

Lives of Garbage

Press Kit
Exhibition

Lives of Garbage
The Economy of Waste
From 22 March to 14 August 2017

Museum

Department of Communication of the Mucem:

Director

Julie Basquin
T +33 (0)4 84 35 14 70
julie.basquin@mucem.org

Press relations and information officer:

Muriel Filleul
T +33 (0)4 84 35 14 74
Mob.+33 (0)6 37 59 29 36
muriel.filleul@mucem.org

Press and information assistant:

Lisa Studer
T +33 (0)4 84 35 14 79
lisa.studer@mucem.org

Agence Claudine Colin Communication

Attachées de presse

Christelle Maureau
T +33 (0)1 42 72 60 01
christelle@claudinecolin.com

Lola Vénier
T +33 (0)1 42 72 60 01
lola@claudinecolin.com

mucem.org

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Lives of Garbage The Economy of Waste

Exhibition
From 22 March to 14 August 2017

Opening 21 March
from 17:30 to 22:00

Mucem J4,
Level 2 (1200m²)

General commissioner:

Denis Chevallier
Ethnologist, general curator at the Mucem

Associate commissioner:

Yann Philippe Tastevin
Ethnologist at CNRS

Scenography and artistic direction:

Encore Heureux, bkCLUB Architectes, Urbain, trop urbain

Graphics:

Patrick Lindsay

Artists:

David Degner, Lucy et Jorge Orta, Frank Pourcel,
Lionel Sabatté et Nils Völker

Researchers:

Bénédicte Florin, Jamie Furniss, Pascal Garret et Lucile Gruntz

Scientific committee:

Sabine Barles, Tatiana Benfoughal, Gerard Bertolini,
Sylvie Bredeloup, Delphine Corteel, Octave Debary,
Jean-Baptiste Fresso, François Galgani,
Emmanuel Grimaud, Frédéric Joulian, Serge Latouche,
Baptiste Monsaingeon et Yoann Moreau

The Mucem presents, from 22 March to 14 August 2017, the exhibition “Lives of Garbage: The Economy of Waste.”

Our ecological footprint is growing exponentially: more than 80% of the planet’s land surface is directly affected by human activities. This overexploitation of the ecosystem is generating environmental upheavals: rising global temperature, ozone depletion, acidification of the oceans, and the depletion of the soil and subsoil. Our civilisations are being transformed into societies of waste.

Exploring the ways in which our cultures produce, process, appropriate and transform waste, is a vital issue for a museum of society like the Mucem.

The exhibition “Lives of Garbage: The Economy of Waste” invites you on a journey around the Mediterranean, to discover landscapes, technologies, recycled and reused objects, and above all to meet the men and women who manage our waste, subsisting and often suffering, because of it. To do so implies examining their know-how, their living conditions, and the social relationships and conflicts affecting them.

Based on ethnographic investigations conducted in Turkey, Albania, Egypt, Italy, Tunisia, Morocco, and in south-east France (Marseille and its metropolis), this exhibition aims to raise public awareness about individual and collective waste management by exploring the ways that we collect, sort, repair, and transform refuse with the inventiveness that springs from necessity. Whether subject to diversions or high-tech treatments, waste gives shape to our landscapes and our social relations.

This exhibition encourages us to question our lifestyles and models of consumption and production through more than 450 objects, documents, installations, films, maps and diagrams from the collections of the Mucem and ethnographic museums like the Musée du Quai Branly and the Museo Guatelli in the Parma region. It relies in particular on documents from the survey-acquisition campaigns initiated by the Mucem in 2014. Educational tools have also been designed especially for this exhibition including maps, waste classification tables, and models.

This exhibition takes place in collaboration with the National Folk Museum in Seoul².

1. As early as 2014, teams of researchers, photographers, and videographers were enlisted by the Mucem to document practices related to waste and its transformation in several major cities in the Mediterranean basin. This exhibition presents dozens of objects, documents, films and photographs from these investigations providing visitors with first-hand material for better understanding waste management practices today.

2. In 2016 the Mucem and the National Folk Museum in Seoul established a partnership that will enable certain elements of the exhibition to be presented to the Korean public in the summer of 2017.

7 to 10 billion tonnes: the mass of waste produced in 2012 worldwide. A figure that integrates all waste: municipal, commercial, construction and agriculture.

1.3 billion tonnes: the Municipal Solid Waste (MSW) worldwide.

1.2 kg of waste: the municipal waste generated per capita daily in 2013, for a global average of 438 kg annually.

243 millions tonnes: the municipal waste in Europe in 2013, or 481 kg per capita annually.

50 millions tonnes: the waste produced in the Maghreb in 2013, an average of 242 kg per capita annually, or half that produced by residents of European countries.

511 kg: the weight of municipal waste produced annually per capita in France. By comparison, the European country producing the least is Serbia with 310 kg; the most is Denmark with 749 kg, and the metropolis of Marseillaise produces 613 kg.

22%: the proportion of recycled waste in France, compared with 50 % in Germany.

80 %: the proportion of waste landfilled in Greece and Bulgaria, compared with 2% in Germany where the majority of non-recycled waste is composted or incinerated.

32%: the proportion of waste composted in Austria, almost all of the organic waste, compared with France's composting rate in of 17%.

60 %: the proportion of organic, and therefore potentially compostable, waste in the rubbish bins of countries on the south shore of the Mediterranean, two-times more than north shore countries.

In 2013, selective collection prevented the emission of 2.1 million tonnes of CO₂; the equivalent of one million cars in circulation for at least one year.

It takes 8 recycled steel cans to manufacture 1 pot.

It takes 850 recycled steel cans to manufacture 1 washing machine.

(Source eco-packaging website)

“This original documentation is the heart of the exhibition: nearly 50% of the objects and documents presented result from the survey-acquisition campaigns.”

Why has the Mucem chosen to address the question of waste management in this new exhibition?

Through waste, we can examine our lifestyles, and our models of consumption and production. A museum of society like the Mucem can, in its own way, play an active role in the city. With this exhibition we hope visitors will become more aware that such daily and banal acts as consuming and discarding have consequences for the planet, and thus for us all.

The exhibition *Lives of Garbage: The Economy of Waste* is distinctive in presenting a large number of objects recently acquired by the Mucem during a survey-acquisition campaign...

In a team effort lasting three years, we documented first-hand the ways in which waste is collected, transformed and treated around the Mediterranean. Teams including researchers and videographers/photographers conducted surveys in Casablanca, Naples, Marseille, Tirana, Istanbul, Cairo and Tunis. We were able to bring back objects, testimonies, images and recordings. This original documentation is the heart of the exhibition: nearly 50 % of the objects and documents presented result from these survey-acquisition campaigns. A museum is not only a place of restitution. It is also a place that manufactures knowledge. Going to look for an object where it was produced and used makes it possible to gather information about the context of its fabrication, circulation and use. Only under these conditions can an object help us understand societies and cultures; which is certainly the main mission of a museum of society.

What will you present in this exhibition? How is it organised?

