

MANIFESTA 11

PRESS CONFERENCE 9 JUNE 2016
OPENING MANIFESTA 11 ZÜRICH

Manifesta 11 Zurich 11.6.–18.9.2016
www.manifesta11.org / www.manifesta.org

Contact

Nora Hauswirth, National Press Officer
+41 (0)43 321 30 37 / +41 (0)79 613 92 12
Email: norahauswirth@manifesta.org

Kathrin Luz, Head of Communication, German & Austrian Press Officer
Email: kathrinluz@manifesta.org

Rhiannon Pickles PR, Eveliina Petäjäaho, International Press Officer
+31 644 52 40 85
Email Eveliina@picklespr.com

Content

- Statement Hedwig Fijen, Director of Manifesta
- Interview Christian Jankowski, Curator of Manifesta 11
- Information about exhibition venues, Parallel Events, Xenix Openair Cinema, artist's list, etc.



MANIFESTA 11

AND THEN THE CONVERSATION GOT STARTED

The following interview with Christian Jankowski, Curator of Manifesta 11, was conducted by Simon Würsten before his classmates in the Institute of Art History at the University of Zurich on 14 April 2016. Like many parts of Manifesta 11, the conversation brings together multiple perspectives and multiple authorships – in this case that of the curator and that of an art history student.

What's unique about this year's Manifesta?

It's unusual for Manifesta to choose a metropolis like Zurich as its location. There was already an established and distinctive art scene in the city. So the question was what could be added. It's also uncommon to have one artist as curator – even though Francesca Gavin was equally responsible for the historical exhibition. I also hope that the concept I developed for this Manifesta – dealing with professions and vocations – and the impact that it has had on the artworks is something special.

The concept is definitely unusual.

I tried to conceive an exhibition that I'd also like to be invited to myself. That's how I came up with the idea of the 'Joint Ventures', where every artist producing a new commission first chooses one of the professions practiced in Zurich, then is paired with somebody who practices that profession. The host's profession was fertile ground for each artist in the conception, realization and reflection of the work. Each of the new productions appears in three ways: in an art institution, at a satellite venue somehow related to the host's work, and in the form of a film at the Pavillon of Reflections. And they'll be contextualized by an exhibition of already existing artworks in the art institutions as well as by a program of joint-venture performances – in the newly renamed Cabaret der Künstler – Zunfthaus Voltaire. The latter is a guildhall focused on artistic co-production, and we're lucky that artist Manuel Scheiwiller agreed to be president of the guild. Now that I think about it, something else that's unusual about the biennial is that almost all the new commissions were produced in Zurich. It's often the case with biennials that the works are made somewhere else and then arrive at the location just in time for installation; the fact that the works were produced in Zurich of course relates to the concept of this year's Manifesta.

How were you chosen as the curator, and how did you come up with the concept?

I was asked to propose a concept. I came to Zurich for two or three days, walked through the city with my new curator's hat on and asked myself: "What should we do here?" Then I realized there was probably a reason why they thought to ask me and, though I was switching roles, I didn't have to – or couldn't – completely reinvent my way of working. That's why I worked with things that have interested me as an artist and applied them to the biennial format. My artistic work often entails some kind of interaction with other people, with professions that may not have much to do with art, as well as with their particular jargon, their field of expertise and their values. I'm also interested in mass-media formats; my works often take on TV or cinema formats. So I thought, OK, biennials are also a mass-media format – I'll try to somehow configure this biennial with the resources I have at my disposal.

Does Manifesta 11 propose something subversive? Or is it more difficult for a curator to be subversive than it is for an artist?

As an artist, the institution inviting you to do something is usually behind you. In the case of Manifesta, things are more complicated. You of course have to work closely with the city. I'm speaking on behalf of an institution. I can draw on the trademark 'Manifesta' – which was built up over the past twenty years, long before I arrived – and which also opens doors. Not surprisingly, it has been unbelievably demanding and unbelievably frustrating, but it has also been unbelievably positive. I'm grateful to Manifesta, the whole team, all of our collaborators, partners and the City of Zurich.

Were you expecting curatorial work to be so political, or were you surprised?

It was clear from the beginning: as soon as you're dealing with a public, you have to take up a position. Earlier, you mentioned being subversive. The Pavillon of Reflections was built to screen a very specific film program. Every day, we'll be showing films that are partly art films and partly documentary films, which were made in collaboration with middle school and high school students from around Zurich, so-called 'Art Detectives'. They followed along with the new productions and were invited to ask any questions they wanted... That's an inversion of hierarchies and suddenly empowers people who are neither journalists, nor art professionals, but minors, which also has its advantages: they allowed themselves to ask unbiased questions and could convey their very subjective impressions to audiences, who can now to come their own conclusions about everything.

Is it important for you, then, to convey a critical attitude?

Yes, but I'm interested in one that's directed inward as well as outward. In my opinion, many critical traditions lead to ideologies bound up in institutions. My approach is to thematize given structures and perspectives in some way. I don't think artworks are supposed to argue something directly. I find it much more interesting when an artwork both celebrates something – is an homage to something – and at the same time undermines it or considers it critically. Faced with this dilemma, the viewer might ask him or herself: "What is the artist's stance?" or even "How do I view this topic?" Of course, institutions sometimes need to view the world as black and white in order to bring attention to something. I do it too, for example with the title of Manifesta. I actually wanted to call the biennial *Berufungen* (which translates as something like "Vocations") – but it doesn't translate well into English. And then came "What People Do for Money". Even if it sounds moralistic, the title is actually just a simple question. Still, the biennial is neither merely about money, nor merely about work. First and foremost, an art biennial is about art. And that's actually the work...

...to have this title and still make an ambiguous or multilayered biennial?

Exactly! The newly commissioned works point up a wide variety of sensibilities and viewpoints. Take the "Imbissy project" from John Arnold and starred chef Fabian Spiquel from restaurant Maison Manesse, who worked together with different food stand and takeaway owners and, with them, recreated dishes from state dinners, which will be on offer at those same restaurants during Manifesta 11. The project thematizes Switzerland as a site of neutrality, where a number of momentous diplomatic discussions took place and agreements were reached. The neologism "Imbissy" – a combination of 'Imbiss' (the German word for a food stand or takeaway) and "embassy" – also highlights the fact that the owners themselves might serve as ambassadors for their respective cultures. This encounter between different people, coming together through art, that's the objective. It's meaningful, and it can also be amusing: I'm thinking of a photo of Angela Merkel that John Arnold once showed me, where she's cutting slices of meat off a giant döner spit with a long knife. The owner of the restaurant was probably excited to snap a photo of a public official of her status. It's also interesting how she performs and allows herself to be photographed in this situation. It's really a nice project.

So in Manifesta 11, it's also about people from outside the art world participating in the realization of the projects, and bringing together a larger audience. What do audiences and the general public mean to you?

The art world is expanding: always more fairs, always more biennials. There's a kind of saturation. But I'm not a missionary who's just interested in larger audiences. I'm interested in multifaceted audiences, where different groups encounter something foreign and come into conversation with one another. At the preview for Torbjørn Rødland's installation in Dr. Danielle Heller's dental surgery, the staff from the praxis stood next to big-name Zurich gallerists, the artist's friends and the host's 'society' friends, and no one knew who was who, who came from which context. And then the conversation got started! These are exciting situations, where we lose control, and which make new conversations about art possible.

I get the sense that you're most interested in these small moments that allow something unexpected to occur, but which many people may not experience. What do you think about the likelihood that most visitors will come during Art Basel and won't manage to see all of the biennial's different venues?

I don't have anything against the professional art audience. I just think it would be great if, in addition, there were a wide variety of ways to relate to artworks. Manifesta 11 offers exactly such instances, sometimes on a silver platter. Visitors can visit the Pavillon of Reflections, sit down for a couple hours, watch some films and be as well informed as possible, without ever having seen a satellite. Still, people will visit the satellites. But they serve another function as well. They serve as entrypoints into contemporary art for new audiences. For example, Matyáš Chochola's new ceramic sculptures now stand between trophies in Azem Maksutaj's kickboxing studio, and every person who participated in the project and trains there will say something about them to his or her friends and colleagues. Maybe at first it will cause jealousy, and then later interest, identification, pride, for example when people learn that the same artist who worked with members of the gym is also exhibiting his work in Migros Museum. And all of a sudden, the whole gym will visit the museum and meet the people coming from the dental surgery.

How does the historical exhibition relate to the new productions?

I still don't know exactly how some of the new commissions will turn out. And for the same reason, I'm excited about the historical exhibition, which will be installed on scaffolding as 'Sites Under Construction'. You can think of each one like a St. Petersburg hanging, but without the wall: the scaffolding is something between an installation and a series of structures, each of which consists of various artworks and outlines different thematic territory. In this type of installation, both the front and the back of each artwork is visible. So it actually functions similar to collage; through the dialog between the historical works and the Manifesta 11 new productions, some connections will surely also arise that neither Francesca Gavin nor I could have anticipated. What's more, you'll be able to glimpse the new commissions through the scaffolding with the historical artworks, which will cast new light on the historical themes and vice versa.

One last question: All of us here are art history students, and you've collaborated with people from so many different professions... Have you worked with an art historian before?

I have! I once received a grant from the German Study Centre in Venice, where young art historians from Germany conduct research and one artist is invited for a residency. The institute was located in an old palazzo near the Canale Grande. The walls of the salotto, the main room and meeting place, were covered with a wallpaper that was over a hundred years old, and which was being taken down to be restored while I was there. I conducted interviews with the researchers about their work and asked them what they hoped to learn about Venetian art. Which of their hypotheses would they like to see corroborated? Then I bought cans of spray paint and had the historians spraypaint their theses, in Italian translation, on the raw walls of the salotto. Finally, the newly repaired wallpaper was put back on. I liked the idea that in a hundred or two hundred years, the wallpaper would need to be restored again, and new historians would stand there in wonder.

This conversation took place within the context of the course 'Manifesta' in the Institute of Art History at the University of Zurich led by Charlotte Matter.

MANIFESTA 11

STATEMENT BY HEDWIG FIJEN, DIRECTOR OF MANIFESTA

I am delighted to welcome you this morning to the eleventh edition of Manifesta. Now entering its second decade, the European Biennial of Contemporary Art is taking place over 100 days in the city of Zurich, Switzerland, on the centenary of Dada.

Just why Manifesta selected Zurich – the heterogeneous Swiss city, linked to Europe and the world by capital, culture and football – has been a much-asked question. Every two years, Manifesta engages with a new host city. Not merely for cultural marketing or to stimulate urban development, but also to serve as a platform and resource for critical discourse around the role of art in European society. Manifesta champions particularity over generality.

Looking back to the early 1990s, this roving biennial originated in response to the political, economic and social changes following the end of the Cold War and the subsequent steps towards European integration. Twenty-five years into post-communism, the decision to incorporate complex societal situations and diverse geopolitical areas has far-reaching implications, as seen in Manifesta 10 in St Petersburg.

Over time, one of the most important aspects of Manifesta has been its ability to generate and develop new audiences – promoting contemporary art's ability to broaden and deepen conversations between local communities, political grassroots organisations and NGOs. At its core, Manifesta functions as a mediator – or perhaps even a mirror. It creates moments of self-reflection for inhabitants and visitors and for itself – because by changing locations, Manifesta constantly renews its pledge to reflect critically on itself as a biennial.

Manifesta 11 offers Zurich a temporary, experimental platform of artistic activity and change, inviting the city's inhabitants to question their social interaction with each other, their surroundings and their cultural consumption. In the last century, Zurich has been through radical change, transforming from a provincial city into a largely agricultural economy, then into a global financial hub.

