Arts et civilisations d’Afrique, d’Asie, d’Océanie et des Amériques
In 2006, at the official inauguration of the musée du quai Branly, President Jacques Chirac reiterated the importance of “creating an original space which does justice to the infinite diversity of human culture, a place which offers a new perspective on the achievements of the peoples and civilisations of Africa, Asia, Oceania and the Americas.” The museum has remained true to these objectives since its inception, casting new light on the 300,000 works contained in its collections, which are regularly enriched with new acquisitions.

Within the museum, this commitment to opening up new perspectives is reflected in the bespoke design of the exhibition spaces and the use of innovative display formats and technologies. The goal is to create a culturally diverse and absorbing visitor experience, and to provide optimal working conditions for curators, researchers, teachers and students.

This spirit of innovation and modernity is also evident in the museum’s many artistic and scientific projects, designed to build bridges between cultures and stimulate the curiosity of all concerned. Exhibitions, contemporary art installations, conferences, colloquia and external events all have a role to play in sharing and celebrating non-Western arts.

In parallel with this commitment to showcasing and preserving its rich collections, the musée du quai Branly is also a centre of research and teaching, a hub of interdisciplinary exchanges between academics, curators, students and visitors. Through its regular publications, invitations to foreign researchers, scientific conferences and the people’s university programme, the museum works constantly to increase awareness and appreciation of non-Western cultures, and to make them accessible to all.

With an average of 1,450,000 visitors every year, the public response has more than matched our ambitions and endorses the hard work of the many people whose combined efforts make the musée du quai Branly a thriving centre of shared discovery. A window onto the world, and its future.

Stéphane MARTIN
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A NEW MUSEUM
In 1996, French President Jacques Chirac approved the creation of a museum dedicated to the arts and civilizations of Africa, Asia, Oceania and the Americas. In 1999, the design project proposed by architect Jean Nouvel was selected. “To communicate the eminent value of these different cultures, many of which are under threat, these "fragile flowers of difference" [...] which must be protected at all costs.” Such was the objective set out by President Chirac in his official address to mark the opening of the musée du quai Branly in 2006.

A DUAL ROLE
A public institution placed under the supervision of both the Ministry for Culture and Communication and the Ministry for Higher Education and Research, the musée du quai Branly has a dual mission: to promote the national collections as both museum artefacts and objects of scientific study. It is therefore both a museum and a centre of teaching and research.

A REMARKABLE HISTORICAL COLLECTION
The musée du quai Branly houses a rich collection of 300,000 works and objects from Africa, Asia, Oceania and the Americas, along with a collection of some 700,000 photographs. Almost 3,500 objects are on display in the permanent collection.

INTERNATIONAL EXCHANGES
By the very nature of its collections, the musée du quai Branly is an institution of international standing. Since its foundation, the museum has pursued an active policy of cooperation with the countries of origin of the artefacts which make up its collections.

This affirmation distils the museum’s primary objective: to be a forum for open thinking in the world and to promote dialogue between the world’s cultures (both non-Western and Western).

A SIGNATURE: A MEETING GROUND FOR CULTURES OF THE WORLD
This affirmation distils the museum’s primary objective: to be a forum for open thinking in the world and to promote dialogue between the world’s cultures (both non-Western and Western).

AN EMBLEM: THE CHUPICUARO
This terra cotta statuette, which has since become emblematic of the museum, was acquired in 1998 upon the official creation of the musée du quai Branly. Dating from somewhere between the 7th and 2nd centuries BC, it comes from the archaeological site of Chupicuaro, in western Mexico. This work is remarkable for its excellent state of preservation, the brilliance of its colours and the modernism of the motifs that adorn its generous curves. It is on display in the Pavillon des Sessions, the musée du quai Branly’s outpost in the Louvre.
The Building

16 A building with a strong identity
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22 The collections at the heart of the museum’s architectural identity
Jean Nouvel, Architect of the Musée du Quai Branly

Born in 1945 in Fumel, Lot-et-Garonne, this internationally renowned architect demonstrated his artistic leanings from an early age. Admitted to the École Nationale Supérieure des Beaux-Arts in Paris in 1966, he graduated in 1972. While still a student, Nouvel began his career by working as an assistant to architect Claude Parent. Also inspired by urban theorist Paul Virilio, he founded his own firm in 1970. His unerring belief in the importance of integrating contemporary architecture into the existing urban landscape, along with the consistent originality of his projects all around the world, contributed to his burgeoning international reputation.

His work has garnered numerous awards in France and elsewhere, including the prestigious Pritzker Prize. As both architect and intellectual, each new project undertaken by Jean Nouvel further demonstrates the scope of his imagination. The musée du quai Branly, an architectural landmark of striking modernity, is a high-profile addition to the select circle of leading international museums. A stone’s throw from the Eiffel Tower, sandwiched between the Rue de l’Université to the south and the Quai Branly to the north, the museum blends harmoniously into its environment. The curving contours of the main building echo the sweep of the Seine, while the garden is a natural extension of the nearby Champ de Mars.

The three buildings which house the museum’s administrative facilities were designed to complement the pre-existing Haussmann-era constructions, achieving a sense of continuity with the site’s architectural heritage. Out of respect for the surrounding area, the museum stands no taller than the neighbouring buildings. The mission of the musée du quai Branly is to celebrate the creative genius of non-Western cultures, making it the very opposite of an ivory tower of academia. The museum is a haven for artworks and artefacts from different cultures and civilisations, a beacon of tolerance and mutual exchange. In this four-storey building, topped with an expansive terrace offering panoramic views over the Seine and Paris, Jean Nouvel has created a landmark with its own sense of mystery, which also respects and celebrates the incredible artworks to which it plays host. It is a protean creation, casting off the traditional architectural hallmarks of western museums. Visitors are thus invited to discover an original, unfettered space in which each work is allowed to shine, a space which embodies the restless, living spirit of the cultures and civilisations to which it is devoted.
Like little suspended huts, 30 cubes punctuate the north facade with an array of forms and colours. Inside the museum, at the heart of the permanent collections gallery, they provide more intimate exhibition spaces.

**A FACADE EMBEDDED WITH MULTI-COLOURED BOXES**

**A UNIQUE JOURNEY UP TO THE COLLECTIONS**

Acting as a link between the lobby and the permanent collections, this 151-metre ramp is also used to showcase contemporary art installations.

Since March 2010 the ramp has been showing *The River*: an installation by artist Charles Sandison: a torrent of 16,597 words in constant movement representing the names of all of the peoples and places represented in the museum’s collections.

**THE GLASS PARTITION**

A glass partition, 12 metres high and 200 metres long, follows the curve of the Seine. Serving as both architectural gesture and acoustic insulation, the glass partition acts as the main access point to the museum and its gardens.

**AN EVER-EVOLVING MUSEUM**

Since 2006, new spaces (the Martine Aublet workshop, the Visual Arts Box, the garden canopy, the muséothèque etc.) have been created to enrich the museum’s cultural and scientific resources, and enhance the visitor experience.

Trees, shrubs and grasses enshrine the museum in a nest of greenery. Designed by landscape architect Gilles Clément, the garden is full of surprising vistas and spaces, covering 17,500 m², or 75% of the museum’s total surface area.

**THE PANORAMIC TERRACE**

Perched 21 metres above ground level, the museum’s rooftop terrace offers panoramic views of Paris, overlooked only by the dome of the restaurant, Les Ombres, and the museum’s multimedia library.

**THE MUSICAL INSTRUMENT TOWER**

A circular storage chamber measuring 16 metres in diameter and with reinforced glass walls, the tower vertically punctuates the museum’s six floors. Throughout the building, from the Claude Lévi-Strauss Theatre to the Permanent Collections, visitors can glimpse the 10,000 musical instruments that are stored within.

**THE PLANT WALL**

Created by botanist Patrick Blanc, a wall of plants covers the 800 m² of the facade running alongside the Quai Branly in luxurious greenery.

**AN ORIGINAL WORK OF ABORIGINAL ART ON THE ROOFTOP**

Australian aboriginal art is prominently represented in the museum’s architectural identity and its collections. 2013 saw the unveiling of a monumental work by artist Lena Nyadbi on the roof of the multimedia library, based on her painting *Dayisula Lirrim* (“Barramundi scales”). It is visible from the Eiffel Tower.
THE MUSEUM BY NUMBERS

<table>
<thead>
<tr>
<th>Category</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grounds</td>
<td>27,700 m²</td>
</tr>
<tr>
<td>Building heights</td>
<td>1514 m²</td>
</tr>
<tr>
<td>Length of the main building</td>
<td>200 m</td>
</tr>
</tbody>
</table>

**EXHIBITIONS AND ARCHIVES**
- The permanent collections: 5000 m²
- Main exhibition halls: 2500 m²
- East Exhibition Hall: 500 m²
- The Corentin-Aubert Exhibition Hall: 1000 m²
- The Musical Instrument Museum: 700 m²
- Underground Reserves: 6000 m²
- Library archives: 1000 m²

**PUBLIC SPACES around the museum**
- The Claude Lhut-Strauss Theatre, 400 seats (including stands)
- Rehearsal room: 150 seats
- 3 educational workshops: 72 m²
- The Jacques Kerchache reading room: 250 m²
- Bookshop-Boutique: 285 m²

**THE TEACHING AND RESEARCH FACILITIES**
- 3 classrooms: 180 m²
- 4 study rooms: 140 m²
- Prehistoric Artifacts Room: 14 places
- Musée de l’Éthnologie: 1 x 160 m² (20 places), 2 x 20 m² rooms (5 places)
- The University Building: 2550 m²
- The Branly Building: 2260 m²
- The Auvent Building: 1650 m²

**ORTHOPHONIST**
- Les Ombres Restaurant: inside capacity 100, plus 100 places on the terrace
- Café Branly: capacity 104
- Bookshop-Boutique: 285 m²

**OTHER FACILITIES**
- Panels around the main entrance: 100 m²
- East Mezzanine: 700 m²
- West Mezzanine: 750 m²
- The Martine Aublet Workshop: 170 m²
- The Musical Instrument Tower: 700 m²
- The main building: 200 m
- The Claude Lévi-Strauss Theatre: 490 seats (including stands)
- Screening room: 100 seats
- Educational workshops: 720 m²
- The Jacques Kerchache Reading Room: 49 places
- Multimedia library: 950 m², 215 desks
- Garden canopy: 45 seats

**ACCESS TO THE PARKING LOT**
- 524 parking spaces

**ALSO IN THE MUSEUM**
- The University Building
- The Branly Building
- The Auvent Building
- The Plant Wall
- Quai Branly
- The museum building
- The University Building
- The Branly Building
- The Auvent Building
- The Plant Wall
- Quai Branly
An original, multi-faceted work, the structure that emerged from the imagination of Jean Nouvel – winner of the Pritzker Prize in 2008 – was rapidly acknowledged as one of the finest contemporary museums in France, and the world. Some of the more audacious architectural features of this design have since become integral elements of the museum’s identity.

FOUR SEPARATE BUILDINGS

The museum is a unique architectural ensemble set in 27,700 m² of grounds on the left bank of the Seine, right next door to the Eiffel Tower. It is composed of four separate buildings, each with its own architectural identity, and all linked by interconnected walkways.

THE MUSEUM BUILDING is the heart of this ensemble. This long, gently curving structure houses the main visitor facilities: the lobby, the permanent collections and three mezzanine galleries (East, West and Central) as well as the ground-floor Garden Gallery, used for special exhibitions. The building also houses various facilities for conservation and study of the museum’s collections: the musical instrument tower, the multimedia library and the reserves.

The Garden Canopy

In June 2012 a new, planted structure was created in the rose clearing in the northern part of the museum’s gardens. Designed by Ateliers Jean Nouvel, this open shell is covered with grasses and ferns, creating a curving silhouette which blends in with the surrounding vegetation and respects the architectural identity of the museum. Nestled in its own hollow, the canopy is protected from the elements but remains bathed in natural light thanks to its glass wall. It can hold 60 visitors (standing), with seating for 48. It is also accessible to visitors with restricted mobility.

THE AUVENT BUILDING, slotted between the Museum Building and the Branly Building, contains the multimedia library’s storage areas, the Jacques Kerchache reading room, the precious artefacts consultation room and the workshops.

TO THE NORTH-WEST, the Branly Building is home to the museum’s administrative services as well as a dedicated screening room. The façade overlooking the Quai Branly is dominated by an 800 m² plant wall which spans the building’s five storeys, and is a major element of the museum’s visual identity. Designed by botanist Patrick Blanc, this green installation is a visual continuation of the long glass façade which marks the boundary of the museum grounds and helps to reduce noise pollution.

TO THE SOUTH, THE UNIVERSITY BUILDING is a glass and steel structure which provides a counterpart to the brown and ochre tones of the other buildings. The ground floor houses the bookshop and boutique, open to visitors, while the upper floors are given over to restoration workshops and administrative facilities. The ceilings and façade are adorned with works from contemporary Australian aboriginal artists Lena Nyadbi, Judy Watson, Gulumbu Yunupingu, Ningura Napurrula, John Mawurndjul, Paddy Nguumury Bedford, Michael Riley and Tommy Watson.
The River

The River is a long, leather-clad structure which snakes its way through the different geographical zones of the permanent collections. Stretching over 100 metres, this tactile installation was designed to offer maximum accessibility for visitors with disabilities. Divided into twenty sequences, a mixture of texts in braille, low-relief sculptures and screens offer insights into mankind's relationship with this world and the great beyond, across a diverse array of cultures.

The Gardens

With thriving gardens, a huge plant wall, an outdoor theatre and thousands of species of plants, the museum’s natural surroundings are an essential component of its identity. The museum’s gardens were designed by landscape architect and agronomical engineer Gilles Clément. They cover some 18,000 m² of the museum’s 27,700 m² grounds, a much greater proportion than that usually found in cultural institutions.Protected by a glass façade, the gardens are not merely a walkway to the museum’s entrance. They are a freely accessible space, dedicated to diversity. Gilles Clément’s design represents a deliberate attempt to break with the rational order of the western tradition, celebrating instead the organic power of nature. For reasons both aesthetic and ecological, priority was afforded to common plant varieties well-suited to the Parisian climate. A place for new encounters and shared experiences, the gardens host a rich array of cultural activities throughout the year. In the summer months this includes concerts, readings, shows, ecotourism, workshops and games, as part of the “Summer Gardens” programme. The gardens also regularly host art installations.

The Plant Wall

A veritable vertical garden, the plant wall which covers the façade overlooking the Quai Branly was one of the first such installations in the world, and remains one of the largest. Designed by botanist, landscaper and CNRS researcher Patrick Blanc, it covers a total surface area of 800 m² and is home to 15,000 plants and 150 different species, primarily native to Japan, China, the USA and Central Europe. The plants are rooted in a vertical substrate, supplied with water enriched with key nutrients via a drip-feed system. Excess water is collected and fed back into the system. An integral component of the museum’s visual identity, the plant wall is an aesthetic and technical triumph which also serves as a precious oasis of biodiversity in the urban landscape.

The Musical Instrument Tower

Standing 24 metres tall, the musical instrument tower designed by Jean Nouvel cuts right through the main body of the museum, from the auditorium to the permanent collections plateau. Within these glass walls are housed 10,000 musical instruments from Africa, Asia, Oceania and the Americas, spread over six floors. The structure is composed of 220 sculpted glass panels. Visible as soon as you enter the museum, this 16-metre-wide tower is one of the museum’s most distinctive architectural features. It reflects the significance of the museum’s ethnomusicology collections, and gives visitors a chance to see artefacts which would otherwise be stored in the reserves.

