

LE MUSÉE DE LA LIBÉRATION DE PARIS – MUSÉE DU GÉNÉRAL LECLERC – MUSÉE JEAN MOULIN

OPENING 25 AUGUST 2019



musée de la **Libération de Paris**
musée du **général Leclerc**
musée **Jean Moulin**



OPENING 25 AUGUST 2019

LE MUSÉE DE LA LIBÉRATION DE PARIS MUSÉE DU GÉNÉRAL LECLERC – MUSÉE JEAN MOULIN

The musée de la Libération de Paris – musée-Général Leclerc – musée Jean Moulin will be officially opened on 25 August 2019, marking the 75th anniversary of the Liberation of Paris.

Entirely restored and newly laid out, the museum in the 14th arrondissement comprises the 18th-century Ledoux pavilions on Place Denfert-Rochereau and the adjacent 19th-century building. The aim is let the general public share three historic aspects of the Second World War: the heroic figures of Philippe Leclerc de Hauteclocque and Jean Moulin, and the liberation of the French capital.



Place Denfert-Rochereau, musée de la Libération de Paris – musée-Général Leclerc – musée Jean Moulin © Pierre Antoine

CONTENTS

INTRODUCTION	page 04
EDITORIALS	page 05
THE MUSEUM OF TOMORROW: THE CHALLENGES	page 06
THE MUSEUM OF TOMORROW: THE CHALLENGES A NEW HISTORICAL PRESENTATION - AN EXHIBITION IN 10 STEPS	page 07 page 08
JEAN MOULIN (1899-1943)	page 11
PHILIPPE DE HAUTECLOCQUE (1902-1947)	page 12
SCENOGRAPHY: THE CHOICES	page 13
ENHANCED COLLECTIONS	page 15
DONATIONS	page 16
A MUSEUM FOR ALL	page 17
A HERITAGE SETTING FOR A NEW MUSEUM	page 19
THE INFORMATION CENTRE	page 22
THE EXPERT ADVISORY COMMITTEE	page 23
PARTNER BODIES	page 24
SCHEDULE AND FINANCING OF THE WORKS	page 26
SPONSORS	page 27
PROJECT PERSONNEL	page 28
THE CITY OF PARIS MUSEUM NETWORK	page 29
PRESS VISUALS	page 30

INTRODUCTION

New presentation, new venue: the museums devoted to general Leclerc, the Liberation of Paris and Resistance leader Jean Moulin are leaving the Gare Montparnasse for the Ledoux pavilions on Place Denfert-Rochereau.

These museums are a significant feature of the City of Paris. Originally a legacy and a donation, they offer an insight into the lives and deeds of two remarkable men who in fact never met. Jean Moulin was a high-ranking civil servant with a passion for art and Philippe de Hauteclocque was a cavalry division officer, and each served his country in his own field. When France was routed in 1940 their stance was clear: neither would accept the dishonour being inflicted on his country; and each opted for continuing the struggle against the occupier.

The musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin exists to share this tranche of history with its visitors. Its name is a precise reflection of its theme, its layout and its demonstration of how much the Liberation of Paris and France owes to these two men.

The new Denfert-Rochereau site offers an immersion in the history of the time, with a tour of the headquarters of colonel Rol-Tanguy, head of the Paris section of the French Forces of the Interior, installed 20 metres underground during the week of the Liberation. Admission is free, to ensure as broad an audience as possible.



© Sophie Robichon / Mairie de Paris

«Heirs of the high school and university students who demonstrated against the occupiers on 11 November 1940, Parisians of today and tomorrow will understand, thanks to the musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin, the ideals and in some cases the sacrifices of these heroes of the past for the values of the Republic and democracy in which, whatever their loyalties, the Liberators of Paris never ceased believing.»

Anne Hidalgo, mayor of Paris

«This new museum symbolises our aim to bring the museums of Paris firmly into the 21st century. Pleasing to the eye, beautifully lit, readily accessible, committed, open to all – this is the precursor of a new wave of cultural venues and the combined outcome of the efforts of several generations.»

Christophe Girard, President of Paris Musées

EDITORIALS



© Pierre Antoine

« A history museum is conceived and visited in the present tense. What is at stake in the musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin is giving today's audience a grasp of a fundamental episode in French history as exemplified by two very different men, Jean Moulin and Philippe de Hauteclocque, later to become general Leclerc.

The defeat of 1940 shook the country to the core, leaving it partially occupied by the Germans and run according to the new order of the authoritarian Vichy regime. The French were less free and repression was the order of the day. Each following his own principles, Jean Moulin and Philippe de Hauteclocque set about defending their country. In a world at war they had values to fight for and decisive commitments to make. Their shared aim was the liberation of France, for which the Liberation of Paris was the most potent symbol; thus their stories ask the visitor to reflect on what guided them and the combatants and Resistance fighters of Free France. Helping people to an active awareness of a history still so close to us – that's what this museum is all about.»

Sylvie Zaidman, Director of the Museum

«The museum takes us back to a glorious, tragic time. Jean Moulin, Resistance hero and martyr, had succeeded in unifying the men and women who were fighting the Nazi occupiers. Philippe Leclerc de Hauteclocque, at the head of the 2nd Armoured Division, played his part in the Liberation of Paris. Each of them kept alive the "flame of the Resistance" lit by general de Gaulle's call to the nation of 18 June 1940.

From room to room exhibits old, new or forgotten suddenly take on a fresh lease of life. Faithful to its past, the museum takes up arms again and rediscovers liberty, immersing visitors in an unforgettable experience: a time that seems so far away while remaining an enduring presence.»

André Kaspi,
Professor Emeritus at the Sorbonne,
President of the Expert Advisory Committee

THE MUSEUM OF TOMORROW: THE CHALLENGES

A higher-profile museum rooted in history

In 2015 the City of Paris opted for a change of profile for the museum, situated at the time on a concrete slab over the Gare Montparnasse. **The decision was taken to move to a site more visibly related to the Liberation of Paris:** the pavilions on Place Denfert-Rochereau designed by architect Claude-Nicolas Ledoux in 1787. A high command headquarters had been concealed under the west pavilion, and this civil defence shelter would become colonel Rol-Tanguy's base when Parisians rose against the occupiers on 20 August 1944. **colonel Tanguy's command post will now be open to the public for the first time, plunging visitors into the very heart of those crucial days of the city's liberation.**

The project has been carried through under the aegis of an expert advisory committee: historians among the period's leading specialists, curators, teachers and presidents of community memorial associations.* In particular their advice was sought on the designing of the new exhibition itineraries.



Skylight in the Paris Libéré atrium © Pierre Antoine

Innovation and education

In the interests of highlighting patrimony and communicating history to a wide-ranging audience, a clear, instructive itinerary invites visitors to follow Jean Moulin and general Leclerc through a world at war. A series of encounters punctuates and fills out the narrative and raises the core question of commitment.

The scenography uses the architecture's blend of heritage and modernity to underpin voices and narratives, trigger face-to-face moments, put questions, and conjure up resistance, combat and the return of freedom.

Truly unique collections

Originally comprising **two elements** – a legacy from Jean Moulin's friend Antoinette Sasse and items from the Fondation-Maréchal Leclerc de Hauteclocque – the collections at the musée de la Libération de Paris– musée-Général Leclerc– musée Jean Moulin have been continually enriched **by acquisitions and numerous donations:** one example is the 2011 legacy of Andrée Dubois, Jean Moulin's second cousin, which represented a considerable addition..

Rehabilitating a remarkable architectural heritage

The Ledoux pavilions were designed in 1787 by the architect and town planner Claude-Nicolas Ledoux (1743–1794). The plans and elevations were based on Ancient Greek propylaea. As part of the museum transfer the buildings, classified as Historic Monuments since 1907, have been fully restored. The restoration and rehabilitation project focused on the facades and a return to Ledoux's original volumes. Further spaces also had to be created for greater visitor comfort and a scenography showing the collections off to their best advantage.

* cf. page 23

A NEW HISTORICAL PRESENTATION

The new exhibition layout takes an instructive approach, immersing visitors in situations experienced by Jean Moulin and Philippe Leclerc de Hauteclocque and the choices that faced them during the Second World War. The layout is chronological, covering Moulin and De Hauteclocque's careers in the interwar years, the rout of June 1940, the Occupation, the Resistance and the fighting that led up to the liberation of France, most powerfully symbolised by Paris.

