

# Visions of Egypt

from Ancient Past  
to Present Day

A pack for KS2 teachers to incorporate artworks from the Sainsbury Centre collection into a curriculum focus on Ancient Egypt.

Written and edited by Rose Feather and Becca Sturgess in September 2023.



*Seal carved as a hedgehog. Accession number 317.*

# Contents

**Preface:** Why use the Sainsbury Centre collection as part of your history curriculum topic? *Becca Sturgess* *pages 3-4*

**Introduction:** Approaching Ancient Egypt from East Anglia  
*Rose Feather* *page 5*

## **Part 1** **Asking questions**

**Key People, Places and Concepts**  
*Questions and provocations to group discussion.*  
*pages 6-7*

**Ancient Egypt in My Head**  
*Where do our ideas of Egypt come from? Drawing and collage.*  
*page 8*

**A Whispering Voice**  
*An Egyptian artist's perspective, watch a short film.*  
*page 9*

## **Part 2** **Art and objects**

**Looking at Things**  
*Timeline activity and drawing task.*  
*pages 10-11*

**The Lives of Objects**  
*Using storytelling to explain the journey of objects.*  
*pages 12-14*

**Visions of Ancient Egypt exhibition**  
*Critical reading and writing activity, comparing different viewpoints.*  
*pages 15-16*

**"Come To Your House"**  
*Watching a film by Sara Sallam, before research and film making activity.*  
*pages 17-19*

**The Sainsbury Centre Collection**  
*Images of a selection of objects with object numbers.*  
*page 20*

**Animals and People in the Collection**  
*Sharing knowledge, and imaginative drawing activity.*  
*pages 21-22*

**Lisa Sainsbury and Queen Nefertiti**  
*Artwork compare and contrast in relation to the concept of legacy.*  
*pages 23-25*

## **Part 3** **Reflecting and taking ideas further**

**Ancient Egypt in My Head**  
*How have our ideas of Egypt developed? Drawing and collage.*  
*page 26*

**Revisiting Questions**  
*Reflective group discussion.*  
*page 27*

**Artist-led Workshops**  
*Details of bookable sessions with Rachel Anstey Sanders and Rose Feather.*  
*page 28*

**Digital Resources**  
*Links to the Virtual Galleries and 3D models on Sketchfab.*  
*page 29*

**References and Resources**  
*Useful links to articles, gallery websites and books for further exploration of the ideas in the pack.*  
*page 30*



Isis with infant Horus figure (fake), in steatite. Accession number: 306.

# Preface: Why use the Sainsbury Centre collection as part of your history curriculum topic?



*Walking hippopotamus. Accession number: 306*

Becca  
sturgess

Among the historically and geographically diverse collections at the Sainsbury Centre is a group of over 70 objects from Ancient Egypt. These include; a selection of small intricately carved pendants, beads, and amulets; some incredible round stone vases; and a much-loved tomb figure of a Hippopotamus. There are representations, in a wide variety of materials, of: people; animals; and gods (and combinations thereof).

Whether you are following the KS2 National Curriculum for History, or just wanting to focus a visit to the galleries on a specific country, these objects have huge potential as a resource for your students to learn from.

You might:

- Inspire your class to create artworks of their own.
- Explore the technical capabilities and achievements of the early civilisation.
- Enhance students' understanding of Egyptian culture.
- Discover attitudes and beliefs which inform Egyptian ways of life.

The Egyptian objects displayed at the Sainsbury Centre potentially range in date from c.4000 BCE through to the period of Roman rule, and right up to the present day. The historical artefacts were bought by Robert and Lisa Sainsbury in the Mid-20th Century, largely on their aesthetic appeal rather than an understanding of what they might mean. Through their friendships with artists, the Sainsburys became interested in how non-western imagery was informing modern European art practice.

On donating their personal collection to the UEA in the 1970s, the Sainsburys insisted that works by well-known and unknown artists were treated equitably in the galleries. Despite their good intentions, this approach is now considered problematic. Holding and displaying cultural objects out of context and with limited interpretation is an issue for many people, and museums such as the Sainsbury Centre are currently reconsidering their role.



*Sainsbury Centre Living Area, cabinet of Egyptian objects and Sara Sallam's installation 'Come To Your House'*

The most recent Egyptian artwork to be exhibited at the Sainsbury Centre is a multi-media piece by contemporary artist Sara Sallam entitled 'Come to Your House' (2022).

Made whilst in residence with us, this piece marks an acknowledgement by the institution of a significant shift in the arts landscape and museum practice, moving from Euro-centric stories and cultural appropriation to decolonisation. Sallam's work critiques the stereotypical western portrayal of Egyptian culture. She calls for us to re-examine and question our perception of ancient and modern day Egypt, and to consider whether this has been distorted by traditional museum displays and popular culture. She asks for us to be aware of our own position and the limits of our knowledge; to question our sources of information; and wherever possible to give voice to Egyptian people.

In this pack, largely created by artist Rose Feather, we present ideas for engaging creatively and critically with the Egyptian works in the Sainsbury Centre Collection. We hope to spark your curiosity - to inspire you and your students to find out more about this and other cultures, and gradually to construct knowledge about the complexities of world history.

Using objects at the Sainsbury Centre, students can develop a chronologically secure understanding of a distant place and time, visualising the development of Egyptian culture and Egypt's relationship to the wider world. We suggest they think about the lives of the objects; the people who made them, how they did this, and why. We invite you to make links from our location in East Anglia to Ancient Egypt; to ask your students to question how and why these objects came to be in a university museum in the UK; and, at a level appropriate for young children, to join the repatriation debate about whether this is where they should remain.

*Vase with two handles. Accession number: 1022*



## Introduction:

# Approaching Ancient Egypt from East Anglia

This resource has been primarily written for teachers and students who go to school in East Anglia. The resource encourages you to consider what your visions of Ancient Egypt are, to review the possible origins of these, and to explore the idea of history being made up of multiple stories rather than a single narrative or truth.

In 2021, census data showed that Norfolk continues to be a majority-white 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 the surrounding region. For all children attending school in majority-white areas with lower than average migration, it is important to be having conversations about race, and to be exposed to cultures which may differ from their own.

