11.6—18.9.2016
ZURICH, SWITZERLAND



MANIFESTA

WHAT PEOPLE DO FOR MONEY

REFLECTIONS UPON WHAT PEOPLE DO FOR MONEY

MANIFESTA 11
THE EUROPEAN BIENNIAL OF CONTEMPORARY ART



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INTRODUCTION

After Manifesta 10 in St Petersburg was almost forced to close down by boycotts, corruption and the discontent of curators, Manifesta as an institution resurrected itself as it entered its third decade. With help from the participating artists, Manifesta 11 developed into a less institutional, less theoretical and less representational edition. German artist-curator Christian Jankowski played the card of a participatory and performative biennial format in which joint ventures between artists and professionals gained central focus.

In the summer of 2016, Manifesta 11 took place in the heart of Europe, in the city of Zurich, Switzerland. It followed in the wake of Manifesta 9, in a defunct coal mine in Genk, Belgium, analysing the social and cultural impact of the post-industrial era versus the current economic crisis; and Manifesta 10, in one of the largest museums in the world, the State Hermitage Museum, critically dealing with the artistic response to twenty-five years of post-communism.

Each edition of Manifesta aims to establish deep-rooted connections to local communities and, due to its nomadic nature, it is uniquely placed to highlight the social issues of the setting, occupying a different position to permanent institutions and biennials that take place in the same city. Manifesta harnesses artistic practices as platforms for social change. The main mission of Manifesta 11 in Zurich was to demonstrate that participatory art could activate a sustainable, diverse and younger, broader audience for contemporary culture, so that after Manifesta 11 had closed its doors, these audiences would remain active in the cultural infrastructure of the city of Zurich.

The choice of Zurich as a host city for Manifesta was much debated. As one of the world's most powerful financial centres, Zurich offered a fascinating environment in which to explore and investigate the world of labour both today and looking towards the future. As theorist Franco Berardi writes in his essay for the Manifesta 11 catalogue, work, salary, accumulation and value are not natural givens, but socio-semiotic conventions. A major topic was the idea of neutrality in Zurich, both fiscal and political, and its cultural repercussions, as Swiss historian Jakob Tanner discusses in his essay for the Manifesta 11 catalogue. As the biggest city in Switzerland, Zurich was a poignant starting point for an exploration of the relations between resources, production, technology, labour, migration and living standards.

For the first time Manifesta invited a single artist to be the curator, namely German artist Christian Jankowski. His concept was selected because it functioned as the mediating instrument to engage the audience. The title, *What People Do for Money*: *Some Joint Ventures*, focused attention on how contemporary art can mediate the complexities of society as well as addressing social and political issues that concern us all: What will labour look like in the future? How do we keep a balanced employment structure with or without mass migration?

In this respect, combining experimental new models and critical societal issues, as well as engaging new audiences, was a real challenge for Manifesta 11. Local art institutions were not so in need of the biennial as had been the case, for example, with St Petersburg. Swiss living standards are relatively high and thus expensive, while expectations among the artistic community were high in anticipation of Manifesta being curated by a single artist. On top of this, each Manifesta edition has to demonstrate its legacy and its social impact.

Jankowski's biennial concept unrolled in a series of four conceptual layers, which were all based on the same model of creating 'joint ventures': the new commissioned artworks; the floating Pavillon of Reflections, where thirty new films about the new artworks, the Art Docs, were screened in a loop; the Cabaret Voltaire, transformed into Cabaret der Künstler – Zunfthaus Voltaire; and *The Historical Exhibition*, spread across two central art institutions.

The new commissions brought thirty artists together with local professionals, which were exhibited in the two central art institutions and in the hosts' workplaces throughout the city – a much appraised and innovative biennial structure. The joint ventures resulted in a series of subtle, ironic and playful artworks revolving around the interaction between artists and other professions. Some amazing collaborations resulted from the fact that the Zurich professionals were often highly skilled, for example the Michelin-starred chef whose culinary delights were part of John Arnold's *Imbissy*; or the master boatmaker who collaborated with German artist Jorinde Voigt; or the watchmaker who worked with American artist Jon Kessler. Manifesta 11 commissioned some major new works, such as *The Zurich Load* by Frankfurt-based artist Mike Bouchet, who chose to work with the sewage treatment facility of the city of Zurich. Bouchet collected one day's worth of citizens' excrement, which he used as the basis for his Carl Andre-inspired sculpture. These newly commissioned works were complemented by a historical exhibition which was exhibited at Löwenbräukunst and Helmhaus; the wide range of exhibits by more than 200 artists spanning five decades, including non-art materials, presented an examination of working life and was co-curated by Francesca Gavin.

One criticism was that the satellites were sometimes hard to get to and not always easily accessible; another was that the newly commissioned works were not concentrated at these professional working spaces, but also included in *The Historical Exhibition*, which lowered the impact of the satellites as unique venues. It had been hoped that the unusual satellite locations would be central to the visitor experience, the meeting place for art and society; however the first port of call for most visitors was either Löwenbräukunst or the Helmhaus, established art centres, where parts of the new commissions were integrated within *The Historical Exhibition*. These two main venues functioned as information points for visitors to Manifesta.

The architectural icon of Manifesta 11 was the floating wooden Pavillon of Reflections on Lake Zurich, which, as well as serving as a public swimming spot, contained a bar and a cinema where the Art Docs were shown. The Art Docs were produced by local film students and each was presented by an Art Detective, a teenager from a local high school. This elegant structure was constructed and designed by Tom Emerson's studio at ETH Zürich. It is an excellent example of how academic institutions can be involved as partners in a biennial. The Pavillon was very popular: it was visited more than 100,000 times and highly praised by Swiss citizens and media. It was therefore considered a real loss that the Pavillon could not, unfortunately, have an 'afterlife' on Lake Zurich, as so many citizens would have appreciated.

Another of Jankowski's instruments for mediating contemporary art to new audiences was the architectural transformation of the Dada venue Cabaret Voltaire into the Manifesta 11 Cabaret der Künstler – Zunfthaus Voltaire, made possible by architect and professor Alex Lehnerer and his students at ETH Zürich. This was the venue for performances by more than 500 local citizens and international visitors, who thus became lifetime members of Zurich's first artists' guild. The impact of opening up the Cabaret Voltaire to a large, non-professional and non-historical audience should have a long-lasting impact.

The main questions for this report are: Did Manifesta 11 prove its value for the host city of Zurich, its audiences and its institutions? Did it fulfil its aims artistically, socially and economically? In this report, these questions will be analysed by Manifesta staff together with some of the key stakeholders, and the results will be assessed.

A recently published Public Survey, conducted by the University of Zurich, establishes that the economic investment of Manifesta 11's local stakeholders (City of Zurich and partners) was returned four times (economic multiplier of four) and the average visitor spend contributed to a well-balanced and financially liable Manifesta 11 edition in Zurich in 2016.

In terms of artistic quality, the first international biennial to be curated by a single artist proved to be innovative in its concept, using the biennial programme itself as one of the mediating instruments to engage audiences by bringing to life joint ventures between artists and non-artists. Educational institutions such as Zürcher Hochschule der Künste and ETH Zürich had a vital and constructive input in the biennial's artistic production and programming. Secondly, through its joint ventures, the biennial was able to embed itself in the social fabric of Zurich.

Notions of participation, collaboration and performativity have always been at the core of Manifesta, but for this edition, efforts to ensure the involvement of institutions, professionals, organisations, businesses, schools, universities and grassroots communities were intensified. One of the most challenging tasks of Manifesta 11 was to identify and reach out to diverse communities in Zurich. The host city is the largest in Switzerland, a 'global city' with advanced cultural offerings. Manifesta 11, as an incoming, temporary event, aimed to bring contemporary art to new audiences where some of the existing cultural institutions face challenges in this area. Manifesta 11 needed to introduce unusual and creative ways of connecting diverse audiences with contemporary art. As part of the assessment, it is relevant to note that Manifesta 11 extended the opportunity to a great number of students from Zürcher Hochschule der Künste and ETH Zürich to improve their practical skills and to train in a variety of techniques; this was offered both by Manifesta team members and by our programmes for students and professionals.

