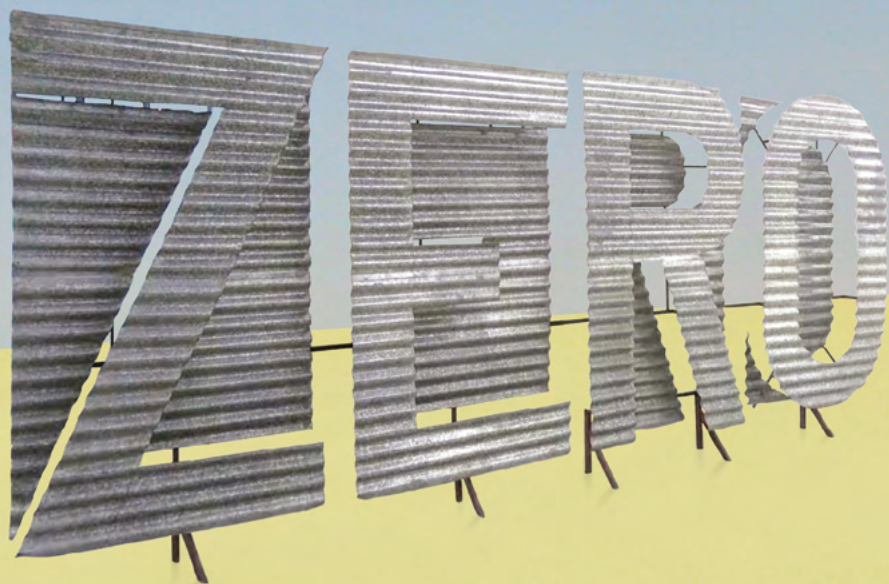


ANGLES OF VISION



FRICHE DE L'ESCALETTE
ARCHITECTURE NATURE SCULPTURE

GALERIE 54 / ERIC TOUCHALEAUME
ART + ARCHITECTURE + DESIGN

ANGLES OF VISION

RICHARD BAQUIÉ
JEAN AMADO | FRANÇOIS STAHLY

+ PERMANENT ITINERARY FOR SCULPTURE
+ JEAN PROUVÉ BUNGALOW DU CAMEROUN
+ POP-UP GALERIE 54

The Friche de l'Escalette – on the edge of the Parc National des Calanques in Marseille – is presenting for its 8th summer run a fine exhibition amidst remarkable industrial heritage. Each year its monumental ruins host works by artists as diverse as they are unique.

Richard Baquié, a creator who favoured concept rather than form... and whose non-chalance hid the impact of refined aesthetics. **Jean Amado** and **François Stahly**, artist-artisans inheritors of age-old techniques, whose quality execution matched their spiritual vision of art.

Yet however different their *angles of vision* and means of expression may be, all three personalities had total commitment to their art and the ability to create enduring poetic works. What is more, the patina of history – the period being the second half of the 20th century – has already marked a distance with the context of production, especially for Baquié, whose works

carry a message that has political relevance. What remains are objects that invite contemplation – devoid of discourse... or almost so – whose visual qualities resonate with our nostalgia for a recent past already fast receding. The result is an alchemy that differentiates the things that are condemned to oblivion from those destined to endure in history.

The standing collection of modern and contemporary sculpture grows year by year, replete with works by **l'Atelier Baptiste & Jaïna**, **Héloïse Bariol**, **Parvine Curie**, **Marjolaine Dégremont**, **Myriam Mihindou**, **GuyBareff**, **Costas Coulentianos**, **Lilian Daubisse**, **Gérard Lardeur**, **Vincent Scali**, **François Stahly**, **Gérard Traquandi**, **Pierre Tual**, **Adrien Vescovi**, **Luciano** and **Ivan Zanoni** (exhibited in turn), with architecture by **Jean Prouvé** to ensure a memorable visit.



EPSILON

RICHARD BAQUIÉ (1952–1996)

Richard Baquié – a hero of the underground scene in Marseilles in the 1980s and 90s who died young - is present again at the Friche de l'Escalette, a place he knew well when it was an automobile wrecking yard, where he found so many of the spare parts that figure in his sculptures.

His oeuvre is complex: an apparent bricolage eminently conceptual but never cold or arid. It is rich with the poetry of Marseilles, his home town, its violence and its warmth, a syntax of hidden elements and childhood dreams.

