



musée des
confluences

The aim of the musée des Confluences is to investigate the "long-term", as this is the only way we can hope to understand the world's complexities. The museum thus identifies the various epochs, crises, periods of stagnation and times of growth that constitute this long history, using innovative and diverse museographic techniques.

By bringing forth a dialogue between all forms of knowledge, it aims to stimulate curiosity, encourage reflection, and awaken the thirst for and pleasure in learning.

The permanent exhibition circuit is structured around four thematic spaces: the birth of humanity, the mesh of life, the development of societies and their beliefs in the afterlife. Based on this central narrative, the museum's program of events takes the form of temporary exhibitions, conferences and debates, concerts and shows. Educational workshops, a resource centre and the publishing of works are also part of the museum's purpose. It also has a bookshop, two auditoria and cafeterias.

Designed by Wolf D. Prix, the architecture which is luminous and open, lends itself to a dialogue between the visitor and what is offered, presented and suggested to him through the exhibitions. The building, which is situated at the confluence of the Rhône and Saône Rivers, is the symbol of a museum project which is without precedent and of an institution in constant evolution. Throughout the seasons, the movement of the clouds, the ebb and flow of water and the changes in the sky symbolize the life of a site that is devoted to the constant renewal of knowledge and to questions about the destiny of humanity.

Hélène Lafont-Couturier
director of the musée des Confluences

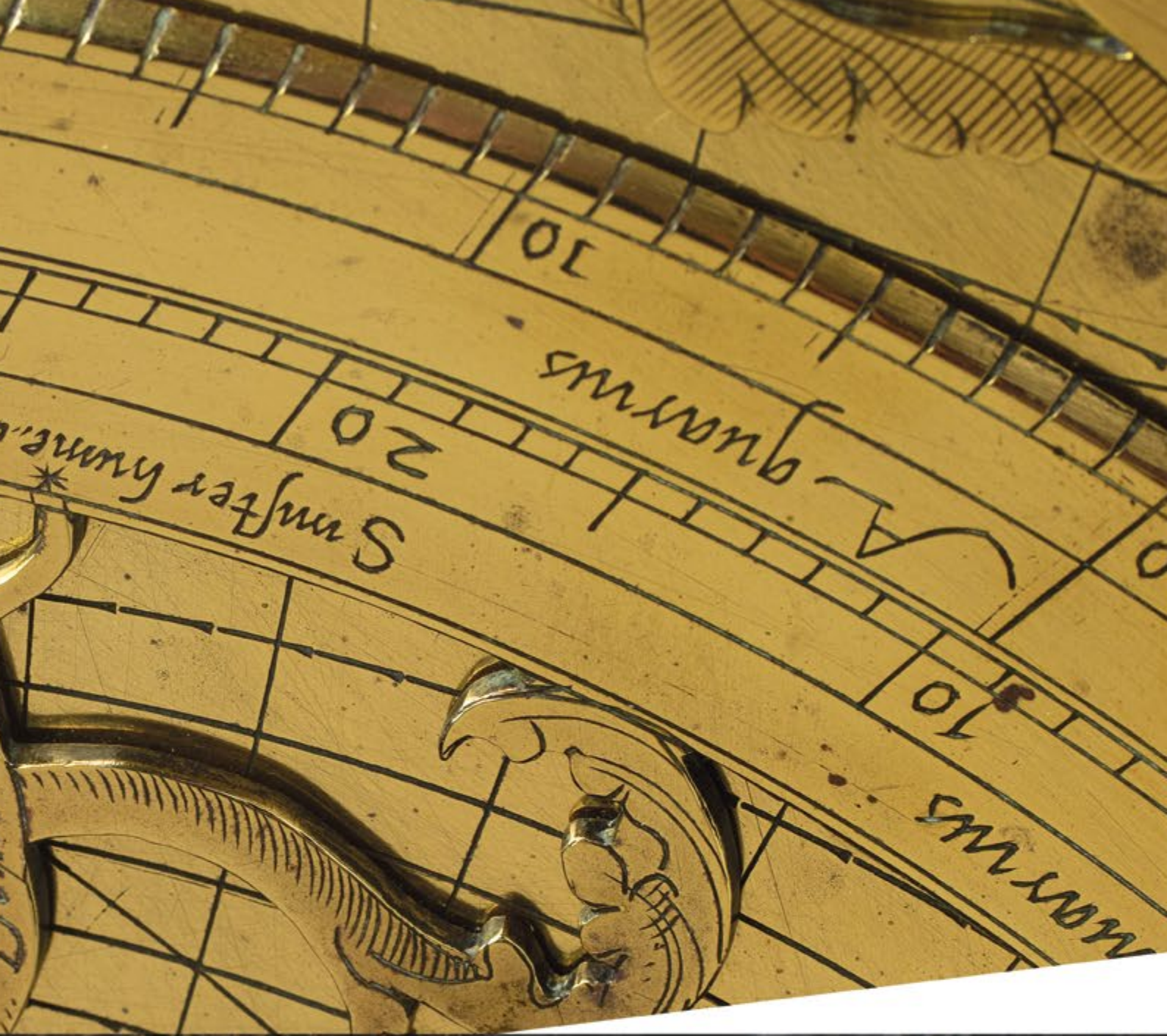


"The creation of the world" (21st century)
by Manasie Akpaliapik. Musée des
Confluences, Lyon, © Pierre-Olivier
Deschamps - Agence VU. According to
an Inuit myth, the spirit of a foetus
takes on the identity of different
animals, one by one. After becoming
human again, it confronts the diversity
of the world. The shaman, brandishing
his tambourine drum, ensures the
equilibrium of the world at the moment
in time when several types of beings are
born: humans, spirits and animals.



top— Planispheric astrolabe (between 1551 and 1582). On loan from the Musée National de la Marine. Musée des Confluences, Lyon, © Pierre-Olivier Deschamps - Agence VU'. Since humans began to study the sky, they located the stars to find their bearings on land and sea. The astrolabe represents the celestial vault on a flat surface. It enabled astronomers to know the time and to calculate the movements of the stars.