From the Ile des Cygnes to the Quai Branly

Quai Branly, now the location of the museum, was once an island known as the Ile des Cygnes, or Ile Maquerelle. It was gradually incorporated into the left bank of the Seine between the late 18th and early 19th centuries. The musée du quai Branly, one of the emblematic works of Jacques Chirac’s presidency, was built on the site formerly occupied by the Ministry of Foreign Trade. It was the only plot of land in central Paris still available for a project on this scale. The museum opened its doors to the public on 23 June 2006.
Since its inception, the musée du quai Branly has been fully committed to sustainable development.

AN ENVIRONMENTALLY RESPONSIBLE BUILDING

The musée du quai Branly was an architectural project conceived with respect for the principles of Superior Environmental Quality (the French HQE standard), which stipulates certain requirements in terms of sustainable development. These principles informed every stage of the construction process, and their influence lives on in the day-to-day management of the building. The museum’s ecological credentials begin with the materials used in its construction: European timber rather than exotic hardwoods, solvent-free paints, abundant use of glass to maximise natural light... The building blends in seamlessly with the existing urban landscape (not exceeding the height of the neighbouring buildings). 70% of the museum site is given over to greenery, reaffirming our commitment to natural spaces and biodiversity. The musée du quai Branly is a sustainably-managed institution, committed to minimising its environmental impact while continuing to meet the specific requirements of the visiting public and the priceless artworks which make up our collections. Water and electricity consumption are kept to a minimum, and tailored to the precise needs of the museum’s different spaces. The air conditioning and heating systems emit no harmful gases. The museum has also adopted a number of eco-responsible policies, such as waste recycling and minimising the use of paper (virtual ticketing).

THE GARDENS, GREEN GATEWAY TO THE MUSEUM

A vast nature reserve in the centre of the city, the museum’s gardens are home to 150 different species, most of them indigenous to this region: oak and maple trees, grasses, ferns, magnolias, rose bushes and more. This abundant vegetation is left to grow unfettered, giving a sense of fertility and freedom. The plants are watered by an automatic system adjusted to their positioning and the predicted weather conditions. The gardens evolve with the change of the seasons: in spring and summer, the ponds are covered with reeds and bulrushes, while the magnolias, plum trees and cherry trees burst into flower. The presence of mallards, waterfowl, crows, sparrows, black-headed gulls and herons is a reliable indication that this ecosystem has reached a natural balance. The ponds are also swarming with life. Protected from the noise of the street by the 200-metre-long glass façade, the gardens are freely accessible and offer visitors of all ages an oasis of calm, as well as the opportunity to experience and learn about biodiversity.

THE GARDEN THEATRE

The garden theatre is one of the three reconfigurable spaces attached to the Claude Lévi-Strauss Theatre. Situated in the lower reaches of the garden, giving onto the auditorium, it can be attached to the latter or kept separate. The theatre’s tiered seating, surrounded by bamboo, sedge trees, grass and ferns, creates the impression of a Roman amphitheatre reclaimed by nature. The theatre has something for everybody, with a programme of events including plays, readings, conferences and concerts.

Environmentally conscious exhibitions

Environmentally conscious exhibition curation is all about considering the total ecological impact of all of our design and presentation decisions. Recent exhibitions 'Master Sculptors of the Ivory Coast' (2015) and 'Sepik, Arts of Papua New Guinea' (2015 - 2016) were planned simultaneously, allowing us to reuse 90% of the display cases and 56% of the exhibition furniture (hanging materials, platforms etc.). This allowed us to save 35.5 tonnes of wood and 2.41 tonnes of Plexiglas®, without compromising the quality of either exhibition.
In order to create the best possible conditions for the conservation of the museum’s collections, and keep transportation to a strict minimum, the reserves are located on site. Over 300,000 works are housed in 6000m² of archive facilities. The proximity of the Rivers Seine brings with it the risk of damp and potential flooding, and the reserves have thus been thoroughly waterproofed. Having the reserves on site is a great asset to the museum’s cultural and academic activities, allowing for regular rotation of the works on display in the permanent collections (around 500 works changed each year), facilitating loans to other French and international museums and providing easy access to researchers and the museum’s curators. Some of the works contained in the reserves are visible in the musical instrument tower, giving visitors a rare glimpse of life behind the scenes at the museum.

The museum’s collections contain a huge variety of objects and materials, both organic and inorganic, which makes the challenge of conserving them particularly complex. Our conservation and restoration operations must always respect the specific properties of each object and each material, while also respecting its symbolic and practical history. The museum’s three in-house restoration experts are backed up by independent experts called in when their specialist skills are necessary. They are responsible for analysing the composition and construction of the artefacts in need of restoration, and repairing any alterations where possible. Such targeted interventions help to counteract the natural processes of deterioration.

The work of the restoration team falls into three major categories: preparing works for exhibition in the permanent collections, preparing works for special exhibitions, and preparing works for loans to other institutions.

The reserves, handling zone © musée du quai Branly, photo Françoise Huguier

Reserves in situ

THE COLLECTIONS AT THE HEART OF THE MUSEUM’S ARCHITECTURAL IDENTITY

The musée du Brany was designed to ensure that experts could preserve, study and restore its collections in situ.

The museum’s archi...
The Collections

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40 Asia
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44 The Americas
46 The Historical and Contemporary Globalisation Collection
48 The Photography Collection
50 The Pavillon des Sessions
The Pavillon des Sessions, opened on April 13, 2000, is the musée du quai Branly’s outpost in the Louvre. Here, 105 masterpieces from Africa, Asia, Oceania, and the Americas rub shoulders with the great works of Western art on display at the Louvre.

ASIA: 57,000 WORKS

3,500 WORKS DISPLAYED ON THE PERMANENT COLLECTIONS PLATEAU

The permanent collections plateau is the tip of the iceberg, the visible part of the museum’s extensive collections. 3,500 objects are on permanent display in this open space, organized into geographical regions. The rotation of 500 objects per year allows us to protect fragile objects, present new acquisitions and revitalise the exhibition.

NORTH AFRICA AND THE MIDDLE EAST: 20,000 WORKS

AFRICA: 92,000 WORKS

10,000 MUSICAL INSTRUMENTS

The ethnomusicology collection, first started in the late 19th century and expanded by subsequent ethnographic expeditions, is housed in the musical instrument tower at the heart of the museum. A unique storeroom, visible to the public, it contains all sorts of musical instruments.

OCEANIA: 33,000 WORKS

710,000 PHOTOGRAPHS

Nationally and internationally renowned, the museum’s collection of photographs includes some 710,000 images, from 19th-century daguerreotypes to contemporary prints.

350,000 DOCUMENTS

The museum’s multimedia library is home to 250,000 books and periodicals, 12,000 film and audio documents and 88,000 archive items. Available for consultation by researchers and the general public, this rich collection of works on the arts and civilisations of Africa, Asia, Oceania and the Americas is also accessible online via the museum’s website.

THE AMERICAS: 106,000 WORKS

Maps, prints, watercolours, paintings and notebooks, along with sculptures and items of furniture, all pay testament to changing Western attitudes towards the cultures of other continents, from the sixteenth through to the mid-twentieth centuries.

A NATIONAL AND INTERNATIONAL TREASURE

Nationally and internationally renowned, the museum’s collection of photographs includes some 710,000 images, from 19th-century daguerreotypes to contemporary prints.

THE PERMANENT COLLECTIONS PLATEAU

11,000 WORKS IN THE HISTORICAL AND CONTEMPORARY GLOBALISATION COLLECTION

THE COLLECTIONS • 27
A JOURNEY THROUGH THE COLLECTIONS

Spanning hundreds of cultures from across four continents, the musée du quai Branly has over 300,000 works from Africa, Asia, Oceania and the Americas, and has pursued an active acquisitions policy since its inception.

300,000 WORKS, 710,000 PHOTOGRAPHS

Founded as a new cultural institution devoted to the arts and civilisations of Africa, Asia, Oceania and the Americas, the musée du quai Branly opened its doors to the public in June 2006. The core of the museum’s collections was created by combining the ethnological collections of the Musée de l’Homme – founded in 1937 and inheriting the collections of the Musée d’Ethnographie du Trocadéro – and the National Museum for African and Oceanic Arts, formerly known as the Musée des Colonies and founded in 1931.

The museum is home to a vast collection of 300,000 artworks and objects, of which 92,000 come from Africa, 57,000 from Asia, 33,000 from Oceania and 106,000 from the Americas. This geographical distribution, which reflects the way in which the collections were accumulated over the years, is reproduced on the permanent collections plateau, where some 3500 works are on permanent display. The collections also include several significant sub-categories: 710,000 photographs, 30,000 textile pieces and articles of clothing, 10,000 musical instruments and 11,000 items in the Historical and Contemporary Globalisation collection (drawings, prints, paintings, sculptures, items of furniture) – some of which are now displayed in a dedicated exhibition space, the Visual Arts Box, located on the permanent collections plateau.

Objects of both aesthetic and symbolic significance, the 30,000 textile items in the museum’s collections provide us with a wealth of information on the lifestyle, traditions and religious and civic rites of peoples from all over the world. Most of these items date from the 19th and 20th centuries, but the collections also include textiles recovered from archaeological excavations and some older pieces, particularly from the Americas.

The museum’s collection of musical instruments comprises over 10,000 pieces from different regions and periods. All of the major categories of instruments are represented: wind instruments, stringed instruments, drums and “idiophones”, rigid forms which are made to vibrate by banging, shaking or scraping. Upon entering the museum one of the first things visitors see is the glass tower in which the musical instruments are housed. Over a hundred instruments are also on display in the spaces dedicated to Oceania, Asia, the islands of South-East Asia, the Americas and Africa on the permanent collections plateau.

80,000 NEW ACQUISITIONS SINCE 2006

Since its creation the museum has pursued an active policy of acquisitions, with a dedicated budget but also thanks to the generous support of our sponsors and donors, including the Society of Friends of the Museum. Between 1998 and 2016, almost 80,000 new works and artefacts (sculptures, photographs, textiles, musical instruments, precious objects, documents etc.) were added to the collections. These acquisitions often serve to complete specific thematic or geographical collections, to introduce a new work of exceptional aesthetic quality, or to offer a broader historical perspective on certain cultures. The decision to acquire a new work is made by the museum’s acquisitions committee, which sits three times each year.

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In search of lost objects

Works have been known to disappear from national collections in sometimes mysterious circumstances. Like any other public institution, the musée du quai Branly works relentlessly to track down such lost treasures. For example, this painting of Saint John comes from the Twelve Apostles series which originally adorned the Church of Abba Antonios (Ethiopia). It disappeared from the collections of the Musée de l’Homme in the 1990s, and was returned to the musée du quai Branly following a long and complex investigation. The Collections Department first identified the work when it was presented for auction in June 2014, with the help of numerous experts. It had been purchased in good faith by a Cuban artist at the Vanves flea market in the late 1980s, and had found its way onto the art market after her death. Her widower, once informed of the identity and origins of this rare 16th century painting, agreed to return it to the musée du quai Branly.

In search of lost objects

Painting from the Church of Abba Antonios – God the Father and the Covenant of Grace © musée du quai Branly, photo Cyril Zannettacci

Painting from the Church of Abba Antonios – God the Father and the Covenant of Grace © musée du quai Branly, photo Cyril Zannettacci
THE COLLECTIONS CENSUS

In an effort to identify, catalogue and make a digital record of every item in the collections, in 2001 the future musée du quai Branly embarked upon a census project. An initial census was conducted between 2001 and 2004, as the collections previously held by the Musée de l’Homme and the Musée National des Arts d’Afrique and d’Océanie were merged. All of these artefacts were dusted, measured, photographed, treated anaerobically, identified, catalogued, restored and entered into the digital record. In June 2006, the collections were transferred to the reserve facilities of the new musée du quai Branly. A second census, the “Reserve Census” was completed in autumn 2009, allowing us to distribute the collections between the 23 reserve storage facilities and making them accessible for observation and conservation. This process was invaluable when it came to performing the compulsory ten-year review, before the inventory of the museum’s collections could be officially registered. The opening on the Muséothèque in May 2012 (a dedicated space for consultation of works normally stored in the reserves) has served to make these works more accessible to conservation specialists, researchers and institutional partners, with three separate facilities designed specifically for the purposes of studying and examining artefacts. These projects have enriched the museum’s databases, which now contain over 300,000 individual artefact files accessible to the international scientific and academic communities via the museum’s online document portal at www.quaibranly.fr. In 2015 the ten-year review reached its conclusion. Conducted for the purposes of registering the museum’s inventory, the review also served to improve the documentation of the works in our collections, to provide essential information for future conservation and to firmly establish their legal status.

INNOVATIVE CONSERVATION TECHNIQUES

The Conservation and Restoration department conducts extensive research into the items in the museum’s collections. Restoring works first requires us to analyse their components and assembly, and take into consideration their history and past use. Since 2010 great progress has been made in the identification of materials, as well as the detailed analysis of the surface of artefacts (acquisition of a spectrophotometer to assess colour deterioration, a scanning electron microscope and new software for processing 3D digital images). The objects which make up the musée du quai Branly’s collections are primarily composed of organic materials, and thus run a high risk of infestation. The museum has thus developed a strict monitoring system which covers all display and storage spaces. The preventive conservation strategy was reviewed in 2013, and allows us to prioritise key interventions and take targeted action to ensure that the items in our care are maintained in the best possible condition.

A NEW PERSPECTIVE ON THE COLLECTIONS THANKS TO DIGITAL TECHNOLOGIES

Keen to ensure that access to the collections remains easy, fun and interactive, the musée du quai Branly has developed a rich, multi-platform offering of digital services. The museum’s website (www.quaibranly.fr) is an invaluable tool for visitors, who can use it to prepare their trip, look up scientific documentation (details of all artefacts are available online, with over 300,000 technical files complete with digital images) or make use of the “Explore the Collections” module, updated in 2014. The whole site was revamped in 2015, offering new functions: an updated semantic search function helps visitors to navigate through the museum’s databases (works, archives and documentation, events etc.) and access all of the content created since 2006. Other technologies (Google Cultural Institute, a 360+ immersive experience for the iPad) combine 360° photography with sound and video content, allowing users to stroll through the permanent collections or the gardens.
THE PERMANENT COLLECTIONS
From Oceania to Asia, Africa to the Americas, the permanent collections plateau features 3,500 works in an open, fluid space divided into different geographical zones. Displaying these works in such proximity allows us to strike up a dialogue between cultures from four continents.

**The Plateau – Showcasing the Permanent Collections**

**Directions**

On the plateau – a fluid, open space measuring 3500 m² - the different geographical zones are indicated by different colours on the ground (red for Oceania, orange for Asia, yellow for Africa and blue for the Americas). Information points help to locate some of the most prominent works on a map of the continent in question, also indicating their position within the museum. Throughout the exhibition, maps, extracts from first-person accounts and multimedia installations help to contextualise the works on show, with the help of countless videos, audio recordings and photographs.

**A Living Museum**

The richness of the museum's collections, and the fact that the reserves are kept on site, allows for regular rotation of the items on display in the permanent collections. The display cases themselves have been designed to simplify changeovers, and every year around 500 works are rotated in the 414 cases which make up the permanent exhibition. Decisions on which items to rotate are based on various factors: conservation priorities (some textiles and materials are sensitive to light, and cannot be exhibited for more than six months), restoration, research, loans, showcasing new acquisitions or never-before-seen works etc. A total of 5572 works were exhibited on the permanent collections plateau between 2006 and 2015: 1200 in the African section, 1373 from Asia, 1930 from Oceania and 553 works removed from display, replaced with 553 new artefacts.

