MANIFESTA 13 MARSEILLE
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONCEPT</td>
<td>6</td>
</tr>
<tr>
<td>PLOTS AND PARTICIPANTS</td>
<td>8</td>
</tr>
<tr>
<td>QUOTES</td>
<td>12</td>
</tr>
<tr>
<td>VENUES</td>
<td>14</td>
</tr>
<tr>
<td>PUBLIC PROGRAMME</td>
<td>22</td>
</tr>
<tr>
<td>NEW COMMISSIONS</td>
<td>38</td>
</tr>
</tbody>
</table>
VENUES, PROJECTS, PROGRAMMES AND NEW COMMISSIONS

PALAIS LONGCHAMP

MUSÉE GROBET-LABADIE

LE CONSERVATOIRE

MUSÉE CANTINI

ESPACE MANIFESTA 13
By taking the Condicio Marseillaise as its starting point, Manifesta 13 Marseille set relationships into play between its local and international participants. Though Marseille’s conditions are truly special, they also relate to similar conditions elsewhere in the world. Consider the housing crisis, the ecological crisis, prevailing social inequalities or indeed the pandemic that connected us all. If Manifesta 12 Palermo had spoken about cultivating co-existence, then Manifesta 13 Marseille asked: How can we not only co-exist, but actually come together, create new forms of solidarity, a new sense of community?

At a time when social and political institutions were being tested and contested often from the different sides of the political spectrum, Manifesta 13 Marseille infused existing institutions with different voices, temporarily expanding their narratives outwards and inwards, activating the possibilities that these institutions might still hold, leaving them more permeable, maybe more vulnerable and better equipped to speak to some of the challenges of our current predicament.

- Traits d’union.s translates as a hyphen: as a mark linking two elements, bringing together two different words without assimilating them into one.
- Traits d’union.s is a form of coming together.
- Traits d’union.s allies within differences: languages, stories and spaces that allow for forms of deviance and discrepancy.
- Traits d’union.s goes beyond the centrality of the human subject, instigating new forms of care and responsibility.
- Traits d’union.s is many and has many identities.
- Traits d’union.s is Us not I.
Tuan Andrew Nguyen, *Crimes of Solidarity*, 2020 ©VOST COLLECTIF / Manifesta 13 Marseille
In an age of mass migration caused by climate change, war, totalitarian regimes, genocide and gentrification, housing has become one of the major global challenges. For too many, it has become increasingly difficult to find a safe place to live, and virtually impossible to own a home. Yet having a home — or just a safe place — is the precondition for rehearsing new forms of communality, equality, care and indeed love.

In Marseille, the consequences of the global housing crisis are clear and present. Nonetheless, numerous local associations have been working toward better living conditions and increased rights for migrants in recent years. Thus, the idea of home is constantly being renegotiated at the crossroads between displacement and belonging.

Musée Grobet-Labadié is one of many historic bourgeois homes that were transformed into a museum in the hope of giving us a clearer idea of “our” social history. It is a powerful political time machine that immerses you in a life lived at different times, in a home different to your own.

But could this time machine also help us see a different past and envision a more communal future? Can it be repurposed to generate a more collaborative plan?

The threads of this plot are woven throughout the city: L’Unité d’Habitation by Le Corbusier in the south, Bel Horizon residential condominium at the entrance to the northern neighbourhoods and the hotel Hôtel Dieu Intercontinental.
THE REFUGE: WAITING FOR NEW BEGINNINGS
Venue: Musée Cantini

Following the Nazi occupation of France in 1940, communists, Jewish residents and members of the Resistance sought refuge at a local chateau run by the American journalist Varian Fry. In the middle of the war, Villa Air-Bel had been the temporary home of some of the 20th century’s most prominent artists and thinkers, including Wifredo Lam, Jacqueline Lamba, Victor Serge, Anna Seghers, Max Ernst, Hannah Arendt, André Breton, Claude Lévi-Strauss and Marcel Duchamp, among many others. For a short time, it was a safe haven where political dissidents, united in uncertainty and suspended in time, engaged in playful artistic experiments to cope with their bleak realities, while they awaited the arrival of documents that would let them escape to the Americas. Today, little remains of this wartime sanctuary: no monuments, no reminders.

Over the past decades, the Musée Cantini has amassed a large collection of images depicting Marseille’s Pont Transbordeur, a bridge built in 1905 to transport people and commodities from one side of the port to another. In 1944 it was destroyed by Nazis in an attempt to foil the liberation of Marseille. Now, it continues only in the city’s collective memory.

The Refuge: Waiting for New Beginnings takes these two historical precedents as its starting point for telling stories about forms of isolation and refuge. It imagines how building new connections or bridging social and geographic divides could open portals to different worlds, helping us move beyond the structures that have come to dominate our reality.


Venue: Centre de la Vieille Charité

The Almshouse: The Odd, The Poetic and The Possible looks and listens to Marseille’s multi-layered linguistic landscape. It explores the city’s complex cultures and their often-competing narratives. The unexpected breaks and the occasional poetic resonances between them. The dialects, if you like, that form and inform the multiple identities of Marseille. Much like language itself, La Vieille Charité has fulfilled many confining functions throughout its life: an almshouse, an asylum, a hospital, a cloister and now several
museums. It was once the architectural embodiment of Marseille's social immunology. In other words, it was a place designed to confine anyone who threatened to contaminate the social body: the homeless, the beggars, the prostitutes, the mad and the poor.

*The Almshouse: The Odd, The Poetic and The Possible* brings together the historical spectre of contamination with poetic incursions into the institution of language: a place to listen with your eyes and see with your ears. It reflects the emergence of hybrid voices and subjectivities, intermingling in defiance of a purified body politic.


