



MUSEOLOGY AND EGYPTIAN MATERIAL CULTURE

MUSEO EGIZIO, TURIN (ITALY)

Course ID: ARCH XL 159

June 25-July 30, 2017

FIELD SCHOOL DIRECTOR:

Dr. Hans Barnard MD PhD, Cotsen Institute of Archaeology at UCLA, nomads@ucla.edu



INTRODUCTION

The collection of ancient Egyptian artifacts kept in the *Museo Egizio* in Turin (Piedmont, Italy) is among the most important in the world. In 1824, King Charles Felix (1765–1831) of the House of Savoy—that was ruling Savoy, Piedmont, Aosta and Sardinia from Turin at the time—acquired the collection accumulated by Bernardino Drovetti (1776–1852), the French consul to Egypt. Once in Turin it was housed in a large building in center of town where it resides until today. The collection was expanded with the purchase of more than 1200 objects gathered by Giuseppe Sossio, in 1833, and the more than 35,000 objects excavated and purchased by Ernesto Schiaparelli (1856–1928) between 1900 and 1920. In the 1960s, the Nubian *Temple of Ellesiya* was presented by the Egyptian to the Italian government—to recognize their assistance during the UNESCO campaign to save the Nubian monuments—and rebuild in the Museo Egizio. Next to this temple, important constituents of the collection include the Old Kingdom *Tomb of the Unknown*, the New Kingdom *Tomb of Kha and Merit*, several complete copies of the *Book of the Dead*, the *Turin List of Kings*, and the *Turin Papyrus Map*.

The *Fondazione Museo delle Antichità Egizie* was established in 2004 as the result of an innovative configuration blending private and public funding, which is an experiment in museum management in Italy. The Fondazione is responsible for the research, maintenance, public outreach, permanent or

temporary exhibition of the objects, as well as initiating and supervising traveling exhibitions, research and cooperation with national and international institutions. The *Soprintendenza Archeologica Belle Arti e Paesaggio per la Città metropolitana di Torino*, on the other hand, remains responsible for safeguarding the collection. The building housing the museum was renovated in 2006 and a new permanent exhibition was opened in 2015. Among these recent developments are initiatives in the fields of education, public outreach, fundraising and a renewed attention for the analysis and publication of the objects in the collection.

In 2016, faculty of the Cotsen Institute of Archaeology at UCLA, the Museo Egizio, the Polytechnic University of Turin (*Politecnico di Torino*), and the Institute for Field Research agreed to collaborate within several independent, but interconnected projects. These projects provide opportunities for graduate and undergraduate students to study ancient Egyptian history and material culture, archaeology, conservation, museology, public outreach, digital data curation, and related subjects. One of these opportunities is a fieldschool for undergraduate students to obtain experience with all aspects of work in a museum. Work takes place during the summer months, June through August, in Turin. The Museology and Egyptian Material Culture Fieldschool that is an integral part of this larger initiative centers around instructing students in all aspects of the preservation, study and presentation of museum objects, using ceramic artifacts and ancient textiles as paradigms. Instructors include UCLA faculty and graduate students, staff of the Museo Egizio, and experts from the conservation center at the *Venaria Reale* and the school of architecture of the Politecnico. The objects in the joint care of the Soprintendenza and the Museo Egizio are all stabilized and recorded, but full analysis and publication is still on-going as are specific aspects of the conservation efforts. This fieldschool aims to contribute to this endeavor with a special research focus on production techniques, craft specialization and apprenticeship, and communities of practice.

ACADEMIC CREDIT UNITS & TRANSCRIPTS

Credit Units: Attending students will be awarded 12 quarter credit units (equivalent to 8 semester units) through our academic partner, UCLA Extension. UCLA is a top ranked research university and its archaeology program is ranked amongst the best in the country. All IFR field schools instructors and curricula are approved both by the corresponding academic department and the Academic Senate at UCLA. This field school provides a minimum of 180 direct instructional hours.

