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Ron Amir *Somewhere in the Desert*

14 September – 2 December 2018

Press preview: Thursday 13 September 11am–2pm

Official opening: Thursday 13 September 6–10pm

The Musée d'Art Moderne de la Ville de Paris is delighted to be presenting the exhibition *Quelque part dans le désert/Somewhere in the Desert* by Israeli photographer Ron Amir. Already shown at the Israel Museum in Jerusalem in 2016, the exhibition – 30 large-format colour photographs and 6 videos – looks at the living conditions of Sudanese and Eritrean refugees in the Holot detention centre in the Negev Desert, which has since been shut down. In flight from terrorism and oppression in their home countries, these migrants were not able to live or work legally in Israel. While allowed to come and go freely during the day, they had to check in and out each morning and evening.

Dating from 2014–2016, Ron Amir's photographs document the refugees' daytime activities, showing how, in the desert and with no resources, they set about shaping a shared everyday existence. Using sticks, sand, stones and all kinds of abandoned bits and pieces, they managed to put together community huts, tearooms, sporting facilities, improvised ovens and other additions to the spartan facilities provided at Holot.

We don't actually see the refugees in the photographs: instead Amir conveys indirectly but clearly their sensitivity, creativity, and instinct for survival. Linger over what at first glance looks like a landscape, we discover eloquent testimony to a patient waiting for freedom, to togetherness and to the hope of finding a home.

One of the things that mark out Amir's work is his active involvement in the lives of the – as a rule socially marginalised – communities he photographs. His initial visits to Holot had no particular purpose apart from getting to know the asylum seekers. From the outset, though, the boundaries between art and political action began to blur, and in contrast with traditional documentary and press photography, Amir's images carry several messages at the same time. Speaking of communal distress while revealing the prolific inventiveness of its victims, they are both chronicle and metaphor.

About the artist

Born in 1973, Ron Amir is an atypical figure on the contemporary photography scene in Israel. Well known for his long-term, socially committed projects, he has had numerous solo and group exhibitions in Israel and abroad. He lives and works in Tel Aviv.

This event is part of the 2018 France-Israel Season



Ron Amir
Bisharah and Anwar's Tree, 2015

Museum director
Fabrice Hergott

Exhibition curator
Noam Gal

Curator at the Musée d'Art Moderne de la Ville de Paris :
Emmanuelle de l'Ecotais

Exhibition - Scenic designer
Cécile Degos

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Visitor information
Musée d'Art Moderne
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75116 Paris
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www.mam.paris.fr

● During the renovations, use the Seine-side entrance:
12-14 avenue de New York 75116
Paris – Metro: Alma-Marceau/Léna

Open Tuesday – Sunday
10 am – 6 pm
Open late Thursday 10 pm

Admission
Full rate : 7€
Concessions : 5€

Cultural programme
Information and bookings
Tel. 01 53 67 40 80



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#expoRonAmir



Manifestation organisée dans le cadre de la Saison France-Israël 2018



Biography

Born in Kibbutz Yehiam, Israel, 1973, lives and works in Tel Aviv

B.Ed.F.A , Hamidrasha School of Arts, Beit Berl College

MFA , The Art Department, University of Haifa

- 2005-2009** Teaching at Jisr az-Zarqa High School
2009-2014 Teaching at Musrara School of Photography, Jerusalem
2010-2015 Teaching at Minshar School of Art, Tel Aviv
Since 2006 Teaching at Hamidrasha School of Arts, Beit Berl College

