

CIPEG Annual Meeting
September 23–27, 2024

MADRID, SPAIN
At the Museo Arqueológico Nacional (MAN)

Conference Theme

***MAKING THE OLD NEW AGAIN:
REFURBISHING MUSEUM SPACES***

If you wish to attend the annual meeting without presenting a paper or online, please fill in the enclosed registration form and send it to the chair, Tine Bagh: tiba@glyptoteket.dk copied to the secretary, Daniela Picchi: daniela.picchi@comune.bologna.it.

- The deadline is 1st September!

The link to the conference will be sent after payment of the registration fee.

Conference fees (in person):

- 40 Euros for CIPEG members
- 50 Euros for non-members
- 25 Euros for students
- Free for CIPEG's bursaries

Conference fees (online):

- 30 Euros for CIPEG members
- 40 Euros for non-members
- 20 Euros for students
- Free for the Egyptians/Sudanese participants

Payment of conference fees should be made to the following bank account:

CEPO: ES58 0049 0263 5026 1183 6483

The receipt of payment should be sent to: **Esther Pons:** esther.pons@cultura.gob.es and **Isabel Olbés:** isabel.olbes@cultura.gob.es, copied to **Tine Bagh:** tiba@glyptoteket.dk and **Daniela Picchi:** daniela.picchi@comune.bologna.it.

Conference fee includes:

Conference, abstract booklet, coffee breaks, opening and closing receptions, as indicated in the programme.

Conference fee does not include:

Accommodation; meals, unless otherwise stated (the Museum has an indoor/outdoor cafeteria); excursions and transportation to excursions; entry fees to sites; transportation to/from airport, visa fees.

Conference venue:

Unless otherwise indicated, all papers are presented at the Museo Arqueológico Nacional (MAN), C/ Serrano, 13. Madrid.

Accommodation:

Conference attendees should book their hotel at their own convenience. In attachment is a list of suggested options.

Further information will be posted on the CIPEG website: <http://cipeg.icom.museum/> and via e-mail.

PRELIMINARY PROGRAMME

Monday, September 23, Madrid

- 8:00–9:00** Registration in the Museum
- 9:00–9:30** Welcome
Tine Bagh (Chair CIPEG)
Isabel Izquierdo (MAN Director)
Esther Pons and **Isabel Olbés** (MAN, and conference organizers)
- 9:30–10:30** Keynote lecture – online conference
Christian Greco
Museo Egizio, Turin
200 Years of History: The Egyptian Museum Today
- 10:30–11:00** Morning coffee break
- 11:00–11:30** **Esther Pons Mellado**
Museo Arqueológico Nacional, Madrid
New Showcases, New Challenges. A Window Opened to the Future
- 11:30–12:00** **Isabel Olbes**
Museo Arqueológico Nacional, Madrid
Display Case Zero. Bringing Objects Back to Life
- 12:00–12:30** **Maria Jesús Rubio Visiers, Débora Sonllewa Jiménez & Mercedes Fonseca Cerro**
Museo Arqueológico Nacional, Madrid
Disseminating the Egyptian Collection of the MAN: New Formats and Challenges for Telling Millenary Stories
- 12:30–13:00** **Carmen Perez-Die**
Museo Arqueológico Nacional, Madrid
Objects Found at the Heracleopolis Magna (Ehnasya El-Medina) Site, on Display in the Permanent Exhibition Halls of the National Archaeological Museum in Madrid
- 13:00–14:30** Lunch break
- 14:30–15:00** **Josef Wegner, Jennifer Houser Wegner & Kevin Cahail**
Penn Museum, Philadelphia
Adapting a Century-Old Museum: Reinstallation of the Penn Museum's Egyptian Wing
- 15:00–15:30** **Josef Wegner**
Penn Museum, Philadelphia
Old Spaces Revived: The New Nubia Galleries
- 15:30–16:00** **Jennifer Houser Wegner**
Penn Museum, Philadelphia
A Reimagined Setting for the New Funerary and Daily Life Galleries

- 16:00–16:30 Kevin Cahail**
Penn Museum, Philadelphia
A Gallery Fit for a King: The Palace of Merenptah in Philadelphia
- 16:30–17:00** Afternoon coffee break
- 17:00–19:00** Visit to the Egyptian, Nubian and Near Eastern Rooms, MAN (32–35)
- 19:00–20:00** Opening reception

Tuesday, September 24, Madrid

- 9:00–11:30 Visit to Templo de Debod**
- 11:30–12:00** Morning coffee break
- 12:00–12:30 Tom Hardwick**
Consultant, Houston Museum of Natural Science
Renovations at the Hall of Ancient Egypt, Houston Museum of Natural Science
- 12:30–13:00 Lawrence Berman**
Museum of Fine Arts, Boston
A Look Behind the Scenes at the New Old Kingdom Sculpture Gallery in Boston
- 13:00–14:30** Lunch break
- 14:30–15:00 Emily Teeter**
Research Associate, The Field Museum, Chicago
Preliminary Plans for the New African and Egyptian Galleries at the Field Museum, Chicago
- 15:00–15:30 Johannes Auenmüller, Paolo Del Vesco, Alessandro Girardi, Cedric Gobeil, Federico Poole & Martina Terzoli**
Museo Egizio, Turin
Rethinking the Museo Egizio's "Statuario"
- 15:30–16:00 Katalin Kóthay, Gabriella Dembitz & Flóra Kevély**
Szépművészeti Múzeum, Budapest
The Interaction of Display and Museum Education: The New Permanent Exhibition of Ancient Egyptian Antiquities in the Szépművészeti Múzeum, Budapest
- 16:00–16:30 Regina Hölzl**
Kunsthistorisches Museum, Vienna
Visible and Invisible Adaptions in the Egyptian Galleries of the Kunsthistorisches Museum in Vienna — Past, Present and Future
- 16:30–17:00 Vincent Rondot**
Le Louvre, Paris
Recent Achievements and Further Thoughts: The Egyptian Department at The Louvre Between Two Centenaries
- 17:45–20:00 Visit to Museo Nacional del Prado**

