

MANIFESTA 11

Media Release
Zurich, 5 april 2016

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1. Statement Hedwig Fijen, Founder of Manifesta and Director of Manifesta 11

Just why Manifesta selected Zurich – Switzerland's 'global city', linked to Europe and the world by capital, culture and football – has been a much-asked question. Every two years, Manifesta arrives in a new host city, explores the genius loci and serves as a think-tank for re-identifying how we in Europe live, work, think and see our future in the context of the growing challenges of migration, climate change and recession.

This choice of Zurich for 2016 is related to the question 'where are we now?': from the perspective of Zurich we would have an unusual vantage point on the current European status of crisis. Working on the biennial in Switzerland – a country that seems in some ways idyllic, with a system of direct democracy, four official languages and the highest of living standards – feels surreal while Europe faces its most dramatic and urgent humanitarian crisis since the Second World War.

Confronted with the failure of Fortress Europe but embedded in a so-called 'neutral' country, Manifesta has had to reassess its role as an eyewitness and as an artistic platform. What could and should art do? Are we stuck as spectators in a post-critical age? Does Zurich isolate us? Are artists, producers and theoreticians willing and ready to construct a framework for radical thinking and action, or can art by connecting itself with society and with professions find the answers in these collaborations?

These are questions which Manifesta 11 is asking itself. We are therefore excited with the theme of Manifesta 11: *What People Do for Money: Some Joint Ventures*.

For the first time in our history the concept of Manifesta has been devised by an artist – as opposed to a single curator or a team of curators.

For me, personally, from the very early beginning it was mandatory to select for this edition someone known for his actions as a video and conceptual artist, who could bring together artists and representatives of diverse social groups and, in so doing, stimulate a direct interaction between local audiences and the process of artistic practice. My hope was to link to the artistic tradition of the international Dada movement in a way that would be fresh and relevant. Jankowski's concept draws on principles that are central to his own artistic investigations: collaborations, the inclusion of audiences from outside the circle of art professionals and reflection on mass-media formats.

It is immediately striking that Jankowski, as artist-cum-curator, has devised a concept with the subject of labour at the forefront. The twenty-first century is marked by a fundamental shift in how we consume, produce and relate to each other, driven by the convergence of physical, digital and biological realms – a shift in its very early stage that has come to be known as the Fourth Industrial Revolution. If we envisage a future of man versus machine, then collaboration between fellow men has a new urgency. Collaboration is at the core of Manifesta 11 – and the possibilities and meanings of different kinds of interdisciplinary exchange are being shown later here in the press conference when we will hear more about the collaborations of artists and professions. If we envisage a future of man versus machine, then collaboration between fellow men has a new urgency.

2. Interview Christian Jankowski, Curator Manifesta 11

Manifesta 11 is seeking a dialogue between artists and professionals from other trades. What is the artistic-curatorial concept behind this?

I always see art as especially successful when it develops a life of its own beyond the normal confines of the art world. As part of Manifesta 11, works are being created in milieus normally considered apart from the art world; some of the works will also be exhibited in those milieus. My greatest hope is that the contributions of these collaborators from other professions will also yield something special for art itself, namely, through the fact that these people will inscribe their opinions, voices and expectations on art. By supporting the artists, the hosts also influence the artists' view of Zurich and of the issues that become the subject of the artworks. Manifesta 11 sees the artist not as a lonely island but as someone who is engaged with his environment and perhaps can say a few things about it through their artworks or in their artworks. So it's time to get out of the studio, out of the white cube; maybe even out of the usual interpretation of the artworks.

What do people who otherwise don't have much to do with art have to gain by allowing themselves to get involved in an art project?

Even people who otherwise have very little to do with art can experience new things at Manifesta 11 and maybe even discover something new for themselves. The demands in art are more diverse than those in the organised working world, where people know exactly what their duties and rights are. Now, people are suddenly being called on to walk the tightrope, to answer back and to work beyond normal working hours.

To what extent was the city of Zurich in itself a source of inspiration and friction for the curatorial concept of Manifesta 11?

The guilds of Zurich provided decisive momentum for the city's development into a financial and economic metropolis. In turn, the money derived from this facilitated the art world and the production of art and made the city attractive to top galleries. There were ideal conditions here for trades to emerge in the art world. Zurich and I share a common weakness: we love art and we love professions. That was how I got the idea of making a new point of access for a new audience for Manifesta 11, via the professions.