It was specifically Christian Jankowski's concept for the biennial that in itself led to mediation on so many levels. His idea of joint ventures generated the needed social impact by connecting professions to artists and to arts institutions and communities in Zurich itself; furthermore, it involved new audiences, such as teenagers and students, in a sustainable way. These unorthodox collaborations between artists and other members of society showed that people are highly susceptible to artistic practices.

The Manifesta 11 Education and Mediation programme was essential in answering the question as to how Manifesta 11 could help create instruments to enlarge audiences for contemporary art. By developing a series of innovative tools, Manifesta 11 tested how and in what frequency non-professional audiences and young audiences could be attracted to join the biennial and critically reflect upon Jankowski's concept. A separate part of this report gives an overview of how the social impact of the education and mediation programme has been measured and analysed.

In conclusion, if Manifesta 11 succeeded in its aims it is because of the conceptual framework of the first single artist-curator Christian Jankowski, which in itself acted as a mediator for engaging new audiences and stimulated the needed social interaction and collaboration between diverse Zurich professionals and international artists. Moreover, the success of Manifesta 11's engagement was due to the biennial concept being developed by the extensive Education and Audience development strategy, with both arts institutions and communities in Zurich. The success of Manifesta 11 is confirmed in terms of quality and numbers by the Manifesta 11 Public Survey.

HEDWIG FIJEN
Director Manifesta



Pavillon of Reflections



Mayor of Zurich Corine Mauch and Mayor of Palermo Leoluca Orlando

BIENNIAL CONCEPT

NEW WORKS

What People Do for Money: Some Joint Ventures dealt with professions, work, jobs, labour, vocations and how they stand in relation to contemporary art. It aspired to see art in unexpected contexts and in relation to the work of colleagues from diverse industries. Each new commission was the result of an encounter – a joint venture – between an international artist and a Zurich citizen who isn't professionally active in contemporary art. To start off, each invited artist was given a list of 1,000 professions practised in the city today, compiled by the Institute of Sociology at the University of Zurich. Each artist chose one, and Manifesta found a corresponding host who practises that profession. The hosts took their artists by the hand, preferably picking them up straight from the airport, then showed them their place of work and the city. The relationships that developed between artist and host differed, but thanks to each host's expertise and connections in the city, the result was always a body of artistic work.

Each of these joint ventures manifested in three places: an art institution, a place for art; a satellite venue, a place close to the host's work; and the Pavillon of Reflections, created specifically for Manifesta 11, where each project was reflected in the form of a film. In addition, Cabaret Voltaire, the birthplace of Dada, was transformed into a stage for joint-venture performances and home for the newly founded artists' guild.

PAVILLON OF REFLECTIONS

The Pavillon of Reflections was the architectural icon of Manifesta 11. This enormous timber raft floating on Lake Zurich, both open-air cinema and swimming pool, was designed and built by the class of Studio Tom Emerson at ETH Zürich and supported by EKZ. The films shown daily were shot by filmmaking students from the Zürcher Hochschule der Künste. Onscreen, we see the 'Art Detectives', middle school and high school students from around Zurich who accompanied the artists and hosts as they produced the works and asked questions. At the end of the films we see the new works being shown to the hosts' colleagues, clients and friends at private views in the satellites. So, we see other people observing and analysing art; reflection and reception are in close proximity here, overlapping. The Pavillon was not only a place for visitors to the biennial to gather and meet, but for all citizens and visitors of Zurich. The impact of the Pavillon in the city of Zurich during summer 2016 was beyond all expectations.

CABARET DER KÜNSTLER – ZUNFTHAUS VOLTAIRE

Cabaret der Künstler – Zunfthaus Voltaire was Zurich's twenty-seventh guild, the first for artists, and the first to be gender neutral. Like all guilds, it had a *Zunftmeister* (guild president) – in this case Swiss artist Manuel Scheiwiller. Together with Manifesta 11 curator Christian Jankowski, Scheiwiller organised the programme of joint-venture performances, in which an artist paired with someone from another profession to make a performance. Anyone who realised a joint-venture performance became a member of the guild and could see all the other performances – in the style of an exchange economy. The radical transformation of the historical Cabaret Voltaire to look like a corporate office was the work of ETH Zürich professor Alex Lehnerer, his assistants and students in collaboration with his partner Savvas Ciriacidis (Ciriacidis Lehnerer Architects).

THE HISTORICAL EXHIBITION: SITES UNDER CONSTRUCTION

The joint ventures in the institutional venues, Löwenbräukunst and Helmhaus, were flanked by artworks and non-art materials from the past fifty years, installed on scaffolding. *The Historical Exhibition: Sites Under Construction*, co-curated by Francesca Gavin, offers diverse perspectives on the relationship between art and professions, asking why and how artists have portrayed, questioned and interacted with the ideas and processes of other professions.



Pablo Helguera's Artoon for Löwenbräukunst



WHY WAS MANIFESTA 11 IN ZURICH?

Each edition of Manifesta poses particular questions on particular sites. Time after time, the biennial instates itself in a new place as a fast-growing creative catalyst aiming to meet specific needs by conceptualising and executing an articulate contemporary art experience immersed in the idiosyncratic social tissue.

The bid to host Manifesta 11 was in keeping with Zurich's long tradition as a city that offers asylum. Émigré artists, intellectuals and scientists have created crucial works here, and then moved on again. The year 2016 was also a special moment for Zurich, marking one hundred years since the Dada movement launched there.

Manifesta in Zurich set out to be a *recherche en plein air*. This meant that the involvement of the local population would play a large role. As Peter Haerle and Juri Steiner have commented, art projects and interventions encouraging participation show how democratic processes in the shaping of shared living surroundings can be promoted by involving as many groups of the population as possible.



Manifesta 11 map

The main objectives set for Manifesta 11 included engaging a broad, sustainable audience for contemporary culture for the city of Zurich and its surroundings; to endow the Dada anniversary with an international visionary dimension; to achieve a minimum of 100,000 visits and an economic return on investment related to the ticketing sales; to mobilise a wide spectrum of communities by engaging them with the biennial; and to create a long-term legacy for the city with an experimental performative event that engages both local audiences as well as international artists. In order to achieve all this, it was crucial to work successfully with cultural and educational institutions in Zurich.

The most important challenges and risks foreseen were, among others, an ambitious, labour-intensive production project with thirty satellite sites across the city of Zurich, involving thirty professionals unfamiliar with artistic productions; the complexity and short-term demands of working in the public domain; high expectations from the stakeholders in relation to the relatively modest Manifesta 11 budget; and the capacity to reach new audiences in a city with an already vast cultural offering. Due to the strong Swiss currency, the expectations for international tourism were rather low.



Manifesta 11 posters in Zurich

WHY SELECT AN ARTIST AS CURATOR?

For this edition, Manifesta selected a curator who, as an artist, could explore new ways of curating in order to engage new audiences for contemporary art in Zurich, among other things, and establish new ways of collaborating in the art field.

German artist Christian Jankowski (Göttingen, 1968) has a long experience of mediating between different social spheres and the art world. He has often collaborated with different professionals to produce his own artistic work. His performances favour mediation, and, it was hoped, would help to penetrate the social fabric of Zurich. His experience teaching as a professor at the Akademie der Bildenden Künste in Stuttgart made him a suitable candidate to create bridges with students and young people.