Wednesday, September 25, Madrid

- 9:00–10:00** Keynote lecture
Shadia Abdrabo Abdelwahab & Ikhlas Ahmed Idriss
The Sudan National Museum (SNM), Khartoum
The Impact of the War for the Sudanese Culture Heritage and Mitigation of the Risk
- 10:00–10:30** **Norhan Salem, Asmaa Ahmed Meawed & Heba Khairy Metwaly**
Egyptian Museum, Cairo & Grand Egyptian Museum, Giza
Rediscovering Daily Life: The Transformation of Gallery P34 in the Egyptian Museum in Cairo
- 10:30–11:00** **Salah Omar Eman & Mohamed Gamal Rashed**
Damietta University
Enhancing the Visitor Experience at the Egyptian Museum of Cairo: A Multidimensional Approach
- 11:00–11:30** Morning coffee break
- 11:30–12:00** **Yasmine Afram**
Universitat Autònoma de Barcelona (UAB)
Enriching Museum Visits: A Study of Interactive Treasure Hunts in Museums Showcasing Ancient Egyptian Artefacts
- 12:00–12:30** **May Rashad Abdellatif & Reham Refae**
Graeco-Roman Museum, Alexandria
Using Simulation in the Development of Museum Display. The Graeco-Roman Museum in Alexandria Egypt as a Model
- 12:30–13:00** **Aliaa Raafat Yous**
Grand Egyptian Museum, Giza
Development Management plan for Anthropological Museum at Cairo University
- 13:00–14:30** Lunch break
- 15:00–16:30** **Visit to Palacio de Liria**
- 17:00–17:30** Afternoon coffee break
- 17:30–19:30** Reports of the Institutions

Thursday, September 26, Madrid

- 9:00–10:30** CIPEG General Assembly
- 10:30–11:00** Morning coffee break
- 11:30–12:00** **Mamdouh Farouk Mohamed**
Imhotep Museum, Saqqara
Imhotep Museum on Focus
- 12:00–12:30** **Hend Mohamed Abdel Rahman**
Minia University, Minia
Elephantine Museum: 1910s–1950s

- 12:30–13:00 Mennah Aly & Fadi Rochdi**
Ministry of Tourism and Antiquities, Egypt & IFAO, Print Atelier Museum, Cairo
In the Shadow of the Printed Hieroglyphs: Narrating the History of the Printing Atelier Museum of the French Institute of Oriental Archaeology in Cairo.
- 13:00–14:30** Lunch break
- 14:30–15:00 Heba Khairy Metwaly**
Grand Egyptian Museum, Giza
Tutankhamun Reimagined: Bridging Ancient Legacy and Modern Identity
- 15:00–15:30 Ashley Arico & Katherine Davis**
The Art Institute of Chicago/University of Michigan, Ann Arbor
Late and Ptolemaic Relief Plaques: Displaying the Artistic Process Square by Square
- 15:30–16:00 Keiko Tazawa**
The Ancient Orient Museum, Tokyo
Creating Ancient Egypt in the Middle of the Remnant of Yayoi Culture
- 16:00–16:30 Paula Veiga**
Consultant, The Lisboa Pharmacy Museum
Ancient Artefacts - A Refurbished Building - The Lisboa Pharmacy Museum Egyptian Collection
- 16:30–17:00** Afternoon coffee break
- 17:00–17:30 Nika Lavrentyeva**
The Pushkin State Museum of Fine Arts, Moscow
Getting in Different Museums: The Exhibition Travel Pack
- 17:30–18:00 Luis Manuel González & Maixaixa Taulé**
Museu Egipci, Barcelona
Small-Format Temporary Exhibitions: A Model for Optimising the Museum Collections
- 18:00–18:30 Anna Maria Ravagnan, Laura Aldovini, M. Cristina Vannini, Danusa Castro & Cristina Manasse**
ICOM Italia – Coordinamento Lombardia
Reduce, Re-use, Recycle: An Application of Circular Economy in the Management of Museum Storage in the Museums of Milan Municipality
- 18:30–19:00 Catriona Wilson**
The Petrie Collection of Egyptian and Sudanese Archaeology (UCL), London
Capability for Collections: Refurbishing Petrie Museum Storage for the Long-term Future of the Collection
- 19:00–20:00** Closing ceremony and reception



OPTIONAL EXCURSION TO TOLEDO

Friday, September 27

Bus or train (to be announced) to Toledo. Sites include the Cathedral, the Greco Museum, Cristo de la Luz Mosque, and Santo Tomé Church (with El Greco paintings).

Further information will follow.

Host Institution Contacts:

- **Esther Pons** – Head curator of the Department of Ancient Egyptian and Near Eastern Antiquities: esther.pons@cultura.gob.es
- **Isabel Olbés** – Assistant curator of the Department of Ancient Egyptian and Near Eastern Antiquities: isabel.olbes@cultura.gob.es



REGISTRATION FORM

First Name: _____

Last Name: _____

Museum: _____

e-mail (please print clearly):

I am:

- a member of CIPEG
- a non-member
- a student
- an accompanying person

If you are not currently a member, what can we do to make ICOM-CIPEG membership more attractive to you?

Please send this form to:

Tine Bagh, tiba@glyptoteket.dk; cc. Daniela Picchi, daniela.picchi@comune.bologna.it

***MAKING THE OLD NEW AGAIN:
REFURBISHING MUSEUM SPACES***

Abstracts

Rethinking the Museo Egizio's "Statuario"

*Johannes Auenmüller, Paolo Del Vesco, Alessandro Girardi, Cedric Gobeil, Federico Poole &
Martina Terzoli – Museo Egizio, Turin*

One of the most popular spaces of the Museo Egizio in Turin was undoubtedly the monumental statue gallery historically known as the "Statuario", rechristened "Galleria dei Re" (Gallery of Kings) in 2015. It owes its popularity to its 2006 refurbishment by Oscar-winning scenographer Dante Ferretti, where the statues were left in the positions they had largely occupied since the nineteenth century, but were individually illuminated against a scenic alternation of dark backgrounds and mirrors.

As part of a planned major renovation of the museum for its two-hundredth anniversary in 2024, the momentous decision was taken to completely reinstall and redisplay the überpopular statue gallery. It is the director Christian Greco's and the curators' opinion that the 2006 presentation, while its impressiveness and impact are not to be denied, relied excessively on facile visual devices and ran the risk of pandering to clichés about ancient Egypt as mysterious and arcane. As such, it did not do full justice to this exceptional group of sculptures, which originate from a single well-defined archaeological and historical context: the temple complex of Karnak, where Jean-Jacques Rifaud procured them for consul Drovetti in 1817-1819 — a place where the statues were bathed in a very different sort of light.

The Museo Egizio's plan for the refurbishment of the gallery envisages major shuffling around of the sculptures from their current positions to create a coherent narrative framework; installing them on lower bases and distancing some of them from the walls to improve their visibility; a complete renovation of the rooms; and a whole new décor and lighting. Work is now ongoing in the gallery, the statues having been moved to a temporary exhibition in the portico bordering the courtyard.

This paper will present the plan, design and concept of this new "Galleria dei Re".

