



2<sup>nd</sup> floor

# The Musée d'Arts Africains, Océaniens, Amérindiens (MAAOA) /

Open to the public since 1992, it is the only museum in France, with the Musée du Quai Branly - Jacques Chirac in Paris, exclusively dedicated to the arts of Africa, Oceania, and the Americas. The MAAOA presents a rich collection of pieces of art which are both cultural testimonies and artworks in their own right. Various perspectives have been successively brought to these objects. At first, they were considered as objects of pure curiosity, before contributing towards the first understanding of cultural diversity around the world in the 18th century. The 20th century was a time when these objects enjoyed a twofold appreciation - as much by the scientists who gathered information about them as by the artists who celebrated the contribution these artworks made to their own ideas and experimentation with new

forms. Enlightened collectors fell between these two lines of thought. The MAAOA is the inheritor of these perspectives. It is apparent in the nature of the collections exhibited (remainders of colonial museums, former high-quality private collections, donations and more recent collections). It is also evident in our mission, which is to understand these objects as testimonies to the history of human culture and the societies from which they come.

Resource centre: consultation via appointment  
Free app for smartphones and tablets is available via the App Store and Google Play Activity book for children aged 7-10 is available from the ticket office and on [maaoa.marseille.fr](http://maaoa.marseille.fr)  
Educational file for teachers is available on [maaoa.marseille.fr](http://maaoa.marseille.fr)

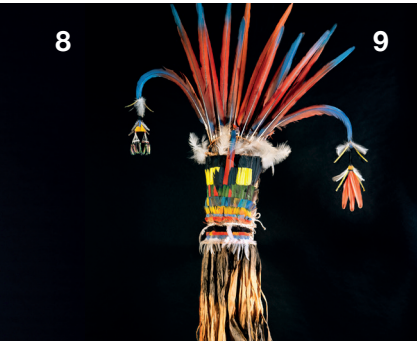
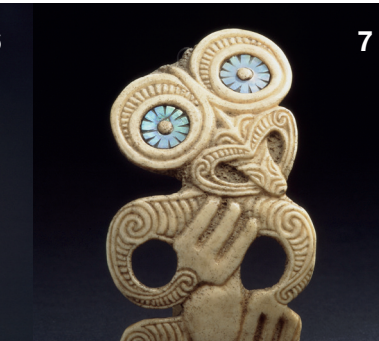
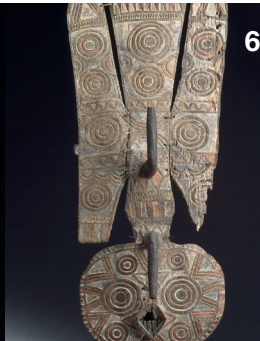
## The Mexico room

This room in the museum dedicated to Mexican folk art was created in 1993, due to the bequest of François Reichenbach's extraordinary collection. A passionate documentarian of Mexico, he owned close to 3 million items brought back from his numerous travels to Mexico since the 1950s. The MAAOA acquired Bernard Meusnier's collection in 2016. A producer and friend of François Reichenbach, he also collected Mexican artworks. Their collections, combined today in the MAAOA, form a never-before-seen compilation.

### Several remarkable artworks include:

1 / Huichol yarn paintings. These unique creations are made on boards coated in beeswax upon which multi-coloured yarns are attached. The images often represent the indigenous myths and rituals of the Huichol, including the famous Wirikuta Pilgrimage to "hunt" the peyote - a small hallucinogenic cactus. Sometimes called nierika, which means "gift of sight", they harken back to the shaman who has the gift of seeing the other world whose dreams and visions are sources of inspiration.  
Photo © Yarn paintings, (bequest of François Reichenbach) © Ville de Marseille. Claude Almodovar and Michel Vialle

