

## Audioguide texts

### 1. Introduction – before the protectors of the fields

#### Point 1

Hello, and welcome to the Château Vodou.

#### A few seconds of music

The two little deities you see in front of you are protectors of the fields. They bring rain and good weather; but they also ensure that monkeys and elephants will not come and destroy the crops.

You are about to encounter the spirit world. This museum hosts a collection that is unique, both by its size and its content. It belongs to Marie Luce and Marc Arbogast.

This is a private museum, run by a non-profit association without government subsidies.

You are currently on the ground floor of an old railway water-tower, which has been converted into a museum. Restrooms can be found on the ground floor and the 3<sup>rd</sup> floor.

You are free to explore the museum at your own pace.

You can take all the time you like to admire the fine detail on the exhibits, read the notices, watch the videos, in order to discover the mysteries of vodou.

You can pause or resume this recording at any time.

You can also skip some sections.

When you hear the following sound – “...” – dial the next number.

Enjoy your visit.

#### Sound (bell or drum)

### 2 – Trophies

#### Point 2

Opposite the protectors of the fields, above your head, are Marc Arbogast's hunting trophies. Here are the skulls of buffalo, giant eland, waterbuck, reedbuck, kob, bubal hartebeest, sassaby, roan antelope and sable antelope, common eland, bushbuck and blue wildebeest.

To your right, you can see the mezzanine, which houses part of the collection's reserves.

Marc and Marie Luce have assembled a collection of 1060 vodou objects, 220 of which make up the permanent exhibition “Vodou: the art of seeing differently.” It is by far the largest collection of African vodou artefacts in the world.

Marc Arbogast began his collection in 1963, during his first hunting trips to Africa.

Marc’s connection with vodou was a very natural one, which developed throughout his life. The first contact was made through plants, which play a very important part in vodou. Marc spent much of his childhood in the Vosges mountains; and one of his neighbours was said to be a witch, and used plants to cure animals. That was how Marc developed an interest in the secrets of traditional medicine.

His mother was also close to Albert Schweitzer, a renowned physician, philosopher and Nobel Prize winner from Alsace. Young Marc had the opportunity of corresponding with him, and this is what encouraged him to study chemistry.

Marc’s father, an Olympic swimmer, was acquainted with Johnny Weissmuller, the star of the Tarzan films, full of exotic African adventures. Marc and his father were both fascinated by Africa; and so, when Marc was twenty-one, he bought a plane ticket and flew to Africa for the first time with his wife Marie Luce. This was to be the first of many such trips for the young couple.

## Sound

### 3 – Kélessi

#### Point 3

In front of you, in the middle of the circle of chairs, there are two fetishes. The biggest of the two is made of black, white and red fabric, goat skulls, wax and palm oil, among other things. It is called Kélessi. This fetish was made by a vodou priest, a bokono called “azé kokovinina,” from Lomé. He made Kélessi in order to protect artefacts from the collection that were shown in the Musée Branly in Paris, in Bonn or in Madrid.

Kélessi travelled with these artefacts as they toured.

Kélessi is a female entity. It is the only living fetish in the museum, which means it is regularly “kept alive” by feeding it with alcohol and the blood of sacrificed chickens. It can become aggressive if neglected, but if you pour gin over it, it will grant wishes. Akpatcho, the little yellow heap next to Kélessi, is its husband. The size difference shows the importance of femininity and creative force in vodou. The man on the picture to your right is a bokono.

The pictures further up on the walls were taken in Benin by Jean-Claude Moschetti, a professional photographer who has travelled to West Africa many times.

These pictures show the masks of dead ancestors, the egungun. Egungun societies are secret societies; you will learn more about them later on.

Sound.

#### 4 – Bocio

Point 4

On the table, in the window recess and all around the building's central pillar, you can see bocio. In the fon language, "bo" means sorcerer and force, and "cio" means corpse. They were set up at the entrance of villages or near fields which they were meant to protect. Many of them have been stolen, and all that is now left of them are wooden posts wrapped with ribbons, in the colours of the god they stood for.

All the artefacts shown in this museum are sacred objects, most of which have been deconsecrated. Many of them were acquired in countries where the vodou religion is practiced, while others were purchased from European collectors or art merchants.

Unlike other traditional African artefacts, vodou artefacts are quite difficult to collect. As they are sacred objects, they can only be acquired from bokonos, from priests, or from convents for initiates. Some of them can be found inside family homes, but they are never shown to outsiders or to non-initiates. That is why Marie Luce and Marc Arbogast have often had to undergo vodou rituals in order to be able to witness ceremonies and contact the owners of these objects.

