

BUNDESKUNSTHALLE



CLEOPATRA

The Eternal Diva

28 June – 6 October 2013

Media Conference: 27 June 2013, 11 a.m.

Content

| | |
|-------------------------------------|---------|
| 1. Exhibition Dates | Page 2 |
| 2. Information on the Exhibition | Page 4 |
| 3. Wall quotations | Page 6 |
| 4. Chronology of Events | Page 13 |
| 5. Catalogue | Page 15 |
| 6. Supporting programme (selection) | Page 16 |
| 7. Cleopatra. The Oriental Garden | Page 17 |
| 8. Current and Upcoming Exhibitions | Page 18 |

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Exhibition Dates

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| Duration | 28 June – 6 October 2013 |
| Director | Rein Wolfs |
| CEO | Bernhard Spies |
| Curators | Elisabeth Bronfen and Agnieszka Lulinska |
| Exhibition Manager | Agnieszka Lulinska |
| Head of Corporate Communications/ Press Officer | Sven Bergmann |
| Catalogue / Press Copy | € 32 / € 15 |
| Opening Hours | Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays ; 10 a.m. – 7 p.m. Closed on Mondays |
| Admission Exhibition standard / reduced / family ticket Happy Hour-Ticket | € 10 / € 6.50 / € 16 € 6 (plus € 1 for the garden and the longhouse) Tuesday and Wednesday 7 to 9 p.m. Thursday to Sunday 5 to 7 p.m. (for individuals only) |
| Admission The Oriental Garden standard / reduced / family ticket | € 6 / € 4 / € 10 |
| Admission Exhibition and Garden standard / reduced / family ticket | € 12.50 / € 8 / € 20 |
| Admission for all Exhibitions standard / reduced / family ticket | € 15 / € 10 / € 24 |
| Advance Ticket Sales standard / reduced / family ticket | € 11.90 / € 7.90 / € 19.90 inclusive public transport ticket (VRS) |



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| Audio Guide for adults | € 4, reduced € 3 in German language only |
| Guided Tours in different languages | English, Dutch, French and others on request |
| Guided Group Tours information and registration | T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de |
| Public Transport | Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile. There is a car and coach park on Joseph-Beuys-Allee behind the Art and Exhibition Hall. |
| Press Information (German / English) | www.bundeskunsthalle.de For press files follow "press". |
| General Information (German / English) | T +49 228 9171-200 www.bundeskunsthalle.de |
| Cultural Partner | WDR3 |
| Media Partner | Frankfurter Allgemeine Zeitung |



Information on the Exhibition

Few historical figures divide public opinion as much as Cleopatra VII, the last queen of Ancient Egypt (69–30 BC). More than 2000 years after her death, her eventful life and enigmatic character seem to have lost none of their fascination. The selection of some 200 outstanding paintings, sculptures, photographs, films and video works shown in the exhibition allow viewers to get a better understanding of the complex nature of this eternal diva.

The exhibition's central thesis is that every era created its own distinctive image of Cleopatra – and that every era created the image of Cleopatra it deserved. That the cultural memory has long since turned the last Ptolemaic queen into a 'mythical sign' is amply demonstrated by the countless ways in which the Cleopatra myth has been refigured and recycled since antiquity.

The exhibition examines this extensive repertoire of images and seeks to peel away the layers of narrative that obscure the historical figure: her carefully calculated self-representation that bridged the conflicting realms of Hellenistic kingship and Egyptian theocracy, the blend of erotic appeal and astute *realpolitik* and the amalgamation of her theatricalisation of politics with the political instrumentalisation of her character at the hands of her opponents as well as its appropriation by her admirers.

The Roman Empire, heading for absolute hegemony, instrumentalised her as the key trophy of its own foundation myth. The modern era celebrated her as an icon of female power, an aesthetic ideal and the ultimate embodiment of the 'other', alluring and alarming in equal measure. For centuries Cleopatra has served as a projection screen for the fantasies and role plays of a changing Western society. Her suicide immortalised her as a great tragic heroine, but it also turned her image into a distorted reflection of the cultural, societal and political aspirations of the time.

Few of the written sources and images produced in her lifetime have come down to us. Most of what we think we know about Cleopatra can be traced back to stories and depictions brought into circulation after her death. At the same time, she is one of the central crystallisation points of the Western fascination with Egypt. Her tragic story fired the imagination of numerous writers, composers and artists, inspiring works of great aesthetic quality and emotional density. She became a prime motif in Western art – from the classically inspired ideals of the Renaissance to the Baroque theatre of passions and the orientalist fantasies of the nineteenth century. The artistic reception of Cleopatra in the twentieth century shifted to stage and screen productions, offering broad audiences new visual role models and new ways of identifying with the ancient heroine.

