

PRESS KIT

REINES D'EGYPTE

Du 12 juillet au 10 septembre 2008
Grimaldi Forum Monaco - Espace Ravel

 GRIMALDI
FORUM MONACO



Cette exposition bénéficie du soutien de :



Vison Caspian de Kaja - Nouvel Empire XVIII - Dynastie - règne d'Akhmésou - The Supreme Council of Antiquities of the Arab Republic of Egypt © Savaris Yannik

INTRODUCTION

"The most stunning of civilisations", "magical and mysterious"... there's certainly no lack of adjectives to describe Ancient Egypt, a source of fascination and admiration that never ceases offering up secrets hidden and treasures buried beneath several thousand years of history.

Although endless exhibitions has been devoted to the subject, the Grimaldi Forum Monaco is going one unprecedented step further by being the first to turn the spotlight on those women who were *Queens of Egypt* through a 4000m² exhibition.

The exhibition curator, Christiane Ziegler has collected together nearly 250 incomparable exhibits to illustrate the subject exhibits loaned by the world's most important museums in Cairo, New York, Berlin, Munich, London, Turin, Moscow etc and of course by the Louvre, where until May 2007 Ms Ziegler ran the prestigious Egyptian antiquities department.

The spectacular display is designed by François Payet, who recreated Imperial Saint Petersburg for the Grimaldi Forum's 2004 exhibition chronicling the city's history from the reign of Peter the Great to that of Catherine the Great.

So from 12 July prepare yourself for an unprecedented encounter with Egyptian Women, those wives, mothers and daughters of Pharaohs who influenced three thousand years of Egypt's history, through portraits of exceptional figures - Cleopatra, Nefertiti, Nefertari, Hatshepsut and many other female rulers - impatient to reveal themselves to the public.

PRACTICAL INFORMATION

“Queens of Egypt” is produced by the Grimaldi Forum Monaco and supported by Compagnie Monégasque de Banque (CMB), D’Amico Tankers and MTN ICS S.a.m.

Curator: Christiane Ziegler

Exhibition design: François Payet

Venue: Espace Ravel in the Grimaldi Forum Monaco
10, avenue Princesse Grace - 98000 Monaco

Website: www.grimaldiformum.mc

Opening Hours:

Every day from 10am to 8pm

Late opening on Thursdays and Saturdays until 10pm

Admission:

Full price €10

Concessions: groups (over 10 people) €8; students (under 25 with a student card) €6; children under 12 free

Grimaldi Forum Monaco Ticket Office:

Tel. +377 99 99 3000 - Fax +377 99 99 3001 - Email: ticket@grimaldiformum.mc

& FNAC ticket outlets

Exhibition catalogue (French and English version)

23 x 30 cm

432 pages with 465 illustrations

A joint edition SOMOGY Editor and GRIMALDI FORUM

Advised public price: €49

Exhibition Communication:

Hervé Zorogniotti Tel.: +377 99 99 25 02 - hzorogniotti@grimaldiformum.mc

Nathalie Pinto Tel.: +377 99 99 25 03 - npinto@grimaldiformum.mc

OVERVIEW OF THE EXHIBITION

The story unfolds theme by theme as visitors advance through the exhibition. Although the function of Egypt's queens changed over the centuries, some features were unvarying: the status of women, the status of the royal family, women's living environment, their religious role, the symbols used in portrayals of them. These are the themes around which the main sections of the exhibition are built.

But exhibition curator Christiane Ziegler also wanted to spotlight major figures such as Hatshepsut, Tiy, Nefertari and Cleopatra. They have found their place in the exhibition, along with the mythical aspect of Egypt's queens that still sets us dreaming.

The exhibition starts with Cleopatra, the most popular Egyptian queen although she was actually of Greek origin. From the mythical image of Cleopatra now so familiar from films and advertising we move on to the historical figure revealed by archaeology and documents. The exhibition ends with another queen, less familiar to the general public: Queen Tausert whose tomb can now be visited in the Valley of Kings. She was the inspiration for Théophile Gautier's well-known novel *The Romance of a Mummy*.

Between these two, the exhibition takes visitors on a fabulous journey of discovery through Ancient Egypt and the many facets of its royal women. First, their social status. Their titles were based on their relationship to the reigning king: they were called "mother of the king" or "wife of the king"; in some cases a pharaoh gave the title of "wife of the king" to a daughter, otherwise princesses were "daughters of the king". Visitors are shown how the pharaoh's close links with several generations of women probably derive from Egyptian mythology, the mother/wife/daughter association being a symbol of perpetual creation. Thus the Egyptian queens played a fundamental role in the renewal of royal power and in the pharaoh's survival in the afterlife.

We then enter one of the most famous harems, at Gurob. Christiane Ziegler has entrusted this section to her assistant Marine Yoyotte, who is writing a doctorate thesis on the subject. The king had many secondary wives, some of whom were foreign princesses taken in marriage to strengthen alliances with neighbouring powers. Most of the royal household's women and children lived together in institutions usually referred to as harems. A harem was both a centre of social activity and an economic hub, by no means shielded from the turbulence of political life. Echoes of palace plots hatched there from the age of the pyramids on have come down to us through the centuries.

The next section focuses on the image of the queen. Portrayals of queens extol their beauty according to an aesthetic ideal that varied from one era to another. With very few exceptions the queens are shown in the bloom of youth, the luxury and refinement that surrounded them reflected in their clothing, an abundance of

jewellery and the toiletry items with which they enhanced their beauty. Like the pharaoh, the queen mother and the pharaoh's "great royal wife" were distinguished from common mortals by symbols borrowed from the gods.

The exhibition then shows the queens' religious role. Scenes of worship show queens performing rites alongside their pharaohs; using all their charms to please the gods, they shake sacred musical instruments rhythmically to create sounds pleasing to divine ears. Their presence reflects a theology in which the royal wife is truly the "other half" of the pharaoh, guarantor of balance in the world. We discover the particular importance of the queens and princesses known as "divine adoratrices of the god Amun". These priestesses of Amun in Thebes became increasingly important over time. In the first millennium BC they were the primary religious authority and possessed considerable wealth. At that period they took a vow of celibacy and the succession was passed down by adoption; each conqueror appointed his daughter to this strategic position. Lastly, some queens, including Ahmes Nefertari whom we meet here, were deified after death. Nefertari was worshipped during the time of the Ramses, mainly on the left bank at Thebes. She was often worshipped in the company of her son, Amenhotep I.

Did the queens exert a real influence on the governance of the country? This is the theme of the next section in the exhibition, addressed through several examples. Queen Tiy's royal husband Amenhotep III seems to have listened to her advice and she conducted diplomatic correspondence with the greatest sovereigns of her time. Aahhotep, mother of Ahmose, probably acted as regent during a time of political upheaval. Hatshepsut is one of the few queens to have held absolute power, adopting the titles and appearance of a pharaoh. The Nubian example of the Kandakes, or "black queens", of Meroe in modern Sudan shows that during some periods there was genuine power-sharing in the Nile valley.

