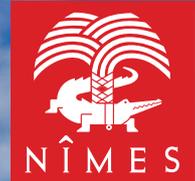


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# OPENING OF THE MUSEUM OF ROMANITY

2 June 2018

**PRESS FILE**



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*“Revealing the rooting of Nîmes’ identity in its Roman past, the Museum of Romanity is one of the most outstanding architectural and cultural projects of the beginning of this century for the City of Nîmes, but also, more broadly, for the whole region.*

*Guided by a strong demand for highlighting and passing on our magnificent national heritage to future generations, we have made every effort to ensure that this museum is an exceptional showcase for our impressive archaeological collections, restored for the occasion.*

*The Museum of Romanity fits perfectly into the philosophy of Nîmes’ candidature for UNESCO World Heritage site on the theme of “Antiquity in the present day”.*

**Jean-Paul Fournier,  
Mayor of Nîmes**

## THE MUSEUM OF ROMANITY IN NÎMES

**Opposite the two-thousand-year-old Arena, in the centre of Nîmes, the Museum of Romanity is opening on 2 June 2018.**

A contemporary building designed by Elizabeth de Portzamparc, this new museum with international influence is a splendid showcase for presenting to the public some 5,000 national heritage works, of exceptional archaeological and artistic value. It will also be hosting temporary exhibitions, like “Gladiators: heroes of the Colosseum”, which will return this summer on this fascinating period of history to which the city is closely linked.

Famous for its rich ancient past, Nîmes highlights the remarkable state of conservation of its Roman monuments in a redesigned city centre. Between new urban gardens and redeveloped squares, the heart of the city offers a charming setting for both strolling and discovering national heritage.

### Why a Museum of Romanity?

In 2006-2007, during the preventive excavations preceding the work on the Allées Jaurès, a domus (Roman house) and two mosaics, known as Achilles and Pentheus, were discovered. In an excellent state of conservation, they are qualified by specialists as the “most beautiful pieces after those of Pompeii”. It was this discovery that strengthened the desire of Jean-Paul Fournier, Mayor of Nîmes, to put the project of a contemporary museum on the agenda to present these very rare works, as well as those kept in the Nîmes Archaeological Museum, dating from the 19<sup>th</sup> century, which has become too cramped.

The City wanted to promote and transmit this magnificent heritage in a building adapted to the museographic requirements and expectations of today’s audience. Continuing the process engaged for centuries in Nîmes – drawing inspiration from old buildings while anchoring itself in modernity –, the City invested in a resolutely contemporary space of 9,200 m<sup>2</sup> displaying around 5,000 works out of the 25,000 that the museum owns.

Other complementary archaeological centres exist. They reveal the wealth of vestiges in the region, a hotspot for Roman antiquity.

With this new museum, Nîmes establishes a dialogue between the monuments, the ancient city and the architecture of today. Indeed, the Museum of Romanity is a building looking out over



© Agence 2Portzamparc

the city, in the heart of the city opposite the Arena, which offers visitors a unique immersion in Roman civilization in the Mediterranean region.

## The heart of Nîmes follows the pace of its 2,500 year old history

**Its Roman identity, with its flagship monuments – the Arena, La Maison Carrée, the Tour Magne, the Temple of Diana, etc. – forever accompanies Nîmes and its visitors.**

Archaeological discoveries, their preservation and their reuse throughout its development ensure an exceptional physiognomy to the town. Nîmes has indeed grown by weaving close links between history and modernity. At the turn of the second millennium, it continues moving with the times, while respecting its past, with the construction of the Carré d'Art by British architect Norman Foster in 1993 and, today, by that of the Museum of Romanity, opposite the Arena, by Elizabeth de Portzamparc.



# CONCEPTION OF THE MUSEUM, ANTIQUITY TO THE PRESENT DAY

A large complex of Roman culture, both an innovative museum, archaeological garden and an animated place, the Museum of Romanity is one of the largest contemporary architectural and cultural projects in France. **Its exceptional archaeological collections include 25,000 pieces, of which around 5,000 are displayed on 3,500 m<sup>2</sup>. They provide you with a unique historical experience through 25 centuries of history thanks to immersive museography.**

The City of Nîmes now offers a showcase worthy of its archaeological collections. This building meets a threefold ambition: preserve this national heritage, share it with the citizens of Nîmes and visitors from around the world and pass it on to future generations. Its location, right in the historic centre of Nîmes, establishes a unique dialogue with the history of the city.

## An exceptional site

Opposite the Arena of Nîmes, the Museum is located on the edge of the Écusson district, in the historic heart of the city. Crossed by the remains of the Roman wall, it takes its place on the backbone of the site, formerly a boundary between the mediaeval city and the modern city. Twenty centuries of urban strata and many pieces of architecture are superimposed on these vestiges. This is the exceptional national heritage of the city of Nîmes.

As if raised amid the witnesses of the past, the museum is conceived as the gateway to an urban journey: through a process of urban breakthroughs and a staging of perspectives, the treasures of Roman heritage and the more modern architecture built around it are set off to best advantage. The axes and links created between the streets and the places adjacent to the site offer a great urban openness and new routes through the city.

## An architectural competition

**Launched in June 2011, the competition jury selected three out of the 103 applications received, before declaring the project of Agence 2Portzamparc drawn by Elizabeth de Portzamparc, as the winner, a year later.**

Beyond the urban and architectural project of the museum, Elizabeth de Portzamparc also designed its museography, interior architecture and furniture. The result is a project of great consistency.





© Steve Murez

*"I spent a long time analysing the Arena and wondered about the very notion of a contemporary building and how to exalt the 21 centuries of architectural history that separate these two buildings. Designing a lightweight architecture, made possible by current technology, seemed obvious to me, as well as expressing the differences between these two architectures through a true dialogue, based on their complementarity. On one side a circular volume, surrounded by vertical Roman arches in stone and well anchored to the ground, on the other side a large square volume levitated and entirely draped in a pleated glass toga."*

**Elizabeth de Portzamparc**

### **A building designed by Elizabeth de Portzamparc**

In her architectural and town planning activity, **Elizabeth de Portzamparc** designs her buildings as architectural symbols that carry values; strong urban landmarks that structure and appropriately inhabit the places where they are established. Applying her thoughts on the identity of cities and metropolises, her facilities reinforce the qualities of the context into which they are incorporated. With lightweight and refined architecture, favouring dual-aspect spaces and a strong relationship with nature, they communicate easily identifiable collective values and establish a dialogue with the surrounding urban landscape. Thanks to her dual sociological and architectural approach, she combines the requirement of a social, urban and ecological impact with an optimum embodiment of its form.

Overlooking the city and its inhabitants, her projects are conceived as "animated" places that one easily appropriates: an architecture promoting spatial and human interconnections, a medium for local animation and quality of life for those who use it.

### **A museum overlooking the city**

The building is organised around an interior street following the line of the old Augustan ramparts. Accessible to everyone, this public passage creates a visual opening and connects the forecourt of the Arena to the archaeological garden. Crossing the ground floor of the fully transparent museum, visitors and walkers are invited to explore. In its centre, a 17-metre-high atrium reveals a fragment of the propylaeum of the Sanctuaire de la Fontaine, in a spectacular reconstruction of this sacred place dating from the foundation of the pre-Roman city. This unprecedented public restitution invites you to explore all the collections and contents of the museum.

