

## **Atlanta 2009. Abstracts of papers**

**Thursday 28th April**

### **Meresamun: A Temple Singer in Ancient Egypt**

**Emily Teeter**

This presentation was a report on an exhibit at the Oriental Institute of the University of Chicago entitled «The Life of Meresamun: A Temple Singer in Ancient Egypt» that is on view from February 10 through December 6, 2009. The exhibit was a good example of «Museums and Research» because the curators made use of multiple resources of the University of Chicago including the publications of their Epigraphic Survey, images from their Museum Archive, faculty and graduate students, and the Medical Center of the University.

### **Small collections in difficult times: Recent developments in British museum collections.**

**Tom Hartwick**

The importance of collection in museology was stressed: ACCES ([www.access.org.uk](http://www.access.org.uk)), a subject specialist network for British curators of Egyptological collections, has been able to provide a convert voice for museum Egyptology. It has advised on the rationalisation of a number of Egyptian collections, and also offers specialist advice to non-specialist curators.

Recent gallery renovations in Bristol and Liverpool were noted, as were new exhibitions and shaved conservation projects at Bolton museum. In response to public interest in the post-pharaonic history of Egypt and in the history of British involvement in Egypt, and to curatorial desire to continue building the collections, the museum has decides to broaden its collections to include “Egyptomaniac” and Islamic material.

### **Excavating Egypt: The Michael C. Carlos Museum and University College, London.**

**Peter Lacovara**

A unique partnership between the Michael C. Carlos Museum of Emory University and the Petrie Museum of Egyptian Archaeology of University College London led to the groundbreaking exhibition: Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptology.

The Exhibition, which opened in Atlanta in 2005 and then travelled to nine other venues from California to Kentucky and from Massachusetts to Florida, broke box office records in most cities it travelled to. Over two hundred objects were selected from the vast holdings of the Petrie Museum to provide a picture of the development of Egyptian archaeology as well as an introduction to ancient Egypt’s art and history.

A full color catalog was put together to accompany the exhibition and many objects in it were published for the first time. The exhibition also provided an opportunity to clean, conserve and re-mount many of the objects and will prepare them for re-installation in a new state of the art building currently under construction to give the collection a new home.

The exhibition serves as a model for smaller museums, particularly University Museums, to collaborate in sharing resources.

### **Museums and Research. Exhibitions of Collections and the Creation and Preservation of the Nubian Heritage**

#### **Ossama Abdel Meguid**

This research will explore the relationship between museums or just the Nubia Museum in Aswan, and the public audiences of Aswan in the way the Nubian heritage is presented and perceived.

Museums, it could be argued, have particular constraints and demands, such as the necessity of conserving items for future generations, pressure to uphold or increase visitor figures, and the requirement to serve specific demands of the governing body (in some cases academic institutions and in others local or national government, etc.). Museums also have different target audiences, access problems, problems of display vs. storage, etc., all of which impact on how they display artifacts. The community, on the other hand, also preserves and displays artifacts relating to their heritage in a non-museum household or personal context. Do the specifics of Museum work mean that the Nubian heritage is presented in a certain way and is this taken up by the wider community and Egyptology as an academic discipline, or is it insignificant? Have the Nubia Museum and other museums exhibiting artefacts of the Nubian heritage had a role in defining or creating that heritage, perhaps independently of the Nubians themselves, and perhaps at variance with the Nubians' own conception of their past?

Some of the questions I hope to explore include:

- (1) How does the presentation of the Nubian heritage by museums reflect academic and/or popular conceptions of the topic?
- (2) Do the types of collections on display, collections which are partly selected on museological grounds, influence how the Nubian heritage is perceived?
- (3) Have museum displays tended to produce a traditional and uncritical model of the Nubian past?
- (4) Have museum displays tended to produce a model of the Nubian heritage at variance with the views of the public audiences of Aswan about their own heritage?
- (4) How might museums better present the Nubian heritage so that it is both more authentic and meaningful to the public audiences of Aswan (and elsewhere), and at the same time meaningful to scholars and the general public?

Ideally, I would like this research to be a discourse among curators of various museums with collections of artifacts from all periods relating to the Nubian heritage,

scholars specialized in Egyptology (archaeologists, university professors, researchers), and the public audiences. It seems to me that often (not always) scholars see museums as simply an end product or as popular displays largely irrelevant to the scientific discipline of Egyptology, other than as storerooms of raw data. As a museum professional, I think that museums should be more proactive in the making of the discipline of Egyptology. I would also like to explore how the exhibition of the Nubian heritage in a museum can be made more meaningful to the contemporary public.

