

POETIC REACTION OBJECTS



FRICHE DE L'ESCALETTE
ARCHITECTURE NATURE SCULPTURE

GALERIE 54 / ERIC TOUCHALEAUME
ART + ARCHITECTURE + DESIGN

POETIC REACTION OBJECTS

MARJOLAINE DÉGREMONT | BAPTISTE & JAÏNA
GUY BAREFF | LILIAN DAUBISSE

+ PERMANENT ITINERARY FOR SCULPTURE
+ JEAN PROUVÉ BUNGALOW DU CAMEROUN & PAVILLON 6X9

The **Friche de l'Escalette** on the edge of the **Parc National des Calanques** in Marseille offers for the seventh summer running a cultural outing amid its unique industrial heritage.

Apart from the **light-weight architectures** by **Jean Prouvé** and the collection of **modern and contemporary sculpture** which grows every year, the monumental setting of its ruins hosts this year works by five artists who share a refreshing poetic vision of contemporary creation.

The title was borrowed from Le Corbusier, who named *Poetic reaction objects* fossils, stones, bleached bones, driftwood and all kinds of natural *débris*... that he liked to pick up the way kids do - and grown-ups too who have kept a part of their childlike soul. It seemed to fit particularly well the works on show.

PERCHED CABINS ALL DAY LONG IN THE TREES

MARJOLAINE DÉGREMONT (1957)

Sketcher and painter, sculptor and installation artist, Marjolaine Dégremont conjures up an intermediate universe (...) between reality and fiction (...). The visual expression is always understated: sculptures in white plaster and fine materials; drawings that refer to and combine floral motifs and textile themes; *in situ* installations face on that enable the viewer to move about in spaces that breathe, and in which we are free to meditate, step back, escape for a moment from the turmoil of the world. This is creation that rejects raw realism, that inclines to metaphysics, and that advocates the virtues of 'thoughtful' art (...)

What is it about, as near as we can tell? Dégremont's artistic universe is characterized by fragilities.

Fragility of what is human, evoked in filigree by abstract drawings that use soft lines and uterine patterns. Fragility too of what Cesare Pavese called the 'craft of living', evoked in installations where the theme of refuge is persistent, that abound in tent canvas to seal us off, and in cabins perched on tall swaying stems that remind us of the ever-present risk of falling. Fragility again in environmental balances, evoked by the artist in sculptures that confine their expression to simple trellises inserted in a natural setting, like punctuation marks, as airborne as

an insect sitting on the surface of water, 'for fear of breaking it by making too much noise', as the poet says.

Does humanity need help then, shelter, sanctuary?

These sculptures whose shell shapes suggest the canoe, the husk of a fruit, a carapace, a skin outside the skin.

Marjolaine Dégremont is an artist whose creation evokes (...) the 'vulnerable' human world (...)

Her visual production bears out this intuition, coming as it does from a person who is committed (with *Act Up*, in particular), who marks her distance from 'pleasant style' in favour of plastic expression that is efficient, in which form, statement and sense acquire, together, a mental vocation (...)

The rule at work here is aesthetics that combine visual expression and thought focused on human failings and our need for security. By reiterating both the idiom and image of refuge (cabins, shelters, installations that occupy residual corners, zones of confinement...) Dégremont's work constantly reminds us of what we so often pretend to ignore: this world of ours is not always ours. Unable to live in it as we would like to, unable to escape from it, at times we need to build or have built for us a

← Foreground, *Cabane à six pattes* bronze with white patina, Paumelle foundry, series limited to 8 + 4 copies all numbered. In the background, *Cabanes perchées* installation, wood cabin attached to branches of boxwood, the whole whitewashed.





Kafka-like 'foxhole', a safe zone, a panic room where even if we can't regenerate we can at least benefit from temporary peace. To live is - also - the ability to find protection, shelter.

'Cabanes perchées où Des journées entières dans les arbres' is the artist's project for the 2022 season at the Friche de l'Escalette, an in situ installation that is extended without contradicting its prior intentions.

Today, what with the sea, the sun, the blue sky and the song of cicadas in the pines, these ruins exude a peaceful atmosphere, but this has not always been so.

This is a place that has a hard past, since it was once a metal-extracting factory where lead ore was handled - a highly toxic activity that saw generations of poor labourers, most of them Italian, going home to their old country with 'lead sickness', saturnism.

Amid this perimeter (...) with its sad past Marjolaine Dégremont takes over an area of some 100 m² that was once a workplace. First of all, she began by 'putting in white'. Several trenches and stone bases were whitewashed, as if to cover them with a symbolic mantle of purity (...); then she added a number of cabins perched high, also white, all in a state of disbalance as if about to pitch over, like Giacometti's Falling man (...)

The entire visit takes place on foot moving inside the installation, in the manner of an allegorical immersion in a environment that both threatens and redeems, so removed from human civilization that only an artistic intervention can resolve it, by recycling it, and by saving it too (...)

Paul Ardenne is a writer and art historian. His books include *Art, le présent* (Regard, 2010) and *Un Art écologique. Création plasticienne et anthropocène* (La Mulette/BDL, 2018)





↑ The *Perched cabins* installation carries over to the high ground - in the large ditch known as the Fosse de la Concasseuse, where in 2016 Marjolaine Dégremont mounted her outsize boxwood piece *Touching the sky*.



SOFT SHAPES

BAPTISTE & JAÏNA (1989 & 1993)

With a solid training in technique at ESAD Reims, after graduating in 2017 the duo of young sculptors/designers/ceramic artists Baptiste Sévin and Jaïna Ennequin teamed up as the Atelier Baptiste & Jaïna. The matrix of their projects is animated by references to nature and theatre, where the real and the imaginary interact. The many different plastic possibilities offered by ceramics enable them to explore the exchanges between form, texture and light.