**Updated Multimedia Installations**

When the museum first opened, the permanent collections plateau included 100 multimedia programmes and installations. Using screens integrated into the décor of the exhibition space, these installations provide a multi-sensory experience designed to educate and intrigue visitors, from newcomers to seasoned experts. The content (sounds, extracts of films, montages etc.) has evolved along with the exhibition. For example, a new display focusing on costumes worn for the Diables ceremony – a dance performed during Carnival in Ouro – was accompanied by a new film explaining more about the way these costumes are made and used.

**The Visual Arts Box**

The Visual Arts Box aims to turn the spotlight on the collections of graphic artworks and photographs held by the museum. Located within the permanent collection since 2012, in one of the “boxes” protruding from the museum’s north façade, it gives pride of place to lesser-known works. It also gives an indication of the depth of the museum’s collections: a never-before-shown series of cartoons from the Foumban school in Cameroon (Bamoun Royal Cartoons, 2015), travelogues kept by Europeans (Carnets de Voyage, 2014), material accumulated by Paul Gauguin (Paul Gauguin, “Mystery and Sparkle”, 2013) and more.

The items on show are changed every three months, focusing on specific themes (common themes in visual arts), periods of history (specific missions or artistic movements) or people (prominent anthropologists, photographers, artists etc.) The space can hold around twenty works at any one time (drawings, watercolours, paintings, prints, posters, journals etc.).

**The River**

Running through the heart of the permanent collections, the River is an experience in its own right. Stretching over 100 metres, this installation is open to all and is designed to ensure maximum accessibility for visitors with disabilities. The River does not contain any actual artefacts: its flowing, leather-clad walls are dotted with multimedia activities and places to stop and rest. Divided into twenty sequences, a mixture of texts in braille, low-relief sculptures and screens suitable for visitors with disabilities (hearing or visual deficiencies, restricted mobility) offer insights into mankind’s relationship with the world around us, across a diverse array of cultures. The River is updated with new tactile installations every year: 23 of the works featured in the permanent collections are reproduced in low-relief or 3D sculpture, and displayed on movable lecterns. There are also texts in braille and large letters, along with audio commentaries to make this space accessible to all visitors, however they choose to experience it.

**Regular Rotation of the Works on Display**

Every year, new works go on display in the permanent collections. By way of an example, in 2014, 102 of the display cases and presentation stands in the permanent exhibition were updated, a turnover of around 30%. These changes saw 553 works removed from display, replaced with 553 new artefacts.

**Thematic Displays**

Each of the four geographical zones contains one or more thematic display areas exploring examples of continuity and change, bridging temporal and geographical distances: masks and tapa cloths from Oceania, musical instruments and textiles from Africa, costumes from Asia and depictions of transformation from the Americas. These themes are explored in depth in the spaces provided by the colourful “boxes” visible on the museum’s north façade.

**THE COLLECTIONS**

34 • THE COLLECTIONS

35 • THE COLLECTIONS
The musée du quai Branly is home to one of the world’s largest collections of African art, with some 92,000 works. Almost 800 of these pieces are on display in the permanent collections, maintaining a permanent dialogue between different cultures and histories.

A DUAL APPROACH TO ORIGIN

When the museum first opened in 2006, the layout of the African collections combined two approaches to the material: a geographical progression from the North to the South of the continent, and a more thematic approach focusing on uses and manufacturing techniques. The exhibition was reconfigured in 2012, with many of the display cases updated to showcase more items from the museum’s rich collections. The visit begins with a large case focusing on archaeological finds, containing around forty items including several artefacts from the Nok culture (which flourished in what is now Nigeria between the 1st millennium BC and first millennium AD), the Djenné-Djenno culture in what is now Mali and the Sao culture of Chad, which the latest scholarship suggests flourished from the 2nd century BC to the 16th century AD.

FROM MALI TO ETHIOPIA: THE NEW ITINERARY

Recent acquisitions, including an Afro-Portuguese salt cellar sculpted from ivory (Kingdom of Benin, c.1525) and a nkishi protective statue from the Songye people (DR Congo, c. 1780/1820) have further enriched the museum’s African collections. The visit concludes with a selection of items from Ethiopia, including scrolls and devotional paintings from churches. More detailed explorations of the themes touched upon in the exhibition are available at the various multimedia stations dotted around the exhibition.

Abomey in the collections of the musée du quai Branly

The musée du quai Branly is home to an exceptional collection of items from Abomey, capital of the African kingdom of Dahomey. This collection occupies a prominent position in the permanent exhibition, with highlights including the throne of King Ghezo (1818 – 1858), royal statues depicting mythical creatures which are half-man and half-animal, doors from the palace and other items from the royal court.
The museum’s collections from North Africa and the Middle East cover a vast cultural zone stretching from the Atlantic Ocean to the Persian Gulf, spanning the whole of North Africa and South-West Asia.

**A JOURNEY FROM ARABIA TO MOROCCO**

The North African and Middle Eastern collections contain some 20,600 works, casting new light on contemporary societies – nomadic or sedentary, living in villages or cities, Christian, Jewish or Muslim – through the prism of their daily life, their traditions, their customs and their beliefs. These collections provide a counterpoint to the Islamic Arts Department of the Musée du Louvre, which focuses more specifically on Arabic-Islamic culture.

Numerous additions to the North African collection have made this section of the permanent exhibition more coherent and more relevant than ever, celebrating the rich diversity of traditional arts in the Maghreb. This point of entry into the African continent has been further enriched with new artefacts from Ancient Egypt and the Coptic period. Displayed alongside objects in the Islamic tradition, these pieces illustrate the sheer depth of history found in North Africa.

New display cases also explore the survival of magic and traditional agrarian rites in the Maghreb, most spectacularly in the form of a set of wooden “revenge dolls” from Morocco. The Moroccan silk caftans on display here are testament to an exceptional level of craftsmanship. Suspended using simple metal frames, they retain their timeless sense of elegance and weightlessness.

The art of rural pottery is represented by earthenware jars from Kabylie, accompanied by a painting by Louise Canuet entitled *Young Kabyle Girl*. Other paintings feature throughout the exhibition, alongside examples of traditional arts and crafts, establishing the context and creating a sense of dialogue.

**SIGNIFICANT ACQUISITIONS**

Since the museum first opened its doors, more than 300 new works have been added to the North African and Middle Eastern collections. These acquisitions include jewellery from Algeria, Tunisia, Morocco, Iraq and the Sultanate of Oman, along with ornate gold and silver jewellery which would once have been part of a bridal dowry. Recent additions to the collection of Jewish items include a number of ornamental batons and a decorative plaque for holding the mezuzah, pieces of exceptional quality. Other acquisitions include a number of rare carpets, items of clothing and weapons. Perhaps the most eloquent of these recent arrivals are the two Coptic baptismal outfits made for children, which resemble the ceremonial dress of Coptic priests. These items further enrich the historic collections, while also offering a window onto contemporary society.

**A new home for the North African carpet collection**

The box in the permanent exhibition dedicated to North African carpets recently received a thorough makeover. The walls and ceiling have been repainted in ochre tones, evoking images of the Atlas Mountains or Kasbahs and Ksours at sundown, and imbuing this space with a warm, intimate atmosphere. The redesign has also incorporated multimedia technologies, projecting large-format, immersive images onto the floor and offering an up-close, “poetic” insight into the art of weaving. Annual rotation of the items on display allows us to keep this space fresh and show off the museum’s rich collection of carpets.
The musée du quai Branly’s Asian collections illustrate the incredible diversity of popular and contemporary arts across this immense continent. The majority of these items were collected by ethnologists over the course of the twentieth century, selected for the insight they offer into the spiritual and material lives of contemporary Asian societies.

A JOURNEY THROUGH ASIA, FROM TURKEY TO JAPAN

The exhibition is arranged by geographical region, punctuated with various examples of traditional dress and thematic displays dedicated to specific regions, techniques or religious contexts. These 850 works have been selected to illustrate the immense cultural diversity of Asia, while also illuminating recurrent themes found throughout the continent (shadow theatre, lacquer work etc.) and more locally-specific artistic currents. Laid out around the monumental bronze drum from Dongson – the only archaeological artefact on display here, originally from the Indonesian island of Java – special display cases are devoted to the arts of Jarai (Vietnam) and Paiwan (Taiwan), exploring the connections between Asia and the Pacific islands. They hint at a distant, shared Austronesian heritage, a little-documented past whose echoes can still be felt in the artistic kinship found between local artistic traditions on the mainland and the islands of South-East Asia. The exhibition also introduces the concept of shamanism, one of Asia’s great religious themes, even if it is not associated with any fixed written corpus in the way that Buddhism and Hinduism are. Shamanistic practices are found across a vast cultural area, stretching from Siberia to northern Japan, and often involved impressive ritual objects such as ceremonial cloaks and “spirit figures”.

The thematic display cases feature a whole host of costumes, from intricately pleated Miao skirts (China) to Afghan Ikat tunics, via Indian saris and richly-embroidered garments from various ethnic minorities in South-East Asia. On either side of these cases, two large displays include bronzes from the Bastar region of India and paintings from Bengal, as well as a variety of practical and religious items from South-East Asia.

Restoration funded by the Cercle Lévi-Strauss, the Friends of the musée du quai Branly and Vacheron Constantin.

The permanent collections plateau. Asia zone © musée du quai Branly, photo Cyril Zanettacci

Full shaman costume. Asia. Stanovoï (mountains) © musée du quai Branly, photo Patrick Gries, Benoît Jeanneton

Painstaking restoration

The Eastern Siberian collections recently underwent a thorough inventory check, with fifty pieces receiving substantial restoration work in preparation for the exhibition The Aesthetics of Love: Far Eastern Siberia (2015). Organic materials such as fish scales and moulded tree bark, which are structurally very fragile, present their own highly specific conservation challenges. Over time some items are liable to deteriorate and lose some of their original character, while also becoming extremely difficult to handle. The restoration and conservation work was guided by a scientific methodology developed using new ethnographic research into the materials used to create these pieces, with a particular focus on the cultural significance of each and every detail. This research allowed us to work with precision and sensitivity, helping to protect this rare, spectacular collection.
The section of the exhibition dedicated to the arts and cultures of Oceania takes visitors on a journey through Melanesia, Polynesia, Australia and the islands of South-East Asia.

AN OCEAN OF ISLANDS

The Melanesian section opens with a series of spectacular sculptures from the island of New Guinea, which once adorned “men’s houses” – the central ceremonial structures of traditional villages – accompanied by other objects associated with initiation rituals and communicating with the spirits of ancestors. Themes of war, head-hunting and funerary rituals are also explored throughout, with examples from across the region between Papua New Guinea and the Solomon Islands. Money and jewellery used as currency and in ritual situations are evidence of the great importance afforded to notions of prestige in these societies, as are the hierarchical symbols from Vanuatu and the Kanak chiefdoms of New Caledonia.

THE DYNAMISM OF AUSTRALIAN ABORIGINAL ART

Australian aboriginal art from the northern territory and central desert region occupies a central position in this section of the permanent exhibition: Around fifty paintings on eucalyptus bark, collected in Arnhem Land in the 1960s by anthropologist Karel Kupka, are displayed in the “Bark Room”: They are accompanied by a multimedia installation providing further information on the context of their creation, the artists who painted them and the mythology of the Dreaming. The Australian section also includes shields and catapults adorned with motifs still used by indigenous Australians today. Finally, a series of contemporary acrylic paintings is testament to the enduring cultural dynamism of the traditions explored here.

THE CULTURAL DIVERSITY OF THE SOUTH-EAST ASIAN ISLANDS

The museum’s collection of artefacts from the islands of South-East Asia highlights the cultural and ethnic diversity of this region, sandwiched between continental South-East Asia and Oceania. The collection includes beautiful examples of ornamental jewellery, testament to the great importance placed on individual prestige, matrimonial exchanges and family treasures. Their forms and materials betray the influence of myth and ritual, and reflect the constant commercial contacts which helped to spread certain motifs throughout the region. This space also includes a unique collection of stone sculptures created to celebrate prominent individuals or affirm the prestige of whole clans, produced by the Batak people of Sumatra, and on the nearby Indonesian islands of Nias and Sumba.

A fresh look at the mask collection

A major reorganisation of the display cases dedicated to masks from Vanuatu and New Ireland was undertaken in 2012. The two cases focusing on Vanuatu were completely overhauled. One now contains an exceptional ensemble of nine sculpted Malekula masks. These masks are used in rituals which allow men to progress in the social hierarchy, increasing their power and standing in the community.
Since the museum first opened, the Americas section has undergone substantial changes. Over 80% of the display cases have been redesigned and restocked, offering a fresh insight into the 106,000 works contained in the museum’s American collections.

The Americas zone presents a selection of 900 items, sub-divided into two main sections: a first sequence focusing on the Americas from the seventeenth century up to the present day, and a second part devoted to Pre-Columbian America before the European conquest.

**FROM THE BERING STRAIT TO TIERRA DEL FUEGO**

The Americas section is laid out in such a way as to group the items into broad cultural areas. There are several narrative strands running through the exhibition, which moves north-south from the Bering Strait to Tierra del Fuego. The Arctic and the north-west coast are represented by a selection of masks from Alaska, figures from Greenland and Inuit ivory sculptures. Towered over by the Bear totem pole, a selection of masks and vessels from British Columbia lead into a collection of wickerwork items, belts and head-dresses from the Native American tribes of California. Taken from the collections originally accumulated by the Kings of France, a selection of hide paintings, wampum, ceremonial pipes, weapons and pearl jewellery from the Great Lakes and Mississippi Valley tell the story of contact between Native Americans and French settlers in the 17th and 18th centuries.

Elsewhere, a selection of festival costumes and masks from Bolivia serve as examples of the religious syncretism often encountered in the Andes. The Mexican artefacts on display here illustrate the enduring quest to understand man's place in the universe, while the magnificent Amazonian jewellery shows how feathers are often used to complement body painting. A number of weapons and mallets, such as the Tupinambá club brought back to France in the mid-16th century, are evidence of the long-standing French fascination with Guiana and Brazil. The southern reaches of South America are represented by pieces of Hispanic, Creole and indigenous silverware, textiles, painted hides and a series of imposing ritual statues from Chile’s Mapuche people.

**AMERICA BEFORE THE EUROPEAN CONQUEST: AN UPDATED ROUTE**

The new route through the ten display cases dedicated to the central Andes, and the three dedicated to the northern Andes, places these cultures into a broader South-American context, incorporating artefacts from Ecuador, Colombia, Panama and the Antilles and thus representing the cross-fertilisation of neighbour cultures. The cases are laid out in chronological order, progressing from early Peruvian cultures such as the Cupisnique, through the Moche and Nazca eras, up to the Incas and the start of the colonial period. Each case looks at a different pan-Andean theme. For example, the Moche case addresses issues of human sacrifice and ritual warfare in the Andes; the Inca case, meanwhile, focuses on the extent of Inca power and its expression in imperial art. Some of the most emblematic items in the American collections are presented side-by-side with lesser-known works.

