

Editorial

— Tine Bagh

We had hoped to be able to meet in Paris this year, but the CIPEG Annual Meeting 2021 had once again to be held online, 5-7 November 2021. On the positive side we gathered around 85 members and friends from around the world, which was the same number as last year. The theme was 'Egypt, Sudan and Beyond' in anticipation of the 2022 Louvre exhibition 'Pharaoh of the Two Lands. The African Story of the Kings of Napata', and the meeting was opened with a keynote speech by Vincent Rondot about this exhibition. The panel devoted to the theme 'Displaying Nubian collections' followed, with five interesting papers, ranging from Egyptian-Nubian cultural connections to the Scandinavian Joint Expedition to Sudanese Nubia in the 1960s. The first day ended with papers on various museum research projects. These were continued the next day with papers about the Grand Egyptian Museum and Cairo Museum, following an introduction to the ICOM General Conference in Prague 2022, 20-27 August (read more below). Museum Reports, an important part of all CIPEG Annual Meetings, were given before the last topic of the day, a festive introduction to our idea to start a new yearly event 'Museum Matters'. This was indeed festive as it included a surprise. The first 'Museum Matters' will take place 23 April 2022 and focus on the formation of Egyptian and Sudanese collections in Latin American countries. The real festive moment followed with the disclosure of the festschrift in honour of our esteemed colleague Emily Teeter (see more below) and to our great joy this was indeed a surprise to her (no 'leaks'!).

The last day was devoted to the 2nd Young CIPEG Meeting with the topic of 'Educational Careers in Museums' and the CIPEG Annual General Assembly 2021 for CIPEG members. The 2nd Young CIPEG Meeting was a success, but not as many young CIPEG members and potential future members took part as last year. We thus learned that for future events we must advertise the meeting more widely and make sure that the discussion will be between 'old' and 'young'.

At the General Assembly we had the pleasure of our former Chair of CIPEG, Gabi Pieke, now Chair of the Working Group on the future of International Committees, presenting news from ICOM. The 2021 CIPEG Resolution and Statement were discussed and after some adjustments they were sent to the CIPEG membership together with the Financial Report 2021.

CIPEG Statement 2021

The international community of CIPEG urges for the return of peace in Sudan.

Sudan's cultural, religious and linguistic diversity must be recognized, the country's tangible and intangible heritage protected, and mutual understanding and tolerance increased.

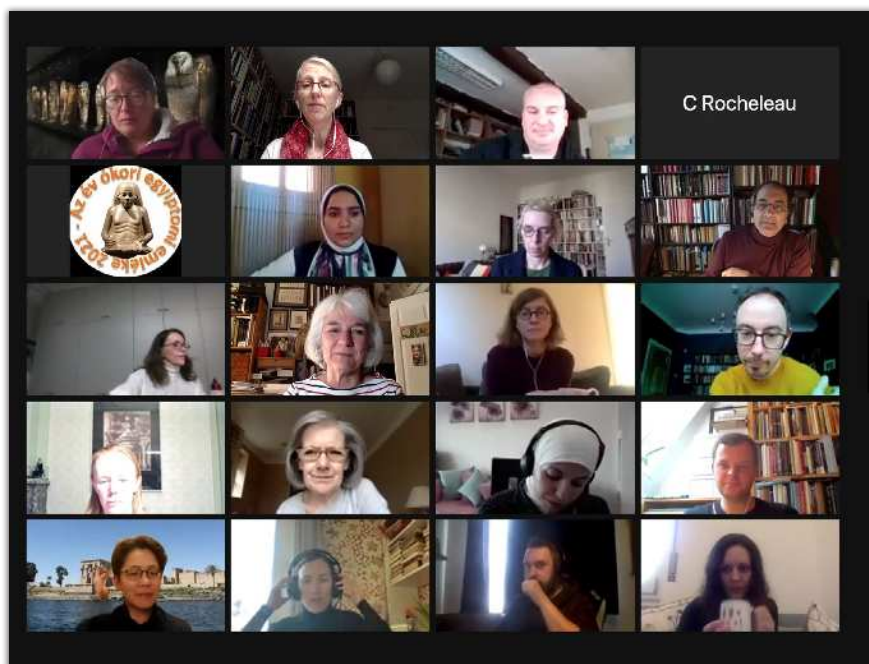
CIPEG Resolution 2021

CIPEG recognises that outside Egypt and Sudan, major Egyptian and Sudanese collections are in the holdings of museums in Europe and North America, and that its membership reflects this. CIPEG is working to diversify its membership within the ICOM framework, reaching out to museums and museum colleagues in Asia, Central and South America and the Caribbean, Australia and the Pacific, and elsewhere in Africa, as well as making better known the Egyptian and Sudanese collections in these other countries through programming. ■

> [Final Programme and abstracts](#)

> cipeg.icom.museum

> [Facebook](#)



Participants of the virtual CIPEG Annual Meeting 2021.

