

Barvalo

Roma, Sinti, Manouches, Gitanos, Travellers...

Exhibition

10 May – 4 September 2023
Press kit

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Barvalo Roma, Sinti, Manouches, Gitanos, Travellers...

Exhibition from 10 May to 4 September 2023

Mucem J4, Level 2 (800 m²)

Exhibition open house:
Tuesday 9 May from 4pm until 11pm

Broadcast of the programme "Barvalo - Roma, Sinti, Manouches, Gitanos, Travellers...":
Wednesday 10 May at 7pm on the Mucem's social networks and YouTube

The Mucem would like to thank Eriac (European Roma Institute for Arts and Culture) for its invaluable support from the outset of the project and for allowing the installation of the RomaMoMA nomadic library in the exhibition.

In collaboration with

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EUROPEAN ROMA
INSTITUTE FOR ARTS
AND CULTURE

In partnership with



Curatorial team

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Art historian, director of Eriac, Berlin

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Santino Spinelli
Musician, composer and professor at the University of Chieti

Sasha Zanko
Tinmith, president of the association "Tchatchipen" and delegate of the European Roma and Travellers Forum

About Eriac

Eriac is a joint initiative of the Council of Europe (CoE), the Open Society Foundations (OSF) and the Alliance for the European Roma Institute, established in 2017 and based in Berlin, Germany. Eriac has a unique mandate as the first transnational organisation for the recognition of Roma arts and culture. Eriac fights against negative prejudices towards Roma through arts, culture, and media. It disseminates a positive image and knowledge of the Roma in a spirit of dialogue, mutual respect and understanding. The Institute functions as a transnational creative hub supporting the exchange of creative ideas across borders, cultural fields and Roma identities. Eriac highlights the many and multifaceted contributions of Roma to European culture and documents the historical experiences of Roma across Europe.

Scenography

bGc studio
Iva Berthon Gajšak, Giovanna Comana, Clara Launay

Graphic design

Fabrice Petithuguenin

In Romani, *barvalo* means "rich" and, by extension, "proud". This polysemous word is the title of a new exhibition at Mucem devoted to the history and diversity of the Romani populations of Europe. A history that is inseparable from that of antigypsyism, against which those who are sometimes still called "Gypsies" have been fighting for a thousand years.

Developed in collaboration with Eriac, the exhibition "Barvalo" was conceived by a team of nineteen people of Romani (Roma, Sinti, Manouches, Gitanos, Travellers) and non-Romani origin, of different nationalities and profiles. "Barvalo" is divided into two parts.

From the earliest accounts of their arrival in Europe to the present day, the first section of the exhibition highlights the ways in which persecution of the Romani population, culminating in the Holocaust, arose and is perpetuated. This first part also deals with the role of stereotypical representations in culture and folklore. At the same time, this part of the exhibition also shows how Romani groups expressed themselves, especially through a common language, Romani, and claimed their rights in these situations of oppression.

The second part of the exhibition offers a reflection on the notions of belonging and identity, by reversing the visitor's view. This is the installation by the artist Gabi Jimenez, the *Gadjo Museum*: here we discover "gadjology", an imaginary and parodic science that echoes a Romani perception of the Other. This space takes the form of a diorama devoted to "gadjo culture", thus revealing the absurdity of the essentialisation of the Other when it is pushed to its extreme. It also questions the role of the ethnographic museum as a disseminator of "truth".

At the end of the visit route, a gallery of portraits of famous and lesser-known individuals testifies to the richness of Romani cultures and the pride of the various communities in contributing to the cultural diversity of European societies in order to assert, loud and clear, *barvalo!*

Throughout the exhibition, the visitor is accompanied virtually by four 'guides' belonging to four distinct Romani groups. Their personal and family stories resonate with a broader, shared European history.

In each part, the works of non-Romani artists are displayed alongside those of contemporary Romani sculptors, photographers and painters in order to allow the representatives of these minorities to give their vision of nine centuries of presence in Europe and to affirm their culture.

The exhibition brings together 200 works and documents (printed, video and sound) from French and European public and private collections, including the Louvre Museum, the National Museum of Natural History in Paris, the Museum of Ethnography in Geneva, the Staatliche Kunstsammlungen Dresden, the Nicéphore Niépce Museum in Chalon-sur-Saône, the Archives départementales des Bouches-du-Rhône, the Archives municipales de Marseille, the Médiathèque Matéo Maximoff, the Musée de Grenoble, the National History Museum and the National Archives of Romania, the Kai Dikhas Foundation, the European Roma Institute for Arts and Culture in Berlin, and the Dokumentations- und Kulturzentrum Deutscher Sinti und Roma in Heidelberg.

Among these 200 works, 62 come from Mucem's collections and 15 were specially conceived for the exhibition and produced by the museum: 6 commissions from European Romani artists – Luna De Rosa (Italy), Gabi Jimenez and Marina Rosselle (France), Mitch Miller (Scotland), Emanuel Barica (Romania) – and 9 audiovisual creative works (film, animated map and sound).

Julia Ferloni (Mucem - Marseille), Anna Mirga-Kruszelnicka (Eriac - Berlin) and Jonah Steinberg (University of Vermont - USA)

How did this project come about?

Julia Ferloni: This project was born in 2014 at the instigation of Jonah Steinberg, who wrote to the Mucem suggesting that it should focus on Europe's largest ethnic minority (estimated at between 10 and 12 million people). It was unthinkable for us that it would be two *gadjos* alone who would speak on behalf of the Romani populations. We wanted to make a co-created exhibition. For two years, we travelled around Europe to meet with leaders of NGOs, activists, researchers... This is how we formed our committee of experts. In Berlin, we got in touch with Eriac, a key structure in the Romani institutional and political landscape in Europe.

Jonah Steinberg: My interest in Romani populations began while researching in India and South Asia over thirty years ago. Later, while working with the University of Vermont in New England, I became interested in exploring the subject more deeply. I was very interested in the intellectual and epistemological exclusion of certain populations, and particularly Romani, which figure little in museums, art collections and universities... In 2014, when I visited the permanent collections of the Mucem with my children, I made the same remark. I therefore contacted the museum to express the need to "make room" within the museum for these populations that have been present in all European countries for a thousand years. The answer I received went far beyond my expectations, as the Mucem proposed to put on an exhibition. I immediately accepted!

Anna Mirga-Kruszelnicka: Eriac joined the curatorial team in 2019 when the preparation of an exhibition on the theme of Romani populations at the Mucem had already begun. Julia Ferloni, in her capacity as custodian, visited Eriac in our Berlin office to conduct a meeting with the management team – executive director Timea Junghaus and myself. It was then that Julia realised that in order to develop an authentic and progressive representation of Romani people, it was necessary to involve them at the highest level of decision-making, i.e. by integrating them into the curatorial team. This was a way to send a powerful message, setting a new standard by involving Romani people in cultural activities of all kinds. Of course, it was also timely – we are seeing similar participatory processes and new museum protocols emerge as museums themselves become more open to decolonial practices.

One of the special features of this exhibition is therefore this committee of experts, which accompanied the preparation of the exhibition...

A.M-K.: Not surprisingly, in addition to the establishment of a curatorial team involving Romani people, a relevant innovation was the creation of a committee of experts bringing together people of Romani and non-Romani origin from various nationalities and professions. The participation of Romani people from different groups, representing different generations, professions and lifestyles, allowed us to represent well the internal diversity that can be observed among Romani populations around the world. We're convinced that such a practice should not be the exception, but rather should be the norm in the development of exhibitions on Romani populations, or any other minority group. It is important to ensure that representatives of minorities are able to speak about themselves, rather than being talked about from an outside perspective. Such an approach is outdated and can be potentially harmful as it can lead to the unintentional reproduction of clichés and reinforcement of prejudices.

J.F.: Involving the people concerned seemed obvious to us. With this committee of experts, we wanted to bring together people from all walks of life, and in particular convinced activists who wanted to fight against antigypsyism. We worked with a first circle of 14 experts, with whom we regularly organised workshops, and a second, wider circle of experts advised us and gave us food for thought... In total, about a hundred people were involved in this project.

