Manifesta 12 Palermo
16.06 — 04.11.2018

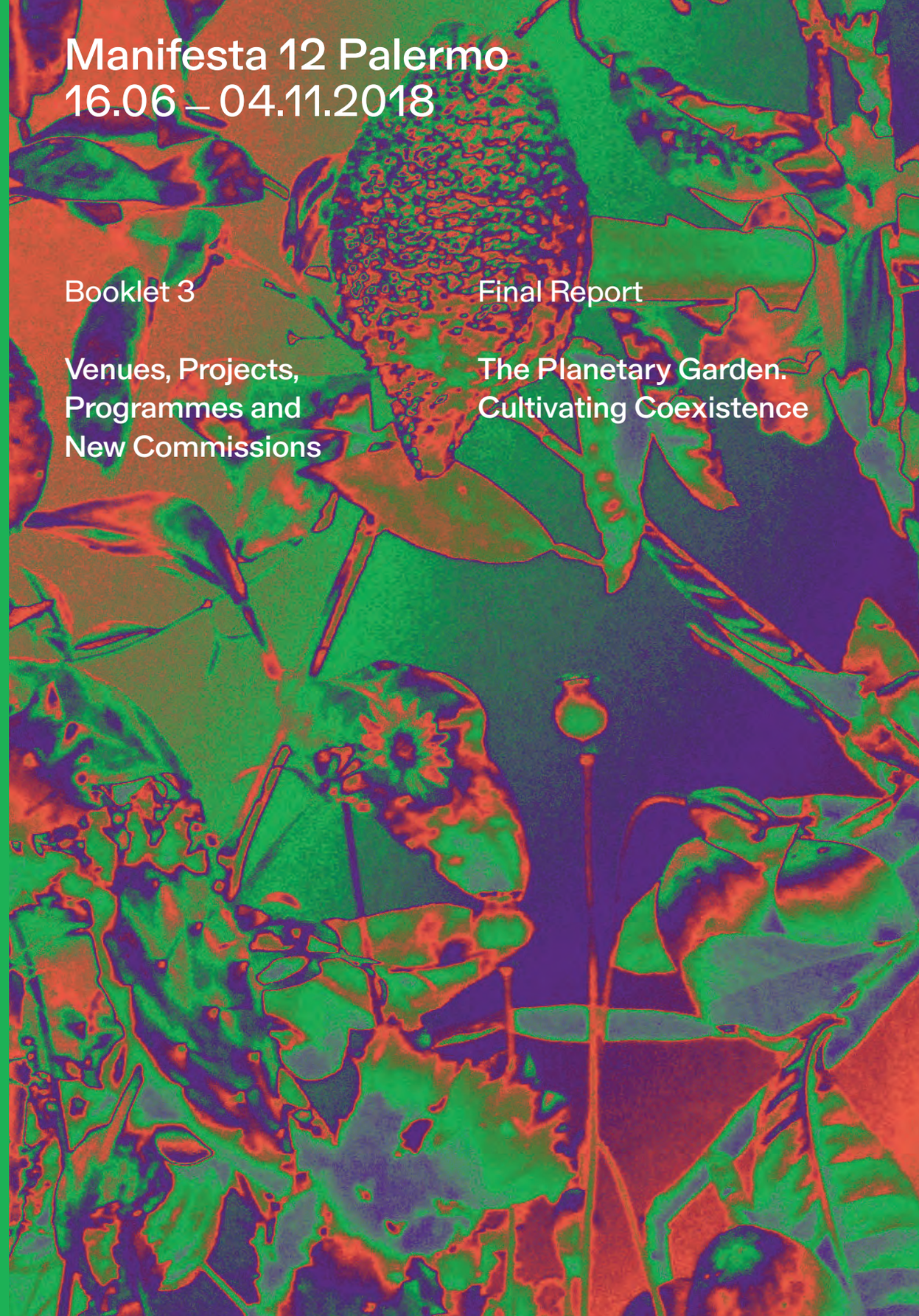
The European
Nomadic Biennial

The Planetary Garden. Cultivating Coexistence
Manifesta 12 Palermo explores coexistence in a world moved by invisible networks, transnational private interests, algorithmic intelligence and ever-increasing inequalities through the unique lens of Palermo — a crossroads of three continents in the heart of the Mediterranean. Closely collaborating with Palermitan partners, Manifesta 12 coinhabits Palermo, an ideal place to investigate the challenges of our time and look for traces of possible futures.

Manifesta 12 Palermo

Final Report

Venues, Projects, Programmes and New Commissions



Manifesta 12 Palermo 2018
The Planetary Garden. Cultivating Coexistence

Booklet 3
Venues, Projects, Programmes and New Commissions

"Palermo was an ideal place to investigate the challenges of our time and to experiment with traces of possible futures. For over two years, Manifesta 12 has coinhabited the entire city and used Palermo as a relational space and a platform to test new forms of politics and interventions. It acted as a catalyser and collaborated with a network of local and regional partners to realise projects with a lasting impact."

Bregtje van der Haak
Andrés Jaque
Ippolito Pestellini Laparelli
Mirjam Varadinis
Creative Mediators of Manifesta 12





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The Planetary Garden. Cultivating Coexistence
by Bregtje van der Haak, Andrés Jaque,
Ippolito Pestellini Laparelli, Mirjam Varadinis

Throughout its history, the city of Palermo has been a laboratory for diversity and cross-pollination. The constant influx of migrants — from the Ancient Greeks, the Arabs and the Normans to recent arrival from Northern Africa, South East Asia and the Middle East — has continually redefined the city and its people. Palermo's streets, architecture, parks, cultural legacy and personal histories are the result of a long-lasting syncretism of cultures across the Mediterranean and beyond.

Nothing is indigenous in Francesco Lojacono's 1875 painting *View of Palermo*, which can be found in the collection of the GAM Museum. The olive trees came from Asia, aspen from the Middle East, eucalyptus from Australia, prickly pear from Mexico, and loquat from Japan. Even the citrus trees — a symbol of Sicily — were introduced under Arab sovereignty. Founded in 1789, Palermo's botanical garden, Orto Botanico, was established as a laboratory to nurture, study, test, mix and integrate foreign species. This history inspired Manifesta 12 to consider the idea of the "garden", exploring its capacity to aggregate difference and to compose life out of movement and migration.

Gardens are places where diverse forms of life mix and adapt to co-exist, allowing cross- pollination to occur. In 1997, French horticultural engineer Gilles Clément described the world as a "Planetary Garden", positioning humanity as its gardener. But how to tend to a world that is controlled by invisible information networks, transnational private interests, algorithmic intelligence, environmental processes and ever-increasing inequalities? Twenty years on, the metaphor of the planet as a manageable garden remains attractive. This garden is not a space for humans to control, but rather an environment where 'gardeners' can recognise their dependency on other species, and respond to climate, time, and an array of social factors, to undertake a shared endeavour of caring.

OMA's urban study, *Palermo Atlas*, reveals the city to be a node in an expanded geography of movements — of people, capital, goods, data, seeds, and germs — that are often invisible, untouchable and beyond our control. Palermo is shaped by these flows and journeys, from Somalia to Scandinavia, from Indonesia to Gibraltar and the Americas. Palermo is a global city, but in the sense of the problematic-global, a place where key transnational issues converge — from climate change and illegal trafficking to the impact of tourism and migration.

Palermo's position at the intersection of three continents makes it an ideal location for Manifesta 12 to investigate some of the key challenges of our time. However, it is also a place where the current model of globalisation is contested by new perspectives on civic engagement. In the 1990s, the anti-mafia movement *Primavera di Palermo* helped the city emerge from decades of criminal control with the determination to establish new forms of civic agency. Similar ambitions continue to inform Palermo today, as it embraces migration and proposes new models of citizenship (including the movement to abolish the residence permit) and human rights (such as Mayor Leoluca Orlando's proposal to establish mobility as a human right).

