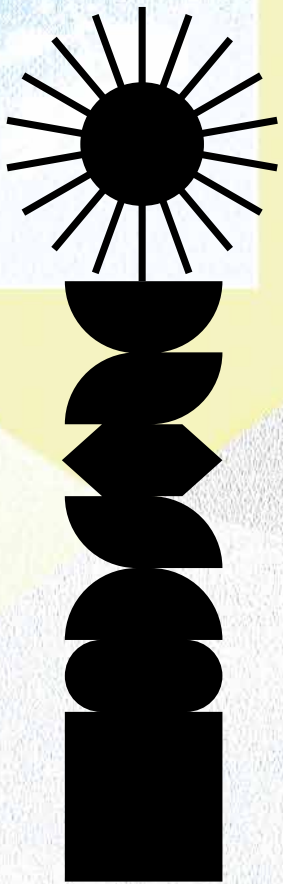


1 Nov. 2020 – 31 Dec. 2023



Alexandria : (re)activating common urban imaginaries



Alexandria: (re)activating common urban imaginaries

The project 'Alexandria: (re)activating common urban imaginaries' aimed to take a fresh look at the many challenges faced by the arts and heritage sectors. It did so through the symbolic and historical prism of the city of Alexandria and its influences on urban development in the Mediterranean and beyond.

The project relied on several tools: the setting up of nomadic artist residencies between Egypt and Europe, the production of exhibitions in Brussels and Marseille, as well as the organisation of professional seminars and public forums.

The 'Alexandria' project took visitors, contemporary artists, scientists and activists on a journey between heritage and creation, between the north and south of the Mediterranean, in a quest for what constitutes today our imaginaries of the city, its origin and its future. Conceived as an enabler for European and Mediterranean cooperation, this project, co-funded by the Creative Europe programme of the European Union, ran from 1 November 2020 to 31 December 2023.



Map of Alexandria, Mahmoud Bey El-Falaki, 1865, Alexandria, Centre d'études alexandrines



