



PRESS KIT  
REOPENING OF THE CLUNY MUSEUM  
#MOYENAGENOUVELLEGENERATION

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## INTRODUCTION



## EDITORIAL

by Séverine Lepape, Director of the Cluny Museum



Séverine Lepape, directrice du musée de Cluny

“The Cluny Museum is reopening after a long process of works that first began in 2011. The aim was to make the site physically and intellectually accessible, with the work carried out in four phases: a partial restoration of the monuments (completed in 2017), the construction of a new reception area (opened on 13 July 2018), the redesign of the museography, the renovation of the outdoor spaces and the improvement of the museum’s integration into its urban setting. These latter two phases are now complete. The building has been renovated in line with all the standards one would expect and a new visitor route has been arranged chronologically, with themed insertions. The Cluny Museum is finally entering the 21<sup>st</sup> century.

Through this renovation and new presentation of the works, the National Museum of the Middle Ages can now truly fulfill its principal mission of helping the public, with their variety of expectations and knowledge, to understand the Middle Ages, a long period spanning over a thousand years. This period is in no way monolithic, but it corresponds to a historical reality that includes certain aspects that may seem difficult to understand today. The organisation of society, the highly complex system of values that underpinned it and its cultural references are largely foreign to our modern ways. And yet, we are indeed a product of the Middle Ages and it is indeed this artistic and material production – of which the museum is one of the most prestigious custodians – that we need to pass on to our youngest visitors.

To accomplish this, it appeared essential that we present the diversity of artistic creation through major moments in history, thereby blending all techniques. The aim was to give meaning to and compare ensembles that until now have been displayed in a rather scattered way, as were the different items from the Sainte-Chapelle, which have now been brought together in one room. Few museums are able to present all the facets of a single period, from the most precious art to the most day-to-day realities, in this way. The new museography relishes in this role, offering a showcase that is at once modern, elegant and understated, allowing the works to truly shine and the visitor to delight in discovering them.

The museum is also a place where different periods come together, where we summon the present in order to better understand the past. To this end, to mark the reopening we have put together a programme of contemporary artists, alongside the medieval music



concerts for which the museum is rightly famous, and we are trialling an alternative cultural mediation because Cluny, and the timeless cocoon it represents, can be a place where visitors come to escape the at-times overly frenetic pace of our society. The understanding and scientific enhancement of the pieces are central to our work, and in 2022 we are organising a presentation on the architectural genesis of the museum and another on the enrichment of the collections since 2018, a period during which the museum was partially closed to the public, and finally, in the *frigidarium*, a wonderful exhibition on 14<sup>th</sup> century art in Toulouse, in partnership with the Pink City's Musée des Augustins. They will be joined by others highlighting a specific production period, an important material in the Middle Ages or more civilisational and interdisciplinary issues. This is something that this extended duration allows us to do, flouting as it does any technique-based compartmentalisation.

I hope that everyone who already loved the Cluny Museum, and those who have never been here before, have a wonderful time (re)discovering it. The building has lost none of its charm and the collections none of their brilliance. The National Museum of the Middle Ages awaits you, then, so that together we can write the next chapters in its story."

## THE NATIONAL MUSEUM OF THE MIDDLE AGES NEW GENERATION

**On Thursday 12 May 2022, the Cluny Museum, the only national museum in France dedicated to the Middle Ages and the renowned custodian of one of the world's most famous medieval works, *The Lady and the Unicorn*, is reopening after major modernisation works launched by the Ministry of Culture and implemented by OPPIC (Operator of Heritage and Real Estate Projects of Culture).**

The public will now be able to explore a New-Generation Middle Ages. The museum is entering the 21<sup>st</sup> century, after nearly two centuries in existence, with all the features essential to welcoming all visitors.

On 28 rue Du Sommerard, at the heart of the Latin Quarter, the museum invites you to go back in time, from the 1<sup>st</sup> to the 21<sup>st</sup> century, in a unique setting: a 15<sup>th</sup> century private mansion backing onto Gallo-Roman thermal baths, a heritage site that is now arranged around a contemporary extension.

Each of the spaces in this singular site house a prestigious collection that illustrates the extraordinary diversity of medieval artistic production. The new museography, which follows a chronological order, aims to clearly illustrate the evolution of forms, points of rupture, innovations and aesthetic differences from northern to southern Europe.

