

## **CIPEG Annual Meeting**

as part of the

25th ICOM General Conference

Kyoto, Japan

2 – 7 September 2019

Theme

**The Future of Traditions:**

**Paving the Way for**

**Egyptian Collections Tomorrow**

**Conference Venues:**

Kyoto International Conference Center (ICC Kyoto)  
Takaragaike, Sakyo-ku, Kyoto 606-0001, Japan

<http://www.icckyoto.or.jp/en/>

Kyoto Prefectural University, Inamori Memorial Hall

[https://www.kpu.ac.jp/contents\\_detail.php?co=cat&frmlId=1607&frmCd=24-4-0-0-0](https://www.kpu.ac.jp/contents_detail.php?co=cat&frmlId=1607&frmCd=24-4-0-0-0)

**ICOM General Conference Program:**

See the official ICOM Kyoto website

<http://icom-kyoto-2019.org/schedule.html>

# PROGRAM

## **Monday, 2 September 2019**

**08:00 – 18:00** ICOM General Conference Registration  
*Registration, Kyoto International Conference Center*

### **ICOM Plenary Session**

**09:30 – 12:30** ICOM Opening Ceremony and Keynotes  
*Registration, Kyoto International Conference Center*

**13:15 – 14:30** *Lunch Break*

**13:15 – 14:30** CIPEG Board Meeting  
*Kyoto International Conference Center*

### **CIPEG Meeting**

**PAVING THE WAY FOR EGYPTIAN COLLECTIONS TOMORROW**  
*Kyoto International Conference Center, Room 509B*

**14:30 – 14:40** Opening Addresses

**14:40 – 15:00** Reports of the Institutions

### **DISPLAYING EGYPTIAN COLLECTIONS**

Chair: *Tine Bagh*

**15:00 – 15:40** **Keynote by Shirin Frangoul-Brückner, Atelier Bruckner**  
*Making Objects talk – The Grand Egyptian Museum Cairo*

**15:40 – 15:50** **Caroline Rocheleau**  
*An Exhibition is Worth 1000 Words*

**15:50 – 16:00** **Khaled Hussein Maher Sabbah**  
*Future techniques as a tool for displaying the past*

**16:00 – 16:30** *Coffee Break*

**DISPLAYING EGYPTIAN COLLECTIONS**

Chair: *Keiko Tazawa*

**16:30 – 16:40 Rita Lucarelli**

*3D visualizations of Egyptian coffins for museum environments*

**16:40 – 16:50 Nozomu Kawai / Y. Okada / T. Oishi/ M. Kagesawa/ A. Nishisaka / H. M. Kamal/ T. S. Tawfik**

*A Virtual Reconstruction of the Ceremonial Canopied Chariot of Tutankhamun (JE 61990 and JE 60705) – A Case of Virtual Representation in a Museum.*

**16:50 – 17:00 Pitkin, Melanie / Helen Strudwick**

*Engaging audiences in areas of low cultural provision: The concept of the 'Pop-Up' museum experience*

**COLLECTION HISTORY**

Chair: *Denise Doxey*

**17:00 – 17:10 Betsy Bryan**

*Glimpses of the new Johns Hopkins Archaeological Museum*

**17:10 – 17:20 Garnett, Anna**

*Petrie and Edwards: Gateway to the World of Egyptology*

**17:20 – 17:30 Mona Dietrich / Edith Bernhauer**

*Aegyptiaca of the Klagenfurt Collection: Yesterday to tomorrow*

**17:30 – 17:40 Woodhouse, Susanne**

*From 11 Norham Gardens to 1 St John Street:  
F L and N Griffith's gift to Egyptology and Assyriology*

**17:40 – 17:50 Loeben, Christian**

*From Private to Public – The Transition of the Bissing-  
Collection from Munich via Den Haag to Hanover*

## **ICOM General Conference**

**18:30 – 20:30 Opening Party**

*Venue to be announced*

**Tuesday, 3 September 2019**

**ICOM Plenary Session**

**09:00 – 12:30** Keynote Speeches and Plenary Session  
*Registration, Kyoto International Conference Center*

**12:30 – 13:30** *Lunch Break*

**Jointed Meeting of CIPEG and  
COMCOL**



**MUSEUMS AS HUBS FOR COLLECTING: THE FUTURE OF COLLECTING TRADITIONS**  
*Kyoto Prefectural University, Inamori Memorial Hall, Room 204*

**13:30 – 13:40** Opening Addresses

Chair / Introduction: *Tanja Rozenbergar and Gabriele Pieke*

**COLLECTING STRATEGY IN TIMES OF ILLICIT TRAFFIC AND  
PROBLEMATIC PROVENIENCES AND REPATRIATION AND SHARING COLLECTIONS**

**13:50 – 14:00** **Lucia Patrizio Gunning**  
*Collecting Practices in the Ottoman Empire 1800-1912*

**14:00 – 14:10** **Amira Abdelkader**  
*Re-telling of Egyptian History within National Context*

**14:10 – 14:20** **Zheng Zhang**  
*Sharing physical access to controversial cultural heritage: A long-term loan agreement as a potential ethical strategy for Chinese-Japanese repatriation*

**14:20 – 14:30** **Carlo Rindi**  
*Circulating Artefacts: a cross-platform alliance against the looting of pharaonic antiquities*

**14:30 – 14:50** **Discussion**

**COMMUNITY INVOLVEMENT IN COLLECTIONS FROM FAR AWAY  
(IN TIME AND LOCATION)**

- 14:50 – 15:00 Haruka Matsuki**  
*Archaeological Collections of National Museums: The Project to Use Them with Communities Close to Their Original Place*
- 15:00 – 15:10 Jessica Nitschke / Esther Esmyol / Amy Sephton**  
*Curating Ancient Egypt in Cape Town: The New Kemet Exhibition at the Slave Lodge, Iziko Museums South Africa*
- 15:10 – 15:20 Rebecca Naidoo**  
*Native of Nowhere?*
- 15:20 – 15:30 Rania M. Ishaq / Elham S. El Din / Mohamed Gamal / Shreen M. Amin /**  
*New Methodology in Collecting Objects of the Egyptian Regional Museums Challenges, Identity, and Interpretation: A Case Study*
- 15:30 – 16:40 Shikibu Horiuchi**  
*Community Involvement in Collection from Far Away in Time: Case of Kō*
- 15:40 – 16:00 Discussion**
- 16:00 – 16:30 Coffee Break**



**CONTEMPORARY COLLECTING IN A GLOBALIZED WORLD**

**16:30 – 16:40 Eva Kirsch**

*Deleting or Preserving the Past?*

**16:40 – 16:50 Cynthia Chavez Lamar**

*Reconnecting Indigenous People with collections at the Smithsonian's National Museum of the American Indians*