ICOM Prague 2022: The Power of Museums

The 26th ICOM General Conference

— Alžběta Horáčková,

Office of ICOM Czech Republic for the preparation of the ICOM General Conference - ICOM Prague 2022

ICOM
PRAGUE
2022

The International Council of Museums (ICOM) and ICOM Czech Republic have the pleasure of inviting you to Prague, the capital of the Czech Republic and a magnificent open-air museum. Between 20 and 28 August 2022, this 'city of a hundred spires' will host the 26th ICOM General Conference. Given the current epidemiological situation, the event will be offered in a hybrid format.

The Power of Museums is the main theme of ICOM Prague 2022. The conference will also explore four individual sub-topics; Purpose: Museums and Civil Society, Sustainability: Museums and the Ability to Overcome Crises, Vision: Museums and Leadership, and Recommendation: Museums and New Technologies.

The first day of the conference, 20 August, has been reserved for a meeting of the ICOM Executive Board. On 21 August, statutory meetings, such as of the ICOM Advisory Council and the ICOM National and International Committees, will take place. For delegates who are not members of these ICOM bodies, a pre-conference programme of guided tours and activities around Prague will allow participants to discover the city before the main programme starts.

From 22 to 24 August, the conference's

main scientific programme will take place both at Prague Congress Centre and online. It will include keynote speakers, panel discussions, workshops, round tables and other activities, including networking sessions for new ICOM members.

Additionally, ICOM Prague 2022 will include a variety of social events to ensure that participants fully enjoy all that their host city has to offer. On 22 August, an Opening Party will be held in the twin-like buildings of the National Technical Museum and the National Museum of Agriculture. On 23 August, various museums in Prague's centre will host a Museum Night - a unique opportunity to stroll around the Old Town and experience a dedicated cultural programme ranging from special exhibitions to concerts, guided tours and fashion shows. On 24 August, the ICOM General Conference Flag Relay Ceremony at the National Museum will be the occasion to celebrate the accomplishments of the conference and to formally pass the ICOM flag to the hosts of the 27th ICOM General Conference 2025.

On 25 August, the 32 ICOM International Committees will hold their own off-site meetings at ICOM member museums located in Prague and the surrounding area. The off-site

meeting of the ICOM International Committee for Egyptology (CIPEG) will take place in the Historical Building of the National Museum. As a part of an accompanying programme, members of CIPEG will have an opportunity to visit the Náprstek Museum of Asian, African and American Cultures - the only museum-institution in the Czech Republic that deals exclusively with the material and spiritual legacy of non-European civilizations.

From 26 to 27 August, conference participants will leave Prague to discover even more of the Czech Republic's rich cultural heritage. A total of 40 excursions lasting from 1 to 2 days will allow us to explore the country and get to know various, fascinating Czech museums. Also from 26 to 27 August, International Committees have the option to independently arrange post-conference excursions.

We look forward to seeing you in Prague! Please stay tuned for more information. **Registration will be open from the end of November 2021.** ■

For the hottest conference news, check out our website:
> <https://prague2022.icom.museum/>
and follow us on Facebook:
> <https://www.facebook.com/ICOMGC>



Prague Congress Center.



Museum Complex of the National Museum.

Offerings to Maat : Essays in Honour of Emily Teeter

— Caroline M. Rocheleau

Over the last few years, CIPEG has been working on a Festschrift that remained secret until the very minute it was offered to our esteemed colleague, Emily Teeter, former curator at the Oriental Institute Museum at the University of Chicago. The short ceremony was held on 6 November at the virtual CIPEG Annual Meeting.