With the careers of Jean Moulin and Philippe de Hauteclocque, (later general Leclerc), the museum pays tribute to the men and women from all walks of life who opted for resistance. Like those once belonging to Moulin and De Hauteclocque, their personal odds and ends point to their commitment to the Resistance, their service in Algeria or in Normandy alongside general Leclerc and the 2nd Armoured Division. These are the traces, sometimes humble, sometimes spectacular of courageous decisions.

Marianne Klapisch, of the Klapisch-Claisse agency, has come up with a scenography blending personal items, audiovisual archival material, uniforms and documents, and adapted it to the restored venue's spaces in a contemporary handling of accessibility, the physical and the emotional.

A striking feature of the exhibition is the visit to the civil defence shelter, 20 metres under the museum, where colonel Rol-Tanguy had set up his headquarters during the decisive week of the Liberation. This is a truly unique experience: 100 steps leading down into the embodiment of a crucial historical moment.



Scenographic perspective © Agence Klapisch-Klaïsse

AN EXHIBITION IN 10 STEPS

PARIS FROM ONE WAR TO ANOTHER (1918–1939)

During the 1920s France recovered from the First World War, but the Depression of the 1930s triggered deep social and political tensions.

SERVING FRANCE: PHILIPPE DE HAUTECLOCQUE (1918–1940) and JEAN MOULIN (1899-1943)

Philippe de Hauteclocque and Jean Moulin were both born before the First World War. Personal items and photographs point to their first jobs. De Hauteclocque's training and postings are indicated via his uniform jacket and burnouse, dating from his years in Morocco. Moulin's skis and box of pastels tell us of the artistic and sporting interests of this prefect of a French département.

When war was declared on 3 September, both had the same patriotic reaction. Captain de Hauteclocque rejoined the 4th Infantry Division, but Moulin had to stay in his prefect's office in Chartres.

However, things took an unexpected turn: after 8 months of «phony war» the Germans invaded France in a matter of weeks.

JEAN MOULIN: DEALING WITH A WARTIME EXODUS

The installation in the pavilion hallway shows Moulin's reaction as prefect to the wartime exodus: floor plaques made up of photographs, archival film, quotations and animated maps. An evocative ambient-sound piece accompanies the discovery of this tragic period.

TIME TO CHOOSE: CAPITAINE DE HAUTECLOCQUE, SUMMER 1940

The German invasion triggered different reactions. Between 14–18 June 1940 binding political decisions were taken. An audiovisual installation details the positions of the head of state Marshal Pétain, general de Gaulle, Jean Moulin and Philippe de Hauteclocque. The general ultimately reached England under the pseudonym Leclerc, the name that appears on his English identity papers here, and was entrusted with a military mission in French Equatorial Africa.

PARIS OCCUPIED (JUNE 1940–AUGUST 1944)

On 14 June 1940 the victorious German army entered Paris. Marshal Pétain, the new head of state, and the government based in Vichy implemented a policy of collaboration with Germany that included «cleansing» of such undesirable elements as foreigners, freemasons, Communists, republicans and Jews –

all denounced as more or less to blame for France's defeat. Children's knick-knacks were marked with Pétainist propaganda and everything «anti-France» was attacked in newspapers, posters and pamphlets. Economic and political collaboration was openly practised in occupied Paris, where daily life for ordinary people became more and more difficult as time went by: rationing was organised according to a system of cards and tickets, and basic foodstuffs were hard to find. For the city's Jewish population the situation was dangerous: the government had agreed to cooperate with the Germans in their policy of extermination, and the «Vel d'Hiv» roundup of 16–17 July 1942 snared over 13,000 men, women and children. A graffiti on tiles from the Drancy internment camp and a milliner's hat give an insight into the tragic fate of France's Jews, of whom 72,500 were murdered.

The introduction by the Germans of the Compulsory Work Service (STO) generated considerable hostility, especially amongst Parisians, and many young men did their best to escape it.



Cinema reserved for German soldiers © Gandner Collection, musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin (Paris Musées)

RESISTANCE IN PARIS – AND THE PRICE TO PAY

Behind the scenes men and women were risking their lives to combat the occupiers. Leaflets carried all kinds of propaganda, counterfeiting materials meant forged papers for «illegals», and a gun was the key to the armed struggle. Given this relentless determination on the part of men and women resistance fighters, the Germans resorted to murderous repression: internment deportation, execution. Meanwhile, posters warning of reprisals struck fear into the population.

JEAN MOULIN: UNIFYING THE RESISTANCE

Jean Moulin began making choices in 1980. He left his Rue des Plantes apartment in Paris – some of the furniture is on show here – and got to England via Portugal. His forged papers recount that journey, while a jumpsuit reminds us of how he was parachuted back into France on the night of 1 February 1942. General de Gaulle had put him in charge of Rex, the operation for structuring the Resistance, and the accounts included here tell of his work of persuasion and coordination: the heads of the various movements agreed to unification as the National Council of the Resistance which, despite the Occupation, held its first meeting in Paris on 27 May 1943. Officially Moulin was the owner of an art gallery in Nice and the exhibition includes pictures from his private collection, two of them by Maurice Utrillo. Arrested on 21 June 1943 at Caluire-et-Cuire, near Lyon, he was tortured and died on 8 July 1943.

LECLERC: ARMS AND THE MAN

General de Gaulle assigned Captain Leclerc to win French Equatorial Africa over to the cause of Free France. Portraits of the Free French of the Leclerc column and items belonging to its soldiers give an idea of their commitment despite their grossly inadequate equipment. On 1 March 1941 they forced the surrender of the Italian garrison at Kufra, in Libya. Leclerc led raids in Fezzan (Libya) in 1942 and 1943, and went on to head operations in Tunisia that yielded the war booty that can be seen here. In August 1943 he formed the 2nd Armoured Division, comprising volunteers come from France via Spain and members of France's Army of Africa. Portraits of men and women relate individual careers. The equipment on show was given to them by the American army.

LANDING TIME

Between spring and summer 1944 the likelihood of an Allied landing increased Germany's determination. Leclerc's 2nd Armoured Division arrived in France on 1 August 1944, two months after the Normandy landing, and its involvement in the bitter fighting against the Germans is evoked by items belonging to soldiers killed in action.

FIGHTING FOR THE LIBERATION OF PARIS (August 1944)

In August 1944 the French Forces of the Interior decided it was time for Paris to be liberated. The insurrection was launched on 18 August: the Prefecture of Police and then City Hall were occupied by the FFI, and barricades started going up in the streets. In the exhibition leaflets, official documents, objects and films offer day-by-day immersion in the attacks, and the ripostes by the Germans from their strongholds. The 2nd Armoured Division finally received the order to move on Paris and on 24 August forces including Spanish troops from «La Nueve», 3 assault tanks from the 501st tank regiment and engineering corps personnel entered Paris, led by Captain Dronne. Films taken the next day show France's 2nd Armoured Division and the 4th American Infantry Division fighting in the capital. The chapter closed with the surrender by Germany's general von Choltitz.



Colonel Rol-Tanguy (1908-2002)
© LAPI / Roger-Viollet

PARIS LIBERATED (25–26 August 1944)

An 18-screen installation symbolises France's resurrection and echoes the one devoted to the exodus of 1940. A montage of the parade of 26 August 1944 shows general de Gaulle descending the Champs-Élysées flanked by a huge, jubilant crowd. But the marks of the Occupation did not vanish overnight: acts of revenge took place in the backstage dramas shown on the backs of the screens.



Colonel Rol-Tanguy's underground command post © Pierre Antoine

A CIVIL DEFENCE SHELTER BECOMES AN ARMY COMMAND POST

The civil defence shelter: the crowning moment of the exhibition – for those who can face a hundred steps. This was originally intended as a place where government departments could continue to function despite bombing. Visitors will discover an original bicycle generator and explore the rooms occupied by colonel Rol-Tanguy and his French Forces of the Interior staff during the exhibition that began in Paris on 20 August 1944.

For an even more immersive experience, a mixed reality tour is also available.