Throughout the twentieth century, Switzerland has negotiated neutral policies on a political, as well as a financial level, resulting in a profusion of contradictions within Zurich today. During the First and Second World Wars, Switzerland allowed trade to continue with both friendly and non-friendly nations – an attitude that proved a stable foundation for its financial growth, and which has underpinned Zurich's cultural development. At the same time, the city was a refuge for artists, pacifists, activists and writers, whose paths crossed over a small city centre, forming links between avant-garde groups around the world.

The contradictory nature of the city has proven fertile ground for the social and artistic experimentation conceived by Manifesta 11's curator, Christian Jankowski, under the title of *What People Do for Money: Some Joint Ventures*. For me, it is immediately striking that Jankowski, as artist-cum-curator, has devised a concept that forefronts the subject of work. The twenty-first century is marked by a fundamental shift in how we consume, produce and relate to one another. We are driven by the convergence of physical, digital and biological realms – a shift, still in its very early stage, which has come to be known as the Fourth Industrial Revolution.

The first industrial revolution of the eighteenth century drove mankind to depend on mechanised power; the second revolution, in the early twentieth century, was a breakthrough in motion systems, mass production and communication and led to the third revolution, where computers opened up a new digital world. The fourth industrial revolution will necessitate radical change in work and education. The question as to who gains and who loses looms large for individuals across all sectors of society.

Within the city of Zurich, home to many traditional professions and proudly demonstrative of a timeworn respect for craft, the biennial brings into question the consequences of the dramatic increase in global connectivity and changing technologies, which have the power to drive a whole new cycle of economic activity. The Fourth Industrial Revolution may disrupt existing power structures, but how might we ensure that increasing productivity does not result in deflationary pressure and mass unemployment?

If we envisage a future of man versus machine, then collaboration between humans takes on a new urgency. Collaboration is at the heart of Manifesta 11. The possibilities and meanings of different kinds of interdisciplinary exchange are at the core of this biennial edition, and not just theoretical reflection but actual intervention; not only the interpretation, but also the dialogue and performance of artistic work. Learning, educating, researching and collaborating are the key fundamental notions.

What strikes me so clearly is that by selecting Christian Jankowski as the first artist as curator for this edition in Zurich, Manifesta has been able to break with the tendency (or at least a part influenced by recent art theory) of exhibitions which illustrate a theme.

This biennial is artistic practice itself. It moves to include many actions of those who are not normally addressed. It is not exclusively accessible to those viewers from the professional elite. Manifesta 11 proves that artistic practices belong where they originated: in the community, in the professional context, in the urban context, and as a direct act of collaboration – where they always should have been.

I sincerely hope that this edition of Manifesta 11 will play a positive part in local and international discussions concerning the question: “To work or not to work?” I believe, too, that it encourages an understanding of the proximity of contemporary art within broader society, and its ability to transform the outlook of different groups of people.

It is with great pleasure that we unveil the wide-reaching experiment that is of Manifesta 11. To achieve such an imaginative series of Joint Ventures, my local and international team have moved mountains and mobilised local communities, and we owe them a debt of gratitude. Curator Christian Jankowski’s performative and ironic approach offers us an outstanding opportunity to penetrate the social fabric of Zurich.

I would like to thank all the participating artists and their hosts from different occupational fields, whose creativity and positivity has been inspiring. For the design and construction of the Pavillon of Reflections and the Cabaret der Künstler – Zunfthaus Voltaire, our thanks go to Studio Tom Emerson and Studio Alex Lehnerer at ETH Zürich respectively. For their curiosity in documenting the production of new works, we thank the “art detectives” from local high schools and the film students from Zürcher Hochschule der Künste. Also to our colleagues at the City of Zurich and the Foundation Manifesta 11 board – thank you for your ongoing support.

I would like to thank our numerous partners and sponsors for their generous support for this project. I would like to especially thank our initiating partners for supporting us at a very early stage in the projects and securing the basic funding for our project. Apart from the initiators Manifesta Amsterdam and the City of Zurich these include Lotteriefonds des Kantons Zürich, Engagement Migros, Bundesamt für Kultur, Kulturstiftung Pro Helvetia, Ernst Göhner Stiftung, Georg und Bertha Schwyzer-Winiker Stiftung and the Sophie und Karl Binding Stiftung. I would especially like to thank Engagement Migros for their generous support for the Manifesta 11 Education Programme. Furthermore I would like to thank our Main Sponsor EKZ, who generously supports the Pavillon of Reflections and I would like to thank Bank Julius Baer, our Corporate Partner. Finally, this project could not have been realized without the support of all of our other in-kind supporters.

Finally, I would like to thank the amazing, super-dedicated Manifesta 11 team without whom this biennial would not be opening today.

It’s now up to you, the audience, to experience whether this experimental format of Manifesta 11 could be a new model for a biennial.

Hedwig Fijen
Director, Manifesta

MANIFESTA 11

MANIFESTA 11 IN ZÜRICH

Manifesta, the European Biennial of Contemporary Art, is a migratory biennial which aims to reflect critically on Europe's changing cultural DNA. The eleventh edition of Manifesta, located in Zurich and titled *What People Do for Money: Some Joint Ventures*, has been curated by German artist Christian Jankowski. Manifesta 11 is composed of various parts: the 30 new projects in the satellites as well as in Löwenbräukunst and Helmhaus, which are the result of encounters between artists and their 'hosts' (people from different professional fields); *The Historical Exhibition: Sites Under Construction*, also in the art institutions; the Pavillon of Reflections, where the entire project will be reflected in a filmic form; and Cabaret der Künstler – Zunfthaus Voltaire, a stage for joint-venture performances and home of the newly founded artists' guild.

The host city Zurich offers the necessary points of friction for Manifesta to explore current issues facing modern Europe in a specifically urban context – just as it is said in its mission statement. Although the city on the Limmat river is not, like many of its predecessors, on Europe's periphery, this leading European and international financial and business hub is located in a country which, with its isolationist policies, represents a political island, in the core of Europe – of all places, at a vital interface between North, South East and West.

But what exactly are the characteristics of a city society marked by these parameters? It is exactly here that Christian Jankowski's artistic-curatorial concept begins its approach. It addresses the various professional groups in Zurich and facilitates encounters and collaborations (Joint Ventures) between artists and these occupations. 30 international artists were invited to embark on a process-like dialogue with their chosen professions. The historical department presents works by both classic and contemporary artists that reflect the development of work in the mirror of art. In the Cabaret der Künstler – Zunfthaus Voltaire, the traditional idea of the guild is rejuvenated by the foundation of a new guild, the guild of artists, with membership and hence admission extended only to those who can articulate themselves artistically as part of a performance. And the Pavillon of Reflections is not only a hedonistic open air swimming area in the proud in outdoor Badis in Zurich, or public baths, it is also a stage, a platform, on which the whole process is reflected and "processed" cinematically.

The subject of work remains especially relevant in Zurich to this day. In accordance with the Protestant work ethic, pursuing a vocation became a religious obligation around the beginning of the modern era and thus an identity-building force – especially in a Switzerland reformed by Zwingli and Calvin. Even today, "guilds" still in existence continue to confirm professional life as the basic structure of urban life – the annual spring festival of Sechseläuten (when the clock strikes six) is a ritual that celebrates the working day every year. The guilds thus mark the crucial interface at which people's individual identification with their profession, the internalization of their vocation, meets the social view from outside on specific occupational groupings, also known as status – and the simple act of earning money becomes a higher calling.

Hence, in the context of Manifesta in Zurich, questions about the current meaning and the future of work automatically arose.

What does the work of today and tomorrow look like, when a modern working world devotes itself to new working methods involving independence and self-determination, the creative economy and other precarious ways of working – and at the same time, turns exploitation of others into the exploitation of the self?

What if work – in the throes of the fourth industrial revolution – itself becomes a thing of the past?

Currently, the phenomena of digitisation and automation suggest a new, flourishing freedom of the individual but in reality, they have long since been engineering its substitute. Although still regarded as a service-oriented prosthetic of humanity, the machine or the computer has long since become the better half of the human (brain). Already, robots drive cars, serve in restaurants or play with children. But what form is appropriate for an automated society, in which people can no longer define their value, identity and status through work, can no longer barter with other people via the money they earn through work, can no longer invest the resources of their intellectual and physical abilities or can no longer allot the appropriate amounts of time using organisational software

or time clocks? One question that is currently a burning issue in Switzerland, went to a vote here on 5 June – just before the opening of Manifesta 11 – an unconditional minimum income for citizens – whether they work or not.

What role can work continue to have for each individual, when, just as they earn money, the macrocosm of national and global business and the microcosm of the single household become enmeshed, penetrate each other, even, and through the expenditure of time and resources as a monetary performance, put simply, the earning of money, ultimately becomes a decisive (power) factor – in the relationship between genders and the relationship between generations.

How can a city even function if the balance of work and service is out of kilter? For the human being does not just perform work, he or she also creates it. Thus, the modern urban society of the Swiss financial metropolis has developed into a perfect maintenance and disposal society which eliminates whatever could contaminate human interaction in the most professional manner possible. Excess becomes a daily phenomenon, excess becomes waste – and is discreetly removed. From annoying faecal matter, through the dangers of fire and violence and bodily fragility caused by disease, pain, and death to the excessive libido. It is no coincidence that many of the artists chose to address professions that tackle exactly these issues.

And what do these current developments in working life mean for art itself – in an art world increasingly marked by mercantile necessities and trends toward professionalization? The artist's profession has always belonged to the more eccentric callings in the spectrum of possible occupations, yet it seems to remain connected to the notion of individual labour and handcraft – the term of 'the artwork' as work, laboured as it is, clearly demonstrates this. (KL)

MANIFESTA 11

EXHIBITION VENUES

Löwenbräukunst, Helmhaus, the Pavillon of Reflection and Cabaret der Künstler – Zunfthaus Voltaire are the main exhibition venues at Manifesta 11. New works can also be seen at satellite venues and will go on show in the so-called satellites. For more information about the exhibition venues, please visit our website: www.manifesta11.org. Manifesta 11 Guide books and city maps are available at ticket selling points.

LÖWENBRÄUKUNST

Manifesta 11 is taking over several of Zurich's most renowned contemporary art institutions. Many of the new works and much of *The Historical Exhibition: Sites Under Construction* will be on view at Löwenbräukunst. Opening hours: Mon–Sun 11.00–20.00, Thu 11.00–22.00.

HELMHAUS

Helmhaus has invited Christian Jankowski to be guest curator and contains several new works and parts of the *The Historical Exhibition: Sites Under Construction*. Opening hours: Mon–Sun 11.00–20.00, Thu 11.00–22.00.

SATELLITES

Manifesta 11 is all about professional life in Zurich. Thirty international artists have joined forces with local professionals (acting as hosts) to create new artworks. Parts of the exhibition will be shown at the hosts' places of work, known as the satellites. They are spread throughout the city.

Please note: the up-to-date status of the, to some extent, very different opening times at the various exhibition venues can be found on our website: www.manifesta11.org. In some cases, the opening times may change partway through the biennial. You can find the current status on the Manifesta city map and in the guidebook, which is free for members of the press. The exhibition venues also have different and, in some cases, limited capacities. Thank you in advance for your understanding, and we apologize for any inconvenience this may cause.

PAVILLON OF REFLECTIONS

The architectural icon of Manifesta 11 is a floating platform on Lake Zurich near Bellevue. During the day, it will operate as a public swimming pool (8:00 to 19:00; admission for pool only CHF 6) with a bar/café (8:00–00:00). In the evening, it will turn into a cinema screening Art Docs – about the making of the Manifesta 11 new works – discussions and other special events (8:00–23:30). For holders of a valid ticket to Manifesta 11, admission to both the pool and the cinema are free of charge. Tickets for Manifesta 11 will also be on sale on the Pavillon. For details of the film programme, please visit www.manifesta11.org

The Art Docs have been produced in co-operation with students and graduates of the Cast/Audiovisual Media Department at the ZHdK under the guidance of Martin Zimper. Christian Jankowski is artistic director for the films. The core team includes Marwan Abdalla, Miloš Savić and Remo Schlupe. Carlo Coppola is responsible as project manager, Matthias Schwelm as postproduction supervisor. Each Art Doc is moderated by a Zurich middle school or high school student or 'Art Detective'. The Pavillon of Reflections is supported by EKZ, designed and constructed by Studio Tom Emerson, ETH Zürich.