Solo exhibitions

- 2004** "Sea/Land" (with Amar Darbas) Gallery of Israeli Art, Kibbutz Cabri
2006 "Betwixt and Between", Weil Center, Kfar Shmaryahu; curator: Ester Beck
2007 "Barzach", Hamidrasha Gallery, Tel Aviv; curator: Doron Rabina
2009 Dana Art Gallery, Kibbutz Yad Mordechai
2011 "Eid al-Fitr", Hamidrasha Gallery, Tel Aviv; curator: Boaz Arad
2012 "Invisible Presence", Artists' Studios Gallery, Tel Aviv; curator: Vered Zafran Gani
2013 "Steel Wool", Hezi Cohen Gallery, Tel Aviv; curator: Ofra Harnam
2014 "Jisr al-Zarqa, Back-and-Forth", Haifa Museum of Art; The Israeli Center for Digital Art, Holon
2016 "Doing Time in Holot", The Israel Museum, Jerusalem; curator: Noam Gal
2017 "As It Seems", Hezi Cohen Gallery, Tel Aviv; curator: Ofra Harnam.
2018 "Somewhere in the Desert", Musée d'art moderne de la ville de Paris (MAMVP), Paris, curators: Noam Gal and Emmanuelle de l'Ecotais

Expositions collectives (sélection)

- 2002** "Believe the Day Will Come", Um El Fahem Art Gallery and Rosenfeld Gallery, Tel Aviv
2003 "Grains", Museum of the City of Haifa; curator: Yehudit Matzkel
"Graduates of Photography Schools", The Open Museum of Photography, Tel Hai; curator: Naama Haikin
2004 "Linked Vessels", art project at the Acco Festival; curator: Drora Dekel
"Photographs", Hamidrasha Gallery, Tel Aviv; curator: Doron Rabina
2005 "Art of the Land 4: Power", Reading Power Station, Tel Aviv; curator: Doron Rabina
2007 "The Other Sea", Artists' House, Jerusalem; curators: Ketzia Alon, Dalia Markovitz
2008 "Meeting", Dvir Gallery, Tel Aviv
"Panoramic Landscapes, Herzliya Museum of Contemporary Art; curator: Dalia Levin
"The Big Area", Agora Gallery, Jaffa; curator: Sari Golan.
2009 "29 Km", Um El Fahem Art Gallery; curator: Shlomit Bauman
"Winners of the Ministry of Education and Culture Awards", Ein Harod Museum of Art; curator: Galia Bar Or
"Kol Yisrael Haverim", The Social Gallery, Musrara, Jerusalem; curator: Dafna Ichilov
"Awakening Markets", Tmuna Theater, Tel Aviv; curator: Maayan Amir
2010 "Neighbors", Kyrnerpark Gallery, Berlin; curator: Reviva Regev
2011 "Household: Community Art Project", Kibbutz Orim and Kibbutz Beeri; curator: Sari Golan
"Blowing on a Hairy Shoulder / Grief Hunters", Institute of Contemporary Art, Philadelphia; curator: Doron Rabina
"Numerator & Denominator", Herzliya Museum of Contemporary Art; curators: Zali Gurevich, Tsibi Geva, Dalia Levin, Tal Bechler
2012 "The Teacher's Way", Active Space, Amiad Center, Jaffa; curator: Ayelet Hashachar Cohen
"Provenance", Hezi Cohen Gallery, Tel Aviv; curator: Ofra Harnam
"There are Meatballs in the Fridge", Hamidrasha Gallery, Tel Aviv; curator: Boaz Arad
2013 "What is to Become", Binyamin Gallery, Tel Aviv; curator: Etty Schwartz
"Tattoos: Tattoo Representations in Contemporary Art", Senate Gallery, Art Department, Ben-Gurion

University of the Negev; curators : Yasmine Bergner, Haim Maor

"Lot's Wife: The Photographic Gaze", The Open Museum of Photography, Tel Hai; curator: Naama Haikin
The Mediterranean Biennale in Sakhnin; curators: Belu Simion Fainaru, Avital Bar-Shay