POSTWAR CHALLENGES – LECLERC'S TASKS

The joy of Liberation could not mask the reality of the War's enormous human toll and the complexity or the return to normal. general Leclerc represented France at Japan's capitulation on 2 September 1945, marking the end of the Second World War. A film outlines the situation facing him in Indochina and the new duties that fell to him as commander of the Expeditionary Force in the Far East.

This experience revealed the shrewdness and pragmatism he had honed during the War. After Indochina he was appointed inspector of the armed forces in North Africa. On 28 November 1947 his untimely death in a plane crash put an abrupt end to a truly unique career.

As visitors leave the exhibition a frieze reminds them of what became of the men and women they have just crossed paths with.

RESISTANCE AND LIBERATION: SOME POINTERS

- > **1938:** Fearing aerial gas bomb attacks, the authorities create a **civil defence shelter** in the basement of the west pavilion.
- > **20–28 August 1944:** Colonel Rol-Tanguy, head of the **Ile-de-France French Forces of the Interior**, sets up his **command post** in the Ledoux pavilion civil defence shelter on Place Denfert-Rochereau.
- > **24 August 1944:** The first troops of the **2nd Armoured Division** enter Paris.
- > **25 August 1944:** The Liberators enter Paris. **general Leclerc's 2nd Armoured Division** reaches **Porte d'Orléans** and crosses **Place Denfert-Rochereau** heading for his command post at Gare Montparnasse.



2nd Armoured Division, Place Denfert Rochereau, 25 August 1944
© Don Franco-Rogelio / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)

JEAN MOULIN (1899-1943)

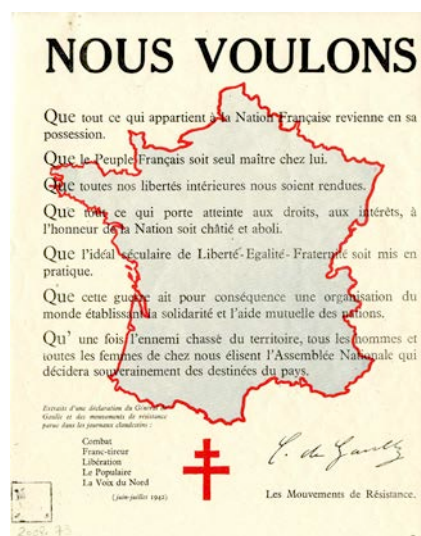
Born in the southern French town of Béziers, into a family he was always close to, Jean Moulin had a prewar career as a high-ranking civil servant with a fondness for drawing. Close to Popular Front Air Minister Pierre Cot, he was secretly tasked with aiding the Spanish Republic in 1936. A confirmed patriot, he was nonetheless rejected by the army when France declared war on Germany on 3 September 1939. As prefect of the Eure-et-Loir département he witnessed the collapse of France's army and did his best to help the streams of refugees. On 17 June 1940 he officially received the Germans in Chartres. Tortured by the Germans for refusing to sign a false accusation, he made a failed attempt at suicide of which the scars remained.

His personal plan took shape gradually. Removed from his post as prefect by the Vichy government, he made contact with resistance groups in the unoccupied South and, with more difficulty, in the Occupied Zone. Leaving via Marseille, he managed to reach Portugal and then England, where he introduced himself to general de Gaulle as the emissary of the Interior Resistance. De Gaulle made him his personal envoy and tasked him with organising the Resistance in the Unoccupied Zone via contact with the Free French. This was the beginning of a dangerous, harassing existence made up of contacts and coordination as he and his small team strove to get the leaders of the jealously independent Resistance groups to establish links with London. At the time Moulin was officially looking for premises for an art gallery in Nice, which opened on 9 February 1943. On a second visit to London in February-March 1943 he was made a Companion of the Liberation by the head of the Free French, Charles de Gaulle. Stressing coordination, he set up a council comprising not only the Resistance groups but also the former political parties and trade unions. This was no easy matter, but on 27 May 1943 Moulin brought together – in occupied Paris – the first meeting of what would soon be called the National Council of the Resistance.

But the net was tightening and on 21 June 1943 Moulin and a group of associates were arrested at a meeting in Caluire. After being tortured by the Lyon Gestapo, Moulin died in the train taking him to Germany, probably on 8 July 1943. His ashes were transferred to the Pantheon in Paris on 19 December 1964.



Jean Moulin at Montpellier, 1939 © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



Resistance leaflet, 1942
© Crémieux-Brilhac, musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



The documents on display illustrate Jean Moulin's private and professional life before the war. © Pierre Antoine

PHILIPPE DE HAUTECLOCQUE (1902–1947)

Born at his family's ancestral home at Belloy-Saint-Léonard, near Amiens, Philippe de Hauteclocque grew up in a traditional Christian aristocratic milieu. Choosing a military career, this hard worker passed the competitive entrance exam for the Saint-Cyr military academy and graduated as a major in the cavalry school at Saumur. After an initial tour of duty in Germany, accompanied by his new wife Marie-Thérèse de Gargan, Hauteclocque was assigned at his own request to Morocco, where he engaged in pacification of the rebel tribes between 1926–1933. This was his first experience of battle, in a country whose culture he came to know and appreciate deeply. On his return to France he became an instructor and took out first place in the École de Guerre entrance exam. He had just finished his first year there when war broke out.

At the front the young captain was assigned to the staff of the 4th Infantry Division. Unable to accept withdrawal, and with his superior's consent, he left his unit to continue fighting in the East, and twice refused surrender and captivity. Wounded but rejecting defeat, he made his way to Paris, and after hearing of De Gaulle's call to the nation, on 25 June he took his decision: duty required that he join the leader of Free France in London. Travelling via Spain, he was able to present himself to De Gaulle on 25 July 1940. On 6 August, under the pseudonym Leclerc, he embarked with Claude Hettier de Boislambert and René Pleven on a not inconsiderable mission: rallying the countries of Equatorial Africa to the Free French cause.

After succeeding in Cameroon and Gabon, colonel Leclerc continued on to Chad, where the drastically under-equipped Leclerc column carried out joint raids with the British. On 1 March 1941 came the first victory in the name of Free France, over the Italian garrison at Kufra, in Libya. At the time the subsequent «Kufra Oath» – not to lay down arms before the liberation of Strasbourg – seemed very ambitious indeed. On 6 March 1941 Leclerc was made a Companion of the Liberation. Despite the hostile weather Leclerc launched raids on the Italian oases in Fezzan in the winters of 1941–1942 and 1942–1943, and joined up with the British Eighth Army in Tripoli in late January 1943. Now known as Force L, Leclerc's column took part in the Tunisian campaign, then became the 2nd Free French Division. In August 1943 the 2nd Armoured Division was formed under Leclerc, separately from the colonial troops and including units from the Army of Africa.

In the spring of 1944 the division embarked for England. On 1 August it landed at Saint-Martin de Varreville, undergoing its baptism of fire in Normandy and then during the approach to Paris. On the evening of 24 August Leclerc sent a detachment under Captain Dronne to warn the Paris Resistance of the arrival of the 2nd Armoured Division the next day. 26 August 1944 saw him striding down the Champs-Élysées beside De Gaulle, cheered on by a huge crowd.

The War was not over, though, and the 2nd Armoured Division had to face bitter opposition in Eastern France. Strasbourg was liberated on 23 November 1944 ; the Kufra Oath had been honoured and the 2nd Armoured Division reached Berchtesgaden and Hitler's residence in May 1945.

General Leclerc represented France at Japan's surrender on 2 September 1945. Put in charge of the Far East expeditionary force, he restored French sovereignty while advocating independence. Subsequently assigned to North Africa as inspector general of land forces, he died in a plane crash near Colomb-Bechar (Algeria) on 28 November 1947. On 23 August 1952 he was posthumously awarded the title of Marshal of France.



Philippe de Hauteclocque, general Leclerc
© musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musée)



Leclerc's jacket, walking stick and pack embody his military presence, alongside a 2nd Armoured Division tank crew uniform. © Pierre Antoine

SCENOGRAPHY: THE CHOICES



View of the room devoted to the Leclerc column and the 2nd Armoured Division. © Pierre Antoine

«Designed as a museum of both history and stories, this one recounts the Second World War and the Liberation of Paris through the destinies of Jean Moulin, general Leclerc and numerous Parisians.»

