

## Editorial

— Tine Bagh

### Museum Matters II

Museum Matters II, the panel discussion series organised by CIPEG, took place online on 15 April 2023, with the theme *Human remains: (how) do we display ancient Egyptian mummified remains in our museums?* Eight 10-minute papers were presented and were followed by lively discussions. We sent out a follow up survey to the participants, and now would like to thank the 26 responders. When we are planning the next Museum Matters, these responses will be taken into consideration, and you will also hear more details about the results when they have been fully processed.

### ICOM news

The 38th General Assembly of ICOM and an Extraordinary General Assembly of ICOM were held online on 9 June. At the Extraordinary General Assembly of ICOM, the proposed clarifying amendments to the ICOM Statutes were approved. Further amendments are still needed, and it has been decided that the work on this will take place with participation of the membership, as was done with the new Museum Definition. It was further announced that the decision had been taken to end Peter Keller's employment as Director General of ICOM, and the ICOM Executive Board had subsequently decided to appoint [Medea Ekner \(Sweden\)](#) as interim Director General.

### ICEXIII Leiden

CIPEG has been allocated the time of 8 August at 16.30 of [the International](#)

[Conference of Egyptology XIII in Leiden](#) where CIPEG members can meet and we will introduce CIPEG to possible future members.

### Luxor Annual meeting

CIPEG is looking forward to the Annual CIPEG Meeting 2023 in Luxor 20-24 November with the theme *Local and National Museums. Celebrating 40 years of CIPEG 1983 – 2023*. It will take place in the new Center for Archaeological Studies and International Heritage, El-Awameya, Luxor, with one day in the Mummification Museum. An optional bus trip from Cairo to Luxor 18-19 November will be arranged, with visits to local museums in Kom Aushim, Minya, Mallawi and Sohag along the way. As started online, and last year in Prague, a Young CIPEG Meeting will also be part of the event. The First Call for papers has been sent out and more details will follow shortly.

### Sudan Crisis

CIPEG was contacted by ICOM Egypt in connection with the current terrible crisis in Sudan, with the people,

heritage sites and museums all under threat. ICOM Egypt is in close contact with ICOM's Heritage Protection and Capacity Building Department and we wish to express our support to Sudan with the following statement:

*The international members of CIPEG express their solidarity with the civilian population of Sudan and our dear friends and colleagues working in museums and heritage protection in Sudan. We call upon the warring parties to resort to peaceful means for solving the conflict to end the suffering of the people of Sudan and to protect and conserve the rich and ancient Sudanese tangible and intangible heritage and culture.*

In this issue of CIPEG e-News, we include a contribution by Marc Maillot Associate Director/Chief Curator, ISAC Museum (former OI Chicago) who has been involved in the work of the National Corporation for Antiquities and Museums (NCAM) and the Sudan Antiquities Service concerning the heritage of Sudan. ■

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

> [Facebook](#)

*Luxor Temple and the Abu el Hagag Mosque (photo © Pia Adamsen).*



## Sudanese Heritage under Threat: A Brief Report

— Marc Maillot, PhD

Associate Director/Chief Curator, ISAC Museum, University of Chicago

Research Associate, Sorbonne University,

Courtesy Assistant Professor University of Central Florida (Orland),

Member of the Board of the International Society for Nubian Studies (ISNS)

On 2 June 2023, the Rapid Support Forces (RSF) entered the Sudan National Museum and more specifically the bioanthropology laboratory curated by Dr. Mohamed Saad. We do not yet know the full extent of the destruction. We can only assume that the Sudan National Museum building has also been breached and its collection possibly disturbed, even if no concrete proof is yet available. With more than 55,000 objects covering the history of the country from prehistory to the medieval period, it is one of the largest collections in Sub-Saharan Africa, and one of the most comprehensive in the Horn. The temples of Semna, Kumma, Buhen, and the colonnade of the cathedral of Faras - all of which are housed in the museum garden - are also at risk. We are facing an unprecedented threat to the preservation of Sudanese Heritage and the history of the entire Nile Valley. Needless to say, the protection of the

archaeological sites and other state museums remains a major concern, specifically now because all public servants were put on undetermined administrative leave, furloughing the guards who usually protect the sites.

