

Press Kit
May 2021

The Carnavalet Museum - History of Paris Reopens

CARNAVALET MUSEUM – HISTORY OF PARIS

Camille Courbis
camille.courbis@paris.fr
+33(0)1 86 21 23 66
+33(0)6 07 34 48 55

PARIS MUSÉES

Andréa Longrais
andrea.longrais@paris.fr
+33(0)1 80 05 40 68
+33(0)6 70 72 27 27

CITY OF PARIS

Franck Chaumont
presse@paris.fr

Press Contacts

PIERRE LAPORTE COMMUNICATION

Alice Delacharlery
alice@pierre-laporte.com
+33(0)6 38 81 53 74
Frédéric Pillier
frederic@pierre-laporte.com
+33(0)6 42 82 28 67

International Press Contact

CLAUDINE COLIN COMMUNICATION

Thomas Lozinski
thomas@claudinecolin.com
+33(0)1 42 72 60 01
+33(0)6 85 98 76 30



MUSÉE HISTOIRE
DE PARIS CARNAVALET





Contents

Preface by Anne Hidalgo, Mayor of Paris - p. 1

Introduction : *Paris Recovers Its Museum*

Three questions for Valérie Guillaume, Director of the Carnavalet Museum – History of Paris - p. 2

Press Release

- An enhanced architecture - p. 4
- A reworked museographic pathway - p. 5
- Accessibility and outreach for all audiences - p. 6
- An unprecedented campaign to restore works - p. 6
- Key figures - p. 6

Renovation goals

- An architectural project with historical continuity - p. 7
- Museum history - p. 2

An unprecedented campaign to restore works - p. 10

- A look at some unique restorations - p. 11

A new pathway that reflects the ambitions of the Carnavalet Museum - History of Paris

- New features - p. 14
- Discover the history of Paris with the new pathway - p. 16

The audiences at the project core

- Ambitious cultural outreach and priority to accessibility - p. 24
- Learning areas - p. 28
 - The Orangery
 - Learning workshops
 - Documentary and digital historical resource center
- Museum services - p. 29
 - The bookstore-boutique
 - The café-restaurant

Temporary exhibitions

- *Henri Cartier-Bresson – Revisit Paris* - p. 30
- *Marcel Proust, a Parisian Novel* - p. 30
- *Women Citizens of Paris! 1789 - 2000* - p. 31

Publications - p. 32

Renovation players - p. 33

Schedule and financing - p. 34

Reopening partners - p. 35

Acknowledgments - p. 37

Practical information - p. 38

Paris Musées - p. 39

List of press visuals - p. 40



Preface by **Anne Hidalgo, Mayor of Paris**



© Henri Garat / Paris City Hall

The reopening of the Carnavalet Museum – History of Paris is reassuring and a real delight for Parisians, who are now able to recover their museum. More than any other, this museum was built by and for them and occupies a special place in their hearts. This is a museum they are proud of, one they are particularly attached to.

Entering the Carnavalet Museum - History of Paris means meeting with Parisians and getting to know their history, their struggles and their lives, whether famous or anonymous. It means plunging into the heart of the capital and following the way it has evolved through the centuries in architecture, urban development, politics and lifestyle.

After nearly four years of renovation work, the oldest museum in Paris is once again open. Reborn more beautiful than ever, the museum is also more complete, so that everyone can now discover or rediscover the history of the city.

Following a chronological guideline for the first time, the display pathway presents 3,800 works that tell the story of Paris, from prehistoric times to the present. Visitors can take a journey through time, searching for the capital's secrets, thanks to a unique collection of paintings, sculptures, furnishings, objets d'art, signs, photographs, drawings, posters and scale models. The layout has been reworked so that even the youngest visitors and the disabled have access to the museum.

In the heart of the capital, on Rue de Sévigné, you'll find an exceptional museum that tells the story of Paris and contributes to its international reputation.

Anne Hidalgo, Mayor of Paris

The City of Paris is very pleased to be able to reopen—in open access—such a major museum for Parisians, especially during this period where we have been kept at a distance from culture. Along this new museographic pathway, the history of Paris is retraced in a unique way that is historical, documentary, sentimental and close to the heart of the city's inhabitants. The museum focuses on Parisians, their lifestyle and the great historical events. This makes for a very moving visit. Along with Anne Hidalgo, we are very proud that this museum is now fully accessible to the disabled, that the entire pathway offers universal outreach installations to encourage audience diversity, and that ten percent of works are exhibited at a child's height.

Carine Rolland, Deputy Mayor for Culture and the Quarter-Hour City,
President of Paris Musées

Introduction

Paris Recovers Its Museum

Three questions for Valérie Guillaume

Director of the Carnavalet Museum – History of Paris



© DR

What were the drivers behind this renovation project?

What were the drivers behind this renovation project?

This is a project based on excellence. The renovation aimed to highlight the unique identity of the Carnavalet Museum - History of Paris, which is rooted in the past and present history of the capital, and to promote its cultural impact.

The Carnavalet Museum - History of Paris has the outstanding advantage of being located inside two historic mansions of the Marais neighborhood. Each work, each decor resonates inside this authentic and unique setting. These four years of work have enabled restoring and enhancing this exceptional architectural heritage.

The museum's extraordinary collections are highlighted along the new pathway, with an innovative outreach that has been considerably developed. Benefiting from display conditions that are better lighted and more appropriate, the decors and the 3,800 works shown have been restored, including all periods and departments.

The renovation places visitors at the heart of the project. Reception, visitor comfort and access to the gardens were studied in particular. New traffic flow areas have been created that are more appropriate for the building. Accessibility also concerns cultural outreach, which has been designed to adapt to changing practices and uses that generate experience and knowledge.

The Carnavalet Museum - History of Paris is the museum for Parisians and for everyone who loves Paris. Some will discover the French capital and its museum for the first time. Others will add to their knowledge by returning once again to appreciate the charm of this museum and its special atmosphere, which they so enjoy. Preserving this alchemy while proposing a twenty-first-century museum was our goal. Parents and grandparents will be able to come with their children. All generations are welcome!

What are the specificities of the new Carnavalet Museum - History of Paris?

The Carnavalet Museum - History of Paris has collections with matchless wealth, originality and chronological scope, which extends from Prehistory to modern times. The collections covering the period of the French Revolution are considered to be unique worldwide! It's also the city's oldest museum, born from the vision of Seine Prefect Haussmann. The first mansion was acquired by the City of Paris in 1866 and was opened to the public on February 15, 1880.

By following a chronological guideline for the first time, the pathway encompasses multidisciplinary. It weaves together works of incomparable diversity. This proliferation is more accessible thanks to printed and digital outreach that is appropriate to various audiences. Ten percent of works are placed at a child's height, which encourages intergenerational visits.

This new pathway was developed by the museum's scientific and cultural teams, with the assistance of external specialists, curators, historians, teachers, writers, artists, architects, urban planners, geographers, archaeologists and cultural assistants. I'm very proud of this immense collective undertaking!

How did you choose to tell the story of Paris?

How to tell the story of Paris over 3,900 square meters? It's quite a challenge. This has been made easier through 184 display cases and a hanging system that enables exhibiting works of varied formats and weights, which allows renewing the presentations in a more dynamic way.

Its status as the capital puts Paris in a singular situation that is constantly evolving because of relationships between national and municipal powers, one that alternates between periods of conflict and calm. The city's various representations—intellectual capital, capital of the arts, City of Light, capital of revolutions, city of shows and pleasure, world-city—are explored through urban areas, sites and monuments, and personalities who are more or less well-known. This is because city organization is also the result of visions and actions stemming from Parisians themselves. Collective ideals have also shaped its unique history.

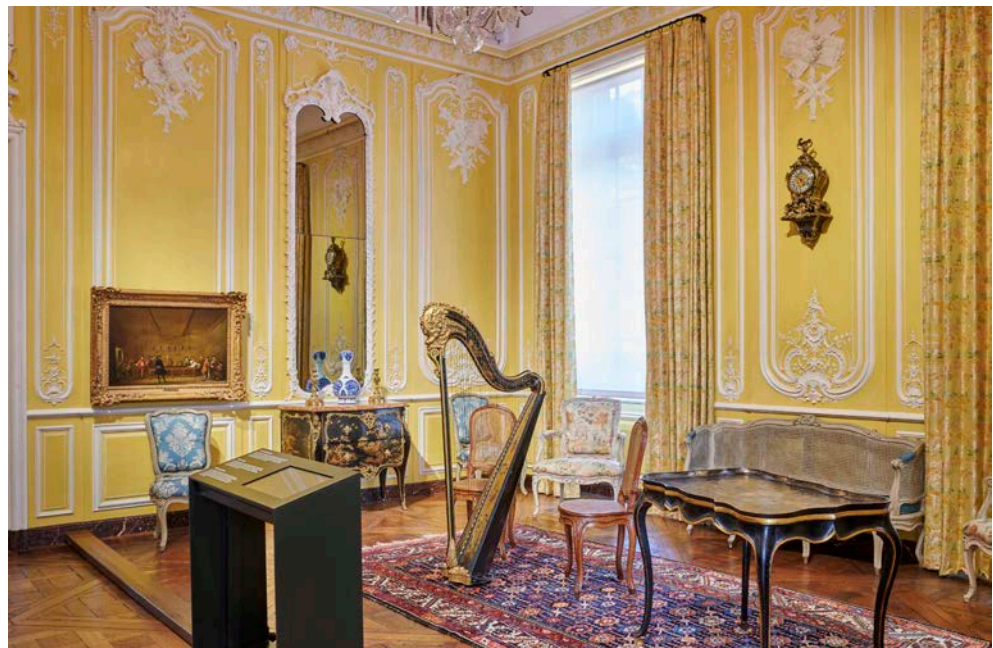
At the Carnavalet Museum, each visitor takes an authentic journey through past and present. The new visit pathway follows a continuous chronological guideline that is constantly enriched with multidisciplinary themes. The most precise knowledge possible of the works—their complementarity and their differences, their relationship to the past or present urban area—has been extensively explored.

Two introductory areas establish a few reference points and basic symbols: the Seine; the coat of arms of Paris, with its colors, territory and particular density; and, in addition, its main institution, City Hall.

The way in which the pathway is divided into periods condenses certain epochs, such as Prehistory or the Middle Ages (presented in the new underground rooms over a 380 sqm surface area), and expands others, like the French Revolution and the nineteenth-century revolutions.

Finally, renovation of the Carnavalet Museum has enabled presenting, for the first time, the period from 1910 to the present. Through the numerous transformations of the capital, the collective values and challenges that Paris expresses and has met are called into question. History is living.

Delphine Lévy (1969-2020), founder and later General Director of Paris Musées, worked with passion on the renewal and impact of the fourteen City of Paris museums. She carried out an ambitious renovation policy, including that of the Carnavalet Museum - History of Paris, and worked toward the digital availability of the works and free access to the permanent collections. The City of Paris salutes her vision and profound commitment to making culture available to all. A commemorative plate will be placed in the museum in her honor.



Music Room, Carnavalet Museum - History of Paris © Pierre Antoine

Press release

Following four years of major restoration work, the Carnavalet Museum – History of Paris will reopen its doors on Saturday 29 May 2021. It marks a veritable renaissance for the City of Paris's oldest museum, situated in the heart of the Marais and boasting a collection of 625,000 works.

To improve the quality of the museum's reception and mediation, and the presentation of the collections and access for all publics, the Carnavalet Museum – History of Paris has had a full makeover. Four years of intense work – directed by the agency Chatillon Architectes in association with Snøhetta and the agency NC, Nathalie Crinière – were necessary for this renovation. The complex project has restored the two private mansions that compose the museum (the Hôtel Carnavalet and Hôtel Le Peletier de Saint-Fargeau) but also completely redesigned the museum presentation.

This far-reaching renovation was carried out in parallel with an unprecedented project of restoration of the 3800 works presented in the new presentation. Uncompromising yet accessible, the new Carnavalet Museum is reopening its doors to all lovers of Paris.

An architectural wonder magnified



Clothiers' Courtyard, Carnavalet Museum - History of Paris © Cyrille Weiner

The renovation of the Carnavalet Museum – History of Paris has allowed **the building to be enhanced, its architecture to be rediscovered, its accessibility to be improved and the visitor experienced enhanced.**

The updating of the technical and regulatory standards of the historic monument was one of the objectives of the partial restoration to ensure the building operates in complete safety and in accordance with international standards.

The facades looking onto the Cour des Drapiers, the street-side facades of the oldest part of the Hôtel Carnavalet, the roofs and a large part of the exterior joinery of the Hotel Carnavalet have also been restored.