**16:50 – 17:00 Takuzo Onozuka**

*Breaking a Negative Cycle: Ancient Egyptian Collections in Japan and their Future*

**17:00 – 18:00 Final Discussion**

## **Wednesday, 4 September 2019**

### **ICOM Plenary Session**

**09:00 – 12:30** ICOM Opening Ceremony and Keynote Speeches  
*Registration, Kyoto International Conference Center*

**12:30 – 13:30** *Lunch Break*

### **CIPEG Meeting**

**PAVING THE WAY FOR EGYPTIAN COLLECTIONS TOMORROW**  
*Kyoto International Conference Center, Room 663*

#### **COLLECTION HISTORY**

Chair: *Mohamed Gamal*

**13:30 – 13:40** **Ashley Fiutko Arico**  
*“Some Very Beautiful Things” at the Art Institute of Chicago*

**13:40 – 13:50** **Melinda Hartwig**  
*Paving the way forward for the Senusret Collection*

**13:50 – 14:00** **Margaret Maitland**  
*Rediscovering Ancient Egypt at the National Museum of Scotland*

#### **SUDAN COLLECTIONS**

Chair: *Daniela Picchi*

**14:00 – 14:10** **Denise Doxey**  
*Reinterpreting Ancient Nubia at the Museum of Fine Arts, Boston*

**14:10 – 14:20** **Vincent Rondot**  
*The Répertoire d'iconographie méroïtique as virtual hub for ancient Sudanese art*

**COOPERATION PROJECTS AND RESEARCH**

**14:30 – 14:40 Conni Lord / James Faser**

*Questioning the Past to plan for the Future: The Mummy Project at the Nicholson Museum, University of Sydney*

**14:40 – 14:50 Annamaria Ravagnan**

*From a small Egyptian collection in Lombardy Region to a big methodological research*

**14:50 – 15:00 Short Break**

**COOPERATION PROJECTS AND RESEARCH**

Chair: *Nozomu Kawai*

**15:00 – 15:10 Sabah Abdelrazek / Christian Greco**

*Transforming the Egyptian Museum Cairo:  
An Egyptian-European partnership*

**15:10 – 15:20 Tomoaki Nakano / Lara Weiss**

*A new Leiden-Japanese cooperation*

**15:20 – 15:30 Valentina Santini**

*A Hub in a Hub: The New Website of the Museo Egizio in Turin*

**15:30 – 15:40 Gehad Shawky Ali**

*Traditions, from past to present:  
Mawlid Abu El Haggag, the legacy of Opet festival*

**15:40 – 15:50 Tamer Fahim / Evan Edwards Boules**

*Textile Decoration Techniques in the New Kingdom:  
Applied on Unpublished examples at El- Azhar Museum*

**16:00 – 16:30 Coffee Break**

**COOPERATION PROJECTS AND RESEARCH**

Chair: *Diane Bergman*

**16:30 – 16:40 Hourig Sourouzian**

*Conservation of finds on site or in museums?*

**16:40 – 16:50 Keiko Tazawa**

*Nariwa Project: For the future of Egyptian collections in Japan?*

**17:00 – 18:00 CIPEG GENERAL ASSEMBLY**

**ICOM General Conference**

**18:30 – 21:00 Social Event**

*Kitayam Area*

## **Thursday, 5 September 2019**

### **CIPEG OFF-SITE Meeting**

#### **Visit the MIHO Museum, Koka, and the Collection of the Kyoto University**

Only with pre-registration via email to:  
Keiko Tazawa (tazawa@orientmuseum.com)

- 09:00** Bus departs from: "Chartered Sightseeing Bus" stop  
Kyoto Station Hachijoji Gate Bus Terminal  
(in front of KYOTO AVANTI)
- 10:00** Arrival at MIHO Museum and Visit of the Collections
- 12:00** Lunch Break
- 14:00** Departure from MIHO Museum
- 15:00** Arrival at Kyoto University and Visit of the Collection

For the MIHO Museum see: <http://www.miho.or.jp/en/>

For Kyoto University: [http://www.museum.kyoto-u.ac.jp/index\\_e.htm](http://www.museum.kyoto-u.ac.jp/index_e.htm)

### **ICOM General Conference**

**18:30 – 21:00 Social Event**  
*Kyoto, Okazaki Area*

## **Friday, 6 September 2019**

### **Excursion Day**

**Individual booking under**

<http://icom-kyoto-2019.org/excursion.html>

## **Saturday, 7 September 2019**

### **ICOM General Conference**

**09:30 – 10:30 ICOM Extraordinary General Assembly**

*Kyoto International Conference Center*

**10:30 – 11:00** Coffee Break

**11:00 – 13:30 ICOM Extraordinary General Assembly**

*Kyoto International Conference Center*

**13:30 – 14:30** Lunch Break

**14:30 – 16:00 86<sup>th</sup> ICOM Advisory Council**

*Kyoto International Conference Center*

– *Only for Chairpersons and Secretaries* –

**17:30 – 19:00 Closing Ceremony**

*Kyoto National Museum*

**19:00 – 21:00 Closing Party**

*Kyoto National Museum*

# ABSTRACTS

**Amira Abdelkader**

| Sorbonne University, Abu Dhabi

### **The Re-telling of Egyptian History within National Context**

This paper sheds light on the reminiscence of the colonial past that the Museum of Egyptian Antiquities in Cairo is still trapped by. The paper proposes how the Egyptian museum with its rich collections and resources is capable of optimizing its museological potentials to upgrade the notion of a “museum” within the audiences’ perception, both locally and internationally. The paper addresses some of the issues facing the museum and possible solutions to overcome these obstacles.



**Sabah Abdelrazek / Christian Greco**

| Egyptian Museum, Cairo / Museo Egizio, Turin

### **Transforming the Egyptian Museum Cairo:**

#### **An Egyptian-European partnership**

The European Union has launched the project *Transforming the Egyptian Museum of Cairo* that will provide a unique collaboration between the Egyptian Museum of Cairo and the Ministry of Antiquities (Egypt), and leading European institutions in various fields. For a period of 36 months, a consortium of European museums will assist the Egyptian Museum in the adoption of new display areas and the outlining of a detailed strategic vision for the future. This project will also advise on new approaches to the collection's exhibition, and it will provide the platform for an application to UNESCO to recognize the EMC as a World Heritage Site. The action will focus on the redisplay of entrance galleries on the ground floor, the drafting of the museum's masterplan, and the redisplaying of the treasures from the Royal Tombs of Tanis. The three-year project is the first phase of a larger project that would see significant upgrades to the Egyptian Museum. The main goal is creating a strategic vision for the museum in order to improve visitors' experience, to attract more national and international visitors and to foster the economic impact of the museum. Further economic benefit would be derived from the implementation of income generation programs by the Ministry of Antiquities.