**Late and Ptolemaic Relief Plaques:
Displaying the Artistic Process Square by Square**

Ashley ARICO – The Art Institute of Chicago & *Katherine DAVIS* – University of Michigan

Sculptor’s model, trial piece, votive plaque - all these terms (and more) have been applied to a distinct class of object produced during the Late and Ptolemaic Periods. These small-scale works usually take the form of rectangular limestone plaques decorated in raised relief with focused studies of hieroglyphs, animals, and/or anthropomorphic figures.

One distinctive feature that appears on some of these plaques is the squared grid. The use of grids as part of the artistic process in ancient Egypt has a long history. However, the function(s) of relief plaque grids, which occur in both inked and incised forms, remains somewhat ambiguous. Some may have been used to proportion the figure on the plaque while others were laid atop the image as if for transference to another surface or medium. Still others appear on otherwise undecorated surfaces (e.g., the sides and/or reverse), raising questions about their relationship to the process of image production.

This study looks at a subset of the corpus of Ptolemaic relief plaques: those bearing grids, considering aspects of their creation, use, and reuse(s), as well as how past interpretations of these factors have influenced their classification and display in museum contexts. As a case study, we will look at the recently installed (2022) ancient Egyptian art gallery at the Art Institute of Chicago, where five plaques, including one with a gridded representation of a lion (AIC 1920.254), are presented under the theme of artistic practice in ancient Egypt. Additionally, we explore the challenges of displaying such objects—many of which are double-sided—as well as strategies for engaging visitors with these highly detailed objects, including through digital interactive features.

A Look Behind the Scenes at the New Old Kingdom Sculpture Gallery in Boston

Lawrence BERMAN - Museum of Fine Arts, Boston

In February 2021 the Museum of Fine Arts, Boston, opened a new gallery of Old Kingdom art, “Masterpieces of Egyptian Sculpture from the Pyramid Age” (see CIPEG e-News 15). This entailed moving its renowned Old Kingdom collection from a large gallery upstairs to a smaller space downstairs, cutting the number of objects displayed, and substantially modifying the existing downstairs space. Many choices had to be made, starting with the object list, levels of interpretation, and design modifications. The presentation will address how we dealt with these various issues.

A Gallery Fit for a King: The Palace of Merenptah in Philadelphia

Kevin CAHAIL – Penn Museum, Philadelphia

When Clarence Stanley Fisher departed the Penn Museum in 1925, he left behind one of the largest unfinished projects in the Museum's history. At the end of his work at Memphis, the Egyptian Government assigned to the Penn Museum both thousands of small objects as well as a significant group of limestone architectural elements belonging to the Palace Complex of pharaoh Merenptah.

Alongside these objects, the Penn Museum's Archives have kept a watchful eye over Fisher's original archaeological records. While some of these objects and architecture have been displayed previously at the Penn Museum, the fact that Fisher never completed his final publication on any of his excavations means that there are still many outstanding questions about the Palace of Merenptah. Now, a century after these objects arrived at the Museum, the Palace Complex of Merenptah will be presented to future generations of museumgoers in their own redesigned galleries.

The reinstallation of the Palace Complex of Merenptah represents an ongoing collaboration among Collections, Curation, Conservation, and Engineering. When the objects reached the Penn Museum in the 1920's, the upstairs gallery which had been designed to house them was found to have insufficient floor structure to support their great weight. A complete engineering reassessment of the Museum building itself in recent years concluded that some retrofitting of the upper floor would easily allow it to carry the weight of the palace, giving us the green light to fulfill the dream of a century to exhibit the ancient columns at their full height. To that end, the author has meticulously poured through all of Fisher's records to gain a much clearer picture of the Merenptah buildings and their historical and geographic contexts at Memphis. These discoveries have informed the artistry of Conservators who are carefully reassembling the fragmentary architecture. Finally, the exhibits team has come up with a way of presenting this architecture in a gallery setting, contextualizing the remains alongside small objects to tell a story of kingship in ancient Egypt, while at the same time allowing the Merenptah buildings to speak to the visitor for themselves.

**Small-Format Temporary Exhibitions:
A Model for Optimising the Museum Collections**

Luis Manuel GONZÁLVEZ & Maixaixa TAULÉ - Museu Egipci, Barcelona

The Museu Egipci de Barcelona holds one of the most important Egyptian collections in Spain, which has been growing steadily since its creation in 1994. The space available for the permanent exhibition and temporary exhibitions is currently insufficient. In this sense, some actions have improved the situation: the replacement of individual showcases with collective showcases containing works on the same theme, and the use of previously unoccupied areas or the incorporation of content through virtual media, such as augmented reality (AR), that do not require a defined space.

The museum's route takes us through these areas: The pharaoh, hieroglyphic writing, daily life (arts and crafts, cosmetics), the myth of Osiris and funerary practices, and the cult of the gods. A more than sufficient proposal to offer visitors a sound introductory approach to pharaonic Egypt.

Since 2016 the permanent exhibition has been complemented by small temporary exhibitions using the Museum's own collections, which have allowed us:

- To renew and increase the contents while demonstrating the success and dynamism of the Museum.
- To develop specific themes with other approaches and in greater depth than the permanent exhibition allows.
- To make use of the Museum's collections. In some cases, the proposed exhibition has led to the acquisition of a specific work necessary for the project.
- To conceive, plan, and execute the projects in a reduced time frame and with a limited and highly specialised team.
- Offering a "closed" product to entities interested in financing this type of cultural project.
- Holding six temporary exhibitions in eight years (without the generalised health crisis during a large part of this period there could have been one or two more).

Renovations at the Hall of Ancient Egypt, Houston Museum of Natural Science

Tom HARDWICK – Consultant, Houston Museum of Natural Science

Despite opening in 2013, the Egyptian display at HMNS received a make-over in 2021 which saw a wholesale replacement of lighting and the re-purposing of several parts of the space. These are outlined and set against the background of HMNS and its display ethos.

Visible and Invisible Adaptions in the Egyptian Galleries of the Kunsthistorisches Museum in Vienna — Past, Present and Future

Regina HÖLZL – Kunsthistorisches Museum, Vienna

Since the opening of the Kunsthistorisches Museum in Vienna in 1891 the Egyptian galleries have constantly experienced adaptations and refurbishments. Not only were there architectural and technical modifications, but also considerable changes in regard to the display of the objects, to their labels, and to the tools for interactions between objects and visitors.

This paper will give an overview of the changes in the Egyptian galleries over the past 130 years. Special attention will be given to the refurbishments of the last 25 years — in particular the last major re-installation of the collection (1999–2001) which also included the complete electrification of the Egyptian galleries. During the last 10 years, further adaptations have been made, for example re-arranging the objects from South Arabia and Mesopotamia as well as installing a ventilation system in the galleries.

