

SUNOIKISIS DIGITAL CLASSICS, SUMMER 2022

SESSION 10: EXHIBITING THE ANCIENT WORLD - ONLINE AND OFFLINE

THURSDAY JUNE 30, 2022, 17:15 CEST

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OUTLINE

- Curating exhibitions – in ‘analogue’ form in museums and galleries, and in digital form online – is the subject of Museum Studies. Nevertheless, many curators are trained ‘on the job’ after conventional studies in Classics, Egyptology, History etc. However, there are a couple of issues important to know when working with ancient artifacts and combining it with digital media and scholarship.
- Firstly, this class will provide participants with six key fields in curating museum exhibitions, among them the use of media.
- Secondly, a few issues in handling ancient artifacts are addressed, among them dealing with human and animal remains (e.g. mummies) and digital representations thereof.

- Thirdly, the focus moves to the creation of digital exhibitions. Presenting 3D material in 2D (or as 3D models/in VR environments) has its promises and pitfalls. Looking at several examples, some good practices are discussed and advice given concerning aspects of implementing digital media and licenses.

SEMINAR READINGS

- Gabriele Pieke: Egypt in Mannheim: New Visions for an Old Collection, in: CIPEG Journal No. 5 (2021): Offerings to Maat. Essays in Honour of Emily Teeter, DOI: <https://doi.org/10.11588/cipeg.2021.5.84005>
- Samantha Masters and Franziska Naether, Digitizing the Ancient World in Cape Town, blog entry: <https://sketchfab.com/blogs/community/digitizing-the-ancient-world-in-cape-town/>

FURTHER READING

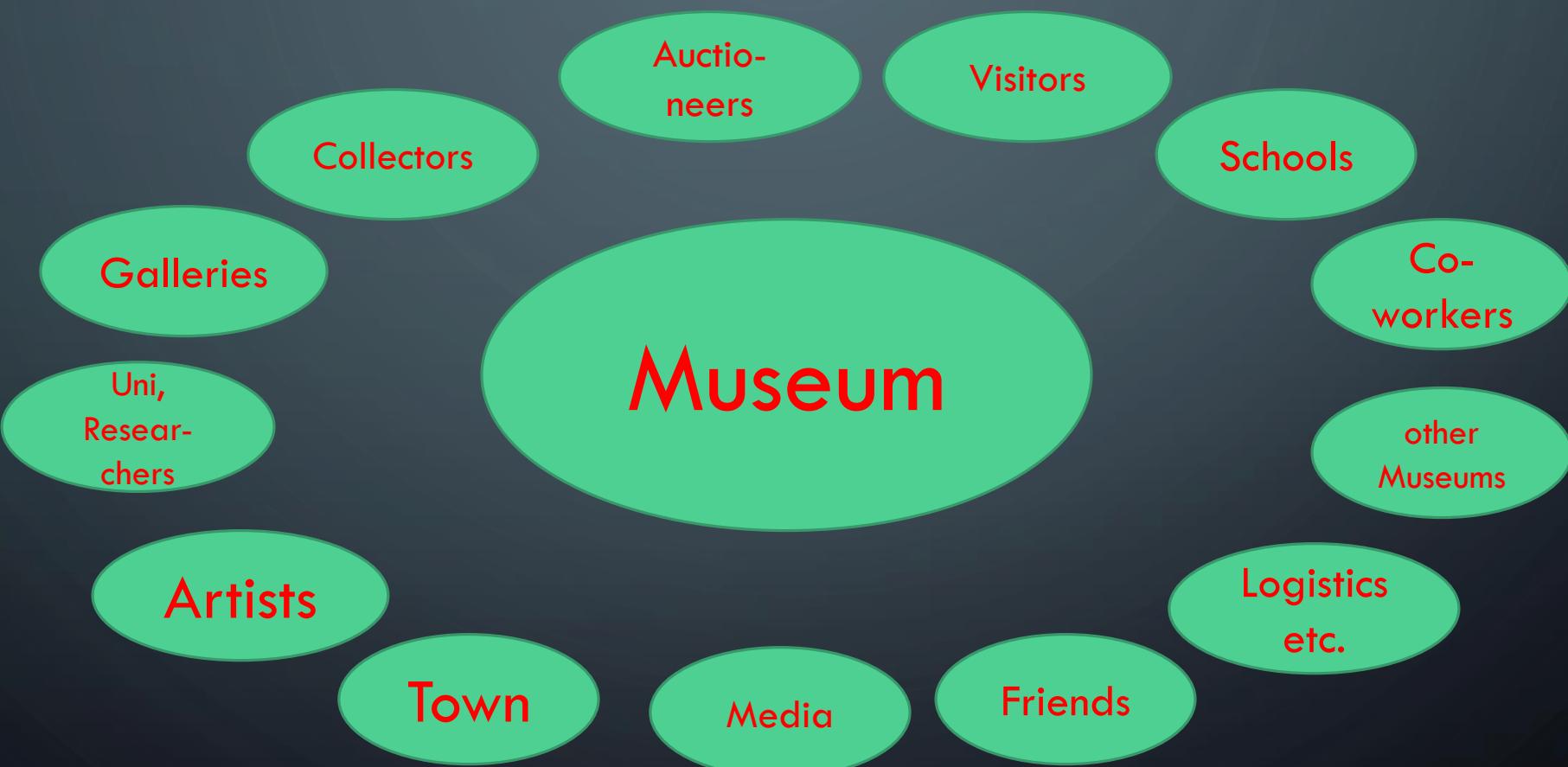
- In general, the young online journal of the Egyptology section of the museum association ICOM has a couple of relevant articles: <https://journals.ub.uni-heidelberg.de/index.php/cipeg/issue/archive>
- Dealing with human remains was the topic of an informative session of the „Everyday Orientalism“ blog and talk series:
<https://everydayorientalism.wordpress.com/2020/07/22/eotalks-your-mummies-their-ancestors-caring-for-and-about-ancient-egyptian-human-remains/>

OTHER RESOURCES

- Rosetta Stone digital exhibition: <https://ausstellungen.deutsche-digitale-bibliothek.de/rosetta-stone/>
- Digital exhibition portal Stanford: <https://exhibits.stanford.edu/SAGR>
- Google Arts and Culture: <https://artsandculture.google.com/story/weathered-history-leibniz-association/IgVhMeBlg6zDLg?hl=en>
- 3D scans Leipzig (student-driven project): <https://sketchfab.com/aegyptischesmuseumleipzig>
- 3D scans Stellenbosch (student-driven project): <https://sketchfab.com/ancient.studies.stellenbosch>
- Audio guide Leipzig (student-pupil-driven project): <https://soundcloud.com/user-778792758/tracks>

PART 1: SIX KEY FIELDS IN CURATING MUSEUM EXHIBITIONS (ONLINE AND OFFLINE)

EXCHANGE PARTNERS OF A MUSEUM



PROFIT VS. NON-PROFIT INSTITUTIONS; ART GALLERIES

- buy artwork from other art galleries, artists, auctions ...
- usually on commission with a provision rate
- their profit: selling the art
- if not sold after 3-4 years: financially ‘worthless’ from a tax perspective
- find their buyers: by checking out trends and opinion leaders
- important: must be a business, print catalogues (publisher?), insurances, security, get expertise from experts and conservators
- often in big cities (inner city vs. hidden from the mainstream)
- wall colors, hanging techniques, floor, light, reception facilities, ...

HOW TO MAKE AN EXHIBIT IN A MUSEUM, I: **THE SPACE**

- Special architecture of the building (historical?)
- Relation of the location and the theme of the exhibit
- Special installations for the exhibit: build-in facilities, wall painting / extra walls, color scheme, decoration, dark rooms, certain lights
- Division of the exhibit into the available rooms of the museum
- Size of the rooms = relevant to the elements of the exhibit?
- Concise and logical way through the exhibit

HOW TO MAKE AN EXHIBIT IN A MUSEUM, II: PRESENTATION OF THE OBJECTS

- How are the objects showcased? frames, glass showcases, old / new...
- Show cases: standard ones or custom-built ones?
- Different frames and passe-partouts?
- Good visibility of the objects (e.g. inscriptions, small things like coins)
- Originals vs. replica / fakes / artifacts of reception ...
- Ownership of objects (from the own stacks and magazines / loans etc.)

