

Editorial

— Tine Bagh

At the end of August this year Egyptologists from all corners of the world and fields of Egyptology gathered in Florence for the 11th International Congress of Egyptologists. As expected the city was beautiful, hot, and welcoming and the conference was well organized – although with rather small session rooms – inspiring, and – as with all big conferences – somewhat overwhelming. When you have six parallel sessions with themes such as Society, Religion, Archaeology, Language and Texts, History, Heritage, Society, Art and Architecture, Museums and Material Culture you are bound to miss out on some.

On the other hand, for most attendees the most useful will probably have been the networking and meeting with new

and old colleagues and friends during the breaks and social events. Especially impressive were the Plenary Opening Session and Closing Ceremony in Salone dei Cinquecento in Palazzo Vecchio on Piazza della Signoria. The Italian ice cream in the garden of the Museo Archeologico will also be remembered.

A new President and Council were elected to serve until the next congress in 2019. Dr. Chris Naunton (EES, London) replaced Professor James P. Allen as President, with Professor Dr. Laure Pantalacci (Université de Lyon) as Vice-President and Professor Dr. Ursula Verhoeven (Universität Mainz) as General Secretary.

During the conference CIPEG hosted a



Palazzo Vecchio opening.

congress session for members of ICOM and anybody interested in museum work. It provided the opportunity to exchange short updates about Egyptological collections and to inform colleagues about the work of CIPEG. ■

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CIPEG Election for the Members of the Board 2016-2019

— Gabriele Pieke, Chair of CIPEG

The Board of CIPEG, the governing body of our International Committee, is formed of nine elected board members, including a Chairperson, Secretary, and Treasurer. Members of the board serve three year terms. Elections are held in the same year as the ICOM Triennial Conference – and both events are coming up next year!

Any voting member of CIPEG is eligible to stand for any of the positions; all voting members have the right to vote. The elections will be held through a secret and independent online ballot, thereby giving every member the opportunity to vote. Article 9 of the CIPEG Internal Rules defines the Executive Board and Elections as follows:

- A call for candidates for the Board Ordinary Members and Officers is sent to the members prior to the election. Members of the Board are elected for three years and their mandate can be renewed once.

- An Ordinary Member of the Board may subsequently be elected as an Officer for a maximum of two additional terms. No one may remain on the Board for more than twelve consecutive years.

- More than two members of the same country shall not be elected to the Board at the same time.

- CIPEG Board members are expected to serve without compensation.

- The outgoing CIPEG Board shall

solicit nominations from CIPEG voting members for the next Board at least three months before the election and shall send the resulting slate of candidates to the voting members at least one month prior to the election.

We will send out a call for candidates for the different positions in the Board by the end of February 2016. After nomination of candidates, CIPEG members will be informed in detail about the voting procedure. The vote will be held in June 2016.

We are keen to encourage members to join us and help develop CIPEG further by participating in the elections. ■

24th ICOM General Conference in Milan, Italy, 3-9 July 2016

Including the CIPEG Annual Meeting on

“Egyptological Landscapes : Museums, Libraries, Historical Palaces and Archives”

Every three years the international museum community meets at the ICOM General Conference to discuss cultural issues and museum related questions on a large scale. The official topic for the 24th ICOM General Conference in Milan is “**Museums and Cultural Landscapes: Building up a Cultural Heritage**” and CIPEG is happy to participate in this international forum and to have the opportunity to meet museum professionals from different fields on this occasion.

As part of the General Conference, CIPEG will have its Annual Meeting from 4-7 July 2016 and hereby invites papers related to the theme “**Egyptological Landscapes: Museums, Libraries, Historical Palaces and Archives**”. As is the CIPEG tradition, there is also an Open Forum for papers related to general museum work. CIPEG will further take the opportunity to visit during its Annual Meeting the institutions related to the field of Egyptology in Milan and in the nearby area. We very much look forward to meeting our colleagues in Milan and to discover parts of the “Egyptological



Landscape” of Italy.

A Post-conference Workshop will take place in Bologna, Civic Archaeological Museum, 10-12 July 2016 on the topic “**Egyptological Landscapes: Museums, Resources and Networks among Collections and Institutions**”. The workshop will provide an excellent opportunity to expand the discussion

to other international relationships, focusing attention on resources, strategies, finalities as the basis of networks among collections and institutions, and on future Egyptological landscapes.

We hope that many of you will be able to join us in Milan & Bologna and meet museum colleagues from all over the world and discover the rich cultural landscape of Italy!

