

Manifesta 12 Palermo reveals the first 10 participants and 5 additional locations included in the biennial programme

Press Release
Palermo, 27 April 2018

Manifesta 12, the twelfth edition of the European nomadic biennial, taking place in Palermo from 16 June until 4 November 2018, unveils the first 10 participants included in the programme and 5 of the locations throughout the city. In total, the biennial will consist of more than 30 newly commissioned works, public installations, performances, and urban interventions and will take place in more than 15 iconic venues in Palermo.

The participants who will take part in the Manifesta 12 programme include: Brazilian artist, Maria Thereza Alves, with an installation at Palazzo Butera dedicated to the floral syncretism of Sicily; and pioneer of Nigerian contemporary art performance, Jelili Atiku, with a processional performance on 15 June throughout the streets of Palermo. French contemporary landscape architect and philosopher Gilles Clément, who inspired the biennial's curatorial concept with his book *The Planetary Garden* will engage in a collaboration with the multidisciplinary design studio Coloco and create an urban garden in the Zen district of Palermo.

Additionally the biennial programme will include: London-based collective Cooking Sections, with a project on agricultural irrigation systems held in various venues; Irish, real-time computer graphics artist, John Gerrard, who will present his works between Palazzo Ajutamicristo and Palazzo Forcella De Seta; Swiss artist, Uriel Orlow, with a video installation at Palazzo Butera focused on the value of memory and the evocative power of botany; visual artist and artistic director of Riwaq Biennale, Khalil Rabah, who, inspired by the Palermo markets, will reproduce his own market of different artefacts at the Botanical Garden with assemblages and sculptures; and Belgian architect collective, Rotor, with an urban intervention in the area of Pizzo Sella, north of Palermo.

Finally, two Italian artists are revealed today: Marinella Senatore, with an urban procession on 16 June featuring a collective dance movement in the streets of the historic centre of Palermo; and Giorgio Vasta, the writer and screenwriter from Palermo, with the project *City Scripts*, a digital app dedicated to the narration of the city.

Manifesta 12
16.06-04.11.18
Palermo, Italy

The new locations released, in addition to the already confirmed Teatro Garibaldi, Orto Botanico, Piazza Magione, Chiesa di SS. Euno e Giuliano, and Palazzo Butera, are: Zen (Zona Espansione Nord), Pizzo Sella, Palazzo Forcella De Seta, Palazzo Ajutamicristo, and Palazzo Costantino.



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manifesta°

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Following the recent announcement of the projects selected for the Manifesta 12 Parallel Programme: 5x5x5 and Collateral Events, Manifesta 12 also presents the new visual identity for this years' biennial, created by the Italian Agency Mousse. Taking inspiration from the main theme of *The Planetary Garden. Cultivating Coexistence*, Mousse visually interpreted the concepts of syncretism, movements, and flows that bring together the curatorial project, resulting in an organic, yet toxic palate and overall identity.

Annex:

- The First Ten Participants of Manifesta 12 Palermo
- Five Additional Venues for Manifesta 12 Palermo

Manifesta 12 Palermo Dates
16.06.18 - 04.11.18

Local & international TV ONLY previews on 14.06.18
International press, professional and VIP previews on 15.06 -
16.06.18
Public opening ceremony on the evening of 16.06.18

Manifesta 12 Palermo Initiators
Manifesta Amsterdam
The City of Palermo

Manifesta 12 Digital:
www.manifesta12.org
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Facebook: manifestabiennial
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Annex 1

The First Ten Participants of Manifesta 12 Palermo

In April 2018, Manifesta 12 Palermo has revealed the first 10 participants of the main biennial's programme. In total, the biennial will consist of more than 30 newly commissioned works, public installations, performances, and urban interventions and will take place in more than 15 iconic venues in Palermo.

Maria Thereza Alves

Maria Thereza Alves (1961, São Paulo, Brazil) lives and works in Berlin. Her work has been exhibited at the Venice Biennial and at the New Museum of Contemporary Art in New York, among others. Alves' projects are researched-based and developed from her interactions with the physical and social environments of the places she lives or visits for exhibitions and residencies. In particular, she investigates the consequences of colonial politics by observing the flora of these locations.

Alves' project for Manifesta 12, *Una Proposta di Sincretismo (questa volta senza genocidio)*, consists of an installation with the aim of representing the complex and multilayered cultural exchanges that have taken place in Palermo over the course of its history.