Transcripts: Transcripts are available through UCLA UnEX and instructions for ordering transcripts may be found at <http://bit.ly/2bD0Z3E>. Grades will be posted and transcript available usually within six weeks after the end of this field school. All IFR field schools are designated XL classes – courses that are equivalent to undergraduate courses offered by the UCLA regular session. All XL courses are transferable for unit and subject credit toward the Bachelor's Degree at all campuses of the UC and CSU systems. Classes numbered 100 to 199 are considered upper division (junior/senior). For more information, go to <http://bit.ly/2bjAqmy>.

UCLA students: Students can take classes through UCLA Extension to complete requirements. However certain considerations must be taken into account. For more information, go to <http://bit.ly/2bJWeHK>.

Credit Units Transfer: Most universities accept UCLA credit units – there are very few exceptions. Students are strongly encouraged to discuss the transferability of the credit units with school officials BEFORE attending the field school.

COURSE OBJECTIVES

During this fieldschool students will assist with the recording, analysis, preservation and presentation of selected ceramic artifacts and ancient textiles in the collection of the Museo Egizio. The first week

entails class-room instruction and guided tours through the museum in sections of an hour each (three per session). The remaining four weeks are devoted to hands-on instruction and field trips. Subjects and tasks include, but are not limited to

- recording and drawing pottery;
- photographing and scanning pottery;
- research into pottery technology;
- recording, drawing and photographing ancient textiles;
- preserving, conserving and restoring ancient textiles;
- research into textile technology;
- 3D printing of copies of artifacts for visually impaired visitors;
- 3D construction and printing of custom supports for museum objects;
- recording the work (blogs, vlogs) / public outreach;
- preparing a virtual exhibition on the pottery, pottery technology and the work done.

Specific tasks are distributed at the beginning of the second week and redistributed at the beginning of the fourth week, meaning that each student obtains experience with at least two different tasks. Classroom and hands-on instruction will be by faculty and graduate students affiliated with fieldschool, experts from the Museo Egizio and the Soprintendenza, and invited speakers affiliated with the Venaria Reale and the Politecnico. Several field trips to other nearby museums and historic landmarks are scheduled to compliment the experience of the students in the Museo Egizio. After each trip students are requested to submit a written report in which they discuss a specific subject.

DISCLAIMER – PLEASE READ CAREFULLY

As we are working in a busy museum and are handling unique, often fragile objects for which several organizations bear responsibility, some down-time will be unavoidable waiting for objects, people or permissions to arrive. Students are required to come equipped with sufficient excitement and an adequate understanding that our endeavor requires patience and carefulness, as well as the contemplation of complex issues concerning authenticity, ownership and accessibility of cultural objects.

If you have any medical concerns, please consult with your doctor. For all other concerns, please consult with the project director – as appropriate.

PREREQUISITES

There are no prerequisites for participation in this fieldschool. It entails hands-on, experiential learning and students will learn on-site how to care for, study and present museum objects. Students are required, however, to come equipped with sufficient excitement and an adequate understanding that the endeavor requires handling unique, fragile objects, as well as contemplate complex issues of the authenticity, ownership and accessibility of cultural objects.

LEARNING OUTCOMES

During this fieldschool students will assist with the recording, analysis, preservation and presentation of selected ceramic artifacts and ancient textiles in the collection of the Museo Egizio. The historic and theoretical knowledge necessary for this work on unique and often fragile objects will be transmitted during the actual work, as well as through readings, lectures and fieldtrips. The latter are directly relevant for the hands-on work in the laboratory and will be integrated and enforced during the one-on-one practical instruction that is the main component of this fieldschool. Upon completing this fieldschool students should have a basic understanding of the preservation, study and presentation of museum objects, as well as a more detailed understanding of the production, analysis and preservation of ceramic artifacts and ancient textiles. Emphasis is on digital data collection and presentation.

