

MUCEM

מקומות קדושים משותפים  
SHARED SACRED SITES  
أماكن مقدّسة مشتركة

PRESS KIT

FROM 29 APRIL TO 31 AUGUST 2015

TEMPORARY EXHIBITION

1 ESPLANADE DU J4 - MARSEILLE



MUCEM.ORG



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# CONTENTS

PRESS RELEASE	5
DICTIONARY OF NON-CONVENTIONAL WISDOM	6
INTRODUCTION BY THE COMMISSIONERS	7
General Commissioner: Dionigi Albera, anthropologist, director of research at CNRS	
Associate Commissioners: Isabelle Marquette, curator at the MuCEM (executive commissioner), Manoël Pénicaud, anthropologist, MuCEM, IDEMEC	
A CONSTELLATION OF SHARED SACRED SITES	8
EXHIBITION ITINERARY	9
COMMISSIONERS OF THE EXHIBITION	20
THE MuCEM'S COLLECTION SURVEYS	21
SCENOGRAPHY	22
EDUCATIONAL PARTNERSHIPS	23
SURROUNDING THE EXHIBITION	26
ROYALTY-FREE IMAGES FOR THE PRESS	28
PRACTICAL INFORMATION	30



# PRESS RELEASE

## SHARED SACRED SITES

### MuCEM J4

FROM 29 APRIL TO 31 AUGUST 2015

MuCEM J4 - Niveau 2 - 1 130m<sup>2</sup>

#### TEMPORARY EXHIBITION

General Commissioner: Dionigi Albera, anthropologist, director of research at CNRS

Associate Commissioners: Isabelle Marquette, curator at the MuCEM (executive commissioner),  
Manoël Pénicaud, anthropologist, MuCEM, IDEMEC  
Scenography: Nathalie Crinière (NC Agency)

Religious identity is one of the most sensitive issues raised by “living together” in the Mediterranean. Seen in this light, this inland sea seems to be an area of separation and conflict.

To each their own God, their scriptures, their saints. At worst, exchanges result in religious wars and the clash of civilisations- at best, in scholarly debates, laborious and often sterile.

A religious phenomenon, little known to the general public, but very present in the Mediterranean, will be brought to the attention of MuCEM visitors: the sacred places shared by the followers of different religions.

The fruit of several years of scientific research conducted by CNRS and Aix-Marseille University, this exhibition takes a fresh look at the religious behaviour of Mediterranean populations and highlights some of the most interesting (and most overlooked) phenomena in the region, namely the sharing and exchange between religious communities.

The exhibition focuses its attention on contact situations where sites and figures of sanctity place distinct traditions in communication. Without falling into the hollow rhetoric of “a

dialogue of cultures and religions”, it seems vital, amid debates about the clash of civilisations, to demonstrate that alienation and abhorrence of the other are not the required modalities of interaction between the religions of Mediterranean.

The principal objective of the exhibition is to inform a wide audience about these surprising phenomena that

*“Even if the dogmas of the three monotheistic religions seem incompatible, in reality they share biblical figures, saints and sites.”*

concern, today as in the past, millions of people around the Mediterranean. By introducing the places, figures and practices, the exhibition is designed as an invitation to explore this little known Mediterranean.

In the face of rising fundamentalism and exclusivist theologies, new keys are needed for a deeper understanding of the complexity of exchanges between Mediterranean religions. This is precisely what the exhibition aims to offer its visitors.



# DICTIONARY OF NON-CONVENTIONAL WISDOM

To question certainties, deconstruct prejudices and examine all that we share, in every sense of the word, these are the aims of this exhibition. From contemporary testimonies to the exhibition of historical objects, you will be immersed in the very heart of these shared sacred places.

Shared Sacred Sites, the exhibition through which you will learn that remarkably:

1

The Qur'an views Mary as a symbol of trust in God and recounts several episodes in common with Christian traditions: the Presentation at the Temple, the Annunciation, the virginal conception and the birth of Jesus.

3

Eastern Christians pray in Arabic

2

The sacred figure of Mary is cited 34 times in the Qur'an, versus 19 times in the New Testament.

4

Every year, on 23 April, nearly 100 000 Muslims make pilgrimages to a Christian monastery in the Prince Islands off Istanbul.

5

Shared sacred sites are not only located in the Holy Land, but throughout the Mediterranean.

6

In Marseille, everyday, Muslims pray to Mary at Notre-Dame-de-la-Garde.

8

In Djerba, Tunisia, Jews and Muslims attend the El Ghriba synagogue removing their shoes

7

There was a time when the Mount Sinai monastery served as a stopover for pilgrims

9

Saint George was transformed into

10

Jesus is one of the greatest

# INTRODUCTION BY THE COMMISSIONERS

“The exhibition explores the phenomenon of followers from different communities of faith attending the same sanctuaries.”

Certain quick conclusions, coming from social science practices largely preoccupied with skimming collective facts, reinforce this view that the media willingly substantiates almost daily. We are thus witnessing a toughening of the accounts of incompatibility that the monotheistic religions propose in the conception of their reciprocal relations. To each their own God, scriptures, saints. At worst, exchanges result in religious wars and the clash of civilisations, at best in scholarly debate, laborious and often sterile.

## CONTEXT AND ISSUES

According to a widespread belief, perpetual and exclusive allegiance to one God should prevent the intersections that are found in geographical areas other than the Mediterranean. Indeed, the clash of the monotheisms seems particularly volatile in their matrix region, where difference and conflict seem to be the basic ingredients of the religious landscape. However, a detailed study of social practices reveals a reality which is much more complex. Observation without preconceptions about the religious journey reveals overflowing of the bed of orthodoxy. Far from being monolithic ensembles, even in the Mediterranean, the monotheistic religions appear to be “traversed” by intersecting practices.

The exhibition focuses its attention on contact situations where sites and figures of sanctity place distinct traditions in communication. Without falling into the hollow rhetoric of “a dialogue of cultures and religions”, it seems vital, amid debates about the clash of civilisations, to demonstrate that alienation and abhorrence of the other are not the required modalities of interaction between the religions of Mediterranean. Thus, it will be seen that when the religious is seized close to the experience, in the interstices of daily practices, occasionally an interpenetration of traditions and cults emerges, under the eye, sometimes understanding, sometimes vindictive, of the “guardians of the temple”.

## A NOVEL MEDITERRANEAN ODYSSEY

The exhibition offers visitors a unique Mediterranean odyssey through the places of worship and the figures shared by the three monotheisms. It will be seen that, over the centuries, where religiously distinct populations coexist in the Mediterranean region, shared devotions emerge. Though subdued and often silent, these interreligious circulations represent a kind of basso continuo, a backdrop to the tumult of the Crusades and the Wars of Religion.

## THE POLYSEMY OF THE WORD “SHARE”

While highlighting examples of interreligious sharing and exchange, the exhibition will not shy away from the clashes, the obstacles and the failures of interreligious relations, crystallised in the geopolitical events that directly affect the sites of sanctity presented.

