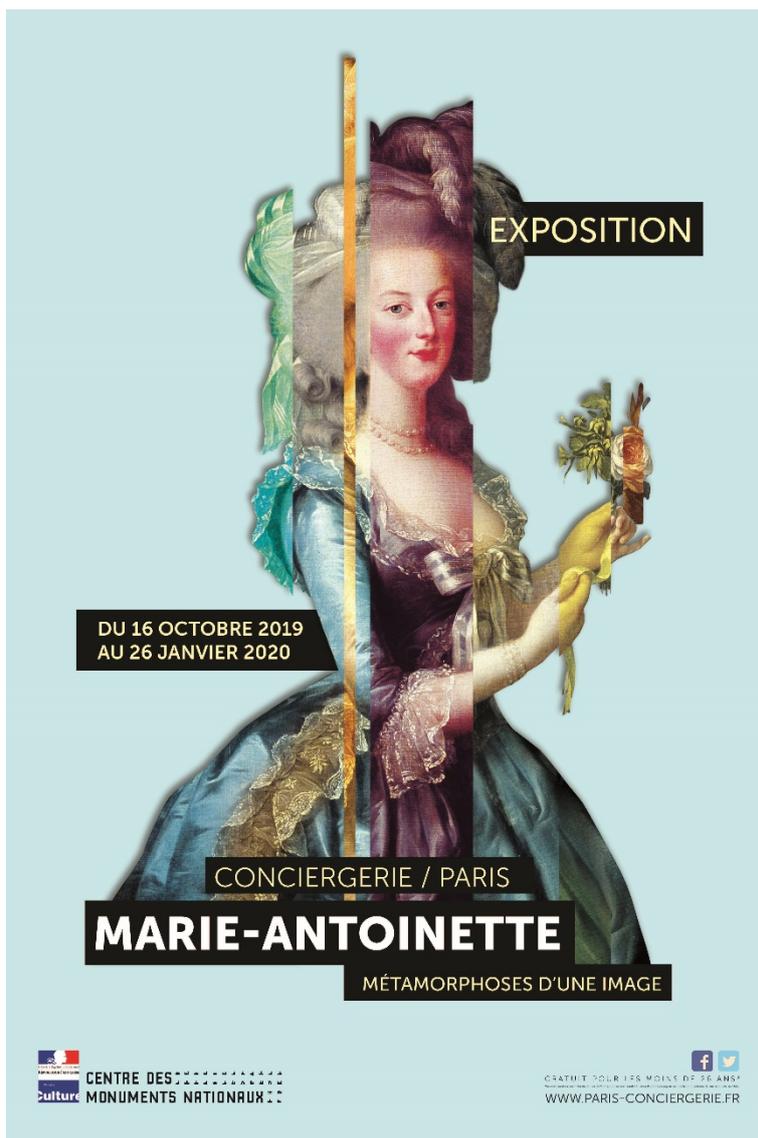


The Centre des monuments nationaux presents an exhibition  
« Marie-Antoinette, metamorphoses of an image »  
at the Conciergerie  
from the 16<sup>th</sup> of October 2019 to 26<sup>th</sup> of January 2020



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**The Centre des monuments nationaux presents an exhibition « Marie-Antoinette, metamorphoses of an image » at the Conciergerie from 16 October 2019 to 26 January 2020**

There has been a profusion of representations of Marie-Antoinette, from her lifetime right up to the present day. It is as if each era, each group, has wanted to construct “its” queen, from foreign traitor to martyr figure, from adolescent heroine to bigoted mother, from cultured woman to fashion icon, or as if each country has created its own vision of Marie-Antoinette, who is as popular in Japan as in the United States, in England as in Italy. She may have seemed to be out of step with the France of her time, which understood her little, but her figure has subsequently blossomed in the cult imagination, and particularly in the last few years. Marie-Antoinette has become the historical figure most commented on in books, biographies and films, most represented by contemporary artists and most recycled in furnishings, mirrors, dolls, manga, novels, advertisements and video games.

Why this profusion of images? Why does the fate of this princess lend itself to the many fantasies of today? Probably because she has become a symbol of the mistreated woman, condemned to unhappiness. Through her birth into the most privileged circles in Europe and her desire in spite of this to live an independent life, and then through her encounter with History, which conferred on her a political role while condemning her to a blighted future, Marie-Antoinette touches a powerful emotional nerve. This has given the queen a double identity: she is not only the “poor little rich girl” who highlights the sentimentality of today, but also a *persona* exemplifying the construction of that ambivalent value in the public arena, the “celebrity”. Taking a historical and comparative approach, and with a critical look at forms, the exhibition illustrates and offers an insight into this global over-mediatization of Marie-Antoinette and her kitsch revival.