HOW TO MAKE AN EXHIBIT IN A MUSEUM, III: MAKING USE OF MEDIA

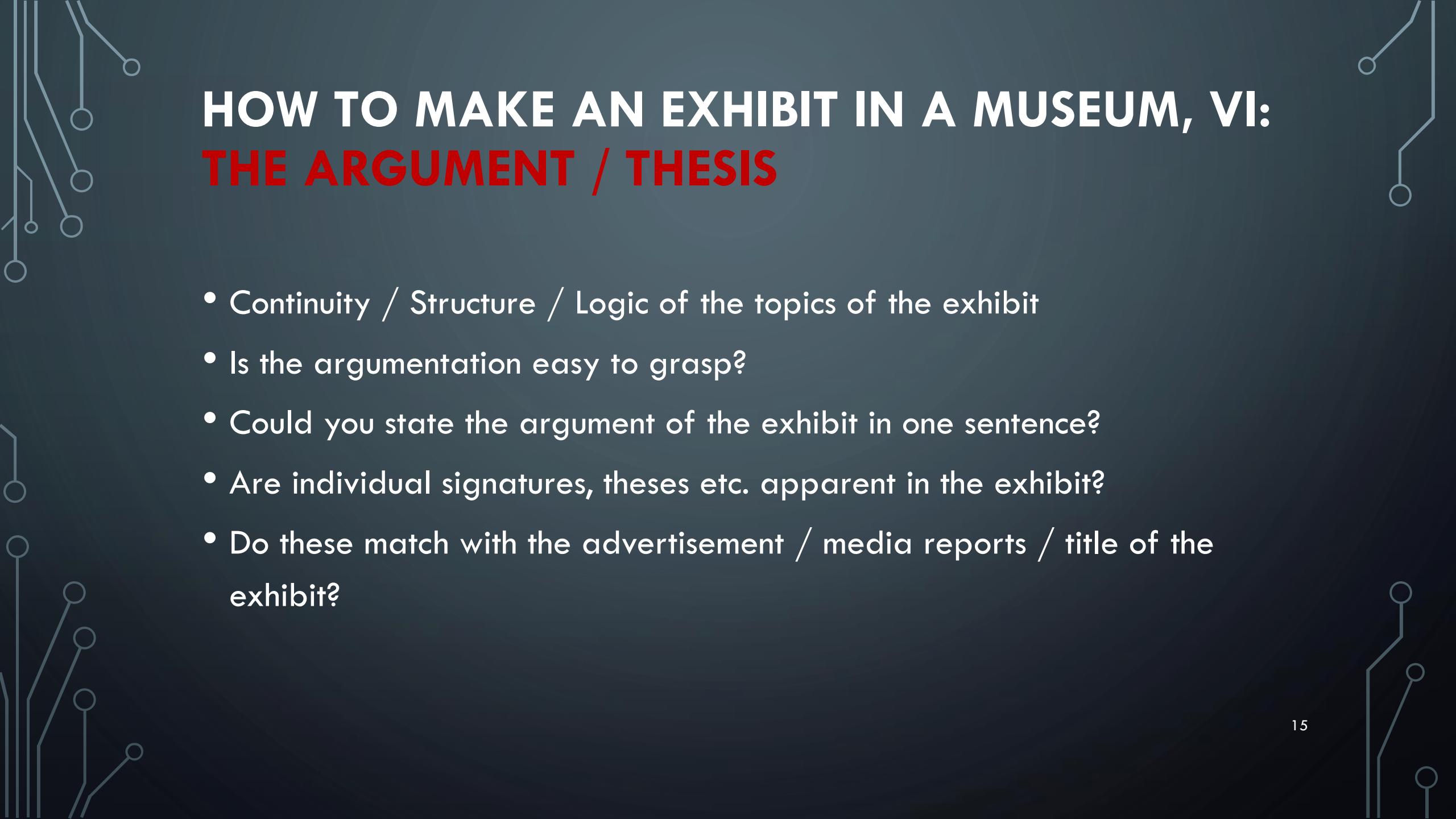
- Which media could be used? (audio, movie + video, projections, computer-based applications, online / offline, e.g. 3D models)
- Are the media also objects?
- Are the media supplementing the objects (explanations needed!)?
- Balance and + adequacy in relation to the objects and the theme of the exhibit

HOW TO MAKE AN EXHIBIT IN A MUSEUM, IV: TEXTS

- Different types of texts (room texts, object texts, chapter texts, etc. → max. 4 categories)
- The Hierarchy should be perceptible
- Readability (size, shadow effects, colors, format, fonts)
- Important contribution to structure the exhibit
- content, systematics, important data
- Do texts substitute objects? Do texts make arguments for topics to which there are no objects?

HOW TO MAKE AN EXHIBIT IN A MUSEUM, V: THE MESSAGE

- Are the objects relevant / significant / meaningful / reliable in relation to the theme of the exhibit?
- How is the relation of object and text (reflecting the intentions of the curators)?
- Consistency in choosing the objects
- Balanced approach for the different topics of the exhibit



HOW TO MAKE AN EXHIBIT IN A MUSEUM, VI: THE ARGUMENT / THESIS

- Continuity / Structure / Logic of the topics of the exhibit
- Is the argumentation easy to grasp?
- Could you state the argument of the exhibit in one sentence?
- Are individual signatures, theses etc. apparent in the exhibit?
- Do these match with the advertisement / media reports / title of the exhibit?

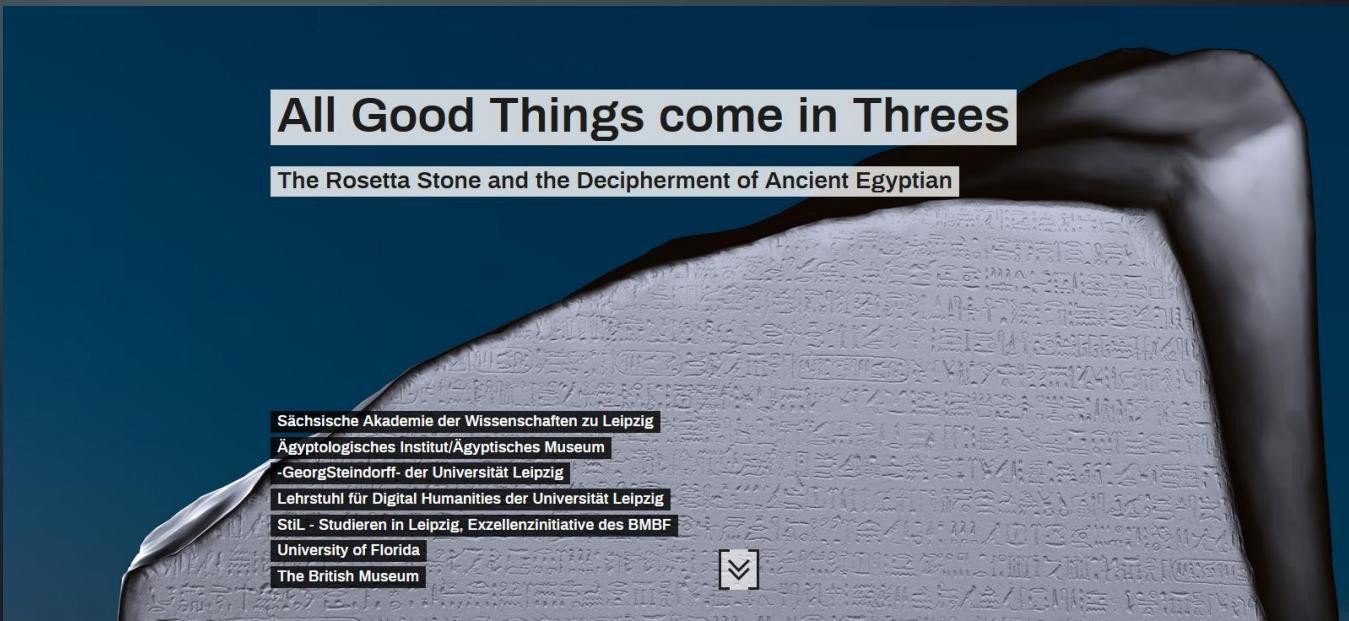
DIGITAL EXHIBITIONS

A DIGITIZED MUSEUM

- [The Egyptian Museum in Leipzig in 3D](#)
- <https://my.matterport.com/show/?m=CpqEUiBdRtU>

