MARSEILLE PRIVATOPIA | GATED COMMUNITIES



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Kontakt:

Anke Doberauer

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Websites:

Anke Doberauer(artist):

http://www.documentsdartistes.org/artistes/doberauer/repro29.html

http://www.documentsdartistes.org/artistes/doberauer/repro30.html

Elisabeth Dorier(researcher):

http://www.lped.fr/+-dorier-elisabeth-+.html?lang=fr

https://urbanicites.hypotheses.org/688

I. Project description

The project consists of an art and science exhibition including painting, installation, photo-video, mapping, conferences and urban walks.

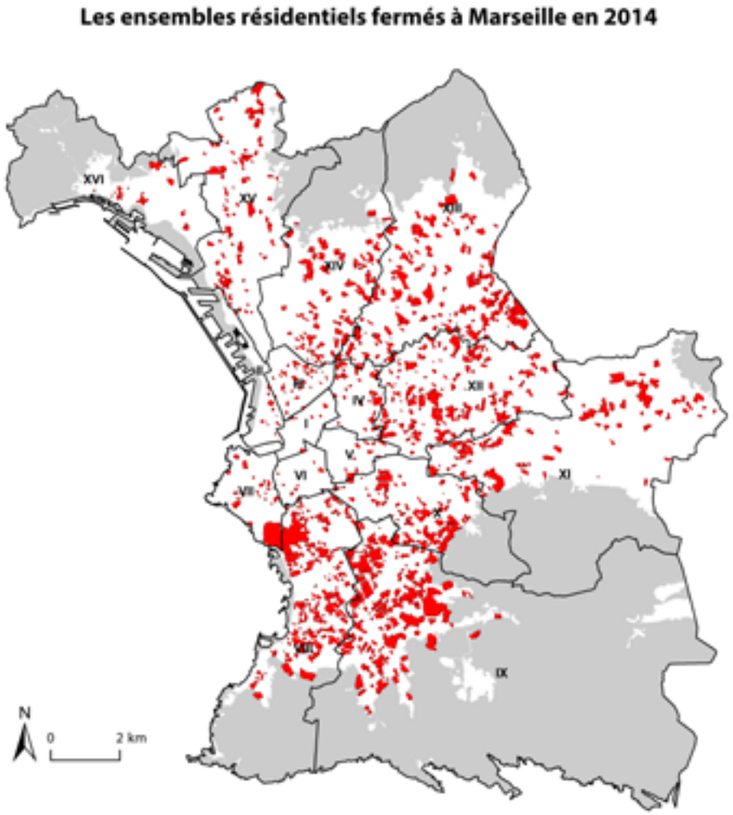
Since 2014, artist Anke Doberauer and researcher Elisabeth Dorier have been exploring the urban fabric of Marseille together, focusing on the banalization of gated communities within the city. The joint art - science project began with urban walks, during which they found it impossible to pass through certain neighbourhoods. It was awarded a residency from the Camargo Foundation, Cassis in 2014.