Teachers and students can use the Egyptian objects in the Sainsbury Centre 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 connections with objects. We also encourage teachers and students to consider life experience *outside* of their own, de-centring their view and getting curious about stories which are unfamiliar or unknown.

In relation to learning about Ancient Egypt from a school in East Anglia, this could mean making time to consider viewpoints that may be different to a person who grew up in England.

In addition, we could think carefully about where our ideas about Ancient Egypt come from. We could wonder why we know a lot about some aspects of Ancient Egyptian culture, but not others.

Whilst studying the discovery of King Tutankhamun's tomb by Swaffham-born explorer Howard Carter, we could make time to consider other perspectives, for example thinking carefully about the 'Water Boy', Hussein Abdel-Rassoul.

We could also remember that the Pharaohs buried in the tombs were real people who died a long time ago, rather than characters from a story. What would their family and friends say about them?

We could explore the work of modern-day Egyptian artists who make work about their Ancient Egyptian ancestors, artists like Sara Sallam.



*Amulet: Crouching ibis and baboon. Accession number: 318*

I am conscious that my perception of Ancient Egypt has been influenced by being taught in the UK and the books and resources we can access. Throughout the pack are links to some resources I found useful when writing this pack, and further explore the ideas above which you may find useful too.

# Part 1

## Asking Questions



*Composite or pantheistic Bes figurine. Accession number: 682*

Key people,

Places and

concepts



*Kneeling figure with attributes of Osiris.  
Accession number: 309.*

Ahead of visiting the Sainsbury Centre collection of Egyptian objects (or studying them online), make some time for students to wonder, discuss and debate ideas around key people, places and concepts.

Who did the objects belong to? Where do they come from and how did they get here?

Where in the world is your school? Where in the world is Egypt? Can you find both places on a globe or atlas?

*Egypt is a country in north-east Africa. How far away is it? How long would it take to get there?*

Where are the pyramids?

*Most of the pyramids are in Giza, just outside Egypt's capital city Cairo. Has anyone you know ever visited?*

What about the Valley of the Kings?

*The Valley of the Kings is near the river Nile in Egypt, close to the city of Luxor.*

*The Valley of Kings is where a huge number of pharaohs (Ancient Egyptian royalty) were buried in tombs. Most of the tombs are now empty, with the contents stolen or taken for museums and private collections in Egypt or elsewhere - like Norwich, Cambridge and Swaffham in East Anglia.*

Which Ancient Egyptian Pharaohs, gods or goddess have you heard of?

*In the Sainsbury Centre collection there are depictions of:*

- |            |            |
|------------|------------|
| - Shawabti | - Imhotep  |
| - Osiris   | - Hathor   |
| - Horus    | - Bes      |
| - Nut      | - Amenmose |

### Who was Tutankhamen?

*King Tutankhamen became King of Egypt when he was just 9 years old, and died ten years later. He was mummified and put in a tomb in the Valley of Kings in Egypt, along with many models and statues made of gold and other valuable materials. The tomb was hidden underground for over 3000 years.*

*Should we treat ancient graves any differently to how we treat more recent ones?*

### Who was Howard Carter?

*Howard Carter was a man who grew up in Swaffham in East Anglia, and went on to discover the tomb of Tutankhamen in Egypt, 100 years ago in 1922.*

*Have you ever dreamed about exploring somewhere different to your home village, town or city?*

### Who was the Water Boy?

*Hussein Abdel-Rassoul was a 12 year old boy hired to carry the water and kit for Howard Carter and his team. Here is a KS2 film about Hussein:  
<https://www.bbc.co.uk/teach/class-clips-video/history-ks2-hussein-the-water-boy/zc6d4xs>*

*Without Hussein Abdel-Rassoul, would Howard Carter have discovered the tomb at all?*

### Who was Cleopatra?

*Cleopatra is perhaps the most famous Egyptian figure but she ruled well over 2000 years after the pyramids were built.*

*Does it surprise you that the amount of years between present day and Cleopatra is similar to the amount of years between her reign and building of the pyramids?*

Here are some big questions to finish on. We will come back to these right at the end of the resource pack.

Why might people argue we should have objects from Ancient Egypt near our home in England?

Why might other people argue that these objects should be returned to the country they were taken from?



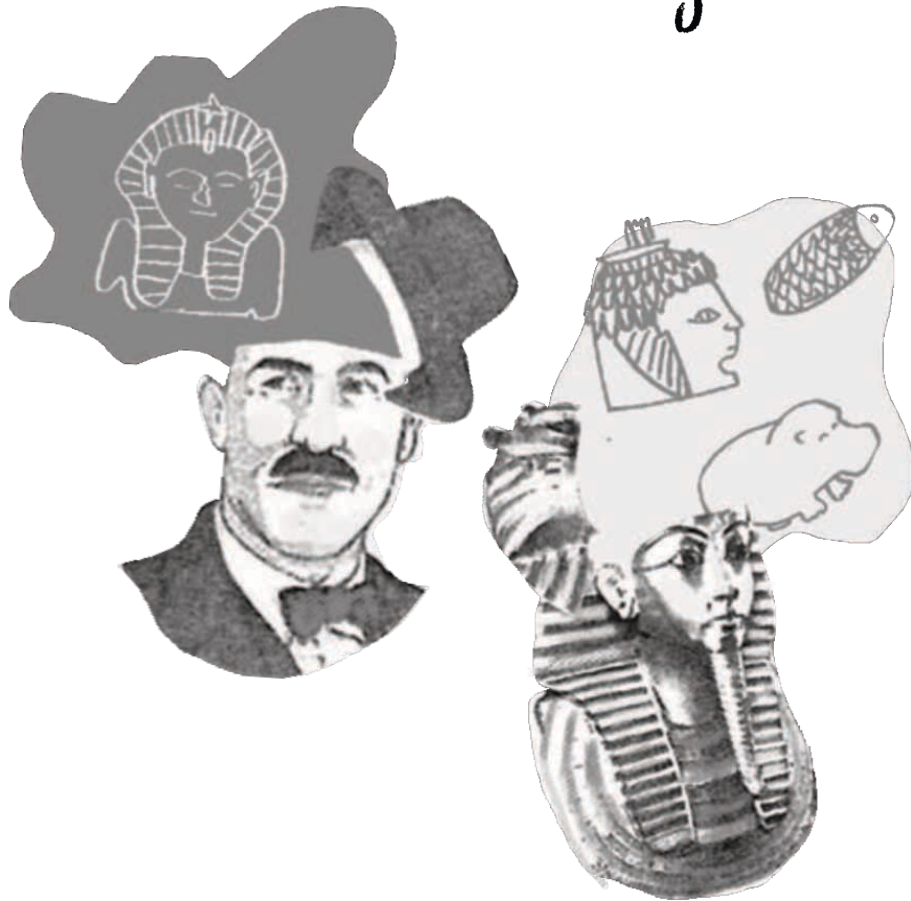
Attachment for a sacred boat (Mut), in bronze with glass and gilding.  
Accession number: 319

To push ideas further, we could ask:

'How do you know that?'

