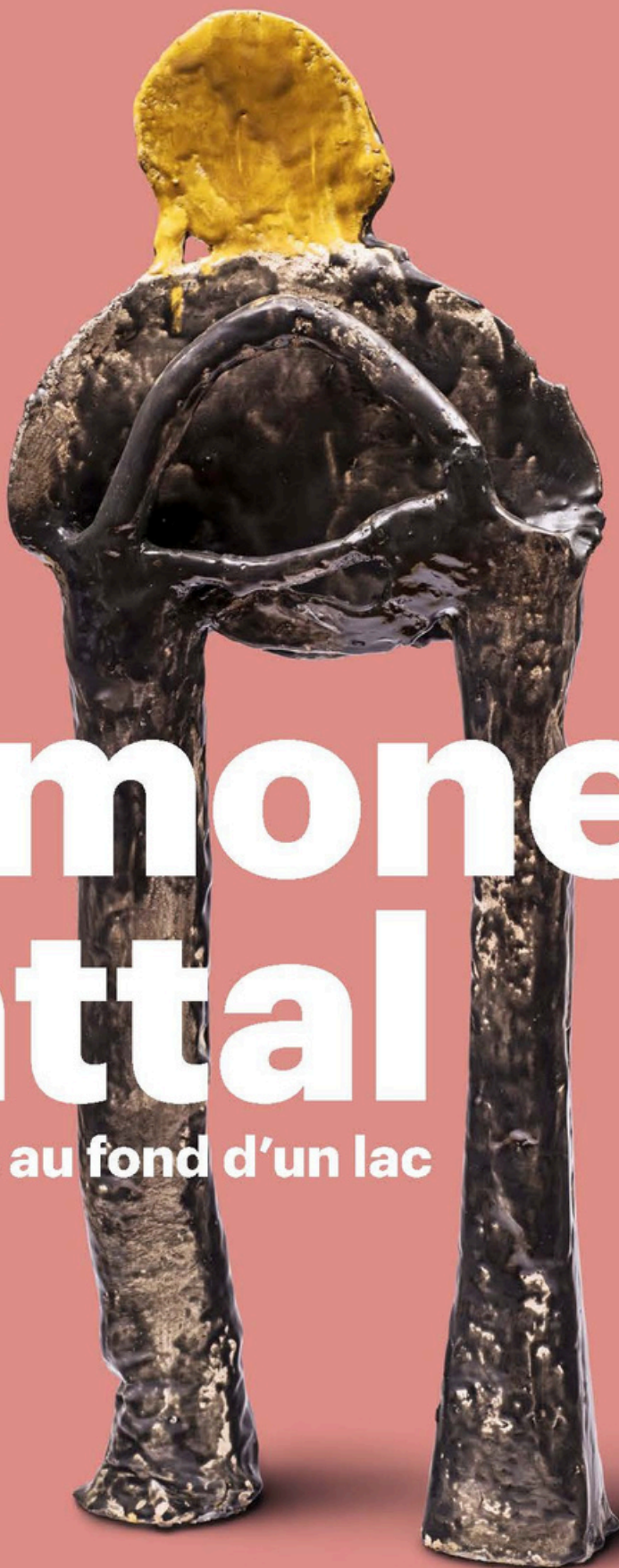


18 septembre
2026
— 24 janvier
2027

Simone Fattal

Des villes au fond d'un lac



MAM MUSÉE
D'ART MODERNE
DE PARIS

Simone Fattal, *Deuxième*, 1998. Don de la Société des amis du Musée d'Art Moderne de Paris © François Douy © ADAGP, Paris, 2026



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par le
GOVERNEMENT
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Simone Fattal
Cities at the Bottom of a Lake

September 18, 2026 – January 24, 2027



In fall 2026, the Musée d'Art Moderne de Paris is devoting a major exhibition to Simone Fattal, a Lebanese American artist born in Damascus, Syria, in 1942 and based in Paris for many years.

Bringing together some one hundred works, the exhibition covers over fifty years of her artistic trajectory—from early landscape paintings to ceramics and collages. Organized into successive groupings rather than chronologically, the exhibition sequence invites visitors to explore the key themes of a constantly renewed diverse body of work.

Enthralled with literature and archeology, Simone Fattal initially studied philosophy at the School of Letters in Beirut, then at the Sorbonne, complementing her training with classes at the École du Louvre.