Marianne Klapisch, scenographer

The scenography by Marianne Klapisch of the Klapisch-Claisse agency filters through the building's architecture, relating history and sharing it with visitors.

The viewing itinerary runs through the Ledoux pavilion and on into the extension remodelled for the opening of the museum. It offers a chronological account of the main phases of the conflict, taking a clear, educational stance whose purpose is to convey this fundamental chapter of the story to the public.

Over 300 objects, original documents and photographs are on show, together with archival films and first-person accounts extending from the interwar years to the Resistance and from the African campaigns and the Normandy beaches to the Liberation of Paris. Jean Moulin and Philippe de Hauteclocque, alias Leclerc, are often right there, in the company of some forty Parisians whose portraits punctuate the narrative along the way.

Each playing a part in this tragic period, these Parisians speak to the visitor more personally of their involvement at a given time, in stories going straight to the human heart. Set against the embodied narratives of well-known or anonymous participants, the deliberately restricted choice of historical objects generates an intimacy conducive to attentiveness and understanding.

To establish this complex history in narrative form and ensure a free-flowing tour of the differently shaped spaces, a «Paris stone» guiding thread has been used: five dramatic shades of colour that set the context for the events in each of the rooms.

Light gives meaning to these spaces and attunes the visitor to the ambiance of each period. From the overhead lighting of the Exodus room we move gradually towards the shadow zone of Occupied France, then the half-light of the Resistance and finally the luminosity of the Liberation.

Etched into the walls like indelible traces of the past, *sgraffiti* conjure up memories of Resistance fighters, deportees and all those who fled during the Exodus.

With a view to making history concrete in a modern, educational way, the high points of the exhibition are orchestrated by audiovisual installations showing in turn the conquered and crushed France of 1940 and the resurrection that came with the Liberation.

**LE MUSÉE DE LA LIBÉRATION DE PARIS
MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN**

Three major events are part of the scenography:

Three major events are part of the scenography:

- The defeat of June 1940
The disarray of the Exodus, France crushed by defeat: a sight and sound installation – a tectonic assemblage of floor plaques using photographs, video archives, animated maps and quotations – brings to life these scenes of crowds in full flight.
- The Liberation of Paris
In an atrium whose overhead lighting and historic facades suggest an urban square, a centrally situated audiovisual installation presents the jubilation of the people and the march down the Champs-Élysées by general de Gaulle, head of the provisional government. It embodies France on its feet again and the return of freedom. Comprising an accumulation of mirror-glass volumes and tricolour pennants, the work offers a multi-screen showing of a film on the Liberation, together with shimmering; light-hearted reflections of visitors and the building.
- The end of the tour takes visitors to the basement for a unique two-part experience. A room devoted to civil defence vibrates to the sound of bombing in synch with an explanation of how a shelter works. The second segment involves what was colonel Rol-Tanguy's command post, whose walls, deliberately left bare, combine with an eloquent sound track to immerse visitors in the very heart of the week when Paris was liberated



Propaganda posters follow the visitor's descent from the Occupation of Paris to the Resistance.
© Pierre Antoine



Henri Tanguy, future head of the FFI under the name Rol, commissioned this map of the 14th arrondissement's underground passageways for the Resistance.
© Pierre Antoine

ENHANCED COLLECTIONS

The announcement of the opening of the new museum attracted interest from people who had known the period or their descendants. **This led to the acquisition of remarkable new items, now on display.**

Jean Moulin's family made a bequest through his second cousin Andrée Dubois and a gift of items that had belonged to the young sub-prefect before the War. The family also made possible the acquisition of part of **Moulin's private collection, formerly on show in his Galerie Romarin** in Nice; opened on 9 February 1943, the gallery briefly served as cover for him.

Other additions include original letters from Resistance activist Charlotte Jackson, a dress created specially for the Liberation of Paris and weapons once belonging to the soldiers of the 2nd Armoured Division.

To facilitate the transfer of the exhibits and optimise their presentation, an enormous programme of preparation was organised: the objects and documents were computerised, photographed, cleaned, restored when necessary, then specially packaged to ensure absolute safety during transportation to the new site.

The pictures from the Jean Moulin collection were restored with the aid of the ASER – Rotary Paris Académies Endowment Fund.



Box of pastels belonging to Jean Moulin. Gift of Escoffier-Dubois © Lyliane Degrâces-Khoshpanjeh / musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin (Paris Musées)



Maurice Utrillo, *La Rue Saint-Dominique*, oil on canvas © ADAGP musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin / Roger Viollet (Paris Musées)



THE COLLECTIONS: FROM GENERAL TO SPECIFIC

- Some 7000 items including many different military and everyday pieces
- Thousands of original documents on the period
- Remarkable material relating to general Leclerc and Jean Moulin
- A collection of 2nd Armoured Division uniforms
- Original posters and newspapers
- Photo series, notably on the Liberation of Paris
- 125 audiovisual accounts

DONATIONS

To mark this 75th anniversary the Paris Archives and the museum are organising a collection of items relating to the Liberation of Paris. All gifts of original documents, objects, photos and films concerning the subject will be gratefully received as enriching additions to the city's collective memory. The Paris Archives or the museum will preserve and make use of them for research purposes and for posterity.



FFI armband, © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)

Rendezvous for donors at the museum:
Saturday 28 September,
10 am – 1 pm, 2 pm – 5 pm

Once the museum is open, potential donors will be able to make appointments all year round.



Croix de Lorraine buttons. Haute Nouveauté Paris. Cardboard, wood, paint, 1944. Gift of Marie-Noëlle Polino © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)

A MUSEUM FOR ALL

Taking the public into consideration

The public was a crucial factor in the exhibition layout: how best to hand on what needs to be known about the Second World War? And how best to explain the careers of two men utterly committed to liberating their country?

This is a complex, fascinating story requiring the public's curiosity and receptivity. Here scenography and liaison tools combine to optimise visitor access to expert information.

The exhibits have been chosen according to the stories they tell; they speak to us of specific subjects, of incidents in the life of Moulin and Leclerc, of the careers of different men and women, of fragments of lives passed on as objects and authentic documents and rounded off by a personal audiovisual accounts and archival film footage.

The colours marking out individual rooms let visitors find their bearings in space and time, while maps – some of them animated – together with informative audiovisual material and touch screens help fill out the details of events and overall knowledge.

The «visiting companion»

This digital visitor's aid will be downloadable and visible using tablets available to visitors.

AN IMMERSIVE EXPERIENCE: THE CIVIL DEFENCE SHELTER

The tour of the civil defence shelter is a plunge into time, 20 metres beneath the museum. Against the backdrop of an ambient sound installation the visitor discovers the headquarters of the local FFI, overseen by colonel Rol-Tanguy.



A bicycle generator in the shelter supplied electricity and filtered air © Pierre Antoine

An innovative mixed reality experience:

Equipped with Hololens glasses, the visitor is offered immersion in the events that took place in this shelter, under the guidance of a fictional FFI Resistance fighter. (Advance booking required)

For persons unable to visit the shelter for reasons of restricted mobility, a 360° virtual visit on tablet is available at reception.



Scenographic perspective © Agence Klapisch-Klaise

The Internet site: preparing or extending your visit

The Internet **site www.museeliberation-leclerc-moulin.paris.fr** is dedicated to the museum and its history, collections and programming. Its historical resources – articles, thematically organised material; etc. – are available to anyone in search of information and, of course, to those wanting to extend their visit online.

In addition, educational resources enable students to prepare more effectively for the Concours National de la Résistance et de la Déportation examination.

Temporary exhibitions and cultural activities

When the exhibition opens visitors will be invited to Working Behind the Scenes: photos and interviews presenting the history of the building and the museum, and the different projects involved in moving the museum into the pavilion. And while there's a history of construction and restoration here, there's also a detailing of museographic considerations, the collections themselves and the business of moving.

The first historical exhibition is scheduled for February 2020 and will focus on Parisians and the 1940 Exodus. Eighty years ago 8 million French, Dutch and Belgian refugees fled the German advance. Three quarters of the population of the French capital had taken to the road. Using period documents and archival films and photos, the exhibition will retrace a tragic moment in the history of France – a traumatic experience that still scars some families.