The reopening of one of Paris' oldest museums comes after the final phase of an ambitious modernisation project, first planned in 2011 and launched in 2015. Major works, costing a total of 13 million euros, were required in order to complete this final phase, following a schedule disrupted by the public health context. The now-completed project is the museum's greatest transformation since it was created in 1843:

- ◆ Partial restoration of the buildings, particularly the Roman thermal baths and the Gothic chapel.
- ◆ Construction of a new reception area lending the museum greater visibility.
- ◆ Creation of new public spaces: a more spacious ticket office, a reorganised book and gift store, cloakrooms, spaces for educational activities and hosting group visits and a Café des Amis.
- ◆ All spaces made accessible to people with reduced mobility.
- ◆ Full redesign of the visitor route: a new museography, spanning 21 rooms, serves as a showcase for a renewed selection of 1,600 works from among the major pieces in a collection representing the wealth and diversity of the Middle Ages.
- ◆ New cultural offer with sensitive mediation and a programme showcasing contemporary artistic expression.

### Cluny: the only national museum dedicated to the Middle Ages

The Middle Ages is a long period during which artistic production enjoyed varying degrees of success: damaged by time, ignored in the Renaissance, ravaged by the Revolution and then rediscovered in the 19<sup>th</sup> century.

Middle Ages, Gothic, Roman – the terms we use today are inherited from approaches several centuries old. This so-called “middle” age was nothing more than a long transition between Antiquity and the Renaissance, both considered glorious eras. Until the late 18<sup>th</sup> century, the entire Middle Ages was referred to as “Gothic”, a rather disdainful misnomer born in the Renaissance, in reference to the Migration Period. In the eyes of Enlightenment philosophers, these were dark times when superstition prevailed over reason. In 1818, the archaeologist Charles de Gerville coined the term “Roman”, applying an adjective rooted in linguistics to art. From then on, “Roman” referred to all that came after the Carolingians and Ottonians and before Gothic art...

#### Practical information

**Museum entrance:**  
28 rue Du Sommerard  
75005 Paris

**Opening times:**  
Open every every day, except Monday,  
from 9.30 am to 6.15 pm  
Open 1<sup>st</sup> and 3<sup>rd</sup> Thursday evening of  
the month from 7 to 9 pm  
Closed on 25 December, 1 January  
and 1 May

**Book/gift shop:**  
9.30 am – 6.15 pm, free entry  
Tél. +33 (0) 1 53 73 78 22

**Directions:**  
Métro Cluny-La-Sorbonne/Saint-  
Michel/Odéon  
Bus n° 21 – 27 – 38 – 63 – 85 – 86 – 87  
RER lines B and C Saint-Michel –  
Notre-Dame

**Prices:**  
€12, concessions €10  
Free for those aged under 26 (EU citizens  
or on long stays in the EU) and for all  
visitors on the first Sunday of the  
month

Comment and share on Twitter,  
Facebook and Instagram: [@museecluny](#)  
[#MoyenAgeNouvelleGeneration](#)

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**MINISTÈRE  
DE LA CULTURE**

*Liberté  
Égalité  
Fraternité*





A MUSEUM OF ART AND HISTORY  
THE IDENTITY OF THE CLUNY MUSEUM



An exceptional heritage ensemble, unmatched in France, and the harmony between the buildings and the collections give the Cluny Museum a highly unique place in the cultural landscape. At the heart of the French capital, the museum inhabits a site where the Roman and medieval eras intertwine and now welcomes its visitors in a resolutely contemporary building.



## THE ASSETS OF THE CLUNY MUSEUM

- ◆ its reputation, forged since its creation in the 19<sup>th</sup> century,
- ◆ its urban setting at the heart of the Latin Quarter, at the intersection of two very busy boulevards in the capital,
- ◆ its heritage components: archaeological, historic and museum-based,
- ◆ its astonishing architectural collage, from the 1<sup>st</sup> to the 21<sup>st</sup> centuries,
- ◆ its prestigious collections in symbiosis with the buildings,
- ◆ its atmosphere: a charming place on a human scale.

