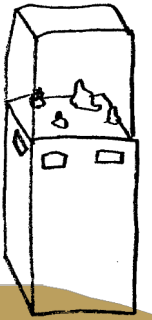


SAINSBURY
CENTRE



VISIONS OF
ANCIENT
EGYPT

Teachers' Pack

This resource has been created for teachers who plan to bring groups of students to Visions of Ancient Egypt.

The pack has been written by associate artist Rose Feather, and Becca Sturgess, Learning Programme Manager at the Sainsbury Centre.

The pack provides an overview of the content and themes in the exhibition and a series of ideas and prompts for discussion and activities based on the artworks.

Visions of Ancient Egypt coincides with the 2022 anniversaries of two key events: the bicentenary of Jean-François Champollion's decipherment of hieroglyphs, and the centenary of Howard Carter's discovery of Tutankhamun's tomb. The exhibition invites visitors to discuss and debate Western narratives of Egypt's history.

You are welcome to use the images, quotes and activities in this pack in whichever way will suit your students. Let us know if you'd like a full list of works in the exhibition, photographs or text panels. Teachers can arrange to see the exhibition for free prior to bringing a group.

Please get in touch to discuss your visit or to book:
scvagroupvisits@uea.ac.uk

We look forward to welcoming you to the Sainsbury Centre.

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Introduction and Pre-visit Activities

Whose eyes are looking?

This exhibition is called 'Visions of Ancient Egypt'. It shows representations of Ancient Egypt through the eyes of lots of different artists and designers, some of whom grew up in Egypt.

This resource has been primarily written for teachers and students who go to school in Norfolk and Suffolk, by associate artist Rose Feather. The resource encourages teachers and students to consider what their visions of Ancient Egypt are in relation to art and design, to review the possible origins of these views, and to explore the idea of history being made up of multiple stories and 'visions' rather than a single narrative or truth.

Rose is conscious that her perception of Egypt has been influenced by being taught in Lincolnshire and the books and resources she can access in the UK. On the right are some things she found useful while writing this pack.

In 2021, census data showed that Norfolk continues to be a White-majority place to live and that the percentage of residents born in the UK is higher than the national average. This resource is written with these statistics in mind, but also acknowledges that there is diversity in Norwich (and beyond) including families seeking asylum - most recently Ukrainian refugee children joining schools around the county. For all children attending school in majority-White areas with lower than average migration, I believe it is important to be having conversations about race, and to be exposed to cultures which may differ from their own.

With themes including identity and de-colonisation, teachers and students can use this exhibition as a starting point for conversations about assumptions, generalisations, and mediated representations of race and culture.

The approach of 'starting with ourselves' is central to Sainsbury Centre learning, and is useful for finding initial connections with objects and stories. Alongside this process, this resource also encourages teachers and students to consider life experience *outside* of their own, de-centring their view and getting curious about concepts which are unfamiliar or unknown - looking inwards and looking outwards.

Visions of Ancient Egypt Press Release

<https://www.sainsburycentre.ac.uk/whats-on/visions-of-ancient-egypt/>

Art as a Window on the World:

<https://www.sainsburycentre.ac.uk/wp-content/uploads/2019/10/Art-as-a-Window-on-the-World-OCR.pdf>

The Sainsbury Centre's Anti-racism statement:

<https://www.sainsburycentre.ac.uk/about-us/>

'Power of Stories', The Black Nursery Manager, aka Liz Pemberton in conversation with Melanie Hollis from Ipswich Museum:

https://www.youtube.com/watch?time_continue=17&v=ct1BQTiL6l0&feature=emb_title

My Skin, You Skin – Let's Talk about Race, Racism and Empowerment a picture book by Laura Henry-Allain MBE and Onyinye Iwu <https://www.laurahenryallain.com/shop/>

A Beginners Guide to Anti-racism by The Black Nursery Manager, a.k.a Liz Pemberton:

<https://tapestry.info/a-beginners-guide-to-anti-racism.html>

A useful glossary of related terms from The Anti-Racist Educator:

<https://www.theantiracisteducator.com/glossary>

Norwich Census:

<http://www.norfolkinsight.org.uk/population/#/view-report/63aedd1d7fc44b8b4dffcd868e84eac/iaFirstFeature/G3>



Our Own Visions

I wonder... what is your current 'Vision Of Ancient Egypt'?
Have you seen any of these things before:

- *The Sainsbury Centre's Ancient Egyptian objects*
- *The Carter Centenary Gallery at Swaffham Museum*
- *Ankh Hor at Norwich Castle Museum and Art Gallery*
- *Ancient Egyptian Mummies at the British Museum*
- *The Mummy films and Indiana Jones*
- *The Horrible Histories books*

What about Egypt? Have you ever visited? What about someone in your family? Do you know anyone who grew up in Egypt? Have you got Egyptian relatives?

Make a collage of your current 'vision of Ancient Egypt' with images, drawings, colour, patterns, describing words and phrases.

