

Press Kit

Zone de sécurité temporaire  
(Temporary Security Zone)  
Exhibition  
4 March – 29 May 2017

# Anne-Marie Filaire

# Mucem

Department of Communication of the Mucem

Director

Julie Basquin  
T: +33 (0)4 84 36 14 70  
julie.basquin@mucem.org

Press relations and information officer

Muriel Filleul  
T: +33 (0)4 84 35 14 74  
Mob. : 06 37 59 29 36  
muriel.filleul@mucem.org

Press and information assistant

Lisa Studer  
T: +33 (0)4 84 35 14 79  
lisa.studer@mucem.org

Agence Claudine Colin Communication

Press agents

Christelle Maureau  
T: +33 (0)1 42 72 60 01  
christelle@claudinecolin.com

Lola Vénier  
T: +33 (0)1 42 72 60 01  
lola@claudinecolin.com

[mucem.org](http://mucem.org)

Introduction	p.4
Exhibition tour with Anne-Marie Filaire	p.6
Interview with Anne-Marie Filaire	p.11
Biography of Anne-Marie Filaire	p.12
Exhibition curator	p.13
Scenography	p.13
Surrounding the exhibition Cultural programming Monograph	p.14
Royalty-free images for the press	p.16
Practical information	p.17

# Anne-Marie Filaire

## Zone de Sécurité Temporaire (Temporary Security Zone)

Exhibition  
From 4 March to 29 May 2017

Fort Saint-Jean  
Georges Henri Rivière Building (GHR)  
320 m<sup>2</sup>

### Exhibition curator

Fannie Escoulen  
Independent curator

### Scenography

Olivier Bedu  
Struc Archi

## The possibility of images

For more than twenty years Anne-Marie Filaire has been building a body of work that is dense, engaged, rigorous, and monumental. Her first series, made in the 90s in her native region of Auvergne, opened her to the subject of landscapes, leading her on a long-term personal and photographic quest.

In 1999, she headed to the Near East and East Africa. Israel-Palestine, Lebanon, Eritrea, and Yemen would be the terrain of her investigations for more than ten years. By moving through the most remote areas, she turns her gaze on the universal enormity of territories charged with history. Attentive to the scars and ravages of infinite time, she collects the signs searching for hints inscribed in the hollows. The missing images that she brings back call into question the possibility of representing un-representable spaces, borders, zones of contact and separation, between which she delivers the memory and the trace.

But how can we represent the reality of a landscape, when it is battered by the upheavals of interminable identity, territorial, and economic wars? How can we grasp the stigma of the past in the face of a contemporary history that is just being written?

Anne-Marie Filaire is not just an observer of the territories that concern her. Engaged in fieldwork, without ever backing away from the risks such an undertaking implies, she brings this experience to the limits of her intimate relationship with the landscape. Through the very act of taking the shot, the position and the rigor she imposes on her images, the perspective is constructed in all its severity and truth.

In this permanent movement between time and space, between history and the present, sounds an underlying violence. Far from the blinding moments of conflict, the distant horizons encounter the confinement of inextricable political situations.

Thus Anne-Marie Filaire offers us her own currency: that of the possibility of images, and with it a possibility of existence in invisible territories.

Fannie Escoulen  
Exhibition curator

“My experience with landscapes began in the early 90s in Auvergne. I was subsequently involved in a major mission that the Ministry of the Environment implemented in 1992: a photographic observatory of the landscape, whose goal (documentary aim) was to record the evolution of landscapes over time, and to set up archives for the national territory. In an informal manner, I have taken this process of observation and documentation to a Middle East and the Red Sea troubled by history and violence.”