Presently we are focusing on safety issues — due to increasing numbers of visitors, additional safety measures are implemented in the galleries to protect the objects. Future tasks will also include the evaluation of the use of digital applications in connection with the original objects on display.

A Reimagined Setting for the New Funerary and Daily Life Galleries

Jennifer HOUSER WEGNER – Penn Museum, Philadelphia

For over 40 years, visitors to the Penn Museum were introduced to ancient Egyptian funerary practices through the exhibit "The Egyptian Mummy: Secrets and Science," which was originally intended as a temporary display. Located in a side room of the Upper Gallery, this exhibit was complemented by a small adjacent gallery featuring several cases with recreations of ancient Egyptian tombs designed in the early 1970s. Additional funerary material, such as stone sarcophagi and statuary, were displayed out of context in the main sculpture gallery on the upper floor. A paltry assemblage of artifacts of daily life were presented in another side gallery within several small exhibit cases with little to no didactic information.

The new reinstallation dedicates the entire Lower Gallery to Life and Afterlife in ancient Egypt. Visitors will begin their journey via an atmospheric Nile River "experience," with a walk-through timeline and interactive site map that emphasizes the Penn Museum's work in Egypt over the past century. Daily life will be explored in a side gallery, covering aspects such as personal piety, craft production, professions, home life, and scribal traditions. The rest of the lower floor will focus on ancient Egyptian preparations for the afterlife, presented chronologically to highlight changes in burial practices. Notable displays will include the Old Kingdom tomb chapel of Kaipure and the inner and outer coffins of Ahanakht from Deir el-Bersheh. Emphasis will be placed on displaying funerary artifacts in context, along with associated materials. The remains of eight individuals will also be exhibited with their accompanying tomb goods, in accordance with Penn Museum's recently completed Human Remains Policy.

The Interaction of Display and Museum Education: The New Permanent Exhibition of Ancient Egyptian Antiquities in the Szépművészeti Múzeum, Budapest

Katalin KÓTHAY, Gabriella DEMBITZ & Flóra KEVÉLY – Szépművészeti Múzeum, Budapest

The new permanent exhibition 'Ancient Egypt' in the Szépművészeti Múzeum was opened in 2018. The displayed material can be seen in rooms that reflect the spatial organization of ancient Egyptian society (temple, spaces of daily life, tomb and the afterlife). The display of the Egyptian objects is complemented by interactive screens and virtual display.

Getting in Different Museums: The Exhibition Travel Pack

Nika LAVRENTYEVA – The Pushkin State Museum of Fine Arts, Moscow

Despite all the inconveniences of moving objects out of museum storerooms, they still need to travel from time to time. Sometimes they even have long exhibition tours through the country. The exhibition “Mummies of Ancient Egypt: the art of immortality” developed by the Pushkin State Museum of Fine Arts was a huge success in Moscow and was subsequently invited to visit the Vladivostok, Novosibirsk, and Nizhny Novgorod museums. The museum had to choose the objects that could travel and were stable enough to be moved several times across the long distances. In each venue, the exhibition had to fit a different space and reinterpret its main ideas and strategies. We also received different feedback from the public that gave the curators new understanding of what they need to do. This paper explores some of these challenges and how they were overcome to cater to the different venues and their audiences.

Display Case Zero. Bringing Objects Back to Life

Isabel OLBÉS RUIZ DE ALDA – Museo Arqueológico Nacional, Madrid

The Museo Arqueológico Nacional, founded in 1867, exhibits in rooms 32–35 selected items from its permanent collection, which comprises about 15,000 objects from Egypt, Nubia and the Near East. However, there is a display case called *Vitrina Cero* (Display case Zero), at the entrance of the Museum. It is a unique and singular space, that changes every three months, and allows us to address significant topics as well as a wide range of aspects of the Museum’s collections. This vitrine has served our department on several occasions to display Egyptian and Nubian pieces, which have helped us complete and complement the exhibition discourse of our rooms.

This vitrine allows us to explore collections that are kept in the storage areas and therefore are not exposed to the public, as well as to deal with themes and research that arise from the study of previous stages of the Museum. With the aim of giving visibility to our collections, four display cases have been made over the last six years: “Masks and cartonnages of Egyptian mummies and their restoration” (2019), “Egyptian funerary amulets. Protection and magic in the Afterlife” (2021), “Reflections on ancient Nubia. A territory of contrasts through pottery” (2023), and in mid-October 2024 we will present “I had a dream...Alexandria”, focusing on the Ptolemaic dynasty.

Furthermore, these showcases allow us to collaborate very closely with other areas of our museum, mainly the Conservation and Restoration, Communication and Outreach Departments.

Objects Found at the Heracleopolis Magna (Ehnasya El-Medina) Site, on Display in the Permanent Exhibition Halls of the National Archaeological Museum in Madrid

M. Carmen PÉREZ-DIE – Museo Arqueológico Nacional, Madrid

The National Archaeological Museum is carrying out excavations at the site of Heracleopolis Magna/Ehnasya el-Medina located in Middle Egypt. The work has taken place in two stages: the first one between 1966 and 1982 under the direction of Almagro, and the second one from 1984 to 2023 directed by Pérez-Die. During the first stage it was possible to carry out the 'partage des fouilles' between Egypt and Spain and a good number of finds became part of the collections of the National Archaeological Museum. The objects come from the necropolises of the First and Third Intermediate Periods and from the temple of the local god Heryshef.

In 2008, on the occasion of the renovation of the Museum and the permanent exhibition halls, many objects found at Heracleopolis Magna were selected for display, as they met all the requirements for exhibition: they have a precise archaeological context, a well-established chronology and, in some cases, they are unique and impossible to see in other museums.

Reliefs from the walls of the tombs of the First Intermediate Period showing scenes related to the environment and daily life, false doors separating the rooms with objects belonging to the world of the living from that of the dead, canopic vases, shabtis, models, all presented in their specific context with drawings, photographs, and publications in accordance with the established museological plan, have made Heracleópolis Magna one of the most relevant archaeological sites of Egypt excavated by Spaniards that the visitors can know.

New Showcases, New Challenges. A Window Opened to the Future

Esther PONS MELLADO – Museo Arqueológico Nacional, Madrid

Throughout these last three years, the Egyptian Antiquities and the Near East Department of the Museo Arqueológico Nacional has carried out several renovations or changes in four of the showcases located in the permanent exhibition.

The Coptic textiles, that were exhibited in room 33, showcase 6, have been removed, given their fragility due their rich iconography, and in their place other similar textiles that until now were kept in storage are displayed. A panel has also been removed from display case 7 so that the epigraphic pieces could be seen on both sides of the vitrine.