Now, have a look at this 3 minute video piece:
<https://sarasallam.com/you-died-again-on-screen>

What did you see? What were you curious about? Have you got any questions about it?

Consider the questions that came up, see if anyone would like to suggest answers, and explore whether the group agree or disagree. If the conversation is moving somewhere interesting, go with that and see where it takes you.

If you'd like some more structure, here are some questions to think about: How did the film make you feel? Who is whispering? Who are they whispering to? What would the film be like if the whispering wasn't there?

This video piece is titled 'You Died Again on Screen', it was made by Sara Sallam, a contemporary Egyptian artist. It is on display in Gallery 2 in the exhibition. Sallam is Artist in Residence at the Sainsbury Centre during 'Visions of Ancient Egypt'.

Sallam is interested in how Ancient Egypt is represented in Hollywood films. She says: *'Despite being born and raised in Egypt, my first encounter with the ancient Egyptians was through the television screen.'* In this film, the artist talks directly to Egyptian Mummies as if they are sitting next to her.

Think back to the discussion you had about your current 'visions of Ancient Egypt', and your collage. I wonder how it would feel if you were explaining those things to an Egyptian Mummy, just like Sallam does in her film.

Write down some words and sentences you might whisper to an Ancient Egyptian Mummy to explain your visions.



Still from 'You Died Again on Screen' (2018 - 2020) Sara Sallam. Copyright Sara Sallam.



Looking in Glass Cases

People have been looking at objects, artworks and human remains from Ancient Egypt in museums and galleries for many years, and your upcoming visit to the Sainsbury Centre will become part of that long tradition.


I wonder, how will you feel in the gallery? What are your expectations of what it will be like? Will the things in the glass cabinets or hung up on the walls feel familiar or unknown to you?

Have a look at the painting in the link below, and follow a similar process to before. What do you see? Write down some questions you have about it.

<http://visualarts.britishcouncil.org/programmes/exhibition/david-hockney-2017/object/man-in-a-museum-or-youre-in-the-wrong-movie-hockney-1962-p1494>

Consider the questions that come up, see if anyone would like to suggest answers, and explore whether the group agree or disagree. If the conversation is moving somewhere interesting, go with that and see where it takes you.

If you'd like some more structure, here are some more questions to think about: What is different about how the artist has painted the two figures? What is the same? Where are they? Where is the artist looking at the two figures from? What is the mood?

This painting is by the English artist David Hockney and is in the last gallery of the exhibition at the Sainsbury Centre. Hockney made this artwork in 1962 when he had just graduated from art school and was visiting a museum in Berlin with a friend. The title of the work is 'Man in a Museum (Or You Are In The Wrong Movie)'.




Black and white, cropped image of 'Man in a Museum (Or You Are In The Wrong Movie)' (1962) David Hockney. Copyright David Hockney. Photo credit: British Council Collection.

On your visit to the gallery, I wonder how you will capture what you see, how you feel and the things that happen.

Have a practice at school before you go. Set a timer for 3 minutes and attempt to draw absolutely everything you can see from your seat. Once the time is up, have a look at what you all drew. What is different about your drawings? What is the same?

Try the same exercise again, but this time also draw what you can't see – draw anything that pops into your mind as you are drawing.. a word, an animal, an idea. What you imagine other people might be thinking...

Try again, but this time whilst moving very slowly and carefully around a space. Try to draw what you see, as your viewpoint slowly changes. Be super aware of other people and objects in the room, and have an adult on collision-watch to avoid accidents!

When you are in the gallery, have another go at these drawing approaches and try capturing everything you see – just like Hockney did. Include your friends, other visitors, staff members, and yourself reflected in the glass. Did it feel different drawing the people, to drawing the things in the cases or on the walls?

Extension Activity

Consider the 'visions' of Ancient Egypt created by Sara Sallam, an artist who was born and grew up in Egypt, and David Hockney, an artist who was born and grew up in England.

What is similar?

What is different?

Look back at your collage.

Did either of the artists' 'visions' support your initial ideas? Or did they challenge them?

An interesting question at this point could be:

Who is telling the story?

or

Who gets to tell the story?



Our ideas change all the time. We can question our ideas regularly, and are always allowed to change our minds. I wonder if your ideas about Ancient Egypt will change after visiting the exhibition.



Moving Through the Exhibition

Below there is a summary of what each of the sections of the exhibition include. These are explored in more detail on the following pages.

Cleopatra's Afterlife

In Gallery 1, Cleopatra's multiple contrasting afterlives are explored and challenged by contemporary artists. This gallery is a large space with paintings, photographs and a sculpture.



The Classical Lens

In this long corridor gallery, there are photographs, watercolours, books, vases, sculptures and tiny models. Although on first glance they may seem to be from Ancient Egypt, they are actually either made during the Roman period, or made during the 1700 - 1800s but inspired by Roman artworks.