We are coming to a time when the Romani people are not willing to let themselves be ignored. Throughout Europe, Romani activists are getting involved in everything that affects their community, including exhibition projects. They want to have their say. Even though these projects are very benevolent, they are often carried out by people who have not experienced antigypsyism on a daily basis. Romani people want to participate in the way their history is written. For example,

in the case of the Second World War, it is not enough for them to appear only as victims of the Holocaust. They too fought, they resisted, they protected people hunted by the Nazis... They want to hold their heads high. Hence the title of the exhibition, which really speaks of pride. The ambition of this project lies in the fact that the Romani people, or rather the representatives of these people, can finally speak on their own behalf.

Is there sometimes a difficulty in speaking with one voice? To agree on a common narrative?

A.M-K.: Just as in the world of Romani people, we embraced diversity and plurality as something positive and beautiful, so we did not need to speak in unison, but rather to welcome different opinions and approaches. The discussions were rich, sometimes difficult, but we managed to find a consensus. We are also proud to incorporate this diversity into the exhibition's narrative. This is represented, for example, through the guides.

J.F.: Indeed, a consensus had to be found. Depending on the nationality, depending on the community, there were different perceptions and expectations around this exhibition. So we had to create a common object and common stories.

What is at stake in this exhibition is precisely the great diversity of the Romani populations. So there could not be a single point of view. We decided to let these different sensibilities express themselves. For example, there was a small debate on how to translate the word "genocide" into Romani. For some, it was *samudaripen* ('the killing of all'). For others it was *porajmos* (the great devourer). But this word also refers to the female sex, which posed further problems. So as it was difficult to decide, we used both words in the room texts and in the catalogue, contextualising them.

In order to integrate this diversity into the project, we wanted the visitor to be accompanied on their exhibition journey by four virtual guides, each representing a different Romani community. Each of these guides comes from one of the main groups living in France: Roma, Sinti, Manouches and Gitanos. Two of them belong to the Traveller community. The anthropologist Yoanna Rubio, the school mediator and linguist Slavka Radenez, the social worker Dylan Schutt and the fairground worker Sylvie Debart accompany the audience. These four people, with their real lives and experiences, appear as video guides in the exhibition, in order to better embody the polyphony of the project.

To make the history of the Romani populations is also to make the history of antigypsyism...

A.M-K.: Absolutely. In fact, one cannot understand the current situation of Romani people – including the diversity of their subgroups and their contemporary socio-economic situation – without understanding the oppressive mechanisms of antigypsyism that, for centuries, underscore how they have been approached. It is also important to remain aware that antigypsyism has been shaped historically and is deeply rooted in our social practices, institutions, and even culture and education. This is why we dedicate a specific space in the exhibition to explain antigypsyism and show the different ways in which it manifests itself, also through history.

J.F.: What we agreed on was the notion of *gadjo*, 'the Other', in Romani. From there, we gradually arrived at antigypsyism, which became our common base. Antigypsyism is rooted in a series of stereotypes that are in essence absurd. This is why the second part of the exhibition presents a 'gadjo museum'. To explain racism through the absurd. It tells us that the *gadjo* dresses in such and such a way, that he lives in such and such a habitat, that he has evolved from a hunter-gatherer to a sedentary person... This shows just how absurd it is to categorise and essentialise populations, and how, in this way, we create an ethnic type, fantasised and distorted. Thus, we invite the visitor to use their critical faculties to find out more about the nature of the population. We would like them to experience the aberration of antigypsyism for themselves.

J.S.: From the moment they arrived in Europe, Roma and Gitanos were discriminated against. The romanticisation of European societies around Romani populations also contains a large element of racism. Romani people have been assigned images of themselves without their permission; they have been portrayed in a discriminatory manner. Antigypsyism reached its most horrific manifestation during the Second World War, with the Holocaust, which nevertheless did not put an end to these trends. Segregation and poverty have continued to the present day. So have the massacres.

On a personal note, what was your main discovery while working on this exhibition?

J.F.: I made friends! I never thought I would make friends in this way, or even by working on this exhibition. Because I too had prejudices... And I realised that these prejudices certainly came from what was around me, but also from my scientific readings... In fact, when I knew that I was going to work on this project, the first thing I did was to read a famous anthropologist who had written a travelogue about miserable Roma living in slums... It scared me... I was dreading the encounters to come. Because I trusted my readings, I trusted what I thought were well-meaning, solid people who held the truth. But I have since understood that this "truth" could be tainted by racism. And that the museum, as the bearer of these truths, could itself be a vehicle for unconscious racism and prejudice.

J.S.: My discovery is that it is not up to us, custodians and curators, to decide how people should be represented. It was a very rewarding experience to be led by the voices of the expert committee... We thought everybody would agree on this or that, but not everybody did (and that was a good thing). So we let the voices speak, we let them lead us, as they are the first ones concerned, and they gave us wonderful things, which we could not have imagined alone. We simply had to trust them. And let them guide us.

On a personal level, I was very surprised by the existence of places of non-memory. In Europe, the memory of the massacres of the Romani population is neglected. The sites where Roma were killed in large numbers are hardly memorialised. In the Czech Republic, for example, there was until very recently a pig farm at the site where Roma were exterminated. In France, of the 34 sites where Romani populations were interned, more than half are not recorded. In Italy, the Roma genocide is not really recognised... It is a shameful situation.

How has this exhibition had an impact on the way the Mucem's collections are re-read?

A.M-K.: One of the very positive and lasting effects of this exhibition is the way in which it has managed to shed a different light on the Mucem collections. We discovered that many of the items in the collection that were presented as being from Romani populations (in fact labelled with the term 'gypsy' as an ethnic slur) were not in fact produced by Romani populations. Some were created by non-Romani people and often reflect clichés and stereotypes associated with 'Gypsies'. In this sense, some of these objects are therefore anti-Gypsy.

Secondly, some of the items that we might identify as created by community members are not labelled with the name of their author, or even with the name of the community. They are not contextualised.

But we are already seeing how these discoveries have led to very positive results. The Mucem has begun to acquire contemporary artworks created by Romani populations, thus balancing its collection with objects that are not only produced by Romani people, but also embody a modern and subjective representation of Romani identity and culture.

J.F: We identified over 900 objects in our collections, most of which were not produced by Romani people, but which depicted them, and most often in a rather biased way, reflecting a latent antigypsyism. For example, I cite a print, 'Gitanos at work', which shows Gitanos tending a horse. The description said that the horse had been stolen... But there was nothing in the illustration to explain this. And when you know the traditional Romani professions, you know how much care they gave to horses; they were horse traders and had a solid knowledge of equine medicine.

It was therefore necessary to recontextualise the collections by explaining the biases and prejudices of the people who made the inventory for the museum several decades ago. But the same issues arise with objects coming from a colonial context.

In the same way, we felt it was necessary to update our collections, by acquiring new objects, less marked by an old and stigmatising vision. Our idea is that the museum should not decide alone what is representative of the Romani people. It must involve members of the community so that they can say what they consider should be deemed as heritage. In the end, they gave us three main directions to guide our acquisitions: contemporary art, stories of the Holocaust, and evidence of the travellers' habitat, the caravan.

We also supported the exhibition with a field survey. Except that this time, our experts were the investigators. A great first! This gave us access to previously unpublished data. The survey "Romani crafts and know-how in Europe and the Mediterranean" allowed us to collect objects, photographs, videos, interviews and archives from 12 European countries, including France, Spain, Romania, the United Kingdom and Turkey, on subjects as diverse as the gitano rumba and the gathering of jasmine for perfumery in Grasse. You can see some of the objects collected and the people encountered during these regions at the end of the "Barvalo" exhibition.

Glossary compiled collectively by the members of the Barvalo exhibition's expert committee, based on Yoanna Rubio's *Glossary of Preconceived Ideas About Gitanos* (Canet-en-Roussillon, Trabucaire, 2020).

Barvalo

In Romani, barvalo means 'rich' both materially and culturally or spiritually. In many contemporary variants of Romani, it also has the meaning of 'proud'.

Bohemians, Egyptians, Raboons, Romanichels, Romanos, Saracens

Terms not to be used to refer to Romani populations:
Discriminatory and racist French terms (with equivalents in other languages) used to refer to Romani populations over the history of their presence in Europe.