Reflecting the disenchantment of the 1980s, *Epsilon* (1986) is an installation that recycles the carcass of a Renault 16 – the iconic family car of the industrial golden age that spanned the three post-WWII decades. It faces off with *Zero*, four capitals cut in a corrugated metal sheet, that echoes the void* and the poster-like inscription of the third work – a wall-piece which was once a yellow car door that reads: *Rien juste la mémoire de la lumière*, while a huge ventilator fan on the other side of the car sets the sculpture vibrating in a cataclysmic drone.

This major work was exhibited at the Guggenheim Museum in New York in 1986 as part of the *Angles of vision: French Art Today* show.

With its comet-like swath of letters *Epsilon* is a neo-futurist statement that says something about speed and sensation, with the fan to remind us of the wind and its sound.

Marinetti** and his friends would have approved of its Futurist components: the use made of typography, movement, sound, light, sensation... which characterize several of Baquié's works.

In a calmer manner, two 3D murals, *Tokyo* (1989) and *Alexandrie* (1990), are composed of iron rods that stand for time zones, photos, photomontages, collages, maps, broken glass and neon, reflecting Baquié's preoccupation with travel, escape and the flow of time...

Two fine graphic works that date from 1992 complete the show: *Approche frontale* and *Approche de face*. Both compositions use the device of inset watch dials.

As a follow-on to the exhibition at the Friche de l'Escalette, we recommend a visit to the new Musée d'Art Contemporain (MAC) of Marseilles, where several important works by Baquié are on show.

—

* Epsilon is used as a symbol in mathematics to designate an arbitrarily small quantity greater than zero.

** Marinetti was the author of the first Futurist Manifesto, published in 1909 in *Le Figaro*. This artistic and literary movement, which emerged in Italy, rejected tradition and exalted machinery and speed. Other artists among its founders were Balla, Boccioni, Carra, Severini and Russolo.





← Rien juste la mémoire de la lumière, is part of Epsilon.
Notice the small globe in the upper part, which rotates
by means of a belt driven by an electric motor*.



The outsize ventilator and its motor*, jammed into the side of the carcase.

**Both motors are currently in need of repair. While they are relatively fragile, Baquié's works can be repaired. As he was in the habit of saying, their maintenance enabled him to travel.*



THE CLUB OF YOUNGS

This is the story of how we met. It was 1985. And it was in Marseilles.

Richard Baquié had made a rendezvous with me to photograph him at l'Escalette, a place far from the public eye at the time: the ruins of an old factory out on the road to Goudes; it was used mainly as an automobile wrecking yard and was occupied by a bunch of drop-outs hostile to unaccompanied visitors. He told me to bring a long power extension cord... It was for his grinder – he wanted to cut up an old Plymouth he had found there. He had a project for separating it into four elements, North, South, East, West for a show at the ARCA (later, after a series of avatars in his atelier at la Joliette, they became: refrigerated arrow, giant praxinoscope, boiling Amore Mio, with music in loop and outsize fan) – now part of the collection of the MAC, originally intended for Roger Pailhas's gallery on Cours Julien. Me, I was supposed to photograph the whole operation for the exhibition catalogue and do a few portraits for an art magazine that was going to publish an article on his work. But before he began cutting up his wreck we walked round the site looking for décors. But the place was so bombed out and the light so harsh that things got too complicated - and we decided to do the portrait for the magazine some other time.

As we were retracing our steps, I stopped in front of an old metal door, held shut by a rusty chain, on which someone had scrawled in weird letters:

THE CLUB OF YOUNGS. We smiled at each other and nodded: Richard struck a pose in front of the inscription.

It was as if he was making a statement. The photo was used as a double page centre-spread in the ARCA catalogue, and has since become a must. Richard even gave it a title: At this instant.

As for the portrait for the magazine, we did it the next day: the artist in work clothes in front of a heap of wrecks in different colours... It was at l'Escalette that we became friends. Forty years on, Richard is no longer with us, prematurely gone in 1996 at the age of 44.

THE CLUB OF YOUNGS... Thinking about it today, it's as if he has always remained a member of the club.

No one chooses their fate, no one gets used to losing someone either.

Luckily, for all the others, all those who are still with us for the time being, there are the images, the photos that remain...

