The background is a detailed wall painting from an ancient Egyptian tomb. It depicts a mummy lying in a sarcophagus, surrounded by family members and various symbols of life, power, and wealth. The scene is set within a room with hieroglyphs on the walls. The lighting is dramatic, with warm golden tones and floating light particles.

GOLDEN MUMMIES OF EGYPT




MANCHESTER MUSEUM

NOMAD
EXHIBITIONS



GOLDEN
MUMMIES
OF EGYPT

"A SOPHISTICATED AND
ARTFUL PRESENTATION"

"A MAGNIFICENT COLLECTION"

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INTRODUCTION

NOMAD EXHIBITIONS

Our team of seasoned business development, curatorial, design, construction and logistics experts take the time to listen to your needs and concerns. We then craft a custom strategy to implement cost-effective and successful touring exhibitions that leave lasting impressions of the cultural institutions from where they originate.

We understand that today's cultural institutions face major challenges to address their diversifying audiences.

Nomad Exhibitions works closely with you to tackle such challenges as increasing membership base; working with limited resources; seeking new avenues of independent funding; and developing strategies for participating in global dialogues.

Nomad Exhibitions has partnered and benefits from significant relationships with top museums on five continents, these include: Nanjing Museum, China; National Museums Scotland; Queensland Museum, Australia; Museum of Natural History, New York; Royal Belgian Institute of Natural Sciences; Ingenium, Canada's Museums of Sciences and Innovation, Ottawa; Museum of Latin American Art, Los Angeles; and La Caixa Foundation, Spain.

"A SENSORY EXPERIENCE"

"CRISPLY MADE FILMS"

INTRODUCTION

PARTNERS

At Nomad Exhibitions we aspire to the very best standards of curatorship and see the successful collaboration with museums and content development teams as central to the successful outcome of the exhibition.

Whilst Nomad Exhibitions will prepare innovative detailed designs for our exhibitions it is through our associations with specialist historians and curators, and the museum collections themselves, that the displays are brought to life. The high quality visitor experience in our exhibitions is founded on substantial and thorough content development.



Dr Campbell Price is Curator of Egypt and Sudan at Manchester Museum, where he is responsible for the Museum's 18,000-strong Egyptology collection. He has curated a number of award-winning exhibitions and published widely on ancient Egyptian material culture. Campbell has lectured internationally and has been a regular consultant for TV and radio.

The exhibition is accompanied by a catalogue, featuring full photography of all the objects on display, edited by Dr Campbell Price and published by Thames & Hudson.

FOR THE FIRST TIME, AN EXHIBITION WILL SHOW
THE COLONIAL CONTEXT OF THE ACQUISITION OF
MANCHESTER'S WORLD-CLASS EGYPTOLOGY COLLECTION

A close-up, artistic rendering of an ancient Egyptian mask, possibly a funerary mask, with a textured, weathered surface. The mask is set against a dark background with numerous glowing, golden-yellow particles of varying sizes, creating a magical or ethereal atmosphere.

THE EXHIBITION FEATURES THE GREATEST SELECTION OF
EGYPTIAN TREASURES, INCLUDING MUMMIES, MASKS, COFFINS,
JEWELLERY AND SCULPTURE, EVER LENT FROM MANCHESTER
MUSEUM'S WORLD-CLASS COLLECTION

A golden mummy statue, likely a funerary statue, is shown seated within a dark, textured sarcophagus. The statue is highly detailed, wearing a headdress and jewelry. The background is dark with a repeating geometric pattern and is filled with glowing, golden-yellow particles, similar to the left panel.

GOLDEN MUMMIES OF EGYPT



THE MANY EXTRAORDINARY AND BEAUTIFUL FAYUM PORTRAITS LOANED FROM MANCHESTER MUSEUM'S COLLECTION TO THE EXHIBITION ARE AMONGST THE FINEST IN THE WORLD

OVERVIEW

At the end of the 19th Century, archaeologists discovered a remarkable ancient cemetery at the site of Hawara in Egypt. Long after the power of the Pharaohs was thought to have waned, evidence emerged of some of the richest and most artistically sophisticated finds in Egyptian archaeology. Manchester Museum holds one of the best collections of this material anywhere in the world. For the first time, over 100 objects are touring as part of a ground-breaking new exhibition.