1. Anne-Marie Filaire – *Israeli colony of Maale Adumim, Palestine—July 1999* – Photo © Anne-Marie Filaire



2. Anne-Marie Filaire – *Gaza, Palestine—July 1999*, Photo © Anne-Marie Filaire



4. Anne-Marie Filaire – *Kalandia, Palestine—October 2004*, Photo © Anne-Marie Filaire



3. Anne-Marie Filaire – *Hizma crossroads, entrance to Jerusalem from the northern West Bank—22 January 2007* Photo © Anne-Marie Filaire



## Israël – Palestine, 1999 – 2007

I came to Jerusalem for the first time in July 1999. That was where I wanted to begin my research in the Middle East, in this place where space and time meet. I wanted to understand this city independently of any faith or belief in a written text, rather like the visual perception of a unique urban order, seeking to feel it rather than describe it.

Moving constantly throughout Jerusalem and its environs, I was able to read in the landscape the first traces of the occupation around the city. It was a little more than a year before the second intifada. And then I left Jerusalem; I needed to see it from afar, to get away from it. I rented a car and went to Jericho, then Gaza, where I stayed alone for three days. From this period in my photography, the traces remain those of this departure, from this frontier, from this possible interval. Gaza would have to be the strongest, most trying, image of this journey that remains for me today, inaccessible and missing and which turns the perception of space and time upside down.

I came back in 2004 and stayed in Palestine for three and a half months encompassing two trips, one in March and April, and then a second in October. The year 2004 witnessed the end of the rule of Yasser Arafat and the construction of the wall, and represents a period of extreme tension. Contact was broken between the populations and I found myself confronting a continual rupture in the landscape. The confinement materialised before my eyes. I worked roaming between the places and the people, passing from one world to the other. I was not seeking to represent this confinement but I was working within it. At that time I began making field surveys in the border areas around Jerusalem when passing there. It was through this movement that my work was established.

Until 2007, I repeatedly photographed the same places to record their evolution and transformations, to find the landmarks. That's when my photographs became panoramas. Working in these territories demanded that I settle there long-term, to encounter this violence and the need to bear witness to it.

A succession of major political events inaugurated and accompanied the construction of the wall: seat of Yasser Arafat's Mukataa. He then departed for France seeking healthcare, but he would not come back alive.

2005: Unilateral withdrawal of Israeli settlers from the Gaza Strip and installation of new colonies in the West Bank and East Jerusalem.

In 2006, the Palestinian legislative elections conducted under strict international supervision brought Hamas to power. I worked in Nablus in April of that year.

5. Anne-Marie Filaire – Sanaa, Yémen – November 2001,  
Photo © Anne-Marie Filaire



6. Anne-Marie Filaire – Zone de sécurité temporaire, désert du Danakil,  
Erythrée – novembre 2001, Photo © Anne-Marie Filaire



## Yemen/Eritrea, 2000 – 2005

During the same period, I travelled in other Middle East countries like Yemen, in 2000, 2001, 2003 and 2005. Initially, I was motivated to go to Yemen by my desire to discover a hidden country, closed off from the eyes of the world. In the founding texts, this is the country where paradise on earth is found. To travel in Yemen, is to travel back in time. Following the events of September 11, 2001 in the United States, one of my flights to Yemen was suspended. So I made a quick decision to go to Eritrea. I went to Asmara on September 19, 2001 for a two-month trip in Eritrea and Yemen where I had stayed the previous year.

My work was subsequently situated between these two countries, geographically close yet separated by the Red Sea, whose history and concerns were quite different, particularly at that time.

During my stay in Eritrea, I lived in Asmara and travelled around the country. My photographic work reflects these landscapes. I particularly wanted to work along the Ethiopian border south of the Danakil Desert, near Assab. For that I contacted the United Nations Mission (UNMEE), which helped me travel to these places by offering flights and logistical support.

My first time in Assab I tried cross the Temporary Security Zone, a highly volatile and thoroughly mined 25-kilometre-wide border area. I could not penetrate it and I was driven back to km 44, escorted by the officer in charge of political affaires and two Kenyan soldiers. The political situation was difficult at this time and the week before, ten journalists from the independent press had been arrested and imprisoned.

