

A10: Week 4, Mon

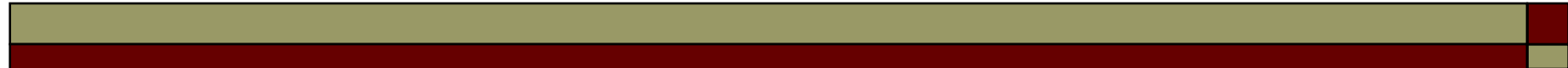
The Museum of Lies

Using art and archaeology to co-
create heritage

HPAH5086/6086 - Art and Ancient Egypt 4000BC to the
2020ies: Exhibiting artistic representations

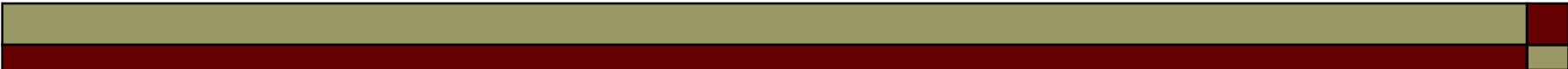
Dr. Katharina Zinn

Associate Professor in Egyptian Archaeology
and Heritage, UWTSD



Institute of Education and Humanities (IEH, Lampeter campus)

- Humanities based Heritage research – informed by
 - Egyptology
 - Museum studies
 - Museum education
 - Heritage education / heritage outreach
 - Art education
- Art historical research (ancient modern)
- Co-productive art – applied and theoretical



Introductory thoughts

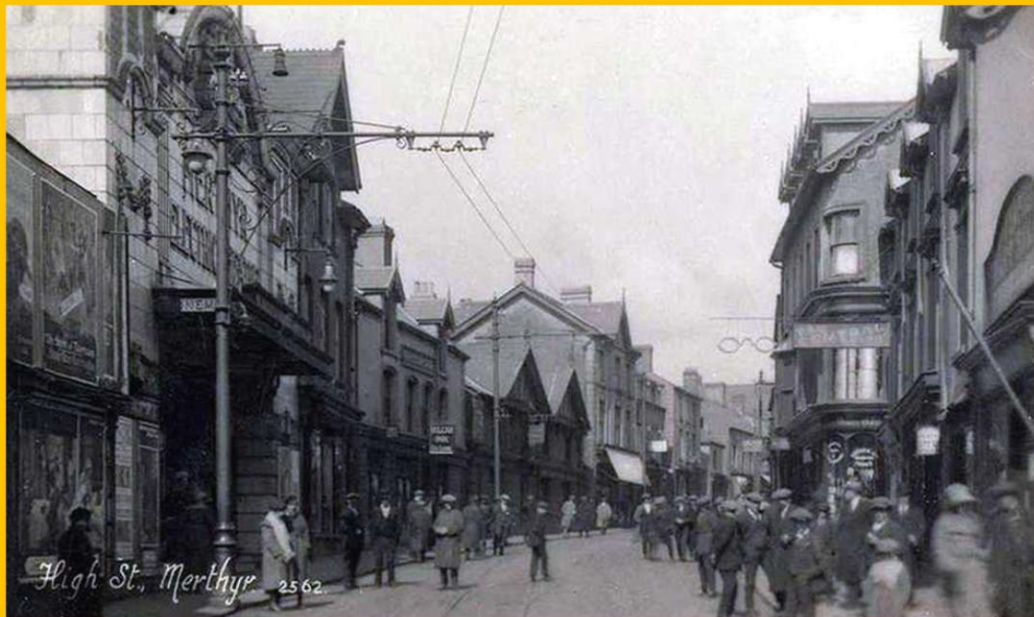
Overlapping worlds: Art and Archaeology Heritage?

- Both are
 - Thinking about temporalities
 - Using practices like juxtaposition and disarticulation
 - Dealing with creative works
 - Apply creativity in interpretative processes
 - Are (should be) directed to audiences
- Why is there still no strategic multi-/interdisciplinary joint thinking as art could be one way to create effective narratives in the discipline
 - Fine arts practices / outputs more often applied
 - Performative interventions very rare – except Pearson/Shanks 2001 (theatre)

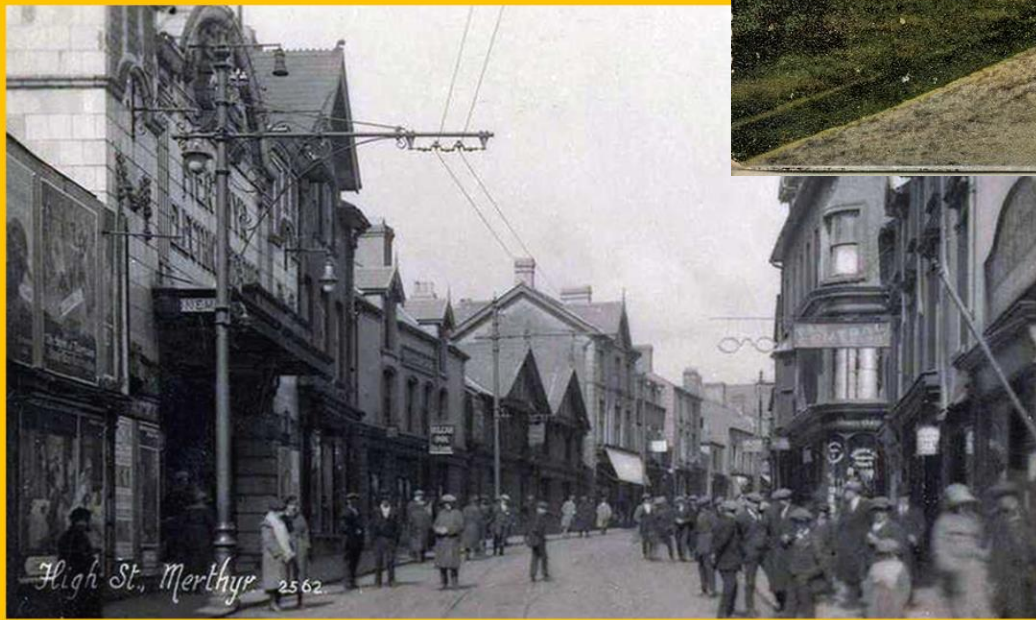
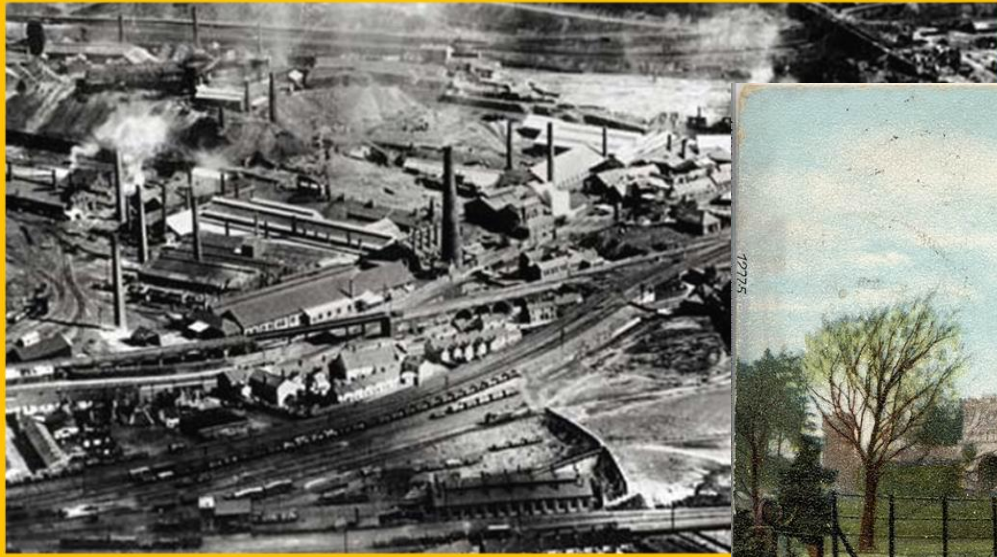
The Museum of Lies