The museum's **cultural and educational programme** is in preparation. It includes guided tours for all and special events for families, groups and schools.

Online booking for guided tours will be possible for both individuals and groups.

The civil defence shelter tour can be booked free of charge. Specific time slots will be available for the mixed reality tour, with the equipment to be hired at the museum.

A programme of tours and workshops especially for schools will be announced soon.



The tour is instructive and easy to follow for all.
© Pierre Antoine



The layout brings visitors close to the exhibits and the accounts of clashes. © Pierre Antoine

A HERITAGE SETTING FOR A NEW MUSEUM

A MUSEUM HERITAGE

Officially opened in the summer of 1994 to mark the 50th anniversary of the Liberation of Paris, and titled Mémorial du Général Leclerc de Hauteclerc et de la Libération de Paris - musée Jean Moulin, **the museum was born out of the donation by the Maréchal Leclerc de Hauteclerc Foundation and the legacy of Antoinette Sasse – painter, Resistance activist and friend of Jean Moulin – to the City of Paris.**

Set up under the supervision of historian Christine Levisse-Touzé – its director and chief curator between September 1991 and October 2017 – **the museum became part of the Paris Musées network in 2013.**

Through its permanent collection, 36 temporary exhibitions and a packed research programme, over the years the museum explored the different facets of its period. **It closed its doors in Montparnasse on 1 July 2018** so as to make a comeback on its new site on 25 August 2019.

ANTOINETTE SASSE (SACHS) (1897–1986)

Born on 18 June 1897 into a well-off Hungarian Jewish family settled in France, Antoine divorced Raymond Sachs in 1933. Athletic, elegant and dressed by the leading couturiers, she moved in the most fashionable circles; and as a talented Fauvist painter and friend of Léger, Soutine and Van Dongen, she exhibited in various salons.

She became an invaluable assistant to Jean Moulin who, relieved of his post as prefect, had settled in the southern town of Saint-Andiol and begun working for the Resistance. In 1942 Antoinette was working in secret for the Gilbert network, run by her brother in law, colonel Groussard. After the War she brought all her tenacity to bear on the fate of Jean Moulin, until justice was done.

Antoinette, who officially changed her name to Sasse in 1952, was also a cultural patron. Her legacy to Paris was the origin of the musée Jean Moulin, opened in 1994, and partially financed the new museum, opened on 25 August 2019.

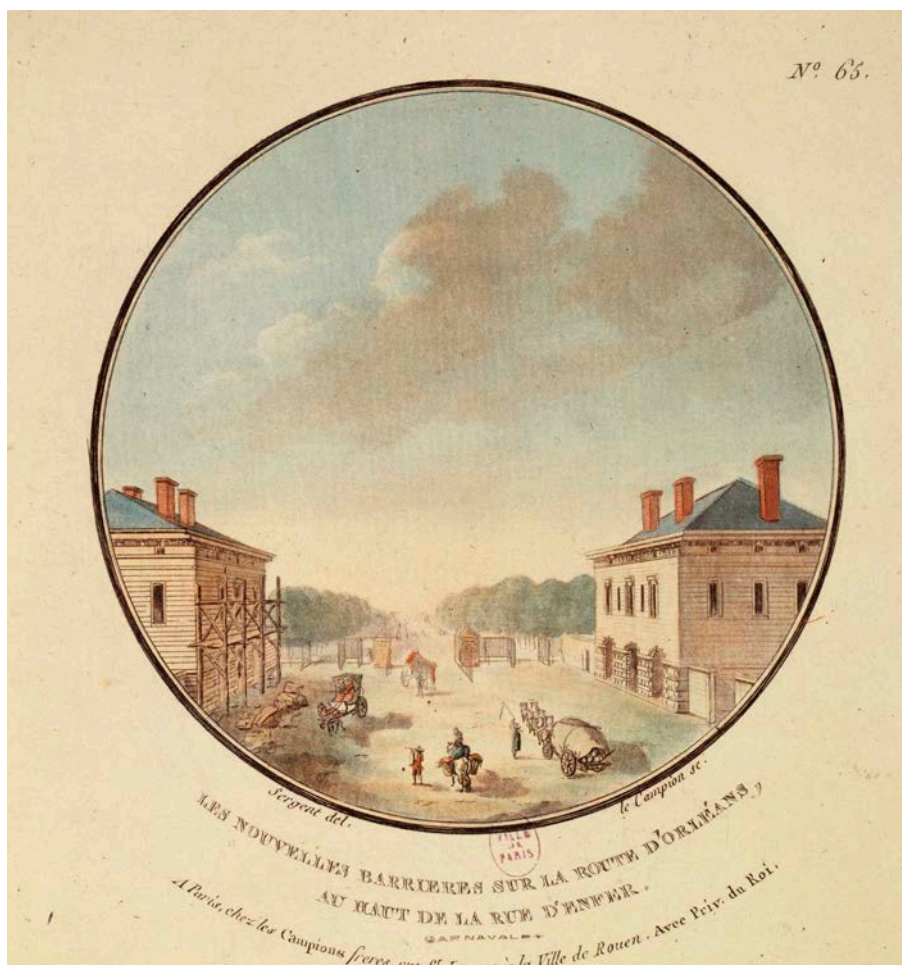


Portrait d'Antoinette Sasse, late 1930s © Fonds A. Sasse, musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)

**LE MUSÉE DE LA LIBÉRATION DE PARIS
MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN**

The pavilions on Place Denfert-Rochereau were part of Paris's new customs and excise barrier, set up in 1785 to enable collection of the octroi, a tax on goods entering the city.

The building style was assertively Neoclassical, with single, double and crenelated columns, pediments and arcades. The two pavilions – East and West – formed the **barrière dite d'Enfer** (The Gate of Hell). Facing each other, they underscored the visual effect of a clearly stated entrance into the capital. Their columns are topped with carved friezes of female allegories. In 1870 the construction of the Thiers ramparts extended Paris's outer rim: the Gate of Hell lost its role as an entrance into the city and became an urban square.



Le Campion. Claude Nicolas Ledoux architect, La Barrière sur la Route d'Orléans.
Engraving. Roger – Viollet (Paris Musées)

LE PROJET ARCHITECTURAL

«The priority was to restore legibility and consistency to the urban project that was the Gate of Hell tollhouses.»

Christophe Batard
Chief Architect, Historic Monuments Department

The operation consisted in restoring, rehabilitating and restructuring the two pavilions, together with the former materials testing workshop added on to the west in the late 19th century, and adapt them to a demanding, multifaceted programme. The Ile-de-France Regional Cultural Affairs Unit (DRAC) lent its support to the project, which was directed by the Artene agency's Christophe Batard, Chief Architect of the Historic Monuments Department.

The architectural programme began with the simultaneous restoration of the pavilions' stone facings, fillers and sculptures. At stake was ensuring the enhancement and durability of these classified buildings, while at the same time restoring legibility to the urban ensemble of the pavilions and their courtyards. With this in mind a surrounding wall was recreated.

The works then focused on ensuring greater continuity of the very varied floor levels of the different buildings; demolishing a disparate succession of modern modifications in a return to the sobriety of the original volumes; and organising circulation according to the composition's historical lines. All this in the interests of legibility, fluidity of movement and letting light in.

A gallery covered with a skylight links the pavilion to the old testing workshop, with its addition of an excavated basement and two voluminous open areas.

The outside courtyard has been enhanced and redesigned as a public entrance ensuring improved access, while the historical entrance – Ledoux's vestibule – has been incorporated into the museum itinerary.

Lastly the workshop's central atrium was gutted, forming a lightwell that functions as a centripetal point for the scenography and the collections.

After almost four years of designing and working, the 2,500 square metres of this blend of architectural heritage and modernity will provide room for more visitors and display the remarkable collections to their fullest advantage.



RESTORATION OF THE FRIEZES

The female allegories on the facades of the tollhouse pavilions were sculpted from drawings by Claude-Nicolas Ledoux.

Most likely unfinished, they represented France's major cities. Tarnished by the black accumulations of time and silica paint, these friezes have undergone scrupulous restoration: micro-scrubbing, fine-point removal of paint residues, improvement of modern reprises and patination of impaired areas.