bottom— Libyan desert glass (29 million years old). Musée des Confluences, Lyon, © Pierre-Olivier Deschamps - Agence VU'. The study of meteorites enables us to understand the history of the formation of the solar system and of the Earth. 29 million years ago, a comet seems to have exploded before reaching the ground above what is the current Libyan Desert. The enormous amount of energy triggered by this explosion generated a "ball of fire", which by melting the sand, is believed to be at the origin of the Libyan desert glass.





top— **Untitled - Standing bear** (1998) by Elijah Michael. Musée des Confluences, Lyon, © Pierre-Olivier Deschamps - Agence VU'. The Inuit people have a special spiritual link with animals, which is one of the cornerstones of their worldview. The bear, because of its power, its capacity to be equally at ease on the ground and in water and to stand up like a human, is a central figure in the Inuit imagination.



bottom— **Gemsbok**. Musée des Confluences, Lyon, © Pierre-Olivier Deschamps - Agence VU'. In everyday speech, the term "antelope" designates certain species of bovidæ which have a family resemblance. However, a comparison of their genes reveals that there is no obvious correlation between degree of kinship and resemblance.





A museum that tells the story of Mankind

Open since December 20, 2014, the musée des Confluences tells the story of mankind and of the history of life. The permanent exhibition circuit begins with the great universal questions and then goes on to explore the origin and the destiny of humanity, the diversity of cultures and civilisations and also the place of humans within the web of life. With more than 2 million objects in its collections, the museum illustrates, through its exhibitions and its programming, the stories that are the foundation of our humanity on every continent and in several societies.

At the confluence of knowledge

Symbolically located at the confluence of the Rhône and Saône Rivers, the ambition of the musée des Confluences is to enable the sciences to engage in a dialogue.

Unprecedented in the world of European museums, this intersection of the life and earth sciences with ethnology enables the public to see and understand the complexity of the world in a new way.

For all audiences

The musée des Confluences places the public at the heart of its approach. It offers visitors novel layouts and brings them close to the collections, by allowing them, in particular, to touch exceptional objects – like a lunar meteorite or the skull of a woolly rhinoceros. The museum arouses in this way the taste for discovery and the sense of wonder, and awakens curiosity and the senses. It aims to make the narrative of the exhibitions accessible to everyone: adults, families, youth, school pupils, foreign visitors, and people with learning disabilities, by means of specific approaches adapted to each.



An exceptional place

The museum, a living space

Situated at the apex of the Lyon peninsula, the musée des Confluences enjoys an exceptional geographic location. Standing like a signal at the south entrance of the metropolis, its audacious architecture was designed by the Coop Himmelb(l)au agency.

The Cloud

The Cloud is the heart of the museum. Altogether 5,000 square metres are devoted to permanent and temporary exhibitions.

The Crystal

33 metres high and built of glass, the Crystal is the monumental hall of the museum. Bathed in light its Gravity Well is the starting point for museum's visit.

The plinth and the auditoria

The whole of the structure rests on a concrete plinth 8,700 square metres in surface area. It houses the entrance for groups, the technical areas of the museum, a part of the reserve collection as well as two auditoria with seating for 118 and 300 people.

The Garden

The areas surrounding the museum are designed to facilitate moments of escape and relaxation. Around the water basins walkways lead to the garden which is 24,400 square metres in area. This green space, bounded by the rivers of the Rhône and the Saône, leads to the apex of the confluence.

The Terrace

On the roof of the museum the terrace offers an exceptional panoramic view of Lyon and its surrounding area with the chain of the Alps and the Mont Blanc as the culminating peak.

Plus—

Spaces for private hire

The museum offers businesses the opportunity to organize conferences, symposia, workshops, cocktails, product launches, gala dinners...

The museum bookshop-giftshop

located in the Crystal.

La Brasserie des Confluences

for a gourmet moment with a view over the garden and basins.