White Gold, Céline Condorelli, Bozar, 2022 © Philippe de Gobert

Alexandria: (re)activating common urban imaginaries

1 November 2020 – 31 December 2023

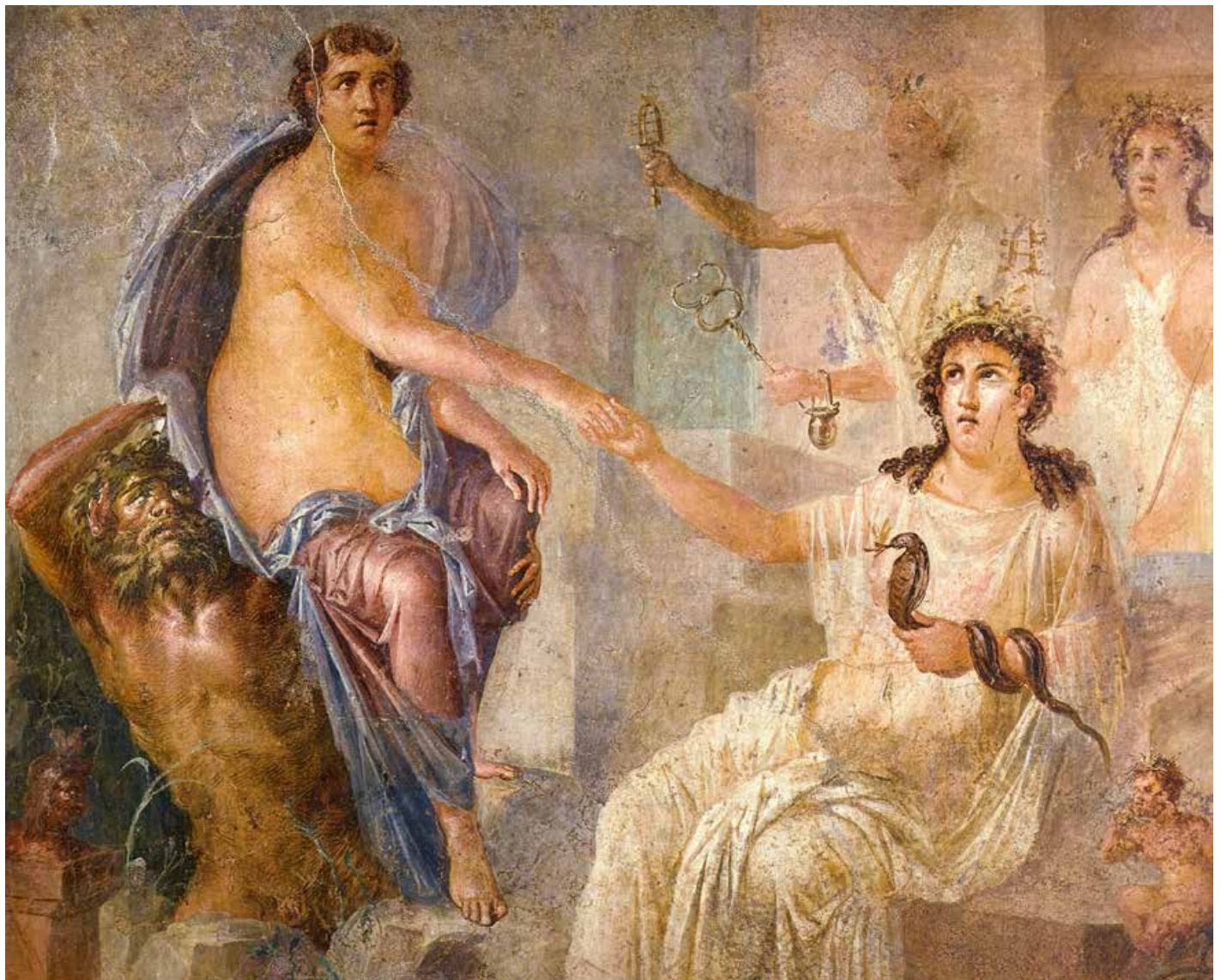
Partners

The Domain & Royal Museum of Mariemont (Morlanwelz, Belgium)
Bozar – Centre for Fine Arts (Brussels, Belgium)
Mucem (Marseille, France)
Cittadellarte – Fondazione Pistoletto (Biella, Italy)
Onassis Stegi (Athens, Greece)
The University of Leiden (Leiden, the Netherlands)
Kunsthal Aarhus (Aarhus, Denmark)
Undo Point Contemporary Art centre (Nicosia, Cyprus)

Associated partners

Institut français d'Égypte (Alexandria, Egypt)
Cluster (Cairo, Egypt)
Theatrum Mundi (London, United Kingdom)

[More information here](#)



The ambition of the project 'Alexandria: (re)activating common urban imaginaries' was to 'think with Alexandria' in order to create new ideas at the intersection of heritage, cultural innovation and the development of (Mediterranean and European) metropolises. It fostered cooperations between historical and archaeological scholars on the one hand, and curators, researchers, artists and social entrepreneurs on the other. This resulted in scientific conferences, a program of nomadic residencies and showcases, and an exhibition that ambitiously combined history with contemporary art in order to better understand the image and reality of the city of Alexandria.

-
- 11 partner institutions**
 - 38 months of activities**
 - 19 countries**
 - 2 exhibitions**
 - 8 art showcases**
 - 95 750 visitors**
 - 9 nomadic residencies**
 - 81 participants**
 - 279 journeys around Europe and Egypt**
 - 5 workshops and conferences**
-



Alexandria, Egypt © Onassis

Caravan: Thinking with Alexandria

The Caravan residency set out to explore the cities of Athens, Brussels, Marseille and Nicosia through the lens of Alexandria. From over six hundred applications received for the open call, sixteen artists, cultural practitioners, and researchers were selected to partake in the nomadic residency programme across Europe and Egypt from February to July 2022. They have been invited to articulate and configure new modes of relating to and understanding urban, infrastructural, and social processes and formations within trans-Mediterranean geographies.

In each partner city involved in the Caravan programme, the artists and researchers were facilitated by the local organisations and the six social entrepreneurs, which are curators, sociologists, urban planners, architects or activists interested in social transformation and with a great

knowledge of the territory, its problems and strengths, able to connect the residents with the social fabric. The artists, in dialogue with the curators of the residency, the social entrepreneurs and a series of international experts, produced a series of final works that were presented for the first time in Biella and then travelled in Marseille, Aarhus and Alexandria.

Through films, sound installations, printed material, sculptural works, readings and public discussions, the artists reflected on a range of topics, including meditations on the violence of the landscape, archaeology and imagination, forced displacement and ecological disaster.

The residency was conceived and realized by UNIDEE residency programmes at Cittadellarte - Fondazione Pistoletto in Italy. It was curated by Sarah Rifky and in conversation with Edwin Nasr.

Participants

Chiara Cartuccia (Italy), Virgil b/g taylor (US/Germany), Nina Kurtela (Croatia), Georgios Moaitis (Greece), Islam Shabana (Egypt), Lodovica Guarnieri (Italy), Mahmoud El Safadi (Lebanon), Mark Loftly (Egypt), Neja Tomšič (Slovenia), Omnia Sabry (Egypt), Post Disaster (Italy), Sara Fakhry Ismail (Egypt), Latent Community (Greece), Stella Ioannidou (Greece), Tahir Onur Çimen (Turkey), Zeynep Kaserci (Turkey)

Social entrepreneurs in host cities of the Caravan

Sarah Baghat (Alexandria, Egypt), Pauline de La Boulaye (Brussels, Belgium), Alexandre Field (Marseille, France), Electra Karatza (Athens, Greece), Michalis Christou (Nicosia, Cyprus), Demetra Ignatiou (Nicosia, Cyprus)

16 participants

65 journeys

6-month production process

6 cities (Biella, Alexandria, Marseille, Nicosia, Brussels, Athens)

6 social entrepreneurs

[More information here](#)



Caravan residency in Biella, 2022 © Cittadellarte

School for Sonic Memory

The School for Sonic Memory residency set out to explore the cities of Athens and Marseille through the lens of Alexandria between November 2021 and July 2022. It invited artists, urbanists and researchers working within the sonic realm to investigate the ways cities across the Mediterranean resonate with one another, and how elements of a connected and conflictual past are made audible within them.