How do the individual Joint Ventures (new productions) interact with the main exhibition venues, the Löwenbräukunst-Areal, the Helmhaus and the Cabaret Voltaire?

The 30 new works are products of the 'Joint Ventures'. Each of these artistic projects has three forms of presentation: one in a satellite, one in a classic art institution and one in the form of a film at the 'Pavillon of Reflections'. The Historical Exhibition provides the conceptual context to the new commissions - highlighting the history of the representation of work in different thematic ways. The new and the old are shown alongside each other within the museums - though the historical is all placed on a scaffolding-like structure to give it its own identity. The aim is to place the new works in a wider framework about ideas of work, employees and the things people do for

money.

Cabaret Voltaire, the birthplace of Dada, is being converted into a special guild house for Manifesta 11 in its jubilee year, and a guild for artists has been founded. What is the idea behind that?

Like every guild hall, the Cabaret der Künstler – *ZunftHaus Voltaire* is an exclusive community with its own rules of membership. In contrast to the 26 conventional guilds in Zurich, however, access is not defined by where a person comes from, but by their participation. Every artist can submit a proposal for a performance together with a non-artist and automatically become a member of the guild after this performance.

What can visitors expect from the Pavillon of Reflections?

The Pavillon of Reflections will, so to speak, demonstrate the reception of the reception. Above all, documentaries and art films by students of the ZHdK will be screened. These films will document the creative processes of the 'Joint Ventures' and the reaction of the specific audience to these works during the pre-openings in the satellites. How does this particular trade view art, how did it use the opportunity to collaborate with an artist? The films obey a dogma laid down by myself to which Jean-Luc Godard practically gave his blessing.

Manifesta also sees itself as a biennial with a decidedly political slant. What is the socio-political background to the Manifesta 11 in Zurich, entitled 'What People Do for Money: Some Joint Ventures'?"?

On the one hand, the title touches on issues regarding the future of the working world and the approaching changes triggered by the fourth industrial revolution and the resultant destruction of jobs. On the other hand, the title also addresses professional issues as a point of crystallisation for identity. Such issues, among others, will also be addressed in Manifesta 11's educational programmes.

What kind of change in perspective did you get by switching roles from artist to curator?

On the one hand, I regard this exhibition from the point of view of the art producer. I also feel related to this perspective on an art project. I produce art or I produce an exhibition. From my standpoint, there is no big difference. What is different is my relationship with curators, gallery owners, and, above all, my relationship with artists. Some of them want to be involved at all costs, they send me thousands of text messages, I get sent thousands of things. Dealing with that is not always easy for me. And I'm sure I don't always respond correctly and I make errors under the pressure I am. But as a producer, I am also glad when artists come to me with ideas, that they are aware of budgets, of all the traps that I myself have also fallen into as an artist. Furthermore, as a producer of art, I think in different time scales. As an artist, it seemed normal to me not to know exactly what I was going to do three months before an exhibition. That is different now. What is also new is my role as a representative, to a certain extent, of an art organisation. In that capacity, I've got to deal with all sorts of ideas that are not my own.