MANIFESTA 11

THE HISTORICAL EXHIBITION; SITES UNDER CONSTRUCTION

Co-curated by Christian Jankowski and Francesca Gavin.

Conen Sigl Architekten Zürich: Maria Conen; Raoul Sigl; Mitarbeit: Maximilian Fink

Of Hunters and Astronauts

Andrei Tarkovsky (RU)

This room functions as an overture to Manifesta 11. It introduces a scene from Russian director Andrei Tarkovsky's film *Solaris* (1972), which presents an encounter between an astronaut and an alien, in the form of a dead loved one. In the library of the spaceship they float in an embrace. They are backed by paintings by Pieter Bruegel the Elder: in close-up we see *Hunters in the Snow* (1565), a depiction of one of the oldest jobs in human history. In Tarkovsky's composition, representations of history (Bruegel, books, Bach) and scientific progress (spaceship) centre on the thrilling connection between the two weightless figures. It finds an echo in the meetings between professions and artists in Zurich for Manifesta 11: old and new professions encounter the unknown – the production of art.

Portraits of Professions

Anon. (CN), Yto Barrada (FR), Bhakti Baxter (USA), Tjorg Douglas Beer (DE), Werner Büttner (DE), Olga Chernysheva (RU), Anne Collier (USA), Chris Hadfield (CA), Rachel Harrison (USA), Graham Little (UK), Gianni Motti (CH), Paulina Ołowska (PL), August Sander (DE), Roman Štětina (CZ), Momoyo Torimitsu (JP), Charles Gute (USA)

How do we visualise a profession? Is it an object, a movement, a sound, a uniform, a person? Are jobs gendered? Artists have represented people at work for centuries – expressing layers of meaning ranging from spiritual allegory to the worldly concerns of changing status. The artworks attempt to depict the truthful and the solid, but again and again they also summon up the spectre of clichés about professions from times past.

Self-Portraits and Self-Promotion

Anon. (CN), Bochner, Mel (USA), Chris Burden (USA), x-T Kriszta Nagy (HU), Giovanna Olmos (USA), RELAX (chiarenza & hauser & co) (CH), Daniela Rossell (MX), Ed Ruscha (USA), Alexander Shein (RU), Frances Stark (USA), Werner Weber (CH), Jędrzej Piotr Wijas (PL)

During the Renaissance, the rise of better and cheaper mirrors saw the spread of self-portraiture and granted the artist a new social status. In the age of social media, many offer up visual content to promote themselves as a brand, craving recognition from digital eyes. This room explores the overlaps and differences between the procedures of self-promotion used by professional bodies and individuals. Corporate videos, election posters, self-portraits: how do the police and the military but also politicians and artists represent their power and interests to the public?

Working Worlds

Artist Placement Group (UK), Trisha Baga (USA), Simon Denny (NZ), Harun Farocki (DE), Coco Fusco (USA), Andreas Gursky (DE), Armin Linke (DE), Mark Lombardi (USA), Trevor Paglen (USA), Amalia Pica (AR), Jiri Skala (CZ), Alec Soth (USA), Martine Syms (USA), Pilvi Takala (FI), Angela Vanini (DE), Thomas Zipp (DE)

Over the last half century, our working environment, physical or virtual, has changed constantly in response to technology and ideology. The parameters of work, from the hours we clock in to the definition of a desk space, are in flux. From drawings made with stationary to paintings of low-paying jobs and images

of business interiors and exteriors, these artworks document where we work and meditate on how our environment controls or stimulates our actions, thoughts and imagination. Here the workplace is a site of production where ideas are given form.

Break Hour

Katherine Bernhardt (USA), Oscar Bony (AR), Plamen Dejanov, & Svetlana Heger (BG) / (CZ), Thomas Demand (DE), Damian Fopp (CH), Duane Hanson (USA), Pierre Huyghe (FR), Kippenberger and Akim S. aus 44 (DE), Martin Liebscher (DE), Sharon Lockhart (USA), Bruno Munari (IT), Jeremy Shaw (CA)

The Vogues sang in 1965: 'It's a five o'clock world when the whistle blows / No one owns a piece of my time'. But are we truly free when we step outside of work? The cigarette break, the lunch hour, the end of the shift, the Sunday rest, the holiday: these times are regimented or ritualised and exist in opposition to work. So too the leisure and tourism sectors have grown as an effect of industrialisation – even if recently they have been losing their romanticism. Downtime is used by these artists to highlight and critique the idea of work.

Professions in the Art World

Nicole Bachmann (CH), Aleksandra Domanović (SI), Marcel van Eeden (NL), Angus Fairhurst (UK), Charles Gute (USA), Margrit Jäggli (CH), Mierle Laderman Ukeles (USA), Louise Lawler (USA), Megan Marlatt (USA), Aaron Moulton (USA), Julian Opie (UK), R.H. Quaytman (USA), Michael Smith (USA), Alexander Shein (RU)

Blame Van Gogh, but the myth of the artist as a romantic loner persists. Yet for half a century artists have been hard at work deconstructing this idea. Representations of positions within the art world exhibited are like credits at the end of a feature film. They demonstrate that the artist holds just one place in a complex hierarchy – from exhibition invigilator to curator, studio intern to art advisor. For those within this industry – and it is an industry – this is an affectionate if satirical mirror; for those outside, it uncloaks the many people who strive to lend an artwork value and meaning.

Art as a Second Profession

Anon. (CN), Fatima Al Qadiri & Khalid Al Gharaballi (KW), Evelyne Axell (BE), Steven Claydon (UK), Vuk Ćosić (SI), Thornton Dial (USA), Buckner Fanning (USA), Kim Gordon (USA), Dieter Meier (CH), Sabine Schlatter (CH), James 'Son' Thomas (USA), Taocheng Wang (NL)

How do you become an artist? Academic and practical training is a conventional route, but it is not the only one. Individuals with backgrounds as varied as medicine, finance, music, childcare, theatre and computer programming have gone on to create art with great success. These works show the impact of a background in a different profession on making art. They highlight the fact that art does not emerge from a vacuum and that side jobs can be a positive addition to art practice. This is also a break with the still widespread romantic, capitalist idea that good artists should be able to live by the sale of their art alone.

Artists Adopting Professions

Anon. (CN), Alice Boner (CH), Cosey Fanni Tutti (UK), Alice Hiller (UK), Daniel Kelly (UK), Marcos Lutyens (UK), Ahmet Ögüt (TR), Adrian Piper (USA), Sister Corita Kent (USA), Rosemarie Trockel (DE)

What draws an artist to the methods of other jobs? They have been a powerful attraction for artists in recent decades searching for alternative forms of expression. Artists become documentarians, taking the structures of society and reworking them into new narratives and arguments, motivated by a search for authenticity, a desire to connect with 'reality'. They can also behave like actors, slipping into a role or a professional activity for its symbolic value. Whether performing as teachers, hypnotists or pornographic models, these artists are flaunting new skills.

Professions in Music, Literature and Film

Songs have often emerged from the coalface of work: the blues, famously, incorporated work songs of African-American slaves and ex-slaves voicing their response to enforced labour in the plantations of the American South. Rock and roll reworked these laments for teenage, consumer culture, which has led to odes to professions as varied as Capleton's 'Fireman's Anthem' (2006) or The Beatles' 'Paperback Writer' (1966). Franz Kafka provided the blueprint for the worker-writer, whose non-creative work infiltrated his imagination. And whether you work in an office or not, it's familiar to us all as a cinematic fixture – from Nunnally Johnson's *The Man in the Gray Flannel Suit* (1956) to Martin Scorsese's *Wolf of Wall Street* (2013). Movies have turned characters such as the struggling salesman, the cut-throat manager, or the ethical journalist into modern archetypes, and *Jedermann* into a heroic figure. The film programme will be screened at Kino Xenix during the biennial.

Professions Performing in Art

Karmelo Bermejo (ES), Sophie Calle (FR), Jill Magid (USA), Jonathan Monk (UK), Yoshua Okón (MX), Sarah Pickering (UK), Fernando Sánchez Castillo (ES), Wermke/Leinkauf (DE)

Here we see how people working in other fields have become involved in the process of making art – either intentionally or not. The artworks, or documentations of artworks, often address power structures, providing moments of resistance, subversion or affirmation. They might incorporate footage from surveillance camera operators or records from customs officers, or turn a sold-out charter flight into an empty gesture. In each case professional activity activates the artwork.

Art without Artists

Mark Leckey (UK), James Roberts (USA), Thomas Ruff (DE), Jan Vágner (CZ)

What is art without the artist? What is art if it slips beyond the confines of a traditional art setting? These works question our understanding of creation. They question artists' ability to carry out their work and – when art turns cannibalistic – to control it. They introduce new paradigms of creation presented by technology, such as the psychedelic interpretation of art by Google Deep Dream software. Can artificial intelligence ever equal the artist's mind? Art is immersed in networks of travelling ideas, references and memes, sometimes propelling the creation of an art object or moment without needing an artist's input.

MANIFESTA 11

ARTIST'S LIST NEW PRODUCTIONS

New works can also be seen at satellite venues and will go on show in the so-called satellites. For more information about the exhibition venues, please visit our website: www.manifesta11.org.

Antufiev, Evgeny	Russia	1986	Martin Rüschi, Pastor Grossmünster, Zurich
Arnold, John	USA	1975	Fabian Spiquel, Michelin-starred chef Maison Manesse, Zurich
Bijl, Guillaume	Belgium	1946	Jacqueline Meier, Dog stylist Hundesalon Dolly, Zurich
Bouchet, Mike	USA	1970	Philipp Sigg, Process engineer at the wastewater treatment plant Werdhölzi, Zurich
Cattelan, Maurizio	Italy	1960	Edith Wolf-Hunkeler, Paralympic champion Dagmersellen
Çavuşoğlu, Asli	Turkey	1982	Nicolas Boissonnas, Picture restorer, Masson Pictet Boissonnas Gemälde- und Graphikrestaurierungen AG, Zurich
Chochola, Matyáš	Czech Republic	1986	Azem Maksutaj, multiple Thai boxing world champion, manager and trainer Azem Kampfsport, Winterthur
Congost, Carles	Spain	1970	Roland Portmann, Head of Communications Schutz & Rettung Zürich
Floyer, Ceal	Great Britain	1968	Lorenz Oehler, Translator Zurich
García Torres, Mario	Mexico	1975	Host retreated
Györi, Andrea Éva	Hungary	1985	Maggie Tapert, Sex educator Wings of Joy, Zurich Dr phil. Dania Schifan, Specialist psychologist in clinical sexology, Zentrum für interdisziplinäre Sexologie und Medizin, Zurich
Helguera, Pablo	Mexico	1971	Daniel Binswanger, Journalist Das Magazin, Zurich
Houellebecq, Michel	France	1956	Dr med. Henry Perschak, Medical Director Medical Assessment Center Klinik Hirslanden Zurich
Humeau, Marguerite	France	1986	Mathias Bürki, Engineer and PhD candidate Autonomous Systems Lab, ETH Zurich
Jiménez Landa, Fermín	Spain	1979	Peter Wick, Meteorologist Meteo News AG, Zurich
Kessler, Jon	USA	1957	Adriano Toninelli, Master watchmaker Officine Panerai, Neuchâtel
Ledare, Leigh	USA	1976	Dr med. Christoph Müller, Group therapist, doctor for childhood and adolescent psychiatry and psychotherapy Zurich
Margolles, Teresa	Mexico	1963	Sonja Victoria Vera Bohorquez, Transgender escort and masseuse Zurich
Nadashi, Shelly	Israel	1981	Dr Margaretha Debrunner, High school teacher Literarygymnasium Rämibühl, Zurich
Rafman, Jon	Canada	1981	Oscar Trott, Spa founder & manager Float Center Zurich
Rødland, Torbjørn	Norway	1970	Dr Danielle Heller Fontana, Dentist Heller Kübler Truninger Zahnärzte Zurich
Sagri, Georgia	Greece	1979	Dr Josephine Varnholt, Banker Julius Bär, Zurich
Schmitt, Marco	Germany	1976	Dr. Reto Scherrer, Head of Communications Kantonspolizei Zürich
Sierra, Santiago	Spain	1966	Marcel Hirschi, Security advisor Security & Safety AG, Zurich
Szeemann, Una	Switzerland	1975	Dr Peter Hain, Psychotherapist, specialist in psychotherapy and childhood and adolescent psychology Zurich Dr Olaf Knellessen, Psychoanalyst, own practice, Zurich
Tee, Jennifer	Netherlands	1973	Rolf Steinmann, Head of Zurich Funeral and Cemeteries Funeral and Cemeteries Office of the City of Zurich, Zurich
Thýn, Jiří	Czech Republic	1977	Sabrina Meyer, Preparator Institute for Clinical Pathology, Universitätsspital Zurich
Voigt, Jorinde	Germany	1977	Melchior Bürgin, Boatmaker, Stämpfli Racing Boats AG Zürich
Walther, Franz Erhard	Germany	1939	Thomas Deutschenbaur, Textile producer and developer Development Never Stops, Adliswil
Xunzhi, Yin	China	1968	Delia Eberle, Flight attendant Helvetic Airways, Zurich