The school developed a shared conversation over the course of the residencies leading to a collection of new, interrelated works in the form of texts, sound and/or film. The residencies valued the perspective of the visitor - rather than aiming for a historical account of each city. Interested in the particular shared space that is created through exchange between three cities across the Mediterranean, the ways sonic memories were carried between, and resonated within them. By developing new ideas and artefacts through sonic methods, the school proposed to think of heritage as something made through active processes of creative remembering, as we move between places that echo within us. The selected artists travelled to all 3 cities and collaborated with a group of local artists. A final week-long event was organized in Biella, Italy in July 2022 to share insights and results of the residency.

The residency was conceived and organized by Onassis Stegi in Greece in collaboration with Theatrum Mundi.

International participants

Asma Jama (Somalia/Denmark), Hatem Hegab (Egypt), Maria Sideri (Greece), Monai de Paula Antunes (Brazil/Germany), Onyeka Igwe (UK/Nigeria), Youmna Saba (Lebanon)

Local participants Alexandria

Ahmed Saleh (Egypt), Mohamed Adel Dessouki (Egypt), Yasmine Hussein (Egypt)

Local participants Athens

Natassa Dourida (Greece), Maria Ilia Kastrouni (Greece/France), Akoo-o (Greece)

Local participants Marseille

Elena Biserna (France), Zoé Le Voyer (France), Sam Karpenia (France)

15 participants

33 journeys

6-month research and production process

4 cities (Athens, Alexandria, Marseille and Biella)

4 weeks of creative research residencies

[More information here](#)



School for Sonic Memory Athens, 7-13 November 2021



School for Sonic Memory Alexandria, 6-13 February 2022



Elsewhere is a Negative Mirror © Stella Ioannidou

The residencies outcomes were showcased through series of forums (visual showcases and/or public debates).

These involved local audiences, artists, scientists, students as well as local and national policy-makers, with an aim to showcase Alexandria’s legacy and impact on creation in urban contexts and how this reality influences local contexts.

17–26 June 2022 Athens (Greece)

'Sonic Stories', showcase of the School for Sonic Memory residency at Onassis Stegi

14–16 July 2022 Biella (Italy)

Showcase of the Caravan residency at Cittadellarte-Fondazione Pistoletto

9–10 December 2022 Athens (Greece)

'Unfolding Mediterranean Sediments', public event at Onassis Stegi

7–13 February 2023

Marseille (France)

Joint public showcase of Caravan residency production and School for Sonic Memory event at the Mucem

17 March–10 April 2023

Aarhus (Denmark)

Visual showcase of Caravan residency at the Kunsthall Aarhus

1–8 June 2023

Alexandria (Egypt)

'In Lieu of A Prism', visual showcase of both Caravan and School for Sonic Memory residencies



Caravan residency Showcase, 17 March - 10 April 2023, Kunsthall Aarhus © Jacob Friis-Holm Nielsen, Courtesy of Kunsthall Aarhus



Caravan and School for Sonic Memory residencies showcase, 7-13 February 2023, Mucem © Julie Cohen



Sonic Stories, School for Sonic Memory residency showcase, 17–26 June 2022, Onassis Stegi @ Pinelopi Gerasimou

The School for Sonic Memory public assembly embodied the journey of fifteen international artists, urbanists, and practitioners to three Mediterranean cities: Athens, Alexandria, and Marseille.

Through a multisensorial exploration comprising scores, images, texts, smells, choreography, music, and recorded sounds, the authors responded to some of the wider themes emerging from the residency: the circulation of knowledge, migration, water, heritage, mythology, memory, and the notion of citizenship.



Caravan residency Showcase, 14–16 July 2022 © Cittadellarte

«What does it mean to suggest we “think with Alexandria”? Can a city be a heuristic tool—a medium for self-learning? Alexandria is a chimeric city with a complex history and a fraught present. Shaped through tension, contestation, violence, and imagination, it has played a key role in Egypt’s history. Since the 19th century Alexandria has been sutured into the circuitry of the global economy, following centuries of serving as a node in the ganglia of maritime Mediterranean commerce. Alexandria of the late 19th century is one characterized by the presence, and subsequent influence, of anarchists from Italy and elsewhere around the Mediterranean.

Imagining Alexandria of that time summons the creation of popular universities, experiments in radical modes of assembly, as well as the establishing of independent presses and fugitive communes. [...]

The opportunity to think with and through Alexandria is also one of worldmaking, at different scales. In the initial open call to the Caravan residency we drew on the words of Nelson Goodman, and do so here again: “Worldmaking starts from worlds already at hand: the making is a remaking.”»

Curatorial text by Sarah Rifky and Edwin Nasr



© Onassis Stegi



'In Lieu Of A Prism' originated from the artistic outcomes of both Caravan and School for Sonic Memory residencies.