For the Friche de l'Escalette, Atelier Baptiste & Jaïna are presenting two *Soft shapes* - accreted biomorphic forms that spill over from one another like a bubbling flow of lava or foam. One is a deep matt black with metallic gleams, the other a crystalline white like buffed ivory.

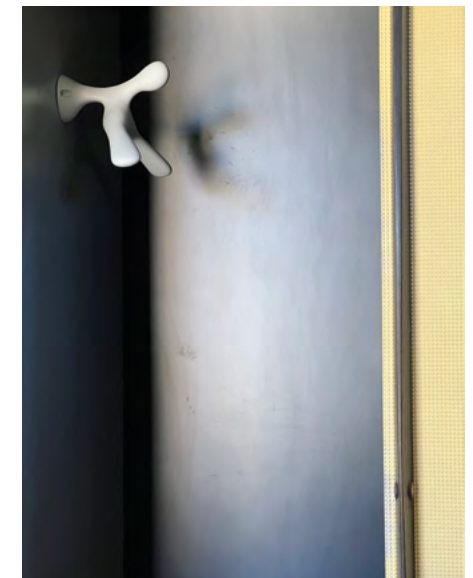
These high quality technical sculptures are in fact working models; the black one, at much larger scale, is destined to become a monumental fountain, its waters spilling from one blob to another to feed the large basin at l'Escalette.

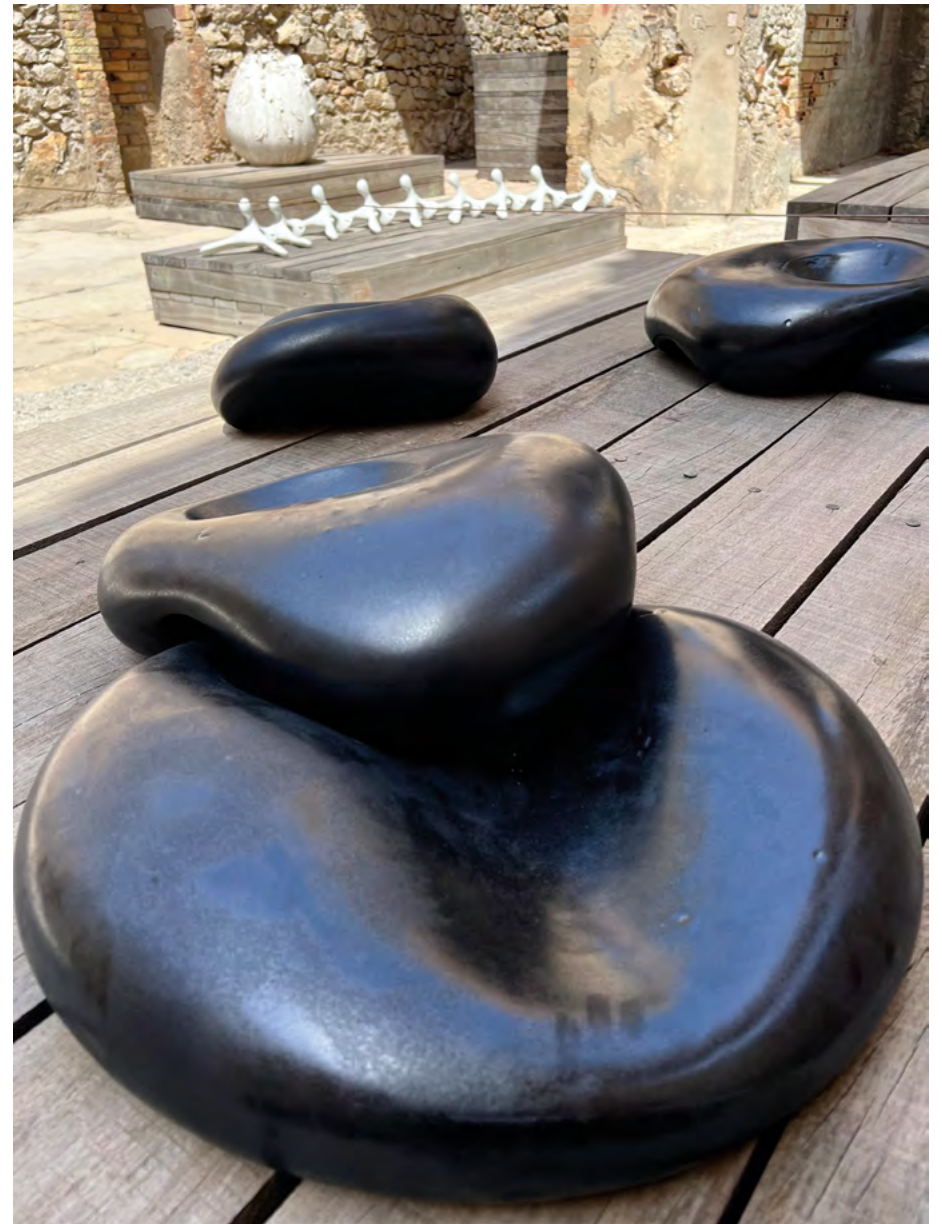
At a smaller scale, their first productions for a collection of small furniture in ceramics play on crossovers between art and design.