- 2014** "Winners of the Ministry of Culture and Sport's 2013 Art and Design Awards", Haifa Museum of Art; curator: Orit Bulgaru
- 2015** "Fire and Forget. On Violence", KW Institute for Contemporary Art, Berlin; curators: Ellen Blumenstein and Daniel Tyradellis
"The Hinder Sea", Ashdod Art Museum; curators: Yuval Biton and Roni Cohen Binyamini
- 2016** "Under Arms. Fire and Forget 2", Museum Angewandte Kunst, Frankfurt; curators: Ellen Blumenstein and Daniel Tyradellis
"On the Edge", The Art Gallery of Sapir College, Sderot; curator: Maayan Sheleff
- 2017** "Bad Taste" Minus 1 Gallery, Tel Aviv; curator: Efrat Livny
- 2017 "Blueprints I" The Lobby Art space, Tel Aviv; curator: Orit Mor
- 2017 "Manifest Destiny" Hezi Cohen Gallery, Tel Aviv; curator: Ofra Harnam
- 2018** "Shop It!" Haifa Museum of Art; curator: Svetlana Reingold

Grants and Awards

- 2003** Excellence Award, Department of Photography, Hamidrasha School of Fine Arts, Beit Berl College
- 2005-2009** Artist-Teacher Scholarship, Ministry of Education and Ministry of Culture and Sport
- 2008** Young Artist Award, Ministry of Culture, Israel
- 2011** Artist-Resident Scholarship, Ministry of Education and Ministry of Culture and Sport
- 2013** Creativity Encouragement Award, Ministry of Culture and Sport
- 2014** Artport Residency Program, Tel Aviv
- 2015** The Mifal Hapais Landau Prize for Arts and Sciences

Collections

The Israel Museum, Jerusalem
Tel Aviv Museum of Art
Ashdod art museum
Herzliya museum of contemporary art
Haifa museum of art
Mishkan Museum of Art, Ein Harod
Haaretz newspaper collections
Private collections

Exhibition layout

Introduction

Born in 1973, close to Haifa, Ron Amir is a unique figure on the Israeli photography scene. He has made a reputation for himself through his long-running projects that cast a critical gaze on his native society.

Somewhere in the Desert is a collection of thirty photographs, taken between 2014 and 2018, through which the artist portrays the life of Sudanese and Eritrean asylum seekers, detained at Holot, a detention center located in the middle of the desert, to the south of Israel.

These migrants, who had fled their homeland to escape terror and oppression, were not authorized to live or work legally in Israel. Despite these strict rules, they had the right to leave the camp in the morning, on the condition that they returned there every evening.

Ron Amir's originality comes from his choice of subject and above all, his way of working: he gets personally involved in the life of the various communities that he chooses to photograph, groups generally on the margins of society. For example, he began his project at Holot by visiting the center several times without a predefined goal, apart from getting to know the migrants. Already during these initial visits, the boundaries between observation and creation, political action and art, began to blur.

Ron Amir's work refrains from documenting events or incidents of which he is a witness that could transform his images into reportage. His work, in contrast with documentary or press photography, always seems to convey several messages: his images relate a certain social distress while testifying to the abundant creativity of the individuals experiencing such distress. To see these photographs properly, visitors should ideally linger in front of each one of them rather than seeking to understand them as a whole unit, dedicating or investing time in them, rather than interpreting them.

The exhibition *Somewhere in the Desert* presented at the Musée d'Art moderne de la Ville de Paris from 14 September to 2 December 2018, produced within the framework of the France-Israel season, allows the public to discover one of the most important artists on the Israeli scene today.

***Don't move* (2014)**

In the video *Don't move*, the artist struggles to keep his models still long enough to photograph them. The work produced using a photographic chamber involves heavy, cumbersome equipment, as well as a long exposure time.

The time needed for the different light measurements, the posing instructions for the models, and plate changes, all seem to compete with the sun's trajectory across the sky. During the shoot, the models chase away boredom by photographing the photographer with their mobile phone. The interminable wait for their release from the Holot Detention Center is superimposed on the photographer's wait for the 'perfect moment' in which the image is taken. We can observe the entire relativity of time in Ron Amir's work: the time of the whole project, the exact shooting time, the time one has to kill at the detention center until release, the passing of daytime, the time needed to create an image, and video's capacity to record all of these time frames together. These different time scales invite the spectator to linger over the still and moving images at the exhibition.