Calé, Kaalé or Kalé

A term meaning 'black' in the Romani language and referring to various Romani groups in Finland, Scotland, Spain, Portugal and Brazil.

Carnet anthropométrique [anthropometric booklet]

France's law of 16 July 1912 on the repression of vagrancy introduced the use of the carnet anthropométrique – an individual (or family) document containing name, age, place of birth and anthropometric data (photograph, fingerprints, physical characteristics).

Carnet de circulation [internal French travel document]

The carnet anthropométrique was abolished in 1969 and replaced by the carnet and the livret de circulation, which were abolished in 2012 and 2017 respectively. In addition to being attached to a commune, holders of these booklets or carnets were required to have them regularly stamped at the police station or gendarmerie.

Doms

Doms communities, of the Muslim faith, are found from the Middle East to Central Asia. Outside Syria, they are found in Lebanon, Turkey, Jordan, Iran, Iraq, Israel and the Palestinian territories. Victims of discrimination, the Doms speak a language originating in India, such as Romani, and their fate sometimes seems to have been similar to that of the Roma, a group to which they are often compared.

Gadjo (fem. Gadji, plur. Gadjé)

A non-Romani person is referred to as a 'gadjo', meaning 'foreigner' or 'peasant'. Gypsies use the term 'payos' or 'payous' to refer to 'Others', those who are neither Gypsies nor Romani.

Gens du voyage [Traveller people]

French administrative term used from the 1960s onwards to refer to populations moving around the country, although many are sedentary. It follows the use of the term "Nomads", considered pejorative. People belonging to this administrative category prefer the term "Travellers" to designate themselves (see: Carnet de circulation and Travellers).

Gitanos

Gitanos are the 'southern branch' of Romani groups, living in Spain and southern France. Etymologically, the term 'Gitanos' derives from the term 'Egyptians'; they were said to come from 'Little Egypt', the region of Modon in Greece. The term 'Caló' or 'Kaló' (plural 'Calé' or 'Kalé') is also used, albeit less frequently, to refer to Gitanos (See: Calé, Kaalé or Kalé).

India

Linguistic evidence points to the origin of proto-Romani groups in India in the 9th-10th centuries, perhaps even earlier. But not all of them claim this origin: they are above all citizens of the country where they were born, where their families have been settled and often sedentary for several centuries.

Manouches (sometimes spelled Mānuš, Manuš or Manush)

Refers to a group originating and/or living in Western Europe (Germany, Switzerland, France, Belgium, Netherlands). The Manouches speak Manouche or Romani. The word means "person".

Nomads

Former French administrative name, replaced by 'Gens du voyage'. This name is considered pejorative (See: Gens du voyage).

Romani, or sometimes romanès (sometimes spelled rromani or rromanès)

Indo-European language, belonging to the Indo-Iranian branch of languages, spoken, written and taught at university. It is used by the majority of the Romani population.

Romani (sometimes spelled rromani)

An inclusive term chosen in a collaborative manner and used as an adjective in the exhibition "Barvalo" to designate these different groups such as Roma, Sinti, Manouches, Gitanos, Travellers... in reference to the Romani language. Indeed, these groups or their ancestors speak or have spoken this common language.

Romanichals

A term used to refer to a sub-group of Travellers in the UK. It should not be confused with the discriminating French term 'Romanichels' (see: Travellers).

Roma (sometimes spelled Rroma)

Refers to Romani groups originating from and/or occupying the countries of Central and Eastern Europe. These groups are very diverse and often derive their names from the occupations they traditionally performed. The Roma are the largest ethnic minority in Europe. The Council of Europe, following international practice, uses "Roma" as an umbrella term.

Samudaripe(n)

Literally "murder of all" in the Romani language. This term refers to the genocide committed by the Nazis and the collaborating regimes that resulted in the almost total disappearance of the Romani population in some European countries. The word Porrajmos, literally "devourer", is sometimes used, and may also have a sexual connotation depending on the different translations of the Romani language.

Sinti (masc. sing. Sinto)

The Sinti are the western branch of the Romani populations, present mainly in Germany, Italy and elsewhere since the 15th century. They speak the endangered Sinto language. The Manouches form part of the Sinti.

Travellers

They are an Irish minority, often itinerant. Travellers are also sometimes called Tinkers because they traditionally worked with tin. Some live in the United Kingdom and the United States (see: Romanichals).

Gypsies

Exonym used to designate the various Romani populations; equivalent to Zigeuner in German, Zingari in Italian or Çingeneler in Turkish. It is a term that has been assigned to them and is not their own. It is derived from the word Athinganoi or Atsigani, i.e. "Untouchables", which refers to a sect originating in Asia Minor not related to the Roma. The term Cigan or Țigan has also become synonymous with 'slave' in Romania. The use of the term 'Gypsy' is problematic for many people of Romani origin (although some use it to refer to themselves). They see it as a reference to Zigeuner, used by the Nazis during the Holocaust.

Voyageurs [Travellers]

Term designating the community of French citizens, by right, exercising activities such as itinerant trading, construction and landscaping; one of the most widespread professions among Travellers is that of fairground worker. Most often, this way of life is the result of a family history. Most are not itinerant, many have settled down and only a small percentage are of Romani origin.

Yenish

The Yenish are not part of the Romani groups but are often compared for their itinerant lifestyle. They are said to be of German origin and live in Switzerland and France. In France, when they carry out an itinerant activity, they are included in the administrative category of "Gens du voyage".

Nais Tuqe! Thank you!

The exhibition "Barvalo" is divided into two parts. From the first accounts of their arrival in Europe to the present day, the first section of the exhibition highlights the ways in which persecution of the Romani population, culminating in the Holocaust, arose and continues. This first part also deals with the role of stereotypical representations in culture and folklore. At the same time, it shows how Romani groups expressed themselves, especially through a common language, Romani, and claimed their rights in these oppressive situations.

The second part of the exhibition offers a reflection on the notions of belonging and identity, by reversing the visitor's gaze. This is the installation by the artist Gabi Jimenez, the Gadjo Museum: here we discover "gadjology", an imaginary and parodic science of the Other that echoes a Romani perception. This space takes the form of a diorama devoted to "gadjo culture", thus revealing the absurdity of the essentialisation of the Other when it is pushed to its extreme. It also questions the role of the ethnographic museum as a disseminator of "truth".

At the end of the visit route, a gallery of portraits of famous and not-so-famous individuals testifies to the richness of Romani cultures and the pride of the various communities in contributing to the cultural diversity of European societies in order to assert, loud and clear, *barvalo!*

Throughout the exhibition, the visitor is accompanied virtually by four 'guides' belonging to four distinct Romani groups. Their personal and family stories resonate with a broader, shared European history.

In each part, the works of non-Romani artists rub shoulders with those of contemporary Romani sculptors, photographers and painters in order to allow the representatives of these minorities to give their vision of nine centuries of presence in Europe and of cultural affirmation.

Section 1. The history of Romani populations in Europe

The first part of the "Barvalo" exhibition traces a thousand years of history (from the Middle Ages to the Enlightenment) of the different groups whose ancestors shared one language, Romani.

The notion of antigypsyism and its use is introduced in order to explain the situation of the Romani populations over the centuries. It will show how Romani groups have acted and asserted their rights in situations of oppression, both in the past and in the present.

This section is divided into four chapters, each of which is introduced by the work of a contemporary Romani artist. These introductory works provide a critical look at Romani history in Europe. Many Romani artists claim the right of their communities to write their own stories. Until the last decades of the twentieth century, they have rarely been producers of the archives with which their history has been told.

1.1 The long road from India to Western Europe

The ancient history of Romani groups places their origin in India, which they are believed to have left in the mid to late 1st millennium CE.

The evidence for this origin is mainly based on the Romani language. After initial fascination for these newcomers in Europe, rejection soon followed. The geopolitical entities they passed through soon implemented policies of exclusion or subjugation, such as the kingdoms of the Iberian Peninsula, the Moldavian and Vlach principalities, the Holy Roman Empire and the Kingdom of France.