Sound

#### 5 – the table

Point 5

On the table you will find documentation which you are welcome to study at the end of your visit. Have a look at it if you wish to learn more about vodou and African art.

Sound

#### 6 – the Lion

## Point 6

This lion from Cameroun is another of Marc Arbogast's hunting trophies. The lion used to hunt with its brother, and was responsible for the death of N'Dongo, one of the first African trackers that accompanied Marc Arbogast on his hunts.

## Sound

### 7 – history of the building.

## Point 7

What do you think is the connection between Togo and Alsace?

### A few seconds' silence

Both have been occupied by Germany.

And this very building is a water-tower built under German rule between 1878 and 1883, by Berlin-based architect Johan Eduard Jacobsthal. He also devised the Berlin Stadtbahn, as well as designing the Alexanderplatz and Bellevue stations in Berlin, and Metz station, now converted into offices. The photographs show the building in progress. It is a massive, octagonal, neo-Romanesque building with a red sandstone base. It is crowned with a yellow brick structure decorated with metal latticework and geometric windows. It was designed alongside the Strasbourg main station, and one of the first buildings to be erected after the annexation of Alsace in 1871, in the wake of the Franco-Prussian war.

The water-tower was used to supply steam locomotives with water. Since there was no running water in town at the time, the Reichsbahn workers and later the French rail workers made use of the available water, and used to bathe in the communal washrooms located on the first floor.

Electricity eventually replaced steam, and in the late 1950s the water-tower was abandoned and given over to the birds. It was listed as a historic building in 1983, but no restoration works were undertaken until Marc Arbogast bought it in 2005. He entrusted architect Michel Moretti with the building's renovation.

The renovation works were carried out with the greatest respect, with a view to preserving this gem of industrial architecture and European history. The windows and the roof were renovated, and one of the four water tanks on the 3<sup>rd</sup> floor was preserved.

### 8 – stairs

## Point 8

Let us now go up the central winding staircase to the 1<sup>st</sup> floor. Access to the stairs is opposite the ticket desk. On the 1<sup>st</sup> floor, you will discover the pantheon of vodou deities. The second floor explains the mysteries of vodou, and the 3<sup>rd</sup> floor hosts a collection of masks.

As you climb, think about what the word vodou means to you. What do you think vodou is? Black magic? Witchcraft rituals using dolls and needles?

45 seconds of music

Sound

9 – top of the stairs, 1<sup>st</sup> floor

## Point 9

You are now entering the vodou pantheon. Before learning more about vodou, let us look at a few fetishes:

- The biggest one, just opposite, in the middle of the circle, once protected a whole village. It is also connected with a gentleman from India who used to live in that village.

The villagers believed this gentleman possessed supernatural powers, because of the turban he wore. Upon his death, the villagers, wishing to harness this power, kept his turban and made it into the bag you can see on the front of the fetish.

5 seconds of music

- On the left, in the glass case with the red dot, is Legba, the dog-headed fetish. He is the oracle who carries messages and prayers between the bokono and the gods. He is cunning, and has a foot in both worlds, the world of the gods and the world of men. He can be very tall or very small; he can act as the protector of a family, a house, or a whole town. He is multi-faceted and elusive. Many stories are told about him. For instance, do you know how he became the messenger of the gods?

It is said that in the beginning, in the world of the vodou gods, Legba worked a great deal of mischief. He caused accidents and played tricks that amused no-one but himself. The supreme creator, Mawu, grew tired of Legba's selfish behaviour, very similar to that of mankind. So Mawu decided to send Legba

among humans; he learned their language, and thus became an intermediary between mankind and the gods.

It is also said that in the dawn of time, Legba, the dog and the other vodou deities lived together in harmony, each busy with their own field and not interfering in the activities of others. But Legba became jealous of the dog, who had the power of seeing the spirit world. So he set a trap for the dog, inviting him for a meal at his house, along with other gods. Legba had prepared many different foods and put them in a pouch, which he placed on his belly. At the start of the meal, he asked the guests what they wished to eat. When the dog told him what he wished to eat, Legba told him that he had the dish he wanted inside his belly. He took a knife and opened the pouch, and produced the desired dish to the amazement of his guest. The dog, who didn't want to be bested, offered to do the same for Legba. But since he had not prepared a pouch, the dog cut open his own belly. As he lay bleeding to death, Legba leapt on him, cut off his head and placed it on his own. Ever since that day, Legba has had a dog's head and the power of seeing the spirit world.