Imperial Visions

In the second section of the long corridor gallery are pieces of furniture, a sword, coins and medals, plates, watercolour paintings and cartoons. The objects are from 1700 - 1800s, during French and British rivalry to colonise Egypt.

Tutankhamun and his Legacy

This section begins in Gallery 2, a very large space, split into several areas. This gallery contains photographs of Egypt from the mid-late 1800s, designs from the World Fair, furniture, jewellery, dresses, oil paintings and Ancient Egyptian sculptures. There is a large section on Howard Carter and his team opening the tomb of Tutankhamen.

Into the Present

Gallery 3 is down a slope and is a large space. There is a display of Ancient Egyptian objects and Modernist art from the Sainsbury Centre collection.

There are also paintings, photographs, sculptures, sketchbooks, neon pieces and film works by contemporary Egyptian artists. There are also some artworks by non-Egyptian artists.



Cleopatra's Afterlife

In this gallery are lots of different 'visions' of Cleopatra. As a group, what do we already know about Cleopatra? How do we know these things?

Take a look at the different 'visions' of Cleopatra in this gallery. You could do some drawing, make some notes or just spend the time having a really close look.

Next, get a fresh piece of paper and create a drawing of Cleopatra using one feature from each of the artworks on display. For example, an eye from the Chris Ofili painting, a nose from the marble bust, a smile from one of the actors...

Whose visions of Cleopatra are in this section of the exhibition?

Often, 'visions' of things tell us more about the person who made them than anything else. I wonder what these pictures of Cleopatra tell us about the artists, and the people who they think will look at the pictures or films.

What can these artworks tell us about what the artists believe about beauty, identity and race?

Joshua Reynolds – Kitty Fisher as Cleopatra dissolving the Pearl 1759

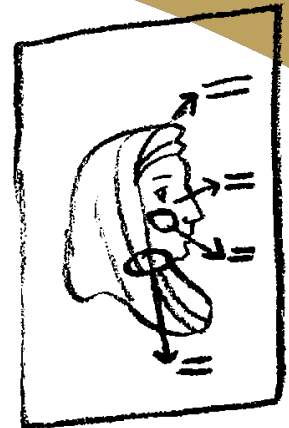
Agnes Pringle The Flight Of Antony And Cleopatra From The Battle Of Actium 1897

Eugenio Lombardi – Cleopatra 1880-1900

Images of actors in Hollywood films playing Cleopatra including Liz Taylor in 1973 and Tamara Dobson from the 1973 Blaxploitation film Cleopatra Jones.

Chris Ofili – Cleopatra 1992

Esmeralda Kosmatopoulos – I Want to Look Like Cleopatra 2020



Here are some things we think we 'know' about Cleopatra:

Cleopatra became the Queen of the Ptolemaic Kingdom of Egypt in the year 51 BC, after Ancient Egypt had been taken over by Greek rulers. Although she was born in Egypt, Cleopatra's family were Greek Macedonian. She was related to a general who took over Egypt with Alexander the Great.

To Cleopatra, the pyramids, tombs and Ancient Egyptian ways of life were already ancient history, but she was interested in them and was the only ruler who learnt the language of local people. She changed her appearance to make herself look more like the Ancient Egyptian pharaohs, and made herself look similar to the Ancient Egyptian goddess Isis.

When Cleopatra died in 30BC, the Romans conquered the Ptolemaic Kingdom and created the Roman Province of Egypt.

In her lifetime Cleopatra herself took control over her heritage and identity to secure herself as a pharaoh. While she was alive, her identity was also used by Roman authors in order to make her seem dangerous and anti-Roman at a time of Roman civil war. After her death, Cleopatra's image and story has continued to be changed by artists, historians and film makers.

Here is an article from ART UK written by Hermenia Powers on Cleopatra's representation in art: <https://artuk.org/discover/stories/cleopatras-legacy-in-art-famous-pharaoh-and-femme-fatale>

Looking closely at 'I Want to Look Like Cleopatra' by Esmeralda Kosmatopoulos:

Have a close look at 'I Want to Look Like Cleopatra'.

Who are the letters written by? What are they drawing on the pictures? How do the drawings make you feel?

Look back at the Hollywood actors. How are they different to these images of Cleopatra? How are they the same?

Esmeralda Kosmatopoulos is a contemporary artist who was born in Egypt and grew up in Paris. Although the artworks in this gallery span from 1750s to 2020, the images within Kosmatopoulos's work are from coins made at a time much closer to when Cleopatra was alive.

The artist sent these images to three plastic surgeons in Italy, Egypt and Greece and asked them which surgical procedures they would recommend in order to make Cleopatra look like the Hollywood actresses, such as Liz Taylor. They replied with lists of major plastic surgery, and added notes to the images to show where the knife would cut.

You can find more about this work on the artist's website here:

<https://www.esmeraldakosmatopoulos.com/i-want-to-look>

And writing about the artist's wider work in an article from *Egyptian Streets*, a grassroots news organisation based in Egypt, here:

<https://egyptianstreets.com/2020/02/16/si-le-nez-de-cleopatre-an-art-exhibit-examining-history-re-written/>

How do you feel after hearing this story of how the artwork was made?

