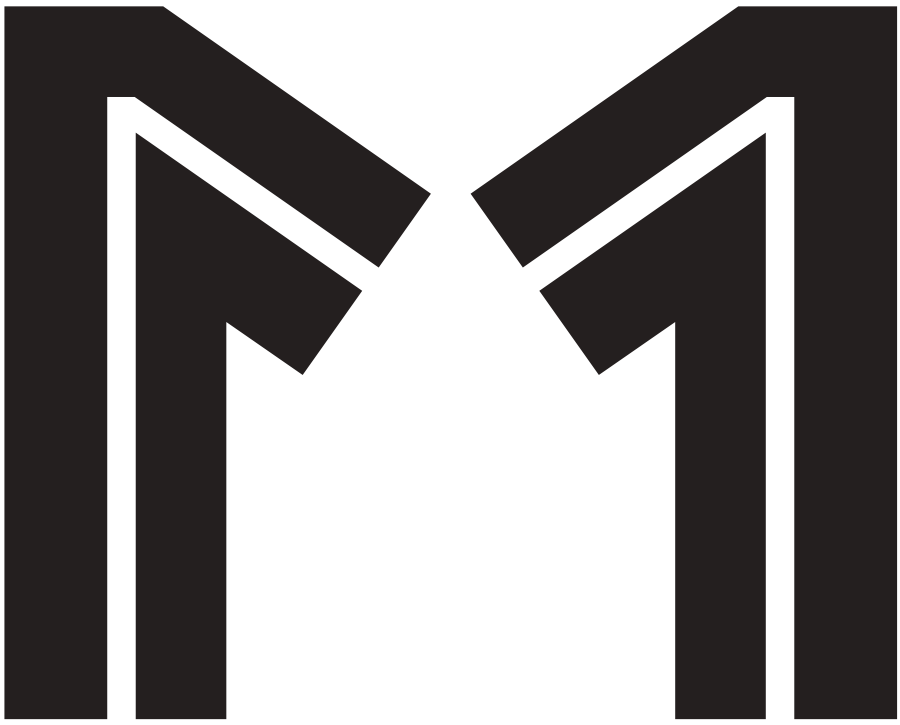
11.6–18.9.2016
ZURICH, SWITZERLAND



MANIFESTA

WHAT PEOPLE DO FOR MONEY

EDUCATION & AUDIENCE DEVELOPMENT

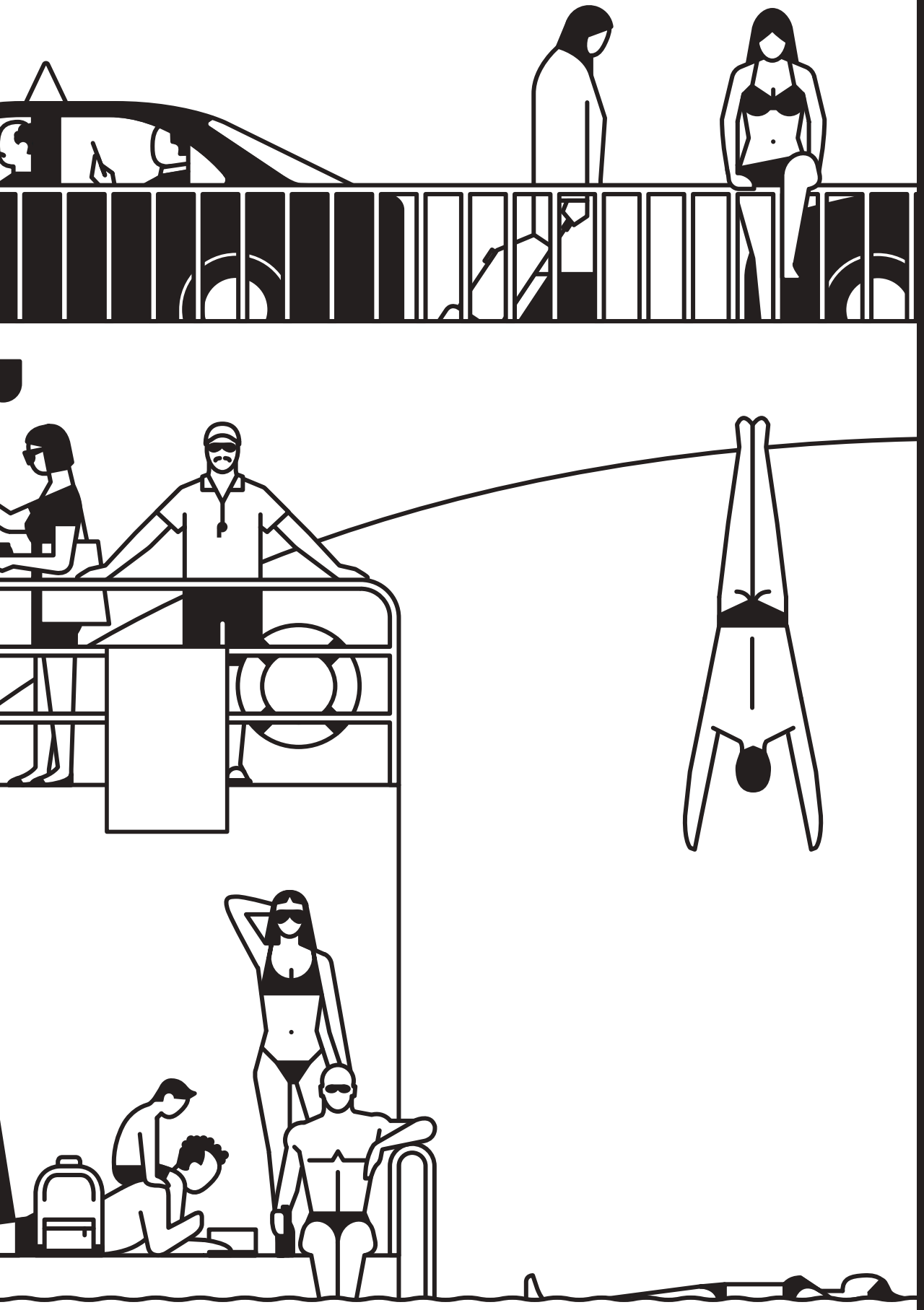
MANIFESTA 11
THE EUROPEAN BIENNIAL OF CONTEMPORARY ART