The exhibition was accompanied by a public program of talks, walking tours, live performances and conferences at B'sarya for Arts, 6 Bab Sharq and Institut français d'Égypte in Alexandria from 1 until 8 June 2023.

« The artworks in 'In Lieu of A Prism' were clustered around three thematics: geographies, belongings, and ruins. Geographies are seen as a collection of layers, each with a unique chemical composition, physical state, and impact, much like Alexandria's many layers, cultures, and identities throughout history, from the Ptolemaic city until today. The city has shifted, twisted, and molded through many narratives, at times serving as an extension of Europe on the African continent, and as a revolutionary city in other narratives. To which imaginary does Alexandria belong? Can it, just like with other Mediterranean cities, be freed from the romantic and colonial gaze? To whom does Alexandria belong? Thinking of belonging as the entanglement of fragments of collective/personal memories, historical narratives, and alternate imaginaries, the compilation of these moments makes up the lenses and prisms through which the city can be seen. Alexandria's ruins are the visual, sensory, and sonic collapse of the past, as seen in its physical manifestation in the city's urban fabric and many other cities all around the Mediterranean. A never-ending process of destruction or preservation in service of specific historical and cultural narratives.

These thematics are inspired by the collective publication Place Holder, which forms the conceptual backdrop of this exhibition. The publication was developed throughout the residency Caravan: Thinking with Alexandria where the participants proposed these three thematics as the pillars of the residence's collective conversations, thoughts, and experiences.

This exhibition originated from the residencies alternative pedagogical frameworks. The nomadic nature of the artists' travels, interactions, and encounters created space to learn with and through the cities of the Mediterranean basin. During the School for Sonic Memory residency, the residents participated in conversations and learning experiences from local urbanists, activists, and cultural producers from three Mediterranean cities, as well as learning from one another, while "thinking of heritage as something made through active processes of creative remembering". As they moved between places that echoed within them, these interactions sparked works that are not a reflection of Alexandria but a dialogue with it. 'In Lieu of A Prism' embraces the residency artists' fractured and nomadic experiences; it showcases artworks that range from meditations on water and climate change to critical aesthetic explorations of nostalgia and memory as a form of sonic knowledge production. Presenting in three venues, the exhibition offers another way of thinking about/through the city – giving prompts for the visitors to engage with Alexandria's urban landscape before entering the next venue – layering upon the knowledge, experience, and exploration of the exhibiting artists.»

Curatorial text by Marwa Benhalim



In Lieu of A Prism, Caravan and School for Sonic Memory residencies Showcase, 1-8 June 2023, Institut français d'Égypte In Alexandria © B'sarya for Arts © Dmitrii Makhonin, Institut français d'Égypte in Alexandria © Abdelrahman Abdelazeem

Place Holder

Place Holder is the aftermath of a peripatetic residency, the attempt of a small group to hold still what would otherwise slip away: the conversations that fill in the space between the participants during moments of rest, after dinner, on the couch, over some wine.

Between an artist book and a collective essay, Place Holder reflects the working process of a group of eleven artists and researchers of the Caravan residency, a program which entailed travel and research in the cities of Alexandria (Egypt), Athens (Greece), Biella (Italy), Brussels (Belgium), Marseille (France), and Nicosia (Cyprus) in 2022.

The texts presented in Place Holder are in an unresolved form, neither a raw transcription nor an edited script. While they have been edited for clarity and to reduce repetition, certain errors of the machine transcription and the quirks of spoken language have been left in place to best reflect the literary quality of speech.