## Sound

### 10 – before the SE

#### Point 10

In front of you is what is called a Sé. It is the part of the soul that passes from one being to another.

When a child is born, the Joto ceremony is performed in order to determine to whom that part of the child's soul, the Sé, used to belong. This also helps establish under the influence of which vodou deity the child will be placed.

When the person dies, the Sé will leave their body and pass on to a new child.

## A few seconds' silence

Behind you is an explanation of what vodou is:

Vodou is a religion born and practiced in western Africa, mainly in Benin, Ghana, Nigeria and Togo. It still flourishes today, sometimes mingling with other religions, such as Christianity, Islam or Hinduism.

The word "vodou" refers to the spirit world. In the wider sense, it encompasses all the entities that people the spirit world: everything that is unknown, elusive, beyond comprehension.

Forms of vodou exist in Haiti, Brasil, North America and Cuba. Although these countries have a shared history, Haitian vodou is very different from vodou such as it is practiced in Benin, Togo, Ghana or Louisiana. In this museum, you will only see African objects.

You will have noticed that we spell vodou V-O-D-O-U. Why is that?

[A few second's silence](#)

We decided to use a vernacular word. The spelling V-O-D-O-U is used in Togo. In France and in Haiti, the word is spelled V-A-U-D-O-U. The spelling V-O-O-D-O-O is used in North America, in Louisiana. In Brasil, we find Candomblé rites in Bahia, and also, more recently, Umbanda. Vodou has also left a mark in Cuba, where Santeria is practiced.

Before we go on, it must be said that there are three hierarchical levels in vodou:

- The creator deity Mawu, who is inaccessible and set above all the others
- Then the other gods, or vodous,
- And lastly the ancestors

The vodou religion had its roots in Yoruba culture. It became more structured during the 16<sup>th</sup> century, with the development of the Dahomey kingdom.

[Sound](#)

## 11 – the bokono video

Point 11

Take a look at the video projected on the floor. In vodou country, when someone had a problem, wishes to get married, or have children, they go and see a bokono. They usually bring a bottle of alcohol, preferably gin, as it is the favourite food of the fetishes; they also bring a little money for the bokono himself. After hearing the person's problem, the bokono will perform a fa ritual – either himself, or with the help of a seer. Fa is a form of divination performed using various objects and palm fruit necklaces. The outcome is a parable or story which the priest will then interpret. If necessary, he will also make a fetish.

There can be no vodou without fa. One does not make a vodou fetish on one's own initiative, but at someone's request, if there is the need for one.

Fetishes are made by specialised artisans under instruction of the bokono. The base is often a fairly basic statuette to which various elements can then be added: string, wire, bells, padlocks, little wooden stakes, animal skulls, bones, relics. Almost all these elements can be found at fetish markets.

A fetish requires feeding. If the request is an important one, it will take more than alcohol to satisfy the fetish: it might want manioc gruel, palm oil, or even the blood of a sacrificed animal. The size of the animal is proportional to the

problem to be solved. The bokono receives no payment until the wish is fulfilled.

The great variety of fetishes shown in this museum bears witness to the many different types of petition made to the gods. Some of them are associated with curses.

Some fetishes are extremely efficient; which is why, after a while, parts of them are re-used to make new fetishes. Recent fetishes thus include elements that are centuries old.

Fetishes can have a personal or a collective use. Collective fetishes remain with the bokono, and grow larger with every petition, like Kélessi. Personal fetishes are brought home and looked after by the person who requested them.

If you would like to know more about fa, please read the panel next to the video.

[20 seconds of music to read the panel](#)

[Sound](#)

## 12 – Atchakpa koliko

Point 12

This crocodile is Atchakpa, the river god. He is placed inside a shrine which he never leaves. Sometimes he carries an egg in his mouth. This object houses the force found in freshwater. When children die in the water, part of their strength is carried over to the vodou deity Atchakpa. Worshipping Atchakpa is a way of honouring children who drowned or were eaten by crocodiles. The fetish is fed with sweetmeats in honour of the dead children.

[Sound](#)

## 13 – Aguin and Hévioso

Point 13

Take a look at the little fetish on the left, the one that has only one foot and one eye, and a stake in its ear. It is Aguin, the forest god. He is an elf who can move very fast by spinning.

Aguin is the only one who knows the secrets of plants.

How can you find out which plants are needed to make a fetish?



It is said that you must ask Aguin.