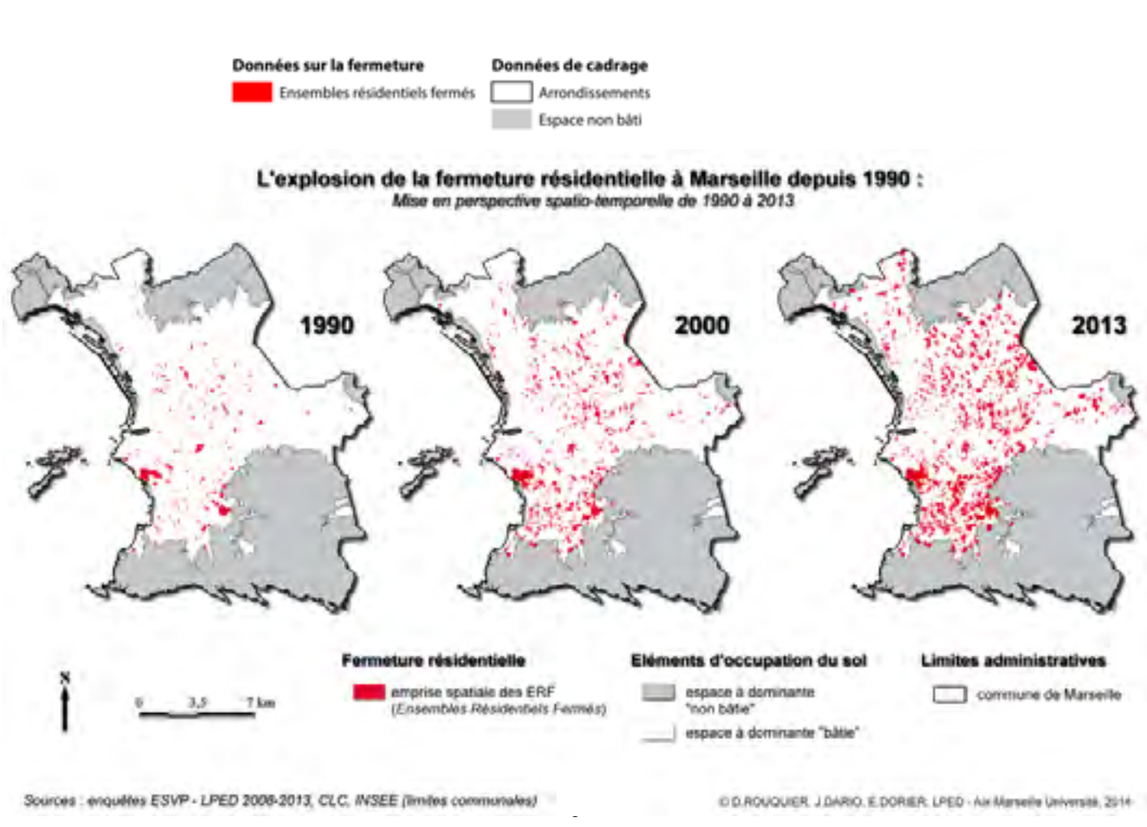
The global phenomenon of gated communities was first studied in the USA, Latin American countries or South Africa. It is clearly on the rise in Europe. In Marseille, it attains an exceptional intensity. Despite its integrative and cosmopolitan vocation, the Phocean city multiplies fractures and becomes a universe of enclosures.

Elisabeth Dorier is Professor of Geography at Aix Marseille University (LPED). She is a specialist in comparative studies of urban development, with a “global South” perspective (Dorier, 2018). With a university team, she has conducted empirical observations on this phenomenon in Marseille since 2007. The 2 surveys include all units of more than ten dwellings with open common areas, but restricted access by walls and fences. It is the only complete cartographic survey on this topic in a major European city.

II. Policy of urban enclosure

Nearly 1/3 of the dwellings of Marseille are located in gated communities and up to 80% in some southern neighbourhoods. These enclosures concern more than 50% of the urbanized area in some districts. Of the 1550 closures, 75% occurred after the year 2000. These large intra-urban proportions and the recent and rapid spread of enclaves are linked to liberal policies that have sparsely regulated urbanization. The evolution is analysed in relation to global trends of living in the “neoliberal city” as well as its local historical depth (doctoral thesis of Julien Dario directed by E.Dorier, 2019). The scientific questions concern the concrete processes, the landmarks of this urban fragmentation, the questioning of public space, the transformation of the forms of social cohabitation in the town. Their studies show that the “city of condominiums” is at the heart of major urban problems: inequality, difficulties of governance, a decline in historic urban centers, a reduction of public space and the exclusion of “the other”. The archipelago of fences creates detours, reduces walking and increases car use and its ecological impacts. What will remain of the urban character in this Mediterranean “privatopia”, when each group of homeowners will separately manage her/his own space?





III. Artistic approach

Anke Doberauer is an internationally renowned visual artist and has lived in Marseille since 1992. She is appointed professor of painting at the Academy of Fine Arts in Munich in 2003. In Marseille, her artistic approach has evolved towards an increased sensitivity to urban issues. Since her arrival in France she has been working on Marseille's urbanity, focusing on seaside landscapes, the "village" atmosphere of some districts, social diversity and the concept of "living together" in public spaces, represented in her works *Marseille 360°* (1998), *Sunset* (2006) or *The Bathers* (2009).