*Exhibition produced with the exceptional participation of The château de Versailles, the Bibliothèque nationale de France, the Archives Nationales, the Musée Carnavalet-Histoire de Paris, the Musée de la Révolution française-Domaine de Vizille and the Cinémathèque française.*

The visit of the exhibition will continue in the chapel of the Conciergerie to discover objects from private collections newly presented in the displaycase dedicated to the relics of Marie Antoinette and the Expiatory Chapel built on the site of the cell of Marie Antoinette at the Conciergerie.

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### General introduction

There are few figures that have prompted such a proliferation of representations: however, this is the case for Marie-Antoinette, in her lifetime and even more so after her death on 16 October 1793. This exhibition offers an informed, entertaining and critical perspective on the diverse, multiform and contradictory images that have ended up reconstituting the figure of Marie-Antoinette in a revealing portrait.

It is as if each era, each group, has wanted to construct “its” queen, from foreign traitor to martyr figure, from adolescent heroine to exemplary mother, from cultured woman to fashion icon, or as if each country has created its own vision of Marie-Antoinette, in Japan, in the United States or in England.

Marie-Antoinette has become the historical figure most represented by contemporary artists, in films and fashion, as well as the most recycled through objects and products of every kind – dolls, advertisements, cakes, furniture, mirrors and video games. Why this profusion of images and metamorphoses?

This exhibition *in situ* – the queen spent the last weeks of her life at the Conciergerie – offers an insight into this global over-mediatisation of Marie-Antoinette and her revival, both by immersing the visitor in the visual history and taking a comparative and critical approach to the images.

### The Conciergerie

These representations illustrate those final ten weeks that saw the most dramatic moments experienced by the queen in the “corridor of death”, during her trial by the Revolutionary Tribunal. The Conciergerie was a special place for Marie-Antoinette, particularly the cell where she spent her last days and prepared for death, watched over by the guards, with few visitors and in the presence of other prisoners.

The exhibition shows these various moments through portraits, engravings and paintings produced in the months and years following her death. But the Conciergerie, continually reorganised, even quite recently, to suit the political regime and version of history being promoted, is also a place of memory, for commemorating or explaining Marie-Antoinette’s stay here. A number of memorial fetishes testify to this: shirt, shoe, belt, and archival documents from the trial and execution of the Queen.



*Bust Portrait of the Queen Marie-Antoinette, Alexandre Kucharski, 1791-1792, Château de Versailles*

### The Histories

Marie-Antoinette’s life has been transformed since her death through numerous accounts

and biographies, as well as testimonies and memories, from the Restoration to the present day, and from all points of view. Marie-Antoinette is in fact a good example of the new concept of “the celebrity” in its late 18<sup>th</sup> and early 19<sup>th</sup> century form: the Queen of France was a public “figure” but nonetheless she demanded a private space and independence for her innermost being, which were new characteristics for the French monarchy, and which aroused the public’s desire to know more about the “personality” of this woman. This resulted in a plethora of books, which, quite early on, attempted to draw up the psychological portrait of a woman who had escaped in part from her traditional, institutional status.

This dichotomy between private life and public life has continued to arouse curiosity about Marie-Antoinette, right up to the present day. The exhibition illustrates twenty events, both public and private, in Marie-Antoinette’s life, from her birth to her death, and including her official funeral in 1814.

## The image of the Queen

The figure of Marie-Antoinette is a veritable “sheet of images”, which can quickly be packaged to suit an event, a commemoration, the latest cultural trend or fashionable motif. Thus, according to the era, this proliferation affected the official image of the queen, particularly the portraits of her by Elisabeth Louise Vigée Le Brun, the political images of the “martyred” queen, the historical imagery, the character seen in films and Japanese manga. This profusion of heterogeneous images of Marie-Antoinette can be organised into for motifs.

### The Portraits by Elisabeth Louise Vigée Le Brun

The portraits by Elisabeth Louise Vigée Le Brun have become iconic in the imagery of the queen, and have given rise to numerous variants, variations and reworkings. The exhibition presents two of the queen’s appointed portraitist’s original paintings, *Marie-Antoinette « à la rose »* [Marie-Antoinette with a Rose], 1783, and the more formal, *Marie-Antoinette en robe à paniers en satin blanc* [Marie-Antoinette in a Panniered White Satin Dress], 1778, and will then highlight how they were circulated through engravings (19<sup>th</sup>/20<sup>th</sup> centuries), and a number of contemporary reworkings including *The Queen’s Hamlet* by Pierre and Gilles.



Portrait of the Queen Marie-Antoinette entitled « à la rose »  
Élisabeth-Louise Vigée-Lebrun,  
1783. Château de Versailles



Marie-Antoinette after Vigée  
Lebrun, Fernando Botero, 2005  
Personal collection of the artist  
© Fernando Botero

## The Political Memory of the Martyred Queen

The political memory of the martyred queen. Following the death of Marie-Antoinette, there developed a policy of paying homage to the queen, particularly during the official excavations to find her remains, then during the state funeral in January 1815 during the first Restoration. Completed in 1826, the Chapelle Expiatoire, built on the grounds of the former Madeleine cemetery, on the spot where the remains of Louis XVI and Marie-Antoinette had been buried, is an important site for these tributes. Several documents will therefore show the successive alterations made to the place to highlight how the Conciergerie has constructed this memory *in situ*.