WHAT PEOPLE DO FOR MONEY

EDUCATION & AUDIENCE DEVELOPMENT

MANIFESTA 11
THE EUROPEAN BIENNIAL OF CONTEMPORARY ART
11.6.–18.9.2016 ZURICH, SWITZERLAND



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EDUCATION, MEDIATION AND AUDIENCE DEVELOPMENT

Education and mediation are fundamental values of each edition of Manifesta, aiming at implementing the programme deep in the tissues of the host city and building sustainable social connections. Manifesta 11 invented a model whereby the biennial is the mediating format, presenting itself as a joint venture across diverse stratifications of local communities, harnessing the experiences of professionals, hosts, artists, workers, visitors, community workers, students as well as participants of the Manifesta 11 Education and Audience Development programmes.

Manifesta 11 was curated by German artist Christian Jankowski, whose original approach was to use the biennial format itself as a mediating instrument to connect people from outside the artistic world. He intended to initiate dialogue between artists, citizens and visitors around issues surrounding the title theme *What People Do for Money*. Manifesta 11 wanted to approach the complex identity of the city of Zurich through active mediation and collaboration with its professional community and inhabitants, but also by reaching out to a diverse audience beyond the inner circle of contemporary art. Jankowski invited thirty international artists to collaborate with thirty Zurich citizens from different professional fields; the resulting artworks reflect the social engagement at the core of Manifesta 11.

The Education and Mediation programme of this edition of the biennial aimed, on the one hand, at creating and developing new audiences for contemporary art in the city of Zurich, and on the other, at broadening the discussion around the main topic by shifting the focus from professions to social, economical and ethical aspects of the labour market, especially from the local Swiss perspective. Another part of the mission was related to generating new and strengthening existing connections between art professionals and mediators from Switzerland (a well-known hub for cultural mediation) and other countries.

In just two years, it was very challenging to win the trust of Swiss audiences towards an international but locally lesser known contemporary art event. Peer-to-peer learning, as opposed to public debates, was chosen as the most fruitful approach for mediation in this context, in order to attract non-art audiences to the biennial as well as to dig into various aspects of the biennial theme. Questions around *What People Do for Money* were critically examined from various perspectives by students of the Summer School and individual art mediators in the guided tours. The debates addressed aspects of the semi-legal migrant job market and care sectors of metropolises, including discrimination, as well as working conditions in the art world.

