

Week 3 – Thursday

Hands-on and visual
– material culture as a source

HPHP4018

Exploring Humanities

Subject Group: Ancient Worlds

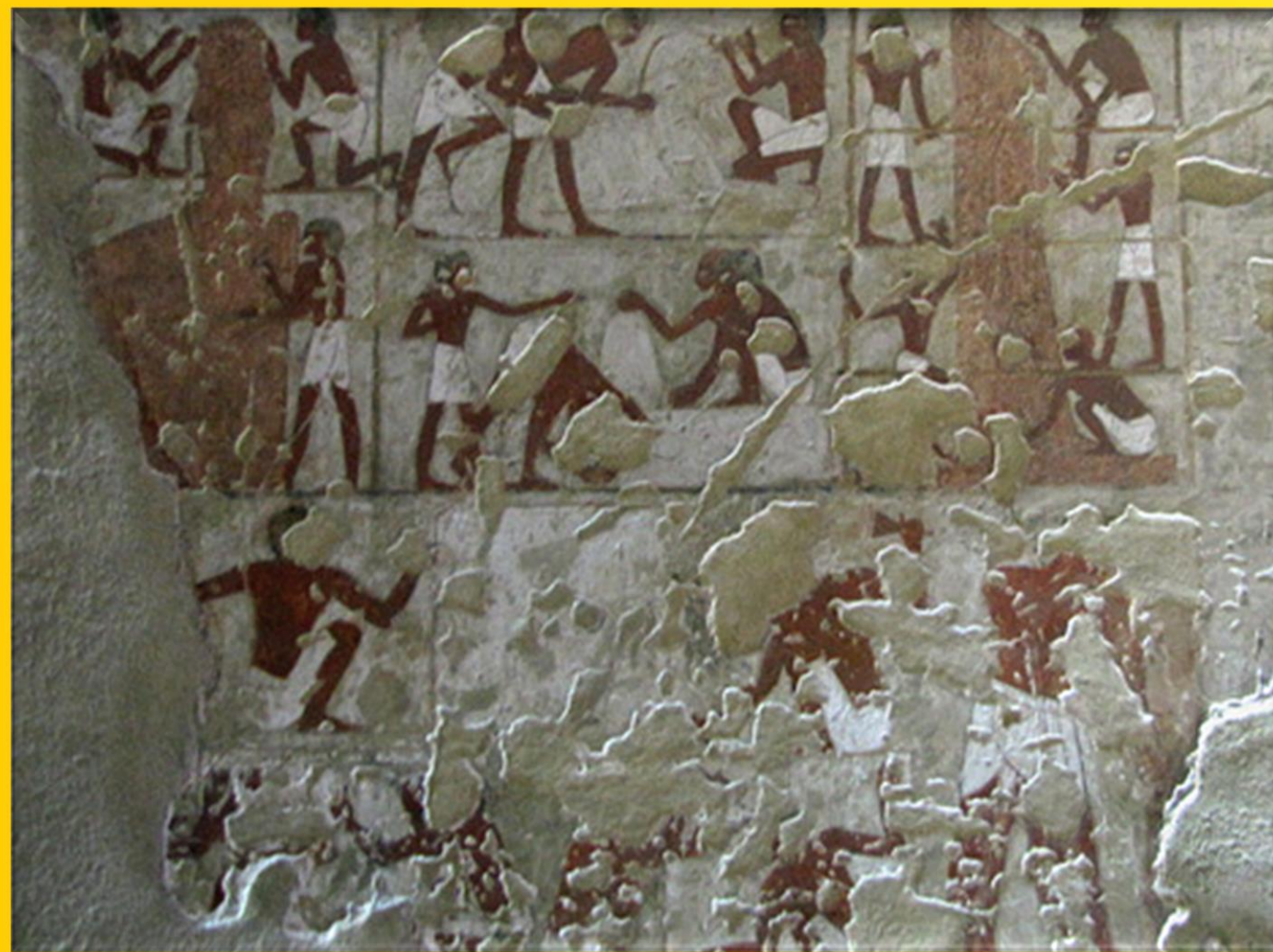
Dr Katharina Zinn

Headrests CCM 190.996 and CCM 189.996



relating to seeing or sight → "visual perception"

THE VISUAL



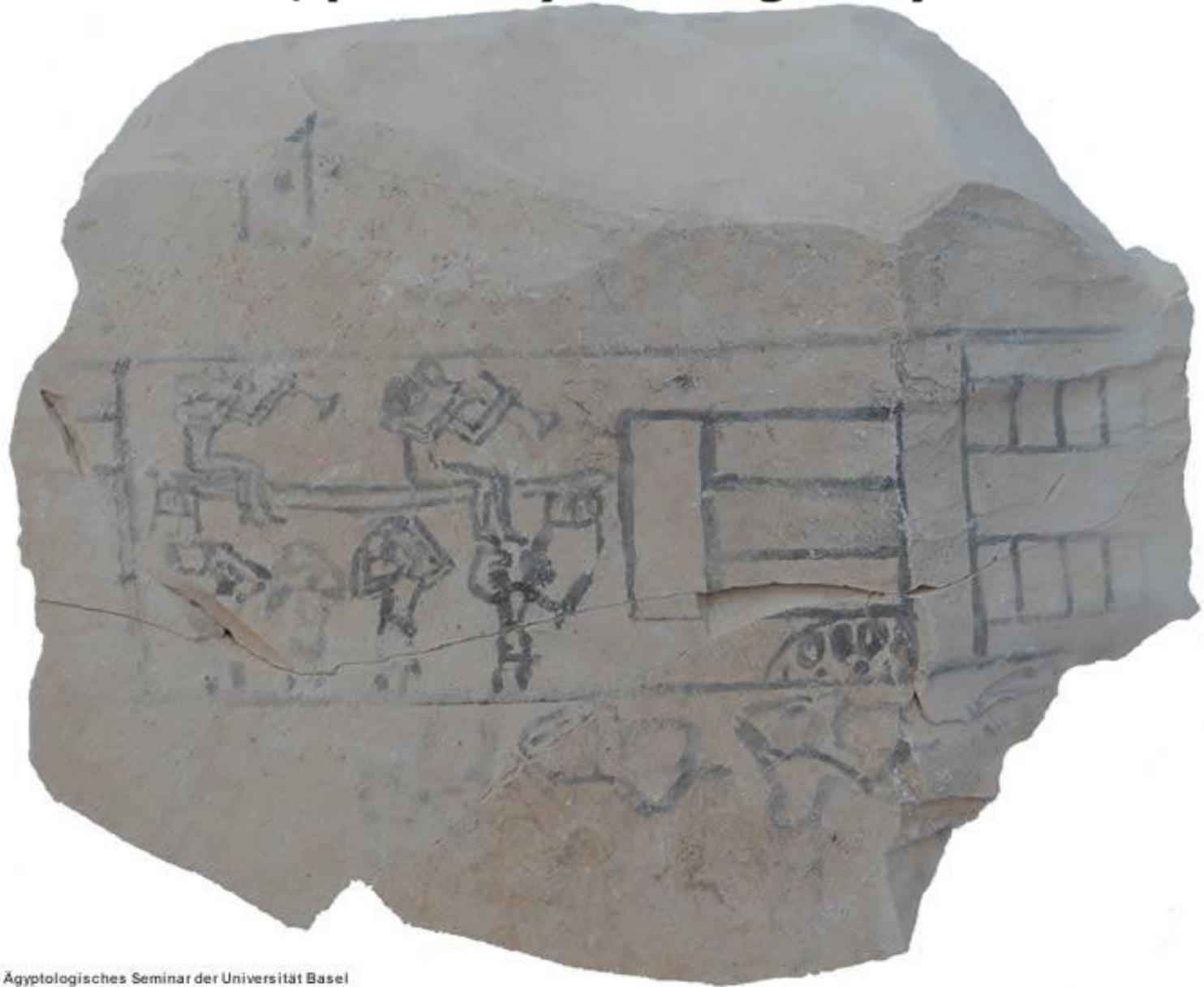
Workshop of sculptures (Rekhmire TT100)



Workshop of sculptures (Rekhmire TT100)