Collaborating closely with Palermitan partners, Manifesta 12 co-inhabited Palermo as a laboratory for the challenges of our time, looking for traces of possible futures. Given the context of globalisation, Manifesta 12 chose to be radically local in its engagement with the city in all of its diverse components. *The Planetary Garden* hosted three main sections, each touching on key topics of the concept:



Orto Botanico
© CAVE Studio

1. **Garden of Flows** explored toxicity, plant life and the culture of gardening in relation to the global commons in Orto Botanico di Palermo — Palazzo Butera — Chiesa di Santa Maria dello Spasimo — Giardino dei Giusti — Base Scout Volpe Astuta.

2. **Out of Control Room** investigated power in today's regime of global flows, and took place in Palazzo Ajutamicristo, Palazzo Forcella De Seta, Casa Del Mutilato, and Palazzo Trinacria.

3. **City on Stage** built on existing opportunities on the outskirts of Palermo to further develop plans that had not yet been realised. Productive collaborations were conceived to act as a catalyst with the potential to extend into future initiatives in Palermo. As part of this section, the Manifesta 12 Headquarters, Teatro Garibaldi, hosted a library, café and programme of public events, including debates, workshops and screenings of films shot in Palermo accompanied by an introduction and/or Q&A.

Manifesta 12 established a dialogue with the ephemeral aspects of Palermo's life honouring its long tradition of *cantastorie* — or storytelling — through a series of new narrative productions about the city's hidden networks: the programme recognised the Santa Rosalia procession as a site for contemporary syncretism and dialogue, it supported existing initiatives to provide spaces for public hospitality and mobilised Palermo's rich collection of archives to disclose the city's untold stories and its characters.



Jelili Atiku Performance
© Francesco Bellina

Sections

Manifesta 12 Palermo explored coexistence in the world controlled by algorithms, information networks, transnational corporations, environmental change and an ever-widening gap between rich and poor. Inspired by the theories of French philosopher and horticultural engineer Gilles Clément and taking its name from his 1997 book, *The Planetary Garden. Cultivating Coexistence* was divided into three main sections: *Garden of Flows*, *Out of Control Room* and *City on Stage*.

Garden of Flows

Orto Botanico di Palermo — Palazzo Butera — Chiesa di Santa Maria dello Spasimo — Giardino dei Giusti — Base Scout Volpe Astuta

Planted with prickly pears from Mexico, aspen from the Middle East and loquat from Japan, to name just a few, not one of species in the 1875 painting *View of Palermo* by Francesco Lojacono is native. Not even Sicily's symbol — the citrus tree — is indigenous, having been introduced under Arab sovereignty as part of the intensive cultivation of the area around the city, the *Conca d'oro*. *Garden of Flows* brought together films, environmental installations, site-specific projects, and sculptures that consider Palermo through the metaphor of The Planetary Garden, exploring the city's capacity for composing new life out of movement and migration. Gilles Clément defined The Planetary Garden as an enclosed ecosystem on a circumscribed plot with humanity charged with the responsibility of being its gardener. Manifesta 12 replaced this ideal by inquiries into the ways divergent, disputed or excluded sections of the world, both human and non-human, can become fruitful co-inhabitants. The metaphor of the garden gained fresh importance, not as a resource to be controlled by humans, but rather as an opportunity for "gardeners" to undertake the shared endeavour of caring, recognising the agency of non-human actors, and responding to time, climate and social factors.

Out of Control Room

Palazzo Ajutamicristo — Palazzo Forcella De Seta — Casa del Mutilato — Palazzo Trinacria

Today, the traditional centralised power structures of nation states seem to have become obsolete. Our lives are organised by invisible networks composed of accelerating forces yet to be translated into real forms of political administration. How can civic society access these forces and regain agency at a time when things appear to be out of control? As a city of transnational movements with a culture of civic participation and political experimentation largely as a consequence of decades of criminal exploitation and neglect, Palermo offered an opportunity to investigate what space remains for collective, individual and non-human power in today's regime of global flows. Through work from filmmakers, researchers, and visual artists installed in iconic places that were once symbols of political power, *Out of Control Room* proposed new ways for diverse audiences to make sense of- and gain access to the flows that embody modern politics. By making invisible networks visible, these installations also provided access to — and facilitated debate around different forms of governance and power.



Matilde Cassani, *Tutto*
© Wolfgäng Traeger

City on Stage

Palazzo Costantino — Oratorio della Madonna dei Peccatori Pentiti — Oratorio di San Lorenzo — Teatro Garibaldi — Chiesa dei SS. Euno e Giuliano — Fondazione Padre Messina — Costa Sud — Pizzo Sella — ZEN2 — Archivio di Stato

City on Stage was an attempt to embrace the multi-layered nature of Palermo and use it as an instrument to foster critical understandings of different aspects of contemporary urban living. The section intended to establish a dialogue with the ephemeral aspects of urban life in Palermo: developing a series of new narrative productions to honour the city's long tradition of *cantastorie* — or storytelling — recognising the Santa Rosalia procession as an expression of contemporary syncretism and dialogue, and mobilising the city's rich cinematic legacy to present untold stories. Building on existing opportunities in the centre and on the outskirts of Palermo, *City on Stage* also acted as a catalyst in a number of public spaces that represent the schism between political planning and civic needs: Costa Sud, ZEN2 and Pizzo Sella. Manifesta 12 worked with local groups to make interventions that changed perspectives, strengthened their initiatives and launched new and ambitious long-term community-grounded projects. As part of *City on Stage*, Manifesta 12 established its Headquarters at the 19th-century Teatro Garibaldi, a historic theatre located at the very heart of la Kalsa, Palermo's historic Arab neighbourhood. The Headquarters became the meeting space for Manifesta 12 visitors and local citizens to start conversations, explore exhibitions and participate in live events.

Venues

The Planetary Garden. Cultivating Coexistence took place in Palermo's magnificent Orto Botanico and 19 other locations throughout the city. Many of these spaces (whether historical, sacred or modern) had previously been abandoned and were reopened by the Manifesta 12 team specifically to host *The Planetary Garden projects*. Each location has its own unique history. For instance, Palazzo Ajutamicristo is a fifteenth century building that was once a hub of the grain trade, while the recently renovated Palazzo Butera originally belonged to the Princes of Butera and now houses Francesca and Massimo Valsecchi's historical and contemporary art collection. Other locations included the unfinished medieval Chiesa di Santa Maria dello Spasimo and the baroque Oratorio di Lorenzo, which boasts Giacomo Serpotta's original 1699 stucco decorations. The darker side of Palermo's history is represented by spaces such as Casa del Mutilato, built in 1939 to celebrate Mussolini's militarisation of Italian society and the Volpe Astuta scout base, which was built on land confiscated from the Inzerillo crime family in 1983 by Giovanni Falcone, who was later killed by the Mafia. Often forgotten or ignored neighbourhoods became project sites, including the failed utopia of ZEN2 — the now economically deprived neighbourhood built by architect Vittorio Gregoretti in 1969 — and the scarred and exploited territories of Costa Sud and Pizzo Sella.

As Manifesta 12 Headquarters, Teatro Garibaldi became the central meeting place for different programmes. The 19th-century theatre — a glorious, abandoned, restored, plundered, occupied and then re-abandoned cultural space — stands as a material witness to the potential and conflicts within Palermo's recent history. Alongside the main programme, which consisted of more than 50 projects, installations, videos, performances and public interventions, Manifesta 12 unfolded via a Public Programme of talks, conferences and performances. A summer of films screened not only at Teatro Garibaldi, but also the garden designed by Coloco and Gilles Clément at ZEN2 and at Arena La Sirenetta, an iconic open-air cinema in Mondello which was reopened after 12 years.