Objects in the exhibition reflect expectations for the afterlife from an elite perspective. This unique group of finds illustrate multicultural identities in both life and death. While most are from graves, an important number of objects come from settlement sites, and give an insight into the lives of the wealthy.

EXHIBITION CONTENT

INTERPRETIVE
STRUCTURE**Themes:**

1. Introduction area
2. Life in a Multicultural Society
3. Ideas about the Afterlife
4. Becoming a God
5. The Art of Identity
6. Meeting the Gods
7. Preserving the Body
8. Modern Discovery

EXHIBITION
PLANNING**Features:**

1. Introduction area
2. Thematic text panels
3. Fully integrated display cases
4. Enclosed film projection areas
5. Large scale digital graphics

AV and interactivity:

- A. Film: Temple Architecture
- B. Digital interactive: Explore beneath the wrappings
- C. Film: Meeting the Gods
- D. Digital interactive: Learn about Hieroglyphs
- E. Film: Archaeology and Interpreting the Past



EXHIBITION CONTENT

LIFE IN A
MULTICULTURAL
SOCIETY

Egypt between 300BC and 200AD was a multicultural society as never before. Control of Egypt had been won by the strongest military power. The Pharaoh was either Greek or Roman, but was most often depicted in traditional Egyptian regalia in temple scenes. Cultural diversity is encapsulated in the range of hybrid Greek-Roman-Egyptian gods seen in large numbers of terracotta figurines from houses and temples. Such syncretism was not always harmonious, and texts describe social unrest in Egypt at this time. The mummy of Artemidorus, from the First Century AD, provides firm evidence for his violent death.