**THE PORT: WHERE HISTORIES LIE**

Venue: Musée d'Histoire de Marseille
Satellites: Centre Bourse, Métro Noailles, place des Capucins

The Musée d'Histoire de Marseille is a singular space, nestled between a shopping centre and the garden of vestiges, between the Old Port and the Belsunce neighbourhood. Neither here nor there, it is a space in-between antiquity and the present, in-between preservation and consumption, a space where 2600 years of stories are shared and sometimes erased.

Starting from the city’s earliest settlements to its most recent urban developments, the histories of Europe’s oldest port city have always been shaped by trade. Situated between the imperatives of global economics and local struggles, its urban centres have subsequently emerged as intractable sites of conflict and compromise. In recent years, the ways collective memories are shared in public spaces have become increasingly contested. *The Port: Where Histories Lie* explores some of the political implications of selective historical narration. Here, the objects and official narratives enshrined in the Musée d’Histoire de Marseille are interwoven with conversations and memories of Marseille’s inhabitants. Taken together, they paint the city as a hybrid territory, a kind of cultural carrefour.


**THE PARK: BECOMING A BODY OF WATER**

Venues: Musée des Beaux-Arts, Muséum d’histoire naturelle, Consigne Sanitaire
Satellite: Citerne des Moulins

Water flows through our bodies and our cities. Any water spilt here will inevitably be drunk elsewhere. Its movements are transnational, trans-species and trans-corporal. It binds us to a complex ecology spanning the entire planet. Port cities like Marseille have always been structured by comings and goings, ebbs and flows. Positioned on the frontline of the ecological emergency, these cities are especially suited to nurturing a new sense of
our interconnectedness and the new forms of responsibility that must emerge. *The Park: Becoming a Body of Water* takes the fountains flanked by two connected museums — the Musée des Beaux-Arts de Marseille and the Muséum d'Histoire Naturelle — as a symbol of transformation and interconnectedness. Flowing outwards, it encompasses the Palais Longchamp, a former palace celebrating the arrival of drinkable water, the Consigne Sanitaire built in the 17th century to examine sailors arriving in Marseille for signs of infectious disease and the forgotten Citernes du Moulin in Le Panier. Like the water coursing through these buildings, *The Park: Becoming a Body of Water* dissolves the simplistic binaries between nature and culture, sentient and non-sentient, proposing de-colonial ecologies that reveal the complex inter-dependencies between all forms of life, from humans to algae.


Venue: Le Conservatoire National à Rayonnement Régional
Satellites: Bar Le Perrin, Chez Fun Funk, La Brasserie Communale

For two centuries, the Palais des Arts has been home to many of the city's educational and cultural institutions: museums, libraries, archives, ballet and now a music school. Throughout the building, rehearsals can be heard, coming from different rooms and resonating through its walls—at times clearly audible, at others silenced. *The School: The Sonorous, The Audible and The Silenced* unfolds throughout the building's neo-classical architecture encapsulating some of its previous functions. Simultaneously charged with the potentialities of the past, it becomes a multi-layered sonic space where works in progress are paralleled by virtuoso performances.

For most of human history, creating, performing and listening to music has been a social activity. Over the past 400 years, orchestral music has developed its own set of governing principles. One might even think of the orchestra, soloist and conductor as composing one social body with clear hierarchies, rules and scripts. But it is not without its own historical and ideological tensions: between discipline and spontaneity, between individualism and collectivity. What does it mean to act in concert? How can we imagine a social virtuosity?


“My project revolved solely around a collaboration with a group of undocumented migrants who were under threat of eviction from their squat by the state. The idea that solidarity and banding together is a form of resistance resonated strongly in the project. Manifesta 13 happened during the first year of the pandemic, which added extreme pressure to the people at Squat St-Just, as well as to the project. Without the perseverance and dedication of the Manifesta team working on the ground, the project (and the biennial) would have been impossible to realise. The team’s dedication to understanding the stakes at play were essential to both my project and to the biennial as a whole. Solidarity became essential, not only as a concept explored in the project, but as a tool to connect and actualise.”

TUAN ANDREW NGUYEN

“The Manifesta team met me at the workshop of La Friche, during the summer of 2019. I then became a permanent “resident” of the Musée d’Histoire de Marseille, whose team welcomed me to conduct my research directly with its curators. I literally designed the work in the museum, in consultation with the teams who had worked on the excavation. For over a year, it was a perfect immersion for me. I was very lucky to really be able to do my whole project. I had time to address and explore all aspects of it.”

SARA OUAHADDOU

“I was very happy in this experience to work with the director of the Musée des Beaux-arts de Marseille who was really welcoming and open to all my ideas, even the idea of bringing a tiger to his museum. It was also a very positive experience to work with the Manifesta team. The production team was always there and present despite all the difficulties during this very special year. The human relationships with the people I was able to work with is what I remember most.”

ALI CHERRI
French artist Mounir Ayache in his studio at Triangle-Astérides, Marseille, 2020 ©Manifesta 13 Marseille
03 VENUES

Traits d’union.s, Manifesta 13’s externally curated programme, unfolded in six plots across the museums of Marseille and other unexpected venues such as the Conservatoire National à Rayonnement Régional, the Citerne des Moulins in the Panier neighbourhood and the Consigne Sanitaire at the emblematic Vieux-Port. The museums of Marseille, Manifesta 13’s main partner, housed five out of the six Traits d’union.s plots: the Musée Grobet-Labadié, the Musée Cantini, the Centre de la Vieille Charité, the Musée d’Histoire de Marseille, the Muséum d’histoire naturelle and the Musée des Beaux-Arts.

Traits d’union.s continued in satellite venues across the city in Bel Horizon, at the Intercontinental Marseille Hôtel Dieu, at Centre Bourse, at the Place des Capucins in Noailles, at Bar Le Perrin, at Chez Fun Funk and at the Brasserie Communale.