Notice the Early bird (through 28 January 2016) fees for the ICOM General conference! ■

> [Registration and official program](#)

> [Information on the CIPEG program](#)



CIPEG Annual Meeting 2015 in Munich

— Heba el Mostae'en Bellah, Curator, Grand Egyptian Museum - GEM project

Attending the 2015 CIPEG conference: "From Historism to the Multimedia Age. Content - Concept - Design of Egyptian Museums and Collections" at Munich was a useful experience to my work career in the museum field, especially meeting the curators and museum directors from all over the world.

I had the pleasure to participate in organizing the conference together with SMAEK staff and to prepare ID cards for the participants and speakers. In addition it was great fun to bake cookies in the shape of ancient Egyptian figures such as Tutankhamen, pyramids, sphinxes, hippopotami etc. with Roxane Bicker in the kitchen of the museum. I really enjoyed seeing this kind of promotion of the museum and playing a part in making the conference a good experience for the audience.

I benefited a lot from several useful papers especially those involving new ideas for solving some of the current problems in some museums in Egypt. In the Saint Louis Art Museum (SLAM) they have employed a series of digital tools in the Egyptian gallery including the so-called Griot system that provides the public with a source for digital story telling with multimedia content (images and audiovisuals). I appreciated



CIPEG Munich 2015.

also the concept of Aidan Dodson who illustrated the co-operation that should exist between the Egyptological and the non-Egyptological world and how Egyptologists can help non-academic curatorial staff interpret their collections. He mentioned the steps of co-operation among all the colleagues and the positive results they have achieved in UK museums. Monika Dolinska put forward new ideas about how to develop the new gallery of ancient art in the National Museum in Warsaw. They have been opening their Egyptian galleries one by one, and the last one will be opened next year, equipped with a new multimedia station. It was very exciting to listen to Christian Greco discuss the efforts of the Museo Egizio in Turin to show new connections and archaeological contextualization and to renew and

completely develop the museum in many different ways to be able to meet the current expectations of researchers and the changed demands of visitors.

For Egypt, I am optimistic in respect of the future plans discussed of how to solve and manage some problems of our Egyptian museums in Egypt. The Egyptian government is now working on ways to make important hyperlinks between the museums, which are still under construction such as GEM (Grand Egyptian Museum), and NMEC (National Museum of Egyptian Civilization) with the museums of the world. They are making a great effort to finish these huge projects as soon as possible. ■

Heba working in the State Museum of Egyptian Art Munich.



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Ancient Egypt Transformed: The Middle Kingdom

Exhibition at the Metropolitan Museum of Art, New York, 12 October 2015 - 24 January 2016

— Adela Oppenheim



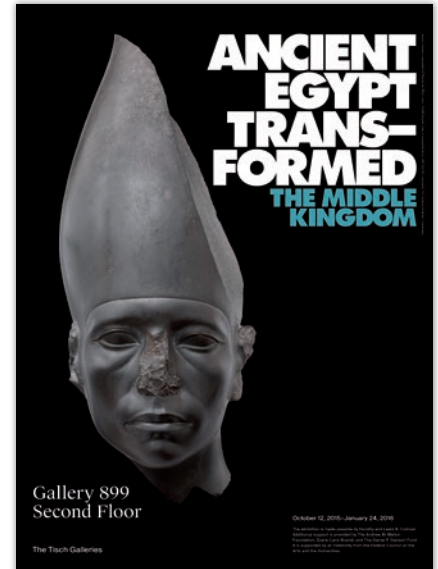
This major international exhibition presents 230 powerful and compelling Middle Kingdom works of art ranging from monumental stone sculptures to delicate examples of jewelry. They are drawn from the collection of the Metropolitan and 37 museums and collections in North America and Europe. It is the first comprehensive presentation of Middle Kingdom art and culture and features many objects that have never been shown in the United States. They are arranged thematically and chronologically covering Dynasties 11-13 (around 2030 - 1650 B.C.).

The exhibition opens with a forceful, monumental statue of King Nebhepetre Mentuhotep II followed by works from Dynasty 11 and early Dynasty 12. A gallery devoted to royal statues includes early Middle Kingdom pharaohs who are often depicted with youthful faces and confident expressions and the evocative, fleshy faces and hooded eyes of later kings who present startling images of maturity and humanity. Innovations in pyramid complexes during Dynasty 12 is exemplified by a detailed 1:150 scale model of Senwosret III's complex at Dahshur,

where the Metropolitan has excavated since 1990.

Some of the finest ancient Egyptian jewelry was produced for Dynasty 12 royal women with inscriptions and motifs exemplifying their relationship to the king. Members of many levels of Egyptian society were able to commission artworks during the Middle Kingdom. New statue types include depictions of squatting figures rendered in a cubic form and figures in an attitude of prayer.