“At the heart of Paris, the National Museum of the Middle Ages is the result of the enigmatic interlocking of three ensembles,” explains the architect Bernard Desmoulin: “the ancient thermal baths, the Hôtel des Abbés de Cluny and the 19<sup>th</sup> century additions to the construction of the museum. The new reception area completes this ensemble of architectural strata. The redesigned museum route provides a cohesive interpretation, redeploying and enhancing the exceptional collections and ensuring they are accessible to all visitors.”

### Timeline

<b>1-2nd century</b>	Opening of the Gallo-Roman thermal baths.
<b>1485</b>	The abbot Jacques d'Amboise begins construction on the Hôtel de Cluny private mansion.
<b>April 1833</b>	The collector Alexandre Du Sommerard rents a part of the Hôtel de Cluny.
<b>24 July 1843</b>	Law on the creation of the “Museum of the thermal baths and the Hôtel de Cluny” The French state acquires the Hôtel and the collection; the city of Paris grants the thermal baths and the stonework they housed to the state.
<b>17 March 1844</b>	The museum opens to the public. It is placed under the aegis of the Commission of Historic Monuments.
<b>1846</b>	The Hôtel de Cluny is given Historic Monument status.
<b>1862</b>	The “Palais des Thermes” is given Historic Monument status.
<b>1870-1880</b>	Construction of the Paul Boeswillwald building.
<b>1956</b>	The collections are reorganised and presented according to craft.
<b>1975</b>	The site is listed as a Historic Monument.
<b>1977</b>	5,000 items are transferred to the new Museum of Ecoen dedicated to the Renaissance.
<b>1977</b>	Fragments of Notre-Dame de Paris, discovered fortuitously, join the museum's collections.
<b>1992</b>	The museum is given the name: “Musée de Cluny – Musée national du Moyen Âge”. (“Cluny Museum – National Museum of the Middle Ages”).





## A VISIBLE COLLAGE OF DIFFERENT ARCHITECTURE

**The museum is the result of a unique architectural equation.** In the late 15<sup>th</sup> century, the residence of the abbots of Cluny, one of the oldest private mansions in Paris, was built backing onto the Gallo-Roman thermal baths dating from the 1<sup>st</sup> and 2<sup>nd</sup> centuries. Having become a museum, in the late 19<sup>th</sup> century the establishment was given a Roman pastiche-style addition by the architect Paul Boeswillwald. These different strata have now been brought together and follow on from one another in a fluid progression from the new reception area, with its contemporary architecture.



Thermes antique du « nord » de Lutèce



Hôtel des abbés de Cluny



Pavillon d'accueil du musée de Cluny

**The thermal baths: a construction that typifies Roman techniques.** In 52 BC, Julius Caesar conquered the Celtic city of Parisii, which the Romans renamed Lutetia. They brought their own ways of living to the city, in particular the practice of bathing in public thermal baths. A major complex was built in the late 1<sup>st</sup> century in the northern part of Lutetia, spanning 6,000 m<sup>2</sup> and 3 levels. Its ruins have been partially preserved and are clearly visible from outside, recognisable for their construction method of limestone rubble stone cut through with horizontal courses of bricks. The *frigidarium* (cold room) is the most spectacular part of the baths due to its dimensions and original 14-metre-high vault. The marble and stucco decorative elements have disappeared, but the Roman construction technique is clearly visible. Traces of blue pigments on the vault, a mosaic of fragments and two consoles with sculpted motifs above the “pool” help us to imagine the elegant décor. The *frigidarium* is included in the visitor route as room no. 1, a special setting for the ancient collections, as well as being used for temporary exhibitions

**The Hôtel des Abbés de Cluny: the oldest and best-preserved medieval private mansion in Paris, with its courtyard and gardens.** Built in the late 15<sup>th</sup> century for Jacques d'Amboise, an abbot of the powerful order of Cluny, the Hôtel boasts both medieval characteristics and 19<sup>th</sup> century additions, including a crenelated wall with a passageway and carriage gate, turrets, gargoyles and casement windows. It was a prestigious residence, an actual home set back from the street, with a pleasure garden, reception rooms and private spaces including an exceptional chapel built in the Flamboyant Gothic style.

**A contemporary reception building.** In 2018, the Cluny Museum was extended by the architect Bernard Desmoulin. With its profile, echoing that of the *frigidarium* in the thermal baths and its guipure motif inspired by the chapel of the medieval private mansion, this building created a dialogue with those that preceded it on the site, forming the museum as it is today. Designed to fulfil the aim of being accessible to all, with the installation of lifts in particular, the extension also includes working spaces for the museum teams and a reception area for visitors.