GRADING MATRIX

50%: Attendance and participation in each scheduled event, including lectures, trips and work sessions

30%: Written assignments associated with the theme of each week

20%: Final exam

TRAVEL & MEETING POINT

Students must arrive in Milan or Turin in the weekend of 24–25 June 2017 and will be met by project staff at their port of entry. Turin has its own airport (Turin Caselle, TRN), but most international flights to the region land in one of the two airports near Milan: Milan Malpensa (MPX) or Milan Linate (LIN). Traveling into each of these three airports is possible, but make sure to communicate detailed travel information well ahead of your arrival to avoid confusion during pick-up. Traveling overland to Turin is possible with one of several train companies that maintain high-speed connections between Turin and most large cities in Italy. There are, however, two main railway stations in Turin, *Porta Nuova* and *Porta Susa*. Again it is important to communicate detailed travel information to avoid confusion during pick-up. Students who are planning to travel around through Italy and Europe are encouraged to do so after the fieldschool.

If you missed your connection or your flight is delayed, please contact the project director immediately. A local emergency cell-phone number will be provided to all enrolled students.

The project will conclude on Sunday July 30, 2017.

VISA REQUIREMENTS

A passport that is valid for at least six months after your departure date (1 February 2018 if you are only attending the fieldschool) is necessary to travel into Italy. U.S. citizens may enter Italy for up to 90 days without a visa. All non-residents are required to complete a declaration of presence (*dichiarazione di presenza*) upon their arrival.

Non-U.S. citizens should consult the information provided by the Italian immigration website <vistoperitalia.esteri.it/home/en>.

Non-E.U. visitors, including U.S. citizens, arriving overland in Italy from another Schengen state (Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden or Switzerland) must request a declaration of presence form from a local police office (*commissariato di zona*), police headquarters (*questura*), or their first place of stay and submit the completed form to the police or their place of stay within eight business days.

Anyone intending to stay in Italy for longer than 90 days must obtain a permit of stay (*permesso di soggiorno*). For more information visit the US State Department website

Embassy of Italy to the U.S.
3000 Whitehaven Street, N.W.
Washington, D.C. 20008
Tel. +1 (202) 612-4400
Fax. +1 (202) 518-2152
In case of emergencies: +1 (202) 612-4411; or: +1 (202) 612-4412

U.S. Embassy in Rome
via Vittorio Veneto 121

00187 Roma
Tel. (+39) 06-46741 (switchboard)
Fax. (+39) 06-4674-2244
In case of emergencies: (+39) 06-46741

U.S. Consulate General in Milan
via Principe Amedeo, 2/10
20121 Milano
Tel. (+39) 02-290351 (switchboard)

ACCOMMODATION

Turin (*Torino*), on the river Po, is the capital of the Piedmont (*Piemonte*) region in northwest Italy. Turin became the capital the Duchy of Savoy—later the Kingdom of Sardinia—after the Savoy family moved there in 1563, and the capital of Italy from 1861 to 1864. The city is celebrated for its architecture, which offers great examples of baroque, neo-classical and art nouveau styles, and its many palaces, churches, universities, libraries, museums, theaters and restaurants. It is home to automobile manufacturers Fiat Chrysler, Lancia and Alfa Romeo, and is one of the centers of the Italian film industry, which is reflected in the cinema museum housed in the iconic *Mole Antonelliana*. Turin hosted the 2006 Winter Olympics and is well-known for the legendary soccer team Juventus F.C.

In Turin, students and foreign project staff will stay in Cristina52 <www.cristina52.it/eng/visita.html>:
via Madama Cristina 52
10125 Torino
Italy
Tel. +39 (0)11-230-5252
Fax. +39 (0)11-230-5253
info@cristina52.it

Cristina 52 is located in central Turin, within walking distance of the Museo Egizio. It is housed in the former Madama Garage, designed by the Valle brothers and opened in 1957 to coincide with the introduction of the iconic Fiat 500. Originally a multi-level parking structure combined with a car wash and repair shop, the building was completely renovated in 2006 and now comprises nine floors of modern apartments, all with fast internet and air conditioning, topped by a large sun roof with spectacular views over Turin and its surroundings. The building is kept clean and safe by a professional staff. Each room is shared by two students.