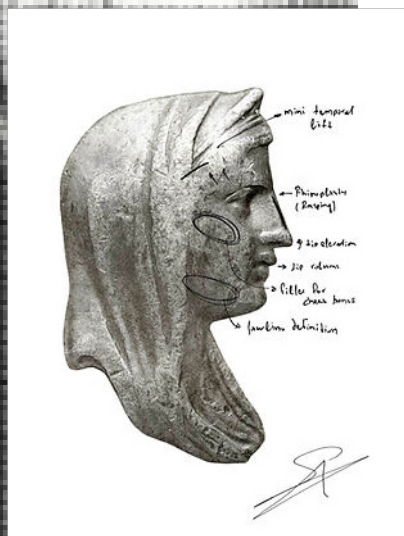
Think back to Sara Sallam, whispering to Egyptian mummies. What would you whisper to Cleopatra, if she was here in the gallery, looking at this artwork too?

Have a look at the cut-and-paste drawing of Cleopatra you created. Have a minute of free-writing in response to one of these starters:

Listen Cleopatra, I can tell you this...

Ten things I don't know about Cleopatra are...

Each of the eyes in this gallery are looking at...



Black and white image of a single section of the installation, 'I Want To Look Like Cleopatra' (2020) Esmeralda Kosmatopoulos. Copyright Esmeralda Kosmatopoulos.

Looking closely at 'Cleopatra' by Chris Ofili:

Have a close look at this painting.

What can you see? How does this painting make you feel?

Glance around the room, looking at the colour of Cleopatra's skin in the different images of her. Are they all the same, or different?

Chris Ofili has painted Cleopatra as a Black woman. Why do you think he has done this? Why do think almost all the other depictions of Cleopatra show her as a White woman?

In the Edwardian and Victorian times many White Egyptologists travelled to Egypt taking objects, artworks and human remains from tombs and pyramids and giving them to museums and private collections in Europe and America. At that time, scientists such as the American skull collector George Gliddon attempted to prove that Ancient Egyptians could not have been Black people as their skulls were similar to White people's skulls, and therefore intelligent enough to have established such a developed civilisation and culture.

This racism was wide-spread and popular, and White Egyptologists at this time often used these ideas to convince people that they were right to be taking things from Egypt rather than leaving the tombs to the control of the local, modern-day Egyptians. What do you think?

Chris Ofili is a British artist of Nigerian descent who grew up in Manchester. Like his image of Cleopatra, another of the artist's works 'The Holy Virgin Mary' shows the Virgin Mary as a Black woman. This is an example of an artist 'reclaiming' stories and images about famous people in history from a Black perspective, rather than centring White experience.

Some researchers have spent a long time trying to find out whether Cleopatra was a Black or White woman. I wonder if a more interesting question would be how and why Cleopatra herself and artists and film-makers create 'visions' of her racial identity.

Offer some time and space for students to consider how the artists are using Cleopatra's racial identity in their artworks.



Black and white image of 'Cleopatra' (1992) Chris Ofili. Copyright: Royal College of Art. Photo credit: Royal Collage of Art.

The Classical Lens, and Imperial Visions

Objects from Ancient Egypt have been on display in museums around Europe and America for many, many years. This exhibition is part of this tradition, and the curators have brought together many objects that usually live in museums and galleries across the country and the world.

On first glance, it may appear that all these things are from Ancient Egypt, or at least made by people who had visited.

Look closer.

Many of the objects, paintings and artworks are not from Ancient Egypt, they are Roman - mistaken for centuries by European and North African Egyptologists. There are also examples of things made as souvenirs for tourists and travellers.

Later on through the corridor you will find examples of illustrated maps and travelogues from European travellers who went to Egypt in the early 1600s, saw the remains of Ancient Egyptian civilisation and wanted to share these experiences back at home. The illustrations are by artists who never visited Egypt, and are inspired by a Roman representations of Ancient Egypt second hand descriptions. For example, in '*Sphinx Mystagoga*' the pyramids are much too steep. This is because there was a tomb in Rome that was pyramid shaped but very steep, so they imagined that the pyramids in Egypt itself were the same.

You will also find examples of Arabic historians, scientists and writers who were engaging with Ancient Egypt for centuries before these European travellers. These travellers were making drawings and descriptions of what remained of Ancient Egypt with more accuracy. For example, the drawings on '*Kitab al-aqalim al sab'ah by al- Iraqi*' look closely copied from real hieroglyphs.

Towards the end of the corridor the objects and artworks are from the late 18th and 19th century. Around this time, North Africa becomes a focus for colonial ambitions from France and Britain meaning that a lot more Europeans are travelling to Egypt and encountering the pyramids, tombs and artwork for themselves. The hieroglyphs are also deciphered at this time, as well as advances in printing presses and photography. There is much more access to images and understanding of Ancient Egypt beyond relying on Roman representations and fantastical travelogues.