'Where does that idea come from? Is that true for everyone in the room?'

# Ancient Egypt in my head



Look at these illustrations of King Tutankhamun and Howard Carter. I wonder what they are thinking...

*Collaged illustrations, Rose Feather.*

Ask your students to make a similar drawing or collage of themselves to show the Ancient Egypt that lives in their heads.

To get them started, ask if they have seen any of these things before:

- *The Mummy films, Indiana Jones or cartoons set in Ancient Egypt*
- *The Horrible Histories books about Ancient Egypt*
- *The Carter Centenary Gallery at Swaffham Museum Heritage Collection*
- *Ankh Hor at Norwich Castle Museum and Art Gallery*
- *Ancient Egyptian Mummies at the British Museum*
- *The Sainsbury Centre's Ancient Egyptian objects*



Ask...

What is Egypt like now?  
Have you ever visited?  
Have you got Egyptian relatives?

*Still from The Mummy Returns film*

You could draw and collage with...

photos of yourselves, photos of where you live in East Anglia, photocopies of books/ comics about Ancient Egypt, printed screen shots of films/ cartoons, travel guides, magazines, maps, or different types of paper.

# A whispering voice

For us in East Anglia, Egypt is a far away place.  
How does someone who lives in Egypt today think about ancient Egyptian culture?

Watch this 3 minute video:

<https://sarasallam.com/you-died-again-on-screen>

What did you see? What were you curious about?  
How did the film make you feel? Who do think is whispering? Who are they whispering to?

*Still from 'You Died Again On Screen' Sara Sallam 2020*



Mummy!



*Sara Sallam 2022*

This artwork is titled 'You Died Again on Screen' and was made in 2020 by Sara Sallam, a contemporary Egyptian artist who had a month-long residency at the Sainsbury Centre in 2022. Sara Sallam is interested in how Ancient Egypt is represented in 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 sat watching the film next to her, like you might explain a film to an elderly relative. Rather than as characters in a story, Sara Sallam talks to mummies as the real people they were during life.

Look back at your illustrations and imagine if the people, stories and objects you have drawn described the lives of your distant relatives.

Would this change how you feel about them?

Do you have any new questions to ask about Ancient Egypt after doing this activity?

Want to explore these ideas further? Here is an interview with Sara Sallam towards the end of her Sainsbury Centre residency:

<https://www.sainsburycentre.ac.uk/channel/sara-sallam-reconnects-objects-to-their-stories/>

# Part 2

## Art and Objects



*Statuette of Imhotep, in bronze. Accession number: 322*

# Looking at things



*Statuette (shawabti) of the scribe Amenmose  
Accession number: 600*

In the Sainsbury Centre are objects made in Egypt during the rule of the pharaohs and from later periods in Egyptian history, which now live in glass cases as part of Robert and Lisa Sainsbury's collection. Among the objects are 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**, some of these things have existed for over 2000 years, and some of them have been around for more like 6000 years.

**Why are all these Egyptian things such different ages?**

Although 'Ancient Egypt' tends to be thought of as a distinct, singular time in history, the period described is thousands of years and spans huge changes in how people lived. As well as that, after Egypt became part of the Roman Empire around 2000 years ago, they carried on many traditions and ways of life that were practiced by Egyptian people at the time but with slight differences. Sometimes, an object that you may think looks like it was made at the same time as the pyramids could have been made in the Roman era 2000+ years later!

Films, books and advertising about Ancient Egypt tends to squash all that history down into one story of what life was like.

Have a close look at the dates on the Sainsbury Centre objects from Egypt, can you put them in time order? Does the order surprise you?

Try using our playing cards to create an object-based timeline of Egypt. Get in touch with the learning team to access these cards.

On one hand, these things  
are far away in terms of  
both time and geography.

But on the other hand,  
they are right here in  
front of us, today.

How does that make  
you feel?



*Inlay in the form of a human mask. Accession number: 307*

### How did these things get to East Anglia?

The Ancient Egyptian objects in the Sainsbury Centre have lived in the building in Norwich since 1973. They may even have been in the same glass cabinet for most of those 50 years, unmoved

As someone living in East Anglia, do you call it your home? How many years have you been here so far? These things have been in Norwich for 50 years, does that mean that Norwich is home for them too?



*Walking hippopotamus. Accession number: 306*

Make a drawing or a piece of writing while standing in front of these things in the gallery, or looking at them closely on the Sainsbury Centre website.

You could use a 3D scan of Walking Hippopotamus on your smart board or tablets:

<https://sketchfab.com/3d-models/walking-hippopotamus-egypt-c1880bc-a9b60b7d218a4b6fb6911a5b45ceabd5>.

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

# The lives of objects

Portrait of a boy, removed from his embalmed body. Accession number: 326



## Provenance

The journey of an object or artwork from the place it was made, to a museum, gallery, or private collection, is called its *provenance*.

Can you imagine what the journey may have been like for these objects?

Do you think they would have come straight to Norwich from Egypt, or made some stops along the way?

Who or what do they represent? Who have they met?

Where have they travelled? What stories do they have to tell?

Not all the objects in the Sainsbury Centre have complete stories showing exactly how they went from being made to ending up in the gallery.

Some do.

Let's focus on one painting's provenance story in detail.

