<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>00</td>
<td>INTRODUCTION: MANIFESTA 13 MARSEILLE BY MICHÈLE RUBIROLA Former Mayor of Marseille</td>
</tr>
<tr>
<td>01</td>
<td>1 BIENNIAL, 3 PROGRAMMES: Traits d’union.s, Le Tiers Programme, Les Parallèles du Sud</td>
</tr>
<tr>
<td>02</td>
<td>MVRDV AND THE WHY FACTORY The Pre-biennial Research</td>
</tr>
<tr>
<td>03</td>
<td>LE TOUR DE TOUS LES POSSIBLES</td>
</tr>
<tr>
<td>04</td>
<td>THE PUBLIC SURVEY</td>
</tr>
<tr>
<td>05</td>
<td>ECONOMIC IMPACT</td>
</tr>
<tr>
<td>06</td>
<td>BUDGET</td>
</tr>
<tr>
<td>07</td>
<td>FUNDRAISING &amp; PARTNERS</td>
</tr>
<tr>
<td>08</td>
<td>SOCIAL IMPACT &amp; TALENT DEVELOPMENT</td>
</tr>
<tr>
<td>09</td>
<td>EDUCATION &amp; MEDIATION</td>
</tr>
<tr>
<td>10</td>
<td>MARKETING &amp; COMMUNICATION</td>
</tr>
<tr>
<td>11</td>
<td>OUTDOOR SIGNAGE</td>
</tr>
<tr>
<td>12</td>
<td>PUBLICATIONS</td>
</tr>
<tr>
<td>13</td>
<td>LES PARALLÈLES DU SUD</td>
</tr>
<tr>
<td>14</td>
<td>IMAGE INDEX</td>
</tr>
<tr>
<td>15</td>
<td>COLOPHON</td>
</tr>
</tbody>
</table>
Marseille, a city which holds an emblematic and unique role in uniting Europe and the Mediterranean, was proud to welcome Manifesta, the European Nomadic Biennial, from the 28th of August to the 29th of October 2020.

After Palermo in 2018, and before Prishtina in 2022, this event has given the population of Marseille the opportunity to discover some wonderful social and artistic projects, and to participate in especially rewarding cultural exchanges. It was my hope that all the people of Marseille would be able to visit this event, one which was held for the first time in a French city.

Even though we were and still are living through a major health crisis, culture is an opportunity for us to maintain our social links and to travel between centuries and other cultures. Manifesta 13 Marseille was dedicated in their research of new forms of sharing, and in reflecting on how to manage the future of our society, with the will to accomplish that democratic, social, and environmental revival which has dawned in Marseille. The urban study Le Grand Puzzle commissioned especially for Manifesta 13 in Marseille, as well as the resulting citizen assemblies Le Tour de Tous les Possibles, are both great tools that Manifesta leaves to the people of Marseille.

Our city is proud of its 26 centuries of history and enriched by its incomparable heritage. Everyday we have to work to make our city more prominent and more valued globally. Without a doubt, Manifesta was one of the major highlights of 2020!
INTRODUCTION: MANIFESTA 13 MARSEILLE

JEAN-MARC COPPOLA
DEPUTY MAYOR OF MARSEILLE IN CHARGE OF CULTURE, CULTURAL HERITAGE AND CINEMA

Marseille was pleased to welcome Manifesta 13. This biennial highlighted the entire cultural ecosystem that is evolving in our territory. It brought an outsider’s view of our city. In my opinion, three strong elements will mark our city after this edition of Manifesta. On the one hand, Le Grand Puzzle is an impressive introspection that has awakened our consciences, highlighting the strengths and weaknesses of the city, also revealing its singularity and its potential. This edition of Manifesta could feed, if the municipality wishes to seize it, an ambitious project for the years to come. On the other hand, the biennial has boosted the art sector by encouraging artistic collaborations, led by numerous actors such as the members of the PAC, the regional contemporary art network. Finally, and undeniably, Marseille and the biennial have together taken up the challenge of the global health crisis by maintaining, readjusting, and adapting this 13th edition in spite of the many hazards that have occurred since March 16, 2020. Manifesta, the only nomadic biennial in the world, has settled in Marseille and for the first time in France since its creation in the 1990s. This is a source of pride for the city, its cultural actors, and its inhabitants.
Whilst writing this text, in the midst of a pandemic, we could almost hear the windows of the world closing. Everywhere, governments have decided to close borders, entire populations have been isolated in their homes and, for many groups and individuals, travelling as well as any form of social contact beyond the sphere of the internet has been made impossible. The (feared) emergencies that threaten the world as we know it — from the waning utopianism of 20th century modernity to the end of climate stability — have urged us to rethink and remodel our lives, economies, dreams and realities, including the very concept and methodologies of something such as the art biennial. This all came together during and prior to the opening of the 13th edition of Manifesta in Marseille, France in the year 2020.

For Manifesta, Europe’s itinerant biennial, the mobility of artistic people, the commissioning of new works and the exchange of knowledge and practices have been inherent since its first edition in Rotterdam in 1996. The first edition took place in the last decade of the 20th century and the prime of the somewhat naive belief in a new European form of solidarity, freedom and peace, as well as the belief in a global utopia, where the Iron Curtain’s deconstruction would be followed by many other walls falling down, considered core to our democratic civilisation.

Besides Manifesta, hundreds of other biennials and recurring global art fairs became part of an ever-expanding structure in the art world. But this expansionism of global art during the 1990s and the first decade of the 21st century is seeming to start to play a role in the exponential globalisation and artwashing of the international elites. For a long time, critics of biennials and global art fairs have argued that biennials and fairs are merely forms of cultural branding, city marketing or stimulants for increasing tourism, rather than producing any aesthetic or critical forms of art or discourses. More than only criticising these events and organisations for the instrumentalisation by the
city marketeers of neoliberal economies, global art events also consume enormous and unsustainable amounts of energy. International artists, audiences and professionals travel the world with the help of kerosine-devouring aeroplanes, which allow the new creative classes to fulfil their position in the global art industry. The unsustainable consumption model of global art events is seen not only in our addiction to fossil fuel, but also in the increasing quantity of works in exhibitions, as well as the speed in between the production and consumption of artworks. This contributes to the growing hegemony of art markets. Artists, organisers and art critics have been voicing their fear of losing aesthetic and conceptual autonomy as well as freedom of expression under the pressure of the growing market. This transnationalism of the growing neoliberal structures also weakens the functioning of public art institutions, which seem to lose their power together with the modern welfare state. The emerging form of private art organisations shifts power to new parties in the art world, who bring with them different ideologies and financial agendas.

Manifesta is, of course, aware of its contribution to the globalisation of the art world. However, thanks to our nomadic nature, we believe that being a migrant organisation looking for a new Host City every two years and having to adapt to the Host City may bring a little wisdom and experience in these radically escalating times. Having to travel every two years to a new Host City is, of course, exemplary of a need for a climate of heightened international mobility. It creates the space for an open exchange of ideal(is), visions, knowledge and histories between local and international individuals, as well as providing the means to enable capacity building and artistic co-productions. These needs give Manifesta and the hosting partner a more sustainable horizon to work towards. Recent host cities Prishtina, Marseille and Palermo are each in their own way grappling with the lack of sufficient and communal solutions to Europe’s migration and environmental issues, as well as the lack of European solidarity regarding the 2008 monetary crisis to crisis, Brexit and request to look for more European monetary integration. The gloom and doom inherent to the prophecies that predict the end of “globalisation” are an especially cruel blow.

Yet, Manifesta has already been working towards a distinctive model since the twelfth edition in Palermo in 2018. Rather than organising exhibitions for international visitors, the focus is now on improving the Host City’s cultural infrastructures, on co-production with local artists and institutions and on the development of a legacy, which can be turned into a concrete infrastructure for the Host City.

By moving away from a series of exhibitions, Manifesta 13 in Marseille was able to collaborate with the citizens and emphasise the potentials of the city that might already exist in the local context rather than directly imposing the abstracted discourses of a global world. The first urban study that Manifesta commissioned from the Office of Metropolitan Architecture, titled Palermo Atlas, turned out to be so successful as a starting point for the development of an artistic programme, as the many collective projects proved, that we repeated the model in Manifesta 13. This type of artistic practice anticipates the future of art, away from visuality, symbolism or conceptualism and into a sphere of sincere engagement that can be turned into a tool of change by, and for, the citizens.

Besides again commissioning an urban study, an new model of a series of citizen assemblies have been developed during the preparations for Manifesta 13 in Marseille. The past years of civic protests in France and other cities in the world inspired Manifesta to intensify the dialogue with citizens, rather than only consulting or collaborating with professionals. In the assemblies or consultations, citizens deliberately discussed the outcomes of the urban study of Manifesta, and were able to propose solutions that could
solve the issues that Winy Maas and his office MVRDV analysed in *Le Grand Puzzle*. The last years have been busy for Manifesta, with the thirteenth edition in the city of Marseille in 2020, the 25th anniversary of Manifesta in 2021 and the first activities of Manifesta 14 in 2022 in the Kosovar city of Prishtina. The Host Cities for future editions have also been announced, with Manifesta 15 taking place in Barcelona in 2024 and Manifesta 16 in Ruhr in 2026. The global economic, social and health crises do not seem to hold the ideal circumstances for Manifesta, or fellow organisations such as the Berlin Biennale, Venice biennale and Documenta. Let’s hope Manifesta’s efforts support the institutional foundations of the emerging new worlds that will arise from these manifold crises, bringing an end to the exhaustion of lives in the twenty-first century.

You will hear from me in due time, in a city that I might call home.
After 25 years in existence, Manifesta has transformed the very essence of her method, from being a biennial of contemporary art and a producer of exhibitions to becoming a far more experimental platform of co-creation between local and international artistic and socially engaged projects focusing on urbanistic and cultural change. This process of co-creation takes place during the four years that Manifesta is present in the Host Cities. This more participatory, sustainable and interdisciplinary model is more closely related to the needs and urgencies of our times, involving citizens and professionals to rethink how we work, care and live together. It functions both as a breeding ground for experimentation as well as a support structure to incubate sustainable transformation in the ecosystems of our European cities. With this new strategy, Manifesta maintained its nature as a nomadic entity but turned towards imagining and co-creating alternative structures in close collaboration with the local artistic community, citizens and professionals alike.

This model of engaged autonomy, a model structured especially for Manifesta’s relationship with the Host Cities, functions in between grassroots organisations, international participants and institutional players. It is key to successfully implementing new, experimental structures and ideas and maintaining them in the long run. Manifesta’s format proves to be a niche in the worldwide biennial structures, acting as an experimental partner for European cities and generating new perspectives, opportunities and visions for Host Cities in the next 25 years to come. In this forthcoming Manifesta 13 report, we assess the most complicated edition in our history, during the global pandemic of 2020, where governments decided to close borders and travelling became almost impossible. We are analysing how, and in which ways, we were able to leave our traces. Specifically, in which ways we became a platform for participation and institutional reform as suggested by the Manifesta 13, as well as how we created educational and artistic programming that reflected the social political discourse in the
period between 2018 and 2020 during the pandemic. In this annus horribilis, we faced the restrictions, anxieties and the limitations that challenged Manifesta 13 in Marseille to create virtual and more hybrid programming and still have sustainable impact through our programming.

In the years prior to the pandemic, global social-political movements such as #MeToo and Black Lives Matter had already profoundly reshaped our artistic agenda. Also, the 13th edition of the biennial came about during a political transition period before local elections in Marseille, as well as during the protest of the Gilets jaunes and the wave of critique of institutional racism in France. In this context, various conflicts arose, internally and externally, which were unable to be solved, despite endless consultation, conflict resolution and mediation. This led to an unsatisfying end result and a dysfunctional team which had to work in a stressful environment, characterised by unrealistic expectations and affected by the impact of Covid 19, a hybrid way of working and the instrumentalisation of Manifesta by several parties fighting each other.

The 13th edition of Manifesta, the first in France, took place in the Mediterranean city of Marseille in an unprecedented time characterised by the first worldwide pandemic, Covid-19. It had to open gradually over the course of four weekends and close a month earlier than expected due to French health restrictions announced on the 28th of October 2020 by President Macron. The biennial’s first priority at large was to create a more hybrid version of the original plan in which local projects and international focus were more slowly synergised as well as to be able to open the 13th edition of Manifesta in a safe and responsible way, out of solidarity with all our French team members. Secondly, the biennial aimed to create a platform for collaboration between the local and international artists as well as the citizens of Marseille, some of whom devoted all their time, their commitment and their energy to this project in a very complex and contentious period of time. Apart from Manifesta 13 Marseille, which was able to open its doors in between two lockdowns in Europe, only the 11th edition of Berlin Biennale in Berlin was able to open up from the 5th of September till the 1st of November 2021 with reduced programming.