I came back on 12 and 13 November armed with a press card loaned by the United Nations. I was thus able to enter this space where I made a hundred images.

I also made pictures at the port of Assab, which was entirely deserted at that time.

The port entrance was prohibited but I had a contract from CARP (Cultural Assets Rehabilitation Project) issued by the state of Eritrea authorising me to photograph the interior of the theatre of Asmara and other historic sites contributing to the promotion of Eritrean heritage.

7. Anne-Marie Filaire – Dahiyeh, Beyrouth, Liban – septembre 2006,  
Photo © Anne-Marie Filaire



## Southern suburbs of Beirut – South Lebanon, 2006

On 12 July 2006, Lebanese Hezbollah abducted two Israeli soldiers in the border area intending to prompt an exchange of prisoners. The very same day, Israel launched an offensive throughout Lebanon and destroyed the southern part of the country, Baalbeck, and the Dahiyeh district in Beirut.

I returned to Lebanon during this singular post-war period, wanting to see the consequences of this act and seeking simply to understand. My work was carried out during this transitional phase, from the end of the war with Hezbollah's celebration and the speech by Nasrallah in the southern suburbs of Beirut, followed by the arrival of the different contingents of the United Nations, the withdrawal of the Israeli army and the deployment of the Lebanese army in South Lebanon. I photographed Dahiyeh, the southern suburbs of Beirut, and I travelled in the south of the country. I stopped in Sawaneh, a village in Jabal Amil, South Lebanon. There, I focused my work on a house that had been hit by six shells on the eleventh day of the war.

8. Anne-Marie Filaire—*Syrian refugee camp, Azraq, Jordan—June 2014—*  
Photo © Anne-Marie Filaire



## Jordan-Syrian border, 2014

“The photographs of Azraq, a Syrian refugee camp located in the middle of the desert in northern Jordan, are the last from my travels in this region of the world. They were taken in June 2014 when Syria had just completely closed its borders.” Anne-Marie Filaire

“Azraq, it’s the birth of a city. In the midst of what could be considered nowhere, these rows of metal barracks are reminiscent of other settlements, other eras. The Azraq refugee camp in Jordan opened in 2014 intending to receive more than fifteen thousand people. Brand new, it welcomed the first refugees from Syria while Anne-Marie Filaire was there. A virgin place of survival, but pre-designed to order life and behaviour. A temporary place built to last.”  
Géraldine Bloch

“In my photography, the landscape is not a continuity, but an accumulation. An accumulation of time, of moments.”

How does your work differ from that of a photojournalist or war correspondent?

I did not go looking for situations in countries at war. I went to see landscapes, desert countries that spoke to me, that seemed to respond to the questions I was asking myself about the meaning of my life. A sort of blank page for understanding, aside from the people, conflicts, and everything that troubled me.

I am an artist and sometimes I traverse the same terrain as the media—in war zones—but I do not work in the same timeframe. I settle-in long-term while the journalists relay information instantaneously. I have no obligation to return. While the approach is different, it was nonetheless the press, *Libération*, which first disseminated my work because the political dimension interested them. Before going into the field, there is work to do, preparations, and the images that I produce are highly constructed. The light and the violence are the beauty that I came looking for.

Beauty... in these hostile places?

If beauty exorcises violence, that’s what I wanted to photograph.

Time is a fundamental aspect of your work. Evident, especially, in your series photographed between 2004 and 2007 in Jerusalem...

During the construction of the wall in Jerusalem, I came regularly over three years, to do field surveys, to photograph the sites in a reoccurring manner, and to document this period when the space was closed. I settled-in over time. Remember, I was already doing this technical observation work on the landscape in France for the Mission de l’Observatoire Photographique du Paysage (photographic observatory of the landscape). The construction of the wall was a measure of the suffering, an indelible mark.

Why this fascination with borders?

The border- this is to know what belongs to me, what does not belong to me, where my place is and where it is not.