—
Yves Gallois, *photographer*
July 2023



Epsilon under fabrication in his la Joliette atelier.
The carcass of the R16 most likely came from
the Escalette yard. ©Yves Gallois



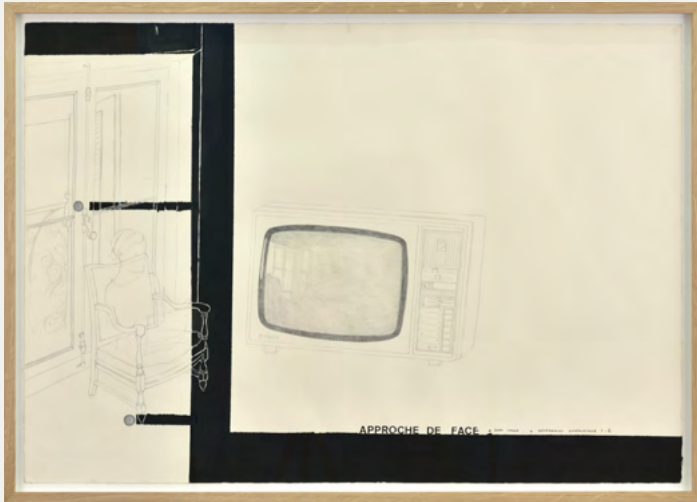
Baqué working on the Plymouth at the Escalette yard. ©Yves Gallois



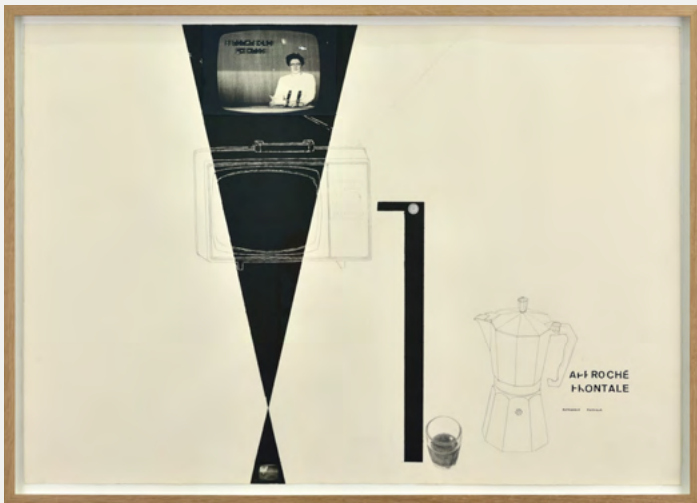
Tokyo, 1986. Welded metal, photomontage, maps, glued papers. 225 x 105 x 15,5 cm.



Alexandrie, 1990 →
Welded metal, photographs, map,
broken glass, neon. 300 x 97 x 40 cm.



Approche de face, 1992.
Collage photo, ink, pencil, two watch faces. 95 x 68 x 3,5 cm.



Approche frontale, 1992.
Collage photo, ink, pencil, watch face. 95 x 68 x 3,5 cm.



POP-UP GALERIE 54

DESIGN | TRIBAL ART | MODERN & CONTEMPORARY ART

Galerie 54 / Eric Touchaleaume are partners of the Friche de l'Escalette since its creation, extending their two spaces in Paris - the Maison- Atelier Martel and L'appartement du collectionneur, rue Mallet-Stevens in the Auteuil area. They now have a branch in Marseilles, for people who live in the region, clients staying in the south of France... and the whole world thanks to Instagram, their favoured channel of communication.

It is not a white cube even if there is some white-wash: floors and wall panels are enlivened by natural pigments that run from ochre red to burnt Sienna and Indian black - a warm atmosphere that alive with an eclectic mix that marks its identity, a far cry from over-specialization.

The sparse rigour of historic design pieces by Prouvé, Perriand, Le Corbusier and Jeanneret that found the gallery's aesthetics is tempered by carefully chosen 19th century pieces with clean lines marked by the patina of time - proto-design in a sense - matched by hieratic effigies and objects from the tribal arts of various cultures. There is also a range of sofas and armchairs by Gio Ponti and other Italian creators of the 1950s and 60s, which add a touch of fantasy. And there are works of modern and contemporary art, selected for their poetic connotations and resonance with the site, which bring us gently back to our own times.



Two bench seats by Colette Guéden stand in front of a pair of shelves by Pierre Jeanneret.

← In the foreground, a bull's head from a Toraja burial site neighbours with two port-hole doors made by Jean Prouvé and a Safari easy chair. Centrefield, two ceramics are set on a low table inlaid with blue ceramic tiles. In the background, two Wurkun shoulder masks from Nigeria.