The artist David seen sketching Marie-Antoinette as she is driven to the scaffolding, 1793, Joseph-Emmanuel Van den Büssche, 1900. Domaine de Vizille

### Marie-Antoinette in the Imagery of History

From the moment she was led to the guillotine, Marie-Antoinette entered the historic imagination through the sketch made by Jacques-Louis David, the official painter of the Republic, as she was led stoically, calmly, looking old, to the guillotine. This image is like the “negative” and iconic pendant of Vigée Le Brun’s portraits. It was, moreover, included as a *mise en abyme* in a late 19<sup>th</sup> century painting by van den Bussche. Ultimately, the event is less about the death of the queen than her entry, at that moment and through history painting, into a universally accepted representation.

### Marie-Antoinette on Screen

In order to show the film industry’s take-up of Marie-Antoinette and how she became a film character in her own right, the exhibition presents, in the form of a triptych (photographic portrait/film clip/poster), the principal actors who have portrayed her on screen, from the numerous silent sketches to the films of van Dyke, Sacha Guitry, Jean Delannoy and Benoît Jacquot, and more recent television series. This space will therefore be devoted to the main actors who have brought her to life.

## The fetishists of the Queen

The relationship with Marie-Antoinette has often been passionate, creating cults, tributes, or, on the contrary, provoking violent attacks. Furthermore, it has often been subject to fantasy and imagination, on a level where intimacy can overlap with mythology. It is usually focused on the queen’s body itself, whether venerated, as in a collection of relics, or scorned as corrupted and obscene. In fact, it is not unusual for there to be conflict or at least contradiction, depending on support or otherwise of the French Revolution. This results in a fetishist approach capable only of expressing a relationship that is at once passionate, fantasmatic, physical and hostile, where the presentations of Marie-Antoinette are rolled out, compared and interpreted. The exhibition here displays a selection of images and objects, based on three motifs, symbolising Marie-Antoinette throughout history and the world.



Queen Marie-Antoinette in a Court Dress by Elisabeth Vigée Le Brun, Self-portrait Kimiko Yoshida, 2010

## Hair

Hairstyle has always been associated with Marie-Antoinette, beginning with the fashion for huge wigs “à la belle poule” which featured a model ship, in the early 1780s, to the revival of this motif in the fashions, the arts and the advertising of today, and including the cult for locks of the queen’s hair found in the reliquaries of the royalist tradition. This motif, therefore, has many shifting and ambivalent aspects, ranging from the denunciation of excessive and inappropriate flirtatiousness to praise of an instrument of the queen’s Passion, as she sacrificed her hair herself in order to present herself in a pure state for Divine Judgment

## The Body of the Queen



"Description of this unique monster", Joseph-Alexandre Le Campion, estampe, 1784. © BnF, Département des Estampes et de la photographie.

The queen’s body did not escape the Manichaeism that opposes saint against prostitute, martyr against sinner, mother against monstrous beast, ideal princess against “wicked queen”. Set against the “pious images” of Marie-Antoinette at certain tragic moments at the end of her life, are the caricatures in a bestiary created on her arrival at Versailles, of the “Pouille d’Autru/yche” and the “Female Harpy”, and illustrating in an obscene way the alleged escapades of a woman said to be promiscuous.

## The Severed Head

The severed head dominated the bloody imagery that emerged following the execution of the queen, whose severed head was held up to the people by the executioner. There are many engravings of the event itself, very varied in type and tradition. Marie-Antoinette’s severed head then appeared in the waxwork museums, many of which exhibited supposed “casts” of her face taken after the execution. The contemporary visual arts have largely taken up this motif in the form of a kitsch quotation or a gory and morbid allusion, as seen in certain headless porcelain pieces, bloody chokers and decapitated Marie-Antoinette dolls.



Royal Blood, Marie Antoinette, Erwin Olaf, 2000

## The returns of the Queen

Marie-Antoinette is experiencing a surprising revival, due to the modernization of the character, who has become a young woman of hers, and our time. It will be illustrated by the Japanese manga, which reinvented Marie-Antoinette in Riyoko Ikeda's *The Rose of Versailles*; the biography of the English writer Antonia Fraser, *Marie-Antoinette: The Journey*; and its Hollywood adaptation by Sofia Coppola. Fashion has also appropriated the phenomenon associating the queen with several contemporary supermodels

## The manga

The graphic tradition of the comic book has also taken up the figure of Marie-Antoinette, presenting an astonishingly lively and popular version. Thus, Japanese manga reinvented Marie-Antoinette in Riyoko Ikeda’s *Rose of Versailles*, in 1972, a graphic narrative work, whose popularity continues in the cinema (particularly Jacques Demy’s adaptation in his film *Lady Oscar*, in 1978).