Jankowski was able to engage new contributors, institutions and individuals from different backgrounds to collaborate actively with Manifesta. His invitations to participate in joint ventures were ambitious and successful. Besides the new commissions from artists, there were two major architectural projects: the joint venture with Tom Emerson and his students at ETH Zürich to develop the iconic Pavillon of Reflections; and the joint venture with Studio Alex Lehnerer to transform Cabaret Voltaire into Cabaret der Künstler – Zunfthaus Voltaire. The series of Art Docs – genre films that document the making of the new commissions – was a joint venture on two levels: firstly, in front of the camera, with thirty schoolchildren who actively participated as 'Art Detectives'; and, secondly, behind the camera, where filming was conducted by twenty film students from Zürcher Hochschule der Künste.

The curatorial team was completed by Francesca Gavin, a curator and writer based in London and Berlin, who co-curated *The Historical Exhibition*; curatorial coordinators Georgina Casparis and Masha Isserlis; curatorial advisor John Beeson; and Manuel Scheiwiller, guild president of Cabaret der Künstler – Zunfthaus Voltaire.



Christian Jankowski with writer and artist Michel Houellebecq and his host Dr. med. Henry Perschak

PUBLIC SURVEY

In order to realise an extensive, scientifically reliable evaluation of Manifesta 11, the Institute of Sociology at the University of Zurich was commissioned to conduct an independent public survey that researched the audience profile of Manifesta 11 and their experience of the biennial, and to benchmark these results.

During almost the entire period of Manifesta 11 in Zurich, from 25 July 2016 until 30 September 2016, a team of interviewers from the Institute of Sociology conducted a quantitative on-site survey at the main venues of Manifesta 11, where 1,241 visitors filled in an online questionnaire. The research was followed by two qualitative focus group discussions: one with art professionals and one with people having less of a connection to art. With the input from the focus groups, the university was able to gather more detailed information from diverse audiences on the Manifesta 11 visitor experience and its cultural impact.

MEDIATING ZURICH COMMUNITY

One of the challenges that Manifesta 11 faced in Zurich was the richness and variety of the city's cultural programme in relation to its relatively small population. There are nearly fifty museums and a hundred art galleries in a city of 400,000 people. For many years Zurich has held a top place in international rankings related to the satisfaction of inhabitants with the cultural facilities of the city. Manifesta 11's mission was to come up with new ways and tools to engage a more diverse audience for contemporary culture through a performative and synergetic biennial programme.

The Pavillon of Reflections successfully made contemporary art and the concept of Manifesta 11 accessible to a broad audience. The biennial visitors specifically highlighted the Art Doc films, which offered an inside perspective on the process of creating contemporary art. The public survey indicated that Manifesta 11 attracted a majority of non-art professionals (55%), many young visitors (41% under thirty-five years old) and recruited newcomers to contemporary art (8%). This shows the potential of Manifesta 11 to create and encourage a contemporary art audience for the future. Every third visitor to Manifesta 11 in Helmhaus and Löwenbräukunst followed a guided tour with an art mediator, which had an impact on their understanding of the biennial and contemporary art in general. Most of these visitors who took part in a guided tour (73%) evaluated these tours as very good or good.

The public survey proved that Manifesta 11 reached a well-balanced mixture of Swiss (60%) and international (40%) visitors. This shows an increase of 10% of the international visitors compared with Manifesta 10 in Russia. International visitors to Manifesta 11 mainly came from Germany, Italy, Austria, Netherlands and the Anglo-Saxon countries (US, UK, Australia). The most important reason for visiting Manifesta 11was an interest in art (81%) rather than the city of Zurich as a tourist destination. It shows that Manifesta 11 was an important cultural tourist destination for almost all international visitors. Swiss visitors mainly came from the city of Zurich (28%), but also other parts of the canton of Zurich (14%) and other cantons in Switzerland (18%).



Talk at Pavillon of Reflections

ECONOMIC IMPACT

Manifesta 11 in Zurich in 2016 was successful in attracting a diversity of visitors to the Zurich region and thus generating additional income for the city and the region. Of the total Manifesta visitors during the biennial period, 33.6% stated that they came to Zurich specifically because of Manifesta 11; this was the case for the majority of international visitors (56.9%). Each international and national visitor spent around CHF 482 during an average stay of two nights in Zurich (including accommodation, food, transport, tickets, and other purchases), which amounted to total expenses for all international and national visitors of CHF 16,047,966 (the total for those who came to Zurich only because of Manifesta 11 is CHF 9,579,717). The total expenses of all Manifesta 11 visitors (including local visitors) amounts to CHF 17,318,347.

Additionally, more than 400 volunteers helped during the installation and exhibition period, to which benefits for a total amount of approximately CHF 75,000 were given. In total there was an expenditure of CHF 2,295,134 on salaries, mostly to local, regional and Swiss employees. This generated employment in the region and additional investment. Construction contracts were made with local entrepreneurs and universities, whereby at least CHF 1,820,000 (from the venue and artistic budget) was injected into the Zurich economy.

To summarise, Manifesta 11 invested a total amount of CHF 3,887,000 (comprising contracts with local entrepreneurs and universities, reimbursements, salaries) into the local economy, plus the visitor spend of CHF 17,318,347 leading to an overall direct economic impact of CHF 21,204,786. Compared to Manifesta 11's budget received from Foundation Manifesta 11 Zurich (CHF 5,220,000), the economic multiplier of this return on investment is 4.06. If this figure is compared to other biennials (average of 3x), this is a very good result.

It should be noted that these estimates only refer to direct monetary effects. In-kind investments (CHF 1,400,000) and the estimated press value are not included. The press value is calculated on the basis of free publicity with a print media circulation of 55,173,604, resulting in a worldwide media reach of 121,072,147 people becoming aware of Manifesta 11. The economic evaluation of the worldwide media impact is estimated to be a minimum of CHF 6,283,982 (excluding radio, television and social media).

In conclusion, the investment of Foundation Manifesta 11 Zurich has had a return of four, and the investment plus visitor spending of the visitors of Manifesta created a well-balanced and financially liable and fruitful Manifesta 11 in Zurich in 2016.

SOCIAL IMPACT AND TALENT DEVELOPMENT

Each edition of Manifesta aims to establish deep-rooted connections to local communities, harnessing artistic practices as platforms of social change. The main mission of Manifesta 11 in Zurich was to prove that through its participatory projects it was activating a more sustainable and younger, broader audience for contemporary culture, so that after Manifesta closed its doors, these audiences could remain active in the cultural infrastructure of the city of Zurich.

For Manifesta 11, curated by German artist Christian Jankowski, the focus was on direct, active joint ventures requiring the participation of artists and professional hosts under the title: *What People Do for Money: Some Joint Ventures*. Notions such as participation, collaboration and performativity are at the core of every edition of Manifesta, and yet the involvement of institutions, professionals, organisations, businesses, schools, universities and grass-root communities and individuals in Zurich was more intensified than previously.



Tom Emerson's students constructing the Pavillon of Reflections, ETH Zürich and Winterthur

The question addressed here is what was the impact of these social connections and collaborations of Manifesta 11 on the local society?

On the one hand, universities and the student community (ETH Zürich and Zürcher Hochschule der Künste) collaborated in two of the main projects in a conceptual and operational way: the construction of the Pavillon of Reflections and the production of thirty art films entitled Art Docs. In the former, thirty architecture students from ETH Zürich, led by Studio Tom Emerson, designed and constructed the innovative Pavillon of Reflections, which was perceived as a unique opportunity for both students and professors to execute a conceptually innovative project – a floating wooden pavilion on Lake Zurich including a cinema, bar and swimming pool. They participated in the creation of the iconic venue of Manifesta 11, a symbol of the artistic summer of 2016 for locals and visitors. This is a striking example of talent development within a biennial project with a strong impact on both students and the community.