From this passage, it is also possible to reach the museum bookshop, café, or restaurant with stunning views of the Arena, *La table du 2*, run by Chef Franck Putelat, 2 Michelin stars for the restaurant *Le Parc* in Carcassonne.

Thanks to the openings arranged in the façade, multiple viewing points are offered over the Arena and the archaeological garden. Throughout the exhibition spaces, a constant dialogue is maintained between the museum and the exterior, bringing the city into the museum.

### **The creation of an architectural dialogue**

**The Museum of Romanity goes beyond a simple exhibition function: it is designed as a gateway for understanding the city and its history. More broadly, it offers an exceptional reading of the footprint of Roman civilization in the Mediterranean region.**

The choice of a contemporary architectural gesture with regard to a monument, such as the Carré d'Art a few years ago, enables the museum to be in keeping with Nîmes tradition. This is a new vision of the forecourt and curve of the Arena that the museum offers today:



its lightness, in the face of classical massiveness, creates a strong architectural dialogue between two buildings separated by two thousand years of history.

### The façades: a showcase and a piece of work in its own right

The façades constitute the final punctuation of a building, they have a dual practical and identity function. They are the business cards of buildings and communicate their values.

Located at the entrance of the ancient town, you can see the Arena from the museum, from the Rue de la République, through its transparent ground floor: it announces the show, attracts and surprises. The pleated façade evokes a Roman toga and the glass tiles that make it up combine modern transparency and the tradition of a major form of Roman art: a mosaic. It subtly evokes a key element of the museum's collections. This translucent glass skin is made up of nearly 7,000 silkscreened glass strips covering an area of 2,500 m<sup>2</sup>.

The reflections and ripples of this glass mosaic change according to the different times of the day. A work within the body of work, it provides kinetic reflections, variations of subtle reflections depending on the angle, inclinations, hollows and curves, which accentuate its movement and constantly change it over the hours and seasons, creating a dialogue with the city by reflecting the colours, light and surrounding life.

### The roof terrace: a panoramic view over Nîmes

The green roof terrace was designed as a fifth façade open to the sky. Highest point of the ascending visitor's path, it punctuates the visit by offering a belvedere with an amazing 360-degree view over Nîmes and its 26 centuries of History, with in the Arena in the foreground and the Tour Magne a little further away, erected on a tower of the Gallic rampart. A public area and meeting place accessible to everyone, this high up area places an urban space in the museum.

### The archaeological garden: plant museum and animated space

Arranged around the Roman wall and other remains discovered during levelling and excavations, the archaeological garden was designed as a "plant museum". All traces of History have been preserved and restored and are now freely accessible to visitors and walkers.

This public green space covering an area of 3,500 m<sup>2</sup> is structured in three strata corresponding to the major periods – Gallic, Roman and mediaeval – of the museographic visitor's path, thus enriching the scientific statement. A site on the Roman tradition of urban agriculture completes the garden. For each level, trees, shrubs and perennials were chosen depending on their time of introduction, according to trading, influences and occupations.

Beyond its scientific virtue, the archaeological garden offers a new place of nature in the city for visitors and passers-by. Completely opened up, the plot is directly connected to the surrounding urban fabric: entrances connecting Rue Ducros to Rue de La République allow crossing it like a public space.

It thus constitutes a place of passage and meetings, creating a new urban place for socialising. It can also be a starting point to exploring the museum and its collections.





© Serge Urvoy

The monumental spiral double helix staircase

## VISITOR'S PATH THROUGH THE MUSEUM OF ROMANITY

**Gaining a better knowledge and understanding of Roman civilization is the major challenge of the Museum of Romanity in Nîmes. History is related there by the material witnesses – remains from archaeological excavations conducted over the centuries – and immaterial witnesses – reconstitutions, multimedia evocations. Illustrating the city's exceptional past, a place of reference for Roman antiquity, the works are showcased by innovative museography and offer visitors a unique experience through 25 centuries of history.**

The Museum of Romanity offers a visitor's path from the 7<sup>th</sup> century BC (Iron Age, Gallic period) until the Middle Ages, intensified by several collections of 18<sup>th</sup> and 19<sup>th</sup> century scholars. The way it overlooks the city, in particular the view of the Arena or the roof terrace from where one sees the major monuments, is an example of the link between the Roman imprint visible in the collections and that visible in Nîmes today where the many vestiges of one of the greatest civilizations of Antiquity flourish in situ.

The establishment reconciles the scientific requirements of a museum with a pedagogical desire to interest a wide audience, thanks to the implementation of multimedia programmes, audiovisual documentaries, immersive projections, augmented reality, virtual tours and interactive maps.



© Dominique Marck – City of Nîmes

*“The museum has been designed as a gateway to understanding the city of Nîmes. It makes it possible to disseminate the riches of the architectural heritage of Nîmes to a very wide audience. It is also an essential place for following and understanding all the news on archaeological research.”*

**Dominique Darde,  
Chief Curator of Heritage,  
City of Nîmes**

## The museographic principle

The museographic principle retained here consists of “making objects speak”, in other words, put them back in the context of their creation and use. This principle is a guideline which falls within three interpretation approaches:

**A topographic approach** centred around the spring of Nîmes: on this site the veneration of the native deity of the spring was born giving the city of Nîmes its name, Nemausus. In Roman times the Sanctuaire de la Fontaine, a complex for the imperial cult, was established near the same spring. Destroyed, it became the Abbey of Saint-Sauveur de la Font in the 10<sup>th</sup> century, before being redeveloped into Jardins de la Fontaine in the 18<sup>th</sup> century, the time of the archaeological rediscovery of the ancient site.

**A civilizational approach:** this is a question of highlighting the meetings between peoples and their potential trading. The objective is to understand the “how” and “why” of the formation, union and/or disappearance of cultures or phenomena through a dialogue between the object and an interpretation tool: currency for trade, epigraphy (scientific study of engraved inscriptions) for the phenomenon of writing, stations, trading posts, Via Domitia for infrastructure and mobility, etc.

**A comparative approach:** this establishes a comparison with Roman monuments or structures that define milestones of Romanity, from the nearby Narbonne region to the Romanised Mediterranean basin (Italy, Spain, Turkey, Tunisia, etc.).

The interaction between objects and their history is therefore crucial. It helps to understand the introduction and diffusion of Roman models, their permanence and the interest they continue to arouse. The aim? To bring alive the approach of the Roman world, not only by describing the objects, but by interpreting them to show the human and societal issues, the lifestyles, the technical prowess, the artistic talents and so on.