Participants

Manifesta 12 Palermo presented the work of 50 participants to the public at 19 different venues around Palermo between the 16th of June and the 4th of November 2018. Of the 50 projects on display, 35 were specially commissioned from a diverse range of participants such as singers, musicians, writers, architects, filmmakers, anthropologists, architects, sociologists and performers. These participants were invited to carry out on-site explorations and subsequently to develop their projects in close collaboration with local grassroots organisations, activists, associations and art producers reinforcing local infrastructures and leaving a sustainable legacy in the city. Working beyond the field of visual arts through different kinds of professional collaborations, Manifesta 12 Palermo asserted itself as a truly interdisciplinary platform for co-creation.

Palermo's famous Orto Botanico hosted a diverse selection of works addressing knowledge systems, toxicity, plant life and the culture of gardening in relation to the global commons. Columbian artist Alberto Baraya created an ideal Sicilian herbarium, while Leone Contini, a social anthropologist from Tuscany, collaborated with local farmers to plant an experimental garden. Elsewhere, Swedish video and installation artist Malin Franzén combined Sicilian botanist Paolo Boccone's seventeenth-century printing methods with modern systems for scientific representation. Nigerian-American artist Toyin Ojih Odutola was inspired by the presence of West Africa in Italy, producing a series of charcoal and pastel drawings focusing on daily life. Daily life was also a source of inspiration for Palestinian artist Khalil Rabah, who created his own market, bringing together ephemera and antiquities from numerous, varied contexts, many of which were collected from Palermo's famous street markets. Taking cues from the garden itself, American artist Michael Wang produced environmental installations, exploring the many cyclical connections between the organic origins and current biological consequences of industrialisation. Finally, South African artist Lungiswa Gquanta interpreted the garden as a stratified space with an installation suggesting mobilisation and acts of resistance through a scattering of glass bottles and unleaded petrol covering the floor of the Serra delle Papaie in the Botanical Garden.

Palazzo Butera which was renovated in the two years before the opening of Manifesta 12 in Palermo hosted works such as the immersive wallpaper installation and *Public Fruit Map* of Palermo by the Los Angeles-based duo Fallen Fruit, specially designed for the magnificence of palatial architecture. Brazilian artist Maria Thereza Alves worked with local ceramicists to create an installation informed by the floral syncretism unique to Sicily. Making connections within the palace building, the citrus garden and one of the halls were brought into conversation through the work of Turinese artist Renato Leotta, while painter and photographer Sergey Sapozhnikov's mixed media piece traversed even greater distances, setting the decaying Sicilian palace within the Russian landscape of his hometown. Connecting nature and human histories, Swiss artist Uriel Orlow brought together the stories of three Sicilian trees in a video installation featuring the voices of Sicilian activists and migrants currently living in Palermo.

The London-based duo Cooking Sections produced a series of installations inspired by ancient Sicilian agricultural irrigation systems. The work was displayed at Chiesa di Santa Maria dello Spasimo, Giardino dei Giusti and the Volpe Astuta scout base where part of the installation is still on view. These installations explored possibilities for growing trees and plants in a world without water. The project was realised in collaboration with Palermo-based researchers, agronomists and botanists who collected and analysed data on the health of the trees over the duration of the project.

Italian artist Filippo Minelli's participatory project on the issues of migration and identity in the age of Big Data found a home at Palazzo Ajutamicristo, along with a visualization of data in the sky over Palermo such as wireless signals, satellites, aeroplanes and air currents presented by the Dutch artist Richard Vijgen in the perspectival tradition of *di soto in su*. These works were accompanied by archival audio, video and photographic materials from the activist group No MUOS selected by Cuban artist Tania Bruguera, telling the story of an ongoing battle between the activist group and the US Navy.

Palazzo Forcella De Seta featured a number of video installations including a virtual portrait made using real-time computer graphics from Irish artist John Gerrard and documentation of migrants' rights violations on the marine borders of the European Union by Forensic Oceanography. Using both video and sculpture, French Algerian artist Kader Attia created a piece on the contemporary, post-colonial, social body, while Dutch artist Patricia Kaersenhout was inspired by the Palermo Charter of 2015 to create a sculpture of salt and portraits addressing questions of integration and citizenship. Turkish artist Erkan Özgen's video work focused on female refugees in Europe and Turkey who had fled from war zones in Northern Iraq. A further video installation by Oscar-winning director Laura Poitras, in close collaboration with the students from Centro Sperimentale di Cinematografia di Palermo, highlighted the marked presence of American military bases in the Sicilian countryside.

Spanish artist Cristina Lucas's three-channel video installation was displayed at Casa del Mutilato, showing every bombing of a civilian area since the beginning



Palazzo Forcella De Seta
© CAVE Studio

of aerial bombardment in 1911. At Palazzo Trinacria, Russian artist Taus Makhacheva presented a video chronicling a performance developed for the 57th International Exhibition of Art in Venice. Makhacheva built upon the work with a performance on taste and texture created with the Sicilian chef Alessandro Giglio.

Palazzo Costantino hosted visual representations of the urban projects developed on the outskirts of Palermo, in ZEN2, Pizzo Sella and Costa Sud. In the ZEN2 district, this work took the form of an urban garden created by Gilles Clément, in collaboration with the Paris-based, multidisciplinary design firm Coloco. The Belgian architecture collective Rotor was inspired by the Pizzo Sella area, north of Palermo, to create an installation and urban intervention in collaboration with a network of international and local architects, as well as art and architecture students. Palermitan architect Roberto Collovà worked with the citizens of Costa Sud, or the southern coast, creating interventions that reflected upon changes to the geography of the coast between 1950 and 1980, resulting from the pouring of rubble from the northward expansion of the city into the sea. Along with records of these projects, Palazzo Costantino also presented the documentation of performances by Jelili Atiku and Matilde Cassani. A pioneer of contemporary performance art in Nigeria, Jelili Atiku orchestrated a procession through the city streets of Palermo in close collaboration with immigrants who had arrived earlier in the city. The following day, a 13 hour-long pyrotechnic show took place at the Quattro Canti di Palermo, executed by Italian Matilde Cassani, who works at the intersection of performance, architecture and installation. The atrium of the Palazzo Constantino became a home base for the itinerant 'video-cart' developed by the Italian duo MASBEDO, showing parts of Palermo used as filmsets.

Italian artist Yuri Ancarani presented two newly commissioned video sculptures dedicated to memory at Oratorio della "Madonna Rifugio dei Peccatori Pentiti". One of the works focused specifically on Palermo, filming memorial tablets dedicated to magistrates, civilians, journalists and police who were victims of Mafia in the area. The nearby Oratorio di San Lorenzo became the site of a work by the Croatian performance artist Nora Turato. The performative mixed media piece focused on the Sicilian *donas de fuera* or 'women of elsewhere', whose unconventional behaviour made them outcasts at the time of the Spanish Inquisition.

Chiesa dei SS. Euno e Giuliano, refurbished specially for Manifesta 12 exhibited the documentation of Italian artist Marinella Senatore's procession-like participatory performance. The performance was developed through workshops culminating in an authentic collective dance movement through the streets of the old town of Palermo in collaboration with over hundred students from different Palermitan schools, academies and local associations. Another collaborative procession, this time by boat, was the subject of a film by Spanish artist Jordi Colomer, screened at Fondazione "Casa Lavoro e Preghiera" di Padre Messina. The secular procession began at Caletta Sant'Erasmo and progressed along the Southern coast of Palermo, the event and film were realised with the help of students from Centro Sperimentale di Cinematografia di Palermo and local fishermen living in the polluted area where the film was shot.