Thirty local high-school students were trained to participate in the production of films in the roles of 'Art Detectives' and teamed up with film students from Zürcher Hochschule der Künste to create a film about each new commission, a unique experience. The students were part of a film crew and developed a relation with artists participating in Manifesta 11 as well as the team of professional filmmakers. The Art Docs were shown on a loop at the Pavillon of Reflections, meaning that the results of the work of the students involved – from the Art Detectives, to those on the camera, sound, editing, etc. – had great visibility. This was not limited to the biennial in Zurich but will be distributed worldwide as a legacy of Manifesta 11 talent development and as an example of how to activate school communities, a group that is not easy to reach.

Most impressive was the involvement of more than thirty Zurich professionals in the new commissions for Manifesta 11. They committed up to 200 hours, without financial recompense, to the thirty artists developing the joint ventures. Most of the projects developed in the professionals' workplaces, meaning that not only the hosts but also their colleagues were affected by the Manifesta 11 artistic production, and there was an enormous diversity of experience within these joint ventures. The hosts were found thanks to local curatorial coordinator Georgina Casparis. In many cases a strong relationship developed between host and artist, showing that the biennial format can generate connections within the social fabric.

Manifesta 11 offered a showcase for the talents of a vast number of artists and non-artists. The participatory project of transforming the Cabaret Voltaire into a Zunft (guild) for artists saw the internal space refurbished for performances, and the façade altered. Jankowski's concept for Cabaret der Künstler – Zunfthaus Voltaire ruled that entrance should only be permitted for those who proposed a collaborative performance between an artist and someone not professionally involved in art. This highly successful transformative project interacted with more than a thousand performers, who came from both the Swiss and international artistic and non-artistic communities.

The question is whether Manifesta 11 was able to attract new and younger audiences and involve them in the artistic process. Manifesta 11 achieved this by bringing together artists and hosts, students and professionals, as well as the performance project, which was open to anyone. The Audience Development team created a two-year programme focused on activating a variety of projects, which will be analysed in this report.

In conclusion, Jankowski's concept of joint ventures between artists and non-artists initiated mediation. It had an impact on both arts institutions and communities in Zurich, by involving new audiences in a sustainable way, demonstrating that people are highly receptive to artistic practices.

TALENT DEVELOPMENT AND PROFESSIONAL PRACTICES

Raising awareness of talents was an important aspect for Manifesta 11 and it contributed to the education of a great number of students from ETH Zürich and Zürcher Hochschule der Künste. At least a hundred students were offered valuable professional experience and an opportunity to exercise their practical skills and to train in a variety of techniques.

In addition, Manifesta 11 trained a number of interns in different subjects and departments, including education, production and publications. More than twelve interns underwent intensive training by professionals within the Manifesta team, with diverse qualifications and experience from not only multiple editions of the biennial, but also museums and international cultural organisations. Manifesta 11 in Zurich acted as a platform for talent development and the exchange of culturally diverse knowledge.

A number of colleagues in Manifesta 11 will continue working in the organisation on future editions of the biennial in Palermo, Italy and Marseille, France. Joining the team for Manifesta 12 in Palermo is Swiss curator Mirjam Varadinis from Kunsthaus Zürich, who brings with her interdisciplinary experience of working in the public domain, including *Track* in Ghent, Belgium in 2012.



Student reading the Manifesta 11 guide at Guillaume Bijl's satellite, Greider Contemporary



Manifesta 11 Night volunteer: special sales of Manifesta 11 guides



One of Manifesta 11's main venues, Helmhaus

ACHIEVEMENTS AND LEGACY

Manifesta 11 provided answers to some interesting and challenging questions. The biennial was designed to attract non-traditional arts audiences. These were reached by the unique artistic concept of the biennial itself, which stimulated social connection and accessibility, and a bespoke programme of education and mediation activities.

What People Do for Money: Some Joint Ventures successfully wove itself into the different structures and communities of the city. With an unprecedented curatorial approach, questioning art's status as an autonomous endeavour, Manifesta 11 has been widely praised for its collaborative nature and convincing theme.

Manifesta 11 is proud of the following achievements:

- 191,995 visits by all age groups to the main venues of the biennial
- 18,350 participants in the mediation service engaged in education activities, of which 3,790 students and 8,729 participants followed a guided tour
- 30 artists from all over the world partnered with 30 Zurich professionals to create exciting new commissions
- 250 artworks featured in the biennial altogether
- 30 Art Docs (films) were produced in collaboration with teenagers from local schools and film students from the Zürcher Hochschule der Künste, documenting all 30 new commissions
- 6,000 accredited preview visitors celebrated the opening with us
- 1,400 national and international media representatives critically reflected on the endeavours of Manifesta 11 and offered constructive and stimulating analysis
- 156 partners and stakeholders indispensable for the creation of Manifesta 11
- Over 500 performances at Cabaret der Künstler – Zunfthaus Voltaire, among which highlights included the artist group Gelitin and the musician Peaches
- Over 200 events accompanied Manifesta 11 well in advance of the opening
- 38 Parallel Event projects offering an exciting stage for the local art scene
- 400 voluntary helpers from all walks of life engaged in their work with enthusiasm and passion
- 65 team members from many different countries joined forces for the biennial
- The Pavillon of Reflections served as an architectural centrepiece beloved by visitors and residents

EDUCATION, ART MEDIATION AND AUDIENCE DEVELOPMENT

Since Manifesta regards itself as a platform for social change, education and art mediation are fundamental aspects. Each edition of the biennial takes place in a new host city, the starting point for researching methods to create more sustainable audiences, on local, regional and national levels, for the future of the host city as well as for Manifesta as an organisation. This results mostly in the development of a tailor-made programme of specially designed and locally inspired site-specific projects and events for a diversity of audiences with a diversity of narratives to accommodate the art public, but moreover various social groups, communities and individuals.

The education and mediation programme of Manifesta 11 aimed, on the one hand, at creating and developing newly sustainable audiences for contemporary art in Zurich, and on the other, at broadening and deepening the discussion around the topic of *What People Do for Money* by shifting the focus to joint ventures between artists and professions in order to initiate a more in-depth discussion about the consequences of social, economic and ethical aspects of a changing labour market especially



Museum Run, 16 July 2016

from the local Swiss perspective. Another vital part of our task was to generate a new, sustainable relationship between art professionals and mediators from Switzerland (a well-developed hub for cultural mediation) and other countries.

Christian Jankowski's curatorial concept, *What People Do for Money: Some Joint Ventures*, can itself be seen as a mediation project, involving several kinds of mediators: artists engaging non-art professionals in the process of making art; Art Detectives, local teenagers, introducing these collaborations in films which were shown at the Pavillon of Reflections; and the team of Manifesta 11 art mediators, who welcomed and engaged the audience at the biennial venues. The fact that a biennial concept can serve as a mediator is an interesting topic and consolidated the selection of Jankowski as an artist-curator.

The education programme of Manifesta 11 approached the topic of the biennial from the perspective of the life cycle. How do schoolchildren imagine their future professions and what do they do with or without money? How do universities and art schools educate and prepare students to work in general and in the art field specifically? Which professional stereotypes are constructed in working worlds and how do workers see contemporary art? What are reasons for unemployment? Why do so many people want to volunteer in the culture sector? What does reintegration into the job market look like? These questions were addressed in special Manifesta 11 education projects and an extensive mediation programme in and around the biennial.

In Manifesta 11 the mediation of the artistic joint ventures was partly entrusted to non-art professionals – the Art Detectives, the Storytellers and half of the mediators came from other, non-art backgrounds. The Public Survey showed that Manifesta 11 visitors responded to the involvement of non-art-professionals very well, noting that the Art Detectives, Storytellers and mediators significantly helped them to access a real or perceived complexity of contemporary art; also the international press praised the freshness of perceiving artistic projects through the eyes of ordinary individuals – even though this approach is still highly debated among art professionals.

A vast number (18,362 people) participated in the education and mediation programmes of Manifesta 11 in Zurich in the period of one year.