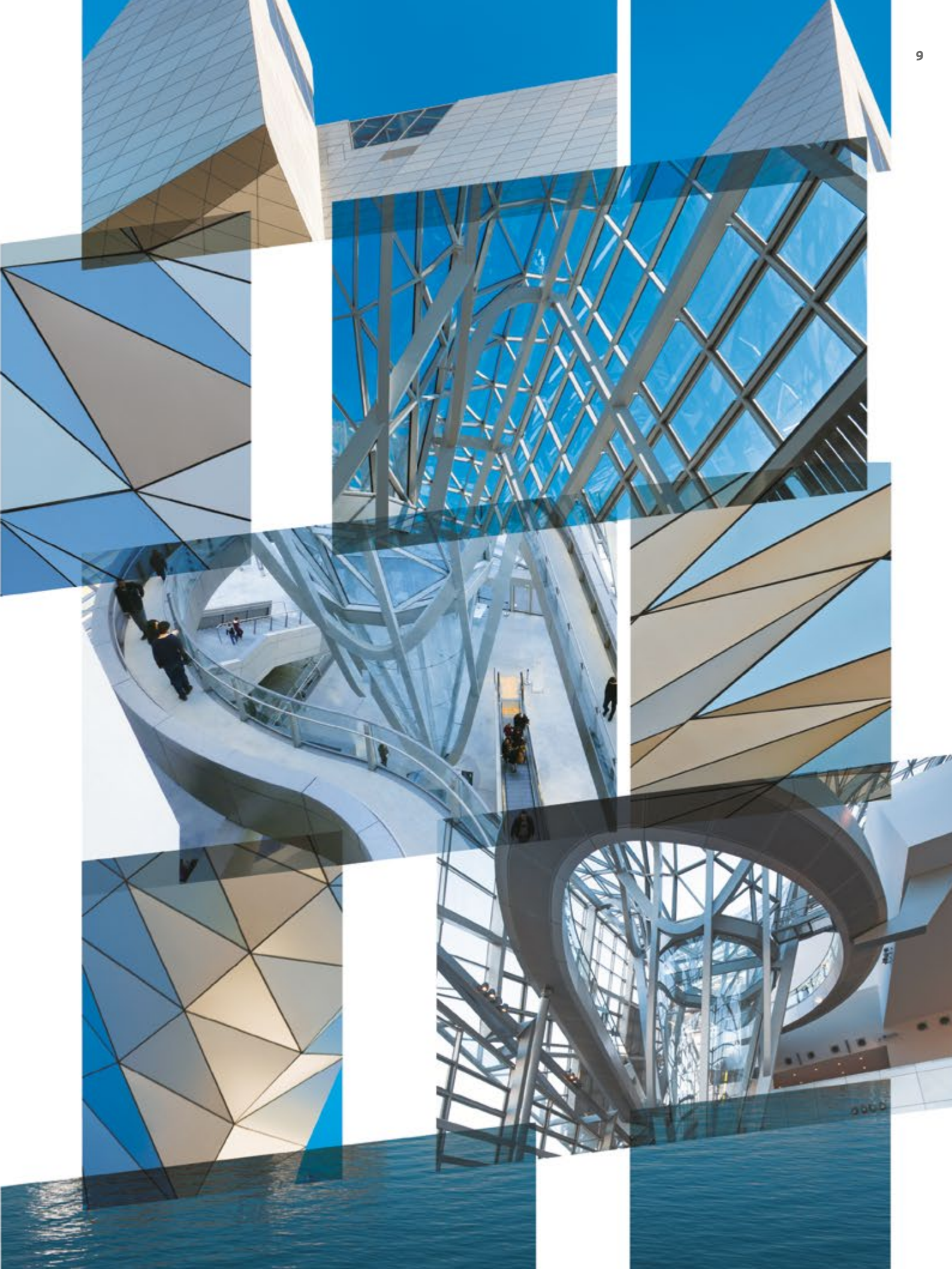
Le Comptoir Gourmand

for a coffee break and light refreshment on the terrace.

The Centre for conservation and study of the collections

The *Centre de conservation et d'étude des collections* (CCEC) of the musée des Confluences is situated in Lyon's 7th arrondissement.

Opened in 2002, it has five floors, 1,500 square metres of which host the storage space for the natural science collections: Mammals, entomology, palaeontology, malacology, ornithology, and mineralogy. The CCEC has the double vocation of preserving and spreading knowledge by providing the best conservation conditions for the collections, as well as laboratories and a quality welcome for researchers.





top— The musée des Confluences, Rhône River side. © Bertrand Stoffleth

bottom— Saône River side. © Quentin Lafont, musée des Confluences, Lyon. The design of the musée des Confluences takes into account the realities of the site upon which it was built and its location in the city. Its configuration was directly inspired by the currents of the Rhône and the Saône Rivers, the site itself being exceptional: it occupies the southern point of a former industrial zone aptly named “pointe du Confluent” [Tip of the Confluence].





Five centuries of history

From the cabinet of curiosities to the Natural History Museum of Lyon

17th century— The story of the musée des Confluences starts with the flowering of the scientific spirit and the curiosity of the Encyclopaedists in one of the most famous cabinets of curiosities of Lyon, that of the brothers Balthasar de Monconys and Gaspard de Liergues. The latter brought together objects considered as rare or strange, collected through journeys and encounters: minerals, stuffed animals, medals, published works and other curiosities.

18th century— In 1700 Jérôme-Jean Pestalozzi, doctor at the Hôtel-Dieu, bought it and expanded it. Handed over to the *Académie des Sciences et Belles Lettres* in Lyon on 31 December 1771, this collection was combined with that of Pierre Adamoli. Installed on the first floor of the Town Hall, these two collections were open to the public from 1777 to 1789 and constituted the original basis of Lyon's Museum of Natural History.

19th century— Installed in the Palais Saint-Pierre, the collections expanded thanks to the dynamism of learned societies and the organisation of scientific expeditions. The museum also attracted numerous donations through the impetus of its directors Claude Jourdan, Louis Lortet then Ernest Chantre. In 1879 a donation by the latter enabled the opening of an anthropological and ethnological gallery.

From the musée Guimet in Lyon to the musée Guimet of Natural History

1879— At the initiative of Émile Guimet a museum of religions was inaugurated boulevard des Belges. It closed four years later after its founder decided to donate his collections to the State. The musée Guimet in Paris opened on 20 November 1889.

1909–1913— Édouard Herriot transferred the collections of the Museum of Natural History, boulevard des Belges, and suggested to Émile Guimet to install in it some 3,000 objects that were exhibited at the Museum of Religions. The gift of this important collection enabled the opening of the musée Guimet of Natural History.

1927–1968— Édouard Herriot created in 1927 a "museum of the colonies" which was located in the building on the boulevard des Belges. This museum underwent successive name changes: the *Musée Colonial*, the *Musée de l'Union Française*, the *Musée des Pays d'Outre-Mer*. It closed in 1968. These various collections joined the heritage of the musée Guimet.

1978— The collections were further expanded by the donation of an exceptional collection of objects collected by the missionaries of the *Cœuvre pour la Propagation de la Foi*, founded in 1822 at the instigation of Pauline Marie Jaricot.

The birth of a multi-disciplinary museum: the musée des Confluences

1991— The museum was transferred from the City of Lyon to the Department of the Rhône which decided to reassess its scientific and cultural project by creating an institution to spread scientific and technical culture which aspired to have a national status.

1999— Preliminary discussions were held about the creation of a place devoted to science and to societies. The Department of the Rhône entrusted Michel Côté, former curator of exhibitions and of international relations at the Museum of Civilisation in Quebec City, to set up the cultural and scientific project.

2000–2007— A programme of temporary exhibitions was put in place foreshadowing the multi-disciplinary approach of the future musée des Confluences.

2001— Multi-disciplinary scientific committees and planning teams were formed.