MANIFESTA 11

CABARET DER KÜNSTLER – ZUNFTHAUS VOLTAIRE

As part of Manifesta 11, Cabaret Voltaire, the birthplace of Dada, has been transformed into Zurich's twenty-seventh guild. Cabaret der Künstler – Zunfthaus Voltaire is the city's first guild for artists, and the first to be gender neutral. It is inspired by Zurich's traditional guilds, wherein people who practiced a given profession self-organised in pursuit of their own interests. Like all guilds, Cabaret der Künstler – Zunfthaus Voltaire has a Zunftmeister: artist Manuel Scheiwiller. Together, he and Manifesta 11 curator Christian Jankowski will organise the experimental performance space dedicated to Joint-Venture performances – when one artist and one person from another profession work together to make a performance on the stage in the guildhall.

An architectural feature common to many guildhalls, the Erker (an alcove protruding from the facade of the building) can be understood as a means of connecting these exclusive groups with the cityscape. The blue Erker, the emblem of Cabaret der Künstler – Zunfthaus Voltaire, stands for the appreciation of artistic perspectives.

The main room of the guildhall will be freed, to a large extent, from its historical patina. It will be covered up with an interior design mimicking a mundane office. The radical transformation of the old Cabaret Voltaire to look like a corporate office is the work of ETH professor Dr Alex Lehnerer, his assistants and students in collaboration with his partner Savvas Ciriacidis (Ciriacidis Lehnerer Architects).

By masking the interior, we will create the possibility for a new genre of performance art to arise: the joint-venture performance. In contrast to traditional guilds, which emphasize their lineage and their status through exclusivity, the only requirement for admission into the artists' guild is a willingness to participate and to perform. Anyone who realizes a joint-venture performance will become a member of the guild and can return to see all future performances. Anyone who wants to come by with a handwritten proposal and perform during the period of spontaneous performances is welcome to stop by with a handwritten proposal Wednesdays from 20.00–00.00 or Thursdays, Fridays, and Saturdays from 20.00–22.00. All proposals must fit the guidelines of a joint-venture performance and must be signed off by the guild president.

Founding members of the guild include artists Thomas Hirschhorn, Gianni Motti and Manon.

The guild studio in the crypt will function as Scheiwiller's working space and is accessible to all Manifesta visitors. There, they will find a selection of handwritten and hand-drawn proposals as well as an iconic photograph of each performance offering a glimpse into the goings-on at the guildhall.

Excerpt from the programme. Each performance will take place at 20.00. Over time, new performances will be added. For more information, visit: www.manifesta11.org/zunft

- 9.6.2016: Peaches, *Audition*, DE; Sarah Pickering, *Pickpocket - A professional development workshop for artists*, UK; Fermín Jiménez Landa, *The Muotathal prophet*, ESP; Kim Gordon, *Guitar Performance 2*, USA; Andrea Éva Györi, *Parasympathetic drives Sympathetic – line practice*, HUN
- 10.6.2016: Gelitin, *The Guild of Giving*, AUT; Ulay, *Evergreen*, DE; Svetlana Heger, *A Mutual Order of Chaos*, SWE
- 11.6.2016: Dan Bodan, *Slum*, DE; Melli ink, *california soft rockers hosted by melli ink*, CH; Christian Falsnaes, *Good reason is one that looks like one*, DE

16.6.2016: 1857, 1857 with Petter Ballo, NOR

17.6.2016: Reto Pulver, *Miso Deluxe Green Smoothie*, CH; Annina Machaz, Nils Amadeus Lange *messe de minuit*, CH; KLITCLIQUE, CANDIDADA, AUT

18.6.2016: Veronika Dräxler, *The artist's permanent self-doubts seeking for redemption with a therapist - online, of course*, DE; Lukas von der Gracht, *#meditation4artists*

23.6.2016: Marcos Lutyens, *Spheres of influence*, UK

24.6.2016: Lauren Bakst, *Re: Re: Nude in a landscape*, USA

25.6.2016: Quynh Dong, *Dreamworld*, CH

1.7.2016: Nicole Bachmann, *Hush Now Ha Part Two*, CH

7.7.2016: Florence Jung, *Jung47*, CH

8.7.2016: Nina Kettiger, *It's not u it's everyone else*, DE

9.7.2016: Ofelia Jarl Ortega, *Shoot-shoot, bang-bang*, SWE

14.7.2016: PCNC_Bay in Kooperation mit Lia Satzinger, *Fliegende Küche*, DE/AUT

15.7.2016: Charlotte Nagel, *no title*, CH

16.7.2016: Nelly Haliti, *Tell me something really real*, CH; Ruth Partir, *Law & Order (The Painting Made Me Do It) - The Play*, USA

21.07.2017: ML Artspace, *tbd*, DE

22.7.2016: Donna Huanca, *Ice Chrysocolla*, USA

23.07.2016: Arron James Sands, *The Blacks and the Gays*, UK

27.07.2016: Anastasios Logothetis, *Logotherapy*, SWE

28.07.2016: blossom, *in the office*, CH

30.7.2016: Voin de Voin and Andrew Fremont-Smith, *Tomorrow Is A Day Said Max*, BRG

1.8.2016: minus Delta t – Mike Hentz & Karel Dusdek, *Etüden zur legalen & illegalen Arbeit, Musik Performance*, DE/AUT; Mike Hentz & Karel Dusdek, *no title*, DE/AUT

5.8.2016: Ceylan Öztürk, *Promoting the Venus of Monruz*, TUR

6.8.2016: Cian McConn & Katrina Damigos, *Call 2 Response*, UK

12.8.2016: Byung Chul Kim, *Für es suubers Züri*, KOR; Johanna Bruckner, *LUCID DISSONANCE*, DE

18.8.2016: Contemporary Cruising, *Contemporary Cruising Impro Jam with String Emil*, BIH

19.8.2016: Krassen Krastev, *GGGang*, CH; Timo Sassen, *Untitled*, BEL;
Nicolas Roses, *Transparent*, ARG

20.8.2016 Philémon Otth & Arnaud Wohlhauser, *i.i.*, CH; Nino Baumgartner, *Dust Maneuve*, CH;
ESTAR(SER), *The Ketchem Screen: Recovering the Dynamics of Centripetal
Attention*, USA

25.8.2016: Stoneroses, *SR#6*, DE

1.9. 2016: Jürgen Kleft, *Mass und Möglichkeit*, AUT

2.9.2016: Warren Neidich, *In the Minds We*, USA; Marcel van Eden, *tba*, NL;
Anna Schwarz, *Ready-to-tell*, AUT

3.9.2016: Tobias Bernstrup, *Sing My Body Electric and other songs*, SWE

8.9.2016: Sorbus, *Fucked Up in a Bad Way*, FIN

9.9.2016: Clara Saito, *Diva - one month being a dog*, NLD

10.9.2016: Keith Farquar, *Cycling Shorts*, SCO; Frank Perrin, *Into donald's head*, FR;
Anne Sylvie Henchoz, *Relinked, (Relayed), Related*, CH

14.9.2016: Toves, *tba*, DK

15.9.2016: THERMOREGULATIV_abstract activists_SHADES OF GREY_inherently wrong_A
TRADE SHOW OF EVERYTHING_2017, *no more appetite*, TUV

16.9.2016: Rirkrit Tiravanija, *tbd*, THA USA/DE; Hannah Weinberger, *No honey*, CH

17.9.2016: Maria Metsalu, *tbd*, EST; Anna Uddenberg, *tbd*, SWE; David Sherry, *Elite Receipt*,
SCO; Vincent Brimble & David Crossland, *Post-man*, UK

ongoing Adrian Piper, *My Calling (Card) #3: Guerrilla Performance for Disputed Territory al
Skirmishes (2012); Premiere Collective Performance*, USA

11.6.–10.7.2016: Plamen Dejnaoff & Co, *On holiday*, CH

MANIFESTA 11

EDUCATION PROGRAMME OF MANIFESTA 11

Art mediation is the main tool of Manifesta in educating and learning from our visitors. Mediation programmes and mediated tours are based on dialogue and the exchange of ideas, actively involving visitor's own experiences and knowledge. We invite people regardless their age, experience and knowledge of contemporary art to take part in the conversation, which will help us better understand contemporary art and the role that it can play within society.

"The curatorial concept of Manifesta 11, the joint ventures, can also be regarded as a mediation project in itself: artists engage non-artists to produce art. In its educational programme, Manifesta amplifies this experience by inviting non-art-professionals to be trained alongside the experienced art guides, to lead guided tours and introduce the Joint Ventures of Manifesta from various perspectives.", explains Yana Klichuk, Head of Education. The education programme is generously supported by Engagement Migros, initiating partner of Manifesta 11.

What will a priest find important in the biennial? Which stories would a banker tell you? Which artworks would an unemployed person like to introduce? What are the favourite joint ventures of an apprentice? These stories will be compiled in an audioguide, which will be available for free on the website of Manifesta 11. Each of these participants will also once give their own guided tour at the biennial.

Mediated tours for all kinds of groups can be booked now. The first 180 school groups can visit for free. www.manifesta11.org/visit

The Education Programme is generously supported by Engagement Migros, initiating Partner of Manifesta 11.

PUBLICATIONS

The Manifesta 11 Guide book and the Manifesta 11 Catalogue offer insight and overview of the whole biennial. The Manifesta 11 Catalogue can be ordered online from Lars Müller Publishers (www.lars-mueller-publishers.com), while the Manifesta 11 Guide book can be purchased from Starticket (www.starticket.ch). From 9 June 2016, both will be on sale at all the main exhibition venues of Manifesta 11. Prices: Guide book CHF 10; Catalogue CHF 49.

