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The Australian Centre for Egyptology  
with the Rundle Foundation for Egyptian Archaeology  
Macquarie University

**Annual Conference 2022 – Sunday 12 June 2022**

Macquarie University – 10.00 am–5.00 pm

**The Life and Times of Tutankhamun**

**Speakers – Gale Visiting Fellows 2022**

**Dr Dimitri Laboury** | University of Liège, Belgium

***The Man behind the Mask. On Royal Portraiture in Post-Amarna Art***

The discovery of the almost untouched tomb of Tutankhamun by Howard Carter and Lord Carnarvon a century ago immediately kindled a worldwide fascination for the boy-king, with a phenomenon nowadays designated as the Tutmania. In this context, many reconstructions of the physical appearance of the young pharaoh were generated, meeting the general expectations of feeling – visually – close to the historical figure of the end of the 14<sup>th</sup> century BCE, affectionately called “king Tut”. Intriguingly enough, all these reconstructions differ from one another and betray a more or less strong influence exerted by the artistic portraits of his time. - The preservation of his mummy in an indisputably secured archaeological context allows us to address the issue of portraiture in ancient Egyptian art, and more specifically in the framework of the so-called Amarna and post-Amarna art, which has often been described as “the most lifelike of Egyptian art”. The lecture will discuss these topics, aiming at characterizing the portraits of Tutankhamun and portraiture in ancient Egyptian art in general.

***Ancient Egyptian Artists at Issue. A New Kingdom Perspective***

At the end of the previous century, an expedition of Macquarie University led by Boyo Ockinga in the prestigious cemetery of Saqqara excavated the lost tomb of a certain Amenemone, “overseer of craftsmen and chief goldworker”, who might have been the author of the world-famous and iconic golden funerary mask of Tutankhamun. Since the Australian Centre for Egyptology at Macquarie University has a strong tradition in studying ancient Egyptian artists, especially of the Old Kingdom, this important discovery will be used as a starting point to address the issue of artists in New Kingdom Egypt, their social identity, mobility, relations to their patrons and artistic freedom.

**Dr Anna Stevens** | Monash University Melbourne, Macdonald Institute Cambridge  
***The cemeteries of Amarna: Exploring life at Tutankhamun's childhood home***

Since 2006, the Amarna Project has been excavating the cemeteries of Akhetaten (modern Amarna), the ancient city built by Akhenaten, and the place where Tutankhamun likely spent his early years. The excavations have provided a wealth of new information on the lives of the general population of Akhetaten, from the kinds of diseases they were exposed to, their labour loads, and how they responded to the religious shifts of Akhenaten's reign. This talk will provide an 'armchair tour' of the Amarna cemeteries. It will explore what life was like for the people of Akhetaten, and place the childhood of Tutankhamun – Egypt's most famous pharaoh – within a wider context.

**Dr Simon Connor** | Brussels and Liège  
***Condemning Tutankhamun to oblivion***

Some Egyptian rulers were the targets of *damnatio memoriae*. Among them, the most famous are certainly Hatshepsut and Akhenaten. Tutankhamun, like the members of the Amarna royal family, was victim of the official campaign of oblivion initiated by Horemheb. His name was erased and his images were reinscribed in the name of the last king of the 18<sup>th</sup> dynasty. For that reason, scholars often hesitate, in front of a statue of Horemheb, whether it is not usurped from Tutankhamun. - Like most surviving pharaonic antiquities, statues of Tutankhamun generally display broken nose, uraeus, beard and arms. How can we interpret these stigmata? Should we attribute all the damage done to Tutankhamun's images to this *damnatio memoriae* campaign organized by Horemheb? As archaeologists, Egyptologists, art historians or restorers, we are trained to reconstitute the original appearance of an ancient object, but approaching the work precisely as an altered object, studying its injuries, placing it in its context and exploring the causes that may have caused this damage are also avenues of investigation, just as revealing about the meaning of history. Acting on images, modifying them or mutilating them have always been significant acts. The same object can even bear the scars of several phases of the past. It is important to identify and date these different traces, to distinguish their causes. The transformations of the object are likely to be witnesses of episodes not only of its own history, but also of human history.

***King Tut in Belgium: replicas and immersive spaces as educational and scientific tools***

The choice of integrating casts and replicas into a display of ancient artefacts, while common in the 19<sup>th</sup> and first half of the 20<sup>th</sup> century, is no longer in fashion today. Casting or copying is often rejected as a matter of good taste and authenticity. However, for the past twenty years, large popular and travelling exhibitions, such as those devoted to the treasure of Tutankhamun or the terracotta soldiers of the Qin emperor, have brought replicas back into fashion with the general public. At the same time, the development of experimental archaeology is gradually giving these modern "fakes" their rightful place, allowing research to progress while serving as a valuable tool for educating and presenting to the public. - In 2019-2020, an exhibition was organised in Liège on the discovery of Tutankhamun's tomb and the universe in which the young king grew up and ruled. The vast space available allowed for a didactic and creative display, putting in dialogue 300 ancient objects, loaned by museums and private collectors, and immersive sets, life-size reconstructions of architectural interiors (the king's tomb, a palace hall and a sculptor's workshop in Amarna). These immersive sets, experimentally made of materials similar to those of the 18<sup>th</sup> dynasty, allowed visitors to move around in these furnished spaces, in a more tangible way than virtual 3D reconstructions would permit. They thus conveyed an educational discourse, allowing to recontextualise the ancient objects on loan, displayed next to these reconstructions in more traditional showcases.