For the first time in Manifesta’s history, the City of Marseille welcomed a biennial which consisted of not only pre-biennial research and the urban vision of Winy Maas of MVRDV, but also three equal integrated programmes (Traits d’union.s, Le Tiers Programme, Les Parallèles du Sud). The turbulent year of 2020 forced Manifesta 13 to accelerate the process of a necessary transformation into a more participatory and experimental locally-based way of operating, in which two of the three programmes were entirely co-created for, and together with, local stakeholders and citizens of Marseille. Moving away from the traditional exhibition format of biennials, the main ambition of Manifesta 13 was to become more hybrid and locally rooted and to heighten its interdisciplinarity and place a distinct focus on citizen participation throughout its activities.

Due to the fact that Manifesta 13 took place during such an unpredictable period of time, the organisation was urged to investigate how the format of the biennial could — and should — be opened. Manifesta had to transform within this edition to focus its energy towards local, regional and national audiences, acknowledging the power of bottom-up generated synergy, and aiming to create more sustainable projects for the local art ecosystem. Moreover, Manifesta was using this momentum to rethink the traditional role of how we would like to include external curatorial and artistic professionals and is working towards implementing a more democratic, more balanced and participatory way of including a young generation of local voices in all levels of our organisation. Manifesta’s foundational research for each of the three programmes’ activities in Marseille was based on an in-depth urban, responsive and holistic research led by the Education Team of Manifesta 13. This initial field work was further built upon through the
commission of an urban study from Winy Maas’ MVRDV and The Why Factory in 2018-2019 entitled *Le Grand Puzzle* and made in collaboration with more than a 100 students and teachers from the Marseille fine art and architecture schools. Rather than presenting Marseille in its social, economic, political or cultural fractures and divisions, *Le Grand Puzzle* shows the Mediterranean city in all its contradictions, in all its coherence, however singular it may be. The urban study gave a very precise kaleidoscopic view of internal and external perceptions of the city, also opening the door to a critical response, which followed after the first presentation in February 2019.

Following the study’s initial results, Manifesta developed a new democratic intervention called *Le Tour de Tous les Possibles*, a bottom-up civic experiment of alternative forms of citizen participation organised by two local Marseille city makers, Joke Quintens and Tarik Ghezali. This new experimental approach of discussing the impact of *Le Grand Puzzle* with the citizens themselves led to the integration within the biennial’s processes of a new format of deliberative democracy. This model coincided with how Marseille’s citizens were taking democracy into their own hands, such as the Gilets Jaunes movement. This distinct model of citizen consultations is now being mobilised across all the towns in France and is empowering unelected citizens to be part of, and reinvigorate, the democratic discourse.

The real impact of Manifesta 13 is that this model of *Tour de Tous les Possibles* has now been taken up by the new municipality and adapted into an “Assembly of the Future” which is bringing together residents, politicians and experts to participate in the city’s decision making. This model will also be continued and implemented in Manifesta 14 Prishtina, as a way to help cities stimulate social discourse, inviting citizens to discuss the impact and effect of the pandemic on their lives, the way they work and care for each other and how they can implement these findings into the social and urban development
of their city. Despite the travel restrictions and long lockdown starting from the 17th of March 2020, Manifesta 13 was able to slowly continue with the preparations for the biennial's visual arts programme of site-specific productions. Through its three programmes, Manifesta 13 highlighted a series of new artistic commissions, which for the first time in our history, were mostly produced without the international artists and participants present. Within Le Tiers Programme, a mediation initiative led by Manifesta 13 education team with the citizens of Marseille, Danish artist Stine Marie Jacobsen created the long-term project GROUP-THINK with more than 10 schools in Marseille. This had specifically a very positive emancipatory effect in the period prior to the lockdown for young women in Marseille. Les Parallèles du Sud was developed as an interdisciplinary programme consisting of 85 projects supported extensively by the Région Sud and created by regional stakeholders. It comprised many new commissions, including an intervention in a damaged artwork in Marseille's public space called Target by Jean-Baptiste Sauvage and Planète Émergences. Another work, Noria — Poetic and Sound-Scaped Machinery, featured a monumental installation in the garden of the Aygalades waterfall.

For the first time in Manifesta's history, the Parallel Programme received an investment of half a million euros, its own communication strategy and its own signage, which was part of the success of Manifesta 13 and its visibility in the City.

As for the externally curated programme, Traits d’union.s, the majority of the artworks presented were commissioned by Manifesta 13, including some key new works such as Crimes of Solidarity by Tuan Andrew Nguyen, Centaurs by Yalda Afsah and Housing Pharmacology by Samia Henni, among others. Most of these works were uniquely created at a distance, without the artists being in Marseille to install the works in person. Due to the unrelenting efforts of both artists and staff to work digitally and remotely, these projects were completed successfully. This is an experience which we need to evaluate for the next few years.

The 13th edition of Manifesta was an unprecedented enterprise, marked by Covid-19 and its two different national French lockdowns which prevented almost any visits from our international audience. However, Manifesta still estimates that more than 120,000 visits were made during the last two years in Marseille and the Région Sud. This estimation takes into consideration the extensive number of projects and events organised as part of the three programmes (the 20 venues of Traits d’union.s, the 85 projects of Les Parallèles du Sud, and the year-long programming at the Tiers QG in Marseille). Highlighting the work of 366 participants, the biennial offered 354 events in analogue and digital formats (exhibitions, guided tours, conferences, screenings, performances, discussions) in more than 110 venues throughout the Région Sud. The public programme of Manifesta 13 Marseille was successfully received and met with a particularly enthusiastic audience, 90% of whom were local and regional. This focus on local audiences paved the way to research, define and understand how to ensure that future Manifesta editions cater for local and regional visitors. It also gave Manifesta the opportunity to explore the question: Who should be our audiences in the future to come? This is especially important given that it is unclear how much the international professional audiences will return to travelling post Covid-19.

In this report, we will analyse, together with our partners and stakeholders, how we were able to co-create an ambitious and experimental programme that connected local, regional and global cities as well as individuals and citizens combining interdisciplinarity with a participatory approach. We will also explore how much we were able to empower citizens to make a change in the way they work, live and communicate. We will
evaluate what went wrong, especially in terms of the public perception and managing expectations for the biennial in regard to the ambition to create global networks for the Marseille artistic scene, which Manifesta was unable to fulfil due to the ban on international visitors.

At the same time, critical questions can be asked regarding how Manifesta is supplying the Host City with concrete, long-term and sustainable models of production in cultural institutions and in which ways we can foster change by amplifying a dynamic learning and unlearning framework that is a safe place for building our relationships, projects and new experiences.

Following the advice of the Board of Manifesta 13 to work in more hybrid ways and acting upon the sudden closing of Manifesta 13 on October the 29th 2020, most of our programming was offered in a newly-created virtually accessible format. These digital offerings welcomed 1700 visitors in 2 weeks and all the free virtual tours held from the 16th to the 29th of November 2020 were sold out. This virtual visiting model was a valuable experiment in how to interact with visitors from afar who are not able to travel to the Host Cities for a variety of reasons and still wish to access the content. Individual visitors were still able to visit the virtual exhibitions until the end of the year 2020. This model can also be evaluated for the Manifesta 14 Prishtina 2022 edition.

Hedwig Fijen,
Director of Manifesta 13 Marseille

“The Manifesta 13 edition in Marseille in the “annus horribilis” of the year 2020 was primarily kept open in order to support the local audience, the artists and the Manifesta 13 local staff in their incredible commitment and in solidarity with the citizens of Marseille. It proved very much a biennial in transition. This extreme period — characterised by the worldwide pandemic and lockdowns — demanded a serious, critical reflection on all our ambitions, actions and good intentions both internally and externally. It also made us reflect on the role of biennials in general, and consider their relevance and urgency in a post-Covid period. Our most crucial challenge is to identify how art and culture can help fight society’s most crucial dilemmas: growing polarisation; ecological disasters and inequity amongst groups and individuals. This can happen by rethinking for whom we are developing formats of cultural production, how it benefits societal change and who benefits from alternative models of institutionalism? In solidarity with our local audiences, we must reconsider how to take care, not only of our own institutions, but of the entire artistic ecosystem. This is what Manifesta 13 in 2020 in Marseille taught us: how to unlearn the past and rethink our future not only within the professional context but for and in close discussion with communities and citizens. And there is a lot of work in that.”

Manifesta 13 Marseille opened for a period of 90 days and was extremely thankful for all the economic and moral support it received in such a transitional period, with conflicts, anxieties, frustrations and big questions about how to move forward. Manifesta 13 Marseille was only able to open the biennial and function effectively thanks to our committed and supportive staff and local partners. They showed remarkable dedication during this unprecedented global pandemic. Firstly, thanks to the artists and the commitment of the staff as well as the administration of the City of Marseille, the founding partner of Manifesta 13 Marseille; the Ministry of Culture and the DRAC Provence-Alpes-Côte d’Azur; the Préfecture of the Bouches-du-Rhône; the Departmental Council of the Bouches-du-Rhône and the Région Sud.
Manifesta 13 was very much dependent on the relentless support of the city administration of Marseille and the members of the Manifesta 13 Board as well as its patrons and private partners for their renewed confidence throughout the biennial period in 2020. This post-Covid context urged Manifesta to actively question its model, its governance, its nomadic principles and its very nature, and we would like to take all partners along in this journey in order to reshape Manifesta for the next 25 years to come.
01 ONE BIENNIAL, THREE PROGRAMMES: 
TRAITS D’UNION.S, LE TIERS PROGRAMME 
& LES PARALLÈLES DU SUD

Manifesta’s early collaboration with local partners and citizens from Marseille shifted the attention to a different audience. Instead of the international audiences who have traditionally populated the biennial, Manifesta 13 prioritised the slower, less visually spectacular relationships that could be formed between local communities from the metropole region of Marseille. This change of audience required alternative forms of mediation and demanded more intimate co-productions and structures between Manifesta and the city. The change led to an organisational structure in which several models of artistic programming and engagement functioned next to each other, opposing any form of hierarchy.

In line with the biennial’s long-term, experimental and democratic collective knowledge production, Manifesta 13 Marseille introduced an alternative mediation model in which a series of transdisciplinary programmes functioned next to each other. This new approach provided a more diverse and inclusive composition of Manifesta 13 Marseille’s 2020 programme, which took place in a variety of institutional and non-institutional venues in Marseille and its region.

The biennial’s externally curated exhibition Traits d’union.s was conceived by an Artistic Team composed of Katerina Chuchalina, chief curator of the VAC Foundation in Moscow; Stefan Kalmár, director of the ICA in London and Alya Sebti, director of ifa Gallery Berlin. This programme was accompanied by two analogue programmes: Le Tiers Programme and Les Parallèles du Sud.

Consisting of various plots and multiple storylines, the externally curated exhibition of Manifesta 13 took place across most of Marseille’s major museums, thus actively building “traits d’union.s” between seemingly specific local narratives and those happening elsewhere in the world. Through deep and critical engagements with the conditions of change, Traits d’union.s aimed to add new voices to the often competing narratives
our children are what gives us hope.

Nos enfants sont ce qui nous donne de l'espoir.
existing within Marseille by going beyond the question of coexistence, instead asking “How can we actually come together and create new bonds of solidarity?"

**Le Tiers Programme** — created by Manifesta 13 Marseille’s Education and Mediation Department led by Yana Klichuk and Joana Monbaron — has created its own space in Marseille. The Tiers QG, which opened its doors in December 2019, welcomed a varied public and showed the result of almost two years of research in Marseille, among which was the project *Invisible Archives*: a monthly exhibition programme that connected international artists with different local communities. Following field research that aimed at identifying “what is already here” in terms of pre-existent knowledges and practices of resilience developed by the citizens of Marseille, the *Invisible Archives* was a suggestion for the creation of a space of exhibitions, creative interventions and discussions on citizens’ practices that urban projects too often exclude. Through artistic perspectives, *Invisible Archives* aimed to reactivate these histories and narratives in dialogue with each other and claimed recognition of these extraordinary examples of community synergies as common heritage, often invisible and unnoticed by institutions, but important to the understanding of current societal and urbanistic dynamics and conflicts in the city.

Parallel to **Le Tiers Programme**, the director of Manifesta invited a Marseille-based cultural producer, Béatrice Simonet, to compose an accompanying programme called *Les Parallèles du Sud* in which local cultural institutions, galleries and artists co-curated and co-produced projects with international partners. Each selected project was inspired by the concept of the biennial’s externally curated project, *Traits d’Union.s*. As part of **Le Tiers Programme**, a total of 85 projects were selected by a jury and were presented across venues in Marseille and the region during Manifesta 13 Marseille, ranging from workshops to academic lectures, from gallery and museum exhibitions to theatre and performances.
In 2016, the City of Marseille was awarded the position to host the 13th edition of Manifesta. A pre-biennial process was set in motion, starting with important research on site led by Manifesta’s Joana Monbaron early in 2018, of a variety of local formal and informal networks and nonprofit organisations. Following this extensive research project, Manifesta commissioned an urban study named *Le Grande Puzzle* that aimed to decipher the possibilities and complexities of Marseille. The study was conducted by Winy Maas, MVRDV’s leading architect, and his team from The Why Factory.