On the other hand, the old X-ray picture of Nespamedu's mummy, displayed in room 35, showcase 4, has been replaced with four images of the CT scan carried out in 2016. In this way the visitor can appreciate what this mummy "hides" including small plaques with images of divinities, amulets, an Usej necklace, a winged Khepri diadem on the forehead, bangles and bracelets; and in the display case 6 a magnificent polychrome helmet mask acquired by the State a few years ago has been added.

Soon a new design will be made in display 1 so that it resembles an authentic funeral chamber, and likewise the double-lid coffin of showcase 3 will be correctly illuminated so that all its rich polychromy can be appreciated.

Enhancing the Visitor Experience at the Egyptian Museum of Cairo: A Multidimensional Approach

Eman Salah OMAR & Mohamed Gamal RASHED – Damietta University

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This research proposes a comprehensive framework for the exhibition, access, and interpretation strategy at the Egyptian Museum of Cairo. Most Egyptian museums lack policies for exhibition and access, which are crucial for developing interpretation and access strategies that fulfill the museum's mission and meet the needs of visitors, users, and scholars. Adopting these policies and strategies will help achieve the museum's goals in reaching and engaging various visitor segments, overcoming obstacles to researchers' access to information, and enhancing the visitor experience by providing deeper levels of access, interpretation, object handling, and circulation of information about collections.

Research Matters: The Egyptian Museum seeks a policy and strategy for exhibition, interpretation, and access that enhances visitor and user engagement effectively. **Goal:** Establish an exhibition, access, and interpretation strategy based on evaluating the current state of permanent exhibits and visitor experiences, their needs, and interests. **Objective:** Establish an exhibition, access, and interpretation strategy to support the following factors:

Access: Developing methods to enhance accessibility for visitors and users, considering physical and cultural barriers. This strategy aims to break barriers for visitors and individuals with special needs, as well as cultural and geographical barriers, by introducing more effective interpretation techniques and developing digital remote access tools.

Interpretation: Providing deeper and more varied contexts for exhibitions and collections. Emphasis will be placed on expanding the use of interactive exhibitions, multimedia elements, and curated storytelling to enrich understanding of ancient Egyptian civilization. This includes enhancing the connection of exhibits and artifacts with classroom educational programs and promoting the sustainability of cultural traditions and crafts.

Exhibition Methods: Incorporating a variety of methods and modes of display, taking into account visitor flow and the wide range of interests and needs of visitors. Moreover, strategies for rotating exhibits and periodically highlighting lesser-known collections through temporary displays or adopting dynamic changeable permanent displays that can accommodate a relative change of exhibits should be considered.

Implementing a multidimensional approach will enable the Egyptian Museum to transform into an inclusive and engaging space, adopting a new approach based on inclusion, diversity, and sustainability.

Reduce, re-use, recycle: an application of circular economy in the management of museum storage in the Museums of Milan Municipality

*Anna Maria RAVAGNAN, Laura ALDOVINI, M. Cristina VANNINI,
Danusa CASTRO & Cristina MANASSE – ICOM Italia, Coordinamento Lombardia*

The management of collections in museum storage cannot ignore the effective organization of what is necessary to prepare an exhibition, i.e., the supports, panels, caption holders, display cases, lighting devices, etc. These materials, created for a temporary or permanent exhibition, however, often have a lifespan that is linked to the trends of the moment, to the exhibition dynamics and to the events the museum organizes, and therefore, are independent from their efficiency, effectiveness, wear and tear. Where are those materials stored? Do museums have control and knowledge of all exhibition fittings they own? Could they be reused? These are the questions to which the Working Group formed within the Regional Coordination of ICOM Lombardy, has tried to answer by conducting a survey on good environmental sustainability practices related to museum exhibitions.

The opportunity arose through a collaborative agreement between ICOM Italia and the Municipality of Milan. The Working Group, in partnership with the curators of the civic museums, developed and tested a form to gather data on the exhibition apparatus stored in the deposits.

**Recent Achievements and Further Thoughts:
The Egyptian Department at The Louvre Between Two Centenaries**

Vincent RONDOT – Le Louvre, Paris

Progressively and since some years now, the Egyptian Department at the Louvre Museum works on the renewal of its permanent exhibition of the collections. As with other European Egyptian collections, this was done between the anniversary of the decipherment of hieroglyphs in 1822 and the date of the creation at the Louvre of the Egyptian Museum itself in 1827. Issues at the scale of the museum as a historical palace, issues regarding the conservation itself of some of the most fragile artefacts, and above all issues of mediation for a civilization that demands explanations and which, having the solid reputation of being mysterious, balances between a tradition of fascination and the plain description of cultural as well as historical facts.

***Disseminating the Egyptian Collection of the MAN:
New Formats and Challenges for Telling Millenary Stories***

Maria Jesús RUBIO VISIERS, Débora SONLLEVA JIMÉNEZ & Mercedes FONSECA CERRO
Museo Arqueológico Nacional, Madrid

The Outreach Department of the National Archaeological Museum (MAN) plays a principal role in promoting the museum's various collections, including those from ancient Egypt and Nubia. MAN's work is distinguished by innovation and the constant design of activities aimed at knowledge acquisition through participatory methodologies that encourage curiosity, discovery, teamwork, and play.

Our audience is very diverse and includes school groups, young people, adults, families, the elderly people and groups with special needs.

Among our educational initiatives, we highlight the online resources offered by our MAN Virtual Classroom tool, as well as some of the in-person activities focused on ancient Egypt, such as school workshops, visits to the tomb of Queen Nefertari in relation with to rebirth to a new life, or the dynamic visits about the music of the ancient Mediterranean.

In the field of cultural action, the museum organizes regular activities ranging from lectures, courses, and conferences, to guided tours for adults, dramatized storytelling for families, and various educational materials, as well as extraordinary activities for specific dates, among which we highlight some of our latest proposals: hieroglyph workshops, combined MAN+DEBOD visits, and historical film cycles.

Recently, taking advantage of the tactile station installed in the Egypt rooms, the museum has expanded the offer of guided tours for visually impaired individuals, allowing diverse audiences to enjoy an inclusive museum experience.

Creating ancient Egypt in the middle of the remnant of Yayoi culture

Keiko TAZAWA – The Ancient Orient Museum, Tokyo

This paper reports on a case study of a special exhibition on ancient Egypt, consisting mainly of the Egyptian collections and their supplementary materials, and educational programmes of The Ancient Orient Museum, Tokyo (AOM), held at a museum with a completely different research theme. The venue, The Osaka Prefectural Museum of Yayoi Culture, is a museum specializing in the culture of Japan's Yayoi period (generally considered to date from around 300 BC to 300 AD), which opened in 1992 and is located adjacent to the Ikegami-Sone site, a well-known historical site of the Yayoi period. The museum not only displays Yayoi period artefacts, but also serves as a guidance facility for the Ikegami-Sone site.