3. Artist list new productions

Artist name	Country	y.of b.	Host
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, Dogstylist Hundesalon Dolly, Zurich
Bouchet, Mike	USA	1970	Philipp Sigg, Process engineer at the wastewater treatment plant Werdhölzli, Zurich
Cattelan, Maurizio	Italy	1960	Edith Wolf Hunkeler, former Paralympic athlete and world champion Zurich
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, Fire Department Emergency Services, Zurich
Floyer, Ceal	Great Britain	1968	Lorenz Oehler, Translator
García Torres, Mario	Mexico	1975	Christoph Homberger, opera singer Zurich
Győri, Andrea Éva	Hungary	1983	Maggie Tapert, Sex Educator, Wings of Joy, Zurich Dr. phil. Dania Schiffan, ZiSMed, Zentrum für interdisziplinäre Sexologie und Medizin, Zurich
Helguera, Pablo	Mexico	1971	tbc, Newspaper employee
Houellebecq, Michel	France	1956	Dr med. Henry Perschak, doctor of general internal medicine Hirslanden Clinic Zurich
Humeau, Marguerite	France	1986	Mathias Bürki, doctoral student, Autonomous Systems Lab Department of Mechanical and Process Engineering, ETH Zurich
Jiménez Landa, Fermín	Spain	1979	Peter Wick, meteorologist MeteoNews AG, Zurich
Kessler, Jon	USA	1957	Adriano Toninelli, watchmaker Officine Panerai, Neuchâtel
Ledare, Leigh	USA	1976	Dr med. Christoph Müller, doctor childhood and adolescent psychology Zurich
Margolles, Teresa	Mexico	1963	Sonja Victoria Vera Bohorquez, transvestite sex worker Zurich
Nadashi, Shelly	Israel	1981	Dr Margaretha Debrunner, Highschool Literature teacher Literarygymnasium Rämibühl, Zurich
Rafman, Jon	Canada	1981	Oscar Trott, Float Spa Manager and Founder float Zürich, Zurich
Rødland, Torbjørn	Norway	1970	Dr. Danielle Heller Fontana, Médecin-dentist Zurich
Sagri, Georgia	Greece	1979	Dr Josephin Varnholt, banker Julius Bär, Zurich
Schmitt, Marco	Germany	1976	Reto Scherrer, Head of Communications Crime dept. Kantonspolizei Zurich
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 the Funeral and Cemeteries Funeral and Cemeteries Office of the City of Zurich, Zurich
Thýn, Jiří	Czech Republic	1977	Sabrina Meyer, pathologist Institute for Clinical Pathology, Universitätsspital Zurich
Walther, Franz Erhard	Germany	1939	Thomas Deutschenbaur, Managing Director and Materials Developer Development Never Stops, Adliswil
Xunzhi, Yin	China	1968	Delia Eberle, flight attendant Helvetic Airways, Zurich

4. Concept of *The Historical Exhibition: Under Construction Sites* and themed chambers, co-curated by Christian Jankowski and Francesca Gavin

What do you want to be when you grow up? It is one of the most fundamental questions we are faced with in our lives. From childhood, work is positioned as something fundamental to our innermost desires, even if early ambitions develop into something more prosaic in time. Jobs can be decisive in shaping our identity – how we, speak, behave, and relate to other people. If we don't identify with what we do for money, how does that affect our sense of self?

The Historical Exhibition eschews a fixed narrative. History is instead something that is in a state of permanent construction to be explored, repositioned, and renewed – as Napoleon once noted, 'History is a set of lies agreed upon'. Assembled on a scaffold-like structure are artworks and non-art materials from the last fifty years, a period in which social strata have broken down and we are, arguably, no longer defined by the position we are born into – such as the baker's daughter or the accountant's son.

Work is where we stick to the rules, clock in the hours, and pay our dues to the taxman; but the confines of its structures can also enable us to exercise our creative powers and build new relationships. These Sites Under Construction survey the flickering interface between personal and public, intimate and professional, poetic and practical, asking why and how artists have portrayed, questioned, and interacted with the ideas and processes of occupations.

Of Hunters and Astronauts

This room functions as an overture to Manifesta 11. It focuses on a scene from Russian Director Andrei Tarkovsky's film, *Solaris* (1972), which presents an encounter between an astronaut and an alien, floating in the library of a spaceship. The duo are surrounded by paintings by Pieter Bruegel the Elder: in close-up we see *Hunters in the Snow (Winter)* (1565), an iconic depiction of working man. Tarkovsky's visualisation of history and scientific progress centres on the thrilling connection between the two figures. It finds an echo in the meetings between artists and professions in Zurich for Manifesta 11 – encounters with the unknown.

Portraits of Professions

How do we visualise a job? With an object, a movement, a sound, a uniform, a person? Are jobs gendered? Artists have represented and interpreted people at work for centuries – reflecting layers of meaning ranging from spiritual allegory to the worldly concerns of changing status and class. These artworks share a drive for the real, the truthful, and the solid, but also summon up the spectre of workers from times past.

Self-Portraits and Self-Promotion

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 business of self-promotion by politicians, police, and companies and the increasingly rampant production and consumption of images by individuals.

Working Worlds

Over the last half century, our working environment – whether physical or virtual – has changed constantly in response to technology and ideology. Including drawings made with stationary, 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.

Break Hour

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 leisure and tourism are sectors that have grown as an effect of industrialisation – although recently they have been losing their romanticism.

Professions in the Art World

Representations of positions within the art world exhibited here are like credits at the end of a feature film. They demonstrate that the artist holds just one place in a complex hierarchy – from museum guards to curators, cleaning staff to dealers. 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, meaning, and aura.