Thematic groupings of artifacts from domestic settings, tombs, and temples reveal the breadth of artistic expression, evolution of styles, and the transformation of many aspects of Egyptian culture and religion. Significant changes in afterlife beliefs are manifest in new kinds of objects from burials, including models from the tomb of the chancellor Meketre, excavated by the Metropolitan in 1920. Middle Kingdom pharaohs commissioned decorated stone temples throughout the country with spectacular sculptures and reliefs. Colossal statues were first made during the Old Kingdom, but they became more common during the Middle Kingdom. Portions of colossal



statues are displayed throughout the exhibition, with the largest at its conclusion: a monumental head of pharaoh Amenemhat III transported to Bubastis and reused by later kings. In the Museum's Great Hall the likewise reused colossal statue of a mid-Dynasty 12 king, on loan from the Ägyptisches Museum und Papyrussammlung, Berlin, is on view.

A publication edited by Adela Oppenheim, Dorothea Arnold, Dieter Arnold, and Kei Yamamoto accompanies the exhibition. ■



Backstage at the Museo Egizio

The role of the “Soprintendenza Archeologia Piemonte”

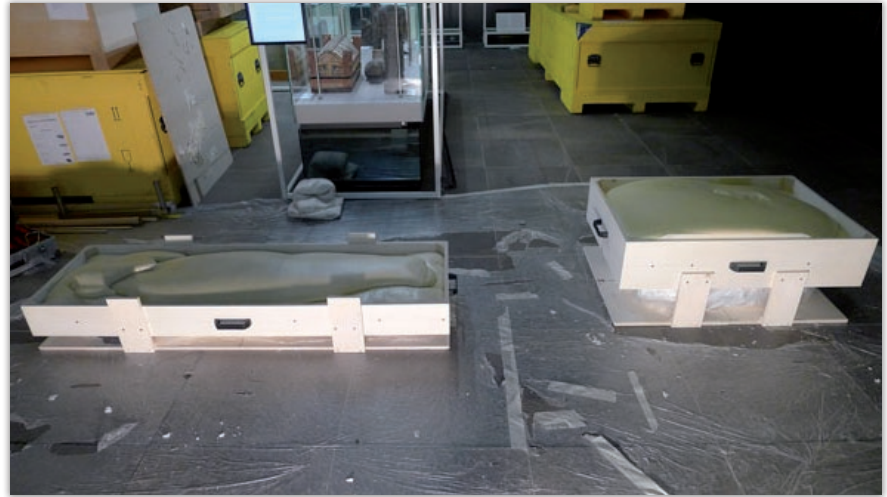
— Matilde Borla, Sara Demichelis and Marcella Trapani

In 2004 the Museo Egizio in Turin became a Foundation, the Fondazione Museo delle Antichità Egizie. Under this, the Italian state, the owner of the collection, would carry out all the activities relating to conservation and preservation through the Soprintendenza Archeologia del Piemonte; the Foundation would be in charge of promotion and management.

During the creation of the new displays at the Museo Egizio, there was fruitful cooperation between the Soprintendenza and the Foundation, based on sharing mutual scientific and technical knowledge.

The Soprintendenza took part in the new scientific project of the Museo Egizio, conceived by the director Christian Greco, suggesting a selection of unpublished or formerly unidentified objects. These included a papyrus with the portrait of Ramses IX, newly rearranged with some previously unknown fragments; some divination texts never displayed before; the Old Kingdom papyri from Gebelein; rare Pharaonic and Coptic textiles; unpublished Demotic and Greek ostraca; and human and animal mummies.

Likewise, the archeologists of the Soprintendenza, working together with the technical staff of the Foundation, were in charge of supervising the handling of objects within the museum and/or from storerooms to the new



Suppl. 14061/02 and Suppl. 7715: the two mummies in the structure created to turn them upside down and help restoration. © Archivi Museo Egizio, Torino

showcases. Some very long papyri, such as the papyrus of Luefankh, were moved by a wheel system; professional moving and restoration staff were used to move huge statues and sarcophagi or entire monuments such as the chapel of Maia.

As regards restoration projects, one of the most significant was a new reconstruction of the Turin Papyrus Map, mainly based on an article published by Harrell and Brown (1992), improved by study of the texts on the verso and the examination of the papyrus (i.e. kolleseis and sequence of the fibers). Some new fragments were arranged to complete the map; the restoration work itself was undertaken by the restorers of the Turin National Archive.

The new display was also the occasion for rearrangement and consolidation of

the fragments of the funerary shroud of princess Ahmose; the fragments actually belong to two different sheets. Analysis with multispectral reflectography was carried out to identify the inks used.