From her first series initiated in 1993 in her native region of Auvergne, to her work in the volatile regions of the Middle East, Anne-Marie Filaire has been building a dense, engaged body of work, as rigorous as it is lyrical.

Her photography, oriented towards the landscape, focuses particularly on the so-called “borderlands” and “buffer zones”, in the Middle East, Southeast Asia, East Africa and Europe.

In 1999, she began a parallel project that took her to the Near East (Israel-Palestine), devoted to observing spaces as physical entities, charged with history over time. For nearly ten years, she continually roamed these territories, documenting them like a geographer, collecting the traces of time in these political landscapes in flux. Her research continued in other countries marked by their history and conflicts, such as Lebanon, Yemen, Eritrea and Cambodia.

Continuing her work in the Arab world in 2007, she focused on adolescents, their environment and intimate spaces, in the United Arab Emirates and then in Palestine (Gaza). Gradually, this quest drew her to moving images and she conducted filmed interviews with youth in the Middle East (Egypt, Algeria), in the context of the revolutions. In 2012, she concluded this research with an important series on armoured doors in Algiers.

Her final investigations in the Middle East brought her to the Jordan-Syrian border in 2014 where she photographed the Azraq Syrian refugee camp.

## Fannie Escoulen

A graduate of the Ecole Nationale Supérieure de la Photographie in Arles in 2000, Fannie Escoulen is an independent curator specialising in photography.

Deputy director of BAL in Paris from its creation in 2007 until 2014, she was commissioner of the monographic exhibition of Antoine d'Agata “Anticorps”, presented successively at the Fotomuseum (The Hague), BAL (Paris), Forma (Milan) and La Termica (Malaga). She also curates the exhibition of Stéphane Duroy presented at BAL from January to April 2017.

Artistic director for the Levallois Prize for young international photographic talent since 2015, she is particularly interested in young photographers and is currently preparing an exhibition at Fotomuseum in Antwerp on the new Spanish photographic scene. In addition, she collaborates regularly with publishing houses as an editorial director for monographs (Antoine d'Agata, Anne-Marie Filaire, Stéphane Duroy...).

# Scenography

## A modular scenography

The scenography was designed by Olivier Bedu, Struc Archi. A series of units that fit together in various configurations was designed for use in seven different exhibitions including “Anne-Marie Filaire: Zone de Sécurité Temporaire (Temporary Security Zone)”. This ensemble is the basis for a construction game enabling the creation of scenographic configurations adapted specifically for each exhibition.

The design of the units borrows from the language of decor. The structure, in wood, is partially visible, like scaffolding. This work of unveiling the structure avoids the monolithic effect of picture rail and moves the project forward by transforming the elements. The scenography creates depth of field; the gaze passes through the unit, inviting circulation into the following space.

## Struc Archi

Struc' Archi is an architectural firm (EURL) founded in 2002 by Olivier Bedu, architect and director. The agency is located in the centre of Marseille. Its speciality is developing architecture on a uniquely human scale: extensions, houses, urban design, fair-ground structures, and scenography.

The role of scenography is to know how to take diverse elements – illustrations, paintings, and multimedia – and create a cohesive ensemble. The firm seeks to create scenography where the foundations, bases and picture rails are all elements of architecture and design. This vision of space as a whole, allows the firm to create spaces that vary both visitors' points of view, and their patterns of circulation.

An exhibition brings together objects and a way of thinking. Scenography is not viewed by the firm as just a support for the works presented, but rather as an element of dialogue. The principle idea of scenography nurtures and refines the expectations and intentions of the curators, like those of the museum: placing the ideas of the firm in dialogue with those of the other stakeholders in the project. The collaboration actually becomes the space that brings the project to light, creating for the public a place for strolling and wandering, to accompany an appetite for culture.