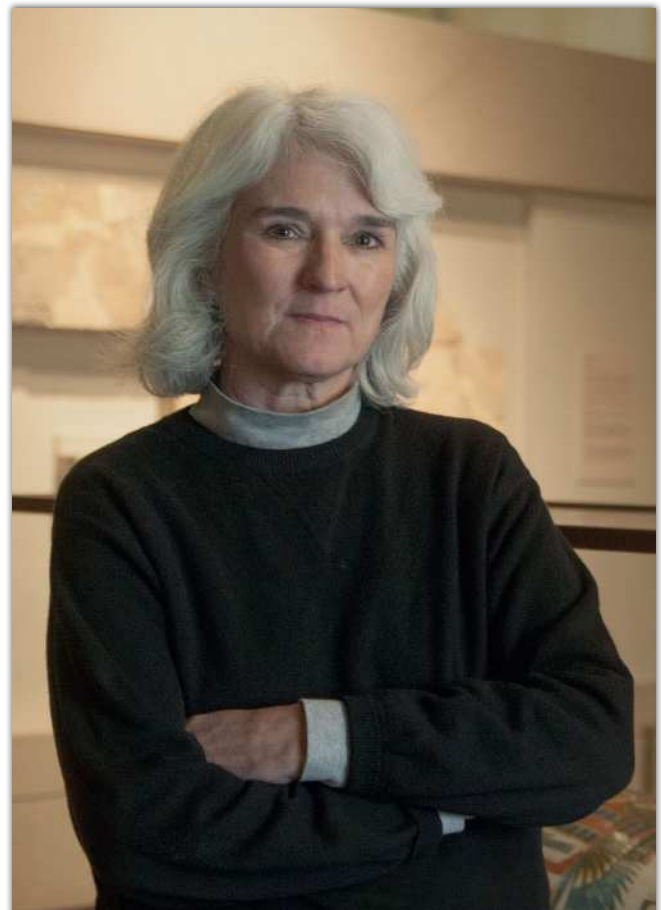
This special issue of the CIPEG Journal, *Offerings to Maat: Essays in Honour of Emily Teeter*, contains four appreciations and sixteen articles by Emily's colleagues and friends. Contributors worldwide – from Emily's neighbours in Chicago to Japan, via Europe, Egypt and Sudan – offer a range of topics from discussion of museum objects, re-consideration of excavation finds, and first publication of a tomb's decorative scheme, to innovative

examples of public engagement with ancient material culture both in museums and in situ in Sudan. The variety of articles reflects the diversity of modern Egyptology and Nubiology, but a common thread among them all is the study of ancient material culture, its preservation, and its presentation to different publics. These concerns stand at the heart of a curator's work, and Emily has been a committed advocate for them throughout her career.

This Festschrift is a small token of appreciation for a colleague whose contributions to ancient Egyptian religion and museum Egyptology is, by comparison, substantial (Emily's bibliography can be found on pages 15–32 of the volume). Emily has been a long-term member of CIPEG and has

supported this dedicated group of museum professionals in myriad ways and we are happy to have the opportunity to recognize her with this publication.

Offerings to Maat: Essays in Honour of Emily Teeter is edited by Caroline M. Rocheleau and Tom Hardwick in collaboration with Campbell Price and Diane Bergman. It is available **online as CIPEG Journal no. 5** and can also be ordered as a print-on-demand book **via Buchhandel.de**. ■



The Bissing Link Project

— Ben van den Bercken, Curator Collection Ancient Egypt, Allard Pierson Museum

The Bissing Link Project was started in 2019 by a group of museums and research institutes possessing ancient Egyptian objects formerly in the collection of Friedrich Wilhelm Freiherr von Bissing (1873-1956). The aim of the project is to bring together different perspectives on von Bissing and his collection. The Project has led to the initiation of the compilation of an inventory of the von Bissing collection as it was once held in the Museum Carnegielaan ('Museum Scheurleer') in The Hague between 1922 and 1934. Most objects are presently in European museums. There will also be an inventory and analysis of correspondence from and concerning von Bissing held in the Netherlands. These help in deriving a better understanding of the Egyptological and political context within which von Bissing operated and are increasingly providing contextualization for the biography of his large collection of ancient Egyptian objects.