In a metaphorical fashion, *Don't Move* contains a critique of immigration policies which impose immobility on populations in distress.

The Organization of the Detention Center

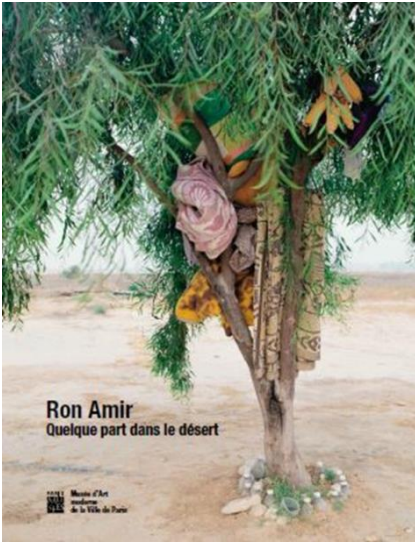
The asylum seekers who are detained in Holot for periods stretching from three months to one year, are allowed to leave the center during the daytime. Amongst those who choose to go out, some spend their time wandering the Negev Desert plains. Using the meagre materials available to them, such as sticks, stones and trash, they build tea-huts and improvised kitchens, resting and work-out corners, a welcome addition to the basic conditions at the detention center.

The asylum seekers often gather together at these meeting places to prepare African dishes with products bought from Bedouin merchants, dining together or simply sitting, smoking, listening to music or praying. Everything they find close by is potentially useful: many of the places photographed serve as storage spaces; others allow us to identify their owner by means of the objects they depict.

Ron Amir photographs these fragile structures in the absence of the asylum seekers. Better than a portrait, these photographs evoke the daily life of these individuals, their stunning creativity and vast cultural sensitivity, as well as a practical instinct to survive.

What at first sight appears to be a beautiful photograph of the landscape turns out to be a pitiless and attentive photograph of signs or traces: the traces of a confinement in the middle of nature, the traces of an interminable wait, and the traces of the asylum seekers' hope of freedom.

Contents of the catalogue



Paris Musées éditions

French-english bilingual

128 pages

19,90 euros

Contents of the catalogue

Foreword

Ido Bruno (Israel Museum Director) and Fabrice Hergott (Musée d'Art moderne de la Ville de Paris Director)

Ron Amir, involved in photography

Noam Gal (Exhibition curator, Head of the Department of Photography, Israel Museum, Jerusalem)

Ron Amir, interventionist photographer

Emmanuelle de l'Écotais (Curator at the Musée d'Art Moderne de la Ville de Paris)

Nation, migration, médiation

Arjun Appadurai (Anthropologist)

On asylum seekers in Israel

Reut Michaeli (Hotline for Refugees and Migrants in Israel)

Chronology

Catalogue extracts

Directors' forward

Ido Bruno and Fabrice Hergott

The Israel Museum, Jerusalem and the Musée d'Art Moderne de la Ville de Paris are proud to co-present the first international exhibition of photographer and video artist Ron Amir – *Doing Time in Holot / Quelque part dans le désert* – the result of an extensive project at Holot, the detention facility for African asylum seekers erected by the Israeli government in the Negev desert between the years 2013-2018. For more than a decade, Amir's documentary art has been exposing complex social situations that tend to stay outside of our usual field of vision. His camera probes the day-to-day lives of the people he photographs over protracted periods while remaining at the same time fully aware of its aesthetic mandate, being the beauty of color and form. The decision to show this unique body of work stems from our commitment to relate to the cultural and sociological context of our own time, especially in issues that are commonly experienced in the wider context of the Mediterranean region that bring Europe and Africa closer. In recent years, the subject of migration and displacement has featured prominently in contemporary art and in curatorial activity worldwide, with Amir's thought-provoking work making a meaningful contribution to this discourse. We hope that this publication extends the exhibition's focus, reflecting on today's broader phenomenon of global migration as seen through the lens of contemporary photography as well as in the popular media.