## The Museum of Romanity, inseparable from its urban and rural territory

The objects preserved in the museum are most often of local (Nîmes agglomeration) or regional provenance (Gard department). When the context of the discovery is known, it is, as far as



© Serge Urvoy

Reconstruction of the entrance to the Sanctuaire de la Source

possible, restored in the presentation to the public. The museum wishes to show the versatile role played by the Latin colony of Nemausus and the links it forged with secondary agglomerations of its city. The experience of visiting the museum enables understanding the footprint of Roman civilization on the city. It acts as a gateway to an understanding of the places of Romanity present throughout the region

## The main entrance

Exemplary of the passage from Antiquity to the present day, the main entrance to the museum has been built in the extension of the old Augustan ramparts. It refers directly to the birth of Nîmes, since an imposing vestige of the Sanctuaire de la Source greets the visitors. This is a fragment of the pediment that, almost 2,000 years ago, was in part the monumental entrance to the Sanctuaire de la Source (now the Jardins de la Fontaine). Located at 15 m from the ground, it regains its function of a gateway, here to the museum, but also the atrium, and remains visible from virtually all of the museographic exhibition. This restitution, accessible to everyone, is a strong element marking a desire to share knowledge with a specialised or amateur audience and those who are simply curious. It symbolises the bond that unites us with the men of antiquity, whatever our geographical area, since the Nîmes museum welcomes visitors from all over the world.



Mosaic of Pentheus / detail: murder of Pentheus by his mother Agave. Nîmes, excavation of Jean-Jaurès car park, Inrap, 2006-2007. Roman period. 2<sup>nd</sup> century AD



Mosaic of Pentheus / detail: theatre mask



Mosaic of Bellerophon / detail: couple of wild ducks. Nîmes, Boulevard Gambetta, discovered in 1951. Roman period.

### Rich and varied collections

- ✦ one thousand Latin inscriptions
- ✦ 200 architectural fragments
- ✦ 65 mosaics
- ✦ 300 sculpted elements (bas-reliefs and ronde-bosse)
- ✦ 800 glass objects
- ✦ 450 oil lamps
- ✦ 389 tablet-making objects (bone and ivory)
- ✦ several hundred ceramics (sigillate ware, common ware, etc.)
- ✦ bronze objects
- ✦ 12,500 antique and mediaeval coins
- ✦ other categories of objects, less abundant, are all the more precious as they are more rare in the heritage of Nîmes: 15 panels of restored Roman wall paintings including a complete wall of the 3<sup>rd</sup> Pompeian style (3,50 m x 2,30 m)
- ✦ objects that are usually perishable and whose preservation is due to exceptional conditions (bottom of a piece of basketwork, a set of small wooden objects, a small hippopotamus ivory sculpture, from ancient well fillings)

## The permanent collections

The permanent collections are from recent, and sometimes spectacular, archaeological discoveries, as well as from the archaeological museum of Nîmes created in the 19<sup>th</sup> century. About 5,000 pieces (out of the 25,000 that are kept there) are displayed according to a chronological and thematic visitor's path, from the 7<sup>th</sup> century BC until the Middle Ages, not to mention the Roman legacy in the 19<sup>th</sup> century. Visitors contemplate mosaics, bronze and marble statues, etc. in exceptional condition, collected over the centuries and restored, some having never been shown before. Objects of everyday life – in glass, ceramic, metal – as well as currencies or inscriptions, complete this vast panorama illustrating the genius of one of the greatest civilizations of Antiquity.

**This museum is not only an archaeological museum, a museum of fine arts or an ethnological museum, it is a place that relates the history of Rome from its material evidence on the scale of a city.**

The spaces making up the permanent exhibition form an overall area of 3,500 m<sup>2</sup> (including the reconstitution of the pediment of the Sanctuaire de la Fontaine) spread over four levels: ground floor, entresol, first floor, and mezzanine.



Museum of Romantivity – City of Nîmes

Marble sculpture group known as "Child with dog". Nîmes, ZAC des Halles excavation, 1989-90. 1<sup>st</sup> century AD



Museum of Romantivity – City of Nîmes

Nymph in local limestone, discovered in 1958 Route de Beaucaire, 1<sup>st</sup> century AD

## Innovative technologies

Various reconstitution media selected from the latest technologies accompany visitors throughout the visitor's path. They help them to imagine the original aspect of the ancient buildings and the daily life of the inhabitants. A video-guide is available in several languages.

Multimedia devices are scattered throughout the visitor's path: virtual tours allow you to enter a Gallic house of around 400 BC and a rich Roman dwelling. Thanks to graphic animations (cartoons and motion design), you can, for example, observe the gestures and techniques of Roman craftsmen in areas such as mosaics, frescoes, ceramics and bronze work, and maps show the location of the cities, battle sites or the extension of the areas of Roman influence. Audiovisual documentaries, 3D renditions, computer graphics and animated sequences address a wide variety of topics such as oppida, Celtic armament or Nîmes archaeological excavations. Audio stories told by one or more voices, some synchronised with light effects, give life to historical characters and legends. In addition to the works on display, the Roman buildings of Nîmes, the mediaeval era, numismatics and food are also understood thanks to multimedia applications for tactile terminals, interactive programmes and educational mini-games on tactile tables.

Reconstitutions in mapping (dynamic or projected interactive mapping), often monumental, immersive and synchronised with games of light, address various themes such as the original spring of Nîmes, epigraphy and Roman quarries. Also worth noting, a video recording device of the visitor restored on a big screen offers the opportunity to admire yourself dressed in a toga or other Roman clothes!

Be it augmented reality devices, interactive 180-degree panoramas or the interactive image wall (unique and innovative scenographic device), everything is done to project visitors into the past, to make them discover the life of men in ancient times, the evolution of their know-how and the masterpieces they produced.