Art as a Second Profession

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.

Artists Adopting Professions

What draws an artist to the methods of other jobs? They have been a powerful attraction for artists in recent decades searching for alternative means of production. Artists here become documentarians, taking the structures of the society and reworking them into new narratives and arguments, motivated by a search for authenticity, a desire to connect with 'reality'.

Professions in Music, Literature and Film

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.

Professions Performing in Art

These artworks, or documentations of artworks, often address power structures, providing moments of resistance, subversion, or affirmation.

Art without Artists

Art is immersed in networks of travelling ideas, references, and memes, sometimes propelling the creation of an art object or moment without any input by an artist.

5. Artist list *The Historical Exhibition: Sites Under Construction*

Künstlername	Land	Künstlername	Land
Al Qadiri, Fatima & Khalid Al Gharaballi	Kuwait	Liebscher, Martin	Germany
Artist Placement Group	UK	Linke, Armin	Germany/Italy
Axell, Evelyne	Belgium	Little, Graham	UK
Bachmann, Nicole	Switzerland	Lockhart, Sharon	USA
Baga, Trisha	USA	Lombardi, Mark	USA
Barrada, Yto	France	Lutyens, Marcos	UK
Baxter, Bhakti	USA	Magid, Jill	USA
Beer, Tjorg Douglas	Germany	Marlatt, Megan	USA
Bermejo, Karmelo	Spain	Meier, Dieter	Switzerland
Bernhardt, Katherine	USA	Monk, Jonathan	UK
Bochner, Mel	USA	Motti, Gianni	Switzerland
Boner, Alice	Switzerland	Munari, Bruno	Italy
Bony, Oscar	Paraguay	Nagy, x-T Kriszta	Hungary
Burden, Chris	USA	Öğüt, Ahmet	Turkey
Büttner, Werner	Germany	Okón, Yoshua	Mexico
Calle, Sophie	France	Olmos, Giovanna	USA
Chernysheva, Olga	Russia	Olowaska, Paulina	Poland
Claydon, Steven	UK	Opie, Julian	UK
Collier, Anne	USA	Paglen, Trevor	USA
Cosey Fanni Tutti	UK	Pica, Amalia	Argentina
Dejanoff, Plamen & Heger, Svetlana	Bulgaria/Czech Republic	Pickering, Sarah	UK
Demand, Thomas	Germany	Piper, Adrian	USA
Denny, Simon	New Zealand	Quaytman, R.H.	USA
Dial, Thornton	USA	RELAX (chiarenza & hauser & co)	Switzerland
Domanović, Aleksandra	Slovenia	Rossell, Daniela	Mexico
Eeden, Marcel van	Netherlands	Ruff, Thomas	Germany
Eichhorn, Maria	USA	Ruscha, Ed	USA
Fairhurst, Angus	UK	Sánchez Castillo, Fernando	Spain
Farocki, Harun	Germany	Sander, August	Germany
Fopp, Damian	Switzerland	Schlatter, Sabine	Switzerland
Fusco, Coco	USA	Shaw, Jeremy	Canada
Gaskell, Anna	USA	Shein, Alexander	Russia
Gordon, Kim	USA	Sister Corita Kent	USA
Gursky, Andreas	Germany	Skala, Jiri	Czech Republic
Gute, Charles	USA	Smith, Michael	USA
Hadfield, Chris	Canada	Son Thomas, James	USA
Hanson, Duane	USA	Soth, Alec	USA
Harrison, Rachel	USA	Stark, Frances	USA
Hiller, Susan	UK	Štětina, Roman	Czech Republic
Huyghe, Pierre	France	Syms, Martine	USA
Jäggli, Margrit	Switzerland	Takala, Pilvi	Finland
James Roberts	USA	Tarkovski, Andrei	Russia
Kelly, Daniel	UK	Torimitsu, Momoyo	Japan
Kippenberger und Akim S. aus 44	Germany	Trockel, Rosemarie	Germany
Laderman Ukeles, Mierle	USA	Vanini, Angela	Germany
Lawler, Louise	USA	Vuk Ćosić	Croatia
Leckey, Mark	UK	Wang, Taocheng	Netherlands
Leinkauf, Mischa & Wermke, Matthias	Germany	Zipp, Thomas	Germany

6. Exhibition venues of Manifesta 11

Löwenbräukunst und Helmhaus

Most of the new commissions and *The Historical Exhibition: Sites Under Construction* will be presented at the Löwenbräukunst-Areal (Migros Museum für Gegenwartskunst, LUMA Westbau / POOL etc. and Kunsthalle Zürich) as well as at the Helmhaus. Helmhaus Zürich has invited Christian Jankowski as guest curator to engage with the new productions and historical exhibition of the biennial.