The Mesoamerican collections (Mexico and parts of Central America) are also arranged chronologically and by culture, ranging from the most recent cultures back to their earliest attested forebears: Olmec, Maya, Teotihuacan, the Aztecs. The diversity and complexity of these pre-Columbian societies are illustrated with a broad range of archaeological artefacts: statues, ceramics and stone sculptures generally representing different divinities, as well as objects made of wood, metal, gold, textiles and feathers.

The North American permanent collections have been reinvigorated for the public. Six new displays focus on the Great Lakes (Canada) and Mississippi Valley (United States) regions and feature some of the most beautiful pieces of the “royal” collections offered to the king of France as a token of alliance, as well as pieces accumulated by explorers and missionaries during the New France era (17th-18th centuries). These include clubs, tomahawks, wampum, bead-studded headbands, painted bison-hide dresses and long headaddresses.

The permanent collections plateau. Americas © musée du quai Branly, photo Lois Lammerhuber
The globalisation collection contains 11,000 works which retrace the history of contacts between Europe and other continents. Comprising drawings, prints, paintings, sculptures and even colonial furniture, this collection illustrates five centuries of European invasions and journeys of exploration in Africa, Asia, Oceania and the Americas.

Along with this mass of romanticised depictions of “the Other,” the collection also includes many artefacts from France’s colonial history (paintings, drawings, monumental friezes and sculptures produced for universal expositions and colonial exhibitions) and role in the slave trade (depictions of plantations, portraits of slaves, historical scenes and more). These works document the evolution of western perceptions of the Other across different regions and eras. They also serve to remind us of the fundamental role which exotic imagery continues to occupy in the collective imagination.

PERSPECTIVES ON OTHER PEOPLE AND PLACES

The oldest engravings in this collection, dating from the 16th and 17th centuries, depict the New World as a place filled with cannibalistic Indians and European explorers. The collection also includes idealised images of “noble savages”, a recurring theme in the 18th century, along with watercolours painted by sailors exploring Oceania in the 19th century, prints and drawings produced by Paul Gauguin and Henri Matisse in Tahiti, various Orientalist artworks, sketches from explorers in North and sub-Saharan Africa and even wallpaper from 19th century bourgeois homes depicting exotic themes...

The globalisation collection has been expanded and enriched over the years, and now contains over 11,000 works. They retrace the history of globalisation and evolving international perspectives. Among the finest examples of this process in action are the set of three Japanese silk-screen portraits of Europeans dating from the turn of the 20th century, the 230 drawings dating from the 1840s which make up the travelogue of sailor René Gillotin, and the notebook full of watercolours produced by Ernest Charton’s expedition to South America and focusing on local handicrafts, ceremonial processions and the lives of indigenous peoples along the Napoléon River.

The Visual Arts Box is the perfect setting in which to display this collection, with a new selection of photographs, drawings and travel journals exhibited every three months. The historiographical nature of some of the items in the collection means that they will not be displayed in the permanent exhibition proper, but they remain invaluable sources for the museum’s multimedia productions, loan programme and special exhibitions.

Paul Jacoulet, an exceptional donation

In 2013 the musée du quai Branly received a substantial donation containing over 2950 watercolours, drawings, sketches and other documents produced by Paul Jacoulet, donated by Mrs. Thérèse Jacoulet-Inagaki. Presented to the museum with no financial strings attached, this collection is valued at 4,476,058 Euros, making it the most significant single donation in the museum’s history. In 2013, in honour of this generosity, the musée du quai Branly presented a selection of Jacoulet’s works in the special exhibition An artist’s travels through Micronesia: the floating universe of Paul Jacoulet.
The museum acquired a number of works which occupy a significant place in the history of photography, not least among which are the photographers. Between 2006 and 2016 the museum has pursued an active policy of acquisitions: almost 70,000 contemporary photographs have been added to the collection. In recent years the museum’s photographic collections, casting new light on oft-overlooked works.

Since opening to the public in 2006, the musée du quai Branly has pursued an active policy of acquisitions: almost 70,000 contemporary and documentary photographs have been added to the collection. In recent years this acquisition policy has enabled us to further document geographical areas which were already well-represented in the collections, to broaden our understanding of lesser-studied regions and to champion the work of specific photographers. Between 2006 and 2016 the museum acquired a number of works which occupy a significant place in the history of photography, not least among which are the photographers. Between 2006 and 2016 the museum acquired a number of works which occupy a significant place in the history of photography, not least among which are the photographic works of artists and scenes: Ruby’s Room by Anne Noble in 2007, Colombian Nights in 2013, the first show in France dedicated to leading contemporary photographers from Colombia. Since late 2012, the Visual Arts Box on the permanent collections plateau has been used to display works from the museum’s photographic collections, casting new light on oft-overlooked works.

The collections have been expanded to include works by contemporary photographers, with the acquisition of over 600 images including Rashid Mahdi’s portraits from Sudan, photographs of New Zealand by Fiona Pardington and Anne Noble, the photo series My Grandfather’s Dream and African Spirits by Samuel Fosso, various works by Marcos Lopez and Lourdes Grobet and the series Corté de Florero by Juan Manuel Echavarria and Fosso by Carlos Garacca.

The museum has also established a programme to support contemporary artists: the PhotoQuai Residencies. These grants enable non-European photographers to undertake an artistic project in the country of their choice. Since 2008, 23 artists have received grants to produce a series of photographs, which have since been added to the museum’s photographic collections.

PhotoQuai Residencies were sponsored by the Total Foundation, the photographic expeditions of Delaili Charnoy and Camero Obscura in 2007) or exploring more general themes (Perspectives on Others in 2006, Patagonia, images from the ends of the earth in 2012). In terms of contemporary photography, various exhibitions have sought to raise the profile of specific artists and scenes: Ruby’s Room by Anne Noble in 2007, Colombian Nights in 2013, the first show in France dedicated to leading contemporary photographers from Colombia. Since late 2012, the Visual Arts Box on the permanent collections plateau has been used to display works from the museum’s photographic collections, casting new light on oft-overlooked works.

By virtue of its sheer rarity, size and diversity – both geographical and historical – the collection of 710,000 photographs held at the musée du quai Branly is a reference point for researchers in France and all over the world.

A CONSTANTLY-EVOLVING COLLECTION

NEW PERSPECTIVES: PHOTOQUAI, THE INTERNATIONAL PHOTOGRAPHY BIENNALE

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Launched in 2007, the PhotoQuai biennale has several objectives: to herald artists whose work is not yet well-known in Europe, to nurture the vitality of contemporary non-European art and to foster exchanges between cultures. Every two years, in the autumn, photographs by 40 artists from all over the world are featured in a free exhibition on the banks of the Seine, just across from the museum.

SUPPORTING CONTEMPORARY ARTISTS

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CONSOLIDATING OUR PHOTOGRAPHIC HERITAGE

A number of the images in the collection date back to the very earliest days of photography. The period 1840-1870 is very well-attested, with highlights including a set of daguerreotypes which represent the first experiments with photography, not least among which are the photographs of Gabon, taken by Auguste Houzé de l’Aulnoit, Auguste Joseph Girardin and his collaborators between 1861 and 1863, as well as two albums (Anonymous, Herrmann, B. Jottrand, Victor) from the museum.

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Displaying photographs

Photographic works feature prominently in the museum’s programme of exhibitions, reflecting the depth and breadth of the collections (The Yucatán is Elsewhere, the photographic expeditions of Delaili Charnoy and Camero Obscura in 2007) or exploring more general themes (Perspectives on Others in 2006, Patagonia, images from the ends of the earth in 2012). In terms of contemporary photography, various exhibitions have sought to raise the profile of specific artists and scenes: Ruby’s Room by Anne Noble in 2007, Colombian Nights in 2013, the first show in France dedicated to leading contemporary photographers from Colombia. Since late 2012, the Visual Arts Box on the permanent collections plateau has been used to display works from the museum’s photographic collections, casting new light on oft-overlooked works.
The Pavillon des Sessions, opened on 13 April 2000, is the musée du quai Branly’s outpost in the Musée du Louvre. Here 105 masterpieces from Africa, Asia, Oceania and the Americas rub shoulders with some of the great works of Western art.

**A POLITICAL GESTURE**

The opening of the Pavillon des Sessions marked a major turning point in Western attitudes towards the arts and civilisations of Africa, Asia, Oceania and the Americas — in other words, three quarters of the human race and 2,500 years of world history. Jacques Kerkhove, curator, collector and a passionate advocate of the art of indigenous peoples, was behind this initiative. In his 1990 manifesto, *For masterpieces all over the world to be born free and equal*, he advocated the opening of a department in the Louvre dedicated to “non-Western” art. Thanks to the political determination of President of the Republic Jacques Chirac, ten years later these cultures were finally represented in a 1200m² exhibition space designed by architect Jean-Michel Wilmotte. Located between the Flore and Denon wings of the Louvre, the Pavillon des États was thus reborn as the Pavillon des Sessions.

**A SELECTION OF EMBLEMATIC WORKS**

Far from being a simple precursor of the musée du quai Branly, the Pavillon des Sessions was conceived as a symbolic and historic gesture. With no claims to be either exhaustive or encyclopaedic in nature, 108 sculptures (42 from Africa, 6 from Asia, 28 from Oceania and 32 from the Americas) were chosen for their aesthetic value, their artistic strength and their evocative power, in the spirit of the museum that houses them. The refined and luminous architectural design invites an aesthetic experience. The artefacts are divided between four great geographical regions, allowing visitors to pass freely from one zone to the next.

At the entrance to each room, maps provide information on the origin of works. Illustrated identification sheets complement the information given in the curatorial notes. A multimedia system with a dozen interactive screens offers more detailed information on the history, context, use and the society of origin of each artefact on display.

**A prestigious loan from the Mexican National Institute of Anthropology and History**

Already exhibited in the Pavillon des Sessions from 2000 to 2003, this fabulous Olmec statue has once again been loaned to France by the Mexican government, for a period of three years from 2015 to 2017. The figurine, usually on show at the Museo Tuxteco (Tuxtla, Veracruz, Mexico), has been generously loaned by the Mexican National Institute of Anthropology and History. It is a fine example of the Olmec style, illustrating a current in Mesoamerican culture which emerged in the second millennium BC, and also a tribute to the superb archaeological work conducted in recent decades by our Mexican colleagues.
Partners on 5 Continents

56 Research and Teaching
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The musée du quai Branly is a member of the European Network of Diaspora Associations and Ethnographic Museums (READ-ME) and the Asia-Europe Museum Network (ASEMUS). Since 2014, the museum has also been involved with the European NEXUS 1496 project, focusing on the indigenous culture of the Antillean islands. These dynamic relationships allow for greater forward thinking, as well as the sharing of experiences and databases.

EXCHANGES WITH THE COUNTRIES FROM WHICH OUR COLLECTIONS ORIGINATE

The museum maintains technical, scientific and cultural relationships with partners in the countries of origin of the works in our collections: supporting the creation of museums to promote their heritage, compiling inventories of collections, building databases, hosting professionals to contribute to their training and forming partnerships for special exhibitions.

THE MULTIMEDIA LIBRARY

The multimedia library is a valuable tool for researchers and students, and a space for documentation and the dissemination of scientific information. The library consists of spaces both real and virtual: the multimedia library and the library’s online portal at www.quaibranly.fr.

THE CONGO RIVER EXHIBITION IN SINGAPORE © ASIAN CIVILISATIONS MUSEUM

INTERNATIONAL TOURING EXHIBITIONS

The museum’s expertise in designing and coordinating exhibitions is widely respected, leading to various international engagements. Touring exhibitions are part of the musée du quai Branly’s extra-mural policy, committed to sharing masterpieces from the arts and civilisations of Africa, Asia, Oceania and the Americas, in a spirit of openness and dialogue.

Every year, the musée du quai Branly hosts programmes of lectures and seminars focusing on the museum’s collections and key areas of research. Priority is given to interdisciplinary approaches and the diversity of topics studied. In order to meet these ambitious objectives, the musée du quai Branly provides substantial educational resources for teachers and students: access to works and the museum’s documentary resources, teaching facilities, screening rooms etc.

WORKS ON LOAN

With regular exchanges and loans between the museum and partner institutions in other countries, as well as government donations, every year hundreds of artefacts are in circulation for the purposes of special exhibitions at the museum and elsewhere.

PUBLICATIONS

Catalogues, guides, art books, scientific journals and monographs – the museum’s published output reflects the nature of our collections, our special exhibitions and the work of our conservators, curators and researchers.

SCIENTIFIC RESEARCH

The research and teaching department – whose remit covers anthropology, archaeology and the history of non-Western art – studies the ways in which objects are created, circulated and consecrated as cultural artefacts outside of Europe, examining everything from their technical, ritual and commercial history to the manner in which such works have been collected, gathered and conserved in museums. The department hosts fellow researchers, leads research projects and organises scientific events.

NEWS NETWORKS OF EUROPEAN AND INTERNATIONAL MUSEUMS

The musée du quai Branly is a member of the European Network of Diaspora Associations and Ethnographic Museums (READ-ME) and the Asia-Europe Museum Network (ASEMUS). Since 2014, the museum has also been involved with the European NEXUS 1496 project, focusing on the indigenous culture of the Antillean islands. These dynamic relationships allow for greater forward thinking, as well as the sharing of experiences and databases.

READ-ME conference at the Museo Nazionale Preistorico Etnografico Luigi Pigorini, Rome © DR

EXCHANGES WITH THE COUNTRIES FROM WHICH OUR COLLECTIONS ORIGINATE

The museum maintains technical, scientific and cultural relationships with partners in the countries of origin of the works in our collections: supporting the creation of museums to promote their heritage, compiling inventories of collections, building databases, hosting professionals to contribute to their training and forming partnerships for special exhibitions.

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**RESEARCH AND TEACHING**

**From its very inception, the museum has been committed to an ambitious academic goal: to bridge the gap between museums and research, particularly by means of exchanges with other leading cultural institutions and seats of higher education.**

**RESEARCH AT THE HEART OF THE MUSEUM’S ACTIVITIES**

The stated purpose of the musée du quai Branly’s Research and Teaching Department is to “contribute to the development of fundamental and applied scientific research relating to the collections under the institution’s charge, and the societies from which these items originate.” (Decree of 9th December 2004) As such, the department aims to bring together anthropologists, archaeologists and art historians to explore the ways in which objects are created, circulated and conserved as cultural artefacts outside of Europe, examining everything from their technical, ritual and commercial history to the manner in which such works have been collected, gathered and conserved in museums. The immense diversity of the museum’s collections (anthropomorphic statues, tools, decorated human remains, photographs, books and more) and the materials involved (wood, stone, paper, animal skins, plant fibres etc.) is conducive to interdisciplinary collaboration, aimed at determining the best way to preserve and promote these precious testimonies of non-European societies. Supported by the numerous grants and scholarships awarded by the museum (grants for researchers starting and completing theses, post-doctoral grants, grants for studying the collections), research at the musée du quai Branly reaches out to a wider audience by means of international colloquia and partnerships with universities who teach certain courses in situ. Every year around ten international colloquia are held at the museum, open to the public and focusing on themes related to our collections. They may be connected with current exhibitions or topics of discussion, or else deal with different aspects of the work of anthropologists, art historians and collectors. The museum has hosted many memorable international conferences over the years, with notable examples including “From anatomical collections to objects of worship: conserving and exhibiting human remains in museums” in 2008, “The archaeology of colonial slavery” in 2012, “Religious materialities” in 2015 and of course the museum’s 10-year anniversary colloquium in 2016: “The materiality of our collections”.