Aguin will then decide if your request is just or not.

If he believes that it is not, he will turn his foot around, so that you will lose all trace of him in the forest. But if he decides to help you, he will whisper the secret of the plants into one of your ears, and block the other to stop the secret from escaping.

[A few seconds' pause](#)

At the back of the case, the stick with the double-bladed axe is the symbol of Hévioso, the god of the sky and of thunder.

In vodou country, it is thought that people who are struck by lightning received heavenly punishment. Their heads are cut off and placed inside a hut alongside those of other people who were struck by lightning. Their jawbones are affixed to a traditional drum.

The so-called “bad dead,” like people who were struck by lightning, are buried in their own graveyard.

If you wish, you can now pause your audioguide to watch the video and read the information panel.

[Sound](#)

## 14 – Mamiwata

Point 14

Mami wata is the sea goddess. She wears the snake Dan around her neck. She is a mermaid, and protects sailors as well as slaves who have travelled by ship. She is also a mother-goddess. Her appearance may have been influenced by Portuguese colonisation, as she looks similar to the figureheads on Portuguese ships. Beside her is her spiritual consort, Densou, whose three heads recall Hindu symbolism.

Please take a moment to read the information on Mami Wata and Densou.

[20 seconds' music to read the information](#)

Further up are pieces of masks. You will find whole masks on the 3<sup>rd</sup> floor.

[Sound](#)

## 15 – Slavery

Point 15

Slavery features prominently in the vodou religion, and many ceremonies are designed to communicate with ancestors. When ancestors have captured and shipped overseas, they could not receive a traditional burial and their spirit was not at peace. Communication with the ancestors is thus broken, and this is a very painful aspect of slavery for Africans. Here you can see ships laden with vodou symbols meant to accompany and protect the slaves on their voyage to the new world, which is commonly called “the voyage with no return.” Next to the ships is a little figure chained at the ankles. These are authentic slave shackles that were used to make this fetish.

[20 seconds of music to read the information](#)

[Sound](#)

### 16 – the seer’s apron

Point 16

This is a very old seer’s apron. It is adorned with items that confirm the priest’s status and power, especially the skulls and the twin Ibéji figures. This apron is worn by the priest when officiating.

You can read more information about priests and seers.

[20 seconds of music to read the information](#)

[Sound](#)

### 17 – symbolic materials

Point 17

Why make a fetish?

To find out, please read the information panel on symbolic materials.

[One minute of music](#)

[Sound](#)

### 18 – Traditional medicine, plants and minerals, the age of fetishes

Point 18

These drawers contain several elements that are central to vodou:

First, the knowledge of medicinal plants, minerals and other remedies is essential. Vodou uses many traditional West African remedies to cure illnesses. 41 plants are used, whether dried, or as extracts and infusions. Specific gestures, words, plants and minerals are used in making fetishes. Plants are also used to treat mental illnesses, often successfully.

Blood is another important element. It can be chicken blood, goat blood, or even ox blood if the problem is an important one. In vodou, there is a belief in the power of invisible forces. That is why blood, which is hidden under the skin, is so powerful. That is why fetishes are fed with blood.

The bokono's gestures are also very important in vodou ritual. He often uses cowry shells, those little white shells you are doubtless familiar with.

The colours used in ritual objects are associated with various gods, but the colour blue has a special importance. It is used for long-distance communication, as it were: it is used when one wishes to have an influence on someone far away.

Take some time to open the drawers and discover their secrets. You can also leaf through the book behind the chest of drawers.

[30 seconds of music](#)

[Sound](#)

[19 – bottles](#)

Point 19

In the glass cases around the central pillar, as well as on the chest of drawers, you can see fetishes that are tied together face to face, back to back or side by side, with string or with strips of fabric. These are fetishes of the bla-bocio type: once tied together, they become a new entity in which a spell is bound up. The act of binding, tying together and also separating are the characteristic gestures of vodou priests trying to harness natural forces.

When figures are bound together back to back, the aim is to separate two people, for example a couple that is no longer working. When the figures are face to face, the aim is to bring two people closer together, to ensure harmony within a couple.

The glass case with a red dot includes a humorous reference to Marc Arbogast. It holds a bottle of Fischer beer. As a child, Marc Arbogast played the part of the Fischer child in a cinema commercial. The image stuck and became the brand's

logo. Marc Arbogast later went on to become the managing director of Fischer breweries.