Conference Bissing Links

On 27 January 2022 an online conference on von Bissing is planned in the Allard Pierson Museum in Amsterdam. It will be the final step in the Bissing Link Project and it aims to bring together perspectives on the person and collection of von Bissing. Political and post-colonial studies, Egyptological and biographical aspects will play a key role, and a discussion on how these contextualise von Bissing

and the network of scholars, collectors, museums and politicians of which he was a part will be a valuable output.

Call for papers

We welcome proposals for 30-minute papers related to the above topic and purpose. The list below might provide more inspiration. *Abstracts of a maximum of 300 words should be submitted before 15 December 2021 accompanied by a short biography of the speaker of no more than a 100 words.* After the conference the papers will be published in an edited volume.

Topics

- The person Friedrich Wilhelm Freiherr von Bissing
- Dispersal of the collection of von Bissing and its present whereabouts
- Provenance of the objects in the collection of von Bissing
- Von Bissing's relation with the EEF, ERA and BSAE
- Von Bissing's relation with the Deutsche Orient Gesellschaft
- Perspectives on collecting during the period of colonial control of Egypt and Sudan
- Von Bissing's political activities
- The network of von Bissing: from Gaston Maspero to Hans Wolfgang Müller
- Von Bissing's research interests in Egyptology and beyond.



Undated photograph of (from left to right) Constant W. Lunsingh Scheurleer, E.F. Prins-de Jong, unknown person, F.W. Von Bissing, unknown person, near the location of the Museum Carnegielaan. (photo Allard Pierson, University of Amsterdam)

Practical information

- When: Thursday 27 January 2022
- Where: Online via Zoom
- Language: English
- Admission: Free

For further information or questions, do not hesitate to contact [Ben van den Bercken](#). ■

Terracotta in the form of an Apis bull (h. 12,5 cm), 1st century AD, APM07289, formerly in the Von Bissing collection.



Coffin of the lady Teuris, (l. 175 cm), 2nd century AD, APM07069, formerly in the Von Bissing collection.

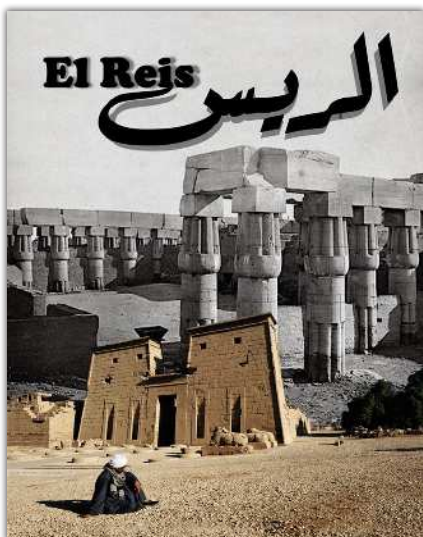
El-Reis: co-curated exhibition

— *Wesam Mohamed, PhD Fellow, Aarhus University*

For centuries, the efforts of Egyptian workmen in archaeology have been undervalued. Generations of families have been raised with a passion for archaeology, and have given an endless devotion to a profession which stands for learning, archaeological preservation, and support for heritage management. Despite these facts, their names are rarely mentioned alongside those of the directors of excavations. Earlier this year, the story of these workmen was introduced for the first time in a co-curated exhibition.

The 'El-Reis' exhibition opened its doors in January 2021 at the Misr Public Library, Luxor. The exhibition was part of wider research concerning the protection of Egyptian antiquities from looting, which involves testing the relationship between antiquities and communities in Egypt. Local workmen play a mediator role between both parties since they form a genuine element of Upper Egypt's population. As well as being the backbone of archaeological work, 'El-Reis' remains the highest position among workmen. Once obtained, the title remains in use for a lifetime as it holds their pride and self-esteem.

Exhibition poster.



The exhibition discussed their history since the early days of archaeology, as well as their achievements and discoveries in more recent times. Among several ideas, it explored their various specializations, the work environment, and how most of them descend from the same families and villages. Women in excavations were also introduced, accompanied with narratives of true story of a workwoman from Sinai.

The collection included more than 500 images, in addition to tools and clothes used by workmen on-site. Works of photography were exhibited as well as poems and other literary works. The majority of the objects came to us from workmen and archaeologists who were keen to participate. Some objects were 70 years old and of kinds that are no longer made. One highlight of the collection was a fragile wooden walking staff brought to us by Reis Ali Farouk. He believed that it had belonged to his great-grandfather, who was also Reis, 150 years ago.