SIMPLIFIED CHRONOLOGY

Thinite Period and Old Kingdom	Dynasties 1 - 6	c.3100-2200 BC
First Intermediate Period	Dynasties 7 - 11	c.2200-2030 BC
Middle Kingdom	Dynasties 11 - 13	c.2030-1700 BC
Second Intermediate Period	Dynasties 13 - 17	c.1700-1540 BC
New Kingdom	Dynasties 18 - 20	c.1540-1070 BC
	Dynasty 18	c.1540-1295 BC <ul style="list-style-type: none"> - Ahmose (c.1540-1515) - Hatshepsut (c.1480-1455) - Thutmose III (c.1480-1425) - Thutmose IV (c.1400-1390) - Amenhotep III (c.1390-1350) - Akhenaton (c.1350-1335) - Tutankhamun (c.1335-1325) - Horemheb (c.1320-1295)
	Dynasty 19	c.1295-1186 BC <ul style="list-style-type: none"> - Ramses I (c.1295-1294) - Seti I (c.1294-1279) - Ramses II (c.1279-1213) - Seti II (c.1200-1195)
	Dynasty 20	c.1186-1070 BC <ul style="list-style-type: none"> - Ramses III (c.1184-1153)
Third Intermediate Period	Dynasties 21 - 25	c.1070-664 BC
Late Period	Dynasties 26 - 30	c.664-332 BC
Ptolemaic Period		332-30 BC
Roman conquest		30 BC

EXHIBITION'S SYNOPSIS

I. The myth: Cleopatra

In the Western imagination, the Queen of Egypt is incarnated in Cleopatra. Why has she remained the most famous of all? The Romans have handed her story down to us in which all the ingredients of success are combined: love, power, wealth, dramatic death....Numerous artists have elaborated on this theme, taking inspiration from Pharaonic models popularised by scientific publications, but often situating the scenes in a dreamed Orient. Even today, the cinema, advertising and comics successfully exploit this mythical figure.

Paradoxically, however, the best-known Queen of Egypt is a Greek descendant of Alexander's generals. She is heir to a long line of attested sovereigns from the end of the fourth millennium before Christ - at the time when the Pharaonic institution was born. Very few of the Queens of Egypt are familiar to the public: Hatchepsout, Nefertiti, Nefertari, etc. Cleopatra was the last Queen of Egypt and also the last Pharaoh, since she exercised personal power, which was very rare for women.

II. Mother, Wife or Daughter of the King: The Status of the Queens of Egypt

The title of Queen is composed in relation to the reigning king: she is "mother of the king" or wife of the king." Some "daughters of the king" (a title we would translate as "princess") were given the title "wife of the king" by their father. All belong to this female galaxy surrounding the Pharaoh in which each daughter of the king can become wife and sister of the king, then mother of the king. Clearly, the Pharaoh's intimate ties with several generations of women of the royal family must be sought in myths: the mother-wife-daughter association was conceived as a symbol of perpetual creation. For this reason, the Egyptian queens played a fundamental role in the renewal of royal power and in the survival of the Pharaoh in the beyond.

II.1. The Mother of the King

She has a very important place, is often seen at his sides and benefits from a specific cult. This major role appears starting from the time of the pyramids. At this time, theologians worked out the dogma of the divine nature of the sovereign, born of the union of a god with a woman. This is what is reported in a tale from the Westcar papyrus narrating the birth of three kings whose father is the sun god Rê and the mother a mere priestess: this wonder inaugurated a new dynasty. In the New Empire, the scenes of the theogamy sculpted on the walls of the temples (Deir el Bahari, Luxor, etc.) show the union of the queen and the god Amon who comes to visit her by borrowing the appearance of her husband, then the birth of the new king born of this mystical marriage.

II.2. The Grand Royal Wife

“She who sees Horus and Seth.” She is the mother of the heir prince. In principle, there is only one at a time. She can be seen beside the sovereign for the purpose of performing rites: sister or daughter of the king (problem of incest and of consanguine marriages). It is now known that royalty was not handed down by women, even though consanguine marriages strengthened the throne. According to the epoch and to personalities, the grand wife was more or less influential, and many of them remain unknown to us.

Example: Nefertari, grand wife of Ramses II, to whom a small temple in Abou Simbel was consecrated.

III. Secondary Wives, Harems and Concubines

Many Pharaohs married princesses of foreign origin, thus strengthening alliances with their neighbours. A rich treasure of gold plate coming from the tomb of three secondary wives of Thoutmosis III bears witness that they bore names of Syrian origin. Documents from the New Empire, the Annals of Thoutmosis III and diplomatic correspondence from Amarna show that a large number of oriental women - daughters of the Pharaoh's vassals - were delivered to the Court as a pledge of their country's loyalty. They were accompanied by an army of servants.

There were thus a great number of women in the king's entourage. What became of this multitude of women? The grand wives no doubt lived in the capitals with the Pharaoh. Queen mothers and grand wives had rich domains at their disposal with their own personnel. It is probable that favourites benefited from similar endowments. And most of the women in the household were grouped together in institutions customarily known as “harems.” In our contemporary acceptance, the term is not suitable, but we shall use it for want of a precise translation. Judging by older examples, the “harem” (ipet nesout) formed the private apartments of the king. Contrary to what might be imagined, it was not a place of reclusion for eunuchs and concubines. Queens, princes and princesses lived there freely in the company of ladies of the Court or as “royal ornaments” together with an army of servants, nannies, private tutors, hairdressers and musicians who lived there with their families. The harem of Gourob was also an economic centre where linen was weaved and where wood, ivory, earthenware and vividly coloured glass were worked.

It was also in the harem that, from the time of the pyramids, plots were woven, echoes of which have been handed down to us. The gamble was to conquer power.

IV. The image of the queen: feminine beauty and divine attributes

Representations of queens exalt their beauty in keeping with an ideal that changed over the epochs. Aside from very rare exceptions, they are portrayed in the bloom of youth in keeping with a convention peculiar to all Egyptian art. The luxury and refinement with which they are surrounded can be seen in the clothes, numerous jewels and toilet articles intended to enhance their beauty.

Like the Pharaoh, the mother of the king and his “royal grand wife” are distinguished from the rest of humanity by emblems borrowed from the gods. They wear the neret crown (vulture remains), the cobra-ureus, the double feather and

the sign of life ankh, marking their divine aspect. Do these attributes simply reflect the exceptional intimacy shared by the women of the royal family with the sovereign, son of the gods? Or do they demonstrate that there existed a feminine counterpart to the divine concept of Pharaonic royalty? It is the latter aspect that has been brought to light by recent studies.

V. The Religious Role

Cult scenes frequently show queens performing rites alongside the Pharaoh. Using their charm to conciliate the gods, they wave musical instruments about rhythmically: sistrums and sacred rattles whose music pacified and thrilled the divinities; the menat, whose rows of pearls banging together produced a rustling sound soothing to divine ears. Offered to the gods, these objects were a token of renewal and strengthened the seduction of their owner, which the texts describe as “mistress of the sistrum,” “lady of the menat” and “whose pure hands hold the sistrum to charm her father Amon with her voice [...]” A major religious event was the feast of Sed or royal jubilee. The rare representations that have been kept of bas reliefs in Thebes and in Soleb for Amenhetep III, another series in Bubastis for Osorkon III, grant an important place to the Grand royal wife. Thus, Tiy appears there behind her husband Amenhetep III “like the goddess Maât before the god Rê,” the texts tell us. The comparison between the royal couple and the divine couple that presided over the creation of the world is strengthened several years later in the Amarnian epoch during which the beautiful Nefertiti is omnipresent with Akhenaton: in religious scenes where the cult seems to be co-celebrated by the king and the queen accompanied by their daughters; in official scenes where the couple receives homage from foreign countries; in scenes from private life where the royal couple is shown tenderly embracing or exchanging a kiss. The ostentatious demonstration of love that unites the couple here takes on a universal value and becomes a manifestation of the creative energy of the demiurge - a token of renewal of the terrestrial world.

