its almost thousand aegyptiaca are on display; however, the collection will again be on display in spring 2009. The fine images presented at the conference were made by Stefan Roller, curator in the Liebieghaus.

### **Regine Schulz** ***Report from the Ethics Committee***

Short report about the new appointed Ethics Committee. Bernice Murphy (Australia) will share in the future the responsibilities as a chair with Abdoulaye Camara (Senegal). Eva Maera Lauritzen (Norway), Rafael Feria y Pérez (Spain), and Regine Schulz (USA) have been renominated, and Henrz C. Bredekamp (South Africa) newly nominated. Ex officio members are Rick West (USA), Hans Martin-Hinz (Germany), and Martin Schaerer (Switzerland). In addition report on the success of the Ethics workshop developed by Eva Maehra Lauritzen, which was also presented at the conference of the Association of American Museums in Denver 2007, and hosted by the Getty Leadership Institute.

### **Regine Schulz** ***Presentation of a research project and exhibition proposal by the Walters***

Art Museum. Working title: «Mortal Deities and Defied Mortals». Project and exhibition theme: The creation of the world, and the active participation of gods, king, and men in its preservation, expressed in their two- and three- dimensional representations. Sections: Who are the gods? And why do gods die? – God or man: Who is the pharaoh? – What is man? – Did the Ancient Egyptians really worship animals? The goal of the presentation is to form an international working group of interested colleagues for the project.

### **Badrya Serry** ***Temporary Exhibitions in the Antiquities Museum of Bibliotheca Alexandrina***

The new library of Alexandria is a marvelous mix of many museums, research institutes and art galleries. Among all it is teeming with life visitors, conferences, exhibitions and concerts. The Antiquities Museum in Bibliotheca Alexandrina is one of the few museums in the world that displays artifacts found in the same location at the museum. To support the mission of the Museum and fulfill our target is to increase cultural awareness of national heritage. The Museum has set up a temporary exhibition that includes a unique collection of Roman sculptures from the Ras-es-Soda temple on the way to Abu Qir. The temple dates back to the 2<sup>nd</sup> and 3<sup>rd</sup> centuries C.E and was uncovered in 1936. This collection is on loans to our museum from the Greco-Roman Museum.

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**Emily Teeter**

***Special Exhibits at the Oriental Institute***

Since 2006, the Oriental Institute Museum has instituted a program of special exhibits. Our goal is to present two exhibits a year, each with a catalogue. Proposals for exhibits can be presented by faculty, staff or graduate students. Each is evaluated by a committee made up of faculty, the head of public programming, the director and the special exhibits coordinator. Each exhibit must have specific goals and reflect new scholarship. Upcoming exhibits of interest to CIPEG: February 9-October 18 2009: The Life of Meresamun: A Temple Singer in Ancient Egypt; November 7, 2009-March 29, 2010: James Henry Breasted and the Birth of the Modern Middle East.

**Francesco Tiradritti**

***Faraonska renesansa: Bringing the Palermo Stone to the Heart of Europe***

In 2007 the "Cancarjev Dom" of Ljubljana planned to organize an exhibition on ancient Egypt. Some meetings brought to decision to choose the theme of the "Pharaonic Renaissance" (25th and 26th Dynasty). The reasons of the choice is twofold. Pharaonic Renaissance is one of the moments of Egyptian history that is nowadays attracting an increasing interest by scholars and, being the quintessence of the cultural attitude of "progress into a perpetual retrieval of the past" peculiar to the Egyptian civilization, could give room to the treatment of the main periods of the ancient Egyptian history. In this frame the sections dedicated to the Old, Middle and new Kingdom were intended as a sort of introduction to the Egyptian culture, necessary in a country like Slovenia with a limited tradition of Egyptian studies. During the organization works it was decided to further enlarge the introductory part of the exhibition focusing it on the concept of "archaism and sense of history". That allowed to get the Palermo Stone on loan. That was possible thank to the farsightedness of Dr. Giuseppina Favara, Director of the Regional Archaeological Museum "A. Salinas" who saw in the loan of the Palermo Stone the occasion of having a better display of the monument upon its return to the Sicilian town and of promoting the cultural institution she is directing. The choice of the items to be on display was made according the following trends: meaningfulness for Egyptian Renaissance representativeness of ancient Egypt, correspondence through different ages and meaningfulness in the frame of archaism and sense of history. Since Slovenia was holding the presidency of the European Union in the first semester of 2008, it was also thought to organise an exhibition that involved countries from both former Western European museums. Some monuments also came from the Egyptian collection of the late music director Giuseppe Sinopoli. The process of requesting the objects saw the enthusiast and friendly participation of colleagues from various museum who took actively part in the selection of the items making interesting proposals. The exhibition opened On March 8th, 2008 in Cancarjev Dom and moved to the Szépművészeti Múzeum of Budapest on August 9th. The Hungarian venue saw a sharp change in the selection of the objects due to impossibility to get the important items from Berlin and Munich there too. They were replaced with further monuments coming from Vienna and some of the most important Egyptian or Egyptianising artifacts discovered in Hungary: the lintel from the Savaria's Iseum and the "Egyed pitcher". The section dedicated to the reception of Ancient Egypt in the European culture that closed of the exhibition resulted enlarged and improved.

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**Willem M. van Haarlem**

***Well Cast! Bronze and Bronze techniques in the Ancient Mediterranean.  
A Crossover Exhibition the Allard Pierson Museum.***

This exhibition was organized along different lines than usual: instead of as usual, staying behind the regional confinements of the Museum (the Egyptian and Greco-Roman Departments), the theme of a special material (Bronze) was selected. This was followed through regional and chronological boundaries, including the Ancient Near East as the cradle of bronze technology, illustrated mostly by tools and weapons; then Ancient Egypt, with votive statues; Greece, with armour and larger sculpture, and Etruria, with luxury items as jewellery and cosmetic instruments. Rome, as the last but not the least, shows bronzes largely in a ceremonial and ritual use, as it was superseded by iron for practical uses by that time. The use of bronze in the present, mainly for sculpture and church bells, concluded the exhibition.