Le Tiers Programme presented its projects Invisible Archives at Tiers QG and GROUP-THINK at Coco Velten.
VENUES, PROJECTS, PROGRAMMES AND NEW COMMISSIONS

CONSIGNE SANITAIRE
During Manifesta 13 Marseille, the Consigne Sanitaire explored and interrogated themes and issues related to ecology, including: the effects of climate change, the impact people have on the planet, bio-ecologies and circular economies. Situated at the entrance of the Vieux Port, the Consigne Sanitaire was built in 1719 by French engineer Antoine Mazin. It housed the sanitary control of all boats and sailors entering the port of Marseille. Throughout Marseille’s history, the city has been a major maritime trading centre in the Mediterranean and was consequently often a gateway to epidemics. One way to control the spread of diseases was to inspect ships as they entered the port and place any suspected infectious individuals in quarantine. Despite the controls imposed by the Consigne Sanitaire, Marseille was hit in 1720 by a plague epidemic that killed more than 400,000 inhabitants in the region. Medical progress and the development of travel by plane in the 20th century led to the closure of the Consigne Sanitaire in 1933. The building was classified as a national heritage site in 1949. The Consigne Sanitaire is a testimony to the period of great industrial activities in the port of Marseille.

LA CITÉ RADIEUSE
During Manifesta 13 Marseille, the Cité Radieuse explored and reimagined our contemporary notion of the Home. Built in 1952, the Cité Radieuse (the “radiant city”), is one of the famous unité d’habitation (housing block units) designed by the Swiss architect Le Corbusier. The Cité Radieuse was innovative at the time of its construction as it was an experiment conceived to be an actual village: in addition to the 337 apartments, there were interior streets with shops, offices, a school, a gym and a swimming pool, some of which are still active today. It received a mixed welcome from local citizens many of whom called it “La Maison du Fada” (The Crazy’s house). Still inhabited, the Cité Radieuse has a 360 degrees rooftop, which became the MAMO in 2013, a modern art centre designed by Ora Ito. The Cité Radieuse was built on the principle of verticality, in contrast to the horizontal city and to favour the distribution of light. The building (along with all of Le Corbusier’s work) was classified as a UNESCO World Heritage site in 2016.

VIDEODROME 2
Throughout Manifesta 13 Marseille, Videodrome 2 presented a public programme consisting of film screenings and other events. Videodrome 2 is a cinema, bar and film rental shop located in the heart of Marseille. Run by SCOP DCA (Alternative Cinematographic Diffusion) and the Solaris association, it offers an alternative and experimental film
programme. Its cinema has six weekly non-commercial screenings of original films and its film rental shop has a rental catalogue of over 5,400 films from all over the world. The cinema’s programming is the result of a collaboration of a collective of professionals and enthusiasts from different backgrounds (the Goethe Institute, Image de Ville, l’Emboîneuse, Data, Rencontres des Cinémas Arabes, etc.) The programming is organised in cycles and aims to make “heritage cinema” accessible while simultaneously celebrating contemporary creation.

**BEL HORIZON**
During Manifesta 13 Marseille, Bel Horizon explored and reimagined our contemporary notion of The Home. The Bel Horizon tower was built by architect Dunoyer de Segonzac in the third district of Marseille, St Lazare. It is an “Immeuble de Grande Hauteur” (skyscraper) composed of two residential buildings: Bel Horizon 1 built in 1956 with 76 apartments and Bel Horizon 2 built in 1962 with 57 apartments. Bel Horizon is part of a national programme of rehabilitation. Several cultural actors such as Les têtes de l’art have created participative artistic initiatives in Bel Horizon. Moreover, the building’s location and the remarkable views of Marseille have captured many film directors’ attention to shoot scenes there.

**MUSÉE DES BEAUX-ARTS DE MARSEILLE**
During Manifesta 13 Marseille, the Musée des Beaux-Arts de Marseille, located in Palais Longchamp, investigated the relationship between culture and nature, whilst celebrating the multiplicity of identities. Inaugurated in 1869, Palais Longchamp was designed by the prominent architect Henri-Jacques Espérandieu, architect of Notre-Dame-de-la-Garde. Restored between 1990 and 2019, it was built to house the Muséum d’histoire naturelle and the Musée des Beaux-Arts de Marseille. The museums flank a fountain that was built to celebrate the arrival of water in the Durance canal in Marseille in the second half of the 19th century. The interior decorations of the palace were made by major artists of the time such as Barye and Puvis de Chavannes. Musée des Beaux-Arts de Marseille is the oldest museum in Marseille, created in 1801. The collection spans all major European artistic movements from the 16th Century to the 19th Century: masterpieces from French and Italian schools of the 16th and 17th century, Northern schools of the 17th century, Provencal art of the 17th and 18th century, the French school of the 19th century and an array of paintings and sculptures of Pierre Puget, a leading French Baroque artist from Marseille.
MUSEUM D'HISTOIRE NATURELLE DE MARSEILLE
During Manifesta 13 Marseille, Muséum d'histoire naturelle, located in Palais Longchamp, investigated the relationship between culture and nature, whilst celebrating the multiplicity of identities. Muséum d'histoire naturelle covers an array of natural history disciplines and has a rich collection of botany, palaeontology, mineralogy and zoology. The historic and scientific collection holds more than 1 million specimens.

PARK LONGCHAMP
During Manifesta 13 Marseille, Park Longchamp welcomed an installation by the collective Black Quantum Futurism as part of the plot The Home as well as the Sound Programme, organised in collaboration with Radio Grenouille.