First visitors will come to realise that waste is everywhere. An autopsy of the dustbin-world, by way of introduction, will reveal the hidden, even doomed, aspects of our way of life. Things that we don't necessarily want to see, and yet are there, not to be denied.

In the next section we will ask how we got here? Indeed, this volume of waste with such grave effects on the environment is a recent event. Our grandparents, our great grandparents, surely did not have the same concerns about waste as we do, because there was so much less. To demonstrate this we can go back a bit, thanks to the ethnography collections, into the world that preceded the consumer society, prior to the massive distribution of plastic and the multiplication of packaging. Here, we display some objects that are rather unusual because they bear the marks of repairs, formerly a common practice. Alongside in contrast, plastic packaging evokes the current “everything-disposable” consumer society.

The third section of the exhibition is organised around simple actions: “picking up, collecting, transporting, storing, sorting”...

Gestures that we will illustrate through a few objects and videos revealing the different modes of treating waste in the cities studied: it is in this section, for example, that we find the famous Cairo tuk-tuk, and a spectacular optical sorting machine on loan from the company Pellenc ST.

The sorting process is central because it gives value to waste: once it has been sorted, it becomes secondary raw materials. Bales of cardboard, plastic or aluminium have a value set by global pricing. They are the subjects of a relatively large and lucrative trade, given the enormous quantities represented.

In the following section, we provide examples of reuse and recycling. We will see for example, how a used tire can become a bucket, or how cans are transformed into aluminium ingots. In certain regions of the Mediterranean, reuse has increased considerably; as in the case of the second-hand clothing sector in Tunisia, which will be presented in a type of tent provided by one of the many partners of this exhibition: the community of Emmaüs Pointe Rouge.

However, the percentage of waste reused or recycled still remains relatively low...

Indeed, it is a maximum of 20 % of what is thrown away. What do we do with the rest? It is transported to a place where it will be buried, landfilled, burned, or incinerated. We will present for example a model of the Marseille-Provence waste treatment plant that is located in Fos-sur-Mer.

The exhibition will also point out the controversies and consequences of poor management that sometimes have criminal origins. Around the Mediterranean, scandals related to waste are not lacking: Naples, Beirut, the Calanques... But the idea that we especially want to convey is that the best waste is the one that is not produced in the first place. And that we must therefore change our lifestyles... squandering less (more than a third of food ends up in a rubbish bin!), transforming our leftovers into compost, encouraging manufacturers to make repairable items, etc.

At the end of the exhibition there will be a device that lets each visitor make suggestions: because we believe that everyone can contribute to ensuring that our planet does not become completely uninhabitable.

“The survey-acquisition campaigns are the trademark of the Mucem. How does a museum of society acquire objects? ... The idea is to go looking for items in use, which provide us with precise information about contemporary societies...”

11. A rubbish collector's motorised tricycle, Cairo, Egypt, 2016, photo Denis Chevallier. Mucem © Mucem/Denis Chevallier



The Cairo tuk-tuk

A few months ago, this cargo-motorcycle was criss-crossing the streets of Cairo. Acquired by the Mucem during a survey-acquisition campaign, it is now part of the collection of the museum and will be presented during the exhibition *Lives of Garbage: The Economy of Waste*.

Where did this cargo-motorcycle come from?

We discovered it in Cairo, Egypt, during an investigation into the waste collection system. When we talk about waste collection in Cairo, we generally think about the Zabbaleen community, which is very well known. But we know less about a second network of collectors: the bikia (from the Italian *roba vecchia*, “old things”), itinerant scrappers who crisscross the city announcing their passage with their famous cry “bikia, bikia, ruba bikia”, so characteristic of Cairo’s rich ambiance of sound, - it will be heard in the exhibition. Unlike the Zabbaleen who pick-up household garbage, the bikia buy objects that are no longer wanted, or that no longer work. When you hear their cry, just call them, they will come to your house and there, you negotiate a price. This applies equally to an old fridge, used furniture, or construction waste (doors, windows, lamps, scrap metal)... Everything that, here in France, ends up in a rubbish dump or a flea market.

For a very long time, the bikia walked the streets of Cairo with a donkey-cart. Since 2010, they’ve been equipped with cargo-motorcycles imported from China; small “utility” vehicles, consisting of a motorcycle front axle and cargo storage in the rear. They can transport up to a half tonne. In Cairo, they are also called “tuk-tuk”, a slang term from Thailand, stemming from an onomatopoeia mimicking the sound of an engine.

Why did you choose to present this object in the exhibition *Lives of Garbage*?

One of the challenges of the exhibition is to demonstrate the plurality of recovery chains in the Mediterranean. So we are interested in this object because it is emblematic of a still little known occupational group, the bikia. Moreover, this cargo-motorcycle is quite unique: indeed, the young scrap dealers, today, customise their work vehicles; they literally “appear” on their machines. On this cargo-motorcycle, we thus see the portrait of a 22-year-old man: Ramadan. Like most bikia, he is originally from Fayoum, an oasis two hours from Cairo. We met him by chance, when he came to visit his cousins, and to put it mildly, he didn't go unnoticed: he flaunted his new “tuk-tuk”, with music blasting, and all his friends in the bin!

This vehicle is distinguished by its sound system: subwoofer, loudspeaker, CD/USB player, amp... With this equipment, he plays Egyptian pop: Ramadan, we hear him before seeing him! But this vehicle is also very interesting visually: every space is covered with messages and inscriptions. The Egyptian dialect has an expression for the decorations: dandasha. To customise, is to show off! It is covered in calligraphy, a mix of proverbs, popular songs, and suras from the Koran. The quotations pay homage to beauty and evoke life's challenges, the betrayal of friends, and the throes of love. They express fear of the evil eye, that cohabitates with faith in an all powerful and protective God. For Ramadan, this cargo-motorcycle is both a work tool and a way of picking up girls.

Thus through this object, we have the possibility of telling both the story of an occupation and that of its owner.

This object was acquired as part of a “survey-acquisition” campaign. What is the acquisition process –original in the museum world– is it pertinent for the Mucem?

The survey-acquisition campaigns are the trademark of the Mucem. How does a museum of society acquire objects? There are certainly auctions, there are donations... But the idea, with the acquisition-surveys, is to go looking for objects in use, which provide us with precise information about contemporary societies. Doing fieldwork allows us to be in direct contact with reality. For example, while we had an image in mind of Cairo's scrappers pulling a cart, we realised on site that things were quite different, and we discovered this “tuk-tuk”. So it is necessary to go into the field, and spend some time, to document these objects.

The acquisition phase is very important in this sense: it entails meeting the owner, discussing, negotiating, reaching an agreement... This allows us to gather a lot of first hand information on the object, as well as its owner. That's how this vehicle, which we found in the heart of Cairo, became a museum object.

Section 1

Naming – measuring – classifying:
tell me what you throw away!