The interdisciplinary exhibition is divided into twelve thematic sections that are staged as associative experiential spaces. Antique sculptures (for example portraits of Cleopatra and other Ptolemaic queens in the Hellenistic or Egyptian



tradition) are juxtaposed with European paintings and sculptures. At the same time, the exhibition examines the cultural legacy of the eternal diva and her function as a role model that allowed women of different social and cultural backgrounds to strike a grand pose (staged portraits of society ladies and portraits of celebrated stage actresses and film stars in theatrical costumes). The significance of Cleopatra as a Pop and subculture idol and as a glamorous advertising icon is illustrated by publicity campaigns, video clips and photographs.

The story told by the exhibition is framed by a prologue and an epilogue. Based on the argument that our view of Cleopatra is primarily filtered through the lens of Plutarch, Shakespeare and Elizabeth Taylor, these framing images are Andy Warhol's silk screen prints: *Blue Liz as Cleopatra* and *Silver Liz as Cleopatra* of 1963. Elizabeth Taylor, celebrated as the last of the great divas of the silver screen and the ultimate incarnation of Cleopatra, is firmly rooted in the cultural memory of our time. Her serial, intangible appearance suggests that Cleopatra too can only be captured in an elusive sketch that traces the affective impact she had while she was alive and the images she continues to inspire.

Conceived as a 'school of seeing', the exhibition employs a wide range of visual analogies to encourage visitors to approach familiar images from a different perspective and to look at them with a fresh eye. There is no one true face of Cleopatra.



Wall quotations

Cleopatra VII, Queen of Egypt

The cultural history of Europe has shrouded Alexander the Great (356–323 BC) and Cleopatra VII in an aura of myth and legend. The two fabled rulers mark the beginning and the end of the Hellenistic period (336–30 BC), one of the most fascinating and eventful periods of antiquity.

Alexander created a single Graeco-Oriental world with Alexandria as the hub between Europe, Asia and Africa. One of history's most successful military leaders, Alexander relied not only on the strength of his army but also on the power of images, which he exploited to great effect for propaganda purposes. The Graeco-Macedonian Ptolemaic dynasty (332–30 BC) built on Alexander's visual strategy. The idealised Hellenistic 'portraits' of kings and queens were intended for the elites of the Mediterranean world. To their Egyptian subjects the Ptolemies presented themselves in the garb and with the attributes of the pharaohs, tapping into a millennia-old hieratic tradition that embodied the idea of divine kingship.

Cleopatra grew up with this tradition of a twofold cultural identity. Highly educated and politically astute, she oscillated between the personification of the godlike 'New Isis' and that of a modern Hellenistic queen. At the height of her power she had herself proclaimed 'Queen of Kings', thereby reaffirming her vision of herself as the legitimate heir to Alexander the Great, ruling over an Egyptian eastern Mediterranean empire.

Cleopatra and the Caesars

The queen of Egypt and the wealthiest woman of the Mediterranean world, Cleopatra faced the three most powerful men of her time: Caius Julius Caesar, Mark Antony and Octavian. This historic constellation was to shape not only her personal fate but also the balance of political power between East and West for centuries to come.

The political pragmatist Julius Caesar helped the young Cleopatra to gain sole rule over Egypt and fathered her firstborn son Caesarion. After his assassination in 44 BC, Cleopatra sought to further her own political ambitions by exploiting her strategic position in the struggle between Mark Antony and Octavian for control of the Roman Empire.

Mark Antony wanted to win Cleopatra as an ally and financial backer for his war against the Parthians. Their legendary meeting in Tarsus in 41 BC marked the beginning of a strategic and romantic alliance that resulted in three children. But Cleopatra's ambitious plans for a Romano-Ptolemaic dynasty were crushed by Antony's defeat in the naval Battle of Actium in 31 BC. Antony committed suicide; Cleopatra followed suit.

History is written by the victor. Octavian – who was to become emperor Augustus – had forty-four years to disseminate his version of events. He established Cleopatra's reputation as a man-eating temptress and as the very epitome of the barbaric East.



A Picture of a Woman – The Renaissance reinvents Cleopatra

The Renaissance fascination with the art and culture of antiquity led to a rediscovery of Cleopatra. Her depictions have portrait-like traits that bear no resemblance to Egyptian stylistic conventions and can be identified through the presence of the snake alone. Among Michelangelo's presentation drawings of idealised heads, the so-called *teste divine*, is a drawing of Cleopatra. The drawings show an *all' antica* ideal of female beauty; the costumes consist of elaborately styled and coiled tresses of hair that demonstrate Michelangelo's interest in fantastical ornamentation.