## Cultural programming

### “Palestine: Territory, Memory, Projections” 9 – 12 March and 16 – 19 March 2017

Films, artists’ conferences, installations, speakers  
Free admission to conferences and lectures.  
Film screenings: 6€/4€ - Booklet of 10 screenings 40€  
Commissioners: Rasha Salti and Geneviève Houssay

While Palestine, as a land, territory, country or metaphor, can be the focus of diverse imaginary projections or a place of multiple meanings, the Palestinians, in contrast – inhabitants, people, permanent residents, refugees and diaspora – in both representations and thought have always evoked a controversial signification. The struggle for an independent and sovereign Palestine has long been regarded as a quest for recognition and visibility. With the creation of the Palestine Liberation Organization in 1964, the Palestinians claimed a political, social, cultural, iconographic and narrative representation that they created with their own hands, and through their own words. They produced photographs, films, poems, literary narratives, and posters to affirm their existence. Thus, Palestine became a mirror of injustices suffered, of the complicity of the world in the face imperialism. The struggle of the Palestinians to emancipate their lands became a liberation movement; their awakening, after the humiliation and defeat, became a revolution. As the Palestinian historian and writer Elias Sanbar remarked, *Nakba* not only marks the expulsion of the Palestinians from their geography; the national Palestinian movement is in reality a battle to reintegrate the course of history, *Nakba* constitutes a traumatic exit from time itself. It remains to be seen whether the Oslo Accords and the creation of a Palestinian National Authority in Ramallah can be considered a true advance towards desideratum, towards the reintegration of historical time. In less than half a century, the infamous question of visibility seems to have been resolved: the world has come to see Palestine as a country whose claims to sovereignty are legitimate, and the Palestinians as a people per se. However, the question of free will has remained in limbo, like that of time. In fact, Palestine has been a conflict zone since the invention of photography, a territory occupied since the British colonial mandate, and a country at war since the creation of the State of Israel. This multi-faceted confrontation took the form of a conventional war in 1948, 1967 and 1973, and at other times a military invasion and occupation, in other words an undeclared war. Even though the word “peace” figures in the Oslo Accords, they are nothing more than an incomplete truce, still pending, that perpetuates the military occupation of the West Bank and Gaza, consecrating a form of latent war.

The programme “Palestine: Territory, Memory and Projections” draws on films, encounters with writers and intellectuals, and discussions with artists to revisit the legacy of the militant, poetic, and subjective representations of Palestine. Throughout this struggle for visibility, Palestinian artists, filmmakers, poets, writers and architects have created representations, images, symbols and stories of resistance. They have been witnesses to this long protean war that they have lived within, recorded, studied: the traumatism of violence, the pain of being uprooted, the alienation of expulsion, the expectation of being saved, the brutality of survival, the melancholy of loss, and the fear and humiliation imposed by the occupying military forces. They have also become the scribes, messengers, guardians, and archaeologists of what preceded the *Nakba* and the traumatic rupture that it represents.

Since the Oslo Accords, they have been fighting to reclaim history and power, despite the internal rivalries that undermine the Palestinian National Authority. They are confronting the reality of this latent war, shedding light on the mechanisms and codes of the security regime, as well as the forms of daily resistance that it provokes. Through subversion, irony, misappropriation, they are thwarting the failures of the Palestinian and Israeli political elite. Finally, by resurrecting forgotten archives, they are filling in the gaps, sewing-up the fissures, rewriting the past to interrogate the present. Palestine: a homeland and a territory, a place where all these representations are projected, whose history had been erased, but also reaffirmed by the resurgence of memory, by the emergence of artistic intervention. The programme lastly examines Palestine in its “liminality”, which is manifested in the language- where the sense of belonging to the homeland is forged. Language also serves as the repository of loss and of what disappears in mediation through the language of the occupiers.