## PRESTIGIOUS COLLECTIONS

**A double origin.** The museum's collections have developed from two ensembles: the collection amassed in the 19<sup>th</sup> century by Alexandre Du Sommerard in the Hôtel de Cluny and the stonework from the City of Paris, stored in the thermal baths in 1837. The museum emerged out of this dual provenance in 1843. Subsequently, its collections were enriched and expanded considerably before a renewed emphasis was placed on the medieval period.

**Today, the collections include 24,000 works,** inherited from the Du Sommerard collection and the stonework from the City of Paris and enriched with donations and acquisitions. Nearly 13,000 are held at the museum.

In addition to some ancient works, they present a panorama of artistic creation in the medieval period: architectural elements (sculptures and stained glass) from destroyed or restored monuments, namely the Sainte-Chapelle, the basilica of Saint-Denis and the cathedral of Notre-Dame de Paris with which the museum has forged close ties; gold- and silversmithery, devotional objects and tokens of material and cultural life, and masterpieces including the six tapestries of The Lady and the Unicorn, an emblematic ensemble that still contributes to the museum's reputation.

Every year, the collections continue to be enriched. In 2021, the museum welcomed ten new works.



Couronnes du trésor de Guarrazar - Espagne wisigothique, VII<sup>e</sup> siècle





THE STAGES OF A TRANSFORMATION

The Cluny Museum, one of Paris' oldest museums, had not been renovated on any major scale since the post-war period. It lacked the spaces and features expected of a modern-day cultural institution.

The requirements identified by the museum teams, along with proposals from architects and scenographers, came together to create a "Middle Ages New Generation". The work conducted ranges from spectacular to subtle, yet equally essential. The Cluny Museum, which is now 100% accessible to people with reduced mobility, offers better conditions and a new experience for visitors.





## THE IMPORTANCE OF A MAJOR RENOVATION

**The renovation project**, launched in 2011 by the Ministry of Culture, was built on a report on the health of the buildings, the lifetime of the installations, the lack of accessibility for people with reduced mobility, the lack of visibility of the museum, which appeared to have its back turned to the city, and the loss of cohesion of the museum route.

The architects and companies in charge of the project had to find solutions in order to overcome these many challenges in a restrictive context, due to the nature of the building as a listed site featuring a Roman archaeological foundation, a medieval private mansion and a 19<sup>th</sup> century extension with a labyrinthine configuration.

Step by step, the museum went through a transformation, in order to preserve its heritage, ensure the physical accessibility of all its spaces and make the visitor route fluid and appealing.

**Preserving the buildings.** This initial, essential, phase was carried out under the supervision and leadership of Paul Barnoud, Chief Architect for Historic Monuments. The Cluny building is unique in its composite character. It took two years of works, from 2015 to 2017, to provide the specific treatment required for each ensemble. Exposed to the weather, the Roman ruins were protected by ballasts, the masonry was cleaned and the Roman outbuilding was re-roofed. The chapel of the Hôtel de Cluny, meanwhile, received treatment both outside and inside, including the cleaning of the façades, stained glass and the painted and sculpted decorative elements, which were so tarnished as to be difficult to discern. Colours reappeared, including the blue-green of the vault and the multicoloured sculptures of the tambour door. The 13 heads of angels, each taken down one by one, as well as the mural paintings, are now clearly visible. Finally, the restoration revealed sculpted details, namely the botanical decorations that illustrate the delicacy of the Flamboyant Gothic style.

**Making the museum visible and accessible to all.** Making the site accessible was the priority for the project and a major factor in allowing the museum to welcome the public in line with the standards required of an ERP (Establishment Receiving the Public). The creation of the new reception building in 2018 was the first step in the reorganisation of the visitor circuit, which was finalised by the works carried out inside the medieval private mansion.