In addition to these coercive measures, a very stereotypical image of the "Bohemian" and the "Gypsy" was created, which still plays a significant role in representations today.



1. Delaine Le Bas, 'Gypsy' *The Elephant In The Room*, 2018, plastic and textiles, 70.05 × 6.40 × 0.40 cm, inv. 2022.22.1, Mucem
© Marianne Kuhn / Mucem

The English expression 'The Elephant in the Room' refers to an important and obvious subject that no one dares to talk about because it causes embarrassment and controversy: a taboo subject. With this elephant-headed doll, the British artist Delaine Le Bas also refers to the Indian origin and mediaeval history of the Roma, Sinti, Manouches and Gitanos in Europe.

Delaine Le Bas speaks about her community with her raw plastic language, which is based on the accumulation and recovery of objects that, when assembled, take on a political meaning.



2. Johann Christoph Nessler, **** on horseback (formally "Gypsy on horseback")*, Germany, Circa 1710-1715, ivory, golden silver, agate, diamonds, emeralds, rubies, Dresden State Art Collections, Dresden, Germany
© Green Vault, Dresden State Art Collections; photo: Jürgen Karpinski

Nothing predisposed the Romani populations to social marginalisation when the first chroniclers in the 15th century were astonished by these "marvels from foreigners in the land of Egypt". They aroused fascination, and were admitted into the courts and hearts of kings, emperors and powerful people of Europe. Numerous works of art bear witness to this. The small sculpture made of ivory, gilded silver and precious stones by Johann Nessler at the very beginning of the 18th century takes up the plastic clichés of the taste of the great Europeans for the "Egyptians". The young woman is depicted riding a horse, barefoot, with a scarf tied in her long hair, carrying two very young children on her back as well as kitchen utensils. The presence of a pyramid is a reminder of the supposed Egyptian origin. This relationship gave rise to the English ethnonym "Gypsies", the Spanish "Gitanos" and the French "Gitans", which tends to show that these populations were designated from the outset by names that they did not choose and that did not represent them in any way.



3. Małgorzata Mirga-Tas, *Out of Egypt*, Poland, 2021, textiles, 230 x 277 cm inv. 2021.24.1, Mucem
© Marianne Kuhn / Mucem

The starting point for this work is the seventeenth-century engravings *The Bohemians* (also known as *The Egyptians* or *The Itinerant Life of the Bohemians*) by the French painter and engraver Jacques Callot. These engravings depict the Romani people as exotic, oriental foreigners, eternal nomadic vagabonds who engage in suspicious activities and are radically and irreconcilably different from the majority. Callot's engravings contributed to their stereotypical and stigmatising representation. Indeed, for centuries, visual representations of Romani communities were created almost exclusively by non-Romani people and shaped the way they were perceived by the majority.

In an act of artistic reappropriation, Małgorzata Mirga-Tas recreates the scenes depicted in Callot's engravings to give an intimate and dignified representation, which is more reflective of Romani culture and corresponds to the way Romani collectives perceive themselves. *The Out of Egypt* series, like many of Mirga-Tas's other works, is a creative strategy of resistance to imposed narratives, telling the story from the Romani perspective.



4. Longden, Edwin Long, *The Suppliants: Expulsion of the Gypsies from Spain*, 1872, Oil on canvas, 182.8 × 286.9 cm, Royal Holloway and Bedford New College Collection, University of London © Royal Holloway and Bedford New College, University of London

This picture was painted by an English artist some three centuries after the event it describes. There is no contemporary iconographic evidence of the repressive measures taken by the Spanish sovereigns against the Gitano communities in their kingdom. On the other hand, the list of laws enacted against them is edifying. If they were all compiled, their size would be as impressive as the dimensions of this painting.

1.2 European citizens?

This section highlights how, in the historical period from around 1850 to 1930, racial ideologies and the increasing control of Romani communities spread throughout Europe, while the first Romani political movements emerged.

Some of them had been settled in one country for several generations, others had recently arrived after the abolition of Roma slavery in Romania (1856), and citizens of Romani origin fought for their respective countries in the armed conflicts of the period (the 1870 war, the First World War, etc.). This did not prevent states from denying them the same rights as their compatriots. The treatment of French 'Nomads' – administratively designated as 'Travellers' in 1969 – speaks volumes on the subject.



6. Unknown author (judicial police photographer), *Outdoor judicial photograph of a family of Nomads taken by the Regional Mobile Police Brigade of Dijon, ca. 1908-1910*, glass negative, stereoscopy, 6×10 cm
© Musée Nicéphore Niépce, Ville de Chalon-sur-Saône



5. Kálmán Várady, *Gypsy Warrior VII*, 2015, assembly on a terracotta statue of the Virgin, 66 cm
© Courtesy Foundation Kai Dikhas / Kálmán Várady; photo: Diego Castellano-Cano

This *Gypsy warrior* is one of a series of triumphant warriors, a kind of totemic figure created around ancient Madonna statuettes by the German-Hungarian artist Kálmán Várady. They symbolise the power and resilience of the Romani people. Their many attributes represent the countless tools, skills and weapons they have at their disposal to rise, resist and fight for more justice, equality and democracy. The ethnic and ritual elements used by the artist give a universal character to the struggle and are a reminder of the colonial legacy and the existence of racial, ethnic and religious oppression that still prevails.

In France, the carnet anthropométrique, with judicial photographs and fingerprints, was instituted by the law of 16 July 1912 for men, women and children whom the State considered to be 'nomads'. The state was suspicious of them and perceived them as foreigners in their own country, or worse, as criminals: the anthropometric photograph, invented by Alphonse Bertillon (1853-1914), was a police device initially used to identify criminals. More than a document enabling a person to prove his or her identity, the carnet anthropométrique was a means of taking a census, controlling and recording. Thirty years before the Second World War, everything was in place to identify, lock up and deport these families.



7. "Research Centre for Racial Hygiene and Criminal Biology of the Reich Health Office - Woman in white coat (nurse / Sophie Ehrhardt?) during the determination of the eye colour of a young woman (Sinti / Roma?)", 1936-1940 © Bundesarchiv, Koblenz

'Gypsies', like other ethnic groups, were studied scientifically at a time when researchers, particularly craniologists, were trying to establish modes of classification, including racial types. This research was 'co-opted' by racial theorists such as the German eugenic anthropologists Robert Ritter and Eva Justin, and was used and misused to fuel Nazi racist rhetoric leading to the genocide of the Zigeuner people in the Second World War.



8. Livret de circulation of Denise Schutt, 2012, paper, Denise Schutt collection © Yves Inquierman / Mucem

The carnet anthropométrique was replaced by the carnet or livret de circulation in 1969. Nomads became "Traveller People". It was only in 2017, after a long battle, that it was abolished. However, have Traveller People gone from being "entirely separate French people" to being "fully-fledged French people"? The struggles of NGOs for equal rights prove that in 2023, Travellers are still not fully French.

1.3 The Holocaust of Romani populations

The Holocaust resulted in the almost total disappearance of the Romani population in some countries. Historians have not yet been able to assess the exact number of victims, estimated at half a million men, women and children.

Even today, responsibility for these systematic killings, persecutions and violence has not been fully acknowledged, and state reparations and apologies have been non-existent or painfully slow in coming. This sub-section pays particular attention to the stories of the victims and heroes, presenting the activities of the Romani resistance.



9. Ceija Stojka, *Persecutions in the Auschwitz Forest*, 1994, painting on cardboard, 2018.77.1, Mucem © Adagp, Paris 2023; photography: Marianne Kuhn/Mucem

A survivor of three concentration camps (Auschwitz-Birkenau, Ravensbrück, Bergen-Belsen), Ceija Stojka (1933-2013), an Austrian Roma woman, began painting as a self-taught artist at the age of almost 50. What was a very personal creation in a naive style, as described by the child she was at the time of the genocide, gradually became activism for the recognition of the *Samudaripen* (genocide in Romani) and the rights of Roma and Sinti. As a painter and poet, Ceija Stojka has helped to bring the Romani Holocaust out of silence.