Satellite-Exhibitions

The satellite exhibitions will be located at the respective host's place of work.

Pavillon of Reflections

At the heart of Manifesta 11 will be the Pavillon of Reflections, a floating platform erected on Lake Zurich. Here, visitors will be able to witness crucial moments in the creation of the artworks as captured in a series of movie productions. Curator Christian Jankowski explains about the project: "In the daytime, the Pavillon of Reflections will function as an urban island, a meeting place and open-air swimming area, while at night it will turn into an open-air cinema." Films will be shown which will document key moments in the production phase.

The documentary films are being produced in co-operation with students and graduates of the Cast/Audiovisual Media Department at the ZHdK. Christian Jankowski is artistic director for the films. The students, under the guidance of Martin Zimper, will be working together with former students. The core team includes Marwan Abdalla, Miloš Savić, Remo Schluep.

These contributions will be moderated by Zurich high-school students, who will accompany Manifesta 11 as art detectives.

Manifesta 11 Pavillon of Reflections supported by EKZ, designed and constructed by Studio Tom Emerson, ETH Zürich.

Cabaret der Künstler – Zunfthaus Voltaire

In conjunction with Manifesta 11, the entire Cabaret Voltaire at Spiegelgasse 1 in the Zurich district of Niederdorf will be converted into a guild house from June 2016. On the outside, a plastic bay window will represent the transformation of the historic building from which the Dada art movement emerged 100 years ago. The building's interior, in keeping with the motto of the biennial, will be turned into a working world along the lines of an office building. Anyone who wants to become a member of the guild of artists must put on a performance. Artists are invited to submit their proposals for performances via Manifesta 11 website.

As in all guilds, there will also be a Guild Master in the Cabaret der Künstler – Zunfthaus Voltaire. Jankowski has appointed the artist Manuel Scheiwiller for this position. Jankowski and Scheiwiller will be responsible for selecting the proposals and will work together with the co-ordinator who will orchestrate the programme of performances. The team will be supported by a select committee of artists.

The conversion of the Cabaret Voltaire into a guild house will take place with the guidance of ETH Prof. Dr. Alex Lehnerer, Savvas Ciriacidis and his team.

7. Education Program 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 the dialogue and ideas exchange, 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 an 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 audio-guide, 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 are available for booking now, the first 180 school groups are welcome for free. www.manifesta11.org/visit

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

8. Publications of Manifesta 11 (Catalogue & Guide book)

The Manifesta 11 Catalogue documents the various parts of artists' hosts and new texts by Franco Berardi, Harald Falckenberg, Aaron Moulton, Sally O'Reilly, Mikhail Shishkin and Jakob Tanner. Published by Lars Müller Publishers.

The Manifesta 11 Catalogue is distributed worldwide. Directly available via Lars Müller Publishers (www.lars-mueller-publishers.com) or at the main venues of Manifesta 11.

Bilingual edition: German, English
Softcover; 21 X 26 cm; ci. 304 pages
Retail price: CHF 49
ISBN: 978-3-03778-488-4

The Manifesta 11 Guide book The Manifesta 11 Guide book is a handy and indispensable companion to those visiting the biennial and Zurich. Distributed in Switzerland during the biennial, it includes: all works of art and venues at a glance, with maps, index and additional information about the artists in words and images; useful and interesting information about Zurich for you to get the most out of the city while visiting Manifesta 11.

The Manifesta 11 Guide book is distributed in Switzerland. Available at Manifesta 11 main venues starting June 11. You can also order online via the Manifesta 11 website.