2 / A variety of jaguar masks In the State of Guerrero, jaguar masks, particularly worn when sowing seeds, are associated with the farmer mask accompanied by his dog. Together, they pretend to hunt the feline who threatens the farm animals and the men who work in the fields. The jaguar is an ambivalent animal because it is considered as both a dangerous beast which must be fought and a symbol of fertility.  
Photo © Tiger mask, Mexico (previous collection of François Reichenbach) © Hugo Maertens, Bruges



3 / An exceptional collection of Alebrijes. These shocking papier-mâché monsters were created by Pedro Linares López, who got the idea from his nightmares. His three sons and grandson, who have inherited his skill and imagination, continue to sculpt this dream-like world of monsters, following the secrets of their father. In 1989, some of these multicoloured, forked-tongued dragons and winged lizards were displayed in the Centre National Georges Pompidou in Paris, during the "Les magiciens de la Terre" exhibition.  
Photo © Alebrije, Mexico (previous collection of Bernard Meusnier) © Ville de Marseille. Raphaël Chipault and Benjamin Soligny

## The Africa room

This room is partially made up of the donation from L. Pierre Guerre (1911-1978) - a brilliant lawyer from Marseille and great collector of African art who was fascinated by the African continent. From the beginning of the 20th century, Pierre Guerre and his father Léonce formed one of the oldest French collections of African art. Upon the death of Pierre Guerre in 1978, his wife Gisèle Guerre and his daughter Christine Vidal-Naquet gave an important part of his collection to the city of Marseille. Exhibited for several years at the Musée des Beaux-Arts, today the collection forms the very basis of the collection of African art at the MAAOA. Along with this donation of 87 masks and statues are works given by the Chambre de Commerce et d'Industrie Marseille-Provence, remnants of the town's colonial museums, as well as bought pieces.

### Several remarkable artworks include:

4 / Three reliquary Fang statues (Gabon). Called byéri, after the name of the ancestor worship which they are a part of, these statues sit atop stitched bark boxes in which the relics of illustrious ancestors of the lineage were kept. Collected nowadays for their moist patina (the result of repeated anointing) these sculptures are emblematic figures of African art.  
Photo © Reliquary Byéri Fang Statue, Gabon, (donated by L. Pierre Guerre) © Hugo Maertens, Bruges

5 / A Marka mask (Mali). Remarkable for its brass plating, it was loaned during the very first African art exhibitions, most notably in New York in 1935. It is one of the most beautiful examples known to this day.  
Photo © Marka Mask, Mali (donated by L. Pierre Guerre) © Hugo Maertens, Bruges

6 / A Nuna wooden mask (Burkina Faso). Impressive for its size, the decorative shapes and colours are arranged as if part of a language. Acquired in 1991, it is one of the major pieces of the African art collection.  
Photo © Nuna Wooden Mask, Burkina Faso © Hugo Maertens, Bruges

## The Oceania-Americas room

This space brings together artworks originating from these two continents, including those from the unique collection of the distinguished Marseilles-born neurologist, Henri Gastaut (1915-1995). It was in 1989 that the city of Marseilles acquired this series of more than 80 sculpted, painted, moulded and even engraved human skulls, collected from all over the world. A Kanak mourner mask (New Caledonia) on loan from the Musée d'Évreux is also on display, as well as items from the collections created by the MAAOA in Vanuatu in 1991 and 1992. In 2000, the MAAOA held a temporary exhibition titled "Art papou" (Papuan art) based on the particularly rich collections originating from Papua New Guinea. An exquisite array of Amerindian feathers, originally from the donation of Marcel Heckenroth (1902-2008), a colonial troop doctor in the Oyapock district (Guyana) between 1939 and 1942, came to enrich the museum's collections in 2008.