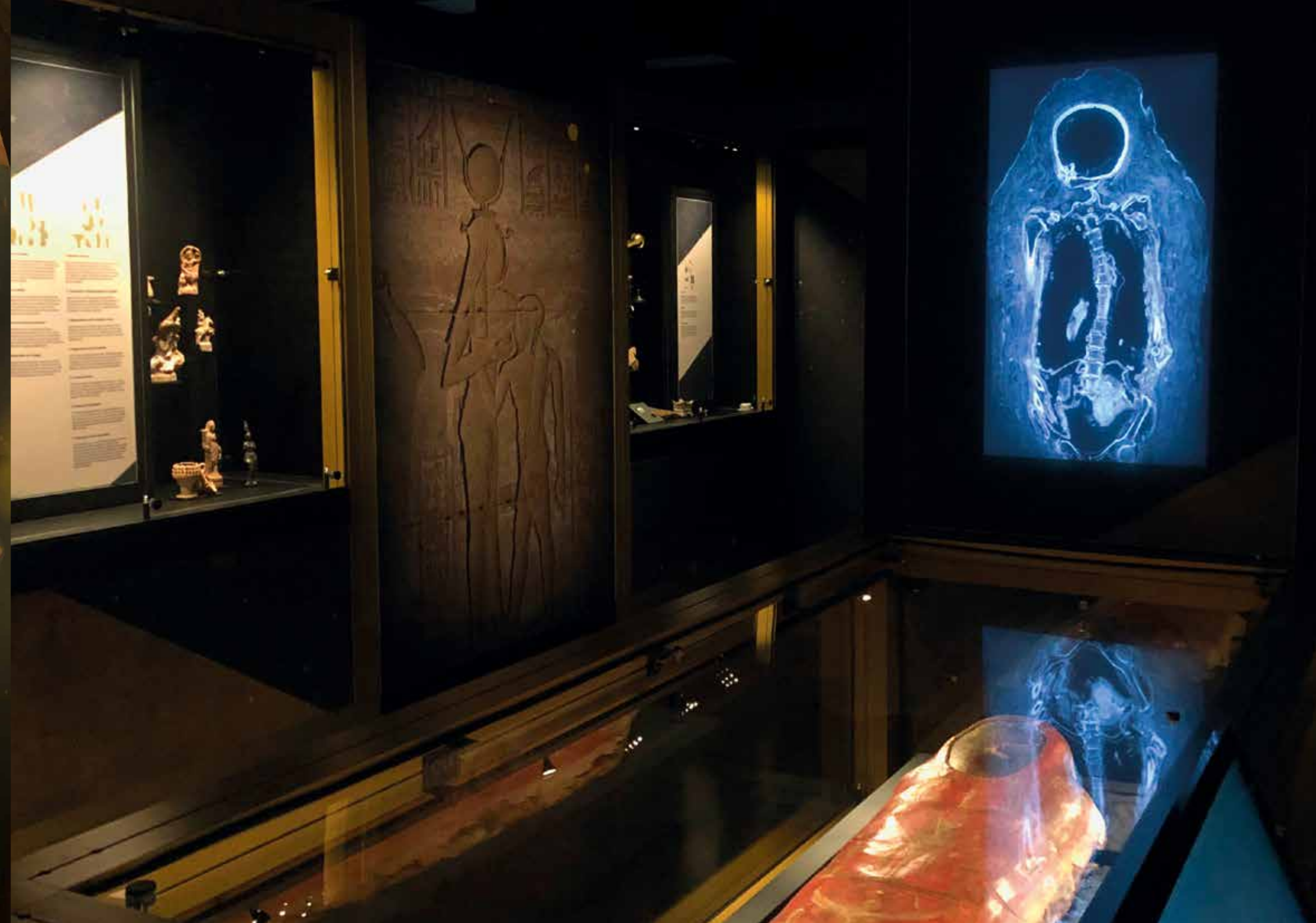


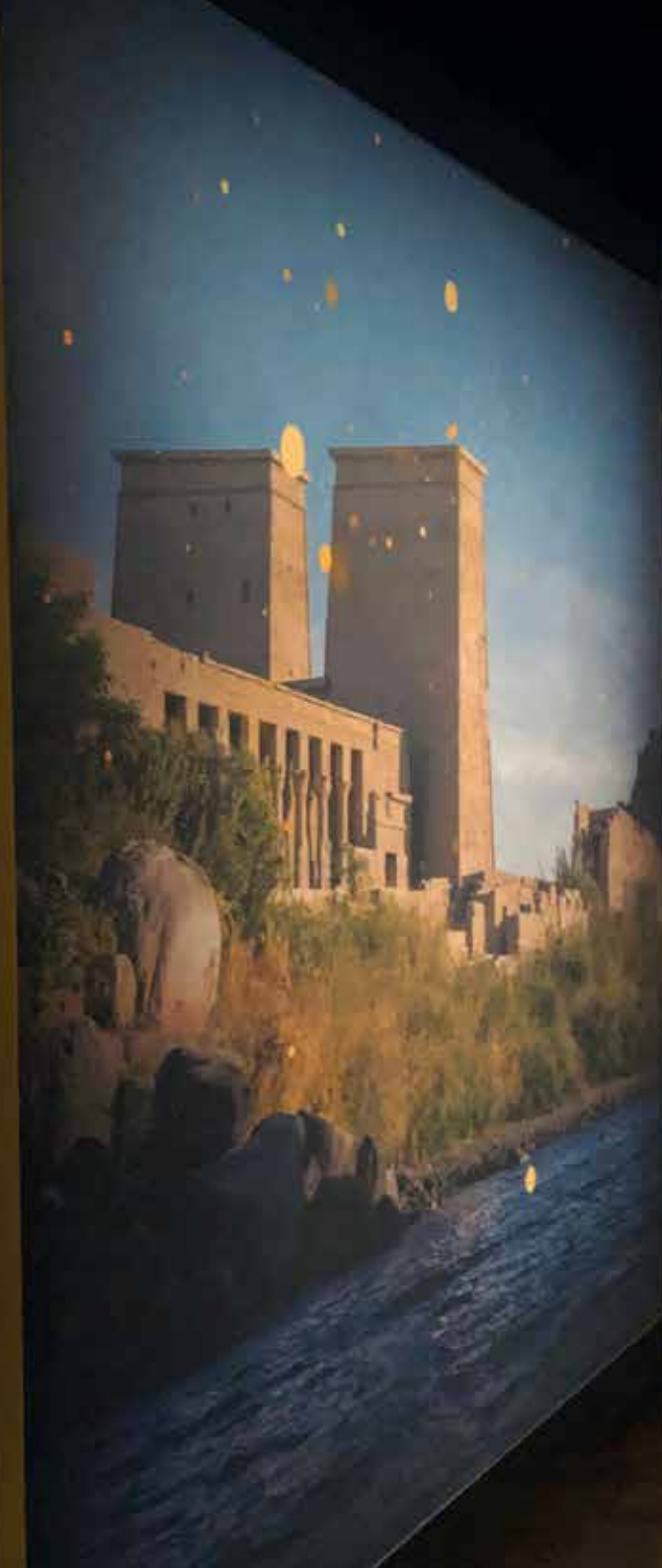


EXHIBITION CONTENT

IDEAS ABOUT
THE AFTERLIFE

Mummification continued to be a key marker of status for the wealthy in Egypt during the Graeco-Roman Period. There is limited evidence for coffins by the Roman Period, instead elaborately bandaged bodies themselves became richly decorated at this time. It is possible to use imagery included on mummies to trace the development in beliefs about the afterlife. Manchester Museum has a rich and representative set of examples of funerary art from this period, most from known archaeological sites. This allows us to chart the development of ideas over time and between different areas of Egypt.





EXHIBITION CONTENT

BECOMING
A GOD

Although the concept is quite alien to a modern (Western) audience, the aim of the elite of ancient Egypt was to join the gods after death – and to become assimilated with them. This was the best way to ensure eternal survival. Gods were believed to have flesh made of gold, so those who could afford it had their mummified bodies encased in gold. Some of the finest examples of these 'Golden Mummies' are presented here. With time, the idealised, generically divine face of the deceased gives way to more individualised masks and portraits, replicating the appearance of an awakened, living person. However, the hope of attaining divinity after death seems to have been as strong as ever.





1. Female-form vessel

A number of Cypriot vessel types have been found in Egypt, and examples of Egyptian objects found on the island of Cyprus – indicating a trade connection from at least the mid-second millennium BC. This vessel found on Cyprus takes the form of an Egyptian woman, with distinctive long wig holding a duck.

2. Animal vessels

Many Egyptian or Egyptian-style objects have been found in Greece. Made to contain small amounts of luxury cosmetics like perfume, these vessels take exotic forms: hedgehogs, baboons and lotus flower motifs are common in Egyptian designs.



Bust of Isis