MANIFESTA 11

XENIX

The Xenix Open-Air summer programme is also taking up the Manifesta 11's theme of professions – the professions portrayed will also be reflected in the audience. For example, cab drivers are invited to attend the screening of Martin Scorsese's *Taxi Driver*. The film programme was developed in co-operation by Kino Xenix and Manifesta 11. For further information please visit www.xenix.ch

Fri 15. 7.	21.30	Wrong Cops	Quentin Dupieux	2013	USA	Policeman
Sat 16. 7.	21.30	The Match Factory Girl	Aki Kaurismäki	1990	FIN	Worker at a match factory
Wed 20. 7.	21.30	The Station Agent	Tom McCarthy	2003	USA	Stationmaster
Fri 22. 7.	21.30	Repo Man	Alex Cox	1984	USA	Repossession Man
Sat 23. 7.	21.30	Killer of Sheep	Charles Burnett	1978	USA	Butcher
Wed 27. 7.	21.30	I Was a Swiss Banker	Thomas Imbach	2007	CH	Banker
Fri 29. 7.	21.30	Anchorman: the Legend of Ron Burgundy	Adam McKay	2004	USA	News moderator
Sat 30. 7.	21.30	Ladri di biciclette	Vittorio De Sica	1948	IT	Bike thief
Wed 3. 8.	21.15	Le fils de l'épicier	Eric Guirado	2006	FR	Food vendors
Fri 5. 8.	21.15	Headhunters	Morten Tyldum	2011	NOR	Headhunter
Sat 6. 8.	21.15	Matador	Pedro Almodóvar	1986	SP	Matador
Wed 10. 8.	21.15	Die Angst des Tormanns beim Elfmeter	Wim Wenders	1972	DE	Goalkeeper
Fri 12. 8.	21.15	Taxi Driver	Martin Scorsese	1976	USA	Taxi driver
Sat 13. 8.	21.15	Professione: reporter	Michelangelo Antonioni	1975	USA	Reporter
Wed 17. 8.	21.15	Actrices	Valeria Bruni Tedeschi	2008	FR	Actress
Fri 19. 8.	21.00	The Great Dictator	Charles Chaplin	1940	USA	Dictator
Sat 20. 8.	21.00	The Postman Always Rings Twice	Bob Rafelson	1981	USA	Postman

MANIFESTA 11

MANIFESTA 11 ZÜRICH PARALLEL EVENTS

WHAT ZÜRICH DOES FOR ART

Each edition of Manifesta is accompanied by Parallel Events. Their aim is to highlight various aspects of the local and regional art scenes and to create a dialogue between them and the biennial. In August 2015, following a public call for proposals, Manifesta 11 received more than 300 applications, from all artistic disciplines and forms of expression. From these submissions, a jury selected 38 projects. 17 of the chosen projects have received financial support from Manifesta 11, with the remainder being recommended.

OPENING PROGRAMME

9–11 June 2016, 12.00–open end
Various Parallel Events Openings
www.m11parallelevents.ch

PROJECTS IN ZÜRICH

Actual Space Group*

Zurich Actual Spaces – Experimental city tour

The Actual Space Group challenges the romanticized version of the post-industrial wasteland with the ephemeral moments of metropolitan life. They pinpoint Zurich's Actual Spaces on the office floor in the Primetower between knocking off time and the arrival of the cleaning squad, behind the shop windows of Bahnhofstrasse at night or the city's club spaces in broad daylight – in other words, during the «low peaks» of the respective value creation cycles.

Where: Zurich, location will be revealed before date

When: 11.6.2016–18.9.2016

Angelo Romano, Linda Jensen (Counter Space)**

Sourcing Manifesta – Exhibition

The contributions by the artists represented at Manifesta 11 are based on “buildings made of ideas” and the task is to tap into these ideas. An «Event Map» had been drawn up to illustrate this construct – along with procedural stages of the biennial. Sourcing Manifesta is looking for surprising ways to transport a series of individual themes, concepts and artistic approaches – pointing out the whole through its explicitly fragmentary view of the Manifesta project.

Where: Counter Space, Röschibachstrasse 24, 8037 Zurich

When: 12.6.–10.9.2016

Barbara Weber, Haiko Pfost*

The Making of Success – Performance

Responsibility and business success converge in the character of a fictitious start-up founder. The Making of Success addresses the inversion of role models: five primary school children are asked about their visions for the future. The footage is being used for a video artwork that will be on show as an installation in the pavilion of the Zürcher Theater Spektakel.

Where: Pavillon, Zürcher Theater Spektakel, Landiwiese, Wollishofen, 8038 Zurich

When: 29.8.–3. 9.2016, 18.00–22.00, Sa/Sat 15.00

Daniel Hellmann (Tanzhaus Zürich, Réunion)**

Full Service | Lab – Performance

Full Service: Anything goes. Any wish, any fantasy can be fulfilled – as long as the performer and the cus-

tomers can agree on a price. For example: I will make you a sandwich, I will give you a blow job, I will give you the feeling of being loved. After more than thirty performances with a total of 463 services rendered and overall revenue of more than 6,000 Swiss francs, Daniel Hellmann is now also offering his services at Manifesta 11.

Where: Réunion, Müllerstrasse 57, 8004 Zurich

Performances: 6.–10.9.2016, 17.00–19.30 / 11.9.2016, 16.00–18.00

Lectures and debates: 6.–10.9.2016, 19.30 / 11.9.2016, 18.00

Dorothee Richter, Eleonora Stassi, Tanja Trampe*

OnCurating | Issue 30: Work, Migration and Personal Geopolitics, Zurich Issues – Publication, debate

Work, Migration and Personal Geopolitics tries to address the omnipresent situation of post-migration existence. The authors aim to approach these somewhat complex situations both subversively and with a sense of humour – with the aid of memes, a phenomenon from Internet culture that constantly redefines and reinterprets documentary motifs.

Where: Zurich University of the Arts, Pfingstweidstrasse 96, 8005 Zurich

Launch Publication: 10.6.2016, 16.00,

Discussion: 8.9.2016, ZHdK, Hörsaal 1

DZG Verein Die Zürcher Galerien**

dzg.ch – Exhibition

The society Die Zürcher Galerien represents 65 the most prestigious galleries in the field of contemporary art in the city of Zurich. The society's website features the galleries' current exhibition programme. A city map with the locations of all 65 galleries helps visitors to find their way around.

Where: Die Zürcher Galerien

When: 11./12.6.2016, 11.00–17.00: Zurich Contemporary Art Weekend

24.8.2016, 18.00: Galerien Aussersihl – DZG Season Opening

25.8.2016, 17.00: Galerien Innenstadt, links und rechts der Limmat – DZG Season Opening

26.8.2016: Galerien Löwenbräukunst and surrounding: individual programme

Florence Jung*

Jung34 – Performance

Jung34 is a project by Florence Jung which is being activated by Christian Jankowski – wherever he happens to be during the entire duration of Manifesta 11.

Where: Christian Jankowski

When: Public appearances during and after Manifesta 11 opening days

Georg Keller, Michael Bieler, Mirjam Varadinis**

High/Low Energy – Performance

The subject of energy is of central importance nowadays – on both a societal and on an individual level.

The performance *High/Low Energy* is an attempt to increase awareness of the issue of energy and creates a dialogue between various types of energy.

Where: Michael Bielers Raum für Musik, Meditation und Energiearbeit,

Hirschengraben 18, 8001 Zurich

When: 30.6., 7./14.7., 19.8., 1.9.2016, 12.00–18.00

Johann Jacobs Museum**

Gonzalo Díaz – Terras do sem fim – Exhibition

Terras do sem fim (The Violent Land) is the name of the exhibition by the Chilean artist Gonzalo Díaz. Díaz is citing the title of a novel by the Brazilian writer Jorge Amado, who describes conditions on a cocoa plantation in gripping fashion. Furthermore, Díaz is referring to the declared objectives of the Johann Jacobs Museum, which, guided by commodities such as cocoa or coffee, regards art history as a global history of economic, cultural and political complexities.

Where: Seefeldquai 17, 8034 Zurich
When: 26.4.–10.7.2016

Jürgen Krusche (ZHdK), Diana Frei (surprise-Strassenmagazin) & surprise-Verkaufende*

surprise@manifesta – Publication

In August, a special edition of the street newspaper Surprise appears, in which those who sell the magazine address the topic of Manifesta 11. The lay art critics – affected by unemployment themselves – write about the value of work and art in contemporary society. The magazine can be purchased from 12 August 2016 at the usual points of sale, or, at several places in Zurich, directly from the magazine's makers and sellers.

Where: Surprise selling points, Zurich
Publication date: 12.8.2016

Karin Heberlein, Annette Carle (Pixibar)*

Ganz Ohr im Tram – 4 – Audio guide

4 Tram or *Ganz Ohr im Tram – 4* is an art action with children for children and adults. It travels along the tramline 4 from Altstetten to Seefeld and back, passing shops, cafés and the exhibition venues of Manifesta 11. School classes from the adjacent neighbourhoods went on a journey of discovery and developed a special city guide with their own specially produced music.

Where: Live Stream at tramline 4
When: 11.6.–15.9.2016

Kunst im öffentlichen Raum (KiÖR), Stadt Zürich**

Gasträume 2016 – Public art

Gasträume 2016 is a project in Zurich's public spaces involving about 20 artists. Most of the interventions, sculptures and installations will be presented in the centre of town and in Zurich-West; an education and guide programme accompanies the exhibition, which is being organised by Arbeitsgruppe Kunst im öffentlichen Raum (AG KiÖR).

Where: Various public spaces, Zurich
When: 8.6.–4.9.2016

Kunsthaus Zürich**

Francis Picabia – Eine Retrospektive – Exhibition

This extensive retrospective marks the centenary of the Dada movement, which began in Zurich a hundred years ago. The retrospective explores the historical arc of Picabia's (1879–1953) provocative career – from his early successes as an impressionist painter and his essential contribution to Dadaism through his controversial pin-up girls through to the abstract art he created after the Second World War.

Where: Heimplatz 1, 8001 Zurich
When: 3.6.–25.9.2016

Martin Schick, Agustina Struengmann, Marisa König Beatty*

HNC / agency for the new contemporary – Performance

HNC is an agency for contemporary performance art launched for Manifesta 11, offering organisations and individuals the opportunity to purchase performances off the beaten track of established and institutionalised art. Where does performative art stand today and how can we preserve its independence? What do performance artists do for money and vice versa, what does the money do for the artists?

Where: Chosen by client
When: 11.6.–18.9.2016, on request

Museum für Gestaltung Zürich**

Targets – Fotografien von Herlinde Koelbl – Exhibition

What does the enemy look like? Has he got a face? Herlinde Koelbl's project *Targets* demonstrates the concepts of enemies used to systematically practice targeting, striking, shooting and ultimately, killing. The

German photo-artist spent six years taking pictures of military targets in more than 30 countries. The result is tattered cardboard silhouettes of human beings, perforated plastic dolls or shot-up tin figures.
Where: Toni-Areal, Pfingstweidstrasse 96, 8005 Zurich
When: 22.4.–18.9.2016

Museum Haus Konstruktiv**

Um die Ecke denken: Die Sammlung Museum Haus Konstruktiv (1986–2016) und Gastinterventionen – Exhibition

The Museum Haus Konstruktiv celebrates 30 years of existence in 2016. To mark the occasion, its continuously growing collection is being subjected to a critical inventory. This show, which is complemented by interventions by invited artists – including Manifesta 11 curator Christian Jankowski – aims to build a bridge between art-historical legacy and the present.

Where: Selnaustrasse 25, 8001 Zurich
When: 2.6.–4.9.2016

Nele Dechmann, Nicola Ruffo (Kunstverein Zürich), Fabian Jaggi, Katrin Murbach (Ortreport)*

How to Waste Time – Performance platform

A platform is being built in the business heart of the city, inspired by the hectic Zurich Stock Exchange before it succumbed to the digital wave. Over eight weeks, artists whose practice transcends the classic exhibition format will put on performances, plays, readings and discussions on the stage-like structure.