## Portrait of a boy removed from his embalmed body

You could print each story section and ask your students to put them in order. The narrative could also inspire movement and drama in response to each fragment of story.

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 boy, and in the tomb for over 2000 years.

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 Kennard's collection for around 40 years. When he died in 1912, his whole collection was sold at Sotheby's Auction House.

The painting was bought at the auction for the Pitt-Rivers Museum in Farnham, Surrey. The painting stayed in that museum for over 50 years.

In the 1960s, the Pitt-Rivers museum in Surrey sold its collection 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 well known British museums.

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, Robert and Lisa Sainsbury donated most of their collection to the UEA and the Sainsbury Centre was built to house it. The painting was put up as part of the 'Living Area' display, and stayed there for almost 50 years.

In September 2022, the painting was taken from its position in the Living Area to feature in the exhibition 'Visions of Ancient Egypt'.

In December 2022 contemporary artist Sara Sallam incorporated the painting into her film installation entitled 'Come To Your House' which was displayed in the Living Area.

The painting remains in the Living Area at the Sainsbury Centre (without Sallam's film), but the story doesn't end there.

What could be  
next in the  
journey of  
this painting?



Portrait of a boy, removed from his embalmed body. Accession number: 326

# Book-making activity inspired by Year 7 students from City Academy Norwich

Make a concertina booklet telling the story. Rewrite the story imaginatively from the point of view of the boy in the painting.

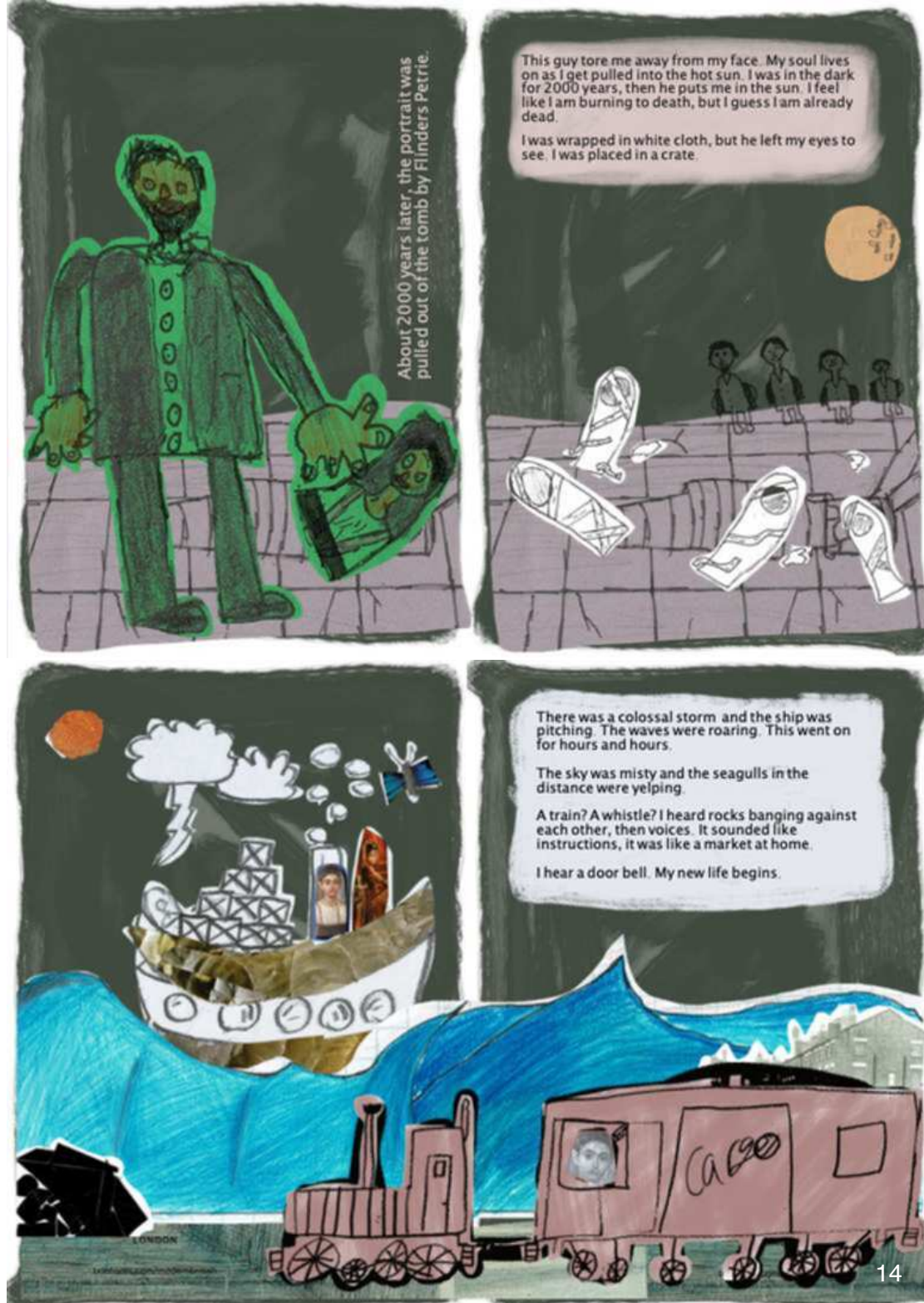
You can blend fact and fiction: what might the boy think of the people he meets? What might they want for the future?

To make the book itself, cut A3 pages in half longways to get two long strips. Then, fold them in a zig zag leaving panels big enough to write or draw on. Attach the two zig zags so you have one long concertina booklet and fill it with your story. Your students could do this individually, in small groups or as a whole class.

To gather inspiration, have a look at this Portrait of a Boy zine created by Year 7 students from City Academy School in 2022.

You could use collage techniques to create your illustrations in a similar way.

Right: collaged illustrations created by Year 7 students from City Academy Norwich



# Visions of Ancient Egypt:

## Critical reading and writing activity



Bead in the form of a frog. Accession number: 304

In 2022, the Sainsbury Centre put on a major exhibition entitled 'Visions of Ancient Egypt'. The exhibition coincided with two major anniversaries in the study of Ancient Egyptian history:

100 years since Howard Carter discovered Tutankhamun's tomb and 200 years since the hieroglyphics were first deciphered.