The profiles of these audiences are diverse – from schoolchildren to university students, from families to socially vulnerable and multicultural groups, from expats to local and international art professionals, and of course not excluding other groups among the general visitors. Every third visitor to Manifesta 11 Zurich in 2016 in the art institutions Helmhaus and Löwenbraukunst followed a guided tour with a Manifesta 11 mediator, which had an impact on their understanding and engagement with the biennial topics and with contemporary art in general. More than half of all Manifesta 11 guided tours were offered for free to local, regional and national schoolchildren and social groups. 80% of participants in the guided tours evaluated the tours and the mediation approach extremely positively. Compared to previous editions of Manifesta, this result is highly positive, taking into account the vast amount of other cultural activities available for visitors in Zurich and the locations of the satellites where joint-venture artworks were exhibited.



Visitor with Manifesta 11 map

Among Manifesta 11 Education and Mediation activities were: six lunch-break sessions in universities; eight workshops in public schools; nine sessions of (Dis)Assembly – a think tank on art education; eleven iterations of the Liberation Bar in public spaces; four Family Days; eleven Storytelling focuses; Manifesta 11 Summer School with 35 international students participating; Manifesta 11 Night with 3,500 visitors; 662 guided tours for adults, schools and social groups; and many other events.

In conclusion, Manifesta 11 attracted vast interest from a variety of audiences, who actively participated in the content and programme of the biennial, which is remarkable in a highly saturated and culturally active city, and proves the potential of education and mediation programmes to involve new audiences for contemporary art in a sustainable way.



Manifesta 11 Night at Löwenbräukunst, 26 August 2016

COMMUNICA-TION

In the 1920s, Austrian economist, philosopher of science and pedagogue Otto Neurath developed what he called ‘Isotype’ (an acronym for ‘International System of TYpographic Picture Education’), whereby congenial small figures and other aesthetic forms would help people visualise numbers and statistics, and thus actively shape a politically motivated educational process.

The figurines Neurath developed served as a model for the Zurich design agency Integral Ruedi Bauer, assigned with designing Manifesta’s public image. Consciously borrowing from Neurath, almost a hundred years on, they developed a signage system where the figurines, like brave tin soldiers, moved about happily and steadfastly through Manifesta 11’s world of visual communication.

In so doing, they marked the crux of working life today, the major subject of this edition of Manifesta: being part of a collective social mechanism under economic pressure, and at the same time pursuing a need for identity and possibilities of self-realisation in professional life.

MANIFESTA AS A SYSTEM OF ORIENTATION



Manifesta 11 took place within Zurich’s urban landscape like a matrix; the route between individual art spaces and institutions was not always simple or easy to follow. The graphic design offered striking figurines as guides to the sites who would, at the same time, play their own role.

MANIFESTA AS A SYSTEM OF COMMUNICATION

Manifesta is also an economic system that operates under categories such as value production and marketing. From the world of figurines, and in response to the new artistic projects, outstanding creative promotional ideas, advertising and merchandising products were created, in striking black and white.

The figurines served as sources of inspiration for original design and implementation from the note blocks to the postcards and the fair booths. This made it possible to meet the strategic challenges of efficient art event communication.

- Support and communication of content, instead of unnecessary competition or dominance.
- Addressing a very heterogeneous target audience that consists of very different interests, education and professional backgrounds, age groups, linguistic groups, nationalities, and perspectives.
- A unique and striking brand that can be produced sustainably and has immediate impact, taking into account the limited budget and time frame for production.

MANIFESTA AS AN EDUCATIONAL SYSTEM

Manifesta has an ambitious educational aim. The graphics and scenarios were ideally adapted as visual aids for the education programme and for the publications.

Their appearance was in keeping with the educational aim of Otto Neurath. His visual pedagogy was intended to efficiently communicate economic-statistical information to those with limited access to the written language. It was hoped that this non-traditional method would stimulate thought and nurture a new educational culture.

The valuable artistic contributions were aided by Manifesta 11’s public image, enabling the biennial to contribute to Neurath’s idea of educational culture in our world today.



Manifesta 11 opening press conference with Corine Mauch, Christian Jankowski and Hedwig Fijen



Manifesta 11 opening press conference



Manifesta 11 official opening

COMMUNICATION AND MARKETING

Manifesta is the only roving biennial in the world. This nomadic character leads to specific challenges for each edition of the biennial. The aim of this edition was to broaden the audience for contemporary culture.

Within the Communication and Marketing Department, Manifesta 11 set itself the following mission:

• To attract a minimum of 100,000 visits to the biennial
• To create awareness for the event reaching 800,000 people in Switzerland and around 5 million people in neighbouring countries
• To engage with both existing and emerging target groups
• To reach different generations, from schoolchildren to seniors
• To engage with local, national and international audiences
• To involve art experts and non-art experts, academic and non-academic people

A three-tier strategy was implemented with a wide range of communication and marketing tools:

• Creating a brand by intense networking and attractive events
• Distributing postcards (2,000 tickets sold in the pre-sale)
• Manifesta 11 sandwich board promotion in Migros shops (Early Bird promotion)
• Campaign for participation in Mike Bouchet's artwork with giant stickers on six sewer cleaning trucks followed by Facebook and media campaigns
• Thirty preview events in the satellite spaces
• Collaboration with open-air cinema Xenix: a film programme co-curated by Manifesta 11
• Presence, talks and events at art fairs (Cologne, Brussels) and the 56th Venice Biennale
• Manifesta 11 Night advertised with 10,000 distributed programmes and 1,000 posters in Zurich, Basel and Bern

The inclusion of many creative measures:

• Distribution of 100,000 Migros shopping bags
• 300,000 Migros sugar bags with 30 subjects, distributed in Migros restaurants and bars/restaurants in Zurich
• Manifesta 11 trailer (10 min) on the mega-screen in the main train stations of six cities in Switzerland
• Manifesta 11 trailer (20 min) on screens in melectronics shops throughout Switzerland
• 75,000 exhibition maps
• 700 posters and billboards in Zurich and 50 posters in Basel and Bern
• 1,800 tram posters in Zurich
• 80,000 flyers at train stations throughout Switzerland in collaboration with SBB RailAway
• 80,000 postcards distributed via Zurich public transport VBZ

A set of creative stories about Manifesta 11 in a diverse selection of outlets:

• 25,000 magazine-like brochures including interviews
• Trilingual website with background information on Manifesta 11: events, tours, artwork descriptions, videos, images, blogs, etc.
• 15 newsletters about the story, motivation and mission of Manifesta 11
• Last 11 Days media campaign (Radio 1): 11 Satellite Talks and 11 Highlights
• Exclusive stories given to selected media partners such as art magazine *Monopol*
• Extensive social media activities including background information, personal statements and attractive images
• Exclusive media strategy related to preview openings about the professions of the hosts, their 'daily business' and the collaboration (joint ventures)

Communication and Marketing achievements:

• Press releases: 30 national, 15 international
• Press conferences: 20 big and small
• Events (talks, fair presentations, etc.) with invitations extended to press: 200
• Website: 236,842 users and 1,212,098 page views
• Media partnerships: three national (German-speaking), 20 international
• Facebook friends: 51,840
• Followers: 16,400 Twitter and 7,766 Instagram
• Accredited journalists and art professionals attending the opening: 6,000
• Visits of media representatives (national and international): 1,400
• Total number of articles published on Manifesta 11: ca. 3,200
• Supported press travels: 26 international press trips in cooperation with Zurich Tourism leading to ca. 30 features

Manifesta 11 received both positive and critical response in the national and international press. The biennial was mostly complimented for its enticing concept, its involvement with a wide stratum of citizens of Zurich, and its memorable Pavillon of Reflections. Criticism was targeted towards the non-political execution of the theme despite its potential. A further point of contention was the scattering of the thirty satellites across town.

RUEDI BAUER, DESIGNER, MANIFESTA 11 VISUAL IDENTITY

Manifesta: How did you come up with the idea of the figurines?