Teatro Garibaldi was also refurbished by and for Manifesta 12, included a café, offices and a library, and as the Manifesta 12 Headquarters became the central meeting point for visitors, citizens and local organisations hosting visual presentations of a number of narrative works. Among the works were local writer Giorgio Vasta's podcast on the city and an interactive, urban narrative by Wu Ming 2 (of the Wu Ming writers collective) on the period of Italian colonialism. Teatro Garibaldi hosted live events, conferences, sound art works and a newly commissioned project from the Italian duo Invernomuto on the concept of a Black Mediterranean. Chimurenga, a Pan-African platform for writing, art, and activism, set up their workspace within the Teatro Garibaldi to publish a special issue of their magazine called *Chimurenga Chronic: Circulations and the African Imagination of a Borderless World*.

Along with the newly commissioned works, Manifesta 12 also featured a number of projects that had previously been exhibited and produced elsewhere. Chinese artist Zheng Bo contributed an ongoing video work exploring the potential of eco-queer culture through emotional and physical connections with plants. Dutch artist Melanie Bonajo presented a three-part experimental documentary about communities looking for a more equitable relationship with nature through new rituals and a reconfiguration of gender. Algerian interdisciplinary artist Lydia Ourahmane's sound installation, consisting of empty oil barrels, was the first artwork to be legally exported from Algeria since the 1962 revolution. Oil not only moves more freely than Algerian art but also than people, a fact highlighted by Lebanese artist Rayyane Tabet's challenging project on the Trans-Arabian Pipeline. British writer and artist James Bridle's 2015 work examined "algorithmic citizenship" and online data tracking while American Trevor Paglen's interest in digital surveillance focused on the basic research underpinning facial recognition technology. The German art and activist collective Peng! invited you to make direct, anonymous phone calls to international intelligence agency officials and presented a campaign to promote helping refugees to cross the interior borders of the European Union.

List of Participants and Venues

Garden of Flows
Orto Botanico, via Lincoln, 2
Alberto Baraya (1968, Colombia)
Zheng Bo (1974, China)
Leone Contini (1976, Italy)
Malin Franzén (1982, Sweden)
Lungiswa Gqunta (1990, South Africa)
Toyin Ojih Odutola (1985, Nigeria)
Khalil Rabah (1961, Palestine)
Michael Wang (1981, USA)

Palazzo Butera, via Butera, 18
Maria Thereza Alves (1961, Brazil)
Melanie Bonajo (1978, The Netherlands)
Fallen Fruit (2004, USA)
Renato Leotta (1982, Italy)
Uriel Orlow (1973, Switzerland)
Sergey Sapozhnikov (1984, Russia)

Volpe Astuta, via Micciulla, 1
Cooking Sections (2013, United Kingdom)

Spasimo, piazza Carlo Ventimiglia, 13
Cooking Sections (2013, United Kingdom)

Giardino dei Giusti, via Alloro, 80
Cooking Sections (2013, United Kingdom)

Out of Control Room
Palazzo Ajutamicristo, via Garibaldi, 23
James Bridle (1980, United Kingdom)
Tania Bruguera (1968, Cuba)
John Gerrard (1974, Ireland)
Filippo Minelli (1983, Italy)
Lydia Ourahmane (1992, Algeria)
Trevor Paglen (1973, USA)
Peng! Collective (2013, Germany)
Rayyane Tabet (1983, Lebanon)
Richard Vijgen (1982, The Netherlands)

Palazzo Forcella De Seta, Foro Italico Umberto I, 21
Kader Attia (1970, France)
Forensic Oceanography (2011, United Kingdom)
John Gerrard (1974, Ireland)
Patricia Kaersenhout (1966, The Netherlands)
Erkan Özgen (1971, Turkey)
Peng! Collective (2013, Germany)
Laura Poitras (1964, USA)

Casa Del Mutilato, via Alessandro Scarlatti, 12
Cristina Lucas (1973, Spain)

Palazzo Trinacria, via Butera, 24
Taus Makhacheva (1983, Russia)

City on Stage
Palazzo Costantino, via Maqueda, 215
Jelili Atiku (1968, Nigeria)
Matilde Cassani (1980, Italy)
MASBEDO (1999, Italy)
Roberto Collovà (1943, Italy)
Coloco & Gilles Clément (1999; 1943, France)
Rotor (2005, Belgium)

Oratorio della
"Madonna Rifugio dei Peccatori Pentiti", via Maqueda, 74
Yuri Ancarani (1972, Italy)

Oratorio di San Lorenzo, via Immacolatella, 1
Nora Turato (1991, Croatia)

Teatro Garibaldi, via Teatro Garibaldi 46-56
Chimurenga (2002, South Africa)
Cooking Sections (2013, United Kingdom)
Invernomuto (2003, Italy)
Giorgio Vast (1970, Italy)
Wu Ming (2000, Italy)

Chiesa SS. Euno e Giuliano, piazza Sant'Euno
Marinella Senatore (1977, Italy)

Istituto Padre Messina, via Messina Marine, 1
Jordi Colomer (1962, Spain)

Costa Sud
Roberto Collovà (1943, Italy)

ZEN2, via Primo Carnera
Coloco & Gilles Clément (1999; 1943, France)

Pizzo Sella
Rotor (2005, Belgium)



Quotes from Manifesta 12 Participants

Matilde Cassani

"My project was extremely well received. After Manifesta 12, MAXXI, the National Museum of Twenty-First Century Arts in Rome, commissioned me to develop another project based on the installation I presented for *The Planetary Garden. Cultivating Coexistence*."

Leone Contini

"Many new projects have sprouted out of my work in Palermo as a direct and indirect consequence of my participation in Manifesta 12. I have also been invited to work with a number of arts institutions and events: the Institute of Contemporary Arts in London; a museum in Villeurbanne; SAVVY Contemporary in Berlin; Matera, European Capital of Culture 2019; and PAV — Parco Arte Vivente in Turin."

ENORME Studio

"The Manifesta 12 Education Hub was an incredibly inspiring project for us, serving as a prototype to analyse how a participatory project can have an impact in a specific urban environment. This was made possible thanks to the collaboration between very different institutions and organisations — such as Manifesta, the Municipality, the University of Palermo's Architecture Department and the Academy of Fine Arts — as well as all of the students and citizens who were actively involved."

Invernomuto

"Manifesta 12 had a huge impact on our work and research. The project Black Med, which Manifesta 12 commissioned, has since been presented at many national and international institutions and festivals. It will also be displayed at Alserkal Avenue in Dubai, and at La Biennale di Venezia as part of the closing programme in November."

Cristina Lucas

"The work I presented in Palermo was very well received both by the public and the press. My contribution to Manifesta 12 was highlighted in *The Guardian's* top 10 art exhibitions of 2018. Furthermore, the work has continued to develop and will be shown at three international institutions —Bergen Norway, UENO Japan and the second edition of China's Anren Biennale — incorporating special research on wars that have occurred in each of their territories."

MASBEDO

"*The Guardian* art critic Adrian Searle described our installation at Archivio di Stato as the single best work he saw in 2018. In his words, it was "a perfect combination of setting and intervention". Commissioned by Manifesta 12, the Videomobile project, of which the installation was a component, culminated in a film that will have its world premiere in Florence at Lo schermo dell'arte Film Festival on 15 November 2019. Following Manifesta 12, three of our video works have been exhibited at the Museu Nacional d'Art de Catalunya for LOOP Barcelona and we have had a solo show at Fondazione ICA in Milan. Another solo show is set to take place in 2020 at OGR in Turin."