Bays that were till now hidden have been opened to usher in the light, **give views over the courtyards and gardens of the two mansions, and allow their original architecture to be appreciated once more.** Interior fittings have been designed to **emphasise the buildings' volumes and the architecture of the different spaces.**

A great discovery of this renovation is that one of the **oldest parts of the building, the basement of the Hôtel Carnavalet,** has had its **vaulted stone spaces** unveiled and is now open to the public.

The public has been placed at the heart of this project, and will discover new spaces for circulation accessible to everyone.

The museum will use its original entrance at 23 rue de Sevigné, and a new reception area has been created in the building's 17th-century stables.

A rethought museographic presentation



The Luynes Stairway © Cyrille Weiner



Wendel Ballroom © Cyrille Weiner

The new Carnavalet Museum has met the challenge to tell the History of Paris in 3900 square metres.

While preserving the special charm of this museum in the heart of the historic Marais district, **3800 works are displayed in a redesigned presentation.** Some 60% of the works today exhibited had till now been kept in the reserves.

Designed as a **veritable journey into Paris's past and present**, the new presentation – **organised for the first time in continuous chronological order** – displays the museum's greatest historical treasures, ranging from prehistory to the present day. Paintings, sculptures, furniture, panelling, objets d'art, historical objects, signs, photographs, drawings, prints, posters, models, medals, coins and archaeological collections retrace the history of Paris in unique fashion: it is at once historical, documentary, emotionally powerful and close to the hearts of all Parisians.

In addition to Marcel Proust's famous bedroom, the Portrait of Madame de Sevigné by Claude Lefèvre, the Fouquet jewellery shop designed and built in 1901 by Alfonse Mucha, the museum's famous decorated and period rooms, the public will find **new rooms on the ground floor that illustrate the history of the City of Paris and the history of the museum** and present Paris, its symbols and key information. **In the basement, which was previously not open to the public, the spaces present the collections that cover the period from the Mesolithic (9600-6000 BC) to the Renaissance.**

In addition to the Renaissance, which has entered the presentation, the museum is open to the **Middle Ages and the 20th and 21st centuries.**

For the city's present history (since 1977, the date of the reform of Paris's status), a room gives painters, photographers, architects, designers and others the opportunity to express the power of the changes and projects in operation in Paris itself and the Greater Paris area.

Access and mediation for all publics

From the moment they arrive, visitors benefit from a reorganised reception area designed to **improve the museum's capacity and offer greater comfort while creating a fluid and enjoyable circulation respectful of the setting.**

Access to and proximity with the works on display have also been improved. The museum has adopted an innovative approach by hanging **10% of the works presented at a suitable height for children.**

Improvements allow everyone access to all the permanent collections, with the development of attractive and fun mediation devices to appeal to the museum's wide range of publics.

Lastly, the museum now offers **interactive digital devices** (filmed interviews, documentaries, animated films, listening spaces, touch screens) to improve knowledge of Paris's major historical events.



© Pierre Antoine

Unprecedented restoration of the works

All of the works in the new presentation have been restored. Over a hundred conservators and restorers of varied background (painting, sculpture, wood, metal, etc.) have contributed to this ambitious restoration of the collections to enrich this outstanding Parisian heritage.



Restored Demarteau Salon © JB Gurliat / City of Paris



Drawing Room of the Hôtel d'Uzès undergoing restoration
© Antoine Mercusot

The Carnavalet Museum – History of Paris in figures

- 4 years of restoration work with a budget of **58,327,000 euros**
- Collections numbering more than **625,000** works that span several millennia, from Prehistory to the present day
- Over **3800** works exhibited, **10%** of which at children's height
- **3900 m²** of permanent exhibition space in the heart of the city devoted to the history of Paris and its populace
- **34** reconstructed décors
- **360 m²** of temporary exhibition space
- **2400 m²** of gardens and courtyards
- **600 m²** allocated to a centre of cultural activities and historical and documentary resources

Renovation goals

An architectural project with historical continuity



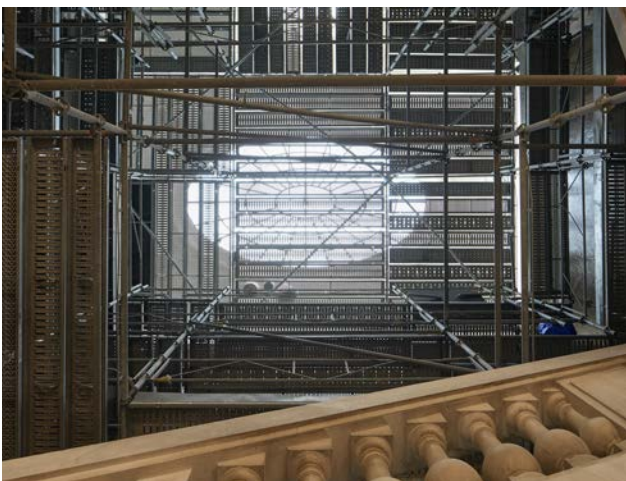
Carnavalet Museum - History of Paris © Antoine Mercusot

Renovation of the museum consisted in adapting the building (upgrading, accessibility, reorganization of activities, creation of new flooring, etc.) and partially restoring the façades and roofs of two private mansions that are among the most beautiful of those found in the Marais.

Upgrading the entire site (electricity, safety of works, fireproofing, etc.) was a major goal of the partial restoration to ensure the safe and proper operation of the building and to meet international standards (air conditioning and security checks).

Restored areas include the façades on the Clothiers' Courtyard and the façades facing the street on the oldest part of the Hôtel Carnavalet, roofs that had a sanitary condition requiring intervention, and a large part of the exterior woodwork on all buildings.

The **Chatillon Architectes** agency, in association with **Snøhetta** and **Agence NC, Nathalie Crinière**, carried out restoration and layout work over four years to offer a narration of the story of Paris that makes the Carnavalet Museum - History of Paris a must-visit site for all those who love the capital.



Restoration of the ceiling on the Luynes Staircase © Antoine Mercusot

The work undertaken has enabled enhancing the building while offering a contemporary layout that is accessible to all. The removal of certain later additions (mezzanines, concrete stairways, etc.) has enabled recovering the original volumes in certain areas and restoring overall coherency. A number of windows that had been blocked off are now open again, adding natural light, providing views of the courtyards and gardens of the two private mansions and the adjacent streets, and enabling visitors to orient themselves more easily. Finally, the underground area of the Hôtel Carnavalet, the oldest part of the building, has been redesigned and upgraded to receive the public. These cellars, which had been inaccessible to visitors, feature exceptional vaulted areas that provide a magnificent setting for the collections. Adapting to the structure and respecting the existing elements guided the project and the transformations



Wendel Ballroom, view of the monumental staircase, Carnavalet Museum - History of Paris © Cyrille Weiner



Reception area, Carnavalet Museum - History of Paris © Antoine Mercusot

The creation of a number of vertical traffic flows (five regular elevators, two elevators for the disabled and seven stairways), as well as ramps in the circulation areas on the floors and in the gardens now enables 99.5% museum accessibility¹. For further improvement in visitor flow, a direct access to the French Revolution Rooms with their internationally unique collections has been created.

Finally, new reserves that meet the standards of preventive conservation, consultation areas for research workers and learning workshops have been installed inside the museum.



© Antoine Mercusot

The Carnavalet Museum is not a monument. It's a small city, or rather an ecosystem with stratifications—sculptural fauna and pictorial flora. It's a marsh within the Marais (the French word for "marsh"). It has been restored on tiptoe, without uprooting, without disturbing, with the delicacy of a botanist. The challenge was to renew without changing anything.

To the various accumulated strata of the museum's history revealed through an attentive restoration—revealing the beauty of the Hôtel Carnavalet, the intelligence of a museum built in successive steps from the 1870s to 1920 and the unity of the Hôtel Le Peletier built in the 1690s by Pierre Bullet and added to the pathway in 1989—we have added, modestly but firmly, our epoch's contribution of three "totem" staircases designed with the Snøhetta Agency that provide greater flow and provide powerful landmarks for the visitors' circuit. Nathalie Crinière provided us with support for designing a subtle museography that is in line with the site's fragility. This intervention illustrates the "new modernity" that we defend, which is the opposite of an architecture of rupture. Ours is an architecture of historical continuity, of life.

François Chatillon,
architect, founder of the Chatillon Architectes agency

1. The remaining 0.5% represents a surface area of the building that could not be modified because of its classification as a historical monument. In compensation, texts located on either side of the area allow the disabled to learn about the scientific and cultural content of the area and avoid breaking the chronologically themed pathway of the visit layout.

Museum history

The Carnavalet-History of Paris Museum is the oldest City of Paris museum. Born under the impetus of Seine Prefect Haussmann, it opened to the public on February 25, 1880, in the Carnavalet mansion (Hôtel Carnavalet) located in the Marais, a Paris district where the architectural heritage was particularly well-preserved.

Since 1880, the museum has been substantially enlarged, with the construction of new buildings and the annexation of the Le Peletier de Saint-Fargeau mansion in 1989. The museum's architecture now offers a history spanning more than 450 years. For over 150 years, the continuously enriched museum collections have told the story of Paris, from prehistory to the present.

This major cultural heritage site has been justifiably protected as a Historical Monument since 1846 and has been included in the Marais Protection and Promotion Plan since 1965.

Showcased in an exceptional historical setting and within the reach of all types of audiences, the Carnavalet Museum - History of Paris now reopens.

The full history of the Carnavalet Museum can be found at:

www.carnavalet.paris.fr/le-musee/lhistoire



Eugène Decisy, print © Carnavalet Museum - History of Paris

Key dates

- **1548 - 1560:** Construction of a private mansion for Jacques des Ligneris, President of the Paris Parliament.
- **1660:** The mansion is completed by the celebrated architect François Mansart, who raises the porch on the current Rue de Sévigné façade.
- **1677-1696:** Madame de Sévigné and her family live in the mansion.
- **1688:** Pierre Bullet, Architect of the King and the City, builds the Hôtel Le Peletier Saint-Fargeau.
- **1866:** The Hôtel Carnavalet is acquired by the City of Paris.
- **1880:** The Carnavalet Museum is opened to the public.
- **1989:** The Hôtel Le Peletier Saint-Fargeau is annexed to the museum.
- **2015:** Start of complete removal of the collections.
- **2016:** Closing of the museum and completion of the removal of the collections.
- **Mid-2017:** Beginning of renovation.
- **March 2021:** Reopening of the museum.

An unprecedented campaign to restore works

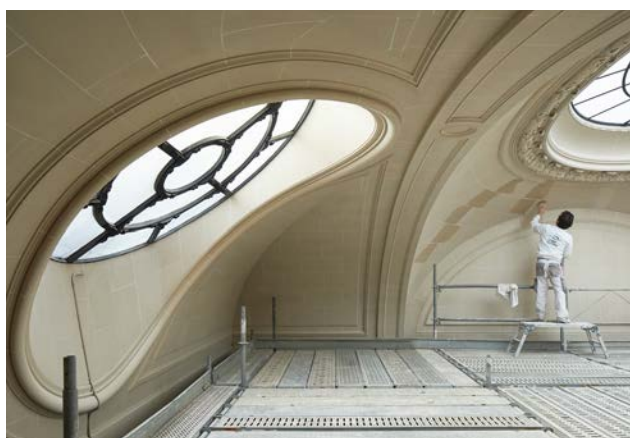
All of the 3,800 works presented in the new display have been restored, including all periods and departments. These interventions ranged from simply dusting to basic restoration.

The closing of the Carnavalet Museum - History of Paris in October 2016 allowed starting on an exceptional restoration of the buildings and collections. Within the framework of the DRAC Île-de-France Scientific Commission, this unprecedented restoration worksite was implemented by the conservation teams and management in collaboration with the Collections Department of Paris Muses.

Over one hundred curators and restorers with varied expertise (wood, sculpture, painting, furniture, scale models, photography, etc.) participated in this ambitious full-collection restoration project with a budget of 4.4 million euros.

Systematic sanitation studies—veritable scientific and technical examinations—enabled making a very precise assessment of the status of all decors and woodwork.

More information is available in the press kit concerning the restoration campaign: [here](#)



On-going restoration of the ceiling of the Luynes Staircase, Carnavalet Museum - History of Paris © Antoine Mercusot



On-going restoration of the Hôtel d'Uzès drawing room © Antoine Mercusot



The Demarteau Salon being restored © Pierre Antoine



On-going restoration of the painting entitled *Departure of Léon Gambetta for Tours on the Armand-Barbès Hot-air Balloon*, made by Jules Didier, ca. 1771

Key figures on the restoration

- **4,4 million euros:** budget dedicated to restoration
- **3,800:** number of works restored presented in the new display, including:
 - **470** drawings, posters and engravings
 - **579** archeological items
 - **550** decorative elements
 - **867** objects
 - **433** paintings and stained glass
 - **206** sculptures
 - **397** coins and medals
 - **133** photographs
 - **47** scale models
 - **20** manuscripts
 - as well as sculpted decors, painted decors, woodwork, architectural elements, etc.