DIGITAL EXHIBITIONS – AN EXAMPLE

- made with ddbstudio (= Omeka) by the Deutsche Digitale Bibliothek
- see also Samantha Master's contribution on June 9, 2022 about tools in Stanford:
<https://exhibits.stanford.edu/SAGR>
- Google Arts and culture: see e.g. <https://artsandculture.google.com/story/weathered-history-leibniz-association/IgVhMeBlg6zDLg?hl=en>
- Link: <https://ausstellungen.deutsche-digitale-bibliothek.de/rosetta-stone/> (English version, there is also a German version)



IMPORTANT ISSUES – COMING BACK TO THE 6 KEY FIELDS OF CREATING EXHIBITIONS

- Opportunity: make use of the digital space (links, multimedia, ...); let visitors immerse themselves in the topic
- Caveat: people spend less time in digital than in analogue exhibitions, are generally less inclined to download extra apps etc.
- Space – navigation, color schemes, virtual „rooms“ / topics (menu, arrows, sliders, buttons to click)
- Objects – not physical but digital representations, maybe digital-born
- Media – = the objects/their digital representations or twins, and media about the objects; technologies/apps to display the media (usability issues for diverse/impaired audiences)
- Texts – hierarchies of different texts, captions, labels, metadata (there is more text necessary, also „how-tos“)
- Message – balanced object/topic-relation, text/object-relation
- Argument/Thesis – could appear in intro/conclusion/different parts of the exhibition...

PART 2: DIGITAL MEDIA

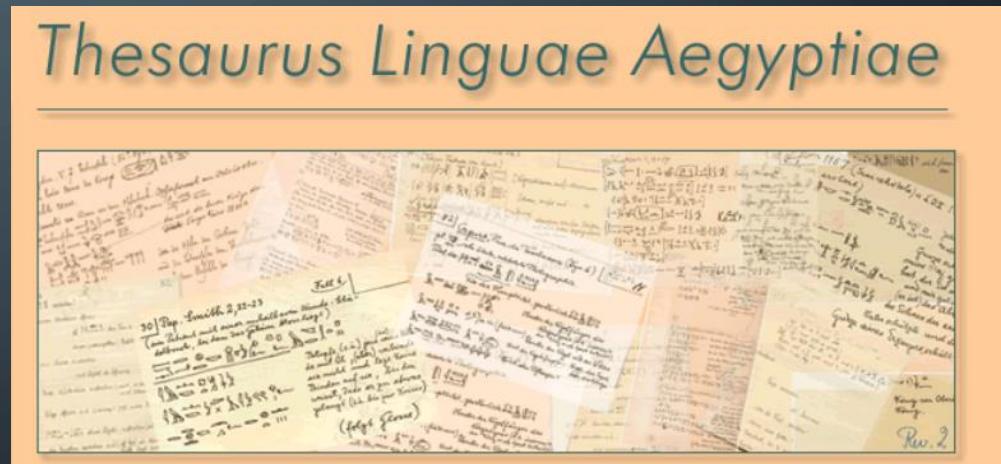
LINKED OPEN DATA – LINKAGE OF CULTURAL HERITAGE

- Knowledge bases (e. g. TLA)
- Ontologies and controlled vocabulary for metadata (e. g. „Thot“) – as used in „Science in Ancient Egypt“

>>> machine readable

>>> for elaborate searches („Big Data“)

>>> reproducible



<https://aaew.bbaw.de/tla/>



THOT - THESAURI & ONTOLOGY

for documenting Ancient Egyptian Resources

B E T A

HOME

THESAURI ▾

TEI INTERCHANGE FORMAT

Search a concept...



Filter concepts in current list



* Thot Collections

- > * Dates and dating systems
- > * Language
- > * Material
- > * Museums and private collection
- > * Scripts
- > * Technique of inscription
- > * Text content

Dates and dating systems

Concept *thot-114*

URI <http://thot.philo.ulg.ac.be/concept/thot-114>

Preferred Terms
(*skos:prefLabel*)

- Daten und Datierungssysteme (de)
Dates and dating systems (en)
Dates et systèmes de datation (fr)
Datering en datering systemen (nl)
Dating (xml)

Narrower Terms
(*skos:narrower*)

- Periods
Dates by millennium or century

Exact match
(*skos:exactMatch*)

MET-test 04/0000/0 ('Dating')

Scheme note
(*skos:ConceptScheme*)

Publisher: Thot Project
Editor & contributors:

- Lutz Popko (editor)
- Vincent Razanajao (contributor)

<http://thot.philo.ulg.ac.be/>

„SCIENCE IN ANCIENT EGYPT“

The screenshot shows the homepage of the "Science in Ancient Egypt" website. At the top left is a small illustration of an ancient Egyptian figure sitting and holding a scroll. To the right of the illustration, the text "SCIENCE IN ANCIENT EGYPT" is displayed in a serif font. Below this is a horizontal navigation bar with six items: "STARTSEITE" (highlighted in blue), "PROJEKT", "WISSENSBEREICHE", "DOKUMENTE", "FACHBIBLIOGRAPHIEN", and "GLOSSAR". Underneath the navigation bar is a decorative banner featuring a brown background with white Egyptian-style illustrations of figures and objects. On the left side of the banner is a search bar with the placeholder "Website durchsuchen" and a button labeled "Suche". Below the banner, the word "Startseite" appears in a small, light blue font. At the bottom of the page, a large, centered text area contains the message "Willkommen auf der Website: Science in Ancient Egypt" in a light blue font.

<https://sae.saw-leipzig.de/de>

SOCIAL NETWORKS

Tm [People](#) [Attestations \(Ref\)](#) [About](#) [Report an error](#)

 [Go](#)

Session for Array user.
[Log in with a personal account](#)

People

You can use the family tree to search for a particular name / people with a particular name (using either TM's stable identifiers, the TM Nam ID or TM Per ID [1](#), or by typing in a name), or for sets of people with a particular name, patronymic and/or metronymic.

Extra search options are provided in order to look for name compounds and / or elements.

To search for specific *attestations* of names, please use [the advanced search form for TM Ref](#).

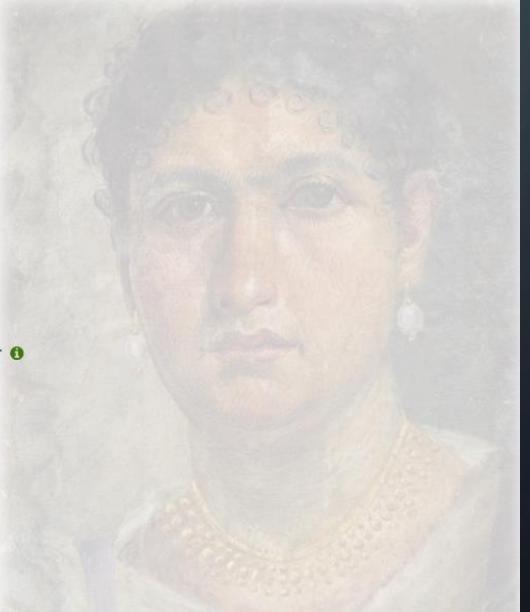
1 Father

Mother [1](#)

Name / person [1](#)

[Click here for more search options](#)