AOM loaned almost all of the museum's real ancient Egyptian objects, as well as replicas and photographic panels taken in the Theban area and hands-on goods, and it also borrowed ancient Egyptian materials from Tokai University and the Tenri University Sankokan Museum for the exhibition. In addition to presenting what ancient Egypt was like, this exhibition, held in 2018, introduced ongoing research activities.

By introducing ancient Egyptian objects and supplementary objects by theme, such as religion, language, crafts, diet, fashion, materials and the afterlife, AOM was able to discover new values in its objects, which could only be displayed in a general chronological order due to space limitations in the original place in Tokyo.

**Preliminary Plans for the New African and Egyptian Galleries
at the Field Museum, Chicago**

Emily TEETER – Research Associate, The Field Museum, Chicago

In spring 2024, the Field Museum issued requests for proposals (RFP) for 22,000 s/f galleries of Africa and Egypt to be completed in 2027. The overarching theme will be Africa as the birthplace of human culture.

Presently, the Africa gallery is experiential, and takes the form of a walk through a village, while the Egyptian galleries are object-driven.

This paper will show the present state of the African and the Egyptian galleries and discuss the preliminary conversations of how Egypt can be presented within a more African context, taking into account the issues of geography and chronology.

The RFPs called for specific solutions to the display of the Dahshur boat of Senwosert III, the small mastaba chapel of Netcher-User from Saqqara, and Great Zimbabwe, the latter a site for which the museum has no objects.

This will be the first major reinstallation of the Egyptian gallery since 1987. The Egyptian collection is comprised of about 7,000 objects. Highlights include two mastaba chapels from Saqqara, twenty-three coffins (MK–Roman), several stone sarcophagi, a very fine collection of Coptic textiles, New Kingdom statuary (including Senenmut, Montuemhet, and Sekhmet), and several Roman mummy shrouds. Most of the collection was purchased in Egypt (much of it with the advice of Emile Brugsch), in the late 1890s and early 20th century by Edward Ayer, the first president of the museum. Other objects came through subscription to the EEF, and others with the advice of James H. Breasted.

**Ancient Artefacts — A Refurbished Building:
The Lisboa Pharmacy Museum Egyptian Collection**

Paula VEIGA – Consultant, The Lisboa Pharmacy Museum

This Egyptian collection is part of the collection housed in what is today the headquarters of the National Association of Pharmacies. The Palace was built in 1862, where the parish church of Santa Catarina stood before the 1755 earthquake. The property was acquired in 1990 by the Association to become their headquarters, and in June 1996, the Pharmacy Museum was inaugurated, receiving the award for Best Portuguese Museum that same year. In 1999, the museum also received the Pharmaceutical Project award. Director and deputy director of the Museum, João Neto and Paula Basso, started the collection with the nuclei of Portuguese pharmacy (donated pieces between 1981 and 1996); a total of 9000 pieces. The collection includes a complete 18th century Portuguese pharmacy, coming from Paço de Sousa, a former monastery. All the pharmacy pieces were acquired by Manuel Rodrigues Barbosa, who worked as a pharmacist in the monastery's apothecary, when religious orders were extinguished in Portugal, and the items were put up for auction (1834). He opened the Pharmacy in the village of Paço de Sousa, and the Barbosa pharmacy operated until 1992, when its contents were acquired by the Pharmacy Museum.

The collection also includes a pharmacy from Macau, acquired when China was planning for Portugal to leave Macau's administration, as it was going to be dismantled. For ten years the museum directors endured the intensive arrival of boxes, being ever since just happy to manage it. The items in the Egyptian Collection were all acquired in international auctions, and they include Pre-Dynastic Naqada II black-topped vases and cosmetic schist palettes; an OK alabaster vase; a MK basalt cosmetic jar; a schist/amphibolite mortar and pestle; NK weights; vases; a cosmetic black steatite spoon; faience vases, a limestone inscribed statuette (Hui) the preparer of unguents; a TIP Basalt Sekhmet head; a LP sarcophagus; amulets, statuettes, canopic jars; a Horus cippus; a painted wood canopic box, and a RP situla.

Adapting a Century-Old Museum: Reinstallation of the Penn Museum's Egyptian Wing

Josef WEGNER, Jennifer HOUSER WEGNER & Kevin CAHAIL – Penn Museum, Philadelphia

The Eckley Coxe Egyptian Wing of the University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum) opened in 1926, designed to house the large and growing archaeological collection in Philadelphia. The wing, designed by Wilson Eyre, Cope, and Stewardson architects, consisted of two levels arranged around two larger central halls, “Upper Egypt” and “Lower Egypt.” A major design feature of the wing was the unusually high (18.5 m) ceiling for the main Upper Hall, which was intended by the architects to house reconstructed architecture from the palace of Merenptah at Memphis. Due to engineering and floor loading concerns surrounding the large architecture, the palace was displayed only in a group of disassembled elements in the Lower Hall. As part of a more than two-decade planning process, the Penn Museum is now in the implementation phase of a comprehensive reinstallation of the Coxe Wing, part of which includes reconstructing the large architectural elements of the Merenptah Palace (doorways columns and the structure known as the ‘South Portal’), as originally planned in the Upper Egypt hall.

This redesign is guided by the historical nature of the Coxe Wing as well as its spatial connections to other sections of the larger museum. The reworking of the Coxe Wing — the “Ancient Egypt and Nubia” project — includes eight fully redesigned galleries, four on each level as well as a redeveloped storage and teaching/study area below the public spaces. Working within the parameters of the original building, the reinstallation project (including Penn Museum curatorial, exhibits and conservation team working with Haley Sharpe Design, Gluckman Tang architects) has been guided by realizing the original intent of the Coxe Wing, but also enhancing the access, flow and thematic arrangements to display a much larger proportion of the Penn Museum’s ca. 55,000 objects from the Nile Valley.

Old Spaces Revived: The New Nubia Galleries

Josef WEGNER – Penn Museum, Philadelphia

The University of Pennsylvania Museum houses a collection of 8,000 objects from both Lower and Upper Nubia. This collection derives from the Coxe Nubian Expedition excavations at Areika, Shablul, Karanog, Aniba and Buhen, as well as substantial groups of material from the Pennsylvania-Yale salvage excavations at Arminna, Toshka, and other sites during the 1960s. The core collection was augmented in the 1990s with permanent exchange of material from the Harvard-Museum of Fine Arts excavations at Kerma, El-Kurru, Nuri, and Meroe. Although select groups of the collection have been on display in the past, the Museum has never had the benefit of permanent galleries dedicated to the Nubian materials. Particularly significant in this regard are the unusually rich groups of Meroitic materials from Shablul and the town and cemetery of Karanog.