In the late 1960s, it was in Beirut that she took up painting, endlessly depicting trees, the seaside and mountains, and pushing the limits of figuration. In 1972, she met the Lebanese poet and painter Etel Adnan (1925-2021), with whom she shared nearly fifty years of life and creative complicity. Forced to leave Lebanon in 1980 because of the civil war, Simone Fattal moved to Sausalito, California, north of San Francisco Bay. She temporarily gave up painting to devote herself fully to founding The Post-Apollo Press publishing house (1982-2017), whose name was inspired by the Apollo space program that she perceived as the beginning of a new era in the history of humanity.

In 1988 she began a ceramics practice after taking classes at the College of Marin and the San Francisco Art Institute. Out of clay emerged archaic anthropomorphic or animal figures that drew inspiration from the mythological epics of the Mediterranean basin, especially Mesopotamia or Ancient Greece, from the *Epic of Gilgamesh* to *The Iliad* and *The Odyssey*.

The 2010s were witness to the end of The Post-Apollo Press publishing venture and her definitive return to Paris. In tandem with sculptures and collages exploring personal and collective narratives, landscape painting made a comeback. Executed in swift strokes, colorful watercolors and black ink drawings of plant motifs expressed her vision of nature animated by a boundless vital force.

This exhibition, the first at a Parisian museum, pays tribute to a major artist who is internationally renowned yet has seldom been shown in France.

Director
Fabrice Hergott

Curator
Jessica Castex, curator at Musée d'Art Moderne de Paris

Exhibition assistant
Audrey Japaud Garcia

Follow the MAM



Simone Fattal
Dionysos
1999
Funded by la Société des amis du Musée d'Art
Moderne de la Ville de Paris
Comité International in 2024.
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Practical information

Musée d'Art Moderne de Paris
11 Avenue du Président Wilson
75116 Paris
Tel. +33 1 53 67 40 00
www.mam.paris.fr

Open Tuesday through Sunday 10am to 6pm

Late hours on Thursday until 9:30 p.m.

Cultural activities Information and bookings

Tel. +33 1 53 67 40 80
+33 1 53 67 40 83

Ticketing

Regular admission : €14
Reduced admission : €12
Combined ticket including the
Kerry James Marshall exhibition: €20 /
€18

Head of Press Relations

Maud Ohana
maud.ohana@paris.fr
Tel. +33 1 53 67 40 51

Early Paintings

Following her studies in Paris, Simone Fattal returned to Beirut in 1967. At the age of 25, she methodically taught herself to paint. Her first canvases dating to 1969-1970 introduce the exhibition. Inspired by the landscapes of Lebanon, such as Mount Sannine and the cedar forests of the Chouf, the paintings feature organic forms on the verge of abstraction. The soft muted palette of predominantly red and blue hues is reminiscent of the color scheme in the rugs her father collected, which were her first artistic reference. The discovery of modern art at *Expo 58* in Brussels also left a deep impression on the young teenager. Her pictorial language therefore blends Middle Eastern and Western influences.

The Warrior Figure and the Standing Man

Appearing in the 1990s, at the outset of Simone Fattal's sculptural practice, the warrior figure emerged from the trauma of the war experience in Lebanon. Far from waning, this body of work continued and grew with every new conflict. For the artist, the warriors are fighters and protectors, embodying resistance. Their hieratic stylized silhouettes recall the productions of ancient civilisations in the Mediterranean basin. An iconic large-format group stands alongside wounded warriors and young standing men of smaller dimensions. All of them raise questions about representation and the human condition, a widespread theme in traditional and avant-garde sculpture that also belongs to the lineage of Western art history.

Ancient Mythologies

The protagonists of foundational texts inhabit Simone Fattal's sculptural work. They relate to the artist's fascination with mythological tales and ancient vestiges: "There was Gilgamesh, Ishtar, Dionysus, and Ulysses. They all appeared one after another. I feel close to them." The cohort is completed by *Humbaba* (2026), a figure for whom the artist has a particular fondness. This guardian of the cedar forest, whose story is told in the *Epic of Gilgamesh* (the oldest epic tale to date from the third millennium BCE), joins, in the exhibition, a spectacular series of large format ink drawings titled *La forêt* [Forest], (2023). For the artist, the tragedy of Humbaba, killed by Gilgamesh and his companion Enkidu, has special resonance with our contemporary period, marked by humanity's detrimental behavior toward the environment.

