INITIATING PUBLIC PARTNERS

DEPARTEMENT BOUCHES DU RHONE

PRÉFET DE LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR

VILLE DE MARSEILLE
Proposed by the Education team of Manifesta 13, *Le Tiers Programme (The Third Programme)* was a mediation initiative between the externally curated programme *Traits d’union.s* and the citizens of Marseille. The programme included a set of interrelated research projects that were born out of encounters with a variety of local actors, ranging from inhabitants to artists, that delved into the histories and present realities of the city.

*Le Tiers Programme* was based on three key projects: *Invisible Archives, GROUP-THINK* and *Al Moutawassit: cultural mediation as meeting point*. The programme also offered mediation in the main biennial venues. *The Invisible Archives* and *GROUP-THINK* were presented to public during the biennial.

At the core of the programme is the notion of giving voice to the unheard, and making space for the multiple histories and unrepresented narratives of the city’s common heritage, giving an insight into what Marseille is today and where its complexities come from. It studied remarkable histories of local resistance and community cooperation across the city, and investigated “universal” cultural canons, in which not everybody recognises themselves. It exercised new forms of community care and citizenship education and tried to look at mediation as an instrument for decenring knowledge production. *Le Tiers Programme* had its own timeline in relation to the main curatorial programme, beginning one year before the opening of Manifesta 13 Marseille and concluding after the biennial closed its doors. It left the institutional categories and disciplinary divisions behind, bringing together projects that were educational, curatorial, research-based, narrative, artistic and accessible to a broad public.
TEAM
Yana Klichuk
Head of Education & Learning
Joana Monbaron
Education & Learning Coordinator
Primavera Gomes Caldas
Education & Learning Assistant
Maëva Ngabou
Tiers QG Manager

Tiers QG Welcome Team:
Armelle Ambroggi
Fatima Djambae
Bachir Hassan
Amna Guenzou

Hélène Bigot
Mediation & Group Booking Assistant

Mediators:
Lisa Birgand
Héloïse Charital
Amélie Laval
Marie-Rose Frigière
Manon Frugier
Renata Pires Sola
Invisible Archives was a sequence of eight exhibitions and public programmes which explored the genealogies and non-institutional memories of civil initiatives of Marseille, in the context of Manifesta 13.

The project used the framework of the biennial to introduce a third perspective in order to nourish discussions on the building of symbolic and imaginary representations of Marseille and the actions that create its multiple realities. Invisible Archives represented selected histories of resilience and community synergies originated and located in particular areas of Marseille. Challenging the city’s “mainstream” discourses, these genealogies were re-narrated by an invited artist or a collective. They inhabited a Manifesta 13 dedicated space, the Tiers QG, in a sequence of eight exhibitions and public programmes which took place over a year, from December 2019 to October 2020. Each exhibition lasted from 4 to 6 weeks and the space welcomed 4,878 visitors in total. Selected archives were used as starting points for artistic reflection and to create exhibitions. The public programme took place around these exhibitions, activating archives and reflecting on the civic ecosystems of Marseille, as well as linking them with international initiatives and practices.

Invisible Archives aimed to reactivate histories and stories through providing artistic perspectives, in the form of a dialogue, and claiming the recognition of extraordinary examples of citizen initiatives in Marseille as a common heritage which are often invisible and ignored by institutions. The archives selected in the project represent only part of the rich history and the remarkable practices of associations and civil initiatives in Marseille.

The consecutive exhibitions of the Invisible Archives programme were presented at the headquarters of Manifesta 13 Tiers Programme — Tiers QG, a former snack adjoining student lodgings in the Belsunce neighbourhood. It was important to find a
non-institutional space for the *Invisible Archives* that would allow the curatorial team to build relationships with the diverse communities living in the neighbourhood: craftsmen, business owners, schools, associations and neighbours. *Tiers QG* had an exhibition space, a meeting area with a kitchen and garden, as well as the team room, storage space and bathroom facilities. The meeting space has often been used independently by associations and the garden hosted numerous social gatherings. The welcoming team of *Tiers QG* did a great work in co-creating the identity of the space, its functioning and its programme, that went far beyond the *Invisible Archives* project.