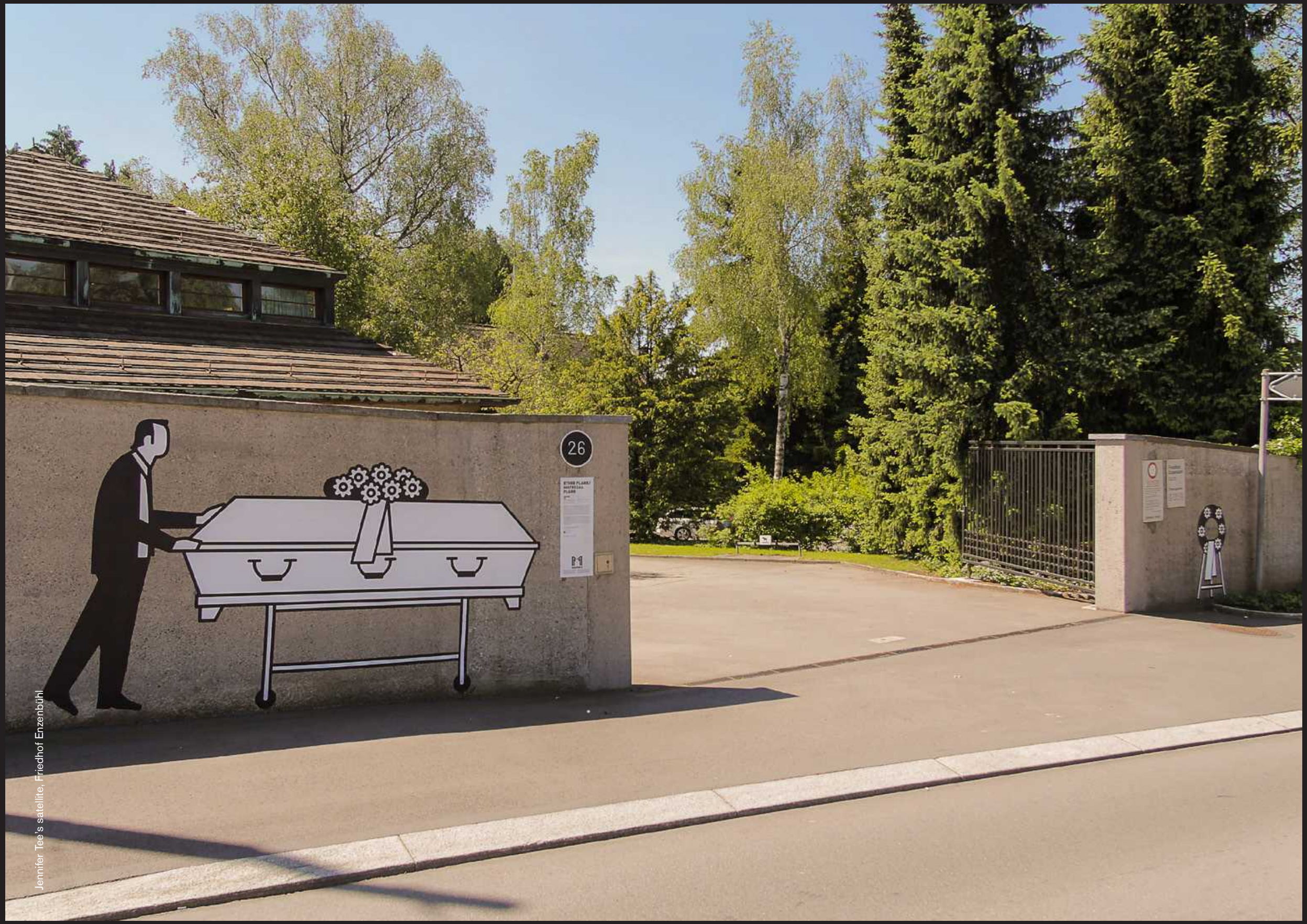
Ruedi Bauer: Of course, the theme of the Manifesta inspired us. The questions posed by curator Christian Jankowski brought us to the problem of the relationship between money and work that Otto Neurath tried to visualise as a sociologist and economist in the 1920s. The question for us was whether we could represent the new forms of capitalism with this communication. Towards this end, we developed a system of figurines that could be the basis for such work. We are currently working on a book intended as a portrait of global capitalism. Think merely of the fact that sixty-one people on the planet have as much money as half the world's population, but often pay little or no taxes. The needs of Manifesta then shifted slightly in the ongoing process. All the same, different relationships to work could be represented well in relation to contemporary art, both in the media and in the urban space. I think we were able to place a kind of matrix over the city that created a specific atmosphere using surprises, atypical moments. This flexibility in representation also made it possible to adapt over and over to new, different situations.

Did the figurines and the design in general work equally in all media, in the cityscape and in advertising, in promotional materials and in merchandising?

When the graphic designers tried to work outside normal advertising logic, it was something quite new in the media in question. I think we could have gone much further if we had been able to question these conventions from the very start. For example, we see that the interventions in the city are much more visible that certain ads.

How did you ultimately see the relationship between design and art?

What I always try to avoid is communication being an artificial addition. I see our contribution as part of the content and not as an artefact. In this sense, there is surely an overlap with art. I hope this was positively received in the art world. It is today very close to the view of Marcel Duchamp that art is a question of perception. Communication is nothing more than a urinal. Right?



Jennifer Tee's satellite, Friedhof Enzenbühl

PUBLICATIONS

The Manifesta 11 publications drew on critical thinking in Europe today to provide a frame for the geo-cultural context and historical moment in which the biennial took place (in Zurich, one of the world's principal financial centres and during the Dada centenary celebrations, at the same time as the global migration crisis).

MANIFESTA 11 CATALOGUE

The catalogue reflects on the mutating interface between work, labour, professions and art in Zurich, Europe and beyond. It documents the artistic joint ventures and *The Historical Exhibition*, and the making of the Pavillon of Reflections on Lake Zurich and the participatory artists' guild at Cabaret Voltaire. Including stills from the Art Docs and perspectives from participating and critical voices, it presents a multifaceted portrait of Manifesta 11 – one that by generating and gauging discussions serves to contextualise the Swiss capital within Europe today.

Most notably, the catalogue reflected the biennial's permeation of the social fabric of Zurich by asking the participating citizens from different worlds of work for their views of the artworks. This lively and imaginative series of texts resulted from conversations that journalist Jonas Leppin undertook with the thirty professionals who collaborated with artists in the production of the new works. The catalogue includes new writing from Italian theorist Franco Berardi, German collector Harald Falckenberg, Manifesta's director Hedwig Fijen, British art critic Sally O'Reilly, Russian novelist Mikhail Shishkin and Swiss historian Jakob Tanner, among others.

What People Do for Money was published as a bilingual edition (DE/EN), in coproduction with the prestigious Swiss publisher Lars Müller Publishers, Zurich. The 320-page catalogue was distributed worldwide by Manifesta's publishing partner and was available at all Manifesta 11 main venues. Retail price: CHF 49. Design: Integral Ruedi Baur. ISBN: 978-3-03778-488-4.

More than 2,000 copies were sold by December 2016, while 1,500 copies were distributed as courtesy, exchange and promotional copies.