## **Betsy Bryan**

| John Hopkins University Archaeological Museum, Baltimore (MD)

### **Glimpses of the new Johns Hopkins Archaeological Museum**

The Johns Hopkins Archaeological Museum was reopened in 2010 with a new home, entirely newly built. Our holdings have since been systematically catalogue and tracked, such that we have not only learned a great deal about objects very familiar to us but also relocated ones thought lost decades ago. This is thanks to the unswerving efforts of superb staff such as Kate Gallagher and our Curator/Associate Director Sanchita Balachandran. During this same time, however, we have been the fortunate keepers of some 3,000 Eton College Egyptian objects, for which institution we are cataloging and studying the collections over a 20-year period. During this time they are the subject of curriculum for our undergraduate and graduate students who also can participate in the cataloguing as staff members of the Museum.

Having now taught several classes using the objects, I would primarily address a couple of pieces that have caught my attention over the last years in order to whet the appetite of other researchers who might be interested in coming to Baltimore to study further. I'll present images of the Museum itself, our facilities, and then discuss a couple of objects whose properties we have identified in our classroom activities – with some interesting and surprising results.

**Cynthia Chavez Lamar**

| National Museum of the American Indian, Suitland (MD)

**Reconnecting Indigenous People with Collections  
at the Smithsonian's National Museum of the American Indians**

The sharing of museum collections through loans for exhibitions is common practice, but smaller museums often have limited capacity to pursue loans from major institutions due to various reasons. In recognition of these potential obstacles, the National Museum of the American Indian (NMAI) began a pilot project to increase access to NMAI's collections by partnering with museums and cultural centers located in indigenous communities. This includes funding, technical assistance, and training to ensure that tribal museums and cultural centers will have the support necessary to secure a loan. Collaborative work sessions are embedded in the project's loan process: NMAI staff and indigenous community representatives participate in workshops and trainings. It is through direct interactions between indigenous peoples and collections that a more complete and complex understanding of these collections' uses and meanings emerge. Connecting indigenous peoples with collections can contribute to the cultural, artistic, and linguistic continuance and renewal in their communities.

**Mona Dietrich / Edith Bernhauer**

| Institute of Egyptology and Coptology, LMU München, Munich

**Aegyptiaca of the Klagenfurt Collection: Yesterday to tomorrow**

The Klagenfurt Collection of Aegyptiaca – once thought to have been lost during the Second World War – is currently studied at the University of Munich under the direction of Doctor Edith Bernhauer. Since most objects have no exact provenance within Egypt, the travel itineraries of the donors have become one of the focus points of research. We present preliminary results from our ongoing investigations.

To facilitate working with the collection – especially grouping the objects by donor and similar questions – Mona Dietrich is currently creating an object database with MySQL and Python as her bachelor thesis in Computer Science. Since parts of the collection are currently housed in Munich and in Klagenfurt, exhibiting the collection as a whole is impossible to realize at the moment. Hence, there is a need for a space to show all of the objects and the results of the research. Consequently, we are working on an online exhibition which will digitally unite both parts of the collection and make them accessible to the general public.

## **Denise Doxey**

| Museum of Fine Arts, Boston (MA)

### **Reinterpreting Ancient Nubia at the Museum of Fine Arts, Boston**

The Museum of Fine Arts, Boston, houses the largest collection of ancient Nubian art outside Sudan. However, since 2006 only a small number of objects have been on display due to ongoing reorganization and reinstallation of galleries throughout the museum. In December of 2018 a traveling exhibition featuring more than three hundred works of Nubia art opened at the Drents Museum in Assen, the Netherlands. The exhibit will return to Boston and form the centerpiece of a special exhibition running from October of 2019 to January of 2020. In addition to allowing the MFA to share the collection with the public once again, it will provide an opportunity to ask new questions, explore new interpretive themes, and assess visitors' responses in order to inform planning for the eventual reinstallation of the collection. This paper will discuss the planning process and “big ideas” behind the exhibition.

**Tamer Fahim / Evan Edwards Boules**

| Fayoum University, Faiyum / 6th October University, Giza

### **Textile Decoration Techniques in the New Kingdom: Applied on Unpublished examples at El-Azhar Museum**

At least since the second half of the New Kingdom, textile decoration was quite common. Famous examples of these decorated pieces come from the tombs of Thutmosis IV and Tutankhamun. The influence of foreign weavers, mainly Syrian, on Egyptian clothes is powerful. This paper aims to compare the textile decoration techniques that occurred in ancient Egyptian New Kingdom depending on the decorated pieces in the newly inaugurated “Azhar Textile Museum”. Four pieces reveal different decoration techniques. This research was conducted using analytical and comparative approaches based on documentation and picture analyses. The research concluded that three different decoration techniques are attested in New Kingdom clothes encompassing weft looping, tapestry weave, and coloring. We investigated the spread of these specific features and the underlying factors. In addition, coloring techniques of the studied pieces were also analyzed. Moreover, major similarities and differences among decoration and coloring techniques have been verified.

## **Ashley Fiutko Arico**

| The Art Institute of Chicago, Chicago (IL)

### **“Some Very Beautiful Things” at the Art Institute of Chicago**

In a 1919 letter to Charles L. Hutchinson, the Art Institute of Chicago’s first and longest-serving president, James Henry Breasted announced that he had “secured... some very beautiful things” for the museum’s collection. This emphasis on aesthetic value reflected the culmination of a decades-long shift from a comprehensive approach to collecting Egyptian artifacts to one that was narrowly focused on the acquisition of pharaonic works of art. Drawing on archival photographs and documents, this paper will consider the shifting role of Egyptian artworks within the landscape of an encyclopedic art museum, tracing how the Art Institute of Chicago’s Egyptian collection has expanded and contracted over time in order to conform to changing tastes within the museum. In a look towards the collection’s future, the paper will then explore the institution’s recently renewed interest in ancient Egypt as reflected in a new installation of Ptolemaic Period artworks, which marks the return of Egyptian art to the galleries following an absence of more than five years.

**Shirin Frangoul-Brückner**

| Atelier Brückner, Stuttgart

## **Making Objects Talk - The Grand Egyptian Museum Cairo**

Scheduled to be opened in 2020, The Grand Egyptian Museum will be the largest museum of Egyptian art and culture. Currently under construction on a site next to the pyramids of Giza, the total exhibition space will be around 40,000 square meters and will display around 50,000 objects. The building complex is intended to accommodate up to 15,000 visitors a day, reaching a broad international audience as well as engaging the local community. A children's education exhibition is also foreseen.