2002— The Centre for Conservation and the Study of Collections was created.

2007— The musée Guimet of Natural History closed its doors to the public and an exhibition programme was set up outside of its walls. This was the start of the collection project and of an important campaign of acquisition.

19 décembre 2014— The musée des Confluences was inaugurated.

The cultural and scientific offer

The permanent exhibition trail

Spread over an area of more than 3,000 square metres, the trail tells the great story of mankind in four distinct exhibitions which describe and present the issue of humanity's origins and becoming, the diversity of cultures and civilisations, and the place of human beings in the web of life.

Origins: the stories of the world

All of us on the planet share the same questions about the origin of the world and our place in it. Numerous narratives from Inuit, Aboriginal and Chinese cultures and the Indianized civilizations of Asia deliver interpretations of the beginning of the Universe, life and humanity. Alongside these stories, science has maintained a keen interest in these questions. The exhibition invites us to go back in time to the Big Bang along a trail that suggests two approaches to explaining the world: one illustrated by natural science and scientific and technical collections, and the other, illustrated by ethnographical and modern collections.

Species: the web of life

The link between what has been called humanity and animality is a universal concern. The exhibition questions the way in which human beings see the world, are integrated in it and contribute to modifying it. Living beings, human and non-human, weave

into the world a network of varied links, a mesh in which everything fits together and is interconnected. The exhibition trail is naturally structured by this mesh, made up of 27 kilometres of string. This scenography, all based upon metaphors, thus makes tangible the asymmetric links that unite the different species of the living world.

Societies: the theatre of mankind

A human being is a migrant who comes together with others, stops in a place for a time and forms societies, cultures and civilisations. The exhibition explores these modes of functioning on the basis of three constants, namely organisation, exchange and creation. The scenography creates a novel landscape that arouses curiosity by bringing together in dialogue exhibits stemming from remote cultures and periods.

Eternities: visions of the afterlife

What is the place of death in this day and age when its limits are constantly being pushed back? Unlike other living beings, human beings reflect upon the afterlife. Funeral rites are partly an expression of the wish to transcend that inconceivable end. They make acceptable the separation of the living and the dead and bring a different perspective on disappearance. Ceremony, gestures and words, by appeasing, and attributing a new place to everyone, help to restore a shattered social order.

Temporary exhibitions

The musée des Confluences has an area of 3,500 square metres of temporary exhibition rooms situated on the first floor of the Cloud.

Temporary exhibitions convey the identity of the museum and express the plural character of the institution and its vocation as a place to diffuse knowledge. They address one-time subjects and more specific questions, using each time multiple perspectives and a cross-cutting and multi-disciplinary approach. Particular attention is given to the museography which will vary according to the themes developed and the audience targeted.

As a tribute to the very sources of its collections, the musée des Confluences presented two exhibitions when it was inaugurated. *Dans la chambre des merveilles* illustrated the birth of the scientific spirit in the cabinets of curiosities in the 18th century. The exhibition *Les trésors d'Emile Guimet*, realised with the exceptional participation of the Musée National des Arts Asiatiques – Guimet (MNAAG) in Paris, was devoted to the eponymous figure of one of the greatest collectors of the 19th century, who was an ardent defender of the diffusion of knowledge.

Temporary exhibitions are first and foremost an opportunity to enhance the value of the incredible wealth of the collections. In this way *À vos pieds* (2016) enables the discovery of a collection of footwear worn at different times in different places, and examines their role in terms of identity. The exhibitions devoted to African ceramics (2016), Egyptian

animal mummies (2017), Tuareg jewellery (2017) or fossil remains from Cerin (2018), reveal subsets of the collection and enable to present to the public the research work that has been done upon them.

The museum also designs its programming within the framework of great international events which are organized in the area. It thus devotes an exhibition to modern dance, *Corps rebelles* (2016) which is co-produced with the Museum of Civilisation in Quebec City, in partnership with the Maison de la Danse, and presented as part of the dance Biennial of Lyon. Similarly, the exhibition *Lumière! Le cinéma inventé* (2017) is a co-production with the Institut Lumière which will be presented in Lyon at the Festival Lumière in 2017.

Finally, desirous of offering the public the opportunity for unique and repeated visits, the museum explores different ranges of scenography. The exhibition *Antarctica* (2016) has thus been made on the basis of images from the polar expedition of film director Luc Jacquet, and *Ma terre première* (2016), a co-production with the Cité des Sciences, offers an experimental approach of the earth material.

Programme and mediation

Being a place for dialogue and for the diffusion of knowledge, the musée des Confluences aims to become a creative space, which renews itself and is animated through the rhythm of its programme. It promotes accessibility and the opportunity for all types of visitors to meet, and the acts of mediation and cultural and scientific offerings are designed to bring together the arts and the sciences.

Cultural rendezvous “Vibrations du monde”

At the crossroads of traditional works and modern theatre, the “Vibrations du monde” [World Vibrations] are some of the many forms offered to the public (concerts, theatre...) that enable them to discover the artistic wealth of a world in motion.

Lectures and screenings

The scientific meet-ups of the museum invite the public to meet researchers, cultural “passeurs” and experts in every discipline to debate what is at stake for society or the themes explored in the exhibitions.

“Un temps pour vous”

Through interludes held at regular intervals, the cultural mediators of the museum offer the public the opportunity to discuss the museum’s architecture, the collections or an exhibition theme. During this time

they are present in the rooms and suggest seeing and touching replicas of works or real objects in the collections.

Workshops

Designed around the collections, the sciences and world cultures, the workshops address different areas of knowledge through hands-on practice and entertainment. Whether these workshops are scientific, artistic or digital, they allow visitors to manipulate, create, discover and play whilst learning at the same time.

Group and school visits

Guided tours can be done individually or in groups. Led by a cultural mediator these visits allow one to apprehend all facets of the exhibitions and collections.