Rasha Salti, cultural programmer

### Within this framework, a video installation by Anne-Marie Filaire “Enfermement” (Confinement) will be presented in the forum from 9 – 19 March (free admission during opening hours of the Mucem):

“My work in Israel and Palestine began in July 1999 in Jerusalem, just over a year before the Second Intifada. In 2004, during the construction of the wall, I began to do field surveys in the borderlands and I went back regularly to photograph the sites in order to record the evolution of the landscapes. This work required a great deal of time, and it is this time, which is evident here. These images speak of confinement, of the way in which the space is invested, transformed, of the way in which vision is overturned. The film “Enfermement” (Confinement) is a long tracking shot that bears witness to these years of closing the landscapes particularly around Jerusalem. What is presented here is this time. The film is a loop.”

### An encounter with Anne-Marie Filaire is scheduled for Saturday 11 March at 16:00 in the forum:

Echoing the exhibition “Zone de Sécurité Temporaire (Temporary Security Zone)”, photographer Anne-Marie Filaire, with the cultural programmer Rasha Salti, will revisit the artistic work that she has produced over more than fifteen years in the “borderlands” and other “buffer zones” in the Middle East.

“I am speaking here of images, images that I took in these places over several years. This work has become a question for me now that the separation is a “done deal”, and access to the territories is increasingly difficult. I think of Gaza as inaccessible, and of the lack that these images cause. The image today is curbed, under control. In the West we no longer receive images of Gaza, of the Territories, after having been fed by a continuous and orchestrated flow.”

[Israel-Palestine, I write on a border whose opacity turns the gaze upside-down (excerpt), Anne-Marie Filaire, May 2007]

## Monograph

### Anne-Marie Filaire Zone de Sécurité Temporaire (Temporary Security Zone)

Introduction by: Géraldine Bloch and Jean-Christophe Bailly  
Text by: Anne-Marie Filaire  
Editorial director: Fannie Escoulen  
Graphic design: Whitepapier studio

Published in conjunction with the monographic exhibition by Anne-Marie Filaire at the Mucem, Zone de Sécurité Temporaire (Temporary Security Zone), this volume by the same name revisits a more than twenty-year-long photographic journey. The author, engaged in a documentary, plastic and poetic approach, concentrated principally on the landscape in all its political dimensions. Moving beyond the exhibition's focus on the countries of the Near East and East Africa, this the author's first monograph, offers a retrospective view of her work from the beginnings in her native Auvergne, to her journey of almost ten years in the Near East, then in Cambodia. Recent images include an investigation in the Middle East among Arab youth during the revolutions. The book concludes with her latest series in the Azraq camp at the Jordan-Syrian border in 2014, during the closing of Syria's borders. With more than 200 images organised chronologically around the principal series, the book also grants an important place to Anne-Marie Filaire's writing. These texts provide the historical and geopolitical keys fundamental to understanding the images and this body of work marked by a significant autobiographical dimension.

Jean-Christophe Bailly : writer, poet, playwright, author of essays on art, doctor of philosophy, and lecturer at the École Nationale Supérieure de la Nature et du Paysage in Blois.

Géraldine Bloch : curator and freelance writer. She has worked in several institutions devoted to the visual arts and has dedicated herself in recent years primarily to artistic creation in the Maghreb and the Middle East. She organised the 1<sup>st</sup> Biennale des Photographes du Monde Arabe MEP/ IMA 2015 and is currently working on a new photography festival in Tunisia.

Co-edition Textuel / Mucem  
20 × 28 cm – Hardcover,  
224 pages – 55 €  
ISBN: 9782845975682  
Publication 22 February 2017

With support from the Centre National des Arts Plastiques



The bookstore-boutiques in the J4 and Fort Saint-Jean are open everyday (except Tuesday) during opening hours of the Mucem

These photographs are to be used exclusively for promoting the exhibition “Anne-Marie Filaire. Zone de Sécurité Temporaire” (Temporary Security Zone), presented from 4 March to 29 May 2017 at the Mucem.

The reproduction of these images is permitted until the end of the exhibition, in the context of articles reporting on said exhibition. Each photograph must be accompanied by an appropriate caption and photo credit. The images must absolutely be reproduced in full (no cropping), and no elements may be superimposed; for online press publications they must be posted in low definition.