For this project, solicited by the social sciences, she deepens the approach to fragmentation by an artistic and sensitive point of view. She visited a selection of gated communities previously investigated by the researchers. On the motif, in situ, she paints the haunting omnipresence of doors and fences as well as the common areas such as gardens or courtyards, which tend to supplant the notion of public space in the neoliberal urban model. Painting being a long process, the project has so far required five years of work. The immersion was slow and gave her time to get to know and feel the spirit of the place. The result is not a documentation, but an atmospheric rendering. The modest size of the paintings is due to the fact that they had to be completed in a limited time, usually one day, and had to be transportable by bicycle or public transport. Panoramas are made up of assemblies of several canvases painted on several days. The notion of time can be read in the differences in luminosity from one painting to another. This cycle of conceptually based figurative paintings is complemented by photographic documentation of the work in situ.

Some of the panoramic views of the sea that inspired the artist are about to be privatized. The work highlights the contrast between the peacefulness and beauty of the landscapes and the austerity of the gates and walls that limit access. Many panoramas lose their accessibility here by becoming one of the components of real estate valuation. Marseille is the one French metropolis where the extent of intramural public green spaces is the most limited, but with vast areas of private gardens. The gardens of the gated communities, with their decrepit "romantic" ruins and surrounding walls, bear witness to the heritage of the private allotment of the bastides. Many gated communities are pastiches of the bastides or of mediterraneen villages. They thus constitute selective reserves of "environmental quality" or residential tranquility in a city with unequal living conditions.

Doberauer refers here to the iconographic theme of the enclosed garden, the Hortus Conclusus of European religious art since the Middle Ages. It is the symbolic place of redemption, where the soul already participates in divine life. The gated commuity is thus directly associated with the earthly paradise, which gives an ambiguous metaphysical dimension to the artistic project.

IV. Installation

The panoramas and other series of paintings will be presented in a precise and apparently simple scenographic installation, the aim of which is to create a relationship with the spectator's space and body, and to intensify the specific atmosphere of the paintings. This can be achieved by their arrangement in space, the colours of walls, floor or ceiling, by wallpapers, by lightning, but other solutions are possible. Maps and explaining texts as well as photos and video projections (documentary film by M.N. Battaglia) will be integrated in the presentation, depending on the nature and dimensions of the exhibition space.

V. Project objectives

Anke Doberauer's artistic project is based on the research of Elisabeth Dorier and her team on the fragmentation of Marseille, considered as a paradigm of a global urban evolution in the 21st century. For the researchers, involving the artist permits to enrich the scientific data by another sensibility, more subjective, nourished by art historical references on landscape painting. The exhibition makes visible and palpable the abstraction of urban statistics, analysis, maps, and monographs of territories. The common approach aims to make seen and felt the atmosphere of urban enclosure, both from inside and outside, because it impacts the daily life of each inhabitant, without him necessarily being aware of it. The exhibition aims to open up the subject to a wider public interested in urban transformation and its social dynamics. The causes and consequences of the phenomenon of gated communities are part of a broader context of urban geohistory and local urban planning policy choices, explaining the division of public space and communities within the city. These choices deserve to be continually reviewed from a critical perspective. This art-science project resonates with many artistic initiatives undertaken in Marseille, which seek to stimulate civic participation in urban planning issues.

VI. Project partners

The Laboratoire Population-Environnement-Développement (LPED) is a joint French interdisciplinary research unit, under the supervision of the University of Aix-Marseille (AMU) and the Institut de Recherche pour le Développement (IRD). It addresses the interrelationships between social and environmental dynamics and the issues of "sustainable development".

The Goethe-Institute is the cultural institution of the Federal Republic of Germany with a global reach. It promotes international cultural cooperation while providing information about cultural, social and political life in Germany and Europe. Its cultural and educational programs encourage intercultural dialogue and strengthen the development of structures in civil society and foster worldwide mobility.

VII. Bibliography Gated Communities

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Mckenzie E. 1994. Privatopia: Homeowner Associations and the Rise of Residential Private Government. New Haven, London: Yale U.P.
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Roncayolo M. 1996. Les Grammaires d'une ville. Essai sur la genèse des structures urbaines à Marseille. Paris, Editions de l'EHESS.
Vuaillat F, et alii. 2012. Les résidences fermées. L'Économie politique, 1(53): 7-15.