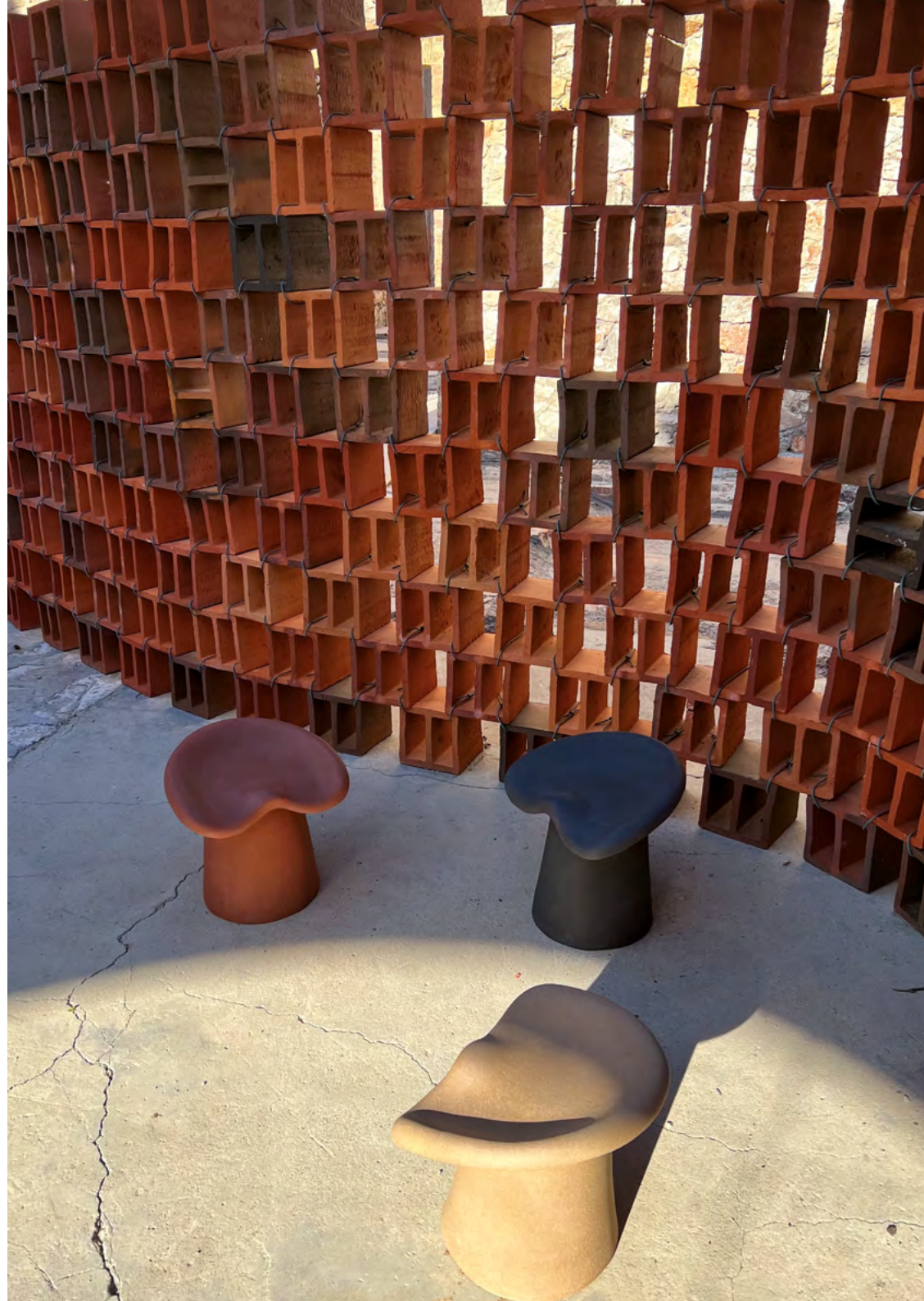
Among them, a playful series of small low stools known as the *Tractor seat stool*, in grog clay or sandstone natural finishes that range from ochre red, ochre yellow and matt black have been used to furnish Jean Prouvé's Bungalow du Cameroun, and a corner of Heloise Bariol's *Claustra*.

The seat is a salute to earlier ergonomic models designed in the 1950s by ground-breaking 20th c. designers Charlotte Perriand and Jean Prouvé.

Half a dozen copies of their *Dorsale* coat hanger in translucent porcelain laid out on a horizontal base form an installation that suggests the skeleton of a snake, while another two fill their proper function hung vertically in the *Bungalow du Cameroun*.









THE SLEEPING BEAST

LILIAN DAUBISSE (1970)

After graduating from Beaux-Arts Nantes almost 25 years ago, Lilian Daubisse has worked with corrugated cardboard, a low-key material at its best, which he transforms, exalting it in the manner of an archaeologist of the contemporary world determined to retrieve the priceless remains of a forgotten material. Following on from his set of stage costumes for the choreographer Joseph Nadj and his fairy-like show windows for Hermès all over the world, he has produced sculptures and installations that have been shown regularly in galleries and art centres. Daubisse is a 'maker' artist who sings the praises of a material that is totally under-rated, precisely because it is so much a part of everyday production worldwide.

With the Lilian Daubisse touch, cardboard becomes rare and precious, a malleable support that lends itself admirably to the creation of worlds inhabited by fantastic creatures, suits of armour and inscrutable masks inspired by the Tribal Arts. The process is at once simple and complex, consisting as it does in cutting out, assembling, sewing, tying... and is always repetitive given the need to sculpt shapes by the accretion of hundreds or even thousands of delicately cut pieces.