10. Valérie Leray, *Mulsanne Golf Course 2008 - Internment Camp for Gypsies 1940-46 (FR)*, paper, analogue photography, Collection Mucem © Valérie Leray

Eighty years after the war, states are still struggling to acknowledge their wrongs against Romani groups. In France, the request for forgiveness of imprisoned and deported Travellers only came in 2017. Yet many families looted during the war have never recovered their property. Across Europe, artists and activists are questioning the lack of a national memory of the Romani Holocaust. Valérie Leray, granddaughter of an internee, photographs the internment and concentration camps of the "Nomads". She highlights the dotted memory of the Romani genocide. Under the grass, nothing indicates the history of Mulsanne anymore.

1.4 Contemporary Romani history: the struggle for recognition and subjectivity

The horrors of the past became a mobilising force for the formation of modern, transnational Romani identities and solidarities.

In 1971, intellectuals and activists created what would become the International Romani Union (IRU). Political and activist movements were born; great European figures such as Katarina Taikon and Juan de Dios Ramírez Heredia spoke out. They were motivated by the struggle for recognition and equal rights and the struggle for social and environmental justice.

This activism is not only focused on Romani communities. Activists also advocate for universal rights, eg: feminism, LGBTQ+ demands, schooling for all. Many Romani artists give international visibility to these movements.



11. Damian Le Bas, *Romani World Empire*, 2015, collage and drawings on card, 152 × 152 cm, inv. 2019.14.1, Mucem © Marianne Kuhn/Mucem

This work is an ode to Romani activism. It plays with all the stereotypical codes of representation of Romani people: fortune teller, flamenco dancer, musical score, Saint Sara and the pilgrimage to Saintes-Maries-de-la-mer. But there are also references to the International Romani Union and its founders. With his old school map of the German colonial empire of the 19th century, the artist Damian Le Bas humorously claims a *Gypsy World Empire*.



12. Katarina Taikon and Martin Luther King, 1964, photograph, TT News Agency © Pers Anders Thunqvist

Katarina Taikon (1932–1995), an activist and writer of Romani origin, is known in Sweden for having created a character that is in many ways autobiographical, Katitsi, a heroine who is the cousin of the French 'Caroline' for Swedish girls. Through this character, Katarina tells the story of her childhood and the antigypsyism she experienced in Sweden as a young girl. In 1964, Katarina was immortalised alongside Martin Luther King, who came to Stockholm to receive the Nobel Peace Prize. She then campaigned for the fundamental right to education.



13. Valentin Merlin, *Saint-Menet reception area, (Marseille)*, "Designated land" series, 2018, photography, modern print, Collection Valentin Merlin © Valentin Merlin

"If you're looking for the reception area, look for the rubbish dump". This phrase, half information, half joke among Travellers, reflects well the environmental and social injustice of which they are victims. Valentin Merlin's photographic research bears witness to this state of affairs: few municipalities choose not to set up reception areas between waste disposal sites, polluting factories, railway lines and motorways. As Valentin Merlin writes, "breaking with the clichés of the 'Gypsies', photography can thus accompany the Travellers' struggles: showing the reception areas that the Travellers call 'designated land'. By travelling around France, I sought to build an archive of the encampment of 'Travellers', document it and produce evidence."



14. Gabi Jimenez, *Caravan under two cypress trees*, 2001, painting on canvas, 80 × 60 cm, Collection Mucem, inv.2021.15.1 © Marianne Kuhn/Mucem

Romani cultural activism has intensified in the early 21st century. The 2007 Venice Biennale was a particularly important moment for the international recognition of Romani art: for the first time, a Roma pavilion was set up there. *Caravan under Two Cypresses* was among the works of the sixteen Romani artists presented. Gabi Jimenez's painting is an artistic diversion. He uses a work by a master, in this case Van Gogh, to insert caravans into the landscape, to the point of blending them in. The message of Gabi Jimenez is clear: to show that the caravans of the Travellers, which often crystallise rejection and intolerance when they arrive, fit perfectly into the landscape.

1.5 Immersion in ordinary antigypsyism

Lined with newspaper clippings, social media comments, cartoons, statistics, and objects we use every day or at certain events, this narrow corridor highlights an everyday antigypsyism.

This antigypsyism is all the more insidious because we are not aware that these articles are biased, that these artefacts carry racism. It is no longer acceptable to "Zigeuner Sauce" on your pasta when the last Romani survivors of the genocide have the "Z" (for Zigeuner, ie "Gypsy") tattooed on their arms. Nor to continue to propagate rumours of child abductions when it is known that it is the Romani families who had their sons and daughters unjustly snatched from them. Through the cumulative violence of these objects, texts and images, the visitor will be able to realise the consequences of being continuously exposed to discrimination, exclusion and racism.



15. Signage "No parking for nomads and travelling fairground workers", Sasha Zanko Collection, courtesy of Sasha Zanko
© Yves Inquierman/Mucem

On a daily basis, we are bombarded with anti-Roma images and comments, hostile to Travellers, without realising their discriminatory or even racist nature. Do we still notice these signs in all French cities? They are a clear sign of the rejection of those whom the French administration calls "Travellers". For many decades, the law has given mayors the possibility to prohibit their parking in the area of their municipality. Since 2000, the law on the right to housing - known as the Besson law - has obliged towns with more than 5,000 inhabitants to provide "conditions for the passage and stay of Travellers in their area, by reserving land developed for this purpose". These are the reception areas, which are welcoming in name only.



16. *Mască de bândărită* (mask of a "gypsy" woman),
Darmanesti, Moldova, Romania, 1990s,
Modelled and painted cardboard, fabric, synthetic braids,
National Museum of Natural History, Europe collection, DMH1992.43.13.5
© Marianne Kuhn/Mucem

This carnival piece is a mask of a "gypsy woman" or "woman of Romani origin" as it was inscribed in Romanian in the inventory register of the Musée de l'Homme in Paris in 1992. It is a powerful testimony to the antigypsyism that is still prevalent in Romanian carnival, where the tigan and the tigană or tiganca (Romani man and woman) are mocked during the masquerades of the 12-day cycle and stigmatised as figures of the 'Other'. This terrible mask of a woman with a moustache was to be worn by a young man during the carnival to accentuate the caricature.

Section 2. Gadjo Museum

Following a satirical approach, an imaginary scientific discipline, "gadjology", or the science of the Other, the non-Romani, is developed and exhibited in a pastiche of an ethnographic museum. This fictitious museum presents in an evolutionary way the gadjo and the gadje society through time, from prehistory to today: their habitat, rituals and family structures.

The Gadjo Museum offers a contrasting reflection on the notions of belonging and identity in a few windows. Using the language of ethnographic museums, Gabi Jimenez demonstrates through the absurd that it is impossible to reduce an ethnic group to a few allegedly cultural traits.

This approach does not seek to minimise the effects and consequences that stereotypes, prejudices and antigypsyism have on the lives of Romani communities. It invites us to critically reconsider the so-called scientific basis for our prejudices.

This installation was commissioned by the Mucem to the artist Gabi Jimenez, one of the experts who participated in the design of the exhibition "Barvalo".



17. Gabi Jimenez, *The Gadjo Museum*, 2023
© Gabi Jimenez / Mucem

Questioning the role of the museum of society in the transmission of a stereotyped and essentialising image of the Other, this installation aims to hold up a mirror to the visitor and allow them to question themselves. If we were to present "our society", what would we show? Would this vision be fair?

Section 3. Barvalo – Rich and proud

The exhibition ends and opens with the richness of Romani cultures and the pride of the different communities' contribution to the cultural diversity of European societies. The Romani gallery presents the portraits of 53 Romani individuals, known and unknown by the general public. These men and women have contributed and still contribute to the constitution of a Romani cultural heritage, and more widely to a heritage common to all European societies. Under the pencil of the artist Emanuel Barica, Charlie Chaplin rubs shoulders with Django Reinhardt, Victorine Lafleur, Alina Şerban and even Johann Trollmann.

Visitors will be able to listen to a selection of music from the artists featured in the exhibition, from the Gipsy Kings to Kendji Girac, and from the Bulgarian pop star Azis to the Macedonian singer Esmā Redžepova.