Rooms have a basic pantry, allowing guests to prepare hot drinks and simple meals. Cristina52 provides its guests with a northern Italian-style breakfast, consisting of coffee and a croissant. On weekdays, lunch will be served in the museum cafeteria and dinner in one of the many restaurants between the museum and Cristina52. Lunch and dinner are considered part of the fieldschool and the presence of all students is compulsory. Students with special dietary needs should discuss these with the project directors before traveling to Italy. The tap water in Turin is potable and all stores and restaurants sell bottled water.

In the weekends everyone is free to explore the many lunch and dining options available, alone or in small groups, or to prepare meals themselves. Turin is one of the centers of Italian cuisine and food is fresh and well prepared. Ample non-local options are also available, as are vegetarian and vegan food. It should be noted that dinner is typically served rather late in Turin, after 8pm, and is preceded—between 5pm and 7pm—by a light meal of *aperitivo* (comparable to Spanish *tapas*) that accompany drinks such

as Aperol spritz, americano or negroni. The quality and amount of aperitivo differ greatly between bars and restaurants, some serving enough to be considered dinner, referred to as *apericena*.

Despite its grandeur, Turin is relatively small, with all major destinations within walking distance or a short ride on the excellent public transport system. Another service to get around is *[TO]Bike*, which allows subscriber to use, for half an hour, one of the bright yellow bikes that are parked in special stations throughout the city. The center of Turin is built on a classic Roman grid with limited access for cars. In the month of July the weather in Turin can be rather unstable. Warm and sunny days (25–35°C or 80–90°F) are sometimes interrupted by rain showers, so be sure to bring an umbrella and light raincoat.

COURSE SCHEDULE

Activities of the field school takes place Monday through Friday, 8am–8pm, which is 8:00–20:00 in the 24-hour notation used in Europe. All students are expected to be present at and actively participate in all scheduled activities.

8:00–8:30	: breakfast
9:00–12:00 (noon)	: morning session
12:00–13:00 (1pm)	: lunch
13:00–17:00 (5pm)	: afternoon session
17:00–19:00 (7pm)	: free time
19:00–20:00 (8pm)	: dinner

The first week entails class-room instruction and guided tours through the museum in sections of an hour each (three per session).

The remaining four weeks are devoted to hands-on instruction and field trips. Subjects and tasks include, but are not limited to

- recording and drawing pottery;
- photographing and scanning pottery;
- research into pottery technology;
- recording, drawing and photographing ancient textiles;
- preserving, conserving and restoring ancient textiles;
- research into textile technology;
- 3D printing of copies of artifacts for visually impaired visitors;
- 3D construction and printing of custom supports for museum objects;
- recording the work (blogs, vlogs) / public outreach;
- preparing a virtual exhibition on the pottery, pottery technology and the work done.

Specific tasks are distributed at the beginning of the second week and redistributed at the beginning of the fourth week, meaning that each student obtains experience with at least two different tasks. As we are working in a busy museum and are handling unique objects for which several organizations bear responsibility, some down-time will be unavoidable waiting for objects, people or permissions to arrive. Every week each student will be invited for a brief meeting with the fieldschool director to evaluate her or his progress and discuss any questions or concerns.

Several field trips to other nearby museums and historic landmarks are scheduled to compliment the experience of the students in the Museo Egizio. After each trip students are requested to submit a written report in which they discuss a specific subject.

Class-room and hands-on instruction will be by faculty and graduate students affiliated with fieldschool, experts from the Museo Egizio and the Soprintendenza, and invited speakers affiliated with the Venaria Reale and the Politecnico. The schedule below is subject to change.

Week 1: The Authenticity of History

During the first week focus will be on the introduction to Ancient Egypt, the Museo Egizio, and the meaning of authenticity within archaeology, anthropology and history.