**FORMING LONG-TERM RELATIONSHIPS WITH ACADEMIC PARTNERS**

The research and training department aims to facilitate exchanges between researchers from different fields. Between 2005 and 2014, the museum led the International Research Group (GDR) “Anthropology and History of Art”, bringing together fifteen French and international universities. The group produced around twenty publications and fifty journal articles, as well as organising a dozen international colloquia and four exhibitions. The museum is keen to maintain this dynamic, uniting different research institutions in a federal, collaborative structure. Since 2014, the musée du quai Branly has been a stakeholder in three national “Laboratories for Excellence” (Créa- tion Art Patrimoine, Passés dans le Présent and Patrimo), working to strengthen the bonds between academic research and cultural institutions, focusing on matters of education, creation and conservation. The museum also has plans to form new partnerships with several “Scientific Interest Groups” (GIS), collaborative teams formed by the CNRS to promote exchanges between institutions working in the same fields, such as GIS Latin America and GIS African Studies in France.

**VISITING ACADEMICS**

The museum regularly plays host to foreign researchers, inviting them to share their knowledge and analysis in conferences, colloquia, seminars and study days organised to coincide with special exhibitions. The museum provides visiting academics with various resources: work stations, consultation rooms near the reserves, the resources of the multimedia library, a working library, access to documents, sound and video recordings, a special workshop for studying precious items, a documentary database (TMS - The Museum System) covering all objects in the collections, the library catalogue, the archive catalogue, a directory of scientific facilities etc. Researchers hosted at the museum also work in partnership with our curators. The Muséothèque (a dedicated facility for studying works held in the museum’s reserves) is a vital resource in this respect, allowing experts to consult works not on regular display. 500 researchers make use of these facilities every year. Recent research has focussed on, among other things, the circumstances in which the non-Western artefacts contained in our collections were produced, their importance in ritual and everyday contexts, the relationships they represent between humans and non-humans, their evolution over time and the physical distances they have travelled, as well as the meaning and symbolism thus accumulated.

**TEACHING AT THE MUSEUM**

**ORGANISATION**

The musée du quai Branly become a campus in its own right, thanks to partnerships with 9 higher education institutions, and receives around 1350 students each year for over 800 hours of classes. These partnerships involve the design and organisation of courses of teaching at the museum, internship programmes, workshops and joint research projects. Aimed primarily at students in their third year of undergraduate study, and masters and doctoral students, teaching at the museum takes the form of specialist seminars, study days and conferences focusing on specific topics in anthropology, ethnomusicology, history of art, history, archaeology, sociology, oral literature and patrimonial law. The museum also organises lectures and seminars devoted to items from the collections, delivered by our curators. Researchers and teachers are also called upon to take part in the museum’s public education activities, contributing to conferences open to the general public. Students are also closely involved with the museum’s educational initiatives: private views, scientific events open to the public etc.

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**DIRECTORS OF RESEARCH AND TEACHING AT THE MUSÉE DU QUAI BRANLY**

Since the museum’s foundation, its Research and Teaching Department has been led by a succession of academics from quite different scientific backgrounds: Maurice Godelier (Director of Studies at EHESS), from 1997 to 2000, Emmanuel Delavie (Director of Studies at EHESS), from 2001 to 2007, Anne-Christine Taylor (Emeritus Research Director at the CNRS) from 2008 to 2013, Frédéric Keck (Laboratory for Social Anthropology, Collège de France) since January 2014.
RESOURCES AVAILABLE TO TEACHERS AND STUDENTS
In addition to extensive documentary resources, the musée du quai Branly provides teachers and students with a range of educational facilities and tools. Numerous offices with specially-adapted work stations, three classrooms with a total of 70 places, five dedicated rooms near the reserves for consulting works, the Muséothèque, a 400-seat theatre and a 100 seat cinema available for academic events. There is also the possibility of holding lessons directly in the permanent collections or special exhibitions.

The museum’s “Teaching” pamphlet, available for download from our website, contains full details of all courses taught at the musée du quai Branly along with practical information for students and members of the public interested in attending. The latter, classified as “external readers”, may apply for a Student Pass which provides access to classes and seminars, documentary resources and the museum’s permanent collections and special exhibitions.

ACADEMIC SOCIETIES
The musée du quai Branly is also the designated headquarters of five academic societies.* These learned societies owe their longevity and enduring dynamism to the enthusiasm of their members, united by their shared specialist interests. These multi-disciplinary discussion circles contribute to the academic life of the museum with conferences, film screenings (open to the public) and the publication of specialist reviews.


SCHOLARSHIPS AND THESIS PRIZES
In order to help PhD students and recent doctoral graduates to further develop their research, every year the musée du quai Branly awards eight one-year research scholarships. Since 2012, the museum has also awarded five scholarships for research focusing on the museum’s collections. These prizes are awarded following an international call for submissions, which attracts over 180 applicants per year. Scholarship recipients, selected by an academic evaluation committee on the strength of their research project, have a work station in the museum, and the opportunity to work with curators and connect with the public through a programme of events organised in the Jacques Kerchache reading room.

Between 2006 and 2016 the museum hosted 77 young researchers on scholarships, many of whom have gone on to pursue careers with museums and research institutions in France and elsewhere. Founded to supplement this scholarship programme, the Fondation Marine Aublet – established in 2011 under the aegis of the Fondation de France – supports the work of the musée du quai Branly with research and study grants intended to help students and young researchers in the fields of ethnology, non-European history and history of art. Since 2012, students from Chile, the Central African Republic, Madagascar, China and Colombia have received vital funding allowing them to pursue their research in the field or in archives outside Europe.

The musée du quai Branly also awards two thesis prizes each year, recognising excellent historical or anthropological research focusing on figurative arts and craftsmanship. These prizes are awarded to theses completed in European universities (in French or in English), and are intended to help finance their publication.

A CONSTANTLY-EVOLVING RESEARCH ENVIRONMENT
The musée du quai Branly is determined to cement its unique position within the museum-based research community. In 2015, we reached out to the High Council for the Evaluation of Research and Higher Education (HCERES) for advice on how to guarantee the consistency of our research and teaching activities. One of the key recommendations to emerge from the HCERES report was that we “seek to identify each year, or every other year, a specific research theme for which scholarships will be awarded”. This policy of designating themes each year should allow us to refocus the museum’s research activities around specific calls for projects: publications in the journal Grohnde, inviting respected researchers to act as tutors to research scholars, organising an annual international colloquium devoted to the research conducted over the preceding year etc. Restructuring the museum’s research and teaching activities around certain key themes announced in advance of each academic year will also facilitate the work of our curators, helping them to plan ahead for how best to support and guide our research scholars, and organise colloquia well in advance.

In the period 2006-2016, the musée du quai Branly has hosted 77 doctoral and postdoctoral researchers, awarded 13 thesis prizes (since 2008), provided 59 scholarships for research involving the museum’s collections (since 2010) and 53 doctoral research scholarships in partnership with the Fondation Marine Aublet (since 2012). Between 2006 and 2016 the museum also welcomed 510 French and international researchers, as well as organising over 600 academic events involving over 40,000 participants.

Scholars and researchers at the museum: in figures
SCIENTIFIC PUBLICATIONS

The purpose of Research and Teaching Department is to advance the work of anthropologists and art history researchers. The department's two primary scientific publications are the half-yearly journal Gradhiva and the Aesthetica collection.

Founded in 1986 by Michel Leiris and Jean Jamin, Gradhiva is a forum for history discussions and new developments in anthropology. Each issue contains a special report on a unique subject, such as music and copyright, popular representations of historical figures or visual ambiguity in Western and non-Western art. Essays in the Aesthetica collection are co-published with Éditions Rue d’Ulm (Presses de l’École Normale Supérieure) and offer diverse viewpoints on art practices and productions.

DONORS

In honour of the museum’s tenth anniversary in 2016, the Heritage and Collections Department published a book on five of the museum’s major donors, their biographies and the story behind their contributions to the museum: Jean-Paul Barbier-Mueller (a museum founder), Alain de Monbrison (an art dealer), Hélène and Philippe Leplay (archive donors), Claude Stresser-Péan (an ethnologist) and Thérèse Inagaki (a private collector). The book also describes the artefacts’ histories and how they were used. The biographies cover ten years of donations and include commentary from curators on a selected hundred or so donations to the museum’s heritage division, including the geography, photograpy and archive sections.

MUSEUM GUIDE

Also published in honour of the museum’s tenth anniversary in 2016, the new museum guide - part of the Encyclopédies du Voyage [Encyclopedias of Travel] collection by Éditions Gallimard - aids visitors in exploring the museum and offers an overview of the museum’s wellbeing of culture and science. Whether you are visiting for the first time or the hundredth time, this guide is both a useful companion and an introduction to the museum and serves as an excellent reference for all visitors to the musée du quai Branly.
The musée du quai Branly’s media library is a renowned document centre and hub for ethnology and art history. New acquisitions are added to it regularly to meet the needs of all users, academics, researchers, culture and heritage experts and those who are just curious.

A COLLECTION OF 350,000 DOCUMENTS

The media library at the musée du quai Branly is home to more than 350,000 documents (which include 4,600 journal titles, 12,000 audiovisual documents and 8,500 electronic journals), 710,000 photographs and 89,000 archival records, adding up to a vast array of documents on the arts and civilisations of Africa, Asia, Oceania and the Americas. The library is a singular heritage collection in Europe and constantly enhanced with new artwork, journals, photographs and audio and audiovisual archival holdings. More than 4,000 new monograph entries and over 700 living periodical titles are acquired each year.

THE RARE ARTEFACTS ROOM

The rare artefacts room is open by appointment only. Here, visitors may view print documents from the rare collections and original items from the icon library, such as illustrations; photographs taken during expeditions, journeys and missions around the world; flyers, albums, postcards, engravings and drawings.

THE RESEARCH AND STUDY MEDIA LIBRARY

The research and study media library is located on the fifth floor of the museum, adjacent to the lobby. The 216-seat room is equipped with 12 computer workstations and permits free access to print documents (20,000 works and more than 100 specialised journals), audio and audiovisual documents, a document portal to all of the museum’s online catalogues, over 8,500 electronic journals and a selection of specialised databases. The icon library’s holdings, archives and rare collections may be visited by appointment. Enrolment and information on the media library, its rooms and services and how to view its collections are described in the Reader’s Guide, available for download on the museum’s website.

ARCHIVE VIEWING AND COLLECTIONS RECORDS ROOM

The archive viewing and collections records room is open to museum partners, cultural heritage conservationists and university students and researchers. Documents from the room may be viewed on-site by appointment. The room’s collections include 88,000 archival items and contain information on the museum’s holdings, including collections records, collections by category (e.g., by collector, ethnographical topic or historical exhibition), exhibition records and public and private archival holdings (from anthropologists, missions, art historians and artists).

THE DOCUMENT PORTAL

The musée du quai Branly’s digital resources facilitate access to various documents and are a testament to the museum’s forward-thinking approach. The document portal (available under Database at www.quaibranly.fr) is a gateway to a catalogue of artefacts and to artwork from the Explore the Collections icon library (containing digital photos and descriptions of more than 410,000 items), a media library catalogue (200,000 items) and a catalogue of archives and holdings records (88,000 items). Also available are a number of other digital resources (image banks, artworks and artefacts, an audiovisual collection and electronic journals), Kiosque du Monde (Kiosk of the World, a press journal on art and culture news from around the world), a selection of websites and bibliographies by topic, research tools, proceedings from international symposia and all issues of the journal Gradhiva.

THE JACQUES KERCHACHE READING ROOM

Open to the public, the Jacques Kerchache reading room is updated continually. Its holdings include exhibition catalogues, art books, atlases, children’s books and journals, allowing museum visitors to learn more about the museum’s collections and special exhibitions, explore the field of ethnology or prepare for upcoming travels. The reading room also hosts regular cultural activities and events.
The musée du quai Branly has art and artefacts from around the world. The museum itself has an international outlook and since its foundation has actively worked side-by-side with its collections’ countries of origin.

WORKING WITH COUNTRIES AROUND THE WORLD

Whether it is helping to open new museums, inventorying collections, building databases, hosting foreign experts, co-producing exhibitions, providing training and education or showcasing a culture’s heritage, the musée du quai Branly is constantly forming new scientific, cultural and technical cooperative partnerships with other museums.

In particular, the musée du quai Branly is a member of the Museums for Development programme, the brainchild of a partnership formed with the Priority Community Funds of the Ministry of Foreign Affairs and International Development and with the Portovuosi School of African Heritage. Targeted at the general public, the programme’s goal is to increase attendance at 26 African museums and to help them expand their own resources and improve their management methods.

The musée du quai Branly is also a participant of the Louvre Abu Dhabi construction project and in several programmes to put on Vietnamese heritage exhibitions.

The museum cooperates multilaterally with the European Commission, the Ministry of Foreign Affairs and International Development and organisations including UNESCO and the International Organisation of La Francophonie on current issues, such as sustainable development, the rights of aboriginal peoples and intangible heritage.

On 7 April 2010 UNESCO and the musée du quai Branly signed an agreement for the preservation of intangible cultural heritage. This agreement covers practices and representations acknowledged by communities as part of their cultural heritage, including oral expression and traditions, performing arts, social practices, festive events and rituals, understandings of and practices related to nature and the universe and knowledge of traditional artistic work.

The musée du quai Branly also endeavours to play a role in exhibition design networks and international museum discussion networks, including the International Council of Museums (ICOM) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

SHARING RECORDS OF COLLECTIONS

The musée du quai Branly has an active policy of working closely with its collections’ countries of origin to learn more about the pieces it owns. A cooperative programme called Art des Îles Fijîs Depuis le XVIIIe Siècle : Enjeux Politiques, Dimensions Sacrées, Transformations Sociales et Collectes d’Objets (art from the Fiji Islands Since the 18th Century: Political Issues, Sacred Aspects, Social Transformations and Collections of Objects), sponsored in part by the musée du quai Branly, was launched in May 2011 in partnership with several European, American and Fijian museums.

The museum is also a participant, along with the Hosei University of International Japanese Studies in Tokyo and the University of Zurich, in a project to study Japanese collections of Buddhist art.

Monash University’s Centre for Australian Indigenous Studies, Cambridge University’s Museum of Archaeology and Anthropology, the University of Oxford’s Pitt Rivers Museum, Leiden University’s National Museum of Ethnology and the museum du quai Branly joined forces to form a scientific research group to study collections of photographs of Australian aboriginal culture. The group’s research focuses in particular on photos taken by Désiré Charnay on expeditions to Australia. The photos are owned by the musée du quai Branly.

EXHIBITION INSTITUTIONAL PARTNERS

The musée du quai Branly assists other museums in designing and co-producing exhibitions and loans pieces to offsite exhibitions, thus strengthening bonds with foreign institutions. One such contribution is the Indiens des Plaines (Plains Indian) exhibition, created in partnership with the Nelson-Atkins Museum of Art in Kansas City. Following its roaring success at the musée du quai Branly in 2014, the exhibition was installed at the Metropolitan Museum of Art in New York.

In another instance, the musée du quai Branly, Institut Français, the Total Foundation and publisher Présence Africaine came together to bring Présence Africaine, une Tribune, un Mouvement, un Réseau (Présence Africaine, A Forum, a Movement, a Network), first exhibited at the musée du quai Branly in 2009, to various African museums.