Erkan Özgen

"The people I met thanks to Manifesta have been essential to me, both personally and professionally. In particular, the Han Nefkens Foundation team and their director Hilde Teerlinck not only supported the production of my work for Manifesta 12, but also invited me to present a solo show at the Fundació Antoni Tàpies and helped to realise the accompanying book, published by Sternberg Press."

WU MING 2

"My collaboration with Fare Ala for the work *Viva Menilicchi!* is still underway, as we have been invited to show our research on the traces of Italian colonialism in urban spaces at a number of other institutions and festivals. Additionally, my assistant in Palermo and I are trying to create an online archive or archival publication to bring together the results of the research conducted for our work at Manifesta 12 Palermo."

The Manifesta 12 Public Programme complemented the main exhibition with a range of events for participatory experimentation such as talks, conferences, workshops, screenings, live performances, concerts and public dinners. Addressing Palermo's specific geography, the programme invited travellers and local citizens to meet, to exchange, contribute and discuss ideas for life in the future city and the planetary garden.

The public events converged around three main moments, each addressing one of the questions identified in the biennial's curatorial concept. *Borderless* considered questions of migration and international mobility, while *Accountable Networks* explored alternative scenarios of power distribution and questions of governance and democratic control. Finally, *Interspecies* addressed human responsibilities and shared endeavours of caring in the planetary garden of the world to come.



Gilles Clément, Panel at Teatro Garbaldi
© CAVE Studio

Borderless
15.06–17.06.2018
Teatro Garibaldi and throughout Palermo

Taking place during the biennial opening days, the first segment of the Public Programme discussed borders as the problematic, out-dated geo-political and intellectual constructions, to be questioned and rethought. Taking Mayor Leoluca Orlando's proposition that mobility is a human right as its starting point, *Borderless* looked at future scenarios of migration and explored the strategies available to citizens, NGOs and thinkers to shape the borderless world to come.

On 15th June 2018, the first of the three days of *Borderless* programming, *Bintou Wéré, a Sahel Opera (abridged version)* was staged in Teatro Massimo di Palermo and screened simultaneously in Piazza Verdi. The opera was originally composed and produced in the Sahel as part of a project initiated by the Dutch Prince Claus Fund, premiering in Africa and Europe in 2007-8. *Bintou Wéré, a Sahel Opera* was restaged for Manifesta 12 with the addition of local elements, including a local choir composed of African singers trained at Palermo's conservatorium.

Accountable Networks
28.09–30.09.2018
Teatro Garibaldi and Piazza Magione

Accountable Networks expanded Manifesta 12's research into the regimes of global flows dominating today's societies by looking at how structures of power adapt to, or resist, this essential condition of fluidity. Following up on the work developed by the main exhibition, *Accountable Networks* offered new ways for independent publics to sense, track and access the flows in which politics are embodied today.

Interspecies
01.11–04.11.2018
Teatro Garibaldi and Orto Botanico di Palermo

Interspecies presented a line of enquiry that looked at the uncertain futures of late and post-Anthropocene eras. The multimedia and participatory events were intended to facilitate thought and discourse on new and different agencies of the non-human actors — animals, environments, plants, geological domains — with which we share the planet. The fates of these non-human actors require us to negotiate new forms of shared accountability.

For the full list of Manifesta 12 Public Programme events, please visit
www.manifesta12.org/public-programme



Bintou Wéré, a Sahel Opera (abridged version)
at Teatro Massimo di Palermo. Realised with the Support of Dutch Prince Claus Fund
© Francesco Bellina

Film Programme

The Manifesta 12 Palermo Film Programme proposed a cinematic reading of the biennial's central themes through a selection of fiction and documentary movies that informed and enriched the overall narrative of the curatorial project. Each of the selected films explored Manifesta 12's main themes, echoing the structure of the Public Programme at large.

The Film Programme unfolded through four sections:

1. *On Circulations* explored the migratory movement, examining the effects of the phenomenon, along with the causes and consequences of migration policies and the search for identity and freedom so crucial to migrant populations. This section looked for future possibilities to shape the borderless world to come.

2. *On Networks* investigated what space is left for collective and individual intervention in today's regime of global flows.

3. *On Gardens* explored interspecies politics and ways to tend the Planetary Garden.

4. *On Palermo* was a tribute to the city itself. This section aimed to stimulate reflection on the city as a place for social, cultural, and urban transformations through a journey that alternated historical films with contemporary movies.

The Manifesta 12 Palermo Film Programme took place at locations throughout Palermo including: Manifesta 12 Headquarters in Piazza Magione and Teatro Garibaldi di Palermo; in the garden designed by Coloco & Gilles Clément for Manifesta 12 and realised in collaboration with Zen Insieme and the residents of the neighbourhood ZEN2; and finally, at the Arena La Sirenetta, an open-air cinema in Mondello reopened by Manifesta after years of abandonment. The screening calendar also included a series of events enriched by introductions and Q&As with the authors. All of the screenings were free and open to everyone.

For the full list of films included in the Manifesta 12 Film Programme, please visit www.manifesta12.org/film-programme



Manifesta 12 Film Programme at Arena La Sirenetta
© CAVE Studio



Umberto Santoro
Screening Sirenetta
© CAVE Studio

Gallery

Garden of Flows











a. Orto Botanico di Palermo
b. Palazzo Butera
c. Chiesa di S. Maria dello Spasimo
d. Giardino dei Giusti
e. Volpe Astuta

Alberto Baraya, *New Herbs from Palermo and Surroundings. A Sicilian Expedition,* 2018
Mixed media installation. Dimensions variable.
Photo: Wolfgang Träger.

Garden of Flows, *Orto Botanico di Palermo*

Commissioned by Manifesta 12 Palermo



Zheng Bo, *Pteridophilia 1*, 2016 — ongoing
Video. Duration 17min 14sec.
Photo: Wolfgang Träger.

Garden of Flows, *Orto Botanico di Palermo*

In collaboration with Jiang Chao, courtesy of the artist



Leone Contini, *Foreign Farmers*, 2018
Mixed media, installation site- specific, performance.
Photo: Wolfgang Träger.

Garden of Flows, *Orto Botanico di Palermo*

Commissioned by Manifesta 12 Palermo



Lungiswa Gqunta, *Lituation — The Gardener's Revenge*, 2018
Wood, glass bottles, found material, petrol, water, ink. Dimensions variable.
Photo: Simone Sapienza.

Garden of Flows, *Orto Botanico di Palermo*

Commissioned by Manifesta 12 Palermo



Toyin Ojih Odutola, *Scenes of Exchange*, 2018
Collection of drawings. Dimensions variable.
Photo: Wolfgang Träger.

Garden of Flows, *Orto Botanico di Palermo*

Commissioned by Manifesta 12 Palermo



Khalil Rabah, *Relocation, Among Other Things*, 2018
Installation.
Photo: Simone Sapienza.

Garden of Flows, *Orto Botanico di Palermo*

Commissioned by Manifesta 12 Palermo



Malin Franzén, *Palermo Herbal*, 2018
Installation mixed media. Dimensions variable.
Photo: Wolfgang Träger.



Garden of Flows, *Orto Botanico di Palermo*
Commissioned by Manifesta 12 Palermo

Michael Wang, *The Drowned World*, 2018
Environmental installation.
Photo: Wolfgang Träger.



Garden of Flows, *Orto Botanico di Palermo*
Commissioned by Manifesta 12 Palermo



Maria Theresa Alvez, *Una proposta di sincretismo (questa volta senza genocidio)*, 2018.
Mixed media.
Photo: Wolfgang Träger.