Jelili Atiku

Jelili Atiku (1968, Lagos, Nigeria) is a pioneer of contemporary performance art in Nigeria. Through drawing, installation sculpture, photography, video, and live art performance, Atiku puts art at the service of the prevailing concerns of our times such as violence, war, poverty, corruption, and climate change. Atiku participated in the 57^o Edition of the Venice Biennale, and his works have been exhibited at SAVVY Contemporary in Berlin, Marrakech Biennial, and Parc de la Villette in Paris, among others.

Titled *Festival of The Earth*, Atiku's Manifesta 12 project is a performance that takes inspiration from the traditional Santa Rosalia city processions and the Yoruba legends. The performance will combine ritual processions with the presence of plants and sculptural objects.

Gilles Clément & Coloco

Gilles Clément (1943, Creuse, France) is a contemporary landscape designer and philosopher, lecturer at the École Nationale Supérieure du Paysage de Versailles, and writer. His theories and works (such as Parc André Citroën and Musée du Quai Branly, both in Paris) have influenced an entire generation of European landscape designers, shifting the focus from aesthetic to humanistic ecology and biodiversity. Clément's publications include: *Le jardin en mouvement* (1991), *Le jardin planétaire* (1999), and *Manifeste du tiers-paysage* (2004). The basis of the Manifesta 12 curatorial concept is inspired by Clément's "The Planetary Garden," a book highlighting the increasingly relevant metaphor of the planet as garden and the need for humans to care for our spaces.

Coloco is a multidisciplinary design studio with locations in Paris and Montpellier.

The studio was founded by the landscape designer Miguel Georgieff and architects Pablo Georgieff and Nicolas Bonnenfant. Since 1999, Coloco has developed urban and landscape design projects, through both collective and direct interventions

Coloco and Clément's project presents at Manifesta 12, *Becoming Garden*, is a programme of meetings, workshops, and guided tours, to establish an ecological relationship of active exchange between citizens, gardens, and nature, and to develop collective thoughts that respond to a contemporary urgency to care for our own spaces. Each participant becomes a landscaper-gardener of space, and experiences the creation of favorable soil fertility conditions, reduction of waste of materials, and conservation of existing biodiversity. Part of the project will include the creation of a garden in the ZEN district, transforming abandoned land into living space.

Cooking Sections

Cooking Sections (Daniel Fernández Pascual and Alon Schwabe) is a duo of spatial practitioners based in London. The duo was born to explore the systems that organise the world through food. Using installation, performance, mapping and video, their research-based practice explores the overlapping boundaries between visual arts, architecture, and geopolitics. Their work has been exhibited in several international shows, such as the U.S. Pavilion at the Venice Architecture Biennale (2014).

At Manifesta 12 Palermo, the collective presents *What Is Above Is What Is Below*, a series of installations and packed lunches.

The duo started this project by analysing different techniques that have been used to control the conditions of water in Sicily in order to organise its distribution. Cooking Sections have studied dry watering techniques that make possible cultivation without irrigation systems, giving the chance for plants to survive even in dry conditions.

John Gerrard

John Gerrard (1974, North Tipperary, Ireland), is a key contemporary figure in the development of digital media, his works are simulations and virtual worlds deceptively looking like film or video. Gerrard's works are made using real-time computer graphics, a technology developed by the military and now used extensively in the gaming industry.

At Manifesta 12 Palermo, Gerrard presents *Untitled (near Parndorf) Austia 2018*, a video installation that proposes to create a detailed virtual portrait of the wooded highway scene exactly as experienced the artist on Saturday 29 August 2015, as well as of the remnants of a human tragedy that were left behind.

Uriel Orlow

The practice of Uriel Orlow (1973 Zurich, Switzerland, living and working in London) is research-based, process-oriented and multi-disciplinary, including film, photography, drawing and sound. Orlow's work is concerned with spatial manifestations of memory, and it looks to the botanical world as a stage for politics at large. Orlow's work was presented at survey exhibitions including the 54th Venice Biennale, Recent British Artists Film and Video at Tate Britain, London (2015), Aichi, and 3rd Guangzhou Triennale in China. Orlow's work has also been shown in museums and galleries internationally including Palais de Tokyo in Paris, il Kunsthaus Zurich in Zurich, Centre d'Art Contemporain, and Centre de la Photographie, Geneva. He is a visiting professor at the Royal College of Art London and senior research fellow at University of Westminster.