The exhibition was shown in Senegal (at the Institut Français in Saint-Louis and at the Alliances Françaises in Kaolack and Ziguinchor) and at the Villa des Arts in Rabat, Morocco, between 2012 and 2014. In 2015 it travelled to Kinshasa in the Democratic Republic of the Congo, to the Institut Français in Brazzaville and the one in Pointe-Noire in the Congo, and to Douala, Cameroon. The musée du quai Branly was the first museum to put on an African art exhibition in a national Asian museum. The Feuille Congo, Arts d’Afrique Centrale (The Congo River, Arts of Central Africa) exhibition, shown at the musée du quai Branly in 2010, travelled to the Asian Civilisation Museum in Singapore in 2011 and to the Shanghai Museum in 2013. It continued its tour at the National Museum of South Korea in 2013, the National Institute of Anthropology and History in Mexico City in 2015, and the Pushkin State Museum of Fine Arts in Moscow in 2016. The Mesquites, Beaute des Espiris (Masks, the Beauty of Spirits) exhibition was designed specifically to tour internationally as part of the musée du quai Branly’s commitment to openness, respect and dialogue through the sharing of its artwork and artefacts from Africa, Asia, Oceanica and the Americas with other institutions.

The museum du quai Branly’s partnerships are near and dear to its foundation. In 2009, the musée du quai Branly became the first European institution to form partnerships with multiple major national museums in China for the loan of artwork, designs and exhibition tours. The museum signed a memorandum of agreement with the National Museum of China in Beijing and the Shanghai Museum in 2010. Exhibitions created under the agreement have been enormously successful with Chinese audiences.

In 2014, the musée du quai Branly hosted the China-France Cultural Forum in honour of the 50th anniversary of Chinese-French relations. The museum even created a website entirely in Chinese with descriptions of its collections and events.

musee du quai Branly: A special partner to major cultural institutions in China

China’s cultural institutions are near and dear to the musée du quai Branly’s heart, both because of the collections they own and the cooperative programmes they have established with the musée du quai Branly. In 2009, the musée du quai Branly became the first European institution to form partnerships with multiple major national museums in China for the loan of artwork, designs and exhibition tours. The museum signed a memorandum of agreement with the National Museum of China in Beijing.
In 2013, the musée du quai Branly inaugurated QuaiBrAnly-Tokyo, a permanent exhibition space at the Intermédiaire in Tokyo. Yoshikazu Nishino, director of the University of Tokyo museum, envisioned a display of unusual pieces from the museum’s collections, such as a commemorative stoneware male sculpture from Nias Island, a selection of Maori sculptures and several African coins. The pieces can now be found next to the Intermédiaire’s natural history exhibits. The display of musée du quai Branly artefacts changes once or twice per year. Each exhibit features a theme chosen jointly with the University of Tokyo museum.

**EXCHANGING AND LOANING ARTWORK**

The musée du quai Branly strives to forge close relationships with both major international institutions and smaller museums. Each year, foreign and French museums loan the musée du quai Branly a total of more than 1,100 art pieces for special exhibitions and for the Pavillon des Sessions. Such exchanges help publicise some non-European civilisation masterpieces to the general public, such as the Diquis spheres at the National Museum of Costa Rica and an Omhec figure, which was loaned to the National Institute of Anthropology and History in Mexico City in 2015 for three years. The museum lends nearly 500 artworks and artefacts every year to foreign institutions such as the Baur Foundation (Geneva), the Tomie Ohtake Institute (São Paolo), the Latvian National Museum of Art (Riga), the Museum of Cultures (Lugano); the Museum of Modern Art (New York), the Museum Rietberg (Zurich), the National Gallery of Australia (Canberra), the Palazzo delle Esposizioni (Rome), the Power Station of Art (Shanghai), the Jewish Museum (Berlin), the Metropolitan Museum of Art (New York), the Nelson-Atkins Museum of art (Kansas City) and the National Institute of Anthropology and History (Mexico City).

**HOSTING AND TRAINING STAFF FROM FOREIGN MUSEUMS**

The musée du quai Branly has hosted many professionals from museums in Africa, Asia, Oceania and the Americas for training sessions lasting anywhere from a few days to several months. The museum has opened its doors to a number of foreign experts, including Phuong Le Thi Thanh, head of art preservation at the Vietnam Museum of Ethnology, Huang Yi, head of exhibitions at the National Museum of China, and Silvia Cuervo, curator at the Caribbean Museum in Colombia. These experts worked for many months alongside staff in the musée du quai Branly’s Heritage and Collections Department as part of the Profession Cultures (Cultural Experts) programme. The museum is also a member of the Courants Musées Ethnographiques (European Network of Associations of Ethnographic Museums and Diasporas), or READ ME! Organised by the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the association is a consortium composed of the European Research Council, since summer 2010: the Carter Center (Atlanta), the Burke Museum (Seattle), the Baur Foundation (Geneva), the Iroquois Indian Museum (Burbank), the National Museum of Ethnology in Osaka (Osaka), the Singapore Art Museum (Singapore), the National Museum of Ethnology in Leiden (The Netherlands), the National Museum of Ethnology in Mexico City, the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the “Géants de la Culture” programme, and the Formula 1 Safety Car at the Grand Prix du Grand Canyon. The museum is also a member of the Courants Musées Ethnographiques (European Network of Associations of Ethnographic Museums and Diasporas), or READ ME! Organised by the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the association is a consortium composed of the European Research Council, since summer 2010: the Carter Center (Atlanta), the Burke Museum (Seattle), the Baur Foundation (Geneva), the Iroquois Indian Museum (Burbank), the National Museum of Ethnology in Osaka (Osaka), the Singapore Art Museum (Singapore), the National Museum of Ethnology in Leiden (The Netherlands), the National Museum of Ethnology in Mexico City, the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the “Géants de la Culture” programme, and the Formula 1 Safety Car at the Grand Prix du Grand Canyon. The museum is also a member of the Courants Musées Ethnographiques (European Network of Associations of Ethnographic Museums and Diasporas), or READ ME! Organised by the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the association is a consortium composed of the European Research Council, since summer

**EUROPEAN AND INTERNATIONAL EXHIBITION DESIGN NETWORKS**

The museum has been a member of the Nexus 1492 European programme, funded by the European Research Council, since summer 2014. The programme centres on Native American tribes in the Antilles archipelago before, during and after the arrival of Christopher Columbus in 1492. The musée du quai Branly provides expertise and contributes to the study of archaeological and ethnographic collections on the Caribbean and the Amazon located in Europe, the Dominican Republic and Haiti. The museum is also a member of the Asia-Europa Museum Network (ASEMUS), which consists of 36 Asian and 41 European members and seven associate institutions. The network was formed to allow museums from the three continents represented to discuss Asian and European collections. Through the European Commission’s Culture programme, the musée du quai Branly is also involved with the Réseau Européen des Associations de Diasporas et Musées Éthnographiques (European Network of Associations of Ethnographic Museums and Diasporas), or READ ME! Organised by the Royal Museum for Central Africa (MRAC) in Tervuren, Belgium, the association is a consortium composed of the musée du quai Branly’s Heritage and Collections Department as part of the Profession Cultures (Cultural Experts) programme.

**GIVING BACK**

Following the 2010 earthquake in Haiti, the musée du quai Branly lent Haitian experts its support and experience in conducting assessments to help preserve and reconstruct Haiti’s cultural heritage. It also donated a copy of every one of its publications to the N’Djamena French Cultural Centre to help the Centre rebuild its collection. The museum also engages in community events for children, including its special Un Autre Noël (Another Christmas) day, an initiative that encourages young museum-goers to donate one of their favourite toys to a child in a refugee camp*. Started in 2006 in partnership with the United Nations High Commissioner for Refugees and Aviation without Borders, the programme now has 13,500 participants and sends around 300,000 toys, to destinations around the world.

* January 2015: Democratic Republic of the Congo - Sudanese and Central African refugees
* January 2014: Burkina Faso - Malian refugees
* January 2013: Turkey - Syrian refugees
* January 2012: Bangladesh - Burmese refugees
* January 2011: Nepal - Bhutanese refugees
* January 2010: Tanzania - Burundian refugees
* January 2009: Kenya - Somali refugees
* January 2008: Liberia - Ivorian refugees
* January 2007: Chad - Sudanese and Central African refugees

FRIENDS OF THE MUSEUM

Since 2002, Friends of the Museum have played a role in the museum’s development and influence both in France and overseas. The Friends circle is engaged primarily in restoring artwork, expanding collections and supporting research. Some of the objects restored thanks to Friends of the Museum include the Seigmann totem pole from British Columbia, the Moai head from Easter Island, a set of Ainu artefacts and a shaman’s coat from Siberia. Celebrated acquisitions have been made, including a Boldenfra magical artefact, a Dogon sculpture, two Fupit masks and, more recently, a Cubeo mask from the Amazon.

Through the generosity of its major benefactors, Nahed Ojjeh, Antoine Zacharias and the Society of African-Art Lovers, each year Friends of the Museum is able to sponsor a post-doctoral research grant and help the museum acquire major pieces, such as two Modang funerary posts from Indonesia and an Akan head from Ghana.

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CORPORATE SPONSORS AND PARTNERS
Donors receive special benefits that afford them access to the very heart of the museum. Benefits vary by donation. The museum works closely with donors and sponsors to provide customised publicity based on the type of donation and programme, often through special recognition and public relations events. In particular, the musée du quai Branly allows donors and sponsors to use its facilities to hold events for their own staff, clients and financial and institutional partners.

PRIVATE EVENTS
The musée du quai Branly also earns revenue by allowing businesses to hold events at the museum.

INDIVIDUAL DONORS AND PATRONS
Individuals have the opportunity to help the museum reach wider audiences by providing financial support to its major programmes. They may also contribute to collections by donating items evaluated by the museum’s acquisitions committee. Donors’ names are permanently etched into the wall of donors and patrons inside the museum.

Donors and sponsors have played a key role in the museum’s foundation and are the source of essential support for many programmes. The museum works closely with each and every donor to design programmes that demonstrate the values embodied by the musée du quai Branly. Thanks to our donors’ invaluable gifts, the museum is able to put on ambitious exhibitions and develop new programmes for an increasingly wide and diverse audience.

By working closely with such a uniquely far-reaching institution, donors contribute to the greater good and help the museum burnish its image, spread its reputation and engage its staff and partners in meaningful programmes. Corporate sponsors not only receive recognition and publicity, they also demonstrate their commitment to exemplary social responsibility and society as a whole. By working closely with such a uniquely far-reaching institution, donors contribute to the greater good and help the museum burnish its image, spread its reputation and engage its staff and partners in meaningful programmes. Corporate sponsors not only receive recognition and publicity, they also demonstrate their commitment to exemplary social responsibility and society as a whole. Forming a partnership with the musée du quai Branly means building a trusting relationship with an exceptional institution and innovative programmes. A true cultural centre, the museum offers a wide range of ways to become involved.

Sponsored programmes

Special exhibitions, improved accessibility, cultural diversity, social initiatives, acquisitions and restorations, educational and scientific projects and international cooperation—these are only a few examples of ways in which corporations and individuals can become involved with and contribute to the museum.

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A diverse cultural resource

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OPEN TO ALL
To facilitate the viewing of the museum’s various collections, exhibitions, shows, conferences and events, the musée du quai Branly organises special programmes for children, large groups and students and ensures all areas are accessible to visitors with disabilities. The museum also offers tools and training for teachers, professionals and charity volunteers to help them prepare for upcoming visits.

VISITS AND WORKSHOPS
The museum offers visitors a wide range of activities to help them explore its permanent collections, architecture, garden and special exhibitions, including guided tours, storytelling tours and family workshops.

PERFORMING ARTS
Stage performance troops and artists come to the museum regularly from four different continents to share their culture, traditions and their occasionally surprising oral, musical, theatrical and choreography talents in shows and concerts performed in the Claude Lévi-Strauss theatre.

OFF-SITE EVENTS
The museum organises numerous off-site events to reach new audiences and open up its cultural works to all. Events include “nomad workshops” and programmes held in prisons, hospitals and retirement homes.

VISITOR TOOLS
The musée du quai Branly’s cultural displays are supplemented with digital tools (multilingual audioguides, downloadable apps), printed literature (interactive children’s booklets, exploration guides) and seminars open to all ages.

EXHIBITIONS AND INSTALLATIONS
Four spaces – the Garden Gallery and three mezzanines overlooking the permanent collections – are reserved for special exhibitions that introduce museum-goers to fresh ideas, showcase the museum’s collections and bring contemporary art to life. Each season, the exhibitions explore topics such as great civilisations, current issues, cross-cultural themes and the world of make-believe.

EVENTS
The museum is involved in major national celebrations, including the Long Night of Museums and Fête de la Science (Science Festival), hosting fun, exciting events like Before, Jardin d’Été (Summer Garden) and L’Ethnologie Va Vous Surprendre (Surprising Ethnology) to help visitors explore non-European cultures.

SHARING KNOWLEDGE
One of the museum’s core missions is to share its knowledge and expertise with casual museum-goers and specialists alike. It does so through Université Populaire conferences, lectures in the Jacques Kerchache reading room, international symposia, scientific publications, its media library and its website www.quaibranly.fr.
A VARIETY OF PERSPECTIVES

The musée du quai Branly’s special exhibitions explore diverse fields of study: the history of civilisations, diverse populations, artistic styles, discoveries and explorations, contemporary creations, traditions in globalisation, exoticism, pop culture, perspectives on otherness, the history of collections, and introducing visitors to a particular era of history or style or history (L’Inca et le Conquistador [The Inca and the Conquistador] in 2015 and Tikí-Pop in 2014). Such projects are opportunities for the musée du quai Branly to utilize major foreign collections for exhibitions such as Chamanes et Divinités de l’Équateur Précolombien (Shamanism and Divinities of Pre-Columbian Ecuador) in 2016, the product of a cooperative agreement with the National Museum of Quito.

THE EAST MEZZANINE

Spread across a vast 700m² room, exhibitions in the East Mezzanine touch on a wide array of topics and offer a closer look at the heritage owned by the musée du quai Branly. These exhibitions include Céramiques Austronesiennes (Céramiques Austronesiennes in 2006, Dans le Blanc des Yeux, Musées Primatifs du Népal (in the White of Their Eyes, Primitive Masks of Nepal) in 2010, and Esthétiques de l’Amour, Sibérie Extrême-orientale (Esthetics of Love, Extreme Eastern Siberia) in 2015. Placing artwork and artefacts side-by-side, the shows intend to spark dialogue and establish greater meaning (Revenus des Dieux, Esthétiques du Fétiche [Reveaux of the Gods, Aesthetics of Icon] in 2009) and publicize the museum’s rich photography collections (Le Yucatan est Ailleurs - Expéditions Photographiques de Déniz Ceylan, [Le Yucatan is Elsewhere - Photographic Expeditions of Déniz Ceylan], 2007).