The complex transformation of the space was carried out by the students of the Ecole Supérieure d’Art et de Design Marseille-Méditerranée (ESADMM — College of Art and Design) under the guidance of Cookies, a design and architecture studio based in Rotterdam, the Netherlands.

The *Tiers Programme* and its dedicated space, the *Tiers QG*, are now one of the projects that are continuing under the name *Twali*.

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**INVISIBLE ARCHIVES PARTICIPANTS:**

**ARCHIVE 1**
Ali Timizar and the CIQ and ACAM of Belsunce
Artist: Olivier Hilaire (Marseille)

**ARCHIVE 2**
Les Excursionnistes Marseillais
Artists: gethan&mymyes (Marseille)

**ARCHIVE 3**
Hôtel du Nord
Artist: Mohamed Fariji (Casablanca)

**ARCHIVE 4**
M.A.D.E in Bassens
Artist: Sara Sadik (Marseille)

**ARCHIVE 5**
Founders of Un Centre Ville Pour Tous
Artist: Martine Derain (Marseille)

**ARCHIVE 6**
B-Vice Sound Musical School
Artists: Famoudou Don Moye and Eva Doumbia (Marseille)

**ARCHIVE 7**
Mémoire des Sexualités
Artists: V & Hugues Jourdain (Nantes/Paris)

**ARCHIVE 8**
Film Flamme – Polygone Etoilé
Artist: Olivier Derousseau (Lille)
“Originally developed as a part of the Invisible Archives project, it was conceptualised in its early stages as a place that shouldn’t be dedicated only to seeing exhibitions, but also a place people would enjoy staying in, discussing what they saw with associations and artists or even work.

It was my strong belief that if you want people, anyone, to feel welcome in a space, then you’ve already failed if the space is identified first as an “art space.” Maybe it’s a radical view, but I understand deeply how difficult it can be to feel entitled to enter an art space, and how alien(ating) some of the required behaviour can be.

Looking back at 2020, we had numerous struggles caused by Covid-19 such as lockdown, post-lockdown phases and the closing of restaurants and cafés. This emptied the neighbouring streets, and made it impossible to develop new activities inside or outside Tiers QG. It also placed limitations on the number of people who could come, and forced the venue to keep reinventing the protocol for events each month.

Despite that, I have a sense of pride as the content of Invisible Archives was important to share and we did. Regardless of age, gender and culture practices, we were able, once a person was inside Tiers QG, to captivate their attention and tell a story of the city.

Even better, it was a “safe space”, where people could also express their own view on the city affairs of course, but also how they could relate the story with their own practice, their own experience maybe in another country.

They were also comfortable enough to tackle with us issues on gender equality and post-colonialism or simply share their optimism despite living in the streets...
That incredible amount of bienveillance — or benevolence — on the part of Tiers QG visitors never ceased to amaze and motivate me until the very last day of its public opening.

MAÉVA NGABOU
about the Manifesta 13 Tiers QG

“When you came up with the Invisible Archives project and the list of organisations, I thought to myself that it was absolutely wonderful. For me it’s exactly the power of Marseille, the associations that you invited. It is the power of the people of Marseille, it is the power of those who are precisely underestimated, it is the power of the inhabitants quite simply that often leaves us with hope.”

MARTINE DERAIN
Artist of the Invisible Archive #5

“Honestly, I feel pretty good in my place, and it’s great to know this story from those who have been part of it for all these years. That’s what’s great about Manifesta, it’s that you don’t do it for us, it’s we who also come up with things to tell our own story.”