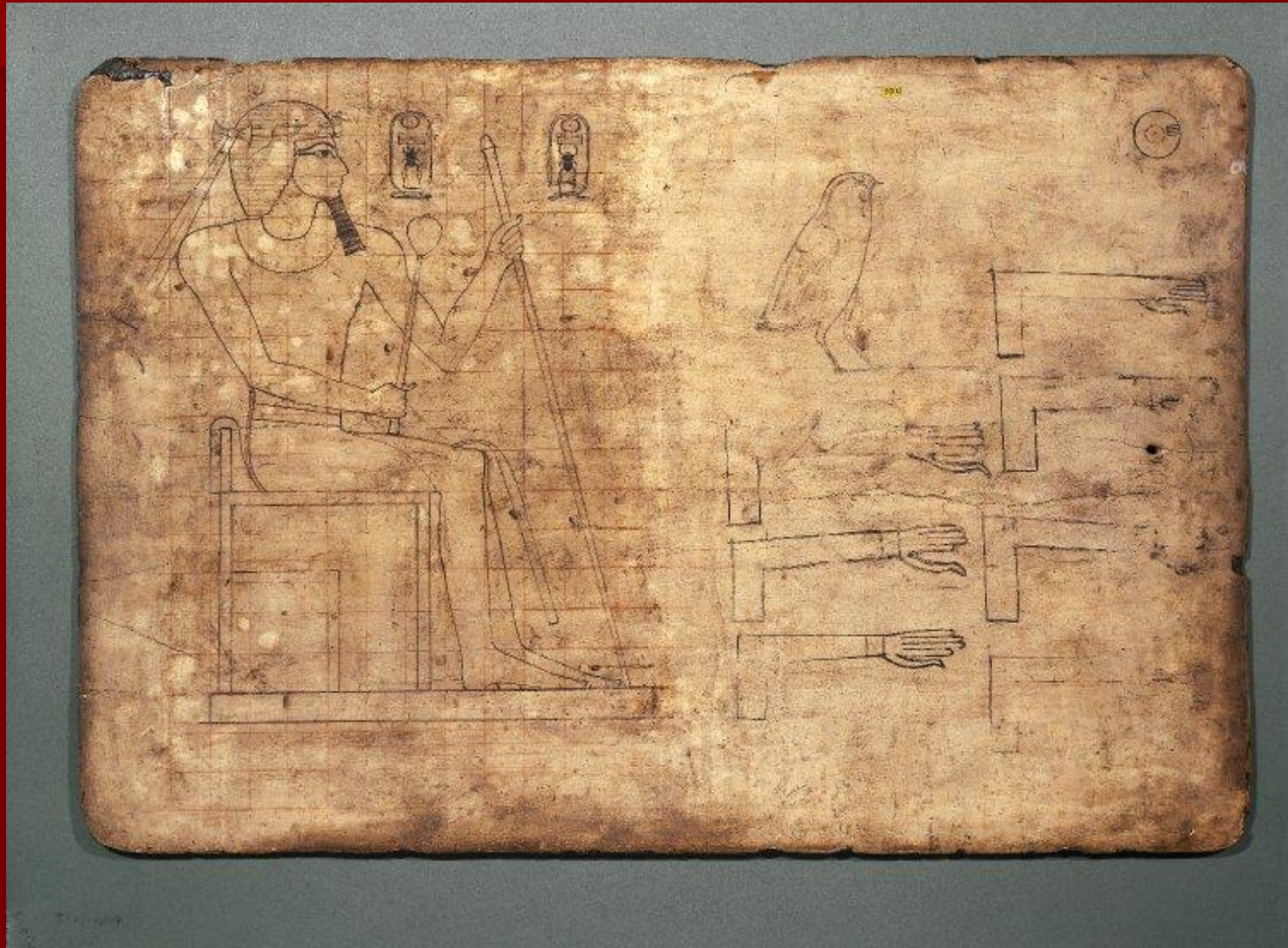


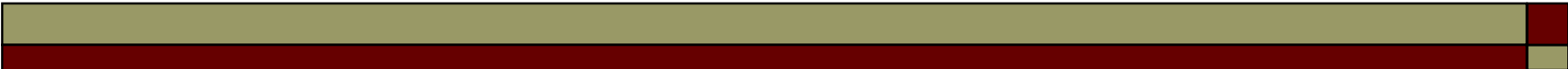
Ostrakon with a scetch showing workers (stone masons, painters) building a royal tomb



drawing-board (BM 5601 - NK)

© The Trustees of the British Museum





Art of ancient Egypt

- ❑ uniquely stylized and symbolic
- ❑ connected with hieroglyphs as visual language
- ❑ followed specific rules in order to be read and understood
- ❑ artists not concerned with creating highly realistic images but followed a system called the Canon of Proportions to represent an ideal and harmonious version of reality

Iconographic descriptions of artefacts

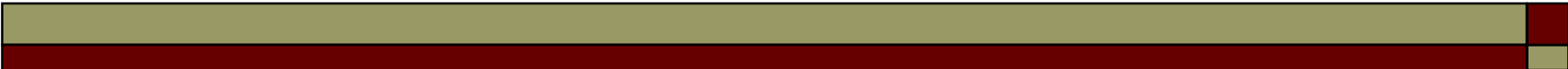
□ Iconography

- pictorial material relating to or illustrating a subject
- traditional or conventional images or symbols associated with a subject (religious, legendary)
 - **ICONOGRAPHY AS VISIBLE RELIGION**
- imagery or symbolism of art

□ Description

- account – what do you see?
- Explanation – how do we have to understand this?
- Narrative – what are the cultural ideas behind that?

□ Artefact



Canon of Proportions

- ❑ system used to depict an idealized version of reality
- ❑ applicable to only the figures within an artwork and not the artwork as a whole (this is following the principle of importance)