The lecture will outline the political and cultural circumstances of setting-up such an ambitious project. It will give profound background information on the museum strategy and the planning process of the exhibition design, which was done in only 7 months by ATELIER BRÜCKNER in close dialogue with the client's team.

We will talk about how a classical, object-oriented museum can use exhibition design and scenography to tell great stories on world cultural heritage, inspire imagination, and reveal the stories behind the objects to create an engaging visitor experience.

We will emphasize how we make objects talk, how to create narrative spaces, and how we communicate the fascination and story behind the myth of Tutankhamun, making the unseen seen for the visitors.



**Anna Garnett**

| Petrie Museum of Egyptian Archaeology / UCL Culture, London

**Petrie and Edwards: Gateway to the World of Egyptology**

In January 2019, the Petrie Museum was awarded major project funding by the Department of Culture, Media and Sport and the Wolfson Foundation to transform the Museum's entrance gallery. A new entrance will provide a clearer and more impactful introduction to the Petrie Museum collection, focusing on the life and work of Flinders Petrie and Amelia Edwards. This major redesign of the museum's entrance will create a dedicated space to tell the story of Petrie and Edwards together at the Museum for the first time.

In this paper I will present an update on the Project, focusing on key themes which will feature in the displays, and I will also address some of the challenges in communicating more controversial aspects of Petrie and Edwards' work to a broad audience in this space.

**Lucia Patrizio Gunning**

| University College, London

**Collecting Practices in the Ottoman Empire 1800-1912**

In order to engage with an ever emerging amount of restitution requests and understand their future in an increasingly globalized world, it is important for museums to understand the precise history of their collections. The British Museum is keen to understand the policies that guided its collecting activity in the 19th and early 20th century, to understand that history and to actively engage in conversation regarding the public value of the collections. A pilot in collaboration with the British Museum Archives seeks to understand the precise use of diplomacy in the procurement of antiquities in the territory of the former Ottoman Empire across those different historical moments. It seeks to assess how the methodology of collecting pieces evolved and modified according to the different political circumstances, international trends and the multiple personalities in charge at the Museum. This research has the potential to enable the Museum to address increasing demands of restitution and activism from indigenous communities, pairing with academics and other European institutions to discuss and find the most durable and effective way to open up its history and set the standard for institutional transparency in relation to the provenance of its collections.

## **Melinda Hartwig**

| Michael C. Carlos Museum at Emory University, Atlanta (GA)

### **Paving the way forward for the Senusret Collection**

The Michael C. Carlos Museum recently received a centennial gift from the Georges Ricard Foundation of the Senusret Collection. The collection is composed of approximately 1,400 objects from the ancient world.

The Senusret Collection was assembled by French businessman Georges Ricard in the early 1970s, with many objects from old collections with traceable provenance. On June 2, 1975, the Senusret Collection opened to great fanfare at the *Musée l'égypte et le monde antique* in Monaco. The museum was eventually closed out of concerns for the safety of the collection due to unsatisfactory climate conditions, and moved with the family to Santa Barbara, California, in the early 1980s.

Now housed in the Carlos Museum's offsite storage facility, the Senusret Collection will be researched, conserved, and presented to the public within the next four years. Given the range of objects, questions of artistic quality, intellectual appeal, cultural and historical importance, and state of conservation need to be weighed and prioritized. Each object's history of ownership will be researched, in keeping with the Carlos Museum's commitment to the highest standards of ethical and professional practice.

## **Shikibu Horiuchi**

| Nara National Museum, Nara

### **Community Involvement in Collection from Far Away in Time: Case of Kō**

In Japan, religious objects owned by local communities, temples and shrines are sometimes entrusted to local museums for a long term. When those are needed for religious rituals, they are returned to the owners and work as objects of worship. Some local communities in Japan administrate a confraternity called “kō”. There are several types of kō. For example, in some kō, members of the community eat and drink together in front of the principal object of worship. Some communities inheriting old traditions own very old and precious artifacts as objects of worship which even trace back to the 14-16th centuries. The reason why such objects from far away in time, even while located at museums, are still not detached from the communities is related to the continued activity of such kō. With the transition of the time, such kō are facing difficulty of surviving, though. The younger generation is flowing into large cities and people who support kō are aging faster. To make the activity of kō much simpler, some kō try to stop getting back such artifacts for their activities, or even sell those to museums. Museums can advise local communities to continue the activity, but cannot force them to do so. How can museums pass down artifacts to the future without detaching those from the communities?

**R. M. Ishaq / E. S. El Din / M. Gamal / S. M. Amin /**

| Ministry of Antiquities, Egypt

## **New Methodology in collecting the objects of the Egyptian Regional Museums: Challenges, Identity and Interpretation**

Regional Museums in Egypt are actively working with both tangible and intangible heritage by displaying the Intangibles Heritage Collections of the Egyptian context. The Egyptian Museum Sector has adopted a new Methodology in collecting objects of the Regional Museums in Egypt with the aim of interpreting the identity of the Egyptian community. The paper examines the display of the Intangibles Heritage Collections of four cases studies from Egypt: Matrouh Museum, El Arish Museum, Sohag National Museum, and Suez National Museum. The paper sheds the light on the relevance and strength of regional museums, which respond to the needs of their communities and thereby immediately contribute to solving social problems. In Egypt, the diverse communities live with their cultural knowledge, traditions, rituals, oral expressions, and historical heritage. The various regional museums in Egypt are gradually identifying the need to go beyond the intangible cultural heritage collection in the Egyptian context.

**Eva Kirsch**

| Robert and Frances Fullerton Museum of Art / California State University, San Bernardino (CA)

**Deleting or Preserving the Past?**

For close to thirty years scholars have been continuously challenging museums, questioning everything from their origin and their core mission to an array of their past and current practices. At certain point, museums started self-examining in the attempt to correct their course...What are the practical consequences of the many years of this incompatible relationship between universities and museums? What does the relationship look like today and how it impacts the museum's attempt to protect and preserve our traditions? This provocative talk will provide a glimpse into a historical and philosophical background of the current state of affairs between universities and museums, with a focus specifically on university art museums that hold ancient collections, including ancient Egyptian ones.

