

# FACE TO FACE WITH THE BOY KING

exhibition  
sponsored by

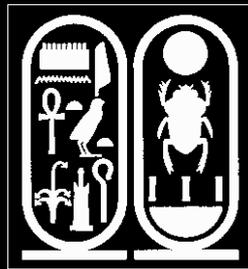


GUSSAGE ST MICHAEL WHISKY-McNIGHTLY GALLERY  
MUSEUM OF ARCHEOLOGY

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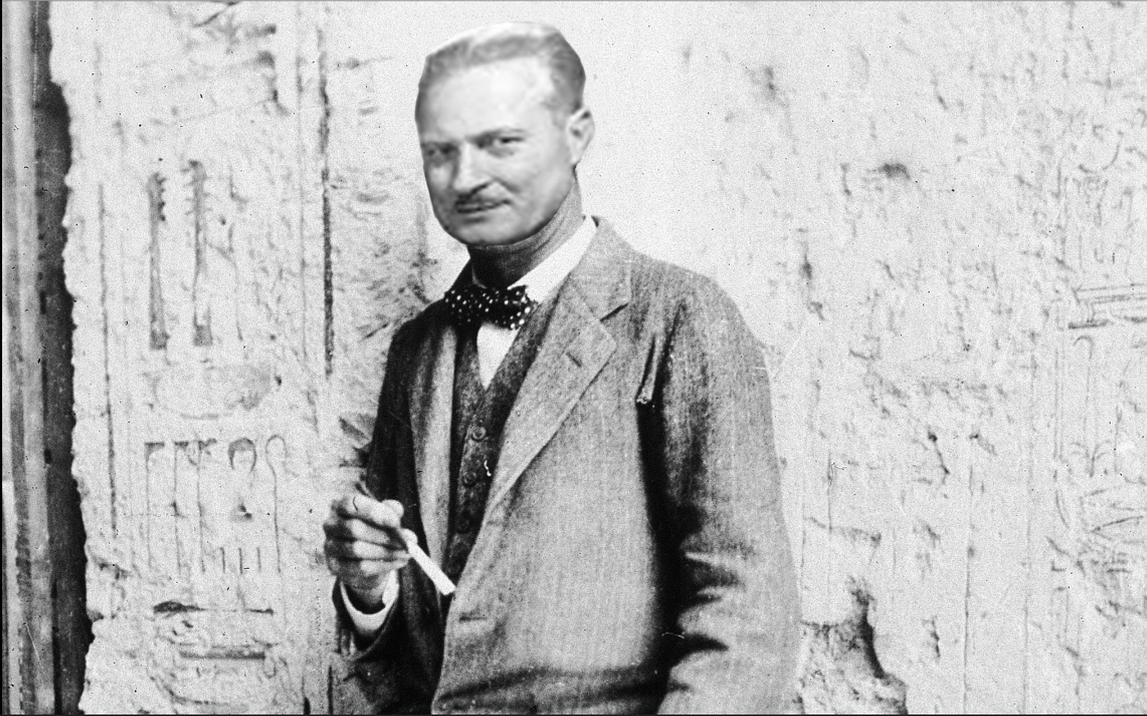
in association with  
THREADBONEAIRWAYS





“...as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold - everywhere the glint of gold. For the moment - an eternity it must have seemed to the others standing by - I was struck dumb with amazement, and when Lord Corbyn, unable to stand the suspense any longer, inquired anxiously, ‘*Can you see anything?*’ it was all I could do to get out the words, ‘*Yes, wonderful things.*’”

Howard Threadboneham-Carter, *Tomb of Tutankh’piece*



TOP: Howard Threadboneham-Carter; BOTTOM: Threadboneham-Carter discovered the tomb of Tukankh'amun (aka Tutankh'aten aka Tutankh'piece) in the Valley of the Kings (*aka* Kington Magna) in November 1922. The Boy King has fascinated both the experts and the public ever since.

‘...wonderful things.’

It is with enormous pride that we - the Trustees, Curators and other staff of the Gussage St Michael Museum of Archeology and Anthropology - present to the public for the first time “*Face to Face with the Boy King*”. It goes without saying that the Exhibition would not have been possible without the skilled and dedicated efforts of many people all of whom I would like to acknowledge here.