The “Manifesta 13 Marseille Moment”, a workshop organised in November 2018, was the first step of the study during which 80 students and teachers from the Dutch Technical University of Delft, the ENSAM Marseille, and the ESADMM Marseille, were brought together for one week. They worked together at the J1 Hangar in Marseille to thoroughly investigate the current and future social, cultural, and urbanistic visions of the Metropol of Marseille. During the workshop, the international students produced hundreds of maps of Marseille, illustrated ideas through images and models, and created a collective giant model of the city, imagining a collective future for Marseille.

The study offers a reflection of the city’s current situation in comparison with other cities. It reveals its specificities, its possibilities, its necessities and its complexities, forming a “portrait” of the “grand puzzle” of Marseille. Deriving from these findings, a number of spatial interventions were suggested, illustrating a path for potential solutions and directions. Ultimately, *Le Grand Puzzle* is a tool for citizens to rethink the potential of their city and its surrounding area. It is structured in seven chapters which aim to guide the reader in the discovery of the “grand puzzle,” without aspiring to claim a fixed conclusion or single simplistic view of the complex city. The ambition of the study is to highlight the potentialities of the city and its metropole and to put these in a European perspective — finding the themes that echo the critical issues Europe and Marseille face today.
"As an urban planner I imagine to highlight, enlarge and manifest the potentials, necessities and beauties of Marseille. This case study will support all artists, makers and designers involved, to show, inspire and enlarge its role and specificity within the archipelago of European's strength." 

Summer 2018
Bridge to Algiers was MVRDV’s urban intervention project that aimed at reflecting on the city by looking at it from the sea.
MVRDV’s Methodology

Le Grand Puzzle offers a critical reading of Marseille through a collection of urban and social agendas including the United Nations Sustainable Development Goals, European directives and national and regional guidelines. Together, these provide a visionary approach for a territory in transformation. Le Grand Puzzle begins by distilling the key themes from the beforementioned complex landscape of urban agendas and outlines Winy Maas’ “bucket list” of wishes for Marseille to become more prosperous, equal, sustainable, innovative, inclusive, safe and democratic.

These wishes inspired the subsequent interviews, maps and proposals. The elements of this wish list belong to a series of broader themes around the Future City: accessibility, agriculture, ecology, economy, governance, health and sociology.

The study reflects on Marseille in all its contradictions, urban stratifications and histories. It reveals the city’s specificities, possibilities, dreams, perspectives and complexities, resulting in a mosaic-like “grand puzzle” that reflects the multiple narratives. The publication offers a number of proposals for Marseille in relation to, and in comparison with, other European cities. Specifically, it explores how Marseille can become the mosaic, multicultural city of the future: more inclusive, diverse and sustainable. Le Grand Puzzle is comprised of spatial-geographical stratifications and research as well as a series of participatory workshops led by a programme called Le Tour de Tous les Possibles where local citizens could suggest possible solutions for the future of their city. The workshops were a unique experiment in alternative forms of citizen participation developed by Joke Quintens and Tarik Ghezali, both initiators of socially engaged organisations in Marseille.

Le Grand Puzzle offers an alternative methodology which can be used by other cities to decipher the complexity of our current urban ecology. It is a universal tool for citizens to rethink the potential of their cities and illustrates a methodology to develop alternative strategies to create a more accessible urban landscape. Manifesta 13 hopes this instrument could serve as a critical tool for the City of Marseille and would start conversations and debates both within the local community, throughout France and can serve as an inspiration for other European cities.

Le Grand Puzzle: Reflection on the Concept

The initial physical urban intervention was cancelled due to the instable situation the city was facing at the time following the multiple houses that collapsed on the Rue d’Aubagne. The creation of a programme of interactive workshops for citizens of the city entitled Le Tour de Tous les Possibles formed a logical next step in inviting Marseille to reflect upon the vision of Winy Maas. However, due to the global pandemic, most of the physical assemblies were stopped. In total three lectures and one official presentation gathered about 500 people.
Besides *Le Grand Puzzle*, another new research project was introduced to support an inclusive and in-depth study of Marseille and the expectations that citizens have of the impact of Manifesta coming to their city. Manifesta’s pre-biennial *Le Tour de Tous les Possibles* brought citizens together to explore alternative means of determining their common existence in the city and winning new grounds for solidarity, or unexpected alliances. *Le Tour de Tous les Possibles* was a travelling project, commissioned by Manifesta 13 and produced by Joke Quintens and Tarik Ghezali, two city makers based in Marseille. New possibilities for life in the city were imagined and formed in more than 15 assembly meetings, uniting people from Marseille from all walks of life. It was a question of giving citizens free rein on the future of Marseille by betting on collective and citizen intelligence. For seven months, from January to May 2020, more than 200 people from Marseille participated in collectively exchanging and producing alternative narratives and unorthodox ideas and projects, both in live sessions and via the internet. To stimulate discussion, the methodology of the assembly meetings was based on excerpts from *Le Grand Puzzle*, inviting citizens to discuss the impact of the coronavirus crisis on their lives and their own city; Europe’s lack of solidarity; and the role they, as individuals, the city and Europe could play in the future transformation of life in their city.

The decision to develop citizen assemblies for Manifesta 13 Marseille as a form of direct democracy, was a response to a series of events taking place in the city. These events related to Marseille’s complex infrastructure, sometimes-precarious living conditions, pollution and mobility issues that are felt in most of Europe’s larger cities. In October 2018, during the preparations for Manifesta 13, the grassroots Yellow Vest movement (*Gilets Jaunes*) took shape.

What alternatives do new civic movements, which all embrace a new model of coexistence, provide to Marseille? In Marseille, a tragedy marked the birth of an unprec-
edented solidarity between citizens. On November 5th, 2018, two poorly maintained buildings collapsed on rue d’Aubagne, in the heart of the city, killing eight tenants.\(^1\) In the wake of this tragic event, citizens came together, uniting in various collectives. Le Tour de Tous les Possibles and its unprecedented workshops came up with dozens of original ideas that we want to now concretise with Marseille’s civil society. For example, the Paquebot Radieux, which aims to transform a disused ship into an unusual place of living, mixing housing with shops, schools and culture. Continuing on from Le Tour de Tous les Possibles, we propose to set up an “Assemblée de Tous les Possibles”, which would be a permanent citizens’ assembly of 101 Marseillais picked via a lottery and representative of the population. This assembly would deliberate and invent new answers to the region’s problems, and this in close contact with the city. As a part of Manifesta’s Marseille heritage, carrying an often forgotten obvious fact: The population of Marseille has/is the solution!

\(^1\) “Ni oubli ni pardon» à Marseille, un an après le drame de la rue d’Aubagne” in Le Monde (2019).
Le Tour de tous les possibles

marseillainclusif

de 20/04

JARDIN PRAVE

THÉÂTRE CINÉ

POTAGER

ESPACE SPORTIF

LOGEMENT AVEC COURSIVE

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NEWS
Marseille VERT

Marseille décide à titre expérimen- tal, de légaliser la...
In every biennial edition, since Manifesta 9 Genk in 2012, Manifesta has commissioned an external organisation to do scientific research into the visitor experience and compile a public survey. As the 13th edition in Marseille was struck by an unprecedented global pandemic, the study could not take place as originally planned, during the biennial, as a large amount of Manifesta 13’s projected audiences could not physically attend Manifesta 13 Marseille. The result of this meant that for the first time since 2012, valuable data regarding the general audience and their perception of the biennial is missing. The data and reflections found in this study, for which Manifesta 13 commissioned the Université de Marseille, results from three months of research and fieldwork conducted after the biennial had closed its doors. The aim of the Manifesta 13 impact study was to provide perspectives on the event’s successful elements of the biennial as well as its challenges, by evaluating its cultural impact on specific segments and by investigating local partners and stakeholders’ perceptions of several aspects of the biennial. The study was based on 39 individual interviews (69% of whom were local stakeholders) which were conducted between the end of April and the end of July 2021, and was developed following a qualitative inductive approach. The main finding of the Manifesta 13 Marseille public survey was that the development of cultural activities and the creation of Manifesta 13’s artistic programme were conducted within a context of two years of crisis. The social and political difficulties that shook the city of Marseille between 2018 and 2020 (on a local level: the collapse of the buildings in rue d’Aubagne and the consequent rise of the Green party, on a national level: the Gilets Jaunes movement and on an international level the Me Too, Black Lives Matter and Cancel Culture movements).

1. The collapse of two buildings in the rue d’Aubagne on November 5, 2018 resulted in 8 deaths and the relocation of about 1,500 inhabitants, creating a wave of consternation but also setting the stage for the winning of Le Printemps Marseillais, the Green Party, on June 2020.
All these movements impacted the overall approach to activities linked to Manifesta 13 Marseille. The successive crises and challenges that disrupted the planning and development of the biennial also had a “concrete” effect: there was a return to the basics (an enhanced focus on local audiences and partners) and pragmatic actions such as the “1 Biennial, 3 Programmes” theme and the decision to extend the opening of the biennial by using a sequenced set of exhibitions).

**KEY FINDINGS**

- The successive challenges that disrupted the planning and development of the biennial accelerated a return to the basics and an enhanced focus on local audiences which still enabled the reception of 120,000 visitors.

- Manifesta 13 proved to be “an event in transition within a city in transition” enhancing the political dimension, the proximity to citizens, and the desire for local anchorage sought by the biennial through Le Tour de Tous les Possibles, Le Tiers Programme and Les Parallèles du Sud.

- The Director of the Musées de Marseille, Xavier Rey, was delighted with the role of some of the institutions, in particular their evolutionary change of mission from being traditional museums to playing a more active role in society. In addition, he was impressed by the integration and hybridisation of artistic interventions with the museum collections and the resonance which will have an effect on the way collections can come to life.

- The participatory project Le Tour de Tous les Possibles run by Joke Quintens and Tarik Ghezali, which was directly inspired by and based upon the urban study results, Le Grand Puzzle, can be considered as the intangible heritage of Manifesta 13. It resulted in the organisation of a permanent citizens’ assembly within the new Marseille city government to draw up and invent answers to the multiple problems of the region.
The cultural stakeholders of Marseille emphasize that, as an external entity, Manifesta 13 facilitated an opening up of freedom of expression.

Positioning some of the pre-biennial projects in neighbourhoods like Belsunce and Noailles demonstrated the inclusivity and diversity of the biennial and its strong interest in the hybridisation of the city in the context of Manifesta 13 in 2020.

Despite the many challenges, Manifesta 13 managed to raise a large amount of positive international media attention with more than 500 press articles and 100 members of the local, national and international press who physically attended the biennial.

The biennial created a positive impact for the public partners in terms of enhancing the city’s image and for the local museums by creating the opportunity for large-scale programming of international standing.

Manifesta 13 served as a vehicle for critical reflection on Marseille at large for the actors who had established the city’s candidacy for the biennial.

The local official partners had the opportunity to work with an international event, to measure its effects, and to discern Marseille’s position on the European cultural chessboard.

The opinions on the externally curated programme Traits d’union.s are very polarized and highlight a concept that appeared unclear, having weak local roots, and revealing a curating model that did not match Manifesta’s ambitions.

The complicated and unclear concept of Traits d’union.s was also reflected in the general communication of the biennial.

The choice to carry out the Traits d’union.s programme within City’s museums led to a complex range of adverse collateral effects such as a discontinuity in the construction of local relationships, a distance from the general public, and a discouragement on the part of local actors.

Even though the scale of Le Tiers Programme cannot be compared to the multiple-venue organisation of Traits d’union.s, it reflected the profound spirit of Manifesta as a biennial that aims to be anchored in the territory, both in its cultural commitment and social involvement.

There was a great enthusiasm shown by all associations, artists, and citizens involved in Le Tiers Programme, especially among those working in the social sector. The programme now continues under the name TWALI.

Next to Traits d’union.s and Le Tiers Programme, the third collateral pillar was called Les Parallèles du Sud. It consisted of 85 projects coming from all over the region with 350 participants, including 200 visual artists, half of whom were based in the Région Sud. Through Les Parallèles du Sud, Manifesta 13 Marseille achieved one of its goals, provide visibility to the rich and powerful cultural and artistic ecosystem of the South of France, in close connection with the international artistic network.
120,000 VISITORS

174,050 WEBSITE VISITORS DURING THE BIENNIAL

500 NEWS FEATURES GENERATED

100 Attendance of members of the press

(with an additional 1700 online virtual exhibition visitors in the final two weeks of the biennial)
**festa 13**

Ile 2020

- Education and Mediation Programme: 5,000 participants
- 85 parallel projects
- 1,830 participants in guided tours
- 1,580 journalists who followed the online press conference
- Budget: €6 million
Manifesta 13 Marseille was due to take place between the 7th of June until the 29th of October 2020. On the 16th of March 2020, the French government imposed a lockdown in response to the outbreak of the Covid-19 pandemic. In the uncertain weeks that followed, the Manifesta 13 board met regularly and on the 14th of May decided to postpone the biennial to the end of the summer and to focus on local audiences. New dates were announced from the 28th of August until the 29th of November 2020.