MUSÉE GROBET-LABADIÉ
During Manifesta 13 Marseille, Musée Grobet-Labadié explored and reimagined our contemporary notion of The Home. Musée Grobet-Labadié was built in the 19th century by French architect Gabriel Clauzel for Alexandre Labadié, a wealthy local politician. The house was left to his daughter Marie Grobet, and her husband Louis Grobet, who subsequently acquired numerous artworks and pieces of furniture, ranging from the Middle Ages to the 20th century, whilst travelling through Europe. In 1919, after her husband’s death, Marie Grobet donated the private house and the collection to the city of Marseille. Situated next to Palais Longchamp, Musée Grobet-Labadié is a historic home which has been turned into a museum and therefore allows for visitors to gain a better understanding of the multiple layers of social history. This museum presents a 19th Century French affluent family’s domestic space that has been frozen in time.

MUSÉE CANTINI
During Manifesta 13 Marseille, Musée Cantini was transformed into a space where the audience can explore the boundaries between art in the public space and private life, the fine arts and decorative arts, and between scholarly and popular culture. Musée Cantini is located in a historical mansion built in 1694 by the trading company Compagnie du Cap Nègre. Bought by the prominent local art collector and marble supplier, Jules Cantini in 1888, the house and its collection was
bequeathed to the city in 1916 to become a museum dedicated to modern art. The collection covers a vast period from 1900 to 1960, with important pieces of Fauvism, Cubism, Surrealism, Lyrical Abstraction and the Gutaï movement.

**MUSÉE D'HISTOIRE DE MARSEILLE**

During Manifesta 13 Marseille, Musée d'Histoire de Marseille elaborated and investigated on the diverse histories of the city. Founded in 1983, and renovated in 2013, Musée d'Histoire de Marseille was constructed after major archaeological finds were discovered when the site where the museum now stands was excavated for the redevelopment of the “Derrière la Bourse” district in the 1960s. Located next to the Old Port, the museum, that has a collection of more than 4000 pieces from the last 2600 years, presents the history of Marseille in 13 chronological sequences, ranging from the first prehistoric occupations to contemporary urban developments.

**CENTRE DE LA VIEILLE CHARITÉ**

During Manifesta 13 Marseille, the Centre de la Vieille Charité looked at, and more importantly, listened to, multi-layered linguistic landscape and the connections between social, cultural, mental and political alienation. Situated in the heart of Le Panier, north of the Old Port, the Centre de la Vieille Charité was designed in the 17th century by the famous French architect Pierre Puget, as a shelter for homeless people, the poor and other marginal groups. It has had multiple roles throughout its history, from being a hospice for children and the elderly at the end of the 18th century to being transformed into an asylum, a military barracks and social housing. It became a National Monument in 1951 and was restored in 1961 and 1986. The Centre de la Vieille Charité has become a symbolic place in Marseille. A multi-disciplinary centre dedicated to arts and research, it now houses the Musée d’Archéologie Méditerranéenne; the Musée d’Arts Africains, Océaniens, Amérindiens; temporary exhibition rooms; the Centre international de poésie Marseille (cipM) and the Ecole des Hautes Études en Sciences Sociales.

**CENTRE BOURSE**

During Manifesta 13 Marseille, Centre Bourse hosted the exhibition The Port: Where Histories Lie that explores the multiple histories of the city. Centre Bourse is a shopping centre built in 1977 and located in Belsunce, near the Old Port of Marseille. It houses roughly 70 shops across four floors. The Centre Bourse is built next to the Musée d’Histoire de Marseille, where the main exhibition is accessible via the shopping centre.
MARCHÉ DES CAPUCINS AND MÉTRO NOAILLES

During Manifesta 13 Marseille, the marché des Capucins and métro Noailles hosted the exhibition The Port: Where Histories Lie that explored the multiplicity of histories of the city. The marché des Capucins is a food market located in the heart of Noailles, a district of Marseille also known as “Le ventre de Marseille”. Founded in 1956, it is the cheapest food market in town. The marché is situated on a square where formerly a Capucins monastery was located. Built in 1579, the monastery welcomed the largest male religious community in Marseille and by the end of the 18th century, the monastery housed a sheet factory, a pharmacy, a botanical garden, a natural history collection and a cabinet of medals. In 1791, the monks were expelled, and the buildings and land were sold. The underground station Métro Noailles is located next to the market.

LE CONSERVATOIRE NATIONAL À RAYONNEMENT RÉGIONAL

During Manifesta 13 Marseille, Le Conservatoire National à Rayonnement Régional Pierre Barbizet (name of its former director) presented artistic interventions through sound, music, dance, body and game practices. The works and spaces revealed different functions for preserving knowledge, education and performativity. Le Conservatoire is located in the former Palais des Arts, designed in 1864 by Marseille’s leading architect Henri-Jacques Espérandieu, also known as the architect of Palais Longchamp, Notre-Dame-de-la-Garde and Cathédrale de la Major. The Palais des Arts was one of Marseille’s main cultural centres, hosting the Ecole des Beaux-Arts and the public library until the end of the 1960s. In 1973, the main building was assigned to the municipal archives and the annexes to Le Conservatoire. In 2001, the entire building became Le Conservatoire. Since March 2020, Le Conservatoire and the Beaux-Arts de Marseille have been brought together in a single public institution, the National Higher Institute of Artistic Education Marseille Méditerranée — INSEAMM. Situated in the centre of Marseille, Le Conservatoire is a National music and drama school. It offers a diverse range of classes for beginners to professionals, as well as a rich cultural and musical programme.

LA CITERNE DES MOULINS

During Manifesta 13 Marseille, la citerne des Moulins investigated the relationship between culture and nature, whilst celebrating the multiplicity of identities. La Citerne des Moulins is one of the five water tanks which were built throughout Marseille in the 1850s to distribute water from the Durance Canal to the city. The main tank was located in Longchamps and was linked to the other urban tanks by a complex system of underground tunnels and wells. La citerne des Moulins was built underneath the place des Moulins,
one of the highest points of Le Panier, north of the Old Port. Constructed from small brick vaults resting on 160 pillars, it has the capacity to contain 12,000m$^3$ of water. The roof was covered with a layer of topsoil about one meter thick to keep the water cool. No longer used for its original purpose, La citerne des Moulins is rarely open to public.