Another source of inspiration was provided by the discovery of two late Hellenistic sculptures, the *Laocoön and his Sons* and the *Sleeping Cleopatra*, later renamed *Sleeping Ariadne*. The antiquity-inspired equation of sleep and death opened new ways of interpreting the figure of Cleopatra. Her suicide was seen as a legitimate strategy to escape the desperately hopeless situation she found herself in following the crushing defeat at Actium.

Cleopatra's death was the subject of countless prints that tended to fall into two distinct iconographic types. One shows the Egyptian queen reclining on a divan – in varying states of undress – with the deadly asp as a decorative element. The other depicts her seated or standing, cast in the mould of the classical ideal of the athletic or heroic figure. These images of Cleopatra draw heavily on contemporary depictions of Venus as well as those of female Christian martyrs.

The Staging of Power and Love

The Baroque period, still one of the most controversial periods in the history of European art, continues to be seen as an era of dazzlingly staged excess. Never before had Europe thrown itself with such reckless abandon into a never-ending frenzy of sumptuous courtly entertainments, and never again would it be able to infuse public appearances with the same splendid theatricality.

Cleopatra's charismatic personality almost predestined her to become the Baroque period's favourite heroine. Passionate, politically astute and much given to unabashed luxury, she appealed to the Baroque *zeitgeist*. The fabled story of her life – told on the stages of opera houses and theatres as well as in the visual arts – elicited strong emotions that ranged from pleasure and arousal to moral outrage and condemnation.

North of the Alps, paintings, frescoes and tapestries with scenes from the life of the Egyptian queen decorated the state rooms of grand houses and princely residences. These visual accounts of the love story between Antony and Cleopatra tended to focus on two key episodes, the first meeting of the two protagonists in Tarsus and the banquet of Cleopatra, during which she made a point of dissolving a priceless pearl in vinegar.

Cleopatra in Tarsus

'... she [Cleopatra] held him [Antony] in such contempt that she by no means took the most expeditious method of travelling. She sailed along the river Cydnus in a most magnificent galley. The stern was covered with gold, the sails were of purple, and the oars were silver. These, in their motion, kept time to the music of flutes and pipes and harps. The queen, in the dress and character of



Venus, lay under a canopy embroidered with gold of the most exquisite workmanship, while boys, like painted Cupids, stood fanning her on each side of the sofa. Her maids were of the most distinguished beauty and, dressed like the Nereids and the Graces, assisted in the steerage and the conduct of the vessel. The fragrance of burning incense was diffused along the shores, which were covered with a multitude of people. Some followed the procession, and such numbers went down from the city to see it that Antony was at last left alone on the tribunal. A rumour was soon spread that Venus was come to feast with Bacchus for the benefit of Asia.’
Plutarch (45–c. 125), *Life of Antony*, 26

The Banquet of Cleopatra

In his *Naturalis Historia* the Roman scholar Pliny the Elder (24–79) recounts the story of how Cleopatra bet her lover Marc Anthony that she could spend ten millions sesterces on a single dish. But the next day, she set before Antony a dinner that differed in nothing from their usual lavish feasts. ‘Then she ordered the dessert to be served. According to instructions, the servants placed but one dish before her containing vinegar whose acidity and strength dissolves pearls into slush. She was at the time wearing in her ears that remarkable and truly unique work of nature known as pearls. So while Antony was wondering what in the world she was going to do, she took one pearl from her ear, plunged it into the vinegar, and when it was dissolved, swallowed it. Lucius Plancus, who was refereeing the bet, put his hand on the other pearl as she was preparing to dissolve it in like manner and declared Antony the loser.’
For a long time this episode was dismissed as pure fabrication – vinegar was said to be incapable of dissolving pearls. It was not until 2010 that the archaeologist Prudence Jones proved that it could. She plunged a five-carat (1 gram) pearl into a 5% - 10% solution of acetic acid. By the next day the pearl had turned into a jellied mass that was ready to drink.