SOLY MBAE
Co-founder of Sound Musical School B.VICE, Invisible Archive #6
Performance by V. Jourdain and Hugues Jourdain as part of the exhibition "Invisible Archive #7: No Past No Future" at Tiers QG, August 2020 ©VOST COLLECTIF / Manifesta 13 Marseille
TWALI

After almost a year and a half developing the Invisible Archives project and the Tiers programme headquarters, having the opportunity to bring the former education and mediation team’s intentions further together with the community is a real thrill. Twali is not only a continuation of the biennial, it also represents the will of several members of Belsunce’s community to build a sustainable cultural space addressing the neighborhood needs and realities. A space to bring inhabitants, neighbours, stakeholders and audiences together to explore and reflect on the different narratives coexisting in the neighborhood. A space where the citizens, inhabitants and audiences are at the core of the knowledge production process. Partly based on the Invisible Archives process, Twali’s programme will be built around citizens and guest researchers working together on exhibitions, workshops and events all through the year, trying to never forget that sometimes sharing a simple cup of coffee is the answer.

PRIMAVERA GOMES CALDAS
M13 Education and Mediation Assistant
GROUP-THINK is a Manifesta project that sought to expand the formal Manifesta 13 Marseille education programme at schools by implementing training techniques in nonviolent civil protest, first aid and collective intelligence skills. The project introduced a series of exercises that simulate crowd movements and fosters awareness of the capacity to act in solidarity and collective action for global justice. These exercises were cowritten and tested by Danish artist Stine Marie Jacobsen and circus artists from the project’s partner, Archaos, in close collaboration with 80 Marseille school students.

The project evolved after meetings between the artist and teachers as well as students and professionals of formal and non-formal education in Marseille. These conversations inspired Jacobsen to explore the potential of citizenship education in a moment of multiple student mobilisations in Marseille and the world, and to look at the tools the national education system provides younger citizens to face individual, social and environmental complexities.

The project resulted in a film that was screened in a cabin on the rooftop of Coco Velten and in a handbook that has been distributed among 102 local schools and is available for sale. The pandemic had a huge impact on the integration of the project in schools, but with the support of teachers who were keen to continue to organise extra-curricular activities for students, the mediators managed to carry out 40 GROUP-THINK workshops for a total of 369 students and educators, as well as 3 group teachers trainings. Stine Marie Jacobsen is now also successfully developing this project in several other countries.

**PARTNERS**
La DAAC Académie Aix-Marseille, Archaos Pole National Cirque

**PARTNER SCHOOLS**
Stine Marie Jacobsen, Group-Think, installation view on Coco Velten’s rooftop, 2020 ©VOST COLLECTIF / Manifesta 13 Marseille

GROUP-THINK publication, 2020 ©Manifesta 13 Marseille

EDUCATION AND MEDIATION
GROUP-THINK’s workshop in school by Stine Marie Jacobsen © Aurélien Meimaris / Manifesta 13 Marseille
Al Moutawassit: cultural mediation as a meeting point is a project born from the shared desire to consider the potential of critical pedagogy in the transformation of artistic practices, cultural mediation, curating and teaching on both shores of the Mediterranean. It aimed to initiate a process of mutual enrichment through the theoretical and practical exchange of know-hows.

Derived from conversations between the Education and Learning team of the thirteenth edition of the European Nomadic Biennial Manifesta in Marseille, the team of the Atelier de l’Observatoire in Casablanca, and the team of L’Art Rue in Tunis, the format of Al Moutawassit: cultural mediation as a meeting point became an autumn school for young professionals in the fields of contemporary art, formal education, research and social action residing and working in Algeria, France, Morocco and Tunisia. The participants were invited to consider various aspects of the theory and practice of mediation: the decentring of knowledge and decolonial thinking; community and territory-based mediation (participation and collaboration); questioning methodologies; institutional analysis and power relations (economy of mediation and working conditions).