In an interview at the end of her Sainsbury Centre residency during the exhibition, Egyptian artist Sara Sallam said:

*"I think the decipherment of hieroglyphics was a great historical moment to finally be able to hear the ancient Egyptians and understand their thoughts, feelings, and practices."*

*The discovery of Tutankhamun's tomb needs, however, more nuance. I'm particularly uncomfortable with how it is often shaped as a celebration. It surely did contribute to the development of Egyptology and the field of archaeology, but it also marks the desecration of an ancient Egyptian tomb and a violent act performed on an ancient Egyptian body."*

Spend some time reading and analysing the two points that Sara Sallam makes. To help your understanding, look up these words:

decipherment   hieroglyphics   nuance

archaeology   desecration

Swaffham Museum in East Anglia has a Carter Centenary Gallery, telling the story of Howard Carter discovering Tutankhamun's tomb in 1922.

<https://www.swaffhammuseum.co.uk/galleries/the-carter-centenary-gallery>

Here is a resource from the museum explaining who Howard Carter was:

<https://carter22.co.uk/who-was-howard-carter>

*“Here is a poorly educated young man of Norfolk artisan stock who had talent, was tenacious (if stubborn) and bold. Supported by patrons and a great bit of luck he kept a tenacious hold on his dream and discovered a tomb that experts insisted no longer existed.*

*By so doing he uncovered one of the greatest and richest treasures ever found. In 2022 we salute him.”*

Spend some time reading and analysing the way Swaffham Museum writes about the discovery of Tutankhamun. To help your understanding, look up these words:

artisan

tenacious

patrons

## Writing task

In one sentence, sum up why Sara Sallam believes Howard Carter's discovery of Tutankhamun shouldn't only be seen as a cause for celebration.

In one sentence, sum up why the Swaffham Museum believes it should be celebrated.

What do you think?





*Come To Your House. Sara Sallam 2022.*

## "Come To Your House"

As part of Sara Sallam's 2022 residency, she created a video installation called 'Come To Your House' which she displayed among the Egyptian objects in the Sainsbury Centre's 'Living Area'.

Sallam focused on 'Fragment of a sunk relief: a mourner' (object 312), 'Mummy pectoral' (object 320) and 'Portrait of a boy, removed from his embalmed body' (object 326).

All these objects would have been cut out of tomb walls or pulled off mummified bodies, before being sold into museums and galleries. Their intended function would have been to stay in the tomb to accompany the deceased into the afterlife.

Sallam's video and audio creates a funeral ceremony for these objects, to evoke their intended function. As part of the video, the artist wraps herself in cloth and lays in a field of reeds.

Why do you think she is doing this? What do you already know about reeds, and wrapping in relation to Ancient Egyptian funeral practices?

In this video, Sallam gives voices to the objects in the gallery. How does it make you feel? Would you feel the same if you were looking at those objects without the video and audio?

Here is a video of the piece, and a description of the installation in the artist's own words:

<https://sarasallam.com/come-to-your-house>



*Far right: Fragment of a sunk relief: a mourner. Accession number: 312*

*Near right: Portrait of a boy, removed from his embalmed body. Accession number: 326*



*Seated cat. Accession number: 1026*

Research and  
film making  
activity

You can do this activity in the Sainsbury Centre Living Area, or at school looking at the Sainsbury Centre collection online. You will need an iPad/tablet between groups of 2 or 3 students and a clipboard with paper and a pencil each.

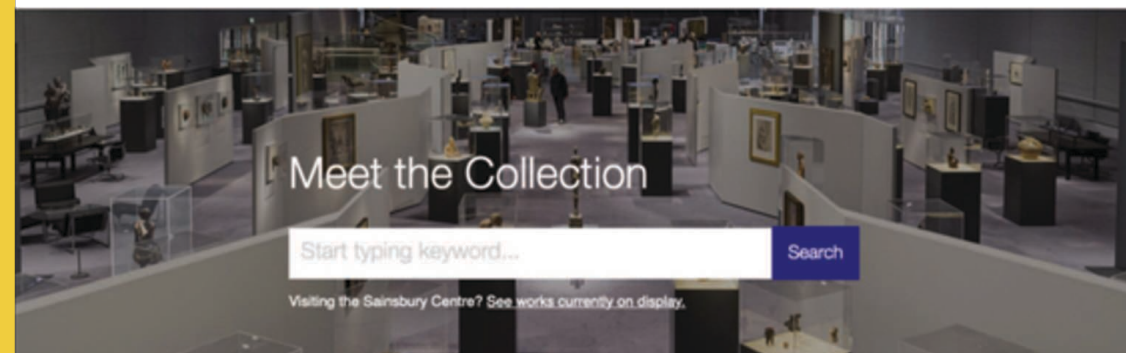
### Research

In a group of 2 or 3 people, choose an object from the Sainsbury Centre Collection which was made in Egypt. It will have been in the museum for 50 years, but before that it may have been made up to 6000 years ago.

Fill a page with drawings of your chosen object from every angle you can manage. Draw fast, then draw slow. Draw only looking at the object (not your paper), then draw from memory only looking at your paper (not the object).

Use your iPad/ tablet to check on the Sainsbury Centre's collection catalogue to see if there are details about its journey from Egypt to Norwich, and any information of what it might have been used for originally.

Go to 'meet the art' and type the object number into the search bar.



The provenance story  
might look like this ↴

## Provenance

Formerly in the Alexander Collection, Edinburgh.

Purchased by Robert and Lisa Sainsbury from K. J. Hewett in 1959.

Donated to the Sainsbury Centre, University of East Anglia in 1973 as part of the original gift.

And the information might  
look like this ↴

## Mummy pectoral

### Life Story

The pectoral is formed from a rectangular sheet of metal worked in *repoussé* in the form of the inner part of a temple (the *naos*). There is a cavetto cornice above a portico chased with two lines marking the upper ends of the architrave, and a group of six vertical lines in the centre. Within this frame stands a figure of Horus (son of (Osiris, god of the Underworld) as a falcon-headed man wearing a kilt with bull's tail at the rear, and holding a *was*-sceptre and *ankh*. Confronting Horus is a figure of Thoth with the head of an ibis also holding a *was*-sceptre and *ankh*. Thoth, god of wisdom, stands here, as often elsewhere, for the similar figure of the later proscribed Seth who murdered his brother Osiris. Seth, together with Hecate, represent the old guardian gods of the four quarters of the universe.