V.1. Queens or princesses: the divine worshippers

Whether queens or princesses, the divine worshippers of the god Amon saw, their importance grow with time. Priestesses of Amon and of Thebes, they represented the principal religious authority during the first millennium and owned considerable wealth. They were then sworn to celibacy and succeeded one another by adoption, each conqueror placing his daughter in this strategic position.

V.2. Deified queens: example ~ Ahmes Nfertari

Evocation of this queen to whom a cult was devoted during the epoch of Ramses, mainly on the left bank of Thebes. She is often worshipped in the company of her son, King Amenophis I.

VI. The Counsellor: example ~ Queen Tiy

Queen Tiy has a personality out of the ordinary. Her rather disdainful pout and her wilful expression give charm to a number of her statues. She is included in

numerous monuments in the company of her husband, Amenophis III. A lettered queen (an ex-libris from papyri having been included in her library), she maintained diplomatic correspondence with the greatest sovereigns of her time. A temple was dedicated to her in Sedeinga in Nubia as a counterpart to the one erected in Soleb for Amenophis III. Having outlived her husband, she stayed in the new city of Amarna where she is shown in bas reliefs sharing the life of Akhenaton and Nefertiti.

VI.1. The Queen Regent: example – Queen Iahhotep

Amosis, sovereign founder of the 19th dynasty, exalts the merits of his mother, Iahhotep. The text, inscribed on a stele of the temple at Karnak, sheds light on the decisive role played by the queen when Amosis was quite young: beyond doubt, his mother exercised the regency during a troubled period. Archaeology confirms the written tradition: in the tomb of Iahhotep I, discovered during the 19th century, were included gold pendants in the form of flies – supreme reward ordinarily reserved to the most valorous combatants.

VI.2. The monarch: example – Queen Hatchepsout

She is one of the rare sovereign women to have exercised absolute power, borrowing the titles and appearance of the Pharaoh.

VI.3. Sharing of power

The Nubian example: the “candaces” or “black queens” of Meroe (Sudan)

VII. Epilogue: The novel of the mummy

Few tombs of queens have been found, and most of them have been pillaged. The only funerary trousseaux that remain intact are those of Hetepheres, mother of Cheops, which, it seems, were buried once again in the vicinity of the grand pyramid, and of Iahhotep I, whose sarcophagus was discovered by Mariette on the left bank of Thebes. However, archaeologists have unearthed burial places of concubines and of secondary wives: the princesses of Illahun and of Dachour in the Middle Empire; Thoutmosis III in the New Empire. Nefertari’s tomb with magnificent painted décor has revealed only insignificant vestiges. Thus, it’s vain to try to reconstitute the furniture of a queen’s tomb. We prefer to conclude with a reference to Queen Taousert, whose tomb was found in the Valley of the Kings and which inspired Théophile Gautier for his famous “Novel of the Mummy.”

EMBLEMATIC EXHIBITS

The exhibition highlights are found in the middle of each section. The key items in the Cleopatra section are the jewels worn by Elizabeth Taylor in her famous film and, on a quite different note, the magnificent black basalt statue of the queen standing, clothed in the Egyptian style.

For the queen mothers, there is an exquisite little group in translucent alabaster showing Pepi II on his mother's knee. But perhaps the public will prefer the dazzling reconstitution of the bedroom of Hetepheres, mother of the famous Cheops, or the delicate bas-relief showing the daughters of Amenhotep III or the beautifully coloured painting found in their palace. The treasure of Thutmose III's Syrian wives – jewellery of gold and precious stones, silver vase and mirror – is bound to be a hit with visitors and none will fail to be enchanted by the delightful wooden statue of Lady Touti from the harem at Gurob. Although less spectacular, the papyrus relating the trial of a harem conspiracy is nonetheless a highlight of the exhibition. There are two other extremely interesting papyri, one telling of the divine birth of three kings in the age of the pyramids, the other a pharaoh's instructions to his heir. The scene of Akhenaton and Nefertiti kissing is especially moving and rare evidence since almost nothing is known about royal couples' feelings for each other. Two gold exhibits, Princess Neferuptah's flail and a small headdress in the form of a vulture, are superb examples of the emblems carried by Egyptian queens. Visitors will be impressed by the imposing block of granite on which we see Queen Karomama officiating at her husband's side. A splendid statue of Amenirdis and an imposing sphinx of Shepenupet show how important the "divine adoratrices" were. The painting of Queen Ahmes Nefertari is remarkable for its delicacy of execution and the contrasts in its marvellously preserved colours; the deified queen is shown with a black face like the god Osiris, protector of the dead.

In the room devoted to the exercise of power, the most eye-catching exhibit is the recently discovered monumental statue of Tiy but visitors must be sure not to miss the clay tablet inscribed with cuneiform characters, evidence that queens could and did conduct diplomatic correspondence. Outstanding among the faces of queens in this section is the dazzling gilded mask of a contemporary of the regent Aahhotep and a coloured fragment from a colossus of Hatshepsut. Nearby is the statue of her architect Senenmut holding a little princess in his arms; besides being an artistic masterpiece, this is a reminder that Hatshepsut undertook some major building projects. The culmination of this section is the treasure of Queen Amanishakheto, who ruled over the Upper Nile.

Finally, coming into the *Romance of a Mummy* section, visitors can admire the many illustrations by different artists that the subject has inspired.

INTERVIEW WITH EXHIBITION CURATOR CHRISTIANE ZIEGLER

*“Never have so many masterpieces been brought together
in tribute to the queens”*

1- Much has been seen of and said about Egypt. What makes the Grimaldi Forum exhibition unique?

It's the first exhibition ever to be devoted entirely to Egypt's queens and it's also unique in the number and quality of the masterpieces gathered together from the world's greatest museums.

It will display many superb items that have never before been seen in Europe. For example the lovely Princess of Abydos, the magnificent gold neck adornment attributed to Queen Tiy and the colossal statue of the same queen, just recently discovered at Karnak and which is being allowed out of Cairo's museum for the first time. Other museums have been equally generous, for example a large bas-relief showing Tuya, Ramses II's mother, has never previously left the Royal Ontario Museum in Toronto. But there are too many really important loans for me to list them all here.

2 – What was it in the thematic approach to the queens that attracted you?

It's an idea I've been entertaining since my early years in Egyptology. Jean Leclant, my professor at the Sorbonne, gave me “The Iconography of Queen Tiy” as my Masters degree dissertation subject. There were almost no books about the queens and it was absolutely fascinating for me, a young student, to carry out that research. Then my research took other directions throughout my career at the Louvre, particularly when the dig I was leading at Saqqara turned up some outstanding finds. But I've always had a particular fondness for the queens and I still sometimes publish studies on them in learned journals.