The cult of the Egyptian mother goddess Isis spread throughout the Roman Empire, as far north as Britain. This bust shows Isis in classical form with her hair in typical contrived curls. Her Egyptian identity is indicated by the stylized solar disk and cow's horns above her head.



EXHIBITION CONTENT

THE ART
OF IDENTITY

Roman Egypt is characterised by strong influences from the Mediterranean, most strikingly in the form of painted portrait panels found on mummies of the elite. Manchester Museum has one of the world's best collections of these, with three striking portrait mummies and a further nine portrait panels and shrouds. These haunting faces speak to us today in a way other objects rarely can, although the process of their creation is not fully understood. Such Egyptian developments are echoed in commemorative sculpture from Palmyra in Syria. All of these images show clear connections with contemporary Rome, as seen in frescos from Pompeii.





EXHIBITION CONTENT

MEETING
THE GODS

Ideas about the gods are expressed on the walls of the impressive Graeco-Roman temples in Egypt. The same iconography is echoed in the mummy coverings of this period. Some of the last hieroglyphic texts are used to identify the distinctive Egyptian gods that appear on mummies. Their presence, along with a series of other symbols, was hoped to ensure protection for the deceased. Interactive audio-visual guides allow visitors to decode the meanings behind the markings. It was hoped that by these means the dead could join the ancient gods of Egypt by being surrounded by rich depictions of them.





EXHIBITION CONTENT

PRESERVING
THE BODY

Manchester Museum has led the world in the scientific investigation of mummies. X-rays and CT scans allow a detailed assessment of health conditions, causes of death and preparation of the body. Interactive CT scans of each of the mummies allow visitors to reveal the people beneath the bandages. The striking mummy and coffin of the lady Tasheriankh, who lived at Akhmim around 300 BC, illustrates the idealised image of the deceased during the Ptolemaic Period. CT scans show the means of preserving the body with resin introduced into the scull and chest, and the large volume of linen used in the process.