Model Cleopatra – Legacy of a Myth

The story according to which Cleopatra had dissolved a priceless pearl in a goblet of vinegar and then drunk it provided a perfect opportunity to denounce the sin of *luxuria* or self-indulgent extravagance. That Cleopatra’s stunning nonchalance was not only read as reprehensible but also as a truly magnificent demonstration of disdain for the vanity of worldly riches is evident in the fashionable role-playing portraits the episode inspired.
The sitters are immortalised not just as individuals, they are also given attributes that link them to a mythological or historical figure. Ladies from different walks of society had themselves portrayed as Cleopatra, pearl in hand, exquisitely dressed and surrounded by all the trappings of luxury. The paintings thus celebrated their erotic charms as well as their position in society. Cleopatra’s pearl became the accessory of choice for worldly sophisticated ladies.
That the Baroque period is still regarded as synonymous with extravagance and opulence can be seen in the baroque energy and *joie de vivre* that informed a number of spectacular social events in the centuries that followed. Of particular note among these are a series of breathtakingly lavish costume balls that vied



with one another for the accolade of being hailed as the 'party of the century' and provided the perfect platform on which to live out that deep-seated desire to step into a secret self and to make a truly grand entrance.

From *Femme Orientale* to *Femme Fatale*

The general enthusiasm for all things Egyptian in the wake of Napoleon's Egyptian campaign (1789-1801) is also reflected in the popularity of Oriental subjects in literature and in the visual arts. Painters created visions of an Orient that was intensely sensual, decadent and seductive – qualities that have always been ascribed to Cleopatra.

Her appearance was duly orientalist, and the settings she occupied were given an archaeologically 'correct' makeover. The classic subjects of history painting – Cleopatra's heroic suicide and the splendidly staged courtly banquet – fell out of favour and made way for genre-like episodes that allowed viewers to feel as though they were catching a titillating glimpse of the queen's private life. The lofty thematic arc of Cleopatra's story was abandoned in favour of archaeologically embellished anecdotes. Risqué but socially acceptable sensuality in the guise of historicity was the order of the day.

With the rise of the Symbolists, Cleopatra was reinvented as an exotic, enigmatic woman, a *femme fatale*, demonised and desired in equal measure. No longer idealised and remote, the female nude now aroused erotic desire in the viewer/voyeur and flouted contemporary societal ideals of femininity and womanhood. The tragic heroine Cleopatra was transformed into a man-eating vamp whose potential the film industry was to exploit in the twentieth century.

Eros and Thanatos: The 'Beautiful Corpse' and Cleopatra's Eternal Life

No single episode of Cleopatra's life has fascinated posterity more than that of her suicide. The defeat at Actium and the suicide of her lover Mark Antony spelt the end of her dream of empire. She took her life in a bid to escape the humiliation of being paraded through the streets of Rome as a trophy in Octavian's triumphal procession. The exact circumstances of her death are a matter of considerable debate – did she die of a snakebite or did she take poison? Considering the attention to detail that went into staging the major events of her life, it is almost inconceivable that Cleopatra did not plan her final exit just as carefully. In deciding to take her own life, she acknowledged her political defeat, but she also asserted her right to determine her own fate and to meet death as a sovereign ruler, dressed in her most sumptuous royal robes. But the dearth of reliable witness accounts allowed writers, playwrights and artists to let their imagination run wild. As a result, the drama of the scene is almost invariably imbued with an erotic connotation. Cleopatra is overwhelmingly pictured dying in the nude, with the asp at her bosom evoking associations of sexual fulfilment. Death is a moment of erotic violation and surrender.

Oscillating between agony and ecstasy, depictions of Cleopatra's death captured a moment of great emotional intensity, never more so than during the Baroque period. Cleopatra's suicide ensured her immortality. In our collective cultural memory her beautiful corpse lives on, an enduring icon of the power of feminine seductiveness.



Appropriations – Playing with Identities

Wanting to be like Cleopatra: ‘...Age cannot wither her, nor custom stale her infinite variety.’ (William Shakespeare, *Antony and Cleopatra*, act 2, scene 2). It is above all its seemingly boundless capacity for renewing itself that makes the Cleopatra myth so appealing and that drives global celebrities and lesser mortals alike to emulate the fabled queen. The spectrum of appropriations ranges from investigations of staged femininity to political statements. Another phenomenon can be described as ‘secondary recycling’: images in fashion magazine and music video clips that show the models or artists striking Cleopatran poses immortalised by Hollywood screen goddesses.

Of particular note are Richard Avedon’s photographs for a special issue of *Life Magazine* published in 1958. In an article about the famous temptresses of film history Marilyn Monroe posed as the silent movie star Theda Bara in the role of Cleopatra. Other actresses followed her lead. Kim Novak, who, like Marilyn Monroe, was briefly in the running for the part of Cleopatra in Mankiewicz’s iconic film of 1963, had already adopted the poses and attributes of the look for a photo shoot a year earlier. Cleopatra has also become a central figure in the debate about black identity in African-American culture. Josephine Baker, dubbed the ‘Jazz Cleopatra’, used her fame to denounce racism, and, like her, many African-American stars look to the last queen of Egypt for inspiration.