Temporary exhibitions from 2006 to 2016: Key figures

Between 2006 and 2016, the musée du quai Branly has held 97 different temporary exhibitions designed by 235 different curators. Of those curators, 35% worked at musée du quai Branly, while the other 65% came from outside institutions. The museum has also held 42 exhibitions abroad on all six continents.
THE WEST MEZZANINE

The West Mezzanine is home to 750m² of long-term, cross-discipline exhibitions that draw on an assortment of anthropological research to marry European and non-European collections. Though the musée du quai Branly’s permanent collections are divided artificially by continent, its special exhibitions attempt to answer anthropological questions common to all of humanity. Many social phenomena, such as trade and commerce, religion and education, are universal constants that it is important to grasp as a whole. Exhibitions housed in the West Mezzanine are a place for researchers to examine relationships and connections between civilisations, artefacts and peoples and establish links between art history and anthropological history. Running for ten to 18 months at a time, the exhibitions are supplemented with seminars and discussions that delve further into the exhibition’s theme. Exhibition catalogues feature essays by leading experts and are regarded as authoritative. The first anthropological exhibition, Qu’est-ce Qu’un Corps ? (What is a Body?) in 2006, was put together by Stéphane Breton, associate professor at the École des Hautes Études en Sciences Sociales (EHESS), and an interdisciplinary, transcontinental team of researchers to compare the way bodies are represented in four major regions of the world. Designed by Philippe Descola, anthropologist and professor at EHESS and the Collège de France, La Fabrique des Images (The Making of an Image) (2010) deciphers humanity’s art and artefacts in four iconographic forms: totemism, animism, naturalism and anagalism. In Tatoueurs, Tatoués (Tattoos and the Tattooed) (2014-2015), Anne and Julien – performers, writers and directors and founders of the magazine HEY! Modern Art & Pop Culture – examine tattoos as an ancestral practice and artistic expression through the lens of 300 historical and contemporary works. Finally, the 2016 exhibition Perso, Étrangeté Humain (Perso, Strange Human) crafted by Emmanuel Grimaud, anthropologist and associate research professor at the Centre National de la Recherche Scientifique (National Centre for Scientific Research), helps us understand how objects acquire a status more akin to that of a human or living creature than a mere object.

THE ATELIER MARTINE AUBLET

Inaugurated in June 2012, the Atelier Martine Aublet could be described as a contemporary cabinet of curiosities. The studio is located in the Central Mezzanine amid the permanent collections and is the site of three spectacular exhibitions every year, each lasting about three months. Each exhibition serves to showcase the museum’s new acquisitions (as in La Dame du Fleuve [The Lady of the River] in 2012) or non-Western contemporary photography collections (Photoquai Residencies, 2013), an external collection loaned to the museum (Joyce Mancour, 2014 and Le Comte des Nuages: Masanao Abe Facing Mount Fuji [The Count of Clouds: Masanao Abe Facing Mount Fuji], 2015) or a collection held by musée du quai Branly or by a scientific or cultural partner institution (Propaganda, Affiches du Musée des Femmes du Vietnam à Hanoi [Propaganda, Posters from the Vietnamese Women’s Museum in Hanoi], 2014). Exhibitions are also opportunities to give contemporary artists carte blanche (Modernes Tropiques [Modest Tropics] by Hervé di Rosa in 2014 and L’Apêl [The Appeal] by Marc Couturier in 2015). The Atelier Martine Aublet can hold up to 30 artworks in its 170m² space. The room’s flexible, modular design is easily transformable to fit any project’s needs. In addition to sliding glass windows and accessible nooks and crannies, the space is equipped with a variety of features that can be exposed or hidden as needed, such as spyholes, multimedia screens, a mini-cinema and a sound booth. With support from the Martine Aublet Foundation, under the aegis of the Fondation de France, the Atelier Martine Aublet is a biennial event dedicated to non-Western contemporary photography. For each event, art directors select nearly 50 obscure photographs from non-Western countries. The photographs are blown up and may be viewed free of charge outside of the museum along the banks of the Seine River across from other museums, galleries, embassies and cultural institutes along the Seine help make the biennial an unforgettable crossroads of non-Western photography and are a testament to the museum du quai Branly’s commitment to invigorating contemporary art. In the event’s first five editions, held between 2007 and 2015, 1,147 photographs by 202 photographers from 65 countries were displayed on the banks next to the museum.
THE PERFORMING ARTS

Intended as an introduction to the intangible heritage of peoples represented at the musée du quai Branly, the performing arts programme gives audiences an opportunity to discover artists from Africa, Asia, Oceania and the Americas who may not be well known in Europe.

A RANGE OF EXPRESSION

From singing, poetry and dance to music, theatre, puppetry and circuses, each year the Claude Lévi-Strauss Theatre presents mixed-art shows, cultural-hybrid projects, non-Western rituals and performance traditions by contemporary artists from outside France. Past examples include Desert Blues, a multimedia show featuring live music and moving images (2007), a joint concert by Korean hip-hop group Last for One and traditional music from Seoul (2008), jazz concerts by Africa Jazz (2009) and a Bleu Indigo performance series (2010-2012), new urban South African dance as performed by an energetic Mamela Nyamza and the Kids of Soveto (2013), Manu Dibango’s celebration of his eightieth birthday (2014), and Au-delà (Beyond), an intense production by DelaVallet Bidifono integrating dance, theatre and live music (2015). In addition to performances, artists are invited to the museum to lead seminars, workshops and demonstrations to engage audiences and explain the traditions that inspire them and the art interests that drive them.

FROM TRADITION TO CONTEMPORARY ART

Dance troops and artists invited to perform at the Claude Lévi-Strauss Theatre or at the outdoors in the Garden are ambassadors of their cultures. The shows they perform and concerts they play demonstrate their ability to seamlessly blend tradition and contemporary expression. Examples include the Swan Lake ballet revisited and choreographed by South African Dada Masilo (2012) and the performance of Ghost Tracks in 2014, which featured both contemporary and traditional Japanese dance.

The Claude Lévi-Strauss Theatre is also a source of inspiration to original productions designed by artists specially for the theatre, for instance, White Spirit, a production combining Syrian Sufi trance and calligraphy by street artist Shoor (2015), and Le Maître des Marionnettes (The Puppetmaster), a show by Dominique Potier paying homage to the age-old art of water puppets in Vietnam (2012).

THE CLAUDE LÉVI-STRAUSS THEATRE

Located on the lower garden level, the Claude Lévi-Strauss Theatre is a large, modular room that seats about five hundred. It features stadium seating with the stage on the lowest level. The space is suitable for both performances and lectures and, for certain events, challenges the Western relationship between the stage and what constitutes the front of the auditorium.

In 2006, ten years after the inauguration of the Claude Lévi-Strauss Theatre, Japanese director Satoshi Miyagi was invited to produce Mahabharata, an epic spellbinding show, to celebrate the museum du quai Branly’s tenth anniversary (9-19 June 2006). Miyagi wrote an original show for the theatre based on the legend of the white hare as told in the Kojiki, a collection of Japanese creation myths written in the eighth century and the similarities discovered by Claude Lévi-Strauss between the myths and Native American stories of the Thunderbird.
The musée du quai Brany has been an open forum to the world ever since its doors first opened. The nature of its collections promotes ongoing discussions at a number of levels, from international symposia to more intimate seminars in the Jacques Kerchache reading room, and from Université Populaire conferences to lectures by contemporary artists (filmmakers, painters, political pundits and novelists) – all opportunities to share the museum’s knowledge with the public.

**UNIVERSITÉ POPULAIRE CONFERENCES**

Directed by philosopher and novelist Catherine Clément, Université Populaire (People’s University) challenges the relationships between culture and questions of universality, culture and memory. The conferences have covered a multitude of topics since the series began in 2006. Examples include *Histoire Mondiale de la Colonisation* (The World History of Colonization), *Apostrophes – Est-ce ainsi que les hommes vivent ?* (Apostrophes – Is This How People Live?) and *Histoire Mondiale de l’Écologie* (The World History of Ecology). Visitors attending the conference series discover unique journeys, analyse history and contemplate moral and political questions.

**Surprising Ethnology! A Two-Day Exploration of the 21st Century**

The musée du quai Brany is committed to performing cutting-edge research and sharing it with society. In 2003, the museum began organising ethnology weekends to spotlight cultures around the world. In organising a rich programme of lectures, interactive conferences, presentations of field investigations, discussions on art collections and screenings of ethnographic and filmmaker films, the museum goes to great lengths to introduce audiences of all ages to the fascinating field of ethnology and demonstrate its importance to contemporary society.

Currently, Université Populaire du Quai Branly holds five different series: *Décailles : Les Autres et Nous (Differences Between Them and Us)*, which began in 2010, investigates routines of daily life from both Western and non-Western perspectives. The 2015 season focused on ideas of love and pitted opposing points of view on various subjects, such as Japanese and French erotic culture, interracial relationships in the United States and France, polyandry, polygamy and sexual intimacy. Launched in November 2013, the *Grandes Révoltes (Great Revolts)* series examines major movements that have spurred political and social upheavals, such as Gandhi’s salt march, Martin Luther King, the Arab uprisings, homosexuality and AIDS. The *L’Enfance (Childhood)* series, which began in 2015, examines the defining period of life and its many incarnations (e.g., birth rites and representations of the Other in children’s literature) through a variety of lenses, from philosophy to comic books. *Les Grands Témoins (Great Witnesses)* lecture series gives a stage to artists and intellectuals from extraordinary backgrounds, such as writers, filmmakers, philosophers, dancers and musicians. Finally, the new *Variantes et Déclinaisons (Variants and Varieties)* series began in 2015 invites specialists to speak at the museum on specific topics. Events are presented in the form of interactive mini-lectures. Admission is free to conferences held in the Claude Lévi-Strauss Theatre. Tickets are available on the museum’s website.

**SYMPOSIA, CONFERENCES AND SEMINARS**

As part of the museum’s commitment to science, the Research and Teaching Department organises and helps organise numerous scientific conferences, such as symposia, workshops, round tables and seminars. Such events are a meeting of minds for researchers exploring any and all issues in anthropology, ethnomusicology, art history, history, archaeology, sociology, oral literature and ownership rights. Over the past ten years the musée du quai Brany has hosted over 500 science events with 40,000 attendees from around the world. Another ten or so international symposia open to the public are held at the museum, each on subjects related to the museum’s collections. Subjects may focus on a recent exhibition, current events or various aspects of works by a particular anthropologist, art historian or collector. Some of the most notable international symposia have included *Des CollectionsAnthropologiquesaux Objets de Culte : Conservation etExposition des Restes Humains dans les Musées (From Anatomical Collections to Religious Objects: Preserving and Displaying Human Remains in Museums)* in 2008, *L’Anthropologie de l’Écologie Colonial (The Archaeology of Colonial Stoves)* in 2012, *Matériaux Religieux (Religious Materiality)* in 2015 and *LaMatiéralité des Collections (The Materiality of Collections)*, a symposium organised in honour of the museum’s tenth anniversary in 2016.

**EVENTS IN THE JACQUES KERCHACHE READING ROOM**

The Jacques Kerchache reading room is a quiet, reflective space filled with contemporary non-European art, a room for conversations between experts and the general public and a place for displaying great works and exceptional performances. The reading room has played host to many diverse events: round tables, conferences, documentary screenings, presentations on art from the museum’s collections and concerts. In order to ensure events are accessible to all patrons, events may be translated into French Sign Language. In addition, every four months the reading room offers a public reading in Braille in the dark and an opportunity to touch and feel an exact reproduction of one of the museum’s pieces. Over 100 events are held each year.

**Hard-hitting subjects related to research topics at the museum and in its collections are examined through workshops, discussions and lectures. For example, in April 2014 the musée du quai Brany hosted a set of two workshops titled *Studying, Preserving and Displaying Feathers*. The workshops examined feathers from both a scientific and technical perspective and the various methods for preserving and displaying them in museums.**

All science events are open to the public, as long as visitors register and seats are available. All international symposia are available in podcast format on the museum’s website.
The museum has expanded its range of activities considerably since 2006, adding guided tours, storytelling tours, workshops and fun, festive events.

**The Travel Trunk**

Intended for use in classrooms and other educational settings (after-school centres, youth centres, social centres, libraries, etc.), the Travel Trunk is a teaching tool containing activities based on 24 different works of art or artefacts from the museum’s collections and an introduction into the museum’s fields of study. The Travel Trunk was initially developed in a digital format, but in 2014 a version was designed as a group game with posters, activity cards, activity sheets, card games and digital resources.

**TYPES OF VISITS**

The musée du quai Branly strives to make its collections and exhibitions accessible to as many people as possible and to set visitors on the right path based on their interests, their familiarity with the museum and how much time they have to explore. The museum offers a wide range of workshops for children and adults alike that serve as opportunities to learn a skill and see collections from a unique perspective.

**FIRST-TIME VISITORS:** A tour of the museum’s most notable pieces helps visitors get their bearings inside the building and familiarise themselves with the collections, and sparks dialogue with non-Western cultures.

**EXPLORING THE BUILDING AND GARDEN:** The path meandering through the Artists Garden follows symbols traced into the garden by landscapist Gilles Clément, lighted by Yann Kersalé and extended by the foliagewall created by Patrick Blanc. The Signe Jean Nouvel (By Jean Nouvel) tour is a glance into Jean Nouvel’s architecture and exhibition design.

**EXPLORING EXHIBITIONS AND COLLECTIONS:** Guided tours encourage guests to examine artwork more closely and introduce them to the variety of exhibitions and displays at the museum.

**DELVING DEEPER:** Some series (Chamanes/Shamans, Différences/Differences, Mariages d’Ailleurs/Marriage Elsewhere, La mort et après?/Death and What Comes After) provide a deeper look at other cultures’ rituals, beliefs and ways of understanding the world around us.

**TRAVELLING:** Virtual journeys to Africa, Asia, Oceania and the Americas stoke curiosity about a continent’s people and their arts.

**FESTIVE, DELECTABLE EVENTS:** Breakfast, lunch and happy hour tours add a festive touch to art collection viewings (for groups of 10 to 25 only).

**LOOK AND TOUCH:** The museum’s unique storytelling tours combine the magic of storytelling with the wonder of the musée du quai Branly’s collections. The tours take place on the permanent collections level or amid the special exhibitions.

**PICK A CARD, ANY CARD:** Every Sunday afternoon, a tour guide stationed at the entrance to the permanent collections asks visitors to choose a card at random. Guests then receive a free presentation of the exhibit on the card they selected.

**SCHOOL-SPONSORED VISITS:** There are several tours available focusing on certain aspects of the museum. By studying certain exhibits, students learn about arts and cultures of peoples from Africa, Asia, Oceania and the Americas.

**EVENTS FOR SPECIAL AUDIENCES**

The musée du quai Branly works closely with professionals and volunteers from non-profit and charitable associations to organise special museum tours with added bonuses such as free educational sessions and special group rates. In 2015, the museum launched an exciting new tour for visitors learning French.

**THE DIGITAL REVOLUTION**

Some of the museum’s cultural lessons and services are available on widely used digital devices (smartphones, tablets and audio-guides). Available to visitors ages 11 and up, multilingual audio-guides offer an enhanced museum experience by using music, images, videos and even stories to help visitors see, hear and understand the museum’s collections. Guests may also hire an iPod Touch containing the audioguide at the museum’s ticket office or download guided tours onto their smartphones (iPhone or Android).

**FAMILY FUN**

From bizarre materials to fascinating stories, the museum is a source of endless wonder for children aged three and up, a cultural cross-roads full of adventure, with guided visits, storytelling tours and workshops. When school is out, the museum steps in with events for all ages featuring the museum’s collections and special exhibitions. Kids can even celebrate their birthdays at the museum, complete with cake. Young visitors receive an adventurer’s passport, which is stamped each time they visit the museum. After three visits, they receive a gift for their adventurer’s kit. Two new family-friendly tours were added in 2015: Milk et Un Orient (One Thousand and One Orient) to explore the oral traditions of North Africa and the Middle East and Chocun Ses Goûts (To Each Their Own) for a tour of startling and fearsome works and an explanation of their culture of origin.