Monday 26 June

morning (9:00–12:00)	welcome and introductions lecture on the history of the Museo Egizio and its collection introduction to the history of Ancient Egypt (1)
lunch	12:00-13:00 = noon-1pm
afternoon (13:00–17:00 = 1-5pm.)	guided tour through the permanent collection
dinner	19:00–20:00 = 7-8pm

Tuesday 27 June

morning:	introduction to history of Ancient Egypt (2) introduction to art history, material culture and craft production (1) introduction in museology and conservation (1)
afternoon:	guided tour through the temporary exhibition and the permanent collection

Wednesday 28 June

morning:	introduction to history of Ancient Egypt (3) introduction to archaeology and ceramic analysis (1) discussion session on the authenticity of history
afternoon:	visit to the Palatine Gate, the Roman amphitheater and the Archaeological Museum (<i>Museo di Antichità</i>)

Thursday 29 June

morning:	introduction in museology and conservation (2), in cooperation with the conservation center at the Venaria Reale introduction to art history, material culture and craft production (2) introduction to archaeology and ceramic analysis (2)
afternoon:	guided tour through the galleries (open store spaces), the closed store spaces, and the permanent collection

Friday 30 June

morning:	introduction and discussion on public outreach introduction and discussion on ethno- and experimental archaeology discussion of first week readings and classes distribution of assignments
afternoon:	investigate the authenticity of the medieval castle and village in the <i>Parco del Valentino</i>

Saturday 1 July no program

Sunday 2 July no program

Week 2: The Agency of Objects

The second week the focus will be the hand-on tasks; the focus of the lectures, site visits and assignments is on the agency bestowed upon objects.

Monday 3 July

morning: introduction and distribution of the hands-on work on the ancient Egyptian pottery and textiles in the collection
afternoon: hands-on instruction and work

Tuesday 4 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Wednesday 5 July

morning: lecture
discussion on the agency of objects, from pottery and clothing to the Turin Shroud
afternoon: visit to pottery and textile workshops, in cooperation with the school of architecture of the *Politecnico*

Thursday 6 July

morning: hands-on instruction and work
afternoon: hands-in instruction and work

Friday 7 July

morning: lecture on a subject to be decided
discussion of second week readings and classes
distribution of assignments
afternoon: investigate the history and meaning of the Turin Shroud (the *Sacra Sindone*, possibly from the Egyptian “*shandyt*” through the Greek “*sindonos*”) by visits to the *Museo della Sindone* and the *Cappella della Sacra Sindone*.

Saturday 8 July: no program

Sunday 9 July: no program

Week 3: The Clash of Cultures

The third week will continue their chosen task, the focus of the lectures, site visits and assignments is on how culture defines the human experience.

Monday 10 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Tuesday 11 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Wednesday 12 July

morning: lecture on a subject to be decided

discussion on clash of cultures from the different mortuary monuments on the *Superga* to the Egyptian influence in *Industria*
afternoon: visit to the *Basilica di Superga*, site of the tombs of the House of Savoy as well as the 1949 air disaster

Thursday 13 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work
discussion of third week readings and classes
distribution of assignments

Friday 14: day trip for a guided tour to *Industria* (Bodincomagus, Monteu da Po)

Saturday 15 July: no program

Sunday 16 July: no program

Week 4: The Power of Presentation

During the fourth week student will exchange tasks; the focus of the lectures, site visits and assignments will be on how differences in presentation can fundamentally alter our experience and understanding.