A look at some unique restorations

• The Wendel Ballroom

The Wendel Ballroom features a decor dating from 1925 that is unique both for its theme and for the pictorial techniques used. The painter José Maria Sert y Badia, one of the artists most sought-after by Parisian high society in the Roaring Twenties, represented a biblical scene of the cortege of the Queen of Sheba, who thrones over her court from the back of a white elephant as she leaves her kingdom to meet King Solomon. The spectator's immersion in the representation is accentuated by the theatrical effect of the baroque red drapery.

The painting was made on plywood panels for the walls and mounted on canvas for the ceiling. This monumental decoration (87 sqm at floor level and 5.33 m high at ceiling level) was purchased in 1981 during the sale of the private mansion belonging to the family of industrialist Maurice de Wendel, which was located on Avenue de New-York, and reinstalled at the Carnavalet Museum in 1989. It is one of the museum's major decors.

Since it had never been restored, the painted decor required an overall intervention to recover its original brilliance. Alterations, blisters and a large amount of detachment were observed, and a scouring was necessary.

The restoration of this decor was made possible by an endowment from the Crédit Agricole d'Île-de-France patronage fund, along with a commitment from the Fondation Crédit Agricole Pays de France to finance the restoration of the Art Deco decor that adorns the Wendel Ballroom. It was carried out with the goal of promoting young talents and transmission through a partnership with the French National Institute of Patrimony that enables students at the end of their studies to put into practice what they have learned by participating in this project, which was as exceptional as it was instructive.

A second phase of restoration for this unique decor will begin in September 2021 and will be open to the public, which can directly observe the work involved in these interventions.



Wendel Ballroom, Carnavalet Museum - History of Paris © Pierre Antoine

• **St. Genevieve Fighting Back the Huns in Front of City Hall**



Before restoration

Made around 1620, the painting of St. Genevieve fighting against the Huns in front of City Hall, is an oil painting on canvas representing the patron saint of Paris. In the foreground, the saint holds an open book in her left hand and in her right a candle that is lighted by an angel; at her feet is the wheel of the martyr St. Catherine. In the middle distance, City Hall and the Place de Grève can be seen and, at right, a scene of battle with the Huns. Finally, in the background on the right, are Île de la Cité and Notre Dame Cathedral.

This restoration enabled clearing the upper part of the painting and discovering a fantastic bestiary that had been masked by a dark cloud that was added during a precedent intervention.

Inside the new pathway for the museum collections, *St. Genevieve Fighting Back the Huns in Front of City Hall* is displayed at a child's height.



After cleaning



Final retouches



• **Scale model by Pierre-Louis Foulley, *Place de l'Hôtel de Ville*, July 31, 1830**



Scale model by Pierre-Louis Foulley, *Place de l'Hôtel de Ville*, 1830, collections of the Carnavalet Museum - History of Paris © Pierre Antoine



This scale model of *Place de l'Hôtel de Ville* is the work of Pierre-Louis Foulley, a former soldier of the Empire, who also created other works of this type under the July Monarchy and the Second Empire.

It offers a very realistic vision of the arrival at City Hall of Louis-Philippe d'Orléans, future French king, on the last day of the July Revolution of 1830. Louis-Philippe on horseback with his escort, two sedan chairs carrying Benjamin Constant and the banker Laffitte—who, along with Thiers, were the craftsmen of Louis-Philippe's rise to power—the national guard and curious spectators looking on from the windows of their homes are depicted as they were seen by the eyewitness Pierre-Louis Foulley. The precision of architectural details is remarkable and reveals the old buildings, businesses and cafés on the square. What is even more curious is that the presence of a carpenter's scaffold on the central building of City Hall was also noted in archives from the time.

The item is complex, very large (height: 0.63 m; width: 1.79 m; length: 2.41 m) and particularly fragile because of the wide variety of materials used (polychrome wood, glass, fabrics, etc.) and the many glued-on elements, such as hundreds of figurines.

Its restoration, which was made possible by the sponsorship of the BNP Paribas Foundation, has enabled improving the legibility of the work and the delicacy of its execution (chromatic harmonies, picturesque precision of the details, etc.) while respecting its history.

A new pathway that reflects the ambitions of the Carnavalet Museum - History of Paris



Entrance, Carnavalet Museum - History of Paris © Cyrille Weiner

Visiting the Carnavalet Museum - History of Paris is a journey in itself. The territory of the city, its monuments and inhabitants are omnipresent. The major challenge for the museum was to manifest the immense attachment of Parisians to their city.

The new Carnavalet Museum is a history museum that is anchored in the 21st century, accessible, responsive and open to all audiences. With no equivalent anywhere in the world, its collections offer an exceptional setting for debating ideas and viewpoints.

As the memorial site for the history of Paris, the museum's purpose is to transmit this heritage by making the city's story understandable to everyone.

The renovation and the work carried out on the display put the Carnavalet Museum - History of Paris up on a level with the great French and European museums and enable it to respond to contemporary concerns.

New features

A continuous chronological guideline and dynamic management of the collections

Designed collectively by the museum's scientific and cultural teams, in collaboration with historians, geographers, archeologists and historians of art, literature and urban planning, the new pathway for the permanent collections now presents a chronological coherency that includes the placement of rooms with decors. This allows the museum to present for the first time a continuous chronological guideline through all areas.

Through regular rotations and a dynamic management of the collections, the museum has chosen to highlight the variety and complementarity of its resources with a peerless body of works. Finally, an ambitious policy of temporary exhibitions will round out the permanent pathway.



Drawing Room of the Hôtel d'Uzes, Carnavalet Museum - History of Paris © Antoine Mercusot



© Pierre Antoine

Accessibility has priority

Designed like an authentic journey through the past and present of Paris, the pathway highlights the exceptional collections of the Carnavalet Museum - History of Paris in a way that makes them accessible to all audiences, in particular the disabled, with appropriate means of circulation (special elevators and ramps).

An approach of universal accessibility has been developed throughout the permanent pathway, with the creation of attractive and playful outreach installations that encourage mixed audiences. Different texts for rooms and labels are found together to create a shared layout with several reading levels, where visitors can choose the information that interests them. With this goal in mind, the Carnavalet Museum - History of Paris has chosen to display ten percent of the works at a child's height throughout the pathway. This innovative outreach choice has already been experimented with in the English-speaking world and in certain European museums, but is unprecedented in France for the display of a permanent collection.



Underground level, Carnavalet Museum - History of Paris © JB Gurliat, City of Paris

New areas and an opening to new historical periods

The pathway features new rooms and opens to new historical periods that were not previously included. Two areas were created to introduce the history of the city of Paris and the museum's history. They present the capital, its symbols and key data, as well as the creation of the museum and information on donors.

On the underground level, new rooms present the collections ranging from the Mesolithic (9600-6000 B.C.) to the Renaissance.

In this way, the layout opens on the Middle Ages and the Renaissance, but also on the 20th and 21st centuries. It weaves together varied themes in a way that follows urban, cultural and social changes.

For the history of present times (since 1977, when the status of Paris was reformed), one of the rooms invites painters, photographers, architects and designers to take the stage, revealing the powerful expressions, the mutations and the projects underway on Parisian territory and in Greater Paris.

The audiences at the project core

The development of a new reception area and the creation of a café-restaurant offer visitors a friendly welcome. The new reception desk and cloakrooms have been reworked to increase museum capacity and offer greater visitor comfort, while ensuring a smooth and pleasant traffic flow that protects the site.

The museum has adopted an ambitious and innovative outreach approach, with a new cultural signing that proposes differentiated levels for various audiences. Digital installations (filmed interviews, documentaries, animated films, listening areas, interactive screens) enrich knowledge of the main Parisian historical episodes and events all along the visitor pathway.

Discover the history of Paris with the new pathway

Displayed over 3,900 sqm, eight chronological sequences are organized among the restored buildings. New areas have also been created for easier circulation and to provide access for everyone.

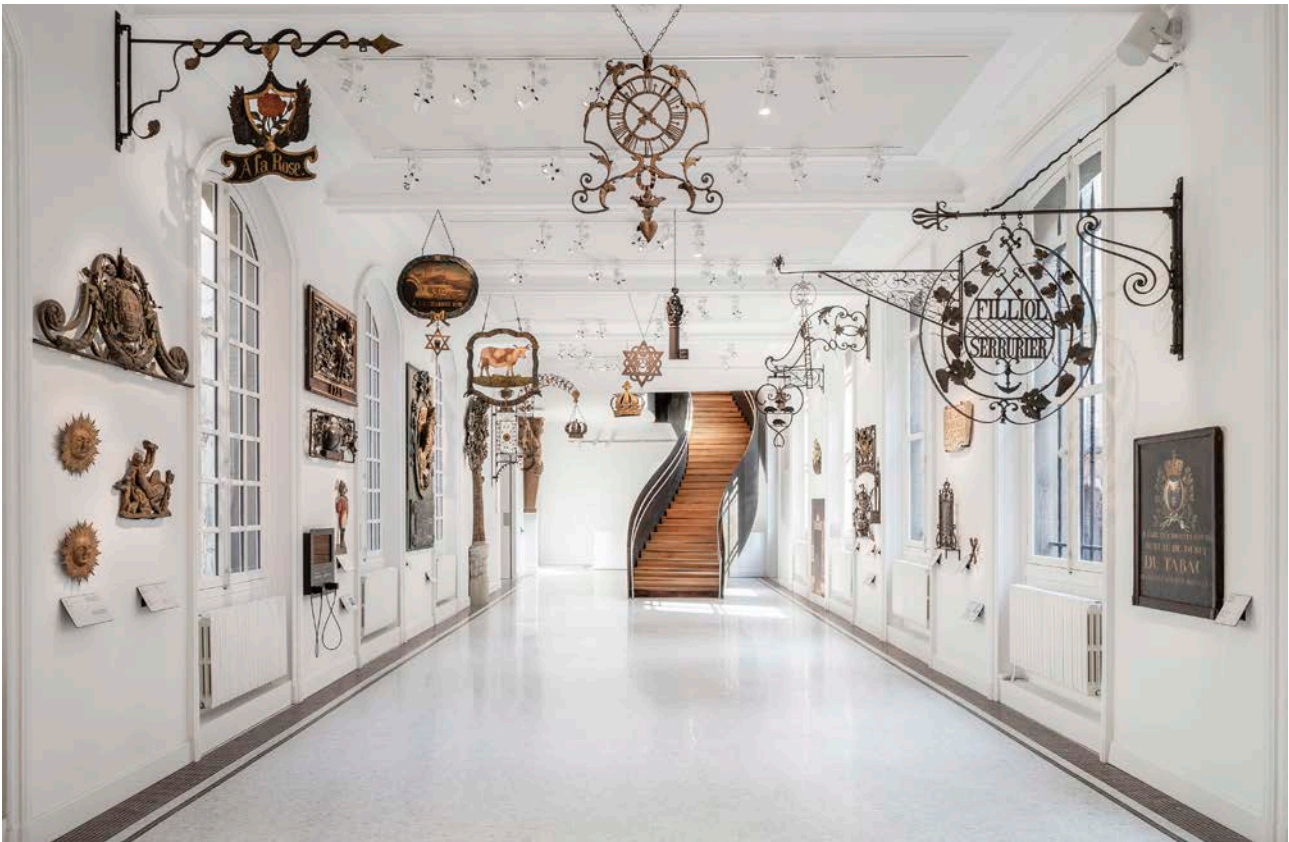
The collection layout presents a condensed chronology for certain periods such as Prehistory, Antiquity or the Middle Ages and is more extensive for the parts concerning the 18th and 19th centuries. This decision precisely reflects the museum's collections and enables exploring a broad variety of facets, such as archaeological excavation sites, works that enable following a day-by-day chronology, biographical units (Madame de Sévigné, Marcel Proust, famous or anonymous figures) and focusing on particular topics. Outreach installations that are designed to provide universal accessibility and 140 new multimedia productions enrich and round out knowledge for visitors all along the display pathway.

Hôtel Carnavalet

GROUND FLOOR Sign Rooms

The sign collection of the Carnavalet Museum - History of Paris is a delightful evocation of the atmosphere that formerly reigned on the streets of the capital. At a time when street numbers were nonexistent, they served as landmarks, decorating Paris with expressive freedom and an amazingly colorful inventiveness.

The new presentation in the first room harks back to the way the signs were originally displayed in 1914. It gives visitors an idea of what it must have been like to stroll through the streets of Paris long ago, passing from one shop to another: from wine merchants and armorers to innkeepers, brewers, knife grinders and bakers.