EXHIBITION CONTENT

DISCOVERING
AND INTERPRETING
MUMMIES

Manchester's Golden Mummies' and their many associated objects came to the city through a complex network of patrons and permissions. The excavation of this material is recorded by the famous archaeologist William Matthew Flinders Petrie in diaries, reports, sketches and photographs. For the first time, this material is brought together to show the colonial context of the acquisition of Manchester's world-class Egyptology collection. How and why did the material come to be in Manchester? How did 'romantic' interpretations, such as Oscar Wilde's 'A Picture of Dorian Gray', shape our impression of life in Egypt at this time?



EXHIBITION CONTENT

COLLECTION
HIGHLIGHTS

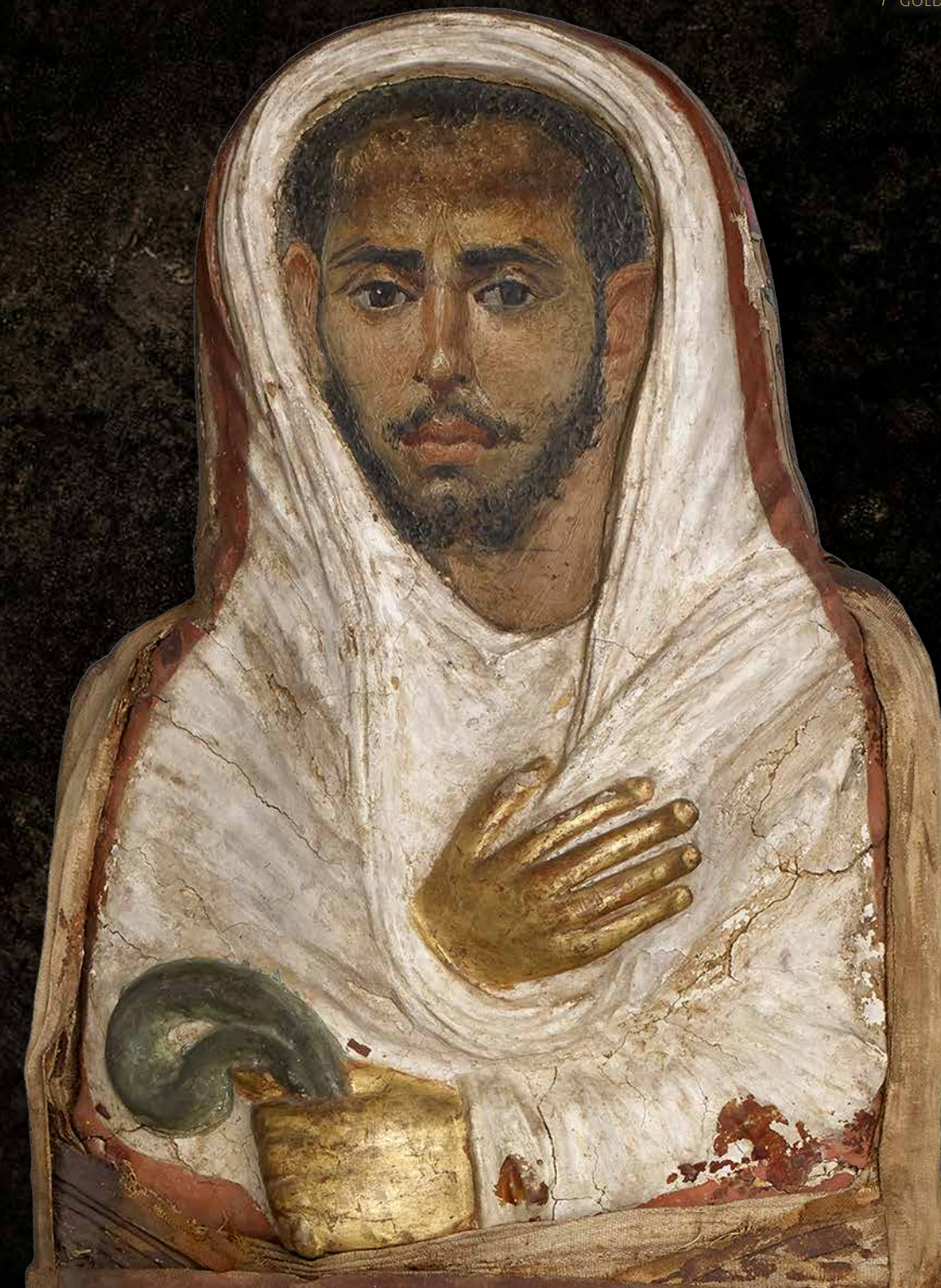
Mummy mask made of gilded and painted cartonnage (linen and plaster), to be placed over the head of a wrapped mummy.