**IMÉRA**

During Manifesta 13 Marseille, IMÉRA hosted listening sessions and public discussions as part of the externally curated programme Traits d’union.s. Visitors and participants were invited to discuss and debate topics concerning contemporary creation in the Mediterranean region. IMÉRA, Institute for advanced study of Aix-Marseille University, annually receives international researchers and artists-in-residence to undertake highly innovative interdisciplinary projects. The institute organises its work around four thematic programmes: Art, Science and Society; Global Phenomena and Regulations; Crossing paths: Exploring Interdisciplinarity and the Mediterranean programme. IMÉRA is a meeting place between stories and research, imagination and critical thought and artists and researchers. The space encourages meetings, debates, collaborations and the exploration of new ideas.

**L’INTERCONTINENTAL MARSEILLE HÔTEL DIEU**

During Manifesta 13 Marseille, a suite in l’Intercontinental Marseille Hôtel Dieu explored and reimagined our contemporary notion of The Home as part of the externally curated programme Traits d’union.s. Located in Le Panier and overlooking the Old Port of Marseille, l’Intercontinental Marseille Hôtel Dieu is a 5-star hotel that opened in 2013. The hotel is located in a former hospital built in 1593 and extended in 1753 following the plans of architect Jacques Hardouin-Mansart. The Hôtel Dieu remained a hospital until 2006.

**ESPACE MANIFESTA 13**

Located in one of the most iconic historical and central buildings in Marseille, formerly known as “Espace Culture”, Espace Manifesta 13 was one of the leading hubs of Manifesta 13 Marseille. The space was designed for encounters and exchange, welcoming the neighbourhood and its habitants. This flexible space hosted pre-biennial activities such as events including performances, screenings and talks, and was the main ticketing and information office throughout the biennial.
of local resilience and community cooperation across Marseille. Tiers QG had an open space for projects, a shared space for workshops and gatherings, and a small shared garden. The complex transformation of the space was done by the students of the College of Arts and Design of Marseille (ESADMM) under the guidance of Cookies, a design and architecture studio based in Rotterdam.

COCO VELTEN
Coco Velten is a temporary occupation project in the former “Direction des Routes” on rue Bernard du Bois in Marseille. The Coco Velten project hosts more than 80 people in social residencies, and offers workspaces to 40 associations, artists, artisans, social entrepreneurs and small businesses. Coco Velten also has a restaurant, archives and a roof terrace with a very diverse cultural programme. During Manifesta 13 Marseille and as part of Le Tiers programme, Coco Velten welcomed the installation GROUP/-THINK by Stine Marie Jacobsen.

- The bar Le Perrin, one of Manifesta 13 Marseille’s satellite venues, is a bar-restaurant located right next to Espace Manifesta 13, at the corner of La Canebière.
- Chez Fun Funk, one of Manifesta 13 Marseille’s satellite venues, is a café located right next to Tiers QG, in the Belsunce neighbourhood.
- La Brasserie Communale, one of Manifesta 13 Marseille’s satellite venues, is a bar, a local produce restaurant and a craft beer brewery. Located at Cours Julien, in the beating heart of Marseille, La Brasserie Communale also organises cultural events.

As part of the plot The School from the externally curated programme Traits d’union.s, those satellite venue were supposed to host the screening of Paradise by the artists Calla Henkel and Max Pitegoff (1988, US / 1987, US).

The screenings were partly cancelled due to the successive French lockdowns and closing of bars and restaurants throughout the country.
The Public Programme of Manifesta 13 Marseille was inhabited by the Sonic, the Visual, the Poetic and the Political. It considered Marseille and the Mediterranean from multi-versal perspectives as a place for the transfer of goods, people, knowledge and ideas in order to address the question: how to build future(s) and enable world-making on a more common and just basis?

The programme included a one-day intensive programme for thinking about restitution, repair and beyond at the Vielle Charité; a three-day series of encounters tackling questions around creative production in the Mediterranean in collaboration with IMéRA institute; Listening Sessions in collaboration with Radio Grenouille and a film programme in collaboration with Vidéodrome 2.

It explored current discourses on responsibilities, shared histories, colonial heritage, ecology, reparation and restitution, modernisms, urbanity and their inseparable bond with capitalism and the current crises.
Listening Session #2 *Une Méditerranée sonore* by Radio Grenouille in collaboration with Samia Henni at IMéRA, September 2020 ©Manifesta 13 Marseille

Performance by Ymane Fakhir, 2020 at Conservatoire National à Rayonnement Régional ©VOST COLLECTIF
©VOST COLLECTIF / Manifesta 13 Marseille

Les Traits d’union.s by Radio Grenouille with Jordi Colomer and Jean-Pierre Rehm, January 2020 at Espace Manifesta 13
©Manifesta 13 Marseille
VENUES, PROJECTS, PROGRAMMES AND NEW COMMISSIONS
05 NEW COMMISSIONS

PLOT: THE HOME

VENUE: MUSÉE GROBET-LABADIÉ
SATELLITES: BEL HORIZON, HÔTEL DIEU INTERCONTINENTAL
Martine Derain, *Sans titre / Untitled*, 2020
Site specific installation at Musée Grobet-Labadié

Courtesy Martine Derain. Photo ©Jeanchristophe Lett / Manifesta 13
Marseille
The Belsunce district of Marseille is historically a place of arrival and transition of workers from North Africa, many of which continue to live there, often in dilapidated furnished hotel rooms. At the beginning of the 2000s, the municipality launched an urban renewal plan of which they were the first victims. Community and activist groups such as Un Centre-Ville Pour Tous then rallied to support them. Martine Derain brings together fragments of this history.