3D model of La Maison Carrée

© A.-B. Pimpaud



Projection on a votive altar

© A. Charrier - Opixido

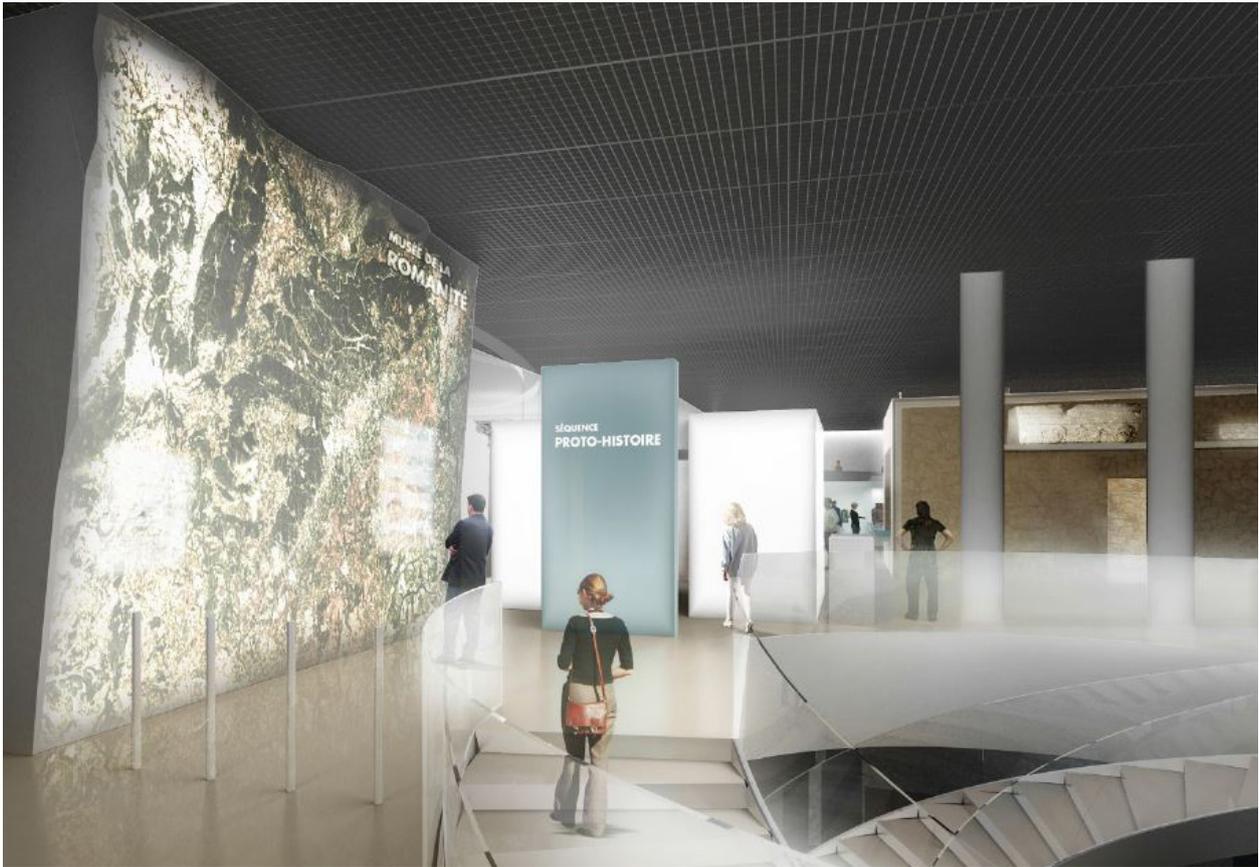
### Knowledge Boxes

Bright white boxes, called "knowledge boxes", are made available to visitors and open the three chronological sections of the visitor's path. This is a process created by Elizabeth de Portzamparc to serve as an introduction to the different sequences: maps, chronological friezes and screens present and contextualise the period in question.

Simulation of an interactive image wall dedicated to the legacy of Rome in Nîmes



© Image on-situ



© Agence 2Portzamparc

Start of the visitor's path

## A chronological and thematic visitor's path

Structured in major periods – pre-Romanity, Romanity, post-Romanity –, the visitor's path invites you to apprehend society in four phases: the Gallic period before the conquest, the process of romanisation, the Middle Ages and finally the Roman legacy, that is, the interest shown throughout the centuries in Roman civilization.



© Museum of Romanity – City of Nîmes

Male torso statue in limestone, known as "Warrior from Grézan", Nîmes, Grézan district, 1901. Around the middle of the 5<sup>th</sup> century BC

## Pre-Romanity

Nîmes experienced very early development and well before the Roman period. From the middle of the Iron Age, it was indeed the main agglomeration of eastern Languedoc. The existence of an urban centre on the current location of the city of Nîmes, where a singular culture developed, is an originality highlighted in the visitor's path.

### A little history

It was not until the end of the 6<sup>th</sup> century BC that a first village would settle on the southern slopes of Mount Cavalier of Nîmes. Attracted by the Source de la Fontaine spring, these peoples

settled and founded an oppidum developing on over 30 hectares, surrounded by a wall dominated by a powerful watchtower that would serve as a base for the future Tour Magne. From this time, the agglomeration no doubt played a significant economic role. The plain is dotted with many roads and paths serving a network of farms and funerary enclosures and leading to other oppida and trading posts of the region. Such places have enabled the meeting of peoples, as evidenced, for example, by Gallo-Greek writing, very well represented in the museum's epigraphic collections.



Lintel from Nages, late 3<sup>rd</sup>-2<sup>nd</sup> century BC, limestone

© Museum of Romantity - City of Nîmes

## At the Museum

Visitors are invited to immerse themselves in the territory of Nîmes by addressing the specificities that enabled the establishment of the first men and their settlement around La Fontaine, which gave birth to the city of Nîmes. To show how the process of Romanisation in Nîmes took place during the pre-Roman era, the museum has collections that provide information on the degree of development of indigenous populations (statues, Gallo-Greek inscriptions, archaeological furniture of the Gallic house of Gailhan, objects of everyday life in the two Iron Ages), as well as on the first testimonies of the penetration of the Italic culture (tomb furniture of the 2<sup>nd</sup> and 1<sup>st</sup> centuries BC).

## Reconstitution of the Gallic House of Gailhan

The pre-Roman sequence is punctuated by the reconstitution of the Gallic house of Gailhan, testimony of a dwelling of the middle of the Iron Age in eastern Languedoc. It dates from the end of the 5<sup>th</sup> century BC and was excavated by Bernard Dedet from 1978 to 1981 on the oppidum of Plan de la Tour at Gailhan (Gard). The data is abundant and of exceptional quality, because of the particular circumstances of the destruction of the house: it collapsed suddenly, generating a fossilisation of its contents – many ceramics crushed on the occupancy floor could be reconstituted. These factors made an ethno-archaeological interpretation of the site possible. The reconstitution makes it possible to understand the skills implemented by the Gauls, as well as their way of life: the design and construction of the home, the interior design (decorated hearth, dry stone benches which had to be covered with skins, mattresses), resources (meat, cereals, legumes, etc.) and their operating methods (proportion of hunting and gathering in relation to livestock farming and agriculture), domestic activities including culinary methods, objects such as ceramics used for storing food, preparation, cooking and serving food (basins, bowls, etc.).

The contribution of new technologies to the perception and understanding of ancient relics are a good example with a suggested reality process offering the possibility of establishing the living space, while interactive multimedia devices offer visitors an immersion in the everyday life of the Gauls.



Ceramic from the house of Gailhan, 5<sup>th</sup> century BC, limestone

© Museum of Romantity - City of Nîmes



Oil lamp in terracotta decorated with a motif depicting a monkey. Nîmes, Roman period

## Transition: the time of the conquest

### A little history

The second Iron Age (425-125 BC) was marked by the Punic Wars affecting southern Gaul and led, in the 120s, to the integration of the region into the Roman world. In the 2<sup>nd</sup>-1<sup>st</sup> centuries BC, the city was now included in the first Gallic province under the control of Rome, the Transalpine – which would become Narbonne under Augustus. Its economic and demographic growth was reflected by an extension of housing to the south and east, somewhat overflowing its former framework. The urban fabric became denser in a significant way during the first century BC. The penetration of Latin culture took place rather slowly through, for example, the gradual introduction of architectural novelties. On the outskirts of the city, small groups of graves line the tracks; in the plain large agricultural lands with enclosures appear covering several hectares of fields and crops including that of the vine.

Nîmes is distinguished from other settlements in eastern Languedoc by the vast area of its housing, inherited from the agglomeration of the early 4<sup>th</sup> century. At the end of the 2<sup>nd</sup> century BC, the city covered 30 to 35 ha. There are hardly any parallels in southern Gaul, with the exception of Arles and Béziers. Its monumental tower and its monetary issues were very particular: **Nîmes was the first city in eastern Languedoc to coin money, from the first quarter of the 2<sup>nd</sup> century BC.**

### At the Museum

The policy of Roman domination is shown from the beginning by a sort of temporal corridor that materialised the traces of a Roman road on the ground. In a specific sound atmosphere, visitors are invited to discover the inscriptions in Gallo-Greek (dedications or epitaphs), tombs of the 2<sup>nd</sup> and 1<sup>st</sup> centuries BC, the first currencies, as well as a "geographical" marker listing the agglomerations under the Nîmes authority at that time.