Proportional grid lines

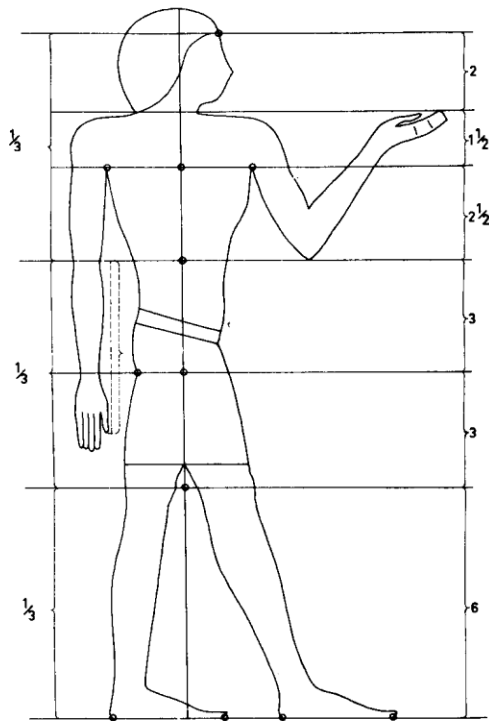


Abb. 16: Der Kanon des Alten Reiches

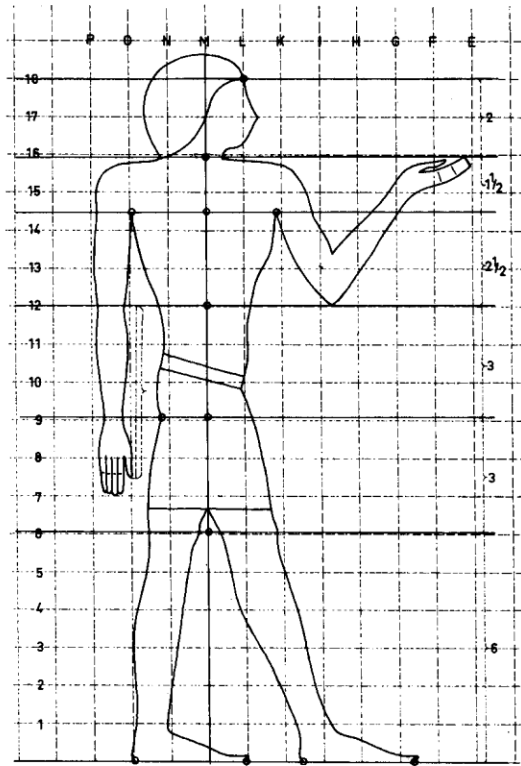


Abb. 17: Der Kanon des Mittleren Reiches, Standfigur

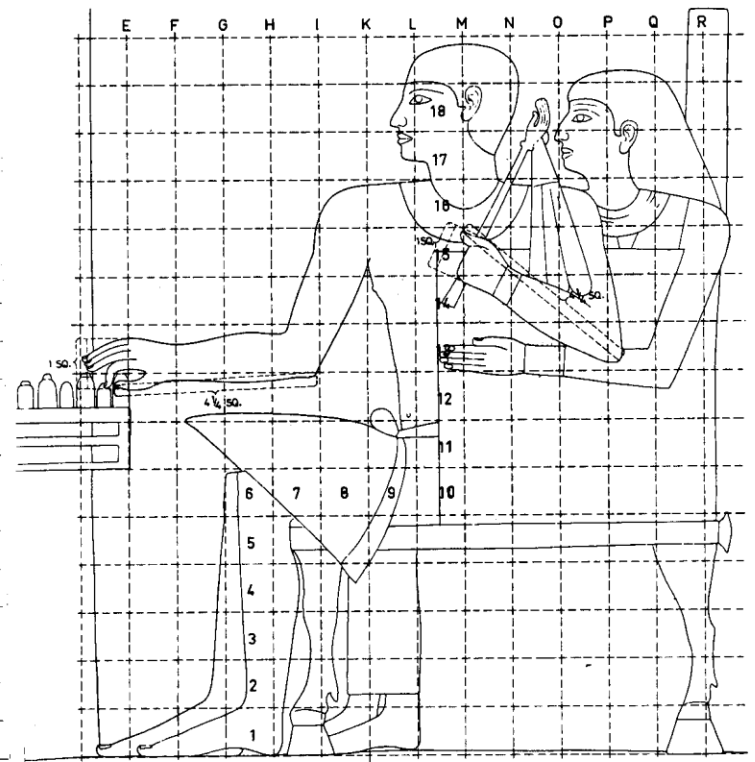


Abb. 18: Der Kanon des Mittleren Reiches, Sitzfigur

Canon of Proportions

- system used to depict an idealized version of reality
- applicable to only the figures within an artwork and not the artwork as a whole (this is following the principle of importance) → key features:
 - figure divided into 18 equal units starting at the soles of the feet to the hairline
 - 1 unit: from the sole of the foot to the ankle
 - navel rests at the 11th unit
 - 19th unit = area above hairline (mostly obscured by headdress)
 - The face and the legs are depicted in profile (side view) while the torso is depicted from the front view.

BM EA 579: Userwer



PLATE 1.1

Detail of unfinished scene in TT 92, eighteenth dynasty,
Mond photo 2122, reproduced by permission of the
Griffith Institute.

PLATE 1.2

Detail of stela of Userwer, twelfth dynasty, British Museum
EA 579, reproduced by courtesy of the Trustees of the
British Museum.

Artist's gridded sketch

New Kingdom, Dynasty 18, reign of Hatshepsut, ca. 1479–1458 B.C.,
from western Thebes



B014274



Photo Scala, Florence/BPK, Bildagentur fuer Kunst, Kultur und Geschichte, B

Code: B014274

Artist: *****

Title: Bildhauermodell einer Sphinx. 664 - 332 v. Chr.

Location: Aegyptisches Museum, Staatliche Museen zu Berlin

City: Berlin

Country: Germany

Period/Style: Not available

Genre: Not available

Note: Kalkstein (Spätzeit). Objektmaß 26,7 x 19 cm. Inventar-Nr.: ÄM 22445. Foto: Margarete Büsing

Credits: Photo Scala, Florence/BPK, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin

Images available in Italy,
Great Britain, Spain,
Portugal, Netherlands,
Denmark, Finland,
Luxembourg, Norway,
Sweden, Switzerland
(Italian only) and Latin
America



[Rights and restrictions](#)

FIGURE 7.16
Front of block with sketch of front of statue
imposed, Ptolemaic period, Berlin inv. no. 3/70.

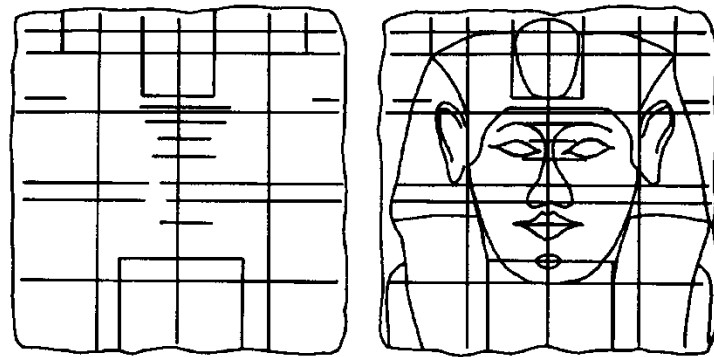


FIGURE 7.17
Side of block with sketch of side of statue imposed,
Ptolemaic period, Berlin inv. no. 3/70.

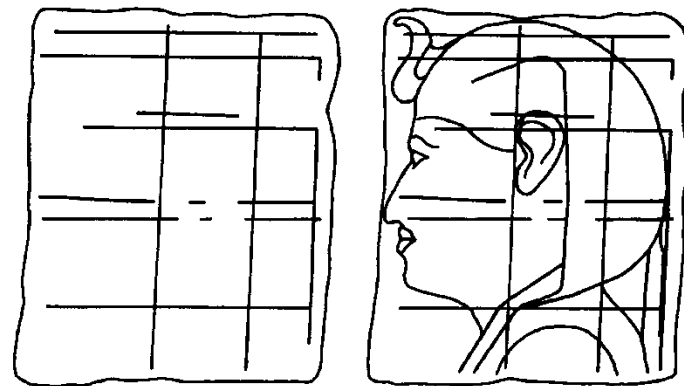
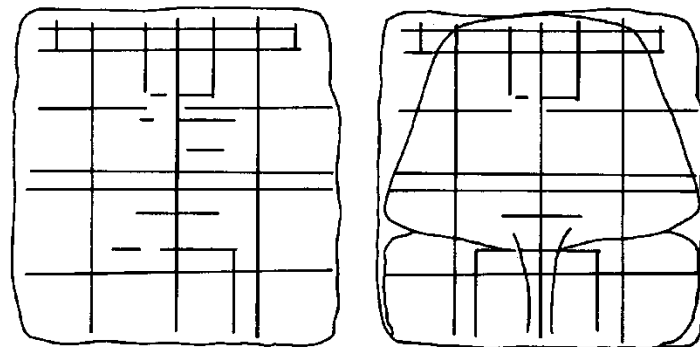


FIGURE 7.18
Back of block with sketch of back of statue
imposed, Ptolemaic period, Berlin inv. no. 3/70.



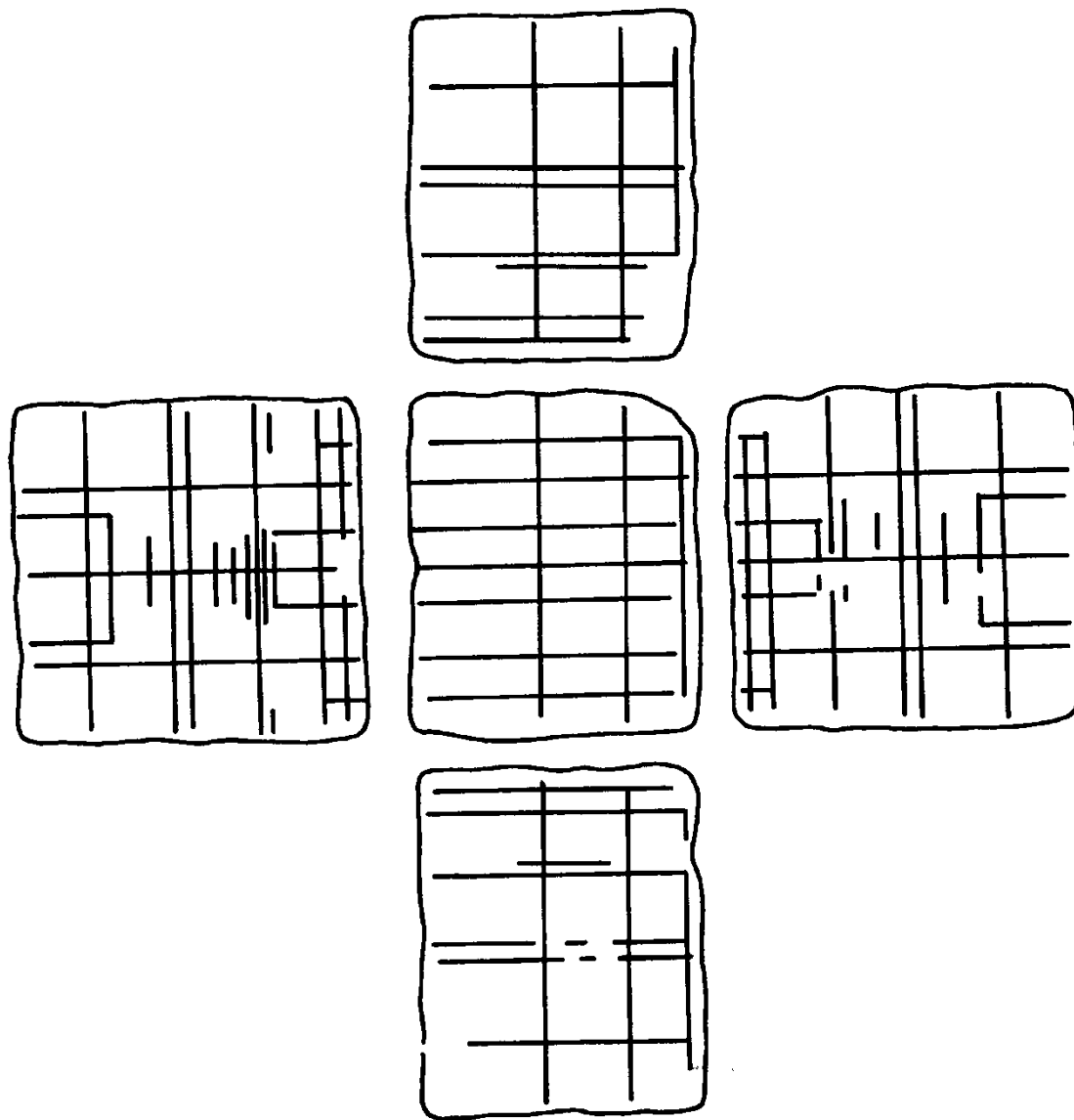


FIGURE 7.15
Block laid out for sculpture, Ptolemaic period, Berlin
inv. no. 3/70.