On 4 June 2023, the following statement was published by the International Society for Nubian Studies (ISNS):

*The academic community of the International Society for Nubian Studies condemns the attack by the Rapid Support Forces (RSF) on the Sudan National Museum in Khartoum. Acts of destruction involving the outstanding Sudanese cultural heritage are unacceptable. They affect the heart and soul of the Sudanese people, robbing them of their historical legacy and identity. We urgently call upon all the armed forces involved in the current conflict to recognize the importance of Sudan's heritage and take action to protect it. We ask them to withdraw*



*from the National Museum and other heritage sites across Sudan and prevent further acts of violence or destruction. We stand by the Sudanese people and our colleagues at the National Corporation of Antiquities and Museums in their efforts to protect their irreplaceable cultural heritage.*

To address the emergency, the NCAM organized an Emergency Response Workshop in Cairo from 3 June to 5 June 2023, gathering the international academic community and NCAM staff. The objective was to create a Standard Operation Procedure to channel the help and coordinate the efforts envisioned to mitigate the risks. The outcome expected is threefold:

1. Create a condition assessment map where the archaeological sites are indicated, with degrees of damage and site guards' localization.
2. Create an inventory of Museum

Sudan National Museum (photo © Janne Klerk).



collections classified according to the threat level.

3. Create a NCAM Steering Committee to centralize all initiatives.

These priorities will be accompanied by a training program oriented towards NCAM staff with the help of UNESCO and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property).

This situation affects more than the museums and sites. Sudan has been devastated by an armed conflict that stranded the Sudanese population and colleagues in the war. Hundreds of lives have already been taken. I would like to thank all those who have already started to assist NCAM (National Corporation for Antiquities and Museums, the Sudan Antiquities Service), their employees, and Sudanese scholars. Now, all of them are safe, even those who stayed in Khartoum, but shortages and lack of resources will become acute in a few short weeks. Many major institutions are working to bring humanitarian aid to the country, one of the most active being the [United Nations' Sudan Humanitarian Fund](#).

The international academic community remains mobilized to monitor the situation and contribute to the relief, with partner institutions such as AmSARC, the French Archaeological Research Unit, the British Museum, the Aliph Foundation, UNESCO Khartoum office, ICCROM, and of course the National Corporation for Antiquities and Museums (NCAM), the Sudan Antiquities Service, and its director, Pr. Ibrahim Musa.

Scholars and students who have participated in cultural heritage projects have close friends and colleagues still on the ground in Sudan risking their lives, many of whom have been relied on over the years. With the destruction of strategic infrastructures such as the airport, and the difficulties encountered by international aid to reach the country through Port Sudan, the only harbor available on the Red Sea coast, we have received an important number of solicitations on how to send funds in support of the Sudan Antiquities Service to help with site and museum protection. I would like to express my deepest gratitude for the interest, and after a



*Faras colonnade, Sudan National Museum (photo © SFDAS).*

few complicated weeks of identifying a proper solution, I can propose that you join the donation fund of AmSARC, the [American Sudanese Archaeological Research Center](#). ■

*Pyramid of Queen Amanitoré (photo © Olivier Cabon).*



## The Nubia Museum

A scientific and cultural beacon that radiates light in Aswan

— Yasser Abdelrady, Nubia Museum, Ministry of Tourism and Antiquities, and Heba Alders, Aswan Museum, Ministry of Tourism and Antiquities

A few months ago, the Nubia Museum celebrated the silver jubilee of its opening. Since 1997, the museum has opened its doors to visitors, researchers, intellectuals, and those interested in tangible and intangible heritage, and has played a significant role as a scientific and cultural beacon in the community.

Construction began in 1986 as a culmination of the International Campaign to Save the Monuments of Nubia of 1960–1980. The complex features two exhibition halls: a temporary exhibition hall currently showing the exhibition *A Decade of Excavations in the Qubbet El-Hawa*, Aswan, and a permanent exhibition hall displaying objects from prehistoric times down to the 1960s, including dioramas showcasing the daily life, customs, and traditions of the Nubians before their displacement in 1963. The building also contains conservation laboratories, a lecture hall, educational departments, and a documentation center housing some of the documents of the International Campaign.

The Museum's role is not limited to displaying archaeological and heritage collections: it also organizes exhibitions and artistic and cultural activities in collaboration with scientific, cultural, educational, and artistic institutions and local NGOs. The educational department of the museum offers programs for school and pre-school students, and guided tours for families in the museum. University students in the faculties of archaeology, fine arts, or education can benefit from the museum's facilities and hold artistic and cultural exhibitions and showcase their work freely. In addition, the Nubia Museum hosts artistic performances by various Nubian folklore teams.

The museum contributes to capacity-building activities for the Ministry of Tourism and Antiquities employees through its training programme, and to archaeology students through summer school activities. Moreover, the museum plays an essential role in providing economic benefits to the local community and empowering Nubian women, helping them to preserve



Some of the Nubia Museum activities, art exhibitions and events (photos © Yasser Abdelrady).

their heritage by holding exhibitions to showcase and sell their handmade products. This initiative helps support families and the local economy and allows visitors to appreciate the cultural significance of these handmade products and the role they play in the daily lives of the Nubian community. Visitors get to receive an interpretation from these women about the traditions and craft techniques.