Sign Room 1, Carnavalet Museum - History of Paris © Cyrille Weiner



Giovanni-Maria Tamburini, *Map of Paris*, between 1632 and 1641 This work is being presented to the public for the first time, thanks to the bequest of a generous museum donor that enabled the purchase of this painting in 2016.

NEW

Introductory Rooms

The first room establishes a few reference points and basic symbols of Paris: the Seine; the city motto (*fluctuat nec mergitur*), the city territory and its density and its main institution, City Hall.

The second room is dedicated to the origins of the building and the museum, as well as the diversity of the collections found within it, and tells the story of Paris.

LEVEL - 1

Prehistory

The collections on display come from archaeological excavations that provided a key to understanding the prehistoric period in the Paris area.

The collection from **Mesolithic Era** (-9000 to -5000) presented in the first room comes from diggings carried out on Rue Henri-Farman in the 15th arrondissement. They brought to light the remains of a camp of hunter-gatherers. This site for hunting expedition stopovers that lasted from a few days to a few weeks showed traces of occupation, including a hearth, animal remains and bits of flint that indicate the making of tools and weapons, in particular arrowheads.

The **vestiges from the Neolithic Era** (-6500 to -4500) exhibited in the second room are exceptional. They were found during diggings made in the Bercy district and enabled identifying the outlines of three buildings, a stake fence and a pontoon that evoke a village on the bank of an old Seine channel. Several oak dugouts, one of which is on display, and a yew wood bow are among the essential discoveries from these diggings, which were all added to the museum's archaeological collections.



Dugout canoe in oak, Neolithic, 2800 and 2500 B.C.

This prehistoric dugout canoe was cut from a sole block of wood. Over five meters of it have been conserved. It was found on the bank of a fossilized arm of the Seine, near a group of Neolithic dwellings.

Neolithic peoples lived at the confluence of the Seine and Marne rivers, two major axes of circulation and exchange, in a wooded region where forest and river fauna is abundant.

The dugouts were used for fishing and to carry merchandise and agricultural or game products. The dugout was also used to carry people from one bank of the river to the opposite one. At the time, the Seine was 200 meters wide and five meters deep.



Gold stater; first century B.C.

The first two rooms focus on **the Parisii, a Gallic people** people that lived in the region around the third century B.C., and on their evolution, starting from the Roman conquest. Several scientific hypotheses coexist concerning the precise location of Lutetia, their main city. The museum features a number of gold coins of exceptional quality that were used by the Parisii.

The third room in this section presents **Gallo-Roman Lutetia**. The impressive sculpted stone blocks and the numerous decorative elements shown come from various public areas of the city, including the arena, the forum, the thermal baths and the aqueducts. The domestic sphere—which focuses on tableware, everyday objects and rituals and bodily hygiene—is presented in the display cases in the center of the room. Another highlight is a panel with fragments of a painted fresco; it is the backdrop for an animated projection showing what the fresco originally looked like.

NEW Le Moyen Âge

In the Middle Ages Rooms, the history of Paris is presented through works and architectural fragments from the time, as well as through later works, most notably from the 19th century, when a movement arose to defend and safeguard unique heritage items.

The first room in this section focuses on the **Ile de la Cité area, which was the heart of medieval Paris** and the center of political and religious power. After Ile de la Cité, the pathway leads visitors to the left bank of the Seine, which was originally located outside the medieval walls, and on to the abbey of Saint-Germain-des-Prés and the royal necropolis inside its walls. Along the way, university colleges from the era are presented.

The last part of this section is devoted to the **organization of city administration during the reigns of Philippe Auguste (1180-1223) and Louis IX (1226-1270)**, Paris was becoming a municipality. The section ends with Francis I, who ordered City Hall to be built in 1533 at its current location.



Claude Lefèvre, *Marie de Rabutin-Chantal, Marchioness of Sévigné*, ca. 1665.

LEVEL 1

The rooms on the first floor continue an exploration of Paris history, from the reign of Henry II to the Enlightenment (mid-16th century to late 18th century).

17th Century

Three rooms focus on **religious, political, administrative and economic history from the reigns of Henry II and Catherine de Medicis to Louis XIV.**

Next comes a gallery dedicated to the **major urban transformations of the capital during the same period, from Henry IV to Louis XIV.** The Paris area changed markedly with the creation of Place Dauphine and Pont-Neuf, as well as with the development of Place Royale, what is now Place des Vosges, ...

In the following three room, **magnificent settings from the 17th century**—the Colbert de Villacerf salon and the two La Rivière salons painted by Charles Le Brun—put the manual arts on display. These decors composed the first period rooms, rooms that are designed to reconstitute the atmosphere of a particular epoch.

A key figure of intellectual life in the 17th century, **madame de Sévigné** contributed to the influence of the capital : Marie de Rabutin-Chantal, the future Madame de Sévigné, was born in 1626 at Place Royale, currently 1 bis, Place des Vosges. During her life, she had lived successively in several private mansions before moving with her family in 1677 to the Hôtel des Ligneris, that she nicknamed La Carnavalette.

In three rooms, visitors will discover, among other items, a portrait of the famous letter-writer and the writing desk she used to pen the famous letters she sent to her daughter. La Fontaine, Corneille and Molière were her contemporaries.



Paneling from the Café Militaire, Carnavalet Museum - History of Paris © Pierre Antoine

18th Century

After a salon decorated in a style inspired by the Far East, a room is dedicated to the Regency and the start of the reign of Louis XV. Versailles was no longer the place of residence of royal power. Political, administrative and economic decisions were made in the capital.

The years from 1730 to 1750 are presented in six period rooms. The furnishings and decorative objects shown in the rooms reflect the lifestyle of privileged social groups. Each room bears witness to the creativity and quality of Parisian craftsmanship in the 18th century.

The developments and beautification of Paris carried out in the reigns of Louis XV and Louis XVI are presented in the three “Conflans Rooms”.

The pathway also dedicates two rooms to the architect Claude-Nicolas Ledoux, with the decors of the Café

Militaire—located on Rue Saint-Honoré and reserved for officers only—and the Drawing Room of the Hôtel d’Uzès. The café’s interior decoration was one of the first Paris commissions for the young architect. With trophies of arms, standards, shields and laurel wreaths, he designed a warrior decor inspired by Antiquity. Commissioned by the Duke of Uzès, the drawing room features a rhythmic alternation of four mirrors, four double doors and six large gilded sculpted with trophies of arms.

The last part of the pathway focuses on the intellectual impact of Paris during the Enlightenment and the main figures of this epoch. On opposite sides of the Luynes landing, the Encyclopedists Denis Diderot and Jean Le Rond d’Alembert face the philosophers Voltaire and Jean-Jacques Rousseau. In the next room, exchanges between France and the United States concerning America’s conquest of independence are on display, and the section ends with Pierre-Augustin Caron de Beaumarchais, another ardent defender of freedom of expression, whose writings prefigured the French Revolution.



Enlightenment Room, Carnavalet Museum - History of Paris © Pierre Antoine

Hôtel Le Peletier de Saint-Fargeau

LEVEL 2

The French Revolution

The museum houses the world's largest collection of art works and historical objects from the years 1789 to 1799. In this section, the display draws on the collections to provide a visual and material chronicle of ten exceptional years for Paris and for France. Paintings, drawings, sculptures, furnishings, ceramics, medals, accessories and objects tell the story of a unique period that is deeply anchored in history and in the collective memory: from the **Estates General** in May 1789 and the vote at the National Assembly on the Declaration proclaiming that the **rights of man and of the citizen** are natural, inalienable and sacred, to the fall of the monarchy, by way of the **Storming of the Bastille** on July 14, 1789, and the **Festival of the Federation** on July 14, 1790.



Declaration of the Rights of Man and of the Citizen, attributed to Jean-Jacques Le Barbier (known as the Elder), ca. 1789

On August 26, 1789, the National Assembly approved the declaration that proclaims that the rights of man and the citizen are natural, inalienable and sacred. All men are born free and with equal rights, social distinctions can be established only according to merit, and security and property are sacred. **The text lays the groundwork for a reform of the judiciary system and affirms the government's obligation to ensure the application of laws and the defense of public affairs.** In this allegorical composition, France—holding the broken chains of tyranny—and the Spirit of the Nation—holding the scepter of power—frame the preamble and the seventeen articles of the Declaration of the Rights of Man and the Citizen. These articles are depicted with the religious solemnity of the biblical Tables of the Law. They are separated by a lictor's fasces (the symbol of union and strength), crowned with a Phrygian cap (liberty) and a serpent biting its tail (eternity), and decorated with laurels (glory). This oil painting on wood is obviously not designed to be read by everyone in a vast official room. **It belonged to Georges Clemenceau before becoming part of the museum's collections.**

Next, visitors discover the **beginnings of the First Republic** (1792-1795), with the martyrs of the Revolution and the portraits of the revolutionaries Camille and Lucile Desmoulins, Danton, Robespierre, Sant-Just and Hérault de Seychelles.

The Directorate (1795-1799) is evoked with displays dedicated to the political, administrative and financial life of this period.

The portraits of Talleyrand and Juliette Récamier open a new part that develops the link between the **Consulate** and the **First Empire**.

The grand plan of Napoleon I for Paris is evoked through several examples that focus on the creation of new areas and symbolic buildings or on public works that called for civil engineering. Napoleon I endowed the capital with an architecture that served a dual purpose: provide a setting for the imperial power and improve the quality of living for residents.

The pathway also considers the transformations of Paris, as well as the **revolutions of 1830 and 1848**.

On July 27, 28 and 29, 1830, Paris was once again the theater of revolution. On July 27, 28 and 29, 1830, Paris was once again the theater of revolution.

Through historical and memorial items, drawings, newspaper articles, paintings and an impressive scale model of City Hall, the pathway offers a day-by-day chronicle of the "Three Glorious Days".

The pathway features a room dedicated to the **1848 Revolution**, where the wealth of the museum's collections enables an in-depth presentation of this event.

King Louis-Philippe's writing desk occupies the platform in the center of the room. The marks resulting from an intrusion by revolutionaries on February 24, 1848, can still be seen on the desk.

LEVEL 1

19th Century

Providing a meditative pause along the pathway, the **Hôtel Surdeval-Demachy Ballroom** is a unique reminder of the decorative arts of the Roaring Twenties because of its theme and of the pictorial techniques used. Following the sale of the mansion, the decor was purchased by the museum and reinstalled there in 1989.



Wendel Ballroom, view of the monumental staircase, Carnavalet Museum - History of Paris © Antoine Mercusot



Charles Marville (known as Charles Bossu), Construction of Avenue de l'Opéra. Worksite on Rue d'Argenteuil, near Rue du Faubourg-Saint-Honoré, December 1876

Napoleon III and Haussmann: A Growing and Changing City

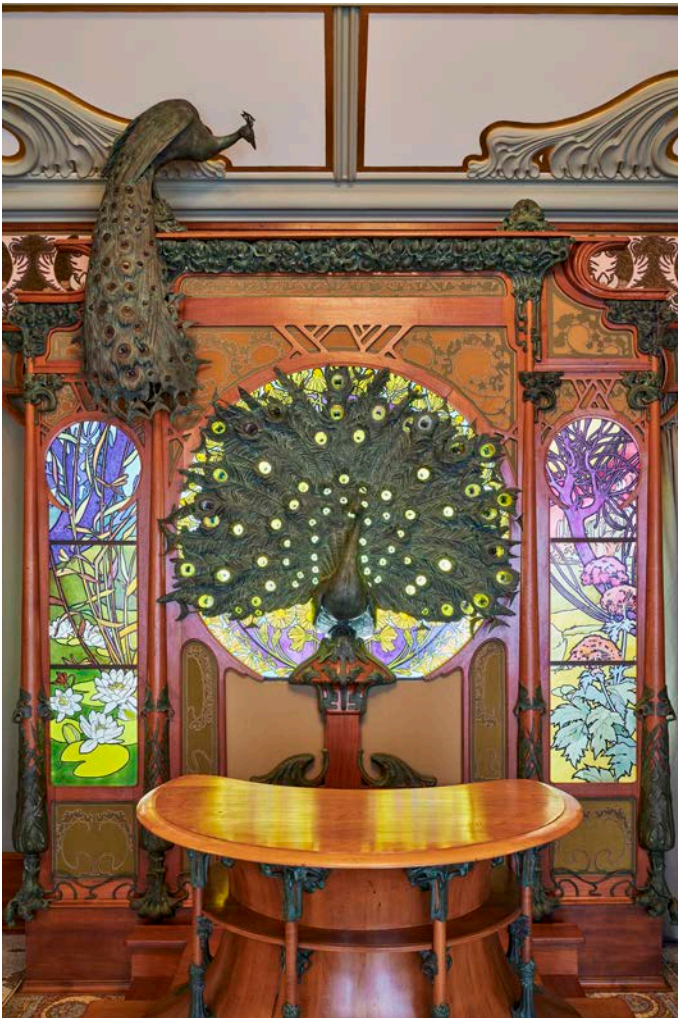
On December 2, 1852, Louis-Napoléon Bonaparte became emperor of the French under the name Napoleon III. At the time, the city of Paris had a population of one million people and was faced with major demographic and urban challenges.