In the Role of Cleopatra – Goddesses of the Stage

The nineteenth century saw the theatre become the undisputed mainstay of bourgeois cultural life. It was the century of the actor. Everywhere across Europe and the United States, the new mass audiences elevated their favourite actors to the status of stage idols. And it is the famous actresses, among them Sarah Bernhardt, Eleonora Duse and Charlotte Wolter, who, for the first time, outperformed their male colleagues and put their mark on history. Their legendary popularity was in no small measure a result of their strategic use of the medium of photography.

The role of Cleopatra – be that in Shakespeare, Sardou or Shaw – seems to have commanded particular admiration, fostering a fervent celebrity cult both on and off stage. A closer look through the archives of theatre photography shows not only how the image of Cleopatra followed the changing fashions but also the extent to which it drew on and modernised the traditional gestures and poses found in the fine arts. The theatrical portraits demonstrate the creative force of the actresses who made the part of Cleopatra their own, bringing something different to it with every new production. They also show that not every actress braving the role was a ravishing beauty. Just as often it was played by women who were not conventionally attractive and by older actresses. Rather than rely on their erotic charms, these charismatic performers gave a new face to one of the most enigmatic and headstrong women in history.

Moving Pictures – Film Divas in the Twentieth Century

The twentieth-century reinterpretation of the Cleopatra myth is perhaps best



illustrated by Hollywood films. These epic costume dramas picked up where nineteenth-century painting had left off, generating memorable images that suggested veracity and shaped the public perception of Cleopatra. The heady mix of eroticism and politics in an exotic setting proved irresistible right from the start, drawing huge audiences to the lavish picture palaces of the silent movie era.

Theda Bara was not the only silent movie star to play Cleopatra, but her combination of vampish, sinful sexuality and delight in her seductive prowess left its mark on all subsequent incarnations of the part. It was not until the mid-1930s, when Claudette Colbert invested the role with the cool self-confidence and fluid elegance of the modern woman, that the overblown turgid exoticism was toned down. A decade later, Vivien Leigh brought child-like naivety and all the capriciousness of a teenage princess to her Cleopatra. Elizabeth Taylor, finally, in the early 1960s played her as a politically astute ruler seeking to realise her vision of the future with great authority and ambition – and a hefty dose of erotic glamour. More than any other actress Liz is identified with Cleopatra; her romance with Richard Burton caused a huge scandal. Taylor and Burton weren't just playing Cleopatra and Antony, they were living it.

Cleopatra as an Advertising Icon

Advertising is almost as old as civilisation itself, but it was not until the Industrial Revolution that advertisements began to develop aesthetic aspirations and social relevance. One of the most famous advertising campaigns, rolled out in 1910 for PALMOLIVE products, drew on the widespread enthusiasm for all things Oriental. The most prominent 'face' of the campaign was Cleopatra. Her name was not only synonymous with beauty, it also stood for ancient Egyptian beauty products such as palm oil and olive oil. The best art directors were hired to create lavish advertisements that conflated tradition and modernity and allied the modern woman with her ancient Egyptian forebear.

In 1922 Howard Carter discovered the tomb of Tutankhamun and triggered yet another wave of Egyptomania. Leading American and European designers found inspiration in ancient Egyptian artefacts and created pieces that blended revivalism with the current Art Deco aesthetic.

The film industry led the development and proliferation of the Cleopatra look which seemed almost tailor-made for the cool feminine ideal of the twentieth century. The *Cleopatra* film of 1934 with Claudette Colbert playing the lead boosted the sale of clothes, jewellery and cosmetics. The advertising industry of the post-war period stuck with the winning formula and continued to develop spectacular campaigns that exploited and perpetually recycled Cleopatra's image.

Cleopatra as a Pop Culture Idol

Cleopatra is everywhere. The Egyptian queen is a steady presence in today's popular culture. The Cleopatra look consists of a number of specific attributes that can be mixed and matched freely. In addition to symbols of luxury – for example gold – it is the bob hairstyle and the Liz Taylor-inspired heavy eye makeup that are key to the popular iconography. References to ancient Egypt complete the setting: the desert, its golden sand reflected by the golden



costumes, the pyramids, the Nile. In his music video *Remember the Time* of 1992 Michael Jackson combined all of these elements into an homage to the seductive glamour associated with the last pharaoh.

The main reason why out of all the female monarchs of history it is Cleopatra that enjoys such enduring popularity in today's media-saturated consumer culture is simple: Like no other queen she combines exotic and erotic glamour with an ideal of female empowerment. Madonna, the queen of pop and a past master in the art of reinventing herself, has recently joined the ranks of celebrities channelling Cleopatra. Her bombastic appearance during the 2012 Superbowl show brings to mind Cleopatra's grand entrance into Rome as portrayed by Elizabeth Taylor.