INTRODUCTION TO THE OVERARCHING PROJECT

Merthyr Tydfil, Wales, UK



Merthyr Tydfil, Wales, UK



Cyfarthfa Castle
Home of the
Crawshay family –
ironworks industry

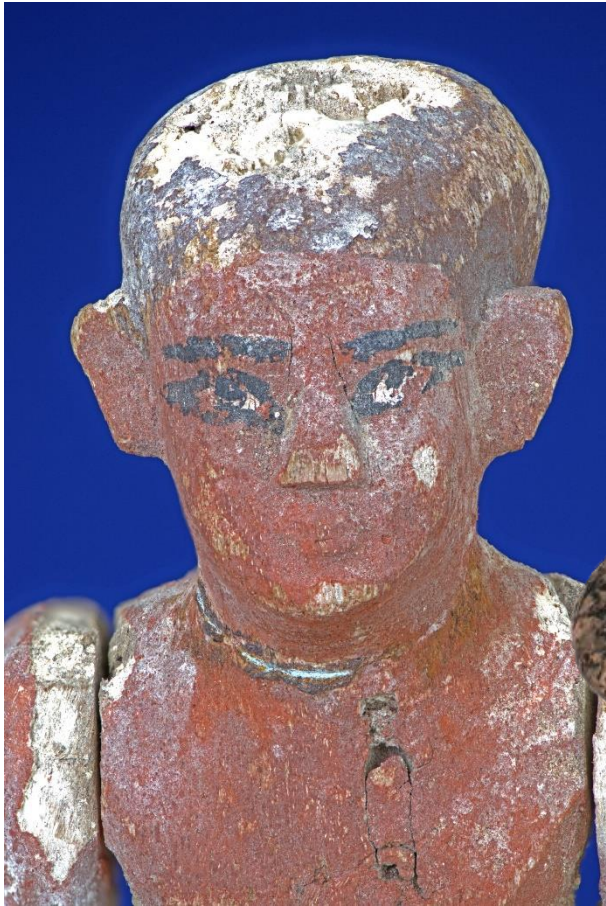
Cyfarthfa Merthyr



Art Gallery



The Egyptian Collection at Cyfarthfa Castle Museum and Art Gallery Merthyr Tydfil

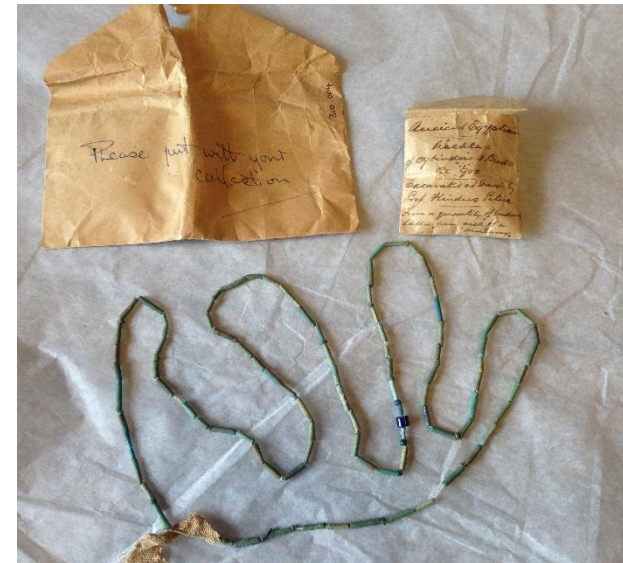
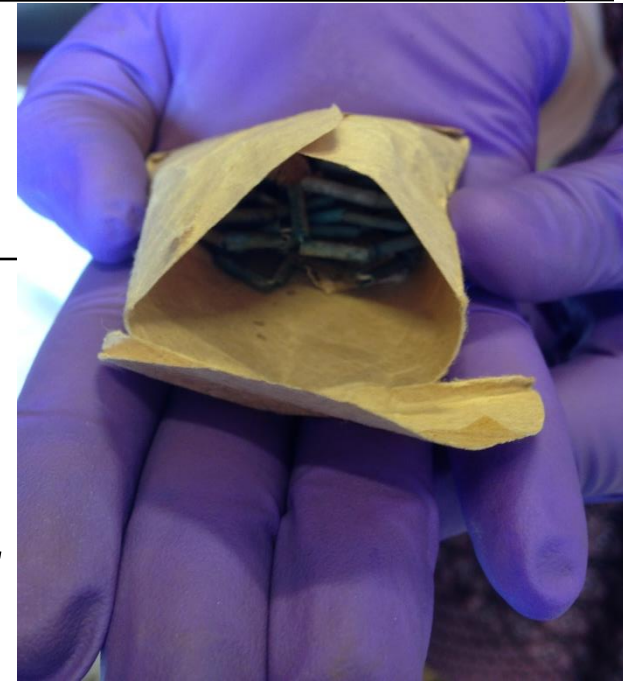


(largely) forgotten



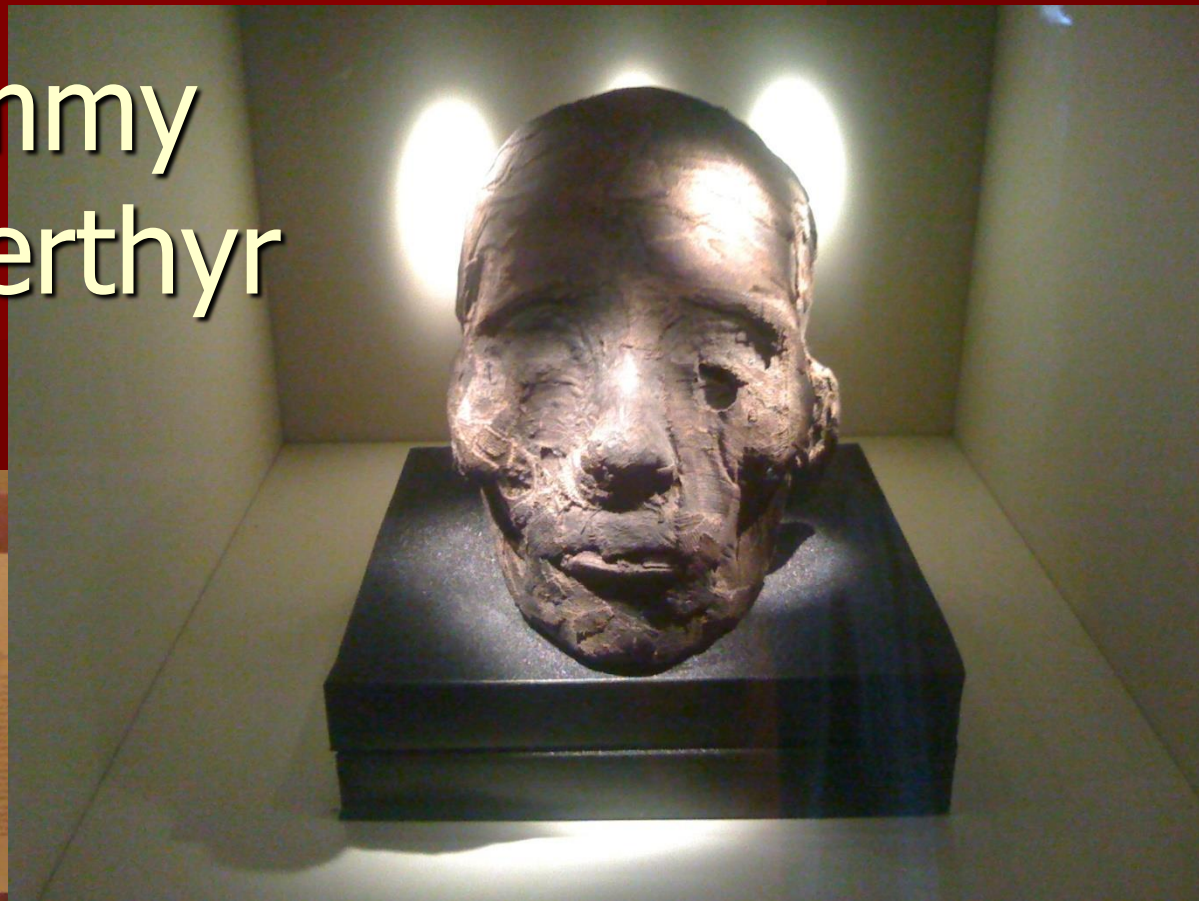
Cultural (re-)discovery of dormant objects

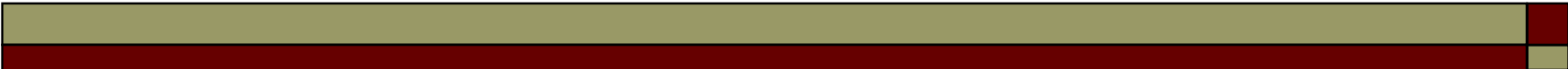
- **Aim:** bring these objects back to life by creating different simultaneous types of representations (academic outputs, exhibitions, story-telling, *Museum of Lies* including art)
- **DESPITE** absent provenances
- “unpacking the collection”, to trace the “networks of material and social agency” (Byrne *et al.* 2011)
- in the 21st century as “a storied world” (Ingold 2011: 141–176)





The mummy head in Merthyr





Forms of interventions – participatory research (2011-2023)

The project

- Collaborative (museum / university) – since 2011

Myself as researcher, Egyptologist, heritage professional

- Research – since 2011

'Past Matters, Research Futures'



■ *"And what is this scrap of wood..."*

■ ???