Male bust statue in limestone, Sainte-Anastasie (Gard), 1927. First Iron Age.

### Pre-Roman sculpture

An original statuary was produced in southern Gaul during the Iron Age. It is part of the well-defined group of pre-Roman sculptures, formerly called "Gallo-Greek", whose workshops were particularly fruitful in the lower Rhone Valley. The excavations on various sites have unearthed male busts known as "from Grézan" and "from Sainte-Anastasie", statues of Marbacum, of the Tour Magne, seated figures (Villa Roma), an animal statue (bovine or fantastic animal), the lintels from Nages (severed heads and horses), and Nîmes (severed heads).

## Gallo-Greek inscriptions

The indigenous populations who lived in the Nîmes region in the second Iron Age, of Celtic origin, spoke the Gallic language, characterised by its oral mode of expression. However, in contact with the Hellenic culture that had spread over the coast of the Gulf of Lion via Marseille, the natives used the Greek alphabet to transcribe their language, when it was indispensable to them. Thus they engraved Gallo-Greek inscriptions on stone (dedications and epitaphs). The Gallic language is still poorly known and it is difficult to decipher these inscriptions as soon as the text becomes a little complex.

Among the 15 Gallo-Greek inscriptions preserved in the museum, six are on display. Their texts were copied by scholars like Guiran or Séguier from the 17<sup>th</sup> and 18<sup>th</sup> centuries. Then they were read again in the 19<sup>th</sup> century by the epigraphists, who studied the many inscriptions discovered in the region very methodically. They were most often dedicated to deities engraved on stelae or capitals. Decryption keys are given to visitors, who can thus play at being archaeologists and try to translate the inscriptions!

## Funerary practices

For the first Iron Age and the early phase of the Second Iron Age, there is still very little data on necropolises and the funerary world in general. On the other hand, many graves dating from the 2<sup>nd</sup> and 1<sup>st</sup> centuries BC were found in Nîmes and its immediate region. The "corpus" of the graves of the transition period between the Iron Age and the imperial Roman era (2<sup>nd</sup> and 1<sup>st</sup> centuries BC) has been considerably enriched over the last fifteen years, thanks to preventive archaeology operations prompted by the expansion of the Nîmes agglomeration.



Funerary stele of Excingoreix, late 3<sup>rd</sup>-2<sup>nd</sup> century BC, limestone

© Museum of Romanity - City of Nîmes

# The Roman period

## A little history

At the end of the Caesarean period (44 BC), Nîmes became a colony to which 24 second-class settlements were attached. It took the name of Colonia Augusta Nemausus. The Augusto-Tiberian era (-27 BC – 37 AD) in Nîmes, as in many other cities of Narbonne, corresponded to a radical transformation of the urban landscape. A new and vast wall, 6 kilometres long and enclosing nearly 220 hectares, was built and pierced with monumental entrances such as the Augustus Gate, through which the Via Domitia enters the city. Under the Augustan Principate, a monetary workshop created in the city of Nemausus issued the famous "as with crocodile" bearing the abbreviations "Col Nem" for Colonia Augusta Nemausus. Two places dedicated to the imperial cult were founded as early as the Augustan period: a dynastic sanctuary (called Augusteum) on the site of La Fontaine and a temple erected south of the forum, La Maison Carrée.



Mosaic of Pentheus / detail: bird.  
Excavation of Jean-Jaurès car park  
2006-2007. 2<sup>nd</sup> century AD

## At the Museum

This space of the museum, overlooking the Place des Arènes, makes it possible to bring the city of today face to face with the historical representations which crossed the ages. This back and forth is also illustrated by an augmented reality device emphasising the proximity between the Augustinian wall and the Arena in Roman times. Models of the lost monuments, those saved and the Roman city are associated with interactive multimedia devices that provide the opportunity to discover them in their original form and context and, for some, to be compared to other buildings known to the Roman world. The evocation of public buildings and private architecture offers visitors a situational reconstruction of the Roman world.

## Monumental architecture

As with epigraphy (scientific study of engraved inscriptions), monumental architecture is one of the central themes of the visit. It is present throughout the visitor's path and different periods, but a more specific section is dedicated to it at this stage, in order to understand its importance in the city, in equipment and in housing. It is the link between Nîmes in the Empire and the excavations of Villa Roma and Boulevard Jean Jaurès. Models of the main public monuments are exhibited, as well as a set of friezes, cornices and capitals in limestone or marble. The trade of the quarryman, evoked through their tools, enables understanding construction methods.



Frieze with eagles,  
1<sup>st</sup> century AD, marble

## Reconstitution of the domus Villa Roma

A living room is restored, respecting the volume of the time, narrow and high ceiling. One of the walls is decorated with a significant decorative painting, whose missing elements are restored by projection.

Reconstitution of ancient painted decorations



## Civilizational close-up: painting and mosaic

The visit continues on the mezzanine located 2.70 m above the common level of the exhibition. There is a space dedicated to interior design of the home and its decoration. Visible only from the entry threshold of this space, in order to separate the existing elements from the created scenographies, a remarkable cubiculum – or bedroom – known as “Brignon” has been reconstituted.

Mosaics of small dimensions, often with delicate motifs decorated with details (often the central pictures of large mosaics), are presented on the floor of the mezzanine, while some large mosaics are exhibited on the double height wall of the garden façade. The distance from the mezzanine allows you to contemplate them in their entirety. You can admire the magnificent mosaic of Pentheus, with a surface area of 35m<sup>2</sup>. It dates from the early 3<sup>rd</sup> century AD and was discovered in 2006 during the construction of an underground car park on Avenue Jean Jaurès. It is impressive by its size, its composition, its colours and the astonishing vivacity of the composition which evokes this mythological episode: Pentheus, son of Menade Agave, dies at the hands of his own mother for having scorned Dionysus.

The superb mosaic on the theme of Bellerophon is subject to special treatment. Placed on the roof of the tunnel in a following sequence on “worship of the deities”, it is conducive to a contemplative break before continuing the visit moving down from the mezzanine. Uncovered in 1950 during work carried out on Boulevard Gambetta, this mosaic, on its central panel made from small cubes of marble, immortalises a famous scene from mythology: the battle between Bellerophon and the Chimera. Its size – nearly 14 m<sup>2</sup> –, its decoration, the technique used and its state of conservation also make it an exceptional piece.



Mosaic of Bellerophon / central panel: Bellerophon riding Pegasus slaying the Chimera. Roman period. Late 2<sup>nd</sup> – early 3<sup>rd</sup> century AD

© Museum of Romantity – City of Nîmes

## Civilizational close-up: currency

Here we are under the mezzanine. Currencies are highlighted in several ways: a series of large glass strips embodies the chronological frieze of the Roman emperors and the currencies associated with them; indeed, as the coins were struck with their effigy, it is easy to trace their succession over time.

Two hanging showcases offer a very dense sampling of the museum's medal collection. Magnifying glasses enable an in-depth study of some remarkable currencies.

The famous currency called the Nîmes as has a special showcase. A circular screen opposite relates its history and associated anecdotes, until its use as the emblem of the city.



The Nîmes as / reverse: crocodile tied to a palm tree; COL NEM. Currency issued in Nîmes during the reign of Augustus (27 BC. / 14 AD.)

