

E2 – Week 1, Thursday
Introduction to the materiality
of the afterlife

From Object to Exhibition:

The case study of the Egyptian Collection of
Cyfarthfa Castle Museum and art Gallery,
Merthyr Tydfil

HPAH5085/6085

Exhibiting the Past: Ancient Egypt, death
and modern representation

Dr Katharina Zinn

Pop up or pop down to beat oblivion?

**Reinvigorating
dormant
Egyptian
collections
outside and
within non-
Egyptian regional
museums**

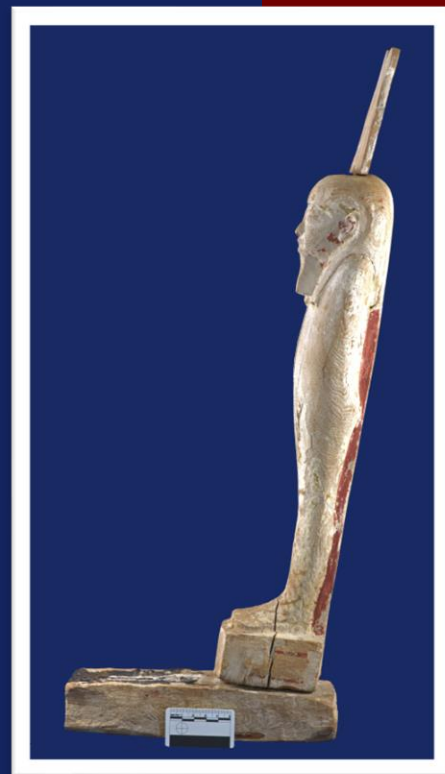




Assmann, Jan: *The Mind of Egypt: History and Meaning in the Time of the Pharaohs*. New York:

Metropolitan Books, 2002. p. 9.

- 
- ❑ **The literal and cultural (re-)discovery of ancient Egyptian artefacts in Cyfarthfa Castle Museum and Art Gallery Merthyr Tydfil**
 - ❑ **We are what we remember, which is another way of saying that we are nothing other than the stories we can tell about ourselves and our past.**





**Your
objects**



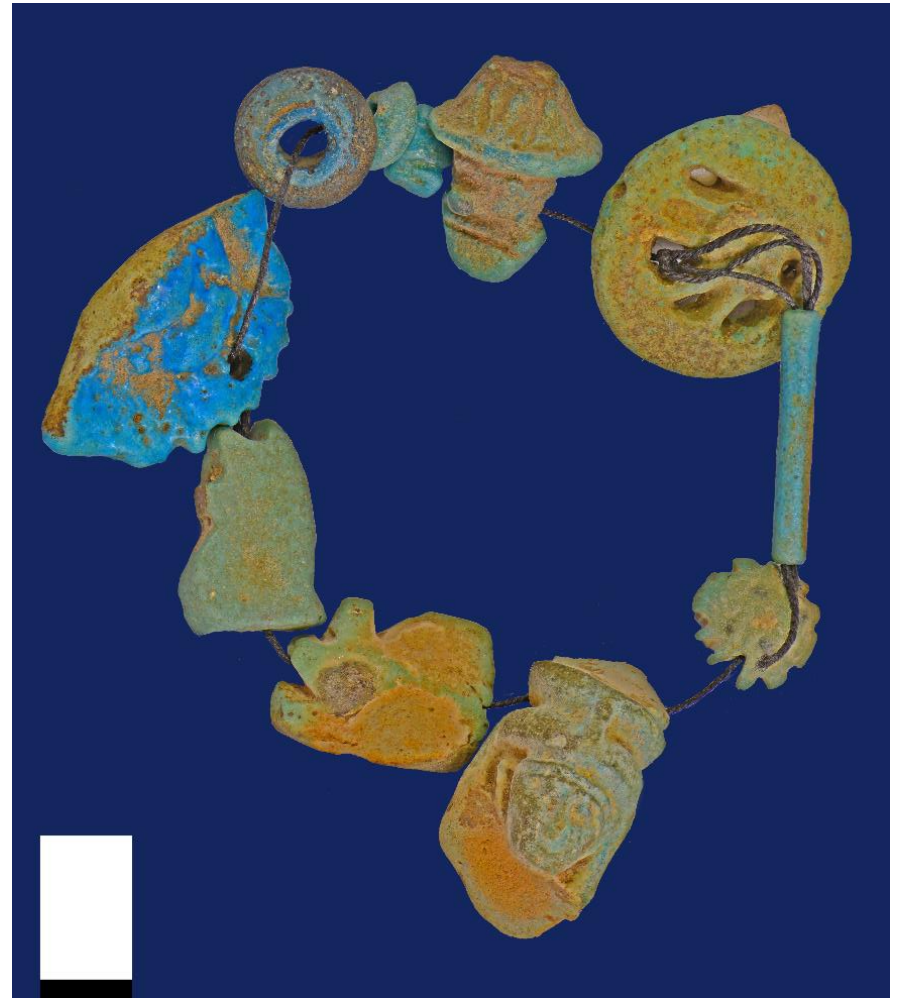
FORGOTTEN?