Divine / Ceremonial Beard



- **Cyfarthfa
Castle,
Merthyr
Tydfil
1675.004
Material:
wood,
painted**



***"How did the god
lose his beard?"***



The diagram consists of a large, light orange triangle pointing downwards, which is divided into four smaller triangles by a horizontal line. The top triangle is olive green and contains the text 'Egyptian Artefacts'. The bottom-left triangle is light orange and contains the text 'Heritage'. The bottom-right triangle is light orange and contains the text 'Museum'. The central triangle, formed by the horizontal line and the bottom vertex, is a lighter shade of orange and contains the text 'Creating Welsh identity' in red. The entire diagram is set against a dark red background.

Egyptian
Artefacts

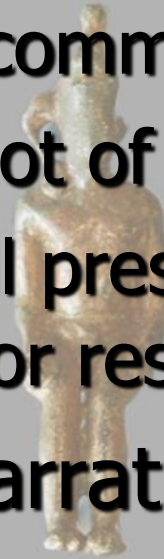
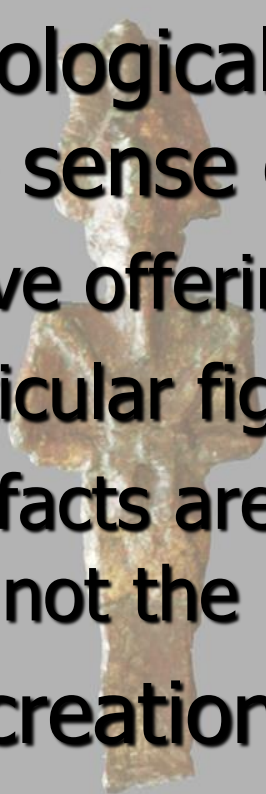
**Creating
Welsh
identity**

Heritage

Museum

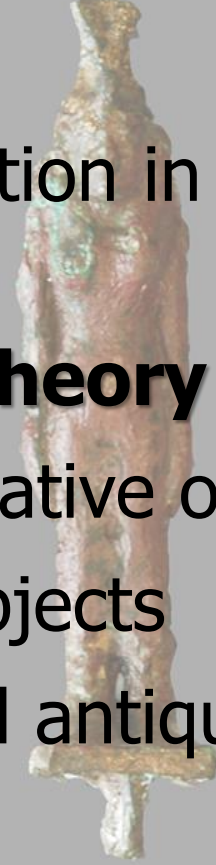
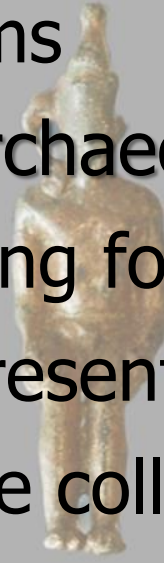
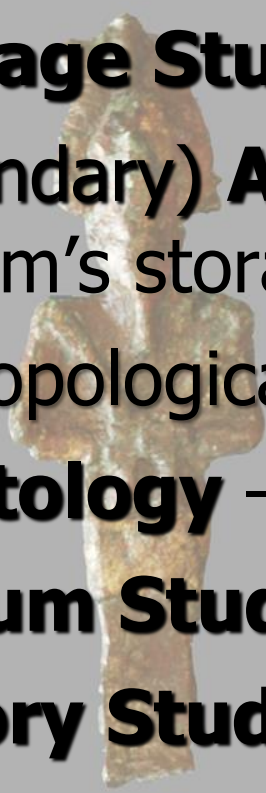
The need for narratives

- Egyptological value of figurines is not very high in the sense of spectacular
 - votive offerings are common
 - particular figurines not of high quality
 - artefacts are not well preserved → County Council has not the money for restoration
- Only creation of a narrative could change that and increase the
 - Increases attractiveness of object for visitors
 - Increased visitor numbers
 - Museum could receive more money



CREATE YOUR NARRATIVE

- **Heritage Studies** – Welsh heritage
- (Secondary) **Archaeology** – excavation in the museum's storage rooms
- Anthropological and archaeological **theory**
- **Egyptology** – searching for comparative objects
- **Museum Studies** – presenting of objects
- **Memory Studies** – the collector and antiquities dealer
- **Material Culture Studies**



Forms of interventions – participatory research (2011-2023)

The project

- Collaborative (museum / university) – since 2011
- Participatory (local schools, communities, students, home-education networks) – since 2012/13

Myself as researcher, Egyptologist, heritage professional

- Research – since 2011

ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF
ARTEFACTS FROM CYFARTHFA CASTLE
MUSEUM, MERTHYR TYDFIL

"I HAVE FLOWN UP IN PRIMEVAL TIME"

ANCIENT EGYPTIAN FUNERARY BELIEFS

ENTRY FREE

WHERE

Roderic Bowen Library and Archives,
University of Wales Trinity Saint David

WHEN

24th May—2nd June 2018
Open Mon-Fri 10am - 4pm



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



EVENTS:

THU 24TH MAY 2018 @ 3PM – ALL WELCOME,
ENTRY FREE

PUBLIC OPENING - WITH
PRESENTATIONS GIVEN BY THE
INVOLVED STUDENTS AND RECEPTION
ALL WELCOME

FRI, 25TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

TUES, 29TH MAY

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE

DID YOU SLEEP WELL? – THE BODY
THE SENSES AND ANCIENT
EGYPTIAN HEADRESTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

THU, 31ST MAY

WORKSHOP FOR HOME-SCHOOLED
CHILDREN (AGE 10-16) – ENTRY FREE
BUT RESERVATION REQUIRED (RVSP
K.ZINN@UWTS.D.AC.UK)

Sleep like an ancient Egyptian – hear
about sleep in death, try to lie down on an
Egyptian headrest and make a headrest
amulet







Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Rhywbeth i Gnoi Cil Drosto Food for Thought

Adellad Caergaint, Campws Llambed
25/07/15
Canterbury Building, Lampeter Campus

11.00 "Maent yn bwyta i chwydu a chwydu i fwyta"
Dulliau coginio a moesau bwrdd Rhufeinig
(gyda samplau)
Matthew Cobb

12.00 Bwyta fel Eifftiwr
Katharina Zinn

13.00 Pwysigrwydd bod yn wallgof
Luci Attala

14.00 Bwyd a Chrefydd
Sarah Lewis



11.00 "They eat to vomit and vomit to eat"
Roman table manner and cuisine (with samples)
Matthew Cobb

12.00 Eat like an Egyptian
Katharina Zinn

13.00 The importance of being out of you
Luci Attala

14.00 Food and Religion
Sarah Lewis



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- ❑ Co-productive (students, A-level art students, artists) – since 2015