© Museum of Romantity – City of Nîmes



© Museum of Romanity – City of Nîmes

Minerve, Nîmes,  
1823. Roman era.

### Everyday life

This section is treated thematically: education, recreation, body care, land use, etc. Interactive devices associated with particular showcases show adornments, games, food, etc. in a fun way.

### The worship of deities and the world of the dead

The space dedicated to the end of the Roman period is punctuated by a scenography around religion and the world of the dead.

Visitors are invited to make a kind of initiatory journey through a tunnel before coming out and discovering the tombs embedded in the museum floor.

Then you arrive at the monumental staircase of the museum.

## Transition from Early Christian to the Middle Ages

Located at entresol level, this transition is the link between the Roman period and the Middle Ages. Visitors are greeted by the sarcophagus of Valbonne, installed in majesty, a capital with mixed decorations, exemplary of a mixture of styles due to various influences or by texts and engravings illustrating the legend of Saint Baudilus, a man who, seeking to evangelise Nîmes, was beheaded by the Romans. His head reportedly bounced three times, each impact bringing forth a spring of water!



© Museum of Romanity – City of Nîmes

Sarcophagus of Valbonne, 6<sup>th</sup> century AD, marble

## Post-Roman period: the Middle Ages

This period breaks down into two sub-periods: the Romanesque period and the Gothic period.

### The Romanesque era

#### A little history

Among the ruins of Roman buildings, the Tour Magne and La Maison Carrée are still standing. Abandoned outside of the city, the monumental remains of the ancient Sanctuaire de la Source, where pagan deities and even the emperor had been venerated, were Christianised in 994 by the creation of the monastery of the nuns of Saint-Sauveur, who made the Temple of Diana their church. To the east of the city, necropolises, whose walls of sarcophagi are often made of ancient salvaged materials, were established under the protection of the martyrs Saint Baudilus and Saint Perpetua. From these troubled times, unfavourable to artistic creation, the most elaborate remains that have come down to us are sarcophagus lids made of stone attributed to the Visigothic period.

At the end of the 11<sup>th</sup> century and during the course of the 12<sup>th</sup> century, Nîmes, as elsewhere, was witnessing a renewal linked to the consolidation of feudal power, the development of agricultural production, livestock farming and trade. Nîmes experienced a period of prosperity and the construction of many buildings, most of which were partially destroyed at the time of the wars of religion. Between 1786 and 1809, the demolition of the buildings established inside the Arena removed the mediaeval towers of the château, as well as the two churches Saint-Pierre and Saint-Martin. Stones were collected from these, on which, in Gothic times, religious scenes that escaped the mutilation were sculpted.

Of the Romanesque cathedral, only the first floors of the bell tower (the upper floor is a Gothic addition) and the left side of the western façade remain. Above well preserved friezes, a box gutter decorated with lion's muzzles and acanthus leaves is an imitation of that of La Maison Carrée. Another vestige worth mentioning is that of the Château des Arènes, whose walls are preserved in a mixture of rubble stone, inspired by certain parts of the ancient monument and probably made with materials borrowed from it.

#### At the Museum

The Romanesque period is highlighted by sculptures in ronde-bosse (fragment of a male statue, perhaps Herod, human and animal heads), in relief (fight between two monsters, two old men of the Apocalypse, etc.), as well as the collection of capitals and ornaments owned by the museum. They are placed on columns of different dimensions. As a background décor, on the double-height wall, you will discover the graphic renditions of the façades of a Romanesque house and a 15<sup>th</sup> century house.



Fight between monsters,  
Romanesque period

© Museum of Romanity –  
City of Nîmes



Capital with Atlas between  
two acanthus leaves.  
Mid-12<sup>th</sup> century

© Museum of Romanity –  
City of Nîmes

© Museum of Romanity – City of Nîmes



Green and brown pitcher,  
14<sup>th</sup> century

## The Gothic era

### A little history

The period of prosperity that began in the 12<sup>th</sup> century continued to grow in the next century. The location of the city, near the outlet to the Mediterranean, which was provided to the kingdom by Saint-Gilles, then by Aigues-Mortes, was not unrelated to this situation. The interest of the kings of France in this region was marked, in particular, by the arrival in Nîmes of Saint Louis in 1248, 1254 and 1270, the year in which he stayed for two months pending his embarkation for the Crusade. The city, whose population would reach some 20,000 inhabitants in around 1320 (half of those of Toulouse and Montpellier), a flourishing financial centre in the 13<sup>th</sup> century with its Lombards, bankers from various cities in Italy. There was a certain decline at the end of the century and the beginning of the next century with the departure of the Italian merchants and the end of the Avignon Papacy in 1377. It was not until the middle of the 15<sup>th</sup> century, after a long period of unrest, that the economic growth of the city resumed. As with the Romanesque period, the stone vestiges that survived to this day are often damaged, but they are essential as witnesses of the existence of monumental decoration in Nîmes.

### At the Museum

The items illustrating this period are mainly sculptures and inscriptions. The highlight of this section is a set of ten reliefs dating from the 14<sup>th</sup> century, from the church of Saint-Martin-des-Arènes. These are bas-reliefs recovered in 1809 by a private individual, after the destruction of the buildings that stood in the Roman amphitheatre since the Middle Ages. They came to the museum in 1875. Also worth seeing are a set of frescoes, busts, fragments of architectural decoration, capitals and so on.

© Museum of Romanity – City of Nîmes



Black-figure amphora:  
Hercules and the Nemean lion.  
Greece. Early 5<sup>th</sup> century BC

## The Roman legacy

Objects from collections, iconographic elements and multimedia devices show the Roman legacy – that is, the interest shown throughout the centuries in Roman civilization – with a prominent place given to the large cork models made by Auguste Pelet in the 19<sup>th</sup> century. They represent different ancient monuments of Nîmes, such as the Temple of Diana and La Maison Carrée, but also the Colosseum in Rome, the Parthenon in Athens, etc. In addition to the pleasure of contemplating these buildings on a scale that highlights the details, this set informs historians about the state of conservation of these buildings in the 19<sup>th</sup> century. Other scholars and collectors are evoked and their collections visible in showcases.



© Museum of Romanity - City of Nîmes

Roman legacy: cork models by Auguste Pelet, 19<sup>th</sup>

## Museographic layout

### Contemplate, understand, enjoy

The visitor's path is designed for an alternating visit bringing knowledge, observation of works and objects and breaks in the visit. Seating and rest areas are set up in strategic locations with a real educational and contemplative interest.

### Flexibility of the museographic visitor's path

Enjoying the overall density of the collections and the richness of the scientific statement can take quite a long time (approximately 2 hr), hence short cuts are included. They allow visitors to split their visit or to target the periods and themes they wish to explore.

### People with reduced mobility

The general ergonomics of the visitor's path – from museum furniture to signage – has been designed to meet the needs of people with reduced mobility, especially by focusing on ramps and lifts. The showcases were designed to optimise comprehension of the collections and the use of interactive multimedia devices by people with motor disabilities.