Chronology of Events

100 BC

Birth of Gaius Julius Caesar – Roman statesman and general, lover of Cleopatra and father of her firstborn son Caesarion.

83 BC

Birth of Mark Antony – Roman politician and general, lover of Cleopatra and father of her three children Alexander Helios, Cleopatra Selene and Ptolemy Philadelphus.

69 BC

Birth of Cleopatra – daughter of the pharaoh Ptolemy XII and his second wife. The identity of Cleopatra's mother remains a matter of some debate.

63 BC

Birth of Gaius Octavius, later known as Augustus – Roman politician, adopted son of Julius Caesar, founder of the Roman Empire and its first Emperor, ruling from 27 BC until his death in 14 AD.

51 BC

After the death of her father, Cleopatra VII Philopator ('father-loving') is married to her ten-year-old brother Ptolemy XIII and enthroned as co-ruler of Egypt.

49 BC

Cleopatra is disempowered and forced to flee Egypt by a cabal of courtiers.

48 BC

Julius Caesar arrives in Alexandria. The power struggle among the Ptolemaic siblings is decided in favour of Cleopatra. Beginning of the love affair between Julius Caesar and Cleopatra.

47 BC

After the violent death of her co-ruler, Cleopatra is married to her youngest brother, Ptolemy XIV, and restored to the throne. Birth of Caesarion, the son of Julius Caesar and Cleopatra.

46–44 BC

Cleopatra and Caesarion visit Rome, residing in one of Julius Caesar's country houses.

44 BC

Assassination of Julius Caesar and beginning of the Roman civil war. Cleopatra returns to Egypt. After the death of her brother, Ptolemy XIV, Cleopatra names Ptolemy XV Caesar, her three-year-old son by Julius Caesar, her co-regent. Cleopatra is the sole ruler of Egypt.

42 BC

After the end of the civil war, the Roman sphere of influence is divided between Octavian (West) and Mark Antony (East).

41 BC

Meeting between Cleopatra and Mark Antony in Tarsus, the capital of Cilicia (present-day south-central Turkey), where the Roman general seeks to win Cleopatra as an ally in his intended war against the Parthians. He spends the winter of 41 BC to 40 BC with Cleopatra in Alexandria.

40 BC

Cleopatra gives birth to twins, Alexander Helios and Cleopatra Selene, fathered by Mark Antony. For tactical reasons Mark Antony leaves Egypt and marries Octavian's sister, Octavia Minor.

37–34 BC

An ally of the Roman Empire, Cleopatra lays claim to territories formerly ruled by the Ptolemaic dynasty. Meeting with Mark Antony in Antioch.

36 BC

Birth of Ptolemy Philadelphus, the youngest son of Mark Antony and Cleopatra.

34 BC

After his victory over the Armenians, Mark Antony proclaims Cleopatra 'Queen of Kings' and confirms her claim to rule almost all of the ancient Near East.

32 BC

The struggle for political power between Octavian and Mark Antony comes to a head. Mark Antony divorces Octavia Minor. In the summer the Roman Senate declares war against Egypt.

31 BC

2 September – the Battle of Actium, fought on the Ionian Sea off the coast of northwest Greece between the forces of Octavian and Mark Antony, ends with the crushing defeat of Antony and Cleopatra.

30 BC

1 August – Octavian conquers Alexandria; Mark Antony commits suicide.

12 August – Cleopatra commits suicide.

Caesarion is executed on the order of Octavian.

29 BC

Alexander Helios, Cleopatra Selene and Ptolemy Philadelphus are taken to Rome and presented in Octavian's triumphal procession. The subsequent fate of Cleopatra's surviving sons is unknown; her daughter marries a Roman client king, Juba II of Numidia, and becomes queen of Mauretania. She dies in the North African kingdom in 5 AD.

Catalogue



Cleopatra. The Eternal Diva

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Supporting programme (selection)

Concert in the Forum

Cleopatra intervenes. I am a Queen! Baroque arias and monologues

Saturday, 7 September, and Sunday, 8 September 2013, 7:30 pm

At the heart of the programme are celebrated Cleopatra arias from Baroque operas. With the ensemble Orchestra La Scintilla from Zurich, the Swiss soprano Rachel Harnisch und the German actress Mechthild Großmann.