Every third visitor to Manifesta 11 in Helmhaus and Löwenbraukunst (8,729 people) followed a guided tour with a mediator and became a part of this discussion. A banker, a social worker, a carpenter, a teacher and other Manifesta 11 Storytellers made the biennial artworks accessible to their communities by sharing their personal stories. The eligibility of this approach and other methodological questions of mediation, art education and curating were central topics of the (Dis)Assembly think tank on art education and of the International Visitors programme. Both of these projects will be continued in a new format in Zurich and in the next editions of Manifesta.

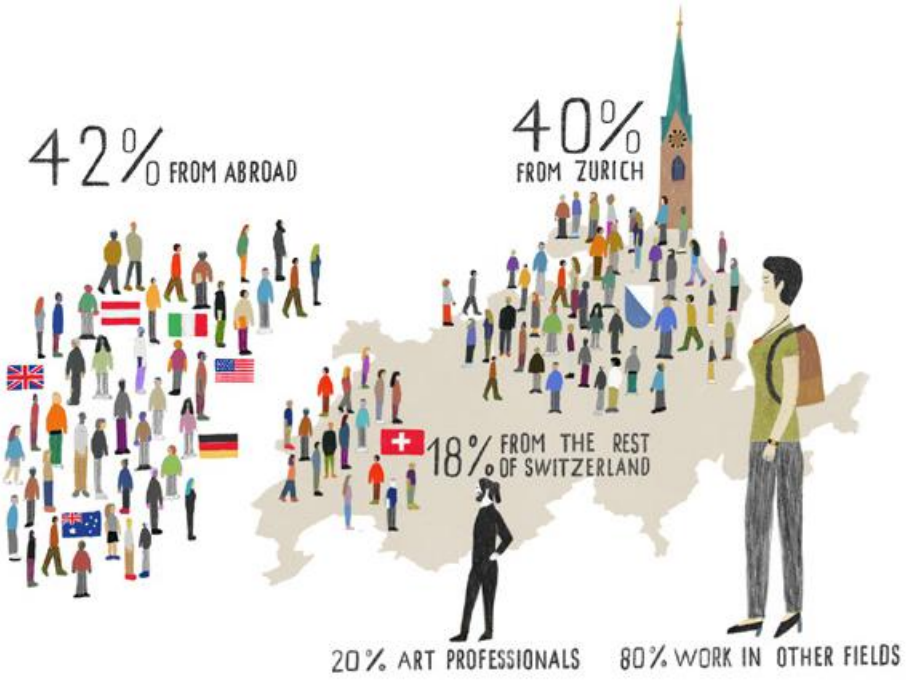
We would like to thank all the 18,362 people with whom we were learning together in Manifesta 11 in Zurich: children, students, teachers, families, local and international art professionals, as well as diverse professional and social communities of Zurich.

Did Manifesta 11 succeed at engaging them in a sustainable way? Will these people stay in ongoing dialogue with contemporary art, looking for new encounters and joint ventures? These questions should be put, in part, to Zurich's institutions and should be answered by a long-term evaluation of the social impact of Manifesta 11.

FACTS AND FIGURES

MANIFESTA 11 VISITORS[1]

- 18,362 people participated in the Manifesta 11 Education programme.
- Every third visitor to Manifesta 11 in Helmhaus and Löwenbraukunst (8,729 people) followed a guided tour with a mediator.[2]



[1]Manifesta 11 Public Survey (University of Zurich, Department of Sociology, Zurich, 2017).

[2]This reflects the general statistics for sustainable engagement with education in Manifesta editions. In Manifesta 9 and Manifesta 10, 37% and 36% of visitors respectively participated in the Education programmes.

15 ART MEDIATORS

30 ART DETECTIVES FROM SCHOOLS

10 STORYTELLERS

300 VOLUNTEERS FROM 38 COUNTRIES

60% LOCAL

40% OTHER COUNTRIES

18 362 PEOPLE PARTICIPATED IN EDUCATION PROGRAMME

8729 PEOPLE FOLLOWED GUIDED TOUR

(EVERY 3RD VISITER OF MANIFESTA 11 IN HELMHAUS AND LÖWENBRAUKUNST)

43% WERE STUDENTS

662 GUIDED TOURS

56% TOURS WERE OFFERED FOR FREE

73% PEOPLE WHO FOLLOWED A GUIDED TOUR HAD EVALUATED IT AS VERY GOOD OR GOOD

EDUCATION AND MEDIATION TEAM

Head of Education: Yana Klichuk
Audience Development Coordinator: David Smeulders
Education Coordinator: Heiko Schmid
Education Assistant: Corinna Holbein
Audience Development Assistant: Metin Ilktekin
Visitor Services Assistant: Loretta Frick
Interns: Bárbara Brazão, Jordis Fellmann, Thomas Rackowe-Cork, Lea Rudolph
Art mediators: Astrid Näff, Aurélie Pittori, Carmel Widmer, Eelke Van Koot , Karen Geyer, Lilian Straub, Magdalenda Vollmeer, Milva Stutz, Miriam Coretta Schulte, Phillip Spillmann, Rayelle Niemann, Rebekka Friedli, Renate Schaer, Sandra Keller, Valerie Thurner