The value for heritage, ownership of the past, and identity issues were at the heart of the interpretation presented by the exhibition. Parts of the labels were left for visitors' input. In return they showed great interest by adding their own thoughts on the exhibition's significance. Messages regarding the protection of antiquities were also placed in different spaces.

The exhibition succeeded to fostering pride in, and belonging to, heritage. The idea opens the way to more exhibitions in the future. Upon their request, it has been suggested that the 21st of January every year be celebrated as the 'Day of Workmen'.



*Reis Mahmoud Farouk.
(photo by Mostafa AlSaghir)*



*Reis Ali Farouk.
(photo by Mostafa AlSaghir)*

Acknowledgement

Thanks to everyone who participated in the making of this exhibition. Special thanks to the Dansk Ægyptologisk Forskningsfond DÆF. ■

> [Aarhus University](#)

*Group of workmen.
(photo by Ahmed Romeih)*



Faïence – Faenza : From ancient Egypt to contemporary times

— Daniela Picchi (*Museo Civico Archeologico, Bologna*)
and Valentina Mazzotti (*Museo Internazionale delle Ceramiche, Faenza*)

The word ‘faenza’ has a dual semantic meaning, indicating the place-name Faenza, a town famous throughout the world for its ceramic production, as well as porous and coloured impasto ceramics covered with glaze. These materials can be clay (*faïence*) or silica based (stone-paste) and have a transparent or opaque vitreous coating (glaze). Variations in bodies and coatings over the centuries have led to a great plurality of products, technological developments and areas of diffusion. The Museo Civico Archeologico of Bologna and the Museo Internazionale delle Ceramiche of Faenza, in collaboration with the Musei Civici di Arte Antica of Bologna and the Bottega Gatti of Faenza, dedicate a thematic focus to the semantic ambivalence of this word through a descriptive and diachronic path.

The exhibition starts with the stone-paste of ancient Egypt, dubbed ‘faïence’

Ushabti of Sethi I. Faïence with black decoration. Thebes - KV17, 1290-1279 BC. (© Museo Civico Archeologico, Bologna)



by scholars, among them one of the well-known ushabtis of Sethy I found by Belzoni in 1817 at Western Thebes (fig. 1). The circuit continues by exploring the development of this material in the Islamic world, through a selection of painted and/or glazed stone-paste items of Iranian production (12th-13th centuries), some fragments of wall decoration in glazed stone-paste of Anatolian production (12th-13th centuries). The next section focuses on ceramics with lustre painting (fig. 2), documented both in the East and in the West, where it spread following the Islamic conquest of the Iberian peninsula and from there to Italy (16th century). The last two sections show the outstanding production of Faenza: the majolica known from the beginning of the 16th century throughout Europe under the term faïence and represented in the exhibition by ceramics with human figures (fig. 3), ‘istoriato’ (story painting) ceramics and the so-called ‘whites’ of Faenza due to the predominance of white glaze (15th-16th century). Contemporary art production referencing ancient Egypt closes the exhibition thanks to the ErmEstEtica by Luigi Ontani, an

Star-shaped tile. Glazed stone-paste painted in blue and lustre. Iran, 13th-14th century. (© Museo Internazionale delle Ceramiche, Faenza)



Inkstand. Maiolica. Faenza (?), end of 15th century. (© Musei Civici di Arte Antica, Bologna)

experimental artist, who combines irony and narcissism, myth and tales, between East and West, portraying himself in the guise of a pharaoh (fig. 4).

[Museo Civico Archeologico di Bologna, November 19th 2021 - January 30th 2022.](#) ■

Luigi Ontani, ErmEstEtica AiDialettica. Faenza, Bottega Gatti, 1995. (Courtesy Bottega Gatti)