Garden of Flows, *Palazzo Butera*

Commissioned by Manifesta 12 Palermo



Melanie Bonajo, *Night Soil*, 2014-2018
Video Trilogy.
Photo: Wolfgang Träger.

Garden of Flows, *Palazzo Butera*

Courtesy of the artist and AKINCI, Amsterdam, Netherlands



Renato Leotta, *Notte di San Lorenzo*, 2018
Terracotta tiles.
Photo: Sebastiano Pellion di Persano.

Garden of Flows, *Palazzo Butera*

Commissioned by Manifesta 12 Palermo



Fallen Fruit, *Theatre of the Sun*, 2018
Mixed media installation. Dimensions variable.
Photo: Wolfgang Träger.

Garden of Flows, *Palazzo Butera*

Commissioned by Manifesta 12 Palermo



Uriel Orlow, *Wishing Trees*, 2018
Video installation, documents and artefacts in vitrines, photography. Dimensions variable.
Photo: Simone Sapienza. .

Garden of Flows, *Palazzo Butera*

Commissioned by Manifesta 12 Palermo



Sergey Sapozhnikov, *A Wonderful Day*, 2018
Photographic series. Dimensions variable.
Photo: Wolfgang Träger.

Garden of Flows, *Palazzo Butera*

Commissioned by Manifesta 12 Palermo



Cooking Sections, *What Is Above Is What Is Below*, 2018
Mixed installations and packed lunches.
Photo: Wolfgang Träger.

Garden of Flows, *Chiesa di S. Maria dello Spasimo*

Commissioned by Manifesta 12 Palermo



Cooking Sections, *What Is Above Is What Is Below*, 2018
Mixed installations and packed lunches.
Photo: Wolfgang Träger.

Garden of Flows, *Giardino dei Giusti*

Commissioned by Manifesta 12 Palermo



Cooking Sections, *What Is Above Is What Is Below*, 2018
Mixed installations and packed lunches.
Photo: Wolfgang Träger.

Garden of Flows, *Volpe Astuta*

Commissioned by Manifesta 12 Palermo



Gallery

Out of Control Room









f. Palazzo Ajutamicristo
g. Palazzo Forcella De Seta
h. Casa del Mutilato
i. Palazzo Trinacria

James Bridle, *Citizen Ex*, 2015
Mixed media installation.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*

Originally commissioned by The Space;
Southbank Centre, United Kingdom



Tania Bruguera, *Article 11*, 2018
Mixed media installation. Dimensions variable.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*

Commissioned by Manifesta 12 Palermo



John Gerrard, *Farm (Council Bluffs, Iowa)*, 2015
Video simulation. Dimensions variable.
Photo Courtesy: Thomas Dane Gallery, London and Simon Preston Gallery, New York. Collection Bernhard Chwatal, Vienna.

Out of Control Room, *Palazzo Ajutamicristo*

Commissioned by Manifesta 12 Palermo



Filippo Minelli, *Across the Border*, 2010 — ongoing
Mixed media installation. Dimensions variable.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*

Commissioned by Manifesta 12 Palermo



Lydia Ourahmane, *The Third Choir*, 2014
Installation. 20 Naftal oil barrels imported from Algeria, CZ-5HE Radio Transmitter and 20 E2121B Samsung phones
104.5 x 45 x 14.6 mm. Dimensions variable. Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*

Courtesy of the artist and Jonathan Ellis King, Ireland



Trevor Paglen, *It Began as a Military Experiment*, 2017
Set of 10 pigment prints. 34,6 x 26,7 cm. Photo: Wolfgang Träger.
Photo Courtesy: the artist and Metro Pictures, New York.

Out of Control Room, *Palazzo Ajutamicristo*

Commissioned by Manifesta 12 Palermo



PENG! Collective, *Call-A-Spy*, 2016 — ongoing
Installation.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*



Richard Vijgen, *Connected by Air*, 2018
Data visualization. Dimensions variable.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*

Commissioned by Manifesta 12 Palermo



Rayyane Tabet, *Steel Rings*, 2013 - ongoing / *Letterheads*,1950-2013.
Installation and frame of documents. Both part of the series
The Shortest Distance Between Two Points.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Ajutamicristo*
Courtesy of the artist and Sfeir-Semler Gallery, Hamburg,
Germania and Beirut, Lebanon



Patricia Kaersenhout, *The Mask of Cruelty*, 2018
Photographic Installation.
Installation view photo: Simone Sapienza.

Out of Control Room, *Palazzo Forcella De Seta*
Courtesy of the artist and
Gallery Wilfried Lenz Rotterdam, Netherlands



Patricia Kaersenhout, *The Soul of Salt*, 2016
Video installation. Installation view.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Forcella De Seta*

Courtesy of the artist and
Gallery Wilfried Lenz Rotterdam, Netherlands



Kader Attia, *The Body's Legacies. The Post-Colonial Body*, 2018; *Untitled*, 2018. Video; sculpture.
Photo: Simone Sapienza.

Out of Control Room, *Palazzo Forcella De Seta*

Commissioned by Manifesta 12 Palermo



Forensic Oceanography, *Liquid Violence*, 2018
Video installation and mixed media.
Photo: Manifesta 12 Palermo.

Out of Control Room, *Palazzo Forcella De Seta*

Commissioned by Manifesta 12 Palermo



John Gerrard, *Untitled (near Parndorf, Austria)*, 2018
Video simulation. Duration one year. Installation view photo Gerrard Manifesta 12 by: John Gerrard Studio. All other installation views, Photo: Simone Sapienza.

Out of Control Room, *Palazzo Ajutamicristo*
Commissioned by Manifesta 12 Palermo



PENG! Collective, *Werde Fluchthelfer.in. Become an Escape Aid Agent*, 2015; *Grenzerfahrungen (Esperienze di confine)*, 2015
Video. Duration 3min 06 sec; 2min 41 sec. Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Forcella De Seta*



Erkan Özgen, *Purple Muslin*, 2018
Video. Duration 16min 24sec.
Photo: Manifesta 12 Palermo and the artist.

Out of Control Room, *Palazzo Forcella De Seta*

Commissioned by Manifesta 12 Palermo



Laura Poitras, *Signal Flow*, 2018
Video installation, mixed media.
Photo: Henrik Moltke.