18. Poster *The Four Bouglione Brothers*, Bedos et Cie, paper, 28 × 38 cm, inv. 1955-46-105, Mucem © Marianne Kuhn/Mucem

According to family legend, the Bouglione dynasty was formed in the 19th century when an Italian draper, Scipio Boglioni, whose name was later changed to Bouglione, met a Gitano woman, Sonia. Together they presented fairground menageries. A century later, the grandsons transformed the menagerie into an actual circus called the "Cirque des quatre frères Bouglione". In 1934, they bought the Winter Circus, which became inseparable from the Bouglione name.



19. Emanuel Barica, *Portrait of Django Reinhardt*, 2022, drawing, courtesy of the artist
© Emanuel Barica

Romani individuals are illustrated by a portrait drawn by Emanuel Barica. This was commissioned by the Mucem for the exhibition. The Romanian artist specialises in drawing portraits in a single stroke of the pencil, as here with Django Reinhardt. Some of these portraits are accompanied by an object that belonged to, was made by, or represents the person sketched by Barica.



20. *Guitar of Django Reinhardt*, 1940
© Musée de la musique, collection of the Philharmonie de Paris;
photo: Albert Giordan

Django Reinhardt was born in Belgium in 1910 into a Sinti family and died in France in 1953. He is certainly the most famous guitarist of the 20th century. He created a musical style, Manouche jazz, which is now played by artists all over the world. He is one of the Romani individuals who have contributed to the cultural enrichment of humanity. One of his guitars, displayed in "Barvalo", is an essential piece of music history.

End of the exhibition: The Mucem library/RomaMoMA

At the end of the exhibition, a small reading room offers visitors a selection of books on the broad subject of Romani populations.

Visitors can consult art books, comic books, novels, collections of poems, exhibition catalogues, and works by Romani and non-Romani historians and anthropologists, which can also be borrowed from the Mucem's Conservation and Resource Centre at the Belle de Mai.

This space demonstrates the close collaboration of the Mucem with the RomaMoMA project.

The RomaMoMA project is a joint initiative of Eriac (European Roma Institute for Arts and Culture, Berlin) and the Budapest OFF Biennale. It is a forum for reflection on a future Romani museum of contemporary art, involving local and international Romani and non-Romani artists, cultural experts, social sciences researchers and other players (information: www.eriac.org/romamoma).

Co-curators

Julia Ferloni

Julia Ferloni is a custodian for heritage at the Mucem, in charge of the "Crafts, Trade and Industry" unit.

She specialises in Oceanic arts and societies. She taught this discipline at the École du Louvre and was curator of the Oceania section at the Natural History Museum in Rouen, in collaboration with the Museum of New Zealand Te Papa Tongarewa (2011). She specialises in participatory museum projects, notably the exhibition "Carte blanche at the Oissel hospital" (Muséum Rouen, 2010), the survey "Professions and Romani know-how in Europe and the Mediterranean" (Mucem, 2019-2023) and the exhibition "Barvalo" (Mucem, 2023), for which she is preparing a PhD at the Amsterdam School for Cultural Analysis (University of Amsterdam).

Anna Mirga-Kruszelnicka

Anna Mirga-Kruszelnicka is a Roma anthropologist and activist born in 1985 in Krakow, Poland.

She received her PhD in Social and Cultural Anthropology from the Universitat Autònoma de Barcelona (UAB) in 2016. She is the author of numerous evaluation reports and articles, including *Mobilizing Romani Ethnicity, Romani Political Activism in Argentina, Colombia, and Spain* (CEU Press 2022) and co-editor of the books *Education for Remembrance of the Roma Genocide: Scholarship, Commemoration and the Role of Youth* (Libron, 2015) and *Re-thinking Roma Resistance throughout History: Recounting Stories of Strength and Bravery* (ERIAC, 2020). Since 2018, she has been Deputy Director of ERIAC - European Roma Institute for Arts and Culture (Berlin).

Jonah Steinberg

Jonah Steinberg is senior lecturer and chair of the Global Studies Department at the University of Vermont, USA.

He specialises in the lives, histories and experiences of Romani peoples. He received his PhD from the University of Pennsylvania (USA). His research generally focuses on the extreme "social edge" – and the intimate experience of global forms of exclusion. He has received two NSF grants, the first on children fleeing North India, and the second on race, space and segregation in the interactions between refugees and Romani populations in Europe, especially in Marseille. He is also the author of two books, the first of which "Isma'ili Modern: Globalization and Identity in a Muslim Community" won the 2013 Citizenship Book Prize. His second book was published in 2019, "A Garland of Bones: Child Runaways and North India" by Yale University Press.

Associate curators

Françoise Dallemagne

Françoise Dallemagne is in charge of collections and research at the Mucem.

In 2014, she was the associate curator of the carnival exhibition, "Le monde à l'envers" at the Mucem, then of the bathing exhibition, "Bath time!" in Chania in 2022. She has curated two A-Z exhibitions at the Mucem: "Flora" (2020) and "Earth" (2022). She has also conducted several field surveys on subjects such as carnivals, the revival of traditional jewellery in the Mediterranean, and Romani crafts and know-how.

Alina Maggiore

Alina Maggiore is a doctoral student in social anthropology and European ethnology at Aix-Marseille University/Albert-Ludwigs-University of Freiburg in Germany, and a Cifre researcher at Mucem.

She holds a degree in political science from the Freie Universität Berlin and a master's degree in Intercultural Mediation and Migration from the universities of Barcelona, Montpellier, Strasbourg and Venice. For her thesis, she ethnographs the collaborative creation of the exhibition "Barvalo", focusing on the transformations of ethnographic museums and the inclusion of minority groups within them. In 2018, she joined the teams of the Mucem to prepare "Barvalo" and the survey-collection "Romani professions and know-how in Europe and the Mediterranean".

bGc studio

Iva Berthon Gajšak, Giovanna Comana, Clara Launay

bGc studio, an architecture and scenography agency based in Paris, was created in 2009 by Giovanna Comana and Iva Berthon Gajšak, architects with multidisciplinary skills clearly oriented towards cultural projects.

If architecture and urban projects were the starting point of the agency, exhibition scenography quickly became a favoured field, as shown by the numerous projects in collaboration with the most prestigious institutions. These include the Réunion des Musées Nationaux, Paris Musées, the Musée de Cluny, the Fondation Cartier, the Musée Guimet, the Musée des Arts Décoratifs, the Musée Picasso, the MAC VAL, the Fondation Al Thani, the France Museum, the OPPIC, the Bibliothèque Nationale de France, the Musée Albert Kahn and the Institut du Monde Arabe.

bGc studio has an international presence, notably in Italy, Morocco where the agency has just opened the first National Music Museum, the United Arab Emirates at the Louvre Abu Dhabi and China.

The agency's ambition is to offer a unique and relevant response for each project, which is the result of a reflection anchored in its time and respectful of future generations.

bGc studio collaborated with the Mucem on the exhibitions "Raymond Depardon" in 2014, "Connectivities" in 2017, and "Island time" in 2019.

Scenographic project

The "Barvalo" exhibition deals with the history and culture of the Romani population in Europe, with the ambitious objective of making the public understand both the richness of the Romani population and the discrimination which it suffers, by placing the visitor not only in the position of an observer, but also as an emotionally involved player.

To accompany the exhibition's discourse, the agency proposes a clear scenography that unfolds in fluid spaces to help visitors follow the thread of the story.

This linear visit route involves moments of surprise and discovery, with the exhibition punctuated and set to the rhythm of intense moments of accumulation, artistic installations, and dense images and sounds.

One of the threads of the exhibition is the presence of four virtual "guides", characters from Romani communities who address visitors from their "homes" through large screens arranged vertically, guiding them through a collective history with their stories and personal experiences.

Among the powerful, structuring moments of the exhibition, explained and commented by the guides, there is a "Chapel of Remembrance", which pays homage to the persecution of Roma in concentration camps, a "Corridor of antigypsyism", which immerses us in everyday antigypsyism, as well as "the Gadjo Museum", an artistic parody imagined by the artist Gabi Jimenez.

The scenography has been developed in the spirit of eco-responsibility initiated by the Mucem: almost all the elements built for the previous exhibition have been reused.

A few added elements make it possible to propose a new vision of the room and to create an original environment to take the public on the "Barvalo" journey.