The tailor-made Education and Mediation programmes were composed of projects, guided tours, workshops and events, which where conducted by a diverse group of fifteen Zurich-based art mediators, recruited and trained by the Education team and external professionals. The art mediators aimed to create a comfortable environment enabling every visitor and participant to experience and interact with different artistic visions and their contexts.

The art mediators have professional experience in fields including cinematography, teaching, gastronomy, anthropology, literature, health care, gender studies, history, journalism, psychology, philosophy, music, aviation, social work, carpentry, translation and scenography, as well as fine art and art history. By opening up to non-art professionals to train alongside the experienced art guides, we offered different viewpoints on the 'joint ventures' taking place between artists and non-artists throughout Manifesta 11. All Manifesta 11 mediators closely followed the development of artistic projects, regularly met the artists and hosts and the curatorial and production teams. One of our mediators – Dutch opera singer Eelke van Koot –also became a collaborator for the sound project of Manifesta 11 artist Mario Garcia Torres. Art mediators are ambassadors for Manifesta in a host city. Trained and inspired by their input in the biennial, they further the experimental education and mediation practices in local institutions or in their own projects.

The Mediation programme of Manifesta, along with collaborative educational projects with students and schoolchildren, aims at impacting future talent development by actively involving the younger generation in the processes of critical thinking and contemporary cultural production, as well as giving them professional opportunities and a unique experience.

ART DETECTIVES

Manifesta 11 Art Detectives – students from high schools in Zurich – took the role of journalistic mediators between artists, their hosts and the public. These teenagers were the first witnesses of the artist–host encounter, they interviewed them and introduced the public to the process of collaboration in the Art Docs, the films which were shown at the Pavillon of Reflections. The Manifesta 11 Public Survey demonstrated that the Art Docs were one of the most popular parts of the biennial for its visitors, and significantly helped them to access a real or perceived complexity of contemporary art projects by showing the diverse processes of researching and producing an artistic project in close collaboration with a professional host. This sneak preview reflected how non-art professionals perceive artistic processes. How do Zurich teenagers imagine their future professions? We drew on the challenging experience that the Art Detectives had when interviewing the Manifesta 11 artists and the hosts. In practical workshops, the Art Detectives set up a collective interview with their classmates to find out how they imagine their future profession.

_____ Contemporary art is so weird and cool – there are things I would have never imagined. I've always thought of art as pictures of landscapes and naked women instead of artists working with video. I think it's impressive how many things artists do that other people can't do.

ALESSIO MEIER
Art Detective
www.manifesta11.org/education-blog

(DIS)ASSEMBLY, THINK TANK ON ART EDUCATION

Zurich has many art institutions and players engaged in a high level of art education. Manifesta 11 was keen on interacting with this unique infrastructure by creating a think tank group to analyse the role and position of art and art education in contemporary society. Thirteen practitioners from the fields of art, art education and curating were invited to participate in monthly meetings to exchange knowledge and experience about art education practices and theories.

The last (Dis)Assembly session was open to the public and summarised all critical points, unresolved questions and methodological findings in the cross-section of art education, curating and institutional policy-making that were discussed throughout the year: the role of a mediator in the institution; the pressure of visiting numbers; the principles and ethics of pedagogical practices in curating; the dialogue between curators and educators in institutions.

The (Dis)Assembly project built a strong discussion group of Swiss art educators and professionals, some of whom will continue their collaboration after Manifesta 11 as Die Neue Peinlichkeit (The New Embarrassment) group.

(Dis)Assembly participants:
Camilla Franz, independent art educator; Cynthia Gavranic, Migros Museum; Ladina Gerber, Museum Haus Konstruktiv; Corinna Holbein, Manifesta 11; Annika Hossain, HKB, Bern; Chantal Kaufmann, Up State ZHdK; San Keller, Artist; Yana Klichuk, Manifesta; Sanja Lukanovic, Kunsthalle Basel; Alice Malinge, MAMCO Musée d'art; Katharina Morawek, Shedhalle; Daniel Morgenthaler, Helmhaus; Julia Moritz, Kunsthalle Zürich; Alena Nawrotzki, Migros Museum; Caroline Nicod, ProHelvetia; Camille Peiry, Fri Art, Centre d'art de Fribourg; Heiko Schmid, Manifesta 11; David Smeulders, Manifesta; Alexandra Catana Tucknott, MAMCO Musée d'art.