Photo ©Jeanchristophe Lett / Manifesta 13 Marseille
In this installation the Russian artist Arseny Zhiyaev created a scenario in which futurism and football were combined. A costume display “commemorated” a football tournament from the dystopian future of Marseille, with teams including police, local residents, activists and artists (groups often involved in conflicts). The artist composed four poems in Russian then translated them into Arabic, English and French, and incorporated them into the team’s uniforms.
The installation presents fragments of a museum exhibition from a potential future. The costume display commemorates a football match from the dystopian future of Marseille, an ultra-defensive version of the game with only goalkeepers left. The teams are police, local
residents, activists, artists — social groups often involved in conflict. These four sculptural displays are hosted by different institutions throughout the city: a historic 19th-century bourgeois home transformed into a museum; the residential skyscraper Bel Horizon from the 1950s, which is in need of renovation and the new luxurious rental experience of Hôtel Dieu Intercontinental.
The Gravity is a participatory performance. The project developed out of Arseny Zhilyaev’s ongoing experiments with live action role-playing (LARPing) — a genre of real-life role-playing game where participants negotiate their actions according to a shared script.
In Alexandre Labadié’s former office, Black Quantum Futurism has installed a small sound station that functions as both a recording booth and an audio archive. Prompted by a brief questionnaire, visitors are invited to record their own visions for the futures of housing, land and public space in Marseille. At the same time, the booth offers memories of housing and land that may have been erased or are at risk of being erased from public memory.
A Model Childhood is a meditation on the artist’s country of birth, the USA, as much as the concept of home itself. Stemming from Japan’s merchant class, Ken Okiishi’s paternal ancestors lived thoroughly transnational lives in the early 20th century. But during World War II, they were forced to reconfigure their identities when the US government decided to strip Japanese Americans of their rights and, in many cases, confine them to concentration camps.
The history of housing in Marseille is intrinsically related to the history of its harbour, colonisation, labour force, migration and the rapid industrialisation and reconstruction efforts that followed World War II. Architectural historian and theorist Samia Henni invites visitors to pause and reflect on the various housing typologies of Marseille.

Trolley, mirror, floorplans at Musée Grobet-Labadié

Courtesy Samia Henni Photo ©Jeanchristophe Lett / Manifesta 13 Marseille
which are not necessarily displayed in museums or given a forum in public institutions. Henn focuses particularly on shelters that host unhoused, badly housed and rehoused populations. Located in the antechamber of Musée Grobet-Labadie, Right to Housing confronts visitors with their own image, the villa’s interior and collections, and the living spaces of those who might have worked for the Grobet-Labadie family. These spaces are presented on a freestanding mirror, infinitely reflecting in the villa’s built-in mirror, which testifies to the golden age of the European bourgeoisie.
NEW COMMISSIONS

PLOT: THE REFUGE
WAITING FOR NEW BEGINNINGS

VENUE: MUSÉE CANTINI
Hannah Black, Bastille, 2020
Bricks, pages. Installation at Musée Cantini.

Courtesy Hannah Black, Photo © Jeanchristophe Lett / Manifesta 13 Marseille
Upon storming the Bastille, Arnoux de Saint-Maximin found a manuscript tucked into the walls of a prison cell. This text turned out to be the novel *The 120 Days of Sodom* by the Marquis de Sade — a scion of the aristocracy whose celebration of perversion ultimately cost him his class. Hannah Black's Bastille playfully reconstructs this anecdote in brick and paper, evoking both the autonomy of minimalist sculpture (Carl Andre) and the prison cell.
Throughout the ground floor of the Musée Cantini, Marc Camille Chaimowicz has conceived a presentation that reflects on his time spent quarantining in his London home. Shot in the neighbouring Vauxhall Pleasure Gardens, his new film Stuart's Way is essentially a ‘home movie’. It draws on the formal genre of home movies, but also addresses the notion of home, of living space, of stage and décor, interiority and interiors, between model and representation, simulacra and the unexchangeable silence of private life.
05 NEW COMMISSIONS

PLOT: THE ALMSHOUSE
THE ODD, THE POETIC AND THE POSSIBLE

VENUE: CENTRE DE LA VIEILLE CHARITÉ
AOZIZ’s performance at Centre de la Vieille Charité © AOZIZ. Aoziz (Béatrice Pedraza, Ludovic Mohamed Zahed, Andrew Graham), AOZIZ 2020. Photo © VOST COLLECTIF / Manifesta 13 Marseille
AOZIZ is a network of inclusive houses founded by two live performance companies based in Marseille, L’Autre Maison and L’Atelier de Mars, as well as a humanities research organisation, the CALEM Institute. AOZIZ aims to stimulate new intercultural encounters and facilitate alternative ways of being together. It looks at the language of inclusion within bodily practices and makes no judgment on what ideal bodies should be, but rather cultivates an aesthetic based on relationships.
Anna Boghiguian, Untitled 1, 2, 3, 2019 (re-enactment)  
Cutting and mixed media on paper and wooden base and metal at Centre de la Vieille Charité.
In the chapel of the Vieille Charité, the Armenian-Egyptian-Canadian artist Anna Boghiguian envisioned a conversation between Clarice Lispector and Virginia Woolf — two writers who explored pictorial art within the semantic limits of literature.
05 NEW COMMISSIONS

PLOT: THE PORT
WHERE HISTORIES LIE

VENUE: MUSÉE D’HISTOIRE DE MARSEILLE
SATELLITES: CENTRE BOURSE, MARCHÉ DES CAPUCINS—MÉTRO NOAILLES
Yassine Ballziooui, Ghostline, 2020

Wool carpets “Ait Ouaouzguite” exhibited at Centre Bourse.