More recently I had the privilege of organising an international exhibition on the pharaohs, the first to focus on the Pharaonic institution. It was seen by more than two million people. While I was preparing the exhibition catalogue it struck me that the feminine aspect of royalty had never been shown to the public, although research in recent years has shed considerable light on the roles played by the pharaohs' mothers, wives and daughters.

This exhibition also meets a real demand from the public and the media, as you can see from the media output since the exhibition was announced: a film about the Egyptian queens on French TV late last year, a coffee-table book about them just published in Italy and other general-readership books in preparation.

3 – Could we say this is a feminist exhibition in response to all the tributes to kings and pharaohs paid up until now?

No, it wouldn't be accurate to talk of feminism. The exhibition doesn't set out to rehabilitate the image of Egypt's queens, even though the memories of certain queens were sullied by their successors for religious and political reasons. For example Hatshepsut was regarded as a usurper and Greek and Roman writers

attributed every vice in the book to Cleopatra because she was an enemy of Rome. Apart from Nefertiti, whose modern beauty has charmed our contemporaries, most of the other queens were simply forgotten. Their tombs disappeared or were pillaged.

Nonetheless, it's a fact that women enjoyed a far more favoured position in Ancient Egypt than in many other societies. They could practise certain crafts and professions, be members of the priesthood, own property in their own right and bequeath it. The debate about the actual extent of their freedom is by no means settled. Woman's role *par excellence* was defined as "mistress of the house", the epithet applied to married women in respectable society.

As for the queens, some of them exercised power right from the earliest periods and their presence alongside their pharaohs is well attested. But did they have a political role or a purely religious one? The queen mothers, for example, who guaranteed the divine origin of the pharaoh through a mystic union with the god, or the "great royal wife" who as divine counterpart to her husband ensured the proper balance of the world? What was the fate of secondary wives? The exhibition addresses all these questions.

4 – As exhibition curator, what were the main difficulties you encountered in narrating the subject?

It's a very appealing subject but far more complex than it might seem. I wanted to address a wide audience while taking the most recent scientific findings into account, so we had to construct a learned discourse nevertheless intelligible to as many people as possible. An exhibition is not like a book, it's first and foremost a visual medium so I looked for works that were both striking and significant, works with a powerful presence.

The main problem was their rarity. It's easy to illustrate themes like the pharaohs, Egyptian burial customs or daily life because there's plenty of material evidence. It was far more difficult with the queens. As the exhibition preparation progressed, I realised just how few items there were that would really "speak" to visitors. It's very paradoxical. For example, everyone knows Nefertari, whose image has become very widely known from the Abu Simbel colossus and the magnificent decorations in her tomb in the Valley of the Queens, but in fact there are few intact objects portraying her or bearing her name. The same is true of Cleopatra. It's Egypt's great temples that display the most evocative images of the queens, shown in bas-reliefs on walls or sculpted on their husbands' colossal statues. The queens' tombs have been pillaged or never found. In addition, many very famous works are so fragile they can't travel, as is the case of the superb head of Nefertiti that's the pride and joy of Berlin's Altes Museum. Then again, some important pieces had already been promised for other exhibitions – the public can't imagine just how much works of art move around the world today!

5 – What do you hope visitors will retain from the exhibition?

I hope they'll enjoy themselves while they're there and leave with more knowledge and curiosity than when they arrived.

THE MOST IMPORTANT MUSEUMS ARE CONTRIBUTING TO THE GREAT EXHIBITION *QUEENS OF EGYPT*

The exhibition brings together around 247 works of art, some of the principal loans coming from:

GERMANY

Ägyptisches Museum und Papyrussammlung, Berlin = 14 exhibits

Staatliches Museum Ägyptischer Kunst, Munich = 10 exhibits

Kestner Museum, Hanover = 2 exhibits

Ägyptisches Museum der Universität Leipzig = 2 exhibits

Akademisches Kunstmuseum, Antikensammlung der Universität Bonn = 1 exhibit

Ruprechts-Karls-Universität, Heidelberg = 2 exhibits

AUSTRIA

Kunsthistorisches Museum, Vienna = 7 exhibits

BELGIUM

Musées Royaux, Brussels = 7 exhibits

Musée Royal de Mariémont = 2 exhibits

CANADA

Royal Ontario Museum, Toronto = 1 exhibit

DENMARK

NY Carlsberg Glyptotek, Copenhagen = 1 exhibit

EGYPT

Egyptian Museum, Cairo = 27 exhibits

USA

Metropolitan Museum of Art, New York = 26 exhibits

Museum of Fine Arts, Boston = 5 exhibits

Brooklyn Museum, New York = 5 exhibits

University of Pennsylvania Museum of Archaeology, Philadelphia = 3 exhibits

Pheobe A Hearst Museum of Anthropology, University of California, Berkeley = 1 exhibit

Field Museum, Chicago = 1 exhibit

Cleveland Museum of Art, Cleveland = 1 exhibit

FRANCE

Musée du Louvre, Paris = 22 exhibits
Maison de Balzac, Paris = 6 exhibits
Bibliothèque Nationale de France, Paris = 5 exhibits
Musée d'Archéologie Méditerranéenne, Marseille = 2 exhibits
Musée Carnavalet, Paris = 1 exhibit
Musée de Grenoble = 1 exhibit
Musée des Beaux Arts de Marseille = 1 exhibit
Musée de Guéret = 1 exhibit
Maxime Du Camp = 5 photos

GREAT BRITAIN

British Museum, London = 20 exhibits
Fitzwilliam Museum, Cambridge = 2 exhibits
Manchester Museum, Manchester = 7 exhibits

ISRAEL

Israel Museum, Jerusalem = 1 exhibit

ITALY

Museo Egizio, Turin = 12 exhibits
Musei Capitolini, Rome = 1 exhibit
Musei Vaticani = 2 exhibits
Museo Egizio, Florence = 1 exhibit

NETHERLANDS

Riksmuseum Van Oudheden, Leiden = 16 exhibits

RUSSIA

State Hermitage Museum, Saint Petersburg = 1 exhibit
State Pushkin Museum of Fine Arts, Moscow = 1 exhibit

SWITZERLAND

Musée d'Art et d'Histoire de Genève, Geneva = 2 exhibits
Antikemuseum Basel und Sammlung Ludwig, Basel = 1 exhibit

SUDAN

Sudan National Museum = 2 exhibits

+ PRIVATE COLLECTIONS = around 16 exhibits

DISPLAY DESIGN

By using a **succession of dramatisations** either poetic or figurative, by creating ambiances bathed in bright light or contrastingly plunged into semi-darkness, and by employing soft-hued then shimmering colours in different sections, the exhibition creates a **truly epic experience** for visitors, immersing them in the history of the lives of the **Queens of Egypt**.

The exhibition is designed as a series of places: interiors (bedchambers, palaces etc), architectural exteriors, a barge on the Nile, a tomb hewn from the mountain - **all the centres of social activity** that reveal the many aspects of the personalities and histories of Egypt's queens.

These dramatisations are designed to showcase and enhance the works displayed, genuine masterpieces of Egyptian art.

In between the exhibition rooms are **comfortable information areas** dedicated to **displaying texts and diagrams that explain the theme of the following room**.

To explain the fundamental aspects of Ancient Egypt's history, the exhibition is interspersed with four projection rooms: Egypt and its territory, Egypt and its history (chronology of queens), Egypt and the daily life of its queens, Egypt and its gods.