**N. Kawai / Y. Okada / T. Oishi / M. Kagesawa / A. Nishisaka / H.  
M. Kamal / T. S. Tawfik**

| Japan Intl. Cooperation Agency / Ministry of Antiquities (Egypt)

**A Virtual Reconstruction of the Ceremonial Canopied Chariot of  
Tutankhamun (JE61990 and JE60705)**

The Japan International Cooperation Agency (JICA) and Egypt's Ministry of Antiquities have undertaken the Grand Egyptian Museum Joint Conservation Project (GEM-JC) and since 2017 this team carried out the scientific research of the "Second State Chariot" (JE61990). In the course of archaeological observation of the chariot we have noticed some localized surface damage from where material had been anciently torn away from the corners and near the rear of the sides of the chariot's body. Already Carter's co-excavator Arthur Mace had noted this circumstance and assumed some metal elements had been wrenched off from these locations where lateral holes are also seen to have pierces the sides at these points. Most recently, the late Edwin C. Brock rightly suggested that these remnants are the joint parts of the four support poles of the canopy frame categorized as a "traveling canopy" (JE60705) by Carter. We were able to make detailed measurements and proved Brock's suggestion of a canopied chariot of Tutankhamun. This paper will present the virtual reconstruction as a case for virtual display in a museum. Further, the scenes on the chariot are re-examined, and means of highlighting them.

**Christian E. Loeben**

| Museum August Kestner, Hannover

**From Private to Public – The Transition of the F. von Bissing-Collection from Munich via Den Haag to Hanover (1935-1951)**

In 1935 the City of Hanover bought over 1,500 pieces from the private collection of the German Egyptologist Friedrich Wilhelm Baron von Bissing (1873-1956). In spite of a veto of the Bavarian Government in Munich the bulk of this important private collection of mainly Egyptian antiquities reached Hanover in December. It was immediately displayed at the Kestner-Museum (today Museum August Kestner) and highly praised not only by the press but also by Egyptologist colleagues of then museum director Carl Küthmann (1885-1968), a nowadays almost forgotten Egyptologist, not even mentioned in „Who Was Who In Egyptology“. After World War II the museum continued to buy objects from the Bissing-Collection until Küthmann retired in 1951. On the bases of the founding private collection of August Kestner (1777-1853) the Kestner-Museum has always been buying from private collectors or even entire private collections thus becoming a „home for collections“ and acknowledging collecting as an important cultural technique and the grateful sine-qua-non of all museums.



**Conni Lord / James Faser**

| Nicholson Museum, University of Sydney

**Questioning the Past to plan for the Future: The Mummy Project at the Nicholson Museum, University of Sydney**

In 2017, the University of Sydney launched the Nicholson Museum's Mummy Project, in order to provide data for a dedicated Mummy Room as part of a new museum opening in 2020. This was an opportunity to explore how a museum could utilize previously untapped, on-hand resources to draw together a multi-disciplinary team that would investigate the four mummies and coffins. As the team would come from different faculties, as well as from industry, the project could disseminate results to a more diverse audience. The initial focus has been on a 26th Dynasty coffin belonging to the Lady Mer-Neith-it-es and the very disturbed remains within. The coffin and its contents have been examined while the contents remained in situ and after they were removed. This presentation will use the investigation of the Mer-Neith-it-es coffin and its contents to demonstrate why it is important to question past practices to deliver innovative new research that shapes current and future exhibitions. It will discuss a multi-disciplinary approach and the ethical consideration for analyzing human remains. Finally, the presentation will state what elements of the project are sustainable in the future and what have been exciting 'one-offs'.

**Rita Lucarelli**

| Phoebe A. Hearst Museum of Anthropology, UC Berkeley

**3D visualizations of ancient Egyptian coffins for museum environments**

Ancient Egyptian coffins are fascinating artefacts whose rich and complex iconographic and textual decoration provides a central source for the study of the ancient Egyptian religion and funerary culture. During this lecture, I will present my project “The Book of the Dead in 3D,” which uses photogrammetry for the analysis of illustrated and textualized Egyptian coffins kept at the Phoebe A. Hearst Museum of Anthropology of UC Berkeley and in other museum collections in California. In particular, I will discuss the educational and scholarly function of the three-dimensional visualizations of these large scale artefacts within a museum environment.

**Margaret Maitland**

| National Museums Scotland, Edinburgh

## **Rediscovering Ancient Egypt at the National Museum of Scotland**

In early 2019, 200 years after the first objects entered the collection, a new permanent ancient Egyptian gallery opened at the National Museum of Scotland. This paper will examine the challenges and innovations involved in developing this gallery. *Ancient Egypt Rediscovered* presents an accessible version of ancient Egyptian history, eschewing a traditional chronological framework in favor of broad themes of continuity and change, particularly highlighting Egypt's interactions with other cultures. The stories of individual people and their experiences are foregrounded in order to create more personal connections with the past. The use of AV, large graphics, and digital labels situates the collection within a living landscape that is vibrant and alive with people, both past and present. The gallery seeks to redress past imbalances, addressing the contested nature of past collecting practices, highlighting forgotten female contributors to the collection, and featuring authoritative voices of Egyptian archaeologists. More broadly, digital technologies present exciting opportunities for museums to create dynamic displays and prevent the stagnation of collections by re-contextualizing them in a variety of ways, such as sharing perspectives beyond of the curator, from excavators to local communities.

**Haruka Matsuki**

| Nara National Museum, Nara

**Archaeological Collections of National Museums: The Project to Use Them with Communities Close to Their Original Place**

Archaeological artifacts are particularly helpful to understand the local history and culture. Therefore, where they were excavated from is significant when they are exhibited. Nara National Museum in Japan among others has fascinating archeological collections including objects designated as Important Cultural Properties. Some of them were excavated hundreds of miles away from Nara. They are related to the history of Japanese archaeological administration that distributed artifacts to various national museum. The archaeological collections at NNM have been protected well, but unfortunately, the museum has limited opportunities to showcase the artifacts because they are in most cases, not Buddhist Art objects and not related to Nara. To make full use of those cultural properties, “The Project to Promote Shared Use of Archaeological Artifacts” has been carried out. This project, financially supported by Agency for Cultural Affairs, promotes exchange of archaeological collections between national and local museums. Having undertaken this project for about fifteen years, NNM has lent its artifacts each year to local museums which are in or close to the original places, and those local museums held “homecoming” exhibitions with the artifacts.

## **Rebecca Naidoo**

| Durban Local History Museums, Durban

### **Native of Nowhere?**

The act of repatriation is surely the ultimate form of cultural preservation, if the return of ceremonial objects can assist indigenous peoples in continuing or renewing the values and practices essential to their cultural and ceremonial life and can contribute to community healing as part of contemporary life. One such example is Nat Nakasa, a complex figure, an articulate journalist and a highly gifted writer. He was a man who defined his time through his lived experiences and writings and left his motherland SA, leaving him as a stateless person who described himself as a “Native of Nowhere”. South Africans are proud to have restored his dignity and given him back his citizenship. It also brings closure and healing to the family. The reunification of Nat Nakasa with his people meant that he returned to his ancestral land not as a native of nowhere, but as a true South African. In addition, the repatriation of Nakasa is a positive testament to nation building and social cohesion that he wrote about. This is also a vital step in redefining our purpose and fostering positive change in society. The process of organizing the collection, return and reburial of the ancestors is an emotional journey for a community, but one that has stimulated the renewal of cultural knowledge and activities and contributed to the process of community healing.