Sound

## 20 – Tila

Point 20

These objects are called Tila. They are lucky charms with many uses. The one on the right is made of two pieces of wood and a little flat stone, which is probably engraved on its hidden side. This is a marriage contract, and is usually carried on one's person.

30 seconds of music

Sound

## 21 – small statuette

Point 21

In the past, statuettes often included little stakes. A stake in the statue's heart was used to cast an evil spell, while a stake in the side or the head served to express a desire or a wish. In order to lock the wish inside the fetish, all one had to do was to remove the stake, speak the wish aloud and then place the stake back into the hole. When the wish is fulfilled, the fetish can be re-used to express a new wish. In more recent times, stakes have been replaced with padlocks.

Sound

## 22 – Gestures and prayers panel

Point 22

How does one take care of these objects?

You can find out by reading the information panel titled "Gestures and prayers."

Sound

## 23 – Ibéji

## Point 23

In the glass case to your left are twin Ibéji figures. Togo and Benin are the two countries in the world with the greatest number of twins. Twins are very important in African culture, and it is thought that a pair of twins has only one soul shared between the two of them. If one twin dies, a statuette must be made to keep the other alive, otherwise it is feared that the dead twin will draw their sibling into death. The mother will feed, wash, and cradle the statuette as if it were the second twin. Twins are thought to be the children of the gods; they almost have demigod status. It is said that the birth of twins is an omen of prosperity.

Next to the Ibéji, on the right, are wutuji bocio, which are female entities. They have a swollen belly. One of them is covered in closed padlocks and holds the keys in her hand. Over her belly is a small red frame, perhaps from a mirror. These statuettes are often used to make petitions linked with fertility. However, they can also be used for sorcery, in which case they deflect evil spells back on the person who cast them.

## 24 – Shut up

### Point 24

These strange fetishes are called “Shut up” or “Bibla bo.” The padlock on this duck’s head can be used to free speech or to bind it. Incantations are chanted when making the fetish. For example, if one is involved in a lawsuit, one can have a “Shut up” made to prevent one’s opponent from testifying. Bibla bo are used to silence people. Duck heads are used by culprits who do not wish their guilt to become known.

### A few seconds’ silence

Behind you are some more elaborately-made fetishes. If you like, you can now go up to the second floor to uncover the secrets of vodou.

### 1 minute of music

### Sound

### 2<sup>nd</sup> floor

## 25 – the shadow play

Point 25

In front of you is a shadow play. The visit continues on the right.

If you look up, you can see the water-tower's preserved water-tanks.

[Sound](#)

## 26 – the Tron

The objects in the circle in front of you are called tron: they are evil fetishes. They need a great deal of blood to be activated, and they are often used to ask for terrible things, like hurting someone, cursing someone, finding thieves or murderers... They have the care of the souls of the dead, especially the “bad dead” – the wandering spirits suspected of troubling the living.

If you wish to find out more about these powerful artefacts, you can read the information written on the circle.

[1 minute of music](#)

[Sound](#)

## 27 – the skulls

Point 27

These are the skulls of bokono priests. They are covered with snail shells and spices. Such skulls adorn the vodou altars. The colour blue enables the fetish to work at a very high speed. The mouths of some of the skulls have been bound. These are considered to be more powerful than the others, as the bokono's last breath is thought to remain inside his head. Of all human remains, skulls are the most potent and the most dangerous. They bestow high status upon their owner, enabling him to get in touch with terrible forces. A priest who possesses the skull of a known, respected and powerful person will acquire that person's powers for himself. The use of skulls is usually a sign of destructive sorcery.

[1 minute of music](#)

[Sound](#)

## 28 – Atchakpa koliko

Point 28

Here is another depiction of atchakpa koloko, the river god – a real crocodile head.

Sound

### 29 – the Asen

Point 29

The metallic objects you see planted in the ground are called Asen. They are brought to a house when someone dies, and then placed on graves. They are like portable altars or mobile tombstones. They are made to honour the deceased, and each individual Asen is made to reflect the person's life. It helps to focus remembrance, to ensure that the deceased is not forgotten. They are sometimes adorned with a Christian cross or an Islamic crescent. Vodou is a very syncretic belief system.

Behind you are priestly staves. These are the typical insignia of vodou priests in daily life.

Sound

### 30 – art installations

Point 30

Here are two installations by contemporary artists. The first one is by Julia Moroge, and is a poetic exploration of cowry shells, which are very often used in vodou. The second one is a video by Agniet Snoep. Have a seat and watch the fetishes come to life.