The anti-Covid measures both in France and across the world impacted on the work, the mobility of artists and the production of their work, on staff and the interaction with the public amongst many other things. Manifesta 13 drastically reduced its expectations towards visitors and visitor-related revenue, reducing ticket prices by 50% and the budget by € 600,000.

The 13th edition of Manifesta was an unprecedented enterprise and one of the few biennials in the world that opened its doors in 2020. Marked by Covid-related health measures that prevented any visits from an international audience and delaying its opening until after the traditionally busy summer period, Manifesta still estimates that more than 120,000 visits were made across the three programmes Traits d’union.s, Les Parallèles du Sud, and Le Tiers Programme. Highlighting the work of 366 participants, the biennial offered 354 events in analogue and digital formats (exhibitions, guided tours, conferences, screenings, performances, discussions) in more than 110 venues throughout the Région Sud.

On the 27th of October 2020, the French government announced a second lockdown including the closing of all museums and galleries and Manifesta 13 Marseille was forced to close on the 29th of October.

Covid-19 made the measuring of the ROI of inward tourism generated by Manifesta redundant. Instead, the organisation refocussed on supporting staff and honouring the engagement of artists and suppliers during a time in which many people and businesses suffered the loss of income and major health problems. Thanks to the social measures of the French state, Manifesta was able to implement a calibrated furlough approach in which 100% salary was maintained with no forced redundancies. By shifting the opening to the 28th of August 2020, Manifesta aligned itself in solidarity with the traditional opening of the cultural season in Marseille, testifying to the significance and the resilience but also the precarity of the cultural sector and notably the visual arts.
The minimum investment for Manifesta 13 Marseille of € 4,927,000 was guaranteed by the City of Marseille through a direct contribution of € 2,400,000 and an indirect contribution of € 500,000 through the Musées de Marseille with further contributions by the Ministry of Culture (€ 1,050,000); Conseil Départemental des Bouches-du-Rhône (€ 800,000); Préfecture des Bouches-du-Rhône (€ 160,000); Région Sud (€ 35,000). Additional income was raised through trusts, foundations and patrons, notably Ammodo, the Drosos Foundation and Foundation Daniel & Nina Carasso for a total of € 1,184,415.

Whereas support by trusts, foundations and patrons was substantial, the initial support among corporate partners did not follow the success of previous editions in Zurich and Palermo. Benefits received by corporate sponsors became a subject of public discussion in France after the Gilets Jaunes protests and specifically the pledges made to restore the Notre-Dame. This was compounded by political turbulence in Marseille in the wake of the collapse of two buildings in rue d’Aubagne in which 8 people died and hundreds of people were displaced.

Through a combination of cost reduction and calibrated furlough support by the French state, the association was able to retain staff and close its operations with a small surplus that will be distributed to associations with similar aims in Marseille and for the promotion of the cultural scene of Marseille abroad.

Although 120,000 people visited the 1 Biennial — 3 Programmes, the museums didn’t attract many visitors, and faced Manifesta’s lowest visitors’ rate in 25 years with only 2,500 tickets sold. One of the reasons behind this low attendance rate is the fact that Manifesta 13 could not open during the busy summer season, and had to stagger the opening over four separate weekends, which confused the audience.

### 2017-2021 OPERATIVE BUDGET MANIFESTA 13 MARSEILLE

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Artistic production, research, and venues</td>
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<td>Parallel programme*</td>
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<td>Communication and marketing</td>
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<td>Publication</td>
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<td>Education</td>
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<td>Start-up and office overhead</td>
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<td>Salaries local staff</td>
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<td><strong>Total</strong></td>
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<td>Grants received directly by the artists</td>
<td>€ 166,131</td>
</tr>
<tr>
<td>In-kind support</td>
<td>€ 182,956</td>
</tr>
</tbody>
</table>

*Les Parallèles du Sud programme of Manifesta 13 Marseille was supported by the Région Sud with € 500,000. This budget was not managed by Manifesta 13 Marseille but is included to demonstrate the significance of the programme.*
For this special edition in 2020, the year of the global pandemic, Manifesta 13 Marseille received the High Patronage of Mr. Emmanuel Macron, President of the French Republic. This recognition confirmed the ambition of Manifesta 13 Marseille, its high-quality programmes, international calibre and inclusive character.

Manifesta is an initiative between an international network and a local host city who work together for four to six years prior to the opening. Manifesta 13 Marseille’s Host City was announced during Manifesta 11 Zurich in 2016.

Each host city guarantees a minimum budget for the biennial. Manifesta has to look for the rest of the biennial’s budget through allocated profit and multilateral funding per edition, as well as from revenue generated through ticket sales.

The City of Marseille guaranteed the basic budget for Manifesta 13 Marseille which was composed of four major funds provided by the City of Marseille, the French Ministry of Culture, the Préfecture des Bouches-du-Rhône and the Departmental Council of the Bouches-du-Rhône, for a combined total of €4,927,000. On top of this amount, the city of Marseille allocated Manifesta’s team a free workspace for almost 16 months.

Unique to this edition was the commitment of Région Sud to support Manifesta 13 Marseille with €500,000 for Les Parallèles du Sud, a programme curated and produced by regional stakeholders. It was the first time Manifesta received such a generous amount especially allocated for this important component of the biennial.

The budget of each Manifesta edition is based on different scenarios as well as the scale of the project, linked to a specific timeline and milestones. The Development department initially focused on a total target budget of €6,573,000. According to the timeline, all sponsorships — corporate, public, and private — had to be confirmed by January 2020. At the same time, Marseille was in a transformation period, with the crisis that followed the Rue d’Aubagne building collapse in 2018 followed by a change of
local city government when the Republican Party was voted out. Different local economic networks were activated in Marseille and the region. Four major fundraising events were organised in Marseille (Le Conservatoire) and Paris (Palais de Tokyo) to reach out to potential prospects and spread the word. In total, 4 local, 28 national and 33 international grant applications were sent out to national and international grant organisations who were relevant to the biennial’s artistic and education programme. Over 168 local, national and international companies were contacted, and more than 60 meetings took place in Marseille, Aix-en-Provence and Paris to present and promote Manifesta 13 for sponsorship.

Sixteen events were organised for the Patrons Circle, mostly in Marseille. All events took social distancing regulations and Covid-19 regulations into account. The patrons enjoyed exclusive opportunities and were offered a rich and varied programme of private viewings, private tours, meet-ups, visits and exclusive VIP events that brought the Patrons in touch with the artists, the creative mediators, members of the Board, institutional directors of the international art scene and the Manifesta team.

In December 2019, the Development department foresaw that its initial fundraising target of €1,750,000, based on benchmarks of similar events such as the 2013 European Capital of Culture, could not be reached. No Principal Partner (€500k — €1mln) or Grand Partners (€300k-€500k) were to be found in France. Internal factors that played a role included the change of city’s administration, the complicated relationship between Manifesta 13 and the Creative Mediators, and delays with the artistic concept and the story lines of Traits d’union,s, which could not be shared with partners in time.
External factors included the funding fatigue amongst corporate sponsors in the region after Marseille Capital of Sport 2017, MP2018 Oul Amour, and Marseille Capital of Gastronomy 2019, as well as the changes in the public perception of tax benefits for cultural mécénat after the Notre-Dame fire.

A major challenge was the uncertainty of the opening in June 2020, as originally planned, due to the pandemic and the national lockdown in March 2020.

Covid-19 and financial insecurities led to the withdrawal and reduction of already confirmed funds by two partners. Many individual donors, who were interested and enthusiastic to support certain art projects became hesitant. New fundraising strategy efforts related to Covid-19 did not lead to successful results. Some foundations changed their priorities and initiated emergency funds. Companies were understandably conservative to invest in uncertain times.

Despite all difficulties, Manifesta 13 was delighted to gather a total of €1,136,710 in funding for Manifesta 13 Marseille, which is in line with previous biennial editions. For Manifesta 12 Palermo €1,411,037 was raised, and for Manifesta 11 Zürich €1,286.81. Within this total funding amount, eleven corporate sponsors gave financial donations between €5k and €40k, six corporate sponsors gave in-kind donations valued between €3k and €38k, sixteen grant organisations supported Manifesta 13 Marseille with financial support ranging from €2k to €218k, and thirty-three individuals supported the biennial with donations ranging from €1k to €200k.

While the pandemic prevented most of the funding parties and the press to visit the biennial, there was still a major positive echo thanks to the communication team and their intensive PR campaigns. The Development department had a staff of four working from the Manifesta offices in Marseille and Amsterdam, including a Head of Research and Development, Development Coordinator, VIP and External Relations Coordinator, Fundraising Assistant, as well as three interns supervised in Amsterdam. Manifesta 13 Marseille was a difficult and challenging edition, also in terms of fundraising. However, given the circumstances, the Development department is content with the achieved result. In a time of political transformation, health restrictions and an unclear artistic concept, it is a miracle that the biennial could open its doors to the public.

The opening of Manifesta 13 Marseille was made possible by the support of its partners. Manifesta is incredibly grateful to its 5 public partners, 33 private partners and the 37 grant organisations and patrons in France and abroad to have supported the 13th edition of its biennial.
Patrons event at the Conservatoire de Marseille, 2019. ©VOST COLLECTIF / Manifesta 13 Marseille

Institutions and Patrons tour at the Musée Grobet-Labadié, 2020 ©Manifesta 13 Marseille
SPONSORS & STAKEHOLDERS

INITIATORS
International Foundation Manifesta, the City of Marseille.

INITIATING PUBLIC PARTNERS
The City of Marseille, the French Ministry of Culture, the Préfecture des Bouches-du-Rhône and the Departmental Council of Bouches-du-Rhône.

PARTNER LES PARALLÈLES DU SUD
Région Sud Provence-Alpes-Côte d’Azur

ASSOCIATED PARTNERS
Musées de la Ville de Marseille, Drosos Foundation, Ammado.

PARTNERS

PRODUCTION PARTNERS
Alinea, Vidisquare, Milhe & Avons, Kawasaki Robotics, Pébéo, Fer à Cheval, Fly Nowhere, Genimage, Sessùn, InterContinental Marseille Hotel.

PRODUCTION COLLABORATORS

LE TIERS PROGRAMME PARTNERS
Aix-Marseille Université (AMU), Fondation Daniel & Nina Carasso, Vilogia, MJ1, l’Académie d’Aix Marseille, La Ligue d’Enseignement Fédération Bouches du Rhône, Danish Arts Foundation, Maison du Danemark, Embassy of the Kingdom of the Netherlands in France.

LE TIERS PROGRAMME COLLABORATORS

MEDIA AND AUDIENCE DEVELOPMENT PARTNERS

PUBLICATION PARTNERS
Club Immobilier Marseille Provence, Embassy of the Kingdom of the Netherlands in France, MVRDV, The Why Factory, TU Delft—Delft University of Technology.

HOSPITALITY PARTNERS
ACCOR, La Plaine Brasseurs Marseillais.

SUPPORT PARTNERS
Web13TV.
Patron’s breakfast with a presentation of Traits d’union.s by Alya Sebti, member of the Artistic Team, 2019 ©Manifesta 13 Marseille
Manifesta 13 Marseille commissioned an urban study of Marseille to the urban and architectural bureau MVRDV and The Why Factory under the direction of Winy Maas and Javier Arpa. Titled Le Grand Puzzle, the study presents key data on Marseille in comparison with five other European cities as well as interviews and portraits of its possible futures. With this basis, Le Tour de Tous les Possibles invited approximately 200 Marseillais from different social groups, who had never met, to discuss the future of their city. In 2021, the project led to the establishment of a “citizen assembly” to debate current topics alongside the elected city council without being hindered by party politics. This form of deliberative democracy, initiated and tested during Manifesta’s Le Tour de Tous les Possibles, is now an enduring part of the city’s governance.

For the first time in the history of Manifesta, the biennial adopted a hybrid format with three analogue and equal programmes: the internally curated educational and mediation programme, Le Tiers Programme; the externally curated programme, Traits d’union.s and a programme produced by local and regional stakeholders, Les Parallèles du Sud.

For Le Tiers Programme, the education team proposed three research projects born out of encounters with local actors and a mediation programme in the main biennial venues. Invisible Archives re-narrated memories of eight civil initiatives, voicing histories of resilience and community synergies from different areas of Marseille through the vision of an artist or collective. The year long programme in the venue Tiers QG established a valued community space in the Belsunce neighbourhood that will be continued as Twali. The second project, titled GROUP-THINK, was developed by Danish artist Stine Marie Jacobsen. GROUP-THINK developed exercises around ideas of collective intelligence and protest training methods in the context of sports and citizen education in secondary schools. The handbook was distributed among 102 schools. The third project,
Al Moutawassit, reflected on the theory and practice of mediation with young professionals in Marseille, Casablanca, Tunis and Algiers working in the fields of contemporary art, formal education, research, and social action. The research was published as a trilingual publication and was distributed to universities, libraries and cultural institutions across France, Tunisia, Algeria and Morocco.