Myself as researcher, Egyptologist, heritage professional

- ❑ Research – since 2011

CREATE YOUR NARRATIVE

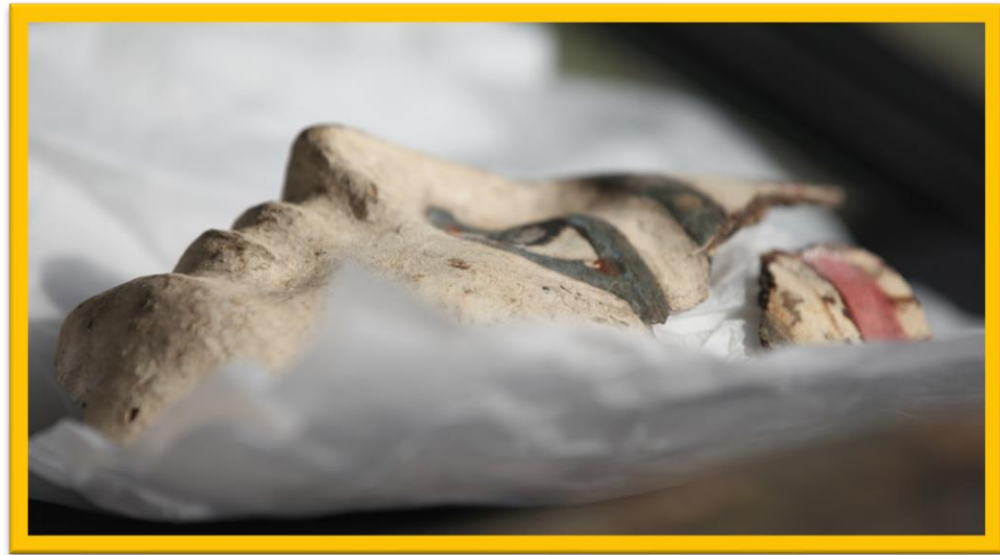
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- **Museum Studies** – presenting of objects
- **Memory Studies** – the collector and antiquities dealer
- **Material Culture Studies**
- **Include creative responses / art**

Playing around with things

❑ *non-cared-for /
unprovenanced objects* in
museums

- Lost objects
- Forgotten objects
- Misplaced objects
- Unloved objects

❑ Creative responses



Lügenmuseum of
Richard
von Gigantikow
(aka Reinhard Zabka)
in Babe, Gantikow,
Rathenow



The creation of convincing truth(s) with innocent objects

The novel as museum: Orhan Pamuk's Museum of Innocence



Creation of a *Museum of Lies*

- collecting fictional stories inspired by the items
- Appraisal of objects in addition to and beyond scholarly description
- To start from **particular / specific objects** and describe them in creative responses

Scarab - Rika Zinn

Tutankhamun was born millions of years ago. Tut the boy turned 10, his birthday present was the noki new who bein his fath a k of h the



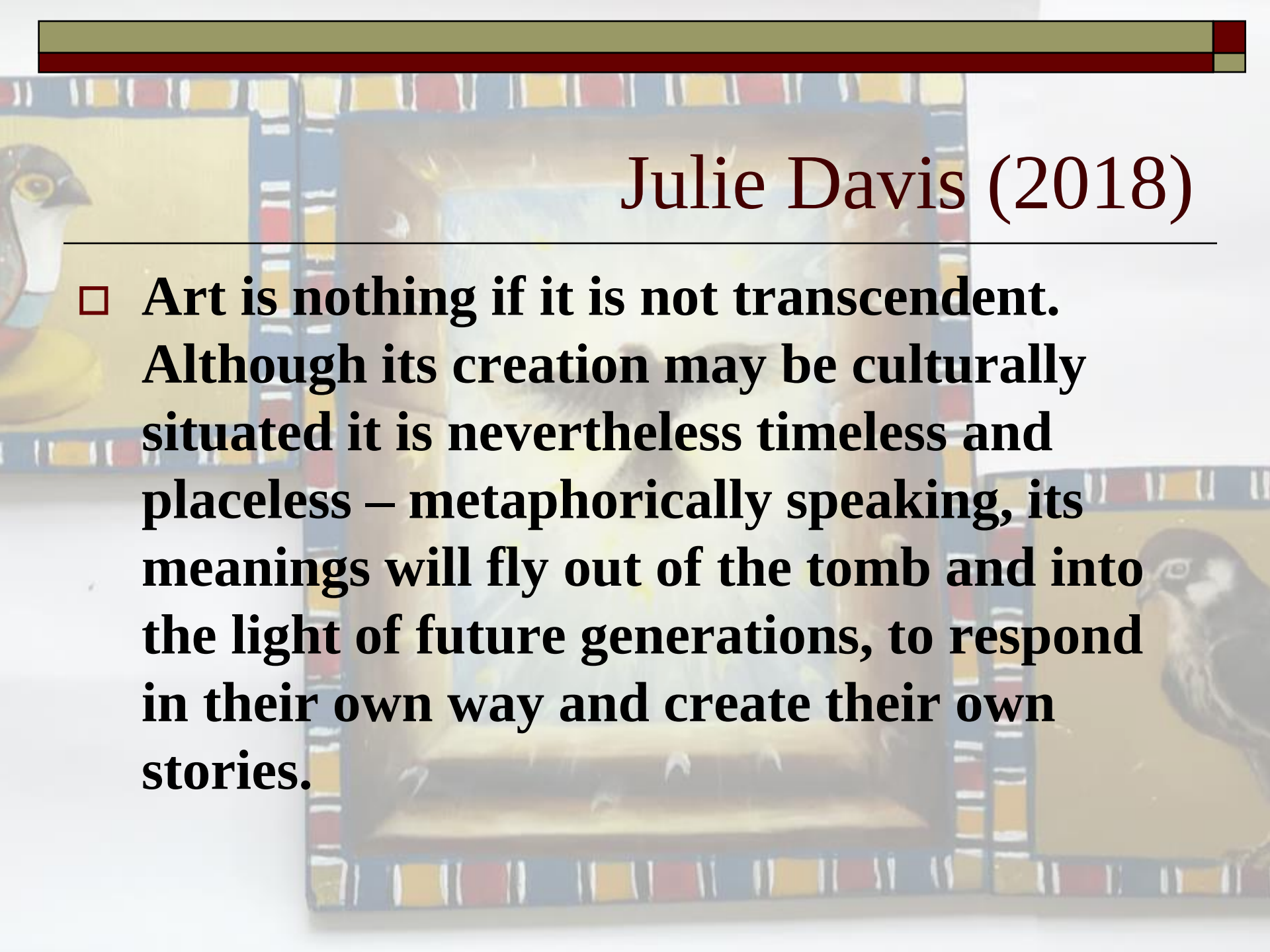
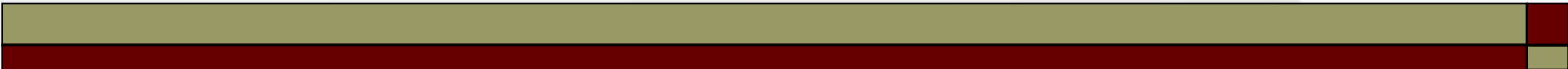
entered the temple un saw the little from when it fell shed it in his pocket ther. Tutty is about to throw the Scarab men hell' Tut exclaimed. The genie from Aladdin appeared and slashed of Tut's head with the sword of Narnia. Bye bye to his head. The Genie Shrieked.

**The Museum
of Lies**



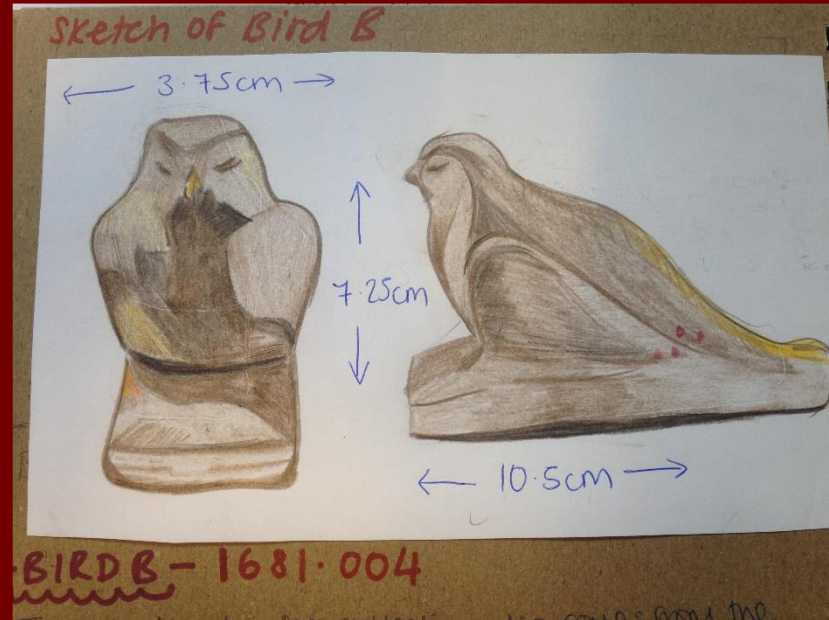
- Julie Davis
- "Into the Light"
- Triptych:
oil/acrylic on
wooden panels





Julie Davis (2018)

- **Art is nothing if it is not transcendent. Although its creation may be culturally situated it is nevertheless timeless and placeless – metaphorically speaking, its meanings will fly out of the tomb and into the light of future generations, to respond in their own way and create their own stories.**



Inscribed Wall Relief (CCM 186.996) – “Souvenir”



Souvenir

Dear hieroglyph here, did he mention you in his letter home, the man who chipped out this picture, not thinking that you are in fact a word? Without your presence at whichever tomb or temple he nicked you from, the silence no longer makes sense, and hasn't done for a hundred years.