Amir's photographs expose many subtle layers of human existence in Holot detention center, one of which offers a fascinating lesson, and deserves special notice: The detainees in Holot, though separated from every normal aspect of human life, have continued designing their life and environment, creating various spaces and objects with impressive creativity and sense for improvisation. A mosque, a kitchen, a gym, a bench, and a sorghum plot, all become part of personalization as a statement of ownership, a declaration of responsibility where a vacuum has been left by all others. Amir's work underlines a unique expression of humanity : the will to create and the will to express oneself. In this sense Ron Amir becomes one with the community he documents, together, they are claiming the basic right to liberty and human dignity, becoming the beacon of a better society.

While Amir's exhibition was shown at the Israel Museum, Jerusalem, at the beginning of 2017, thousands of asylum seekers from Eritrea and Sudan were held in Holot. On March 2018 the detention center was closed and the fate of the asylum seekers is still unclear. These dramatic changes are represented in this new edition of Amir's show in Paris, making its traveling internationally and its immediate expression of "the contemporary condition" ever more poignant. Working on this project as collaboration of the Israel Museum and MAM has revived the great potential of disseminating local narratives in wider circles, attracting broader interpretations to stories that may seem narrowly specific at first sight.

We offer our warm appreciation to Ron Amir, both for his fruitful collaboration with the Museum and for his readiness to share with us the day-to-day artistic activity that has become his life's work. Our thanks also go to the French-Israel Season, which generously sponsored the touring of the exhibition, as well as to the French Friends of the Israel Museum for sponsoring this new French-English edition of the exhibition's catalogue. Many thanks go to Curator of Photography at Musée d'Art Moderne, Dr. Emmanuelle De L'Ecotais, for devoted collaboration on bringing this project to Paris and her generous contribution to this catalogue. Finally, we acknowledge the many members of the Israel Museum's staff who contributed their talents to the realization of this project, and first of all his Director Emeritus James S. Snyder whose role was fundamental in leading the exhibition to Paris. We recognize the achievement of Dr. Noam Gal, Horace and Grace Goldsmith Curator of the Noel and Harriette Levine Department of Photography, who conceived of this creative combination of theoretical insight and curatorial sensitivity to his shepherding of both the original exhibition at the Israel Museum and its touring venue at MAM Paris.

Ron Amir, Involved in Photography

Noam Gal

(...) Among the photographers active in Israel in recent decades, Ron Amir's work stands out in its loyalty to the camp of politically-involved documentary photography. Why "involved"? What makes Amir's artistic actions "involved" in the deeper sense of the word? Is it the case that this is not just another sub-genre of documentary photography or photography in general, but an artistic practice that traverses mediums and that casts doubt on the necessity of categories in photography which is a part of the contemporary art field?

Firstly we must note that for Amir it is important to position himself, his camera, and then also the viewers, opposite a complex, often painful, reality of whose existence most of us are not aware. Thus, for example, in the years 2010–2011, Amir used to visit two construction sites in Kfar Saba where "illegal aliens" – Palestinians who work inside Israel's borders but lack the documents to cross the Separation Wall every day – were employed. In the *Invisible Presence* series that he created there, the workers are photographed inside sealed concrete spaces – "security rooms" that today are being built in every standard apartment. These rooms have no windows through which the illegals' sojourning might be detected in the evenings or weekends. Amir's art is based here on a point of departure of simple involvement: a reversal of our common attitude to the peripheries of the reality that surrounds us, which means ignoring them, justifying the existing order, focusing on ourselves. His art does indeed draw on Cornell Capa's humanistic alphabet, but it doesn't assume that it is art's duty to improve the condition of the photographed subjects, or to achieve a practical goal in the world. Amir's commitment to photography is first and foremost a declaration of the very act of going out into the world and of encountering what is there, whatever the ramifications. Moreover, involvement is not identification, and we will err if we identify engagement with the peripheries of the field of vision and of life in this country with an ordered political doctrine. Going out to the peripheries starts with the basic experience of reaching a hand out to the other, in a simple gesture of openness, a request for acquaintance. Every new chapter in Amir's work – the project at the Holot detention facility, for example – begins first of all with a long series of visits to make acquaintance with the people in the milieu he wants to photograph, and this already blurs the boundary between doing and observing, the boundary upon which are based so many conventions about representation and about the connection between art and the political horizon it might have. (...)