However, this did not mean that imagined visions of Ancient Egypt stopped.

Look carefully at what you see in along these corridors, and read the captions.

I wonder how many 'why' questions you can come up with. 'Why' questions are helpful as they help us to unpick the choices made by the artists, and to see artworks as 'visions' rather than true depictions of Ancient Egypt.



Discussion activity

As you move through the corridor towards Gallery 2, have a close look at the photographs, artworks and objects on display.

You could practice your drawing-while-moving method to see all the objects at a glance, then go back to certain things that caught your eye. If you want to, read the caption. I wonder whether it will surprise you.

As a group, agree on three things to spend time looking at and talking about together.

Have a look at the chosen artwork or object. What do you see? Write down some questions you have about it.

Consider the questions that came up, see if anyone would like to suggest answers, and explore whether the group agree or disagree.

If the conversation is moving somewhere interesting, go with that and see where it takes you.



Repeat this process for all three of your chosen objects.

Reflect on whether there were repeated ideas in all three of your group conversations, or whether each artwork took you on a different ideas journey.

Tutankhamun and His Legacy

In Gallery 2, you will find very early photographs taken of Ancient Egyptian remains in the few decades after Louis Daguerre invented daguerreotype photographs. They are displayed alongside paintings.

Louis Daguerre was an artist who made sets for theatre. He was interested in painting illusions, and making his paintings as realistic as possible. In 1839, he invented the daguerreotype photograph. This was a huge development in photography, meaning you could take an exposure in just 20 minutes, and print it as many times as you like – rather than spending a whole day taking one photo that you couldn't reproduce.

As soon as this photography method was invented, artists were eager to photograph all corners of the world – and Egypt was top of the list for many European and North American artists.

I wonder, what is the difference between a drawing of an Ancient Egyptian pyramid, and a photo of an Ancient Egyptian pyramid? What do you think?

In your conversations, I wonder if these words came up...



Truth
Fake
Art
Real
Memory

People were interested in this new way of 'seeing' Ancient Egypt, without having to travel there. At the time, many people thought:

*To make art, humans reproduce nature...
but to make a photo, nature reproduces itself.*

What do you think? Look closely at the photos in this gallery.

Do you think they are made by humans, or made by nature? Perhaps somewhere in-between?

Would these photos look the same no matter who took them? I wonder, would a local Egyptian artist take the same photo as a European traveller?

The quote above is paraphrased from this article, on AramcoWorld – a media organisation sharing stories of the Arab and Muslim worlds:

<https://www.aramcoworld.com/Articles/November-2015/Capturing-the-Light-of-the-Nile>

If you have cameras or tablets with you, turn off your flash and experiment with taking a photo in this gallery.

Can you take a photograph that is 'true'?

Can you take a photograph that is 'fake'?

Looking closely at photographs of Tutankhamen's discovery

Further into Gallery 2, have a close look at photos taken during the discovery of Tutankhamen's tomb by Howard Carter and his team, including many local Egyptian men, women and children.

What do you see? Write down some questions you have about it.

Consider the questions that came up, see if anyone would like to suggest answers, and explore whether the group agree or disagree. If the conversation is moving somewhere interesting, go with that and see where it takes you.

If you'd like some more structure, here are some more questions to think about...

In the photos, what are Howard Carter and other white men doing? What are the local Egyptian people doing?

Find some photos of the tomb itself, and the things that were taken out of the tomb. How do they make you feel?

How do you think people of London would have felt when looking at these pictures in the newspaper?

Try some imaginative drawing and writing inspired by these photographs.

You could write what you imagine the people are saying or thinking. You could draw what you imagine it would have been like inside the tombs just before they were opened.

Extension activity:

The only photographers that were allowed to take pictures were journalists working for *The Times* newspaper from London. This meant that if any other newspapers wanted to report on the discovery - including local Egyptian newspapers - they needed to buy the photos of the tomb from the British newspaper. Only Howard Carter and his British team were named, none of the local people who did the excavation labour were credited.

These photos were taken for British audiences, most of whom had never been to Egypt. I wonder how it would have felt for a local Egyptian person to have these photographs in an Egyptian newspaper.

Design an Egyptian newspaper cover using one of the photos for your main image.

How could you use a carefully-worded headline to change the meaning of the photo from a British-led discovery to an exciting moment for Egyptian history? I wonder whether you could change the meaning of the photos by cropping, collaging or drawing on top...



The Sainsbury Centre and Ancient Egypt

In the first section of Gallery 3 are objects made during the Ancient Egyptian and Roman periods, which now live in the Sainsbury Centre as part of Robert and Lisa Sainsbury's collection. They include little statues, big vases and a painting taken from a tomb.

In terms of distance, these things have travelled over 3,500 miles from Cairo or Karnak in Egypt to Norwich in the UK.