Georges Eugène Haussmann, named Seine Prefect on June 22, 1853, by Napoleon III, launched major projects to transform the capital. The works presented illustrate the desire for growth and urban transformation that drove the emperor. Photographs taken by Charles Marville show in particular the construction of Avenue de l'Opéra.

The siege (September 18, 1870 - January 28, 1871) and the Paris Commune (March 18 - May 28, 1871)

On July 19, 1870, Napoleon III declared war on Germany. After a series of defeats, he capitulated and the German army encircled Paris. Cut off from the outside and obliged to surrender, France signed an armistice on January 28, 1871. In this room, the story of the **Siege of Parisians** is told through a variety of objects, such as mortar shells, commemorative items and photos or paintings showing the destruction caused by bombing.

Since the people of Paris did not accept the French defeat, they **proclaimed the Paris Commune on March 28**. This first experiment in communal self-government lasted 72 days, until the army offensive to retake Paris. Here, the leading figures of the period are displayed: Jules Vallès, Louise Michel, Auguste Blanqui, etc. The section closes on the tragic episode of the Bloody Week, during which the Communards burned a number of public buildings, such as City Hall.



Alfons Mucha, Fouquet Jewellery Shop, ca. 1900 © Pierre Antoine

The Third Republic and Paris

The Third Republic is still visible in Paris today, through the schools, the Sorbonne University and numerous monuments and statues paying tribute to the new republican regime, to the French Republic and to freedom. There is a special focus on Victor Hugo's state funeral and his interment in the Pantheon.

“Belle Epoque” Paris

Designating a turning point between the late 19th and early 20th centuries, in the midst of a period shaken by fierce social tension, the “Belle Epoque” (as it was later named) appears as an enchanted interlude, with Paris as its stage.

Hung together in one setting, over 40 paintings donated by Mr. and Mrs. Seligmann—including works by Jean Béraud, Henri Gervex and Louise Abbéma—offer a vivid chronicle of Parisian sociability. They allow visitors to stroll along city streets and stop at grand cafés, go from Paris parks to fashionable evenings, see portraits of actresses and glimpse subdued interiors.

The next two rooms present decorations from the **Café de Paris**, a renowned restaurant located at 41 Avenue de l'Opéra (made by **Henri Sauvage** and **Louis Majorelle**) and from the **Fouquet jewelry store** (made in 1901 by the artist **Alfons Mucha**). They represent the full flowering of the Art Nouveau style, which conveyed a taste for asymmetry and featured a “whiplash” line; the style invaded architecture and the decorative arts.

NEW

20th - 21st centuries



© Pierre Antoine

Proust's Bedroom

The Carnavalet Museum has an **exceptional set of furniture and items that once belonged to Marcel Proust** (1871-1922).

The “Marcel Proust Bedroom” is a recomposition of three successive rooms that the writer occupied in Paris, from 1906 to 1922. The furniture on display gives an idea of what the interior decoration was like in the three Parisian homes that Proust lived in after the death of his mother in 1905.

In this area—where the reinstallation was made in close collaboration with the Society of Friends of Marcel Proust—visitors will find the writer's bed, where he composed the greater part of *In Search of Lost Time*, as well as his personal items, which are shown in two display cases.

A projection of photos of those close to the author by Paul Nadar and a listening bench with excerpts from his famous novel and musical compositions round out this room.



Eugène Atget, *Ragmen in the Zone of Fortifications, Porte d'Asnières, Cité Valmy*, 1913

Paris, from 1910 to 1977

In the early 20th century, **Paris underwent major restructuring**. To illustrate this, a set of old scale models of the former districts of Paris is presented at the start of the section. Some of these neighborhoods correspond to insalubrious areas that are densely populated and scheduled for demolition. There is a special focus on the “Zone” near the former city walls, where painters, engravers and photographers show the precariousness of living conditions.

Facing this, a wall is dedicated to **World War I**. In a display case, **the daily life of Parisians** is conveyed through photographs and a number of personal items, such as ration cards or children’s drawings.

In the **period between the wars**, the districts of Montmartre, Pigalle, the Champs Elysées and Montparnasse built their legend. **Paris, the international capital of the arts, the avant-garde**, lifestyle freedom and literature, is evoked with a series of portraits of major figures like Elisabeth de

Gramont, Natalie Clifford-Barney and Gertrude Stein. Stein’s desk occupies the center of the room.

The story of **World War II** is told through the role played by the Carnavalet Museum, since its director at the time was a resistance fighter.

A series of posters and photographs shines a light on the **worker and student revolts that led to mass demonstrations in 1961, 1962 and 1968**.

This section ends with the restoration of the election of a mayor to head the capital.

Paris, from 1977 to the Present

In this final section of the pathway, several themes are developed: **climate and environment** (with the COP21 hammer and a smaller version of the *Earth Crisis Globe – COP21* by Shepard Fairey, known as “Obey”), **architectural and urban evolution, the transformations at Place de la République and housing in priority neighborhoods**.

A selection of items and photographs conveys the great collective emotion generated by the terrorist attacks of 2015, the fire at Notre Dame Cathedral in 2019 and the Covid-19 pandemic that appeared in 2020



Laurence Geai, *January 11, 2015. 2:37 PM. Over 3.7 Million French Citizens Take to the Streets*, 2015

46 Filmed Interviews

Within each large period presented, visitors can satisfy their curiosity and broaden their understanding of the works by listening to specialists—such as the painter and visual artist Jacques Villeglé, who was filmed in his studio, or the philosopher, sociologist and ethnologist Bruno Latour. They express themselves and discuss their points of view on the major Parisian episodes or their artistic practices.

The audiences at the project core

Ambitious cultural outreach and priority to accessibility

Over **3,800 works**, **1.5 km of visit pathway**, **3,900 sqm** of surface area to discover Paris, from Prehistory to the present. The new, more coherent pathway alternates historical periods, geographical areas and themed aspects (biographies, Paris districts, etc.).

An **approach based on universal accessibility** has been developed throughout the permanent collection display, with the creation of attractive and entertaining outreach installations designed for all audiences.

Cultural signing adapted to diverse audiences

The museum's cultural outreach is based on a **combination of several types of complementary contents presented all along the pathway**, including room texts, detailed labels, children's labels, universally accessible installations (including installations for the disabled), audio guides, interviews with specialists, activities, games, maps and illustrations.

These contents enable all visitors to approach the collections according to their centers of interest, projected visit and the time they have available.

The new cultural signing enables proposing differentiated reading levels for all types of audiences:

- **Room panels:** the room panels have been translated into three languages (French, English and Spanish) and are accompanied by simplified text modules in braille combined with a tactile drawing.

The simplified texts are adapted from the room texts and are inspired by the rules of "easy to read and understand" (short sentences, simple formulations, absence of technical vocabulary, no implicit references, no Roman numerals, etc.).

All along the pathway, visitors have access to more detailed texts accompanied by an attractive, simplified version that can be understood by all.

- Detailed and illustrated labels


Au 14^e siècle, la Maison aux piliers située place de Grève devient l'hôtel de ville de Paris. Un nouveau bâtiment est édifié au 16^e siècle. Incendié en 1871 puis reconstruit, l'édifice accueille toujours aujourd'hui la Mairie de Paris, c'est-à-dire l'ensemble des personnes qui assurent l'administration de la ville.



Illumination de l'hôtel de ville (détail)
Illuminations at the town hall (detail)
Iluminación del ayuntamiento (detalle)

In the 14th century, the "Maison aux Piliers" (House of Pillars) on the place de Grève became the Paris town hall. A new building was constructed in the 16th century. Burned in 1871 and rebuilt, today this building still houses the Paris town hall, that is to say, all of the services that ensure the smooth running of the city.

En el siglo 14, la «Maison aux piliers» (Casa de las columnas), ubicada en la plaza de Grève, pasa a albergar el ayuntamiento de París. En el siglo 16 se edifica un nuevo edificio. Este edificio, que se incendia en 1871 y se reconstruye después, sigue albergando el ayuntamiento de París; es decir, el conjunto de las personas que garantizan la administración de la ciudad.



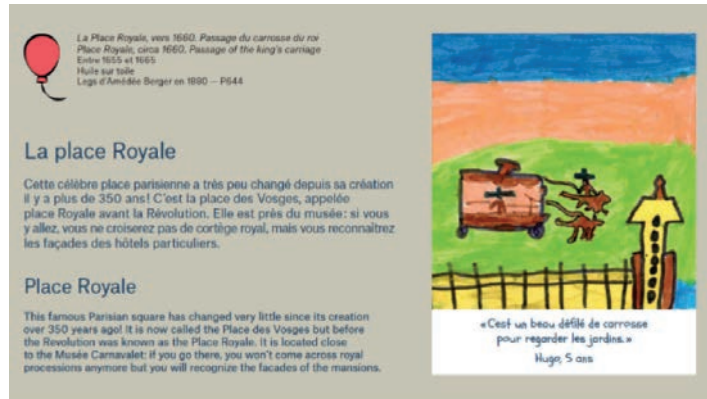
DE LA MAISON AUX PILIERS EN 1871
EN 1871, LE BÂTIMENT DE LA MAISON AUX PILIERS
EST INCENDIÉ ET RECONSTRUIT. IL ACCUEILLE
AUJOURD'HUI LA MAIRIE DE PARIS, C'EST-À-DIRE
L'ENSEMBLE DES PERSONNES QUI ASSURENT
L'ADMINISTRATION DE LA VILLE.



Introductory Room, Carnavalet Museum - History of Paris © Antoine Mercusot

- **Children's labels:** during a two-year period, the Carnavalet Museum - History of Paris collected contributions—images and narrations—made by a number of children on the various works presented in the new layout. Their participations, which are found on specific labels, are indicated by a small red balloon.

Giving a place of honor to imagination and freedom of expression, they offer all visitors another way of looking at the works that allows questioning them, the stories they tell or the emotions they give rise to. In this way, the fertile fantasy of children reignites everyone's imagination.



A work and its label at a child's height



© Pierre Antoine

A child's-eye view of the pathway

Throughout the collection display, **ten percent, or 380, of the works are found at a child's height** (120 cm for paintings or photographs) and feature an appropriate outreach. Unprecedented in France for permanent collection pathways, this choice has already been tested in the English-speaking world and in several European countries: in Bergen (KunstLab of the KODE's Art Museum for Children) and Glasgow (Kelvingrove Museum), as well as at the Children's Museum of New York or London.

Hanging works at a child's level throughout the pathway **encourages intergenerational visits and leads to a sensory and imaginative experience.**

- **Architectural focus:** these illustrated panels are dedicated to the museum's architecture. They are placed at key sites along the pathway and explain the rich and complex architectural history of the site that now houses the Carnavalet Museum - History of Paris.
- **Trajectory labels:** they suggest discovering the life of a well-known or anonymous person who crossed paths with Paris.
- **Graphic surfaces:** illustrations, maps, timelines, quotations, etc.
- **Tactile surfaces**
- **20 installations to play with or touch, on a table or in a display case drawer:** 3D objects to touch, move or reconstitute; construction games; puzzles, etc. enable grasping in an entertaining way historical moments or places in Paris, as well as learning about things like furniture-making, fashion, stone-cutting or ceramics

- **Universally accessible desks:** found along the visit pathway, 75 universally accessible desks complement the room texts and enable visitors to decode emblematic works. Their design was developed in collaboration with disabled individuals and their representatives. Variations feature elements to touch, illustrations, current photos, plans and games that are manipulated or audio-described, depending on the topic.

These installations are meant to make the visit more accessible and inclusive for the motor, visual, hearing, mental or psychically disabled. Found all along the visit pathway, they offer visitors the possibility of discussing the items and sharing impressions.

Simplified text in French, English and superimposed braille Reproduction of the head of Medusa in bronze, to touch Tactile drawing (in relief) of the head of Medusa Illustration enabling location of the door on the façade of City Hall

La porte de l'hôtel de ville
En 1652, lors de révoltes contre le pouvoir royal à Paris, la porte de l'hôtel de ville est détruite. La nouvelle porte en chêne est ornée de têtes de Méduse en bronze. Dans la mythologie, Méduse a le pouvoir de pétrifier ceux qui la regardent. Cette porte survit à l'incendie de l'hôtel de ville lors de la Commune, le 24 mai 1871.