**Tomoaki Nakano / Lara Weiss**

| Chubu University, Kasugai / Rijksmuseum van Oudheden, Leiden

**A new Leiden-Japanese cooperation**

The Rijksmuseum van Oudheden (National Museum of Antiquities in Leiden, RMO) in cooperation with the Tokyo Shimbun & the Chunichi Shimbun are working on a new touring exhibition. 'Egypt. Land of Discoveries' tells the story of three centuries of research in Egypt and new methods and technologies of studying ancient Egyptian culture. It begins with the first scientific expedition by Napoleon, tells about Leiden-Turin excavations at Saqqara, and illustrates the latest techniques of research into mummies, Canopic jars, bronze figurines, and coffins. In our presentation we will present a sneak preview into the exhibition (ca. 270 objects), which will be shown in eight Japanese cities from spring 2020.

**Jessica Nitschke / Esther Esmyol / Amy Sephton**

| Stellenbosch University and Iziko Museums of South Africa

**Curating Ancient Egypt in Cape Town: The New *Kemet* Exhibition at the Slave Lodge, Iziko Museums South Africa**

The Iziko Museums of South Africa holds a small Egyptian collection. It is currently housed in the Slave Lodge, which used to serve as the South African Cultural Museum until the 1990s. Originally, the Egyptian antiquities were displayed alongside various arts and antiquities. Following the end of apartheid in 1994 and new national heritage legislation in 1998, the exhibitions within the Slave Lodge were re-organized and replaced in order to transform the museum into a center for the history of slavery in the Cape. The Greek and Roman collections were placed in storage, but part of the Egyptian collection remained on exhibit for educational purposes and for lack of another suitable exhibition space. In early 2018, a local design school proposed to develop and install an augmented reality digital experience in the Egyptian gallery. This offered an opportunity to pilot test one element of their Cultural Community Hub strategy, as well as to overhaul the entire exhibit. The project has been collaborative with two guiding principles in mind: (1) make ancient Egypt accessible to a contemporary South African audience; and (2) narrate the exhibit to align better with the Slave Lodge's mission of re-Africanisation and lifting up of marginalized voices.

**Takuzo Onozuka**

| Tokyo National Museum, Tokyo

**Breaking a Negative Cycle: Ancient Egyptian Collections in Japan and their Future**

Egyptology in Japan have well developed since the 1960s. It has rooted both as an academic tradition and in popular culture. Special exhibitions of Egyptian collections are frequently held and attract a great number of people. In contrast to this positive trend, most Egyptian collections in Japan face an absence of a professional curator, leading to a lack of examination. Thus museums cannot use them in exhibitions and most of them remain unpublished. How to break this negative cycle? Recent works like the publication of a catalog of the Kyoto University collection (2016) and exhibitions of “domestic” collections in Japan (2014 and 2018) indicate change. Tokyo National Museum also started processing the ancient Egyptian collection in order to publish a catalog. This revealed some interesting historical aspects of Egyptian collections in Japan. As the first collection in Japan, the Imperial Museum (the precursor of Tokyo National Museum) had started acquiring Egyptian materials in the late 1890s. Second, Egyptian materials in the early stage were brought through the exchange with overseas museums. We realized the importance of an open network in which museums and Egyptologists actively share information.



**Melanie Pitkin / Helen Strudwick**

| Fitzwilliam Museum, University of Cambridge

**Engaging audiences in areas of local cultural provision: the concept of the ‘Pop-Up’ museum experience**

This paper will share a new project at the Fitzwilliam Museum, which focuses on making Egyptological research accessible and relevant to audiences in areas of social deprivation and low cultural provision. Known as the ‘Pop-Up’ Egyptian Coffins experience, which has been generously supported by the University of Cambridge’s Arts and Humanities Impact Fund, this project takes genuine artefacts from the Fitzwilliam’s Egyptian collection, 3D prints, replicas, hands-on activities and active research staff into surprising and unexpected locations, such as supermarkets, pubs, shopping complexes, a hardware store, public thoroughfares and a community center supporting local people in need and migrant communities. The aim is to promote social inclusivity, community participation and knowledge exchange by reaching out to diverse audiences via subjects that are likely to be familiar and accessible to the audiences in question in relevant contexts. The paper will demonstrate the importance of this type of engagement for the future of museum curatorial practice, particularly in terms of helping to keep Egyptological research relevant and people-focused – something which we believe is critical within the context of publicly-funded museums.

**A. Ravagnan / B. Cermesoni / R. Fusco / O. Larentis /**

**M. Licata / C. Tesi**

| Milanese Archaeological Group / University of Insubria, Varese

### **From a small Egyptian collection in Lombardy Region to a big methodological research**

The so-called “Mummy of Erba” is an ensemble of three Egyptian mummified human remains consisting of a head, a left hand and a foot housed in the Civic Museum of Erba (Lombardy, northern Italy). These embalmed parts were originally donated by the Marquis Francesco Majnoni d’Intignano who bought them during his stay in Cairo in the end of the 19th century. The study we present is a proposal to analyze the mummy with a multidisciplinary approach, in order to acquire anthropological, paleopathological, archaeometric and archaeological data on this preserved specimen. We aim to catalogue and publish this Egyptian mummy. In addition we plan a new exhibition sharing this new information with visitors. The final aim is to describe all the research process and methodologies employed in a public exhibition in order to make the citizens of Erba aware of the existence of this collection by explaining the importance of this research.

**Carlo Rindi**

| British Museum, London

**Circulating Artefacts: a cross-platform alliance against the looting of pharaonic antiquities**

There are now more illicit artefacts on the international art market than ever before since the 1970 UNESCO treaty on cultural property. The problem is multifaceted and should be tackled from multiple directions. Any attempt to fight the looting and trafficking of pharaonic antiquities must involve a concerted effort by the Egyptological community to monitor the art market. Only greater vigilance by the experts will truly pressure dealers and collectors to meet higher standards of ethics and transparency, thereby enabling more detections and repatriations of illicit artefacts. This need is now being addressed in the Circulating Artefacts (CA) project, an initiative of the British Museum conducted in partnership with the antiquities authorities of Egypt and Sudan. Thanks to a grant from the Cultural Protection Fund, which is run by the British Council, we are equipped to develop an innovative online platform. This centers on a database of pharaonic antiquities (launched in April 2019) seen in the trade and in private collections. A valuable tool for collaborative work, it exposes dealers and collectors to closer scrutiny by subject specialists and law enforcement agencies.