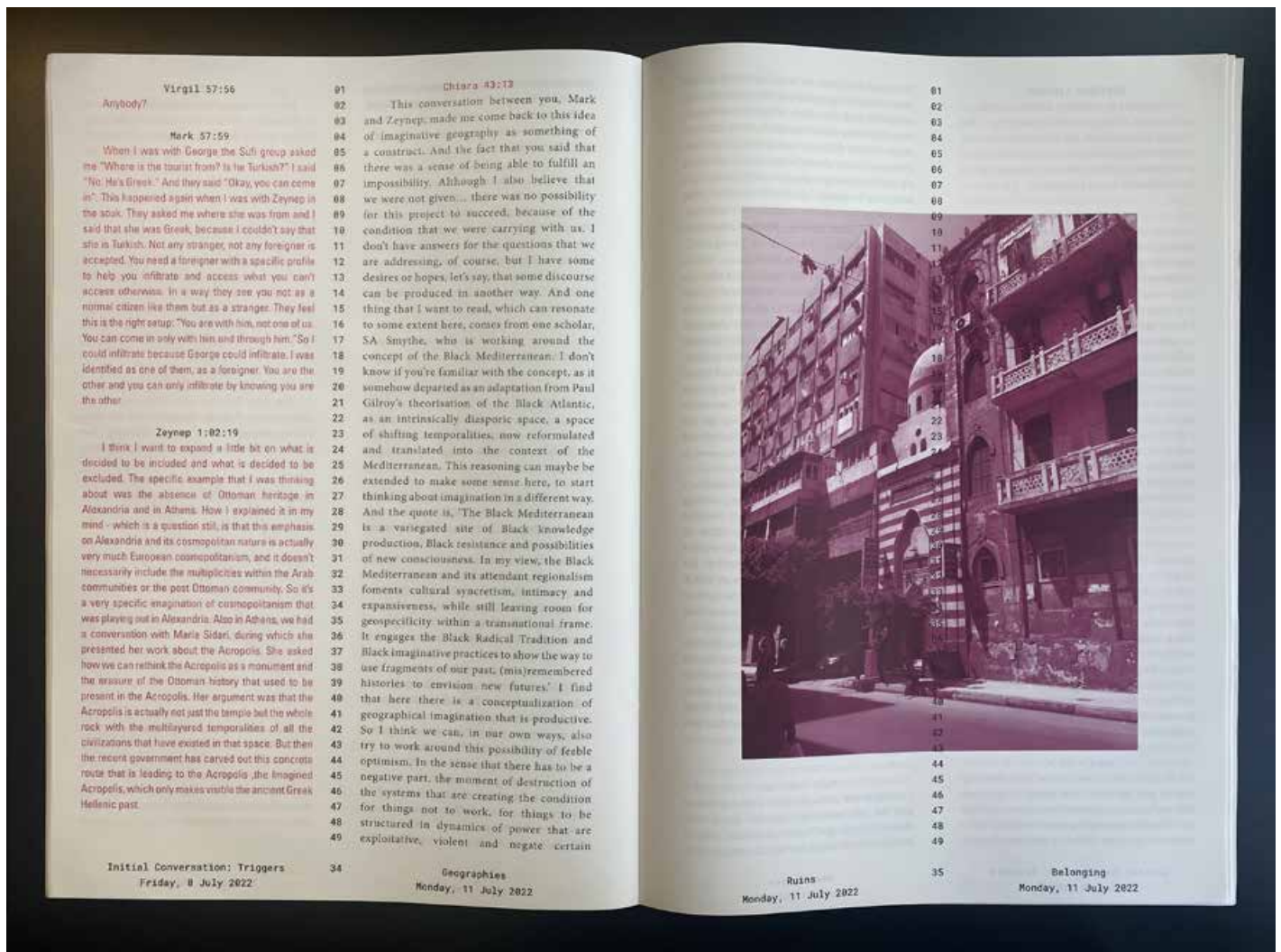
Images were gathered by the participants in Place Holder during the Caravan residency period across the programme's many geographies. Unlabeled and ambiguated into a magenta and black palette, they indicate the associative framework through which Place Holder proceeded as a collective response.

Contributors

Chiara Cartuccia, Onur Çimen, Lodovica Guarnieri, Stella Ioannidou, Sara Fakhry Ismail, Zeynep Kaserçi, Gabriele Leo, Mark Lotfy, Omnia Sabry, Mahmoud El Safadi, Islam Shabana and Virgil b/g taylor.

The printed edition was edited by Chiara Cartuccia and Lodovica Guarnieri. It was designed by Fag Tips.

Find the full version here



'Alexandria: (re)activating common urban imaginaries' foresaw a training process to engage the historical, societal and artistic knowledge and skills of heritage and arts professionals. A series of workshops were organized for general audiences and archaeologists, historians, curators, urbanists, architects, students, artists and scientists. Each workshop intended to generate collective knowledge according to the residencies or the exhibition's themes and the organising partner's area of expertise and target audiences.

The workshops took place at Leiden University in January 2022, at the Royal Museum of Mariemont in October 2022, at Kunsthall Aarhus in March 2023, at Institut français d'Égypte in Alexandria in June 2023 and at Bozar - Centre for Fine Arts in October 2023.

More information here



Training of professionals: Ancient Alexandria and its cultural heritage, October 2022 © Musée royal de Mariemont

Workshop in Belgium

Ancient Alexandria and its cultural heritage

Workshop organized at Bozar and Mariemont by the Museum of Mariemont, 28-29 October 2022

The Royal Museum of Mariemont organized two days of conferences for the general public, presented by international specialists on ancient Alexandria. The first day at Bozar in Brussels was devoted to ancient and recent archaeological research, both on land and underwater. As an introduction, Richard Veymiers (Director, Royal Museum of Mariemont) and his Excellency Mr. Badr Abdelaty (Ambassador of Egypt to the Benelux, the European Union, NATO) recalled the importance of the cultural heritage of the cosmopolitan city of Alexandria through times. This opening speech was followed by the presentation of the researches conducted by the "Centre d'études alexandrines" (CEAlex) on Ancient Alexandria by Marie-Dominique Nenna (Director of the CEAlex). The recent excavations lead by her team in several sites of the "chôra" (the land) of Alexandria shed some new light on the relations between the city and its ancient territory. The first session of the conference also provided an opportunity to get an overview of the renovation project of the Greco-Roman Museum of Alexandria, by her Director Dr. Wallaa Moustafa Abdelaty. The reopening of this major museum is fixed on June 2023. The presentations of Helene Fragaki (University of Leiden) and Philippe Matthey (University of Geneva) successively examined the images and representations of Alexandria and Alexander the Great, based on iconographic and literary sources, through two fascinating summaries. Ingrid Laube (Brandenburg University of Technology) presented a synthesis of the ancient archaeological exploration of Alexandria, while Emad Khalil (University of Alexandria) summed up the development of underwater archaeology in the Alexandrian region and its contemporary challenges.