You float on a row of "u"s and "n"s: when when when. So many questions unanswered: when did he take you away? When did you arrive in Merneptah's grace a wanderer, you who had observed the world from the top of a temple or the gloom of a tomb, grading your conversations with the dead?

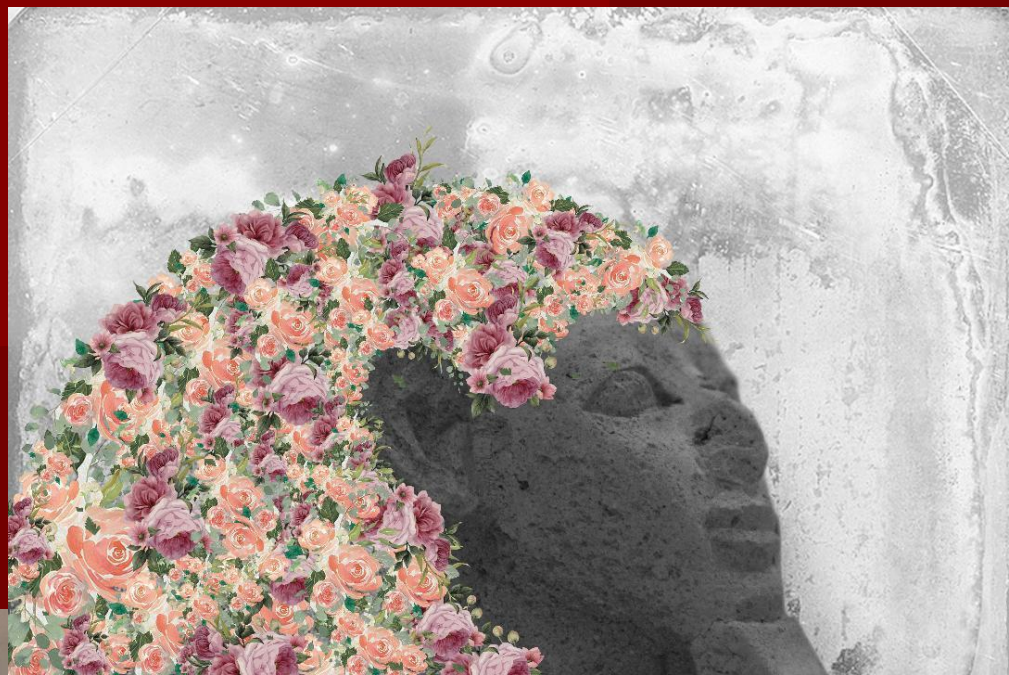
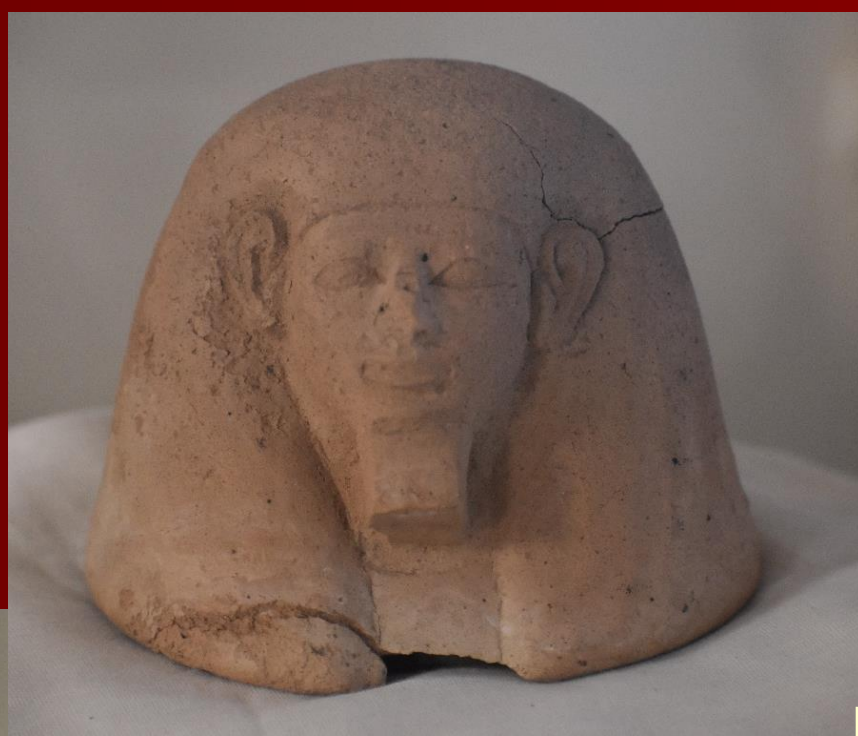
When you look back at us from a glass case in this place of learning, we will stop and listen to what you have to teach us about unexpected journeys, about context, about stillness and change, what it is like to live in the boundary between the desert and the fertile land, to speak through time.

by Samantha Hynes-Rhydderch
lecturer in Creative Writing @CWTS

22nd April, 2019







Lid of Canopic Jar (CCM 1706.004)
Photographic Collage – Madeleine Smith





Ushebti (CCM 1694.004)
 Graphic Design –
 Gethin Bevan; Collage
 “Where am I – The
 Inbetween” – Friederike
 Zinn)



Forms of interventions – participatory research (2011-2023)

The project

- ❑ Collaborative (museum / university) – since 2011
- ❑ Participatory (local schools, communities, students, home-education networks) – since 2012/13
- ❑ Co-productive (students, A-level art students, artists) – since 2015
- ❑ Praxis-led (artist, creative participants) – since 2019

Myself as researcher, Egyptologist, heritage professional

- ❑ Research – since 2011
- ❑ practice-led research: explore practices and see practice as method / conceptual framework to allow artist to incorporate their creativity into research design and as a part of the research output – since 2020

Conceptional art



(continue to) move away from the particular object and explore material culture in art more conceptually

- Art project *Ancient Egypt reborn? Unprovenanced objects, art and emotions III* together with Professor Catrin Webster (artist, academic Aberystwyth University)
 - Regular meetings for discussion / unstructured interviews between artist and Egyptologist / heritage professional – recorded in voice overs; final meeting filmed





CCM 187.996 (2)



CCM 188.996 (1)



CCM 188.996 (2)



CCM 1700.004
(1)



CCM 1700.004
(2)



CCM 2018.994.1
(1)



CCM 2018.994.1
(2)

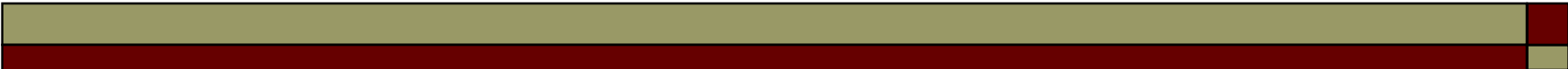


DSC_0026



DSC_0152





Interview with Prof Catrin Webster

- ❑ I am interested in the context in which the objects were acquired and are now relocated.
- ❑ I am keen to not see a museum as a given, a parallel space, which exists in aspic and apart from our contemporary, constantly changing lives. Traditional museums preserve and separate. They create binary tensions; the then and now, the them and us. (example as BM to preserve artefacts, but being very white traditional)
- ❑ The process of preservation is tied to a colonial and conservative desire to ‘fix’ things to inhibit change and secure the status quo and power structures.
- ❑ [W]hat context are museums of this nature culturally sustainable in?