The exhibition is based – through its title – on the polysemy of the word “share” which signifies both the acts of sharing and of dividing. We will thus see that certain places function as vectors of opportunity and openness (encounters, porosities) while others lead to closures (divisions, partitions).



Muslim praying against the cenotaph of Rebecca in the mosque of the Tomb of the Patriarchs, Manoël Pénicaud, Hebron, Palestine, 2014 ©



# A CONSTELLATION OF SHARED SACRED SITES



A constellation of shared sacred sites @ C – Album. Marco Maione

Thousands of sites have been the subjects of interreligious sharing, often for centuries, in certain instances extending to the present day.

While the sheer profusion of these sanctuaries in the Mediterranean hampers an exact census, this allegorical map aims to illustrate both the abundance and the

The exhibition presents some thirty shared sacred sites around the Mediterranean, from the Maghreb to the Near East, by way of Notre-Dame-de-la-Garde in Marseille, Lampedusa and Istanbul.

Although the Holy Land is home to the largest concentration of shared sacred sites, this phenomenon reoccurs throughout the eastern and southern Mediterranean, as well as in the Balkans where we often forget the existence of a European Islam, present for several centuries.

Thus the exhibition is not limited to just Jerusalem – the obvious first thought – given that the Gallery of the Mediterranean, on the ground floor of the MuCEM, devotes an entire section to it.

The majority of intersections concern Islam and Christianity. This is due to the numerical importance of the different religions.

Being the most recently revealed religion historically, Islam was

often grafted onto existing practices and places. In addition, over the course of history, Christian Europe has been more intolerant of religious minorities than the Islamic Middle East. This explains the high concentration shared sacred sites south of the Mediterranean.

The sacred sites addressed can be places of allayed sharing:

- The Cave of Elijah in Haifa (Israel)
- The El Ghriba synagogue in Djerba (Tunisia)
- The monastery of Saint-George off Istanbul (Turkey)
- The church Our Lady of Zeitoun in Cairo (Egypt)
- The Basilica Notre-Dame d’Afrique in Algiers (Algeria)

But also places of division:

- The Cave of the Patriarchs in Hebron (Palestine)
- Rachel’s tomb in Bethlehem (Palestine)



# EXHIBITION ITINERARY

The exhibition is presented as a “pilgrimage” from one sacred site to another. It is based additionally on the polysemy of the word share, which means both the act of sharing, as well as division and partition.

*“Visitors are invited to take up their pilgrims’ staff and to explore the shared sacred sites that dot the Mediterranean.”*

Nearly 400 objects are presented in this exhibition: classical works of art, documentary films, photographs, everyday objects collected in the field... Several contemporary works punctuate the path, giving visitors the opportunity to observe artists’ subjective perceptions of these sacred places.

The itinerary is also interspersed by audio testimonials and sound creations at 4 points along the route, fruits of an educational partnership with Aix-Marseille University (SATIS). Video productions presented in the exhibition include both existing productions (INA, documentary films) and productions realised by the MuCEM specifically for this exhibition, within the context of the collection surveys.

The visit concludes with multimedia terminals that offer supplementary information on the themes of the exhibition, produced by Ingémédia through a partnership with the University of Toulon.

## PART 1:

### Prophets and patriarchs

Throughout history, veneration of the great prophets common to the three monotheisms generated interreligious junctions. In the first part of the exhibition, visitors explore the sacred sites associated with these prophets.

Having become landmarks or pilgrimage destinations over the course of history, visitation of these sites is indicative of various attitudes: appropriation, claiming. Even if they are sometimes places of sharing, they can also crystalize antagonisms. In this section, visitors are closest to the symbolic and theological heart of the religions, more volatile and tending to incite antagonism.

The three monotheistic religions have doctrinal differences, but also a series of correspondences, porosities, and overlaps. Thus, several biblical figures (kings, patriarchs or prophets) constitute references shared by all three monotheisms. Their traces materialize in the sanctuaries where the faithful of the different religions often converge.

Different religious authorities generally covet control of these sites, which have key symbolic value. This often generates situations of tension, more or less overt, the intensity of which depends a great deal on political issues. In the Near East, certain sanctuaries have become sites of confrontation in the context of the Israeli-Palestinian conflict. Others, more peripheral, still have communal visitation that is less structured and more peaceful.



Abraham washing the feet of three angels, Émile Lévy, Paris, 1854, oil on canvas, 113 x 145.5 cm, École Nationale Supérieure des Beaux-Arts, Paris.

### Abraham, father of a multitude

Father of three religions and the first pilgrim, Abraham is an important figure. Sacred sites linked to the episodes of his life are equally recognised by the three monotheisms. A common ancestor, he generated numerous relationships among the "People of the book", according to the Quranic expression.

Works evoking Abraham's life and exploring his roles as both patriarch and pilgrim will greet visitors. These works come from various cultural backgrounds, each marked by one of the three monotheistic religions.

According to the Bible, Abraham long inhabited the Oak of Mamre, near Hebron. This is the setting where he extended hospitality to three strangers, commonly thought to be angels (Genesis 18; Qur'an XI, XV and LI).

The epicentre of Hebron (Al-Khalil, "The Friend of God" in Arabic) is the Tomb of the Patriarchs where Abraham, Sarah and their descendants are said to be buried.

While the site of Mamre still carries the tradition of hospitality stemming from Abraham's encounter with the three angels, the Tomb of the Patriarchs provides a contrasting example of division without exchange: today, the interior is physically divided, one space being reserved for Muslims, the other for Jews. This sacred site crystallises the sharpest tensions of the Israeli-Palestinian conflict.



Abraham, Mordechai Perelman, 20TH century, plaster, 107 x 34 x 24 cm, Musée d'Art et d'Histoire du Judaïsme, Paris, photo Christophe Fouin. © Musée d'Art et





Rachel's Tomb, Zeev Raban, Tel-Aviv, Israel, 1931, postcard, 10 x 15 cm, Musée d'Art et d'Histoire du Judaïsme, Paris. © Musée d'Art et d'Histoire du Judaïsme,

### Rachel's tomb, an exclusive appropriation

Located near Bethlehem, the shrine dedicated to the memory of Rachel, wife of the biblical patriarch Jacob was frequented from the Middle Ages by the followers of the three religions. The situation has changed in recent decades. After having been the scene of several violent confrontations, Rachel's tomb was separated from the city of Bethlehem by a concrete wall built by the Israeli government. Access to the sanctuary is now controlled by a checkpoint and reserved for Jews.

### Elijah at mount carmel, an example of peaceful sharing

In contrast to the previous cases, we present an example of peaceful joint visitation by followers of the three monotheisms: the Cave of Elijah at Mount Carmel.

Overlooking the Mediterranean and the city of Haifa, Mount Carmel is the place where, according to the Bible, the prophet Elijah fought the priests of the god Baal. At the foot of the promontory is a cave where the prophet is believed to have lived. Since the Middle Ages, this site has been shared by the three monotheisms, despite a succession of denominational appropriations.

Today, this sanctuary is Jewish, but one regularly encounters Christians, Druze and Muslims. Here, sharing is much more peaceful than in the volatile cases of Jerusalem or Hebron.