Our waste shapes our environment on a global scale, and as such, provides a privileged vantage point to observe this transformation. Pollution – its nature, composition, dangerousness, circulation, and transformation – is presented in this section and the major categories of waste are quantified to provide an understanding of their origins and their distribution. In fact, domestic waste cannot compare with the quantities of waste produced by industry, agriculture and construction. Equal space is thus given to those who are mobilizing to alert us to the pollution created by industrial discharges and emissions like at Fos-sur-Mer or the Étang de Berre in the Marseille region. In the Mediterranean, millions of tonnes of micro-waste particles are circulating and will contaminate all plant and animal life in the medium term.

1. Beach south of Vesuvius, Torre Annunziata, Italy, 2014, photo Franck Pourcel
© Franck Pourcel - production Mucem 2014-2017.



2. Panorama of the roofs of the Manhiyet Nasser district, Cairo, Egypt, 2017,
photo David Degner © David Degner/Mucem



Section 2 Repairing – discarding: a brief history of waste

The economic and social history of waste is revisited through an ensemble of objects evoking the passage from a system where resources are scarce, and must therefore be maintained and recovered, to a model of consumption based on everything being disposable. The former economy of repair and reuse gave rise to specialisation, various small trades of the cities or the fields. Repaired or reused objects, from the ethnographic collections, are displayed in opposition to packaging of contemporary plastics to evoke this evolution, and the choices that have determined this acceleration of production.

3. Monsieur Roger Leclerc, repairer of tableware, at the corner of Rue Delambre and the Boulevard Montparnasse, Paris, 1945, photo Pierre Soulier. Mucem © Mucem



6. Lionel Sabatté, April wolf, 2012. Dust bunnies on a metal structure. Lionel Sabatté © Lionel Sabatté, photo Rebecca Fanuele



4. Pot, undated - ceramic, wire. Mucem © Yves Inquierman/Mucem



5. Tanaké, dustpan, tin cans, Brazil, 1970s. Mucem – Childrens' workshop, Centre Georges Pompidou © Yves Inquierman/Mucem



Section 3 Picking-up – collecting – transporting – storing – sorting: the movement of waste

This section begins in the streets with the most simple acts: sweeping, picking-up, followed by other essential actions: transporting, sorting, compacting. Objects from the collections and videos from ethnographic surveys reveal the technologies, manual and industrial, used to treat waste in the cities studied: Cairo, Istanbul, Casablanca, Marseille and its environs, Tirana, and Naples. In this section, we discover unusual, and sometimes spectacular, objects like the hooks and tags of rag pickers, a devil acquired in Istanbul, a motorised tricycle, a paper-press used by the rag pickers of Emmaüs in the 1950s and an operating optical waste sorting machine on loan from the company Pellenc ST. Sorting occupies a central place in waste management. It is through sorting that waste enters the global circuits of economic exchange and acquires value as a secondary raw material and thus as a new resource.



Mistral+, an optical waste sorting machine Pellenc ST



7. Rag picker's hook, wrought iron, rope, undated. Mucem © Yves Inquierman/Mucem



9-10. Waste transport vehicle, Cairo, Egypt, 2015, photo David Degner © David Degner/Mucem



8. Ragpicker's tag, 1850, metal. The back of the tag describes the physical characteristics of its holder. Mucem © Yves Inquierman/Mucem



Section 4 Re-employing – reusing – recycling: the waste workshop

Re-employment consists of giving a new life to what had been considered waste, either in the same context, as in the case of second-hand clothes, or by using it in a new way.

In the Mediterranean, re-employing includes important sectors of artisanal and industrial activities: weaving carpets from textile remains, drapery made from pieces of cut fabrics, like patchwork or appliqués, re-employment of used tires or cans, and plastic packaging. In certain regions of the Mediterranean re-employment has grown considerably, as is the case of the second hand clothing sector in Tunisia.

Recycling involves treating waste as a secondary raw material that can be put to new use. The exhibition presents the recycling chains in Cairo and those of electrical and electronic waste in France.

12. The second hand clothing warehouse at Tunis Impex, Ariana, Tunisia, 2014, photo Stephanos Mangriotis. © Stephanos Mangriotis/Mucem



15. Transformation of cans into aluminium ingots, Cairo, Egypt, 2015, photo David Degner. © David Degner/Mucem



Cross-section of the neighbourhood, open-air warehouse, the Zabbaleen of Manchiet Nasser, Cairo, Egypt. Preparatory drawing for the exhibition, 2016. Drawing: Bastien Massot/Batchou



13. A tire shoemaker in Sidi Kacem, Morocco, 2016, photo Denis Chevallier. © Denis Chevallier/Mucem



14. Jar: rubber, nails, iron, 2016, Sidi Kacem, Morocco Mucem © Yves Inchierman/Mucem



Section 5 Reducing – burying – composting – incinerating: what are the solutions for a “zero waste” society?

In 2016, in France, out of 35 million tonnes of household waste, only 20% is put back in circulation through reuse or recycling. Consequently, several million tonnes of waste are subject to often costly, and sometimes polluting, treatments despite recent progress. There are facilities concerned with recovering waste, for example, producing compost and methane with organic waste, or producing energy by incinerating non-organic waste.

This section explores history from the oldest rubbish dumps, like Entressens, where for more than a century the waste of the Marseille metropolis was stored, to more modern facilities represented by a model of the Fos Évéré multi-chain recovery centre that currently treats Marseille's waste.

This section also discussed alternative solutions to limit residual waste. They are disseminated by networks of active citizens like “Zero Waste”, the famous international movement, which advocates reducing our waste at the source and promotes reuse, recycling and the transformation of organic waste into compost.

16. The dump at Médiouna, Morocco, 2015, photo Pascal Garret.
© Pascal Garret/Mucem



17-18. The Roma and Jevgs in Tirana, Albania, 2014, photo Franck Pourcel
© Franck Pourcel - Production Mucem 2014-2017



Section 6

Getting involved: Citizens rising to the challenges of waste management

Waste is the subject of mobilizations of all kinds: technicians, scientists, but above all, politicians and citizens. The ecoballs of Campania, the rubbish that obstructs the streets of Beirut, the Roma of Tirana doomed to living off the waste of the city are all examples of the struggles generated by the often scandalous management of waste.