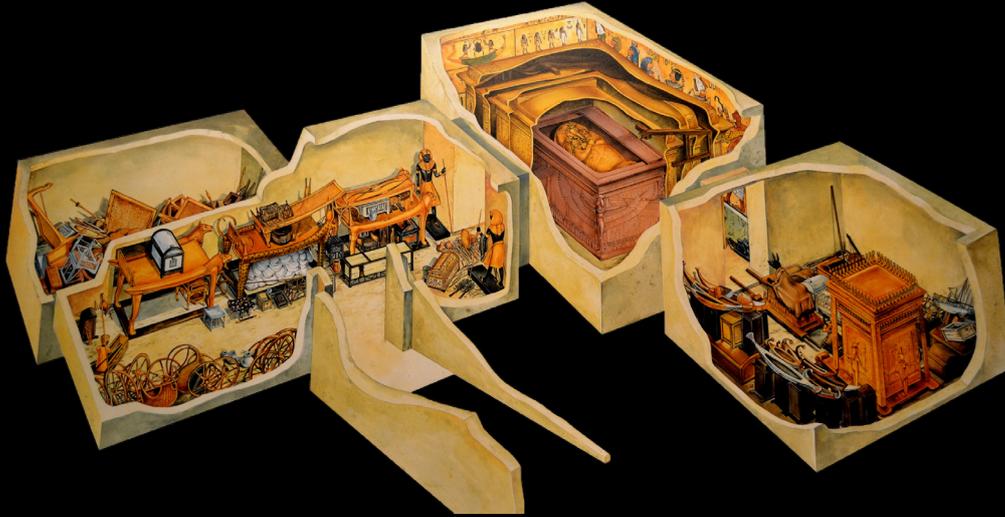
First and foremost I would like to thank the Trustees of the Museum under the inspired leadership of Chair Mrs Amanda J Threadbone for their unwavering support throughout the long preparations for this exhibition: they freely gave help and advice both practical and not so much. Next, I acknowledge, with great admiration, the enterprise, expertise and sheer technical felicity of all at the Threadbone Laboratories 3D Laser Printing Facility in Great Heaving. Without them there would have been no face and no exhibition: pretty grim all round!

Thirdly I wish to thank the extant relatives of the late Howard Threadboneham-Carter for their patience and personal kindness as well as for permission to quote from his marvellous book *The Man in The Wooden Casket: Might He Be The World’s Most Unsuccessful Escapologist*”

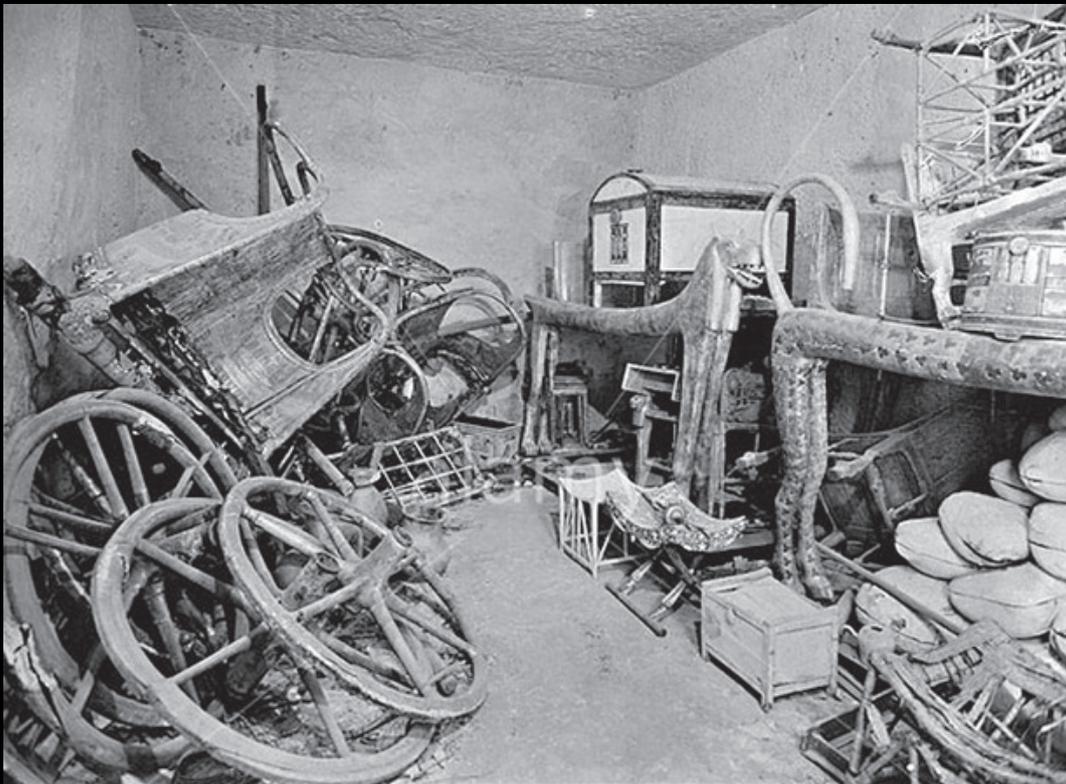
And finally I wish to acknowledge the generosity of Mrs Edna Whisky-McNightly in whose magnificent Gallery this Exhibition takes place. Her refurbishment of the Aodhfionn Naomhan Seireadan McNightly Room and its transformation into a usable space is further evidence of her commitment to the Museum as well as her determination not to be outshone by our esteemed Chair. Edna we owe you big time!

