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Hatshepsut

Judy Chicago (1980): A lot of the imagery of *The Dinner Party* comes from art-historical sources. The color and form of Hatshepsut's plate derives from Egyptian tomb paintings. The brown form in the center of the plate relates to the headpieces typical of those paintings. And the circular blue forms, also repeated on the back of her runner, are from the necklaces or collars worn during her time. In fact, after I designed the runner, I saw an obelisk depicting Hatshepsut wearing such a collar. By the way, the embroidered hieroglyphs on Hatshepsut's runner sort of tell the story of her rule. As you see here, sometimes the imagery on the runners is consistent with the plates, and simply extends the iconography into the needlework. In other cases there is a great deal of tension between the plate and the runner. And as you move around the table, the imagery of the runner actually begins to encroach upon the plate. These are all metaphors for the relationship between the woman represented and her environment.