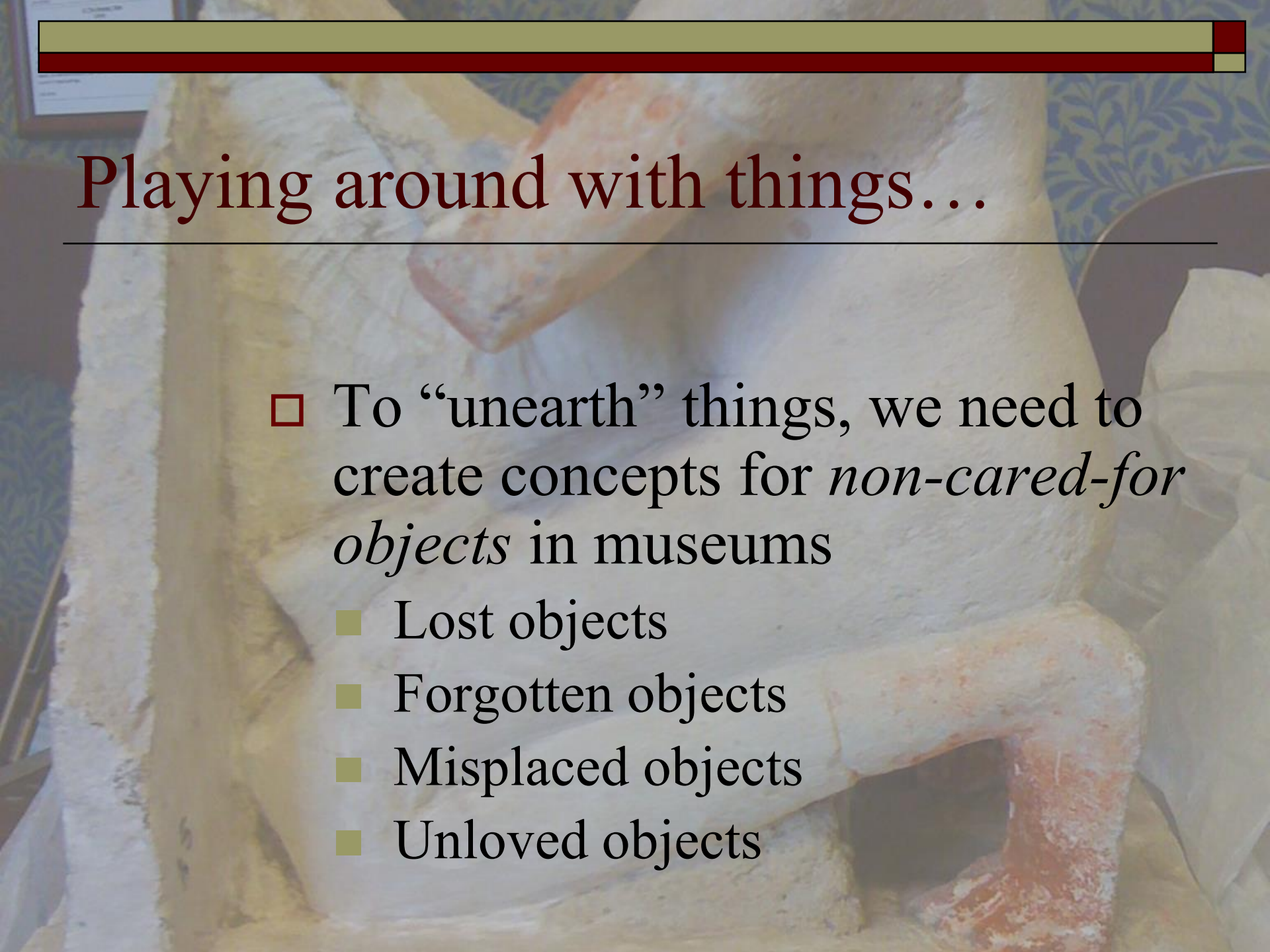
- Unprovenanced ancient Egyptian objects in (small) museums:
 - dealing with and curating of archaeological objects with absent provenances and missing archaeological evidence deposited in (small) museums
 - misplaced objects are in bigger danger of being forgotten



Objects hidden away

- How to bind specifics of this collection (“misplaced” in time and space?) and personal agenda of researcher (Egyptologist within area of Welsh history) into aims and objectives of museum?