Trilingual edition: German, French, English
Softcover; 11,5 X 15,7 cm; ci. 288 pages
Retail price: CHF 10
ISBN: 978-3-033-05563-6

9. Admission and Ticketing

One-day ticket	CHF 30
Reduced admission*	CHF 25
Valid for 24 hours to all Manifesta 11 venues Incl. public transport (zone 110)	
Three-day ticket	CHF 50
Reduced admission	CHF 45
Valid for 72 hours to all Manifesta 11 venues Incl. public transport (zone 110)	
Season pass	CHF 150
Free access to all Manifesta 11 venues Valid for the whole duration of Manifesta 11	
Group ticket per person	CHF 15
Minimum 10 people Valid for 24 hours to all Manifesta 11 venues Incl. public transport (zone 110)	

Purchase your Manifesta 11 tickets at one of the Manifesta 11 ticket counters at: Löwenbräukunst, Cabaret der Künstler – Zunfthaus Voltaire, Helmhaus and Pavillon of Reflections.

Guided Tours per group	CHF 200
Tour is 90 min. Maximum 16 people per group For bookings check: manifesta11.org/visit	
Every Wednesday from 6-8pm	FREE
Free entrance to the venues: Löwenbräukunst-areal and Helmhaus Zürich	

Important notes:

- *Reduced admission (with identification): senior citizens (65 and over), university students, disabled people, KulturLegi cardholders, ICOM cardholders and Zurich-CARD holders.
- Free admission (with identification): young people (up to 18), Swiss school classes up to Matura, Sommerplausch cardholders.
- No reduction for the Swiss Museum Pass holders.
- Online tickets will be valid on any day that you choose to visit Manifesta 11.
- All tickets bought online or at the ticket counter of Zürich Tourism in Zürich Hauptbahnhof or any other Starticket sales points need to be exchanged for a one-day ticket, three-day ticket or season passes at one of the Manifesta 11 ticket counters.
- One-day and three-day tickets include public transportation in the city network (Zone 110, 2. Class, excl. night supplement).
- Admission to the Pavillon of Reflections is subject to capacity.
- The Pavillon of Reflections can be entered with a separate ticket, which costs CHF 6 and is valid on the day of purchase from 8.00 until 24.00.

- Manifesta 11 tickets cannot be reimbursed.
- All tickets are subject to terms and conditions available on m11.manifesta.org.

Satellite-Exhibitions

Opening hours and addresses are available online and are published within the Manifesta 11 Guide book.

10. Opening times

Manifesta 11 Zurich 11.6.–18.9.2016
Preview for Press and Professionals 9.6. & 10.6.2016
www.manifesta11.org / www.manifesta.org

The Historical Exhibition: Sites Under Construction

Löwenbräukunst

Limmatstrasse 270, 8005 Zurich
Fri–Wed: 11.00–20.00 / Thu: 11.00–22.00

Helmhaus

Limmatquai 31, 8001 Zurich
Fri–Wed: 11.00–20.00 / Thu: 11.00–22.00

Pavillon of Reflections

Am Bellevue / Utoquai, 8001 Zurich
Thu–Tue: 8.00–24.00 / Wed: 8.00–17.00 / Film screenings: from 20.00
Bitte beachten Sie, dass der Eintritt wegen eines limitierten Platzangebots nicht jederzeit gewährleistet Admission is subject to capacity.

Cabaret der Künstler – Zunfthaus Voltaire

Spiegelgasse 1, 8001 Zurich

Zunft-Studio (Crypt) and Shop
Mon–Fri: 11.00–19.00 / Sat: 10.00–18.00 / Sun: 12.00–17.00

Bar

Mon–Thu: 11.00–24.00 / Fri: 11.00–2.00 / Sat: 10.00–2.00 / Sun: 12.00–19.00

Performance Hall

TBC Wed, Thu: 20.00–24.00 / Fri, Sat: 20.00–2.00
Admission to the Performance Hall is restricted to members of the artists' guild. To become a member, please submit a concept for a joint-venture performance (a performance with an artist and a non-artist). This application can be made via the Manifesta 11 website or at the Bar of Cabaret der Künstler.– Zunfthaus Voltaire www.manifesta11.org/en/m11/artists-guild-open-call

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11. What is Manifesta? Introductory text and Q & A

11. What is Manifesta? Introductory text and Q & A

1. 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.

2. Why is Manifesta more than an exhibition?

Manifesta is more than the sum total of single exhibitions: it 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.

3. Who selects the host cities of Manifesta?

European cities may apply to host Manifesta. The Director of the International Foundation Manifesta, Hedwig Fijen, proactively looks for cities up a shortlist from the bids received. The concept of the bid ultimately determines which city is chosen as host by the board of the International Board of the Foundation Manifesta in Amsterdam. In brochure: The host city is selected by the international Board of the Manifesta Foundation in Amsterdam.