**Caroline Rocheleau**

| North Carolina Museum of Art, Raleigh (NC)

**An Exhibition is Worth 1000 Words**

This paper explores the writing of exhibition labels using as an example a small temporary exhibition curated by the author and currently under preparation. The exhibition, based on the scholarly research of the NCMA's only mummy, a grain mummy, not only focuses on how the scientific method was used to re-establish a questionable item as a genuine Egyptian object, but also explores the concept of grain mummies, explains their role in ancient Egyptian funerary religion, and discusses the importance of emmer wheat and barley in ancient Egypt in diet, economy and religion. The exhibition will also explore why the grain mummy was once confused with a falcon mummy and explain the physical and conceptual differences between the two by comparing it to an actual ancient Egyptian falcon mummy. The presentation will address the various challenges associated with this task, including the creation process (which changed halfway through the exhibition planning), label format, interpretation guidelines, word limits (estimated to be around 700 words) and the restrictions associated with the display of antiquities as well as other impediments specific to the institution. The talk will be illustrated with images of the exhibition, which is scheduled to open in July 2019.

## **Vincent Rondot**

| Louvre Museum, Paris

### **The *Répertoire d'iconographie méroïtique* as a virtual hub for ancient Sudanese art**

In 2016, the Louvre Museum launched the *Répertoire d'iconographie méroïtique* (*RIM*). This project aims to write the first history of Meroitic Art by creating an encyclopedia whose entries will describe the various elements composing the Meroitic kingdom's iconography (300 BC-AD 450). Thanks to the increasingly high-performance technical solutions now offered by digital humanities, the *RIM* intends also to collect all the decorated objects of Meroitic civilization in an open-access Virtual Museum. This is one of the main challenges of the project: to remove the barriers that restrict access to museum collections and bring every artefact, even including those in collection storage rooms or, for instance, stored in remote regional museums in Sudan, into an open virtual exhibition. Working closely with the National Corporation for Antiquities and Museums of Sudan (NCAM), the project aims to increase the interest in this culture as well as to preserve a heritage which is now threatened by the economic development, jeopardizing thousands of archaeological sites yet unexplored. Furthermore the creation of a Virtual Collection involving numerous countries worldwide, with different and often very restrictive copyright laws, demands a careful and shared reflection on the matter.

## **Khaled Hussein Maher Sabbah**

| PhD, Heritage Conservation and Museums Studies

### **Future techniques as a tool for displaying the past**

Daily practices, ceremonies of worshipping, celebrations, coronation, feasts, burial and accompanying signs, figures, fashions, rituals and music for each occasion and necessary tools for doing all of these activities are considered a great cultural wealth. Heritage and traditions play a main role in establishing peace and gathering people under the umbrella of culture. Nowadays many museums in Egypt are established in Sohag, Sharm El-Sheikh, Tanta, and Tal Basta. These Museums are networks and houses for displaying and highlighting communities' cultures, not only by modern techniques and styles of displaying, modern lighting, showcases and choosing harmonious colors, but also displaying in context what visitors didn't know about daily practices, traditions and customs that have shaped peoples' lives. Egyptian civilization is rich in customs and traditions, which makes Egyptian collections relevant. Including the stories, beliefs and legends that have been a major reason for the creation of many tangible cultural heritage. We will review which traditions the new display of Yuya and Tuya's burial equipment in the Egyptian museum at the Tahrir square, Cairo includes.

## **Valentina Santini**

| Center for Ancient Mediterranean and Near Eastern Studies,  
Florence

### **A Hub in a Hub: The New Website of the Museo Egizio in Turin**

In general, museums are practically “virtual ghosts”: they only exist in their geographical location, but they are visible neither on social networks, nor on the internet. Can a museum be great, if users cannot find it online? Yes, of course. However, if these users could search and go and visit it, if they could engage with the culture inside that museum and share it, and if this culture could enrich them, wouldn't it be an added value? The Museo Egizio in Turin decided to rebuild its website with the aim of creating a sort of “hub in a hub”: a virtual place that can intrigue people to visit the “concrete” museum; be a support before, during and after the visit; and link virtual reality to the physical one, thanks, *inter alia*, to the ongoing project of the collection database. However, how can it all be organized? Can a museum rethink itself and mold a brand new product in its image? And which steps must be taken in order to gather in a single (virtual) place the many different features belonging to a museum and useful both for the academic and wider public? The process of creation of a museum website is not only a technological project: it can also reveal strong points and weak spots of an institution and, therefore, be the starting point for a brand new museological concept.

**Gehad Shawky Ali**

| Egyptian Museum, Cairo

**Traditions, from past to present: Mawlid Abu El Haggag, the legacy of Opet festival**

Mawlid is a very common festival celebrating the commemoration of birthday of a religious character, which occurs annually in every city or even village along the country. In Luxor, it is called Mawlid Abu El Haggag. It is considered to be one of the oldest feasts to be celebrated in Egypt. Abu El Haggag celebration is said to have the same rituals and traditions as the Opet Festival. There is a clear similarity of its rituals, customs, and its procession/ boat and these of the procession of Amun in the Opet which used to occur between Karnak and Luxor temples thousands of years ago. Although many of the celebrators refuse such comparison yet still it indicates continuity. The paper discusses the similarities and differences in customs, traditions, rituals which used to be occur during both festivals while highlight the change in traditions as well as the interpretation of the past festival in comparison to the contemporary one.



## **Hourig Sourouzian**

| Kom el Hetan Excavation Project

### **Conservation of finds on site or in museums?**

In 1964 a stela of Horemheb found fallen at the entrance to the great peristyle court in the 'Temple of Millions of Years of Amenhotep III' at Thebes was partially restored then sent to be kept in an official storeroom in Gurna, before being published in 1981. It is a historic document which shows Horemheb bringing offerings to Ptah, Sekhmet and the deified Amenhotep III, with a text of year 6 in which Horemheb says to have restored the ramp leading to the court of the temple. Recently, as director of The Colossi of Memnon and Amenhotep III Temple Conservation Project working again in this temple, the author of this paper applied to restore that stela with the aim to put it on display on its original place. The stela is now brought back to the temple and the restoration has presently begun. With this case of repetitive restorations and other examples now on display in the temple of Amenhotep III, the importance of a presentation in situ is evident, and a question should be discussed if the museums, besides being receptacles and keepers of objects should not also consider cooperation projects with archaeological sites.