As part of the Coxe Wing reinstallation, two adjacent galleries that have been closed to the public for more than a half century are now in the process of being refurbished to house the Nubian collection. The first gallery explores the development of Nubian cultures and Egyptian interaction from the Neolithic through the New Kingdom. The second gallery presents the development of Nubia from the Napatan through post-Meroitic and early Christian periods and showcases the Karanog collections. Although the display of the Penn Museum's Nubian collections would theoretically benefit from larger, newer gallery spaces, the potentials of these two reconfigured spaces within the existing Coxe Wing has provided the opportunity for ways to present the museum's Nubian collections in intimate spaces that link the presentation of Egypt and Nubia through time.

Capability for Collections:

Refurbishing Petrie Museum storage for the long-term future of the collection

Catriona WILSON – The Petrie Collection of Egyptian and Sudanese Archaeology (UCL), London

Intended as a temporary measure following the Second World War, UCL's Petrie Museum moved into a former stable block in Malet Place, London, in the late 1940s, yet remains here today. While visually impactful and attractive, the Museum's historic display and storage furniture presents challenges for collections care.

Historic storage predominantly comprises hardwood cupboards lined with sheets of plastic, and wooden drawers with plastic and wooden bases. Situated within the Museum's galleries, these are thought to date back as far as 1949, designed by the then-curator, Anthony Arkell, who previously arranged the installation of similar cupboards in the National Museum of Sudan in Khartoum¹. Tests carried out by our conservators found that the drawers were off-gassing harmful compounds and several drawers showed signs of cracking.

This paper will present a summary of a three-year programme to re-house collections into conservation-grade cabinets that extend the Museum's 'visible storage' display style and can be transferred should the Museum's long-term aim of securing new premises come to fruition.

Across three phases of the project, this work entailed 40,000 item movements including the rehousing of 15,000 objects and 150 bundles of archives — nearly 20% of the collection. We upgraded the air handling system throughout the Museum and renovated three collections spaces (a collections conservation workshop, storage area, and a room dedicated to collections research activity), greatly improving our ability to effectively care for and use the collection.

This award-winning project was funded by substantial internal investment from UCL as well as AHRC 'Capability for Collections Fund' (CapCo), launched in September 2020 to support a series of targeted, capital investments to renew and upgrade research facilities within UK galleries, libraries, archives, and museums.

¹ Garnett, A. (2019), Sudan and the Petrie Museum: Histories of Display, Scholarship and Engagement. *Archaeology International*, 22(1), pp. 66–71. DOI: <https://doi.org/10.5334/ai-400>.

CIPEG GRANTS

Abstracts

Elephantine Museum: 1910s-1950s

Hend Mohamed ABDEL RAHMAN – Minia University, Minia

Regional museums were the suggested solution in Egypt to accommodate large quantities of the excavated antiquities in Egypt. Maspero encouraged a number of regional museum projects. Some of them depended on municipal councils to survive. Unfortunately, most of these museums did not last long, but the Elephantine Museum was an exception, both in its foundation and its survival. In 1912, it was established in the rest house of Sir William Willcocks, famous British engineer and architect of the old Aswan Dam. It is the only regional museum that survived and still can be seen.

The story of the Elephantine Museum is a distinguished one because of its long life, and it requires investigation and clarification. The development of the museum and the persistent original features can be seen in the Elephantine Museum. Its importance as a tourist destination during the 20th century, based on the feedback from visitors, should be considered as a starting point for further development of the museum.

Enriching Museum Visits:

A Study of Interactive Treasure Hunts in Museums Showcasing Ancient Egyptian Artefacts

Yasmine AFRAM – Universitat Autònoma de Barcelona (UAB)

This study is a part of my PhD thesis titled "Sensory and Experiential Visits to Museums Specializing in Ancient Egyptian Artefacts" at the Universitat Autònoma de Barcelona (UAB). It presents a focused exploration on enhancing museum experiences, particularly in institutions housing ancient Egyptian artefacts, through the implementation of interactive treasure hunts as a means to engage visitors. While acknowledging the existence of similar initiatives in certain museums, this project offers a humble exploration of the effectiveness of sensory and experiential visits in conveying Egyptology to a broader audience.

Central to this endeavor is the implementation of a treasure hunt activity within museum spaces where participants decode messages to navigate the exhibition halls and discover information about significant ancient Egyptian figures and artefacts. Having conducted six treasure hunts for student groups aged between 9 and 19 at the Egyptian Museum in Cairo, this study offers a reflective analysis of the process, including both positive outcomes and challenges encountered.

By examining the methodology and outcomes of these interactive engagements, this communication aims to contribute a nuanced perspective to the ongoing conversation on public engagement strategies in museums. Emphasizing a grounded approach, this study offers practical insights into the potential of interactive activities to enrich the museum experience and foster a deeper connection with the rich cultural heritage of ancient Egypt. Interactive experiences with Egyptian artifacts offer visitors a comprehensive learning opportunity. Through activities like treasure hunts, visitors not only learn about the historical significance of the artifacts but also gain a hands-on understanding of ancient Egyptian society and culture. This immersion fosters a deeper connection with the artifacts, enriching the museum experience.

**In the Shadow of the Printed Hieroglyphs: Narrating the History of the Printing Atelier
Museum of the French Institute of Oriental Archaeology in Cairo**

Mennah ALY – Ministry of Tourism and Antiquities, Egypt

Fadi ROCHDI – IFAO, Print Atelier Museum, Cairo

Since its foundation in 1880, the *Institut français d'archéologie orientale (IFAO)*, the French Institute of Oriental Archaeology in Cairo, is the oldest institution that researches, studies and helps promote and preserve the Egyptian heritage from the prehistoric era until the twenty-first century. Since 1898, and in cooperation with the Supreme Council of Antiquities, the IFAO started its archaeological missions in various sites, which resulted in valuable Egyptological discoveries, research and hence publications.

With the growing interest to unearth, study and safeguard the Egyptian heritage, the Egyptological scientific community needed to document and disseminate their research. Responding to this need, the IFAO Printing Atelier was established in 1898 and was finally installed in its current place in Mounira Palace in 1907, as a result of the efforts of the famous Egyptologists Gaston Maspero and Émile Chassinat. Now functioning as a museum, the IFAO Printing Atelier stands to this day as a grandiose testimony to the exerted efforts to make the hieroglyphs inscribed on the walls of the ancient Egyptian monuments and the Egyptian collections exhibited in the world's museums accessible to, and safeguarded for, future generations.