## Making a film

After looking closely at your chosen object, drawing it, researching its provenance and reading information provided by the Sainsbury Centre, it's time to come up with an idea for a short film.

Sara Sallam developed the idea for her video by thinking about what the objects might wish for.

In your group, think of a short piece of writing that you could say aloud while filming the object, imagine the artwork is telling its story, or calling out a wish, or something else. Then, experiment with filming the object from different angles and moving the camera in different ways.

Make the short film by combining your words with the object by filming and speaking.

Push this idea much further by filming your drawings, filming your feet walking through the space...

You could all speak at once, or just one of you could whisper, or shout.

*Make a film which brings the objects to life.*



Mummy pectoral. Accession number: 320

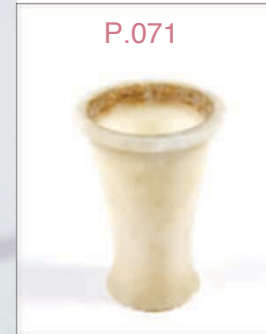
# The Sainsbury Centre Collection

There are over 70 objects from Egypt at the Sainsbury Centre. Here is a selection. To see them all, search 'Egypt' on the Sainsbury Centre online catalogue or type in their object numbers.

[www.sainsburycentre.ac.uk/meet-the-art/](http://www.sainsburycentre.ac.uk/meet-the-art/)



322



P.071



1046



628



1025



600



920



306



317



326



312



713



1044

# Animals and people represented in Egyptian objects in the Sainsbury Centre collection

Many of the Egyptian objects in the Sainsbury Centre look like animals. Lots of them are small, and some are tiny.

Why do you think it was important for people living in Ancient Egypt to make figures of animals? And why might they have made them so small?



1026



605



586

## Drawing activity

Using the knowledge you already have about the beliefs and meanings of animals in Ancient Egypt, draw a picture of where you think the animal sculptures might have been kept. Above ground, underground? In a home? Outside?

How might it feel to hold the object? Draw around your hand on some paper. Then draw one of the tiny animal objects as if it is in the palm of your hand.

Your drawing could be of your hand, or the hand of the person who made the sculpture. I wonder how they felt holding the little animal they had made?



615

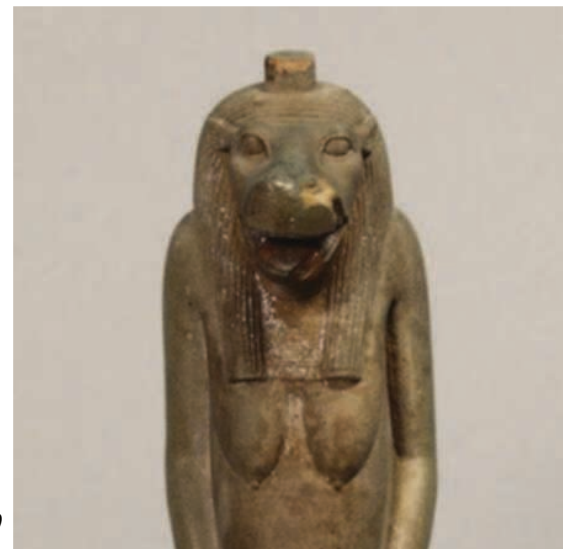
What do you already know about Ancient Egyptian gods and goddesses?

Have a look at these objects. Which gods or goddesses might they represent, and how can you tell?

548



316



549



309

21



*Pantheistic statuette. Accession number: 545*

The object above called a 'pantheistic statuette'. This means there are different animals and gods shown in one creature, mixing together the different attributes those animals and gods have.

Draw your own  
'pantheistic  
statuette'

### People/ gods featured in the Sainsbury Centre Collection of Egyptian objects:

Osiris - god of death and rebirth

Isis - goddess of healing and magic

Horus - god of war and the sky

Mut - goddess of the sky and motherhood

Imhotep - god of medicine and healing

Hathor - goddess of love and music

Bes - god of music and childbirth

Amenmose - Ancient Egyptian prince

Shawabti - a slave figure found in tombs to serve the dead

### Animals featured in the Sainsbury Centre Collection of Egyptian objects:

- |                |            |
|----------------|------------|
| - Cat          | - Horse    |
| - Frog         | - Hedgehog |
| - Hippopotamus | - Bull     |
| - Baboon       | - Ibis     |

Choose the animals and gods or goddesses from Ancient Egypt which mean something to you and create a creature which has elements of them all.

You could do this at the Sainsbury Centre, drawing different elements of each of the objects you find.

Or, you could use the online catalogue to find different objects to draw. If you use the digital model, you can rotate the object 360 degrees.



Sketch for a Portrait of Lisa. Accession number: RLS 4

# Lisa Sainsbury and Queen Nefertiti

The art and objects in the Sainsbury Centre Collection were collected by two people: Lisa and Robert Sainsbury.

In the collection is a portrait of Lisa Sainsbury by artist Francis Bacon. Lisa commissioned this painting - this means she asked Francis Bacon to paint it for her.

How does this painting make you feel? How do you think Lisa Sainsbury felt when she saw it finished?

Find other Francis Bacon paintings in the Sainsbury Centre, in the gallery or online. How do they compare?

What would you say to an artist that you had asked to paint you?

Imagine you are writing to the artist you have commissioned. What would you like them to emphasise? What emotion would you choose? What would you do in the painting? How would you instruct them, and why?

I wonder what Lisa Sainsbury said to the artists that painted her? How might she have wanted to control her legacy?

The painting of Lisa Sainsbury was made in 1955, five years after Francis Bacon travelled to Egypt to see tomb paintings and ancient portraits.

Here is what Calvin Winner – Head of Collections at the Sainsbury Centre – says about the painting:

*“Observers have often remarked on the tenderness of the portrayal reflecting his affection for the sitter, and also its resemblance to the famous bust of the Egyptian Queen Nefertiti in the Neues Museum, Berlin.”*

*Bacon visited Egypt on route to South Africa in November 1950 and considered the achievement of ancient Egyptian art unsurpassed in its visual hieratic power.”*

Read the quote above carefully, and look up any words you are unsure of.