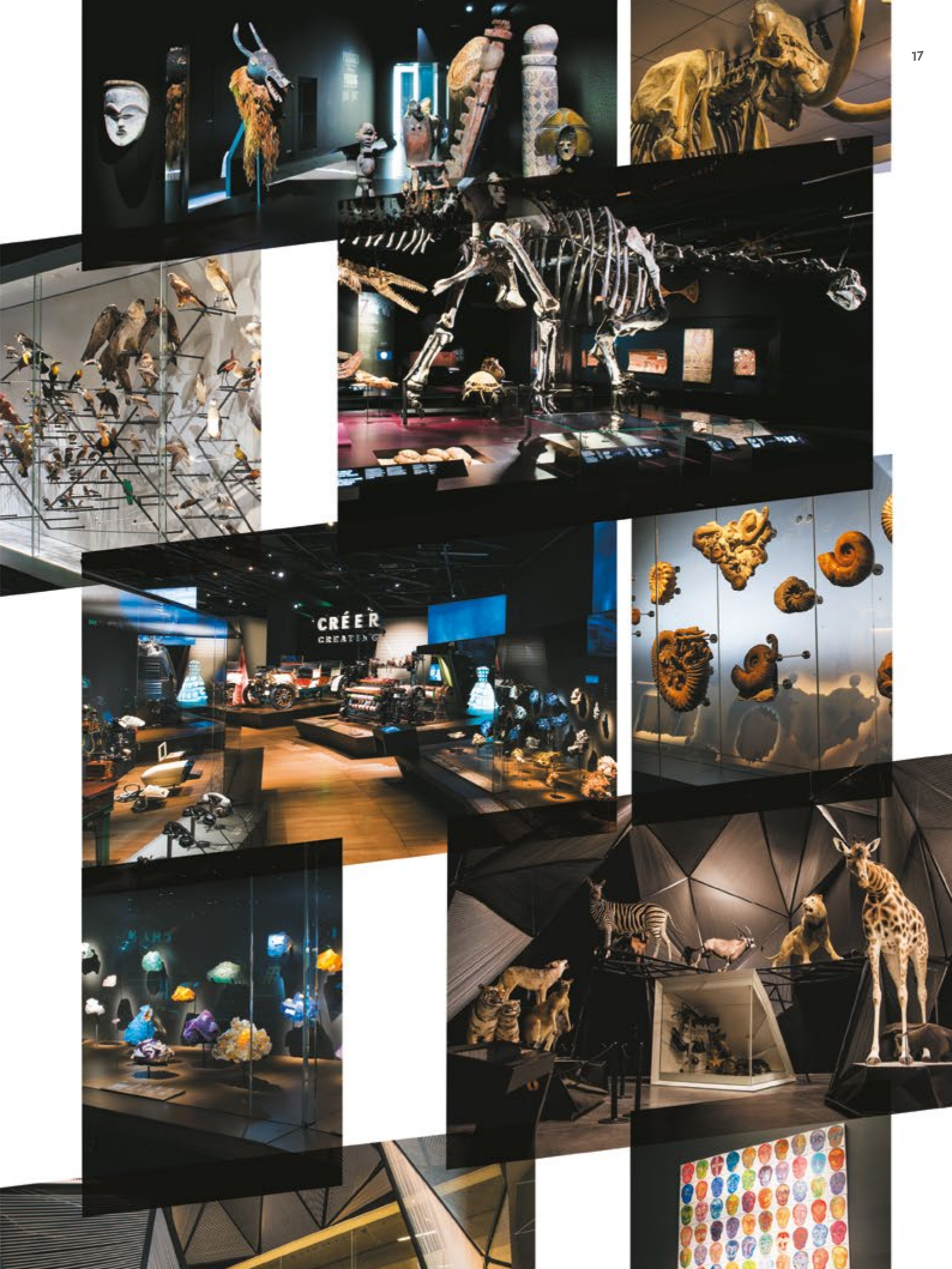
For school groups, thematic workshops and “discovery” trails are offered, determined in consultation with partners in the *Éducation Nationale*.


Published works

The museum acts as a relay for scientific news and as a medium for the dissemination of knowledge. Its published works prolong the visit and the exhibitions through novel contents which stimulate curiosity.


Aiming to offer a pluralistic approach to the objects preserved, the museum inscribes the notion of narrative at the heart of its editorial line. It is to this end that a collection of short novels and stories written by recognized writers has been created, *Récits d’objets*, whose subject matter is the iconic objects from the museum’s collections. Among the first objects selected were a rare sea silk shawl and the fragment of a meteorite.

Ranging from the museum’s guide to the collections to exhibition catalogues, from children books to scientific publications, the museum’s editorial work contributes to one of the museum’s intentions: to pass on knowledge and make scientific discourse more approachable and accessible to the greatest number. These published works are on sale in the shop and available in bookshops.





top— Shiva head (921-945).
Property of the musée Guimet, Paris
Musée des Confluences, Lyon. © Pierre-
Olivier Deschamps - Agence VU'
Everything is a blend of many cultures
yet nothing really is: the art of Gandhara
was born out of contacts between India
and the Mediterranean during the first
few centuries of our era, at the border
between Afghanistan and Pakistan. The
influence of Hellenistic art can be seen
in the features of the Buddha, depicted
with a straight nose and wavy hair.



bottom— Super Papin digester pressure
cooker, by SEB (1956). Property of the SEB
Conservatory. Musée des Confluences,
Lyon. © Pierre-Olivier Deschamps -
Agence VU'. By bringing innovations into
the kitchens, the manufacturers of
small domestic appliances have inspired
new culinary practices over the last
century. The time dedicated to everyday
tasks has been reduced and adapted to
the new work patterns and ways of life
of our day and age.





top— *Tropidaeris*. Musée des Confluences, Lyon. © Pierre-Olivier Deschamps - Agence VU'. Natural selection is one of the mechanisms whereby certain characteristics become embedded in a species. Amongst all the random mutations for a same characteristic, some are more favourable than others in a given environment: they enable their carrier to breed more. As they are transmittable, they spread to the following generations. Natural selection explains the match between the shape of a body part and its function: flying, walking or jumping like the orthoptera.

bottom— *Cycadopteris jurensis* (155.6 million - 150.8 million years). Musée des Confluences, Lyon © Pierre-Olivier Deschamps - Agence VU'. 150 million years ago, towards the end of the Jurassic period, the position of the continents was different: Europe was mostly covered with water and its climate was hot and dry. Sixty kilometres North-East of the musée des Confluences was a tropical lagoon bordered by small coral islands.