The background of the slide features a photograph of a sculpture, possibly a classical figure, partially covered by crumpled white paper. In the upper left corner, a small, partially visible museum label is attached to the wall. At the very top of the slide, there is a decorative horizontal bar with a yellow-green segment on the left and a red segment on the right.

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



Entangled (Hodder 2012)

- ❑ Humans depend on things
- ❑ Things depend on humans
- ❑ We need to think differently about things → understand and create entanglement
- ❑ *Objects in museum collections have the potential of connecting people and events over time and space. (A. Herle, 2012)*





Peer Reviewed

Title:

Execration Ritual

Author:

Muhlestein, Kerry, Brigham Young University

Publication Date:



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

With the *individual object* against *barriers* - **object biographies**

- ❑ No provenance, nothing known about these objects
- ❑ Igor Kopytoff (1986) → cultural biography of things:
“What makes a biography cultural is not what it deals with,
but how and from what perspective.”
- ❑ **Temporalities of objects**
 - Promoting objects
 - creating (new understandings of) objects
 - **BEYOND** social life of things as looked at in Egyptology, to create an extended life-cycle as an object biography of reception and heritage

Storytelling as re-enactment



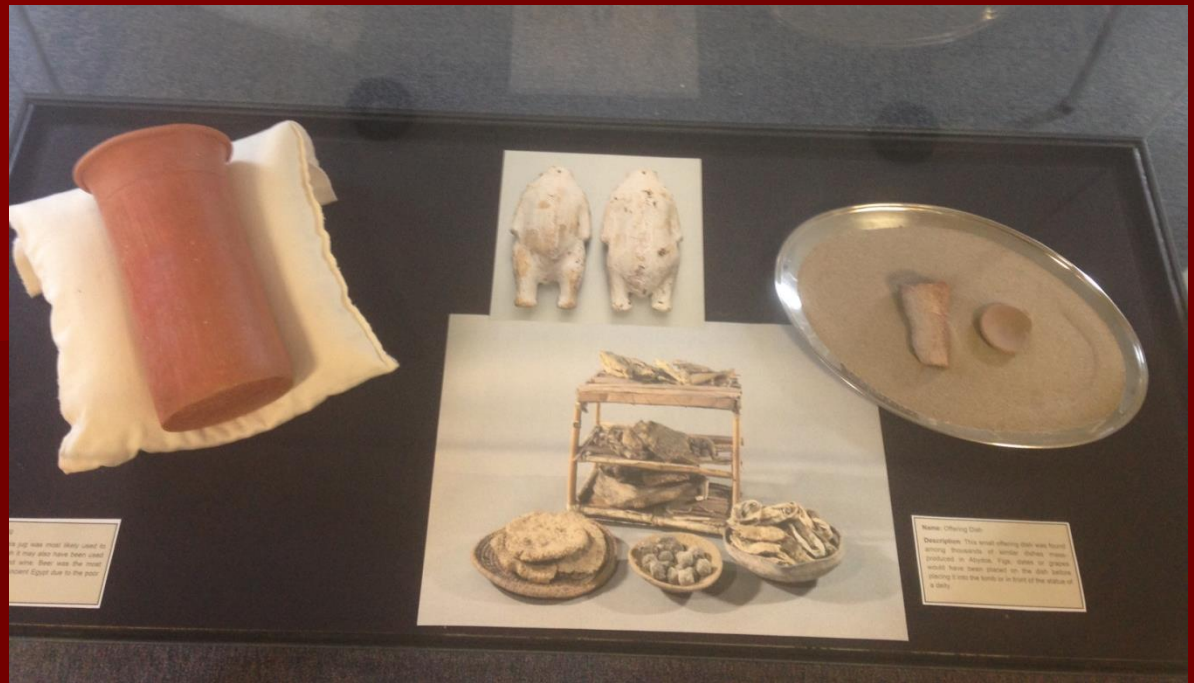
- Pop-up exhibitions in Lampeter with outreach activities

Pop-up of objects – not only in exhibitions





Offering Plate CCM 308.004



Rhywbeth i Gnoi Cil Drosto Food for Thought

Adellad Caergaint, Compws Liamedd
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