*A management choice in keeping with the museum's international challenges*

*The City has entrusted the management of the Museum of Romanity to the SPL "Culture et Patrimoine", of which it is the main shareholder. Chaired by Franck Proust, First Deputy Mayor, the SPL is targeting an attendance of 160,000 visitors in the first year. It will be in charge of the promotion, communications, reception of the public and commercial operations of the museum but will also have the mission of building an international reputation for the Museum of the Romanity.*



**End of the visit**

The visit of the museum can end in the archaeological garden or on the green terrace, a real viewpoint over the city, a "balcony" offering an exceptionally rich view over one of the greatest civilizations of antiquity. The café and the restaurant are also ideal places to socialise and chat with family or friends over dishes prepared by Michelin-starred chef Franck Putelat. Visitors can thus soak up romanity, before going for a walk in Nîmes to explore the remains and monuments in situ.

**Visual identity of the museum**

**The typography**

The typeface used is unique to the museum. Some letters were drawn taking inspiration from Roman epigraphy. This originality illustrates the architectural face to face between the museum and the Arena, the present and the past. This typography is characterised by its innovative, elegant and legible appearance!

**The logo**

A specific logo was created using this very contemporary lettering, yet with reference to Roman writing. It takes the form of a square to evoke the shape of the building, putting into perspective a construction that outlines arteries, but also strata.



© Stéphane Ramillon – City of Nîmes



## TEMPORARY EXHIBITION

# Gladiators, heroes of the Colosseum

From 2 June to 24 September 2018

In addition to the permanent collections, there is a space dedicated to temporary exhibitions. The first one presented at the Museum of Romanity teaches us (almost) everything about the life of the gladiators!



Numerous discoveries in Nîmes attest to the gladiator fights held in the Arena, which had their own school. To explore this fascinating aspect of the history of the amphitheatres, the Museum of Romanity will open this summer with the exhibition "Gladiators: heroes of the Colosseum".

After a world tour throughout Northern Europe, the United States and Australia, the Museum of Romanity is hosting this travelling exhibition and is the last stop – therefore the last opportunity to visit it. This spectacular exhibition, curated by the curator of the Colosseum of Rome, Dr. Rossella Rea, will present the works of a dozen Italian museums, including the remains of Pompeii from the Museum of Naples. Guaranteed immersion in the exciting world of gladiators and the arena games. Rigorous scientific documentation and innovative scenography will appeal to the general public as well as the specialists. Models, short films, interactive reconstitutions broaden the focus by "providing images", and bring to life exceptional pieces from Italy and all over Europe – helmets, knee pads, gravestones, frescoes, musical instruments and so on.

The "Gladiators, heroes of the Colosseum" exhibition unfolds in four parts.



Thracian helmet  
Gladiator school of Pompeii,  
Italy 50-79 AD Bronze –  
National Archaeological  
Museum of Naples, Italy

## Gladiator combats in history

The origin of these combats dates back to the 4<sup>th</sup> century BC. There are traces of them among the Etruscans, but they really developed in the south of Italy, probably in the Gulf of Naples. Bloody duels were organised during funeral ceremonies, while the dead burned on the pyre. Their function was to appease the gods and secure the deceased's journey into the afterlife.

While the first shows of gladiatorial games were organised in 264 BC, also at funeral ceremonies, they quickly became symbols of military victories related to the Punic wars that made the greatness of the Roman Empire.

The introduction of wild animals into games has another origin. In 202 BC, a military campaign led Roman soldiers to North Africa. The continent was populated by wild animals, which were hunted during big festivals. Later, during the reign of Emperor Augustus, gladiatorial battles, hunts and executions of convicts constituted a complete spectacle in the arena. Animals such as lions, hippopotamuses, crocodiles and even giraffes imported from Africa or Syria frightened or amused the cheering public. Some were trained to perform spectacular tricks, as in modern circuses, others were simply presented, as in current day zoos, and others were intended for fighting.

The gladiators thus faced men or wild animals. The arena shows were a great success until around 300 AD, then they lost their popularity.

## Everyday life

Our imagination is shaped by the vast filmography existing on the theme of gladiator fights. But who were these men ready to face death in an arena, surrounded by tens of thousands of spectators who cheered or booed them? Many were prisoners of war recruited for their qualities of strength and robustness, sold as slaves and bought by the owner of a gladiator school; others were criminals or volunteers, who came for the opportunity, thanks to their bravery, to obtain their freedom or enrich themselves.



Bronze leg greaves  
Gladiator school of Pompeii,  
Italy 50-79 AD Bronze – National  
Archaeological Museum  
of Naples, Italy



## The Amphitheatre of the Emperors

Built between 70 and 72 AD under Emperor Vespasian and completed in 80 under Titus, the Colosseum in Rome was the essential place to go for these shows, which were particularly popular with the public, eager to admire and applaud their heroes. Its ambitious construction was entirely dedicated to the show and its colossal dimensions testify to its importance. Its basement was equipped with ingenious systems, cages, lifts, tunnels to hoist men and animals into the arena and ensure an exceptional staging of these entertainments.

## The show begins: a day at the arena

Long in advance, red ink posters in Rome provided information on the dates of upcoming games, the number of pairs of gladiators, the entrance fee, attractions and the free food and drinks. The day before, a public banquet was served to gladiators, a last meal where all excesses were allowed.

In the morning, the crowd went to the amphitheatre to attend the procession of gladiators presented to the emperor, set to music, and a series of preliminary performances: parodies of battle by clowns or trained animals, then wild animal hunts. At midday a few – and often spectacular – public executions of criminals took place. Then the crowd had to wait until the afternoon to attend the gladiator fights. They entered the arena with a flourish under the cheers of the public who awaited the spectacle of a merciless fight conducted according to established practices and rituals.

To acknowledge defeat, a gladiator had to put his shield on the ground and raise his index finger to ask for mercy. The crowd expressed their judgement through cries and movements of the thumb, and it was for the Emperor to make the decision of life or death. If no clemency was granted, the gladiator had to accept his death with dignity from his opponent's hand. The winner then received his prizes, a palm branch and the opportunity to engage in a new combat another time. If he survived long enough, he could win freedom, fame and sometimes fortune.

Hunting in the arena, Rome, Italy, 2<sup>nd</sup> century AD, marble  
– Museo Palatino, Rome, Italy



© Museo Palatino



## KEY FIGURES OF THE ACHIEVEMENT

- 22 centuries of history
- 3 years of work
- 9,200 m<sup>2</sup> surface area
- 5,000 works on display, from a collection of nearly 25,000 pieces
- 3,500 m<sup>2</sup> of exhibition space, for a total of 4,800 m<sup>2</sup> of areas dedicated to the public
- 700 m<sup>2</sup> of storage space
- 180-seat auditorium with foyer
- Book and gift shop of 140 m<sup>2</sup>
- 400 m<sup>2</sup> of educational space in 3 rooms
- Documentation centre of 250 m<sup>2</sup>
- Reception hall of 200 m<sup>2</sup> (top floor, terrace overlooking the Arena)
- 1 restaurant and 1 café / Chef: Franck Putelat (2 Michelin stars)
- 3,500 m<sup>2</sup> of gardens

### Project cost

€59.5m (all expenditure combined)  
in line with the announced budget

**Total cost borne by the City: €35,398,321**

### Subsidies: €24,151,678

- Occitanie region: €10m
- Gard department: €6m
- Nîmes Métropole: €5m
- State: €2.5m
- DRAC: €463,339 for restorations and enhancement of Roman remains
- CCI: €150,000
- ADEME: €38,339