### Antonia Fraser's book and Sofia Coppola's film

Two worldwide successes revived Marie-Antoinette's popularity by "modernising" her image: a biography by the English writer Antonia Fraser, published in 2001, *Marie-Antoinette: The Journey*, presenting the portrait of a young woman out of step with the old world of the Court of Versailles, whose rigid etiquette and public rituals she rejected, and who then became the victim of the revolutionary violence of the new regime. This view of Marie-Antoinette evokes a parallel with the equally mythical figure of Diana, Princess of Wales, who died tragically in August 1997. Then, in an adaptation of the book, Sofia Coppola's Hollywood film, *Marie-Antoinette* (2006), focuses on the princess' "different" youth, and stars the actor Kirsten Dunst, who embodies a "fashionable and modern" queen, quasi-adolescent in her attitudes, her passions and her rejections. The struggles of this young woman against the ceremonial of the Court, the inflexible constraints of a queen's traditional role, her passionate and cultural outbursts, all these have renewed the representation of Marie-Antoinette, who has become the symbol of "the young woman of our time". A "poor little rich girl" for those who condemn this revival of the myth and its artificiality: a "celebrity" figure with whom one section of the population, often the young, can identify. The worldwide over-mediatization of Marie-Antoinette has surely never been as intense as now.



*Marie-Antoinette*, Sofia Coppola, 2006.

Set reconstitutions of the queen's bedchamber, before and after. Anne Seibel, set designer

© Anne Seibel

### Fashion

Collections, couturiers, and creators have been inspired by the figure of Marie-Antoinette who, in her time, had a passionate and cultivated relationship with appearances and beauty. Fashion has taken over the character, transforming it into an ultra-contemporary and iconic phenomenon, bringing the queen closer to several recent top models. Dresses, accessories, magazine covers and projections will embody this trend.

### The Queen as consumer product

For about fifteen years, the *fan cult* has appropriated the figure of Marie-Antoinette, a phenomenon of globalised post-modernism, as commercial as it is cultural and ideological. The overriding style of this onslaught is a popularised form of pop art, and its diffusion affects all genres, every type of consumerism and every country. The internet has accelerated the process even more over the last decade. In order to position itself as efficiently as possible in the economic sphere, the character of Marie-Antoinette has however been largely *de-ideologised*, providing the youngest consumers, for the most part, with as many identifications and re-appropriations as possible on registers that are generally psychological and spectacular. The exhibition highlights this great blend of genres and objects, while revealing its commercial aspect.

## The exhibition curator, Antoine de Baecque

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Historian and specialist in the culture of the Enlightenment and the French Revolution, Antoine de Baecque has published *Le Corps de l'histoire. Métaphores et politique 1770-1800* (Calmann-Lévy, 1993), *La Gloire et l'effroi* (Grasset, 1996) on The Terror, then *Les Eclats du rire* (Calmann-Lévy, 2000), on the culture of laughter in the 18<sup>th</sup> century. He has also written a book on the Enlightenment - *Histoire culturelle de la France* - in 1998, published by Seuil, and has contributed to the collective works, *Histoire du corps*, *Histoire de la virilité*, *Histoire des émotions*.

He recently published *Histoires d'amitié* (Payot, 2014), *En d'atroces souffrances. Pour une histoire de la douleur* (Alma, 2015). He explores the fashionable nightlife of Paris in *Les Nuits parisiennes XVIIIe-XXIe siècles* (Seuil, 2105).

Antoine de Baecque is also an exhibition curator: *Paris vu par Hollywood* (Hôtel de ville de Paris, September 2012-January 2013), *Les Nuits parisiennes, du Palais-Royal au Palace* (Hôtel de ville de Paris, November 2017 January 2018), *Le culte du théâtre. La Cour d'Honneur et le Festival d'Avignon* (Maison Jean-Vilar, June-September 2019).

In the 2017 literary season, he published his first novel, *Les Talons rouges* (Stock), together with an essay, *La Révolution terrorisée* (CNRS Editions), which both examine, in different ways, the Revolution and the historical shift. Antoine de Baecque writes a column on history books for the *Monde des livres*, is a member of the editorial board of the magazine *L'Histoire* and of the scientific committee of the BNF, and is president of the committee offering grants for documentary script writing at the CNC. He lectures on the history of cinema at the Ecole Normale Supérieure in the rue d'Ulm.

## Véronique Dollfus explains the exhibition design

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From the entrance, a luminous central perspective articulates costumes and sculptures and results in an imposing backlit magnification of the iconic “*Marie-Antoinette à la rose*”. It is an invitation to enter the exhibition. The exhibition eases into the medieval, powerful and monumental, architecture of the Salle des Gens d'Armes. It echoes the themes of each sequence. At first implacable and rigid, it channels the visitor into a long dark corridor with broken lines that retraces the last stages of a condemned life. Then it takes a turn, into an opening of themes where the imagination takes on importance.