Outstanding collections

The wealth of the collections

The musée des Confluences has exceptional collections in the fields of the natural and the social sciences. The variety, quantity, and scientific and expographic quality of these 2.2 million objects kept in the museum's reserves mark these out as a major collection amongst French public collections.

Natural Science collections

In the field of the natural sciences, the collections in paleontology, mineralogy, entomology, malacology, ornithology and of specimens preserved in alcohol are particularly noteworthy.

With more than a million insects and 490,000 shells, entomology and malacology constitute the two biggest collections in the museum. They contain numerous "types" which constitute the global benchmark for a species. Their scientific interest attracts collectors and researchers who play a part in their enhancement and their study.

In the field of the earth sciences, fossils from the tropical lagoon of Cerin, fluorites from the Chermette collection, meteorites and ammonites, and a mammoth from Choulans, are some of the jewels of this collection.

The Social Science collections

The social science collections cover numerous areas: the archaeology of prehistory and of ancient Egypt, the ethnology of the American continent, of Asia, Africa and Oceania, science and technical collections, and an important photographic collection.

Each area includes collections or major pieces such as the 2,000 Egyptian mummies of animals which constitute the most important collection in the world outside of Egypt. The Inuit and Aboriginal collections, which were recently constituted, are amongst the most important public collections in France.

The museum's acquisitions

With the goal of its opening ahead, the musée des Confluences undertook an important campaign to add to the collections.

The art of native peoples

An important collection of modern American Indian, Inuit and Aboriginal works was acquired. These pieces are a supplement to the historical collections, such as the important collection of the *Œuvre de la Propagation de la foi*.

The science and technology collection

This area of collection was created with the aim of completing the scientific displays with the instruments that enabled these advances. It is thus that an exceptional collection of simple microscopes was acquired, which date from the 17th to the 19th century. These observation tools have played a crucial role in the advent of the life sciences. 79 of them are on display in *Species: the web of life*.



The great fossil skeletons

It was not possible to present our distant origins without displaying testimonies of the fauna that went extinct during the last mass extinction of species. This is why the museum has acquired two big fossil skeletons: a *Camarasaurus lentus*, a giant herbivorous dinosaur that lived 150 million years ago, and a mosasaur, a rare genuine skeleton of this great marine reptile that became extinct 65 million years ago.

A museum that is

Scientific and cultural collaborations

The musée des Confluences has long maintained close relations both with museums having similar collections in France and throughout the world, and with researchers and research organizations. It has also developed strong ties with the *École Normale Supérieure* of Lyon, a founder member of the public institution of the musée des Confluences since 2014.

Programmes of research

In the natural sciences as in the social sciences, knowledge can only progress through exchange and sharing. Thus, in the renowned areas of the Lyon collections, such as certain branches of entomology, malacology, Egyptology or archaeology, the musée des Confluences is involved in national or international programmes, and works most of the time in conjunction with the laboratories of the University of Lyon. Such is the case with the scientific exchanges with Morocco and Bolivia for insects, with Georgia for all the studies done on the necropolis of Koban, which was exposed in the museum, or with the ethnographic museums of Geneva and Neuchâtel.

open to the world

Cultural exchange

The musée des Confluences is part of a network of museums specialised in human societies, history and the fine arts as well as science museums and science centres. As a member of French or international associations such as Ecsite (European network of science centres and museums), it can suggest co-productions or travelling exhibitions. It is thus that in 2015 the museum hosted *À la Conquête du pôle sud*, an exhibition designed by the American Museum of Natural History of New York, and that in 2016 it presented *Corps rebelles*, a performance-exhibition co-produced with Québec's Musée de la civilisation. The exhibition *Dans la chambre des merveilles*, produced by the musée des Confluences, will also be presented in 2018 at the musée de Pointe-à-Callière in Montreal.

The École Normale Supérieure of Lyon

Committed since 2012 to work side by side with the musée des Confluences, Lyon's *École Normale Supérieure* (ENS) constitutes a privileged partner in the development of the scientific and cultural policy of the museum. Research projects as well as collaborations have been set up in the areas of knowledge dissemination and exchange, academic learning, teacher training, mediation with the public, digitalization and publishing. The museum and Lyon's ENS are

mobilizing their resources to formulate answers to the questions that the world is asking itself today. This synergy helps to make the museum a place for research and innovation.

The musée des Confluences also aims to collaborate with the University of Lyon (COMUE) which brings together universities, the '*grandes écoles*' (higher education establishments) and research organizations in the Lyon - Saint-Étienne area.

A place of work for researchers

The *Centre de conservation et d'étude des collections* (CCEC) has the dual purpose of preserving and disseminating knowledge.

So it is both a place of work for French and foreign researchers and for those in charge of collections. Connected to each storage area, the consultation rooms welcome scientists and provide them with the material necessary for their work.

The CCEC meets the international standards of preventive conservation. Quarantine and disinfection rooms, using cold or anoxia, help to eliminate all possible harmful matter on sensitive objects.

The Centre also has a casting workshop: it enables the creation of reproductions that are sent to researchers, the creation of safe duplicates of unique pieces or to suggest to the museum mediators the use of facsimiles for the public to touch.

Each year, more than 400 researchers, students and scientists are received by the teams of the museum's *Centre de conservation et d'étude des collections*.

A public institution

The musée des Confluences is an *établissement public de coopération culturelle à caractère industriel et commercial* [a public institution for cultural cooperation with industrial and commercial purposes] (EPCC-IC).