How does Calvin Winner describe Francis Bacon's attitude towards Ancient Egyptian art?

Can you see how Francis Bacon might have been inspired by Ancient Egyptian portraits in his painting of Lisa Sainsbury?

Here it is next to Portrait of A Boy, and the sculpture of Queen Nefertiti. What do you notice?



RLS 7



There are lots of other portraits of Lisa Sainsbury in the Sainsbury Centre's collection.

Here are a few of them to compare and contrast.

You can explore these ideas further with us in a workshop in the Studio at the Sainsbury Centre, find details here:

[www.sainsburycentre.ac.uk/work-with-our-associate-artists/](http://www.sainsburycentre.ac.uk/work-with-our-associate-artists/)

More information on page 28.



Left to right: 326, RLS 4, The Other Nefertiti. Nora Al-Badri & Jan Nikolai Nelles



RLS 19

# Queen Nefertiti

The sculpture of Queen Nefertiti was made in Egypt over 3000 years ago and now is displayed in a museum in Berlin.

Why is it there? 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 left in the workshop of an artist called Thutmose.

Over 110 years ago, German archaeologists took the sculpture secretly and without permission from the Egyptian officials. After hiding the sculpture in various places in Europe it was put on display in Berlin's *Neues Museum* in 1912. It has stayed there ever since despite constant calls for it to return from Egyptian authorities.

Six years ago, the Egyptian Government asked the museum again to repatriate (return) the sculpture to Egypt. The museum in Berlin said no.

In response, artists Nora Al-Badri and Nikolai Nelles went into the museum and scanned the sculpture secretly and without permission from the German Government. They released the digital model online for free for anyone to look closely at or even 3D print. It has been downloaded many times across the world, and there is no way to retrieve or recall the scan.

In 2022, the sculpture of Queen Nefertiti was 3D printed at the University of East Anglia and put in the Sainsbury Centre for the exhibition 'Visions of Ancient Egypt'.

In 2023, the 3D model is available for anyone to touch at the Sainsbury Centre and it can be loaned out to your school.

Time ticks on. The story doesn't end there. What's could be next in the journey of this sculpture?

What questions do you have about this story?

Write down one question per student and look at them all together.

What words are repeated often? Permission? Own? Belong? Technology? Copy? Take?

You can find an artist talk on the project here:

<https://aksioma.org/the.other.nefertiti>

You can find the 3D model of the sculpture here:

<https://sketchfab.com/3d-models/bust-of-nefertiti-foia-results-8c60faca6152405e9d35784efa8b9aa1>



*The Other Nefertiti. Nora Al-Badri & Jan Nikolai Nelles. Photo credit: Jure Goršič*

Part 3  
Reflecting  
and Taking  
Ideas  
Further



*Statuette of Pataikos. Accession number: 324*

After visiting the  
Sainsbury Centre,  
or studying the collection  
online



I wonder whether the Ancient Egypt in Your Head has changed at all after studying these objects and stories?

Look back at your original illustration. Using a different pen or pencil, or using collaged paper, add on new ideas that have developed after visiting the museum. Leave the original ones there too.

Sometimes finding out more and listening to new perspectives can make us wonder about ideas we felt quite sure about at the start. It can take some courage to change our minds about things, but being curious and open to new ideas are great skills for researchers to develop!

Here are some possible headings to get your started:

- I heard a story at the gallery and it made me think about this idea...
- I saw something like this at the gallery...
- I still think this is true but...
- I'm less sure about this now...
- Actually, these things are more like...

This activity might lead to some questions and debate. Here are some articles which may develop the conversations:

'Howard Carter Stole Tutankhamun's Treasure'  
[www.theguardian.com/culture/2022/aug/13/howard-carter-stole-tutankhamuns-treasure-new-evidence-suggests](http://www.theguardian.com/culture/2022/aug/13/howard-carter-stole-tutankhamuns-treasure-new-evidence-suggests)

'Museum Gives Ancient Objects Back To Egypt'  
[www.metmuseum.org/blogs/now-at-the-met/news/2010/met-and-egyptian-government-jointly-announce-recognition-of-egypts-title-to-19-objects](http://www.metmuseum.org/blogs/now-at-the-met/news/2010/met-and-egyptian-government-jointly-announce-recognition-of-egypts-title-to-19-objects)

'Scan Pyramid uses VR technology to deepen understanding without entering the pyramids'  
[www.scanpyramids.org/index-en.html](http://www.scanpyramids.org/index-en.html)

Let's revisit some big questions and see if we have any new ideas.

Why might people argue we should have objects from Ancient Egypt near our home in England?

Why might other people argue that these objects should be returned to the country they were taken from?



Figure of a bulti fish. Accession number 587

# Artist-Led Workshops

If you would like a workshop led by one of our Associate Artists as part of your visit to the Sainsbury Centre, we currently have two which link to Egypt.

**Workshop:** This and this, and this is me

**Artist:** Rose Feather

**Year Group:** KS3

**Description:** This workshop is an identity-focused exploration via portraits of Lisa Sainsbury, objects from Ancient Egypt and a 3D printed sculpture of Egyptian Queen Nefertiti.

In the gallery we will create drawings and writing on the theme of legacy and start to explore the idea of presenting multiple version of ourselves.

In the studio we will learn the secret of comic book artist Karrie Fransman's 'Death of the Artist' - and take on the challenge of pretending to be several different artists.

Each student will be a print-maker, a collage artist, a draftsperson and a photographer, all working towards publications which show their identities in five different ways.

While we are making, we'll be inventing titles and captions for each artwork, tying in the discussions on legacy we had in the gallery.

**Location:** Sainsbury Collection galleries and Studio

**Price:** £250

**Notes:** Each 2 hour session accommodates up to 30 students. Times are typically 10-12 & 12.30-14.30.

**Workshop:** Animal Amulets

**Artist:** Rachel Anstey Sanders

**Year Group:** EYFS/ Reception, KS1 and SEN groups

**Description:** The Sainsbury Centre collection includes depictions of animals, animal/human-hybrids and articles of clothing and adornment that could transform the wearer into an animal form, or imbue them with animal characteristics.