(...) Like others who have written about Amir's work, Rabina mentions yet another mixture of involved photography – the calculated refraining from creating images that relate to a climactic event or that have a clear focus of attention. "These photographs capture no extreme events," writes Rabina, "at the very most they contain an 'event'. Their power stems from the insistence on lingering, on sustained observation, and on the value of the 'duration'. They exchange the 'decisive moment' for patience, and trade in the ultimate image for a gradually accumulating set of qualities."

Amir's photographs, be they landscapes or interiors, will look as though they are delivering several messages simultaneously – the story of the social tribulation being documented, the story of the incessant creativity of the people subjected to this tribulation, and the story of the photographer himself in this milieu. Thus, for example, in his recurring visits to motor repair shops or to fishermen's huts in Jisr, Amir was drawn to photograph doodles on walls, objects and various ornaments used by the people he photographs to shape their surroundings. In these photographs there is no distinct single subject, and the frame as it were holds the cruising of the gaze over the surface of the space that contains both Amir's work and that of those he photographs. Viewing these intermixed images, which do not direct the mind to a particular single message, requires in itself a willingness to sojourn, to linger opposite the image instead of seeking for a conclusion – a requirement to invest time, which we shall discuss again further on. This image has no distinct narrative focus, and Amir builds it meticulously. Far from him is the commissioned journalistic gesture of the snapshot, of the motion of photographers striving to reach the front of the event or the decisive moment. Here we see the explicit boundary between the characteristics of Amir's documenting photography (of the "late photography" kind Campany describes) – and the characteristics of the traditions of photo-journalism or of humanistic photography (of the kind promoted by Cornell Capa, for example). (...)

(...) These two – the large format's generosity of information, and the duration of time that work in such a format demands – underlie the surprise that the series of photographs before us brings us: the color photos that Amir has brought from Holot are devoid of people. There are no people in them and no distinct signs of incarceration or of limitation of freedom or of movement. Amir refrains from photographing the facility itself – with its fences, its gates, and its container-residences – and documents only its external surroundings. Yet the human presence in these "empty" photos is most palpable, and they easily elude being associated with the genre of "landscape photography". In them we see desert spots, segments of dry earth with a tree or a bush or a mound of stones, and in all of them there are signs of activity that occurred yesterday evening and is likely to continue tomorrow. Amir photographs during the time the refugees are imprisoned in the compound, and for this reason the limited time to be allotted for this slow photographing turns into a focus of tension. He photographs outside, so that the space "around Holot" becomes the very core of the project, an apt basis for constructing a contemporary critique on the situation of human freedom in this country (this country, by the way, doesn't look so familiar and local in these "exterior" photos of Holot). (...)

Ron Amir, interventionist photographer

Emmanuelle de l'Écotais

Ron Amir spent three years meeting Sudanese and Eritrean refugees who were living in the Holot detention centre in the Negev Desert. Photography was not a goal in itself to begin with, but he increasingly used it as a means of communication and a source of dialogue and interaction. Amir was fully engaged as a human being: he was not merely a photographer recording a situation, but rather a person who felt concerned by what was happening and wanted to become actively involved on the ground.

Today the issue of migrants fleeing miserable living conditions by traveling to nearby or distant countries in the hope of finding refuge and hospitality is one that concerns all Western nations. Indeed, there are countless examples round the world, but no single governmental policy has garnered unanimous approval. Knowledge of Holot is not essential, and the exhibition's French title – "Quelque part dans le desert" (Somewhere in the Desert) – aptly captures both the universal dimension of the issue (these photographs could have been taken anywhere) and the deep sense of emptiness that we feel in the face of the problem and the lack of a shared global strategy.