### Several remarkable artworks include:

7 / A Maori hei tiki pendant (New Zealand), sculpted from the top of a skull. Tiki refers to the first man in the Maori legend. Here he is depicted grimacing, with bulging eyes, his tongue sticking out in a sign of strength and virility and adorned with traditional Maori tattoos. The hei tiki pendants, regarded as treasures of the Chiefs, were passed down from generation to generation.  
Photo © Maori hei tiki pendant, New Zealand (previous collection of Henri Gastaut) © Hugo Maertens, Bruges

8 / A Rambaramp funeral effigy (Vanuatu). Created for the closing ceremony of mourning, this effigy is the vessel of the deceased soul. The skull that surmounts it is sculpted using a vegetable paste which faithfully recreates the features of the deceased, and spider webs which resemble hair.  
Photo © Rambaramp funeral effigy, (previous collection of Henri Gastaut) © Hugo Maertens, Bruges

9 / Two Wayana olok headdresses (French Guiana). These shimmering adornments, which encapsulate Amerindian feather worker techniques so well, were worn during the Maraké ceremony - an initiation and bonding ritual specific to the Wayana people.  
Photo © Wayana olok headdress, French Guiana © Gérard Bonnet



Centre de la Vieille Charité

Musée d'Archéologie Méditerranéenne

Musée d'Arts Africains, Océaniens, Amérindiens

Aide à la visite





1<sup>st</sup> floor

# The Musée d'Archéologie Méditerranéenne (MAM) /

In 1802, pursuant to the Chaptal order, the prefect Charles Delacroix opened the first museum in Marseille in the old Bernadine convent, which was home to a motley collection of marble statues from the Choiseul-Gouffier collection, and “antiques” brought back from the Orient by merchants, including the Borély family. In 1861, notably with the acquisition of the Egyptology collections of Doctor Clôt, the works were moved to the Bastide Borély and stayed there until 1989, when they were transferred to the Centre de la Vieille Charité. The museum provides a comprehensive overview of ancient Mediterranean civilisations.

In partnership with the Musée du LOUVRE and the DRASSM for the gifting of works

## The Egyptology department

In 1861, the city acquired the rich collection of a true scholar - the talented Doctor Antoine Barthélémy Clôt. He was honoured with the title of Bey by Mehemet Ali, Pasha of Egypt. The wealth of this collection, praised by specialists at the time, will be at the heart of this section, which is considered as the most important Egyptology department after that of the Louvre.

In a setting evoking the Khafre pyramid Valley Temple, five exhibition spaces follow one another, allowing us to view the collections in a new light: prehistoric Egypt, daily life, religion, funeral rituals and the tomb - a dwelling for eternity.

### Unique pieces are on display:

1 / The last work to join the collections in the department is the fragment of **lintel from the Eastern temple at Karnak** upon which the god Khonsu is depicted as a sheathed silhouette, with a lunar disk headdress and a bundle of sceptres in his hands. It joins another fragment, from Marseille, showing the mother of the god, the goddess Mut, dressed in a long tight-fitting dress, bedecked with a gorgerin and wearing the tripartite wig, crowned with the body of a vulture and the Pschent.

Five fragments of lintel are known today, but only the first three join together: the blocks of Marseille, Toulon and Paris. Let us dare to dream that one day the god Amun, featured on the fragment in the Louvre, will take up his summer residence in Provence!

Photo © Fragment of lintel from the Eastern temple at Karnak On loan from the Musée de Toulon © Musées de Marseille. Photography Claude Almódovar

2 / The **Four oriented stelae of General Kasa**, the only set in the world, constitute one of the key pieces of the collection. These stelae show an apparent ritual from the 18th dynasty, with a magic system designed to protect the owner of the tomb from harmful entities emerging from the four compass points. Engraved in relief “in the hollows”, each one features two empty spaces. One is intended to receive a magic amulet, respectively, an Anubis, a wooden figurine, a djet pillar and a torch. The other is intended to receive a magic brick for protection.