Perspective and „aspective“ view of a box

**Box from the tomb of
Sennedjem, New Kingdom,
reign of Ramesses II, ca.
1279–1213 B.C.**



**Box containing a necklace,
tomb of Rekhmire (TT100)**

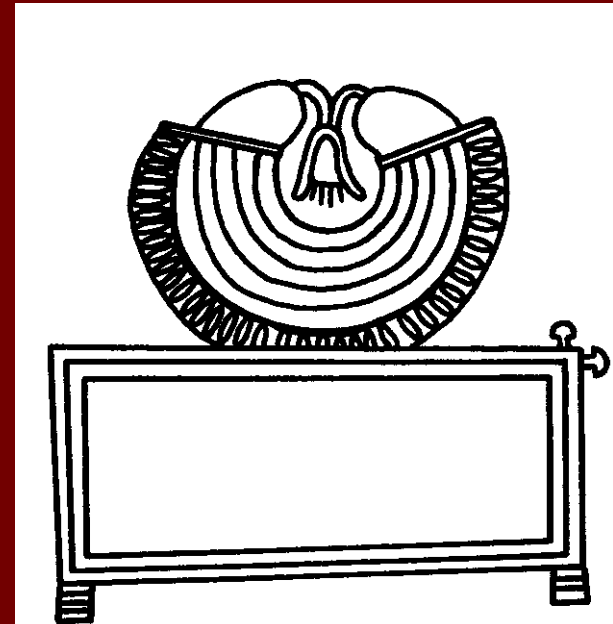


FIGURE 1.1
Representation of a box containing a necklace, TT 100,
eighteenth dynasty, after Davies 1943, Plate 90.

Conventions of Egyptian art:

Perspective - aspective

- ❑ Egyptian art: non-perspective, spaceless, flat, not realistic → misconception on the nature of Egyptian art
- ❑ Not perspective (today considered a requirement for naturalistic pieces of art)
- ❑ to eye unused to conventions of Egyptian art: looks almost childish



Conventions of Egyptian art:

Perspective - aspective

- ❑ use of baseline upon which all figures stand
- ❑ divided into registers of (mostly) equal height and length
- ❑ figures are a amalgamation of different views of different body parts
 - a side view of head
 - front view of torso, etcetera
- ❑ → combination of views = product of the Egyptian solution to the problem of reproducing a three-dimensional figure on a two-dimensional surface

Egyptian style of statues and reliefs



- The artist who carved the three-dimensional statue on the right could show the human figure from all angles -- front, back, and sides.

Egyptian style of statues and reliefs

three-dimensional



two-dimensional

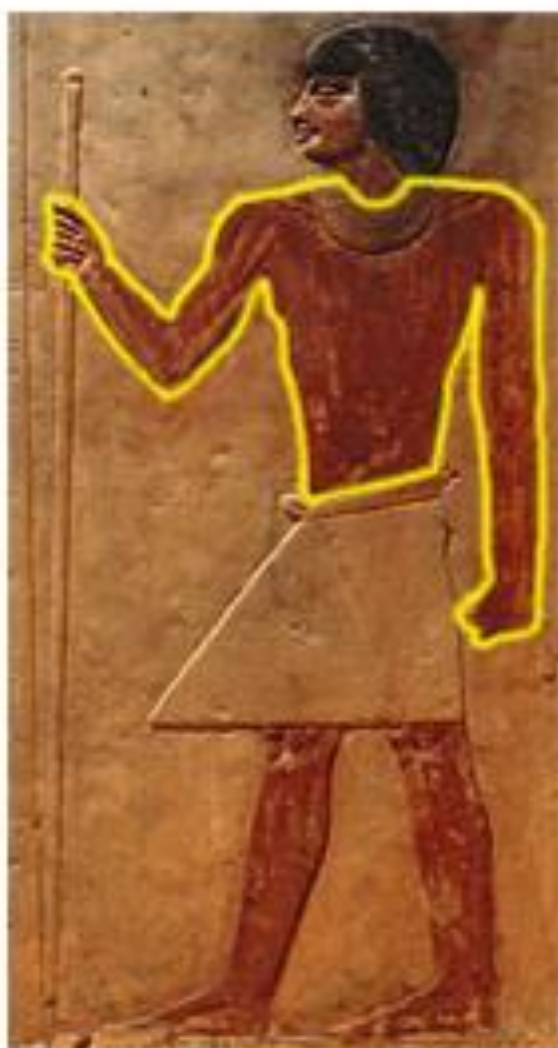


Egyptian style of statues and reliefs

two-dimensional

- But representing a figure on a flat surface, as in the wall relief at the left, is a more complicated problem.
- Legs in profile demonstrated movement. A head in profile outlined the features clearly.





A frontal torso emphasized broad shoulders.

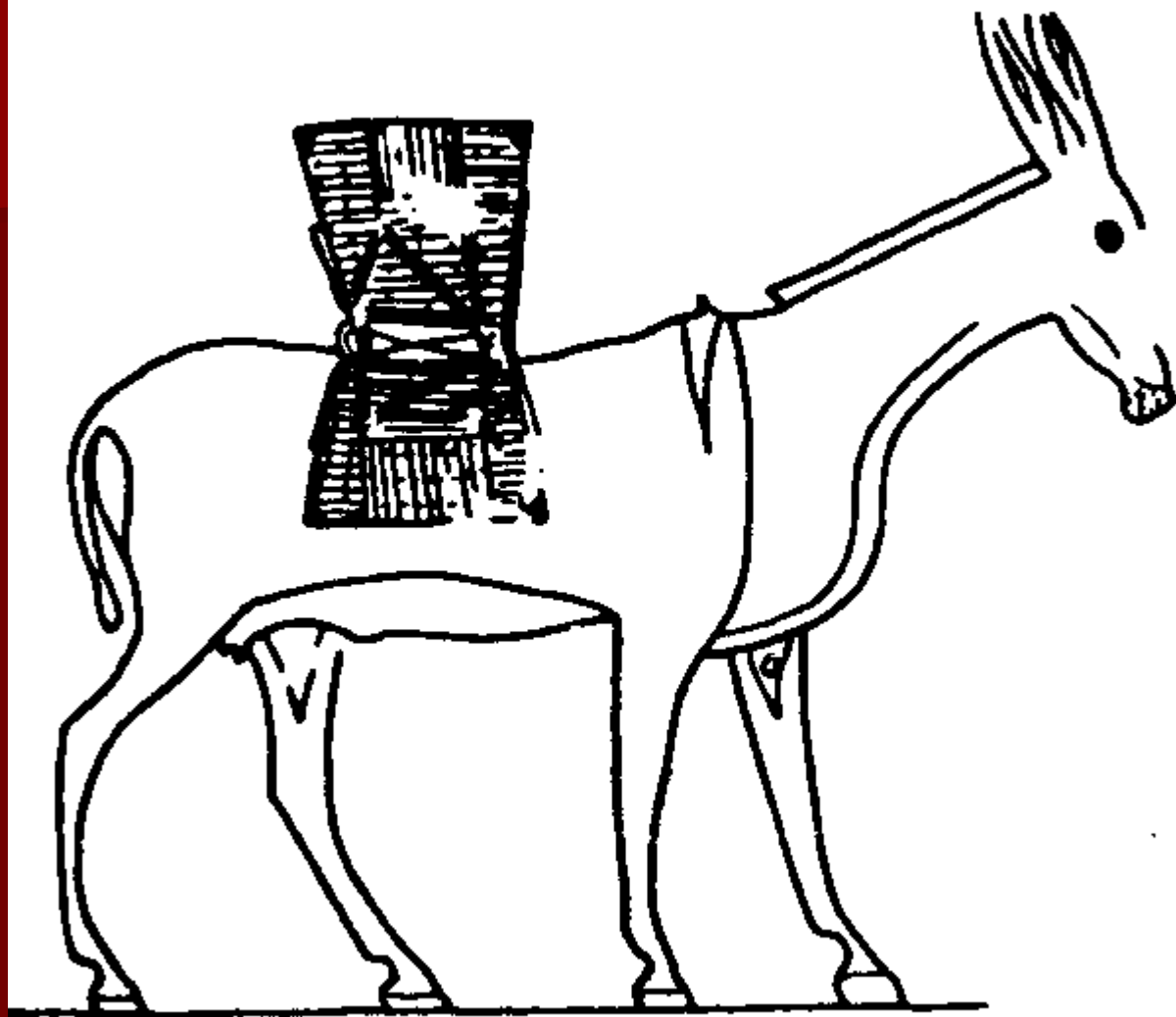
PS: Three-quarter view was not used at all