SCULPTURE ARCHITECTS

JEAN AMADO (1922-1995)

FRANÇOIS STAHLY (1911-2006)

The careers of these two sculptor-builders so involved with matter unfolded in close collaboration with the architects of their day, and many of their works are still to be seen in public space, even if they are all too often - alas - victims of their environment and of the 'roundabout syndrome'... This is an injustice that we intend to redress by re-contextualizing their pieces amid the powerful natural and mineral setting of the Friche de l'Escalette.

JEAN AMADO

Amado had a chequered career as a sculptor-ceramist. In 1950/51 he produced extraordinary 'cactus' pieces in varnished ceramics for the impostes of the doors of the four *la Tourette* buildings, designed by Fernand Pouillon and overlooking the Vieux Port in Marseilles. In 1958 he invented a new material, *Cerastone* - made of cement and basalt sand heated to 1000° c - which enabled the fabrication of outsize enamelled bas-reliefs and tower-sculptures for Jean Dubuffet.

In the late 60s he became a builder of dreams with his strange ruin-like walls that evoke the cliffs of Bandiagara, troglodyte Petra, or Arnold Böcklin's masterwork *'The Island of the Dead'*, so admired by de Chirico and Breton. He lived at Aix but went up to Paris regularly to show his famous 'cliffs' at the highly reputed Galerie Jeanne Bucher, run by Jean-François Jaeger, who carried his production for more than two decades.

First contact with one of these sculptures is often liable to produce an aesthetic shock.

Closer scrutiny reveals a network of fine cracks by which the ochre red mass resolves into an assemblage of dozens of perfectly adjusted pieces of masonry, reminiscent of the stonework of Maya temples or the blocks that constitute the pyramids of Egypt. The workmanship is all the more impressive since there is neither mortar joints nor metal rods are used to assemble the whole. They are the works of a self-taught architect, a sort of *Facteur Cheval*, and the 'maquette' is so well thought out that it could be built with the dimensions of a real cliff face.

Amado's last manner met with a good deal of success, his works were acquired for major collections and institutions (*De la mer, Le passage*, Kröller-Müller Museum, 1980) as well as municipal authorities. (*Hommage à Rimbaud*, Marseilles, 1987)

Four of these monumental works scan the visit amid the industrial ruins of l'Escalette:

Le Passage, Le Doute et la pierre, Degrès vertigineux, and *Giron mineral* (in order of photos).







FRANÇOIS STAHLY

Stahly is a creator who needs no introduction since several of his works are part of the standing collection at the Friche de l'Escalette.

This year we have chosen to show two particularly unusual pieces that interact with architecture: *Labyrinthe* (1963) an early *Land Art* installation made up of eighty-three small rough-cut greystone stelae laid out in *opus incertum* under a big pine in the valley bottom, not far from

L'été de la forêt, another sculptural 'environment conducive to meditation' that featured in 2020 as a pivotal piece of the standing collection at the Friche de l'Escalette. As for his *Theâtre en plein air* (1964), it is a maquette composed of several bronze elements set on the ground, which upends the notion of scale.





LIGHT-WEIGHT ARCHITECTURE BY JEAN PROUVÉ

BUNGALOW DU CAMEROUN

JEAN PROUVÉ & ATELIER D'ARCHITECTURE LWD

**Restoring an edifice doesn't just mean repairing, repainting, maintainancing (...)
The best way to preserve it is to find a new use.**

— Eugène Viollet-le-Duc

VISIONARY DESIGN FOR CLIMATE CHANGE

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 or

← Bungalow du Cameroun – standard model with single module (1958-1964)
Modular template de 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.

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).

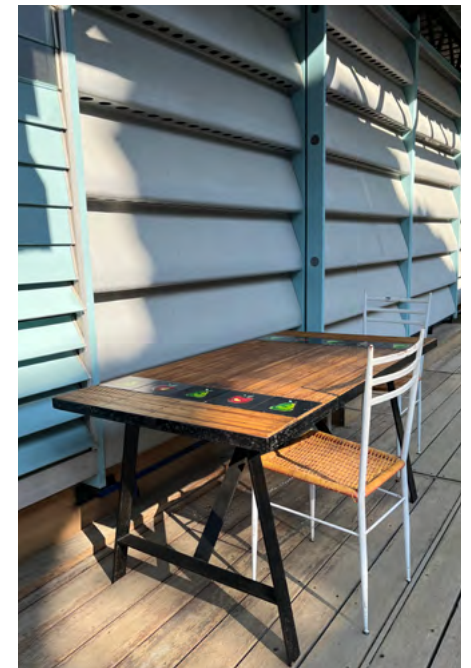
The bungalow's furniture is solid, simple and practical, of the same period and sensitivity: creations by Jean Prouvé's architect/designer friends: Charlotte Perriand, with three lath bench seats of the Cansado type and three woven-seat chairs of the Meribel type; Le Corbusier and/or Pierre Jeanneret, 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 canopy seats from the Punjab 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 & Jaina.