**Keiko Tazawa**

| The Ancient Orient Museum, Tokyo

**Nariwa Project: For the future of Egyptian collections in Japan**

This paper aims to introduce the “Nariwa Project” in the Takahashi City Nariwa Museum of Art. The topic of this paper is the private collection of Torajiro Kojima (1881-1929) including very fine Egyptian objects. At the renewal opening of the museum in 1994, some Egyptian objects were studied and published in a catalogue in Japanese only, but the whole collection has not been registered and managed comprehensively yet since the museum has never had an Egyptologist. Under these circumstances, The Ancient Orient Museum, Tokyo agreed to provide the Takahashi City Nariwa Museum of Art with the scientific curatorship and Egyptological investigations to restudy and re-evaluate the Egyptian objects. It is the aim to renew the current permanent exhibition and to produce an international publication. This project of the Takahashi City Nariwa Museum of Art and The Ancient Orient Museum, Tokyo, is a role model for the future of Egyptian collections in museums in Japan.

**Susanne Woodhouse**

| Oxford University, Oxford

**From 11 Norham Gardens to 1 St John Street:**

**F L and N Griffith's gift to Egyptology and Assyriology**

Francis Llewellyn Griffith, Oxford's first professor of Egyptology, and his wife Nora laid the foundations for Egyptology and Assyriology in Oxford by bequeathing their library to Oxford University and by an endowment to build and maintain a "permanent home or institute for the study of the ancient languages and antiquities of the Near East" in Oxford. In 1939 the Griffith Institute, then a department of the Ashmolean Museum, was opened. It housed the steadily growing library for Egyptology and Ancient Near Eastern Studies, central to the Griffith initiated project of the Topographical Bibliography, teaching and (museum) research. With the Ashmolean Library collections also growing, the need to improve access to the material and to accommodate an ever growing number of readers resulted in the building of the Sackler Library directly adjacent to the Museum. This new Humanities library opened in 2001, accommodating the Museum's library collections and embedding thus the collection of Egyptology and Ancient Near Eastern Studies in a wider context of Archaeology, Classics, Papyrology, Art and Architecture. Over the past eight decades Griffith's library has been developed into one of the top five research libraries world-wide for both topics.

## **Zheng Zhang**

| Researcher, Leicester

### **Sharing physical access to controversial cultural heritage: A long-term loan agreement as a potential ethical strategy for Chinese-Japanese repatriation**

In the context of China and Japan, conventional approaches to repatriation such as lawsuits or diplomatic strategies usually lead to a paralysis, due to cautious and sensitive China-Japan relations. This paper concerns museums' physical engagement of stolen cultural objects, exploring an ethically compromised model of sharing physical access to a stolen Buddhist statue through the strategy of long-term loan in a Chinese-Japanese repatriation case between the Japanese private Miho Museum, the Chinese government and the Chinese Shandong Provincial Museum. For the Chinese, it redeems the blank history of this stolen Buddhist statue, reinforcing both spiritual and physical connections between their people and the statue. For the Japanese, a further plan of collaboration is guaranteed by the agreement, which to some extent helps ease Japanese museums' fear of losing their private collections. Long-term loans will be easier to be accepted and face less external pressure when working outside the state museum system. It builds a bridge for partnership and also has the potentiality to alleviate possible tensions between Chinese and Japanese museums in terms of Chinese-Japanese repatriation.



**Post Conference Symposium**  
**"Egyptological Research in Museum and Beyond"**

In Cooperation with the  
Tokyo National Research Institute  
for Cultural Properties

Tuesday, 10 September 2019  
9:30 – 19:00

**Venues:**

National Institutes for Cultural Heritage  
Tokyo National Research Institute for Cultural Properties  
13-43 Ueno Park, Taito-ku, Tokyo, 110-8713 Japan  
<https://www.tobunken.go.jp/english/gaiyo/map.html>

Tokyo National Museum  
13-9 Ueno Park, Taito-ku, Tokyo, 110-8712, Japan  
<https://www.tnm.jp/?lang=en>

## Who we are

The International Committee for Egyptology (CIPEG) was established in 1983. Our scope embraces Egyptian and Sudanese collections across the worldwide museum community and provides a forum for museum professionals and scholars who work with Egyptian and Sudanese heritage. We foster discussion and collaboration among museums, universities and research institutes, and offer opportunities for partnership and resources.

We currently have 238 individual and 17 institutional members, representing 27 countries around the world. We also have 2188 Facebook followers interested in the work we do.



## What we do

CIPEG deals with matters related to the collecting of antiquities, from general curatorial work to discussions of critical or difficult issues, such as the ethics of collecting, collections at risk, and challenges facing museums in an ever-changing world. We act as advocates for both collections and scholars, and drafted the resolution on *Protection of Cultural Heritage during and after Armed Conflict, Revolution and Civil Strife* that was adopted by the ICOM General Assembly in Rio de Janeiro in 2003.

CIPEG has made a stand against the repeated denials of visas to qualified African colleagues, preventing their participation at professional conferences. We believe that museums are able to promote peaceful dialogue that can contribute to cultural understanding and acceptance of diversity, placing ancient collections from different regions and religions at the core of the discussion.

## Connecting people

CIPEG is a unique forum that connects scholars from all over the world who share a passion for Egyptian and Sudanese heritage. We exchange knowledge, ideas, experience, and expertise; we support and assist Egyptian and Sudanese colleagues in their struggle to protect the heritage of their countries.

CIPEG organizes annual meetings, conferences, and workshops that benefit the scholarly community by engaging in an international discourse on important issues in our field. We offer working groups, and co-host activities and workshops with our Egyptian and Sudanese colleagues to engage the younger generation of scholars and enable them to participate in global discussions.



## Protecting heritage

In the aftermath of the Egyptian revolution, local heritage required (and still needs) increased protection from looting and smuggling. CIPEG helped the ICOM Disaster Risk Management Committee in its immediate actions, and further contributed in drafting the *Emergency Red List of Egyptian Cultural Objects at Risk*.

CIPEG has expressed concerns regarding the sale of objects from public collections for financial gain and deplores the significant budget cuts imposed on public and academic collections.

CIPEG brought together an international team of conservators to assess unique treasures from the tomb of Tutankhamun, and together with the Technical University of Cologne we raised significant funds for the conservation of these precious objects.

## Disseminating information

In 2007, CIPEG launched *CIPEG Journal: Ancient Egyptian & Sudanese Collections and Museums*, its peer-reviewed, open-access periodical. It serves as a platform for the dissemination of scholarship, in particular papers presented at the annual meeting and general museum research on collections.

*CIPEG e-News* is our biannual newsletter featuring information about meetings and activities, as well as short articles on exhibitions, gallery installations, and important news related to museums, Egyptology and Nubology. We also connect with members through our web site, social media, and by email.



**Enjoy ICOM CIPEG 2019 in Japan!**