The door of the town hall
In 1652, during revolts against the monarchy in Paris, the door of the town hall was destroyed. The new oak door was decorated with bronze Medusa heads. In mythology, Medusa had the power to turn anyone who looked at her into stone. This door survived the fire at the town hall during the Commune, on 24 May 1871.

Le médaillon de la tête de Méduse

serpents
cheveux

porte
Façade de l'hôtel de ville au 17^e siècle

Picto indicating accessibility for the visually deficient Picto of location in Paris, found on all desks

En 1652, lors de révoltes contre le pouvoir royal à Paris, la porte de l'hôtel de ville est détruite. La nouvelle porte en chêne est ornée de têtes de Méduse en bronze. Dans la mythologie, Méduse a le pouvoir de pétrifier ceux qui la regardent. Cette porte survit à l'incendie de l'hôtel de ville lors de la Commune, le 24 mai 1871.

Le médaillon de la tête de Méduse

serpents
cheveux

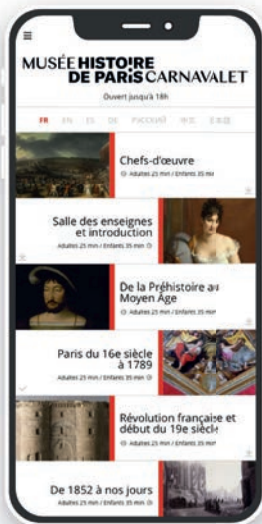
porte
Façade de l'hôtel de ville au 17^e siècle

In pink, elements in relief designed for tactile reading



Detail of outreach installation, Carnavalet Museum - History of Paris © Pierre Antoine

These installations and their complementarity have been designed to promote easier understanding for all types of audiences. The Carnavalet Museum - History of Paris has adopted an ambitious and innovative universal accessibility approach, which is only infrequently found in the permanent collection displays in museums in France and worldwide.



Digital outreach

Digital tools accompany visitors before, during and after their visit. The museum proposes a **mobile app** offering various services, such as ticket or cultural activity reservation and the programming schedule. Once inside the museum, the app enables better orientation through geolocation and lets visitors explore the museum in a different way, following a personalized pathway. It provides comments on a selection of 100 works.

A selection of 30 essential works enables experiencing a discovery of the history of Paris in an hour and a half.

For families: comments on 100 works specifically address children. After the visit, contents discovered in the museum can be accessed at home, along with complementary documentation.

The visit app is available in three languages for the children's commentaries and in seven for the adult commentaries (French, English, Spanish, German, Russian, Chinese, Japanese). It is available as an on-site rental or as a free download from Google Play or the App Store.

<https://www.carnavalet.paris.fr/compagnon-de-visite>

80 digital installations enrich the display and invite visitors to round out their knowledge. Accessible in French, English and Spanish, they are meant for both first-time visitors and those who come regularly to the museum and want to appreciate things at their own pace.

Interactive screens propose richly illustrated interviews with specialists, animations created specifically for the new pathway and films from archives.

Digital labels—screens that provide access to information on works, in particular in the period rooms and in certain display cases—are found at intervals along the pathway. They adapt to the museum scenography and propose a child's-eye access. Themed entries will gradually enrich these installations.

Visual and auditory installations bring to life the great moments of Parisian history, such as the exchange of letters between Madame de Sévigné and her daughter or a projection that restores to its original state a wall painting that is nearly twenty centuries old but exists today only as fragments.



Interview with Jacques Villeglé, Public Historian

Nearly 140 productions are proposed to visitors:

- 1 film introducing the history of Paris is shown on a terminal screen and projected
- 2 interactive introductory scale models on a terminal screen
- 46 individual interviews
- 1 docu-fiction on a terminal screen, made by middle schoolers
- 12 animated films on a terminal screen or projected
- 16 documentary films on a terminal screen or projected
- 22 digital descriptions of rooms and digital labels on a terminal screen
- 4 slide shows on a terminal screen
- 8 auditory installations on a terminal screen or other furniture with earphones and loudspeakers
- 22 audio descriptions on furniture
- 2 on-screen games, the first for discovering Lutetia and the second for discovering Haussmannian Paris (designed on the basis of a game from the museum collections)

On site: an evolving and adapted offer

As a complement, a number of themed tours and activities with the museum's cultural assistants are proposed, including guided tours on a specific historical period or district of Paris, story tours for children, urban strolls and workshops. Lasting for an hour and a half, they enable discovering the collections and learning more with the help of a guide.

Details on the cultural offer can be found at: www.carnavalet.paris.fr/visiter/offre-culturelle

After the museum reopening, the outreach offer will be gradually enriched:

- After the museum reopening, the outreach offer will be gradually enriched **through the eyes of Parisians** and to explore with them the histories of the Paris neighborhoods.
- Booklets that are **easy to read and understand** will be developed in collaboration with the psychically or mentally disabled.
- **Tactile tours and tours in French Sign Language** accompanied by cultural assistants will be proposed for the visually and hearing disabled.

• Learning areas



© Antoine Mercusot

- The Orangery - summer 2021

The Hôtel Le Peletier de Saint-Fargeau was built in 1688 according to the design of Pierre Bullet, architect of the king and of the city, on behalf of Michel Le Peletier de Souzy, state councilor and financial intendant. Along with the orangery of the Hôtel de Sully, his orangery is the only remaining one in Paris.

Covering a **225 sqm surface**, it is lighted by 13 windows that open on Square Georges Caion, the former mansion garden.

In the heart of the Marais district, this exceptional site is the venue for **événements, events organized by the museum as part of the cultural program or for private events.**

- Learning workshops – late 2021

Three workshop areas will enable proposing appropriate activities that are tied to discovering the permanent display or the temporary exhibitions.

Capacity for **children's groups and adults** in workshop areas has been multiplied fourfold as compared to previous possibilities. Activities in the visual arts, as well as multimedia, will be proposed in connection with discovering the collections. These workshops will allow welcoming school groups, adult audiences, children in families or disabled individuals who will benefit from an appropriate reception and activities.

- Documentary and digital historical resource center - in 2022

With the goal of encouraging participation and the assimilation of contents by all audiences, the historical and documentary resource center will highlight exploration and collaborative undertakings focused on history, archaeology and the memory of Paris. **It will enable visitors to consult several hundred thousand graphic works, photographs, historical and memorial items, coins and medals, printed works and several hundred thousand manuscripts and historical archives that are kept in the adjacent reserves.**

This center will be designed as a cross-media platform for the cultural offer, where the museum's scientific and cultural staff, along with research workers, students, teachers, children, amateurs and other contributors will assist in the collective development of activities such as exhibition-dossiers, themed circuits and pathways, virtual exhibitions, web documentaries, seminars, participatory workshops and other contributive activities, digital books and magazines, pedagogical contents, creative writings and new cultural practices.

• Museum services

- Bookstore-boutique – starting at reopening

The bookstore-boutique of the Carnavalet Museum - History of Paris, which will be managed by Arteum, also opens its doors to offer Parisians and museum visitors a **selection of books and products that are cutting-edge, pedagogical, creative and regularly renewed throughout the year**, enabling them to make the history of Paris, the museum collections and Parisian creation their own.

With the goal of becoming the reference bookstore-boutique on Paris and its history, this unique place—designed to reflect the museum’s broad collections, its architecture, history and emblematic figures—proposes an offer that is individually tailored to first-time visitors looking for an exclusive souvenir, collectors searching for rare items, history lovers on the trail of unprecedented works or members of the younger generations wanting to discover the city the whole world dreams of.

For the design of its exclusive collections, Arteum calls on designers, artists and artisans with sensitivity and abundant know-how who favor local fabrication for the creation of this magnificent setting made by Maurizio Galante and Tal Lancman.

- The café-restaurant

The Carnavalet Museum now houses a restaurant, for the first time in its history. Located at an exceptional site in the heart of the Marais, the Olympe project designed by the Assembly group founded by **Arnaud Frisch** brings together players in the green revolution around the concept of well-being.

Here, architect **François Champsaur** develops his vision of creative, inspired and ecological craftsmanship. Along with craftsman-designer **Samy Rio** and landscaper **Damien Roger**, he designs works made exclusively of natural materials.

Starting in the summer of 2021, the Assembly team will launch *Les Jardins d'Olympe*, an ephemeral project that extends to all the museum gardens.

It features a team of free-spirited women who are the heirs of the revolutionary figure Olympe de Gouges: chef **Chloé Charles**, scenographer **Andrea Sham**, mixologist **Camille Vidal** and graphic designer **Leslie David**. Together, they have created a culinary adventure based on Parisian enjoyment of life that is optimistic, playful and down-to-earth.



© DR

Temporary exhibitions

« Anchored in the 21st century, the Carnavalet Museum - History of Paris is an open forum, a stage for expressing cultural diversity and a focus of metropolitan current events.

Designed to convey the capital's particularly rich history, programming of the museum's temporary exhibitions is based on the profusion of its collections, which offers an exceptional framework for debating ideas and points of view. »

Valérie Guillaume,

Director of the Carnavalet Museum - History of Paris



Henri Cartier-Bresson, *Beneath the Overhead Metro Line, Boulevard de la Chapelle*, 1951. Collection of the Henri Cartier-Bresson Foundation © Henri Cartier-Bresson Foundation / Magnum Photos

Henri Cartier-Bresson - Paris Revisited June 15 – October 31, 2021

For its first exhibition after reopening, the Musée Carnavalet - History of Paris has joined forces with the Fondation Henri Cartier-Bresson, one of the greatest French photographers of the 20th century.

The exhibition is revisiting the links between the artist and the city where he always lived and which was a great source of artistic inspiration.

In a city that he never stopped exploring, his interest lay in the way people moved and occupied space. He photographed them in the street and in meetings. Passionate about current affairs, Cartier-Bresson was a witness to several major historical events, such as the Liberation of Paris in August 1944 and May 68.

The result of several years of research, the exhibition will present original prints, including thirty or so previously unshown, publications and audiovisual recordings of the artist. Most of the photographs come from the collections of the Musée Carnavalet and the Fondation Henri Cartier-Bresson. Planned jointly by the two institutions, this project harmonises with the exhibition Eugène Atget - Voir Paris presented at the Fondation HCB, based on the collections of the Musée Carnavalet.

General commission:

- **Valérie Guillaume**, director of the Musée Carnavalet - History of Paris
- **François Hébel**, director of the Fondation Henri Cartier-Bresson

Scientific commission:

- **Anne de Mondenard**, head curator, Musée Carnavalet - History of Paris
- **Agnès Sire**, artistic director
- **Aude Rimbault**, collection curator, Fondation Henri Cartier-Bresson



Henri Gervex, *An Evening at the Pré-Catelan*, 1909 © Paris Musées / Carnavalet Museum - History of Paris

Marcel Proust, A Parisian Novel December 15, 2021 - April 10, 2022

The Carnavalet Museum is commemorating the 150th anniversary of the birth of Marcel Proust (1871-1922), whose major work, *In Search of Lost Time*, attained the status of literary legend around the world shortly after publication.

Dedicated to the writer's relationship to Paris, where he lived most of his life, the exhibition takes a look at the city's place in the Proustian novel.

The display will explore a Parisian Marcel Proust who lived in the aristocratic and upper-class neighborhoods resulting from the Haussmannian transformations.

It will present the writer's creative world: his bedroom, the place where reality becomes a novel. A selection of his personal items will be highlighted in an unprecedented way.

Finally, tracing the architecture of the novel *In Search of Lost Time* across emblematic Parisian sites, the exhibition will offer a journey through the work and the city's history in the steps of the novel's main protagonists. Fictionally romanticized, the city of Paris is a framework for the narrator, the author's twin, who goes on a quest that will end with the revelation of his vocation as a writer.

Around 200 works, manuscripts and archival documents from French and foreign public and private collections will evoke the Parisian world of Marcel Proust, which oscillates between reality and reinvention.

On the permanent collection pathway, visitors will discover the creative world of Marcel Proust's friend, the poet Anna de Noailles, née Brancovan (1876-1933), who lived at 40 Rue Scheffer in the 1910s. His room, which was donated to the museum in the late seventies, will be reconstituted.