News from Russia

— Nika Lavrentyeva, curator, The Pushkin State Museum of Fine Arts, Moscow

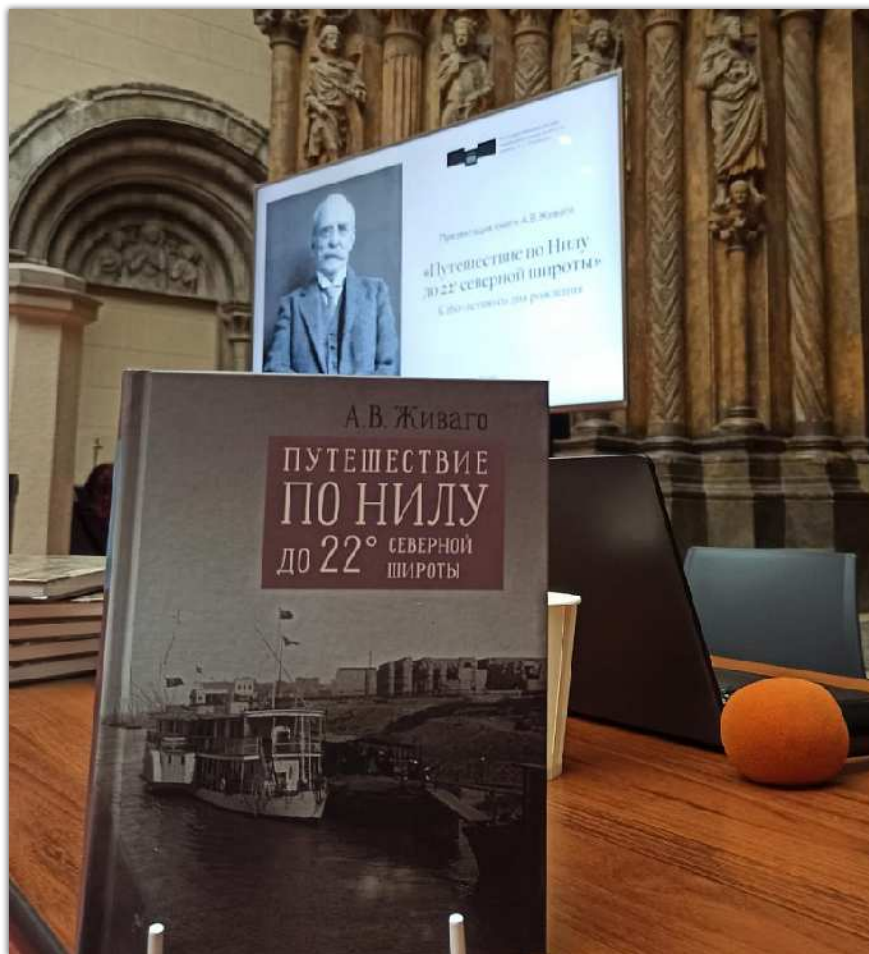
On 17-20 June 2021, events were held in Cairo dedicated to the opening of the Year of Humanitarian Cooperation between Russia and Egypt. On 19 June, a 'museum road-show' of presentations of Russian museums took place at the Russian Cultural Center. The meeting was opened by the Deputy Minister of Culture, O.S. Yarilova, who noted the importance of such an event, being held for the first time.

On behalf of the Russian side, representatives of Russian art and natural science museums made presentations about their institutions, and talked about museums development concepts. Olga Vassilieva, the head of the State Pushkin Museum of Fine Arts, Moscow talked, about the development of collections of her institution.

On 14 April 2021 the presentation took place of the newly published book *Alexander Zhivago. Travel along the Nile up to 22° of north latitude* in the State Pushkin Museum of Fine Arts, Moscow. The editors of the book, Ada Belyaev and Elena Zinicheva, talked about the life and collection of photos of Zhivago, and the scientific editor – Nika Lavrentyeva – about his Egyptological works and his collection of Egyptian antiquities.

This is a unique transcript of the author's diary, illustrated by previously

The meeting in the the Russian Cultural Center in Cairo.



The newly published book : "Alexander Zhivago. Travel along the Nile up to 22° of north latitude".

unpublished photographs taken on different sites in the Nile valley and in the museums of Alexandria and Cairo during his travel on 1909-1910 by Zhivago and his friends. From 1923, Zhivago worked in the Department of the Classical Orient as a lecturer, using photos he has made in Egypt during his talks. He died in 1940 and bequeathed his collection to the Museum of Fine Arts (the Pushkin Museum). Today, the author's legacy is held at the State

Pushkin Museum of Fine Arts, Moscow, in the Departments of Manuscripts and Visual Information, the Scientific Library and other parts of the Pushkin Museum. Some objects from his collection were exhibited during the presentation of the book. ■

The editors of the book Ada Belyaev, Elena Zinicheva and the scientific editor, Nika Lavrentyeva.