Mummy mask made of linen and plaster (cartonnage), with blue wig and a wreath of lotus buds and blossoms around head.



Mummy of a man, with a painted shroud wrapping the lower body, a painted and gilded plaster mask covering the upper body, and a mummy portrait set into the face of the mask.





Wrapped mummy of a young girl. Wrapped in linen and fitted with a linen-and-plaster mummy mask. The front of the mask is gilded and shows the deceased girl with a Roman hairstyle, which dates the mask to the mid-1st century AD.



Wrapped mummy of a young man, with a mummy portrait. The wrappings of the mummy are criss-crossed in a diamond-shaped pattern, decorated with gilded plaster studs.





Mummy of an adult female, bearing the name of Demetria. The head is covered by a mask of linen and plaster (cartonage), which has inlaid detailed eyes, and the chest has a similarly made cover with glass inlaid as jewellery.



Mummy mask for a woman, sculpted in plaster.



Terracotta figure of Harpocrates, reclining, wearing double crown and holding jar in left hand. Painted: clothes pink, crown with traces of blue.



Mummy mask for a woman, with a flat plaster chest area and raised head, to be placed on top of a wrapped mummy.



Portrait of a woman, painted in encaustic (hot wax) on a thin wooden panel.



Portrait of a young man, painted in encaustic (hot wax) on a thin wooden panel.



Portrait of a woman, painted in encaustic (hot wax) on a thin wooden panel.



Portrait of a bearded man, painted in encaustic (hot wax) technique on a thin panel of lime wood.



Portrait of a young woman, painted in encaustic (hot wax) technique on a thin wooden panel.



Portrait of a man, painted in encaustic (hot wax) on a thin wooden panel.

AUDIO VISUAL FILMS

FILM ONE

TEMPLE
ARCHITECTURE

This first of three especially commissioned films will allow the viewer to retrace the adventures of explorers on a journey across a map of ancient Egypt. We will travel down the River Nile, highlighting as we go the location of Graeco-Roman temples: Edfu, Esna, Dendera, Kom Ombo and Philae. During our journey the map will be overlaid with photographs, plans and drawings of the temples, noting their features and architectural details.

The Philae temple in particular will be explored in greater detail. This temple complex will come to life from the map allowing us to travel around the exterior, exploring sections of the structures, sculpted details and hieroglyphs.

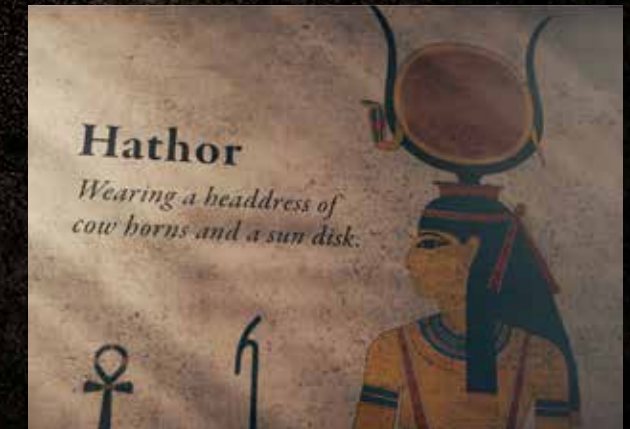


AUDIO VISUAL FILMS

FILM TWO

MEETING THE GODS

The dramatic setting for this film is the inside of a dark and atmospheric Egyptian temple, where our canvas is the walls of the temple. A shaft of sunlight pans the walls picking out relief carvings of gods. When the light reaches one of the Gods, such as Isis, Nephtys, Osiris, Anubis or Horus, they become highlighted and accompanying text appears to reveal their stories so that we can understand their names, roles and the reasons for their iconography.