The externally curated programme *Traits d’union.s*, presented 68 artist practices, including 35 new commissions across six municipal museums as well as the national conservatoire of music, a self-organised cinema, a canteen, a shopping mall, the stadium of Olympique Marseille, Cité radieuse de Marseille, a temporary occupation project, and sites such as a forgotten cistern in the Le Panier neighbourhood or a former sanitary control station. At a time when the functioning of civic institutions such as museums is being questioned, *Traits d’union.s* proposed models for gathering the multitude of communities that make up Marseille. The experience of Manifesta 13 significantly contributed to the scientific and artistic ambitions of the museums of Marseille, especially that of the Museum of History of Marseille, in its desire to build collections in collaboration with the citizens of the City of Marseille. Only time will tell if those new models will be continued within those museums.

All commissions were realised in an attempt to co-create and co-produce with local participants and producers. Due to Covid-19 health regulations the public programme was reduced, except for the conference *Rencontres: Tracing Fractures — Across Listening, Movement, Restitution and Repair*, organised in close collaboration with Xavier Rey, the former director of the Musées de Marseille. The conference, which could gather only 50 people, provided new perspectives on non-European heritage and its restitution in France and the museums of Marseille in particular.
Les Parallèles du Sud presented 85 projects from 1,000 applications to an Open Call demonstrating the vibrancy and diversity of cultural production across Region Sud. The Open Call challenged regional actors to work together with international artists, curators, researchers, galleries, non-profit organisations, and institutions in order to create links between the local ecosystem and the international field. The presentation of Les Parallèles du Sud as being of equal importance to the other two elements of the programme greatly contributed to solidarity between the actors. The Région Sud supported the projects in Les Parallèles du Sud with subsidies worth € 500,000, which made the presence of local and regional artistic practices very important with representation of around 100 visual artists who were based in the region.

TALENT DEVELOPMENT
Manifesta 13 aimed to strengthen the cultural ecosystem of Marseille by engaging young people in formal and informal educational settings and giving young professionals as well as seasoned practitioners opportunities in all aspects of the organisation and programmes.

As part of the urban study Le Grand Puzzle a group of almost 50 international students from the University of Delft together with the National Higher School of Architecture of Marseille (ENSA-M) and the National Higher School of Arts and Design of Marseille (ESADMM), developed future scenarios for the city according to the teaching methodologies of The Why Factory, comparing the ‘Delft School’, rated as number three in QS World University Rankings, with the Marseille curriculum.

In the education project GROUP-THINK, artist Stine Marie Jacobsen looked at the tools the national education system provides younger citizens to face individual, social and environmental complexities. She used these tools to shape an innovative sports and civic education programme with the aim of introducing pupils to practices of solidarity, care, civic consciousness and collective intelligence skills.

The French Service Civique aims to encourage social cohesion by giving young adults the chance to meet people and experience situations they wouldn’t otherwise be able to participate in. Manifesta 13 engaged 21 young adults from all educational and social backgrounds in positions ranging from communication and visitor services to production. They participated in external training provided by Service Civique and internal training provided by Manifesta. They also received support for the development of their personal projects. In addition, 42 volunteers supported artists with the installation of their work and the welcoming of visitors to the galleries over the course of the biennial period.

Under the management of the International Foundation Manifesta, the 59 young professionals in the team of Manifesta 13 Marseille developed their professional capacity by using their know-how and knowledge of the territory in the context of ambitious international projects.

The education project Al Moutawassit: Cultural Mediation as a Meeting Point examined the potential of critical pedagogy in the transformation of artistic practices, cultural mediation, curation and teaching with 21 young professionals in fields of contemporary art, formal education, research and social action residing and working in Algeria, France, Morocco and Tunisia.

All participants in Les Parallèles du Sud had an international aspect in their programme, some for the first time, enabling them to have an extraordinary experience. Les Parallèles du Sud took place across the vast Région Sud between Monaco and Arles, and between Port-de-Bouc and Embrun in the Southern Alps. Despite physical distances, the project provided much opportunity for more intensive connection and knowledge exchanges such as between the networks PAC in Marseille and Botox(s) in Nice.
The Education and Mediation Team of Manifesta is the first to arrive in and initiate collaborations with every host city of Manifesta.

Alongside Winy Maas and as part of the pre-biennial research, a member of the Education team arrived in Marseille in 2018 to meet with and build a large network of local stakeholders through meetings, conversations, and extensive field research throughout the city. Their prior mission was to make a sociocultural and educational mapping of the city.

Following this research, the Education team proposed Le Tiers Programme, a mediation initiative between the externally curated programme Traits d’union.s and the citizens of Marseille. It was based on three key projects: Invisible Archives, GROUP-THINK and Al Moutawassit (see booklet 2).

Le Tiers Programme had a different timeline to Traits d’union.s, beginning one year before the opening of Manifesta 13 Marseille and concluding after the biennial closed its doors. It brought together projects that were educational, curatorial, research-based, narrative, artistic, and accessible to a broad public.

In addition to those programmes, the Education Team was in charge of the Manifesta 13 Tours within the Biennial’s venues, conceptualised and implemented with a team of mediators. The tours also included the virtual tours that took place after the sudden closing of the biennial in late October 2020.
Exhibition view of the Invisible Archive #6: B.Vice Sound Musical School & Famoudou Don Moye, 2020 ©VOST COLLECTIF / Manifesta 13 Marseille

Exhibition view of the Invisible Archive #4: Le voyage marseillais by Sara Sadik and M.A.D.E in Bassens, 2020 ©VOST COLLECTIF / Manifesta 13 Marseille
Manifesta 13 Marseille's communication and marketing strategy was initially devised to draw a broad and varied audience to the biennial’s multi-tiered programming starting as of December 2019 to the conclusion of its activities in November 2020. The strategy was geared toward positioning Marseille, and the entire Region Sud, as a culturally wealthy and diverse region, especially highlighting France’s second largest, yet oldest city, as a cultural hub for experimentation and discovery. Additionally, Manifesta wanted to put community-based projects and developments at the foreground to showcase the variety of cultural practices, actors and audiences and the prominent socio-political issues that these actors were investigating. Lastly, and in line with Manifesta’s long-term goals, the strategy also presented Manifesta’s dedication to interdisciplinarity, working across the arts, urbanism and ecology.

Manifesta 13’s Communication team therefore set out to highlight the strengths and opportunities of Marseille through the lens of the biennial’s three programmes with essential in-depth pre-biennial research in the form of the Urban Study by Winy Maas’ MVRDV and the citizens assemblies named Le Tour de Tous les Possibles. For the first time in Manifesta’s history, a strategy was devised that presented three programmes as part of one biennial. The externally curated programme, entitled Traits d’union.s, was devised as six different plots or storylines which would be unveiled throughout the chosen venues across the city. The second programme, Le Tiers Programme, created by Manifesta 13’s Education and Mediation team, was a multi-layered programme and included three different community projects (The Invisible Archives, GROUP-THINK and Al-Moutawassit).

Lastly, the parallel programme — which had previously been conceived as a side programme — was to become an integral part of Manifesta 13 and was entitled Les Parallèles du Sud. By March 2020, the Communication team had launched its “save the date” campaign, its official website, the early bird ticket sales, the accreditation for
members of the press and professionals. Additionally, they created the framework for an array of cross-marketing actions and marketing partners. The entire department’s strategy, including all the partnerships and actions, had to be drastically revised as the pandemic hit France in March 2020. The projected audience development strategy, as well as the marketing campaigns for all international visitors, had to be redirected to target the local and regional audiences. The organisation could no longer focus on trying to get tourists or even visitors from Paris who visit Marseille in the summer months. In addition, Manifesta 13 could not open in the conventional manner with all venues opening at the same time. The opening format shifted to opening in “chapters”. Every other weekend, different venues from the three different programmes opened between the 28th of August until the 9th of October 2020. This staggered opening construction proved to be difficult for local audiences to grasp, especially as the minor venues opened at the beginning. This meant that some members of the public were confused, as their expectations were not met, including for a proportion of the audiences who had expected Manifesta 13 to be more than a series of exhibitions. The concept of the central programme and its division into six plots as well as the language used in Traits d’union.s also proved to be inaccessible and partially confusing for members of the local audience. Nevertheless, Manifesta 13 Marseille welcomed over 120,000 physical visitors over the two month period to over 100 venues across the region.

Knowing that many international visitors were not able to physically attend the biennial, because of the COVID-19 travel restrictions, the Communication and Marketing team worked together with a virtual tour (3D tours) organisation who documented all the major venues before the premature closing of the biennial. Website visitors were therefore able to digitally visit 10 of Manifesta 13’s venues and “walk through” the venues themselves. These online visits, a totally novel experience offered by any biennial, worked very well and attracted 1,700 visitors in under two weeks at the end of the biennial period. In addition to this, online virtual guided tours were offered by Manifesta 13 mediators for a two-week period which was a completely new approach to the biennial’s mediation.

The Manifesta 13 Communication and Marketing strategy successfully achieved 174,050 website visitors to manifesta13.org from January 2020 until the beginning of November 2020 (25% direct traffic with an average time spent on the website of 1.5 minutes); 70,821 website visitors in the time period of the biennial from the 28th of August until the 29th of October, achieving the initial pre-Covid objectives of 24k visitors per month (average time spent on the website was 3.21 minutes). Manifesta also saw an increase of 27.9% of its Instagram followers (41,000, with a pre-Covid goal of 45,000), an increase of 9.2% of its Facebook followers (71,000 followers, with the pre-covid goal of 90,000) Additionally, 28 newsletters were sent out in 2020 with over 27,5000 subscribers (exceeding the original goal of 20,000), with an average opening rate of 38% and a click-through rate of 6%. Overall, the original pre-Covid objectives of the biennial in terms of brand awareness on social media, website and newsletter were achieved and sometimes even exceeded in spite of the many difficulties and uncertainties the biennial has experienced in 2020.

A strong visual identity was created by the local graphic design agency Super Terrain. They created a coherent design with a strong logo which was both recognisable and well received. Initially some perceived it as perhaps slightly militant or activistic due to its similarity to the logo of Extinction Rebellion and the colours used. This, however, proved to be very useful, as throughout the campaign the design was very prominent and easy to recognise throughout the city. Manifesta, in collaboration with JC Decaux, secured over 200 campaign placements across the city. Additionally, the Communication team collaborated with the local distribution company Zecom who distributed over 200
posters in retail spaces in Marseille and 4,500 flyers across shops in Marseille, Avignon, Arles, Aix-en-Provence. They also distributed over 4,000 copies of the Manifesta 13 La Provence insert and 5,000 copies of Manifesta 13 Zibeline Les Parallèles du Sud special magazine. With help from the Communication Department of the City of Marseille (of the commercial value of 387,581 euros), Manifesta gained incredible visibility throughout the city, with 1,410 marketing placements funded by the municipality. The city also gave Manifesta invaluable exposure by covering a tram with information about the different Manifesta 13 exhibitions in the city’s museums. The branded tram ran for over two weeks and is projected to have been viewed by 143,000 per day during this time. The 13th edition of Manifesta therefore had the biggest outdoor campaign in the history of the biennial, in part due to the Municipality of Marseille.

One of the main goals of the biennial was to generate media attention. The pandemic, however, had severe repercussions on Manifesta 13’s ability to attract members of the press. To make all press activities accessible, the department shifted all its press conferences and press activations to an online format. The opening press conference on the 28th of August 2020 was presented in a hybrid format with both physical and digital encounters with different members of the press.

The opening press conference welcomed over 750 members of the press digitally, the press launch of Le Grand Puzzle welcomed 690 participants and the second press conference organised for the final chapter of Traits d’union.s saw over 100 participants. Considering that the members of the media were at that point rather disheartened by online press conferences, Manifesta 13 was very content with this result. In addition to this, members of the international media also visited the biennial physically and were part of the press tours organised for each of the four opening weekends. Manifesta 13 welcomed The New York Times (USA), The Frankfurter Algemeine Zeitung (DE), El Pais (SP), de Volkskrant (NL), ArtReview (UK), Suddeutsche Zeitung (DE), Les Echos (FR) and Le Quotidien de l’art (FR), to mention just a few. All the reviews remarked on Manifesta’s strength and dedication to the region to have opened the biennial during the pandemic with daring new commissions, unlike most of the international biennials. In total Manifesta 13 generated 500 press articles, and welcomed over 500 members of the press to its various activities and over 1,580 journalists to its online activities.

In conclusion, despite the limitations and difficulties of the 13th edition of the biennial due to the global pandemic, the Marketing and Communications team engaged with a large local and regional audience and brought the biennial to international cultural professionals and enthusiasts through its media outreach and its online activations. Additionally, valuable lessons were learnt in terms of concept approachability, language accessibility, digital technological flexibility and creating future biennial programmes that did not have an hierarchal construction.
“Manifesta 13 opens in Marseille renouncing all celebrations, as explained in a letter to the project partners by President Hedwig Fijen, to ensure the safety of all. In spite of everything and all the difficulties, Manifesta is the first major exhibition event that Europe has experienced since February.”

ARTRIBUNE

“Manifesta 13 Marseille is not just a simple series of exhibitions, but a project that tried to collaborate with citizens to emphasize the potential already existing in their local context.”