Research surveys, seminar papers and press articles on gated communities in Marseille produced as part of the LPED research programme:

Research reports:

DORIER E. DARIO J. ROUQUIER D. BRIDIER S. , (2014), Bilan scientifique de l'étude « Marseille, ville passante », Contrat de collaboration de recherche : « Développement urbain durable à Marseille » n°12/00718, 13 cartes, 18 croquis, 24 tableaux. juin 2014, 90 p.
DORIER E. (dir), BERRY-CHIKHAOUI I., BRIDIER S., BABY-COLLIN V., AUDREN G., GARNIAUX J. (2010), La diffusion des ensembles résidentiels fermés à Marseille. Les urbanités d'une ville fragmentée, rapport de recherche au PUCA, Contrat de recherche D 0721 (E.J. 07 00 905), 202 p, 35 cartes et croquis, 30 graphiques, 68 illustrations photographiques.

Scientific articles:

Dorier E, Berry-Chickhaoui I, Bridier S . (2012) Fermeture résidentielle et politiques urbaines, le cas marseillais. In Articulo— — Journal of Urban Research, n°8 (juillet 2012).
Audren, G., Dorier, É. et Rouquier, D. (2015). « Géographie de la fragmentation urbaine et territoire scolaire : effets des contextes locaux sur les pratiques scolaires à Marseille », Actes de colloque. Rennes, ESO, CREAD, Université de Rennes 2. Actes en ligne.
Dorier E., Dario J., (2016), « Des marges choisies et construites: les résidences fermées», in Grésillon E., Alexandre B., Sajaloli B. (cord.), 2016. La France des marges, Armand Colin, Paris, p. 213-224.

Scientific maps and posters:

Dario J. Rouquier D. et Dorier E. 2014, Les Ensembles résidentiels fermés à Marseille, in SIG 2014, Conférence francophone ESRI, 1-2 octobre 2014 — http://www.esrifrance.fr/iso_album/15_marseille.pdf
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Dario J. Rouquier D. et Dorier E,, 2014, Marseille, Voies fermées, Ville passante, LPED — Aix-Marseille Université, poster. http://www.reseau-canope.fr/fig-st-die/fileadmin/contenus/2014/conference_Elisabeth_Dorier_poster_LPED_2_Marseille.pdf

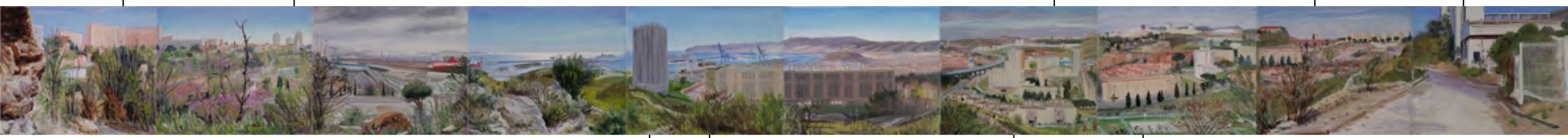
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Dorier E. Dario J., 10 fev 2013, « Fermetures éclair » in

revue Esprit de Babel, http://www.esprit2babel.net/2013/02/fermetures-eclair/
Dorier E. Dario J., 4 oct 2013, « Hautes clôtures à Marseille », in Libération, le libé des géographes. (1 p, 1 carte) http://www.liberation.fr/societe/2013/10/03/hautes-clotures-a-marseille_936834
Dorier E. , 7 avril 2013, « Le phénomène des résidences fermées est plus important à Marseille qu'ailleurs », Marsactu, talk quartiers, archi et urbanisme, http://www.marsactu.fr/archi-et-urbanisme/le-phenomene-des-residences-fermees-est-plus-important-a-marseille-quailleurs-30791.html —
Dorier E. , et Dario.J. 20 mars 2014, interview in MARSACTU , société : 29% de logements sont situes en residences fermees à Marseille
DORIER E. DARIO J. AUDREN G. 2017, 5 contributions à la série « Petites histoires de résidences fermées », collaboration journal *MARSACTU / LPED, aout 2017.* https://marsactu.fr/dossier/serie-petites-histoires-de-residences-fermees/
DORIER E. et DARIO J. 23 aout 2017, [Petites histoires de résidences fermées] Les beaux quartiers fermés de la colline Périer, interview pr B.Gilles, MARSACTU, https://marsactu.fr/residences-fermees-dorier/
M6, Résidences fermées à Marseille — étude du LPED. Journal national, octobre 2013 : https://www.youtube.com/watch?v=hDM…
FR3, 19/20, Résidences fermées à Marseille — étude du LPED, 24 mai 2013, https://www.youtube.com/watch?v=o-O…
FR 5 (minutes 38 à 50) : « En toute sécurité », documentaire de B.Evenou, http://www.france5.fr/emission/en-t…