This section also highlights exemplary actions to give visitors the desire to get involved. Indeed, populations often mobilise to clean a street, a beach, and also to discard less by producing and consuming less.

| | |
|--------------------------------|--|
| Chiffonnier (Ragpicker): | One who collects rags for the paper industry, and by extension, waste collectors for reuse and recycling activities. There were more than 80,000 in Paris in the mid-19th century. Synonyms: biffins, Estrassaires (Provence), Zabbaleen (Egypt), Toplayicilar (Istanbul), ... |
| DEEE: | Déchets d'équipements électriques et électroniques. (WEEE- waste electrical and electronic equipment). |
| DMS: | Déchets municipaux solides (MSW Municipal Solid Waste), the principal measure of waste worldwide. Accounts for all waste collected by municipalities: domestic, commercial, and service waste. Excludes agricultural, construction and industrial waste treated by specialised chains. |
| Eboueur (waste collector): | Spazzino (Italy), Bouara (Tunisia), Basurero (Spain). |
| Circular economy: | "The circular economy aims to go beyond the linear economic model of extracting, manufacturing, consuming and discarding by calling for the sober and responsible consumption of natural resources and primary raw materials as well as the prevention of waste production." |
| Encombrants (bulky refuse): | What individuals send to waste dumps. |
| ISDND: | (installations de stockage des déchets non dangereux) Non-hazardous waste storage facilities (landfills designed to control environmental impact like the infiltration of leachate, biogas fumes and, where appropriate, transforming it into energy). |
| OMA: | Ordures ménagères et assimilées (household waste). |
| OMR: | Ordures ménagères résiduelles (residual household waste) what remains after selective collection. |
| PEHD: | (high density polyethylene HDPE) Used for opaque plastic packaging and bottles. |
| PET: | (polyethylene terephthalate) Category of plastic used for packaging, particularly transparent plastic bottles. |
| Poubelle: (dustbin) | Closed container for household waste. The name comes from the signatory of the prefectural decree of 1884 that enacted this type of collection in Paris: the prefect Eugène Poubelle. |
| Recycling: | "Process of reintroducing used or residual products into a production cycle", in "Déchets: les gros mots" (Trash: the Dirty Words) CNIID Paris. |
| Réemploi: (Re-employ): | "any operation by which used goods, designed and manufactured for a particular purpose, are used again for the same or different purposes" (ADEME). |
| REP: | Responsibility extended to the producer: system of contribution of producers to the recycling of the materials they produce. In France the oldest and best-known example is Ecoemballage. |
| Rifiuto (Italy): | Waste |
| UVE: | Unit of energetic valorisation (incineration facilities associated with systems for the recuperation and transformation of energy). |
| VHU: | Véhicules Hors d'Usage (vehicles out of service) (1.5 million in France in 2015). |
| Zabbâl: | (from Zibl, waste) in Cairo these are the collectors of the sector informal. They make up the predominately Coptic group called the "Zabbaleen".. |
| ZERO WASTE: | International movement for waste reduction. Its principles are synthesised in the 3 Rs: reduce, reuse, recycle. |

Denis Chevallier

Doctor of ethnology, Denis Chevallier is the general curator of heritage at the Mucem where he is in charge of the department of research and education.

He has curated several exhibitions including *Au Bazar du Genre* presented at the Mucem in 2013.

Yann Philippe Tastevin

Doctor of anthropology, Yann Philippe Tastevin is in charge of research at CNRS (LISST-Université de Toulouse).

His work focuses on technology techniques and globalisation. His most recent work *“La Mondialisation en Triporteur”* will be published by Karthala in 2017.

Scenography and artistic direction

The scenography is designed to be dismantled and reused at the end of the exhibition in order to generate the least waste possible.

Large panels of fibreboard, the materials usually used at the Mucem for the gallery walls, are left untreated with neither coatings nor paint. The screws are visible, making the dismantable nature of the walls obvious. Only the panels bearing the titles of the different sections of the exhibition are engraved with a design juxtaposing contradictory pictograms (toxicity, radioactivity, sorting, recycling...) to accompany visitors in their discovery of the multiple issues related to the treatment of our waste.

The exhibition intentionally features dull tones, with the light brown of fibreboard, the grey of carton, on which the texts and graphics are printed. The bottoms of the showcases and alcoves are in white to emphasize and highlight the collections of objects.

The itinerary is punctuated by a series of verbs in the infinitive, written in cut-out letters on the gallery walls. From Naming to Collecting, from Reducing to Burying, the content presented is organised in a linear fashion, following the principal actions included in the chain of operations of waste management, highly technical and yet always human.

For the final section the plateau opens onto the landscape, the horizon enters into the exhibition, and with it, the omnipresence of the Mediterranean. This last part is structured around authentic architecture, created especially to accommodate three investigations into particular sectors. The sorting of second hand clothing in Tunisia is depicted under a tent of multi-coloured T-shirts, the process of recycling in Egypt is illustrated in a hut made of plastic braids, while the impasse of ecoballs in Italy is narrated in the sarcophagus of a pyramid with steps, under the same black

tarpaulin that covers these mountains of garbage situated in the landscape of Campania.

The entrance and exit of the exhibition are each accompanied by an artistic installation that leaves open the many questions assailing those who dare to look at the many lives of garbage.



Model of the exhibition © Encore Heureux, photo Yves Inquierman

Encore Heureux (Still happy)

Founded in Paris in 2001 by Nicola Delon and Julien Choppin, Encore Heureux is an architectural firm that practises in the fields of architecture, design, and artistic installation. A laureate of the Nouveaux Albums des Jeunes Architectes (New Albums by Young Architects) – distinction of the Ministry of Culture – in 2006, it has produced several cultural and tertiary facilities, both public and private, (concert hall, cinema, museum, centres of innovation). In parallel, Encore Heureux designs sets, games, furniture, books and exhibitions. As a generalist architectural practice, the agency was distinguished in 2014 by serving as scientific commissioner for the exhibition Matière Grise, at the Pavillon de l’Arsenal in Paris, and as authors of a collective volume on the reuse of construction materials. In 2016, Sébastien Eymard joined the adventure as a third associate and the team has grown to include today some fifteen designers from diverse backgrounds.

<http://encoreheureux.org/>

bkCLUB Architectes

Founded in 2016 by Clotilde Berrou and Marc Kauffmann, bkclub Architectes is an architectural studio. After 15 years of practice with other agencies on mega-buildings (Friche de la Belle de Mai & Centre National des Arts du Cirque), they currently develop projects, starting from the singularities of heritage and context. They seek an attentive and benevolent perspective to find available resources, sources of narratives, and construction materials. This implies considering the places, sometimes disinherited, seeing there ordinary rites, listening to the stories and frustrations, like the hopes, so that at each level of intervention, from detail to building, the project finds its fertile and unexpected soil.

<http://bkclub.fr/L-agence>

The collective Urbain, trop urbain

Bringing together for this occasion, Matthieu Duperrex, Claire Dutrait and François Dutrait, the collective offers to grasp the current metamorphoses of the city and the world through resolutely subjective artistic and cultural practices, whether poetic or reflexive. Since 2010, through its engineering of writing, the collective accompanies researchers in particular in the “translation” of their work to serve a wide audience.

<http://www.urbain-trop-urbain.fr>

The Aix-Marseille metropolis and its waste

For the duration of the exhibition, a large map of the Aix-Marseille metropolis (6x6 metres, on the floor), will present to visitors the principal waste treatment sites as well as the areas most affected by industrial pollution.

Highlight “Nature, Culture, Waste” The 3rd session of the conference series: “Pensées du Monde”

Echoing the exhibition “Lives of Garbage: The Economy of Waste”, the Mucem offers a monthly series of conferences on the theme “Nature, Culture, Waste”. Evoking the management of waste is indeed an occasion to highlight the ecological and economic crises affecting our societies, and as a result, to examine new ways of living and thinking about the world.