View of the classified Ledoux pavilion frieze

THE INFORMATION CENTRE

The items seen in the exhibition itinerary are complemented by a **space given over to research** which can be visited by appointment. This is a vital link in the museum chain, open not only to researchers and historians, but also to students, veterans' families, documentary filmmakers – in short, anyone interested in this period and in search of archival and other information.

The centre is home to the archives of general Leclerc and the 2nd Armoured Division; to photographs, documents and correspondence of Jean Moulin; and to a collection of newspapers of the time. These original archives come from such sources as the Maréchal Leclerc de Hauteclocque Foundation and the different bequests and donations making up the Jean Moulin collection (including those of Antoinette Sasse and Andrée Dubois) and the Liberation of Paris collection.

The centre also possesses **major collections of reference books and unpublished interviews** recorded by the museum, among them personal accounts by people close to Leclerc and Moulin, deportees, Resistance fighters and 2nd Armoured Division personnel.



THE EXPERT ADVISORY COMMITTEE

The Expert Advisory Committee is made up of historians, curators, experts and museum directors

President:

André KASPI, professor emeritus, University of Paris 1 – Sorbonne, specialist in American affairs and the Second World War

Members:

Jean-Pierre AZÉMA, honorary professor IEP, Paris, specialist in the Occupation, collaboration and the Vichy government

Serge BARCELLINI, general inspector of the armed forces, president of Le Souvenir Français.

General Robert BRESSE, president of the France Libre Foundation.

General Bruno CUCHE, president of the Maréchal Leclerc de Hauteclocque Foundation and the National Association of 2nd Armoured Division Veterans, former Army Chief of Staff, former governor of Les Invalides

Hanna DIAMOND, professor at the University of Cardiff, specialist in women in occupied France and the refugees of the 1940 Exodus

Thomas FONTAINE, director of the musée de la Résistance Nationale, docteur de l'université, specialist in deportation, repression and collaboration

Olivier FORCADE, professor at University of Paris 1 – Sorbonne, specialist in the history of international relations and conflicts

Robert FRANK, professor emeritus, University of Paris 1 – Sorbonne, specialist in international relations

Jacques FREDJ, director of the Mémorial de la Shoah.

Patricia GILLET, chief curator, specialist in private collections and the archives of the Second World War at the French National Archives

Vincent GIRAUDIER, documentary research associate, director Historial de Gaulle, specialist in the Vichy regime

Antoine GRANDE, director, Hauts lieux de mémoire en Île-de-France Mont-Valérien

Fabrice GRENARD, ex officio head of the Research and Education Department at the Fondation de la Résistance

Frédéric GUELTON, historian, former director of research at the Land Army History Department

Élisabeth HELFER AUBRAC, retired teacher of history and geography, member of the jury for the Concours National de la Résistance et de la Déportation.

Christine LEVISSÉ-TOUZÉ, D.Litt., honorary chief heritage curator for the City of Paris, honorary director of the musée du général Leclerc de Hauteclocque et de la Libération de Paris – musée Jean Moulin, associate research director Université Paris-Sorbonne.

Stefan MARTENS, deputy director of the German Historical Institute in Paris, specialist in the Second World War seen from the German point of view

Guillaume NAHON, ex officio director of the Paris Archives

Isabelle RIVÉ, director of the Centre d'histoire de la Résistance et de la Déportation de Lyon

Dominique ROSSIGNOL, D.Litt., specialist in Vichy propaganda

Yann SIMON, teacher of history and geography, ex officio , professeur-relais

Peter STEINBACH, academic director of the Gedenkstätte Deutscher Widerstand (German Resistance Memorial Center) in Berlin, specialist in German resistance to Nazism

Danielle TARTAKOWSKY, honorary president of Université Paris 8, president of the City of Paris History Committee

Julien TOUREILLE, teacher of history and geography, docteur de l'Université, specialist in general Leclerc de Hauteclocque.

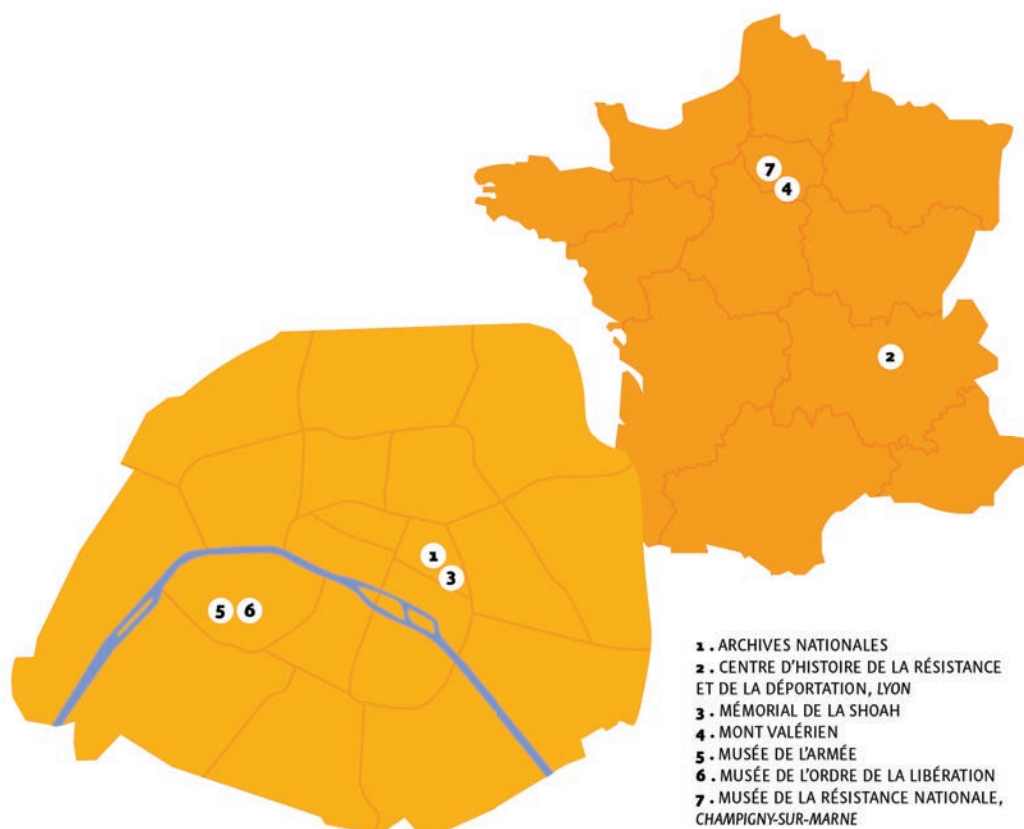
Vladimir TROUPLIN, curator at the musée de l'Ordre de la Libération, specialist in Free France and the Resistance

Dominique VEILLON, honorary director of research at the CNRS, specialist in the Resistance and everyday life

Olivier WIEVIORKA, professor at the École Normale Supérieure, specialist in the Resistance and the Liberation

Sylvie ZAIDMAN, docteur de université, chief heritage curator, director of the musée du général Leclerc de Hauteclocque et de la Libération de Paris – musée Jean Moulin

PARTNER BODIES



1. NATIONAL ARCHIVES

Collect, conserve, communicate, cultivate comprehension, promote its collections, encourage the spirit of citizenship: these are the National Archives' fundamental mission. Founded during the French Revolution, this body is home to the public archives of regimes from the 8th century up to the present, together with the minutes of Paris notaries and some private archives. Free access to the archives is considered a guarantee of democracy and of state transparency. They currently represent some 350 kilometres, not to mention millions of digital files. Some documents symbolise major stages in French history: the Merovingian papyrus, the Tennis Court Oath, the Declaration of the Rights of Man and the Citizen, successive Constitutions and the first digital census in 1962.

60, rue des Francs-Bourgeois - Paris 3^e / www.archives-nationales.culture.gouv.fr

2. CENTRE FOR THE HISTORY OF THE RESISTANCE AND DEPORTATION (LYON)

To mark the 20th anniversary of the Liberation Lyon founded a museum of the Resistance run by former Resistance members and deportees bent on preserving their history. At the urging of Resistance members from the FFI and Free France movements the Museum of the Resistance and Deportation was officially opened on 8 May 1967.