Where: Kurt Guggenheim Anlage, Bahnhofstrasse/Bürkliplatz, 8001 Zurich
When: 9.6.–6.8.2016

Palais de Tokyo / ACRUSH AG**

Your Memories are our Future – Exhibition

Your Memories are our Future is the product of a collaboration between Palais de Tokyo and the Zurich-based art producer ACRUSH AG. Participating artists include Mathis Altmann, Darren Bader, Nina Beier, Bruno Botella, Jean-Alain Corre, Athene Galiciadis, Dorian Gaudin, Ken Kagami, Tobias Madison and Emanuel Rossetti, Mia Marfurt, Anita Molinero, Shana Moulton, Pablo Réol and Maxime Rossi.

Where: Hohlstrasse 400, 8048 Zurich
When: 11.–24.6.2016, Tue–Fri 14.00–20.00, Sat, Sun 11.00–18.00

Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA)**

Cash and the Canon – During, After and Beyond Artistic Production – Debate

How do money and value relate to each other in the art world? Over three evenings, artists, curators, art dealers, archivists and art historians discuss the relationship between production and value creation. The debate will cover aspects such as the work involved in documenting, archiving, evaluating and publishing, which cost a lot of money but do not directly generate profit.

Where: University of Zurich, main building, Künstlergasse 12, 8001 Zurich
When: 29.6.2016, 18.30: Cash and the Canon – During Artistic Production
6.7.2016, 18.30: Cash and the Canon – After Artistic Production
8.7.2016, 18.30: Cash and the Canon – Beyond Artistic Production

Simon Heusser*

Paradise Retreat – Installation, Performance

The *Paradise Retreat* by Simon Heusser offers visitors the opportunity to switch off and get away from the hustle-bustle of everyday life and work.

The installation on the terrace of the University of Zurich is inspired by spiritual recreation trips, or retreats, which have enjoyed growing popularity in recent years. For *Paradise Retreat*, he conceived an outdoor work, a mixture of tent and fortress. Visitors to the installation are invited to spend some time in it.

Where: Terrace University of Zurich, Künstlergasse 12, 8001 Zurich
When: 11.6.–10.7.2016, Wed–Fri: 11.00–22.00, Sat, Sun: 11.00–19.00, Sound Installation 17.00

Slow Spicy Curatorial Practice*

Donate to Curate – What People do for less or no Money – Social sculpture

Today it is important to counter the principle of individualisation which is being unleashed through the recapitalisation of cities and neoliberalism with alternative ways of life and work. Solidarity instead of loneliness, recycling instead of incineration, sufficiency instead of unbridled consumption. To do this, *Donate to Curate* wants to create a place where people can reject normal life, a place «trapped» between the streets at the gateway to the city, between the Hochschule and hotel complexes, beside start-ups and investment real estate. It aims to fill the space with things other people don't need any more – what they throw out – and thus to produce a new blueprint for city life.

Where: Duttweiler-/Pfungstweidstrasse, 8005 Zurich

When: 9.6.–3.7.2016

Detailed programme online

Theater Neumarkt**

Talking Straight: Entertainment! / Rainald Grebe: Dada Berlin – Performance

Talking Straight is a performance collective that plays with a freely invented language – called the “foreign language”. They simulate rules and rituals of everyday life in this language to the point of absurdity. In *Entertainment!* the group explores the obligations to which a success-oriented individual is subjected nowadays.

And what is *Dada Berlin* – or what does it want to be? A theatre evening, a television show or a crazy bourgeois salon for good friends? In any case, it is a wild collage of Dada, Monty Python and LandLust, a wild evening among the bourgeoisie, the neobourgeoisie and past avant-gardists, between then and now.

Where: Neumarkt 5, 8001 Zurich

When: 9./11./14./15./17./18.6.2016: *Entertainment!*

24./25.6.2016: *Dada Berlin*

Universität Zürich**

Transactions – Exhibition, event

In line with the theme of Manifesta 11, *What People Do for Money*, *Transactions* addresses the relationships, displacements and interdependencies of wealth, good fortune, health and justice in the context of work. Some 30 installations in the main building of the University of Zurich reflect contemporary artistic positions and current research projects run by the university. The exhibition is accompanied by an extensive schedule of events with performances, concerts, a children's programme and discussions between artists and researchers.

Where: University of Zurich, main building, Kunstlergasse 12, 8006 Zurich

When: 11.6.–10.7.2016, Wed-Fri 11.00–22.00, Sat, Sun 11.00–19.00

Detailed programme online

Übersetzerhaus Looren*

Schreibtische: Übersetzer in Kiew und Zürich – Photo exhibition, event

Where and how do translators build their bridges between texts and cultures, between writers and readers?

The Looren translation bureau is putting on a multi-media exhibition in Villa Grunholzer in Uster, documenting the workplaces and working conditions of professional translators from Switzerland and Ukraine. The programme also includes a live translation session at the University of Zurich.

Where: Villa Grunholzer, Florastrasse 18, 8610 Uster

When: 21.8.–14.9.2016

Vera Ryser, Sally Schonfeldt – Les Complices*

Wir fordern! Eine Recherche zum “Manifest ausländischer Frauen“ von 1975 – Exhibition

In February 1975, 180 migrants of various nationalities in Zurich compiled the «Manifesto of foreign women and foreign men». In the manifesto, they called for progressive, political and social rights and fought in public view

for their recognition in Swiss society. Many of the demands remain topical to this day and it is therefore urgently needed that, 40 years later, these events be made public again. To highlight the efforts of these women, people involved in the manifesto at the time talk to the artists about their political work in a series of interviews.

Where: Les Complices*, Anwandstrasse 9, 8004 Zurich
When: 11.6.–30.7.2016

Verein Foto-Ernst*

Foto-Ernst – Haus der analogen Kunst – Photography

The centrepiece of this project is the Foto-Ernst building at Badenerstrasse 211, which was closed down 20 years ago and has now been brought back to life. The diverse programme in and around the house comprises weekly courses on the handcraft of analogue photography; the Photography Bar offers space for encounters and exchanges of knowledge; the still-present contents of the shop have been reconditioned and put back on sale. The aim is to bring visitors into contact with the resurgent art of analogue photography and, at the same time, to create a place of magic and inspiration.

Where: Badenerstrasse 211, 8003 Zurich
When: 11.6.–18.9.2016
Detailed programme online

Verein Stützlibar*

Stützlibar – Social experiment

Stützlibar is actually just like any other trendy bar in Zurich but a few principles have been turned on their heads. When a complex algorithm calculates the prices of the drinks according to supply and demand, the guest faces a dilemma: for example, stick with the gin creation, which is obviously popular but as a result, has become too expensive or settle for a beer, which isn't selling well but can still be had for a starting price of one "Stützli"? And even if you didn't come here for an experiment on yourself or to study game theory and behavioural economics in the midst of the Zurich nightlife, perhaps not even for the drinks – maybe for a spot of voyeurism and Stützli (petty cash)?

Where: Sihlquai 252, 8005 Zurich
When: expected 11.6., 30.7., 27.8., 17.9.2016, 18.00–24.00

Verein Zitrone*

Schlafen – Happening

"Sleeping is expensive, working is free." The society Verein Zitrone has been exploring alternatives to institutional cultural promotion for years and offers the notion of collective self-administration as an answer to the motto *What People Do for Money*. From 10 June to 15 July 2016, the society members are providing free accommodation, run by the guests themselves, in the middle of their own studios, offices and workshops. The activities will be documented and concluded with a public event.

Where: Florastrasse 52, 8008 Zurich
When: 10.6.–15.7.2016

Völkerkundemuseum at University of Zurich**

Von alten Schuhen leben – Strassenhändler in Tansania als Experten der Stadt – Exhibition

The exhibition offers ethnographic insights into the life and work of a group of street hawkers who eke a living selling used women's shoes in the East African metropolis of Dar es Salaam. It presents the results of a 15-month field research project, documented by the Tanzanian photographer Link Reuben. The computer-based Serious Game Sole City also invites visitors to try out the role of street hawkers themselves and experience the challenges of their daily working life.

Where: Pelikanstrasse 40, 8001 Zurich
When: 27.5.–25.9.2016

Wrongbrothers Inc. – P. Hari, C.E. Meier*

ISS HOPE / Galley & Host Lab – Seismograph, social sculpture

The initial mission of *ISS HOPE*, which started as a group of shipping containers with a built-in, functioning galley, is based on a collaboration with the organic restaurant Tusheng Shiguan in Kunming – one of Zurich's twin cities. During Manifesta 11, *ISS HOPE* will not only enable visitors to meet people from Kunming, it will also be a functioning canteen, serving food and drink to the visitors of the complex and the adjacent art platforms. After Manifesta 11, *ISS HOPE* will depart on a world tour – as a seismograph.

Where: Gustav-Gull-Platz, Europaallee, 8004 Zurich

When: 11.6.–18.9.2016

Zurich Art Spaces**

artspaceguide.ch

Zurich Art Space Guide, published by Anne-Laure Franchette and Andreas Marti, is a free brochure of all independent art spaces and artist-run spaces in Zurich. The guide highlights and outlines the lively art scene and its alternative projects and features a map of all venues and contact details. It is available in all shops in Zurich's arts and culture institutions or can be downloaded online at www.artspaceguide.ch. The blog linked to it offers details of the latest events and exhibitions.

Where: Art Spaces, Zurich

When: Ongoing

PROJECTS IN WINTERTHUR

Coalmine**

Wannabe–Romain Mader und Jenny Rova / Dorade Royale–Conradin Frei / The Heavens–Paolo Woods and Gabriele Galimberti – Exhibition

Wannabe brings together two Zurich-based artists, Romain Mader and Jenny Rova, who weave together fictitious narratives from real photographs. Conradin Frei's photographs offer a final look back at the dream of far-flung holidays, which came true for many Western Europeans in the 1960s and 1970s and *The Heavens* focusses on the highly topical issue of offshore businesses and global tax evasion.

Where: Turnerstrasse 1, 8400 Winterthur

When: 15.4.–1.7.2016: Wannabe/Dorade Royale

26.8.–8.10.2016: The Heavens

Fotostiftung Schweiz**

Roberto Donetta – Fotograf und Samenhändler aus dem Blenio – Exhibition

The Tessin-born Roberto Donetta (1865-1932) is one of the great outsiders of Swiss photography. He eked a living as a travelling photographer and seed salesman and left behind 5,000 glass plates, which survived by chance: they document the archaic life of his compatriots in what was then an isolated valley, Valle di Blenio (Tessin) and the slow arrival of modernity. The exhibition features about 120 works from the Donetta Archive, many of which are being shown in public for the first time.

Where: Grünenstrasse 45, 8400 Winterthur

When: 28.5.–4.9.2016

Gewerbemuseum Winterthur**

Plot in Plastilin & Hilbert & Künzli / Schausammlung Material-Archiv – Exhibition

Plot in Plastilin is devoted to the great wealth and variety of Plasticine's uses in animation, contemporary art and design; & Hilbert & Künzli reflects the minimalistically clear works of the Swiss jewellery artists Therese Hilbert and Otto Künzli; and the collection of patterns and samples offers well-founded and wide-ranging access to materials.

Where: Kirchplatz 14, 8400 Winterthur

When: 6.3.–18.9.2016: Plot in Plastilin

5.6.–6.11.2016: & Hilbert & Künzli

Kunsthalle Winterthur**

Salvatore Arancio: Oh Mexico! Cécile B. Evans: Das Kuratorische Quartett – Exhibition, event

Salvatore Arancio's exhibition in the Kunsthalle is based on a journey to Mexico in 2015 and combines atmospheric video narratives and large-scale ceramics. Cécile B. Evans, on the other hand, animates collages of completely different pictures and information, which she finds exclusively on the Internet, to create amazing and at times disturbing cinematic arrangements. Finally, *Das Kuratorische Quartett* addresses Manifesta 11 itself and discusses four aspects of the exhibition that went particularly well or badly wrong.

Where: Marktgasse 25, 8400 Winterthur

When: 8.5.–17.7.2016: Salvatore Arancio – Oh Mexico!