Once a month, from March to June 2017, the Mucem will invite a historian, a philosopher, an urban planner and an anthropologist to explore, each according to their discipline, the complex links between nature, culture and waste.

This new series of major conferences “Pensée du monde” is a continuation of “Civilisation et Barbarie” (2014), “La Peur. Raisons et Déraisons” (2015), and “L’avenir des frontières” (2016).

Thursday 23 March 2017, 19:00,
Auditorium, Free admission
Conference-reading

“Anthropocene”

Conference-reading with Christophe Bonneuil (historian, co-author of *L’Événement Anthropocène*, Seuil, 2013) and Jean-Robert Viallet (director, Albert Londres Prize 2010), reading by Philippe Fenwick (actor), staging by Jean-Robert Viallet, accompanied by projections of archival images.

Followed by a discussion led by Denis Chevallier and Yann Philippe Tastevin (co-commissioners of the exhibition “Lives of Garbage”)

The scientists announce: the Earth has entered into a new epoch, the “Anthropocene”. What is happening is not an environmental crisis; it is a geological revolution of human making. Two hundred and fifty years of science, technology, industry, and political and economic choices have radically overturned the relationship between humans and nature. From the steam engine to *Big Data*, what happened? How did we get here? How will we live and act in the *Anthropocene*?

Christophe Bonneuil: is a historian at CNRS and directs the collection “Anthropocène” at Seuil. He notably co-directed *Une Autre Histoire des “Trente Glorieuses”* and co-wrote *Sciences, Techniques et Société*, La Découverte, 2013.

Jean-Robert Viallet: is the author and director of documentary films. He was awarded in 2010 the Albert Londres Prize for the documentary series *La Mise à Mort du Travail*, and published the following year the series *Manipulations, une Histoire Française*.

He is currently working on a new film exploring the theme of the Anthropocene: *Les Deux Derniers Millénaires de Secondes*.

Book signing at the conclusion of the meeting.

Thursday 20 April 2017, 19:00,
Auditorium, Free admission,
Conference

“Homo detritus and the deceptive ideal of a world without remains”

By Baptiste Monsaingeon (socio-anthropologist)

Introduction and discussion by: Denis Chevallier, co-commissioner of the exhibition “Lives of Garbage”

At the time of the circular economy, the ideal of a world without waste is easy to agree on. This promise recalls the tale of the Chagga tribe, whose adult males claimed to never defecate, unlike the women and children who remained slaves to their bodies.

During this conference, the socio-anthropologist Baptiste Monsaingeon demonstrates that the quest for purity that organised the history of waste in our industrial societies produces a collective blindness. He recounts how *homo detritus*, the hidden side of *homo oeconomicus*, thought to save the planet by “discarding well”.

Baptiste Monsaingeon: is a socio-anthropologist. After teaching in the Department of Sociology at the Université Paris 1, he is currently a postdoctoral research fellow at the Centre Alexandre Koyré (IFRIS-CNRS). A member of the scientific committee for the exhibition “Lives of Garbage”, he just published *Homo detritus* in the *Anthropocene* collection at Éditions du Seuil.

Thursday 18 May 2017, 19:00,
Auditorium, Free admission

“Thinking about Nature at the Time of the Anthropocene”

By Philippe Descola

Moderator: Yann Philippe Tastevin

Thursday 8 June 2017, 19:00, Auditorium,
Free admission

“Beirut during the Garbage Crisis and Beirut Madinati”

By Léon Televizian, architect, professor at the Lebanese University
Moderator: Denis Chevallier

Thursday 15 June 2017, 19:00,
Auditorium – Free admission

“How to Rethink Art and Culture in the Age of the Anthropocene”

By Bernd Sherer, director of the House of World Cultures (HKW)
Moderator: Yann Philippe Tastevin

Series developed with the support of the Friends of the Mucem and in partnership with Mediapart.

Meetings will be filmed and posted on the museum website: mucem.org

The texts of the lectures will be published as a digital edition.

The Mucem bookshop will offer a selection of related books during each meeting.

Activities related to the exhibition

Guided tours

– Tours for adults

Duration: 1 hour 30 minutes - 12€/9€/5€ - Twice weekly – Precise dates at www.mucem.org

– Tour-workshop: “Do it Yourself” for families with children 7-12 years: Behind all waste there are women and men who work, who invent, who tinker to transform our waste. The Mucem invites families to follow the path of a recycled object through the exhibition with an awareness-raising project focused on reuse.

Duration: 2 hours - Adult: 12€/9€ - Child: 5€ - Monday 10, Thursday 13, Monday 17, and Thursday 20 April, at 15:00.

Friday 31 March, from 19:00 to 1:00,
Mucem J4, Free admission

“Nuit Vernie” (A shining night)

During this evening event, students from Aix-Marseille University serve as guides in the exhibition sharing their views on the social, political, and economic issues related to waste.

In parallel, rendezvous in the forum for a DJ set, “back 2 back” by Délicieuse Musique, inspired by the exhibition. Like the waste that, through recycling, can have several “lives”, the musical programming for this evening is dedicated to diffusing different versions of the same piece: the original, the remake, and the remix. A sort of “circular economy” of waste transposed into music, in which there is nothing to throw away!

In partnership with Aix-Marseille University, the student association Courant d'art, the secondary school Charles Péguy, and Borderline and Délicieuse Musique. Bar & catering by Borderline.

From Friday 7 to Sunday 9 April

“A Thousand Plants – Zero Waste”

In order to continue the theme of the exhibition Lives of Garbage, the Mucem proposes a weekend-long event for discovering and imagining, together, new ways of producing and consuming, to build a world without waste!

Rendezvous at Fort Saint-Jean on 7, 8 and 9 April: With an “arts and rubbish” fashion show, festival of plants (depolluting), and tours of the Garden of Migrations, we will learn to repair our own bikes, make our own compost even in an apartment, and a thousand other very simple solutions, to adopt daily, in an eco-responsible approach.

A thousand solutions, a thousand plants, a thousand ways of meeting the challenge of zero waste!

Friday 7 April

14 :00 – Place d’Armes at Fort Saint-Jean – Free admission

The Voices of the Mucem

Outdoors in the Mucem’s gardens, a large choir will resonate with the voices of 300 children. Throughout the school year, students from ten primary and secondary schools in the Belle de Mai district visited the museum’s reserves and worked with artists to create and present this “green” choir whose songs evoke the theme of nature.

16:00 –J4 Hall and exhibition – Free admission

Arts & Rubbish Fashion Show

This surprising fashion show will present creations created from second hand clothing markets and recovered waste, designed by the companions of Emmaüs and Marseille secondary school students. Rendezvous in the J4 hall to follow this parade as it winds through the museum and the exhibition “Lives of Garbage!”

In partnership with Emmaüs, and La Cabucelle and St-Louis professional schools.