Entry/Tickets:

Chairs in the stalls: € 35 / reduced € 29

Seats: € 45 / reduced € 39

Standing room: € 15

Advance booking at www.bonnticket.de

Banquet in the Foyer

At Cleopatra's Table – The Flavours of the Orient

Thursday, 26 September 2013, 7:00 pm

Created and prepared by Michelin starred chef Hans Stefan Steinheuer

Served by comedian Konrad Beikircher

Entry/Bar stool at high table: € 48.50 /reduced € 43.50 (advance booking incl. fee)

incl. entry in the exhibition, welcoming drink and 4-course-menu

Matching wines and non-alcoholic drinks are served by the Restaurant

Speisesaal (with costs, tokens are available at the entrance)

Advance booking at www.bonnticket.de



CLEOPATRA

The Oriental Garden on the roof of the Art and Exhibition Hall until 6 October 2013

Over the course of thousands of years, horticulture, one of the oldest art genres, gradually developed into an artistic synthesis between nature and culture. Ancient Egypt played a pioneering role in this context thus transforming natural environments into high culture within just a few centuries. From the beginning, not only court life, but also religious life was inseparably linked to lavish gardens, as the earliest descriptions relating to the gardens of the first Babylonian kings and Middle Kingdom Egyptian pharaohs (approx. 2000 BC onwards) show. Under the reign of the Ptolemaic Dynasty, which ended after the death of Cleopatra VII (69 to 30 B.C.), the royal gardens of Alexandria were a vital part of the magnificent palace complex.

On 17 May 2013 an Oriental garden featuring the main elements of horticulture on the Nile was planted on the Art and Exhibition Hall's roof. The garden is primarily defined by the strong connection between architecture and nature which incorporates the axial alignment of specific constructional elements and emphasises the right angles and straight lines of the design.

The connecting axes and the entrance to the garden are lined by palm tree alleys which mainly consist of hemp palms. The garden is made up of three themed areas that were inspired by historical examples and feature Egyptian cultivars. The key subjects "Colour", "Water", "Smell", and "Tribute to Cleopatra" define these horticultural ensembles. Three pyramidal tents within these sections provide information on the different types of plants and the processing of blossoms and fruit, and also give visitors the opportunity to sniff perfumes and essences, and to listen to an Oriental fairytale.

Apart from different types of palm trees, the botanical selection includes plants with symbolic meanings from the world of Ancient Egyptian and Oriental horticulture and their cultivated "offspring" such as tamarisk, myrtle, papyrus, jasmine, wine, water lily, lotus, rose, and other specimens.



Current and Upcoming Exhibitions

ON THE TRAILS OF THE IROQUOIS

until 4 August 2013

Fearsome warriors and gifted diplomats – the Iroquois, who originally inhabited the present-day state of New York, successfully kept the European colonial armies at bay during the 17th and 18th centuries. At the same time the formation of their influential intertribal confederacy inspired European intellectual history. The status of women in their society gave momentum to the women's movement of the 19th century, in the 20th century their hairstyle became a symbol of Punk culture. But who were and are the Iroquois?

With loans from the United States, Canada, as well as numerous European museums, the exhibition for the first time undertakes a comprehensive search for the trails of the Iroquois throughout the centuries. Historical paintings and drawings, ethnographic objects, and examples of Iroquois contemporary art tell their varied history, characterized by war, trade, Christian missions, loss of land, and isolation on reservations. Likewise addressed, however, is their forceful reassertion of cultural identity in the 20th and 21st centuries.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in Bonn

THE IROQUOIS LONGHOUSE

until the end of October 2013

Complementing the exhibition *On the Trails of the Iroquois*, a large Iroquois longhouse is constructed on the square outside the museum. Built from bark, the traditional longhouse symbolises the Iroquois Confederacy – not for nothing do the Iroquois refer to themselves as the *Haudenosaunee*, the People of the Longhouse – and each of the six Iroquois nations (Mohawk, Oneida, Onondaga, Cayuga, Seneca, Tuscarora) has its own social and ritual function in it. The longhouse is surrounded by a landscaped garden featuring an Eastern White Pine (*Pinus strobus*), the Tree of Peace, beneath which the Iroquois buried the hatchet when the Confederacy was formed, and a turtle-shaped bed planted with the medicinal and ritual plants of the North American woodlands. An extensive programme of events gives visitors a better understanding of the Iroquois way of life.

ON THE TRAILS OF THE IROQUOIS

18 October 2013 to 6 January 2014

at Martin Gropius-Bau, Berlin

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ECHORAUM IX

»Gathering of the Facades«

until 6 October 2013

»Gathering of the Facades«, presented in the *Echo Room* of the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, is the third exhibition in the two-year cooperation with the University of Fine Arts of Hamburg.