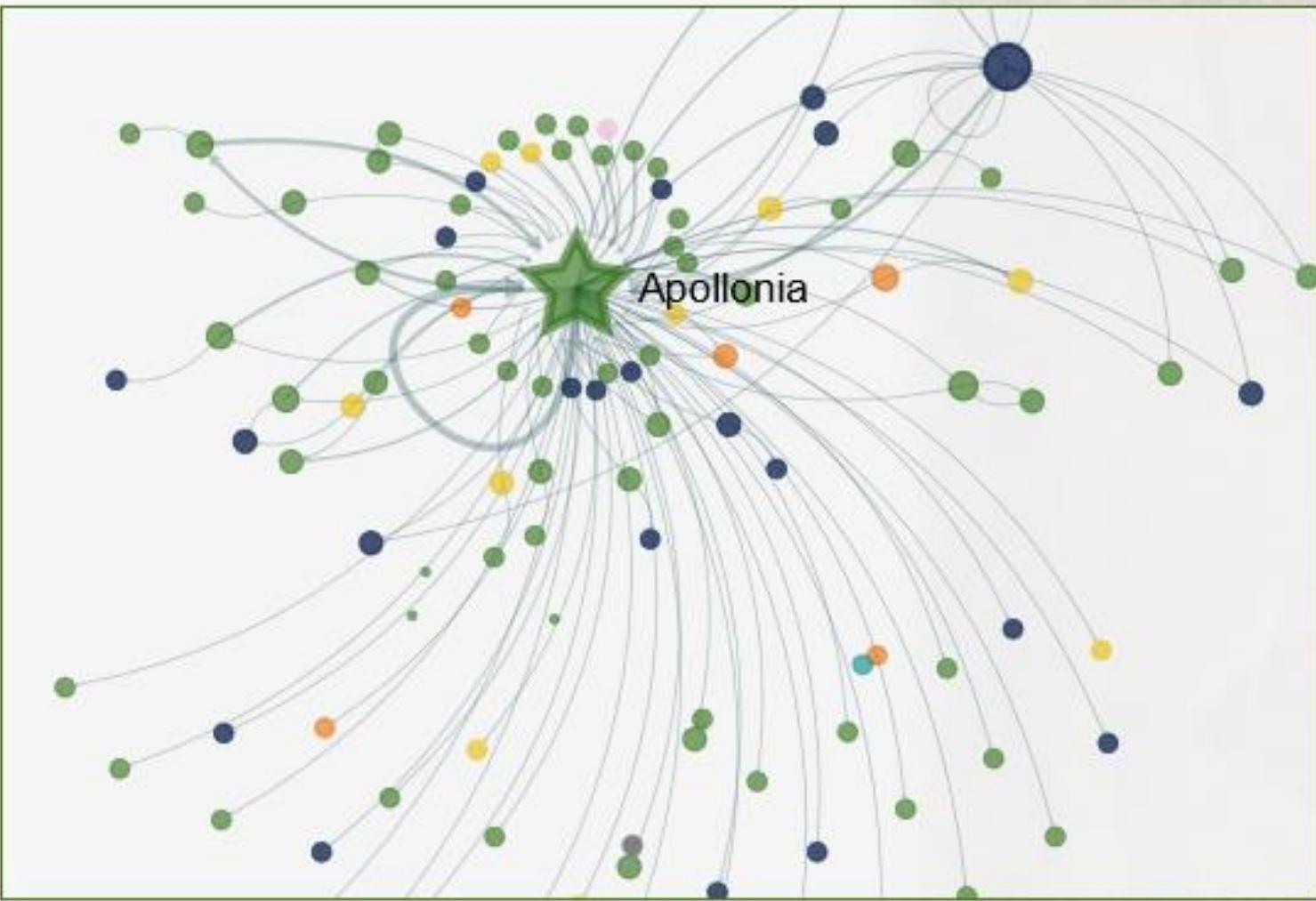
[Search](#)



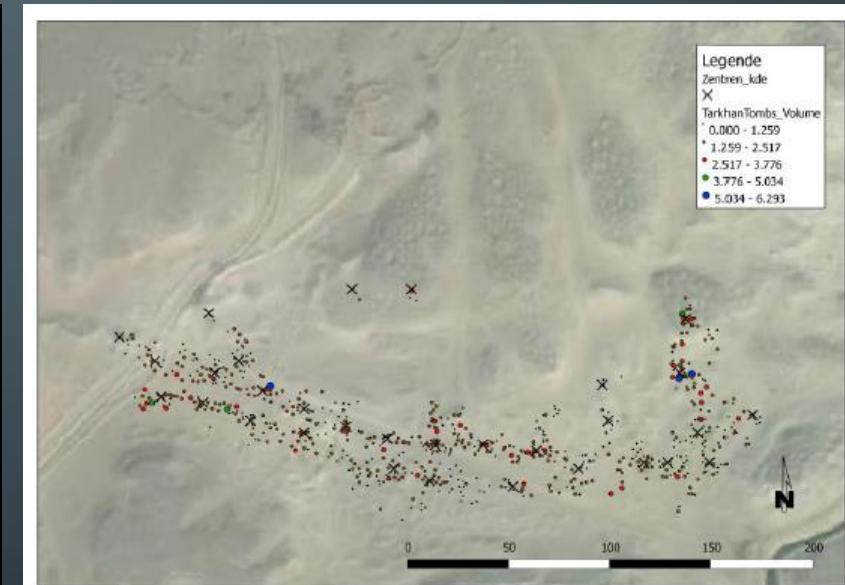
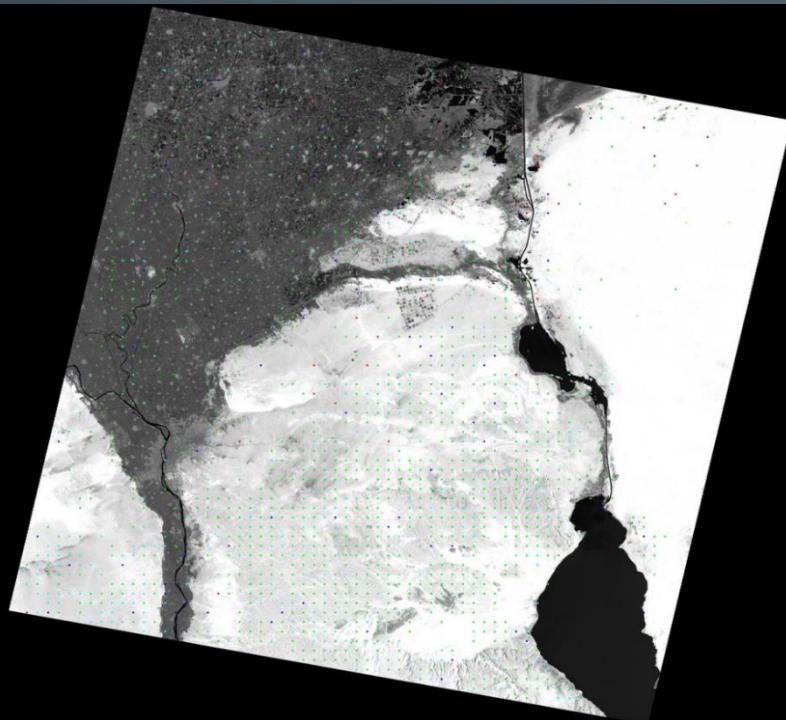
<https://www.trismegistos.org/>

Onomastic network

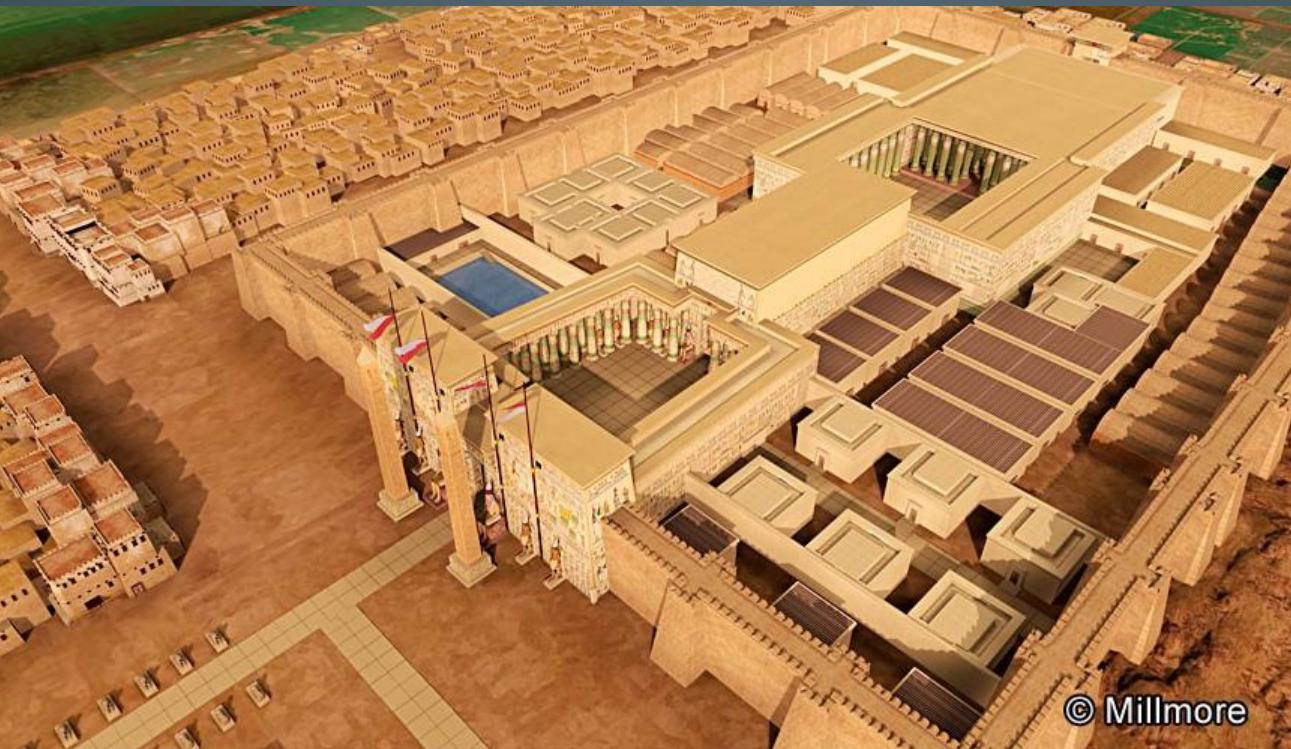
[Click here](#) to go to the full screen version