Saturday 8 April

15:00 Radio broadcast – Aire de Battage at Fort Saint-Jean, Free admission

“Zero waste” in the Mediterranean

With Laura Caniot (Zero Waste France), Louise Salvati (author of the blog Luizzati “Zéro déchet, minimalisme et voyages”), Edmund Platt (One Piece of Rubbish - Marseille), Mamoun Ghallab (Zero Zbel - Morocco), and a representative of the Aix-Marseille-Provence metropolis with the commissioners of the exhibition “Lives of Garbage”.

What is the “zero waste”? How can we reduce our waste everyday? What are the public policies in Marseille and the Mediterranean, regarding sound waste management? Associations, elected officials and activists suggest ways of thinking and means of action to meet the challenges of zero rubbish, zero waste society.

Laura Caniot: Originally from Marseille, She has worked with Zero Waste France for more than five years. In charge of assisting “zero waste” contractors, she supports structures that promote waste reduction: returnable bottles, sale of bulk products, reuse of furniture, composting... Zero Waste France, an environmental association, is celebrating its 20th anniversary in 2017. It works to preserve resources and reduce waste. For more information: zerowasteFrance.org.

Mamoun Ghallab: for more than 3 years, he has adopted “zero waste” lifestyle and campaigned to raise public awareness about individual reduction of environmental impact. He is a founding member of the association Zero Zbel (www.zerozbel.ma) whose objective it to promote the development of a spirit of civic and environmental engagement among young people. He is also professionally committed to sustainable development and has created a consulting firm in this field (MakeSense - www.MakeSense.ma). He also presented the televised magazine “Made In Africa”, for the Moroccan channel 2M, for which he toured ten African countries reporting on sustainable development initiatives (<http://m.2m.ma/fr/made-in-africa/>).

Louise Salvati: is the author of the blog Luizzati “Zero Waste, Minimalism and Travel”. A few years ago, after a Christmas rife with consumption and subsequent production of waste, Louise realised that her way of life was not sustainable, was making her unhappy and had a negative environmental impact on the planet. From one day to the next she decided to revolutionise everything in her life and in her way of consuming, from the elimination of waste in her daily life to learning how to lead a simpler and more minimalist life. Thus for two years now she has been sharing her everyday experiences and growing expertise through her own blog, “Luizzati”. Passionate about travel, she decided in early 2016 to go even further and make a zero waste world tour.

Edmund Platt: Originally from Leeds (England), Edmund Platt has been an adoptee of Marseille for four years. He initiated the civic, collaborative and ecological project 1 Piece Of Rubbish, which aims to raise awareness of the Marseillais people about the cleanliness of their city and to make them active participants in this mission. Launched in September 2015, the initiative, widely reported in the media, has taken on an international dimension.

Saturday 8 and Sunday 9 in April

11:00-18:00 – Cour de la Commande at Fort Saint-Jean

Free admission

Festival of Plants

The Festival of Plants is back at the Mucem! Throughout the weekend, nursery specialists in Mediterranean gardens offer botanical advice and a selection of plants at this astonishing plant market. Take this opportunity to discover the secrets of depolluting plants, enhanced this year with a particularly wide selection. Objective “zero waste” in force: don't forget your bags and totes!

With Mouvements et Paysages

11:30 and 14:30 – Duration 1 hour 30 minutes – 12€/9€/5€

Discovery tour

The Lives of Gardens, Lives of Garbage

This tour through the Garden of Migrations at Fort Saint-Jean offers an opportunity to cultivate our knowledge of nature and to learn more about this unique botanical collection. In addition it offers a foray into the exhibition *Lives of Garbage*, to discover the virtues of depolluting plants. A unique tour designed exclusively for this weekend.

Tours and the maintenance of the Garden of Migrations benefit from the support of the Engie Foundation.

From 14:00 to 18:00 – Place d'Armes at Fort Saint-Jean – Free admission with reservations

Stand “My City Compost”

What is composting? How is it practiced on a daily basis? Making compost in the city, is that possible? This stand answers all the questions you never dared to ask questions about composing in general, and particularly in the urban environment. You will find there are excellent reasons for welcoming earthworms and bacteria...

With the participation of Mouvements et Paysages, Réseaux Compostages-au-Jardins and Naturoscope.

From 14:00 to 18:00 – Place d'Armes in Fort Saint-Jean

Free admission

Stand “My Bike in the City”

This stand offers lessons on how to maintain and repair our own bikes, making us autonomous...or rather, “biketonomous”. No need to be an expert mechanic to change a tire, adjust the gears or replace the front fork!

If you would like to repair your own bike at the Mucem, it's possible! Reservations required, free with limited spaces available.

Reservations (Monday-Sunday from 9:00 TO 18:00):

By telephone at 04.84.35.13.13 or

by email at reservation@mucem.org

With the collective Vélos en ville.

16:00 Duration 1 hour 30 minutes Adult: 12€/9€ – Child 6-12 years: 5€ Family tour for 6-12 year olds

Explorers in the Making (and in the Grass)

It's springtime: at Fort Saint-Jean, the outdoor areas are in bloom and colour abounds... Head for the Garden of Migrations! This playful tour leads us on a discovery of the Mediterranean plants and biodiversity of the garden. Shapes, fragrances, textures, tastes... the garden assails all five senses, between riddles and grandmothers' little secrets!

Sunday 9 in April

15:00-16:30, auditorium, Free admission

Conference-debate "Waste management and citizenship"

Conference by Denis Chevallier and Bernard Vigne (subject),
proposed by the Friends of the Mucem.

Today, our societies are facing the mass of waste they produce in growing quantities. How is this problem supported in the management of the city? How do the different social actors interact in this area? The waste isn't also a catalyst of citizenship?

"Lives of Garbage" on screen

Cinema

Sunday 2 April, From 15:00 to 20:00,
Auditorium, Free admission

An exceptional afternoon devoted to short films with a programme related to the exhibition "Lives of Garbage". Fictional films and documentaries, patrimonial and contemporary works, and animations, these short films were selected during workshops bringing together a wide variety of audiences, accompanied by artist Nathalie Démarez.

In partnership with Cinéma Le Méliès and the secondary school Montgrand in Port-de-Bouc, the Festival de Clermont-Ferrand, the Agence du Court Métrage and the Festival Tous Courts in Aix-en-Provence.

Industrial pollution: Marseille and its environs

Friday 28 April 2017, From 18:00 to 21:00,
Auditorium, Free admission

Our waste shapes our environment: but how can we demonstrate invisible pollution? How do we measure it, understand its characteristics and dangers? As an extension of the exhibition "Lives of Garbage", this evening proposes three complementary highlights - artistic, scientific and cinematic. It brings together artists, directors, and researchers in human and social sciences and in environmental science to roam Marseille and its region, raising awareness of these critical areas, where the waste becomes landscape. In Fos-sur-Mer, in the Rhône delta, in the Calanques and the Mediterranean Sea, these contexts illustrate the difficulties of cohabitation between industrial and human activities. Here and now, there is a need to better negotiate the relationships between industries and inhabitants.