Vue extérieure du *frigidarium* des thermes du « nord » de Lutèce

**Reconciling preservation with innovation.** While the new reception now appears seamlessly integrated into the site, building it came with several challenges. As the architect Bernard Desmoulin, whose project was selected by competition in July 2014, remembers, the aim was to “build on the Roman ruins without damaging them, to accommodate all the features of a new reception within a small 16 x 16 m space, all within a highly visible urban environment.” The double-gable reception building is both visible and unobtrusive, complementing the architectural and contemporary collage of the site through the choice of materials: aluminium plates in all different sizes and textures, some of which feature the lace motif in the stonework of the chapel’s tambour door, with which Bernard Desmoulin “fell in love at first sight”. “A ray of sunshine on a sheet of metal and some thirty trials resulted in the right colour for the envelope of the new reception building, which changes with the light.”

The new reception, which was inaugurated in July 2018, therefore plays the essential role of a pivotal building that orchestrates the visitor flows between the different spaces: the ancient thermal baths, the medieval private mansion and the 19<sup>th</sup> century extension.



Pavillon d'accueil du musée de Cluny, façade ouest - Bernard Desmoulin, architecte

**Removing obstacles.** With its 27 changes in level, the visitor route had previously been a labyrinth filled with obstacles and totally inaccessible to people with reduced mobility. Solutions were found without overlooking the heritage-related constraints: the museum now has three lifts, a new staircase and two platform lifts that help mitigate the final remaining changes in level. In the cobbled courtyard of the medieval private mansion, a path for wheelchairs and pushchairs was also created by levelling the cobblestones, in order to make the site 100% accessible.





## A NEW SETTING FOR THE COLLECTIONS

**Reconfiguring the space**, repositioning the works within a chronologically-themed route and bringing a sense of unity to this new setting were the key challenges for the teams chosen by competition to redesign the route: Bernard Desmoulin in partnership with Studio Adrien Gardère, museographer, scenographer and designer.

**Designing a new decor**, with white walls and slate-grey Viroc. In order to bring a sense of unity to the route, there needed to be a common language: “For the new furniture, we chose a composite material (concrete with wood particles), Viroc, in slate grey, which would work with the concrete in the different architectural levels and seem as though it had always been there. The polychrome of the works, and the golds of the altars, shine through,” explains Adrien Gardère.

**Each work is a project in itself.** “Scenography is theatre,” points out Gardère, “it needs to direct the visitor’s eye and create relevant juxtapositions. Working with the curators, the works were modelled in order to find the best position for them within a more inviting, clearer and more coherent route.”

With stone, glass, enamel, gold, ivory, textiles and dozens of metres of wall hangings, all very different in nature, the selected works required specific presentations, such as display cases for the gold- and silversmithery, velcro for the tapestries lined with velvet, which needed to fall in just the right way, special picture rails to best present the display cases, allowing the light to shine through, proper bases for the capitals, which have to be looked at from below. Nearly half of the works, especially the sculptures, required new mounts. This was a project in itself, for which a specific contract was signed with the company Version Bronze, with recommendations recorded in a set of specifications. For the keystones or large stone altarpieces, the reinstallation required pull-off tests in order to ensure that the system was secure.

### Timeline of the work

2011	Heritage masterplan submitted by Paul Barnoud, Chief Architect for Historic Monuments.
2013	Refurbishment of <i>the Lady and the Unicorn</i> room.
December 2013	Launch of the competition for the design of the new reception area.
9 July 2014	The architect Bernard Desmoulin is chosen from among the five pre-selected candidates.
2015 – 2017	Restoration of the ancient ruins, the chapel of the Hôtel des Abbés de Cluny and the Boeswillwald building.
Summer 2016	Construction begins on the new reception.
September 2016	Bernard Desmoulin, in partnership with Adrien Gardère, chosen to redesign the visitor routes.
1 march 2018	Full closure of the museum to prepare for the route redesign project.
14 July 2018	Opening of the new reception and partial reopening of the museum.
Summer 2019	Start of the first instalment of works on the medieval private mansion.
28 september 2020	Full closure of the museum to finalise the second instalment of works and the reinstallation of the works.
12 may 2022	Reopening of the museum..



## PROJECT OVERVIEW

### Work completed

- ◆ Restoration of the Gallo-Roman ruins to protect the elevations of the thermal baths left exposed to the elements.
- ◆ Interior and exterior restoration of the chapel: consolidation of the tympanums, reconditioning of the slate roof, careful cleaning of the original stained glass, sculptures and decorative murals.
- ◆ Restoration of the roofs of the Paul Boeswillwald building Cleaning of the wall surrounding the courtyard.
- ◆ Construction of the new reception, entrance moved to the corner of boulevard Saint-Michel and rue Du Sommerard.
- ◆ Replacement of the technical networks (heating, electricity, ventilation).
- ◆ Removal of level changes, site made accessible.
- ◆ Redesign of the visitor route and museography.