MAPPING THROUGH GEOGRAPHICAL INFORMATION SYSTEMS (GIS)

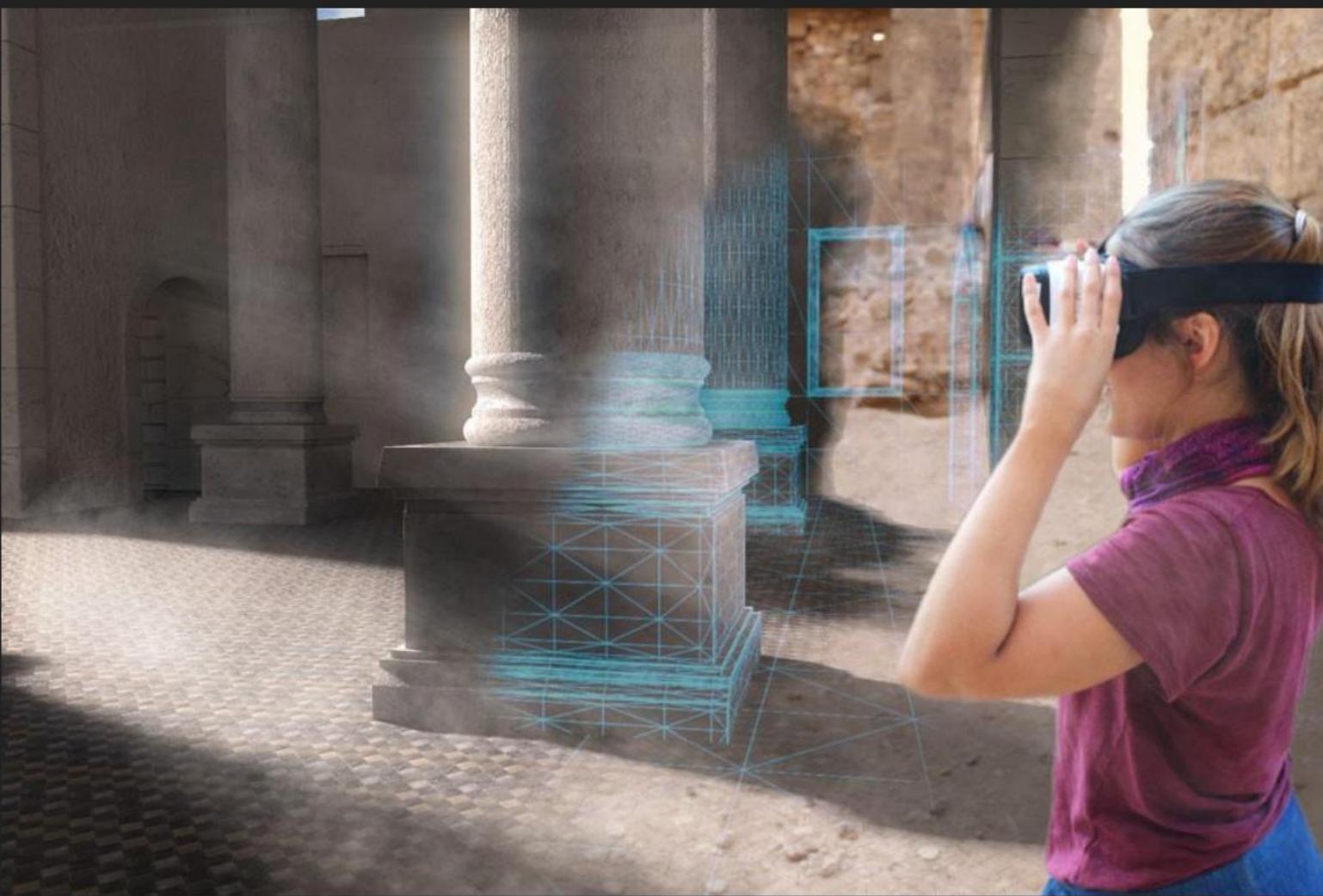


3D MODELLING OR 3D VISUALIZATION



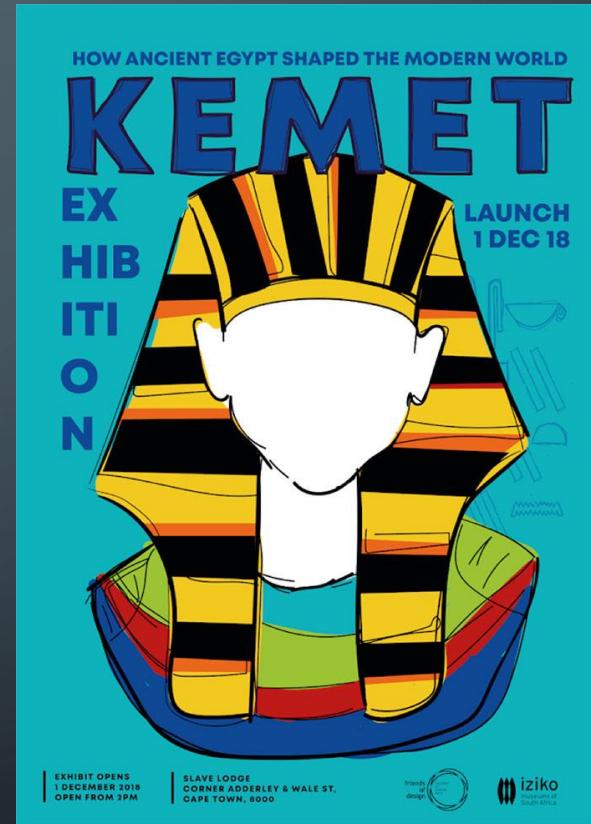
<https://discoveringegypt.com/rebuilding-ancient-egyptian-temples-in-3d/>

VIRTUAL REALITY (VR)