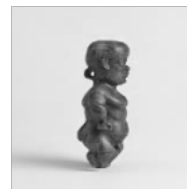
In terms of time, these things have existed for over 2000 years, and some of them have been around for more like 4000 years.

On one hand, they are far away objects. On the other hand, they are right in front of us today. What do you think?

The Ancient Egyptian objects in the Sainsbury Centre have lived in this building in Norwich since 1973. I wonder, is this before you were born? Is this before anyone else in your family was born? Does this make Norwich home for these things?

Make a drawing or a piece of writing while standing in front of these things.

Try including some drawing or writing about yourself too. What do you have in common? How are you different?



324



312



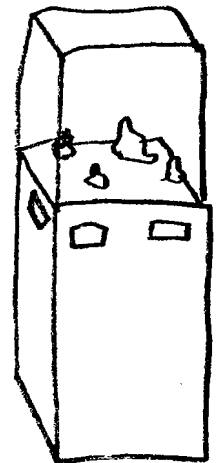
306



628



317



Provenance

An artwork or objects journey from the place it was made to a museum or gallery, or private collection, is sometimes called its *provenance*.

Can you imagine what the journey may have been like for these things? Do you think they would have come straight to Norwich from Egypt, or made some stops along the way?

Looking Closely at 'Portrait of a boy removed from his embalmed body'

Here is the provenance of this artwork:

- The painting was made in the Roman period of Egypt's history, after Cleopatra's death. It was made for a boy's tomb and would have been placed over the head of his mummified body. The painting was attached to the mummified boy, in the tomb for over **2000** years.
- Then, in winter 1888-89 the tomb was opened by British Egyptologist W.M. Flinders Petrie, together with a team of local Egyptian people whose names we don't know. The painting was taken off the mummified boy and taken out the tomb. Almost all the Roman era mummies that have ever been found have had their paintings detached.
- W. M. Flinders Petrie took the painting, as well as many other things found in tombs, over 3500 miles to London. The painting was given to the collector Henry Martyn Kennard, who had funded the trip to Egypt.
- The painting stayed in that collection for around **40 years**. When Kennard died in 1912, his whole collection was auctioned off at Sotheby's.
- The painting was bought at the auction for the Pitt-Rivers Museum in Surrey. Before the painting was part of this museum's collection, the majority of the things there were sold to Oxford University. The painting stayed in the museum in Surrey for over **50 years**.
- Then, in the 1960s, the Pitt-Rivers museum's collection in Surrey was sold to lots of different art dealers. K. J. Hewett bought the painting, and put it up for sale again. He was a dealer for many British museums, including the British Museum and the Museum of London.
- In 1966, Robert and Lisa Sainsbury bought the painting from K. J. Hewett, and added it to their collection of art and objects from across the globe. The painting was displayed in their home in London for **7 years**.
- In 1973, the Sainsbury Centre was built and the whole of Robert and Lisa Sainsbury's collection was brought to Norwich. The painting was put up as part of the 'Living Area', and stayed there for almost **50 years**.
- In 2022, the painting was taken from its position in the Living Area and in the exhibition 'Visions of Ancient Egypt'. You are looking at the portrait **now**.

What's next in the journey of this painting?



326

Experiment with some free writing or drawing.

I wonder about the boy's eyes. I wonder what they have seen. I wonder about the mummified boy, and where he is now.

What do you wonder about?

Extension Activity:

Further into Gallery 3 are other artworks from the Robert and Lisa Sainsbury's collection, including White artists Henry Moore, Alberto Giacometti and Francis Bacon. These artworks were made in Europe in the 1950s - 70s, and reference Ancient Egyptian artwork in different ways.

Listen to (all or extracts from) the Sainsbury Centre new perspectives podcast by artist Karis Upton:
<https://soundcloud.com/sainsbury-centre/new-perspectives-episode-4-karis-upton> (22 minutes)

Karis Upton grew up in Bedford and lives and works in Norwich. Her work explores concepts of identity and body politics, among other themes. In the podcast, the Black artist shares her personal responses to the Sainsbury Centre collection with a focus on their colonial roots and the appropriation of White modernist artists such as Picasso.

Reflect on the writing and drawing you have made in response to the Sainsbury Centre objects from Ancient Egypt and Roman Egypt.

How do they make you feel?

I wonder if they make you feel similar to the 'sunken feeling' Karis Upton describes...

or something else?



Looking closely at 'The Other Nefertiti' by Nora Al-Badri and Nikolai Nelles

Have a close look at this artwork. What do you see? Write down some questions you have about it.

Consider the questions that came up, see if anyone would like to suggest answers, and explore whether the group agree or disagree. If the conversation is moving somewhere interesting, go with that and see where it takes you.