Photo © Eastern stela of General Kasa (in detail) Polychrome limestone Saqqara 19th dynasty © Musées de Marseille. Photography David Giancatarina

3 / The offering table of Qenherkhepechef, “scribe of the Place of Truth”. This table is one of those rare testaments to the royal successions in Ancient Egypt. On the tablettop, the ideal representation of offerings is meant to be eternally beneficial to the deceased. However, the real point of interest lies in the thirty-four royal cartouches around the edge. The presence of certain ancestral kings and the absence of others, who suffered a “damnatio memoriae”, are indicative of the ambiguous relationship that the Egyptian population had with royal power.

Photo © Offering table of Qenherkhepechef Limestone Deir-el-Medineh 19th dynasty © Musées de Marseille. Photography David Giancatarina



4 / Finally, this Ouchehti (funeral figurine) named Tenet-tepetihou represents a miller. Only eleven examples of this iconography are known, all dating from the reign of Amenhotep III. The figurine reveals snippets of the amazing life of this miller. Loved in her youth by a prince before he became king, Tenet-tepetihou was perhaps one of the initiators of the adolescent's “erotic games”. She never became queen. The name of her beloved is not noted, but several clues allow us to identify him as the future Thutmose IV (1401-1391 B.C.).

Photo © Two Ouchehtis (of which one is in the form of a miller) named Tenet-tepetihou Alabaster and limestone Undoubtedly from the Memphis region 18th dynasty © Musées de Marseille. Photography David Giancatarina

## The department of ancient civilisations: The Middle East, Mediterranean basin

Visitors are taken on a fascinating journey covering almost 6,000 years, from the banks of the Tigris and the Euphrates rivers, the Greek coastline and the islands of the Mediterranean Sea, right up to the Roman era. Close to 800 outstanding artefacts, exemplifying the great Mediterranean civilisations which created them, are exhibited in ten categories. Displayed on small white pedestals, each item is a seminal piece.

Major inventions for mankind, as well as expertise and technical advances which are still used today, have emerged from this vast geographical area.

The thematic focus on several ancient crafts - the techniques (τέχνη: technai) - shows the mastery of the artisans of the era and the prowess apparent in certain creations (glass work, copper alloys, the palette of paint).

Videos of the investigations carried out by various archaeologists and specialists allow us to understand the processes behind these techniques. Projections (object-mapping) on the authentic objects themselves, or their exact replicas, make it possible to estimate their original state.

### Some of the iconic items in the collection include:

5 / **Marseilles tariff**: this stele, discovered in Marseille in 1845 during work on the new Joliette cathedral, in all likelihood originates from Carthage, where it would have been sealed in the Ba'al-aphon temple. Its presence in Marseille is probably explained by a ship coming from Tunisia using it as ballast stone and abandoning it here. The twenty one lines of inscription list the fees paid to the priests for each type of sacrifice, depending on the nature of the offerings presented to the gods. Three types of sacrifice are featured. The kil and the 'w't exclusively concerned animals, and the slm kil sacrifices, for which it was possible to offer various types of bird as well as food (vegetable seeds, fats, oils, oatmeal, milk).

Photo © Marseilles Tariff, 4th century B.C. © Musées de Marseille. Photography David Giancatarina



6 / **Minoan oinochoe**: this is without doubt the most remarkable object in the collection. Dated from 1500 B.C., the decoration represents all of the underwater wildlife of the Mediterranean sea visible between zero and twenty metres (sea fans, coral, sea urchins, sea sponges, etc.). This decoration shines a light on the technical command and creativity of the craftspeople from Crete. During this era, the Minoan thalassocracy (power established by therule of the sea) made Crete a strong territory, which expanded in the form of trading posts in the eastern Mediterranean. This marine power captured the imagination of the craftspeople.