Individual and Collective Narratives

The collages that emerged in the late 1980s are contemporaneous with Simone Fattal's first ceramics. These narrative maps, layering personal histories and History, are rooted in images collected from magazines like *Aramco World* and the arrangement of stories: archeological elements are in dialogue with references to modernity, such as Franz Marc's painting, *Die grossen blauen Pferde* [The Large Blue Horses] (1911), which led Simone Fattal to painting. While her pictorial and sculptural bodies of work tend toward abstract forms, collage incorporates fragments of reality by including media imagery; the artist regularly reiterates her concerns about the geopolitical situation in the Middle East.

In counterpoint to the collages, a series of clay sculptures, with rudimentary decoration inspired by the monolithic block, evokes stelae and menhirs as well as domestic or sacred representations.

Texts

Simone Fattal's work draws primarily upon literature and poetry. At the turn of the 1990s, epic tales, ancient legends, essays, and classical poems are embodied in her sculptures and collages. Following the publishing venture (with The Post-Apollo Press), painting returns in full force in the guise of abstract watercolor paintings like *La Suite en jaune N.1* [Yellow Suite No.1] (2016). Resembling calligraphic traces, black marks cover the vividly colored surface. The gestural dynamic of ink drips, however, contrasts with the yellow paint applied meticulously afterwards to fill up the spaces between the black traces. Some sculptures, such as *Stele* (2008), also bear inscriptions, in this case a Sufi thought by Ibn'Arabi (1165-1240).

The Post-Apollo Press

The Post-Apollo Press publishing adventure developed over the course of some thirty years (1982-2017). A selection of about thirty books on display in the heart of the exhibition capture the creative vitality and identity of the publishing projet, which began when Simone Fattal, exiled in San Francisco, came up with the idea of publishing Etel Adnan's poem *From A to Z* (1982) that had just been rejected by a publishing house. She then immersed herself fully in the project, taking on all of the roles: choosing the editorial direction, graphic design, cover art, and sometimes translating texts. The Post-Apollo Press distinguished itself from other publishing houses for its distribution to universities, translators, and other publishers, helping to foster recognition for the work of American women writers like Leslie Scalapino or Lyn Hejinian, and Europeans like Marguerite Duras as well as writers from the Arab world such as Rûmî, the 13th-century mystical poet and Sufi theologian.

White Paintings

Since the beginning of her artistic practice, Simone Fattal's paintings have evinced a mastery of color. In the late 1970s, the artist experienced a period of fascination with light. From her Beirut studio, located on the eleventh floor, she observed and captured on her canvases the metamorphosis of the mountain under the effects of the sun, experimenting with a palette of whites and pinks in shifting hues. Having explored this subject at length, she drew a final line in red chalk, thereby closing a chapter with *Le Mont Sannine* [Mount Sannine] (1979).

The Living World

From her earliest paintings to sculptures, collages, and recent watercolors, Simone Fattal has given constant attention to the living world, as can be seen in the intense and almost meditative observation of landscapes or in the repetition of the tree motif with anthropomorphic traits. This concern for nature is also embodied in her connection with clay, a material she describes as living. In her dialogue with clay, the artist lets it participate in the process of giving shape to the material. She also entrusts fire with the task of revealing the essence of colors. Her entire oeuvre relates to the dynamics of the world, from the flow of waves (*La Baie de Beyrouth* [Bay of Beirut] (1973) and rivers (*Sitter I*, 2023) to atmospheric changes (*Clouds*, 2023) and *Rayon vert* [Green Ray], 1979). While the cycle of blossoming depicted in the most recent vividly colored watercolors symbolizes rebirth and the regeneration of life for the artist, powerless witnesses to the brutality of war, such as *Man in the Desert*, 2000, or *The Migrant Family, Refugees by the Hearth*, 2004, underscore the fragility of life.

Constructions

The constructions are another aspect of Simone Fattal's sculptural work. The first house appeared in the form of a small open box in 1989, when the artist was attending classes at the College of Marin, near San Francisco. This sculpture led to many stylized domestic and religious constructions drawing inspiration from Antiquity (Mesopotamian ziggurats and Greek temples). They are often pared down to simple unfinished cubes, in which ancient vestiges and the ruins of war merge, collapsing temporalities. Increasingly numerous with each new conflict, the constructions are both shelters from and witnesses to the violence of the world. Exile rekindled Simone Fattal's memories of traditional Syrian houses and her childhood homes, which gave rise to some works titled simply *House*.