LIBERATION BAR

The Manifesta 11 Liberation Bar was created as a sub-project of the (Dis)Assembly group in response to the need to open up the discussion in a different context and in an informal atmosphere as well as making an attempt to 'liberate' art education from institutional pressures. These spontaneous gatherings took place in the format of a self-run Manifesta 11 bar every Wednesday between 7pm and sunset at different public fountains in Zurich. The bars' location, drinks, music and programme were organised by a rotating roster of hosts derived from the (Dis) Assembly crew and guests and disseminated by social media.

The profit from donations to the Liberation Bar were given to independent art education projects in Zurich selected through an open call: An invitation to write by Florian Leu and Heike Toussaint; Unausgesprochen by Stefan Sulzer; Meditation and Martini by Counter Space; Children unveil their city's secrets by Stephania Vouvousira, Aimilia Fakou and Klairi Tzoufla.

Liberation Bar team: Sofia Bempeza, Ladina Gerber, Daniel Hauser, Corinna Holbein, Annika Hossain, San Keller, Lucie Kolb, Yana Klichuk, Daniel Morgenthaler, Julia

Moritz, Alena Nawrotzki, Sophie Nys, Heiko Schmid, Judith Welter

_____ As a volunteer working in education, the Liberation Bar has a special significance to me. It allows a much greater proximity with the city and the public, working as a vehicle to bring informal talks about art closer to residents, inviting them to participate. I see these bars as a mega-mediation that doesn't rely on the concept of mediation, as it can be much broader in ideas and reflections, without the boundaries of space and themes.

BÁRBARA BRAZÃO
Manifesta 11, Education intern
manifesta11.org/education-blog



Auction House Sermon, 30 May 2016

STORYTELLERS

The Manifesta 11 Storytellers project engaged socially and culturally diverse individuals with different professional backgrounds from the city of Zurich. The project enabled these individuals to relate to, comment on and interpret the artistic projects of Manifesta 11. Most of the Storytellers stated that they had no previous interest in contemporary art. With this project Manifesta 11 wanted to show that contemporary art can be made accessible to everyone, even with no 'pre-existing' knowledge about contemporary art. The stories told were always shaped by the professional and personal life of the storyteller.

The personal perspectives of the Storytellers on the Manifesta 11 artworks were collected in an audio guide and presented during weekly hour-long dialogues about one particular Manifesta 11 artwork.

This project was a new opportunity for the institutions of Löwenbräukunst to experiment with non-art experts leading a conversation about contemporary art. The Storytellers, like the Art Detectives, were often mentioned by visitors as a successful means of accessing and engaging with contemporary art, even though this approach is still debated among art professionals. Hopefully local partner institutions of Manifesta 11 will incorporate these practices in their future education and mediation programmes.

> ——— I always thought that I did not like art. By becoming a Storyteller, I discovered I actually do like contemporary art.
>
> **SAMER**
> radio maker at Radio Sonono and entrepreneur, Manifesta 11 Storyteller

The Storytellers and their stories are documented at **manifesta11.org/storytellers**



Reto (social worker) with artwork by Asli Çavuşoğlu

Storyteller: Reto
Age: 33
Nationality: Swiss
Currently based in: Zurich
What do you do for money?: Social work
Favourite artwork in Manifesta 11: I have seen some nice artworks, but the one that was the most interesting to me was *Muthoscapes* by Asli Çavuşoğlu. It's related to topics I think are important, like migration and history. Asli's idea of buying old paintings and doing nothing more than 'clean' them in certain areas is great. She shows that it is important to take a closer look under the surface, also in a country like Switzerland.