### The sinai, in the footsteps of moses

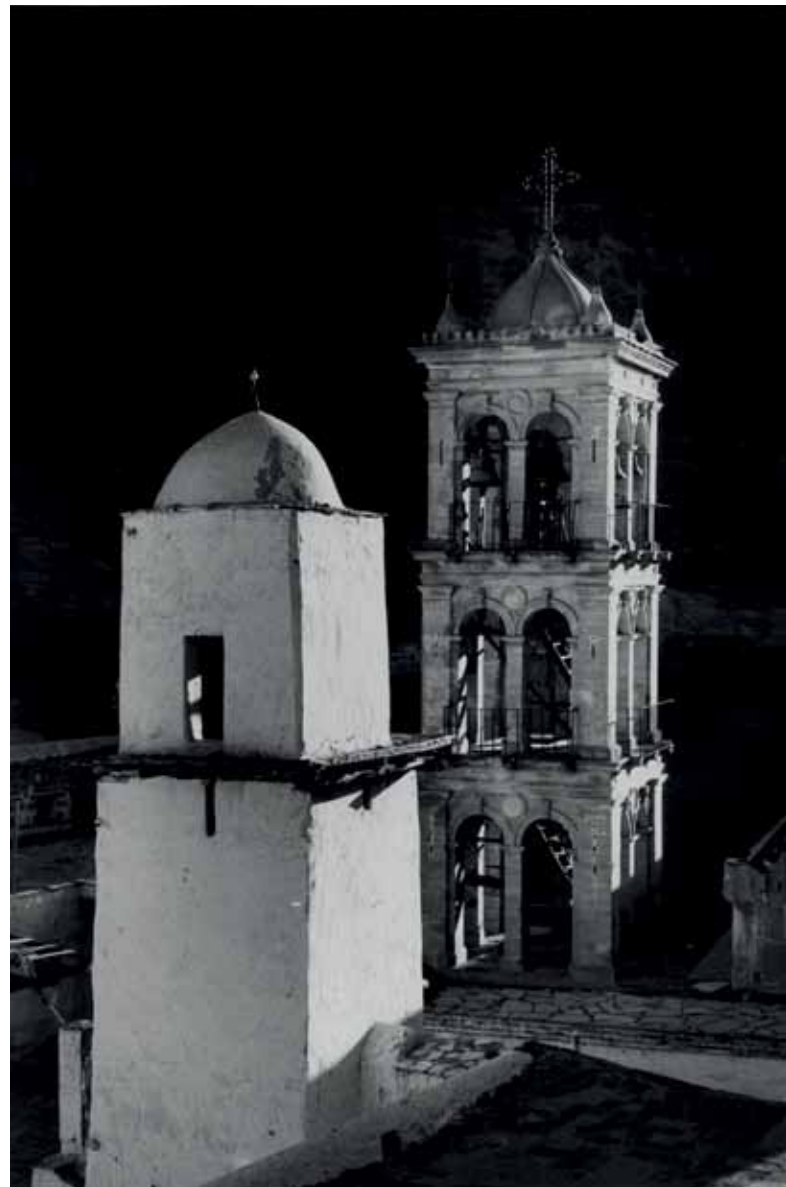
Mount Sinai was the setting of two major events in the biblical tradition equally recognised by Muslims: the Burning Bush and the delivery of the Tablets of the Law to Moses. In addition, the prophet Muhammad is thought to have stayed there before the revelation of the Qur'an.

Thus, this region has become a place of pilgrimage as such, as

well as a stopover on the route to Jerusalem or Mecca.

At the summit of Mount Moses (Sinai), where the prophet was to have received the law of God, a chapel co-exists with a mosque. At the base of the mountain, the Greek orthodox monastery of Saint Catherine has, since the twelfth century, housed another mosque. Today, access to the monastery is extremely limited due to security issues in this area.

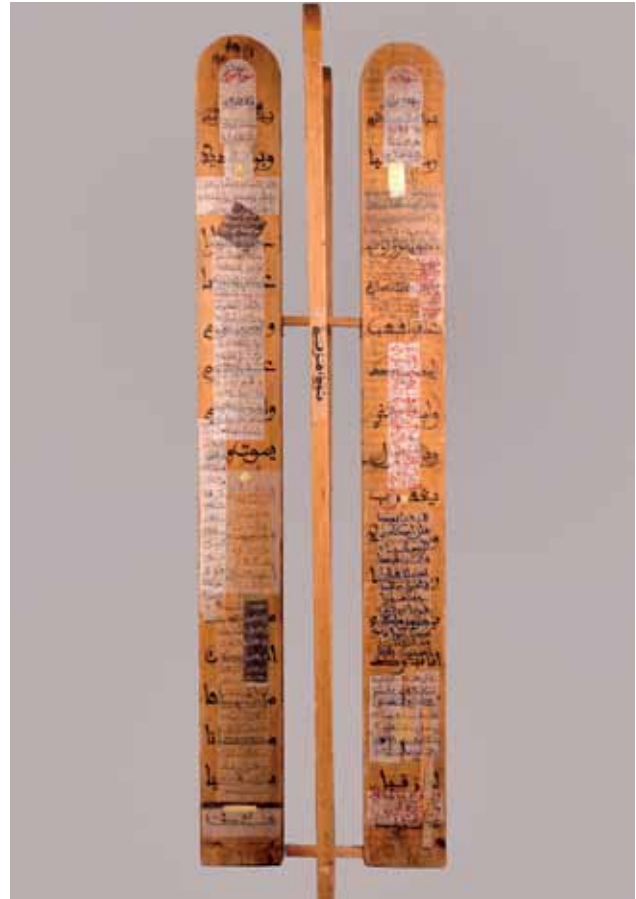
An iconographic perspective of the monastery and its architecture encourages visualisation of this cohabitation and discovery of the pilgrim practice. Listening to stories of travellers from different centuries also highlights this cohabitation. Finally, contemporary photographs document the welcoming of pilgrims and the cohabitation of Bedouins and monks. In this section, the reading of pilgrimage stories accompanies visitors along their tour.



Mount Sinai, Monastery of Saint-Catherine, Elliott Erwitz, Egypt, 1958, modern



Notre Dame de Grâce, Raffl, Paris, first half of the twentieth century, polychrome



Sura of Mary, Abdallah Akar, Saint-Ouen-l'Aumône, France, 2004, calligraphy on wood, gold leaf, collages, 200 x 20 x 4 cm each board, private collection.

## PART 2:

### Mary the christian, mary the muslim

Mary is a bridge between Christianity and Islam. For Christians, she is the mother of the Son of God, for Muslims, the mother of the prophet Jesus. Mary is mentioned more often in the Qur'an than in the entire New Testament (34 mentions versus 19) and is the central figure of two suras.

Important signs of Marian devotion have become established in the practices of Muslims, who appeal to the Virgin while visiting Christian sanctuaries. Certain sites are also visited by the faithful of both religions.

Visitors are welcomed into this section by two sculptures that demonstrate recognition of this shared figure across different aesthetic codes, one in the Catholic context, the other in the Muslim context.