18:00 Performance

"Nouvelle célébration des sédiments" (New celebration of sediments)

By Matthieu Duperrex - collectif Urbain, trop urbain (49')
An artistic exploration of the deltas of the Rhône and the Mississippi... At the intersection of several disciplines - geology, geography, ethnology, audiovisual creation, and the plastic, literary and musical arts, Matthieu Duperrex illuminates real and imaginary landscapes that prove to be surprising. Photos, films, sound environments and collected objects give us access to an arts cosmology both poetic and scientific, a sensitive way to approach the ages of the Earth and the complex notion of biodiversity.

19:00 Round table

"The Industrial Calanques of Marseille and their Pollution"

With Xavier Daumalin (historian, Telemme), Isabelle Lafont-Schwob (ecologist, IMBE), Daniel Faget (historian, Telemme) and Frédéric Ogé (geographer, Prodig).

We go there to swim, to taste the Mediterranean fish and shellfish, to go hiking, climbing, diving or boating and we

often wish we had a cabana there to be able to take full advantage of the douceur of the summer nights: there's no doubt, the Calanques make you dream... But beyond the postcard, this site has a complex history that weighs on its present and its future. Considered to be "on the other side of the world", on the margins of a port city of global dimensions before becoming, in 2012, the gateway to a national park destined to accommodate thousands of tourists, this area was long a site of relegation of the most polluting industries. It is this little known history, whose legacy today is so heavy to bear, that we have chosen to evoke through a resolutely interdisciplinary approach, closely associating the social sciences and natural sciences, reaching towards a global vision, based on reflection, on the management of polluted sites on the Mediterranean coast.

20:00 Film screening

"Zone Rouge" (Red Zone) (France, 2016, 52 min)

By Laetitia Moreau and Olivier Dubuquoy

The Gardanne aluminium factory is causing a lot of ink to flow, dividing the government, pitting the ecologists against the employees, the fishermen against the miners, the residents against toxicology experts. But this is not a recent occurrence, because for 50 years, the industrialists who have successively directed this factory have been ingenious in inventing, greenwashing and sciencewashing, to ensure the acceptance of the political, scientific, and health authorities as well as the population, of the innocuousness of the toxic sludge, residues from the transformation of bauxite into alumina and validating their choice to discharge their waste in the Mediterranean. Zone rouge depicts this toxic disinformation.

The evening also features the documentary sound creation "Un Génie en Reste" (A Genius Remains) by Claire Dutrait and Stephan Dunkelman.

Catalogue

Lives of Garbage

Under the direction of: Denis Chevallier and Yann Philippe Tastevin
 With contributions from: Caroline Barbary and Saker El-Nour, Tatiana Benfoughal, Flore Berlingen, Gérard Bertolini, Martine Bergues, Philippe Bihoux, Philippe Chamaret, Axelle Brodriez-Dolino, Jean-Paul Demoule, André Donzel, Marie-Charlotte Calafat, Antoine Compagnon, Julia Ferloni, Bénédicte Florin, Jamie Furniss, François Galgani, Pascal Garret, Isabelle Laffont-Schwob, Bernard Laponche, Serge Latouche, Jade Lindgaard, Vittorio Martone, Baptiste Monsaingeon, Franck Pourcel, Mario Turci, Bernard Vigne, Denis Woronoff and Marina Zveguinzoff.

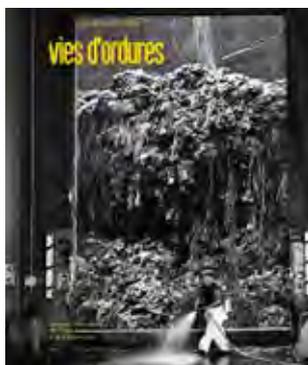
Is our land destined to become less habitable? Serious ecological crises are reverberating on an unprecedented scale. Important scientific, technological, industrial, and political mobilizations are already engaged at international and local levels. *Lives of Garbage* documents and examines these mobilizations from the perspective of the economy of waste, understood to be the ensemble of forms of appropriation, management, trade, transformation, and recuperation of the material elements destined to disappear or to have a new life.

Beginning with explorations of the physical acts performed, and the men and women who lives and occupations depend on waste, this volume demonstrates how it is collected, sorted, and transformed, with all the inventiveness generated by necessity.

Delineating a world of exchanges and transfers, these remains turn out to be much more than simple scraps. Through the tinkering and diversions, as well as the high-tech treatments it is subjected to, waste thus gives form to our contemporary landscapes and our social, economic, and political relationships. Because these are perhaps the ruses of rubbish: it becomes a familiar part of our lives, in spite of the uninhabitable world that we are creating together.

Co-edition Mucem/Artlys
Format 20 x 24 cm, 242 pages,
120 illustrations
29.90 € Tax included
ISBN: 978-2-85495-664-1
Publication: March 2017

The bookstore-boutiques in the J4 and Fort Saint-Jean are open everyday (except Tuesday) during opening hours of the Mucem.



Lou'Bess pop-up store



“Recycled garbage” available at the Mucem’s pop-up store

From the opening of the exhibition *Lives of Garbage: The Economy of Waste* to the 31st of May, the pop-up store “Lou'Bess au Mucem” will open its doors to the visitors and enhance their experience of the exhibition's visit.

Its artistic director, Oumy Kamara, a young creative woman from Senegal has an in-depth knowledge of African craftsmanship. She will put on display a rich variety of artefacts, all made out of recycled materials.



These photographs are to be used exclusively for promoting the exhibition *Lives of Garbage: The Economy of Waste*, presented from 22 March to 14 August 2017 at the Mucem in Marseille. The reproduction of these images is permitted until the end of the exhibition, in the context of articles reporting on said exhibition.

with exceptions for use on covers or in special issues devoted to the exhibition.

These documentary photographs were produced as part of the survey-acquisition campaign, "The Economy of Waste" organised by the Mucem.

Each photograph must be accompanied by an appropriate caption and photo credit. The images must absolutely be reproduced in full (no cropping), and no elements may be superimposed; for online press publications they must be posted in low definition. The size of the reproduced image cannot exceed 1/4 of a page,

Naming – measuring – classifying: tell me what you throw away!