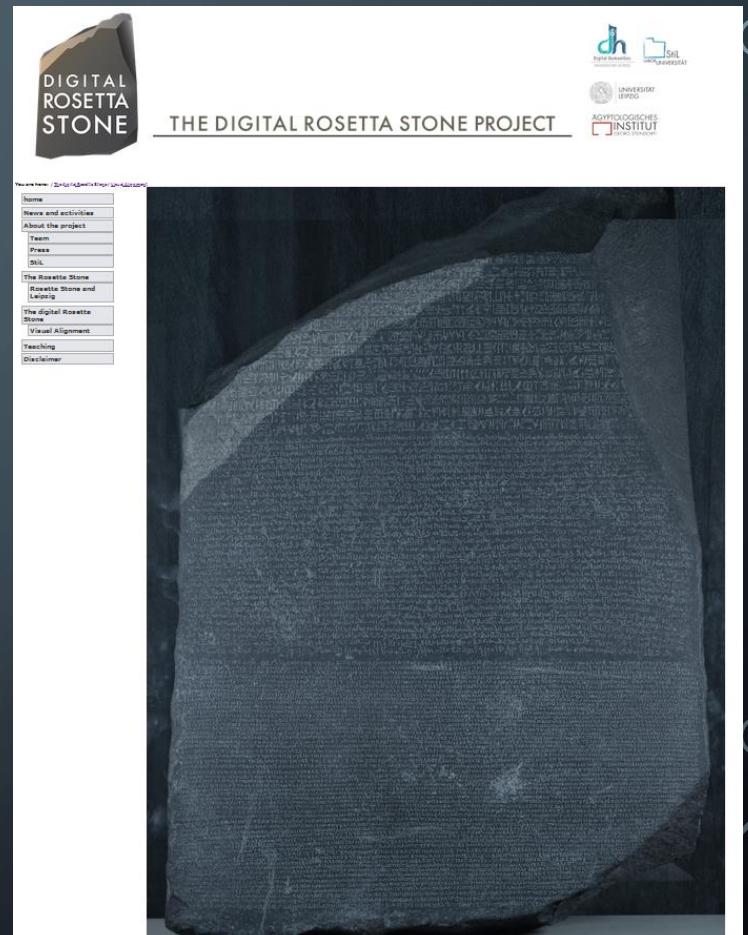
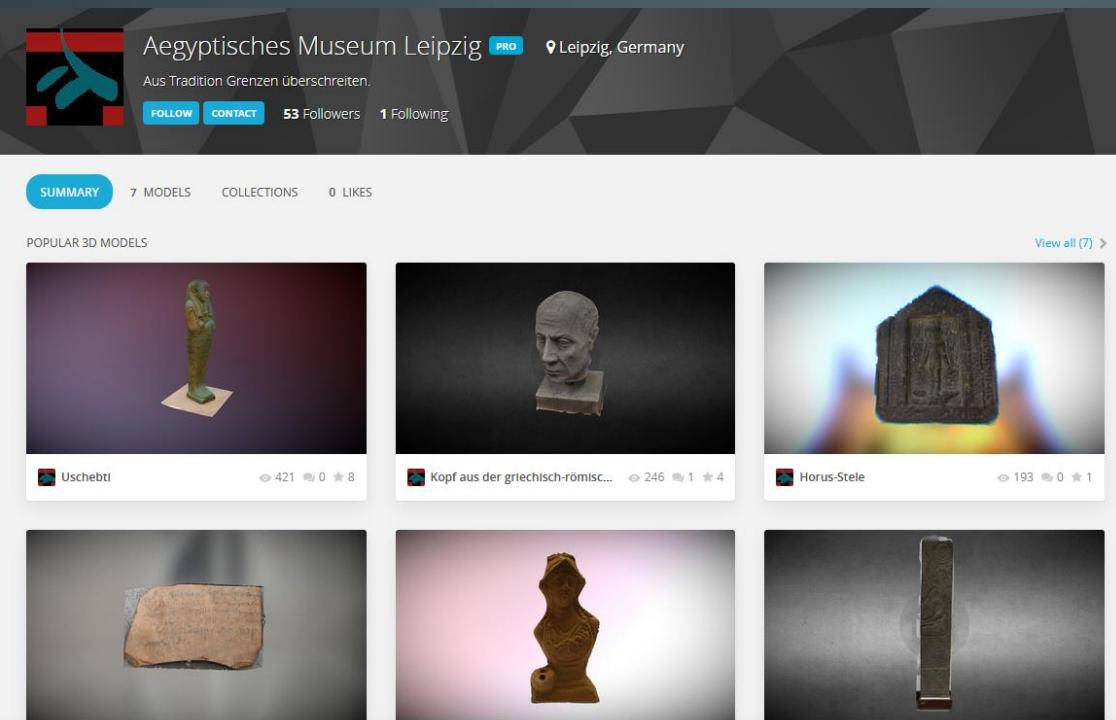
Check out
Sunoikisis 2021-22
on 3D and Cultural
Heritage!

AUGMENTED REALITY (AR)



3D MODELLING

- 3D scans: <https://sketchfab.com/ancient.studies.stellenbosch>
- 3D scans: <https://sketchfab.com/aegyptischesmuseumleipzig>
- <https://ausstellungen.deutsche-digitale-bibliothek.de/rosetta-stone/>



<https://rosetta-stone.dh.uni-leipzig.de/rs/the-digital-rosetta-stone/>

3D PRINTING

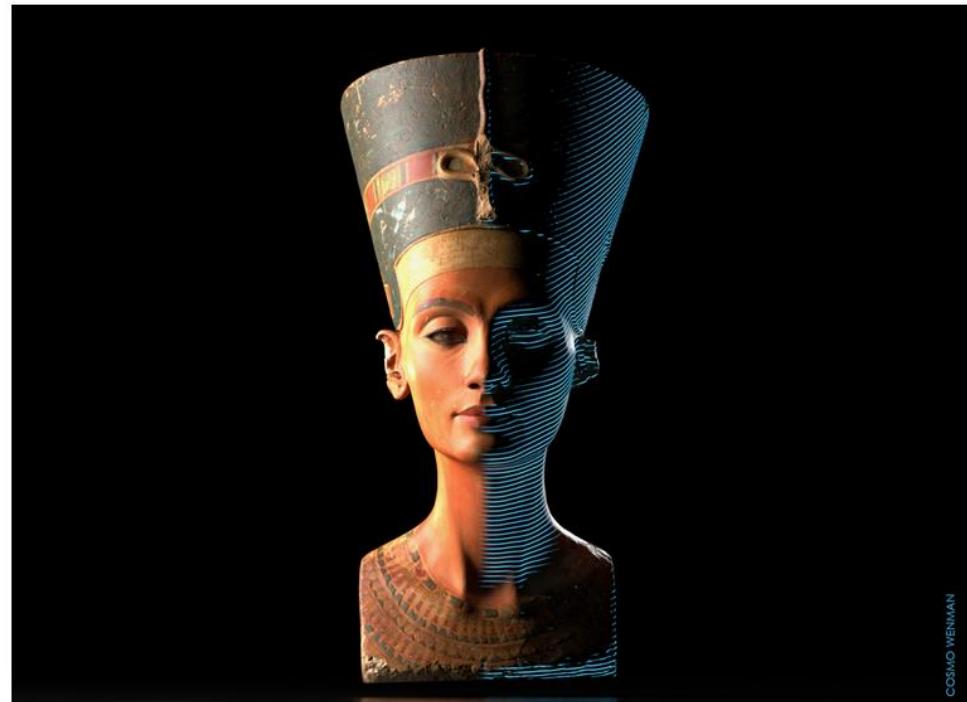


Art

What the “Nefertiti Hack” Tells Us About Digital Colonialism

A hacked 3D scan of the famous sculpture shows how traditional models of heritage ownership might change in museums.

by Sarah E. Bond
May 24, 2021



<https://hyperallergic.com/647998/what-the-nefertiti-hack-tells-us-about-digital-colonialism/>

Ubisoft, Assassin's Creed Origins – press kit





TOURING THE ANCIENT WORLD, LEARNING IN THE DIGITAL WORLD



Discovery Tour by Assassin's Creed

ANTIKES & ÄGYPTEN - PC (DOWNLOAD)

Die Discovery Tour ist ein pädagogischer Modus des Spiels Assassin's Creed® Origins, in dem du eine Welt ohne Konflikte oder Gameplay-Restriktionen entdecken und erkunden kannst. Assassin's Cree...