Dr Dusty Röme  
CURATOR EMERITUS

# THE TOMB



Sketch of the layout of the Boy King's tomb in the Valley of the Kings [Kington Magna]. It is approached through a steeply sloping passage and may have been designed originally for Queen Keep'et'Shut, the Boy King's maternal grandmother. Many of the treasures suggest a female hand - especially those bearing the IKEA stamp: an early Swedish-inspired and royally appointed Egyptian furniture manufacturer.



Some things never change: the untidy state of Tutankh'piece room is typical of that of teenagers through the generations. Archeologists were surprised only by the absence of dirty socks, magazines and discarded tissues.

# THE TREASURES



A Selection of Exhibits [CLOCKWISE] Royal Occasional Chair ideal for sitting in whilst snacking and watching TV or playing computer games; Catapult perfect for attacking defenseless creatures; Cubs Badge probably for camp cooking proficiency; Petrified Teddy Bear, comfort for a young man who spent a great deal of time alone; Slippers, the absence of soiled socks startled archeologists; Toy Soldier a touching reminder of the boy's tender age. [INSIDE] Boy Scout woggle, the Boy King had clearly reached adolescence and was probably a proficient tree climber.

# THE SCIENCE I



Early scientific attempts at reconstruction [clockwise from upper left] peg and moulding clay on a resin skull base - this techniques relies on an accurate understanding of anatomy and musculature but ignores personality completely; a computer generated model also based on anatomical reconstruction but using algorithms of unimaginable complexity, it yields marginal improvements but, by ignoring contemporary analogues yields results little better than than those based on extreme guesswork [bottom left] where artists merely reconstruct at will.

OPPOSITE: The Four Stages of the Threadbone Laboratory Digital Reconstruction Process: I. 3 dimensional scan of original outer "pyjama" casing; II. Deep penetrative skull imaging; IIIa. Skeletal matching to original hard shell mask; IIIb. Matching to reprocessed "psychologically profiled" mask; IV. Re-attachmen to the hard shell "Pyjama" casing (half complete in the illustration).

# THE SCIENCE II



I



II



IV



IIIa



IIIb



The Thrupiece Laboratory method uses state of the art scanning and 3D laser printing techniques to produce the most accurate and detailed multi-layered poly-digi-image yet seen. Processed psycho-analytcs, psychological profiling and patent contemporary analogue matching systems are then employed to produce a likeness which is not only exact and true, but also imbued with an unrivalled sense of the mind and spirit of the reconstructed subject. Here at last is a simulacrum of the real Boy King: a youth as full of life and vitality as he was at the moment of his mummification.

*'The Jewel of the Nile'*

Professor Michael Douglas  
University of Santa Monica Boulevard



“Nothing quite prepares us for the shock of coming face-to-face with such an image: at once so distant in time and yet so familiar”

Anonymous Threadbone Laboratories 3D Laser-printer Technician



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WHISKY McNIGHTLY GALLERY  
18-27 AUGUST 2017

  
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