This concluding section of the exhibition also features a series of abstract paintings. Black geometric patterns against a white background explore pure abstraction, echoing the early 20th-century avant-garde movements. In these paintings, the artist also evokes the movement of celestial bodies in the cosmos.

A catalogue created in close collaboration with Simone Fattal complements the exhibition.

Minimalist in its design, the monograph reproduces a large array of the works on view. Along with this abundant iconography, the catalogue features new texts, notably a contribution by Penelope Curtis, former director of the Tate Britain, as well as a text by the artist herself and a biography.

Blending critical rigor and an intimate viewpoint, this book highlights visual artist, author, and publisher Simone Fattal's multifaceted creativity.

Biography

1942

Simone Fattal is born into a Syrian family in Damascus, where she spends her childhood. The third of four daughters, she is later followed by a brother.

Her father, Michel Fattal, a businessman, studied in Vienna during World War I. Her grandfather, Khalil Farès Fattal, founded the family's trading company in 1897. He also served as a dragoman (official interpreter) for the Austro-Hungarian Empire at the Ottoman court in Damascus. Fattal welcomed Archduke Hubert Salvator, a grandson of Emperor Franz Joseph, to his home. Simone Fattal's mother was one of the residents of the Bab Tuma neighborhood who witnessed the procession that accompanied the archduke to the Fattal residence.

In 1913, Khalil Fattal was appointed honorary secretary of the Austro-Hungarian chancellery.

Michel Fattal amassed an impressive collection of carpets and preserved museum catalogs from Vienna, which the young Simone consults. On her mother's side, several family members collected Chinese porcelain, Bohemian crystal, and icons. During her childhood, Simone Fattal visits the museums of Damascus as well as archaeological sites in Syria, Lebanon, and Jordan.

As a child, she studies piano for ten years. She also learns embroidery and paper cutting, a formative experience that she later regards as the origin of her collage practice.

1949-1950

Reading and writing become an integral part of Simone Fattal's daily life at an early age. She recalls that her first memory is in fact connected with writing a book. She is only seven years old when she begins writing a novel.

1953

At the age of eleven, Simone Fattal is sent to a Catholic boarding school in Beirut, where she is deeply unhappy. This abrupt separation from her city and her family is the first of several traumatic uprootings. Nevertheless, she enjoys her studies and has excellent teachers.

Beginning in tenth grade, she studies French and later philosophy with Marthe Meyer, a philosopher and writer, who provides great support during the three years leading up to the *baccalauréat*.

Fattal develops a passion for literature and philosophy. She dreams of following in the footsteps of Paul Verlaine and Arthur Rimbaud. Charles Baudelaire becomes her favorite author: "He was my bedside reading, and thanks to him I discovered not only poetry, but also art, prose, and extraordinary things."

Fattal's first encounter with modern art takes place at the Brussels World's Fair (Expo 58), which she visits with her parents during the summer. She later describes this moment as "magical." It is a revelation, an opening onto a new dimension of reality, marked by Franz Marc's painting *The Large Blue Horses* (1911). That same year, she also travels to Amsterdam, where she discovers the work of Vincent van Gogh.

1959

After obtaining her *baccalauréat*, Simone Fattal moves to London for a year to learn English. She regularly visits the National Gallery, the Tate Gallery (now Tate Britain), and the British Museum. She is especially drawn to the work of Francis Bacon and Henry Moore.

1960

She studies philosophy at the École des Lettres in Beirut and discovers the thought of Plato, who remains her favorite philosopher. She also reads Jean-Paul Sartre, Maurice Merleau-Ponty, Gaston Bachelard, Arthur Schopenhauer, and Friedrich Nietzsche.

1963

Simone Fattal moves to Paris to continue her studies in philosophy. Having missed the university enrollment deadline, she decides to attend classes at the École du Louvre. Drawn to archaeology, she becomes a regular visitor to the Department of Near Eastern Antiquities at the Louvre, where she develops a particular interest in Sumerian and Assyrian art. The following year, she enrolls at the Sorbonne to study aesthetics and logic.

1967

When the Six-Day War breaks out, Simone Fattal is still living in Paris. She then decides to return to Lebanon.