Monday 17 July

morning: change to alternative task
hands-on instruction and work
afternoon: hands-on instruction and work

Tuesday 18 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Wednesday 19 July

morning: lecture on a subject to be decided
discussion on the power of presentation from films and cars to the multiple restorations of Leonardo da Vinci's Last Supper
afternoon: visits to the National Film Museum (*Mole Antonelliana*) and the National Automobile Museum

Thursday 20 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work
discussion of fourth week readings and classes; distribution of assignments

Friday 21 July: day-trip to Milan for a visit to Leonardo da Vinci's Last Supper (*Il Cenacolo*), in the Convent of Santa Maria delle Grazie, and the Egyptian collection in the *Castello Sforzesco*

Saturday 22 July: no program

Sunday 23 July: no program

Week 5: Discussions, Evaluation and Conclusion

The fifth and final week of the fieldschool focusses on finishing the tasks and assignments and evaluating both the students and the instructors.

Monday 24 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Tuesday 25 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Wednesday 26 July

morning: hands-on instruction and work
afternoon: hands-on instruction and work

Thursday 27 July

morning: presentation of the final reports
afternoon: final discussion and evaluation

Friday 28 July: final exam

Saturday 29 July: farewell dinner

Sunday 30 July: end of fieldschool

EQUIPMENT LIST

Next to their personal effect, student needs to bring at least the following items:

- passport, valid for six months after you scheduled date of departure from Italy
- medications or prescriptions that you need
- \$200 in cash
- work shirts and at least one pair of work pants (for work and field trips)
- close-toed shoes (for work and field trips)
- umbrella and light rain coat
- sunscreen, hat and sunglasses
- Textbook: J. Baines and J. Malek (2000), *Cultural Atlas of Ancient Egypt* (revised edition), New York, Checkmark Books.
- writing and drawing equipment (a detailed list will be forwarded to all enrolled students)

All major credit cards are accepted in Turin and there are ample ATM facilities. Alert your bank and credit card company that you will be traveling abroad, however, or your cards may be blocked.

If you want to use your cell-phone, alert your provider that you are traveling abroad and inquire about rates. Local SIM cards and cheap cell-phones are readily available for those who want to avoid high costs by using an Italian number. Internet access is available in both Cristina52, the Museo Egizio and in most cafes and restaurants.

The voltage in continental Europe is 220V, rather than 110V, and the outlets have two circular holes. It will thus be necessary to bring one or more adapters to use or charge any electrical equipment you want to bring.

MANDATORY READINGS

Textbook

J. Baines and J. Malek (2000), *Cultural Atlas of Ancient Egypt* (revised edition), New York, Checkmark Books.

Selected readings will be provided to enrolled students from:

- M.K. Hartwig (ed.) (2014), *A Companion to Ancient Egyptian Art*, Hoboken, Wiley-Blackwell
- I. Hodder (2012), *Entangled: An Archaeology of the Relationships between Humans and Things*, Chichester and Malden, John Wiley and Sons.
- B.J. Kemp (2006), *Ancient Egypt: Anatomy of a Civilization* (second edition), Abington and New York, Routledge
- W.Z. Wendrich (ed.) (2012), *Archaeology and Apprenticeship: Body Knowledge, Identity, and Communities of Practice*, Tucson, University of Arizona Press.

RECOMMENDED READINGS

- I. Emery (2009), *The Primary Structures of Fabrics: An Illustrated Classification* (reprint of the 1966 original), London, Thames and Hudson.
- B. Gordon (2011), *Textiles: The Whole Story*, London, Thames and Hudson.
- T. Ingold (2007), *Lines: A Brief History*, Milton Park (Abingdon), Routledge.
- L. Malafouris (2013), *How Things Shape the Mind: A Theory of Material Engagement*, Cambridge (MA), Massachusetts Institute of Technology Press
- P.M. Rice (2015), *Pottery Analysis: A Sourcebook* (second edition), Chicago, University of Chicago Press.
- I. Shaw (ed.) 2003, *The Oxford History of Ancient Egypt* (second edition), Oxford and New York, Oxford University Press.
- J.M. Skibo and G.M. Feinman (1999), *Pottery and People: A Dynamic Interaction*, Salt Lake City, University of Utah Press.
- E. Strouhal (1992), *Life of the Ancient Egyptians*, Liverpool, Liverpool University Press and Norman, University of Oklahoma Press.