Panoramical view over Marseille





Quartiers sud | southern neighbourhoods:
Colline Périer Panorama, 2015, oil on canvas, 38 x 460 cm (10 panels, 38 x 46 cm each)

Quartiers nord | northern neighbourhoods:
Colline Consolat Panorama, 2016, oil on canvas, 38 x 460 cm (10 panels, 38 x 46 cm each)





Quartiers nord: Colline Consolat, panorama seen from the public park Séon (Simulation)



Périer hill, public but not acessible because surrounded by private properties
(simulation of possible installation)



Gates, walls and fences





Fences without gates: bisected road in the Quartiers Sud

Coin Joli, 2017, oil on canvas, 3 panels, 38 x 46 cm each









Gates: rear entrances of the gated communities in the 8. arrondissement

Entrées Rue Flotte, 2014, oil on canvas, 5 panels, 38 x 46 cm each





Gates: to access the public garden, enter via the gated community Le Pythagoras

left: *Jardin Lacédémone,* 2015, oil on canvas, 6 panels, 33 x 41 cm each
right: *Le Pythagoras,* 2015, oil on canvas, 6 panels, 33 x 41 cm each





Inside and outside the gated community Pas des Tours, the same wall

Pas des Tours - Plan d'Aou, 2017, oil on canvas, 4 panels 33 x 41 cm each





Quartiers Nord, newly built gated community

Rose des Sables, 2017, oil on canvas, 2 parts, 33 x 41 cm each





New gated community behind Europe‘s poorest Cité, Parc Kallisté

Val aux Grives, 2017, oil on canvas, 2 parts, 33 x 41 cm each

Romantic ruins





Romantic ruins: decrepit remains of the former bastide

Résidence Flotte, 2014, oil on canvas, 3 panels, 38 x 46 cm each





Ruins: remains of a former psychiatric hospital

Résidence Le Pythagoras, 2015, oil on canvas, 6 panels, 33 x 41 cm each





Europe‘s largest gated community, with remains of the former bastide

La Rouvière, 2014, oil on canvas, 6 parts, 33 x 41 cm each

Privatization of the view

View soon to be privatized, villa and public park becoming a luxury hotel

Parc Valmer, terrasse, 2019, oil on canvas, 46 x 220 cm, 4 panels 46 x 55 cm each



View being privatized: terrace becomes private dwellings - under construction

Plage des Catalans, 2019, oil on canvas, 55 x 414 cm, 9 panels 55 x 46 each



Cabanons, partly destroyed by the French state, the coastside being public

Anse de Maldormé, 2019, oil on canvas, 55 x 368 cm, 8 panels 55 x 46 cm each



Partly destroyed shipyards, close to the Vieux Port

Anse du Pharo 360°, 2019, oil on canvas, 55 x 460 cm, 10 panels 55 x 46 cm each

Panorama, Le 19 CRAC Montbéliard 2009, Installation (right side: *Marseille 360°*)

Bleu, **Installation, Galerie of Marseille 2010**



Le Pont, MAC Marseille 2013, Installation (*The Bathers*, 2009, oil on canvas, 300 x 620 cm)



Art Unlimited, Art Basel 37, 2006, Installation *Sunset*, 2006, oil on canvas, 195 x 860 cm

VIII. CV and bibliography Anke Doberauer

1962 born in Bad Homburg v.d.H.
1982-89 Academy of Fine Arts Braunschweig, Master of Fine Arts
Technical University Braunschweig, German Literature and Linguistics Staatsexamen degree
1991 Meisterschüler degree
1992 Postgraduate studies at ESBAM, Marseille
1992-94 Lecturer at ESBAM school of art, Marseille
2003 Full time Professor of Painting and Graphic Arts at the Akademie der Bildenden Künste München