[Mehr anzeigen](#)

EDITION WÄHLEN

Antikes & Ägypten Das antike Griechenland Viking Age Discovery Bundle

PLATTFORM WÄHLEN

PC (Download)

Ubisoft Store-Vorteile:

-60%

8,00 € 19,99 € inkl. MwSt

[IN DEN WARENKORB](#) 

ODER

Enthält über 100 Spiele

GOOGLE FABRICIUS

- MA Bree Kelly (Macquarie, Sydney)
- <https://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:72301>
- <https://fabriciusworkbench.withgoogle.com/>



Google Arts & Culture
Presents

F A B
R I C
I U S

A tool using the power of AI to help decode ancient languages

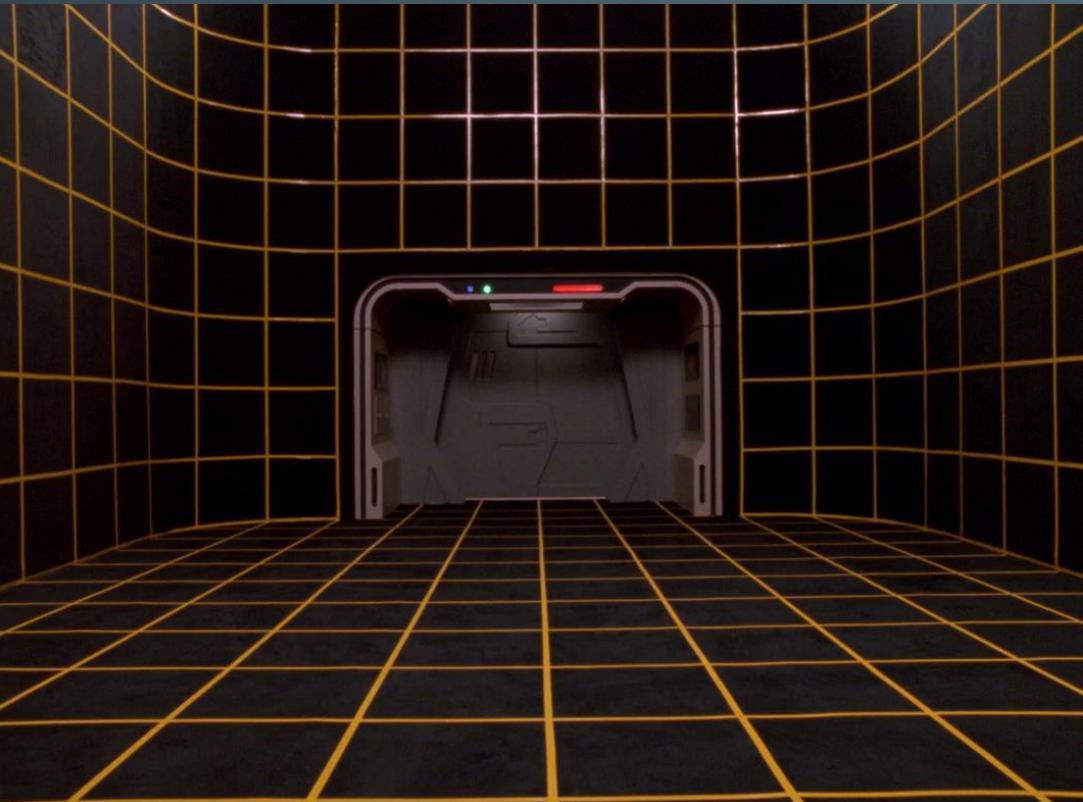
TRANSLATION

G39	Z1	D21	Z1	M17	M17	A52	AA11	P8
son	mouth?	Add translation.	Add trar	true of voice				
sA	rA	y	Add trar	mAa-xrw				

sA rA y mAa-xrw

Add interpretation...

EXAMPLES



- Star Trek: Captain Picard fighting against the Borg:
<https://www.youtube.com/watch?v=d7dfsLfWJvc>
- Real Life Holodeck: <https://youtu.be/UeYHmdrAegw>
- Giza 3D: <http://giza.fas.harvard.edu/>



<https://memory-alpha.fandom.com/wiki/Holodeck>

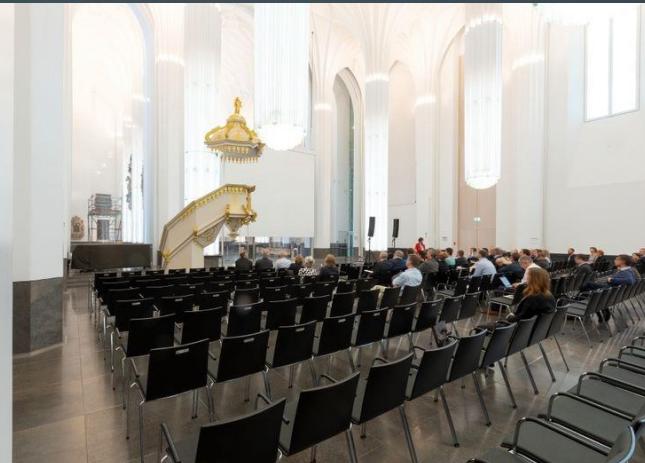


PART 3: ISSUES IN HANDLING & EXHIBITING ANCIENT ARTIFACTS (ONLINE & OFFLINE) GETTING IN TOUCH WITH AUDIENCES

WHAT IS SPECIAL ABOUT EXHIBITIONS ON HISTORICAL TOPICS (ONLINE & OFFLINE)?

- the artefacts themselves (fragile, old, in need of few light/certain temperatures/humidity conservation; also relevant for digital imaging)
- existing interest groups and stakeholders (sponsors and donors), cities
- living witnesses (artists, [former] slaves, refugees, royals, colonizers, nazis, companies ...)
- skepticism of digital technologies / chances to create digital representations of artifacts (ethical discussions) / open vs. closed access

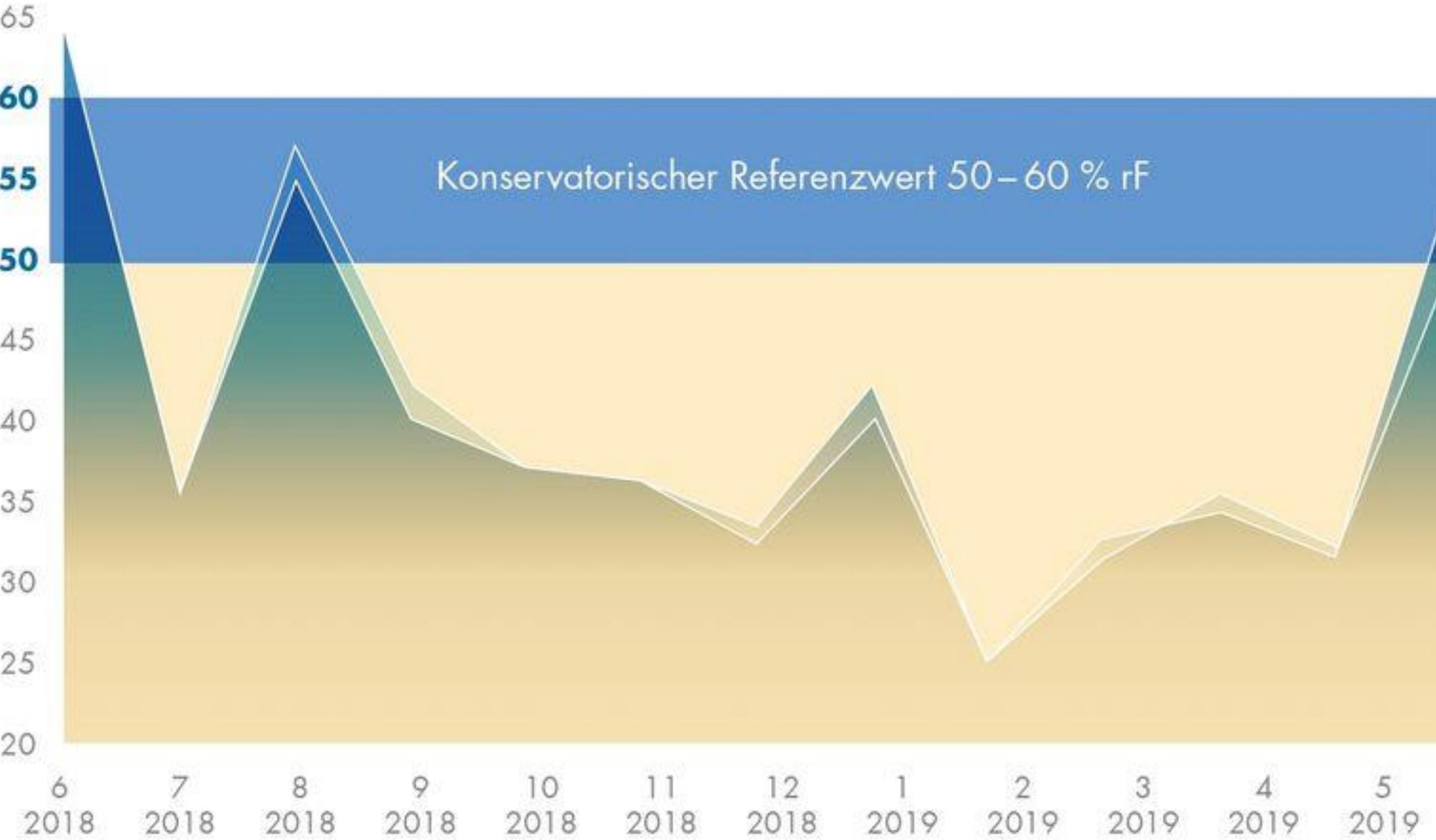
EXAMPLE: PULPIT OF ST. PAULI IN LEIPZIG (UNIVERSITY CHURCH)