Out of Control Room, *Palazzo Forcella De Seta*

Commissioned by Manifesta 12 Palermo



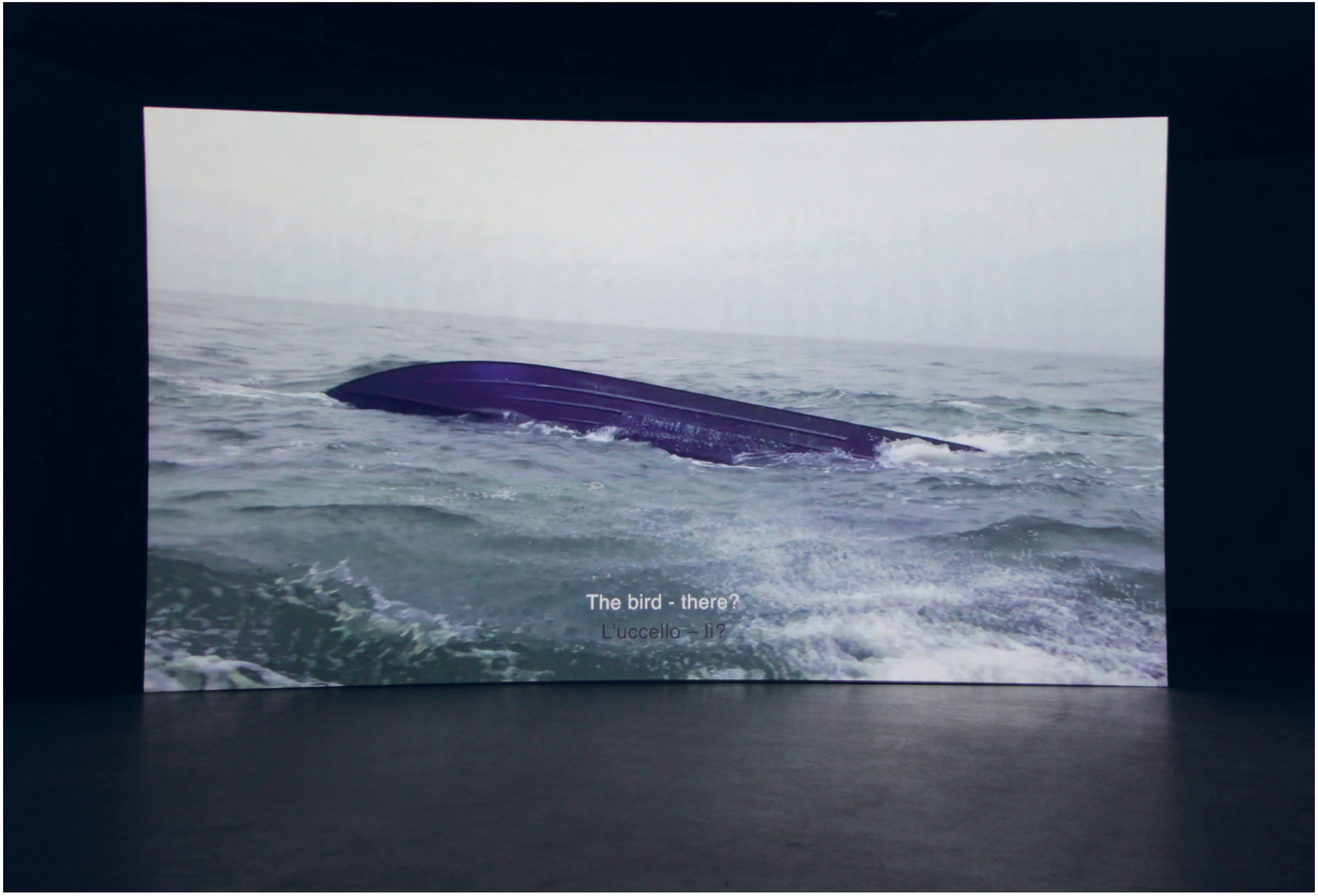
Cristina Lucas, *Unending Lightning*, 2015 — ongoing
Video installation. Duration variable.
Photo: Wolfgang Träger.

Out of Control Room, *Casa del Mutilato*



Taus Makhacheva, *Baida*, 2017
Video installation. Dimensions variable.
Photo: Wolfgang Träger.

Out of Control Room, *Palazzo Trinacria*



Gallery

City on Stage



j. Palazzo Costantino
k. Oratorio della Madonna dei Peccatori Pentiti
l. Oratorio di San Lorenzo
m. Teatro Garibaldi
n. Chiesa SS. Euno e Giuliano
o. Fondazione “Casa Lavoro e Preghiera” di Padre Messina
p Costa Sud
q. ZEN2
r. Pizzo Sella
s. Archivio di Stato — Cortile della Gancia
t. Quattro Canti





















Jelili Atiku, *Festival of the Earth (Alaraagbo XIII)*, 2018
Processional performance, mixed media installation. Dimensions variable.
Installation view photo: Simone Sapienza.

City on Stage, *Palazzo Costantino*

Commissioned by Manifesta 12 Palermo



Matilde Cassani, *Tutto*, 2018
Mixed media installation, performance. Dimensions variable.
Installation view photos: Simone Sapienza.

City on Stage, *Palazzo Costantino*

Commissioned by Manifesta 12 Palermo



Roberto Collová, *Giardino di giardini. Azioni sulla Costa Sud*, 2018
Intervention in the public space, mixed media.
Photo: Simone Sapienza.

City on Stage, *Palazzo Costantino*

Commissioned by Manifesta 12 Palermo



MASBEDO, *Videomobile*, 2018
Video installation. Dimensions variable.
Photo: Wolfgang Träger.

City on Stage, *Palazzo Costantino*

Commissioned by Manifesta 12 Palermo



Yuri Ancarani, Lapidi, 2018
Video. Duration 10min loop. Still from video.
Installation view photo: Wolfgang Träger.

City on Stage, *Oratorio della Madonna dei Peccatori Pentiti* Commissioned by Manifesta 12 Palermo



Yuri Ancarani, *Whipping Zombie*, 2017
Video. Duration 30 min loop. dcp, Dolby 5.1, aspect ratio: 2.35, color.
Language: Haitian Creole, with English subtitles. Still from video.
Installation view photo: Wolfgang Träger.

City on Stage, *Oratorio della Madonna dei Peccatori Pentiti*

Courtesy of the artist, Isabella Bortolozzi Galerie, Berlin;
ZERO...Gallery, Milan



Nora Turato, *I'm happy to own my implicit biases (malo mrkva, malo batina)*, 2018
Performance, mixed media installation.
Perfomance Photo: Francesco Bellina.

City on Stage, *Oratorio di San Lorenzo*

Commissioned by Manifesta 12 Palermo



Chimurenga, *working space of Chimurenga member currently working on the upcoming issue of The Chronic titled Borderless.* Borderless will be released in November 2018.

City on Stage, *Teatro Garibaldi*

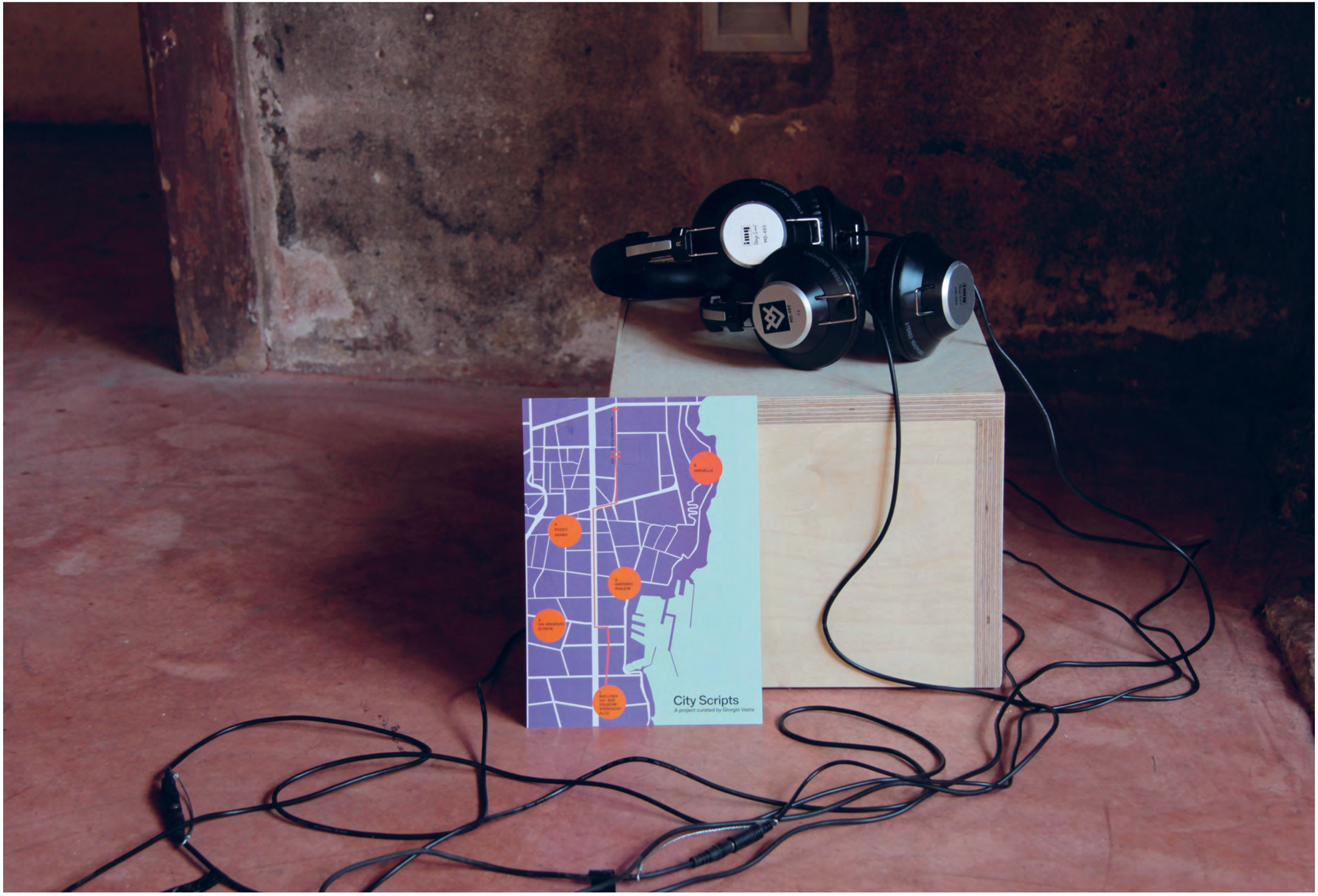
Produced in collaboration with Manifesta 12 Palermo