### Operators

- ◆ Project management was delegated to the Operator of Heritage and Real Estate Projects of Culture (OPPIC).
- ◆ The works were led by several project management teams: Paul Barnoud, Chief Architect for Historic Monuments, the partnership of architect Bernard Desmoulin and scenographer Adrien Gardère, and the design office Scoping for the technical elements.
- ◆ 41 companies worked on the project.

### Budget

Total amount: 23,1 millions d'euros

Of which:

2.5 million euros for the restoration of the ruins

7.6 million euros for the construction of the reception building

13 million euros for the redesign of the museum route and exhibition design

The works were financed by the French state via the Ministry of Culture, as well as partially by the museum using its own funds (6 million euros).



Chantier de modernisation du musée de Cluny, réinstallation des collections, janvier 2022





A JOURNEY THROUGH TIME AND  
THROUGHOUT MEDIEVAL EUROPE

The new route is anchored in Gallo-Roman Antiquity, guides visitors as far as the dawn of the Renaissance, hopping from one millennium to another, and takes them on a journey from Lutetia to Constantinople, from Brabant around the Mediterranean and to the borders of Germany.

Each of the 21 rooms has its own focus and key works, be they single pieces or remarkable ensembles, and falls within a chronological narrative that provides insight into the evolution of styles and techniques.



## FAMILIAR ITEMS AND NEW ADDITIONS

**A single principle: chronology.** The modernisation project made the redesign of the museography a necessity. It involved reconsidering the legibility of the route, which is now organised chronologically with themed breaks. Designed in the 1950s, the permanent route previously presented the works according to craft and technique. This approach was gradually disrupted with the enrichment of the collections, an improved understanding of the works and changes in the way history and art history are taught. The design of the new route is based on the collections themselves, and the museum has decided to stand by the least represented periods (such as Carolingian art) and showcase those that represent a key area, such as French and 15<sup>th</sup> century art.

**The highlights of the pre-existing museum route have been retained,** namely the room dedicated to the sculptures from Notre-Dame de Paris and the room with *The Lady and the Unicorn*, which was fully refurbished in 2013. Due to their size, certain pieces have stayed where they were: the Gallo-Roman pillars remain in the *frigidarium*, where they fit with the building, and the portal from the Chapelle de la Vierge in Saint-Germain-des-Prés, which measures six metres in both directions, serves as an imposing entrance into the Notre-Dame room.



Chantier de modernisation du musée de Cluny



**Ensemble groupings offer new approaches.** . One of the highlights of the route is the Roman room, in which sculptures from Île-de-France during the Roman and early Gothic periods are presented alongside works from Burgundy and the South of France. The pieces from the Sainte-Chapelle have been brought together for the first time. Several rooms present 15<sup>th</sup> century secular art through day-to-day objects such as toiletry items, games, toys and objects from the realm of combat and chivalry. The final room on the route is reminiscent of a church choir. Visitors will also rediscover the stall elements from Saint-Lucien de Beauvais, which have been restored and reconstructed. The room is also home to large pieces: in addition to the stalls from Saint-Lucien de Beauvais abbey church, there is an exceptional 40-metre-long wall hanging that tells the *Life of Saint Étienne* in twenty-three scenes, presented in its entirety for the first time.

**The prestigious works have been put into context.** The gold- and silversmithery, formerly grouped together in the so-called treasure room, is now scattered chronologically throughout the route. The majority of this is religious in nature and includes remarkable ensembles such as the collection of Limousin enamels (room 6), prestigious pieces, namely the altar front from Basel cathedral made from gold and precious stones (room 2), and the gilded-copper Pentecost Altarpiece from Stavelot (room 7). Display cases hold smaller pieces such as the Golden Rose (room 11) and numerous devotional objects, including the reliquary from the Sainte-Chapelle commissioned by Saint Louis. Most of the medieval gold- and silversmithery production has been lost, however the museum does have a few table items and pieces of jewellery (room 19).