Photo © Minoan oinochoe, 1500 B.C. © Musées de Marseille. Photography David Giancatarina

7 / **Siana Cup**: This Attic cup (kylix) of the Siana variety, in reference to the name of a place on Rhodes, is made up of a stem, a wide bowl, a wide rim and two lateral handles, as well as scenes of black figures with red and white highlights on its body and interior. The scene on the inset depicts a cavalryman armed with a spear, his body held slightly back. A flying bird follows him, a sign of a good omen. The picture is not enclosed in its space as the bounding horse encroaches upon the rings surrounding the scene, thus creating a feeling of movement. On one of the exterior faces of the cup, we can see a scene of a symposium, the seated banquet, featuring two mature men, surrounded by three men and three women who are holding musical instruments. On the other side, two cavalrymen confront one another. The one in the centre, shaven and without a helmet but armed with a spear, is followed by two hoplites (Greek foot soldiers) carrying spears and shields. He faces another cavalryman wearing a helmet, and also carrying a spear.

Photo © Siana Cup, around 530 B.C. © Musées de Marseille. Photography David Giancatarina

8 / **Panathenaic amphora**: Panathenaic amphoras are vases decorated with distinctive black figures which, due to religious conservatism, did not evolve until 4th century B.C., the peak era of red figure vases. With a specific form, these large vases, filled with oil from the sacred olive trees of the goddess Athena, were awarded to competition winners during the Panathenaia (religious festival in Athens). There is an inscription on the body of the vase, bordering the left pillar, ΑΘΗΝΗΘΕΝ ΑΘΛΟΝ (athenethen athlôn): the Athenian Games. These amphoras were produced in the studios of the Ceramics Quarter in Athens, situated along the length of the sacred Iridanos river. On one side of the vase, they traditionally depict the figure of Athena Promachos, characterised by her weapons and her fighting stance. Here the goddess is surrounded by pillars topped with a cockerel, a symbol of bravery. The event won is illustrated on the other side; here we see a scene of pygmachia, or ancient Greek boxing. The winner could originate from Knidos, where the amphora was discovered.

Photo © Panathenaic amphora, 6th century B.C. © Musées de Marseille. Photography David Giancatarina

The 17th century Centre de la Vieille Charité is an iconic place in the city of Marseilles. It was classed as a ‘Monument Historique’ in 1951 and became a multidisciplinary centre dedicated to the arts and research in 1986. It houses the Musée d'Archéologie Méditerranéenne (MAM - 1st floor), the Musée d'Arts Africains, Océaniens, Amérindiens (MAAOA - 2nd floor), temporary exhibition rooms, l'Ecole des Hautes Etudes en Sciences Sociales (EHESS - 1st floor), and the Centre International de Poésie de Marseille (CIPM - ground floor). It offers a rich cultural programme throughout the year.

## Useful information

Centre de la Vieille Charité  
2, rue de la Charité - 13002 Marseille

### OPENING HOURS

Tuesday to Sunday from 9:00am to 6:00pm - Closed on Mondays except Easter Monday and Pentecost Monday  
Closed 1st January, 1st May, 1st and 11th November, 25th December

### ACCESS

Métro 2 / Joliette  
Tramway 2 / Sadi-Carnot ou République Dames  
Bus / 49, 55, 35

### SERVICES

Access for persons with reduced mobility - wifi - Charité Café : 04 91 91 08 41

### Temporary exhibition rooms

[ground floor]

Musée d'Archéologie Méditerranéenne (MAM)  
[1st floor - right wing]

Musée d'Arts Africains, Océaniens, Amérindiens (MAAOA)  
[2nd floor - right wing]

### PRICE

Free site access  
Permanent collections (combined ticket MAM -MAAOA): full price €6 - reduced price €3  
Free entry 1st Sunday of the month

Payment options: Credit/debit card, cheques, cash

### INFORMATION

MAM /  
+ 33 (0) 4 91 14 58 97  
Library: a documentary collection of around 9,000 books, specialised in Mediterranean and regional archaeology, 350 periodical titles and 80 current subscriptions.  
Online catalogue [www.bmvr.marseille.fr](http://www.bmvr.marseille.fr)  
Consultation sur rendez-vous  
04 91 14 58 60

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