500-
900

1

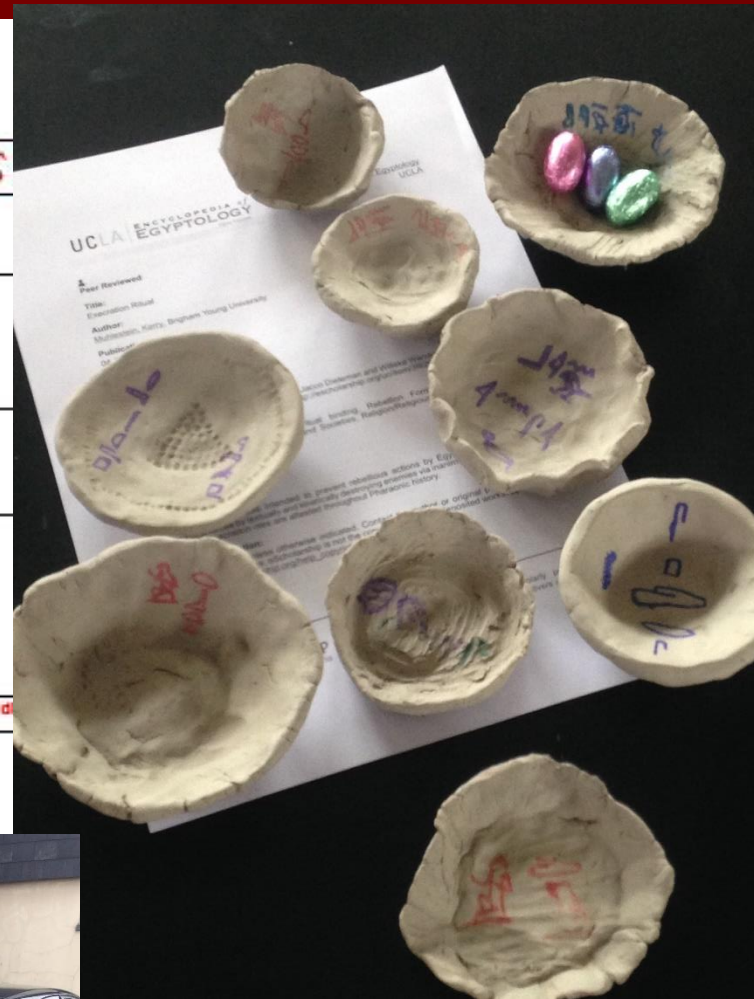
2

3

4

Read

5



Tutorial Semester 2 2015
for students of BA Archaeology of Egypt and the Near East,
Archaeology with Egyptian Culture



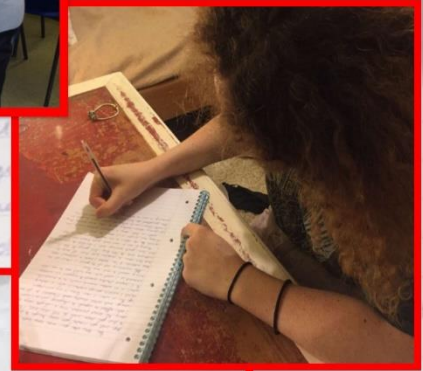
Topic: Religious
of materiality:
ng the pots as
on ritual

Mohrstein, K. 2008, Excretion Ritual. In
C. A. J. W. (eds.), UCLA
Encyclopedia of Egyptology, Los Angeles.
<http://escholarship.org/uc/item/662288>

- Creation of a *Museum of Lies*
- collecting fictional stories inspired by the items, expressed through art and creative writing