Commissioned by Manifesta 12 Palermo, Uriel Orlow's project is titled *Wishing Trees*, a video installation that connects human histories and nature. Specifically, *Wishing Trees* brings together the stories of three Sicilian trees that hold memories of significant events and people. Through contemporary stories of conflict, migration and anti-mafia activism, the roots of these trees reach into the present. Uriel Orlow's evocative multi-part installation weaves together narratives of present-

day protagonists in Sicily with the hopes and desires the trees still stand for.

Khalil Rabah

Khalil Rabah (1961, Jerusalem) draws on his vast involvement and background in architecture aiming to provide an alternative vision that challenges public perceptions and expectations. Using different methodologies, Rabah reflects on, and engages with, themes of displacement, memory, and identity, examining the relationship between humans and their surroundings, as well as the nature of global human suffering.

Rabah has been artistic director of Riwaq Biennale, Ramallah since 2005 and is the founder of The Palestinian Museum of Natural History and Humankind, and co-founder of Al Ma'mal Foundation for Contemporary Art, Jerusalem and ArtSchool Palestine, London. He also served on the advisory board of the Delfina Foundation, London, and the curricular committee of Ashkal Alwan Home Workspace Programme, Beirut.

The project Rabah is presenting at Manifesta 12 Palermo stems from his interest in Palermo's markets, where objects come from different backgrounds and contexts enmeshing together to form a new sense of collective. Compelled by the architecture and communities of the markets, the artist will create an uncanny flea market at the Orto Botanico, where, like the formations of flora in the botanical garden itself, diverse objects and artefacts, assemblages and sculptures of similar items will come together presented in the already existing vitrines.

Rotor

Rotor is a collective of Belgian architects and designers with a common interest in the material flows of industry and construction.

With publications, lectures, and exhibitions, Rotor develops critical positions on design, material resources, waste, and reuse. Rotor has represented Belgium at the Venice Architecture Biennial in 2010, and in 2011 curated an exhibition, "Ex Limbo," for the Fondazione Prada in Milan, on the history of Prada's catwalks. Furthermore, in 2011, they curated and designed "Oma/Progress" at the Barbican in London, and in 2013 they curated at the Triennial Architecture in Oslo the exhibition "Behind the Green Door" on the consequences and paradoxes of sustainability as a dominating paradigm within architecture and urban planning.

Titled *Monte Gallo*, the project realised for Manifesta 12 Palermo by Rotor consists of a workshop, an urban intervention, and an installation. This project is inspired by Pizzo Sella, a place on the northern coast of Palermo with amazing views on the cliffs, sea, and city, offering new points of view on the relationship between man and landscape.

Marinella Senatore

The artistic practice of Marinella Senatore (1977, Cava dé Tirreni, Italy) merges forms of protest with theatre, music, and cinema. Her performances, paintings and collages, installations, videos, photography, and sound pieces focus on "social themes and urban issues," such as emancipation and equality, social structures, systems of aggregation, and labour conditions. In her works, communities shaped through music, dance, spectacle or protest are able to generate a potential for social change. Her work has been exhibited widely throughout Italy and abroad, including; La Triennale, Milan; Palazzo Grassi, Venice; Centre Pompidou, Paris; Queens Museum, NY.

At Manifesta 12 Palermo, Senatore presents *Palermo Procession*, a public performance, choreographic workshop, paintings and collages, video and photo installation. The Procession programme includes a series of free workshops that will be open to everybody, without limit of age or previous experience in any field focused on the idea to develop through a collective process the creation of an active citizenship. The project draws entirely from Palermo's public ceremonies, civil rituals, depicting the city as in continuous movement.

Giorgio Vasta

Giorgio Vasta (1970 Palermo, Italy) is an author, novelist, and scriptwriter. He is a contributor for *La Repubblica*, *Il Sole 24 ORE*, *Il Manifesto*, *minima&moralia*, and is a professor at several colleges including Holden School and IED in Turin. His first novel, *Il tempo materiale*, was published by Minimum Fax in 2008, and it has been distributed in eleven different countries. It was awarded several accolades such as Dessì Prize and the Prix Ulysse du Premier Roman (2011), and was among the candidates for the Premio Strega 2009. In 2014, Vasta was Italian Affiliated Fellow in American Literature at the American Academy in Rome. Together with Emma Dante and in collaboration with Licia Eminentissimi, Vasta co-authored the screenplay *Via Castellana Bandiera's* (2013), in competition at the 70th Venice Film Festival. His last book is *Absolutely nothing. Storie e sparizioni nei deserti americani* (2016) with Ramak Fazel.