AUDIO VISUAL FILMS

FILM THREE

ARCHAEOLOGY AND
INTERPRETING THE PAST

Drawing on the rich archival material of the British excavations of Graeco-Roman material in Egypt, the film will delve into the past and showcase a wealth of photographs, drawings, maps and newspaper articles from archaeological discoveries.

Styled as though we are looking across an archaeologist's work camp table, strewn with drawings, equipment and notebooks, the viewer will feel they are being taken through a personal exploration of the archaeologist's work and witnessing the recordings of their discoveries.

The film of 3-4mins duration will include a voice-over narrated by Dr Campbell Price, the exhibition's curator, and will also explore issues relating to the legacy of colonisation.



INTERACTIVES

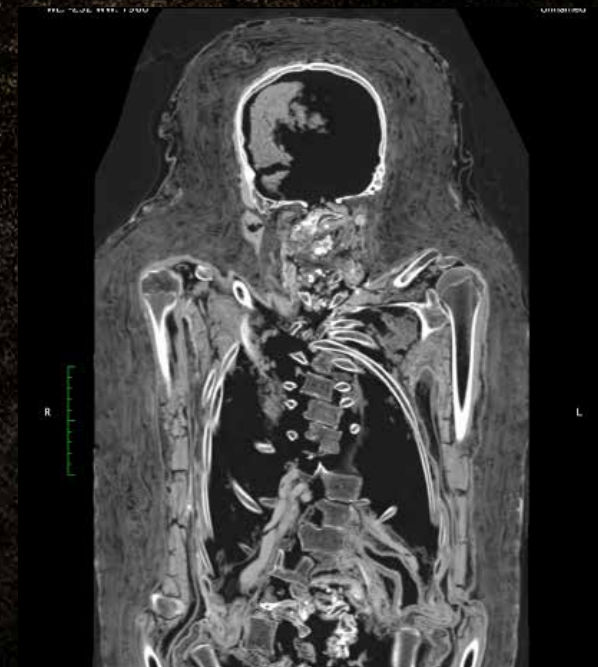
INTERACTIVE ONE

EXPLORE BENEATH
THE WRAPPINGS

Visitors will be able to interact using large three touchscreen installations to digitally unwrap the mummy displayed in front of them. Extensive CT and X-Ray scans undertaken by the University of Manchester will be featured allowing visitors to investigate the different layers of the mummy from textile wrappings and metal and precious stone adornments, to the embalmed body and skeleton beneath. The intuitive digital autopsy interface allows visitors to swipe and rotate to reveal layers and investigate what the evidence can tell us about the lives, deaths and worship of these remarkable people from 2,000 years in the past.

The aim of the CT Scan interactive is to give visitors the opportunity to explore what's beneath the wrappings of the mummies on display, in an engaging and explorative interactive touch screen display.

The University of Manchester has acquired cutting edge CT scans of the mummies on display in the exhibition. Our aim is to convert the sliced CT scan data into layered 3D Geometry, which can then be explored layer by layer.