Concerning human remains, a trilateral agreement among the EURAC/ SAR PIE/ FMAE allowed them to be studied and restored through a new procedure. Two polyurethane casts inserted in a wood structure were made to turn the mummies upside down. This allowed the researchers to find some fragments kept under the bodies and to restore their backs. After restoration, EURAC technicians also made two special steel stands for exhibiting the mummies. The agreement provides for future interventions to study and preserve the anthropological remains in the Museum as a cultural heritage of biodiversity. ■

Cat. 1899+1969+1879: Turin Papyrus Map, reassembled according to a new analysis of the fibres. © Archivi Museo Egizio, Torino.



> [Soprintendenza Archeologia del Piemonte](#)

Ministry of Antiquities, National Museum of Egyptian Civilization (NMEC)

- Khaled El-Enany, General Director, National Museum of Egyptian Civilization and Egyptian Museum in Cairo

Egyptian Handicrafts through the Ages, NMEC's first temporary exhibition, will open in December 2015. More than 400 objects and 100 traditional crafts will be displayed in the temporary exhibition gallery (about 1000 m²).

The four chosen Egyptian traditional crafts are: pottery, wood, textiles, and jewelry. The topic of Egyptian crafts is of vital importance and significance for NMEC because it links to the environment and communities around the Museum: al-Fustat is well known as an important craft center, especially for pottery and leatherwork.

The exhibition covers all periods of Egyptian history: Prehistoric; Pharaonic; Greco-Roman; Coptic; Islamic; Modern; and Contemporary. It pays especial

attention to crafts still in use in Egypt today. This topic is directly related to the mission of NMEC to show Egyptian civilization through traditional crafts.

The main aim of the exhibition is to show the continuity, characteristics, and traditional Egyptian identity of these crafts. The industrial processes and the usage of the same materials through different eras will be highlighted.

The objects displayed will come from the NMEC storerooms in al-Fustat, from the Egyptian Museum Cairo, the Coptic Museum, the Museum of Islamic Art, Manial Palace Museum, and the Jewellery Museum.

The opening of this first exhibition is an important step towards opening the other eight galleries of NMEC, which will



occupy 23,000 m². The galleries are: the Core exhibition gallery; the Dawn of Civilization; the Nile; Writing; State and Society; Material Culture; Beliefs and Thinking; and Royal Mummies. ■



The UNESCO Memory of the World Programme: Engagement for the World Documentary Heritage

— *Lothar Jordan, Vice-Chair of the MoW International Advisory Committee, Chair of the SCEaR, Past-President of ICLM and ICOM*

Influenced by significant losses of holdings of archives, libraries, and museums through violence, catastrophes, or negligence, UNESCO created the Memory of the World Programme (MoW) in 1992. It is one of UNESCO's three heritage programmes.

Its main tasks are to facilitate preservation of and assist universal access to documentary heritage, for example by digitizing copies and making material available online, as well as the publication and distribution of books, CDs, DVDs, etc. It also aims to increase awareness worldwide of the existence and significance of documentary heritage, for example through workshops and conferences. An International Register of documents with global significance is its most visible element. The creation of a normative instrument of international law, "Safeguarding the Memory of the World. UNESCO Recommendation concerning the Preservation of, Access to, Documentary Heritage in the Digital Era" by the General Conference of UNESCO on 11 November 2015 gives evidence of its growing reputation and raises MoW's political status.

In 2013 a MoW Sub-Committee on Education and Research (SCEaR) was created to help UNESCO institutionalize education and research into Memory of the World, its registers and the world documentary heritage. The Sub-Committee holds a Network of Cooperating Institutions and Corresponding Members (so far 46), visible on the MoW part of the UNESCO website. These come from different disciplines and represent different forms of memory institutions and engagement in documentary heritage. One aim is to build bridges between



UNESCO Memory of the World Programme, Digitization project: Manuscripts of Sana'a, Grand Mosque, Yemen; Koranic fragment, 7th c. © Organisation Nationale de l'Archéologie, des Musées et des Manuscrits, Yémen

the memory institutions (archives, libraries, museums) and the academic world – and between members of the network.

CIPEG became a Cooperating Institution of the SCEaR in 2015. As CIPEG's members both care for documents that are among the oldest and most precious of humanity, and also have responsibility for significant digitization projects, they bring together very different stages of human culture in an international and interdisciplinary manner that can strengthen MoW's care for documentary heritage. Being embedded in the framework of UNESCO can make CIPEG's work even

more visible, while participation in SCEaR's network may lead to new ideas and cooperation. ■

> [Information on MoW](#)

> [On its Sub-Committee on Education and Research](#)