The question of Art Brut might be invoked were it not for the fact that the artist begins more often than not by a phase of drawing, and sometimes, as in the case of large formats, by a model, thus introducing the notion of concept, system-wise, prior to the hands-on phase. To

be sure then, here the artist is the maker of his work, because he imposes on himself the task of making it with his own hands - but his dexterity is driven by his thought, and it also obeys the imperatives of a preconceived project. There is no doubt that this is creation and sculpture, even if the quality of the material used does not belong to the canons of the fine arts.

Like so many of the sculptors who have gone gone down in history, this artist in cardboard reinstates the elementary and primitive gesture whereby life is given to a simple piece of stone or wood - an inert element for the rest of us -, in which he alone has sensed the power and the innate energy that will guide his hand to create a work of art. (...) — *Jean-Marc Dimanche*

Pursuing my work with corrugated cardboard, which from the start has been concerned with revealing an imaginary archaeology, what I want to do now is develop a more abstract universe that relies on installation. Because of this I was obliged to change scale and create a piece that has considerable dimensions: length seven metres, width three metres, height two metres. The piece is carried on twenty wooden trestles, over which is fixed a wooden frame. Onto this I have woven strips of cardboard, like the fur of an animal, which cover the body of the frame. This project was first presented in my studio and gives rise to various readings.

It can be seen as the ground plan in 3D of an unknown virgin island, which like the one

← *La Bête endormie* The interior of Jean Prouvé's Pavillon 6x9 provides a perfect fit for *The Sleeping Beast*, stretched out between its two axial portal frames.



I exhibited at the museum of Fine Arts in Lille, may serve to found a defensive urban strategy. Both works are made out of elementary materials: cardboard, wood and wire. The exposed structure in wood that carries the frame and the cardboard fur suggest a more

architectural interpretation: the entire set is like the huge tent of an unknown nomad tribe. In this respect, the use of cardboard reminds us of the homes for refugees designed by the Japanese architect Shigeru Ban, which use the same material.

For me though, the piece projects the vision of some fantastic sleeping animal, whether it be interpreted as an ecological trophy or an allegory of our sleeping world. — *Lilian Daubisse (2020)*



↑ Mask by Lilian Daubisse in Jean Prouvé's Bungalow du Cameroun.





TOWER OF WINDS

GUY BAREFF (1942)

'I make sculptures with light thanks to my love of architecture. For me, these pieces have to create mystery, an intimate atmosphere, because the thing that is inside architecture is intimacy.'

'Technically, biscuit porcelain is what you get when you heat clay. I've always worked like this because I like raw material. The finish under light is gentle, magnificent. You'd almost think that my pieces are made of stone.'

Guy Bareff has lived many lives. He was born in Macon the son of a ceramic artist who was one of the founders of the legendary Poteries d'Accolay. At an early age he went to work in his father's studio... even though he would have preferred to train as an architect.

From the 1960s to the 80s he found success fitting out with sculptural lighting the first Club Méditerranée holiday villages. At the time the concept was revolutionary - a careful blend of architecture and decoration.

After that he was in turn musician, stage actor, writer, yogi and painter... before returning to ceramics after a decade or so, what with the stirrings of the revival movement in the 1960s-70s, which rekindled his passion for creation.

He is an impressive figure. A visit to his studio, a set of huge utilitarian emergency sheds built in the 1950s, in a parched plain at the foot of the Alpilles in Provence, raked by the mistral in winter and scorched by the sun in summer, is a good introduction.

His bearing and appearance, full of calm and poise, do the rest. Of average height, he is wiry,

exuding vitality, and with his long silver hair, aquiline nose and coppery complexion... you can't help thinking of one of Edward Curtis's photo portraits of an Indian chief.

A dynamo of energy, he manhandles his large and heavy pieces with ease, is full of projects, and shows his creations in leading galleries from Paris to New York. Besides which he finds time to engage in partnerships with young creators, like the gifted visual artist Elsa Oudhoorn in 2021.

Bareff practises ceramic art while thinking architecture and light.

Anticipating a much larger work at the Friche de l'Escalette in 2023, for his first run Guy Bareff has produced two special Tower of winds models. They reinterpret his former creations of openwork luminous columns, used inside/outside either as lamp or pedestal. The incredible longevity of this model from the 1970s is borne out by a survivor retrieved from a garden, covered in lichen and with a five-decade all-seasons patina.

Apart from this production of lighting in limited series, his studio is also putting out terra cotta modules in high relief with highly contrasting geometric motifs, examples of which are Beirut (2020) presented simply sitting on the ground, or the Hung world sculptures (2010), stranded in sand... The evocation of imaginary ancient architecture is at work here, and what site could be more fitting for them than the ruins of the Friche de l'Escalette.



TWO LIGHT-WEIGHT ARCHITECTURES BY JEAN PROUVÉ

PAVILLON 6X9

JEAN PROUVÉ (1901-1984)

BUNGALOW DU CAMEROUN

JEAN PROUVÉ & ATELIER D'ARCHITECTURE LWD

'Restoring an edifice doesn't just mean ensuring its upkeep, repairing it, or repainting it (...). The best way to conserve it is to find a use for it.'

— **Eugène Viollet-le-Duc**

Apart from upkeep of the site, the small team present year-round at the Friche de l'Escalette conducts restoration workshops (carpentry, joinery, metalwork, resin moulding...) the aim being to restore and give new life to the light-weight structures designed by Jean Prouvé and other visionaries of progressive architecture like Matti Suuronen with his Futuro house (see friche-escalette.com website for the Plastic Utopia exhibition 2017) - works that are not just exhibition models but working buildings. The restoration of traditional timber boats is also part of the programme. A first feather in our cap is the complete refurbishing of the Roucaou - a barquette that came off the sliprails of the Nadeï shipyard in Marseilles in 1971, and which is now moored at l'Escalette.