The COVID-19 health crisis affected all the project’s partners and made it impossible to organise a school exchange programme as initially planned. It was therefore decided to adapt the format of the project: the 21 participants selected were invited to carry out fieldwork in small groups in their respective local contexts. This research was followed by an intensive online training in which participants shared their resources and the conclusions accumulated during the field trips and supplemented by a more theoretical training proposed by various speakers. These interactions between theory and practice resulted in a cumulative publication available online, but also in paper format.

https://manifesta.org/network/al-moutawassit-cultural-mediation-as-a-meeting-point/

PARTICIPANTS
Riad Hamed Abdelouahab, Youssef Al Idrissi, Houmi Amaterrahman, Fatine Arafati, Lina Ayoub, Kaouther Benlakhdar, Houari Bouchenak, Solène Bourezma, Louise Dib, Othmane El-Aabsi, Manon Frugier, Abir Gasmi, Lorena Hernandez, Salma Kossemtini, Aroua Labadi, Constance Léon, Camille Lévy, Aida Omary, Mirl Redmann, Yasmine Yaker, Youssef Zaoui

SPEAKERS
Ali Saidane, Amina Menia, Christine Breton, El Mehdi Azdem, Fatma Kilani, Françoise Vergès, Hildegard De Vuyst, Irène Pereira, Kaoutar Chaqchaq, Maria Daif, Mariam Elnozahy, Mohammed Laouli, Mustapha Benfodil, Pascal Lebrun-Cordier, Rachida Triki, Youssef Elfoutouhi

TUTORS
Abdeslam Ziou Ziou, Beya Othmani, Dalila Mahdjoub, Elsa Despiney
This Manifesta 13 programme was conceptualised and implemented in collaboration with a team of six mediators who were brought together through an open call. It included tours and workshops at the main biennial venues and virtual visits (during the Covid-19 lockdown). The mediation programme was significantly affected by the pandemic. Group tours were substituted with “flying mediations”, allowing mediators to engage with individual visitors at the biennial venues. Weekly Family Day workshops, focused on different biennial artworks, could still take place outdoors at Parc Longchamp after the anticipated closing of the biennial.

Manifesta 13’s externally curated programme Traits d’union.s worked with, within, and across Marseille’s public cultural institutions, activating the possibilities that these institutions still hold and investigating the role they could play in the future in a more open urban, social and cultural context.

The tours of Manifesta 13 in Marseille offered a critical perspective on how cultural institutions function as sites of knowledge production and representational power. The mediators guided the visitors through the Manifesta 13 projects placed within museum collections, together deconstructing dominant storylines and searching for unrepresented narratives. Predominantly, institutions and the artistic team arrange storylines and plots, suggesting to audiences how to relate to the past and sketching possible scenarios for the future. They play a major role in the construction of cultural canons, but do we all recognise ourselves in these canons? Which stories and whose names have we forgotten or did we not find important enough to remember? And if so, for which reasons?

Despite the constant uncertainty and changing of the health restrictions, the mediation team was still able to organise tours to 1,829 participants in total.
Family Days Mediation programme at Park Longchamp, 2020 ©VOST COLLECTIF / Manifesta 13 Marseille
Mediation tour at the Maison Grobet-Labadié, 2020 ©Manifesta 13 Marseille.
QUOTES FROM THE MEDIATORS

“The main challenge is to explain without explaining, what I mean by that is that my own goal during my tours was to show to people that there is no right or wrong answers, there are different layers when reading a project. However, most of the visitors consider the mediator as the person giving them the legitimate discourse. Then it’s important to be able to show that no person is more legitimate than anyone else. That everyone can have their own perspective on an artwork. Finally, Manifesta was for me a way to meet my fantastic colleagues who are the people who inspired me the most! We, now, as mediators, want to keep working together because this experience was too enriching to put an end to it.”

LISA BIRGAND

“What I learned from working as a mediator during Manifesta 13 is that you’re never really prepared for your audience’s “vibe”, if I can call it that. The various encounters with people made me improve my ability to listen and helped me to understand how to read the energy of the group, rather than giving a tightly-prepared lecture. I think the training for this was a good test, in order to learn ‘strategies’ sort of, but also in order to be okay with the fact that you don’t know everything but rather that you have the opportunity with tours to create forms of collective learning, sharing.”