These rooms are designed to provide visitors with the information needed to understand the main historical, geographical and social aspects of this civilisation along with the tools for comprehending and appreciating the exhibits.

This system of information areas and projection rooms does not impinge on the display of exhibits and enables signage to be kept to a minimum in the display rooms.

VISITING THE EXHIBITION

I - Cleopatra: the myth

The exhibition starts with the most enduring impression our imagination has formed of this Egyptian myth, the first that springs to mind: the Hollywood image of Cleopatra. The setting is a decor of red and gold with fringed curtains and a big film set representing a Roman chariot. An excerpt from Joseph L Mankiewicz's film with Elizabeth Taylor and Richard Burton is projected on the rear wall.

II - Cleopatra and Antiquity

The next exhibition space represents the deck of an Egyptian barge. In its centre, Cleopatra gazes fixedly at Julius Caesar who, seen in profile, gazes back at her. A large statue of Cleopatra VII in a dignified stance, loaned by the Saint Petersburg museum, seems to be watching over the scene. This dramatisation refers to the Nile cruise Cleopatra and Julius Caesar actually took, probably in 47BC.

Mother, wife or daughter of the king: the status of Egypt's queens

III - The Mothers' room is arranged as a succession of three alcoves representing the interior of a queen's apartment with stone walls painted in red ochre and some niches painted turquoise. Each of these "rooms" has a window looking onto the landscape of Giza and the pyramids.

IV - The Wives' room represents an exterior with, in the background, the frontage of a large temple with imposing corner stones and an entrance portico. In front of this lie blocks of stone drenched in the fierce light of the Egyptian sun, on which are displayed a variety of jewellery items, ushebtis and colossi.

V - The Daughters' room. As visitors enter they are immediately struck by the pattern of a series of wells of light. The rays fall on tulle drapery that the light caresses and illuminates from the top down to the floor. These falling rays seem to flood the display cases with their light while the half-pyramid bases appear to rise out of the floor and reach towards the sky.

VI - Secondary wives, harem and concubines

Following these evocations of the outside world, this room prolongs visitors' wonderment by plunging them into the dense, cocooned atmosphere of a room in a palace.

We find ourselves among tall columns arranged in a peristyle. The impression is heavy and powerful, the space between the columns seems compressed, the columns' dimensions seem to have something supernatural about them.

The exhibits set out in the centre of this composition are like intense points of light that focus all attention: jewellery, statuettes, scribes' stelae, papyri, crafted

items - all the accoutrements of busy life in the harem, that maze-like self-contained city in miniature.

Around the central room, further smaller, more intimate rooms show us other aspects of life in these human beehives: the education of the princes, diplomatic weddings, court intrigues and, in a tulle-draped alcove, discreet love scenes: "Akhenaton and Nefertiti kiss, in the presence of two of their daughters" (103); "relief showing Montuhotep II with a queen in his arms" (105). In the centre of this atmospherically lit cocoon, a "fragment of a colossus: two hands entwined" (107). Visitors progress through and wander around these rooms savouring the wealth of visual delights. Each display case holds a new treasure presented on its own stand so visitors can walk around it in wonderment.

VII - The queen's image: feminine beauty and divine attributes

As soon as we enter we are struck by the powerful evocation of beauty: the sculpted bodies and faces seem to leap out at us from the shadows. They are all here, illuminated, looking at the visitors, imprinting the entire room with their presence. Visitors look at them, walk around them and indeed have the impression of meeting them for their bodies and eyes are on the same level as ours. Their pedestals are in the form of basins bathed in shimmering light, arranged in a chequerboard pattern around the room.

VIII - The queen's religious role

This section evokes the places of ritual, with four sloping walls creating an impression of massiveness and power that engenders respect. The effect is impressively solemn.

The layout is designed so that visitors feel they are entering a succession of increasingly private rooms, each more closed to common mortals than the last. In a niche in the last room sits the exhibition's most emblematic exhibit.

IX - The queen's political power

This section comprises a long succession of thick walls creating a series of niches, with two or three works displayed in each.

The rectilinear pattern of walls and angles evokes the strength of the dominant class's power and respect for a mighty established authority.

Epilogue - The Romance of a Mummy and the tomb room: the real Queen Tausert

In this last section, visitors find themselves back in the ambience and decors of the first part of the exhibition. But here, after slipping through an opening in a rock wall, they discover the burial chamber of Queen Tausert.

X - Queen Tausert's burial chamber

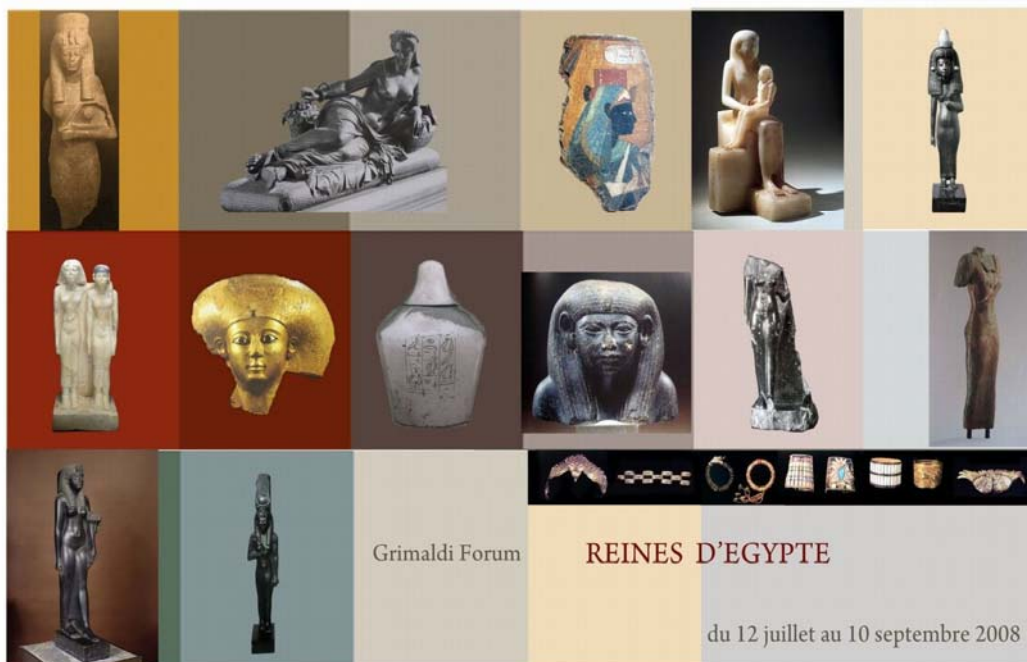
All the tomb's painted decoration is here on the walls as is the vaulted roof, lit by the flickering light of torches. The atmosphere and presentation of the burial chamber plunge us magically into the world of **Théophile Gautier's** *Romance of a Mummy*.

XI - The Romance of a Mummy

Here visitors can linger in the reading room of a 19th-century library evoking Théophile Gautier's own, with wood panelling, books and paintings. This is the end of the long journey from Nile landscapes to Nefertiti's barges, from dazzling sun to the dim light of the harem, from symbols and images of beauty via the heavy, oppressive walls of places of religion and authority to the evocation of death in the burial chamber. Leaving the exhibition at the end of the journey is like waking from a dream.