## **A New Museum of Egyptology in China**

W. Benson Harer

The Xi'an Golden Turtle Medicine Group has constructed a large pyramid complete with sphinx to house a collection of Egyptian material. The Hall of the Eight Wonders of the World is located not far from the museum of the terracotta warriors of the Emperor Qin. A tour through the pyramid viewing the burial chambers of the king and the queen and their contents dominates the visit. The other ancient wonders are covered by individual dioramas. The contents vary from credible reproductions to pure fantasy. A Chinese accent has been applied to many of the features. This is more than Egyptomania carried to the extreme, but represents a sincere effort to introduce information re ancient foreign cultures to the modern Chinese in Xi'an. Apparently busloads of schoolchildren come to see it. It does not appear that they had any trained Egyptologist as a consultant which could have upgraded it substantially at minimal expense.

## **Special research projects in the Department of Egyptian Art at the Metropolitan Museum of Art**

### **Catharine Roehrig**

In the past two years, a number of the Egyptian galleries have been re-designed. These include Galleries 3 and 5, where the early Middle Kingdom reliefs have been reinstalled; Gallery 8, where the Jewelry and sculpture of Dynasty 12 have been reinstalled; and Gallery 12, where the statuary of Hatshepsut has been reinstalled.

Curators from the Department continue to work at Dahshur and a new publication *Middle Kingdom Tomb Architecture at Lisht* by Dieter Arnold, has recently been published. In December, 2008, a joint expedition from the Museum and Emory University went to Luxor to study the site of Malqata. The Museum worked here in the early 20<sup>th</sup> Century and many unpublished drawings and photos of this previous work are in the Department's archives. The purpose of the first season was to produce an overall map of the site and pin-point locations of previous work by the Museum and other expeditions.

**Mercredi 29 avril**

### **The Book of the Dead Project-Services to Museums.**

#### **Marcus Müller**

The lecture summarizes the aims and task of the Book of the Dead Project at the University of Bonn (Germany). Activities of the project are preparation of resources, identification of Book of the Dead texts, joining of Book of the Dead, fragments of different collections, publications of Book of the Dead manuscripts, textual studies and support of restorations.

### **Report on Activities in the Egyptian Museum, Cairo**

#### **Dr. Wafaa el-Saddik, Director**

A great number of activities have taken place within and around the Egyptian Museum in Cairo during the last year to improve the appearance and functioning of the building. Extensive renovations have been made to the basement storage areas including the creation of clean, modern offices with computer equipment for the curators. The approximate 2/3rds of the remaining area will be converted to state of the art study storage. Also a new photo studio and archive will be built here to contain the new data base on the Museum's holdings which already include over 25,000 images. The exterior of the Museum has been painted an attractive golden color more in keeping with the architect's original design. A new exit and shop is planned on the west side of the building along with a new cafeteria and children's museum. Additional service areas and a mechanical plant for air conditioning will also be constructed here. On the east side of the building a new open-air museum will be created with a number of the most important sculptures and large stone objects that will be displayed on new, damp proof concrete bases with spotlights so that they can be observed through a new, more visible fence so that they can also be admired by pedestrian traffic.

The temporary exhibition gallery in room 44 on the ground floor of the Museum has been upgraded and the very popular program of theme exhibitions has continued with the latest being one on 120 years of Spanish archeological work in Egypt. This brings the number of special exhibitions up to 22 and more are planned for the future. A program undertaken for the last four years in co-ordination for the School for the Blind, the only one in the Middle East, has included plays and musical events that are all part of the new outreach programs initiated by the Museum.

### **Display and digs in Museums**

#### **Salima Ikram**

There are many types of museums projects ongoing. One aspect of museology is to work on updating installations; the other type involves digging in museum storerooms and then restoring and displaying unique pieces that might never have seen the light of day but for a fortuitous accident. The Predynastic project falls under the category

of the former, and the Cairo Museum Chariot Project (CMCP) under the latter. This lecture presents both these projects, and the different aspects of museology and research required for each.

### **An analytical study of an aegis in the Royal Museum of Mariemont.**

#### **Claire Derriks**

An analytical study of a large aegis of Hathor in Mariemont was possible thanks to a partnership with the Royal Institute for Artistic Patrimonium in Brussels. The aim of the study was to determine the metal composition of the various parts and search for possible intentional applications of coloured patinas, using non-destructive analysis by  $\mu$ XRF and  $\mu$ Raman techniques. The possible occurrence of Egyptian *Hsmn-km*, black patina, on this bronze statue has certainly initiated this analytical investigation. Inlaid metal wires in the gorgerin and black appearance of the wig was observed. A stylistic study was conducted and has revealed several parallels sometimes approximately dated. As a result, we propose to situate the aegis of Mariemont between the XXII<sup>nd</sup> dynasty and the XXX<sup>th</sup> dynasty. A search for parallel objects is needed in order to move on in our understanding of the inlaid, patination, colouring technology and to deepen the chronological research of the aegises. A poster presenting this research was displayed during the ARCE meeting at Dallas and generated rich comments. This study was a very clear example of our interest in "Museums and Research" and focus on joint venture between two Institutions for the benefit of both. Therefore, I invite colleagues who would be interested in joining this study to contact me. By joining forces we could more easily raise funds to conduct future investigations.