1969

Simone Fattal lives in Beirut. She begins painting alongside fellow artists; unusually independent, she quickly finds a studio where she lives alone and works. She becomes part of Beirut's artistic community.

She first experiments with watercolor before quickly turning to soft pastel. Her earliest works take the tree as their primary motif, especially the cedar. She regularly travels to the cedar forests of Chouf, about 40 kilometers from Beirut, and works on an increasingly large scale.

During this period, she produces numerous colorful abstract landscapes evoking familiar sites from her surroundings, including Mount Sannine and the Beirut waterfront. Most of the works from this period are lost during the war, with the notable exception of a series of pastels dated 1971, exhibited in 2024 at Ashkal Alwan in Beirut's Mar Mikhaël district in an exhibition titled *Jack*, named after a guitarist she met in Beirut in 1971.

1969-1975

Despite a tense political climate—the Six-Day War in 1967, the arrival of Palestinian refugees in 1969, daily attacks on their camps in 1973, and the outbreak of the Lebanese Civil War in 1975—the artist recalls that Beirut was alive with artistic ferment: "It was bubbling with ideas, with the desire to write, to think, and to express oneself. Everyone was free, and that atmosphere undoubtedly shaped my work, especially since painting suddenly came into its own in Lebanon at that time."

1972

In June, Simone Fattal makes a film with a group of friends. She sets out to create a self-portrait using a new medium: video. Dissatisfied with the initial edit, she leaves the tapes in a drawer for forty years. In 2010, filmmaker Jocelyne Saab discovers them and has them digitized, bringing them back to light. After a new edit in 2012, the film is immediately selected for the FIDMarseille (Marseille International Film Festival), the Museum of Modern Art in New York, the Viennale (Vienna International Film Festival), and other venues.

In July, Simone Fattal meets the writer and painter Etel Adnan. Having only recently settled in Beirut, Adnan is then the cultural editor of the French-language daily *Al-Safa*. Having lived in California since 1955, she teaches philosophy at Dominican College in San Rafael from 1958 to 1972.

1973

In October, the two artists present an exhibition at Gallery One and publish a collaborative artist's book: *Cinq sens pour une mort*, featuring poems by Etel Adnan, drawings by Simone Fattal, and an Arabic translation by Youssef El Khal.

Gallery One, founded by the painter and writer Helen Khal in 1963, is the first gallery devoted to modern and contemporary art in Beirut. Following their divorce, it is directed by her former husband, the poet Youssef El Khal, literary editor of the influential poetry journal *Shi'r*. Adnan had already published poems in the journal. El Khal, who had arranged for her work to be translated into Arabic, encourages her to return to Lebanon, telling her, "We need you."

Simone Fattal begins presenting art reviews on a radio program hosted by Marie-Thérèse Arbid, a journalist at *L'Orient-Le Jour*.

1975

The Lebanese Civil War breaks out, ending fifteen years later.

1975-1980

During these five years, Simone Fattal and Etel Adnan live between Beirut and Paris. Fattal continues to paint, moving between Mount Sannine and Beirut, while Adnan works primarily in Paris.

In 1977, Fattal accompanies her mother to Rome for a short visit. There, she reconnects with a sculptor she had previously met in California, Bill Zacha, a friend of Etel Adnan's, who gives her some of the wax he uses in his work. She decides to shape it. Zacha and other sculptor friends, including Raymond Barnhardt, strongly encourage her to continue, with the latter telling her that he far prefers her sculptures.

1980

Simone Fattal and Etel Adnan, realizing that the war will continue, settle in Sausalito, California. Fattal, who has left Beirut reluctantly, stops painting.

1982

Simone Fattal decides to publish Etel Adnan's poem *From A to Z*, which had just been rejected by a publisher. This leads her to establish her own publishing house, The Post-Apollo Press, named in reference to the 1969 Apollo 11 mission, which saw the first human being walk on the moon. At the time, she considered this event the beginning of a new era for humanity. The Post-Apollo Press is launched with the publication of *From A to Z* and the English translation of Adnan's novel *Sitt Marie Rose*, written in French.

In June, Israel invades Lebanon. In November, American writers organize several cultural events in New York to protest the war. The poets and activists June Jordan and Sarah Miles organize a poetry reading featuring American, Arab, and Israeli writers. The event is titled "Moving Toward Home," after a poem by Jordan. Etel Adnan is the only Arab poet included, as Mahmoud Darwish was unable to obtain a visa.