7.8.–2.10.2016: Cécile B. Evans

29.6.2016, 19.30: Das Kuratorische Quartett

Kunstmuseum Winterthur**

Von Giorgio de Chirico bis Alighiero Boetti: Italienische Zeichnungen und Druckgraphik aus der Sammlung Matt Mullican I Nothing should exist – Exhibition

The exhibition in the Graphisches Kabinett begins with two important graphic works by Giorgio de Chirico and ends with the album *Insicuro noncurante*, which Alighiero Boetti 1975 published as the sum of his work. Matt Mullican's work, on the other hand, is about no less than the appropriation of reality, about the relationship between things and their symbolic portrayal, between direct experience and systematic order, between subjective interpretation and the material world.

Where: Museumstrasse 52, 8400 Winterthur

When: 10.5.–30.10.2016: Von Giorgio de Chirico bis Alighiero Boetti

12.6.–16.10.2016: Matt Mullican I Nothing should exist

Museum Oskar Reinhart**

Au sein du lac Léman – Miniaturmalerei aus der französischen Schweiz Sigismund Righini – Im Bann der Farbe – Exhibition

Au sein du lac Léman presents a selection of miniatures, whose creators, mostly from Geneva, took their skills into the art centres of Europe and as far afield as the New World. The following, *Im Bann der Farbe*, shows the works of the art-painter and art-politician Sigismund Righini (1870–1937), a contemporary of Cuno Amiet (1868–1961), Hans Emmenegger (1866–1940) and Giovanni Giacometti (1868–1933).

Where: Stadthausstrasse 6, 8400 Winterthur

When: 12.3.–9.9.2016: Au sein du Lac Léman. Miniaturmalerei aus der französischen Schweiz

2.7.–6.11.2016: Sigismund Righini. Im Bann der Farbe

Werker Magazine – Marc Roig Blesa & Rogier Delfos (Co-production: Fotomuseum Winterthur, Krakow Photomonth Festival)*

Werker 2 – A Spoken History of the Young Worker, 2016 – Publication, installation audio

Werker centres on the figure of the young worker and his practices of self-portrayal and (self-)staging at the time of the workers' movement in the 1920s. In a publication and a performative (audio-)installation at Fotomuseum Winterthur, Marc Roig Blesa and Rogier Delfos articulate a graphic story of work through their portrayal of the young worker – and invite us to become part of this story.

Where: Grünenstrasse 45, 8400 Winterthur

When: 28.5.–11.9.2016

* Finanziell unterstützt durch/Financially supported by Manifesta 11

** Empfohlen durch/Recommended by Manifesta 11

MANIFESTA 11

Q & A WHAT IS MANIFESTA?

1. Why was Zurich selected to host of Manifesta 11?

Every two years Manifesta takes place in a new host city. Manifesta explores the genius loci and serves as a think tank to re-identify how we live, work, think and see our future here in Europe in the context of the growing challenges of economic recession, migration, climate change. Manifesta also studies and evaluates on how these might effect our changing habitats, our thinking and our society. Because of its migratory nature, Manifesta is able to mount a diverse and ongoing analysis of the state of European culture. Manifesta 11, with its title *What People Do for Money: Some Joint Ventures*, focuses attention on the relation between work and labour. In our post-industrial age, it is a concept that resonates acutely with life not only in Zurich but in the rest of the world. Manifesta 11 in Zurich is something of a collective experiment, questioning the identity of the city through interactions with its citizens. What do we do with our lives? How do we work together? We hope Manifesta 11 stimulates questions for all its visitors and opens up new and exciting ways into contemporary art.

2. Who selects the host cities of Manifesta?

European cities may apply to host Manifesta. The concept of the potential host's bid ultimately determines which city or region is chosen as host by the Board of the International Foundation Manifesta in Amsterdam. The Director of the International Foundation Manifesta, Hedwig Fijen, selects the city which most fits with Manifesta's strategic vision of how cities represent a certain stage of transformation or unique status quo in dealing with climate change and migration. This is why Manifesta is specifically interested in hosting the biennial in cities around the Mediterranean, where the effect of migration because of climate change will be most visible and tangible in terms of how we live in urban environments and how we organise our cities in the future. Sometimes Manifesta pro-actively looks for cities or regions themselves.

3. What role did Zurich's history as a centre of art play?

Zurich continues to demonstrate its great potential as a city of historically exciting artistic structure and developments with a rich culture of discourse. The city in which Dada was born, the centre of "Neues Bauen", where "die Gute Form" all started, the home of Swiss design and the concrete artists Max Bill and Richard Paul Lohse, aims to put down a new art-historical marker with Manifesta 11. Manifesta 11 adds a contemporary, international and visionary dimension to the festivities marking the centenary of Dada.

4. Who selected the curator and what role does he play?

For the eleventh edition of Manifesta, the curator was selected by a specially convened committee, under the guidance of the Director of Manifesta, Hedwig Fijen. Following initial research, three candidates were invited to explore the city and present a precise concept for Manifesta 11 to the selection committee. Christian Jankowski is the first artist selected to be the single curator of a Manifesta biennial.

5. Why was an artist selected as a curator of Manifesta 11?

Artist Christian Jankowski was chosen as the sole curator of Manifesta 11 thanks to the central principles of his artistic investigations: collaboration; the inclusion groups and reflection on mass-media formats. These principles are also at the core of Jankowski's concept for Manifesta 11, *What People Do for Money: Some Joint Ventures*, which stimulates direct interaction between local audiences and the process of artistic practices.

6. Why is Manifesta more than an exhibition?

Manifesta is a biennial with research as its core value. Through all its projects, Manifesta defines the actual status of the constantly changing European cultural landscape by contextualising the geo-political issues that determine its dynamics. Manifesta is an itinerant biennial, changing its locations every two years in response to site-specific and current artistic imperatives, as well as a variety of social, political and geographical considerations. Manifesta engages in an in-depth analysis of the status and characteristics of a regional and cultural European context – and in 2016, this is in Zurich, Switzerland.

7. How political is Manifesta?

Manifesta acts as a mirror of the socio-political and cultural conditions of its host city. At the same time, it reflects the overall geo-political situation in a Europe that, now more than ever, finds itself in a crisis visible

in the current economic and migration debates. It originated in the turbulent era around the fall of the Berlin Wall in response to the political, economic and social changes following the end of the Cold War. As a roving biennial, Manifesta generates and includes new audiences, promoting contemporary art's ability to broaden and deepen conversations between local communities, political grassroots organisations and NGOs. It serves as a platform and resource for critical discourse around the socio-political and cultural conditions of its host city and Europe at large.

8. Who is Manifesta 11's intended audience?

Manifesta 11 hopes to attract a sustainable, broad audience of both art professionals and non-art-professionals. In addition to the local inhabitants of Zurich and the surrounding regions, Manifesta 11 hopes to attract those who are enthusiastic about learning about their city and country. Our high standards of art mediation and extensive support programme ensure a continuous dialogue with both younger and older generations. The Manifesta 11 Parallel Events, which take place with each Manifesta edition, invite a range of diverse local and regional artistic and multi-disciplinary programmes and institutions to participate in a joint collateral framework programme.

9. How is Manifesta 11 organised?

The main office of Manifesta (based in Amsterdam) and the City of Zurich have founded a new organisational and governance entity for Manifesta 11, directed by Hedwig Fijen, which is responsible for the entire realisation of the biennial edition.

10. How is Manifesta 11 funded?

Manifesta 11 is a collaboration between the City of Zurich and the Manifesta Foundation in Amsterdam. As with every edition of Manifesta, Manifesta 11 has its own team of permanent international specialists, which synergises with a local team of art professionals.

11. How politically independent is Manifesta?

Manifesta operates completely independently of political parties or commercial enterprises, and is a private, non-commercial organisation whose foundation has its permanent headquarters in Amsterdam.

12. Where will Manifesta 12 take place, and why?

Manifesta 12 will take place in Palermo, Sicily in 2018. The City of Palermo was important for Manifesta's selection board for its representation of two important themes that identify contemporary Europe: migration and climate change, and how these issues impact our cities. The multi-layered and deeply condensed history of Palermo – being occupied by almost every European civilisation and having long-term connections with Northern Africa and the Eastern Mediterranean over the last 2,000 years – has left its traces throughout this multi-cultural society at the heart of the Mediterranean area. Manifesta 12 will investigate how great the role of cultural intervention can be in allowing the Palermitani citizens to take back ownership of their city. Manifesta 12 in Palermo will act as a grass-root incubator supporting the local communities with cultural interventions: this will help to rethink the city in their socio-economical and cultural structures and will use the existing informal profile of the city to act as a platform for social change.

13. Where will Manifesta 13 take place, and why?

Manifesta 13 will take place in Marseille, France in 2020. From the *Odyssey* to the current migrant crisis, the port city of Marseille is a place from which to acknowledge the weight and presence of the Mediterranean Sea in the historical construct of the European identity. More than ever, water and environmental challenges need to be examined within the political ecology of past and current conflicts. As far as its urban territory, Marseille offers an ideal setting to think a non-dualist re-appropriation of nature within the social form of the city – soon becoming a metropolis. Manifesta 13 in Marseille, the second largest city in France, will be an opportunity to look at the past and think about the present challenges Europe is facing from a people's perspective and from a shared public space. Voices and forms will certainly be multiples, diverse and powerful.

14. Could you elaborate on the continuity of the central thematic in both upcoming editions of Manifesta?

Palermo and Marseille are both cities with an inherent connection to the sea. Migration, the economy and also the environment have always been at the heart of their being. With these issues now coming to a head in current global economic, social, environmental and political upheavals and developments, the cities that are an ideal exploratory base for Manifesta.

MANIFESTA 11

HOST CITIES

Manifesta 1 Rotterdam (Netherlands, 1996); **Manifesta 2 Luxembourg**, (Luxembourg, 1998); **Manifesta 3 Ljubljana** (Slovenia, 2000); **Manifesta 4 Frankfurt** (Germany, 2002); **Manifesta 5 Donostia-San-Sebastián** (Spain, 2004); **Manifesta 6 Nicosia** (Cyprus, 2006 – cancelled); **Manifesta 7 Trentino-Alto Adige** (Italy, 2008); **Manifesta 8 Cartagena** (Spain, 2010); **Manifesta 9 Genk-Limburg** (Belgium, 2012); **Manifesta 10 St Petersburg** (Russia, 2014); **Manifesta 11 Zurich** (Switzerland, 2016); **Manifesta 12 Palermo** (Italy, 2018); **Manifesta 13 Marseille** (France, 2020)

MANIFESTA 11 BOARD & HONORARY COMMITTEE

Hedwig Fijen, Director, Manifesta (Chair); **Peter Haerle**, Director of Cultural Affairs, City of Zurich (Deputy Chair); **Peter Paul Kainrath**, Cultural Producer and Deputy Director, Manifesta (Treasurer); **Christian Brändle**, Director, Museum für Gestaltung Zurich; **Gijs van Tuyl**, Board Member Manifesta, Founding Director Kunstmuseum Wolfsburg and former Director Stedelijk Museum; **Norbert Müller**, Head City Council Project Agency, City of Zurich; **Hans-Jürg Schürmann**, Attorney-at-Law, CMS von Erlach Poncet Ltd; **Paul Mosterd**, Deputy Director, De Nieuwe Kerk and Hermitage Amsterdam