In this workshop, we will find examples of animals in the collection and think about what it might mean to be a hybrid of human and animal.

We will imaginatively transform ourselves into hybrid animals using group drama techniques.

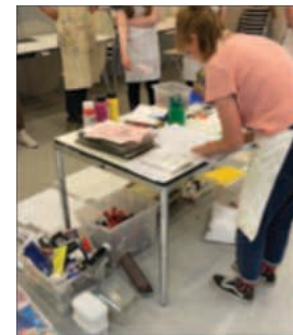
Focussing especially on the Egyptian objects, we will find out about the symbolism of animals to the Ancient Egyptians and the characteristics or qualities they gave to the animals they saw around them.

Then, we will make our own hand-sized amulets using clay and coloured glass beads.

**Location:** Sainsbury Collection galleries and Studio

**Price:** £250

**Notes:** Each 2 hour session accommodates up to 30 students. Times are typically 10-12 & 12.30-14.30.



To find out more, or to book, please contact [scvgroupvisits@uea.ac.uk](mailto:scvgroupvisits@uea.ac.uk)

# Digital Resources

You can explore the Sainsbury Centre on your screen using our virtual galleries:

[www.sainsburycentre.ac.uk/virtual-galleries/](http://www.sainsburycentre.ac.uk/virtual-galleries/)

Use password vr-schools for access.

In this space you can wander around and see how the objects are displayed.

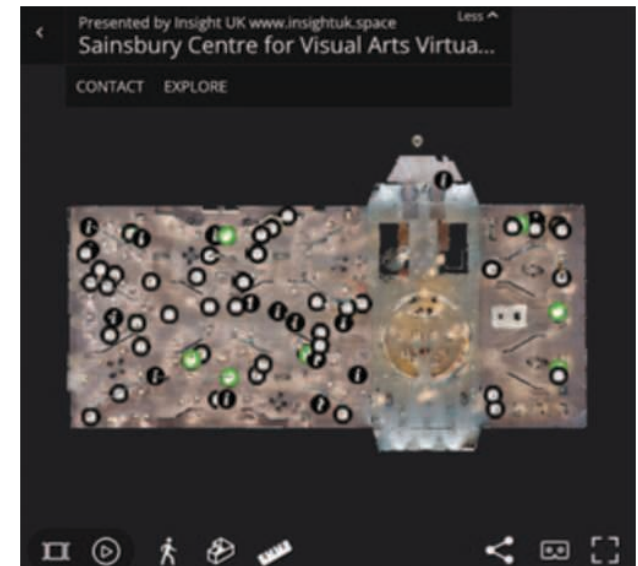
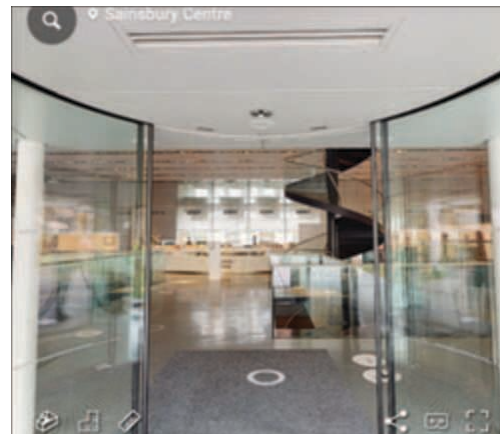
Click on the icons to open up interactive 3D models. Spin the objects around and zoom in close for a really good look.

Three of our Egyptian objects are available in this form. All of our 3D models are also available on Sketchfab:

[www.sketchfab.com/sainsbury-centre/models](http://www.sketchfab.com/sainsbury-centre/models)

Try playing with the [AR] function to create the illusion that the objects are in your classroom.

Play with the filters available on Sketchfab to see how the models have been constructed.



# References and Resources

UCL Petrie Museum resource Pages 2 & 3:  
[https://www.ucl.ac.uk/culture/sites/culture/files/1\\_teachers\\_pack\\_0.pdf](https://www.ucl.ac.uk/culture/sites/culture/files/1_teachers_pack_0.pdf)

'Power of Stories', The Black Nursery Manager, aka Liz Pemberton in conversation with Melanie Hollis from Ipswich Museum:  
[www.youtube.com/watch?time\\_continue=17&v=ct1BQTiL6l0&feature=emb\\_title](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:  
[www.laurahenryallain.com/shop/](http://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:  
[www.theantiracisteducator.com/glossary](http://www.theantiracisteducator.com/glossary)

Art as a Window on the World:  
[www.sainsburycentre.ac.uk/wp-content/uploads/2019/10/Art-as-a-Window-on-the-World-OCR.pdf](http://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:  
[www.sainsburycentre.ac.uk/about-us/](http://www.sainsburycentre.ac.uk/about-us/)

Norwich Census:  
[www.norfolkinsight.org.uk/population/#/view-report/63aeddff1d7fc44b8b4dffcd868e84eac/iaFirstFeature/G3](http://www.norfolkinsight.org.uk/population/#/view-report/63aeddff1d7fc44b8b4dffcd868e84eac/iaFirstFeature/G3)

'Howard Carter Stole Tutankhamun's Treasure'  
[www.theguardian.com/culture/2022/aug/13/howard-carter-stole-tutankhamuns-treasure-new-evidence-suggests](http://www.theguardian.com/culture/2022/aug/13/howard-carter-stole-tutankhamuns-treasure-new-evidence-suggests)

'Museum Gives Ancient Objects Back To Egypt'  
[www.metmuseum.org/blogs/now-at-the-met/news/2010/met-and-egyptian-government-jointly-announce-recognition-of-egypts-title-to-19-objects](http://www.metmuseum.org/blogs/now-at-the-met/news/2010/met-and-egyptian-government-jointly-announce-recognition-of-egypts-title-to-19-objects)

'Scan Pyramid uses VR technology to deepen understanding without entering the pyramids'  
[www.scanpyramids.org/index-en.html](http://www.scanpyramids.org/index-en.html)



Statuette of a baboon drawing a bow. Accession number: 615