Structured and majestic, it evokes grandeur and decline. Illuminated arches and pillars like golden-tinted trees contribute to the splendour of the queen; a round projection room with a black and gold starry sky pays tribute to the Hollywood star. To conclude, the exhibition structure curls around the pillars, taking the visitor in a movement to the momentum of their curves and the whirlwind of a sensual pop spiral.

## In conjunction with the exhibition

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**International Symposium November 20, 21, 22**

***In partnership with the Sorbonne and the Ecole Normale Supérieure***

3 days of exchanges with French and international speakers: historians, art historians, biographers, curators and specialists in the image and its construction.

## **Cycle of “Marie-Antoinette” films**

### **Cinéma Le Champo**

51 Rue des Écoles, 75005 Paris

[www.cinema-lechampo.com](http://www.cinema-lechampo.com)

## **Lenders**

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### **Institutions**

Musée national des châteaux de Versailles et de Trianon

Archives nationales

Bibliothèque nationale de France

Domaine de Vizille – Musée de la Révolution Française

Musée Carnavalet – Histoire de Paris

Musée des Beaux-Arts de Caen

Cinémathèque française

Musée national des châteaux de Malmaison et de bois-Préau

Cité de la Céramique – Sèvres

Musée du Louvre

Musée des civilisations de l'Europe et de la Méditerranée (MuCEM)

Musée du Barreau de Paris

Musée d'Art et d'Archéologie de Senlis

Dior Héritage

Institut français de Russie

Sartoria The One, Rome

Sastrería Cornejo, Madrid

### **Private Collections**

Fernando Botero, Michèle Lorin, Asya Kozina, Anne Seibel,

Milena Canonero

Bruno Ledoux

### **Galleries**

Daniel Templon, Rabouan Moussion, Pierre-Alain Challier

A monograph under the direction of Antoine de Baecque

### ***Marie-Antoinette, Metamorphoses of an image***

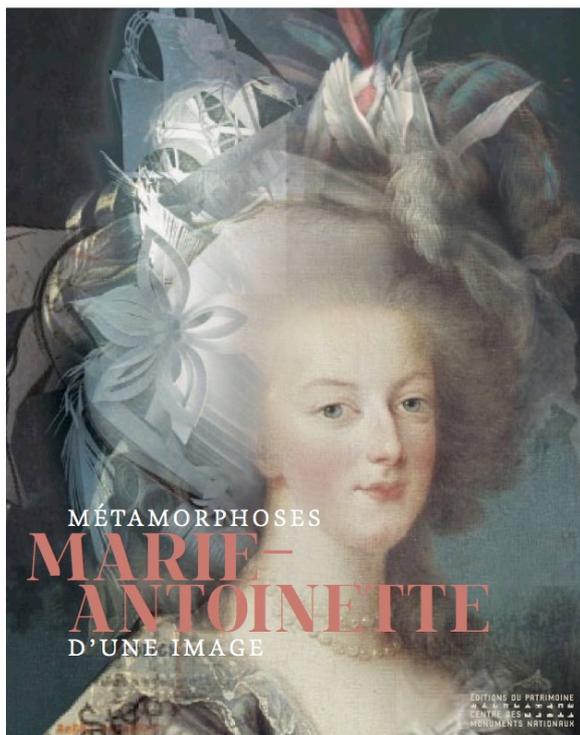
From the ideal princess to the "wicked queen", from the treacherous stranger to the martyred figure, from the teenage heroin to the bigoted mother, from the cultured woman to the fashion icon, the image of Queen Mary Antoinette, by turns adored or hated, has evolved over the centuries.

Following the thread of the exhibition, this book, through essays and notices, comments on the Queen's many representations and shows how the relationship with Marie-Antoinette has often been passionate, provoking passionate worship, homage, or on the contrary violent attacks.

Monograph under the direction of Antoine de Baecque

Format 22 x 28 cm – 200 pages – 180 illustrations

Publication: October – 39 €



## The exhibition « newspaper »



**Marie Antoinette. Metamorphoses an image**  
 8 pages, which present the most emblematic visuals of the queen and her different representations from the 18th century to the present day. The texts that accompany them give a synthetic vision of this exceptional exhibition

Publication : October – 6 €

## Young visitor's activity booklet

Marie Antoinette

In support of the exhibition, this booklet will offer the younger visitors a set of games and creations around the Queen of France. Young talented artist, Elena Selena has already designed the albums devoted to tapestry (2017) and graffiti (2018).