CCM 187.996 (2)



CCM 188.996 (1)



CCM 188.996 (2)



CCM 1700.004
(1)



CCM 1700.004
(2)



CCM 2018.994.1



CCM 2018.994.1



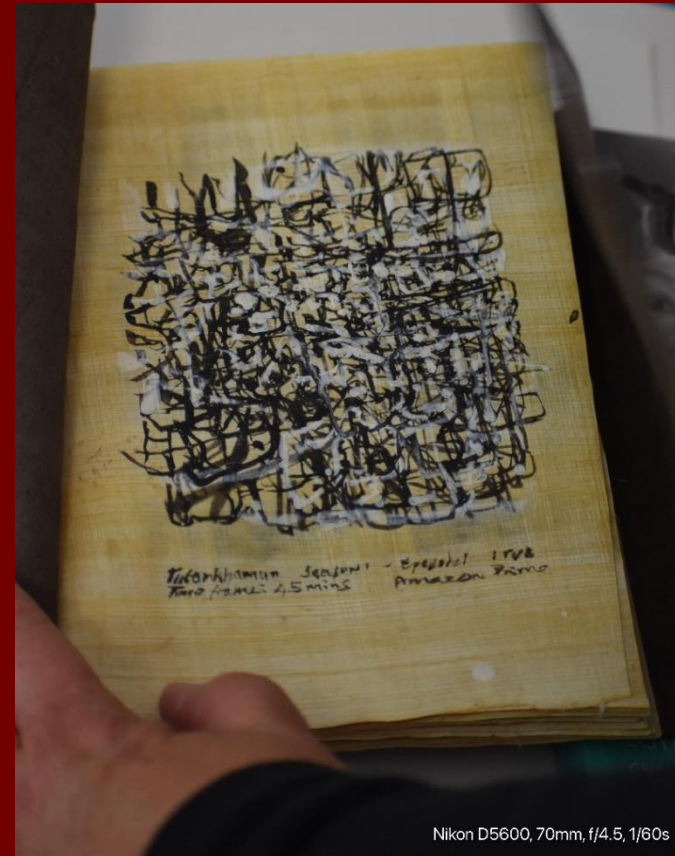
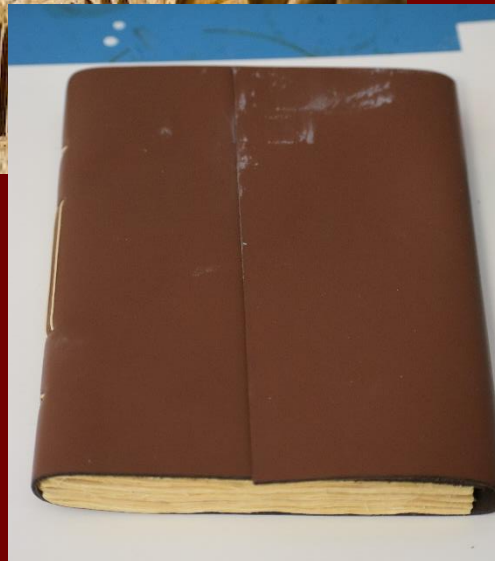
DSC_0026



DSC_0152



Thinking about the time period when the objects seen in Lampeter were acquired, I looked for archaeological reports online from the 1920s -1930s. I eventually found a report from 1915, The Journal of Egyptian Archaeology Volume III with an article by Howard Carter. This led me to look up Lord Carnarvon, who was cited as his sponsor and then of course to Tutankhamen.





Tefenkhiman Season - Egypt 1978
Kara (Kara) 4.5 mins Pyramid Room

Nikon D5600, 70mm, f/4.5, 1/60s



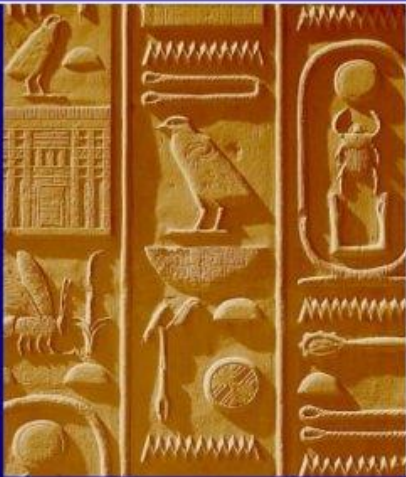
<https://archive.org/details/85986> Castle Rihis Land Of The Pyramids

CAIRO EGYPT RAYOR 1940's
TRAVELogue MOVIE GREAT PYRAMID
1944 TUT 859840

ART AS LANGUAGE

MIDDLE EGYPTIAN

*An Introduction to the Language
and Culture of Hieroglyphs*



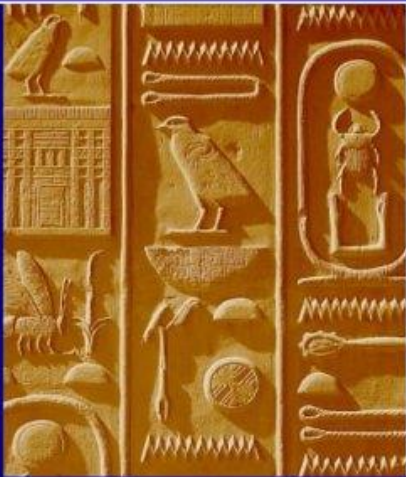
James P. Allen

ART AS LANGUAGE

The barcode as indicator of
Egyptological knowledge and
artistic image – circularity of
interdisciplinary work

MIDDLE EGYPTIAN

An Introduction to the Language
and Culture of Hieroglyphs



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ISBN 978-1-107-66467-8



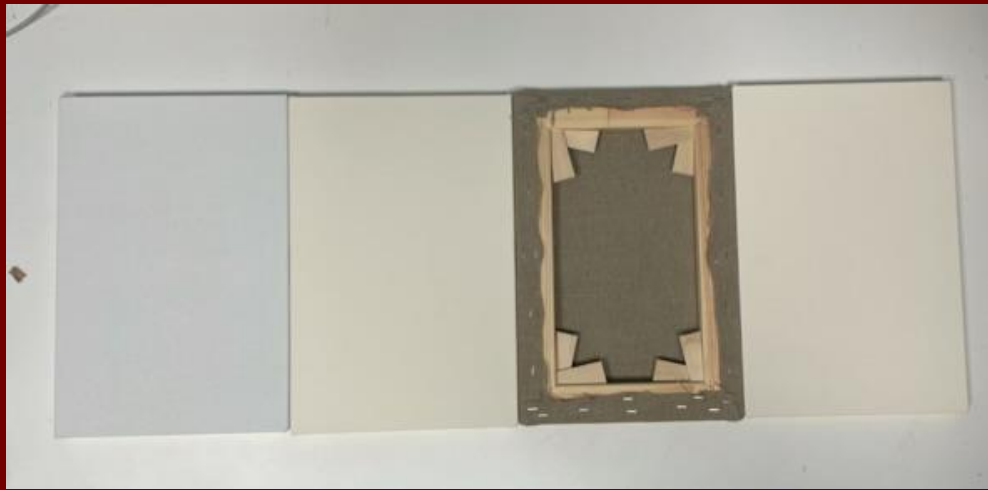
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'The Ancient Egyptian Language: An Historical Study'
James Allen, 2013, Cambridge University Press



ART TO PUBLISH IDEAS

- canvases: to hold objects, but also to express changing and alternative readings of materialities of objects and their understandings, darker canvas responds to inverse character of certain objects (like moulds)



And I think it's really interesting you say about the **emotions** because as part of the collection that was in Lampeter, there were the long arms with the hands and there was a speculation that maybe they were used to create a sound, like a clapping sound. And I found that very kind of powerful because obviously once you start thinking or responding to sound, which is very visceral, it's a very embodied thing, it's not just a cognitive thing. It's a sound wave, isn't it? It affects your body physically. **That made me actually think of the opera by Philip Glass, because I love that. Then became a source for a further kind of interpretation.** So that that painting there, although it looks like black and white blobs, is actually me listening to an extract, or it's part of the second act from that opera and responding to the sound. **So a kind of emotional, spontaneous respond to the sound.** And again, of course, Philip Glass, he is responding to what he knows about that history and about the culture.