Salle du combat, musée de Cluny, avril 2022

**Textiles pieces on permanent rotation.** After a four-month exhibition period, the silks, velvets and embroideries then spend three years sleeping in darkness. The Western textile collection includes many fragments of ecclesiastical garments and rare complete pieces (three mitres, a pair of pontifical stockings, alms purses).

**Certain pieces are presented for the first time:** new acquisitions, items that have taken on a renewed value through a recent restoration or through unexpected discoveries. As such, a wooden *Altarpiece of the Passion* from 15<sup>th</sup> century Picardie will be presented as a “textbook case” by the curator Damien Berné, who has retraced its entire history. Scattered fragments languishing in the storerooms have been given renewed meaning through stylistic and technical studies, an analysis of traces of polychrome and discussions between museums. By bringing together several elements – nine from Cluny, one loaned by the Louvre and another by Rouen Museum of Antiquities – a gorgeously detailed “altarpiece with flayed man” can now be presented in room 21.

**Entre art roman et premier art gothique**  
Après l'époque carolingienne, dès la fin du x<sup>e</sup> siècle, se développent à travers l'Occident chrétien des langages artistiques divers mais suffisamment cohérents pour qu'on les désigne depuis le début du xix<sup>e</sup> siècle sous le nom d'« art roman ». Stimulé par l'essor économique et la multiplication des foyers de création, cet art concerne de nombreux domaines techniques. L'Antiquité romaine a laissé des traces essentielles, mais la figuration est devenue plus stylisée.



## THE REDESIGNED SIGNAGE

The major changes to the museography meant that new guidance elements were required. The signage was entirely reviewed, both in terms of content and aesthetics. The texts, developed jointly by the curators and the visitor policy department, respond to a threefold requirement: concision, scientific rigour and ease of understanding, including for non-specialist audiences. Special care was taken with technical terms (pavise, scrollwork, etc.) and references to political entities (Carolingian or Ottonian Empires, etc.), to ensure they are intelligible.



Salle8 - La Sainte-Chapelle de Paris, avril 2022

### Several levels of information\* punctuate the route

- ◆ At the start of the visit, a chronological frieze covers the major sequences of the history of art: Antiquity/Early Middle Ages/High Middle Ages/Late Middle Ages/Renaissance.
- ◆ All the rooms are numbered, from 1 (the *frigidarium*) to 21. Each room is introduced by a large panel describing its content: nature of the works, period, area of provenance. A brief chronology and, in places, a map, complete the information.
- ◆ 70 themed panels distributed along the route, attract visitors' attention to remarkable ensembles (the Roman capitals, the Limousin enamels, etc.), techniques (stained glass, tapestry, etc.) or activities (music, combat, etc.).
- ◆ The artwork labels are simple or more detailed when required in order to be understood.
- ◆ 10 panels punctuate the architectural route, spanning 2,000 years of history, from the *frigidarium* of the ancient thermal baths to the contemporary extension by Bernard Desmoulin.

\*The texts on the large panels are in French, English and Spanish; the artwork labels are in French and English. A colour code organises the nature of the information.



VISITING THE MUSEUM



The reopening of the Cluny Museum marks a newly-defined visitor policy and redesigned cultural engagement strategy in order to offer moments of relaxation, contemplation, shared knowledge or listening to music in this timeless setting, and to establish a dialogue between the medieval world and the contemporary world. The modernisation project has created new spaces for receiving visitors, including a ticket office, cloakrooms, an educational area, a room for temporary presentations, artwork management facilities, a book/gift shop and a café.



## PRACTICAL INFORMATION

### Musée de Cluny – musée du Moyen Âge

28 rue Du Sommerard

75005 Paris

Tel.: +33 (0)1 53 73 78 00

Information and bookings for individuals from 9.15 am to 5.30 pm on +33 (0)1 53 73 78 16.

### Opening hours/prices

Open every day, except Monday, from 9.30 am to 6.15 pm. Checkouts close at 5.30 pm.

Rooms to be cleared from 5.45 pm

Closed on 25 December, 1 January and 1 May.

Full price: 12 euros

Concessions: 10 euros

Open in the evening on certain Thursdays from 6.15 to 9 pm (checkouts close at 8.30 pm).