On 4 July 1987 Klaus Barbie was found guilty of crimes against humanity and sentenced to life imprisonment by a court in Lyon. Something entirely new in France, this decision cast fresh light on genocide and the crimes of the Nazis. It revived the collective memory and quickly triggered the creation of a municipal memorial to the Second World War. The site of the former Gestapo headquarters seemed the ideal home for it, and the Centre for the History of the Resistance and Deportation was opened on 15 October 1992 in the presence of Élie Wiesel, winner of the Nobel Peace Prize.

14, avenue Berthelot - 69 Lyon / www.chrd.lyon.fr

3. MÉMORIAL DE LA SHOAH

The Mémorial de la Shoah is Europe's largest centre for archives on the Holocaust. This place of memory, learning and transmission exists on two sites: in the historic Paris neighbourhood of the Marais, and in Drancy, the former internment and deportation camp. Opened on 27 January 2005, the Paris site comprises different spaces and awareness approaches for different types of visitor: a permanent exhibition on the Shoah and the history of the Jews in France during the War; a temporary exhibition space; the Wall of Names, inscribed with the names of the 76,000 Jews deported from France between 1942 and 1944; the information centre (50 million archival items, 320,000 photos, 14,000 films including 2,500 personal testimonies, 1,500 sound archives, over 80,000 books and periodicals) and its reading room; an auditorium; and teaching spaces. A better knowledge of the Shoah is seen as part of the struggle against today's resurgence of hatred and against all forms of intolerance. For the last ten years the Memorial has also been turning its attention to such other genocides as those of the Armenians and of the Tutsis in Rwanda.

17, rue Geoffroy l'Asnier - Paris 4^e / www.memorialdelashoah.org

4. MONT VALÉRIEN

A medieval place of worship that became a military fortress in the 19th century, Mont-Valérien was the German army's main execution site for hostages and members of the Resistance during the Second World War.

The life paths of the 1,008 people shot there now enable us to see them in all their variety. After the War the site was chosen to honour the memory of all those who had died for France between 1939 and 1945, and on 18 June 1960 general de Gaulle inaugurated this Memorial to Fighting France.

Murdered because they were Resistance activists, hostages, Jews or Communists, these men are historic reminders, in whose name this place became the first among the most illustrious sites in national memory. A place chosen by the Ministry of Defence and now managed by the National Office of Veterans and War Victims.

Avenue du professeur Léon Bernard - 92 Suresnes / www.mont-valerien.fr

5. MUSÉE DE L'ARMÉE

Founded by Louis XIV in 1670 as a home and hospital for wounded, ailing and aged soldiers, the Hôtel National des Invalides is a splendid example of Classical architecture in the heart of Paris. Now both a museum and a memory site, it also ensures the conservation of the church of Saint-Louis des Invalides, whose impressive dome notably shelters the tomb of Napoleon. Inside Les Invalides the musée des Armées is home to one of the world's richest collections of militaria: some 500,000 pieces ranging from the Bronze Age to the 21st century. Its aim is to offer visitors – young people and adults, from France and elsewhere – a closer acquaintance with military history and, more broadly, the history of France.

129, rue de Grenelle - Paris 7^e / www.musee-armee.fr

6. MUSÉE DE L'ORDRE DE LA LIBÉRATION

The musée de l'Ordre de la Libération is dedicated to the order founded by general de Gaulle during the Second World War and to the Companions of the Liberation. Its collection retraces the careers of those who fought for Free France and the FFI and those who were deported for resisting the Nazis. Recently renovated, it displays over 2,000 items relating to the companions in a space of 1,200 square metres. It also provides workshop spaces for schools.

129, rue de Grenelle - Paris 7^e / www.ordredelaliberation.fr

7. MUSÉE DE LA RÉSISTANCE NATIONALE À CHAMPIGNY-SUR-MARNE (94)

The MRN is a collective operating in Champigny-sur-Marne and 17 other sites in France to meet a crucial need: handing on the history and the memory of the Resistance. Early in 2020 a new MRN exhibition space will open on the Aimé Césaire site in Champigny-sur-Marne. Thanks to a scenography drawing on the power of the works in the collection and the rich life-histories they reveal, this new permanent exhibition will foreground the different facets of the history of the Resistance. Aimed at reaching a very broad audience, it will embody expertise reflecting the latest research and educational practices.

88, avenue Marx Dormoy – Champigny-sur-Marne / www.musee-resistance.com

SCHEDULE AND FINANCING OF THE WORKS

Works schedule

- **25 August 2019:** open to the public, official inauguration during the celebrations for the 75th anniversary of the Liberation of Paris
- **June - July 2019:** placement of exhibits in the new layout
- **June 2019:** transfer of the collections
- **May 2019:** end of the works
- **February - May 2019:** deployment of the scenography
- **September 2015:** Anne Hidalgo, Mayor of Paris announces the project
- **2014/2015:** appointment of Sylvie Zaidman for the establishment of the scientific and cultural project of the new museum (appointed Director the 1st October 2017)

Financing

Cost of the works: 20m euros

Mainly financed by the City of Paris: over 13m euros. The renovation of the musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin was made possible by the generous support of AXA France. The museum thanks its sponsors at the La France Mutualiste Foundation, the Carac Foundation and the Banque Populaire Rives de Paris Foundation. The French government and the Antoinette Sasse Bequest also contributed.

THE SPONSORS

Le musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin thanks its sponsors and partners.

Sponsors of the renovation:



AXA commits to preservation of our cultural heritage

AXA is proud to be sponsoring the museum and contributing to its reopening. In passing on the memory of the Second World War, AXA is sharing the values – commitment, social awareness, solidarity – that the museum advocates. Preserving and relaying our cultural heritage is the natural extension of AXA's métier as an insurer, which consists in providing long-term protection for people while also developing their assets. Thus its activity as cultural and patrimonial sponsor is intimately linked to a socially responsible approach.



La France Mutualiste Foundation

La France Mutualiste Foundation carries out numerous general interest projects embodying its values of solidarity and heritage transmission. For its second five-year tranche it has set out to shift its focus to memory; logically, then, it has joined Paris Musées in its transfer of the museum to a higher-profile site on Place Denfert-Rochereau. In this way La France Mutualiste Foundation and Paris Musées are working together on the preservation and transmission of memory and enabling the general public to find out what history is all about.



Carac Foundation

The Carac Foundation's approach is a dual one: solidarity with the war veterans of yesterday and transmission of history and its memory today. In committing to this second aim the Foundation backs a number of innovative educational initiatives whose collective interest it sees as particularly important. This explains the pride it takes in contributing to the financing of the new museum, whose ambitious aims will help us understand a highly symbolic chapter in the history of France.



Banque Populaire Rives de Paris Foundation

A cooperative regional venture, the Banque Populaire Rives de Paris is an active contributor to local economic and social development in the Ile-de-France and Oise areas.

Since 2006 its foundation has been guiding and assisting projects relating to universal access to culture, social integration and business formation.

Speaking out to future generations by taking part in Paris Musées' ambitious musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin project is fully in synch with the values of a «local, committed» bank.

Institutional sponsors:



PROJECT PERSONNEL

Client: Paris Musées

The role of client was delegated to the Public Construction and Architecture Department (DCPA) of the City of Paris.

The layout of the collections was supervised by Sylvie Zaidman, chief heritage curator and director of the museum since October 2017, following expert cultural guidelines laid down in August 2015.

Mandated architect: Christophe Batard, Chief architect at the Historic Monuments Department since coming first in the competitive exam in 2004, Christophe Batard is joint director of the 2BDM and Artene agencies. An architect at Bâtiments de France from 2002 to 2004, he is deputy chief of the Oise département's architecture and heritage department. In the Manche and Côtes d'Armor départements he supervises studies and works on the cathedrals at Saint-Brieuc and Coutances. From 2010 to 2015 he was in charge of the 4th arrondissement in Paris, where he directed the restoration of the Arsenal library and the Mémorial des Martyrs de la Déportation.

Since 2016 he has been in charge of the Maine-et-Loire département, his responsibilities including the cathedral and the château in Angers, the royal abbey of Fontevraud, the château de Vincennes and the Domaine National de Rambouillet. Particularly interested in the redevelopment of heritage buildings, Christophe Batard is currently directing various projects: the Cligman Donation museum, the Capuchin Museum in Coulommiers, the redevelopment of the former prison in Guingamp as a culture and photography centre, and the restoration of the former Richaud hospital in Versailles.