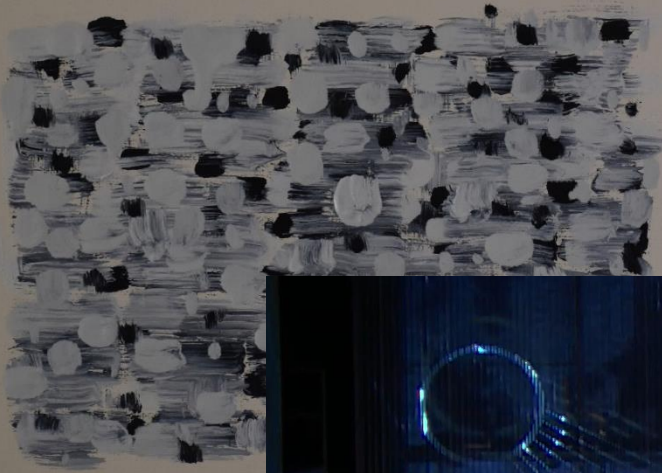




AKHEN ATEN ALT III SURG 1; THE FAMILY
PHILIP GLASS - THE MET OPERA 23 JUL 2011

AKHEN ATEN ALT III SURG 1; THE FAMILY
PHILIP GLASS - THE MET OPERA 23 JUL 2011

- artistic narrative is experienced sensually, triggers emotions and feeds into understanding of the artefacts



Act III, Scene 1: The Family



AKHNATEN ACT III
PHILIP GLASS - THE MET OPERA 23 JULY 2011



Philip Glass
Akhnaten
11 March – 5 April 2023

EN
O





So obviously, when you're presented with an object, you could try to represent it in a figurative sense or like photographically or document the actual object. **But obviously that's what, as an archaeologist, you're doing anyway, isn't it?** To measure it and photograph and render a good representation of it. So for me, the invitation to be part of this was to think about how the objects sit within a bigger context, of a kind of contemporary context.

Obviously, I'm a painter working in the 21st century, post digitization, so you're thinking about the world in a very kind of different way. So that was really something that I wanted to think about as response to the objects, which obviously, again, in a very kind of fascinating way, have come from a particular context in Egypt, have been over a period of time transported to the UK, have sat in a collection, have been transported to Lampeter to be part of a temporary kind of there's the history of the object, the actual history, but then there's all this subsequent accumulated and ongoing history of how it sits within a bigger kind of heritage context.



Hopp, hopp,
hopp –
Friederike
Zinn



Where am I –
The Inbetween –
Friederike Zinn



- BODY and MOVEMENT
- BODIES in MOVEMENT



“Death?!” (was in preparation with Ballet West, Scotland) – choreography Friederike Zinn, danced by Ashton Parker, Isobel Fisher, Ingrid Nokkleberg, Friederike Zinn



New project — **Moving Objects?!**

Friederike Zinn, with participation of Tessa Nicholls,
Trinity Laban Conservatoire of Music and Dance, London

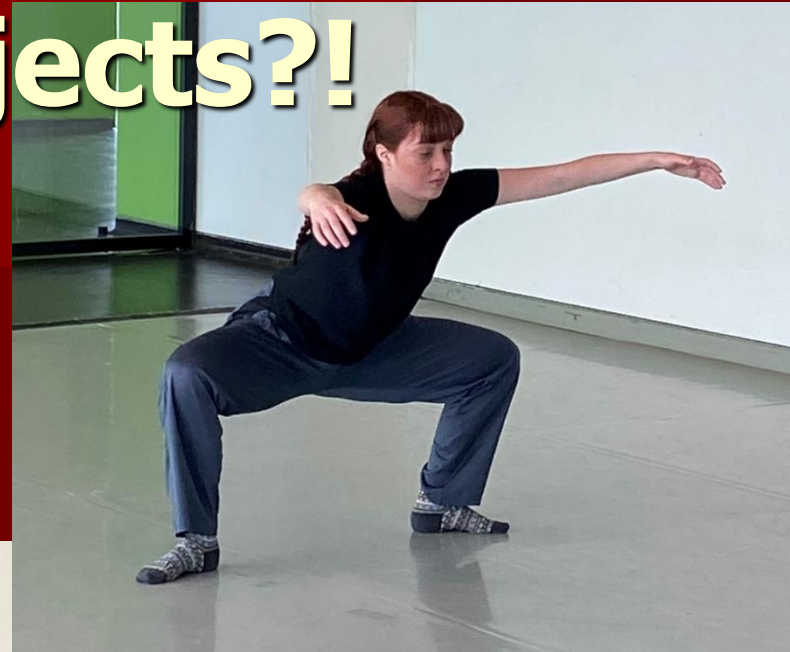
- Conceptual dance project
- Exploring the
 - agency of objects: the object and the human — who is what
 - Misplacement / absence



Moving Objects?!

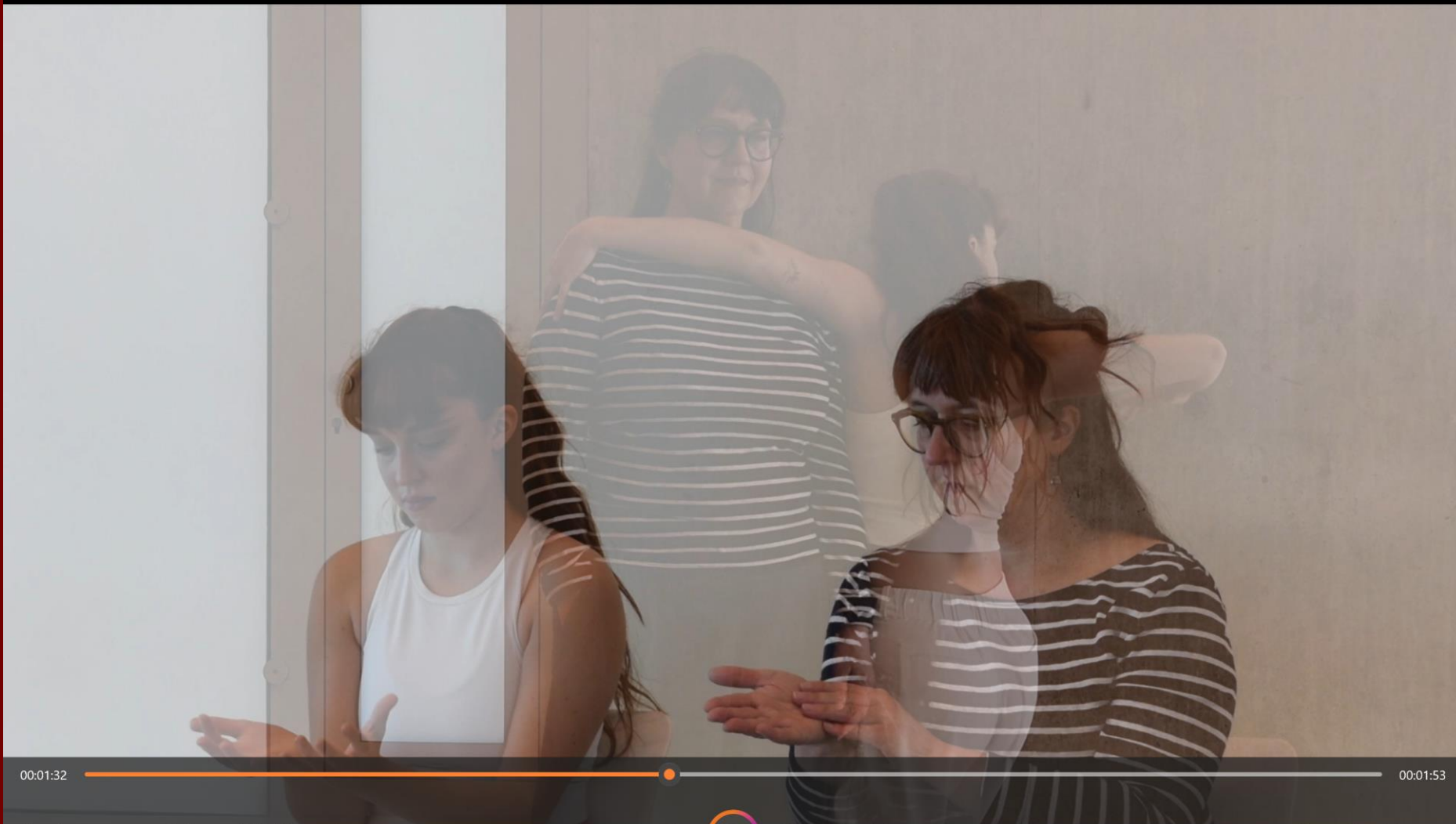
■ MOVING manifold

- Moving the objects from Egypt to West Wales
- Moving us (emotional aspects)
- Move as interpretation – dance movements