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At Manifesta 12 Palermo, Giorgio Vasta presents *City Scripts*, a project about storytelling, creative writing workshops about Palermo, its neighbourhoods and peculiarities. Realised in collaboration with the students of Centro Sperimentale di Cinematografia of Palermo, *City Scripts* tells five stories which will be available as free downloadable podcasts. Five stories: two made by a collective, and three single-authored. The authors are Fulvio Abbate, Emma Dante, Giorgio Vasta, whilst the two collectives are formed by the students of the writing course taught by Vasta and Letizia Gullo, and VacuaMoenia.



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Annex 2

The Five Additional Venues of Manifesta 12 Palermo

Manifesta 12, the twelfth edition of the European nomadic biennial, taking place in Palermo from 16 June until 4 November 2018, unveils other 5 locations which will make up the Manifesta 12 Parcours throughout the city. In total, the biennial will consist of more than 30 newly commissioned works, public installations, performances, and urban interventions and will take place in more than 15 iconic venues in Palermo.

The new locations released, in addition to the already confirmed Teatro Garibaldi, Orto Botanico, Piazza Magione, Chiesa di SS. Euno e Giuliano, and Palazzo Butera, are: Zen (Zona Espansione Nord), Pizzo Sella, Palazzo Forcella De Seta, Palazzo Ajutamicristo, and Palazzo Costantino (where Gilles Clément with Coloco and Rotor will set up a representative exhibition of their urban interventions).



Palazzo Forcella De Seta

Palazzo Forcella De Seta is one of the most significant examples of nineteenth century eclectic architecture in Palermo. The palace was originally the "casina a mare" (seaside house) of the Bonanno family, princes of Cattolica, who were in charge of securing the Vega bastion, part of the city walls. During the 1820 revolutions, the architectural complex underwent considerable damages, and consequently, it was completely reconstructed.

In 1833, the property was transferred to Enrico Forcella, marquee of Villalonga. Thanks to Forcella's connections with major architects of the period, he was able to involve Nicolò Puglia and Emmanuele Palazzotto to reconfigure the Palazzo, resulting in a neoclassical redesign of the central portion of the building and façade on the sea.

Its interior, composed of the "Sala dell'Alhambra", octagonal room, and "Sala dei Mosaici," were inspired by medieval art and architecture. The first two rooms reflected the Moorish style by adopting Arab decorations made of polychrome stucco, floors covered by colourful marble inlaid works, and a fountain inspired by the one located in the Alhambra gardens. The "Sala dei Mosaici" integrated reproductions of mosaics from the Arab-Norman royal palaces in Palermo and, in particular, those of King Roger's Palatine Chapel in the Royal Palace of Palermo. With the involvement of the architect Giuseppe Patricolo, the façade on Piazza Kalsa, would adopt a neo-Gothic style through pointed-arched windows.

At the beginning of the nineteenth century, the palace was bought by the Marquis Francesco De Seta, prefect of Palermo, who commissioned Onofrio Tomaselli to create the fresco, "Trionfo della Primavera," in the neoclassic hall. With this, the palace would become one of the most sumptuous of the Palermitan Belle Époque. From 1937 to 1940, the Palace was the headquarters of the Mediterranean gallery directed by the painter Lia Pasqualino Noto, later to be used as gambling room, and afterwards the location of the Board of Administrative Justice.

In 2003, it became part of the ANCE Palermo, a national association for property developers in Palermo and its provinces.



Forcella De Seta, Palermo. Copyright Manifesta. Photo © CAVE Studio.

ZEN

ZEN (Zona Espansione Nord) is a social housing district located in the VII municipality of Palermo, re-named San Filippo Neri in the nineties, and divided in two well-defined areas, ZEN 1 and ZEN 2. The entire architectural complex of the ZEN was born following a design contest promoted by the IACP of Palermo to address urban expansion, and it was won by the architect Vittorio Gregotti in 1969. The project was inspired by the idea of the walled city, and is organised in blocks of *insulae* within an orthogonal grid aligned along the north-south axis. By

adopting the megastructure typology and the concept of the *insula* unit, Gregotti aimed to bring block-type housing and urban services to the landscape of the Palermo countryside.

The political situation between 1975 and 1980 disrupted the overall transformation of the neighbourhood and left ZEN 2 without services and various infrastructure. Furthermore, due to an extreme housing shortage, squatting in these buildings became common. These factors created a difficult social environment and resulted in the degradation of the area. Zen's disconnect from the city centre and isolation due to a ring road built for the 1990 football World Cup and Universiadi further enclosed the insula as a sort of fortress.