PAVILLON 6x9 (1944/45)

Height to ridge beam 2,90 m.

Footprint 6 x 9 m.

'We should build houses in series like automobiles...'

— **Jean Prouvé**

A brief overview of the history of progressive design is necessary if we are to understand why these small-scale constructions and their designers have played such an important rôle in shaping modern and contemporary architecture. The leaders of the Modern movement like Le Corbusier (1887-1965) and Mallet-Stevens (1886-1945) were exponents of reinforced concrete poured on-site, an invention made popular early in the 20th c. by Gustave Perret (1876-1952).

In the 1930s the younger generation took a different stand, with designers like Jean Prouvé (1901-1984) and Buckminster Fuller (1895-1983) in the USA, who came out for prefabrication using standard factory-made components (metal/timber/glass) able to be assembled dry in record time.

In the past 50 years, the hegemony of concrete has lost favour – notably as a result of high-prestige cultural buildings that made use of the materials and techniques promoted by Jean Prouvé. The avant-garde project submitted in 1971 by Renzo Piano and Richard Rogers for the Pompidou Centre in Paris is exemplary. It was selected by the jury of an international competition, whose honorary president was Jean



Prouvé. Since then other leading architects like Jean Nouvel and Frank Gehry - to mention only two - have produced high profile contemporary buildings, most of them using prefab components assembled in situ like a gigantic Meccano set.

The *Pavillon 6x9* originated as an emergency housing solution commissioned from Ateliers Jean Prouvé after the Liberation by the French ministry of reconstruction, to provide shelter for the people of Lorraine whose homes had been destroyed by bombing.

700 units were made, in various formats, of which some thirty have survived, painstakingly restored and now much sought after by collectors world wide.

This maisonnette is a perfect embodiment of the series construction concept dear to Jean Prouvé, which he first experimented with in the 1930s: it was made in a workshop, delivered in a kit, and assembled on site in just a few days.

It features the axial portal frame and various bearing components in folded sheet steel (Prouvé's signature material/technique) used with sheathing/insulating elements designed as dual partition wooden panels, a postwar material later replaced by aluminium.

Some of these small, tough, functional and cheap houses were still being lived in in the early 2000s, even though they were initially intended to be temporary.

BUNGALOW DU CAMEROUN STANDARD MODEL WITH SINGLE MODULE (1958-1964)

*Modular template 8,75 x 8,75 m
delimited by four bearing posts.*

Can be assembled in one or two modules.

*Height under dropped ceiling
in living unit 2,93 m.*

Height to ridge beam 3,61 m.

Prouvé designed a prototype of the metal frame « *Habitat tropical pour zone humide* » in 1958, a single exemplar of which was built by *Constructions Jean Prouvé* in association with the *Travaux d'Afrique* firm. It materialized his advanced research aimed at providing an industrial solution for habitat in tropical countries, and in particular for Black Africa.

It was this prototype that was put on show at the *Friche de l'Escalette* in 2016.

After simplifying the prototype, and replacing the costly all-metal frame in favour of one made from locally milled timber, in 1964 collaborative research between Jean Prouvé as consulting engineer and the *Atelier d'architecture LWD* (Lagneau, Weill & Dimitrijevic), led to the production of a set of classrooms and housing for teachers, launched in Cameroun after an international competition funded by the nascent European union.

The aluminium 'wave' panels designed by Jean Prouvé to clad the different versions of this structure were without doubt their defining feature, conferring on them an eye-catching identity both inside and out.

But apart from purely aesthetic qualities, this type of cladding also provided perfect natural ventilation so efficient as to render unnecessary any recourse to mechanized heat control.

Things like this show that Jean Prouvé was way ahead of his time. His preliminary tests using



perforated sheet metal go back to the 1930s, and the first prototype for the tropical house for Niamey (Niger) was made in 1947-1949. But his concept is a perfect response to climate change and its corollary: the urgent need to impose measures for energy saving while reducing emissions of CO².

Similarly, the wide overhang of the roof serves as an umbrella/parasol, under which sits the living unit, which has its own roof. The empty space between the two roofs enables free circulation of air. As for the perforations in the aluminium wave panels that clad front and rear elevations, they enable an exchange of air pressure.

On our initiative, with a view to making the bungalow habitable year-round in a temperate climate, glazed panels have been put in high up all around the living spaces, there where formerly there was nothing but mosquito netting so as to maintain the circulation of air.

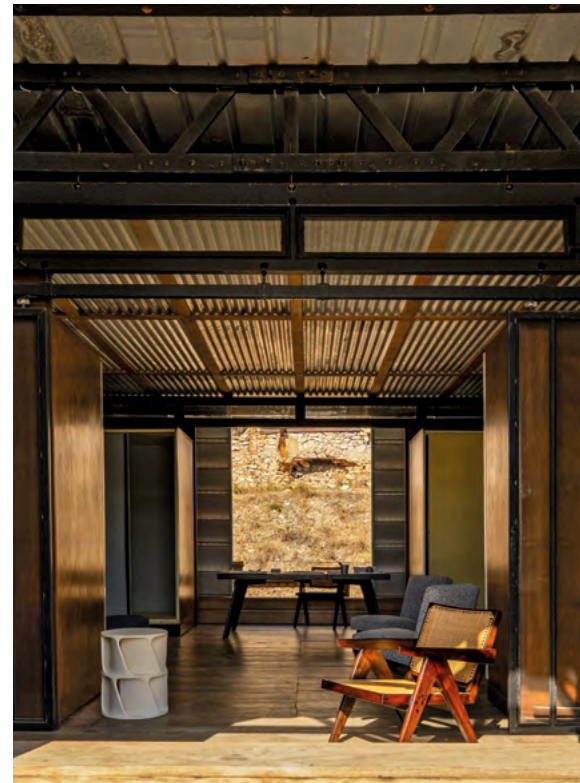
This is one of the rare single-module bungalows for teachers' housing to have survived destruction by termites, the tropical climate and the lack of maintenance... and we are proud to be able to put it on show at the Friche de l'Escalette.