Here is another provenance story, this time ending with a 3D scan and model:

- Over 3000 years ago, a sculpture was made of Egyptian Queen Nefertiti and placed in a tomb.
- Over 110 years ago, German archaeologists took the sculpture and put it on display in Berlin's Neues Museum. It has stayed there ever since.
- Six years ago, the Egyptian Government asked the museum to repatriate (return) the sculpture back to Egypt. The museum in Berlin said no.
- In response to this, artists Nora Al-Badri and Nikolai Nelles went into the museum and scanned the sculpture secretly and without permission. They released the digital model online for free.
- In 2022, the sculpture of Queen Nefertiti was 3D printed at the University of East Anglia and put in this gallery.

You can find an artist talk on the intervention here: <https://aksioma.org/the.other.nefertiti>

Lots of objects from the Sainsbury Centre collection have now been 3D scanned, and can be seen here: <https://sketchfab.com/sainsbury-centre>

The hippo (306) and large vase (1044) will be available soon.



Black and white image of
'The Other Nefertiti' (2015)
Copyright: Nora Al-Badri
and Nikolai Nelles

Repatriation

Today, there lots of museums and galleries are *repatriating* artworks and objects back to the countries they were made. This is happening particularly for things that were taken without permission, or taken as part of violent take-overs of cities and countries.

The objects in the Sainsbury Centre collection are not the only things in Norfolk which are from Ancient Egypt. There are the mummified remains of a High Priest called 'Ankh Hor' at Norwich Castle. And in Howard Carter's hometown of Swaffham is a museum containing things found at the time of the discovery of Tutankhamen's tomb.

How could you apply this 3D printing technology to these things?

What about other digital technology, already invented, or not yet invented?

Endings and Legacy

What do you already know about what the Ancient Egyptians believed about death and the after-life?

In an essay written for this exhibition, Sara Sallam talks about being able to visit Ancient Egyptian mummies in a museum but not attend her own grandmother's funeral. She contrasts the open and celebratory approaches of Ancient Egyptians towards death, with the quieter, less visible role of death within life for modern-day Egyptians.

Her photo montage series 'The Fourth Pyramid belongs to Her' places images of her grandmother into and alongside images of remains of Ancient Egyptian tombs, sculptures and pyramids:

<https://sarasallam.com/the-fourth-pyramid-belongs-to-her>

This exhibition shows lots of different legacies of Ancient Egypt, from armchairs to 3D scans...

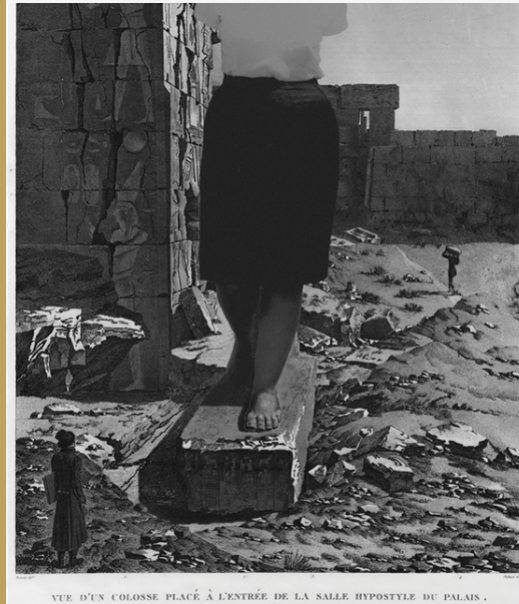
In Gallery 1, we have Cleopatra, who died in 30BC. In the corridor, we follow travellers to Egypt in the 1600-1800s. In Gallery 2, we find legacies of Howard Carter's discovery in the 1920s. In Gallery 3, we look at contemporary artists reflecting on Egypt today.

Just like Sara Sallam imagining a 'Fourth Pyramid', can you imagine a 'Fourth Gallery' for this exhibition?

What is next for Ancient Egypt's legacy? How about in 5 years time? 100 years time? 2000 years time?

We would love to hear your thoughts about the exhibition and see some of your drawings and writing too.

Please send these to Becca.Sturgess@uea.ac.uk



Black and white images of 'The Fourth Pyramid Belongs To Her' (2016-2018) Copyright: Sara Sallam

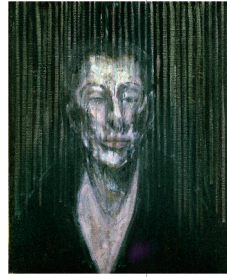


Sainsbury Centre objects in the exhibition

Use the Sainsbury Centre online catalogue to search for images and details about these objects and artworks.