1. Beach south of Vesuvius, Torre Annunziata, Italy, 2014, photo Franck Pourcel © Franck Pourcel - production Mucem 2014-2017.
2. Panorama of the roofs of the Manchiat Nasser district, Cairo, Egypt, 2017, photo David Degner © David Degner/Mucem



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Repairing – discarding: a brief history of waste

3. Monsieur Roger Leclerc, repairer of tableware, at the corner of Rue Delambre and the Boulevard Montparnasse, Paris, 1945, photo Pierre Soulier. Mucem © Mucem
4. Pot, undated, ceramic, wire Mucem © Yves Inchieman/Mucem
5. Tanaké, dustpan, tin cans, Brazil, 1970s. Mucem – Childrens' workshop, Centre Georges Pompidou © Yves Inchieman/Mucem
6. Lionel Sabatté, April wolf, 2012. Dust bunnies on a metal structure. Lionel Sabatté © Lionel Sabatté, photo Rebecca Fanuele



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Picking-up – collecting – transporting – storing – sorting: the movement of waste

7. Rag picker's hook, wrought iron, rope, undated. Mucem © Yves Inchieman/Mucem
8. Raggpicker's tag, 1850, metal. The back of the tag describes the physical characteristics of its holder. Mucem © Yves Inchieman/Mucem
- 9-10. Waste transport vehicle, Cairo, Egypt, 2015, photo David Degner. © David Degner/Mucem
11. A rubbish collector's motorised tricycle, Cairo, Egypt, 2016, photo Denis Chevallier. Mucem © Mucem/Denis Chevallier



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Re-employing – reusing – recycling: the waste workshop

12. The second hand clothing warehouse at Tunis Impex, Ariana, Tunisia, 2014, photo Stephanos Mangriotis. © Stephanos Mangriotis/Mucem
 13. A tire shoemaker in Sidi Kacem, Morocco, 2016, photo Denis Chevallier. © Denis Chevallier/Mucem
 14. Jar, rubber, nails, iron, 2016, Sidi Kacem, Morocco Mucem © Yves Inchierman/Mucem
 15. Transformation of cans into aluminium ingots, Cairo, Egypt, 2015, photo David Degner. © David Degner/Mucem



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15

Reducing – burying – composting – incinerating: what are the solutions for a “zero waste” society?

16. The dump at Médiouna, Morocco, 2015, photo Pascal Garret. © Pascal Garret/Mucem
 17-18. The Roma and Jevgs in Tirana, Albania, 2014, photo Franck Pourcel © Franck Pourcel - production Mucem 2014-2017.



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Suez

For the first time, a national museum is focusing the debate on waste management! This major societal challenge is at the heart of SUEZ's missions. The context in which we operate is rapidly changing. Urbanisation is rampant, global demography is evolving...and in a growing world, natural resources remain limited. Awareness of these resource challenges is accelerating. To ensure the future, we must now change our relationship to resources fundamentally, by transforming our patterns of consumption and production.

We must move from an economy that "over-consumes" natural resources to one that not only optimises the management and uses of resources, but beyond that, which is capable of producing the resources necessary for its development through the recovery of material and energy waste and the creation of alternative water resources.

It is thus quite natural that SUEZ, as a key player in sustainable development, offers its support to the Mucem.

This project promotes the protection of the environment as well as raising public awareness about these issues. Our commitment to this exhibition and beyond is to support the transformation of our societies by transforming our waste into resources..

The group

In a context of scarce resources, the sorting and recycling of waste have become key issues for the climate and sustainable development.

SUEZ, an industrial services and solutions group specialised in sustainable resource management, supports cities and industries in their transition towards a circular economy by preserving, optimising and securing the resources essential to our future.

In serving its clients, SUEZ proposes solutions for the management and safeguarding of resources through three activities: water, recycling and recovery and treatment solutions.

The leader in France for recycling and recovery solutions for all types of waste, transforming it into new material, energy and biological resources, SUEZ is involved in the entire waste management chain: from studies and consulting, collection, sorting and dismantling, to recycling, recovery and the marketing of new resources, and specialised on-site and industrial services.

www.suez-environnement.fr



Pellenc ST

Pellenc ST is a French provider of optical sorting technology for the waste treatment and recycling industries. The company manufactures high-tech industrial equipment capable of sorting waste according to material or colour.

Based in Pertuis in Provence, the company has two subsidiaries, one in North America in South Carolina the other in Tokyo, Japan. Since its creation, exports represent more than 70% of turnover. Pellenc ST is also present in the following countries through sales offices and local agents: USA, Canada, Mexico, Brazil, Spain, Portugal, France, Germany, Italy, Great Britain, Ireland, Benelux, Poland, Turkey, Israel, China, South Korea and Japan.

With more than 1400 machines in 40 countries, Pellenc ST has a network of technicians especially dedicated to customer satisfaction. Sales teams and customer service provide assistance and expertise to all partners in order to optimise their sorting lines. Service technicians respond 24 hours a day, seven days a week, and travel around the world to guarantee a high level of performance and availability.

www.pellencst.com



ADEME

ADEME - French Environment and Energy Management Agency – is a public institution under the joint supervision of the Ministry for Ecology, Sustainable Development and Energy and the Ministry of Higher Education and Research.

It participates in the implementation of public policy in the areas of energy efficiency and renewable energy, soil conservation, resources and raw materials, waste management, air quality, and noise control.

The agency, as a state operator, provides assistance for the ecological and energetic transition, and contributes to preparations for the future and solutions for tomorrow by supporting research and innovation and participates in the changing society.

To this end, its expertise, methodological support and financial aid are made available to communities, administrations, economic stakeholders, associations and researchers.

The regional placement of ADEME and the work conducted in the field favours an approach of proximity, and the search for synergies and complementarities with its different partners. This enables the co-construction of projects adapted to local contexts at their different stages of development.

www.ademe.fr

www.paca.ademe.fr





Reservations and information

T 04 84 35 13 13 – from 9:00 to 18:00 daily
reservation@mucem.org / mucem.org

Prices

Mucem ticket

Permanent and temporary exhibitions 9.5€/5€
(valid for one day)

Family ticket

Permanent and temporary exhibitions 14€

Guided tours

12€/9€/5€ (under 18 years of age)

Audioguide

2€

Access to the outdoor spaces and gardens of the MuCEM is free during opening hours.

Access to the exhibitions is free for all the first Sunday of each month.

Exhibitions are free for children under 18, job seekers, recipients of government assistance, persons with disabilities and their companion and professionals.

The Gallery of the Mediterranean is free only for teachers holding a Pass Éducation and visitors 18 - 25 years of age.

Avoid the lines

Purchase tickets online at mucem.org, fnac.com, ticketmaster.fr, digitick.com

Opening hours

Open everyday except Tuesday

From 11:00 to 18:00 in March–April

From 11:00 to 19:00 in May–June

From 10:00 to 20:00 in July–August

Friday nights until 22:00 from 5 May to 25 August
(excluding special programs)

Exhibition opening: Tuesday 21 March from 17:30 to 22:00

Last admission 45 minutes before museum closing.
Exhibition halls close 15 minutes before closing.

Group visits

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

Hours reserved for groups:

9:00–11:00 (except in July–August)

Reservations required.

Access

Fort Saint-Jean lower entrance
201, quai du Port.

Panier entrance
Square of Église Saint-Laurent.

J4 entrance: 1 esplanade du J4.

Metro
Vieux-Port or Joliette

Tram T2
République/Dames or Joliette

Bus 82, 82s, 60
Fort Saint-Jean/Nightline 582

Bus 49
Église Saint-Laurent

Paid parking
Esplanade du J4/Vieux-Port/
Fort Saint-Jean and Hôtel de Ville

Social networks

facebook.com/lemucem

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Mucem, 1 esplanade du J4,
13002 Marseille



Founding sponsors of the Mucem



Waste transport vehicle, Cairo, Egypt, 2015, photo David Degner.
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