HÉLOÏSE CHARITAL

“My colleagues and I built a very special team of people who managed to co-create a safe space in which we could express our feelings, share our experiences and support each other in every possible way. I am very grateful, for it allowed us to grow as a team and personally. Key elements to this were our willingness to share vulnerabilities without being judged and our capacity to listen and to tend to each other’s needs. In short empathy, care and solidarity.”

MANON FRUGIER

“The fact that each of us came from different backgrounds greatly enriched the experience. We brought what we had in us too, our culture and our way of seeing the world. Mediation is, therefore, a tool for exchanges and meetings. I warmly congratulate the team that selected us because the team of mediators for this edition was exceptional.”

RENATA PIRES SOLA
Dollhouse view of the Tiers QG for the Virtual tours organised during the second French lockdown in October 2020 © Manifesta 13 Marseille
Learning from the experience of the previous editions of Manifesta where there was a lack of visibility and public access to the long-term education programmes, the education team of Manifesta 13 Marseille proposed to re-position the education programme within the biennial by creating a specific identity, opening up physical spaces and developing public programmes at the intersection of education, curation, artistic production and research. Naming the education and mediation programme *Le Tiers Programme* allowed us to overcome disciplinary categories and preconceptions about what the education and mediation practices could be. Opening Tiers QG to the public nine months prior to the biennial opening helped us to build relationships with the neighbourhood and people in the city and gave us the chance to do so before the breakout of the pandemic.

While Manifesta 13’s externally curated programme *Traits d’union.s* worked within the museums and public institutions of Marseille, *Le Tiers Programme* departed from the non-institutional landscape and histories of the city. Public museums create storylines, reconstruct our past and represent our culture. Cultural institutions not only suggest what culture is, but also what it is supposed to mean to us. The same thing happens in formal education, the national curriculum is written by a particular group of people from their own perspective but is supposed to be universal. The question raised in *Le Tiers Programme* was: How come that so many people don’t recognise themselves in these “universal” curricular, history and cultural canons? Whose voices and knowledge did not make it into the institutions or were not recognised by them? Both the mediation programme and the three education projects proposed multiple answers to these questions.

Reflecting on the global impact of Covid-19 on cultural organisations, education programmes and educators have been hardest hit, as social distancing made their work impossible. Well before the opening of Manifesta 13 Marseille, several petitions to support education and visitor service workers have been circulating internationally. Maintaining the contract agreements with the mediators as a priority, the team diverted the mediation programme from group tours to on-site mediation, online visits and *GROUP-THINK* workshops in social centres and schools. The workshops focussed on the collective body; care and nonviolent civil protest, which turned out to be especially relevant during those times. The overall number of participants in the programme was naturally low, however it enabled the team to finally dedicate enough time to smaller groups of people and individuals. The feedback received from the participants was overwhelmingly positive.

Over a year after the closing of the biennial, it is encouraging to see that the *GROUP-THINK* workshops are taking place in Marseille, Paris, St Petersburg and Tirana, the *Al Moutawassit* publication has been sent to the international distributors and the former Tiers QG has been reopened in Belsunce by Manifesta 13 collaborators and team members under the name TWALI. It hosts a social kitchen, a concert space with a garden, a library, a co-working space and a small exhibition space. Its first exhibition will be *Invisible Archive 8*, which was shut down early during Manifesta 13 due to the lockdown. For the first time, we managed to budget enough financial resources to support the further development of local initiatives that grew out of the education programme during Manifesta 13 Marseille.
Dollhouse view of the Musée des Beaux-arts for the Virtual tours organised during the second French lockdown in October 2020

Opening of Tiers QG, 2019 ©VOST COLLECTIF / Manifesta 13 Marseille
THANK YOU LIST