PICTURES OF THE EXHIBITION DESIGN

Design by Métaphores François Payet



METAPHORE(S)	<small>François Payet Architecte Muséographe Scénographe 83 allée Denus Milhaud 75010 Paris Tel : 01 42 08 10 70 - Port : 06 08 87 88 11</small>	<small>e-mail : metaphores@metaphores.net Sarl au capital de 7500 € code : APE 749K - RCS : Paris : B 448 651 281</small>
---------------------	--	--

PERSPECTIVES

Une scénographie contrainte à travers un parcours qui révèle la beauté des œuvres,
la qualité du contenu,
dans une mise en scène aux décors spectaculaire



METAPHORE(S)

François Payet Architecte Muséographe Scénographe

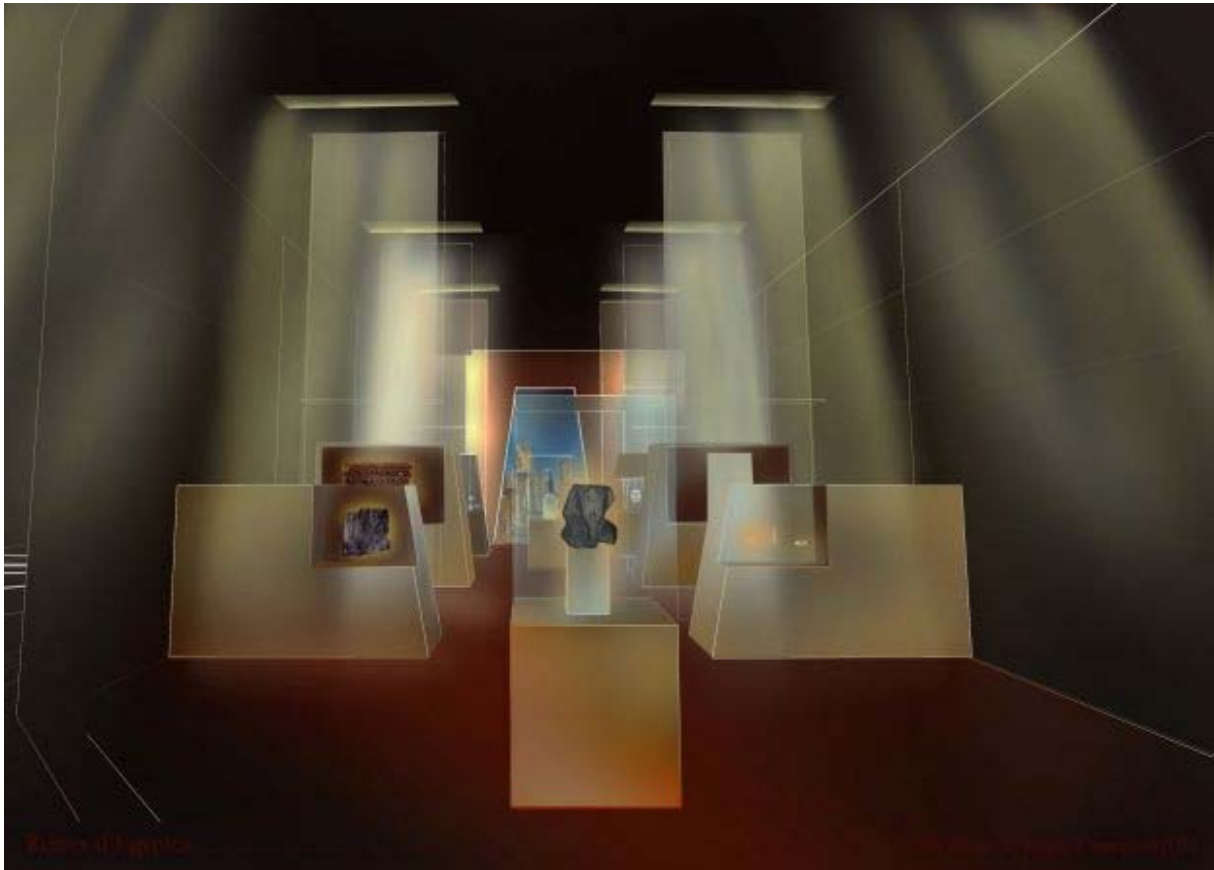
A BARGE ON THE NILE



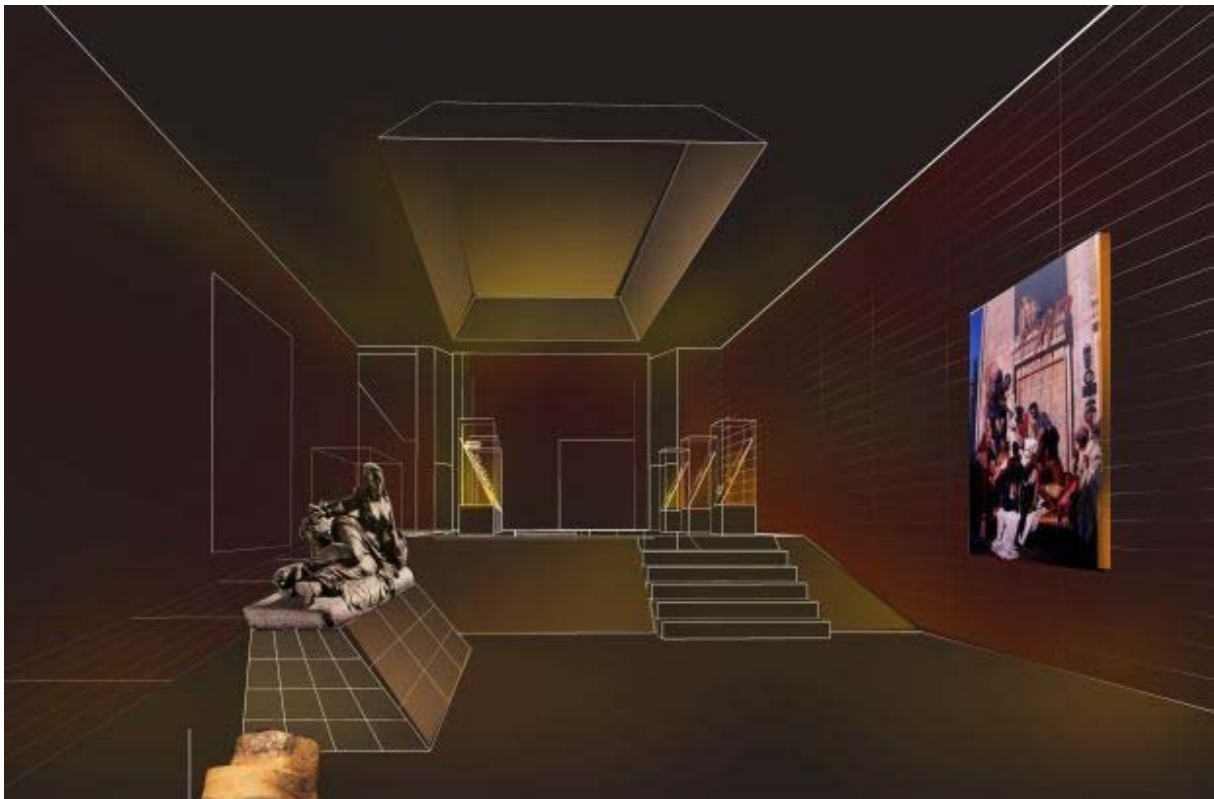
PERISTYLE OF COLUMNS



LIGHTING DESIGN

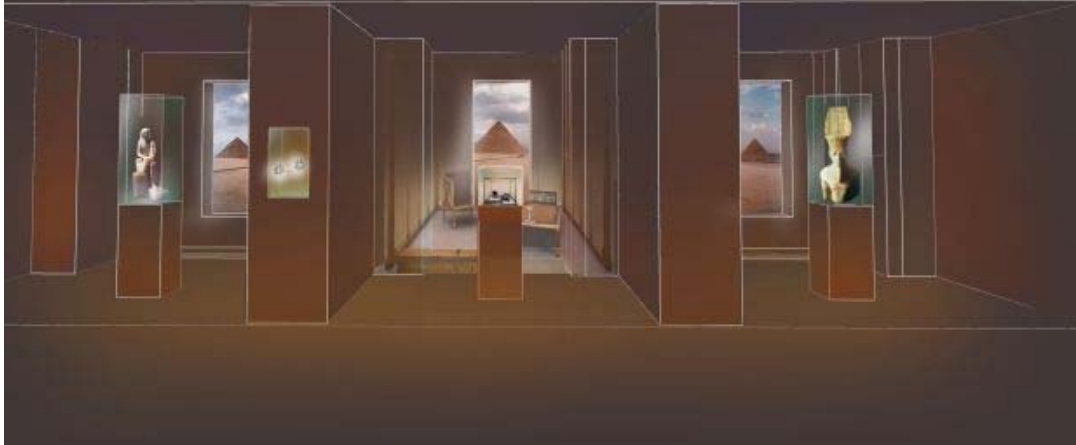


THE CLEOPATRA ROOM





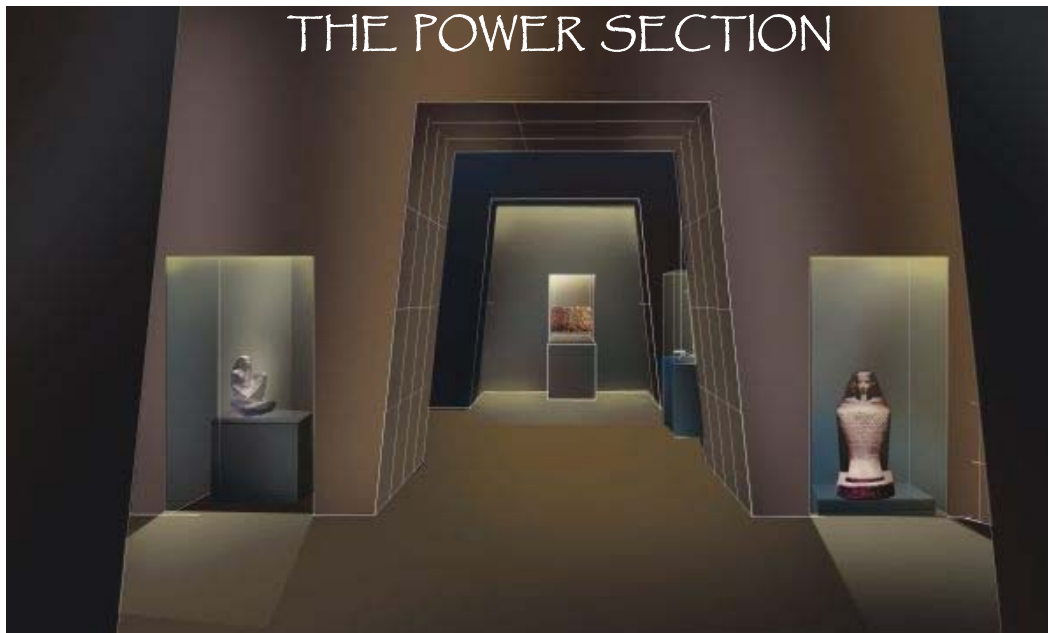
THE MOTHER SECTION



THE BEAUTY SECTION



THE POWER SECTION



BIOGRAPHIES

Christiane ZIEGLER, exhibition curator

Honorary General Curator of the Musée du Louvre's Egyptian Antiquities Department.

Director of the Musée du Louvre's Archaeological Mission in Saqqara (Egypt).

Christiane Ziegler is a history lecturer. She wrote her doctorate thesis for the Université de Paris IV on the collections in the Musée du Louvre's Egyptian Antiquities Department, which she ran from 1993 to May 2007. She is a member of UMR 7041-Archéologies et Sciences de l'Antiquité (CNRS-Université de Paris I-Université de Paris X) and of the German Archaeological Institute in Cairo; she sits on the science committee and board of directors of the Institut Français d'Archéologie Orientale (IFAO) in Cairo, on the science committee of France-Museums, on the science committee of the Musée des Civilisations de la Méditerranée, on the French museums' arts committee and on Unesco's international committee for Egyptology museums, of which she was for a long time vice-chair; she is the French representative on the executive committee of the international campaign to open the Nubia Museum in Aswan and the National Museum of Egyptian Civilisation in Cairo (Unesco), vice-chair of Friends of the Museums of Egypt (Unesco) and chair of the Centre d'Archéologie Memphite.