On the second day at the Royal Museum of Mariemont, presentations focused on the material culture and religious landscape of Alexandria. François Queyrel (École Pratique des Hautes Etudes, France) opened the session with an interesting overview of the material evidence from Alexandria, especially the combination of both Egyptian and Greek features in Ptolemaic sculptural productions. Marie-Cécile Bruwier (Honorary Director, Royal Museum of Mariemont) summarised the archaeological researches conducted by Mariemont and the CEAlex in Smouha, a suburban district of today's Alexandria. This project excavated the site of origin of a colossal bust of a Ptolemaic queen exhibited in Mariemont since the beginning of the 20th century. Anne-Marie Guimier-Sorbets (Professor Emeritus, Paris Ouest-Nanterre) successively presented two famous tombs from the necropolis of Kom El Shoqafa in Alexandria, with their "bilingual" paintings showing both the mummification scene of Osiris and the Greek myth of Persephone. In the final presentation, Jean-Yves Carrez-Maratray (Université de Paris 13 Sorbonne) analysed the epigraphic evidence of the sanctuary of the "Bubasteion" which was discovered in 2009. He showed how the Ptolemaic kings and queens promote the cult of the goddess Bubastis with the construction and restoration of sanctuaries.

Symposium in Alexandria

Alexandrian Echoes: A dialogue

Symposium organized at the Institut français d'Égypte in Alexandria by Leiden University, 8 June 2023

Alexandria proved to be an excellent example to think about relations between past, present and future; and in particular, perhaps, to identify the colonial and postcolonial frameworks at play with our mnemohistorical (re) constructions. But where does this leave the presence and future of the city itself? This symposium aimed to bring the project back to Alexandria itself and to engage in a critical dialogue. Alexandria resonates strongly throughout Mediterranean history until the present-day, but what about the echoes of Alexandria, and this project, in the contemporary Egyptian city? To what extent has it been successful in (re)activating Alexandria's urban imaginary? What does it bring for Alexandria's future? To engage in this dialogue, which was intended to distinctly frame as local-global interplay (in terms of Rooted Cosmopolitanism that is) first the results of the project were presented from both a scholarly perspective and from the point of view of the art curators. Thereafter, two major interpretative issues as they emerged from our work could be discussed in both a theoretical way as well as an applied manner.

Two panels discussions addressed, in a first part the relation between past, present and future and the possibility of arriving at a different future by looking at the past. Is this feasible? And how could such an exercise work out for the urbanism of Alexandria in particular?

Second, the relation between the cosmopolitan nature of our past (always global) and the identity politics of Cultural Heritage (mostly local) were discussed. Can concepts like Rooted Cosmopolitanism help to resolve this tension? And to whom does Alexandria actually belong in terms of Heritage and how can the various answers to this question be translated in museum policy and display?



Alexandrian Echoes: A dialogue, June 2023, Institut français d'Égypte in Alexandria © Abdelrahman Abdelazeem

Final Conference in Brussels

From Past to Present: Euro-Mediterranean Cultural Insights

Organized at Bozar - Centre for Fine Arts, Brussels, 25 October 2023

How can we deal with the complexities of Euro-Mediterranean cultural cooperation in a world marked by geopolitical tensions and post-colonial relationships? What are the contradictions in Mediterranean urban landscapes and the cities that we live in? How can artists and activists take position against the destruction of cultural heritage or, more globally, generate critical reflections and creations through nomadic residency formats across the Mediterranean?

These questions are just a few of those that were raised during a 38-month journey between artists, curators and art professionals. The collaborative efforts of 11 organizations gave shape to travelling exhibitions, workshops and art residencies in 8 cities, intertwining to shape the Creative Europe project 'Alexandria: (re)activating common urban imaginaries'. As a wrap up session, Bozar invited the public to an afternoon full of conversations, lectures, a performance and networking moments.

Meet the Writer: Hisham Matar & Philippe Sands

British-Libyan writer Hisham Matar and French-British writer Philippe Sands are not only professional brothers but also friends. Bozar brought them together for a rare public appearance. Matar will deliver a keynote speech on the role of the cosmopolitan in times of nationalism and sectarianism, followed by a conversation with Sands.



From Past to Present: Euro-Mediterranean Cultural Insights, October 2023, Bozar - Centre for Fine Arts, Brussels @Mucem

Alexandria: Past Futures

'Alexandria: Past Futures' is an exhibition that allowed visitors to rediscover the Egyptian city through a new perspective, far removed from the myths and stereotypes associated with it. The exhibition invited us to consider Alexandria and its history from a new angle, by combining two approaches, namely archaeological research and contemporary art.

The exhibition took visitors to the Egyptian city of Alexandria, which was founded by Alexander the Great in 331 BC. The port city emerged as one of the first ancient metropolises and was not only an important economic trading centre, but also internationally renowned for its cultural and scientific influence. A range of nationalities lived together, creating a unique melting pot with elements from Egyptian, Greek, Syrian, Roman, Jewish and other cultures.