The IFAO Printing Atelier Museum's ancient printing machine, the lead plates witnessing the first attempts to print the hieroglyphic texts inscribed on ancient Egyptian monuments and photographs documenting its history, all narrates the history of the printed Egyptology from its earliest stages until our modern and contemporary times.

This research presents the history of the IFAO Printing Atelier Museum, which is still functioning as a press, and showcases the transformation of its venue, collection and exhibition through the consecutive eras, as well as presenting its role in promoting and safeguarding the Egyptian heritage.

Imhotep Museum on focus

Mamdouh FAROUK MOHAMED – Imhotep Museum, Saqqara

The Imhotep Museum is considered a site museum and exhibits finds discovered at Saqqara. It was opened in 2006, and has recently suffered from infrastructure problems and from a lack of promotion. Since it joined the museum sector in 2021, there has been a renewed interest to increase its cultural, archaeological, and economic impact. So, I proposed a project to its stakeholders to refurbish and renovate the museum and to increase its efficiency.

This paper focuses on the project of which 75% percent has been executed, as a first stage, with a budget estimated at 48 million Egyptian pounds. I also intend to propose a second stage that will provide the museum with enhanced technology, and more services.

The renovation project began on March 15 2022. It increased the efficiency of the infrastructure, adding portable water, drainage and electricity lines, a central air conditioning unit, security systems, renovating the eastern stone wall to protect the museum's open court from climate change, and equipping a restoration laboratory.

Visitor services have been enhanced by improved signage, better accessibility for the disabled, a gift shop, a new brochure, and launching a QR-code project. The museum displays were updated, by creating new labels and panels with graphics, a new lighting system for outside and within showcases, new mounts, and a new selection of objects such as mummified animals, ritual tools, and a temporary exhibition on the excavations of the Bubasteion site in Saqqara.

The proposed second phase includes providing the museum with a projection system to interpret some objects, and creating a sound and light show on King Djoser in the Visual Setting Hall.

Development management plan for Anthropological Museum at Cairo University

Aliaa RAAFAT YOUSSEF - Grand Egyptian Museum, Giza

Anthropology studies humans in the past and present through society, culture, and human biology. The Anthropological Museum displays artefacts that are dedicated to the culture and society of humans over time.

Despite the importance of anthropology in studying human cultures and societies, there is a lack of awareness about anthropology in Egypt. This lack of awareness extends to anthropological museums, which face challenges in their management, preservation, display, interpretation, and community engagement.

The absence of a specific management plan for these museums within the university community highlights the missed opportunity to utilize them as central hubs for interdisciplinary research and collaboration across various academic disciplines.

Furthermore, there is a misunderstanding between anthropological and ethnographic museums because of the absence of classification for their collections. While ethnography focuses on studying specific societies' cultures, anthropology takes a holistic approach, exploring human cultural, social, and biological diversity.

This research will study the current state of anthropological museums in Egypt focusing on the museum of the Faculty of African Studies at Cairo University. The museum was chosen as the case study as it highlights the history and relationship between Egypt and African countries through a deep understanding of cultural heritage in African societies to raise awareness about their cultural heritage.

The research will propose practical solutions for developing a management plan to transform the museum into a vibrant hub of learning and cultural exchange.

**Using simulation in the development of museum display.
The Graeco-Roman Museum in Alexandria Egypt as a model**

May RASHAD ABDELLATIF & Reham REFAE – Graeco-Roman Museum, Alexandria

Simulation is one of the interactive display methods in museums, and museums use the simulation method to enrich museum exhibits by building some elements that help in the contextual understanding of artifacts. This method is one of the important methods to attract attention and showcase the collections in an interesting way, which helps in communicating the vision and mission of the museum. This method also enables visitors to learn additional information about artifacts.

The Graeco-Roman Museum in Alexandria is the second oldest museum in Egypt, and the first building specifically established to be a museum. The Graeco-Roman Museum was first built in 1892, and the current building was built in 1895. The museum was closed for development in 2005, and the development of the museum relied on the use of new display methods that help in understanding the artifacts in their archaeological context and connect them to their archaeological site, so the simulation method was used in the new museum display, such as simulations of a banquet room (Triclinium), a Roman house, the agora, such as simulations of a Roman ship.

The objective of the research is to measure visitors' interaction with the new display and the simulation and the extent of their understanding and response to the idea of development. We apply it by using a questionnaire and personal interviews with some visitors and specialists. As a result, we will measure whether the new display is effective and has positive response with visitors or if it needs adding information such as labels, screens, and banners.

**Rediscovering Daily Life:
The Transformation of Gallery P34 in the Egyptian Museum in Cairo**

Norhan SALEM – Egyptian Museum, Cairo

Asmaa AHMED MEAWED & Heba KHAIRY METWALY – Grand Egyptian Museum, Giza

The evolution of theoretical museology has significantly impacted collection management and the practices of permanent displays in Egyptian museums, particularly at the Egyptian Museum in Cairo. Gallery P34 exemplifies this influence, featuring a thoughtfully curated series of themes focused on ancient Egyptian daily life, divided into domestic and practical aspects. These aspects are illustrated through well-organized sub-themes: musical instruments, cosmetic materials, games, boomerangs and hunting sticks, weights and scales, carpentry tools, agricultural tools, building tools, women's statues, sewing, kitchen, and surgical tools. Until 2022, Gallery P34 maintained a traditional format without any modernization or updates.

This paper explores the transformation of Gallery P34 through its 2022 development project providing an in-depth review of the collaborative efforts in artefact selection from display and storage, mounting, installation, and the use of interpretive tools. It aims to present a detailed case study of the factors that shaped this museum redisplay project, examining its scope and recognizing the Australian Embassy in Egypt's crucial financial support and efforts in revitalizing Gallery P34.

Tutankhamun Reimagined: Bridging Ancient Legacy and Modern Identity

Heba KHAIRY METWALY – Grand Egyptian Museum, Giza

Tutankhamun's reign as an Egyptian pharaoh lasted around nine years (about 1336–1327 BC), but his legacy continues to shine centuries later. The 1922 discovery of his tomb in Egypt brought his story to the world. Much was learned from the nearly intact tomb, which included thousands of objects. Due to his short reign, Tutankhamun did not have a great impact on society during his lifetime. But this did not prevent him from becoming one of the most well-known ancient Egyptian kings, a poster boy for pharaonic times.

In 2022, the British Museum commemorated the centenary of the discovery of the tomb of Tutankhamun by creating a modern dialogue between what is inherited from his legacy and how it continues to be represented in a modern manner within Egyptian society and its reflections on our identity as Egyptians.

This paper aims to shed light on the temporary exhibition developed in 2022 by the British Museum and how this exhibition reimagined and redisplayed the collection of King Tut and his continued legacy.