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



The Museum
of Lies



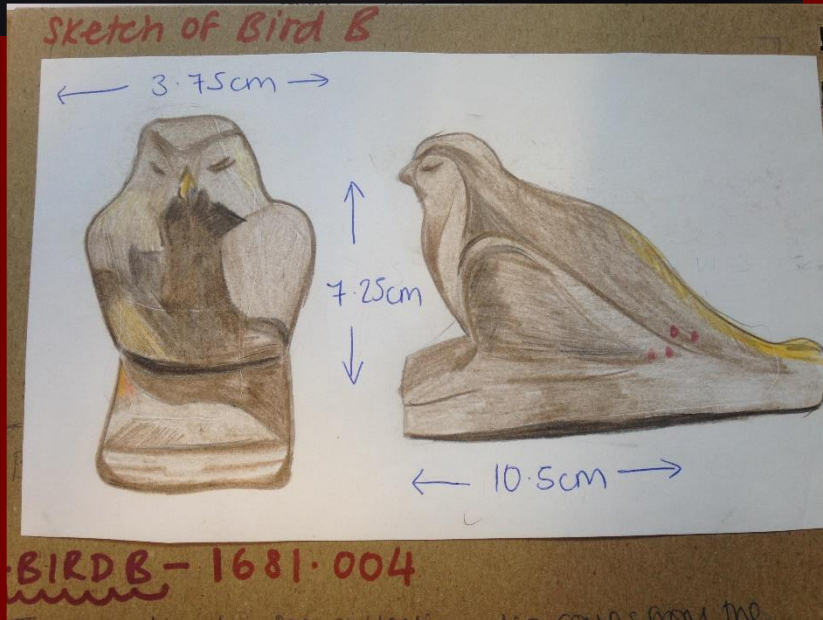
The Museum of Lies

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, but not. It was smaller than a sparrow, with a long, thin beak. The wings of the artifact were jagged, with parts of the wood missing.

When I stepped closer, I saw that it was a bird, or maybe a paperweight. I think that the bird was made of wood, and it was a small bird, but not. It was smaller than a sparrow, with a long, thin beak. The wings of the artifact were jagged, with parts of the wood missing.

I saw a small bird, but not. It was smaller than a sparrow, with a long, thin beak. The wings of the artifact were jagged, with parts of the wood missing.



The sensuality of rediscovered objects

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



Lügenmuseum
of Richard
von Gigantikow
(aka Reinhard Zabka)



Then "Pop down" again



Events

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MAR
28

Bringing Egypt to Merthyr- The Harry Southey Story

Public · Hosted by Cyfarthfa Castle Museum and Art Gallery and Cyfarthfa Park

★ Interested ✓ Going

...

Tuesday, March 28, 2017 at 6:30 PM – 8:30 PM
More than a year ago

Cyfarthfa Castle Museum and Art Gallery and Cyfarthfa Park
Brecon Road, CF47 8RE Merthyr Tydfil [Show Map](#)



EGYPTOMANIA!

Casgliad Harry Southey
AMGUEDDFA AC ORIEL GELF CASTELL CYFARTHFA
21 MAWRTH – 30 MEHEFIN

100 mlynedd wedi marwolaeth Harry Southey, mae'r arddangosfa newydd hon yn arddangos ei gasgliad llawn ac unigryw o wrthrychau am y tro cyntaf



Am wybodaeth am dâl mynediad, oriau agor neu i archebu, cysylltwch â ni neu ewch i'n gwefan
For information on entrance fees and opening times or to book, contact us or visit our website
www.Cyfarthfa.com Ffôn /Phone: 01685 727371 E-bost /E-mail: museum@merthyrleisuretrust.co.uk

EGYPTOMANIA!

The Harry Southey Collection
AT CYFARTHFA CASTLE MUSEUM AND ART GALLERY
MARCH 21 – JUNE 30

100 years since the death of Harry Southey this new exhibition fully displays his unique collection of ancient Egyptian objects for the first time

Merthyr Tydfil [Merthyr Tydfil](#)



OBJECT IN FOCUS

Model gwas pren

Gwneuth y ffiguryn pren hwn ffurfio chan o ddiagram mwy o falut mewn bodd Effritiaid bysafol. Daethpwyd o hyd i'r potgefydd modern hyn mewn Beldi Hysafol Effritiaid yn y Dyrnas Gansol (200-1800BC). Cafodd y cerffmiant hach es cyllunio i un ai gynyddio'r ymadwedi ei hun, neu ei weisio, caethweisio ac ystadu. Credwyd bod y ffigur hyn yn cyflawni gwaith ar ran yr ymadwedi yn ei fywyd ar ôl marwolaeth.

Mae'r tyllau yn y dwylu yn awgrymu y gallai'r cerffmiant hach hwn fod wedi bod yn ddi gwrthych neu'n cyflawni gwaith fel arall neu fraga.
Cyflwynwyd ddiagrammoliad o'r gwrthych gan Beldi Carter, Tyffwrdd Ffynon y Ddiolod Ddiol Ddiol - Llundain.



OBJECT IN FOCUS

Wooden servant model

This wooden figurine formed part of a larger diorama within an Ancient Egyptian tomb. These wooden figures were found throughout Ancient Egyptian graves in the Middle Kingdom (2050-1800BC). The statues were designed either to represent the deceased themselves, or as representations of their servants, slaves and cattle. These figures were intended to carry out work for the deceased in the afterlife.

The holes in the hands suggest that this statuette may have been holding an object or carrying out an activity such as ploughing or brewing.
This diorama formed part of the tomb of Beldi Carter, University of Wales Trinity Saint David, Llundain.