1. Cultural and artistic programme

Open house of the exhibition "Barvalo"

Tuesday 9 May 2023
Mucem J4

From 4pm to 11pm
Free entry

Discover the new exhibition "Barvalo" which focuses on the history and culture of the Romani populations of Europe.

During the private view, a show-case of the young hip-hop artist Lora Yeniche will be performed on the J4 terrace, followed by a Balkan set by DJ Soumnakai.

4pm Snacks and bar, J4 terrace
5pm, 6pm, 7pm, 8pm Presentation of the exhibition by the curators

8.15pm Lora Yeniche Showcase

The young "free and liberated" rapper claims loudly and clearly that she belongs to the Yenish culture, a community of Travellers living in Lorraine, Switzerland, Austria and Germany. She released her first EP *Roule* in autumn 2022.

9.15pm DJ Soumnakai

A specialist in Gypsy music, Soumnakai ("gold" in Romani) is a gold digger, a collector of nuggets, a treasure hunter. His musical selection explores the richness of Roma, Gitano and Manouche music in all its diversity.

Radio documentary, concerts, screening

Friday 12, Saturday 13 and Sunday 21 May at Mucem J4

Echoing the "Barvalo" exhibition, which focuses on the history and diversity of the Romani populations of Europe, the Mucem is presenting two evenings on 12 and 13 May to help us get to know these cultures better, through a radio documentary, a concert by Ramazan Sesler and a screening of the feature film *Gipsy Queen* in the presence of actress Alina Serban.

On Sunday 21 May, a concert by Alexandra Soumm and Illya Amar will honour the popular melodies of Eastern Europe (as part of the "Classical, but not only!" cycle).

In the shadow of antigypsyism

Friday 12 May 6.30pm
Listening session Auditorium, free entry

Broadcast of an episode of the documentary series by Perrine Kervran, directed by Gael Gillon, 57 mn (LSD, France Culture)

Sinti, Gypsies, Manouches, Yenishes, Roma, Travellers, Nomads, Traveller people, Bohemians, Romanichels... All these designations cover very different realities: there are endonyms, exonyms, pejorative terms, administrative categories, cultural and geographical categories, and even historical ones. But often, what we cannot name is what we do not know. And sadly, the only concept that unites all these names is antigypsyism... From this notion, we will try to unfold, as much as possible, the complexity of a French cultural history and everyday reality by listening to those who live it and militate to defend the rights and diversity of these groups.

Followed by an interview with the authors and the curatorial team of the "Barvalo" exhibition, followed by an exchange with visitors.

In partnership with France Culture.

Ramazan Sesler

Friday 12 May 9pm
Concert Auditorium, free entry

With Ramazan Sesler (clarinet), Bülent Sesler (kanun), Hasan Demir (oud), Emre Türkmen (bass guitar), Yaşar Akpençe (darbouka)

Son of the legendary Selim Sesler, nicknamed the "Coltrane of the clarinet", Ramazan Sesler perpetuates with respect and talent the breath and rhythms of the Balkans, a family heritage for three generations.

Accompanied on stage by the tenors of the Istanbul scene, his clarinet plunges us into the festive and sometimes melancholic atmospheres of the Bosphorus taverns.

Artist supported by Caféturc Music & Arts.
Light refreshments available in the forum.

Gipsy Queen

Saturday 13 May	4pm
Screening	Auditorium, free admission

By Hüseyin Tabak (Austria, 2019, 1h57), with Alina Serban Ali, a courageous woman and single mother of two, works with the trainer and owner of a dilapidated boxing club to support her family.

Screening followed by an exchange between the curatorial team of the "Barvalo" exhibition and the actress Alina Serban (an acting award she received for this film is presented in the exhibition). Born on 29 October 1987, Alina Serban won the best actress award at the German Actors Guild Awards 2020 for her role in Hüseyin Tabak's film *Gipsy Queen*. She represented Romania at the 2018 Cannes Film Festival for her role in Marta Bergman's *Alone at my Wedding*. In theatre, she writes and performs plays focusing on social justice and criticism of racism, sexism, homophobia and other forms of discrimination.

Screening preceded by the short film *Letter of Forgiveness* by and with Alina Serban (Romania, 2020, 15 mn).
Light refreshments available in the forum.

European Night of Museums

Saturday 13 May	7pm to midnight
Mucem J4 and fort Saint-Jean	Free entry

The Mucem is hosting the European Night of Museums. This is an opportunity to discover the exhibitions with free entry, and to wander around the museum until midnight!

Barvalo Music

Sunday 21 May	11am
Concert	Auditorium, 12/9€

(Coffee and croissants offered before the concert / Presentation of the concert by Mehdi Telhaoui)

Alexandra Soumm (violin) and Illya Amar (vibraphone)

The programme includes works by Béla Bartók, Taraf de Haïdouks, Illya Amar, Luciano Berio and popular Roma melodies.

Echoing the "Barvalo" exhibition, this concert takes us on a journey of discovery of gypsy music from the countries of Eastern Europe (Romania, Armenia, Hungary) to the far reaches of the Middle East. During this journey, Illya Amar's original pieces written for the Soumm - Amar duo will dialogue with the music of classical composers such as Luciano Berio and Béla Bartók. This project is the fruit of the duo's long work on the appropriation and transmission of folklore through migrations, over the generations.

Programme as part of the "Classical, but not only" cycle, designed by Monique Devaux:

- Béla Bartók, Excerpts from Six Romanian Folk Dances Sz. 56
- Illya Amar, *Odyssey*
- Anonymous, Yiddish traditional, *Ot azoi yiddish*
- Anonymous, Russian Gypsy Traditional, *Dobri dien Romale*
- Taraf de Haïdouks, *Suite from Latcho drom* from the music of Tony Gatlif's film *Latcho Drom*
- Anonymous, Arabic traditional, *Lama Bada yatathana*
- Anonymous, Bulgarian traditional, *Momé Svie tié*
- Luciano Berio, *Loosin yelav* from *Folk songs*
- Anonymous, Yiddish traditional, *Roumania Roumania*

Family activities

"Barvalo" flash narrated visits

Weekends and every day during the school holidays (except Tuesday), from 2pm to 5pm
Ages 6 years and older, exhibition room, free

Meet up at "Barvalo"! During these "flash" visits, museum guides tell you tales inspired by the Romani cultures of Europe and the works presented in the exhibition.

2. Exhibition catalogue

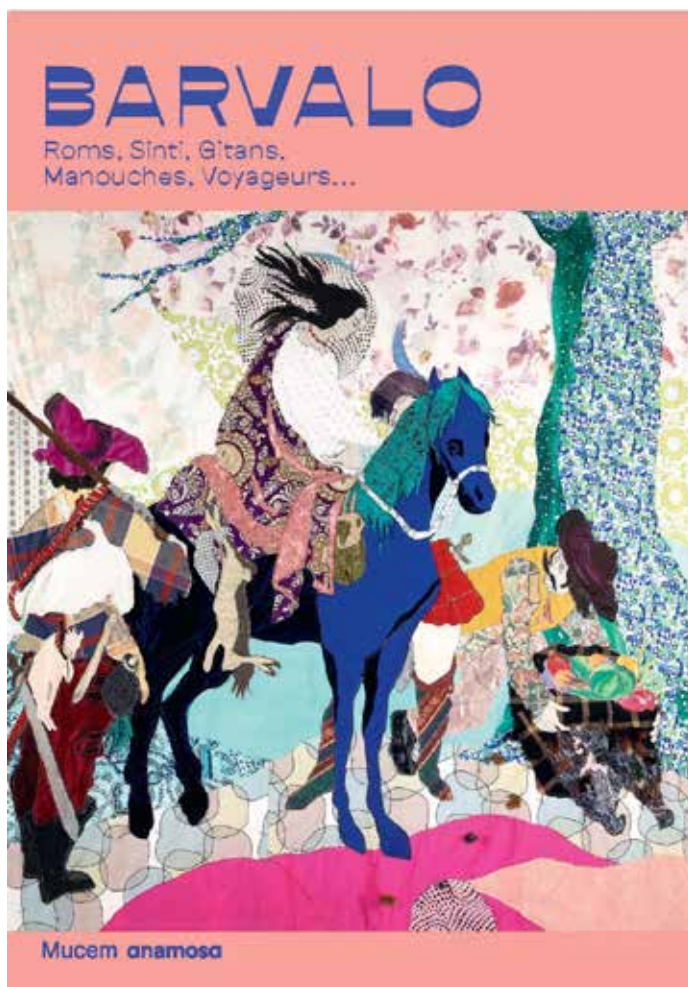
"Barvalo - Roma, Sinti, Manouches, Gitanos, Travellers..."