The works are protected by copyright:

- Exemption for the first four works illustrating an article on a directly related current event with a maximum format of 1/4 page;
- Beyond this number or this format, as well as all reproductions for a cover, use is subject to prior authorisation.

These conditions also apply to Internet websites with online news status, understanding that for online press publications, the definition of files is limited to 1 600 pixels (combined length and width).

1. Anne-Marie Filaire – *Israeli colony of Maale Adumim, Palestine—July 1999* Photo © Anne-Marie Filaire
2. Anne-Marie Filaire – *Gaza, Palestine—July 1999* Photo © Anne-Marie Filaire
3. Anne-Marie Filaire – *Hizma crossroads, entrance to Jerusalem from the northern West Bank—22 January 2007* Photo © Anne-Marie Filaire
4. Anne-Marie Filaire – *Kalandia, Palestine—October 2004* Photo © Anne-Marie Filaire
5. Anne-Marie Filaire – *Dahiyeh, Beirut, Lebanon—September 2006* Photo © Anne-Marie Filaire
6. Anne-Marie Filaire – *Temporary security zone, Danakil Desert, Eritrea—November 2001* Photo © Anne-Marie Filaire
7. Anne-Marie Filaire – *Sana'a, Yemen—November 2001* Photo © Anne-Marie Filaire
8. Anne-Marie Filaire – *Syrian refugee camp, Azraq, Jordan—June 2014* Photo © Anne-Marie Filaire



1



2



3



4



5



6



7



8

## Reservations and information

T 04 84 35 13 13 from 9:00 to 18:00 daily  
reservation@mucem.org / mucem.org

## Prices

- Mucem ticket  
Permanent and temporary exhibitions 9.5 € / 5 € (valid for one day)
- Family ticket  
Permanent and temporary exhibitions 14 €
- Guided tours  
12 € / 9 € / 5 € (under 18 years of age)
- Audioguide  
2€

Access to the outdoor spaces and gardens of the Mucem is free during opening hours.  
Access to the exhibitions is free for all the first Sunday of each month.

Exhibitions are free for children under 18, job seekers, recipients of government assistance, persons with disabilities and their companion and professionals.

The Gallery of the Mediterranean is free only for teachers holding a Pass Éducation and visitors 18 – 25 years of age.

Avoid the lines  
Purchase tickets online at mucem.org, fnac.com, ticket master.fr, digitick.com

## Opening hours

Open everyday except Tuesday:  
From 11:00 to 18:00 in March-April  
From 11:00 to 19:00 in May

Friday nights until 22:00 from 5 May

Last admission 45 minutes before museum closing.  
Exhibition halls close 15 minutes before closing.

## Group visits

Group visits (minimum 7 persons), in the exhibition halls and outdoor areas, are by reservation only, at least 15 days in advance for guided tours and one week in advance for self-guided tours.

Hours reserved for groups:  
9:00 – 11:00  
Reservations required.

## Access

Fort Saint-Jean lower entrance  
201, quai du Port

Panier entrance  
Square of Église Saint-Laurent

J4 entrance  
1, esplanade du J4

Metro  
Vieux-Port or Joliette

Tram T2  
République / Dames or Joliette

Bus 82, 82s, 60  
Saint-Jean stop / nightline 582

Bus 49  
Église Saint-Laurent

Paid parking  
Esplanade du J4 / Vieux-Port /  
Fort Saint-Jean and Hôtel de Ville

## Social networks

facebook.com/lemucem  
twitter.com/mucem\_officiel  
instagram.com/mucem\_officiel







## Mucem, 1 esplanade du J4, 13002 Marseille



Mécènes fondateurs du Mucem



Anne-Marie Filaire—Israeli colony of Maale Adumim, Palestine—July 1999  
Photo © Anne-Marie Filaire