Giorgio Vasta, *City Scripts*, 2018
Storytelling, creative writing workshops and collaborative podcasts available on the Manifesta 12 app. and at Teatro Garibaldi
Photo: Wolfgang Träger.

City on Stage, *Teatro Garibaldi*

Commissioned by Manifesta 12 Palermo



WU MING 2 in collaboration with Fare Ala, *Viva Menilicchi!*, 2018
Mixed media installation and city walk on 20 October 2018. Dimensions Variable.
Photos from the City Walk: Roberto Romano (Fare Ala).

City on Stage, *Teatro Garibaldi*

Commissioned by Manifesta 12 Palermo



Marinella Senatore, *Palermo Procession*, 2018
Urban performance and mixed media installation.
Installation view photo: Simone Sapienza.

City on Stage, *Chiesa SS. Euno e Giuliano*

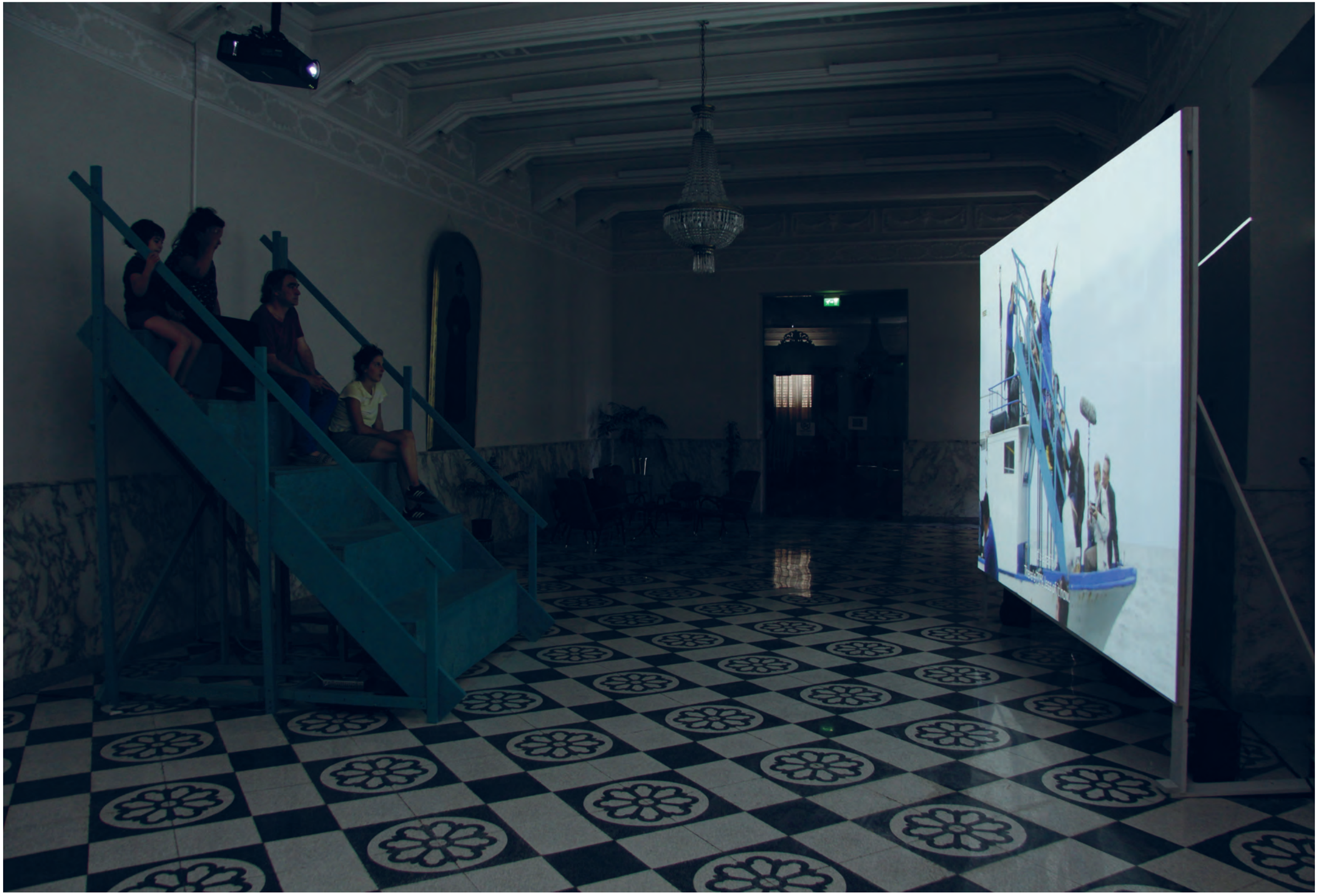
Commissioned by Manifesta 12 Palermo



Jordi Colomer, *New Palermo Felicissima*, 2018
Performance, video installation.
Photo: Wolfgang Träger.

City on Stage, *O. Fondazione "Casa Lavoro e Preghiera" di Padre Messina*

Commissioned by Manifesta 12 Palermo



Roberto Collová, *La Cittá Continua*, 2018
Intervention in the public space.
Photo: Simone Sapienza.



Coloco & Gilles Clément, *Becoming Garden*, 2018
Intervention in public space, education workshops, installation. Mixed media. Dimensions variable.
Photo: Coloco.

City on Stage, *ZEN2*

Commissioned by Manifesta 12 Palermo



ROTOR, *Da quassù è tutta un'altra cosa*, 2018
Environmental intervention, mixed media.
Photo: CAVE Studio.

City on Stage, *Pizzo Sella*

Commissioned by Manifesta 12 Palermo



MASBEDO, *Protocollo no. 90/6*, 2018
Video installation. Dimensions variable.
Photo: Francesco Bellina.

City on Stage, *Archivio di Stato — Cortile della Gancia*



Matilde Cassani, *Tutto*, 2018
Mixed media installation, performance.
Perfomance photos: Francesco Bellina.

City on Stage, *Quattro Canti*

Commissioned by Manifesta 12 Palermo



