

# Mucem

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Museum of Civilizations of Europe and the Mediterranean :

Heritage of “society museum” with bigger scope, inaugurated in 2013 :  
international, transhistorical, multidisciplinary (archeology, history, anthropology, arts)

Hosting **all expressions of material and immaterial cultures**

9 poles of collections : “Mobility, cultural mixing and communication”, “Sport and Health”, “craftsmanship, trade and industry”, “domestic life”, “beliefs and religion”, “performing arts”, “agriculture”, “public life”, body, appearance and sexuality”

**Exhibitions** examples :

The Gender Bazar, We are Football, Shared sacred sites, Made in Algeria, Lives of garbage...

## Collections

350,000 photographs  
250,000 objects  
150,000 books  
140,000 postcards  
100 000 prints  
80,000 sound recordings



Inspiring example

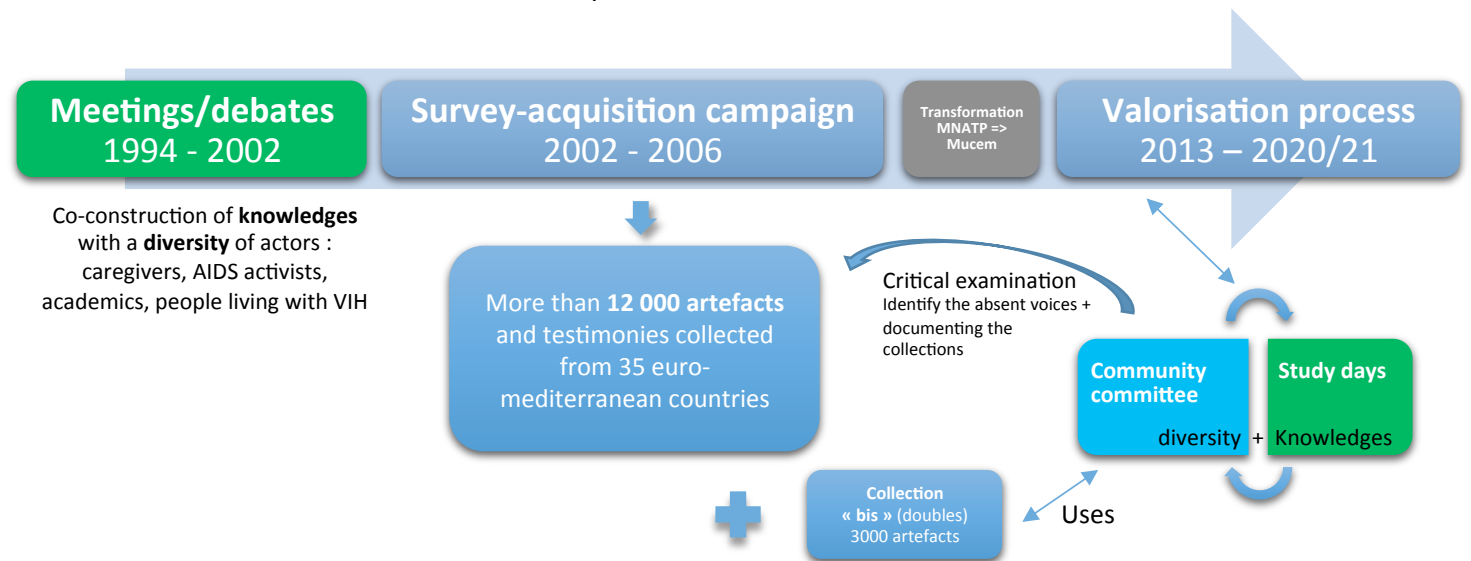
# AIDS memories at the Museum

Definition : the **survey-acquisition campaign** involves developing ethnographic surveys for the purposes of observing a social phenomenon, whilst also reporting material and immaterial testimonies: filmed interviews, photographs and objects.

It implies upstream to **define the research object**. From 1994 to 2002, a series of meetings and debates has been organized in the Museum of Arts and Popular Traditions, gathering a **diversity of social actors** : people living with HIV, caregivers, AIDS activists (associations like the French Names Project or Act Up Paris), academics & museum professionals, all engaged at different levels with the struggle against the epidemic.

Those **contacts and knowledges**, allowed a team of anthropologists from the museum to initiate one of the most important survey acquisition campaign : "History and memories of the struggle against AIDS in France, Europe and Mediterranean" (2002 – 2006).

After the opening of the new institution in Marseille (2010), a new phase was initiated to valorize this major collection. A **community committee** has been formed to think and work with the complexity of the muzealization of the diverse memories of the epidemics.



# ICH, museums and diversity: the biggest challenge

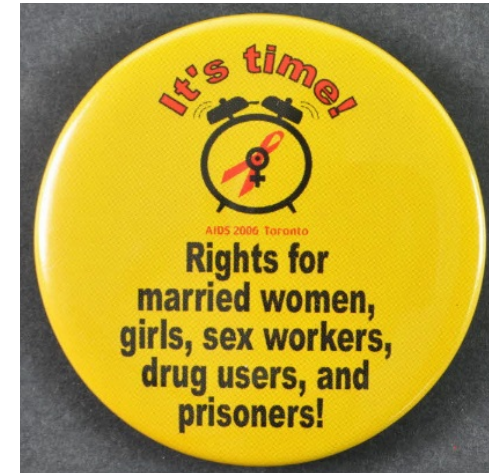
The AIDS crisis is a major and multidimensional contemporary phenomenon which has profoundly marked our modern societies. All at once biological, medical, social and political issue, the epidemic has particularly touched already marginalized “key populations” : homosexuals, migrants, drug users, sex workers.

Focusing on the associations, the survey acquisition campaign (2002 – 2006) which constitute the majority of the museum’s collection about AIDS doesn’t exactly produce a unified narrative. More precisely, it can be considered as a **collection a memories, an archiving process** : different countries, different positions, different kind of traces. Necessarily incomplete, it’s an extract of the Real.

## Questions/challenge :

How a museum can reflect through an exhibition the **complexity** and the **multivocality** of such sensitive and still actual subject ?

How the **community committee**, composed by a diversity of situated experiences and backgrounds all differently related to the struggles against AIDS, can work together with the museum to create **bridges and transversality** between those/ their memories ?





## ICH, museums and diversity: win-wins?

Usually, the muzealization process is a very particular moment, marked by the **separation** between source communities and artefacts. Thus, the museum holds the **authority**.

In the AIDS project at the Mucem, the coexistence of the **collection bis** and the **community committee** presents an exceptional win-wins situation.

The **availability** of this part of the collection (3000 artefacts), which has not been inscribed into the National Heritage List, allows easy lends for **various uses**, especially the possibility for source communities to reactivate and reconnect with those artefacts.

Used by both the source communities and the museum as a **tool** and a **laboratory of experimentation**, it offer both a model of **shared authority** and a way to create **bridges** between differents memories, publics and communities.