Table Tropique by Jean Prouvé and *Meribel* →
chairs by Charlotte Perriand, early 50s.
Placard Brazza de Perriand & Prouve, 1952.



Two garden tables by Colette Guéden for Primavera circa 1950/60 with Italian chairs in white lacquered steel and orange scoubidou, 60s.



← Three *Cansado* bench seats by Charlotte Perriand, 1958, assembled as a bed. Bed head *Bocca della Verità* by Mario Ceroli, first edition circa 1960.

PERMANENT ITINERARY FOR SCULPTURE

FRANÇOIS STAHLY, GÉRARD TRAQUANDI, PIERRE TUAL
HÉLOÏSE 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: *L'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.

Architectural components by Le Corbusier, Charlotte Perriand and Jean Prouvé presented as sculptures are featured this year in the gallery and its immediate surrounds.





2



3 →



5

← 4



7



← 6

8



1. François Stahly,
L'été de la forêt, 1960.

2. Costas Coulentianos.
L'envol, 1967.

3. Héloïse Bariol
Clastra, 2021, detail

4. Pierre Tual
Reliefs, c. 1970.

5. Ateliers Jean Prouvé
Moveable shutters, 1952.
Unité d'Habitation Air France
de Brazzaville.

6. Le Corbusier
Ventilating shutter, c. 1955.
Administration building, Chandigarh.

7. Le Corbusier
Concrete lighting support,
c. 1955.
Millowners building, Ahmedabad.
Variant of the model designed
for Cité Radieuse in Marseilles
circa 1950.

8. Le Corbusier
Drain cap, c. 1955.

Cast iron with master plan
of Chandigarh in relief, circa 1955.

9. Gérard Traquandi
Méduse noire, c. 2009.

Height 50 cm, width 98 cm.
One-off piece, made by poterie Ravel.

Gérard Traquandi
Jarre noire, c. 2010.

Height 82 cm, width 72 cm.
One-off piece, made by poterie Ravel.



FRICHE DE L'ESCALETTE
ARCHITECTURE NATURE SCULPTURE
EXPOSITION ÉTÉ 2023





THE AIMS OF THE PROJECT: MAKE THE FRICHE DE L'ESCALETTE 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 19th c., from Madrague de Montredon to Calleslongue.

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.

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

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.

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... In 2022 Marjolaine Dégremont anticipated this initiative with her *Cabanes perchées* set.

EXHIBITING MODERN & CONTEMPORARY SCULPTURE

Sculptures and installations in phase with the site's identity, architecture and nature will be mounted at l'Escalette 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
+ Parvine Curie, Stahly, Lardeur,
Haber et Coulentianos

2019

Jean Prouvé for living
+ 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 by François Stahly
+ Myriam Mihindou, *Rakus et Savons*
+ Pierre Tual, *Reliefs*

2021

Spirits of places
+ Héloïse Bariol, *Claustra*
+ Gérard Traquandi, *Terres baroques*
+ Adrien Vescovi, *Soleil blanc*
+ Yonel Lebovici, *Bungalow du pêcheur*

2022

Poetic reaction objects
+ Marjolaine Dégremont, *Cabanes perchées*
or Des journées entières dans les arbres
+ Baptiste & Jaïna, *Formes Molles*
+ Guy Bareff, *Tour des vents*
+ Lilian Daubisse, *La Bête endormie*

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

Friche de l'Escalette and Galerie 54 / Éric Touchaleaume,
Éric and Elliot Touchaleaume warmly thank for their assistance:

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Claudie Amado, Emmanuel Amado,
Sid Mechtari.
Catherine and Pierre Mougïn-Stahly.

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:

Atelier Baptiste & Jaïna
Guy Bareff
Héloïse Bariol
Marjolaine Dégremont
Costa Coulentianos † and his family
Vincent Scali
François Stahly † and his family
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

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FRICHE DE L'ESCALETTE
ARCHITECTURE NATURE SCULPTURE

SUMMER 2023 EXHIBITION
PRESENTED IN PARTNERSHIP WITH



GALERIE 54 / ÉRIC TOUCHALEAUME
ART + ARCHITECTURE + DESIGN

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