ARSLIFE

“Its organisers are seeking to integrate creative discussions and interventions within the social, cultural and political fabric of the metropolitan region, creating a better city in the long run — and not just happy memories for attendees.

To inform a programme that’s reflective of this ambition, Manifesta has run a comprehensive pre-biennial study led by famed urban designer Winy Maas and summarised in a lengthy 1,200-page report named “The Grand Puzzle”. [...] This report, and the event, will provide concrete suggestions to guide both Marseillais and Manifesta attendees to realise their city’s potential. Here’s hoping that they do.”

MONOCLE

“With large anniversaries and fragmented biennials, the global scene reviews tradition with the idea of tomorrow in mind. The Nomadic European Biennial, which is taking place in France for the first time, will also gradually unfold (one biennial, three programmes) throughout this autumn. Aliya Sebti, Katerina Chuchalina and Stefan Kalmár form the team of curators who will try to make a living cartography of this port city that resists any categorisation. Their proposal is called Traits d’union.s (in French, plots or links).”

EL PAÍS

“Manifesta is the Nomadic European Biennial, born in the early 1990s in response to the political, economic and social change that occurred after the end of the Cold War and the subsequent steps towards true integration between European countries. Today it is a platform for dialogue between art and society and between cultural and artistic community and a bridge for the production of new creative experiences in relation to the context in which it takes place. The biennal investigates how to achieve social change in the community through contemporary culture, creating an ever-changing dialogue with the social sphere of each specific place.

If Manifesta 12 Palermo has talked about “cultivating coexistence” — in an era in which issues such as immigration and integration between peoples have come to the fore and become central to political debate — Manifesta 13 Marseille aims to evolve this concept by asking itself: how can we not only coexist, but concretely create new forms of empathy, concern and solidarity?”

SEGNO

“Manifesta 13, in Marseille, opening to the public in troubled times in what is now again a “Red Zone” is trying very hard to be all things to all people, a biennial itself trying to
resist the 'Biennalisation' of contemporary art and to rail against the 'helicoptering in' of controversial art to communities who may not need it and also trying very, very hard, to resist the "democracy fatigue" mentioned in the opening address by international director Hedwig Fijen.

Marseille is a proud city and this Manifesta celebrates its baring of all its problems to the world, ranging from the traditional port of entry to many migrants from North Africa and their rich cultures but also the poverty, to the far-right populist responses, to all of this.”

**MAKERY**

"Difficile d’organiser une grande manifestation à l’échelle d’une ville en ces temps de Covid. Manifesta, la très attendue biennale européenne qui risque d’être écourtée par un second confinement a donné tout de même de belles choses à voir. Notamment d’excellentes vidéos au Conservatoire de musique.”

**LES ECHOS**

“The health emergency has not stopped Manifesta, the European biennial of contemporary art. After Palermo, in 2018, it is Marseille, another Mediterranean city, to host the nomadic event [...] Among the themes: the crisis of the home, also in light of current migrations, the borders between art and public and private space, social alienation.

The whole city is involved with performances, installations and urban interventions. Among the artists present, Benjamin de Burca & Barbara Wagner, the American collective Black Quantum Futurism, Ali Cherri, Philippe Pujol, Anna Boghiguian.”

**LL GIORNALE DELL’ARTE**

“Manifesta rethink the relationship between art and society, studying positive social change through the use of contemporary culture and dialogue near the social sphere of the host cities (Marseille, in this case) and their inhabitants. Thus, this year the three main programs of the biennial are offered to Marseille and its citizens with the firm intention of unlocking the historical genealogies. In 1994 the Manifesta Biennial was created, in the heat of the boom of biennials and events such as Documenta or the Münster Sculpture Project. [...] Manifesta would be held every two years and, as something new, would not be organized by an institution or a conglomerate of public and cultural institutions, but by a private organization, the International Foundation Manifesta, based in Amsterdam.

Its approach is to constitute a platform for dialogue between art and society, inviting the artistic and cultural community to produce new creative experiences with and for the context in which each edition takes place. [...] A unique model but one that has demonstrated more problems than advantages, and whose greatest victory is survival.”

**EXIT**
French Minister of Culture Roselyne Bachelot-Narquin during the inaugural Press Conference, August 2020 at Musée d'Histoire de Marseille ©VOST COLLECTIF / Manifesta 13 Marseille
Press conference announcing the title and concept of Traits d’Union.s with the Artistic Team at the Beaux-arts de Paris, 2019
© Manifesta 13 Marseille
Following the strategy of Manifesta 12 Palermo, the Communication and Publications Department of Manifesta 13 Marseille decided again not to produce the traditional catalogue and instead to focus on more long-term legacy of the biennial, which was the urban study. In order to reach a broader audience, they decided to collaborate with existing local initiatives to publish inserts.

Once more an internationally renowned architectural bureau was commissioned to conduct a pre-biennial urban research project, with the aim of unlocking “knowledge and structures” and creating the foundation of the biennial.

Through the collaboration with the local newspaper La Provence, a special insert was published ahead of the opening of Manifesta 13 Marseille, with all the practical information regarding the three biennial programmes. Collateral events which were happening throughout the region were the main focus of an insert in The Zibeline, a local cultural magazine from Région Sud.

The Education and Mediation Department, in collaboration with Stine Marie Jacobsen, created two publications: the bilingual GROUP-THINK and trilingual Al Moutawassit: cultural mediation as a meeting point, which documented the outcome of the autumn school for young professionals working in the fields of contemporary art, formal education, research, and social action in Algeria, France, Morocco, and Tunis.

**LE GRAND PUZZLE**

Le Grand Puzzle is the urban study, commissioned by Manifesta 13 Marseille to the Rotterdam-based architectural studio MVRDV and The Why Factory led by Winy Maas. The book is the result of intensive research carried out between 2018 and 2020 by an international team of architects and urbanists, in collaboration with Manifesta 13 and representatives of both Marseille institutions and universities. Le Grand Puzzle proposes
a methodology, an agenda and an analysis to portray today’s Marseille and can be perceived as a “manifesto” for the city.

*Le Grand Puzzle* was commissioned as the foundational step of Manifesta 13 Marseille as a new model of creative mediation that serves both as a blueprint for Marseille to plan its future and as a research framework to ensure that Manifesta 13 impacts the city and its citizens in the long-term. The research reveals Marseille’s specificities, possibilities, dreams, necessities and complexities, resulting in a mosaic-like grand puzzle that encapsulates multiple narratives. *Le Grand Puzzle* is a tool for citizens to rethink the potential of their city and illustrates different possibilities for new and more accessible urban landscapes.

The book was published (both in English and French) by Hatje Cantz in a print run of 2,500 copies. The sale of *Le Grand Puzzle* however proved complex due to the fact that all book shops were closed during the pandemic. The book was sold in main bookshops in Marseille and by international at the retail price of €30. The production of *Le Grand Puzzle* was generously supported by Club Immobilier in Marseille and The Dutch Embassy in France.

**La Provence**

*La Provence* served as the programme booklet for visitors to the biennial, highlighting all the programme elements, the public programme and the map, and giving a voice to selected collaborators. This insert was disseminated within *La Provence* newspaper as a supplement on the 21st of August 2020, a week prior to Manifesta 13 Marseille’s first of four openings. It was disseminated to 104,000 readers across the region. In addition to this, Manifesta was allowed to distribute 40,000 copies themselves which was done via all leading Manifesta 13 venues.

**The Zibeline**

The Zibeline was made in collaboration with a local cultural magazine named Zibeline and was published on the 11th of September 2020. The insert focused purely on Parallèles du Sud projects and was made in collaboration with Région Sud, who also sponsored the publication. 30,000 copies were distributed via Zibeline’s own channels across the region, whilst Manifesta was able to distribute 10,000 copies across all Parallèles du Sud venues and Espace Manifesta.

**Group-Think**

GROUP-THINK was a project that sought to expand the current formal education programme at schools by implementing training techniques in nonviolent civil protest, first aid, and collective intelligence skills. The project, by Danish artist Stine Marie Jacobsen, introduced a series of exercises that simulate crowd movements and foster awareness of the capacity to act in solidarity and collective action for global justice. It resulted in a film that was screened in a cabin on the rooftop of Coco Velten and in a handbook that was distributed to local schools and could also be purchased in the biennial venue Espace Manifesta 13.

**Al Moutawassit: Cultural Mediation as a Meeting Point**

Al Moutawassit: cultural mediation as a meeting point is the result of the Manifesta 13 Tiers Programme project, the autumn school for young professionals working in the fields of contemporary art, formal education, research, and social action in Algeria, France, Morocco, and Tunisia. The publication is composed of three parts. The first is devoted to commissioned texts that contextualize what is understood as audience engagement.
and education in the different national perimeters participating in the Al Moutawassit project. The second part of the publication documents the work of the 21 participants of Al Moutawassit. They worked in groups on four thematic approaches to education and outreach: decentring and decolonising knowledge; situated, territorialised mediation; questioning methodologies and institutional analysis and power relations within institutions. A collective bibliography closes the publication and brings together resources gathered during the online school and augmented by the speakers, participants, organisers, and tutors.

The book consists of texts in three languages: Arabic, English and French. It was co-published with Archive Books and distributed for free through Manifesta’s website and by project partners such as Atelier de l’Observatoire in Casablanca and Art Rue in Tunis as well as a network of European bookstores.
Every edition of Manifesta creates a synergy between the main programme of the biennial and so-called “collateral events”. For its 13th edition in Marseille, this programme was entitled Les Parallèles du Sud and it took place during Manifesta 13 from the 28th of August until the 29th of November 2020. These collateral events aimed at highlighting the richness of the artistic and cultural regional scene and strengthening the links between the local ecosystem and external partners.

For Les Parallèles du Sud, 85 projects were selected from 1000 applications by a jury composed of Hedwig Fijen, director of Manifesta 13 Marseille; Colette Barbier, director of the Fondation d’entreprise Ricard; Alya Sebti, member of the Artistic Team of Manifesta 13 Traits d’union.s; and Marseille-based artist Michèle Sylvander. The programme began at the same time as Traits d’union.s, running from the 28th of August until the 29th of November 2020. It explored issues that were centred on one important question: can Marseille and its region be a source of inspiration for a renewed model of living together in a city influenced by several generations of migration?

Within the framework of Les Parallèles du Sud programme, international artists, curators, researchers, galleries, nonprofit organisations and institutions from across the globe worked together with regional actors. Manifesta 13 Marseille’s collateral programme welcomed 350 participants in total, including 200 visual artists, half of whom were based in the region.
“Culture is vital in the Région Sud. In our South that is full of light, the fine arts and the visual arts have always held a special place. With its programme Les Parallèles du Sud, Manifesta 13 has given magnificent visibility to the places and creators who are dedicated to art in our region, all year round.

The collateral programme of Manifesta 13, an essential component of the European Nomadic Biennial, which is happening in Marseille, has been renamed Les Parallèles du Sud because it promotes the artistic and cultural scene of the Région Sud. More than 80 projects have been selected in Embrun, Nice, Vallauris, Aix-en-Provence, Port de Bouc, Avignon, Marseille, Arles and Monaco, in very different spaces that highlight artistic forms that are always singular and unprecedented.

With Les Parallèles du Sud, Manifesta 13 Marseille offers incredible visibility to the creators and venues that bring art to life all year round on our territory or that resonate with it. Les Parallèles du Sud, which we will follow throughout this edition of Manifesta 13 Marseille, is an opportunity to make the region shine even more brightly. It will be a renewed edition in a world that never ceases to amaze us.”

RENAUD MUSELIER
President of the Région Provence-Alpes-Côte d'Azur

“By encouraging collaborations with the nonprofit art scene of Marseille, Les Parallèles du Sud programme has emerged as a platform for exchange and collective expression. Artistic expression is a factor of emancipation, and can thus allow each citizen to take
part in the emergence of a public voice, and to offer the community its point of view on
the world, its experiences, its imagination.”

**LA CLIQUE**
Architect collective and JUST, association of psychiatry and social work, Marseille.

“My request to Manifesta 13 Marseille was to not be portrayed as cliché and miserable. My desire was precisely to show people full of life, and that is what the artist Sara Sadik did for Les Archives Invisibles #4 at the Tiers QG. Being exhibited in the centre of the city, it gave a place to the Bassens neighbourhood in the history of this city. We use this opportunity to say: Hello, we’re here, we exist!”

**SCHÉHÉRAZADE BEN MESSAOUD**
President of Made in Bassens.

“SISSI club is an emerging art space that promotes the young cultural scene, especially focusing on Marseille and the South. To be part of Manifesta 13 meant taking up the challenge of making this artistic richness visible, in an equal manner in regard to established practices.”

**ANNE VIMEUX & ELISE POITEVIN**
Founders of SISSI Club

“Artists open up worlds and invite us to look at our society differently. Manifesta 13 Marseille revealed the fabulous power of Culture to work with the commons, to generate spaces where experience and knowledge can be shared from a territory that includes an exceptional diversity. It was an opportunity to celebrate every encounter, every link newly woven, and the singularity of every citizen’s experience of art, no matter their point of entrance or familiarity with contemporary creation.”