An Iranian television series on the Virgin's life recalls the essential elements of her life and offers a contemporary vision of Mary in the Shiite Muslim world.



Sura of Mary (detail), Abdallah Akar, Saint-Ouen-l'Aumône, France, 21<sup>st</sup> century, calligraphy on wood, gold leaf, collage, 200 x 20 x 4 cm per board, private



### The sites of the virgin

As with the prophets, key places in Mary's life have been the subjects of joint pilgrimages for several centuries. While some still endure, others have gradually faded. In this part of the exhibition, we will explore three sites.

Following the site of the Annunciation in Nazareth, visitors will discover the Church of the Sepulchre of Mary at the gates of Jerusalem.

Then they will find themselves transported to Egypt in the footsteps of the Holy Family. Near Cairo, the site of Matarieh became an important pilgrimage centre. Over the centuries, the stories of travellers testify to the lush garden that attracted

Christians and Muslims, many of whom were believed to have benefited from miraculous healing. Today, transformed into a "museum" the site is surrounded by buildings, in contrast to the idyllic representations of the past.

Also in Cairo, at the end of the 1960s, a series of apparitions took place over the Coptic church of Zeitoun. Whether real or not, these phenomena subsequently attracted millions of pilgrims, including a significant number of Muslims. More recently, several apparitions have been recorded, for example in Asyut and Minya.



The Virgin visited by the angels during the Flight into Egypt, Francesco Albani dit l'Albane, Bologna, Italy, second half of the 17<sup>th</sup> century, oil on copper, 75 x 95 cm, Musée-Château de Fontainebleau, deposit of the Louvre Museum, Department of Paintings, Paris. © RMN - Grand Palais (Château de Fontainebleau)/



### The universal mother

Mary embodies, across religious boundaries, the qualities of universal motherhood. As the mother of Jesus, Mary receives prayers related to fecundity and maternity. Contrary to the sites previously presented, here there is more focus on the expectations of devotees and their expression.

The Basilica of the Nativity in Bethlehem can be considered a key Islamic site. Tradition has it that the Prophet Muhammad made a stopover there on his Night Journey, to pray where “his brother Jesus” was born.

The island of Lampedusa is a crossroads in the Mediterranean. Since the 16<sup>th</sup> century, the desert island has been home to a grotto dedicated to both Mary and a Muslim saint. Sailors of both religions leave offerings and provisions there for possible shipwreck survivors.

On the heights of Ephesus in Turkey, Mary’s house is visited by hundreds of thousands of people annually, including many Muslims. Expectations of fecundity are predominant.

Through a variety of media (film clips and documentaries, classical and contemporary works of art, photos and everyday objects from collection surveys), these different facets of Mary will be unveiled to the public.

### Diversions

Given her importance to both Christianity and Islam, the figure of Mary may have been used to proselytise, as an instrument of conversion.

Western medieval literature is punctuated by rare miracles performed by the Virgin entailing the conversion of faithful Muslims to Christianity.

During the colonisation of the Maghreb, the French built Marian shrines, which were visited by Muslims who did not convert. This frequentation persisted like at Notre-Dame-de-la-Garde in Marseille. Currently, in the context of tightening exclusivist theologies, fundamentalists of the “Islamic State” are violently rejecting the cult of Mary.



### PART 3:

#### Encounters with saints

In monotheistic religions, God, being distant and inaccessible, is sought paradoxically through intermediaries. Thus, a variety of intercessors have been solicited in Christianity, as well as in Judaism and Islam.

The worship of saints is officially established in the different denominations of Christianity, except among Protestants. However, recourse to these intermediaries is often condemned or disapproved of in Islam and Judaism, as it runs the risk of diverting the faithful from the worship of God alone. Despite the animosity of most religious authorities, this veneration is still widespread. Fully accepted among certain minorities, it is even exalted by a few mystical orders.

Sometimes, the faithful come to pray in a sanctuary linked to another religion. This is explained by the "power" attributed to the saint who "inhabits" the sanctuary, and is capable of responding to shared expectations: healing, fecundity, happiness, love, protection, exorcism...



Jewish woman placing egg votives in the crypt of the El Ghriba Synagogue, Manoël Pénicaud, Djerba, Tunisia, 2014, MuCEM/IDEMEC. ©



Chest plate, Hand of Fatima, Lawha, Casablanca, Morocco, early 20<sup>th</sup> century, silver, pearls, silk, 12 x 6.5 x 0.3 cm, Musée du Quai Branly.

#### Judeo-muslim sacred sites

In the Maghreb, the long-term coexistence of Jews and Muslims generated interdenominational intersections. It was not uncommon to visit the shrine of another to obtain a pardon or Baraka (divine grace). The Arabic term Ziyarat defines a visit to the tomb of a saint or a rabbi. In Islam, this type of devotion is completely different from the canonical pilgrimage to Mecca (Hajj). Since the Jews departure from North Africa, these shared visits have almost disappeared, except in rare places like the El Ghriba Synagogue on the island of Djerba in Tunisia.



Jews at the cemetery, André Suréda, Algeria, 1912, gouache on cardboard, 54.5 x 68.7 x 3.5 cm, Musée Rolin, Autun. © City of Autun, Musée Rolin, photo S. Prost

## Shared expectations

Behind the intertwined devotions are hidden common desires: to heal, marry, bear children, protect, prosper... It is not only places that are shared but also prayers and practices.

Once effectiveness is noted, the faithful do not hesitate to cross religious borders to benefit from the power of saints and the sites they inhabit. Jews, Christians and Muslims share a lexicon, a grammar and a common vocabulary, manifested in many ritual objects: candles, amulets, talismans, votives, incense, like so many common denominators.

## The seven sleepers and the people of the cave

Known in Islam as the People of the Cave (Ahl al-Kahf, in Arabic), the Seven Sleepers miraculously slept in a cave for several centuries to escape persecution by the Roman Empire. Their awakening is a metaphor for the resurrection of the body, in Christianity and in Islam. The story of the Seven Sleepers became widespread through The Golden Legend and in the Qur'an ("The Cave" sura).

Many caves in the Mediterranean world are considered miraculous. The legend of the Seven Sleepers sometimes leads to common veneration among Christians and Muslims.

These figures shared by Christianity and Islam inspired many



Miniature of Ahl al-Kahf (People of the Cave), Ayşe Özalp, Istanbul, Turkey, 21ST century, miniature, 29.7 x 21 cm, private collection. © MuCEM/Yves Inchieman

artists (literature, poetry, cinema, theatre, contemporary art), sometimes going beyond the interreligious dimension, even to promote tourism.

Paintings, panoramic photos, ancient books as well as a contemporary art installation will illustrate this section.

## Saint-George, a common denominator

The figure of Saint Georges is among those responsible for the most frequent intersections between Christians and Muslims in the Eastern Mediterranean.