**A CROWD FAVOURITE**

According to visitor surveys, the museum’s satisfaction rating has been high since 2006, with 95% of respondents noting that they were happy with the museum and their visit. In particular, they noted that the mood lighting inside the museum adds to its “mysterious, dream-like atmosphere.”

*Photo by Cyril Zannettacci*
EVENTS

SCIENTIFIC AND CULTURAL EVENTS are opportunities to appreciate the richness and vitality of the cultures represented at the museum. Each quarter, before offers a unique glimpse into exhibitions and collections by combining tours, performances and activities. Well-known young researchers and scientists reveal the secrets of ethnology in J.Ethnologie Va Vous Surprendre ! Deux Jours Pour Explorer le XXIe Siècle (Surprising Ethnology! A Two-Day Exploration of the 21st Century). In the summertime, the Jardin d’Été (Summer Garden) series heads outdoors, offering workshops, storytelling, introductions, Sistres Electro-Noirs (Electric Picnics) events, readings and performances.

SCHOOL HOLIDAYS are the perfect time for families to visit, with a host of special activities tied into the museum’s current events and special exhibitions. Events include workshops, film screenings, performances and conferences, all free and open to the public. The museum is open on Mondays during short school holidays in all zones to allow all students to take part in the activities.

NATIONAL EVENTS: The musée du quai Branly participates in the Long Night of Museums, the Science Festival, Le Jour le Plus Court (The Shortest Day) and Le Printemps des Poètes (Poet Springtime). La Semaine de l’Accessibilité (Accessibility Week), which began in 2010 and is held on the International Day of Persons with Disabilities, is an opportunity for visitors to see, touch and listen to some of the museum’s treasures.

OFF-SITE EVENTS: Since 2010, the museum has been active in holding exhibitions off-site from the museum via “nomad workshops” and in partnership with detention centres, hospitals and retirement homes.

ONLINE EXCHANGES bring the museum’s teams into closer contact with guests. Guests can ask questions via Twitter using the hashtag #AskACurator, for instance, how are works of art restored, stored and preserved? And how did they get the Moai head into the museum lobby? During #MuseumWeek in March, the musée du quai Branly, along with other institutions in France and around the world, takes to Twitter for fun times, lively discussions and exciting surprises.

PLANNING YOUR VISIT

The museum offers annual events, specialised brochures, interactive children’s booklets to help plan your child’s visit and a minib-guide with an overview of the permanent collections. Information on cultural works and activities are available at the museum’s front desk or for download at www.quaibranly.fr. There are also numerous resources on the museum’s website: an interactive map to help you find your way, videos of collections and subscriptions to RSS feeds for all of the museum’s latest news. Practical information, hours and museum updates are also available directly through the Proxima Mobile portal on your mobile phone. E-tickets can be downloaded via the Tick&Live app onto any smartphone.

The museum’s Facebook page and Twitter feed are information hubs where users can read the latest news on museum exhibitions, concerts, performances and conferences. They are also forums for discussions and dialogue between museum-goers and the museum. The musée du quai Branly’s YouTube channel, which has more than 900 subscribers, posts trailers for exhibitions and performances, museum presentations in French Sign Language and interviews with artists.

THE MUSEUM’S WEBSITE

The museum’s website at www.quaibranly.fr is an essential tool for disseminating and sharing knowledge. The site has undergone several iterations since its initial launch and, in keeping with modern technology trends, now features a responsive design for optimal viewing on any device, including tablets and mobile phones. The newest version of the site was revealed in 2015. Navigation has been simplified, and all of the museum’s databases can now be accessed through a single interface. Videos and visuals further enhance the user experience.

Nomad Workshops

Since 2013, the musée du quai Branly has organised a unique off-site series called Nomad Workshops. Nomad Workshops reach out to residents of Paris and the surrounding areas by hosting special events such as travelling exhibitions of the museum’s collections and creating programmes and long-term partnerships with local establishments, including schools, non-profits, charities, cultural centres and medical facilities. The first Nomad Workshop was held in Cergy-Pontoise in 2013. The second took place in Clichy-sous-Bois and Montfermeil in autumn 2014 and was extended throughout the 2015-2016 season as part of the museum’s commitment to its bond with the residents of those two cities. Launched to early acclaim by its attendees and visitors, the Nomad Workshops are an innovative way to bring culture to the masses and are extraordinary for their long-term commitment and close relationships with local institutions.

The 2014 edition was sponsored by the AREVA corporate foundation, the EDF Foundation and the Caisse des Dépôts.

The museum building. The museum’s garden was designed by landscape Giles Clément and was made possible by the generosity of the AREVA corporate foundation © musée du quai Branly, photo by Cyril Kiesel

Claude Lévi-Strauss a 100 Ans (Claude Lévi-Strauss Turns 100) event © musée du quai Branly, photo by Jacques Rostand
IN PURSUIT OF ACCESSIBILITY FOR ALL

As part of its commitment to equal access to culture, the museum’s team works closely with non-profits representing a range of disabilities. An accessibility steering committee led by Stéphane Martin meets with six associations twice a year: the Association des Paralysés de France (Association of Paralysed Persons in France, or APF), the Groupement des Intellectuels Aveugles et Amblyopes (Group for Blind and Amblyopic Intellectuals), the Association Valentin Haüy (Valentin Haüy Association, or AVH), the Fédération Nationale des Sourdes de France (National Federation of Deaf Persons in France), the Union Nationale des Associations de Parents, de Personnes Handicapées Mentales et de Leurs Amis (National Union of Associations of Parents, Mentally-handicapped Persons and Friends) and the Association de Réadaptation et Défense des Devenus-sounds (Association for Readaptation and Protection for Non-congenital Deaf Persons). The meetings identify technical improvements the museum can make inside and outside the building and help committee members understand accessibility issues and receive feedback on improvements already made. Accessibility features are designed to aid guests in navigating the museum, such as tactile warning studs on stair landings, tactile guide strips in the garden, an elevator at the main entrance, wheelchair-accessible toilet stalls, handicap-friendly seats in the cinema and in the Claude Lévi-Strauss theatre and stationary textured maps in Braille. All visitors enter the permanent collections area via a ramp 180 metres long with a 4% incline and periodic horizontal landings.

LIAISON TRAINING

Tour guides and lobby and security staff are specially trained to be able to effectively address a variety of disabilities, both in terms of physical assistance and the information they provide. A remote interpretation screen in the museum lobby allows deaf and hard-of-hearing persons who speak French Sign Language to communicate instantly with lobby staff. Furthermore, an FSL-speaking staff member is always on duty in the lobby.

PLANNING SPECIAL NEEDS VISITS

The museum is committed to making its facilities accessible to visitors with disabilities. Handicap accessibility is built into the design of our facilities, such as the garden gallery, the lobby allows deaf and hard-of-hearing persons who speak French Sign Language to communicate instantly with lobby staff. Furthermore, an FSL-speaking staff member is always on duty in the lobby.

TOOLS FOR YOUR VISIT

When planning their visit, guests should visit the museum’s website for practical information and a schedule of events. Once at the museum, a variety of specialised aids are available to visitors, such as audioguides designed for general audiences (including persons with visual or hearing impairment), collections guides with comments printed in large print and Braille, video guides in French Sign Language, magnifying eyeglasses and torches. The museum also features four tactile maps – located at the garden entrance, the lobby and in the permanent collections – to help blind and visually-impaired visitors navigate each level. The holdings areas (the Jacques Kerchache reading room and the media library) are equipped with tools such as specialised computers and reading machines for visually-impaired visitors to facilitate reading. The first tactile floor guide was installed in December 2010 in La Rivière (The River) and was followed by a number of special exhibitions that visitors can touch and feel. These were made possible by technology from Mikli Diffusion France.  

The museum du quai Branly was awarded the Patrimoines culturel et environnemental (Patrimony of Culture and Environment) trophy in the Learning and Culture category and an Accessibility trophy in 2014, the museum won a trophy from the Union Régionale des Associations de Parents, de Personnes Handicapés Mentales et de Leurs Amis (Regional Union of Associations of Parents, Mentally-handicapped Persons and Friends) and the Association de Réadaptation et Défense des Devenus-sounds (Association for Readaptation and Protection for Non-congenital Deaf Persons). The museum du quai Branly celebrates Accessibility Week every two years to familiarize audiences with the museum’s current handicap amenities and introduce new ones. As part of the events, activities are organized around the themes of diversity, inclusiveness and community.

ACCESSIBILITY

The museum has been actively committed since the beginning to working with specialised non-profits to ensure that the museum is accessible to visitors with mobility, visual, hearing, intellectual and psychological impairments. The musée du quai Branly provides not only the technical and material resources necessary for proper accessibility, but a human understanding of visitors’ needs as well.

Award-winning Accessibility

In September 2012, the musée du quai Branly was awarded the Patrimoines Pour Tous (Heritage for All) prize from the Ministry of Culture and Communication for the exceptional level of training it provides its liaison staff. In December 2012, it earned Tourism & Handicap (Tourism & Handicap) certification for mobility, intellectual and hearing impairments. In 2014, the museum won a trophy from the Association des Paralysés de France (Association of Paralysed Persons in France, or APF), the Groupement des Intellectuels Aveugles et Amblyopes (Group for Blind and Amblyopic Intellectuals), the Association Valentin Haüy (Valentin Haüy Association, or AVH), the Fédération Nationale des Sourdes de France (National Federation of Deaf Persons in France), the Union Nationale des Associations de Parents, de Personnes Handicapées Mentales et de Leurs Amis (National Union of Associations of Parents, Mentally-handicapped Persons and Friends).

PLANNING SPECIAL NEEDS VISITS

The museum is committed to making its facilities accessible to visitors with disabilities. Handicap accessibility is built into the design of our facilities, such as the garden gallery, from the very beginning. Amenities include video presentations in FSL, tactile guides on the ground, large-print room signs for the visually-impaired and signs written in simple language for those with intellectual disabilities. The touchable museum exhibits were created using cutting-edge technology and 3D printing. The musée du quai Branly hosts regular events organised with input from specialised non-profits. All workshops, guided tours, storytelling tours, lectures and seminars are accessible to a minimum of two types of disabilities. In honour of International Day of Persons with Disabilities, the museum du quai Branly celebrates Accessibility Week every two years to familiarize audiences with the museum’s current handicap amenities and introduce new ones. As part of the events, activities are organized around the themes of diversity, inclusiveness and community.

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Special considerations were made for disabilities when building La Rivière (The River), a video installation by artist Charles Sandison, along the ramp to the permanent collections. Precautions were taken to ensure that landings and foldaway seats were clearly marked and that guardrails did not protrude. The installation was submitted for approval by representatives of APF (for mobility impairments) and AVH (for visual impairments).

Les Experts du Quai Branly

Les Experts du Quai Branly is a fun mobile app that helps visitors explore the museum’s collections. In the app, children follow an explorer across four continents and help him conduct research by playing mini-games, solving puzzles and reading descriptions. The app is available in French Sign Language, audio and subtitled versions. To ensure equal opportunity to the app, iPads may be borrowed from the front desk.
The museum is open Tuesday, Wednesday and Sunday from 11 a.m. to 7 p.m. and Thursday, Friday and Saturday from 11 a.m. to 9 p.m. The garden is open from 9.15 a.m. to 7.30 p.m. Tuesday through Sunday and from 9.15 a.m. to 9.30 p.m. on Thursday, Friday and Saturday.

Groups may visit by reservation only Tuesday through Saturday beginning at 9.30 a.m.

By metro: Line 9 to Alma Marceau (cross the bridge) or the RER C to Pont de l’Alma or musée du quai Branly (the museum is on the right when you exit the RER station).

By bus:
- Take line 62 to Tour Eiffel
- Line 63, 80, 92 to Bosquet-Rapp
- Line 72 to Musée d’Art Moderne–Palais de Tokyo (cross the footbridge)

By river shuttle (Batobus, Bateaux Parisiens, Vedettes de Paris): Tour Eiffel

Entrance to pay-to-park
- Reserved parking
- Entrance to coach parking: Port de la Bourdonnais and Avenue Rapp (additional information at www.autocars.paris.fr or from the police prefecture)
- Entrance to coach parking: Drop-off point: corner of Avenue Silvestre de Sacy (becomes Avenue Gustave Eiffel) and Avenue de la Bourdonnais
- Debilly entrance
- 37 Quai Branly
- Access from the Debilly footbridge (main entrance)
- Université entrance
- 218 Rue de l’Université
- Université entrance
- 218 Rue de l’Université
- Reserved entrance
- 222 Rue de l’Université
- Velib
- Autolib

On foot: The museum entrances are located at 218 Rue de l’Université and 37 Quai Branly. Visitors with disabilities may enter at 222 Rue de l’Université.

By car: There are 524 pay-to-park spots at 25 Quai Branly, 12 of which are reserved for visitors with disabilities. Museum entrance via Rue de l’Université at the edge of the garden.

By bus: Take line 42 to Tour Eiffel

Lines 63, 80, 92 to Bosquet-Rapp

Line 72 to Musée d’Art Moderne–Palais de Tokyo (cross the footbridge)

The museum bookstore is located at the junction of the museum and the garden. Under its high ceilings painted by John Mawurndjul, an Australian aboriginal artist, the bookstore has a wide selection of exhibition catalogues, reference books, guides, postcards, journals, souvenirs, CDs and DVDs.


Les Ombres restaurant © musée du quai Branly. photo Nicolas Borel

Le Café Branly © DR

The museum at a glance

Hours

DIRECTIONS

ADDITIONAL MUSEUM AMENITIES

Le Café Branly
Located in the garden designed by landscapist Gilles Clément, Café Branly is open to the public, no museum admission ticket required. The café seats 100, with 80 additional seats on the terrace in the summer.
Open Tuesday, Wednesday and Sunday from 9.15 a.m. to 6.00 p.m. and Thursday, Friday and Saturday from 9.15 a.m. to 8.00 p.m.
Tel.: 01 47 53 68 01

Les Ombres, panoramic restaurant
Located on the terrace, this domed restaurant offers diners a breathtaking view of the Seine River and the Eiffel Tower. Seats 130.
Open 7 days a week, by reservation only.
Valet parking. Tel.: 01 47 53 68 00

Theatre bar
The theatre bar is adjacent to the Claude Lévi-Strauss theatre and looks out onto the outdoor theatre. It occasionally serves light fare, depending on the event schedule.

Museum bookstore
The museum bookstore is located at the junction of the museum and the garden. Under its high ceilings painted by John Mawurndjul, an Australian aboriginal artist, the bookstore has a wide selection of exhibition catalogues, reference books, guides, postcards, journals, souvenirs, CDs and DVDs.

Open Tuesday, Wednesday and Sunday from 11 a.m. to 7.30 p.m. and Thursday, Friday and Saturday from 11 a.m. to 9.30 p.m.
Tel.: 01 47 53 60 23

On foot:
- The museum entrances are located at 218 Rue de l’Université and 37 Quai Branly.
- Visitors with disabilities may enter at 222 Rue de l’Université.
- The museum is closed on Mondays, 25 December and on 1 May. It is open on Mondays from 11 a.m. to 7 p.m. during short school holidays in all zones.

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- There are 524 pay-to-park spots at 25 Quai Branly, 12 of which are reserved for visitors with disabilities. Museum entrance via Rue de l’Université at the edge of the garden.
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The museum at a glance

HOURS

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