AUDIO VISUAL FILMS

INTERACTIVE TWO

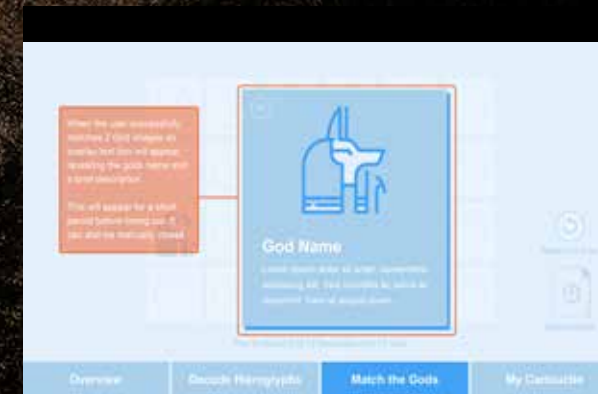
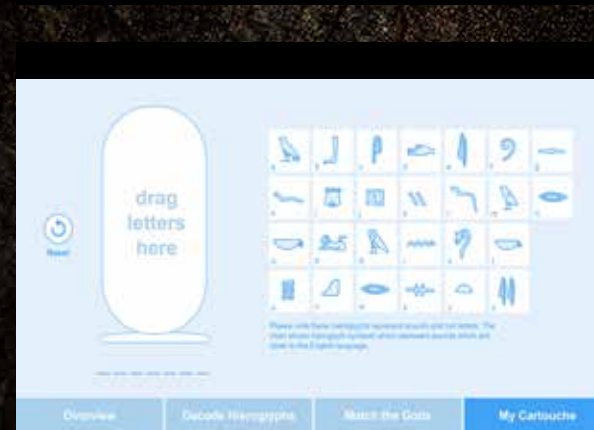
LEARN TO READ
HIEROGLYPHS

The aim of this fun and engaging interactive, displayed on multiple touchscreens, is to introduce visitors to Egyptian hieroglyphs and gain a greater knowledge of the Egyptian Gods. The game-style interaction will present a choice of three activities:

In **Decode Hieroglyphs** the visitor can move a lens across images taken from a selection of objects in the exhibition featuring hieroglyphs as well as other texts, to see the translations into required languages converted in real time.

In **Match the Gods**, the visitor will be able to challenge themselves in a game to match images and names of Egyptian Gods with their corresponding hieroglyphs. Some background information on the selected God will then be provided.

In **My Cartouche**, using a hieroglyph palette, users can drag and drop phonetic signs into an Egyptian cartouche-shape to form their own name.



PROPOSED SERVICE

A TURNKEY SERVICE

For the hire of GOLDEN MUMMIES OF EGYPT we propose to work in close cooperation with the host museum team, adapting the project to the institution's configurations, exhibitions strategy and audiences. These comprehensive services will include:

- Object loan facilitation and export coordination for over 100 original exhibits from Manchester Museum in the UK
- 600 to 1000 sqm flexible exhibition displays
- Curatorial research, interpretation and content development
- Object loan organisation, including visits to the host venue by curators and art handling specialists from Manchester to supervise the unpacking of objects from crates and the placement of objects and supports in cases
- Full tailored exhibition design and production
- Management of all transport and installation logistics
- Display systems including museum grade showcases and integrated lighting
- Design and production of all interpretation and display graphics
- Interactive and audio visual presentations.

PROPOSED SERVICE

A TAILORED OFFER

Nomad Exhibitions understands the importance of flexibility to exhibition hosts and we strive to create a tailored experience where possible. This is in part achieved through creating a design concept based on a modular framework so that the layout of the exhibition can be adapted to suit the venue configuration. As part of the design process, Nomad Exhibitions will undertake a planning exercise for each venue and the layout will be tailored to suit entrances, exits, fire exits and lift access. Nomad Exhibitions can also work with the host venue to create bespoke educational packages to suit the objectives and curriculum requirements of the host country. The exhibition themes provide a wealth of educational opportunities covering aspects of history, society, economics and trade, religion, culture, the arts and design.

PROPOSED SERVICE

DEVELOPING
THE BRAND

Establishing a strong visual brand identity is critical to ensure the success of the exhibition. The brand must communicate the uniqueness and quality of the exhibition as well as a sense of drama and entertainment that will entice people to visit. Nomad Exhibitions have developed a striking and evocative brand that can be adapted for use in advertising, publications and retail products. The brand can be circulated and recognised at a venue location in advance of the exhibitions arrival through usage in banners, posters and the museum's website.

GOLDEN
MUMMIES
OF EGYPT

PROPOSED SERVICE

RETAIL AND
MERCHANDISING

Nomad Exhibitions can work with the host venue to develop a comprehensive range of merchandise available for purchase by visitors in this area including high quality publications, DVDs, clothing, reproduction artefacts, as well as smaller merchandising items. All of the merchandise can be produced specifically for the exhibition and can be branded with the exhibition identity.





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