ARTENE architects

Specialising in heritage restoration and reuse in contemporary contexts, the Artene agency is commissioned for such major redevelopment projects as prisons, a dirigible hangar, former convents and other buildings of all sizes and functions (cultural facilities, government offices, housing, hotels, etc.). Artene works with all kinds of clients, public and private, with a view to injecting fresh life into a built context affecting the identity of urban or rural landscapes, while at the same time integrating new development dynamics.

Scenography: the Klapisch-Claisse agency

Specialists for twenty years in expertise liaison and the spatial transmission of knowledge and emotion, the Klapisch-Claisse agency works at the intersection of several disciplines: history, science, art, gastronomy, heritage and anthropology. While proceeding scientifically, Marianne Klapisch and Mitia Claisse love telling stories spatially, pitching them at the thinking and sensibility of audiences ranging from children to adults.

Among the agency's many different scenographic projects: permanent exhibitions (*Origines et Éternités* at the musée des Confluences in Lyon); renovation of the permanent exhibition at the museum in Mulhouse; and the temporary exhibition *À l'Est la guerre sans fin* (1918-1923) at the musée de l'Armée-Invalides in Paris. For the musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin, the agency opted for working with graphic artist Thomas Oudin, lighting designer Gérald Karlikow and engineer Michel Fougère.

Trained as an architect, Marianne Klapisch is particularly fond of working creatively with space, and shapes her exhibition scenography around it via the concepts of mediation and narration. Since 2001 she has been working in association with Mitia Claisse, also a scenographer, whence the Klapisch-Claisse agency.

Design office: BETEM, LASA


Visitor information


MUSÉE DE LA LIBÉRATION DE PARIS – MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN

4, avenue du colonel Rol-Tanguy
Place Denfert Rochereau
75014 Paris

[www.museeliberation-leclerc-moulin.
paris.fr](http://www.museeliberation-leclerc-moulin.paris.fr)

Opening hours
Tuesday–Sunday, 10am–6pm

 [Musée de la Libération de Paris
Musée du général Leclerc Musée Jean
Moulin](https://www.facebook.com/MuseeLeclercMoulinLiberationdeParis)
ou
[@MuseeLeclercMoulinLiberationdeParis](https://www.instagram.com/MuseeLeclercMoulinLiberationdeParis)

 [@museeML](https://twitter.com/museeML)

Press contacts

Pierre Laporte communication
Laurence Vaugeois
01 43 23 14 14
laurence@pierre-laporte.com

**Musée de la Libération de Paris –
Musée du général Leclerc -
Musée Jean Moulin**
Sandra Madueno
01 71 28 34 81
sandra.madueno@paris.fr

Paris Musées - Relations presse
Andréa Longrais
01 80 05 40 68
andrea.longrais@paris.fr

City of Paris
Press officer
Franck Chaumont
franck.chaumont@paris.fr

THE CITY OF PARIS MUSEUMS NETWORK

United since 2013 under the Paris Musées banner, the City of Paris's 14 museums and heritage sites are home to collections as remarkable for their diversity as for their quality. In a gesture of outreach visitor services have been upgraded, more attractive entrance fees introduced for temporary exhibitions, and special provision made for visitors unfamiliar with this kind of cultural context. The permanent collections (which are free*), the temporary collections and the varied cultural activities drew 3 million visitors in 2018.

By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit.

parismusees.paris.fr

The Board of Directors of Paris Museums is composed of:

- M. Christophe Girard, president
- Mme Afaf Gabelotaud, vice-presidente
- Mme Geneviève Bertrand
- M. Martin Béthenod
- Mme Céline Boulay-Esperonnier
- M. Jean-François Chougnet
- M. François-David Cravenne
- M. Bernard Gaudillère
- M. Bruno Julliard
- Mme Gaïta Leboissetier
- Mme Antoinette Le Normand-Romain
- Mme Sandrine Mées
- Mme Fadila Mehal
- Mme Catherine Vieu-Charier

Delphine Lévy assures the general management of Paris Museums.

**LE MUSÉE DE LA LIBÉRATION DE PARIS
MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN**

PRESS VISUALS



1. Place Denfert-Rochereau, le musée de la Libération de Paris – musée du général Leclerc – musée Jean Moulin © Pierre Antoine



2. View from Nicolas Ledoux Square of the musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin © Ch. Batard, Agence Artene



3. Scenographic perspective © Agence Klapisch-Claisse



4. Each showcase is an encounter with the history of men and women who fought against the Occupant. © Pierre Antoine



5. Scenographic perspective © Agence Klapisch-Claisse



6. Scenographic perspective © Agence Klapisch-Claisse



7. Scenographic perspective © Agence Klapisch-Claisse



8. Skylight in the Paris Libéré atrium © Pierre Antoine

**LE MUSÉE DE LA LIBÉRATION DE PARIS
MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN**



9. Front view, West Pavilion © Pierre Antoine



10. View of the museum, Place Denfert-Rochereau © Pierre Antoine



11. Colonel Rol-Tanguy's command post © Pierre Antoine



12. Colonel Rol-Tanguy's command post



13. The way down to colonel Rol-Tanguy's underground command post © Pierre Antoine



14. The tour is instructive and easy to follow for all. © Pierre Antoine



15. Tricolour dress decorated with Paris monuments, 26 August 1944 © Julien Vidal / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées) / Roger Viollet



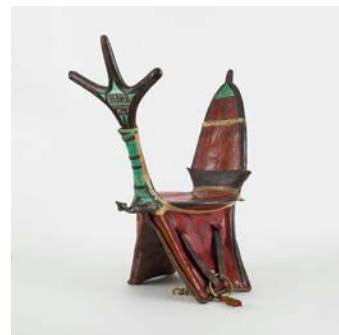
16. Box of pastels belonging to Jean Moulin © Lyliane Degrâces-Khoshpanjeh / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



17. Un cyclo-pédaleur installé dans l'abri permettait d'alimenter les lieux en électricité ou en air filtré © Pierre Antoine



18. Walking stick belonging to general Leclerc de Hauteclouque. Between 1931 - 1945 © Stéphane Piera / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées) / Roger Viollet



19. Tuareg Tamzak or Rhala (Hoggar): French camel corps saddle, between 1940-1950 © Julien Vidal / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées) / Roger Viollet

LE MUSÉE DE LA LIBÉRATION DE PARIS
MUSÉE DU GÉNÉRAL LECLERC - MUSÉE JEAN MOULIN



20. American tank corps helmet. Between 1634–1944. © Stéphane Piera / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées) / Roger Viollet



21. Paris. Place Denfert-Rochereau. Barrier by French architect Nicolas Ledoux © Maurice-Louis Branger / Roger-Viollet



22. Card of 24 Croix de Lorraine buttons. Haute Nouveauté Paris. Cardboard, wood, paint, 1944. © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



23. Le Campion. Claude Nicolas Ledoux architect. La Barrière sur la route d'Orléans. Engraving. Roger-Viollet (Paris Musées).



24. Facade and perspective view towards the statue of the Lion of Belfort. 3 - 4 Avenue du colonel Henri Rol-Tanguy, Place Denfert-Rochereau. Paris 14. . Photograph by Edouard Desprez. © Edouard Desprez / DHAAP / Roger-Viollet



25. The 2nd Armoured Division on Place Denfert Rochereau, 25 August 1944 © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



26. Portrait of Antoinette Sasse, late 1930s © Collection A. Sasse, musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



27. Bibi (hat) created by the milliner Fanny Berger, around 1941 © Palais Galliera, musée de la Mode de la Ville de Paris / Roger Viollet



28. 25 August 1944, Place Denfert-Rochereau, musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



29. Jumpsuit for «Special Operations Executive» (SOE) © Julien Vidal / musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées) / Roger Viollet



30. Liberation of Paris, Rue de Rivoli, 25 August 1945 © National Archives and Records Administration



31. FFI armband. © musée de la Libération de Paris - musée du général Leclerc - musée Jean Moulin (Paris Musées)



32. Each showcase is an encounter with the history of men and women who fought against the Occupant. © Pierre Antoine



33. The layout brings visitors close to the exhibits and the accounts of clashes. © Pierre Antoine