Conventions of Egyptian art:

Perspective - aspective

- ❑ → combination of views = product of the Egyptian solution to the problem of reproducing a three-dimensional figure on a two-dimensional surface
- ❑ German Egyptologist Emma Brunner-Traut developed term to describe this phenomenon: ASPECTIVE
- ❑ = perceptual attitude (like perspective), based on same in the underlying thought (and while they are different in execution they are the)
- ❑ Be aware: lack of conventional perspective doesn't mean *without space*





TT ?

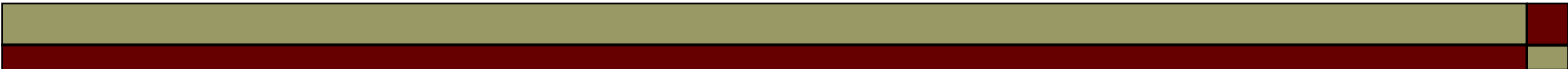
Nebamun: Garden pool





Perspective / aspective of Atef crown



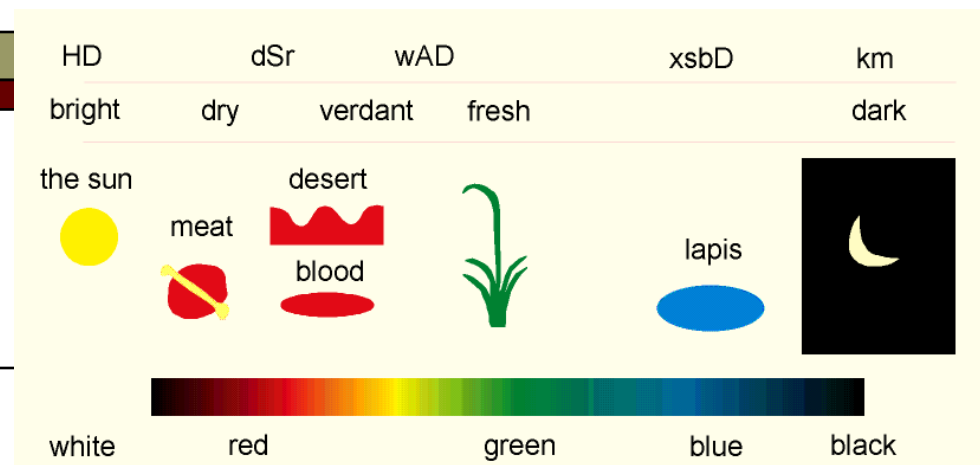


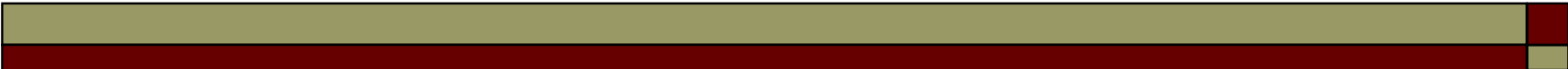
Other Artistic Rules

- ❑ **Scale:** The larger in scale a figure is, the more important. The proportions of children do not change; they are just shown smaller in scale. Children are depicted as having a finger in their mouth.
- ❑ **Colour:** Ancient Egyptians believed colours had meanings

Colour

- ❑ **Red** = Life and victory but also anger and fire
- ❑ **Yellow/Gold** = Gold is everlasting and indestructible, a protective colour
- ❑ **Blue** = The sky, water (Nile River) and primeval flood (creation); rebirth and fertility
- ❑ **Black** = Colour of the underworld and night; death but also rebirth (afterlife) like the fertile black soil that rejuvenated the land after the Nile overflowed annually
- ❑ **White** = Associated with omnipotence. The Upper Egypt crown was white
- ❑ **Green** = New growth, good health, life and rejuvenation





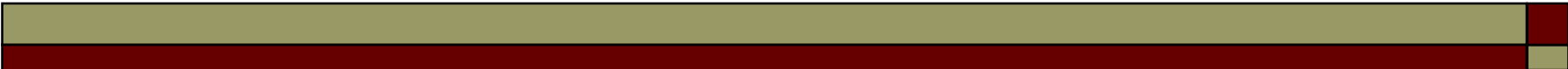
Other Artistic Rules

□ Gender:

- Women – lighter skin tone with both feet together
- Men – darker skin tone with left foot stepped forward

□ Roles and Gestures: Each figure = specific role

- role determined by what they were wearing, what they were doing, their position and posture, the other figures around them, and specific gestures
 - cross-legged seated figure is a scribe
 - person with an open hand in front of their face is in mourning.



Questions to ask

- ❑ Who/what is shown in the work?
- ❑ How is it depicted/structured?
- ❑ What are the structural elements doing?
- ❑ Who is the main figure in the image? How can you tell?
- ❑ What are depicted person wearing?
- ❑ How would you describe the person's position and posture?
- ❑ How do the figures interact (with each other or other parts of the composition)?
- ❑ What do you think their role might be?
- ❑ What is the symbolic character?
- ❑ Why? (for all of the above)

Narmer Palette (31st century BC)



Reading Narmer

Head of the Goddess Bat
(or the Goddess Hathor)

Narmer's name written with
symbols of a catfish and chisel
within a palace

Narmer with a sandal
bearer behind him, wearing
the Red Crown of Lower Egypt,
a bull tail and a kilt known as
the "Lower Egyptian"

Boat preceded by swallow
and open door (meaning unclear)

Foes decapitated and castrated
(except one) covered parts placed

Priest wearin
following 4 di

Seropopards (a m
entwined necks c
mixing makeup

Mace-Pose used for the next
3000+ years, also referred to
as a 'smiting' pose

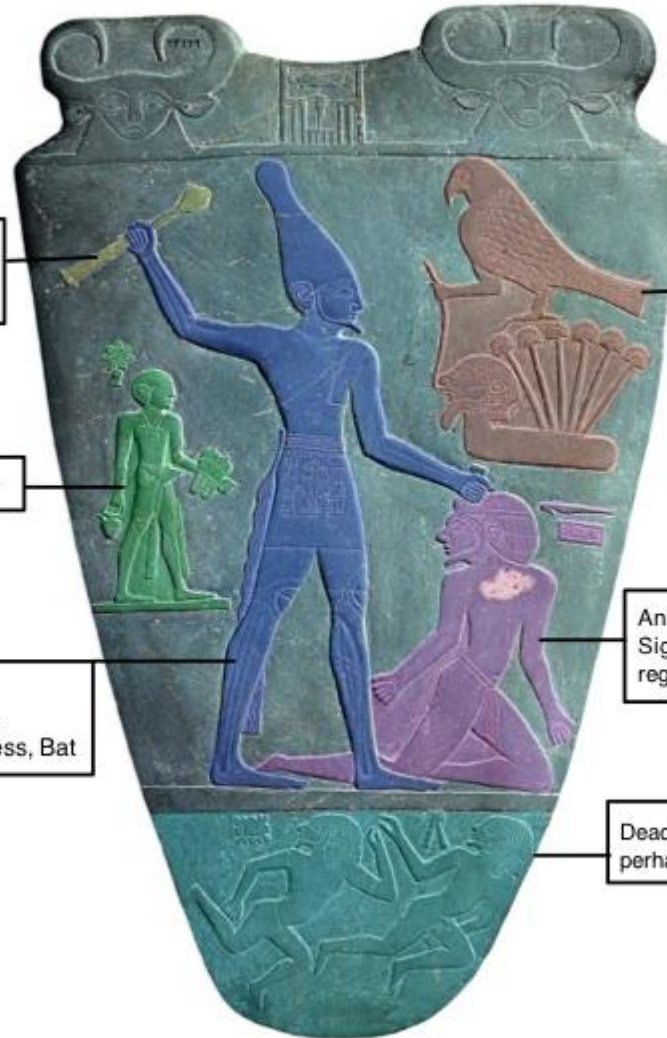
Sandal-bearer

The Falcon with a human arm is the
God Horus, shown holding a rope
binding foe's head, which is emerging
from a marsh (likely a personification
of Lower Egypt)

Narmer wearing the "White Crown"
of upper Egypt, bull tail, royal beard,
and a kilt associated with the Goddess, Bat

An impotent foe.
Signs may name his
region of origin.