4. Why was Zurich selected as host of Manifesta 11?

Zurich was selected thanks to its natural habit of welcoming strangers to its city, as in the period 100 years ago in 1916, when Zurich hosted the birth of the Dada movement. While Switzerland is highly developed on a technological and financial level, Manifesta is also interested in the neutrality of the country in the heart of Europe.

5. 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 that 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.

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

For this 11th 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.

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

Video and conceptual artist Christian Jankowski was chosen as the sole curator of Manifesta 11 thanks to the central principles in his artistic investigations: collaboration, the inclusion of new, non-art-professional audiences and the 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 a direct interaction between local audiences and the process of artistic practices.

8. What kind of audiences is Manifesta 11 aimed at?

Manifesta 11 is aimed to attract a sustainable, broad audience of both professionals and non-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 M11 „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, M11 has its own international permanent team of 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. Sponsors and initiating partners of Manifesta 11

The realization of Manifesta 11 is made possible by the generous support of strong local partners.

Apart from the Initiators, Manifesta Amsterdam and the City of Zurich, the project was supported in a very early stage by our Initiating Partners. These include the Lottery Fund of the Canton of Zurich, Engagement Migros, the Swiss Federal Office of Culture, the Swiss Arts Council Pro Helvetia, the Ernst Göhner Stiftung, the Georg und Bertha Schwyzer-Winiker Stiftung and the Sophie und Karl Binding Stiftung. We would furthermore like to especially thank our Main Sponsor, EKZ, and our Corporate Partner, Bank Julius Baer.

A comprehensive naming of Manifesta 11 Partners, who have all made significant contributions to Manifesta 11, will be published on our homepage by the end of April.

Lotteriefonds des Kantons Zürich

Please consult the German press kit for further information.

Engagement Migros

The Engagement Migros development fund supports pioneering projects in the midst of social change, projects that break new ground and test future-oriented solutions. Our approach is to make sure this support is effective, tying funding to coaching and similar services in the Pioneerlab. Engagement Migros 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.
<http://www.engagement-migros.ch/en>

The Swiss Arts Council 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.

Sophie und Karl 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, 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.

Bank Julius Baer

Julius Baer, the leading Swiss private banking group with roots in Zurich dating back to 1890, is proud to be the Corporate Partner of Manifesta 11. Art has been the Bank's passion for decades and is an integral part of the company's culture and working environment: Julius Baer's Art Collection, which was established in 1981 and today encompasses over 5,000 artworks, supports young contemporary Swiss artists and exhibits their works in the company's offices worldwide.

Julius Baer believes that art inspires and provides a platform for reflection and dialogue. For this reason, making art available to the public at venues throughout Zurich is a great opportunity to underscore Julius Baer's long-standing commitment to art and to its home market Switzerland and the city of Zurich.

Zürich Tourism

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 Zürich 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.

13. CV

CV Hedwig Fijen, Manifesta Director

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.

CV Christian Jankowski, Manifesta 11 Curator

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. This procedure lends his work its populist appeal. Jankowski's work can be seen both as a reflection, deconstruction, and a critique of a society based on spectacle. In his view, art has turned into a spectacle, and as a result, has undermined its critical potential.

CV Francesca Gavin, Co-Kuratorin Historische Ausstellung

She has curated international exhibitions including the performance and print programme for Chart Art Fair in 2015, 'The Dark Cube' at the Palais de Tokyo, 'E-Vapor-8' at Site Sheffield and 319 Scholes in New York, 'The New Psychdelica' at MU in Eindhoven and numerous exhibitions in European project spaces. She has also curated online exhibitions for Kaleidoscope magazine and Artsy.

Gavin is the curator of the Soho House collection, putting together permanent displays of over 3000 works of art in cities including Istanbul, Berlin, Miami, New York, Toronto, Chicago and London.

Francesca is also the Visual Arts Editor of Dazed & Confused, the art editor of Twin, a Contributing Editor at AnOther and Sleek magazines and Editor at Large at Kaleidoscope. She has written for publications including The Financial Times, Mousse, Art Review, Vogue, GQ, Blueprint, wallpaper*, Bon, icon, It's Nice That and Sunday Times Style, as well as various websites such as The Guardian. She regularly appears on Monocle 24 radio and various BBC news and TV programme and has taken part in a number of public speaking events, most recently at the Frieze Art Fair and the keynote lecture at the STRP festival. Her five books "The Book of Hearts", '100 New Artists', 'Creative Space: The Urban Homes of Artists and Innovators', 'Hell Bound: New Gothic Art' and 'Street Renegades' are all published by Laurence King. Her work has been published in Chinese, Korean, Polish, Spanish, Italian and German.