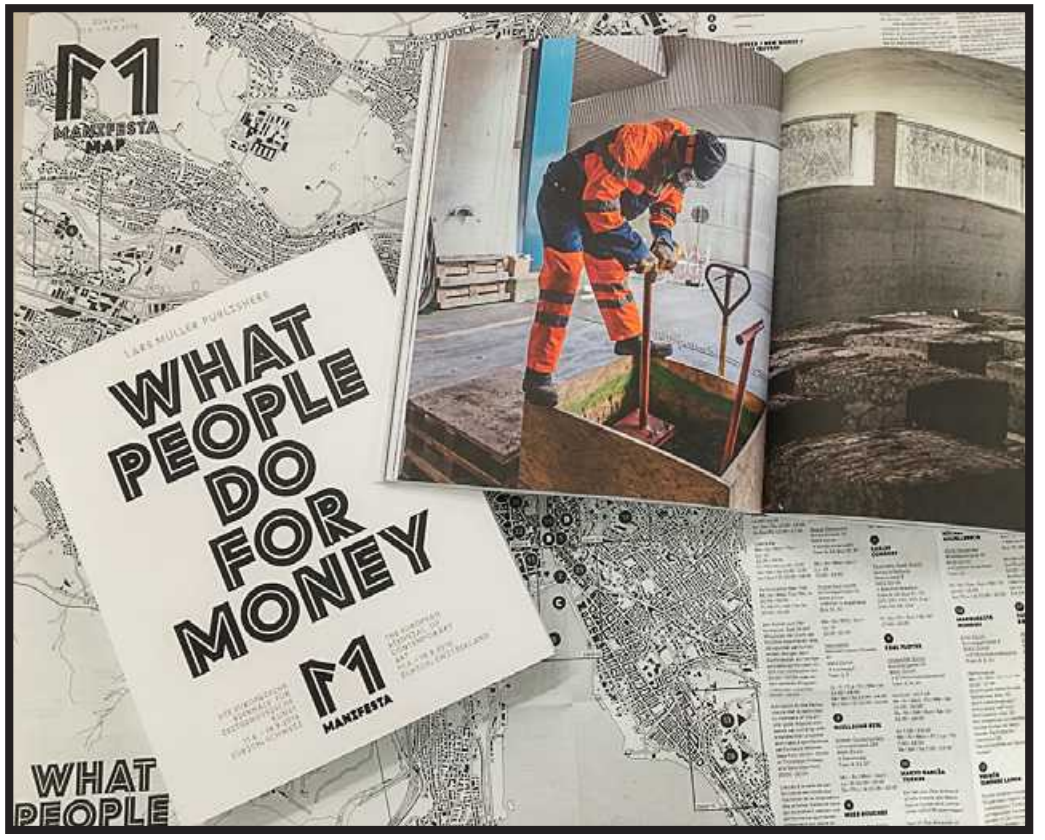


MANIFESTA 11 GUIDE

The guide was a handy and indispensable companion to those visiting the biennial and the city of Zurich. Distributed in Switzerland during the biennial, it included brief introductions to Manifesta, to Zurich, to the curatorial concept, as well as information on all works of art and venues at a glance, with maps, event listings and additional information about the artists in words and images. It also offered tips on how to get the most out of the city while visiting Manifesta 11.

The guide was available at Manifesta 11 main venues and some of the exhibiting satellite locations. It was on sale at Kunstgriff bookshop, Freitag Flagship Store, Freitag Grüngasse and Freitag Factory, Stampa (Basel), Kunsthalle Basel, Orell Füssli Bellevue, Orell Füssli Kramhof and Orell Füssli Stauffacher (Bern), Peter Kilchmann Gallery and Kunstbulletin, among others. It was also available via Starticket.

The 304-page booklet was published in a trilingual edition (DE/EN/FR). Retail price: CHF 10. Design: Integral Ruedi Baur. ISBN: 978-3-033-05563-6. More than 6,500 copies were sold during the exhibition period (sales concluded on the exhibition's closure), while 7,000 were distributed as courtesy, exchange and promotional copies.



ASSESSMENT

As a general assessment it is fair to note that the sales figures were quite successful if benchmarked against other international art events such as Venice, Sao Paulo or Documenta. But benchmarking is rather difficult due to the specific character of Manifesta as a nomadic contemporary art biennial that changes location, team, theme, curator, administration system, etc. with each edition, which means that there is no other international event comparable. The publication sales also compare positively with the recent editions of Manifesta.

Possible factors to impact negatively on sales of both catalogue and guide were the monochrome cover designs and the marketing campaign, which could have been more developed. In practical terms, the maps in the guide could have been more user-friendly. It is advisable for maps to be produced by architects in consultation with the production department.

The will to strengthen the institution's social ties makes it crucial, in the digital era, to consider engagement with new technology, in addition to producing print publications.

Despite conversations with telecommunications provider Swisscom, a digital tool was not prioritised for this edition of the biennial. Looking forward, the development of a digital tool would enhance the work of the print publications, by promoting the practice of collaborative editing and the recruitment of new audiences, making the biennial more accessible and thereby extending the assessment of its legacy.

PARALLEL EVENTS

Manifesta offers its host cities an opportunity to reflect upon the diversity of their home-grown cultural scene in an international context. Each edition of Manifesta to date has enjoyed a significant programme of Parallel Events, always integrated into the official communication strategy (website and guidebook).

The aim of the Manifesta 11 Zurich Parallel Events programme was to highlight various aspects of the regional art scene, to give local artists and art practitioners a distinctive platform, and to create a dialogue between them and Manifesta 11.

The open call for proposals for this programme generated an interesting response. A jury of four Manifesta team members and three city representatives selected thirty-eight interdisciplinary projects from a total of 340 submissions. Manifesta 11 financially supported seventeen art projects with a total of CHF 240,000, the remainder being recommended. Attendance: 17,000 visitors to the seventeen supported projects. The premise of the open call was to relate to Manifesta 11's central theme. The projects, inviting the public to reflect on the idea of money and work, took place in Zurich and Winterthur, and most were accessible free of charge. The majority of supported projects were performative and mediation-based interactions taking place at different locations in public spaces.

The Parallel Events had their own visual identity and website developed by Simon Egli. Posters (200) and brochures (100,000) were placed at prominent locations, Manifesta 11 main venues, cultural institutions and partner organizations, including hotels. In view of their modest resources, the Parallel Events were successful. The main target was to give an idea of the richness and variety of Zurich's art scene. The Parallel Events provided an international platform to many Zurich-based artists and institutions. Most of the projects took the chance to extend their networks for future ideas, and the international audience appreciated their high-level work.

Projects in Zurich: Actual Space Group; Angelo Romano, Linda Jensen (Counter Space); Barbara Weber und Haiko Pfost; Daniel Hellmann – Tanzhaus Zürich, Réunion; Dorothee Richter, Eleonora Stassi, Tanja Trampe; DZG Verein Die Zürcher Galerien; Florence Jung; Georg Keller, Michael Bieler und Mirjam Varadinis; Johann Jacobs Museum; Jürgen Krusche (ZHdK), Diana Frei (Surprise Strassenmagazin and Surprise retailers); Karin Heberlein und Annette Carle (Pixibar); Kunst im öffentlichen Raum (KiöR), Stadt Zürich; Kunsthaus Zürich; Martin Schick, Agustina Struengmann und Marisa König Beatty; Museum für Gestaltung Zürich; Museum Haus Konstruktiv; Nele Dechmann und Nicola Ruffo (Kunstverein Zürich), Fabian Jaggi und Katrin Murbach (Ortreport); Palais de Tokyo/ ACRUSH AG; Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA); Simon Heusser; Slow Spicy Curatorial Practice; Theater Neumarkt; Universität Zürich; Übersetzerhaus Loore; Vera Ryser und Sally Schoenfeldt – Les Complices; Verein Foto-Ernst; Verein Stützlibar; Verein Zitrone; Völkerkundemuseum der Universität Zürich; Wrongbrothers Inc. – P. Hari und C.E. Meier; Zurich Art Space Guide http://www.artspaceguide.ch/

Projects in Winterthur: Coalmine; Fotostiftung Schweiz; Kunsthalle Winterthur; Kunstmuseum Winterthur; Museum Oskar Reinhart; Werker Magazine – Marc Roig Blesa & Rogier Delfos (coproduction: Fotomuseum Winterthur, Krakow Photomonth Festival)



Parallel Events: ISS Hope



Construction of Cabaret der Künstler – Zunfthaus Voltaire

BUDGET

Foundation Manifesta 11 Zurich, formed by Kanton Zürich, Engagement Migros, Schweizerische Eidgenossenschaft – Bundesamt für Kultur, Pro Helvetia, Ernst Göhner Stiftung, Georg und Bertha Schwyzer-Winiker Stiftung and Sophie und Karl Binding Stiftung, together with the City of Zurich, guaranteed to Manifesta 11 access to a budget of CHF 5.2m.