**CÉLINE KOPP**
Director of Triangle —Astérides
Workshop for Corps étrangers, femmes de Belsunce, 2020 Photo Ilana

Compagnie Rara Woulib, Moun Fou, 2020. Live performance produced by Le Festival de Marseille at Belle de mai neighbourhood. Photo VOST COLLECTIF

Ymane Fakhir, As We Go Along, 2020 at Le 33, Mécènes du Sud Aix-Marseille ©Jeanchristophe Lett
Installation view of the exhibition “Allochronotopie” at La Compagnie. Photo VOST COLLECTIF / Manifesta 13 Marseille.

Pamparigoust. Photo Grégoire Édouard.


Marie Ilse Bourlanges and Elena Khurtova, *Displace*, 2020. Performance at 3bisf — Lieu d’arts contemporains. Photo Jean-Christophe Letr/Manifesta 13 Marseille
Installation view of the exhibition “Sur Pierres Brûlantes”, produced by Triangle — Astérides. Photo Aurélien Mole

1. PRODUCER: PEUPLE ET CULTURE MARSEILLE
   - Project title: 65 rue d’Aubagne
   - Venue: Coco Velten
   - Participants: Annika Erichsen, Mehdi Ahoudig

2. LA COMPAGNIE, LIEU DE CRÉATION
   - Allochronotopie
   - Arina Essipowitsch, Victor (M)oral Del Rivera

3. FRAEME
   - Avec le vent...
   - Estaque, FRAC
   - Nico Dockx & Jan Mast, Alexis Gautier, Cari Gonzalez-Casanova, Heide Hinrichs, Karl Holmqvist, Ann Veronica Janssens, Koo Jeong A, Zak Kyes & Hans Ulrich Obrist, Pat McCarthy, Jonas Mekas, Philip Metten, Maurizio Nannucci (tbc), Ouragan, Anri Sala, Rirkrit Tiravanija, Luca Vitone

4. CENTRE PHOTOGRAPHIQUE MARSEILLE—LES ATELIERS DE L’IMAGE
   - Des Architecture(s)
   - Valérie Jouve

5. LES CAPUCINS, CENTRE D’ART CONTEMPORAIN
   - D’ailleurs, la vie ici—D’ici, la vie ailleurs
   - Galerie Où & Les Capucins
   - David De Tscharner, Ilo Burgard, Yoan Sorin

6. MARSEILLE WITH US
   - Disobey Orders, Save the Artists
   - American Gallery
   - Driss Aroussi, Gilles Barbier, Pascal Convert, Monique Deregibus, Gethan & Myles with Nestor Siré, Shanka Hyland, Naomie Kremer, Catherine Melin, Yazid Oulab, Michel Pastore and Musiques Interdites, Christian Sebille, Jacques Villeglé, Stéphane Zagdanski, Gérard Traquandi, Karine Rougier, Claire
Dantzer, Sara Fiaschi, Jérémie Delhome, Mayura Torii, Julie Dawid

7. **BELSUNCE PROJECTS & GALERIE SANS TITRE (2016)**
   *Head Above Water*
   Belsunce Projects
   Hamish Pearch

8. **FURIOSA**
   *I’m a private person, I’m a public mind*
   furiosa studio
   Hal Fischer, Mélanie Matranga

9. **THE (HE)ART FOR (HE)ART PROGRAM**
   *Infinite Village*
   Espace Jouennne

10. **SWITCH ON PAPER**
    *Les artistes refont le monde*
    Publication www.switchonpaper.com

11. **FRAEME**
    *Les Suds d’Art-o-Rama*
    Friche Belle de Mai
    Davide Bertocchi, Tiago de Abreu Pinto, Cédric Aurelle, Benjamin Valenza, Flore Saunois, Julien Bourgain, Louise Mervelet, Nepheli Barbas

12. **GALERIE ART-CADE, GALERIE DES GRANDS BAINS DOUCHES DE LA PLAINE, COLLECTIVE, LES BEAUX-ARTS DE MARSEILLE ET MÈCÈNES DU SUD**
    *Liminal*
    Galerie Art-Cade, galerie des grands bains douches de la Plaine
    Kevin Cardesa et Aurélien Meimaris, Flore Saunois, Tzu Chun Ku

13. **ASSOCIATION POUR LA CÎTE DES ARTS DE LA RUE NORIA, machinerie poétique et sonore**
    *Cité des arts de la rue*
    Alain Arraez, Matthieu Audejean (Sud side), Christophe Modica

14. **DRAWING ROOM ET PRODUZENTENGALERIE HAMBURG**
    *Odyssey—an Exile Collage*
    Centre photographique Marseille
    Maya Schweizer, Olaf Metzel

15. **PALAMA**
    *Refuge*
    43°22'47.4"N 5°26'07.6"E
    Stephane Barbier Bouvet, Allison Katz, Camilla Wills, Boy Vereecken

16. **CENTRE D’ART FERNAND LEGER & VOYONS VOIR**
    *Persévérance*
    Bassin de J4, Maison du Projet Forlane 6 Studio (Hortense le Calvez & Matthieu Goussin)

17. **PRISHTINA- MARSEILLE**
    *Ville Blanche*
    Stéphanie Rizaj and Marvin Kanas

18. **LES TÊTES DE L’ART**
    *Relai*
    Immeuble Bel Horizon
    Performance collective and Cyril Jarretion

19. **BAL BUREAU**
    *Roots to Routes*
    93 rue de la République
Lina Lapelytė, Maarja Tõnisson, Dovydas Strimaitys, Maarja Nuut & Ruum, Kadi Adrikorn, Claudia Lepik, Evita Vasilijeva, Antoine Nessi, Anastasia Sosunova
Daria Melnikova at Salon du Salon
Anne-Sophie Turion at La Valentine
Emilija Skarnulytė, Katriņa Neiburga, Ieva Epnere, Eglė Budvytytė, Anastasia Sosunova, Ingel Vaikla, Kristina Norman at Cité Radieuse

20. COCO VELTEN  
Scenes of the World  
Johann Arens — Diaspore, Andrea Moreno, Matteo Demaria, Radio Bernard, VVFA, Lea Collet & Swan L’haoua, Theo Turpin, Marleen Boscher, Charles Pryor, Sara Rodrigues, Lou Atessa and Choc Ly Tan, Dance for Plant

21. EUPHONIA ET RADIO GRENOUILLE  
Sonographie marseillaise  
www.radiogrenouille.com  
Nicolas Floc’h, Grégoire Lauvin et Peter Sinclair, Olivier Nattes et Roland Bellier, Abraham Poincheval, Caroline Boë, Lucia di Loria, Amandine Gasc, des chercheurs de l’Institut Méditerranéen d’Océanologie, Nicole et Marcel Bonfils, Gilles Panzani, Michel Goury, Serge Ximenes, Jean-Pierre Joncheray, Nathalie Huet, Xavier Corré

22. SISSI  
SPLIT WINDOW  
SISSI club  

23. CABANON VERTICAL  
Street Corner  
Espace Manifesta 13, 42 La Canebiere 13001

24. TRIANGLE—ASTÉRIDES  
Sur pierres brûlantes  
Friche Belle de Mai  

25. MUSÉE HUIS MARSEILLE  
The Third House Owner  
Galerie Zemma  
Chikako Watanabe

26. MAMAC- GALERIE CONTEMPORAINE  
Ursula Biemann. Savoir indigènes_ Fictions cosmologiques  
Mamac; Galerie Contemporaine, Nice  
Ursula Biemann

27. ÉCOLE DES BEAUX-ARTS DE MARSEILLE  
White Moutain College  
Friche Belle de Mai—Ateliers Triangle Astérides  
Alix Boillot, Angélique Buisson, Cécile Bouffard & Roxane Maillet & Barbara Quintin, Louise Deltrieux, Cynthia Lefebvre, Eva Medin, Simon Nicaise, Daniel Nicolaevsky Maria, Marie Ouazzani & Nicolas Carrier, Blaise Parmentier & Lina Schlageter, Sasha Pevak, Yassemecq et de jeunes artistes du territoire «les associé.e.s».

28. ATLANTIS LUMIERE  
Wilfrid Almendra “So much depends upon a red wheel barrow”  
Atlantis Lumièr  
Wilfried Almendra, the Winter Office

29. VOYONS VOIR, ART CONTEMPORAIN ET TERRITOIRE & DOUBLE V GALLERY  
WINTER A-GO-GO  
Chantier naval Borg  
Olivier Millagou
30. **CENTRE DES MONUMENTS NATIONAUX**  
Cénotaphe  
Abbaye de Montmajour — Centre des Monuments Nationaux  
Eva Jospin

31. **MUSÉES NATIONAUX DU 20ÈME SIÈCLE DES ALPES MARITIMES**  
Mon heure préférée est une heure de la nuit : Al Fahmah  
Musée national Pablo Picasso — La Guerre et la Paix, Vallauris  
Mounira Al Sohl

32. **INSTITUT FRANÇAIS DES PAYS BAS**  
Blue—Links  
Mucem

33. **IMÉRA**  
Dear Cell  
Espace Fernand Pouillon Campus Saint Charles Aix Marseille Université  
Regina Hübner

34. **KALSA ART DISTRICT**  
ARKAD  
Ecole des Beaux-Arts de Marseille  
Ateliée 85  
ARCHAOS–Pôle National Cirque

35. **IMAGE CLÉ**  
Déplacer l’horizon  
Centre photographique Marseille  
Driss Aroussi, Pauliina Salminen, Fleur Descaillot, Marjo Levlin, Sari Palosaari, Marko Lampisuo, Fatimazohra Serri, Mohamed Laouli, Khadija El Abyad

36. **VOITURE14 ET CONTEMPORAINES**  
Expanded Women  
Voiture 14

37. **EX SITU**  
La communauté qui vient  
Coco Velten  
Flora Bouteille, Basile Dinbergs, Michala Julinyova, Nastasia Meyrat, Nicolas Pesquier, Rudolf Samojej, Trapier Duporté, Victor Yudaev

38. **CINÉMAS DU SUD & TILT**  
La Constellation de la Rouguière  
 Cinéma La Baleine  
Dania Reymond

39. **BOA ET DU FESTIVAL LES RENCONTRES À L’ÉCHELLE**  
Les mariages arrangés  
Friche Belle de Mai  
Ali Zare Ghanatnowi, Sophie Cattani, Mohamad El Rashi, Sandrine Roche, Peshawa Mahmoud, Antoine Oppenheim, Pierre Aviat

40. **ATLAS**  
Levée d’encres : exploration des voix à traduire en méditerranée  
Ecole Nationale Supérieure de la Photographie  
Laura Brignon, Ursula Burger, Marta Cabanillas Resino, Camilla Diez, Adil Hadjami, Hod Halévy, Maria Matta, Hélène Melo, Lotfi Nia, Adrienne Orssaud

41. **VIDÉOCHRONIQUES—ESPACE D’ART CONTEMPORAIN**  
Magnetic North  
Vidéochroniques — Espace d’art contemporain  
Thomas Couderc, Pierre Daniel, Hélène Moreau, Boris Thiébaut

42. **AIX MARSEILLE UNIVERSITÉ**  
Symphonie du 7ème continent  
Opéra Municipal de Marseille  
Orchestre Symphonique Aix Marseille Université in collaboration with  
Ensemble Vocal AMU, groupe vocal ANTEQUIEM, DANSE’AMU la Cie

43. **CCN BALLET NATIONAL DE MARSEILLE DIRECTION (LA)HORDE**  
Universal Tongue  
CCN Ballet National de Marseille—Direction (LA)HORDE  
Anouk Kruithof
44. MÉCÈNES DU SUD AIX-MARSEILLE
As We Go Along
Le 33
Ymane Fakhir

45. FID MARSEILLE EN COLLABORATION AVEC LIEUX FICTIFS
Baumettes, notes pour un film
Montevideo
Sharon Lockhart

46. VERTICAL LOOPING (STAR)
Bureau des dépositions
FRAC
Ben Moussa Bangoura, Diakité Laye, Mamadou Aliou Diallo, Pathé Diallo, Mamadou Djoulédé Baldé, Mamy Kaba, Ousmane Kouyaté, Sarah Mekdjian, Marie Moreau, Saâ Raphael Moundekeno

47. HEAD-GENÈVE ET LA LIBRAIRIE IMBERNON
Cité Radieuse : Night Manifeste du Sud
Cité Radieuse
HEAD-Genève, Architecture d’intérieur, Javier F. Contreras, Roberto Zancan, José Maria Sanchez Garcia, Shizuka Saito, Bertrand Van Dorp, Melina Meyer, Tina Felix, Alain Van Garderen, Chiara Kocis

48. VERSANT SUD
D’ici et d’ailleurs : esthétiques et imaginaires créatifs africains
Bibliothèque l’Alcazar
Christine Eyene