## CIPEG 2009 Working-groups

### **1. Working-Group: Digital publications**

Dag Bergman, Christian Loeben and Emily Teeter

Report presented by Teeter

Topic: making electronic version of the CAA volumes available on the (future) CIPEG web site:

Loeben spoke with Dr. Annette Nuennerich the general manager of the publisher Verlag Philipp von Zabern Mainz that published the vast majority of the CAA volumes.

He related that CIPEG is wanted to make the out-of-print volumes of CAA available on its (future) web page and asked her if she, i.e. her publishing company, might have objections.

Nuennerich reported:

- The final rights of the texts are with the authors and those of the photos with the photographers. In the case that these authors/photographers fully worked for the publishing museums, the rights are rest with the museum, not the individual. Von Zabern obtained the publishing rights for one edition only. If the museums want to do a reprint/re-edition of the volume, Zabern would be happy to do it, however, this would involve costs which they would want to get from the museum, money the museums in generally don't have and thus could not pay.

To publish CAA volumes on the CIPEG website, the following procedure should be followed:

(1) The relevant museum writes to Zabern and asks the publishing company if it is willing to reprint the out-of-print volume without any financial support from the museum and if not, that the museums will ask that the publishing rights revert to the museum.

(2) Zabern will then say "no plans to republish" and give the rights back to the museum.

(3) This leaves the museum free do whatever it wants.

(4) Dr. N.-A. suggested that then the museums should definitely have a written agreement with CIPEG for allowing the digital internet publication of the material, especially handling issues like whether there be fees for downloading information and who gets those fees.

She also said that things could get terribly complicated if authors/photographers have worked for CAA on their own time, not having been paid for their work by the museums ... however, Loeben thought, that this was rarely if ever the case.

And then there is the question of CAA volumes that have NOT been published by Zabern, like e.g. Shabtis in Canada, Oslo, some Allard Pierson Museum Amsterdam vols. ...

Possible means of republishing:

Proposals from the working group:

1. Dag still has the data on what is now out dated and inaccessible media. If he can access this data there is a possibility of using it to produce a relational database that would be far superior to the original CAA publication. However, this depends upon Dag's success in accessing the data and also on finances to support the project.
2. Do a reissue of the volumes in a searchable pdf format and post them on the CIPEG website.

Action for the working group:

Teeter suggested that the committee produce a list of the CAA volumes with their publisher and which volumes are out of print.

## **2. CIPEG 2009 Working-Group: Webpage**

Gabriele, Pieke, Diana Bergman, Claire Derriks

Report presented by Claire Derriks

To realize our own homepage CIPEG has applied for additional funding last year, but after months of waiting ICOM Paris informed us recently, that all webpage projects are postponed until autumn. Therefore we decided that there should be no further delay and we will start to design a first webpage as soon as possible on a more modest scale if necessary.

One part of the existing money will be spent to create a webpage for CIPEG finally.

We have already asked for an estimate of costs and now we are in the process to commission a Web-designer, to create the webpage for us in the next weeks. The texts for the webpage are also on its way. We will have the opportunity to discuss the project later on.

Development and design will be finished hopefully by the end of this year. Of course we will inform you about the status quo.

## **CIPEG Annual Meeting**

### **Atlanta 2009**

#### **Resolution**

CIPEG strongly urges museum administrations to recognize the value of scholarly research by curatorial staff and support it accordingly.

CIPEG encourages museums to incorporate their curatorial research into exhibits, programs, publications and other activities for the benefit of public audiences.

#### **Recommandation**

CIPEG expresses its interest in the preservation of traditional pottery making workshops.

Such a center, particularly at El-Nazla (Fayoum), would shed light on ancient Egyptian pottery making techniques, encourage tourism to the area, and generate income for the potters and the community.

It would serve as a good example for sustainable development for the region.

CIPEG encourages the SCA, the Governorate of Fayoum, as well as NGO's, and community development associations to support the creation of a center for the preservation, study and teaching of traditional pottery making for students and tourists.