The exhibition featured artifacts dating back more than two thousand years, with a selection of some 200 works

from the largest European museum collections. The exhibition showcased the legacy of the megapolis by addressing seven centuries of the city's heritage, from urban, political and religious organisation, to the daily life of its inhabitants, and the scientific and philosophical influence of this civilization hub in the ancient world.

But Alexandria is also a contemporary city, a city marked by ecological, social and political erosion, determined by its colonial past, geopolitical realities and the tumult of globalisation. Throughout the exhibition, 17 contemporary artists broadened our view, with works that addressed the city of today, its complexity, and the paradox of its representation, swaying in a constant back and forth between historical, present, and imaginary time.

Curatorship of the exhibition

Antiquity section

Arnaud Quertinmont, curator of Egyptian and Near Eastern Antiquities at the Domain & Royal Museum of Mariemont; Nicolas Amoroso, curator of Greek and Roman Antiquities at the Domaine et Musée royal de Mariemont

Contemporary section

Edwin Nasr, writer and curator at CCA Berlin - Centre for Contemporary Arts; Sarah Rifky, senior curator and director of programmes at the Institute for Contemporary Art at Virginia Commonwealth University, doctoral student.

Bozar - Centre for Fine Arts, Brussels (30 September 2022 – 8 January 2023)

Mucem, Marseille (8 February – 8 May 2023)

223 works on display

17 contemporary artists

3 commissioned works for the exhibition by Jasmina Metwaly, Mona Marzouk and Wael Shawky

91 350 visitors

3 250-page exhibition catalogs, in Dutch, English and French





Alexandria: Past Futures, exhibition view, Bozar, 2022 © Philippe De Gobert

Alexandria: Past Futures, exhibition view, Mucem, 2023 © Julie Cohen



Alexandria: Past Futures, exhibition view, Bozar, 2022 © Philippe De Gobert



Alexandria: Past Futures, exhibition view, Mucem, 2023 © Julie Cohen

Press reviews

‘That historical thickness, where past and future collapse into a grounded and complex reality, is what the contemporary artworks in ‘Alexandria: Past Futures’ illuminate amid a constellation of artefacts drawn from European collections presented in a European city.’
(Ocula)

‘At the same time learned and accessible to all, this is a tour from which you leave knowing a lot more but, in the end, with as many new questions as answers. We can only be happy about it.’
(Le Soir)

‘“Alexandria: Past Futures”, an exhibition that scratches at the myth of the Egyptian city and highlights its heritage, while opening the way for reflection on the city of today. It contrasts its archaeological remains with works of contemporary art.’
(Le Monde Histoire & Civilisations)

‘A comprehensive exhibition on Alexandria, where visitors can explore the resonance between past and present, contemporary art and archaeology, the imaginary and the writing of history.’
(Dossiers Archéologie & sciences des origines)



Gordian Knot, Aslı Çavuşoğlu, 2013 © Julie Cohen



Apparatus and Form, Mona Marzouk, 2022, © Philippe de Gobert

The partnership of the project relied on a transnational collaboration with European and Egyptian arts and scientific organisations. The consortium gathered experts in developing artistic and scientific activities and synergies with Mediterranean organisations.

Bozar - Centre for Fine Arts (Brussels, Belgium)

Bozar - Centre for Fine Arts is a multidisciplinary art hub offering activities in a wide range of fields including visual arts, music, performing arts, cinema, literature, architecture, arts & science, debates and conferences. An arts organization with an international scope and innovative spirit, Bozar is a driving force behind various international artistic initiatives.

Mucem (Marseille, France)

Mucem is a French national museum dedicated to European and Mediterranean civilisations. Its aim is to provide a better understanding of Mediterranean societies and their multiple facets from a historical, sociological and political perspective. It was designed to be a cultural hub for the city of Marseille, and great interest has been shown by its 10 million visitors since its opening.

The Domain & Royal Museum of Mariemont (Morlanwelz, Belgium)

The Royal Museum of Mariemont was recognized as a scientific institution in 1981. It is the custodian of a large collection of artefacts from various periods and regions including Egypt, the Near East, Greece, Rome and the Far East, bequeathed to the State in the early 20th century by the industrialist and collector Raoul Warocqué, Mariemont estate's founder.

Cittadellarte - Fondazione Pistoletto (Biella, Italy)

Cittadellarte is a non-profit organization established in 1998 with the acknowledgment of Regione Piemonte, with which it has an agreement. Cittadellarte is the original seat of the Third Paradise project, the place where to experience a way of living based on the vision of the Third Paradise. It is different from academies and museums inasmuch as it develops a socially engaged art, besides the established exhibition and educational purposes.

Associated Partners

Institut français d'Égypte (Alexandria, Egypt)

Housed in a 19th-century palace, the Institut français d'Égypte in Alexandria is considered one of the main cultural places in the city. It is involved in the cultural sector as well as in the teaching of French, guidance for candidates wishing to study in France, cooperation with the city's bilingual schools and the training of teachers.