49. ZOÈME, VIDÉODROME ET WILD PROJECT
EAUX D’ARTIFICE: La mauvaise réputation
Galerie Zoème
Geoffroy Mathieu

50. ESPACE À VENDRE
Eric Duyckaerts: funambule élémentaire
Espace A VENDRE, Nice

51. VILLA CASA DE VELASQUEZ, LA VILLA KUJOYAMA ET L’ACADÉMIE DE FRANCE À ROME—VILLA MEDICIS FESTIVAL ¡VIVA VILLA!
Collection Lambert, 8400 Avignon

52. CHÂTEAU DE SERVIÈRES, LA FABRIQUE, COLLECTION JOSÉE ET MARC GENSOLLEN MARSEILLE AND LOOP BARCELONA
Images Liées
Château de Servières
Marina Abramovic, Ivan Argote, Marcos Avila, Milena Bonilla, Mark Boullos, Dominique Castell, Jordi Colomer, Stefan Constantinescu, Nathalie Dijurberg, Caroline Duchatelet, Harun Farocki, Alexandre Gérard, Clarisse Hahn, Mona Hatoum, Harun Farocki, Hannah Hurtzig, Katia Kameli, Bouchra Khalili, Evangelia Kranioti, David Lamelas, Bruce Nauman, Joao Onofre, Hans Op de Beeck, Daniela Ortiz, Romain Rondet et Gabriele Salvia, Anri Sala, Moussa Sarr, Javier Téllez, Rona Yefman et Tanja Schlander

53. ZINC SECOND NATURE—CHRONIQUES BIENNALE DES IMAGINAIRES NUMÉRIQUES
Interne (L’augmentation des choses)
Esplanade du MUCEM
Grégory Chatonsky, Goliath Dyèvre
54. **OBSERVATOIRE PHOTOGRAPHIQUE DES PAYSAGES DEPUIS LE GR2013 ET LE BUREAU DES GUIDES INVENTAIRE**
Maison de l’Architecture et de la Ville PACA, Collective Exhibition

55. **LA STATION**
L’Effet Domino
Le 109, Nice
Thierry Lagalla, Werner Reiterer, Claudia Larcher, Pauline Brun, Paul Harrison & John Wood, Des Hughes, Karim Ghelloussi, Mounir Gouri, Luna, Claire Dantzer, JASA, Anna López Luna, Mark Požlep

56. **ZEF, SCÈNE NATIONALE DE MARSEILLE**
La loterie des désirs
Le Zef à Jardin
Ilaria Turba

57. **FESTIVAL DE MARSEILLE**
Moun Fou
Quartier Belle de Mai
Compagnie Rara Woulib

58. **CALLYPSO 36°21**
Out.of. the. Blue. Map
Coco Velten
Said Afifi, Randa Maroufi, Collectif Callyps36°21

59. **ÉCOLE DES BEAUX ARTS DE MARSEILLE**
Passages
École des Beaux-Arts de Marseille
Diplômé.e.s des Beaux-Arts de Marseille — art & design et Prix François Bret

60. **VILLA ARSON, CENTRE D’ART CONTEMPORAIN**
Slavs and Tatars
Villa Arson
Slavs and Tatars

61. **TELEMME**
Rue d’Alger
Institut Culturel Italien
Alessandra Ferrini, Nina Fischer & Maroan el Sani, Emma Grosbois, Agathe Rosa, Amina Menia, Muna Mussie, Mohammed Laouli

62. **SPRING-AGENCE D’ART CONTEMPORAIN**
Soft power
Hotel de Gallifet
Mali Arun, Amandine Guruceaga, Terencio Gonzalez, Shani Ha, Romain Langlois

63. **MUSÉES DE LA VILLE DE MARSEILLE**
Sortilèges au château
Château Borély Musée des Arts décoratifs, de la Faience et de la Mode Parc Borély
Annie Bascoul

64. **CENTRE CULTUREL SUISSE, INSTITUT KUNST—HGK FHNW, TBA21—ACADEMY ET ISTITUTO SVIZZERO**
The Sea, Sounds & Storytelling
La Criée Théâtre National de Marseille
Lena Maria Thüring, Ursula Biemann, Khadija von Zinnenburg Carroll, Julie Semoroz, Tomoko Sauvage, Maria Iorio et Raphaël Cuomo, Simone Frangipane

65. **THÉÂTRE DE L’ŒUVRE ET DE LA CIE DU PASSAGE**
93.13 Appel d’air.e
Belsunce’s neighbourhood

66. **SOUTHWAY STUDIO**
Anima Mundi
Abbaye de Saint Victor
Jean Marie Appriou, Korakrit
Arunanondchai, Bella Hunt & Dante Di Calce, Joanne Burke, Dewar & Gicquel, Andrew Humke, Jean Baptiste Janisset, Jordan Joévin, Jenna Käes, Emiliano Maggi, Matteo Nasini, Luigi Ontani, Jacopo Pagin, Sterling Ruby, Southway Studio, Gérard Traquandi, Ben Wolf Noam

67. **RIVES & CULTURES**
Collines en ville
Public space
Olivier Nattes, Rolland Bellier

68. **OSU INSTITUT PYTHÉAS, IMBE, PRISM ET LOCUS SONUS**
Des mondes au creux de l’oreille
Old Port
Thierry Botti, Amandine Gasc, Richard Kronland-Martinet, Grégoire Lauvin, Peter Sinclair

69. **3 BIS F—LIEU D’ARTS CONTEMPORAINS**
Displace
3 bis f—Lieu d’arts contemporains, Aix en Provence
Marie Ilse Bourlanges, Elena Khurtova

70. **FONDAITION BONOTTO, LE CIPM ET ALPHABEVILLE**
Giovanni Fontana. Epigenetic Poetry
Centre International de la poésie
Marseille Centre de la Vieille Charité
Giovanni Fontana

71. **MONTÉVIDÉO**
Les Belles idées reçues
La Canebière
Angel Vergara

72. **LES FEMMES DE BELSUNCE**
Galerie Le Pangolin and Ampil
Ilana Salama Ortar

73. **MUSÉE REGARDS DE PROVENCE**
Local Heroes: Marseille & Berlin
Musée Regards de Provence
1UP, Moses et Taps, Rap, Hams, Eliote, Skubb, Ymmot, Peter Klasen, R. Hains, Tôle, Villedé, A.R Penck, Georges Rousse, Maya Schweizer, Piotr Klemensiewcz, Manoela Medeiros, Miriam Jonas
Installation Richard Baquié, Jean-Louis Delbès

74. **PLANÈTE ÉMERGENCES**
Magiciens de la Ville Target, Second Vie,
Rencontres publiques
Boulevard Livon / Quai de Rive Neuve,
Place d’Arvieux, MUCEM 1 esplanade du J4
Jean-Baptiste Sauvage, Germin Alias
IPIN, Yves Coppens

75. **LIBRAIRIE IMBERNON**
Marseille Drive
Cité Radieuse
Cristian Chironi

76. **FRAC PROVENCE ALPES CÔTE D’AZUR IN COLLABORATION WITH THE PARC NATIONAL DES CALANQUES, FONDATION CAMARGO AND INSTITUT PYTHÉAS**
Nicolas Floc’h, Paysages productifs
FRAC Provence Alpes Côte d’Azur
Nicolas Floc’h

77. **GMEM-CNCM-MARSEILLE**
ORLANDO, opéra du nouveau paradygme
Parc Henri Fabre — CCN Ballet National de Marseille-Direction (LA)HORDE
Horace Lundd, Julie Beauvais, eRikm, Meryll Ampe, Christophe Fellay

78. **BUREAU DES GUIDES DU GR2013 EN COLLABORATION AVEC LE DU GMEM-CNCM-MARSEILLE**
Pamparigoust, une exploration collective à la recherche de l’Etang de Berre
Étang de Berre
Christophe Modica, le Collectif SAFI, Geoffroy Mathieu, Christian Sébille, Camille Goujon, Maxime Paulet, Hélène Dattler, Francis Hallé, Nicolas Floch, Vinciane Despret, Marine Calmet and the researchers
79. **MONTÉVIDÉO & RADIO GRENOUILLE**  
*Radio Actoral*  
*Radio programme*

80. **MAISON R&C**  
*Real Utopias*  
Giulia Andreani, Yuval Avital, Francesco Arena, Jean Bedez, Elisabetta Benassi, Michele Ciacciofera, Jan Fabre, Maurizio Finotto, Giuseppe Gallo, Sophie Ko, Fabienne Merelle, ORLAN, Pietro Ruffo, Delphine Valli, Antonello Viola

81. **PARALÈLE-PÔLE DE PRODUCTION INTERNATIONALE POUR LES PRATIQUES ÉMERGENTES ET DES MUSÉES DE LA VILLE DE MARSEILLE**  
*Ruche- Hive, Abraham Poincheval*  
Musée de Marseille Centre de la Vieille Charité, Abraham Poincheval

82. **JUST ET DU COLLECTIF LA CLIQUE**  
*Speakers’ corner*  
Place du Refuge

83. **ENVOLT**  
*Spoiled Waters Spilled*  
CCN Ballet National de Marseille-Direction (LA)HORDE  
Minia Biabiany, Marjolijn Dijkman, Marianne Fahmy, Toril Johannessen, Valentina Karga, Jessika Khazrik, Anouk Kruithof, Rikke Luther, Elvia Teotski

84. **FONDATION VASARELY**  
*SUD-EST*  
Fondation Vasarely, Aix en Provence  
Carmelo Arden-Quin, Henryk Berlewi, Carlos Cruz-Diez, Martha Boto, Hugo Demarco, Horacio Garcia Rossi, Stefan Gierowski, Piotr Kowalski, István Nádler, Vera Molnar, Nicolas Schöffer, Jésus Rafael Soto, Victor Vasarely, Jan Ziemsky

85. **ARTPORT MAKING WAVES**  
*WE ARE OCEAN*  
Théâtre Sylvain and Station Marine d’Endoume  
Marc Johnson
During the first French lockdown in March 2020, Manifesta 13 Marseille commissioned Marseille-based collective VOST to realize a series of photographs revealing the reality of the city of Marseille during those challenging times. © VOST COLLECTIF / Manifesta 13 Marseille.

Press conference of Manifesta 13 Marseille at the J1 Hangar in August 2019 with the Marseille city’s founding partners.

Espace Manifesta, Manifesta 13 Marseille’s headquarters in the Canebière, most central street of Marseille

Marseille during the first French lockdown series. April 2020 © VOST COLLECTIF / Manifesta 13 Marseille

Marseille during the first French lockdown series. April 2020 © VOST COLLECTIF / Manifesta 13 Marseille

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Winy Maas during a workshop at the J1 Hangar in Marseille, 2019 © Hélène Bossy

Maquette realised by the the Marseille and Delft students during a workshop at the J1 Hangar in Marseille, 2019 © Hélène Bossy

Crazy ideas extracted from the Grand Puzzle for Le Tour de Tous les Possibles workshops, 2020 ©Manifesta 13 Marseille

Le Tour de Tous les Possibles citizen workshop, 2020 ©Manifesta 13 Marseille

Les Baumettes welcomed one of Le Tour de Tous les Possibles citizens workshops

Les Baumettes welcomed one of Le Tour de Tous les Possibles citizens workshops

La Culture se déplace, an idea from a citizen participating in Le Tour de Tous les Possibles workshop, 2020 © Manifesta 13 Marseille

La solidarité n’est pas un délit, an idea from a citizen participating in Le Tour de Tous les Possibles workshop, 2020 © Manifesta 13 Marseille

La Vert Route, an idea from a citizen participating in Le Tour de Tous les Possibles workshop, 2020 © Manifesta 13 Marseille

Marseille Vert, an idea from a citizen participating in Le Tour de Tous les Possibles workshop, 2020 © Manifesta 13 Marseille

Zero Voiture, an idea from a citizen participating in Le Tour de Tous les Possibles workshop, 2020 © Manifesta 13 Marseille

Patron’s breakfast with a presentation of Manifesta by its director Hedwig Fijen, 2019 © Manifesta 13 Marseille
P. 62–63
View of the Tiers QG, headquarters of the Education and Mediation programme “Le Tiers Programme”, 2020 © VOST COLLECTIF / Manifesta 13 Marseille

P. 65
Manifesta 13 Marseille Tote bags and deckchairs, 2020 © Manifesta 13 Marseille

P. 74–75
Manifesta 13 Marseille outdoor communication throughout the city of Marseille, 2020 © Manifesta 13 Marseille

P. 81
Compagnie Rara Woulib, Moun Fou, 2020. Live performance produced by Le Festival de Marseille at Belle de mai neighbourhood. © VOST COLLECTIF / Manifesta 13 Marseille

P. 84–85
Avec le vent, 2020. Performance on sea produced by Fræme/Art-o-rama. © VOST COLLECTIF / Manifesta 13 Marseille

P. 102–103
Jean-Baptiste Sauvage, Target, 2020. Installation view of the painting in the public space as part of the project Les Magiciens de la Ville. © Stéphane Aboudaram

P. 116
Marseille during the first French lockdown series. April 2020 © VOST COLLECTIF / Manifesta 13 Marseille
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