Dead foes with a walled city,
perhaps personifications of cities



Smiting pose with a mace, which became a dominant theme for Egypt's kings for 3 millennia

*Narmer, wearing the Red Crown of Lower Egypt, walking ahead of his sandal-bearer

The king's sandal-bearer

Narmer, wearing the White Crown of Upper Egypt, a royal beard, and a kilt connected to the goddess, Bat

Hieroglyphic depiction of a walled city***

Horus, the king of the gods, as a falcon with a human arm, holding a metal prong that controls the enemy by the nose

Narmer's name, with hieroglyphs for a catfish and a chisel (within a palace)

Bovine heads of a goddess (Bat or Hathor) or a bull

Boat, preceded by a swallow and door

**Priest leading four shorter standard-bearers

Decapitated foes, with heads between their legs, below

One killed Egyptian controlling each serpopard

Two intertwined serpopards (a mythical creature), suggesting to some as representing the unification of Upper and Lower Egypt

Subjugated foe, at Narmer's mercy, whose nationality may be written to the right of his head

These "floating" foes are dead, possibly representing enemies killed during his attack on their walled city

A bull, probably depicting the king, gorging a walled city and trampling the enemy, below



Man-building-a-wall hieroglyph (A35 in the ME sign list)

**NARMER
PALETTE**



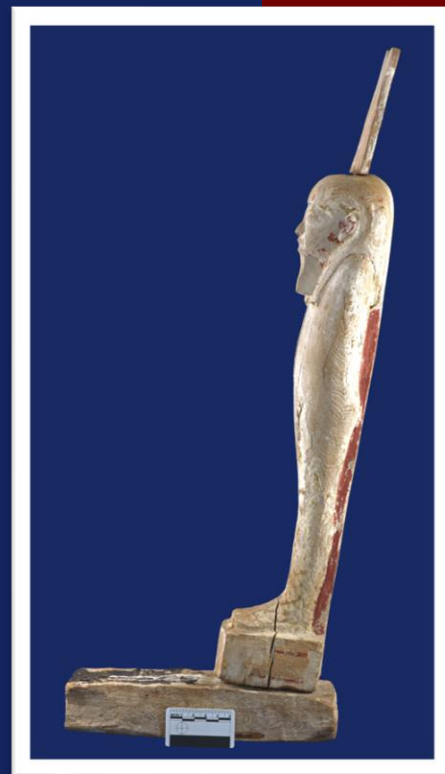
- Going beyond the visual
- HANDS-ON



Cyfarthfa Castle Museum and Art Gallery Merthyr Tydfil







FORGETTING

- ❑ Ancient Egyptian objects in museums:
 - dealing with and curating of archaeological objects with absent provenances and missing archaeological evidence deposited in (small) museums
 - misplaced objects in danger of being forgotten or misinterpreted





- How to deal with “boring objects”? From the “hate of first sight” via research to fun outputs



THE OBJECT

**CC 1697.004, 1699.004,
1705.004**

Osiris: h. 6.5cm, w. 2.4cm, th. 0.4cm;

Isis: h: 6.3cm, w. 1.45cm, th. 0.8cm;

Horus: h. 4.7cm, w. 1,3cm, th. 0.5cm

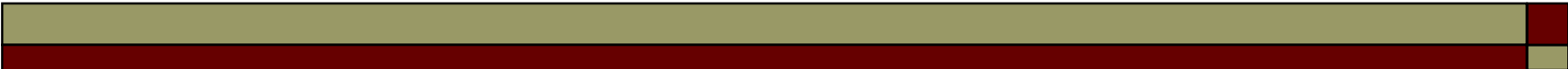


Osiris

Horus



Isis

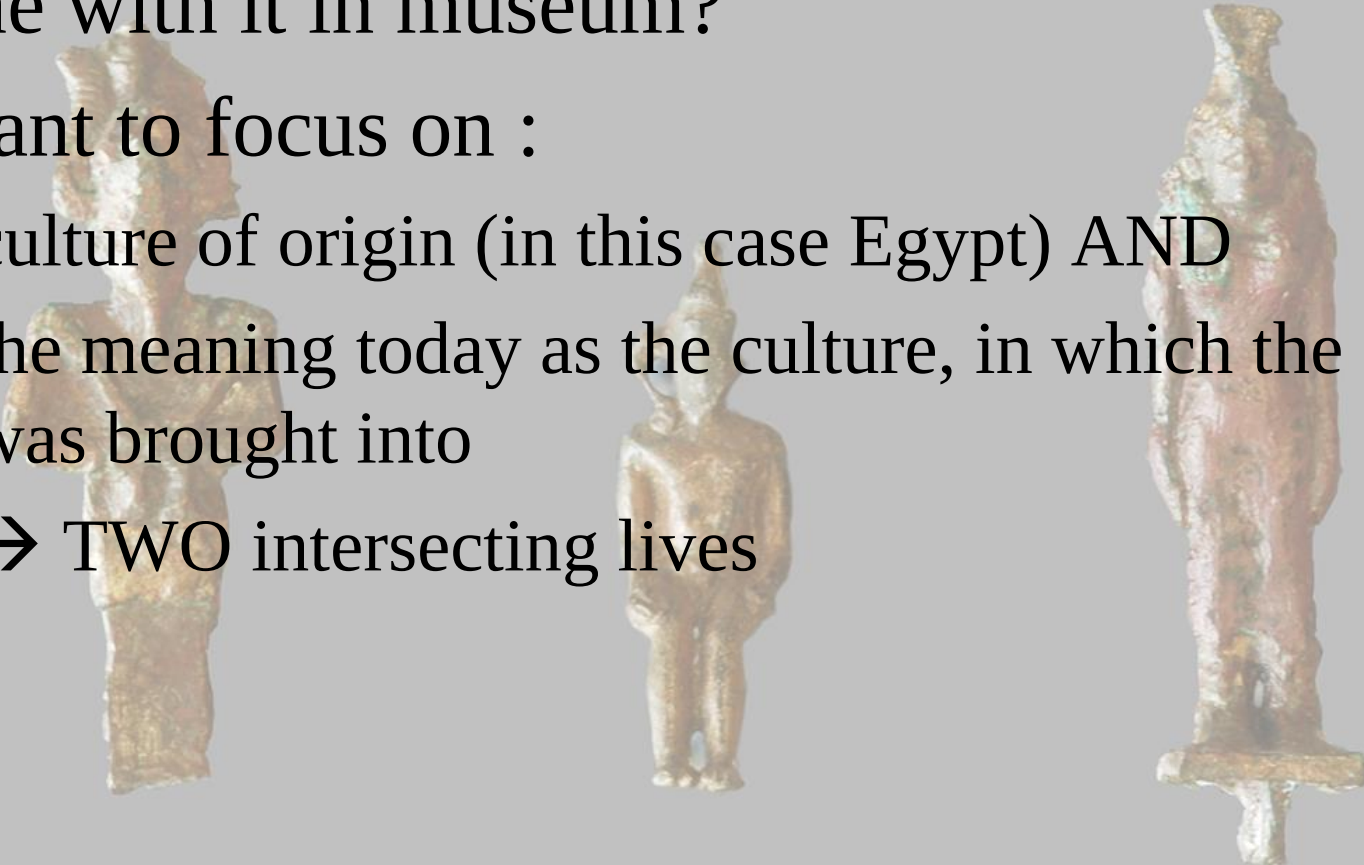


Why object biography?

- ❑ No provenance, nothing known about CC1697.004, 1699.004, 1705.004
- ❑ Igor Kopytoff (1986) → cultural biography of things: “What makes a biography cultural is not what it deals with, but how and from what perspective. [...] In the homogenized world of commodities, an eventful biography of a thing becomes the story of the various singularizations of it, of classifications and reclassifications in an uncertain world of categories whose importance shifts with every minor change in context.”

Why object biography?

- ❑ not only social life of things in ancient Egypt, but is done with it in museum?
- ❑ I want to focus on :
 - culture of origin (in this case Egypt) AND
 - the meaning today as the culture, in which the objects was brought into
 - → TWO intersecting lives



CREATE A NARRATIVE – guided by your **particular** object

- 
- **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 / Materiality**

Playing round with things...