CV Yana Klichuk, Head of Education

Yana Klichuk is in charge of education and mediation programs of the biennial. Together with local team, stakeholders and curator of the biennial she shapes the

strategy for engaging local audience of the host city and the region through mediation programmes and various special projects. Engagement from her perspective means not only educating people but also learning from them. Before becoming Head of Education and Learning she worked as Education Coordinator in Manifesta 10 in St. Petersburg, Russia, devising organisational structure and facilitating education programme of the biennial. Previously she was a curator of Visual arts programmes at the National Center for Contemporary Arts and the PRO ARTE Foundation in St. Petersburg. She holds a degree in visual arts and art criticism from St Petersburg State University and Bard College, NYC. In 2015 Yana moved from St Petersburg to Bolzano, Italy to develop education programmes for Manifesta 11 in Zurich and Manifesta 12 in Palermo.

CV Carles Congost, Artist at Manifesta 11

The Catalan artist Carles Congost (1970) completed his studies at the University of Barcelona and has had numerous solo exhibitions ever since. He works mainly with audio, video, photography, painting and sculptures. Congost's artistic creations are inspired by club culture, with its aesthetics from the fashion, music and advertising worlds. His works refer ironically to the pleasure-orientated life of a teenager. He is considered one of the leading Catalan video artists in the tradition of concept art.

CV Michel Houellebecq, Artist at Manifesta 11

Michel Houellebecq, born in 1956 on La Réunion, is considered the most-read but also the most controversial writer of his generation and he counts among the most important contemporary authors. He became known to a broader audience with his novels, including *Extension du domaine de la lutte* from 1994 (Whatever) and especially *Les particules élémentaires* from 1998 (Atomised, winner of the Prix Novembre 1998). Both novels were adapted into films. His third novel, *Plateforme* from 2001 (Platform) and his fourth, *La Possibilité d'une île* from 2005 (The Possibility of an Island) were immediate hits and earned the literature prizes Prix Novembre and Prix Interallié, respectively. Furthermore, Houellebecq received the Prix Goncourt in 2010 for *La carte et le territoire* (The Map and The Territory) and 2015 saw the publication of *Soumission* (Submission), his most controversial work yet. Considered the "most radical writer of our times", Houellebecq receives both high praise and harsh criticism for his provocative expressions. He is also known for his work as a film-maker and influential poet. Houellebecq's first big solo exhibition opens at the Palais de Tokyo in Paris shortly after the opening of the 11th Manifesta. Spread over 1000m², it aims not to be a show about the writer, rather to give visitors a taste of life à la Houellebecq through *Rester Vivant*.

CV Teresa Margolles, Künstlerin Manifesta 11

The works by Mexican photographer, videographer and performance artist Teresa Margolles (b. 1963) revolve around themes such as death, violence and social exclusion. Since the start of the 1990s, she has also worked in the forensic medicine department of an autopsy facility in Mexico City, where numerous, mostly anonymous, victims of violent crime are brought in on a daily basis. Her works, which adhere to a minimalist approach, are produced against this societal backdrop. Since 2005, Margolles has mainly examined the extreme violence in Mexico and the drug war that is raging there. Major solo shows include: Migros Museum für Gegenwartskunst, Zurich (2014); Fridericianum, Kassel (2010); Venice Biennale (2009); Kunsthalle Krems, Krems an der Donau, Austria (2008); Guggenheim Museum, New York (2005); Museum für Moderne Kunst, Frankfurt am Main (2004).

14. Manifesta 11 Board & Honorary Committee

Manifesta 11 Board

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 Departement 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
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Hedy Graber, Head of the Directorate of Cultural and Social Affairs, Migros-Genossenschafts-Bund
Ricardo Cabanas, Former football player
Maja Hoffmann, Founder and President, LUMA Foundation
Thomas Hirschhorn, Swiss Artist
Barbara Frey, Artistic Director, Schauspielhaus Zurich AG
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Dr. Charlotte von Koerber, Art Historian and Collector
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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

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www.manifesta11.org / www.manifesta.org

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