We have taken cues from Viollet-le-Duc: the bungalow is in the process of being re-fitted to serve as a holiday home equipped with all the mod cons but using renewable energies. Modules containing sanitariums, kitchen and storage space have been laid out at each corner of the interior, with sliding cupboard doors of the 'Brazza model' designed by Charlotte Perriand and Jean Prouvé, that come from the former Air France housing units at Brazzaville (Congo).

The bungalow's furniture is solid, simple and practical, of the same period and sensitivity: creations by Jean Prouvé's architect/designer friends: Charlotte Perriand, with three lath bench seats of the Cansado type and three woven-seat chairs of the Meribel type; Le Corbusier and/or Pierre Jeanneret, with seating for the public institutions at Chandigarh new town (India), a

bench seat and two low unit chairs from the High Court (PJ-LC), two tables and two cane-top seats from the Penjab University (PJ).

More contemporary features are *Flotteurs* lamps by Yonel Lebovici; the *Tower of winds* luminous columns by Guy Bareff, *Masks* in cut cardboard by Lilian Daubisse, and *Dorsale* coat hangers by Atelier Baptiste & Jaïna.



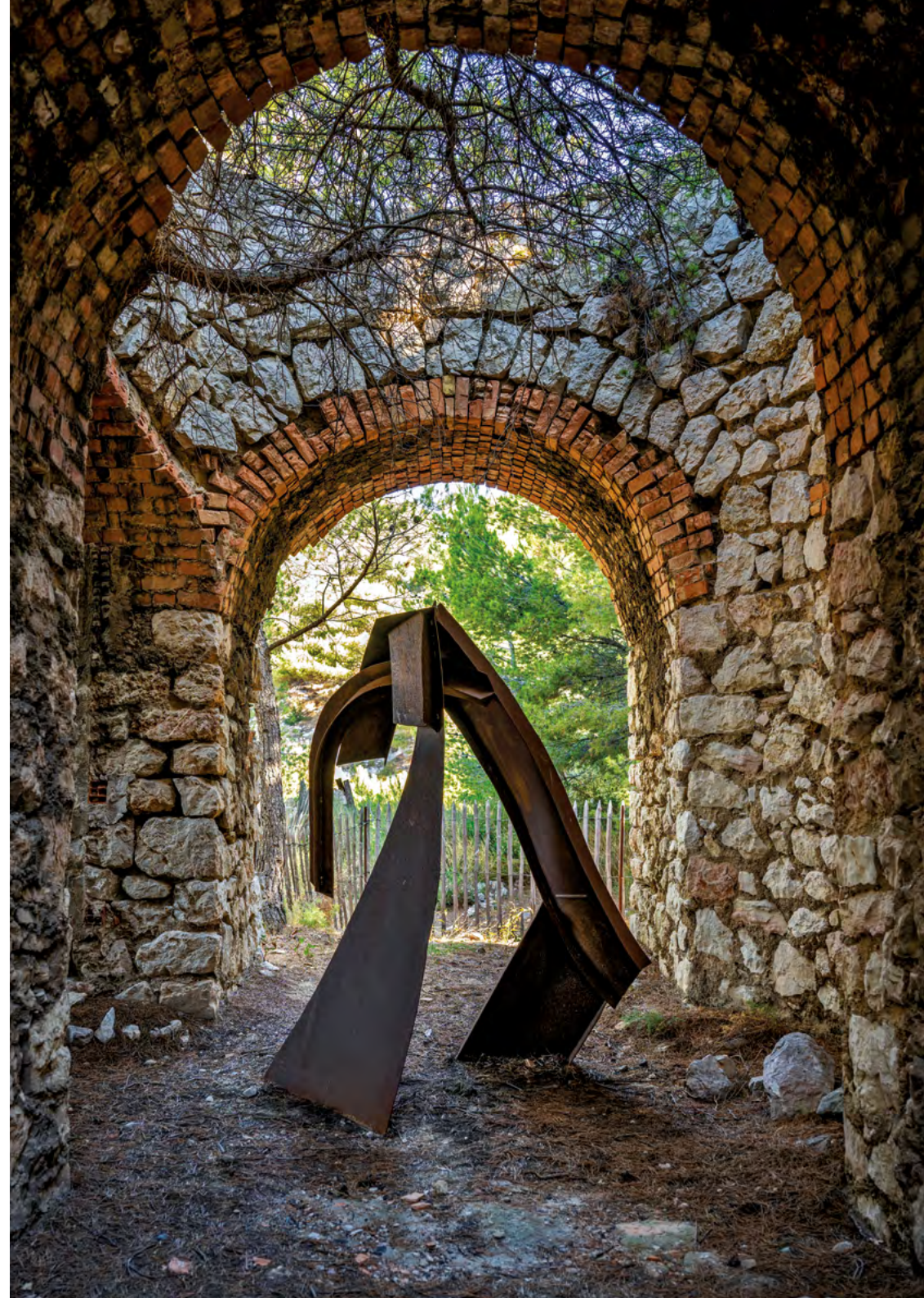
PERMANENT ITINERARY FOR SCULPTURE

FRANÇOIS STAHLY, GÉRARD TRAQUANDI, PIERRE TUAL
HELOÏSE BARIOL, MARJOLAINE DEGREMONT
COSTAS COULENTIANOS, VINCENT SCALI

Every summer since 2016 the Friche de l'Escalette exhibits works by artists whose sensitivity resonates with the site, whether it be in terms of retracing history, built heritage, or geographic environment. Preference goes to artists who work in physical contact with matter: clay, plaster, stone, wood, metal, textile, cardboard... and who share the same ideal of bringing beauty, fantasy and poetry into our troubled world.