Exhibition curators:

- **Valérie Guillaume**, General Heritage Curator, Director of the Carnavalet Museum – History of Paris

Scientific curators:

- **Anne-Laure Sol**, Head Heritage Curator, Head of the Paintings and Stained Glass Department, Carnavalet Museum - History of Paris

Scientific committee:

- **Jérôme Bastianelli**, President of the Society of Friends of Marcel Proust and Deputy Director General of the Quai Branly Museum

- **Luc Fraisse**, Professor of Literature, University of Strasbourg, and Director of the "Proustian Library" collection and the Journal of Proustian Studies

- **Jean-Yves Tadié**, Professor Emeritus, Paris-Sorbonne University, biographer and Marcel Proust specialist, Director in 1987 of the new edition of *In Search of Lost Time* for Bibliothèque de la Pléiade

- **Alice Thomine-Berrada**, Historian of 19th-century architecture and Curator of collections at the French National School of Fine Arts



Jean-Baptiste Lesueur, *Club of Women Patriots* (detail), between 1789 and 1795
© Paris Musées / Carnavalet Museum - History of Paris

Women Citizens of Paris! 1789-2000

(working title)

Spring 2022

The image of Paris around the world is tied to that of its inhabitants. A stereotypical figure that appeared in the late 18th century and crystallized under the July Monarchy, the woman of Paris is the "image" of Paris. However, this cliché must not occult her conquest of the public sphere.

The exhibition will aim to show how women acquired their civic and civil rights and the role Paris played in this history of feminism.

The chronologically themed display will allow convoking certain key figures of feminist history while leaving lots of room for the history of anonymous Parisian women.

Exhibition curators:

- **Valérie Guillaume**, General Heritage Curator, Director of the Carnavalet Museum – History of Paris

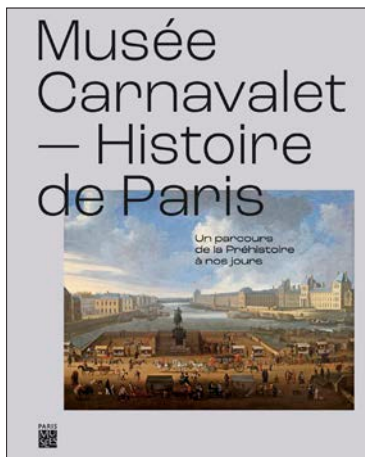
Scientific curators:

- **Christine Bard**, Professor of contemporary history, Outside Curator for the Carnavalet Museum

- **Juliette Tanré-Szewczyk**, Curator, Head of the Department of Sculptures and Architectural and Urban Heritage

- **Catherine Tambrun**, Deputy Curator, Department of Photographs and Digital Images

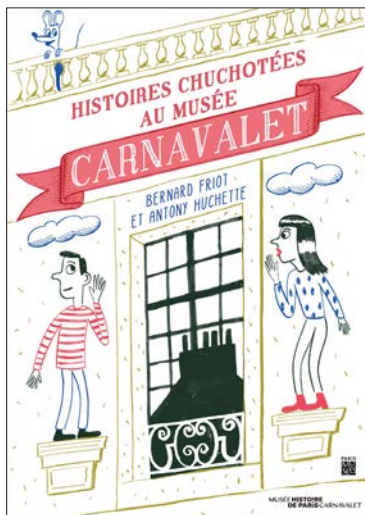
Publications



Musée Carnavalet – Histoire de Paris. Un parcours de la Préhistoire à nos jours

This richly illustrated book takes a look at the exceptional collection of the Carnavalet Museum - History of Paris. Ranging from Neolithic dugouts, sumptuous decors from private Parisian mansions, Marie Antoinette's slipper, a rare photograph of the 1848 barricade and Marcel Proust's long overcoat to memories of shady Pigalle, the seventy-one masterpieces chosen in this book narrate the political and cultural history of Paris, from Prehistory to contemporary times.

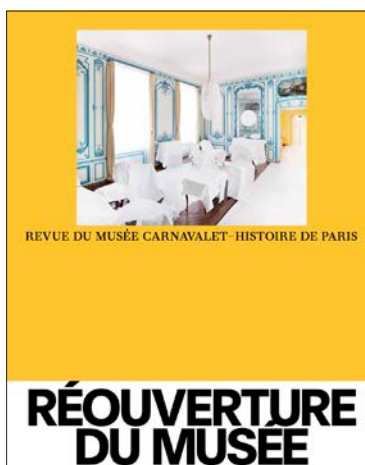
Format: 22 x 28 cm
Pagination: 168 pages
Finishing: bound
Illustrations: 115
Price (incl. tax): €19.90
ISBN: 978-2-7596-0462-3



Histoires chuchotées au musée Carnavalet Author: **Bernard Friot** / Illustrator: **Antony Huchette**

The Carnavalet Museum - History of Paris gave free rein to Bernard Friot to choose and observe with his writer's eye ten objects, ten masterpieces, from the museum collections. This resulted in a book of stories, where a prehistoric dugout becomes the pretext for a seaman's song, where a ceramic duck from Gallo-Roman times wants to learn to swim, where pigeons from a photo from the thirties stir up an operation to dispense justice. These ten tales are accompanied by drawings from Antony Huchette, a young illustrator with a clever line and playful details. We stroll through his images like we would stroll through the streets of Paris. The layout was created by the SAJE studio. This book for children from 7-11 years old will help them understand that in a museum, each work can contain an entire world.

Format: 17 x 24 cm
Pagination: 48 pages
Binding: sewn/integra
Illustrations: 20
Price (incl. tax): €12.90
ISBN: 978-2-7596-0440-1



La revue du musée Carnavalet – Histoire de Paris

This first issue of this annual journal tells the story of the renovation begun in 2016 and explains the outlook behind the new museography. A portfolio reveals the spectacular restoration of the buildings, which are listed as historical monuments, as well as the ambitious and unprecedented history of the museum collections.

Format: 20 x 29.5 cm
Pagination: 88 pages
Binding: sewn
Illustrations: 85
Price (incl. tax): €11.90
ISBN : 978-2-7596-0456-2

Renovation players

Renovation was led by the **Chatillon Architectes** and **Snøhetta** and **Agence NC, Nathalie Crinière**.

The **Chatillon Architectes** and **Snøhetta** agencies collaborated in enhancing the building, re-establishing certain original volumes and designing a reception area and traffic flows to handle a greatly increased number of visitors and offer more comfortable visit conditions. They also designed three “totem” staircases that add a contemporary touch to this site with multiple temporal layers.

Finally, **Agence NC, Nathalie Crinière** designed the new scenography for the permanent display at the Carnavalet Museum - History of Paris.



Chatillon Architectes

Chatillon Architectes was founded in 1986 by François Chatillon and is now a multidisciplinary team with 45 members at two sites, one in the Geneva region, and the other in Paris.

His experience, skill and resources enable him to carry out projects for all types of programs, in France and abroad, in the areas of new buildings, renovation, restoration and interior architecture. Preferring transformation to demolition, Chatillon Architectes proposes contemporary solutions based on the history of a site. The team's creativity and dynamism rely on gender parity at all levels of responsibility and on a multiplicity of cultures.

The quality of the firm's creations has been recognized with national and international awards, including the *Prix du Geste d'Or* for the restructuring of Corbusier's *Cité de Refuge* and the European Union / Europa Nostra Cultural Heritage Prize for the restoration of the central food market at Boulingrin.



L'agence Snøhetta

Snøhetta is an international architecture, urban planning and design firm. Created in 1989, its first project was a commission by UNESCO for the Alexandria Library, which houses a cultural center and a library. Next, Snøhetta carried out other major projects, such as the Oslo Opera, the September 11 Memorial in New York or the extension and renovation of the San Francisco Museum of Modern Art. In France, Snøhetta has a studio working on several projects, including the recent delivery of the Le Monde Group headquarters, the new Pleyel district in Saint-Denis, the rehabilitation of the Nanterre Amandiers National Drama Center and the construction of the Douai Planetarium.



L'agence NC, Nathalie Crinière

Agence NC, Nathalie Crinière explores all types of exhibition displays and museographical pathways. Whether permanent, temporary, large or small, patrimonial or themed, modest or spectacular, cultural or event-based, the agency has signed the creation of a wide variety of projects.

Among others, the agency has opened the Museum of the Olympique Lyonnais soccer team, staged the Dior, *Couturier du Rêve* exhibition at the Paris Museum of Decorative Arts and created the new permanent display of marionettes and shadow puppets at the Chengdu Museum in China.

Schedule and financing

Work schedule

- **2015:** announcement of the renovation within the context of a mandate
- **October 2016:** closing of the museum
- **January 2017:** authorization to work on the parts listed as historical monuments
- **April 2017:** building permit
- **June 2017:** end of total removal of the collections and protection of the on-site decors; end of restructuring for the three external reserve areas
- **Mid-2017:** Beginning of renovation work
- **September 2019 – March 2020:** delivery of the building (except for the Orangery)
- **November 2019:** start of rehangng of works
- **May 29, 2021:** reopening of the museum

Project management

Contracting by Paris Musées was delegated to the Department of Public Constructions and Architecture (DCPA) / City of Paris.

Work financing

The renovation budget was 58,327,000 euros.

This amount was financed through a City of Paris subsidy totaling nearly 55.1 million euros and through subsidies from the Ministry of Culture and the Île-de-France Region, sponsorship by the Caisse d'Épargne Île-de-France, the ENGIE Foundation and Free.

This budget was used for restoring the buildings and creating a new pathway for the collections.



Reopening partners

Renovation partners



Renovation sponsors



Carnavalet Museum - History of Paris: Caisse d'Épargne Île-de-France sponsored the restoration of the oldest city of Paris museum

Caisse d'Épargne Île-de-France, a leading sponsor of culture over the territory, supported the reopening of the Carnavalet Museum – History of Paris after four years of restoration. Caisse d'Épargne is proud to participate in the enhancement of the cultural and historical heritage of the city of Paris.

On the strength of its 200 years of existence, the bank each year supports more than forty programs of general interest in line with its sponsorship areas: access to culture for the greatest number, especially the young; the fight against all forms of discrimination; and health.

A cooperative bank, Caisse d'Épargne Île-de-France provides daily support for its customers--local communities, social housing, companies, institutions, professionals and private individuals--and finances territorial projects aiming toward a sustainable economy.



The ENGIE company foundation is proud to be one of the major sponsors of the Carnavalet Museum - History of Paris renovation, and in particular of its pedagogical pathway.

A new chapter is opening for the oldest museum in the city of Paris and one of the most important French museums. Accounting for audience diversity, promoting accessibility and innovating to promote the access of everyone to culture were at the heart of the project for reopening this site, an emblem of Paris. For the first time, ten percent of works are displayed at a child's height.

This is a first for France for a permanent museum collection, an innovation that was supported in particular by the ENGIE Foundation.

Access for all has been a core commitment of the ENGIE company foundation since 1992. Assisting children, education, social insertion and the combat against inequality guide our action. Culture represents a formidable tool for enrichment, expression and reaching out to others. Nearly 30 cultural access programs are supported each year by the ENGIE Foundation in France and internationally to provide an opening for audiences that have been kept away from culture and to combat unequal access to culture, with the conviction that culture is an essential driver behind living together.



Free is a subsidiary of the Iliad Group. Inventor of the world's first triple-play box, the Group, which was created in the early nineties, is now a major player in European telecommunications that is known for its innovative, simple and attractive offers. The parent company of Free in France, Iliad in Italy and Play in Poland, the Group counts nearly 15,000 employees, who serve 42.7 million subscribers, and generated turnover of 5.9 billion euros in 2020. In France, the Group is an operator that includes landlines and very high speed mobile phones. At year end 2020, it counted over 20 million private subscribers and has just launched an activity for companies under the Free Pro brand. In Italy, where it was launched in 2018 under the Iliad brand, the Group is now the country's fourth leading mobile phone operator. With the acquisition in 2020 of the Polish operator Play, the Iliad Group has become the sixth leading mobile phone operator in Europe in number of subscribers (excluding M2M).

We are proud to have contributed financially to the renovation of the Carnavalet Museum - History of Paris and supporting the impact of its cultural policy.

WITH THE SUPPORT OF:



Media partners



A subsidiary of SNCF Réseau in charge of the management, operation and development of 3,000 French train stations, SNCF Gares & Connexions is a specialist that commits to continuously improving the quality of station operation, inventing new services and modernizing equipment for its ten million daily travelers and visitors. It aims to provide stations that make people want to take the train.

Born from the conviction that train stations are a special part of life, SNCF Gares & Connexions enriches these "urban villages" in a way that contributes to spreading culture to all kinds of audiences.

Each year, over 100 artistic exhibitions, interventions and manifestations are tailored to the stations found throughout France, in partnership with the greatest national or local cultural institutions.