Scholarships, Awards

1993 Karl Schmidt-Rottluff Award
1994-95 Cité Internationale des Arts, Paris and Fellowship by the Cultural Foundation of the State of Hesse, Germany
1998-99 Collegium Budapest Institute for Advanced Study, Focus-group Bild und Bildlichkeit (with H. Bredekamp, W. Hogrebe, F. J.Verspohl, M. Warnke)
2014 Camargo Foundation /Goethe-Institut, Cassis, Frankreich

Solo Exhibitions (* = catalogue, publication)

2019(Dec.) *Hommes*, Goethe-Institut, Lyon
2017 *Hommes*, Espace GT, Marseille
2013 Kunstparterre e.V., Munich
Frauen, Galerie Noah, Augsburg*
2012 Städtische Galerie, Offenburg
2010 *Rouge | Bleu*, Galerie of Marseille
2009 *Malerei*, Kunsthalle Giessen*
Atelier, Trübenbach Galerie, Köln
Le 19 CRAC, Montbéliard, Frankreich*
2008 Galerie Fred Jahn/Norwood Fine Arts, Munich
Niederrheinischer Kunstverein, Städtisches Museum, Wesel
2006 Art Unlimited, ART 37, Basel (Mai 36 Galerie, Zürich)
2005 Kunstverein, Ulm
2003 DG Deutsche Gesellschaft für Christliche Kunst, Munich*
2002 Galerie Cent8 Serge Le Borgne, Paris
Galerie Lindig in Paludetto, Nürnberg
2001 Mai 36 Galerie, Zürich
2000 Salone Villa Romana, Florenz
Mai 36 Galerie, Zürich
Bernard, Galerie du Tableau, Marseille
1999 Goethe-lnstitut, Budapest*
Galerie Brigitte Trotha, Frankfurt am Main
Galerie Lindig in Paludetto, Nürnberg
1998 FRAC Languedoc-Roussillon, Montpellier*
Castello di Rivara, Turin*
1997 Kunstverein Grafschaft Bentheim, Neuenhaus*
Zeiss-Observatorium,Friedrich-Schiller-Universität Jena*
1994 Mai 36 Galerie, Zürich
1993 *Französische Zustände*, Kunstverein Wolfenbüttel
1991 Installation, Ministery for Art and Culture, Hanover*
Inszenierte Malerei, HBK-Galerie, Braunschweig

Group exhibitions

2018 *In the Cut – Der männliche Körper in der Feministischen Kunst*, Stadtgalerie Saarbrücken**
2015 *J'aime les Panoramas*, MUCEM Museum, Marseille*
Zentralinstitut für Kunstgeschichte, Munich*
Kluge Köpfe – Beredte Bilder, Stadtmuseum Göhre, Jena*
Trans-Form, Städtische Galerie Fruchthalle Rastatt*
2014 *Die Kunstsammlung*, Stage Theater, Hamburg*
CAS Center f. Advanced Study, Munich*
Galerie du Tableau, Galerie St. Laurent, Marseille
Galerie Carol Johnssen, Munich
2013 *Le Pont*, Mac Musée d'art Contemporain, Marseille
Au Bazar du Genre, MuCEM, Marseille*
2011 *Points de Vues*, Prieuré, Saint Benoît du Sault
2010 *Ars Itineris*. Artium Museum, Vitoria-Gasteiz, Spain
Duchamp and the Forestay Waterfall, Cully, Switzerland*
2009 *Kühle Analysen*, Kunstmuseum Celle
2008 *dont acte(s) 2*, Galerie Of Marseille, Marseille
Mai 36 Galerie, Zürich (Part I)
Brooke Alexander Gallery, New York (Part II)
2007 *OM Olympic Mix*, FRAC PACA pour MAC Créteil, Paris
2006 *VAC Colecció*, IVAM,Valencia*
SURreal, Museum der Moderne Mönchsberg, Salzburg, Austria
2003 Kunstverein Grafschaft Bentheim, Neuenhaus, Germany*
2001 Kölnischer Kunstverein, Cologne
2000 MIAM Musée International des Arts Modestes,Sète, France*
DAAD: weltwärts, Kunstmuseum Bonn
1998 *Natur@identisch*, Galerie Brigitte Trotha, Frankfurt a/M
(with Peter Doig, H.J. Holubitschka and Karin Kneffel)
1997 *Fenêtre sur cour*, Galerie Almine Rech, Paris*
Querpass 2, Städel Museum, MMK, Frankfurt a.M.,
Jahrhunderthalle, Hoechst
Mai 36 Galerie, Zürich (with F. Ackermann, M. Benedict)
Malerei, Galerie Lindig in Paludetto, Nürnberg
1996 *Szenenwechsel X*, Museum für Moderne Kunst, Frankfurt a.M.
Loup y es-tu?, FRAC Languedoc-Roussillon, Pézenas, France
Pittura, Castello di Rivara, Rivara, Torino, Italy*
B.M.V., Friche de la Belle de Mai, Marseille
1995 *Les Visiteurs*, MAC Museum of Contemporary Art, Marseille*
Kunstpreis der Böttcherstrasse, Kunsthalle Bremen*
Karl Schmidt-Rottluff Stipendium, Kunsthalle Düsseldorf*
1993 Kampnagelfabrik Galerie K3, Hamburg*
Profile, Impulse 5, Kunstverein, Lingen, Germany*
1992 *Hommage an das Banale*, Städt. Ausstellungshalle, Münster*
Installation, Ministery of Science and Culture, Hanover*
Surcharge, Friche Belle de Mai, Marseille*
Szene Hannover, Kunstverein, Hanover*
1991 *Protectors*, Bloom Gallery, Amsterdam
Alexander-Dorner-Preis, Städtische Galerie, Hanover*
Facts and Rumours, Witte de With, Rotterdam*