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Like the "Barvalo" exhibition, this accompanying book, aims to "reverse the views" and fight against stereotypes and age-old antigypsyism. Identifying and promoting Romani heritage, in museums as well as in the public space, and carrying out a

contrasting reflection on the notions of belonging and identity: such are the challenges of this ambitious work. For the first time ever in France, a project concerning Romani populations has been devised with them, in a collaborative manner, born from the work of a committee of nineteen people of Romani or non-Romani origin, and different nationalities and profiles. This catalogue, in addition to reporting on the exhibition and extending its reflection through in-depth texts, has chosen to retrace the making of "Barvalo", including in particular the preliminary field surveys and collected testimonies. Entirely bilingual in French and Romani, this book bears witness to the richness of Romani cultures and the pride of the various communities in contributing to the cultural diversity of European societies; it is a matter of affirming loud and clear: "Barvalo".



Copublication: Mucem/Anamosa
 272 pages, approx. 120 illustrations
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The book and gift shop on the J4 is open every day (except Tuesday) during Mucem opening hours

These photographs may be used to promote the exhibition "Barvalo - Roma, Sinti, Manouches, Gitanos, Travellers...", scheduled to run from 10 May to 4 September 2023 at the Mucem.

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The format of the image must not exceed 1/4 page, and may not be used on the cover or in a special issue on the exhibition.



1. Delaine Le Bas, 'Gypsy' *The Elephant In The Room*, 2018, plastic and textiles, 70.05 × 6.40 × 0.40 cm, inv. 2022.22.1, Mucem © Marianne Kuhn / Mucem



3. Małgorzata Mirga-Tas, *Out of Egypt*, Poland, 2021, textiles, 230 × 277 cm inv. 2021.24.1, Mucem © Marianne Kuhn / Mucem



5. Kálmán Várady, *Gypsy Warrior VII*, 2015, assembly on a terracotta statue of the Virgin, 66 cm © Courtesy Foundation Kai Dikhas / Kálmán Várady; photo: Diego Castellano-Cano



7. "Research Centre for Racial Hygiene and Criminal Biology of the Reich Health Office - Woman in white coat (nurse / Sophie Ehrhardt?) during the determination of the eye colour of a young woman (Sinti / Roma?)", 1936-1940 © Bundesarchiv, Koblenz



2. Johann Christoph Nessler, *** *on horseback (formally "Gypsy on horseback")*, Germany, Circa 1710-1715, ivory, golden silver, agate, diamonds, emeralds, rubies, Dresden State Art Collections, Dresden, Germany © Green Vault, Dresden State Art Collections; photo: Jürgen Karpinski



4. Longsden, Edwin Long, *The Suppliants: Expulsion of the Gypsies from Spain*, 1872, Oil on canvas, 182.8 × 286.9 cm, Royal Holloway and Bedford New College Collection, University of London © Royal Holloway and Bedford New College, University of London



6. Unknown author (judicial police photographer), *Outdoor judicial photograph of a family of Nomads taken by the Regional Mobile Police Brigade of Dijon*, ca. 1908-1910, glass negative, stereoscopy, 6 × 10 cm © Musée Nicéphore Niépce, Ville de Chalons-sur-Saône



8. *Livret de circulation of Denise Schutt*, 2012, paper, Denise Schutt collection © Yves Inquierman / Mucem



9. Ceija Stojka, *Persecutions in the Auschwitz Forest*, 1994, painting on cardboard, 2018.77.1, Mucem © Adapp, Paris 2023; photography: Marianne Kuhn/Mucem



12. Katarina Taikon and Martin Luther King, 1964, photograph, TT News Agency © Pers Anders Thunqvist



15. Signage "No parking for nomads and travelling fairground workers", Sasha Zanko Collection, courtesy of Sasha Zanko © Yves Inchierman/Mucem



18. Poster *The Four Bouglione Brothers*, Bedos et Cie, paper, 28 × 38 cm, inv. 1955-46-105, Mucem © Marianne Kuhn/Mucem



10. Valérie Leray, *Mulsanne Golf Course 2008 - Internment Camp for Gypsies 1940-46* (FR), paper, analogue photography, Collection Mucem © Valérie Leray



13. Valentin Merlin, *Saint-Menet reception area, (Marseille), "Designated land" series*, 2018, photography, modern print, Collection Valentin Merlin © Valentin Merlin



16. *Mască de bădănărită (mask of a "gypsy" woman)*, Darmanesti, Moldova, Romania, 1990s, Modelled and painted cardboard, fabric, synthetic braids, National Museum of Natural History, Europe collection, DMH1992.43.13.5 © Marianne Kuhn/Mucem



19. Emanuel Barica, *Portrait of Django Reinhardt*, 2022, drawing, courtesy of the artist © Emanuel Barica



11. Damian Le Bas, *Romani World Empire*, 2015, collage and drawings on card, 152 × 152 cm, inv. 2019.14.1, Mucem © Marianne Kuhn/Mucem



14. Gabi Jimenez, *Caravan under two cypress trees*, 2001, painting on canvas, 80 × 60 cm, Collection Mucem, inv.2021.15.1 © Marianne Kuhn/Mucem



17. Gabi Jimenez, *The Gadjo Museum*, 2023 © Gabi Jimenez/Mucem



20. *Guitar of Django Reinhardt*, 1940 © Musée de la musique, collection of the Philharmonie de Paris; photo: Albert Giordan

Bookings and information

Reservations 7 days a week from 9am to 6pm
by telephone on 04 84 35 13 13
or by email at reservation@mucem.org / mucem.org

Deaf and hard of hearing: 06 07 26 29 62
handicap@mucem.org

Opening hours

Open every day except Tuesday..

10am-7pm from 10 May to 7 July 2023
10am-8pm from 8 July to 3 September 2023
10am-7pm 4 September 2023

Last entry 45 minutes before closing time.
Exit from the exhibition halls 15 minutes before the site closes.

Prices

Mucem Ticket
Permanent and temporary exhibitions
11€/7.50€ (valid for the day)

Mucem Family Ticket
Permanent and temporary exhibitions
18€ (2 adults and 5 children max./valid for the day)

Free guided flash visits (15 to 30 mn), every weekend from 2pm to 5pm and every day during school holidays (except Tuesday)

LSF or audio-described visit
5€

Access to the outdoor areas and gardens of the Mucem is free during the site's opening hours.

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

Free access to the exhibitions for under-18, jobseekers, people on social welfare, disabled visitors with an accompanying person and professionals, students from Aix-Marseille University (AMU, Sciences Po Aix), INSEAMM (Fine Arts and Conservatory), ENSAM and professional artists.

Free admission to the Galerie de la Méditerranée ("Connectivities"; "The grand Meze") only for teachers with a Pass Education and 18-25 year olds.

Reduced rate for people with a full price ticket for the Regards de Provence Museum, the Frac (dated the same week) and the Musée Granet.

Avoid the queues
Buy online at mucem.org, fnac.com, ticketmaster.fr

Visitors in groupes

Group visits (8 people or more) to the exhibition spaces and outdoor areas of the site are by prior booking only, at the latest two weeks in advance for guided tours and one week in advance for self-guided tours.

Prior booking required.

Access

Entry via the J4 esplanade

Entry via the Panier footbridge, in front of the Église Saint-Laurent

Lower entrance of the Fort Saint-Jean at 201, quai du Port

Metro	Vieux-Port or Joliette
Tram	T2 République/Dames or Joliette
Bus 82, 82s, 60, 83	Stop Fort Saint-Jean/night bus 582
Bus 49	Stop Église Saint-Laurent
Paid parking	Vieux-Port – Mucem

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