The foundations are beginning to shift, shaking our faith in the immutable solidity of the solid and the softness of the soft. Bringing together different artistic approaches to the appropriation of space and architecture, the exhibition presents works that bore their way into the walls, liquefy the masonry, cut open the façade and – at least temporarily – occupy the basement of the Art and Exhibition Hall. The interaction between artistic intervention and architecture casts the clashing opposites of inert stone and creative liveliness into stark relief. We have come to recognise the importance of inchoate in-between-states; doubts about rigidly inflexible structures inform the way we act and think. At the same time, technological and economic developments force more and more people to adopt a nomadic lifestyle. Permanent fluctuation and instability give rise to a need for something reassuringly fixed and tangible, something that allows us to lay claim to a space and make it ours.

JOHN BOCK

Im Modder der Summenmutation

3 October 2013 to 12 January 2014

The film set morphs into a live The-Making-of, stage lamps into search lights. A silent movie conveys the symbiosis of the analogue 3-D film, complete with scent effects. The tiny eyelash of a film star becomes a sacred relic in an exhibition in which everything mutates. Everything comes together, and everything changes. *Im Modder der Summenmutation* is a fusion of the key strands of John Bock's creative practice. At the heart of the exhibition is the set for the artist's latest film. Later this film will be screened in the exhibition – visitors can thus witness the production of the film and view the finished result. But this 'Sum Mutation' also reflects the performances and lectures that John Bock is best



known for. Taking their cue from historical re-enactments, performers re-enact several of his lectures and films in altered form.

The exhibition will be accompanied by a publication documenting the complete set of John Bock's lectures and films in a collection of texts.

1914

The Avant-Gardes at War

8 November 2013 to 23 February 2014

The First World War is widely seen as 'the great seminal catastrophe of the twentieth century'. In Europe, Africa, Asia and on the high seas some seventy million soldiers were under arms; seventeen million people lost their lives. The years from 1914 to 1918 were the end of an era and the beginning of a new one. Artists were fighting at the frontline, and the war left its indelible mark on their works. Before the war, the European avant-gardes had maintained close contacts and a fruitful intellectual exchange. The outbreak of the First World War brought much of this creative ferment to a brutally abrupt end. By the time the Great War ended, the course of the key twentieth-century art movements had been set.

The exhibition traces the artistic activities of this momentous period through a selection of outstanding paintings, drawings and sculptures by Beckmann, Dix, Kandinsky, Kirchner, Klee, Lehmbruck, Macke, Malevich, Marc, Picasso, Schiele and other artists.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany

FLORENCE!

22 November 2013 to 9 March 2014

'Indeed, everything here is adorned with beauty and extraordinary splendour.'

Leonardo Bruni (c. 1360–1444), humanist and chancellor of Florence

Florence is a city with an extraordinarily rich cultural heritage. Over the centuries, philosophers, writers, architects, engineers, painters and sculptors have embellished the city on the Arno with countless masterpieces. Florence is the city of Dante and Boccaccio, of Donatello and Michelangelo, of Amerigo Vespucci and Macchiavelli, and the home of the Medici.

Florence!, the first comprehensive exhibition devoted to the city to be shown in Germany, takes a closer look at the Tuscan capital and the 'wonderful Florentine spirit' (Jacob Burckhardt) that have fascinated visitors for centuries. *Florence!* presents a portrait of the city and traces its changing roles over a period of nearly seven hundred years: from the economic powerhouse of the Middle Ages, to the cradle of the Renaissance and its significance as an intellectual and cosmopolitan centre in the nineteenth century. Paintings, sculptures, textiles and written documents draw a picture of Florence as a dynamic laboratory of art and science. These masterpieces presents the built, the painted and the written city. Ever-changing, Florence is a work of art in its own right.

An exhibition of the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Soprintendenza Speciale per il Patrimonio Storico,



Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze and the
Kunsthistorisches Institut in Florence – Max-Planck-Institute

VILLA ROMANA 1905–2013

22 November 2013 to 9 March 2014

The Villa Romana in Florence is a place of contemporary artistic production and international exchange. Only ten minutes from the centre of Florence, it combines the serenity of a neoclassical country retreat with the urban reality of a large bustling city. Since 1905, the *raison d'être* of the Villa Romana is the Villa Romana Prize. Each year it is awarded to four outstanding artists living in Germany and consists of a stipend and a ten-month stay in Florence.

The exhibition presents the four winners of 2013 – Shannon Bool, Mariechen Danz, Heide Hinrichs and Daniel Maier-Reimer – and traces the history of the institution through a selection of works from the collection of the Villa Romana. Moreover, it complements the concurrent *Florence!* exhibition with a group of works that reflect the host city.

Subject to change!

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