Publication date: October - € 4.90

## Guide Book



**The Conciergerie. Palace of the City**

*On the occasion of the Marie-Antoinette exhibition, the Éditions du patrimoine asked Guillaume Mazeau and Béatrice de Parseval to produce a new edition of the visitors's guide for this monument so closely linked to the destiny of the Queen.*

**Publication: October - 8 €**



Last letter of Marie-Antoinette to Madame Elisabeth  
Manuscript, Archives nationales  
©Archives nationales (France)



Bust portrait of the Queen Marie-Antoinette, Alexandre Kucharski, 1791-1792, Château de Versailles © Château de Versailles, Dist. RMN / © Christophe Fouin



Fragment of the belt worn by Queen Marie-Antoinette at her first appearance before the Revolutionary Court, 18th century, Carnavalet Museum © Benjamin Gavaudo / Centre des monuments nationaux



Shoe, Musée des Beaux-Arts de Caen, © Patricia Touzard



Chatelaine-reliquary of the Duchess of Tourzel, private collection © Benjamin Gavaudo / Centre des monuments nationaux



Portrait of the Queen Marie-Antoinette «with a rose», Élisabeth Vigée Lebrun, 1783, Château de Versailles © Jean Feuillie / Centre des monuments nationaux



Marie-Antoinette dressed in « grand habit » Élisabeth Vigée Lebrun, 1779-1788, Château de Versailles © Photographie RMN-Grand Palais/Gérard Blot



Marie-Antoinette after Vigée Lebrun, Fernando Botero, 2005  
Personal collectino of the artist  
© Fernando Botero



Marie-Antoinette : The Hamlet of the Queen, By Pierre et Gilles, 2014 © Pierre et Gilles



Queen's Attires Gazette, 1784-1786,  
National Archives © National Archives  
(France)



Wine-glass cooler and trio of jam pots, Manufacture de Sèvres,  
1784 © Château de Versailles, Dist. NMR / © Christophe Fouin



The artist David seen sketching Marie-Antoinette as she is driven to the scaffolding, 1793, Joseph-Emmanuel Van den Büssche, 1900 Musée de la Révolution Française © Coll. Musée de la Révolution française – Domaine de Vizille.



William Hamilton (1751-1801)  
Marie Antoinette leaving the Conciergerie,  
the 16th October 1793  
1794. Musée de la Révolution française  
© Coll. Musée de la Révolution française –  
Domaine de Vizille.



François Flameng (1856-1923)  
Marie-Antoinette going to her  
execution 1885. Museum of the  
French Revolution. Deposit of  
the museums of Senlis. © Coll.  
Museum of the French  
Revolution-Domaine de Vizille,  
Deposit of the Museum of Art  
and Archeology, Senlis.



Marie-Antoinette at the  
Conciergerie: "she cut her  
hair herself" Lefèvre, 18th  
century, Château de  
Versailles © Château de  
Versailles



Queen Marie-Antoinette in a  
Court Dress by Elisabeth  
Vigée Le Bun, Self-portrait,  
Kimiko Yoshida, 2010  
©Kimiko Yoshida



"Marie Antoinette Queen  
of France and Navarre",  
engraving by Phelipart,  
Paris, Jacques Chéreau,  
1787. Burin engraving,  
highlighted with  
watercolor. © BnF,  
Department of Prints and  
Photography.



"Description of this unique monster", Joseph-Alexandre Le Campion, estampe, 1784. © BnF, Département des Estampes et de la photographie.



Royal Blood, Marie-Antoinette, † 1793, 2000, Erwin Olaf © Erwin Olaf



Coat-dress, Passage 43, Spring Summer 2005  
John Galliano, Dior ©Laziz Hamani »  
(retouches are not permitted)



Marie-Antoinette, Sofia Coppola, 2006.  
Reconstituted decor of the Queen's bedchamber  
before/after.  
Anne Seibel, set designer © Anne Seibel

## Cultural programme

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### INTERNATIONAL MEETING

Wednesday, November 20, from 19 to 22h

**Centre des monuments nationaux, Conciergerie**

Thursday, November 21st, from 9h30 to 19h

**University Panthéon-Sorbonne**

Friday, November 22, from 9:30 to 17h

**École Normale Supérieure**

### CONFERENCES

Wednesday evenings at 18:30

**November 27**, The secrets of Marie Antoinette, Evelyne Lever, historian and specialist of the eighteenth century

**December 4**, Relics and Fetishes: Anne Zazzo, Chief Curator of Heritage, Carnavalet Museum and Claude d'Anthenaise, Chief Curator and Director of the Musée de la Chasse et de la Nature

**December 11**, Marie-Antoinette "En Rose & Noir", Annie Duprat, historian specialized in political iconography

**January 15**, Marie-Antoinette the Queen of the Revolution, Cécile Berly, historian, specialist of the eighteenth century

### CONFERENCES VISITS

Monday to Friday, at 10 am and 2 pm. Wednesdays at 18:30. Weekends and public holidays at 10h, 14h, 16h.

### ARTISTIC INTERVENTIONS, *Compagnie Troisième Génération*

Nocturnes Wednesdays October 23, November 6 and 13, 2019 and January 8, 2020, from 6.30 pm

### CINEMA CYCLE "Marie-Antoinette"

From November 5th to December 3rd. Cinema **The Champo**, 51 Rue des Ecoles, 75005 Paris

### FAMILY ACTIVITIES

#### HERITAGE WORKSHOPS

Individuals and groups: holidays of All Saints and Christmas.