Here the exhibition presents iconography related to Saint



Gourde, Saint George, Bulgaria, 1898, painted wood, 29.8 x 19.5 x 10 cm, MuCEM

George, and the pilgrimage of which he is the subject: off Istanbul, the Greek Orthodox monastery of Saint George stands on top of the island of Büyükada. The saint's feast, celebrated the 23 April, draws up to 100 000 people, mostly Muslims. The majority come to make vows, which can take very different ritual forms.

Emphasis will also be placed on the identification made between Saint George and the Quranic figure of Al-Khidr (the Green One), also associated with Elijah. The celebration of spring, called Hidrellez (signifying the day of Elijah and Khidr), takes place on the day of Saint Georges. Other transformations will be discussed, particularly in the Balkans.

The works exhibited in this section are primarily the results of a collection survey conducted in 2014.

## Cults in peril





Votive rituals outside the monastery of Saint George, Manoël Pénicaud, Büyükada, Turkey, 2014, MuCEM/IDEMEC. © MuCEM/IDEMEC /Manoël Pénicaud

The worship of saints is a phenomenon condemned and resisted by fundamentalists, especially in Islam where today shared practices and the bridging of religious divides are increasingly under threat.

In Syria, certain monasteries, like those of Our Lady of Saidnaya and Saint Thecla in Maaloula, have always had a strong spiritual influence. Pilgrimage sites, they were heavily frequented by Muslims.

In recent years, these sites have been affected by the Syrian civil war. The monastery of Saidnaya was hit by shellfire. That of Maaloula was directly attacked by the forces of the jihadists Front Al-Nosra, affiliated with Al-Qaida, seriously damaging its structure and holding 12 nuns hostage for several months.

#### PART 4:

#### Witnessing and bridging boundaries

Pilgrims, travellers, mystics, poets, scholars and healers, a panoply of personages arising like figures in-between, both witnesses and actors in the interreligious sharing in the Mediterranean.

This transversal section is organised around portraits of several bridge builders who circulate between different worlds. Rich in audio-visual elements, it allows visitors to meet observers, healers and exorcists, poets and mystics, travellers and entrepreneurs of the interreligious dialogue, who implement mediation initiatives in a pragmatic way.

#### The Marseillais Laurent d'Arvieux

Laurent d'Arvieux (1635-1702) of Marseille spent a long time in

the East. Speaking Turkish and Arabic, both merchant and pilgrim, his Mémoires deliver a captivating first-hand testimony of interreligious frequentation in the Holy Land. Making a point to seek out and understand the other, he lived for weeks in the midst of the Bedouins.

At Versailles, the chevalier d'Arvieux, at once merchant, pilgrim and adventurer, was Molière's accomplice in designing the turqueries of the Bourgeois Gentleman. To amuse the king, he would speak Turkish, and to entertain the Dauphin, he dressed as a janissary.

#### Muslims poets at the monasteries

Despite the rapid Islamization of the Middle East, Christian monasteries continued to flourish. Certain even became sites of pilgrimage and or passage for Muslims. Some poets prized these places of hospitality for their tranquillity as well as for the delights of wine and occasionally of the flesh. During the Abbasside period, these poems were compiled into what might

be called a monastery guide.

#### Jalal Al-Din Rumi

Often called Mevlana, Jalal Al-Din Rumi (1207-1273) was the celebrated founder of the Order of the Whirling Dervishes (mevlevi, in Turkish). Its followers are known for spinning around, one hand reaching toward the sky, the other to the ground, in order to achieve a mystical ecstasy. He composed numerous poems marked by an interreligious overtone. This spirit also characterised his tariqa located in centre of the city of Konya in Anatolia. Inscribed on the pediment was: "Come, come, whoever you are, infidel, religious or pagan, regardless!"

#### Louis Massignon

Louis Massignon (1883-1962) was one of the greatest French Islamic and Arab scholars of the 20<sup>th</sup> century. A fervent catholic,



Miniature, Whirling Dervishes, Turkey, late 20<sup>th</sup> century, gouache and gold on paper, 20.2 x 12.5 cm, MuCEM, Marseille. © MuCEM/Yves Inquierman





he devoted his life to the study of Islam. Professor at the Collège de France, he was also a predecessor of interreligious dialogue. In Brittany in 1954, he began observing the Islamic-Christian pilgrimage of the Seven Sleepers, to promote “a serene peace in Algeria”. At his death, it was said of him in Cairo that he was “the greatest Muslim among the Christians and the greatest Christian among the Muslims”.

#### Paolo Dall’Oglio

Born in Rome in 1954, this Italian Jesuit has devoted his life to understanding Islam in the wake of Louis Massignon. Declaring himself to be “in love with Islam and believing in Jesus”: he advocates for Abrahamic unity and the possibility of exceeding dogmatic boundaries. Expelled from Syria in June 2012, he secretly returned there in July 2013. He went to the headquarters of the “caliphate” proclaimed by the “Islamic State” (Daesh) trying to free Muslim hostages by offering himself in exchange as a voluntary “hostage”. To date he has not yet emerged.



Paolo Dall’Oglio, Ivo Saglietti, Mar Musa, Syria, 2004, photograph, collection of

# COMMISSIONERS OF THE EXHIBITION



## DIONIGI ALBERA

General Commissioner.

Anthropologist, director of research at CNRS, director, since 2006, of the Institute of Mediterranean, European and comparative ethnology (IDEMEC, CNRS and Aix-Marseille University).

Dionigi Albera has more than 100 publications to his credit, including 12 books. His research has developed along several themes. In recent years, he has particularly focused on Mediterranean societies. He initiated a project of comparative anthropology on the monotheistic religions and the interreligious visitation of sanctuaries. A book, which he co-edited on the latter theme, *Religions traversées* (Actes Sud, 2009), has been translated in Spain, Italy and in the United States.



## MANOËL PENICAUD

Associate Commissioner. Anthropologist, associate researcher at the MuCEM.

Specialist of pilgrimages and interreligious relations in the Mediterranean, he joined the MuCEM in 2012 through a partnership with Aix-Marseille University, LabexMed and the Institute of Mediterranean, European and comparative ethnology (IDEMEC).

His expertise in the field led him to conduct several "collection surveys" (Turkey, Tunisia, Israel-Palestine, Macedonia, Italy) to enrich the exhibition with everyday objects, films and photographs.

He has also created ethnographic films and published several books including *Le réveil des Sept Dormants. Un pèlerinage Islamo-Christian en Bretagne* (Cerf, 2014).



## ISABELLE MARQUETTE

Executive Commissioner.

Curator at the MuCEM.

Curator of cultural heritage, Isabelle Marquette is responsible for the MuCEM's collections focused on mobility, cultural exchange and communication. A graduate of the École du Louvre, she also obtained a master's in research at the University of Franche-Comté in Besançon. Her studies have concentrated on cultural and artistic changes, particularly in the transition between Roman and gothic art (Sculptures from the church Sainte-Geneviève de Paris, 11<sup>th</sup> -12<sup>th</sup> centuries). Before joining the team of the MuCEM, she worked in various cultural institutions, such as the Louvre and the Musée de Cluny - Musée National du Moyen Âge, where she participated in the development of several exhibitions and museographic projects.