(RLS 4) Sketch for a Portrait of Lisa, Francis Bacon - <https://www.sainsburycentre.ac.uk/art-and-objects/rls-4-sketch-for-a-portrait-of-lisa/>

RLS 4



(48) Standing Woman, Alberto Giacometti - <https://www.sainsburycentre.ac.uk/art-and-objects/48-standing-woman/>

48



(587) Figure of a Bulti fish - <https://www.sainsburycentre.ac.uk/art-and-objects/587-figure-of-a-bulti-fish/>



587

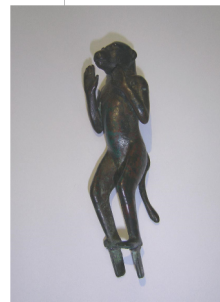


320

(320) Mummy pectoral - <https://www.sainsburycentre.ac.uk/art-and-objects/320-mummy-pectoral/>

(310) Statuette of a standing baboon - <https://www.sainsburycentre.ac.uk/art-and-objects/310-statulette-of-a-standing-baboon/>

310



303a



323



(323) Statuette of Hathor or a Queen - <https://www.sainsburycentre.ac.uk/art-and-objects/323-statulette-of-hathor-or-a-queen/>

(303a) Statuette of a striding man - <https://www.sainsburycentre.ac.uk/art-and-objects/303a-statulette-of-a-striding-man/>

548



638



324

(548) Statuette of Isis - <https://www.sainsburycentre.ac.uk/art-and-objects/548-statulette-of-isis/>

(324) Statuette of Pataikos - <https://www.sainsburycentre.ac.uk/art-and-objects/324-statulette-of-pataikos/>

(638) Goddess in the form of Taueris - <https://www.sainsburycentre.ac.uk/art-and-objects/638-vessel-in-the-form-of-the-goddess-taueris/>

(645) Statuette of a squatting goddess - <https://www.sainsburycentre.ac.uk/art-and-objects/645-statulette-of-a-squatting-goddess/>

(654) Statuette of a feline goddess - <https://www.sainsburycentre.ac.uk/art-and-objects/654-statulette-of-a-feline-goddess/>

645

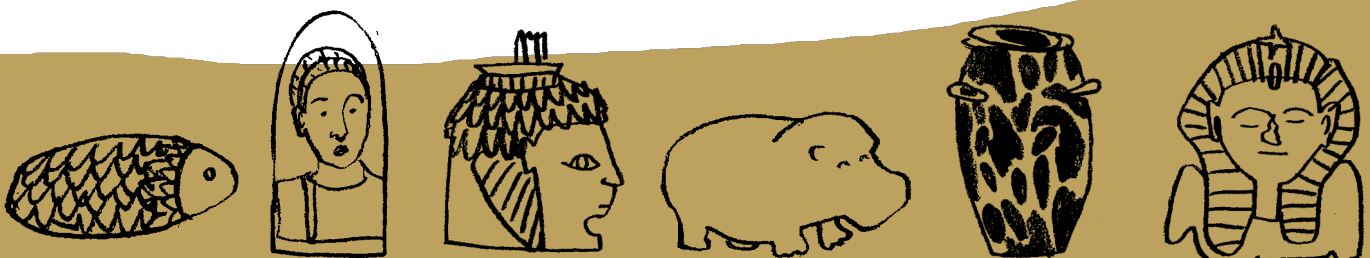


RLS 36



654

(RLS 36) Cosmetic vessel on a stand - <https://www.sainsburycentre.ac.uk/art-and-objects/rls-36-cosmetic-vessel-on-a-stand/>



Sainsbury Centre objects in the exhibition (cont.)

(322) Statuette of Imhotep in bronze - <https://www.sainsburycentre.ac.uk/art-and-objects/322-statulette-of-imhotep-in-bronze/>

(P.071) Stone vase - <https://www.sainsburycentre.ac.uk/art-and-objects/p-071-stone-vase/>

(1046) Vase with a duck's head handle - <https://www.sainsburycentre.ac.uk/art-and-objects/1046-vase-with-a-ducks-head-handle/>

(600) Statuette (shawabti) of the scribe Amenmose - <https://www.sainsburycentre.ac.uk/art-and-objects/600-statulette-shawabti-of-the-scribe-amenmose/>

(920) Funeral figurine of shawabti - <https://www.sainsburycentre.ac.uk/art-and-objects/920-funeral-figurine-shawabti/>

(306) Walking Hippopotamus - <https://www.sainsburycentre.ac.uk/art-and-objects/306-walking-hippopotamus/>

(713) Vase - <https://www.sainsburycentre.ac.uk/art-and-objects/713-vase/>

(1044) Large vase - <https://www.sainsburycentre.ac.uk/art-and-objects/1044-large-vase/>

(1025) Vase with black rim - <https://www.sainsburycentre.ac.uk/art-and-objects/1025-vase-with-black-rim/>

(628) Head, part of a votive necklace - <https://www.sainsburycentre.ac.uk/art-and-objects/628-head-part-of-a-votive-necklace/>

(317) Seal carved as a hedgehog - <https://www.sainsburycentre.ac.uk/art-and-objects/317-seal-carved-as-a-hedgehog/>

(312) Fragment of a sunk relief: a mourner - <https://www.sainsburycentre.ac.uk/art-and-objects/312-fragment-of-a-sunk-relief-a-mourner/>

(326) Portrait of a boy, removed from his embalmed body - <https://www.sainsburycentre.ac.uk/art-and-objects/326-portrait-of-a-boy-removed-from-his-embalmed-body/>



322

P.071

1046

600



920

306

713



1044



628



1025



317



326



312