Sound

### 31 – Zangbeto

Point 31

Zangbeto is a large mask made of wood and plant fibres. In African culture, a mask isn't just something used to conceal the face, it is a costume that conceals the whole body. What is hidden beneath the costume is a mystery. There are several secret societies of maskers, and they play an important social role. Zangbeto is the guardian of the night, he acts almost as a policeman. Zangbeto has his own special ritual, and he is always in contact with the oro, the "night

watchmen". He can kill, for good or ill. When the masks decide that there is to be a curfew, it is better not to go out.

When Zangbeto is not policing, during daytime, during ceremonies, he spins extremely fast. Nobody dares touch him, for that would be fatal. It is said that whoever touches him will die one week later. Only the mask's guardian may touch him. Zangbeto is taken out once a year for celebrations, during the harvest feast.

During ceremonies, the mask's guardian sometimes lifts part of the costume, and the astonished onlookers can see that there is nothing underneath. Or sometimes a crocodile or a little fetish will come out from under the costume. It is said that on the occasion of one important ceremony, he even gave birth to a huge dish of chicken and manioc, which fed the whole village.

Do you believe this is merely sleight of hand? It is up to you to decide.

[10 seconds of music](#)

Let us now leave the world of secrets and go on the world of masks on the 3<sup>rd</sup> floor.

[30 seconds of music](#)

[Sound](#)

3<sup>rd</sup> floor

[32 – water tank and world of masks](#)

Point 32

You are now on the upper level. Behind you is the last of the 4 original water tanks. 42 tons of metal had to be removed from the building during renovation works.

[A few seconds](#)

You are now in the world of masks, the world of performance.

It is said that in Africa, masker societies are more powerful than government institutions, because unlike them, masker societies are stable and permanent. The two main masker societies are the gelede and the egungun; Zangbeto is a little different.

These are all secret societies, where only initiates are admitted.

[Sound](#)



### 33 – Gelede

#### Point 33

These masks belong to the gelede ritual. In the Youruba language, it means “treasuring the secret of women.” These masks are worn by male dancers during fertility rites, harvest festivals, after periods of drought and pestilence, and other important events. If the dancers are always male, the ceremonies are always organised by women: the men are merely performers.

Gelede masks embody the power of women. In Africa, it is women who hold the purse strings and run businesses. Some women are nicknamed Mama Benz when they drive a Mercedes. Gelede ritual is a homage to women. Ceremonies can last up to 10 days, with drumming and dancing. It is an occasion to take stock, to discuss the life of the community. The gelede are used as a form of satire, or social critique, they mock those who have misbehaved, for example those who cheat on their wife.

Sound

### 34 – Egungun

#### Point 34

Egungun are what binds society together. They are the spirits of the ancestors. The word egun means “skeleton” in the fon language.

The masks are kept by secret societies of initiates. They symbolise deceased ancestors who return to the world of the living. During the ceremony, maskers dance and spin to the sound of drumming. That is when the ancestors make contact with the living and talk to them. For instance, a son might hear from his recently deceased father that he made the journey to the world of the dead safe and sound. Some egungun only speak the ancestors’ language, and the owners of the masks need to translate for them.

These masks serve to maintain links between this world and the spirit world. Some are referred to as bishops, and reputedly manage to solve family disputes.

[30 seconds of music](#)

Sound

### 35 – video

#### Point 35

Have a seat to watch the video on ancestor reverence ceremonies.

## Sound

### 36 – before the stairs

#### Point 36

You can make your way towards the exit via the elevator. When you reach the ground floor, before you leave the museum, you might like to read the sentence written around the central pillar. Perhaps it will make you want to learn more about vodou when you next visit the museum.

## Sound

### 37 – in the elevator

#### Point 37

The whole museum team would like to thank you for your visit.

220 artefacts are on display, out of the total 1060 objects in the collection.

In 2 or 3 years' time, the display will be changed and the exhibits renewed, to allow visitors to discover more vodou artefacts.

For regular updates, follow us on Facebook, or sign up to our newsletter on our website, or by leaving your contact details at the ticket desk.

You can also become a Friend of the Museum or a Patron and enjoy many advantages. An information leaflet is available at the ticket desk.

Don't hesitate to ask us for information.

If you enjoyed learning about vodou and discovering the museum's exhibits, and if you would like to find out more, a book on the Arbogast collection is available for sale at the entrance.

If you would like to make a wish, you can also tie a knot in a ribbon on sale here at Château vodou.

Thank you for your interest, and we hope to see you again soon.

## Sound