EKZ as the main sponsor, Julius Bär Group as the main Corporate Partner and many other institutional partners contributed another CHF 1.3m to the total budget.

Ticketing, merchandise and smaller commercial activities enabled an additional income of CHF 1.1m to be realised.

A key element of the financial success of Manifesta 11 was also the substantial in-kind contribution given by venue partners, touristic partners and the partners of each department in Manifesta 11.

2014 - 2015 Operative budget Manifesta 11 Zurich (CHF)

Artistic production & research & venues	2,700,432
Communication & marketing & press	405,646
Publication	139,588
Education	336,052
Parallel events	240,333
Start up & overhead & office	581,458
Salaries	2,295,134
Infrastucture	551,528
M11 transfer fee	578,336
Total	**7,828,507**

ORGANISATION

Manifesta 11, the European Biennial for Contemporary Art, was an initiative of the Manifesta Foundation based in Amsterdam, the Netherlands and the city of Zurich, Switzerland. Manifesta 11 consisted of a synergistically composed team of international and local cultural professionals. The legal body behind Manifesta 11 is the Foundation Manifesta 11 Zurich.

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Production department
Tatiana Tarragó, Head of Production; Thomas Engelbert, Exhibition Director; Carlo Coppola, Tobias Steinle, Production Coordinators; Flavia Horat, Ray Herlitz, Coordinators, Cabaret der Künstler – Zunfthaus Voltaire; Andrea Joller, Production Assistant; Nadezhda Merzlikina, Transport & Loans Assistant; Christina Pethick, Eline van Dijk, Production Intern

Collaborators / New works – hosts
Daniel Binswanger; Nicolas Boissonnas; Mathias Bürki; Dr. Margaretha Debrunner; Thomas Deutschenbaur; Délia Eberle; Dr. phil. Peter Hain; Dr. med. dent. Danielle Heller Fontana; Marcel Hirschi; Dr. phil. Olaf Knellessen; Azem Maksutaj; Jacqueline Meier; Sabrina Meyer; Dr. med. Christoph Müller; Lorenz Oehler; Dr. med. Henry Perschak; Roland Portmann; Martin Rüsch; Dr. Reto Scherrer; Dr. phil. Dania Schiftan; Philipp Sigg; Fabian Spiquel; Rolf Steinmann; Maggie Tapert; Adriano Toninelli; Oscar Trott; Dr. Josephin Varnholt; Sonja Victoria Vera Bohórquez; Peter Wick; Edith Wolf-Hunkeler

The Historical Exhibition: Sites Under Construction
Conen Sigl Architekten: Raoul Sigl, Maria Conen, Maximilian Fink, Designers

Pavillon of Reflections
ETH Zürich, Department of Architecture, Studio Tom Emerson: Tom Emerson, Professor; Boris Gusic, Adrian Heusser, Project Leaders; Iela Herrling, Daniel Ganz, Christoph Junk, Philip Shelley, Lucy Styles, Guillaume Othenin-Girard, Nemanja Zimonjic, Assistants; Christina Albert, Lorenzo Autieri, Vera Bannwart, Alexander Bradley, Arthur de Buren, Jonatan Egli, Josephine Eigner, Kathrin Füglister, Michelle Geilinger, Rudolf Goldschmidt, Dimitri Häfliger, Hannes Hermanek, Thierry Joehl, Donia Jornod, Ricardo Joss, Philipp Kraus, Lukas Loosli, Roberto Leggeri, Jonas Meylan, Karin Pfeifer, Jeremy Ratib, Nancy Reuland, Daria Rey, Hanna Schlösser, Valentina Sieber, Anna Maria Stallmann, Kaspar Stoebe, Anastasia Vaynberg, Claartje Vuurmans, Sonja Widmer, Students

Cabaret der Künstler – Zunfthaus Voltaire
ETH Zürich, Department of Architecture, Studio Alex Lehnerer: Alexander Lehnerer, Assistant Professor of Architecture & Urban Design; Alessandro Bosshard, Katharina Ehrenklau, Lorenzo Stieger, Li Tavor, Matthew Vander Ploeg, Project Leaders; Mikael Blomfelt, Laura Bruder, Valentin Buchwalder, Jan Engelke, Laura Favre-Bully, Nils Franzini, Philip Frisch, Lea Gfeller, Christoph Giesch, Dominique Killer, Anastasia König, Lisa Maillard, Andreas Monn, Sebastian Oswald, Dino Pedrazzini, Géraldine Recker, Salome Rohner, Sandro Straube, Students

Cabaret der Künstler – Zunfthaus Voltaire / Honorary Comittee
Thomas Hirschhorn, Artist; Manon, Artist; Gianni Motti, Artist

Art Docs
Zürcher Hochschule der Künste: Martin Zimper, Executive Producer; Marwan Abdalla, Production Manager; Miloš Savic, Remo Schluep, Core Team; Matthias Schwelm, Post Production Supervisor; Marwan Abdalla, Irem Anan, Yves Bächtiger, Luis Balzer, Eliane Bertschi, Alex Boethius, Hannes Cullum, Jonathan Daza Ospina, Bianca Dugaro, Nadim Elhady, Emanuel Hohl, Sarah Jensen, Nathalie Kamber, Garrick Lauterbach, Eloy Martínez, Valentin Mettler, Sandhya Mirajkar, Jessica Reust, Miloš Savic, Remo Schluep, Stefan Sulzer, Sidney Sutter, Joanna Wierig, Filmmakers

Darya Akhmedova, Ashwini Anthony, Jemina Bisang, Nina Bisig, Kevin Brown, Tiziano De Luca, Valentina D'Alessandro, Giulia Da Tos, Jan Eisenhart, Chiara Fontana, Luisa



Manifesta 11 Team

Gfeller, Eileen Good, Athena Grandis, Laura Gutknecht, Martina Holenstein, Samuel Jordenkhangsar, Lea Keller, Paula Kläy, Lina Künzi, Anton Krebs, Alessio Meier, Eliah Maag, Stella Müller, Olivier Petignat, Clara Plantiko, Luis Pfirter, Lisa Robustelli, Mandisha Roncoroni, Aleksandar Zivanovic, Cecilia Zoeller, Art Detectives

Parallel Events
Urs Steiner, Parallel Events Coordinator; Dominika Kvetanova, Parallel Events Assistant; Simon Egli, Parallel Events Graphic Designer

International Foundation Manifesta Board
Alexander Rinnooy Kan, Former Director, Social and Economic Council of the Netherlands and member of the Senate on behalf of Democrats 66, Netherlands (Chair); Gijs van Tuyl, Founding Director, Kunstmuseum Wolfsburg and former Director, Stedelijk Museum Amsterdam; Veronika Ratzenböck, Director, österreichische kulturdokumentation – internationales archiv für kulturanalysen, Vienna; Hendrik Driessen, Director, De Pont Museum, Tilburg; Teresa Iarocci Mavica, Director, V-A-C Foundation, Moscow; Allard Huizing, Attorney-at-Law, Greenberg Traurig, Amsterdam



Manifesta 11 team

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MANIFESTA 11
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Manifesta, the nomadic European Biennial, originated in the early 1990s in response to the political, economic and social change following the end of the Cold War and the subsequent steps towards European integration. Since it started, Manifesta has developed into a platform for dialogue between art and society in Europe, by inviting the cultural and artistic community to produce new creative experiences with, and not for, the context in which it takes place. Manifesta is a site-specific cultural project that rethinks the relations between art and society through a continuous dialogue with the social sphere.

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