Name Surname
Maaïe Abou Ghali
Nouriadne Abouakil
Léa Abouissi
Céline Addoum
Justine Agassant
Isabelle Allaud
Beatriz Albarran Gomez
Marie-Christine André
Christophe Apprill
Max Armanjoud
Annabel Arnaud
Céline Arnold
Azzah Atnawii
Claire Astier
Marie Aubert
Elise Avril
Sophie Bagioni
Florence Ballongue
Cécile Barbarin
Thérèse Basse
Emilie Batut
Caroline Baujard
Albarran Gomez Beatriz
David Ben Haim
Shéhérazade Ben Messaooud
William Benedetto
Fatihah Benhamahoum
Nicola Bergamaschi
Ana Bernard
Aurélie Berthaut
Céline Berthoumieux
Marie Biet
Amélie Bigard
Lisa Birgand
Félix Blanc
Muriel Blasco
Muriel Blasco
Mohammed Boina
Marie Bonafos
Julie Bonnauq
Séverine Borea
René Borrvey
Emmanuelle Borsoni
Thierry Botti
Christine Bouafio
Foud Boucouchcha
Jamila Bougananmi
Nadia and Emilie Bouissehak et Rossi
Amel Bour
Géraldine Bousquet
Kairim Boussalem
Guyliane Bouvi-Y-Thabovery
Ninon Bozetto
Gregory Brandizi
Christine Breton
Marie Brines
Emma Cabal
Yolaine Callier
Delphine Camolli
Veronique Campigl
Zoé Carle
Daniel Carrière
Isalyne Cassant
Laurence Cavieux
Isabelle Ceresola
Samia Chabani
Martin Chabert
Renaud Chantinaire
Olivier Chapus
Hélène Charital
Annabelle Chauvet
Cécilia Chemel
Julien Chesnel
Ghislaine Chevillotte
Etienne Chomarat
Véronique Collard Bovy
Lou Colombani
Nathalie Commandé
Lucie Constantini
Geoffrey Couston
Guillaume Cazorla
Stéphane Grandal
Gregory Daire
Séverine Dardel
Pierrette and Jean Jacques Dardo
Bertrand Davenel
Sophie De Castelbajac
Christian De Leusse
Julie De Muer
Nicolas Debade
Nicolas Dechare
Agnes Dechy
Judith Detall
Philippe Delhaustermazen
Noelle Delcroix
Marie Delouze
Mondlon Delphine
Paquerette Demotes-Mainard
John Deneuve
Fabrice Denise
Martine Derain
Jules Desgouttes
Sophie Deshayes
Nicolas Détrie
Perine Détrie
Annick Devaux
Mamady Diakaby
Sandie Dilvar
Laurence Donnay
André Donzel
Nicolas Dupont
Alma El Bajnouni
Perroux Elise
Gastaudini Emmanuel
Frédérique Enrizialgo
Juliette Esplé
Olivier Estran
Alice Fabbri
Maissa Falha
Emanuelle Farey
Miguel Fernandez
Alexandre Field
Agnes Fiorito
Laure Flores
Florent Fresneau
Marie-Rose Frigere
Manon Frugier
Guillaume Galvan
Khadija Gomaleddyn
Maria Gasche
Emmanuelle Gastauidi
Flore Gautmier
Franck Gebellin
Léa Georges
Luc Georget
gethandymyes
Eric Giraud
Maxime Glat-Baychon
Camille Gomes
Christine Gorce
Sophie Goss-Bader
Mathieu Gourbye
Anne-Claude Goustiaux
Andrew Graham
Thomas Grandjean
Mikael Granier
Justine Grés-Manfield
Laurent-Xavier Grima
Bastien Gueriot
Jean Guilhon
Maxime Guittot
Hoijaniss Hakim
Sylvie Hermont
Matthieu Herremans
Bruno Herrmann
Olivier Hilaire
Hakim Hoijaniss
Hôtel du nord
Amélie Huet
Abdelkader Ikerbene
Jocelyne Jourdain
Bruno Jourdan
Dorine Julien
Anysa Kapelusz
Ronan Kerdeux
Paolo Khan
Sam Khebiz
Lilanne Khouri
Cécile Kohan
Céline Kopp
Julie Kretschmar
Carina Kurta
Michela Lacarenza
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Claire Lasolle
Amélie Laval
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