### Directions

Metro: Cluny-La Sorbonne/Saint-Michel/Odéon

Bus: no. 21 - 27 - 38 - 63 - 85 - 86 - 87

RER: lines B and C Saint-Michel - Notre-Dame

Car parks: Rue de l'École de Médecine, rue Soufflot and Parc Saint-Michel  
(entrance on place Saint-André-des-Arts)

Taxis: rue Soufflot/place Saint-Michel/place Maubert

Vélib stations: 20 rue Du Sommerard/42 rue Saint-Jacques/5 rue de la Sorbonne

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## ATTRACTING AUDIENCES

The new cultural offer is built around the principle of **reconsidering the connection between audiences and works**.

The multiple forms of cultural engagement and the new encounters take account of the potential of the new route and visitors' changing expectations, offering:

- ◆ new sensitive, sensory and inclusive cultural engagement,
- ◆ activities and events inviting visitors to participate,
- ◆ artistic performances,
- ◆ tailored offers and personalised and more independent visits.

These offers represent a host of new experiences. The diversity of the offer will meet the expectations of loyal audiences, as well as attracting new visitors, including families, young adults and people with disabilities.

All these activities will be gradually rolled out in the weeks and months following the reopening of the museum.

**New cultural engagement tools** offer an interactive, fun and enriched approach.

- ◆ A tactile model, on display at the entrance to the route, gives visitors a better understanding of the site and its different architectural strata. It is designed for blind and visually-impaired visitors.
- ◆ A "visitor companion", on a digital terminal to be hired at reception, allows visitors to freely organise their visit and explore the museum according to their choice of themes (masterpiece route, children's route).
- ◆ A digital table, installed in the Notre-Dame de Paris sculpture room, establishes a visual connection between the 80 fragments presented in the room and the space they occupied in the cathedral, using a 3D model. This tool was produced with support from the Friends of Cluny Museum.





## REOPENING OF THE CLUNY MUSEUM





#MOYENAGENOUELLEGENERATION







## ROYALTY-FREE IMAGES






Tout article devra préciser le nom du musée.

Format maximum : ¼ de page.

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### 27. Pilier des Nautes : pierre de Jupiter

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Jean-Gilles Berizzi / Gérard Blot



### 28. Ariane

Constantinople, première moitié du VI<sup>e</sup> siècle

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Thierry Ollivier



### 29. Couronnes du trésor de Guarrazar

Espagne wisigothique

VII<sup>e</sup> siècle

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Gérard Blot



### 30. Devant d'autel de la cathédrale de Bâle

Début du XI<sup>e</sup> siècle

Paris, musée de Cluny - musée national du Moyen Âge

© Rmn-Grand Palais / Michel Urtado



### 31. Têtes des rois de Juda

vers 1220-1230.

Provenance : Notre-Dame de Paris

Paris, musée de Cluny - musée national du Moyen Âge

© Musée de Cluny - musée national du Moyen Âge





### 32. Croix à double face : Christ et Tétramorphe

Italie (?) 1<sup>er</sup> quart du XII<sup>e</sup> siècle

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Michel Urtado



### 33. Châsse historiée de saint Thomas Becket

Début XIII<sup>e</sup> siècle

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Jean-Gilles Berizzi



### 34. Samson et le lion

Vitrail provenant de la Sainte-Chapelle de Paris  
Vers 1250

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Franck Raux



### 35. Coffret : Assaut du château d'amour et scènes de romans courtois

Vers 1300-1310

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Michel Urtado





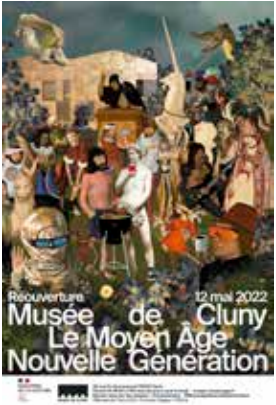

### 36. Rose d'or provenant de la cathédrale de Bâle

Minucchio da Siena, Avignon, 1330

Paris, musée de Cluny - musée national du Moyen Âge

© RMN-Grand Palais / Jean-Gilles Berizzi

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	<p><b>40. Boîte à jeux</b>  Vers 1500.  Paris, musée de Cluny - musée national du Moyen Âge  © RMN-Grand Palais / Hervé Lewandowski</p>
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