# THE COLLECTION SURVEYS OF THE MuCEM

One of the specificities of the MuCEM consists of mandating researchers to conduct collection surveys in the field. The purpose of these efforts is to gather various elements (objects, films, photographs) to nourish the museum's collections and give a concrete ethnographic dimension to its various projects.

Thus, several collection surveys have been conducted in recent years. Following an initial mission in November 2013 on the island of Lampedusa where the memory persists of a dual sanctuary visited in modern times by Christians and Muslims, Dionigi Albera (director of research at CNRS) and Manoël Pénicaud (associate researcher at the MuCEM) went to Istanbul through a partnership with LabexMed (Aix-Marseille University). The goal was to trace the pilgrimage of Saint George to the Greek Orthodox monastery of Büyükkada, where tens of thousands of Muslims converge twice a year. The following month, they went to Tunisia to the island of Djerba for the annual pilgrimage to El Ghriba Synagogue. This international gathering still gives rise to Muslim visits even today despite the high security measures put in place by the government that succeeded that of Ennahdha.

The sanctuary was the target of an attack attributed to Al-Qaida in 2002. In June 2014, both commissioners were invited by the French Research Centre in Jerusalem to facilitate their research concerning the various emblematic sacred sites, shared and/or partitioned in the Holy Land (Church of the Nativity, Cave of the Patriarchs, Rachel's Tomb, Tomb of the Virgin, Mount Carmel, Tomb of Samuel). In November 2014 finally, they went to Macedonia to investigate the Christians Orthodox monasteries visited by Muslims, as well as tekkes (Bektashi and Rifai orders). In the Balkans, there indeed exists a European Islam often forgotten or overlooked.

These different field missions resulted in the collection of:

- Several hours of video images the excerpts of which punctuate the exhibition;
- Hundreds of photographs some of which are featured in the exhibition;
- Miniatures and calligraphy;
- Sculptures (Nativity scenes, Rachel's Tomb, etc.);
- "Relics" (Oak of Mamre, Milk Grotto) ;
- Medals and amulets;
- Rosaries, hamsa (hand of Fatima), candles;
- Numerous pilgrimage souvenirs (incense, holy water, earth, herbaria);
- Iconographic representations (icons, post cards, etc.);
- Documentation (books, catalogues, brochures).

The MuCEM is currently conducting two other collection survey campaigns tied to preparations for forthcoming temporary exhibitions:

- "The Economics of Remains" directed by Denis Chevallier, head curator of cultural heritage, director of research and education, and Yann-Philippe Tastevin, former post-doctoral fellow of the MuCEM;
- The programme "Football & Identities" coordinated by Florent Molle, curator of cultural heritage.



# EDUCATIONAL PARTNERSHIPS

## CREATING SOUNDTRACKS

### WITH AIX-MARSEILLE UNIVERSITY

After an initial two-year partnership with the digital filmmaking school Supinfocom in Arles, the MuCEM repeated the experience within the framework of the temporary exhibition Shared Sacred Sites by turning to the students of SATIS (Sciences, arts et techniques de l'image et du son) at Aix-Marseille University in Aubagne for the creation of five soundtracks to be broadcast along the route of the exhibition. These sound creations created by master's students are an integral part of the visit. They address part of the scientific discussion of the exhibition. An immersive media device has been designed as an introduction to the exhibition. The soundtrack created by the students accompanies a graphic animation featuring the silhouettes of pilgrims. This auditory ambiance blends prayers, singing, and other characteristic sounds of the three monotheisms.

Virgin in Matarieh), the students drew upon the tales of pilgrims from the Middle Ages to the present day, furnished by the commissioners, and subsequently recorded. These creations complement and enrich the experience of viewing the objects presented. Visitors thus come to understand the pilgrim adventure and become aware of the longevity of the phenomena of interreligious sharing, often centuries old. A fictional soundtrack was written based on the Mémoires of Laurent d'Arvieux (Witnessing and Bridging Boundaries), a multifaceted figure from the 17<sup>th</sup> century. The rewriting and editing carried out by the students brings to life the multiple experiences of this merchant, pilgrim and adventurer from the time of Louis XIV. The latest creation of the SATIS students alternates the testimonies of Muslims visiting Christian monasteries with Sufi poetry.

Twice (in Sinai, in the footsteps of Moses, and the garden of the



SATIS students – Sound Creations © SATIS – Aix-Marseille University - Aubagne



# EDUCATIONAL PARTNERSHIPS

## CREATION OF A FICTIONAL CHARACTER MIA ON THE SOCIAL NETWORKS AND THE MED TOUR

In parallel, Shared Sacred Sites led to a second partnership with the department Ingémédia (UFR Information & Communication) of the University of Toulon. Some fifteen master's students developed two devices oriented toward new technologies and media, one of which will be implemented before and one during the exhibition.

Paving the way for Shared Sacred Sites, the first device consists of a transmedia communication campaign on the digital social networks Facebook, Twitter and Instagram with the hashtag #MiaMedTour2015. A digital persona has been created from start to finish, around a fictional character named Mia.

*“A young Marseillais art student 23 years-old, Mia will take off on a journey six weeks before the opening of the exhibition, from 13 March to 29 April, throughout the Mediterranean basin. Encouraged and followed by the MuCEM, she will set out to discover the shared sacred sites across six Mediterranean countries, the very subjects of the exhibition”.*

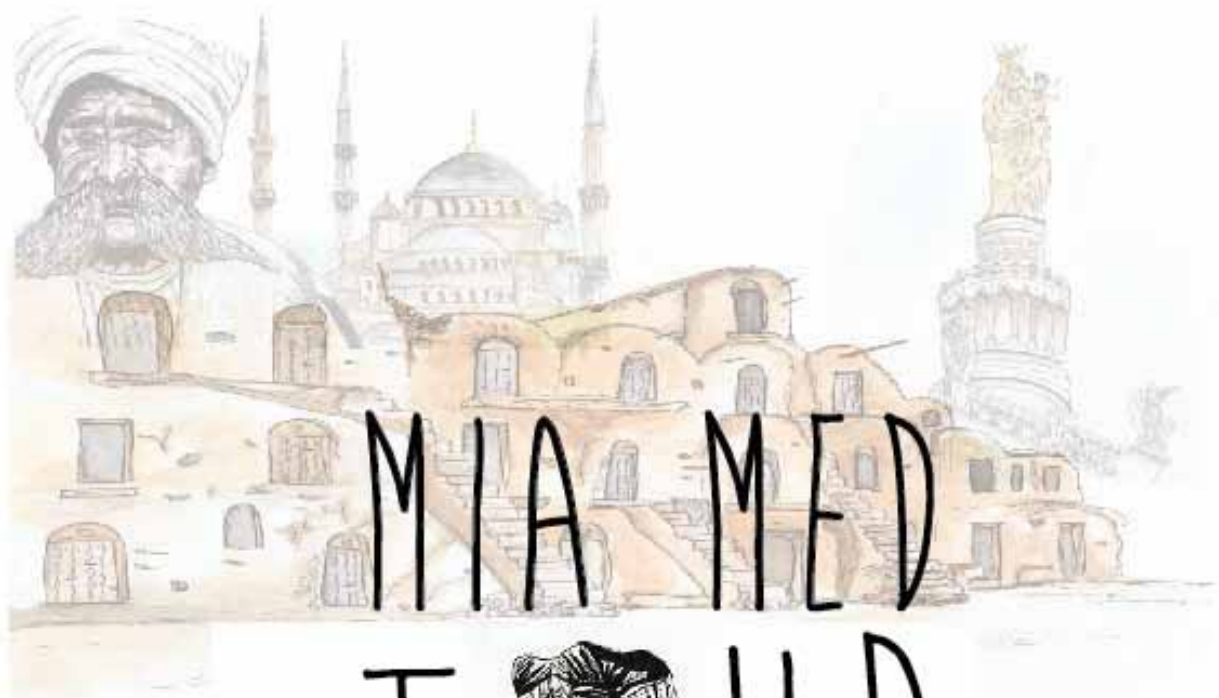
Throughout her journey, Mia will offer social media followers a neophyte's perspective. By posting daily and in real time on different social networks she will share her encounters, fears, surprises, joys, and problems. The content posted by Mia relies on texts, photographs from the commissioners, as well as illustrations and video animations created entirely by the students, who bring a graphic touch to the aesthetics. All of the contents have been subject to scientific validation by the commissioners with the goal of accurately recreating the dialogue of the exhibition. Through Mia's experience, followers can vicariously travel to the different shared sacred sites of the Mediterranean basin. This transmedia communication campaign aims to spark readers' curiosity and interest about the subject of the exhibition. Through Facebook, Twitter and Instagram, the teams of the MuCEM hope to reach young and diverse audiences, and transform social network followers into actual visitors when the exhibition opens.