Works in public collections

MMK Museum für Moderne Kunst, Frankfurt a.M:
Museum der Moderne, Salzburg
Kunstsammlung der Friedrich Schiller Universität Jena
Städtische Kunstsammlung Karlsruhe
Kunstparterre München
Kunstsammlung Stage Theater an der Elbe, Hamburg
Fonds régional d'art contemporain FRAC PACA, Marseille

Scientific articles

2015 Martin Warnke, „Epochenfreies Sehen. Martin Warnke im Ge spräch mit Anke Doberauer“, in: Kunstgeschichten 1915, Passau 2015

2013 Horst Bredekamp, „Actes d’images comme témoignage et com me jugement, in: Revue franco-allemande de sciences hu maines et so ciales“, 23.02.2013, (s.26)

2004 Horst Bredekamp, „Bildakte als Zeugnis und Urteil“ in : Flacke, Monika, Mythen der Nationen. 1945 - Arena der Er innerungen, Deutsches Historisches Museum, vol. 1, Mainz 2004, s. 29-66.

Press articles

2018 Kikol, Larissa, „Redet mehr über die Größe! Künsterinnen auf dem Kunstmarkt“, Kunstforum, Band 257, S. 2-10

2016 „Der Mann mit dem Schuss“, FAZ 29. Jan
„EU-Kommissar Oettinger in Porträtgalerie der Landesvä ter“, Die Welt 29. Jan
„Oettinger fast getroffen“, Esslinger Zeitung 29. Jan
„Ex-Ministerpräsident hängt jetzt in der Gemäldegalerie“ Stuttgarter Zeitg 29. Jan
Muschel, Roland, „Einschussloch auf offiziellem Gemälde von Ex-Ministerpräsident Günther Oettinger“, RNZ 30. Jan
Wieschenmeyer, Klaus, „Oettinger kehrt in Öl und mit Ein schussloch in die Reitzenstein zurück“, Schwäbische Zei tung 30. Jan
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Documentation et diffusion de l'activité des artistes visuels de Provence-Alpes-Côte d'Azur
Documents d'artistes presents works by emerging visual artists living in the South of France

Le fonds documentaire rassemble actuellement une sélection de 200 artistes représentatifs d'une pluralité d'horizons et de pratiques dans le champ de l'art contemporain (installation, photographie, peinture, sculpture, dessin, video, son, multimedia) et résidant en Paca. Les dossiers d'artistes actualisés proposent de nombreuses reproductions d'œuvres, un CV, une bibliographie et des textes.

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