Christiane Ziegler has written many scientific articles and Egyptology books, is a member of various scholarly societies and has received the Académie des Inscriptions et Belles Lettres's Gaston Maspero prize for her life's work. She has in particular studied the monuments of the pyramids era (hieroglyphic inscriptions, statues, tomb paintings and reliefs), the Saqqara site, and metalworking arts during the Pharaonic era (bronzes and goldsmithing). The author of a monograph on Queen Tiy, wife of Amenhotep III, she has also been responsible for republishing Champollion's *Grammar* and *Letters from Egypt and Nubia* as well as several manuals on Egyptian history and art. Having taught Egyptian archaeology at the Ecole du Louvre for many years, she also co-tutors students writing theses on Egyptian archaeology.

Christiane Ziegler has curated major exhibitions on innovative subjects: *Naissance de l'écriture* (Grand Palais Paris, 1982), *Gold of the Pharaohs* (Grand Palais Paris, Edinburgh, 1987-88), *Mémoires d'Égypte* (Paris, Berlin, 1990), *Egyptomania* (Paris, Ottawa, Vienna, 1994-96), *Egyptian Art in the Age of the Pyramids* (Paris, New York, Toronto, 1999-2000), *Les Pharaons* (Venice, Paris, Madrid, Bahrain, Valenciennes, 2002-07) and a score of provincial French exhibitions. She is currently working on two international exhibitions: *Queens of Egypt* (July-September 2008, Grimaldi Forum Monaco) and *Saqqara* (Pyramide du Louvre).

Having participated from 1980 in the Musée du Louvre's excavations at Tod (Upper Egypt), Christiane Ziegler has considerable experience in field work and for several years sat on the French Ministry for Foreign Affairs's archaeological excavations committee. From 1994 to 2004 she was director of the Louvre/CNRS URA 1064 research unit working in the Thebes region. Since 1991 she has been running the Musée du Louvre's Archaeological Mission in Saqqara, whose work is highly reputed in the science world and the media.