MANIFESTA 11 HONORARY COMMITTEE

Alain Berset, Federal Councilor, Federal Department of Home Affairs; **Her Excellency Anne Elisabeth Luwema**, Ambassador of the Kingdom of the Netherlands; **Jacqueline Fehr**, Government Councillor, Department of Justice and Home Affairs, Canton of Zurich; **Carmen Walker Späh**, Government Councillor, Department for Economic Affairs, Canton of Zurich; **Corine Mauch**, Mayor, Zurich; **Michael Künzle**, Mayor, Winterthur; **Prof. Michael Hengartner**, President, University of Zurich; **Prof. Dr. Thomas Meier**, President, Zurich University of the Arts, ZHdK; **Charles Beer**, President, Pro Helvetia Schweizer Kulturstiftung; **Prof. Dr. Peter Nobel**, Lawyer, Nobel & Hug - Attorneys at Law; **Prof. Peter von Matt**, Literary scholar and writer, University of Zurich; **Marcel Meili**, Owner, Meili & Peter Architekten AG; **Roger de Weck**, Director General, SRG SSR; **Hedy Graber**, Head of the Directorate of Cultural and Social Affairs, Migros-Genossenschaftsbund; **Ricardo Cabanas**, Former football player; **Maja Hoffmann**, Founder and President, LUMA Foundation; **Thomas Hirschhorn**, Swiss Artist; **Barbara Frey**, Artistic Director, Schauspielhaus Zurich AG; **Bice Curiger**, Curator and Publisher, Zurich and Arles; **Dr. Charlotte von Koerber**, Art Historian and Collector; **Brigit Wehrli-Schindler**, Sociologist, former Head of Urban Development office, City of Zurich; **Pipilotti Rist**, Swiss Artist; **Olivier Mosset**, Swiss Artist; **Ellen Ringier**, Former Member of the Board and President of several cultural institutions; **Sabine Parenti**, Patron; **Cristina Bechtler**, Verlegerin und Sammlerin

CV

Hedwig Fijen, Director of Manifesta

Hedwig Fijen was born in the Netherlands and studied History and History of Art at the University of Amsterdam. She is founding director of Manifesta, the European Biennial of Contemporary art, since its origin in Rotterdam in 1993. Fijen is in charge of all aspects of the Manifesta organization including the selection of host cities, thematic content and the curatorial selection. The final execution of the concept of the curators is her responsibility. Under Fijen's direction Manifesta has been developed into the fourth most influential biennial in the world. Over this period, Fijen has vastly expanded Manifesta's operations with theoretical and educational projects including the Manifesta Journal, Manifesta Publications and the Manifesta Coffee breaks.

Christian Jankowski, Curator of Manifesta 11

Christian Jankowski (Goettingen, 1968) studied at the University of Fine Arts in Hamburg (Germany). In his artistic actions and media artworks, he makes use of film, video and photography, but also painting, sculpture and installation. Jankowski's work consists of performative interactions between himself and non-art professionals, between contemporary art and the so-called 'world outside of art'. During the course of his artistic career, Jankowski has collaborated with magicians, politicians, news anchors and members of the Vatican, to name just a few. Jankowski registers these performative collaborations using the mass media formats in which he stages his work – film, photography, television, newspapers.

MANIFESTA 11

SPONSORS AND INITIATING PARTNERS

Lotteriefonds des Kantons Zürich

text only available in german Der Lotteriefonds des Kantons Zürich wird – wie alle Lotteriefonds der Kantone – gespiesen aus dem Reingewinn von Swisslos. Die Gelder des Fonds stehen vor allem für grössere, einmalige und gemeinnützige Vorhaben aus den Bereichen Kultur, Bildung, Soziales, Gesundheit und Freizeit zur Verfügung. Unterstützt werden nur Vorhaben, die mindestens regionale Bedeutung aufweisen. Über die Vergabe der Beiträge entscheidet abschliessend – je nach Beitragshöhe – der Regierungs- oder der Kantonsrat.

Engagement Migros

The Engagement Migros development fund supports Manifesta 11 with its innovative education programme to make contemporary art accessible to new audiences. Engagement Migros supports pioneering projects in the midst of social change, projects that break new ground and test future-oriented solutions. The development fund is made possible by the companies of the Migros Group thanks to an annual grant of approximately 10 million Swiss francs. It has supplemented the Migros Culture Percentage since 2012. www.engagement-migros.ch

Die Schweizer Kulturstiftung Pro Helvetia

Pro Helvetia is mandated by the Swiss Confederation to promote artistic creation in Switzerland, contribute to cultural exchange at home, promote the dissemination of Swiss culture abroad and foster cultural outreach. Pro Helvetia supports projects on the basis of applications, via its network of cultural centres and liaison offices abroad, within the framework of its own programmes and through information and promotional materials.

Binding Stiftung

What foundations do with money: The Sophie and Karl Binding Foundation of Basilea constitutes, within its vast spectrum of promotional activities, a solid cultural point of reference. The Binding Selection d'Artistes, a programme which promotes exhibits of artists over forty, offers a centerpiece. If we, with Manifesta 11 in Zurich, once again support a grand cultural event, it is thanks to the singularity of this event and the important ties between the founder of our foundation, Dr. Karl Binding and the cultural life of his place of birth.

EKZ

EKZ provides around one million people with environmentally friendly electricity safely and cost-effectively, and is among the least expensive and largest Swiss energy suppliers. With renewable energy and innovative solutions for the electricity grid and electrical installations, we are working on the future of energy. The aim of all of this is to simplify the energy world of our customers. Our commitment to the Pavillon of Reflections brings our services to life in an innovative and unconventional way.

Julius Bär

Art should inspire and provide a platform for reflection and dialogue. For this reason, Julius Baer is proud to be the Corporate Partner of Manifesta 11. For the Bank with its roots in Zurich dating back to 1890, the biennial is a unique opportunity to make art available to the public at venues throughout Zurich and to underscore Julius Baer's long-standing commitment to art and to its home market Switzerland and the city of Zurich. On Saturday, 11 June 2016, the Bank opens the client zone at the headquarters to the public from 11.00 to 15.00. Guided tours including a presentation of the Manifesta art work will be held every 30 minutes for a maximum of 20 people. Additional guided tours will be conducted every last Thursday in the months of June, July and August as well as on 15 September from 17.00 to 18.00. Please register via manifesta@juliusbaer.com.

Zurich Tourismus

In summer 2016, over a period of 100 days, Zurich will be host to the 11th edition of Manifesta and thus the cultural capital of Europe. For Zurich Tourism, this is reason enough to focus our destination marketing on this biennial of contemporary art, so that as many visitors as possible have the opportunity to get to know the City on the Limmat from its most creative side.

RailAway Manifesta Special Offers

People who travel with the train travel comfortably and profitably! With the RailAway Manifesta special offers, visitors can obtain reductions on the train journey, the transfers and the entrance. Working together with RailAway, Manifesta 11 offers all visitors special tickets at a special price. In addition to the reduced admission price and the transfer to Zurich, the RailAway Manifesta Combination Ticket also includes a reduction of 10% on the train journey. For visitors who already have an admission ticket, we would recommend the RailAway Manifesta Ticket, which provides a 10% reduction on the train journey to and from Zurich and the transfers. You can find more detailed information and pricing examples for the RailAway Exhibition Offers at www.sbb.ch/manifesta.

Initiiert durch / Initiators
manifesta

Stadt Zürich

Initiierende Partner / Initiating Partners



Hauptsponsor / Main Sponsor



Corporate Partner

Julius Bär

Corporate Supporter



Ausstellungspartner / Venue Partners



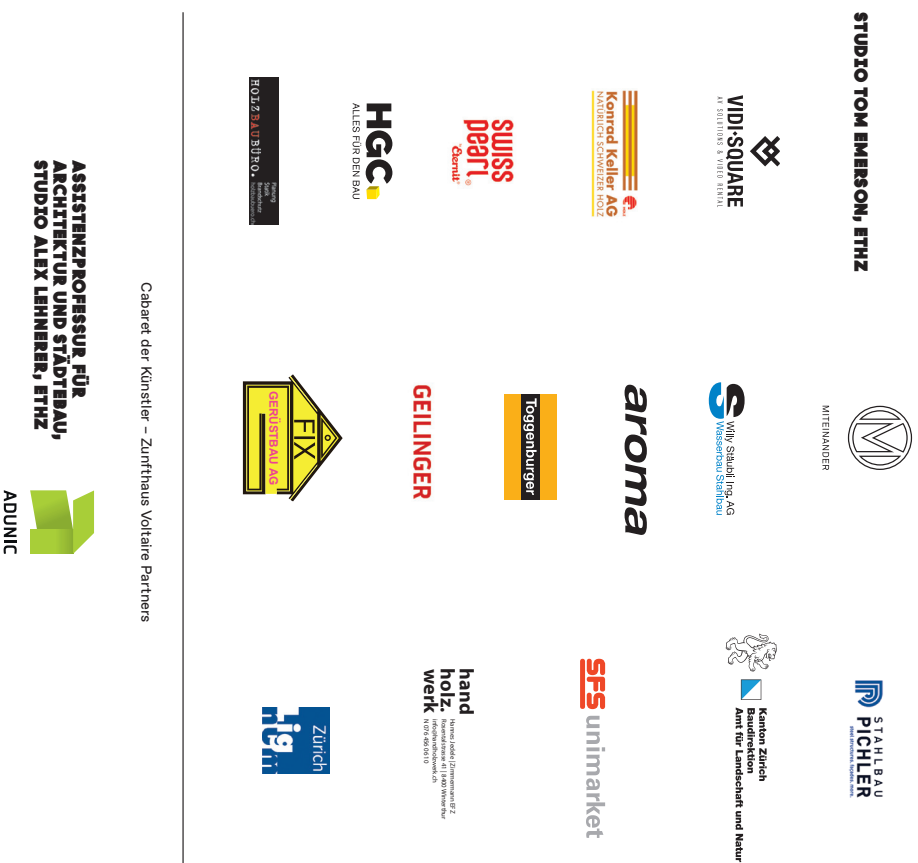
Institutionelle Partner / Institutional Partners



Produktionspartner / Production Partners



Pavilion of Reflections Partners



Cabaret der Künstler – Zurtrhaus Voltairre Partners

Gastgeber / Hosts



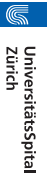
DAS MAGAZIN



Julius Bär



OFFICINE PANERAI



Kunstvermittlungspartner / Education Partners

hdk

Zürcher Hochschule der Künste
Zürich University of the Arts
Institute for Contemporary Art Research



ZUMSTEIN

Papeterie, Bürobedarf, Papier, Künstlerbedarf
Ankerstrasse 14, 8011 Bern
Tel. 031 251 11 11
Oberdorfstrasse 24, 8001 Zürich
Tel. 044 211 77 75
Bernstrasse 19, 8001 Zürich
Tel. 044 211 03 02

rascaux
the spirit of colours



Publikationspartner / Publications Partners

multicolor
print



Medienpartner / Media Partners



ArtReview



MOUSSE

燃点 Ran Dian



KEYSTONE

Medien-Monitoring-Partner / Media Monitoring Partner

blueReport

Sehen, was was sagt.

Ticketing-Partner / Ticketing Partners



Standortpartner / Destination Partner



Transportpartner / Transportation Partner

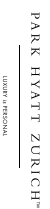


Umsteigen lohnt sich.

Offizieller Reise- und Unterkunftspartner / Official Travel and Accommodation Partner



Hotelpartner / Hotel Partners



MARKTGASSE
HOTEL ZÜRICH



SMALL LUXURY HOTEL ZÜRICH
AMBASSADOR a L'OPERA

HOTEL
SCHWEIZERHOF
ZÜRICH

PH
Hotel & Bar
Hirschenplatz Zürich



Opening-Partner / Opening Partners



Akademie für Schönheit



zürcherwein.ch
THINK GLOBAL, DRINK LOCAL



KAUFLEUTEN.CH
PELIKANPLATZ, 8001 ZÜRICH



TOTAL
Bar und Kultur

MORGENSTERN

Assoziierte Unterstützer und Lieferanten / Associated supporters and suppliers



PROFESSIONAL ADVISORY SERVICES

LOYENS & LOEFF



Aēsop®
www.aesop.com

Initiators / Initiert durch / Initié par



Initiating Partners / Initiierende Partner / Partners initiateurs



Main Sponsor / Hauptsponsor / Sponsor principal



Corporate Partner