Courtesy Yassine Ballziooui. Photo ©Jeanchristophe Lett / Manifesta 13 Marseille
Ghostline presented a series of seven handmade wool carpets, featuring scenes inspired by the Moroccan artist’s stay in Marseille and produced in collaboration with the women from Douar Taznakht area (High Atlas, Morocco). These works took the form of cinematic cut-outs, with visible and invisible links between absurd, sarcastic scenes full of disguised characters. The scenes were particularly striking in contrast to the aesthetics of the mall in the centre of Marseille where they were installed.
During his artistic residency, Yassine Balbzioui set up a workshop in the market of Place des Capucins: a crossroad of stories, encounters and tensions. The artist opened himself up to interactions and confrontations in order to construct narratives based on a combination of
people’s stories and his own imagery. The characters and situations in his work are staged between fiction, the absurd and the unusual. They combine hybrid, unconventional, heterogeneous and ordinary elements, all strongly anchored in the present. By forging links between the visible and the invisible, Balbziou’s works create spaces where anything is possible, bringing new perspectives and possibilities that are open to interpretation.
Samia Henni, *Housing Pharmacology*, 2020

Prints, speakers, publication, clotheslines, clothespins, metallic props at Musée d’Histoire de Marseille

Courtesy Samia Henni, Photo ©Jeanchristophe Lett / Manifesta 13 Marseille
Based on various conversations with Marseille’s inhabitants after the lockdown was lifted in May 2020, Housing Pharmacology by Algerian artist Samia Henni explored the interface between the politics of healthcare and access to housing in Marseille’s neighbourhoods. The exhibition examined the history of housing rights, including housing policies for migrant workers, among other related themes.
Ancestral methods of manufacture meet mass industrial production. Starting from the history of the oven of Sainte-Barbe, Ouhaddou takes us on a journey through her thoughts on the choice of the stories told and their development, the heritage of one of the first tools for the
industrial production of crockery and everyday objects, the physical limits of matter and the experimental dimension in the transmission of knowledge. By using the terminology used for some of the objects presented, the artist questions the choice of their names by making large silk-screen prints in which the alphabets are mixed together to create a new and unique language. She covers the showcases, proposing an alternative, interrogative definition that is open to visitors' interpretations.
In this installation the French-Moroccan artist Sara Ouhaddou created a fictitious storage space. She displayed Marseille soap, born from the various exchanges between Marseille and Aleppo. On the shelves, the artist reflected on the interdependence of knowledge in the Middle Ages between the Arab-Andalusian world and Marseille.
05 NEW COMMISSIONS

PLOT: THE PARK
BECOMING A BODY OF WATER

VENUES: MUSÉE DES BEAUX-ARTS, MUSÉUM D’HISTOIRE NATURELLE, CONSIGNE SANITAIRE

SATELLITE: LA CITERNE DES MOULINS
In its curatorial presentation, the Center for Creative Ecologies offers two artistic case studies asking what kind of pluriverse is possible in the face of different kinds of socio-ecological violence? The first study addresses the criminalisation of nonhuman life in Putumayo, southern Colombia by Center for Creative Ecologies (Isabelle Carbonell, Hannah Meszaros Martin, T.J. Demos), War Ecologies, 2020. Installation at Muséum d’histoire naturelle. Photo ©Jeanchristophe Lett / Manifesta 13 Marseille.
Hannah Meszaros Martin; the other considers sci-fi surrealism and extinction in Mar Menor, a saltwater lagoon in southeastern Spain, by Isabelle Carbonell. These comprise part of the Center’s ongoing research project Beyond the End of the World, which seeks out spaces of hope emerging from geographies of despair. War Ecologies identifies not only neoliberal enterprises using climate breakdown to introduce authoritarian politics, but also the struggle — human and more-than-human — for ways to transcend the forces of socio-economic inequality and politico-environmental disaster.

Wooden poles, metal, taxidermy, woodcarving, various objects.

Courtesy Ali Cherri. Photo ©Jeanchristophe Lett / Manifesta 13 Marseille
This project drew on the tradition of erecting totem poles at the gates of certain communities. Using figures inspired by the animal kingdom, the aquatic world and imaginary hybrid beasts, The Gatekeepers by Lebanese artist Ali Cherri welcomed visitors to the Musée des Beaux-Arts de Marseille and offered a tribute to the souls of all the animals lodged in the Muséum d’histoire naturelle, only a few steps away.
Ali Cherri, Tiger fed by a Raven after Giovanni Lanfranco’s Elijah fed by a Raven (1624 – 1625), 2020

Wood, metal, taxidermy

Amy Lien & Enzo Camacho, *waves move bile*, 2020
Mixed media installation, light and audio programming
at La Citerne des Moulins

Courtesy Amy Lien & Enzo Camacho. Photo ©Jeanchristophe Lett
Manifesta 13 Marseille
Through this project the American and Filipino artist duo Amy Lien and Enzo Camacho explored France’s colonial history. A series of lantern-like female figures, composed of organic matter, hung from the ceiling, evoking the Ahp, a female spirit of Cambodian folklore. These figures were a contrasting echo of the monumental female figure Colonies d’Asie sculpted by Louis Botinelly between 1923 and 1924 and situated in Marseille’s main train station, a powerful reminder of the city’s role in the European colonial project.
Peter Fend, *La Mer et Marseille / The sea and Marseille*, 2020  
Installation at Consigne Sanitaire de Marseille

Courtesy Peter Fend. Photo ©Jeanchristophe Lett /  
Manifesta 13 Marseille
Through site specific, research-based projects, La Mer et Marseille by American artist Peter Fend responded to the water conditions of the Marseille area, not only in identifying specific regional problems but also in proposing concrete courses of action. This three-part project mapped water systems on the global, regional and local scale.
05 NEW COMMISSIONS