School Groups: from November 4th to December 20th, from January 6th to 24th

#### VISITS

From 8 years old, from 28th to 30th of December and from 2nd to 4th of January at 10:30, 14h and 16h

#### STORY-TELLING VISITS, Maria Villacis

Wednesday, October 30, Sunday, November 10, Sunday, December 1 and Sunday, January 19 at 14:30

#### MONUMENT JEU D'ENFANT

19 and 20 October 2019, from 14h to 16h30

Narrated and sung tours. Workshops creating hairstyles "à la poule", contemporary basket dresses, secret messages. From the age of 8.

#### TALES AND STORIES

Thursday 26th and Friday 27th December, at 11am and 3pm

"Once upon a time Marie Antoinette". Presentation of *The company Fool's cap* Theater.

From the age of 8

## The Conciergerie

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The *Palais de la Cité*, home to Capetian kings, is the cradle of France's greatest political, administrative and judicial institutions. The immense and magnificent Gothic halls of the Conciergerie, built under Philippe le Bel, capture the artistic growth of Paris in the 14th century and the magnificence of the first Parisian residence of the Kings of France.

Seat of power and royal justice until the departure of Charles V, the lower parts of the Palace are the only remains, with the Sainte-Chapelle (commissioned by Saint Louis), of the Palace of the City.

The revolutionary rooms of the Conciergerie open the doors to a second intense historical period, triggered by the installation of the Revolutionary Tribunal in 1793 in the Grand Chamber, symbol of royal justice. The prison of the Conciergerie asserted itself as one of the high places of detention before the appearance of numerous prisoners including Queen Marie-Antoinette. The restitution of the prison under the Revolution retraces its operation and evokes the great characters who were incarcerated there.

The Conciergerie is opened by the Centre des monuments nationaux and welcomed 440,571 visitors in 2018.



La Conciergerie © Caroline Rose – CMN

## Practical information

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### Conciergerie

2, boulevard du Palais

75001 Paris

01 53 40 60 80

[www.paris-conciergerie.fr](http://www.paris-conciergerie.fr)

### Opening hours

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Open every day from 9.30am to 6pm

Late night opening Wednesday until 8.30pm

Last admission 1 hour before closing

Closed 25th December

### Tariffs

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**Full tariff: 9 €**

**Reduced tariff: 7 €**

Group tariff/adults: 7 €

School group tariff (un-guided): 30 €

Reservation mandatory for all groups: by fax +33 1 53 40 60 96 or by E-mail

[resailedelacite@monuments-nationaux.fr](mailto:resailedelacite@monuments-nationaux.fr)

On-line tickets [www.paris-conciergerie.fr](http://www.paris-conciergerie.fr) (+1€ emission fee) or via the Fnac (+1, 60 € emission fee)

**Free access:** please consult our website for details

### Pass « Marie-Antoinette »

Conciergerie / Chapelle Expiatoire / Basilique de Saint-Denis / Château de Rambouillet

Full tariff: 26 € / Reduced tariff : 20 € Save 5% on purchases at the bookshop

### Combined ticket Conciergerie + Sainte-Chapelle

Full tariff: 15 € / Reduced tariff : 12 € / Group fee/person : 12 €

Gives priority access to the Sainte-Chapelle

### HistoPad

Available in français, anglais, allemand, espagnol, italien et chinois.

5 €

### Access

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**Métro :** lines 1, 7, 11 et 14, station Châtelet, line 4, stations Saint-Michel or Cité

**Bus :** 21, 24, 27, 38, 58, 81, 85, 96 & Balabus

**RER :** line B, stations Châtelet or Saint-Michel, line C, station Saint-Michel

## Le CMN in short

Archaeological sites of Glanum and Carnac, abbeys of Montmajour and Mont-Saint-Michel, castles of If and Azay-le-Rideau, national domain of Saint-Cloud, Arh de Tiomphe or the villas Savoye and Cavois constitute some of the 100 national monuments, State property, entrusted to the Centre des monuments nationaux.

As the leading public cultural and tourist operator with over 10 million visitors a year, the Centre des Monuments Nationaux retains and opens to visitors exceptional monuments, their parks and gardens. They illustrate, by their diversity, the richness of French heritage.

Based on an adapted tariff policy, the CMN facilitates the discovery of monumental heritage for all publics. Its operation costs are more than 85% based on its own resources, including visitor's fees, bookstores, shops, private rentals and private investment and patronage. Based on an equalization system, the Centre des monuments nationaux is a heritage solidarity actor. Our cultural and financial policies allow all monuments within the network to produce cultural and scientific actions. Other sites entrusted by other operators have recently joined our network: the villa Kérylos (property of the Institut de France), the chapel of Berzé-la -City (Academy of Macon), the Ochier museum (City of Cluny), the Cap-modern ensemble (Conservatoire du Littoral). In addition, the CMN is currently working of Saint-Ouen to develop a scientific project for the future of its château and is restoring and leading projects that will be opening soon to the public: the Hôtel de la Marine for 2020, and the Château de Villers-Cotterêts on the horizon 2022.