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



❑ **Interventions
creating creative
biographies**



Temporalities of objects (in museums)

- Tracking life cycles since the primary one
 - collections histories
 - collectors: past, present and future
- Having time, opportunity and knowledge to build up specialist knowledge of collections → helps you to have the enthusiasm to engage others
- Taking objects into their next (presently last, contemporary) life cycle → *Objects in museum collections have the potential of connecting people and events over time and space.* (A. Herle, 2012)
- **Promoting objects and their biographies**

Storytelling as re-enactment



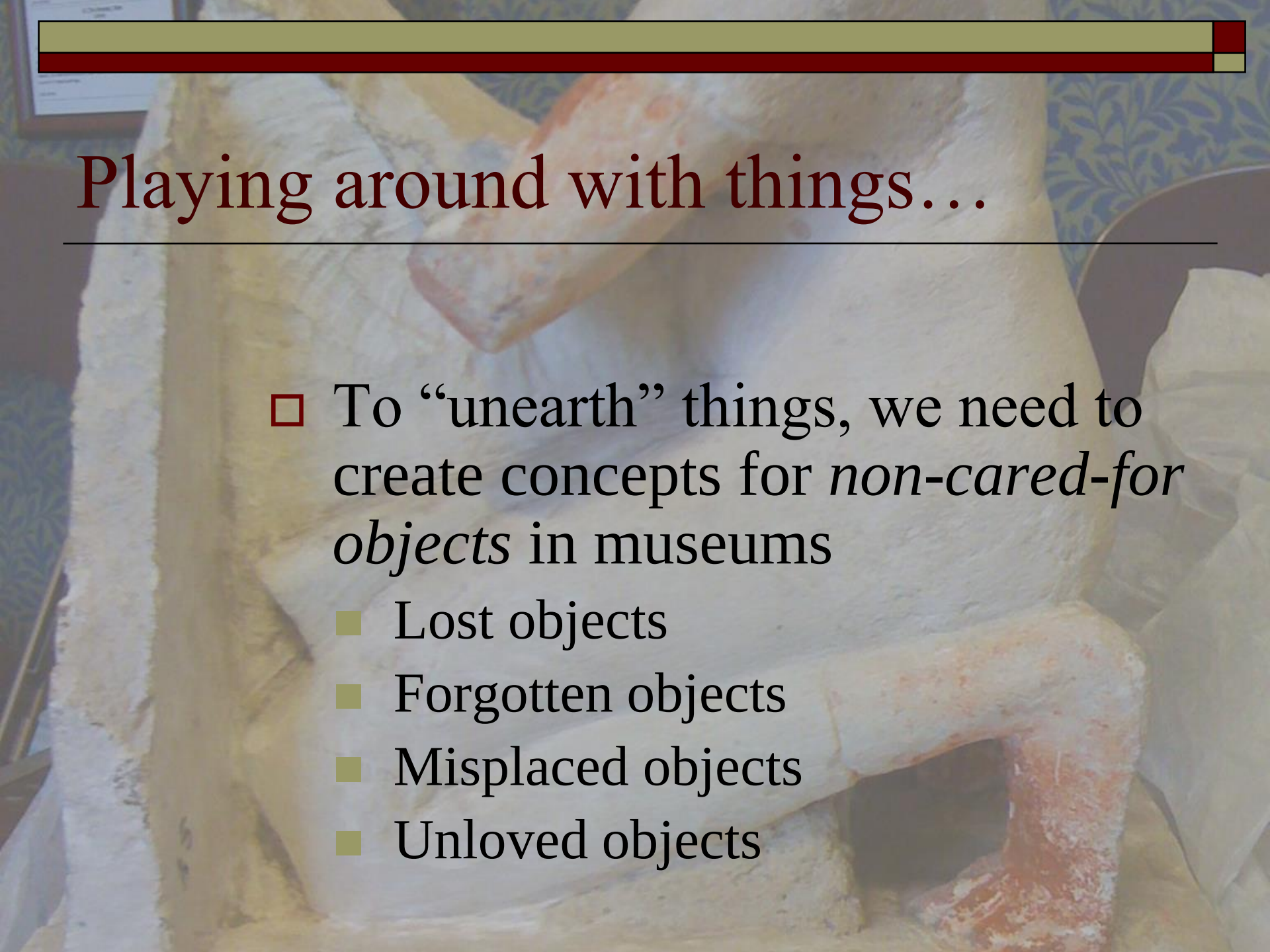
Storytelling as re-enactment



Entangled (Hodder 2012)

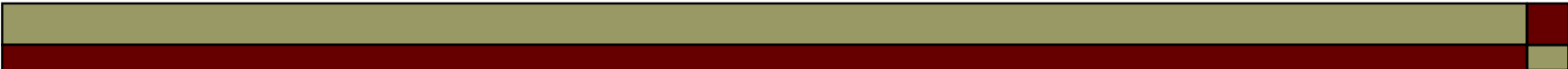
- ❑ Humans depend on things
- ❑ Things depend on humans
- ❑ We need to think differently about things
→ understand and create entanglement



The background of the slide features a photograph of a sculpture, possibly a classical figure, partially covered by crumpled white paper. The sculpture has a reddish-brown patina. In the top right corner, there is a small graphic element consisting of a horizontal bar with a yellow section on the left and a red section on the right, with a small white square at the far right end.

Playing around with things...

- ❑ To “unearth” things, we need to create concepts for *non-cared-for objects* in museums
 - Lost objects
 - Forgotten objects
 - Misplaced objects
 - Unloved objects



What do we do with objects?

- In the 21st century, we live in “a storied world” (Ingold 2011: 141–176):
 - Stories as a decision against fixed space and time
 - focus on place, movement, knowledge
 - Life being dependent on environments
 - → **Objects correlate with the world they inhabit**
 - Stories against classifications: integration of knowledge
 - Naming and storytelling as way to remember, research and understand objects in all their life phases



UCLA | ENCYCLOPEDIA EGYPTOLOGY

Open



Peer Reviewed

Title:

Execration Ritual

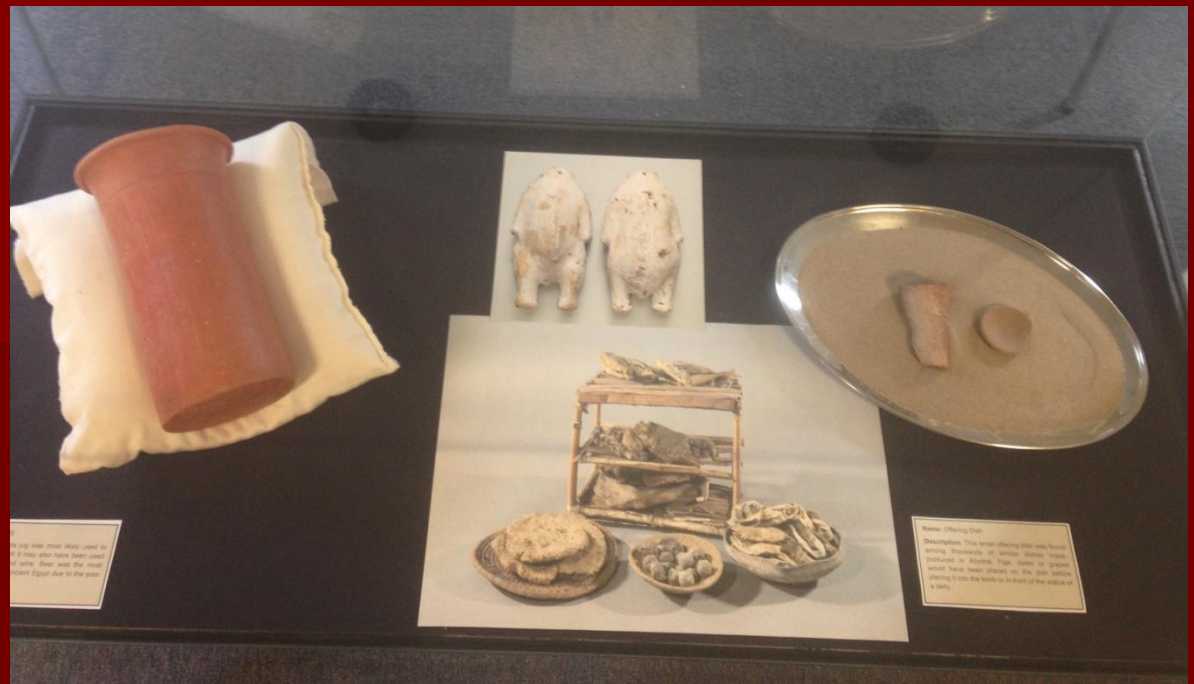
Author:

Muhlestein, Kerry, Brigham Young University

Publication Date:



Offering Plate CCM 308.004



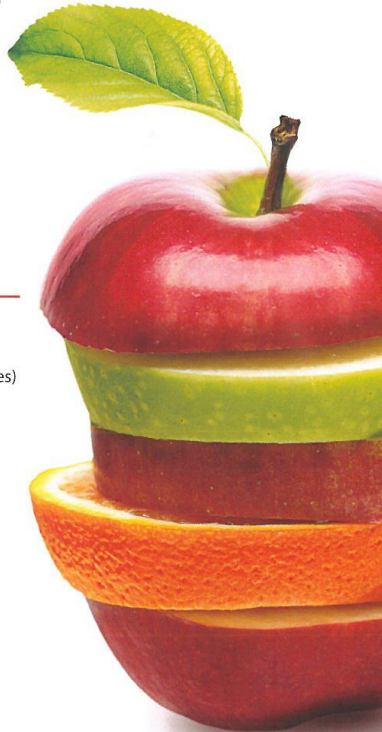


Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Rhywbeth i Gnoi Cil Drosto Food for Thought

Adeliad 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 your mind
Luci Attala
- 14.00 Food and Religion
Sarah Lewis



Headrests CCM 190.996 and **CCM 189.996**



ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF
ARTEFACTS FROM CYFARTHEA CASTLE
MUSEUM, MERTHYR TYDFIL

THE MATERIALITY OF THE ANCIENT EGYPTIAN AFTERLIFE

ENTRY FREE

WHERE

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

WHEN

1st—9th June 2017

Open Mon-Fri 10am - 4pm



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



EVENTS:

THU 1ST JUNE 2017 @ 3PM

PUBLIC OPENING -

ALL WELCOME

MON 5TH JUNE 2017 (2-4PM)

WORKSHOP FOR HOME

-SCHOOLED CHILDREN

(AGE 10-16) – RSVL

[K.ZINN@UWTSd.AC.UK](mailto:k.zinn@uwtsd.ac.uk)

WED 7TH JUNE 2017

WORKSHOP WITH BRO

PEDR, LAMPETER

THU 8TH JUNE 2017 @ 4PM

PUBLIC TALK: THE AD-

VENTURE OF THE EGP-

TIAN TOMB? DR

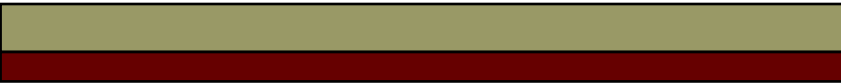
KATHARINA ZINN -

ALL WELCOME



Storytelling as **engagement** and “**new truth**”

- Creating stories and narratives → to generate
 - *charismatic objects* (C. Wingfield 2010)
 - culture-bearing objects
 - enchanted objects
- Good storytelling creates a bond between the storyteller and their audience by engaging
- IMPORTANT: be serious about the frivolous and frivolous about the serious
 - Use academic knowledge
 - Create a new setting
 - New narratives / biographies to **re-focus on the object**



- Creation of a *Museum of Lies*
- collecting fictional stories inspired by the items

Scarab - Rika Zinn

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



I mean when Genie 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 Glashed of Tut's head with the Sword of Narnia. Bye bye to his head. The Genie Shrieked.

**The Museum
of Lies**

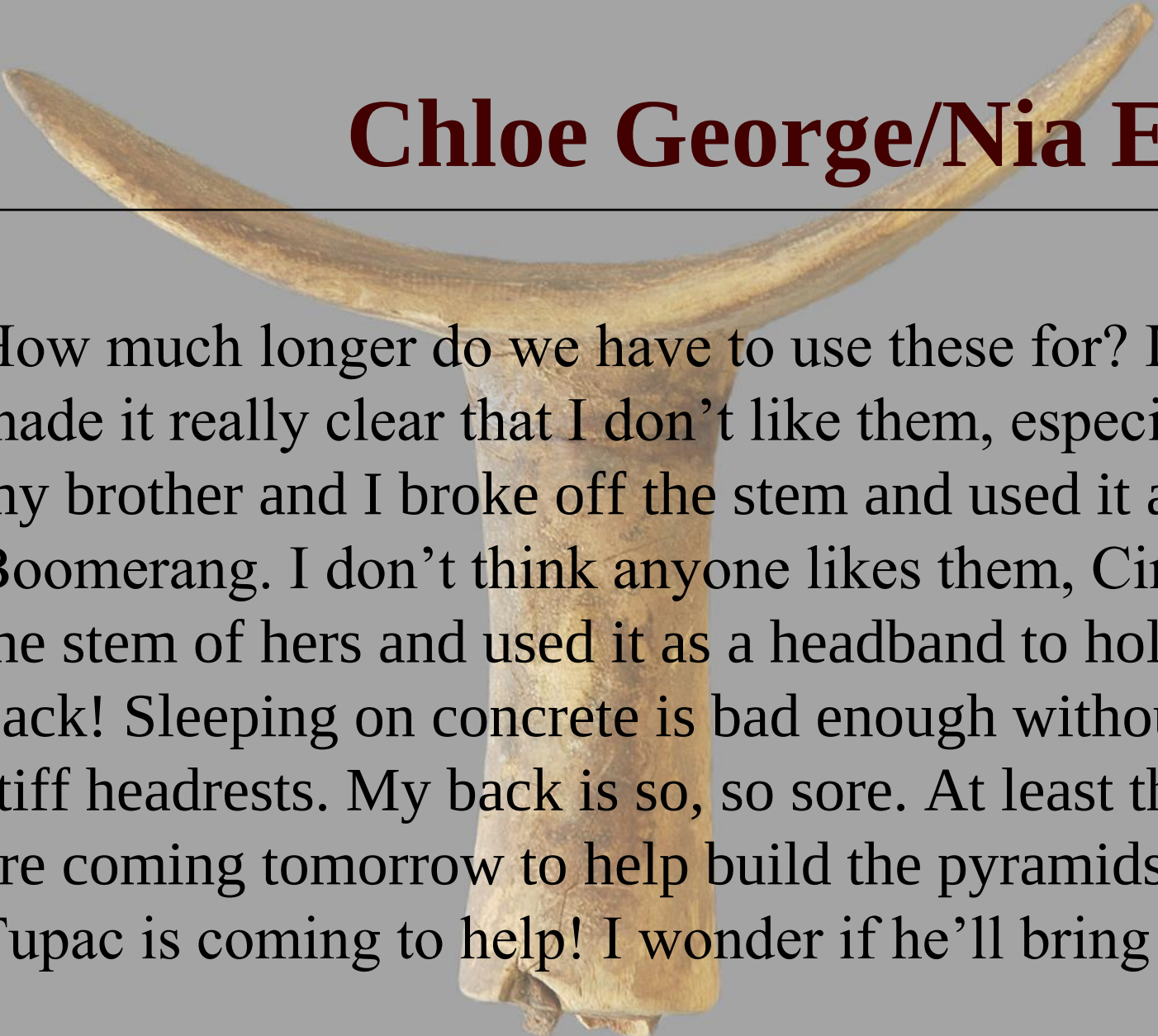
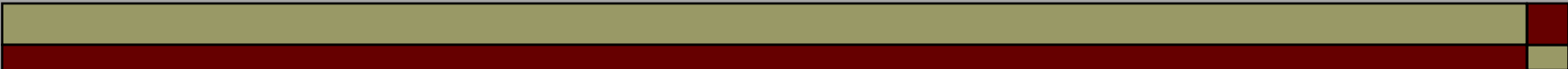
Lügenmuseum
of Richard
von Gigantikow
(aka Reinhard Zabka)



The creation of convincing truth(s) with innocent objects

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





Chloe George/Nia Evans

- How much longer do we have to use these for? I think I've made it really clear that I don't like them, especially since my brother and I broke off the stem and used it as a Boomerang. I don't think anyone likes them, Cindy broke the stem of hers and used it as a headband to hold her hair back! Sleeping on concrete is bad enough without these stiff headrests. My back is so, so sore. At least the aliens are coming tomorrow to help build the pyramids. Even Tupac is coming to help! I wonder if he'll bring Biggie?

Experimental and experiential archaeology





The Museum of Lies

I was walking

I was walking through the museum when I saw an Egyptian artifact through the ornate glass of the display. The artifact was like a small bird fossilized. It was smaller than a modern bird, but it looked like a bird. The wings of the artifact were jagged, with parts of the wing in different positions of flexion. The wings of the artifact were jagged, with parts of the wing in different positions of flexion.

The Egyptian might have used this as a bird or maybe a paperweight. I think that the wings of the artifact were used to keep these in their sky. However, this could have been used in Egypt, kept there by an ancient pharaoh.

I can imagine this bird fossilized flying around ancient Egypt. The wings would fly high through the sky, through the clouds and the sun.