The Nubia Museum is a vital hub for cultural preservation, education, and community development. It is a shining example of the importance of preserving tangible and intangible heritage for future generations. ■

The Nubia Museum (photo © Mahmoud el-Hakim).



## The Museum Cinema: An Approach for Awareness and Engagement

— Gehad Shawky Ali, Curator, Ministry of Tourism and Antiquities

Responding to the constant social changes, new strategies are being sought out by museums and cultural institutions to attract and engage local communities and to increase the visitors' awareness and curiosity about their heritage, history, and culture.

The Education and Community Engagement Department at Luxor Museum of Ancient Art is keen to build connections with those living in Luxor by organizing events, educational and outreach initiatives. The museum houses a unique collection of ancient Egyptian art – with a specific focus on the New Kingdom – and is considered a witness on the glory of the city of Thebes at the ancient times. Nevertheless, the museum still needs to communicate with local inhabitants through a variety of channels well-situated to today's life.

"The Museum Cinema as a Window on Egypt's Civilization" was one of the programmes carried out by the Education and Community Engagement Department as means for attracting more visitors to the museum through "edutainment". The

*"The Museum Cinema as a Window on Egypt's Civilization".*

Poster designed by Ali Hussien.



shows which have been hosted in the museum's garden included a display of English and Arabic films which in some way relate to Egypt's heritage. This was followed by panel discussions run by Egyptian archaeologists and historians around the films to foster dialogues with the visitors, and to correct any misleading information about Egypt's civilisation they might include. "The Night of Counting the Years: The Mummy", which was filmed in Luxor in 1969 by Shadi Abdel Salam, was the first film to be shown at the museum, as it presents the story of the Deir al-Bahari Royal Cache (TT320).

The main channel used to market the idea of the museum cinema was the museum's social media page, to seize the interest of new audiences, especially with free-ticket entry. However, the cinematic display on the museum's façade played a significant role in attracting more visitors, especially since the museum is located on the Nile Corniche where Luxor people usually spend time and hang out.

The museum cinema proved to be an effective way of educating and engaging

*During display "The Night of Counting the Years: The Mummy" on the museum's façade (photo © Mohamed Tito).*



*Film Poster designed by Nermin Moustafa.*

visitors with the past and provided them with a more immersive experience. It provided an opportunity for visitors to reflect on their own heritage and how they fit into the larger historical narrative of their community, in addition to promoting cultural understanding and appreciation of the past through diverse experiences and perspectives that might not always be included in traditional museum exhibits. ■

## Amarna – City of the Sun God

— Tine Bagh, Curator, Ny Carlsberg Glyptotek

The Glyptotek holds architectural and sculptural fragments from various sites at Amarna, mainly from the excavations in the 1920s and 30s by the Egypt Exploration Society (EES). The National Museum of Denmark likewise received finds from the EES, as well as from the earlier excavations by Flinders Petrie. It was thus desired to stage an Amarna exhibition that would bring life to the city and its inhabitants, with Copenhagen-holdings supplemented by loans from the Metropolitan Museum, New York, the Louvre, Paris, and the Ägyptisches and Vorderasiatisches Museums, Berlin. The exhibition is displayed on two levels in the most recent addition to the museum, built in 1996 inside a former open courtyard. In rooms of various sizes, the individual areas and people of Amarna could here be displayed.

The introduction in the first room positions Amarna in place and time, accompanied by photographic views from the Amarna mountains by Janne Klerk, and a 3D visualisation of the Central City by Paul Docherty. In the second room, Amarna is founded and the Aten and Akhenaten are presented, together with elite villas, and private religion as manifested in the houses and the garden chapels. The official version, with statues and stelae with the royal family, is found alongside the always-present need for protection by Bes, Taweret, *udjat* eyes, and cobras made of burnt clay; a good example of the latter is on loan from Berlin.

In the next room, the busy daily life of Amarna, with its at least around 30,000 inhabitants, is displayed through such objects as a broom, basket, and fishhook from the Workmen's Village, and fragments of glass from a workshop. The textile production detected at various places in Amarna is also presented, through a spinning bowl and spindle. From here

the visitor proceeds to the Central City, with sculpture and relief fragments from the Great Aten Temple, and some Amarna letters. The last room on the ground floor is devoted to the southern site of Maru-Aten, and Nefertiti is presented with the workshop of Thutmose.