This event, which marks the beginning of a long friendship with Jordan and Miles, is crucial in introducing Fattal to the literary and progressive community of the time. Jordan provides her with contacts who help her distribute *Sitt Marie Rose*. "The book had an enormous impact in the United States because we had a progressive community, a feminist community, that embraced Marie Rose. [The feminists] completely identified with her; they all helped me distribute it, write about it, and present it in their bookstores."

1988

When I felt that the publishing house could function without my constant attention, I returned to artistic practice and began working in sculpture."

"It was understood, without being said, that I would begin sculpture—and sculpture in clay."

Simone Fattal takes classes at the College of Marin for two or three years, then at the San Francisco Art Institute; at the time, it was one of the most prestigious art schools in the United States, and artists such as Diego Rivera, Richard Diebenkorn, and many other figures of modern art taught there.

Her first sculpture, *Torso Found in Today's Downtown Beirut*, combines an alabaster stone evoking an archaeological fragment discovered at a Near Eastern site with the war raging in Lebanon. "I discovered an entirely new way of expressing myself. Sculpture was a revelation, and in a way, it seemed very easy to me. It was an exhilarating activity."

1990

The Post-Apollo Press published works of experimental literature and poetry for more than thirty years. Simone Fattal also commissioned and carried out English translations of the work of numerous European and Arab writers, including Marguerite Duras, Jalal Toufic, Barbara Guest, Lyn Hejinian, Leslie Scalapino, Tom Raworth, as well as Djalāl ad-Dīn, known as Rumi, the Persian poet who profoundly influenced Islamic religious thought, and Ibn 'Arabī, a prominent figure in Sufism.

The Post-Apollo Press, with its academic readership, contributed to the discovery of authors from the Arab world. It was also one of the few poetry-focused publishing houses to work actively with feminist presses and bookstores, for which the San Francisco Bay Area was a major hub.

2000

First exhibition of Fattal's sculptures at the Galerie Janine Rubeiz in Beirut. The works are shipped by air from San Francisco.

She participates in the Fifth Cairo Ceramics Biennale.

2006

Although she generally creates small-scale sculptures, Simone Fattal also produces monumental works, particularly when she collaborates with the ceramicist Hans Spinner in Grasse, known for his work with artists such as Joan Miró, Anthony Caro, Antoni Tàpies, and Eduardo Chillida, whose works she discovers at the Galerie Lelong. She returns to this studio in 2008, 2011, and 2013.

2010

Simone Fattal exhibits at the Galerie Tanit in Beirut.

2011

She participates in the Sharjah Biennial, United Arab Emirates, where her sculptures attract the attention of numerous curators and gallery owners.

2012

Etel Adnan and Simone Fattal, who had maintained a pied-à-terre in Paris, begin spending increasingly longer periods there. During the summer, they travel to Beirut, as the civil war has officially ended.

2015

Simone Fattal's collages are presented for the first time at the Galerie Balice Hertling in Paris, where they are exhibited alongside sculptures. Previously represented by the Galerie Tanit in Beirut, the artist joins Karma International Gallery in Zurich.

2016

The kaufmann repetto gallery (Milan and New York) devotes several exhibitions to Fattal's work beginning in 2016. Simone Fattal's *Etel Adnan. La peinture comme énergie pure* is published by L'Échoppe.

2017

She receives her first retrospective at a French public institution, *L'homme qui fera pousser un arbre nouveau*, organized by Sébastien Faucon at the Musée d'Art Contemporain de la Haute-Vienne, in the Château de Rochechouart. An exhibition of her works is also held in London at Heni Publishing, accompanied by the publication *Watercolours*, which brings together a hundred or so of her watercolors dating from 1972 and 2016.

2018

The Musée Yves Saint Laurent Marrakech invites Simone Fattal to conceive the exhibition *Garden of Memory*, curated by Mouna Mekouar. The sculptures are accompanied by an Etel Adnan poem, "Conversation with My Soul (III)," read by Robert Wilson with music by Michael Galasso. The artist creates all the works presented in Marrakech at the MC Pots pottery studio. These works are shown again the following year in Venice, at the Punta della Dogana, as part of the exhibition *Luogo e Segni*, curated by Martin Bethenod and Mouna Mekouar.