PLOT: THE SCHOOL
THE SONOROUS, THE AUDIBLE, AND THE SILENCED

VENUE: LE CONSERVATOIRE NATIONAL À RAYONNEMENT RÉGIONAL

SATELLITES: BAR LE PERRIN, CHEZ FUN FUNK, LA BRASSERIE COMMUNALE, MOON ROOF CAFÉ, STADE VÉLODROME
Yalda Afsah’s film Centaur concentrates on an activity shaped by the physical relation between human and animal: the movements in the classical dressage of horses. Controlled down to the tiniest detail, they seem far removed from the categories nature, drive or instinct.
Mohamed Bourouissa, Hara, 2020
Sound piece at Le Conservatoire

Courtesy Mohamed Bourouissa. Photo © Jeanchristophe Lett / Manifesta 13 Marseille
The expressions ‘hara’ and ‘aouin’, which are very popular in Marseille, come from lookouts posted around places where drugs are sold. The lookouts chant these words to warn of the police’s arrival, thus preventing drug dealers from being arrested. For Manifesta 13 Marseille, Mohamed Bourouissa takes these almost incantatory slogans and twists them further into a sound piece that is simultaneously poetic and political.
A ‘crime of solidarity’ is an informal term that human rights advocates use to denounce the criminalisation of assistance given to undocu-
mented migrants in France. In the face of this state prohibition against caregiving and solidarity, Tuan Andrew Nguyen examines how we hear others and tell our own stories. In the process, he shows how memory and voice can be used to resist erasure and disposability.

Squat Saint-Just, a temporary housing shelter created in late 2018 by the volunteers making up ‘Collectif 59 Saint-Just’, provided shelter for up to 300 undocumented migrants at any given time.
Ymane Fakhir’s project is a performance that tells the tale of Le gouffre du léopard (The Leopard’s Abyss). Bina is an island dweller. She tells us about the journey of her parents Doress and Ahras, who left their mountain for a new land of welcome: ‘the island’.
The title of the performance was inspired by the coloured clay stains deposited by water on walls which have patterns similar to the furs of the leopards and the hyenas of Djurdjura. Whenever problems happened there, rescue was almost impossible given the hostile environment, hence the hopelessness of the 'abyss'.

Calla Henkel & Max Pitegoff, Paradise, Episode 1: Tara & Josef, 2020
16mm film transferred to video on loop, oil on linen, 22’30”. Installation at La Brasserie Communale

Courtesy Calla Henkel and Max Pitegoff. Photo ©Joanchristophe Lett / Manifesta 13 Marseille
Paradise is the fictional bar that serves as the setting for Calla Henkel and Max Pitegoff’s ongoing tv series, shot at their own bar, TV, in Berlin. Cast with a mix of bar regulars and employees, actors and neighbours, and set in 2023, Paradise is part documentary, part tv show. The show imagines a near future where a dystopian political landscape is offset by the possibility of hope and collective action.
Sara Sadik, Carnalito Full Option, 2020
Video, 20'

Sara Sadik during the shooting of the video Carnalito Full Option, 2020. © VOST COLLECTIF / Manifesta13 Marseille
Carnalito Full Option is the second phase of Hlel Academy, a four-part project exploring teenage interactions and displays of emotions. Hlel Academy is a fictive training centre that welcomes those love has forgotten, heartbroken men between 16 and 20. Its academic programme is based on emotional and sentimental rehabilitation with the goal of training the elite Hlels of tomorrow.
The film evolves as a reference to a classical musical romantic comedy, centering its plot around a tragedy and disguising social conditions with dance and music.

The film discloses fictions, and realities, of inhabitants’ daily lives in Saint-Mauront district, considered to be one of the poorest neighbourhood of France.
The installation Khadija revolved around a short science fiction film inspired by elements of the French-Moroccan artist Mounir Ayache’s family history as well as by events in the MENA region. The work drew on science fiction aesthetics as a way of transposing current issues into another space and time, thus opening up new perspectives on the present.
As a continuation of his Opera Archipelago project started in 2014, French artist Julien Creuzet took apart the elements that make up an opera and reassembled them into fragmentary artistic forms. At the Conservatoire of Music he created a sonic and visual ecosystem composed of two voices, two bodies and two sculptures. Music played a special role in this project as the background to a fictional epic poem that portrayed the conditions of African descendants living in French territory.
05  NEW COMMISSIONS

GROUP-THINK

VENUE: COCO VELTEN
Stine Marie Jacobsen, GROUP-THINK, 2020
Participatory, educational project and video installation at Coco Velten
GROUP-THINK was a project by Danish artist Stine Marie Jacobsen that sought to expand the current formal education programme at schools by implementing training in nonviolent civil protest, first aid, and collective intelligence skills. Working in schools in Marseille the artist introduced a series of conceptual and physical exercises that fostered the students’ capacity to act in solidarity and to take collective action for global justice.
IMAGE INDEX

P. 23
“Tracing Fractures — Across Listening, Movement, Restitution and Repair”, series of rencontres at Centre de la Vieille Charité, Sept. 2020. ©VOST COLLECTIF

P. 26–27
Screening of the film “The Undercurrent” by Rory Pilgrim, Parc Lomgchamp, 2020 © Manifesta 13 Marseille

P. 28–29
Live performance by AOZIZ at Centre de la Vieille Charité, 2020 Courtesy AOZIZ ©VOST COLLECTIF / Manifesta 13 Marseille

P. 30–31
Radio Grenouille radio show with Samia Henni at the Iméra Institute, as part of Manifesta 13 Sound programme, 2020 © Manifesta 13 Marseille

P. 34–35
Behind the scenes images with artists Sara Sadik, Marc Camille Chaimowicz and Peter Fend. Marseille, 2020 © Manifesta 13 Marseille

P. 36–37
Shooting of the film “ONE HUNDRED STEPS” by Bárbara Wagner & Benjamin de Burca at Maison Grobet-Labadié, Marseille, 2020. © Manifesta 13 Marseille