This public institution was created in April 2014 by the Department of the Rhône and the *École Normale Supérieure de Lyon*. It is managed by a board of directors from the public sector, qualified experts and a member elected by the museum's staff.

On January 1st 2015, within the framework of territorial reform, the *Département du Rhône* was replaced, within its territory, by the *Métropole de Lyon* and became, along with the founding members, a constitutive member of the EPCC-musée des Confluences.

The Board of Directors

The museum's board of directors consists of 24 members, divided into three colleges.

The college of representatives of public entities which has 17 members:

For the Métropole de Lyon— the president or his elected representative, 8 elected representatives and a member designated by the president

For the conseil départemental du Rhône— 2 elected representatives and one appointed by the president

For Lyon's École Normale Supérieure (ENS): — 2 representatives

For the City of Lyon— the mayor of Lyon or his elected representative plus an elected representative

The college of qualified individuals, which is made up of 6 members:

5 people jointly nominated by public persons who are members of the EPCC, one of which is a representative of a French museum, and one of a foreign museum

A representative of the University of Lyon

The college of representatives elected by the staff which has one member

Since 19 June 2015, **Mr Georges Képénékian**, (councillor of the Métropole de Lyon, member of the standing committee, coordinator of the major cultural facilities, deputy mayor of Lyon, president of the committee on culture, heritage, citizens' rights and major events) is the president of the EPCC musée des Confluences.

The Scientific Council

The musée des Confluences has established a science council whose tasks are defined by the statutes of the public Institution for cultural cooperation. This council consists of 16 members.

Five ex officio members

A representative of the University of Lyon I— Germain Gillet, professor and president of the research committee of the academic council

A representative of the University of Lyon II— Pierre Cornu, professor of contemporary history, a member of the Laboratory of rural studies

A representative of the University of Lyon III— Pierre Servet, Professor at the Faculty of Arts and Civilisations

A representative of the Lyon's ENS— Gérald Niccolai, Researcher at the CNRS, deputy director of the UMR ICAR

A representative of the Catholic University of Lyon— Claudine Fréchet, Dean of the Faculty of Arts

Two representatives of cultural institutions of higher education

Gilles Bœuf, biologist, scientific advisor for the life and natural sciences, climate issues and the oceans, at the Ministry of the Environment, Energy and the Sea ; he is also in charge of international relations on climate issues

Thierry Pariente, Director of ENSATT (*École nationale supérieure des Arts et Techniques du Théâtre*)

Eight French or foreign qualified experts

Bernadette Bensaude-Vincent,
Philosopher and historian, director of
the *Centre d'Études des Techniques,
des Connaissances et des Pratiques*

Philippe Gillet, Vice-president for
academic affairs, *École polytechnique
fédérale de Lausanne*

Dominique Leglu, Scientific
journalist, editing director of *Sciences
et Avenir* since 2003

Jean-Luc Martinez, General curator in
charge of heritage, chairman and
director of the public institution of the
Louvre museum since 2013

Nathalie Mémoire, Chief curator,
director of the Bordeaux Museum
since 1992

Alain Mérieux, Doctor of pharmacy,
president of the Institut Mérieux, of
the Mérieux Foundation and president
and founder of BioMérieux

Boris Wastiau, Anthropologist,
director of the *Musée d'ethnographie
de Genève* since 2009

Yves Winkin, Director of the *Musée
des arts et métiers* and director of
scientific and technical culture at the
Cnam since 2 April 2015.

Credits

page 6 – from left to right and from top to bottom. All pictures: musée des Confluences, Lyon. © Pierre-Olivier Deschamps, Agence VU'.
1, 3, 21— Nogaku theatre mask portraying a Deigan, the spirit of a young girl (17th century, Edo era).
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p. 9— from left to right and from top to bottom. Musée des Confluences building, architecture: Coop Himmelb(l)au
1, 2, 9, 10— © Bertrand Stofleth.
3, 6, 7, 8— © Quentin Lafont - musée des Confluences.
4, 5— © Afrouz Razavi.

p. 12— from left to right and from top to bottom. 1— Asia Room, musée Guimet (1930-1968), Archives of the Rhône département. 2— Building of the Natural History Museum of Lyon in the thirties, Archives of the Rhône département. 3— Portrait of Émile Guimet (circa 1918), private collection. 4— China section, the musée Guimet (circa 1920). Collection of the Natural History Museum of Lyon. 5— Great hall of the Natural History Museum, *Megaloceros*, Archives of the Rhône département. 6— View of part of the China room in the second musée Guimet of Lyon (1913-1978) around 1910. Collection of the Natural History Museum of Lyon. 7— View of the Colonial Museum, Archives of the Rhône département. 8— Great hall of the Natural History Museum, Elephant and mammoth, Archives of the Rhône département.

p. 17— from left to right and from top to bottom. Permanent exhibition area, musée des Confluences. 1— Eternities Exhibition, ancestor worship in Africa, © Olivier Garcin - musée des Confluences, Lyon. 2— Origins Exhibition, mammoth from Choullans (between 305,000 and 130,000 years old). © Quentin Lafont - musée des Confluences, Lyon. 3— Species Exhibition, bird display cabinet. © Olivier Garcin - musée des Confluences, Lyon. 4— Origins Exhibition, *Camarasaurus* (155 million years old). © Bertrand Stofleth. 5— Societies Exhibition, ammonite Stofleth. 6— Origins Exhibition, ammonite display cabinet. © Quentin Lafont - musée des Confluences, Lyon. 7— Societies Exhibition, mineral display cabinet. © Quentin Lafont - musée des Confluences, Lyon. 8— Species Exhibition, the mammals. © Olivier Garcin - musée des Confluences, Lyon. 9— Species Exhibition, scenography. © Quentin Lafont - musée des Confluences, Lyon. 10— Eternities Exhibition, "L'éternité parfois s'éveille..." (2011-2014) by Jean-Philippe Aubanel. © Quentin Lafont - musée des Confluences, Lyon.


p. 22— Collection of shells and insects Musée des Confluences. © Pierre-Olivier Deschamps - Agence VU'.