Convinced that an aberrant solution had been put in place, Amir began making regular visits to the Holot camp throughout the summer of 2014, soon after it had opened.

We have reached a pivotal moment in the history of photography, with the revival of a movement of photographers who are concerned by their times, but of a new kind: no more resorting to shock photos (to paraphrase a famous *Paris Match*), because violence, now commonplace, is no longer the best way of getting a message across. With the huge volume of real and fake images flooding the Internet, a new way of taking pictures is emerging. It commands our attention by stepping back from its subjects, prompting introspection and calling into question. Beyond the apparent simplicity of Amir's approach, namely a certain form of landscape, a myriad of details – meticulously captured by his view camera – prompt reflection. People are absent from these pictures, and it is this very absence that we must ponder. Have they disappeared? Are they literally "lost" – in the sense that their actions might have led to their disappearance? The artist forces us to concentrate on each element within the composition to spot any traces of the presence of people, and to make us wonder about their survival or disappearance. We become somewhat like archaeologists, sometimes in the first meaning of the term, deciphering each clue when the objects appear to be half above ground, half below ground. These ephemeral and unstable constructions evoke the fragility of existence and the precariousness of an itinerant life. The function of these objects and these installations remains mysterious. (...)

(...) Amir thus reveals himself to be truly and sincerely empathetic. Furthermore, he displays a determination to influence this world, to act. Action is what distinguishes this artist. He is not content with photographing events taking place before him, he is actively involved in these events by coming into contact with the migrants, getting to know them, exchanging – photographs in particular – keeping in touch with some of them for years and even well after they have been released, and escorting them through the Israel Museum, Jerusalem. Thus, he creates bonds and a closeness, which we know are essential to uprooted men and women. It is important to underscore this personal involvement. It goes beyond the scope of the average photojournalist's work and is closer to the activities of humanitarian organization volunteers.

No longer satisfied with merely reporting, artist/photographers now seek to play a role, and invite us to follow their lead. Their goal is clear: to actively help change the world and make it a better place. This proactive characteristic in contemporary art is becoming increasingly prevalent. It can be seen in the young and less young in France (Yann Arthus-Bertrand and his Good Planet foundation), as well as abroad (Canada's Rita Leistner and her series, *The Tree Planters*). The Prix Pictet, an award for sustainable development, regularly draws attention to them. Institutions and protagonists in the cultural sector will inevitably be drawn into this movement, almost in spite of themselves. There is an expectation for them too to take action and they are sure to have a role to play.

Practical informations

Musée d'Art moderne de la Ville de Paris

12-14 avenue de New York
75116 Paris
Tél : 01 53 67 40 00
www.mam.paris.fr

The Musée d'Art moderne de la Ville de Paris is currently being renovated with a view to improved reception facilities in the lobby and greater ease of movement between the different areas.

When the renovations have been completed, the entire museum will be accessible to people suffering from impaired mobility. Visitors will also be able to enjoy the fully refurbished restaurant and the return of the bookshop.

These large-scale works have been entrusted to h2o architectes (Charlotte Hubert, Jean-Jacques Hubert and Antoine Santiard), Studio GGSV and, for access facilities, the Chiara Alessio Architecte agency.

Le Musée d'Art moderne will remain open throughout the renovations.

Entrance (Seine side) :

12-14, avenue de New York 75116 Paris

Transportations

Subway : Alma-Marceau or Léna
RER : Pont de l'Alma (ligne C)
Bus : 32/42/63/72/80/92

Opening hours

Tuesday to Sunday from 10am to 6pm (ticket desk closes at 5.15pm)
Late opening on Thursdays until 10pm only for special exhibitions (ticket desk closes at 9.15pm)
Closed on Mondays and during bank holidays
Opened on November 1st and November 11th

Admission

Full price : 7 €
Reduced price : 5 €

Combined ticket Ron Amir / Zao Wou-Ki

Full price: 15 €
Reduced price: 13 €

Ticket desk

No-queue tickets available on www.mam.paris.fr

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