Cluster (Cairo, Egypt)

Cluster—Cairo Lab for Urban Studies, Training and Environmental Research—was founded in 2011 in Downtown Cairo, as a platform for urban research, architecture, art, and design initiatives. It engages critical discourse while being grounded in professional practice, with an emphasis on participatory design processes.

Onassis Stegi (Athens, Greece)

Onassis Stegi lies at the heart of Onassis Foundation's cultural engagement. It is the place where contemporary culture meets aesthetics and science. The place where courageous, restless, daring Greek artists find the means to showcase their work; the place where international collaborations are nurtured; the stage on which the boundaries between science, art, society, education, learning and politics are renegotiated. Since 2012, Onassis Foundation has acquired the Cavafy Archive with a view on providing free and open access to its materials, on promoting the Egyptian Greek poet C. P. Cavafy's work and the international character of his poetry and on bolstering education and culture through archival resources.

The University of Leiden (Leiden, Netherlands)

The research group Classical and Mediterranean Archaeology of the University of Leiden, concentrates on new synergies developing in the Ancient World due to processes of connectivity, including cultural and imperial expansion, roughly in the period between 500 BC – AD 500.

Kunsthal Aarhus (Aarhus, Denmark)

Kunsthal Aarhus is a professional contemporary art centre, providing the city and the region with art of international significance. It acts as a framework for experimentation and critical engagement and as a platform for participatory, collaborative and trans-disciplinary dialogue and exchange also connecting to broader culture and social concerns.

Undo Point Contemporary Art centre (Nicosia, Cyprus)

Undo Point Contemporary Art centre is a not-for-profit organization dedicated to the creative support and promotion of contemporary cultural production. It aims to foster a multi-disciplinary engagement with new tendencies in all aspects of the arts, architecture, film, music and sound, performance, discourse and thought.

Theatrum Mundi (London, United Kingdom)

Founded in 2012 by Professor Richard Sennet, Theatrum Mundi is a European centre for research and experimentation in the culture of cities. It helps to expand the crafts of city-making through collaboration with the arts, developing imaginative responses to shared questions about the staging of urban public life.

We would like to express our warmest thanks to all the partners, institutions, galleries, curators, researchers, artists, and lenders whose generous support and contribution made this project possible:

Austria

Kunsthistorisches Museum, Vienne

Belgium

Bibliothèque royale de Belgique – Cabinet des médailles, Brussels
Collection d'instruments scientifiques et didactiques anciens de la Fédération Wallonie-Bruxelles
Chancellery of the Prime Minister
Embassy of Egypt in Brussels
European Education and Culture Executive Agency
Fédération Wallonie-Bruxelles
KU Leuven Bibliotheken, Leuven
Musées royaux d'art et d'histoire, Brussels
Nationale Loterij/Loterie Nationale
Université de Mons
Université libre de Bruxelles, Brussels

Egypt

6 Bab Sharq, Alexandria
B'Sarya for Arts, Alexandria
Centre d'études alexandrines (CEAlex), Alexandria
Cluster, Cairo
Department of Classical Archaeology & Studies, Faculty of Arts, Alexandria University
Greco-Roman Museum, Alexandria
Institut Français d'Égypte, Alexandria

France

Bibliothèque de l'Observatoire de Paris
Bibliothèque municipale de Marseille
Bibliothèque nationale de France, Paris
Département du Vaucluse, archaeology department, Avignon
Musée départemental Arles antique, Arles
École nationale supérieure d'Arts et Métiers, Marseille
École Pratique des Hautes Etudes, Paris
Festival Aflam, Marseille
Musée de l'École nationale des beaux-arts, Paris
Musée des Beaux-Arts, Dijon
Musée des Faïences, La Tour-d'Aigues
Musée du Louvre, Paris
Musée municipal Georges-Garret, Vesoul
Musée national des Arts asiatiques –Guimet, Paris
Musées de Marseille, Cabinet des Monnaies et Médailles, Marseille
Musées de Marseille, Musée d'Archéologie Méditerranéenne, Marseille
Palais des Beaux-Arts, Lille
Palais des Papes, Avignon
Région Sud
Sorbonne Université – Institut de papyrologie, Paris
Université de Paris Ouest-Nanterre

Germany

Brandenburg University of Technology, Cottbus
Museumslandschaft Hessen Kassel, Kassel
Staatliche Museen zu Berlin – Ägyptisches Museum und Papyrusammlung
Stiftung Stadtmuseum Wiesbaden, Wiesbaden
Roemer- und Pelizaeus- Museum, Hildesheim

Greece

Decolonize Hellas
Syrian & Greek Youth Forum
UrbanDig Project

Italy

Fondazione Museo delle Antichità Egizie, Turin
Museo Archeologico Nazionale di Napoli, Naples
Museo del Sannio, Benevento

Netherlands

Allard Pierson, Universiteit van Amsterdam, Amsterdam
Rijksmuseum van Oudheden, Leiden

United Kingdom

Theatrum Mundi, London

Switzerland

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THEATRE ZEMER de A. P...
ALEXANDRE EN 1862

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