# FACT SHEET

## Address

16 boulevard des Arènes,  
30 000 Nîmes

## Programme

Museum / documentation centre  
/ auditorium / offices / café  
/ shop / restaurant  
/ archaeological garden

## Management

SPL Culture et Patrimoine  
Bernard Reilhac:  
Managing Director, SPL  
Isabelle Lécaux: communications  
manager

## Conservation

Dominique Darde:  
Chief Curator of Heritage  
Manuella Lambert:  
assistant curator  
Gérard Gory: head of the  
collections department  
Jean-Pascal Marron: audiovisual  
and multimedia project manager

## Contracting authority

Nîmes Town Hall

## Prime contractor

Agence 2P (Elizabeth and  
Christian de Portzamparc)

## Architect-designer

Elizabeth de Portzamparc

## Project leaders

Alexandre Belle: project manager  
Marcio Uehara: project manager  
Aldo Ancieta: works director  
Sarah Coriat: project coordinator  
Daniele Di Matteo: project  
coordinator

## Museography

EDP et associés – designer:  
Elizabeth de Portzamparc

## Architect of

**Historical monuments**  
Alain-Charles Perrot

## Associate Architects in charge of the execution

A+ architecture  
Gilles Gal: architect  
Julie Couderc: project manager  
Nicolas Desmet: project leader

## City of Nîmes project leader

Joël Saas: Deputy Director General  
Culture and Major Projects –  
City of Nîmes  
Thierry Cerda: project leader

## Landscaping – Design of the archaeological garden

Meristem – Régis Guignard  
Les Fontaines de Paris

## Program and architectural AMO and museographic

AG Studio

## Multimedia / audiovisual / videoguide production

On situ / Opixido

## Translations

Galith Portal

## Engineering Firm - lighting

Stéphanie Daniel

## Multimedia

Studio K - Mardi 8

## Graphics

Jeformule

## Signage

Locomotion

## Design offices

Construction economist: L'Écho  
SPC: Arteba  
Engineering Firm – HQE:  
Celsius Environnement  
Engineering Firm – structure:  
Sarl André Verdier  
Engineering Firm – façade: RFR  
Engineering Firm – liquids:  
Louis Choulet  
Engineering Firm – acoustics:  
Gamba acoustique  
Engineering Firm – review: C&G  
Safety and accessibility  
consultants: CSD Faces

## Schedule

Competition:  
September 2011 / April 2012  
Work deadlines: 32 months building  
+ 9 months museography  
Delivery: building 31 August 2017 /  
**Opening to the public on 2 June 2018**

## PRACTICAL INFORMATION

Museum of Romanity  
+33 (0)1 48 21 02 10  
www.museedelaromanite.fr  
16 boulevard des Arènes  
30000 Nîmes

**From 2 June 2018**  
**Experience history!**

**From 2 June to 24 September:**  
**"Gladiators: heroes of  
the Colosseum" exhibition**

### **Opening times**

Open every day  
From 2 to 30 June and from  
1 September to 4 November:  
10am-7pm  
From 1 July to 31 August: 10am-8pm

Open every day except Tuesday:  
From 5 November to 31 March:  
10am-6pm

### **Prices**

Full price: €8  
Concession: €6  
Children aged 7 to 17 years: €3  
Free up to 7 years  
Family package: €19  
(2 adults - 2 children)  
Video-guide in 4 languages: €2

### **Young audiences**

The museum adheres to the Mom'Art charter, which commits it to fulfilling a mission of welcoming and providing services to children and families.

From the opening, two tools will already be developed: an adventure booklet for 7-12 year olds and an adapted Video-guide visitor path.

In addition, the garden and roof terrace offer allows for a complementary visit with relaxation areas very suitable for families.



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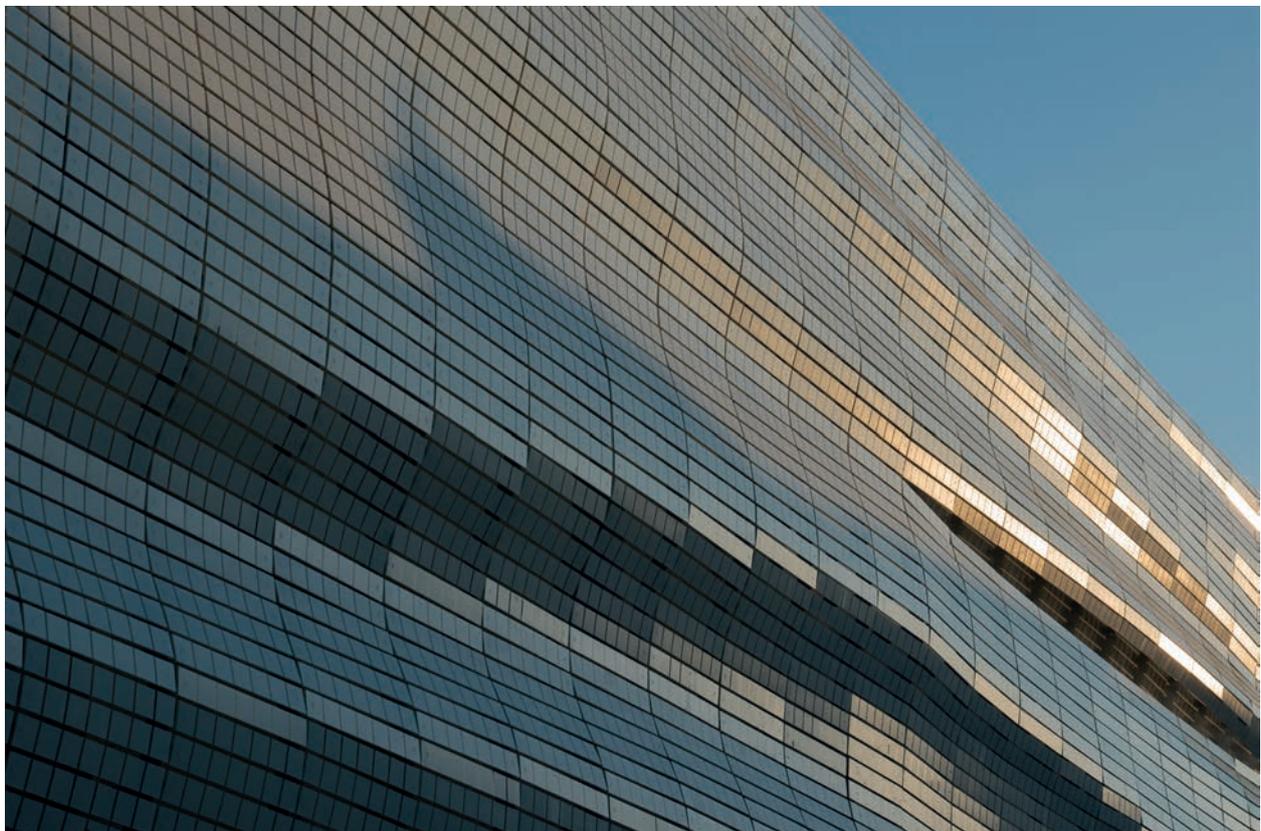
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