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Top— **SOCOTEL phone S63** (1963). Property of the France Télécom Conservatory. © Pierre-Olivier Deschamps - Agence VU'. In France, the telephone became the monopoly of the State in 1889, but it was not until the seventies that it came to be widely used. This telephone was designed in 1963 by Socotel (Société des Constructeurs de Téléphone), hence its name of S63. It was the 3rd generation of standardised telephones that the *Direction générale des Télécommunications* systematically set up for its subscribers: several million copies were thus manufactured, which symbolized in many ways the democratization of the telephone in France.



bottom— **Sulphur crystals.** Musée des Confluences. © Pierre-Olivier Deschamps - Agence VU'. Since prehistoric times, men were able to exploit the minerals in rocks to develop tools tailored to their needs. Sulphur was one of the raw materials which was the most exploited and used by the chemical industry as it was essential for many basic industrial processes.





top— Wooden "false head" from Peru (between 1100 - 1450 A.D.). Musée des Confluences. © Pierre-Olivier Deschamps - Agence VU'. In Peru, tombs of the Ychsma people are regularly discovered. These fake heads, made of cloth or wood, were placed on top of the funerary bundle in order to maintain a human appearance.

bottom— Cosmetic palette (Between 3800 B.C. - 3100 B.C.). Musée des Confluences. © Pierre-Olivier Deschamps - Agence VU'. At the end of the 19th century, the excavations of the necropolises of the Nagada and Abydos revealed the existence of a prehistoric Egyptian culture. These everyday life objects were used to grind pigments for makeup. Together with ceramics, the cosmetic palette was the funerary offering characteristic of the Nagada culture.



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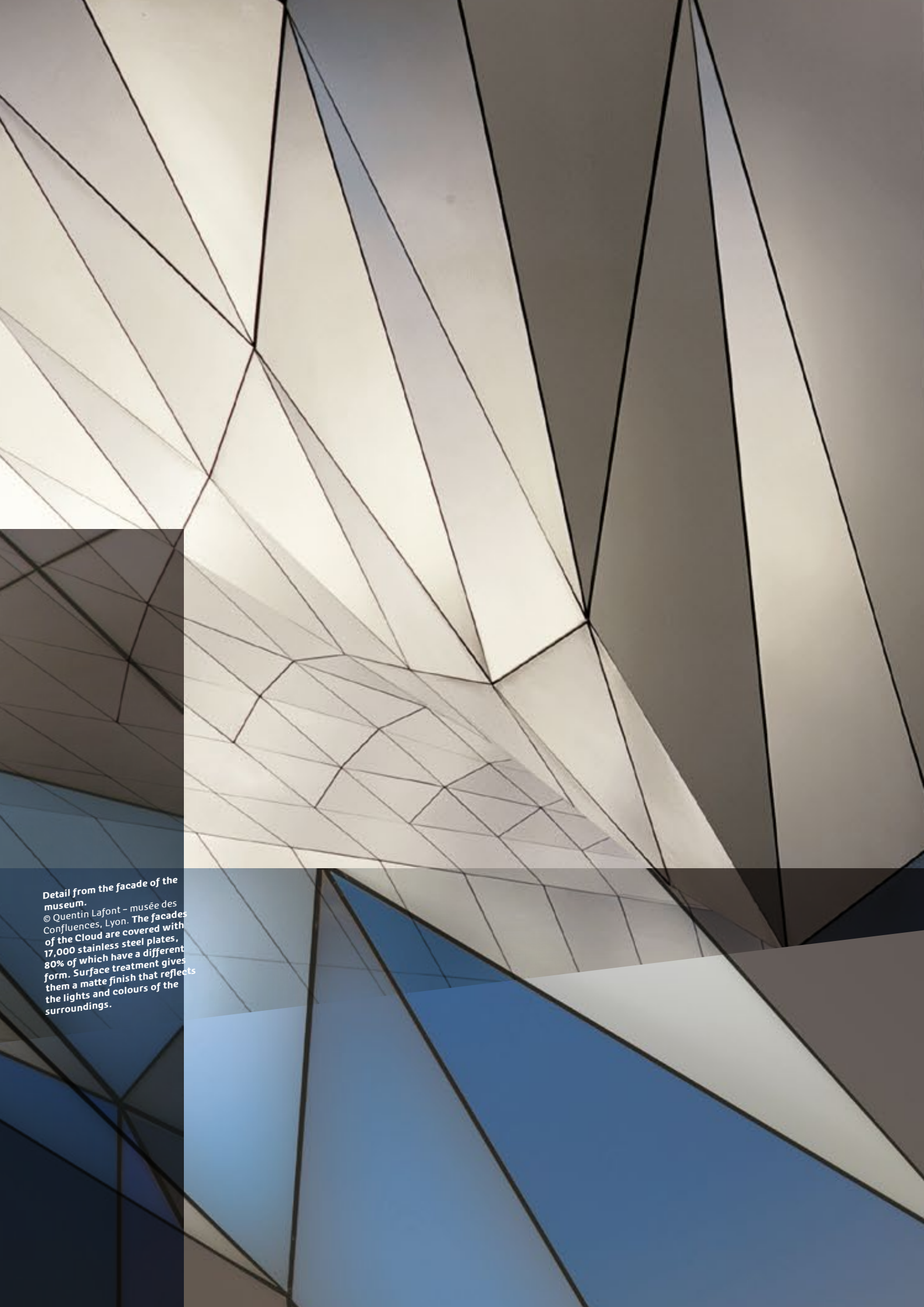
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Detail from the facade of the museum.
© Quentin Lafont - musée des Confluences, Lyon. The facades of the Cloud are covered with 17,000 stainless steel plates, 80% of which have a different form. Surface treatment gives them a matte finish that reflects the lights and colours of the surroundings.