Christiane Ziegler's museographic achievements are numerous, in France and abroad. In Egypt she helped set up the Imhotep museum in Saqqara and sits on the Unesco committee for the Nubia Museum and the National Museum of Egyptian Civilisation in Cairo. Every year she received and supervised the Egyptian students and trainee researchers who come to the Musée du Louvre to learn about Egyptology and museology in a major Western museum.

In France, Christiane Ziegler notably organised the renovation of the Louvre's Egyptian department during the Grand Louvre project that culminated in December 1997 in a totally restructured display of its collections in larger, modernised galleries. She has just been appointed to the science committee of France-Museums, which is in charge of setting up the new Abu Dhabi Louvre.

Christiane Ziegler is an Officer of the Legion of Honour and a Commander of the National Order of Merit.

François PAYET, exhibition designer

Chartered architect.

Exhibition designer and museographer; designed the exhibition *Imperial Saint Petersburg, from Peter the Great to Catherine the Great* at the Grimaldi Forum Monaco in 2004.

François Payet was born in 1962 in Nancy (France).

He studied architecture in Lyon and Paris where he worked on modern spatiality, the composition of the home and the memory of places at the Paris Belleville school of architecture.

From July 1987 to December 1989, while continuing his studies he also worked for Henri and Bruno Gaudin. During this period he worked on the construction of **Archives de Paris**, on drawing up the plans for the **Très Grande Bibliothèque** competition and on the **building permit for La Maison du Sport Français** in the **Charlety stadium**.

In July 1990 he met François Confino and discovered exhibition display design.

In 1991 he graduated from the Paris Belleville school of architecture (Université de Paris VIII).

From 1991 he was practice manager and project manager for Confino, whose closest collaborator he was for more than five years and under whom he designed numerous projects including the exhibition design for the **Pavilion of Discovery in Seville**, the exhibitions *Vue d'Avion* in Montreal and *Cinema Avenue* in Japan, the competition project for the **Water and Utopias Pavilion at the Lisbon World Exposition** and the overall concept of the *Cité Ciné 2* exhibition at La Défense, France, in May 1995.

In 1995 he went into partnership with Jean-François Bodin and Olivier Massart. Their Agence d'Architecture, Muséographie, Installation Scénographie (AMIS) designed **14 museographic exhibitions** for major Paris museums, from the Grand Palais (**Georges de La Tour**) to the City of Paris's **Musée d'Art Moderne (Soulages, Calder)**, and in French provincial and European cities (*Estuaire, Nantes; Les Champs de la Sculpture, Lisbon*).

In 1998 he began working as a freelance exhibition designer, working on exhibitions at La Grande Halle de la Villette, Petit Palais, BNF etc.

In 2003 he set up the *Métaphores* exhibition design studio.

Les Champs Libres permanent exhibition in the Musée de Bretagne.

In 2006 François Payet exhibited at *Scénographies d'Architectes* at Pavillon de l'Arsenal, Paris, alongside Renzo Piano, Jean Nouvel and François Confino.

THE GRIMALDI FORUM MONACO: ONE PLACE, MANY EXHIBITIONS

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue delivering a culture programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a big theme exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creativity. It is an opportunity to valorise its assets and unique features by making 4000m² of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR* in 2000
- *China, the Century of the First Emperor* in 2001
- *Jours de Cirque* in 2002
- *SuperWarhol* in 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, in 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, in 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, in 2006.
- *Grace Kelly years, Princess of Monaco*, in 2007.

The Grimaldi Forum Monaco works with the world's greatest cultural institutions - museums, foundations, galleries - which acknowledge its success by loaning important artworks.

Having a dual vocation, which makes it so unusual, the Grimaldi Forum Monaco is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m² stage, equivalent to that of Paris's Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m² of exhibition and function space comprising:

- Three auditoria: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m² of exhibition space
- Espace Ravel, 4180m² of which 2500m² is pillarless
- Espace Diaghilev, 3970m².

It has a turnover of €13 million and a culture budget of €4 million, €2.5 million of which is for the summer exhibition.

It has a permanent staff of 151 employees representing 46 professions.

THE PARTNERS



la confiance active



Founded in 1976, the Compagnie Monégasque de Banque, CMB, is the bank of reference of the Principality of Monaco.

CMB is rated A+ by S&P based on its high degree of specialisation and experience of the financial markets, which in turn are guarantees of competence and reliability.

CMB is based in Monaco and benefits from the Monegasque banking legislation, hence offering an additional advantage to operating in a leading sophisticated financial market.

Operating in a fully independent manner, CMB centralises all of its decision-making and business-related activities, including trading, asset management and accounting.

CMB is an exclusive bank that offers private and corporate clients a full range of diversified, first-class and personalised products and banking services in financing and investments, among which : current accounts, credit cards and a fully comprehensive range of payment facilities, personal wealth management, investment funds, international financial market services, tax optimisation and planning, advice on wealth transmission issues, real estate finance, life insurance products, yacht financing and tax optimization assistance.

The creation of a true long-term partnership with its clients, the extreme rapidity of the decision-making process and the broad range of services offered, constitute the distinctive features of CMB's culture, a culture based on a dynamic trust (confiance active).

D'AMICO TANKERS



D'Amico Tankers is d'Amico International Shipping S.A.'s subsidiary, specialized in tanker transportation of petroleum products, vegetable and chemical oils from the group d'Amico Shipping, one of the top five worldwide leaders in this sector, in terms of size and technology.

D'Amico International Shipping S.A. controls a modern fleet of 36 high tech double hull ships, which are its property or result from partnerships, and the capacity of which ranges from 30 000 to 51 000 tons in heavy load.

This company has its own sales offices notably in London, Dublin, Monte-Carlo and Singapore, as strategic show cases for the shipping market. Thanks to solid international partnerships created over decades, the company was able to become a leader in the tank ships business sector.

In 2007, D'Amico International Shipping S.A. reached a turnover of 310.3 million US dollars, with an average annual growth rate of 28.8% for the past three years. Its EBITDA amounted to 106 million dollars, that is 42.1% of the turnover.

The company's 2007 profit was 75.1 million dollars.

MTN International Carrier Services SAM (MTN ICS S.A.M.)

Experts in Tomorrow's Technology

MTN ICS S.A.M. (previously Mediterranean Network S.A.M.) established in the Principality of Monaco since 1994, provides international carrier services to the mobile operators of the MTN Group as well as third-party telecommunication operators.

The advanced telecommunication system of MTN ICS S.A.M. includes a comprehensive state-of-the-art network using fibre optic, sub-marine and satellite connectivity across the continents.

As a leader in the field, its services range from international voice switching to over 800 destinations, international roaming, international SMS transit and mobile connectivity to and from more than 600 mobile networks, as well as data and IP services.

MTN ICS S.A.M. is a wholly-owned subsidiary of the MTN Group, a publicly traded company listed on the Johannesburg stock exchange. The MTN Group is an international provider of mobile telecommunication services, covering 21 countries with a total of 64 millions subscribers with operations in Africa, the Middle East, Europe and Asia.



MTN ICS S.A.M.

Gildo Pastor Centre, 7 rue du Gabian, 98000 Monaco

Email : info@mtn-ics.mc - Tel. : +377 97 77 60 00 - Fax : +377 97 77 60 02