Placed along the exhibition itinerary, the second device is an interactive kiosk offering multimedia content. Original videos and photographs thus enrich the subject of the exhibition. This tool developed by the Ingémédia students relies on an intuitive user experience with an appealing design. All of the productions resulting from these educational partnerships represent mediation and communication tools of great scientific and artistic value.

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FIND MIA MED TOUR  
ON THE SOCIAL NETWORKS:

- Hashtag #MiaMedTour
  - Facebook :  
<https://www.facebook.com/pages/Mia-Med-Tour-2015>
  - Twitter : @MiaMedTour2015
-



# MIA MED TOUR



# SURROUNDING THE EXHIBITION

## CULTURAL PROGRAMMING

### 8 guided tours, filmed and posted on the MuCEM website

Duration of each guided tour: 45 to 60 minutes with 15 minutes of questions and answers

Free admission by reservation only (limited to 25 places)

#### The concept

These tours will complement the images and objects from the exhibition, adding a personal perspective through the stories of pertinent speakers. The "poetic" and real life (in situ) dimension of personal experience encourages a discourse that breaks free from preconceived ideas.

The participating personalities have real ties to these stories and sites, belonging to these often conflicting worlds, and are thus likely to link the political and religious, the influence of places and figures.

Because they can only take place before a limited audience, these guided tours will be filmed and posted on the MuCEM website.

#### Programme

1. Guided tour with the commissioners of the exhibition, Dionigi Albera and Manoël Pénicaud (Wednesday 29 April – 19:00).
2. Guided tour with Leila Shahid, former delegate general of the Palestinian Authority in Paris, Palestinian Ambassador to the European Union, member of the International Council of the MuCEM (Thursday 30 April – 19:00).
3. Guided tour with Élie Barnavi, historian and columnist, Israeli diplomat, member of the International Council of the MuCEM

(Wednesday 13 May – 19:00).

4. Guided tour with Emma Boltanski, researcher at CNRS, Centre d'études interdisciplinaires des faits religieux (CEIFR-EHESS) (Wednesday 20 May – 19:00).
5. Guided tour with Namir Abdel Messeeh, Franco-Egyptian filmmaker, author of the documentary *La Vierge, les Coptes et moi* (The Virgin, the Copts and Me) (Wednesday 27 May – 19:00).
6. Guided tour with André Azoulay, Advisor to His Majesty the King of Morocco (Wednesday 3 June – 19:00).
7. Guided tour with Thierry Zarcone, director of research at CNRS, Groupe Sociétés, Religions, Laïcités (Wednesday 10 June – 19:00).
8. Guided tour with Claudio Monge, Dominican priest, specialist of hospitality and dialogue, Superior Dominican community of Istanbul (Thursday 18 June – 19:00).

#### The Médiathèque

J4 - Level 1 – Museum opening hours.

A selection of images from the archives will be presented echoing the exhibition

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Broadcast RFI IN PUBLIC: Sacred Sites, Shared or Divided?

Wednesday 29 April – 17:00 / Forum – free admission

With Dionigi Albera (anthropologist, commissioner of the exhibition Shared Sacred Sites).

Calling on experts, historians and political scientists, and not limited to just the Middle East, this round table offers a panorama of the geopolitics of the sacred sites shared by the three monotheisms in the Mediterranean.

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### TOOLS TO ENHANCE YOUR VISIT

- Guided tours of the exhibition. Duration 1 hour 30 minutes. Details and dates at [mucem.org](http://mucem.org)
- Tour-discussion adapted for secondary school students. Duration 1 hour 30 minutes. 70€ per class.
- Audioguide in French, English, Spanish. Price for rental 2€.
- Free tour brochure available in French, English, and Spanish.
- Educational materials available for teachers.

A class from the Saint-Charles secondary school in Marseille will participate in the project "The class, the work". A class majoring in dance will build on Pierre Malphettes's work, *Un arbre, un rocher, une source* (A Tree, a Rock, a Spring), to create a choreographic journey. These works will be presented during the *Nuit des Musées* on Saturday 16 May 2015. The objective is twofold: to provide visitors with insight into a contemporary work for and to give youth the opportunity to invent new forms of interaction.

### THE EXHIBITION CATALOGUE

The catalogue invites researchers from various disciplines (anthropology, history, sociology...) to help us explore the richness of these shared, but often unrecognised, places. These sites offer us a new perspective on the Mediterranean world, going against the tide of today's media.

With contributions from Dionigi Albera, Michel Wieviorka, Emmanuel Todd, Vincent Lemire, Maria Couroucli, Emma Aubin-Boltanski...