Since its opening, every year the Friche de l'Escalette purchases one piece or more from each artist whose works are on show, thus constituting the standing collection also on show on the site.

Some of these pieces become permanent features: *Été de la forêt* and *Chaîne d'eau* by François Stahly for example; others, like *Terres baroques* by Gérard Traquandi; *Reliefs* by Pierre Tual (to be seen hung on the dry stone wall), and *Claustra* by Héloïse Bariol, fit in perfectly to one of the exhibition spaces, as do Marjolaine Dégremont's tall three-legged bronze *L'oeil du chat* (on site since 2016); *Envol* by Costas Coulentianos, and *Fragments d'écorce* by Vincent Scali.



1→

2
↓





3



4→



6



1. **Pierre Tual**
Gardienne, c. 1970.
Corten steel folded and welded.

2. **François Stahly,**
L'été de la forêt, 1960.
Oak sculpted with gouge and blackened.
A sculptural environment conducive
to meditation. FS

3. **François Stahly,**
Chaîne d'eau, 1959.
Height 400 cm.
Bronze with verdigris patina.
This piece is one of the four downpipes
originally designed for the roof of the
cathedral of Algiers.
Unique cast from the period.
Produced in 8 numbered copies + 4
by Galerie 54.

4. foreground
Guy Bareff,
Beirut relief, 2020.
Red terra cotta

centrefield
Atelier Baptiste & Jaïna
Tractor seat stools, 2022

background
Héloïse Bariol
Clastra, 2021.
Terra cotta modules tied
with copper wire.
Special commission
by Friche de l'Escalette 2021.

5. **Pierre Tual**
Reliefs, c. 1970.
Corten steel folded and welded.

6. **Gérard Traquandi**
Méduse noire, c. 2009.
H 50 cm, W 98 cm.
Black satin enamel.
One-off piece.
Made at poterie Ravel.
Monogram stamp.
Exhibited Friche de l'Escalette 2021.

Gérard Traquandi
Jarre blanche, 2013.
Exhibited but not shown in catalogue
H 76 cm, W 71 cm.
Milky white enamel.
One-off piece.
Made at poterie Ravel. Monogram stamp.
Exhibited Friche de l'Escalette 2021.

Gérard Traquandi
Jarre noire, c. 2010.
Exhibited but not shown in catalogue
H 82 cm, W 72 cm.
Ravel stamp. Shiny black enamel.
One-off piece.
Exhibited Galerie Catherine Issert.
Exhibited Friche de l'Escalette 2021.

Gérard Traquandi
Bouquet baroque, c. 2010.
Exhibited but not shown in catalogue
Grog clay, milky white enamel.
One-off piece.
Exhibited Friche de l'Escalette 2021.

7. **Marjolaine Dégremont**
L'œil du chat, c. 2000
Bronze with verdigris patina.
Paumelle foundry n°1/8.
On show at Friche de l'Escalette
since 2016.

Vincent Scali
Fragments d'écorce, c. 1980.
Exhibited but not shown in catalogue
Bronze with verdigris patina.
On show at Friche de l'Escalette
since 2016.



FRICHE DE L'ESCALETTE
ARCHITECTURE NATURE SCULPTURE
EXPOSITION ÉTÉ 2020





Slowly but surely the Friche de l'Escalette is becoming part of the summer cultural scene in Marseille, inviting the general public to discover a unique industrial heritage site coupled with visits of exhibitions of light-weight architectures and sculptures.

New spaces are now available in the old workshops overlooking the basins, from which rubble and refuse were cleared in 2022.

↑ The main basin will be filled with water to install the *Soft shapes* fountain by Atelier Baptiste & Jaïna.



THE AIMS OF THE PROJECT: MAKE THE FRICHE DE L'ESCALETTE INTO A CULTURAL VENUE

CONSERVING LANDMARK INDUSTRIAL ARCHITECTURE

The site is outstanding for its terrain, architecture and historic significance; it is in a fair state of conservation and it is unusual for the south of France, which was much less industrialized than the north and the east. As the site of an old lead factory, the Friche de l'Escalette bears a double testimony that can still be traced today, first by the type of industry - metal extraction, and second as a reminder of the intense industrial activity that grew

up along the coast south of Marseilles in the 9th c., from Madrague de Montredon to Callelongue.

The builders of this plant, who remain nameless, adapted the various phases of the extraction process to the difficult terrain. Everything was purpose-designed: the buildings were perfectly integrated to the changing ground line, and even today - with no roofs and ruined walls - they are like an outgrowth of the rocky hillside. Colonnades, basins, solid stone walls opened by arcades and oculi bring to mind the Neo-classicism of Ledoux, in particular his

salt mine at Arc et Senans, with its brick- and-stone ovens, tunnels and rampant flues, an architectural set that is astonishing by its complexity and quality.

The factory operated from 1851 to 1925, growing by stages around the existing installations. Industrial heritage sites that date back to the mid-19th century are very rare, most of them having changed beyond all recognition. But even in its ruined state, at l'Escalette the process of metal extraction can still be traced today, even by the general public.