Finally, in 2014, the CMN wished to assert itself as a leader in associating digital applications to national heritage sites by creating his its own Heritage Incubator in 2018, the CMN reaffirmed its desire to be closer to innovation.

## Follow the CMN on :



Facebook : [www.facebook.com/leCMN](http://www.facebook.com/leCMN)



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YouTube : [www.youtube.com/c/lecmn](http://www.youtube.com/c/lecmn)

## Monuments open to the public under the management of the CMN

### Auvergne-Rhône-Alpes

Château d'Aulteribe  
Monastère royal de Brou à Bourg-en-Bresse  
Château de Chareil-Cintrat  
Château de Voltaire à Ferney  
Trésor de la cathédrale de Lyon  
Ensemble cathédral du Puy-en-Velay  
Château de Villeneuve-Lembron

### Bourgogne-Franche-Comté

Chapelle des Moines de Berzé-la-Ville  
Cathédrale de Besançon  
et son horloge astronomique  
Château de Bussy-Rabutin  
Abbaye de Cluny

### Bretagne

Grand cairn de Barnenez  
Sites mégalithiques de Carnac  
Site des mégalithes de Locmariaquer  
Maison d'Ernest Renan à Tréguier

### Centre-Val de Loire

Château d'Azay-le-Rideau  
Château de Bouges  
Crypte et tour de la cathédrale de Bourges  
Palais Jacques Cœur à Bourges  
Tour de la cathédrale de Chartres  
Château de Châteaudun  
Château de Fougères-sur-Bièvre  
Maison de George Sand à Nohant  
Château de Talcy  
Cloître de la Psalette à Tours

### Grand Est

Château de La Motte Tilly  
Palais du Tau à Reims  
Tours de la cathédrale de Reims

### Hauts-de-France

Tours et trésor de la cathédrale d'Amiens  
Château de Coucy  
Villa Cavois à Croix  
Château de Pierrefonds  
Château de Villers-Cotterêts  
Colonne de la Grande Armée à Wimille

### Ile-de-France

Château de Champs-sur-Marne  
Château de Jossigny  
Château de Maisons  
Villa Savoye à Poissy et sa loge  
Domaine national de Rambouillet  
Domaine national de Saint-Cloud  
Basilique cathédrale de Saint-Denis  
Maison des Jardies à Sèvres  
Château de Vincennes

### Normandie

Abbaye du Bec-Hellouin  
Château de Carrouges  
Abbaye du Mont-Saint-Michel

### Nouvelle Aquitaine

Tour Pey-Berland à Bordeaux  
Château de Cadillac  
Abbaye de La Sauve-Majeure  
Grotte de Pair-non-Pair  
Château de Puyguilhem  
Site archéologique de Montcaret  
Sites préhistoriques de la Vallée de la Vézère : Abri de Cap-Blanc, Grotte des Combarelles, Grotte de Font-de-Gaume, Gisement de La Ferrassie, Gisement de La Micoque, Abri de Laugerie-Haute, Gisement du Moustier, Abri du Poisson  
Tours de la Lanterne, Saint-Nicolas et de la Chaîne à La Rochelle  
Château d'Oiron  
Site gallo-romain de Sanxay  
Abbaye de Charroux

### Occitanie

Tours et remparts d'Aigues-Mortes  
Château d'Assier  
Abbaye de Beaulieu-en-Rouergue  
Château et remparts de la cité de Carcassonne  
Château de Castelnaud-Bretenoux  
Site archéologique et musée d'Enserune  
Château de Gramont  
Château de Montal  
Site archéologique de Montmaurin  
Forteresse de Salses  
Fort Saint-André de Villeneuve-lez-Avignon

### Paris

Arc de triomphe  
Chapelle expiatoire  
Colonne de Juillet – Place de la Bastille  
Conciergerie  
Hôtel de la Marine  
Tours de la cathédrale Notre-Dame  
Domaine national du Palais-Royal  
Panthéon  
Sainte-Chapelle  
Hôtel de Sully

### Pays-de-la-Loire

Château d'Angers  
Maison de Georges Clemenceau à Saint-Vincent-sur-Jard

### Provence-Alpes-Côte d'Azur

Cloître de la cathédrale de Fréjus  
Site archéologique de Glanum  
Château d'If  
Villa Kérylos  
Trophée d'Auguste à La Turbie  
Place forte de Mont-Dauphin  
Abbaye de Montmajour  
Site Eileen Gray-Etoile de Mer-Le Corbusier à Roquebrune-Cap-Martin  
Hôtel de Sade à Saint-Rémy-de-Provence  
Monastère de Saorge  
Abbaye du Thoronet