Co-edition Actes Sud / MuCEM Editions

Format : 20 x 25,5 cm

200 pages

Price: 32€ tax included

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The bookstore - boutiques in the J4 and fort Saint-Jean are

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# ROYALTY FREE IMAGES FOR THE PRESS



### IN THE FOOTSTEPS OF THE PROPHETS

1. Muslim praying against the cenotaph of Rebecca in the mosque of the Tomb of the Patriarchs, Manoël Pénicaud, Hebron, Palestine, 2014, MuCEM / IDEMEC © MuCEM / IDEMEC / Manoël Pénicaud.
2. Abraham, Mordechaï Perelman, 20<sup>th</sup> century, plaster, 107 x 34 x 24 cm, Musée d'Art et d'Histoire du Judaïsme, Paris, Photo Christophe Fouin © Musée d'Art et d'Histoire du Judaïsme, Paris.
3. Abraham washing the feet of three angels, Émile Levy, Paris, 1854, oil on canvas, 113 x 145.5 cm, École Nationale Supérieure des Beaux-Arts, Paris © Beaux-Arts de Paris, Dist. RMN-Grand Palais / image Beaux-Arts de Paris.
4. Rachel's Tomb, Zeev Raban, Tel Aviv, Israël, 1931, postcard, 10 x 15cm, Musée d'Art et d'Histoire du Judaïsme, Paris © Musée d'Art et d'Histoire du Judaïsme, Paris.
5. Mount Sinai, Monastery of Saint-Catherine, Elliott Erwitt, Egypt, 1958, modern print, Magnum © Elliott Erwitt / Magnum Photos.

### MARY THE CHRISTIAN, MARY THE MUSLIM

6. Notre Dame de Grâce, Raffl, Paris, first half of the 20<sup>th</sup> century, polychrome plaster, 104 x 41 x 45 cm, MuCEM © MuCEM / Yves Inquierman.
7. Sura of Mary, Abdallah Akar, Saint-Ouen-l'Aumône, France, 2004, calligraphy on wood, gold leaf, collages, 200 x 20 x 4 cm each board, private collection © Abdallah Akar, photo Nicolas Fussler.
8. Sura of Mary (detail), Abdallah Akar, Saint-Ouen-l'Aumône, France, 21<sup>st</sup> century, calligraphy on wood, gold leaf, collages, 200 x 20 x 4 cm each board, private collection © Abdallah Akar, photo Nicolas Fussler.
9. The Virgin visited by angels during the Flight into Egypt, Francesco Albani dit L'Albane, Bologna, Italy, Second half of the 17<sup>th</sup> century, oil on copper, 75 x 95 cm, Musée-Château de Fontainebleau, deposit of the Louvre Museum, Department of Paintings, Paris © RMN-Grand Palais (Château de Fontainebleau) / Gérard Blot.

10. Our Lady Who Tears Down the Walls, Manoël Pénicaud, Bethlehem, 2014, MuCEM / IDEMEC © MuCEM / IDEMEC / Manoël Pénicaud.

### ENCOUNTERS WITH SAINTS

11. Jews at the Cemetery, André Suréda, Algeria, 1912, gouache on cardboard, 54.5 x 68.7 x 3.5 cm, Musée Rolin, Autun © Ville d'Autun, Musée Rolin, photo S. Prost
12. Chest plate, Hand of Fatima, Lawha, Casablanca, Morocco, early 20<sup>th</sup> century, silver, pearls, silk, 12 x 6.5 x 0.3 cm, Musée du Quai Branly © Musée du Quai Branly / Scala, Florence.
13. Jewish woman placing egg votives in the crypt of the El Ghriba synagogue, Manoël Pénicaud, Djerba, Tunisia, 2014, MuCEM / IDEMEC © MuCEM / IDEMEC / Manoël Pénicaud.
14. Miniature of Ahl al-Kahf (People of the Cave), Ayşe Özalp, Istanbul, Turkey, 21<sup>st</sup> century, miniature, 29.7 x 21 cm, private collection © MuCEM / Yves Inquierman.
15. Gourde, Saint-Georges, Bulgaria, 1898, painted wood, 29.8 x 19.5 x 10 cm, MuCEM © MuCEM / Yves Inquierman.
16. Votive rituals outside the monastery of Saint George, Manoël Pénicaud, Büyükada, Turkey, 2014, MuCEM / IDEMEC © MuCEM / IDEMEC / Manoël Pénicaud.

### WITNESSING AND BRIDGING BOUNDARIES

17. Miniature, Whirling Dervishes, Turkey, late 20<sup>th</sup> century, gouache and gold on paper, 20.2 x 12.5 cm, MuCEM, Marseille © MuCEM / Yves Inquierman.
18. The last Islamo-Christian pilgrimage of Louis Massignon, France, The Seven Saints, Brittany, 1962 © Louis-Claude Duchesne.
19. Paolo Dall'Oglio, Ivo Saglietti, Mar Musa, Syria, 2004, photograph, collection of the artist © Ivo Saglietti / Zeitenspiegel Agentur

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On websites, images may only be used in low definition and must be removed from all Internet sites at the end of the exhibition. As well, all relevant digital files must be erased from computers and hard drives of utilizers and their partners – graphic designers, printers... at the conclusion of the exhibition.



# PRACTICAL INFORMATION

## RESERVATIONS AND INFORMATION

04 84 35 13 13

reservation@mucem.org / mucem.org

## PRICES

- MuCEM Tickets
    - > Permanent and temporary exhibitions 8€/5€
  - Family Ticket
    - > Permanent and temporary exhibitions 12€
  - Guided Tours 12€/9€
  - Audioguide 2€
- > Access to the outdoor spaces and gardens of the MuCEM is free during opening hours. Access to the exhibitions is free for all on the first Sunday of each month.
- > Exhibitions are free for children under 18, job seekers, recipients of government assistance, persons with disabilities and their companion, and professionals.
- > Only the permanent exhibitions are free for teachers holding a Pass Éducation and those 18 - 25 years.

## AVOID THE LINES

Buy on line at [mucem.org](http://mucem.org), [fnac.com](http://fnac.com), [ticketnet.com](http://ticketnet.com), [digitick.com](http://digitick.com) and [espaceculture.net](http://espaceculture.net)

## OPENING HOURS

Open everyday except Tuesdays  
Winter hours (from 1 November to 30 April): 11:00 – 18:00  
Spring hours (from 2 May to 3 July): 11:00 – 19:00  
Summer hours (from 4 July to 31 August): 10:00 – 20:00  
Autumn (from 1 September to 31 October): 11:00 – 19:00  
Friday nights until 22:00 (from 2 May to 31 October)

Ticket offices close 45 minutes before the museum closes.  
Exhibition halls close 15 minutes before closing.

## VISITORS IN GROUPS

> Group visits (7 persons minimum), in the exhibition halls and outdoor areas, are by reservation only, at least 15 days in advance for guided visits and one week for self-guided tours.

> Hours reserved for groups: 9:00 – 11:00.  
(Except from 4 July to 31 August). Reservations required.

## ACCESS

Fort Saint-Jean entrance: 201, quai du Port.  
Panier entrance: Église Saint-Laurent square.  
J4 entrance: 1, esplanade du J4.

Métro Vieux-Port or Joliette.  
Tram T2 République/Dames or Joliette.  
Bus 82, 82s, 60, Littoral Major / fort Saint-Jean, 49 Église Saint-Laurent, nightline 582.  
Paid Parking Vieux-Port / fort Saint-Jean and Hôtel de Ville.

## SOCIAL NETWORKS

[www.facebook.com/lemucem](http://www.facebook.com/lemucem)  
[twitter.com/MuCEM\\_Officiel](https://twitter.com/MuCEM_Officiel)  
[http://instagram.com/mucem\\_officiel/](http://instagram.com/mucem_officiel/)







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