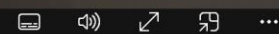




- Workshops led by dancer, incorporated researcher (not trained in dance / movement) – challenged ideas/praxis of handling (gesture/bodywork)
- FZ taking the position of the object
- creative dance video will be part of next exhibition

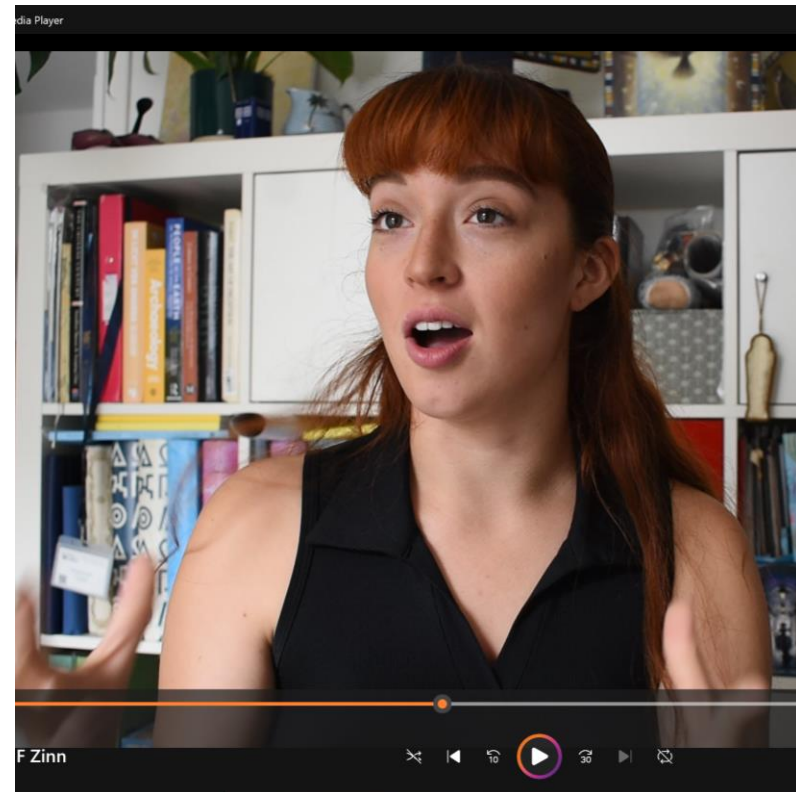


final museum of lies exhibition video



Structured interview (filmed)

1. What fascinated you to take part in this project?
2. How did you approach the objects?
3. Can you tell me more about the process and thought process leading to the final project video even involving me?
4. How important was the materiality / non-materiality of the objects captured in the movements of your body?
5. Why did you decide to involve me as non-dancer?
6. Thinking towards dissemination of the video from your artistic perspective how would you like the video to be displayed / resented to an audience? Are there any objects / texts / photographs / visual material you would like to accompany the video?
7. Is there a specific point you would find important for the audience to understand?

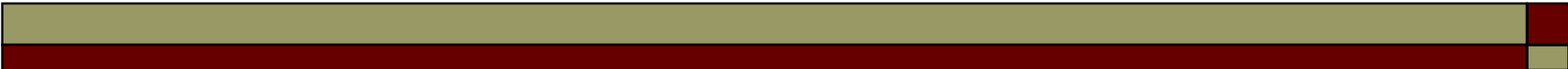


A dancer's approach to the objects

- I think for me, creating works, or as a dancer, I always work to first establish **a personal or emotional connection** to a theme or what I want to get out of it, or in this sense, the objects. I personally don't believe I could create something of value or with truth to what I want to represent without having that connection, that understanding. So for me, it was very important to see the objects, kind of learn about them in what I understand. **And I think it was very important for me, when looking at them, to not also just see them as objects, but kind of as living things. They were created, they had a purpose, they were used.** And how that through time, how, like you said, **they were misplaced, how the difference from what they were in their life, how they were living to now being seen as this object**, I think that was something I constantly had to be in touch with and question and remind myself when kind of creating the mini film that I made.

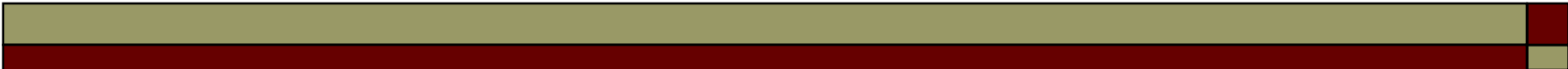
Inclusion of academic in dance/movement

- KZ: And it was so fascinating for me then to see how the object more or less materialized in you as the one you take the movement forward. [...] so was that one of the reasons why you included me there?
- FAZ: It's hard to say. I think in hindsight, yes. [...] **I was interested in the power play and the discovery of the absence.** And for me, I wanted to explore that with you. So I went into it just as not with the intention of putting it in the film, but just **for me to discover, put myself in the place of the object, to be able to understand that feeling of being looked at, being moved, kind of how will I react or the object reacts to being handled.** And I think I was so overwhelmed by the response I felt. And I thought it was so interesting that it conveyed perfectly what I was investigating.



Based on “borrowed” approaches – performing and fine art, heritage studies, museum studies

- ❑ (modern) art as emotive interpretation to challenge perceptions
- ❑ Experimental Heritage as Practice (Peterson/Burke 2020): using present modern art to approach the past in a creative way to re-awaken Egyptological collections
- ❑ Also a new approach from Dance Studies (Whatley, Racz, Paramana, Crawley. 2020)
 - as relation between dance, visual art and performance to connect everyday world and the arts (dance/visual art): both the ways in which each field
 - Interrogation of bodies, spaces and objects in contemporary visual arts and contemporary and their relations to each other and how they afford new practices



Modern art and archaeology – the chance to create sustainable narratives?

- ❑ Can art make Egyptology more relevant in times of changing perceptions?
- ❑ How can we creatively contribute to local – global conversations/actions through artistic focus on archaeological heritage?
- ❑ How do we tackle changing ethical questions faced in heritage practice/archaeology when attempting to decolonise heritage?
- ❑ How can we create communities, weave narratives and tell stories so that we reach out to (new) audiences, foster engagement and create (new/altered) identities?
- ❑ Thinking in traditional disciplines and practices will **not** equip us as Egyptologists, heritage and museum professionals to ensure that their sectors stay relevant

Art as method within the framework of the *Museum of Lies*

- ❑ Practice-led and art-based research within MoL challenges archaeologists' and museums' troubled relationship with truth, authenticity and “the real thing” by focussing on the art in the **artefact**
- ❑ Establishes that truth is not opposite to fiction
- ❑ Connects to **senses, emotion and cognition** for audience
- ❑ framework questions seemingly set boundaries between (following from ANT)
 - tangible object
 - intangible world of relations, context and narratives
- ❑ Art narrates BEYOND object's traditional academic biography, highlights the living thing

Many, many thanks to all the creative people involved



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- Choreographer: Friederike Zinn
- Dancers: Friederike Zinn, Ashton Parker, Isobel Fisher, Ingrid Nokkleberg, Tessa Nicholls
- All my exhibition students and pupils of Ysgol Bro Pedr

Many thanks for listening!

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