Acknowledgments

The museum would like to thank the numerous experts who contributed to the new pathway:

Outside contributors

- **Anne-Sophie Aguilar**, Lecturer, History of Photography, Paris Nanterre University
- **Dominique Alba**, Managing Director of the Paris Urban Planning Workshop
- **Judy Blum**, artist and writer
- **Héloïse Bocher**, Historian and teacher at Lycée Camille Claudel, Pontault-Combault
- **Boris Bove**, Medieval Historian, Lecturer, University of Paris 8
- **Jean-Marie Bruson**, former Head Curator, Carnavalet Museum
- **Sylvie Brodziak**, Professor of French and French-speaking Literature and History of Ideas, University of Cergy-Pontoise
- **Éléonore Challine**, Lecturer in Art History, University of Paris 1
- **Christophe Charle**, Professor Emeritus, Contemporary History, Panthéon-Sorbonne University
- **Déborah Cohen**, Lecturer in Modern History, University of Rouen
- **Claire Decomps**, Head Curator, Museum of the Art and History of Judaism
- **Michel Delon**, Professor of 18th-Century French Literature, University of Paris IV – Sorbonne
- **Quentin Deluermoz**, specialist of the Commune and Professor of Contemporary History, University of Paris 1
- **Annie Duprat**, Professor Emeritus, Modern History, University of Cergy-Pontoise, specialist in historical iconography of modern and contemporary times, history of power and opinion, and history of the French Revolution.
- **Renaud Fuchs**, Curator of the Paris City Hall Library
- **Emmanuel Fureix**, Professor of Contemporary History, Paris-Est Créteil University
- **Alexandre Gady**, architectural historian, Professor of Modern Art History, Sorbonne University, Director of the André Chastel Center and Honorary President of SPPEF
- **Laure Godineau**, Lecturer in Contemporary History, Sorbonne Paris Nord University
- **André Guyaux**, Professor of 19th-Century French Literature, Sorbonne University
- **Antony Hostein**, Director of Studies, Ecole Pratique des Hautes Etudes, historical and philological sciences section
- **Christian Hottin**, Director of Studies, Institut National du Patrimoine

- **Aurélien Larne**, Archivist, University of Paris 8 - Bruno Latour, sociologist, anthropologist and philosopher of science, Sciences Po
- **Sylvie Le Ray-Burimi**, Head Heritage Curator, Museum of the Army
- **Nicolas Lyon-Caen**, Research Officer, CNRS, assigned to IHMC
- **Jean-Clément Martin**, historian, specialist of the French Revolution, the Counter-Revolution and the War of Vendée, Professor Emeritus, University of Paris 1
- **Guillaume Mazeau**, Historian, Lecturer, University of Paris 1
- **Umberto Napolitano**, architect, co-founder of LAN - Marie Parmentier, Lecturer in 19th-Century French Literature, University of Paris 3
- **Clyde Plumauzille**, historian and Research Officer, CNRS, at the Roland Mousnier Center, specialist in women's and gender history in modern times and during the French Revolution
- **Daniel Roche**, Professor, Collège de France
- **Stephen Sawyer**, Associate Professor and President of the History Department, American University of Paris, specialist in political and urban history and history of political thought
- **Nathan Schlanger**, Professor of Archeology, Ecole Nationale des Chartes
- **Pierre Serna**, Professor of Modern History, University of Paris 1
- **Timothy Tackett**, Historian, specialist of the French Revolution
- **Simon Texier**, Professor of Contemporary Art History and History of Architecture, Jules Verne University of Picardy
- **Charles Eloi Vial**, Curator, National Library of France
- **Jacques Villeglé**, visual artist and painter
- **Valentine Weiss**, Head of the Paris Topographic Center in the Middle Ages and Ancien Régime Department, National Archives
- **Nil Yalter**, visual artist

The City of Paris History Committee

- **Danielle Tartakowsky**, President of the Committee, specialist in 20th-century French political history
- **Marie Aynié**, General Secretary of the Committee
- **Frédéric Jiméno**, PhD in Art History, Documentary Research Officer at the Committee's General Secretariat

The Society of Friends of Marcel

- Proust**, which was closely associated to the arrangement of the Marcel Proust rooms and the design of the *Marcel Proust: A Parisian Novel* exhibition that will be presented in late 2021 at the Carnavalet Museum - History of Paris:
- **Jérôme Bastianelli**, Deputy Director General of the musée du quai Branly - Jacques Chirac and President of the Society of Friends of Marcel Proust
 - **Luc Fraisse**, Professor of French Literature, University of Strasbourg, and senior member of the University Institute of France
 - **Jean-Yves Tadié**, Emeritus Professor, Paris-Sorbonne University.
 - **Alice Thomine-Berrada**, Heritage Curator, Orsay Museum and Orangery, and Curator for Painting, Sculpture and Furniture at the Paris School of Fine Arts
 - **Jean-Marc Quaranta**, Lecturer (HDR), University of Aix-Marseille (CIELAM - InCIAM - ITEM-CNRS)

Claude-Nicolas Ledoux Scientific Commission

- **Frédéric Dassas**, Head Curator, Department of Objets d'art, Louvre Museum
- **Daniel Imbert**, Honorary Head Curator of Heritage, General Secretary of the Old Paris Commission in the Department of Cultural Affairs
- **Caroline Piel**, Curator, Historical Monuments
- **Daniel Rabreau**, art historian specialized in the art and architecture of the 18th century and Professor Emeritus, University of Paris I-Panthéon-Sorbonne

Accessibility advisors

- **Delphine Harmel**, Mission Officer for Diversity, Ministry of Culture, expert in accessibility
- **Claire Besson** and **Juliette Sançois**, "Accessibility" Mission Officers, Unapei

The 300 children of the Paris and suburban elementary schools, the Odyssee daycare hospital for children and adolescents in Lagny-sur-Marne, and the Robert Debré Hospital

who contributed to the development of the child's-eye pathway.

Carnavalet Museum - History of Paris

Practical information

CARNAVALET MUSEUM – HISTORY OF PARIS

23 rue de Sévigné - 75003 Paris
T. : 01 44 59 58 58
www.carnavalet.paris.fr

Opening hours

Open everyday from 10h to 18h except
Mondays and certain Bank holidays
(1 May, 25 December, 1 January)
Ticket office closes at 17h30).

Ticket reservations

Free entry to the permanent
collections
Reservation required for entry
to temporary exhibitions but also
for the permanent collections
during the reopening,
on www.parismusees.paris.fr
or at +33(0)1 44 59 58 58

Metro station: Saint Paul
or Chemin Vert

Follow us!

@museecarnavalet

CARNAVALET MUSEUM – HISTORY OF PARIS

Direction

Valérie Guillaume
Director of the Carnavalet Museum –
History of Paris, general heritage
officer



Carnavalet Museum - History of Paris © Antoine Mercusot

Installed in the Carnavalet and Le Peletier de Saint-Fargeau mansions in the heart of the Marais district, the Carnavalet Museum is the reference site for the history of Paris. Its collections include around 625,000 works, making it one of France's principal museums.

It houses paintings, sculptures, furnishings, woodwork, decorative and historical items, signs, photographs, drawings, prints, posters, medals, coins and archaeology collections. Some 3,800 works are presented within an exceptional historical setting that enables visitors to travel through the capital, from prehistory to the present. The history of Paris is retraced in a unique and vivid way that is historical, documentary, sentimental and close to Parisians themselves.

The museum proposes an intergenerational visit experience with ten percent of works displayed at a child's height, a universal accessibility approach and digital installations that enrich the knowledge of major Parisian episodes.

Following a continuous chronological guideline, the Carnavalet Museum - History of Paris pathway reveals its greatest historical treasures: a Neolithic dugout canoe, a portrait of Madame de Sévigné by Claude Lefèvre, the painting of the Declaration of the Rights of Man and of the Citizen by Jean-Jacques-François Le Barbier (which was given to the museum by Georges Clemenceau), the decor from the Fouquet Jewelry Shop created in 1901 by Alphonse Mucha, the famous sign from Le Chat Noir cabaret created by painter Adolphe-Léon Willette and Marcel Proust's bedroom.

PARIS MUSÉES

The City of Paris museum network

The 14 museums and heritage sites of the City of Paris that have comprised the Paris Musées public entity since 2013 present exceptionally diverse and high-quality collections.

The museums currently propose an updated visitor policy and adapted rates for temporary exhibitions. They also pay special attention to visitors who do not customarily share the cultural offer.

City of Paris museums also benefit from an exceptional collection of buildings: private mansions in the heart of historical districts, palaces built for universal exhibitions and artist's studios. These advantages mean that the museums are exceptional sites that are preserved thanks to a renovation plan with a budget of over 110 million euros that was initiated in 2015 by the City of Paris and that would not have come into existence without the determination and ambition of Delphine Lévy, founder and General Director of Paris Musées from 2013 to 2020.

The Paris Musées Board of Directors is presided over by Carine Rolland, Deputy Mayor of Paris for Culture and the Quarter-hour City. Afaf Gabelotaud, Deputy Mayor of Paris for Companies, Employment and Economic Development is Vice President. Anne-Sophie de Gasquet is General Director as of April 2021.

Access the full schedule of museum activities, discover the collections and prepare your visit at: parismusees.paris.fr

LA CARTE PARIS MUSÉES

Unlimited access to exhibitions!

Paris Musées proposes a one-year pass that gives unlimited priority access to the temporary exhibitions presented in the 14 museums of the City of Paris*, as well as special rates on activities (lecture tours, workshops, spectacles, etc.), discounts in the bookshop-boutiques and café-restaurants of the museum network and priority notification of museum news.

Paris Musées proposes memberships that are tailored to individual wishes and ways of visiting:

- Individual pass for €40
- Duo pass (valid for a member and the member's guest) for €60
- Student pass (under 26) for €20.

Visitors may subscribe to the Paris Musées pass at museum ticket counters or on the parismusees.paris.fr website.

The Paris Musées Pass is strictly nominative and may not be loaned.

It is valid for one year from the date of subscription.

* Except for the Archeological Crypt on Île de la Cité, the Paris Catacombs and Hauteville House.

Press Contacts

PIERRE LAPORTE COMMUNICATION

Alice Delacharlery
alice@pierre-laporte.com
+33(0)6 38 81 53 74
Frédéric Pillier
frederic@pierre-laporte.com
+33(0)6 42 82 28 67

International Press Contact

CLAUDINE COLIN COMMUNICATION

Thomas Lozinski
thomas@claudinecolin.com
+33(0)1 42 72 60 01
+33(0)6 85 98 76 30



List of press visuals



Carnavalet Museum - History of Paris © Cyrille Weiner



De Luynes staircase, Carnavalet Museum - History of Paris © Cyrille Weiner



Wendel Ballroom, view of the monumental staircase, Carnavalet Museum - History of Paris © Cyrille Weiner



Demarteau Salon after restoration, copyright Paris Musées © JB Gurliat



Room of the Aldermen, Carnavalet Museum - History of Paris © Pierre Antoine



Demarteau Salon after restoration, copyright Paris Musées © JB Gurliat



Room of the Aldermen, Carnavalet Museum - History of Paris © Pierre Antoine



Eugène Atget, *Ragmen in the Zone of Fortifications, Porte d'Asnières, Cité Valmy*, 1913 21.7 x 18 cm. Gelatin silver print on albumen paper from a negative on glass © Carnavalet Museum - History of Paris



Charles Marville (known as Charles Bossu, Paris, 1813-1879), *Construction of Avenue de l'Opéra. Worksite on Rue d'Argenteuil, near Rue du Faubourg-Saint-Honoré*, December 1876 Original print on albumen paper. 36.4 x 25.1 cm © Carnavalet Museum - History of Paris



Claude Lefèvre (Fontainebleau, 1632 – Paris, 1675), *Marie de Rabutin-Chantal, Marchioness of Sévigné* (1626-1696), ca. 1665. Oil on canvas, 65 x 81.2 cm © Carnavalet Museum - History of Paris



Jean-Jacques Le Barbier the Elder (attributed to) (Rouen, 1738 – Paris, 1826), *Declaration of the Rights of Man and of the Citizen*, ca. 1789. Oil on wood © Carnavalet Museum - History of Paris Donated by Georges Clemenceau in 1896



Adolphe-Léon Willette (1857-1926), *Cabaret Sign for Le Chat Noir*, ca. 1881. Cut and painted sheet metal. 96 x 130 cm © Carnavalet Museum - History of Paris



Anonymous, under the direction of Pierre-François Palloy (1755-1835), entrepreneur, 1789-1794, *Scale Model of the Bastille*, ca. 1790. Stone, H 37 cm, W 95, D 48 cm © Carnavalet Museum - History of Paris



Hubert Robert (Paris, 1733-1808), *The Bastille during the First Days of Demolition*, 1789. Oil on canvas, 114 x 77 cm © Carnavalet Museum - History of Paris



Carnavalet Museum - History of Paris © Antoine Mercusot



Main Courtyard, Carnavalet Museum - History of Paris © Antoine Mercusot



Laurence Geai, *January 11, 2015. 2:37 PM. Over 3.7 Million French Citizens Take to the Streets, 2015* © Paris Musées / Carnavalet Museum - History of Paris



Main Courtyard, Carnavalet Museum - History of Paris © Antoine Mercusot