Left: ZEN 2, Palermo. Right: The Participants of *Becoming A Garden* by G. Clément and Coloco.

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ZEN 2 is still at the centre of political debate and under intense media stigmatization. Today the district has a growing presence of active associations supporting its habitants; these include ZEN Insieme, Handala, Associazione Lievito, and Bayty Baytik.

Palazzo Costantino

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Palazzo Costantino is located in the northeastern corner of Quattro Canti. The palace was constructed by Giuseppe Merendino in the second half of the eighteenth century on a former seventeenth-century structure. Following the purchase of the Palace by the Marquis Giuseppe Costantino, the building underwent an important renovation designed by the Venetian architect Venanzio Marvuglia in a style that combined traditional eighteenth-century elements with neoclassic features.



Palazzo Costantino, Palermo. Copyright Manifesta. Photo © CAVE Studio

The main rooms of the Palace were decorated with stuccos, frescos by Gioacchino Martorana, precious Luigi XV and Luigi XVI style furniture made of carved and gold wood, and majolica eighteenth-century floors, like the one depicting *La Nascita di Venere*. During the Second World War, both German and allied soldiers occupied the palace, damaging its decorations and furniture. In the 1960s, part of the palace was given to La Rinascente society who was using the adjacent Palazzo Napoli as well.

After having been abandoned for more than a half century, between 2001 and 2003, the last heirs of the Palace sold the entire property to the Bilotti Ruggi d'Aragona family. In the early 2000s the façade of the Palace on via Maqueda was partly

restored, whereas the construction site inside the palace has been abandoned for years.



Pizzo Sella

Monte Gallo is a promontory located in northwestern Palermo between the small villages of Mondello and Sferracavallo. It is surrounded by Mount Biliemi in the south and Mount Pellegrino in the east; all together they define the Conca d'Oro. Pizzo Sella promontory is the highest peak in the area topping out at 562 meters.

Between 1978 and 1983, about one million square metres of Pizzo Sella had been parceled off and built on by a local construction company. This process was the result of hurried building permits, illegal constructions, and several lawsuits. In fact, Pizzo Sella is considered a symbol of the so-called "Sacco di Palermo," a popular term referring to the increase in construction from the 1950s through 1980s that led to the destruction of green areas in Palermo. After years of complex legal procedures, the area remains with 59 habitable homes of 170. In 2013, a collective of artists called "Fare Ala" founded the street art project, Pizzo Sella Art Village.

Today, despite the unauthorised development, behind the abandoned and unfinished housing complex, there are paths that lead to the top of Pizzo Sella, connecting it with the Natural Oriented Reserve of Capo Gallo. From the top, Pizzo Sella has amazing views of the cliffs, sea, and city, offering new points of view on the relationship between man and landscape. The architecture collective, Rotor, will outline a new mountain path and a space to take shelter on the highest parts of Monte Gallo.





Pizzo Sella, Palermo. Copyright Manifesta. Photo © CAVE Studio.

Palazzo Ajutamicristo

Palazzo Ajutamicristo is named after Guglielmo Ajutamicristo, baron of Misilmeri and Calatafimi, who commissioned its construction in the XV century with the aim of ensuring the control of the cereal trade. In 1490 the Baron called upon the services of Matteo Carnilivari, designer of Palazzo Abatellis and the Church of Santa Maria della Catena. However the construction of the building was interrupted as early as 1495 due to financial constraints. Nevertheless, throughout the centuries, the palace has hosted illustrious visitors, such as Queen Giovanna, wife of King Don Ferrante of Naples, the Emperor Charles V, and Don Giovanni of Austria, brother of King Philip II.

After the seventeenth-century, the new owners, the Moncada princes of Paternò, commissioned changes to the palace. It now reflects Gothic-Catalan architecture with baroque balconies and portal, and a double-internal loggia with a large garden once home to the statue of the Sea Horse, now displayed in Piazza S. Spirito. In the 19th century, the Moncada's sold the Palazzo Ajutamicristo to the Calefati of Canalotti and Tasca d'Almerita families. The Calefati still owns half the building, whilst the other half has been bought by the Region of Sicily.

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In the polycentric arch portal of the original entrance, it is still possible to admire the coat-of-arms of the Ajutamicristo family.



Palazzo Ajutamicristo, Palermo. Copyright Manifesta. Photo © CAVE Studio.