% rF

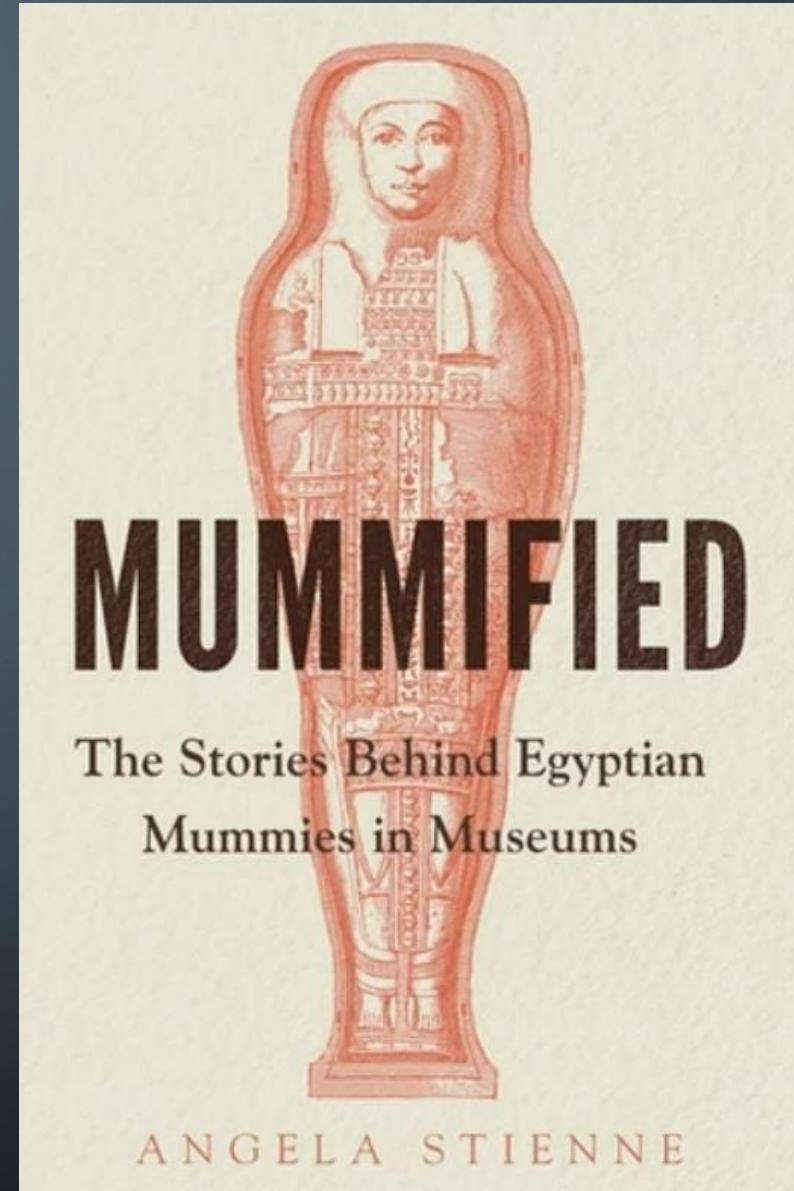
Facility report for humidity (in a touristic glass/steel building)

Konservatorischer Referenzwert 50–60 % rF



HUMAN REMAINS

- human, faunal, floral remains – exhibiting human bodies?!
 - Examples: mummies / “Body Worlds”



- sensitive topics (nudity, ‘colorful antiquity’)
- current (political) debates, conspiracy narratives, manipulation of discourses, potential of shitstorms



 alamy stock photo

MAHPK6
www.alamy.com

WHAT CAN VISITORS ALREADY KNOW?

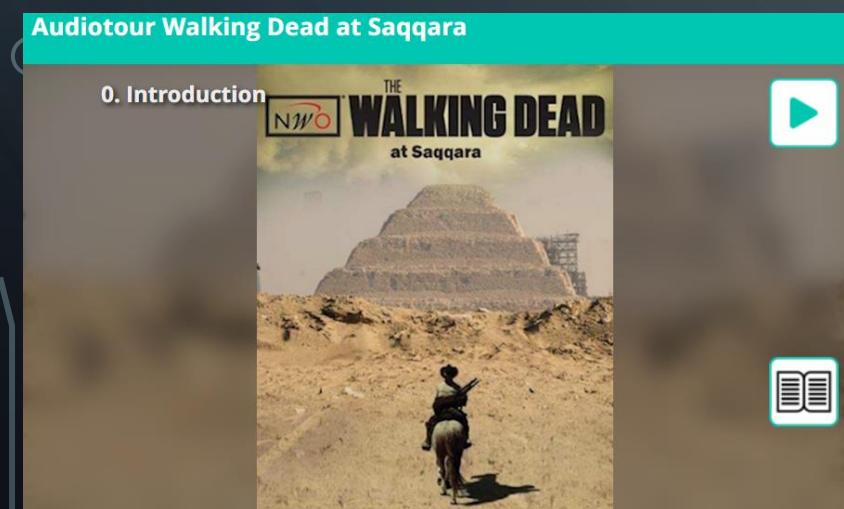
- there are a couple of Apps for Android/IOS
- there are GoPro / Oculus Rift / Samsung
- outreach / marketing in museums: instigate digital representations because they lead to more visitors and not vice versa
- example: Metropolitan Museum of Art, New York:
 - 2012: First 3D Hackathon (for artists and scholars)
 - Open Access: <http://www.metmuseum.org/blogs/digital-underground/2017/open-access-at-the-met>
 - Temple of Dendur: <http://www.metmuseum.org/art/online-features/met-360-project>
 - How To: <http://www.metmuseum.org/blogs/digital-underground/posts/2013/3d-printing>
 - And: <http://www.metmuseum.org/blogs/digital-underground/posts/2013/photographs-for-digital-3d-models>

GETTING IN TOUCH WITH VISITORS

- Extra material: websites, digital exhibitions, video channels online, repositories, online object databases, research articles, blogs ...
- Feedback: email, social media profiles
- Interaction: encouraging visitors/invite bloggers + influencers to post photos/selfies, answer to questions/tasks/quizzes, create 3D models, Citizen Science (workshops, hackathons)

LINKS FROM LARA WEISS, RMO LEIDEN

- Online exhibitions (in Dutch): <https://www.rmo.nl/tentoonstellingen/popup-tentoonstellingen/>
- Walking Dead Audio guide and flyer (in several languages):
<https://mapmyvisit.com/listen/WDMRGW?l=en>
- new programme MUSEUM MATTERS by CIPEG (see e.g. the special on “Egyptian and Sudanese Collections in Latin America and the Caribbean”):
<http://cipeg.icom.museum/index.php?c=Activities>



EXERCISE

- Think of a topic for a digital exhibition. Give it a title. Think of the message, the arguments, your intention you would like to convey.
- Write an exposé for this exhibition, containing:
 - 3-5 „chapters“ (or „rooms“), with headlines
 - a number of potential ancient artifacts (you can refer to existing objects with inventory numbers or just refer to an object type such as „Greek krater“, „Etruscan funerary relief“ or „Egyptian mummy label“)
 - a number other media (texts, images, videos, audio tracks, 3D models ...)
 - Description how these ancient artifacts and media are implemented in the digital exhibition
- Add further descriptions on the structure and the „way“ through the digital exhibition
- Add further thoughts and comments, if necessary.
- Length: ca. 3-5 pages