Ascending to the first floor, the visitor visits the North Palace and meets the Amarna princesses, as well as the 'other' wife, Kiya, who is here reunited with Akhenaten. The large room is divided with a temporary wall and on the other side of this is a 3D video of the Central City and the Great Aten Temple by Paul Docherty. It is also possible to smell the scent of incense, close to a blue painted lid reused as a small bowl for burning incense, as is commonly seen placed on top of the piles of offerings for the Aten. The other half of the room is devoted to tombs: the Royal Tomb; the graves of common people; and elite

*View of the second room, with the Amarna villas and the name of the Aten at the back (right). The graphics designed by Rasmus Koch Studio include photos from Amarna by Janne Klerk and large reproductions of drawings of wall reliefs in the rock tombs, as well as black 'sunrays' lit by 'sun light' by Mads Vegas.*



*It was a scoop for the exhibition to be able to borrow the talatat from Metropolitan Museum New York that Ray Johnson 10 years ago discovered was a join with one in the Glyptotek, depicting Kiya.*



(photos © David Stjernholm)



*The first sight when entering the exhibition is the Aten above the door to the second room, where a photo of a colossus of Akhenaten is placed on the back wall.*

rock tombs, with the tomb-chapel of Ay and the Great Aten Hymn reinterpreted by the Danish writer Harald Voetmann. In the last room Amarna is abandoned with Tutankhaten/Tutankhamun, Ay and Horemheb and two heads of Amun statues that had to be carved in great number after the Amarna period. ■

> [Amarna - City of the Sun God, ny Carlsberg Glyptotek, Copenhagen, 26/01 to 20/08 2023 \(was 18 June\)](#)

> [The publication](#)

> [Digital 3D representation of the City of Akhetaten.](#) Paul Docherty

## Museum related events 2023

Three museum related colloquia/ symposia took place during the first half of 2023

### Tutankhamun and Carter: Assessing the Impact of a Major Archeological Find

*Calouste Gulbenkian Foundation Lisbon, 16-17 February 2023*

The colloquium gathered scholars interested in the study of Egyptian collections and their recent history, with a particular focus on the tomb of Tutankhamun, Howard Carter's career, and his involvement with art collectors. The meeting was organized by the Centre for History of the University of Lisbon and the Calouste Gulbenkian Foundation, on the occasion of the centenary of the opening of Tutankhamun's burial chamber.

### Egypt and the Orient at the Vienna World Fair of 1873

*Kunsthistorisches Museum Vienna, 1-3 June 2023*

The symposium took place in celebration of the 150th anniversary of the Vienna World Fair of 1873, with the leading topic 'The Egyptian buildings' assembly'.

Among the preserved relics of the Vienna World Fair are the colourful murals in the galleries of the Egyptian and Near Eastern collection of the Kunsthistorisches Museum, a publication on these being presented: R. Hölzl and P. Jánosi "Vom Nil an die Donau. Die Geschichte der ägyptischen Wandtapeten im Kunsthistorischen Museum Wien". The event was organised in cooperation with the Egypt & Austria research society.

### "Portraits" Imaging Identity: Artists – Client – Beholder

*University of Basel, 8-10 June 2023*

This colloquium was a second version of a workshop that first took place in 2017 at the Reiss-Engelhorn Museen, Mannheim. The aim was to gather experts and foster in-depth discussions on various topics related to the study of ancient Egyptian art, outside the traditional boundaries of archaeological vs. philological studies. Focus was the problems related to strategies of self-presentation, questioning notions such as type, style, realism vs. idealism, mimetics vs. semiotics.

Another colloquium will take place by the end of the year in Cairo.

### From Thebes to Tanis: Egypt during the 21st Dynasty

*Second Gate of the Priests Conference, Cairo, 10-12 December 2023*

The Colloquium aims at gathering scholars involved in the study of the vast documental sources dating from the 21st Dynasty, with a particular focus on Thebes and Tanis. During the last years the study of the 21st Dynasty has greatly increased, especially focused on museum's collections in Egypt and around the world and new information has been uncovered in the archaeological sites. It aims at highlighting the results of these studies with a view to understand the religious and sociopolitical changes of the period. Themes will include: tombs and burials; coffins and sarcophagi; papyri; stelae and other artifacts; mummification and burial practices; society and economy.

The meeting is organized by the Centre for History of the School of Arts and Humanities of the University of Lisbon, the Misr University of Science and Technology, the Vatican Coffin Project and the National Museum of Egyptian Civilization.

- > [Communications to Bab Gasus](#)
- > [Conference website](#)



*Tutankhamun and Carter: Assessing the Impact of a Major Archeological Find. Burton photograph 0770 © Griffith Institute, University of Oxford (coloured by Dynamichrome).*



*Egypt and the Orient at the Vienna World Fair of 1873. Detail of the murals in Kunsthistorisches Museum © Kunsthistorisches. Museum Vienna.*



*"Portraits" Imaging Identity: Artists - Client - Beholder. Detail of statuette of Iti from Abusir South © University of Prague.*



*From Thebes to Tanis during the 21st Dynasty. Detail of the poster of the colloquium © Gate of the Priests Bab el-Gasus Project.*