2019

The MoMA PS1 in New York devotes a major retrospective to her work, *Works and Days*, curated by Ruba Katrib. The artist's first work to be installed in a public space—a monumental bronze entitled *Gates of the Sea*—is installed at the entrance of the National Museum of Qatar in Doha, designed by Jean Nouvel.

2021

Her work is the subject of two solo exhibitions: *Finding a Way* at the Whitechapel Gallery in London, curated by Laura Smith and Grace Storey, and *A Breeze Over the Mediterranean* at Fondazione ICA Milano, curated by Alberto Salvadori.

Qatar commissions her to create a project intended for installation in the desert, one hour from Doha. The artist proposes three large blue granite sculptures made in Brittany. Taking the form of pyramids or tents, they are installed in the desert that year.

2022

Simone Fattal receives the Rosa Schapire Art Prize in Hamburg. She participates in the 2022 Venice Biennale, *The Milk of Dreams*, curated by Cecilia Alemani.

2023

From April to November, the exhibition *Thus Waves Come in Pairs* is held at Ocean Space, a venue located in the church of San Lorenzo in Venice.

From June to September, the exhibition *The Manifestations of the Voyage* is presented at Portikus in Frankfurt, curated by Liberty Adrien and Carina Bukuts.

MUSÉE D'ART MODERNE DE PARIS

11, avenue du Président Wilson, 75116 Paris
Tel. +33 (0)1 53 67 40 00
www.mam.paris.fr

- Metro: Alma-Marceau or Iéna (Line 9)
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- Bicycle: Bicycle parking spaces are available in front of the museum entrance.
- RER C: Pont de l'Alma (Line C)

- Tuesday to Sunday, 10:00 am – 6:00 pm
- (last ticket sales at 5:15 pm)
- Closed on Mondays and certain public holidays
- Late openings: Thursdays until 9:30 pm

Full price: €14
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Full price: €20
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The exhibition is accessible to visitors with motor disabilities and reduced mobility.

Booking a ticket in advance is strongly recommended at: www.billetterie-parismusees.paris.fr

Maud Ohana
maud.ohana@paris.fr
Tél. +33 (0)1 53 67 40 51

Paris Musées

Paris Musées is a public institution that incorporates the 12 City of Paris museums and 2 heritage sites. It is the leading museum network in Europe and, in 2025 received more than 5.1 million visitors.

Paris Musées is a public institution that incorporates the 12 City of Paris museums and 2 heritage sites. It is the leading museum network in Europe and, in 2024 received more than 4.8 million visitors. The Paris Musées network includes art museums (Musée d'Art Moderne de Paris, Petit Palais - Musée des Beaux-Arts de la Ville de Paris); history museums (Musée Carnavalet - Histoire de Paris, Musée de la Libération de Paris- Musée du Général Leclerc- Musée Jean Moulin); former artists' studios (Musée Bourdelle, Musée Zadkine, Musée de la Vie romantique); writers' houses (Maison de Balzac, Maison de Victor Hugo in Paris and in Guernsey); the Palais Galliera -the City of Paris fashion museum; museums bequeathed by major donors (Cernuschi Museum of Asian Art, Cognacq-Jay Museum); as well as heritage sites: the Paris Catacombs and the Archaeological Crypt of the Ile de la Cité.

Paris Musées was founded in 2013. Its mission is to promote, curate and present the collections of the City of Paris museums, which contain over a million works of art, and are open to the public free of charge. Constant attention is paid to research and the conservation of the collections as well as to their enlargement through donations, bequests and acquisitions. Every year, the museums and sites administered by Paris Musées run an ambitious exhibition programme, accompanied by cultural and mediation services for all, especially those who are not often exposed to cultural activities. We also publish catalogues to accompany the exhibitions.

Furthermore, since its creation, Paris Musées has been committed to a deliberate strategy of adapting its working practices and procedures towards a reduction and an improvement in the environmental impact of all its activities (exhibition production, publishing, the transport of artworks, and energy consumption generally) at all the fourteen sites and museums in the network. As part of its commitment to sharing art and culture with the greatest possible number of people, Paris Musées has also put in place an innovative digital strategy that provides free online access to more than 400,000 high-definition images of works from its collections, as well as a wealth of other content (virtual tours, podcasts, etc.). They can be accessed on the Paris Musées Collections and Paris Musées Explore websites. Paris Musées also organises a course of art history lectures given by Specialist advisors from the City of Paris Museums; this can be subscribed to online.



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