Although the project is a private initiative, since the site is part of the Parc National des Calanques there are many constraints. There can be nothing heavy-handed - we are bound to hold to archaeological procedure. On the high ground, the ruins will be kept as they are, consolidated to ensure conservation.

Lower down on the site, the huge spaces of the old workshops, the metal frames of which were dismantled during the Occupation, have been used since 2021 for open-air exhibitions.

In time they will be roofed over to provide year-round space for exhibitions open to the public, for artists in residence, and for creation and restoration workshops dedicated to works specifically suited to the site.

Even the *Buvette-épicerie de l'Escalette*, which operated here from 1930 to the 1970s, will be born again as the *Bistrot de l'Escalette* to provide refreshments for visitors and hikers.

↖ A mysterious circle of cut stone surrounded by a paved path. This was probably the position of an ore-crusher driven by a plodding animal.

↓ View of the large basin at the foot of the cliff.





PRESERVING PLANTLIFE SPECIFIC TO RUINS

The feeling of strangeness that we experience as we walk about amid these romantic and mysterious ruins must be preserved.

To this end, contrary to all the rules for protecting masonry and architecture, insofar as is possible the plant-life that has grown over the old walls

in the past century will be kept, at least the most remarkable species. The fascinating process by which plants relentlessly colonize old stonework will be part of the site experience, as in some of the temples at Angkor Wat. Reinforcements and metal clamps will be inserted where needed by skilled professionals, to protect parts made fragile by spreading roots.

PRESENTING EXHIBITIONS OF LIGHT WEIGHT ARCHITECTURE 'THE PHILOSOPHY OF THE CABANON'

Every summer an exhibition will be mounted in partnership with Galerie 54 / Eric Touchaleaume; the site will be open to the public July/August, and weekends September/October.

Above all, the organizers would like to preserve the poetic dimension of the Friche, and the 'philosophy of the cabanon' spirit so dear to the people of Marseilles...as it was to Jean Prouvé and his companions: Charlotte Perriand, Pierre Jeanneret and Le Corbusier, who spent his holidays in a cabanon at Roquebrune.

As well as exhibitions of light-weight structures designed by Jean Prouvé and other pioneers, another aspect of the project to be implemented once the site is properly laid out will be an international competition on the theme of the cabanon. These examples of vernacular architecture embody the spontaneous poetry of cabins built by fishermen and gardeners - a far cry from standardization using whatever materials come to hand.

Submissions will be made by architects and designers, but also by artists, responding to the same criteria of creativity, light weight, nomadism and ecology... Marjolaine Dégremont anticipates this event with her *Cabanon perchées* set on show this year.

EXHIBITING MODERN & CONTEMPORARY SCULPTURE

Sculptures and installations in phase with the site's identity, architecture and nature will be mounted on site every summer. In time, the Friche will become a permanent venue for sculpture.

PREVIOUS EXHIBITIONS

2016

Jean Prouvé, Habitat tropical du Cameroun
+ Marjolaine Dégremont, *Touching the sky*
+ Vincent Scali, *Fragments*.

2017

Utopie Plastic
+ Max Bill, *Pavillon-Skulptur II*

2018

Jean Prouvé, Nord-Sud
+ Parvane Curie, Stahly, Lardeur,
Haber et Coulientianos

2019

Jean Prouvé à vivre
+ Myriam Mihindou, *Transmissions*
(Exhibited in partnership with Galerie Maïa Muller.
This work was purchased by the Pompidou Centre
in 2021)

2020

L'été de la forêt de François Stahly
+ Myriam Mihindou, *Rakus et Savons*
+ Pierre Tual, *Reliefs*

2021

Esprits des lieux
+ Héloïse Bariol, *Claustra*
+ Gérard Traquandi, *Terres baroques*
+ Adrien Vescovi, *Soleil blanc*
+ Yonel Lebovici, *Bungalow du pêcheur*

***The completion of this project
will take many years – and the
discerning public will be able to
follow its evolution every summer.***

Friche de l'Escalette and Galerie 54 / Éric Touchaleaume,
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The artists:
Marjolaine Dégremont
Atelier Baptiste & Jaïna
Lilian Daubisse
Guy Bareff

The artists who exhibited the years
previous to the Friche de l'Escalette
and of which one or more works belong
to the permanent collection:
Héloïse Bariol
Parvane Curie
Costa Coulientianos † et sa famille
Gerard Lardeur
Miryam Mihindou
Vincent Scali
François Stahly † et sa famille
Gérard Traquandi
Pierre Tual
Adrien Vescovi

The Parc national des Calanques of Marseilles
The CIQ of l'Escalette
And his President René Costaglioli

DIRECTOR OF PUBLICATION
Éric Touchaleaume

PHOTO CREDITS

Perched cabins all day long in the trees - Marjolaine Dégremont
Soft shapes, Tractor seat stool and Dorsale coat hanger - Atelier Baptiste & Jaïna
The sleeping beast and the Mask - Lilian Daubisse
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Claustra - Héloïse Bariol
Terres Baroques - Gérard Traquandi
Reliefs - Pierre Tual
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Bungalow du Cameroun - Jean Prouvé
Pavillon 6x9 - Jean Prouvé
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Permanent itinerary for sculpture
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Works by J. Prouvé, G. Traquandi,
F. Stahly, P. Tual, V. Scali, M. Dégremont
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... and all journalists
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ARCHITECTURE NATURE SCULPTURE

SUMMER 2022 EXHIBITION
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