Landscape paintings often symbolise the harmonious world. The artist Asli Çavuşoğlu looks closer and realises that this ideal world doesn't really exist –not in Switzerland either. As a social worker I work with people who are not at the centre of society. There you also need to have a closer look. I think art should have a political aspect and that is what Asli is doing.

www.soundcloud.com/manifesta11/m11-story-teller-reto-mauchle-social-workerwav



Saeed (architecture student), Samer (entrepreneur), Hord (economist) and Derar (basketball player) with artwork by Matyáš Chochola

Name: Samer
Age: 29
Nationality: Syrian
Currently based in: Amsterdam
What do you do for money?: Entrepreneur
Favourite artwork in Manifesta 11: Matyáš Chochola, *Ultra Violet Ritual*
What was the most interesting part of the Storyteller experience?: I always thought I didn't like art. By being a Storyteller I discovered I actually like contemporary art. I have also learnt that there can be different 'layers' and 'meanings' in contemporary art, but also in a personal story that you are telling. The more you tell a story, the more you discover new things about yourself, the artwork and our society.

During the Storytelling project we opened up the programme to four Syrian professionals who are currently living in Europe. They visited Manifesta 11 in Zurich and related to the artwork of Matyáš Chochola.

www.soundcloud.com/manifesta11/samer



Yasemin (seamstress) with artwork by Guillaume Bijl

Name: Yasemin
Age: 29
Nationality: Swiss-Turkish
Currently based in: Zurich
What do you do for money?: Seamstress
Favourite artwork in Manifesta 11: Guillaume Bijl, *Dog Salon Bobby*
What was the most interesting part of the Storyteller experience?: Becoming more communicative about both my work and personal experiences. By talking more about my experiences I saw how this opens up a conversation with people. Through these conversations I could connect much more easily with people I'd never met before.

I had a pretty hard time understanding what the artist wanted to say. When I came home in the evening, I started to reflect again about everything that was said. Suddenly I understood it – for me the artwork is a reality within an artificial reality.

www.soundcloud.com/manifesta11/yasemin-eng



Manifesta 11 Storyteller Yasemin with Guillaume Bijl's
Composition Trouvée at Lövenbräukunst

CAPACITY BUILDING AND TALENT DEVELOPMENT

In each host city Manifesta actively looks for opportunities for talent development in the model of collaborations with students, who always bring new energy and creative ideas. A large part of Manifesta 11 was developed and realised in collaboration together with students. The architectural centrepiece of the biennial, Pavillon of Reflections on Lake Zurich, was designed and constructed by the class of Studio Tom Emerson, ETH Zürich. The Art Docs, a film series screened at the Pavillon of Reflections, were directed and produced in cooperation with students and graduates of the Cast/Audiovisual Media Department at Zürcher Hochschule der Künste.

The Institute for Contemporary Art Research and the master's programme in Art Education, Curating & Museum Education at Zürcher Hochschule der Künste became strategic partners of the Manifesta 11 Education programme. As in all previous editions, local universities have played a major role in researching the context and content of Manifesta and have therefore played an important role in the outcome, the biennial programme.

SUMMER SCHOOL

A collaboration with Institute for Contemporary Art Research, Zürcher Hochschule der Künste 24 July – 5 August 2016.

The Manifesta 11 Summer School had the participation of thirty-five students from eleven cities (Hong Kong, Hangzhou, Mexico City, Johannesburg, Alexandria, Delhi, Amsterdam, Krakow, Zurich and the host cities of Manifesta 10 and Manifesta 12, St Petersburg and Palermo).

It continued a successful collaboration between Manifesta and Zurich University of the Arts, which started in 2014 in Manifesta 10, St Petersburg, Russia. The Summer School in Zurich was focused on the notion of the public sphere that describes a site of social relations and negotiations. It is a space where public opinions can be formed and created through public debates and through encountering a variety of interests and concerns.

The two-week programme included forum sessions with sociologists, politologists, artists, curators, journalists and urban experts; seminars led by the Manifesta 11 artist Georgia Sagri, CAMP group (Mumbai) and Jasmina Metwaly with Philip Rizk (Cairo); public lectures; and the international *Draft* conference (draftprojects.info).

The Summer School brought together students from all over the world, including three Manifesta host cities, to examine the social, hierarchical and urban construction of contemporary cities and their forming principles, as well as to discuss how these issues are elaborated in artistic practice.

SUMMER SCHOOL MODULES:

The City as Society
led by artists Philip Rizk and Jasmina Metwaly, Cairo

The City as Infrastructure
led by artist collective CAMP (Shaina Anand and Ashok Sukumaran), Mumbai

The City as Discontinued Model
led by Manifesta 11 artist Georgia Sagri, Athens

SUMMER SCHOOL FORUMS:

- Public Sphere
- The city
- Privatization
- State authoritarianism
- Post-politics/trans-nationalization
- Empowerment
- Work-Migration

Topic 7 / Thursday 4 August

Work-Migration

Form/content:
Work reflecting and depicting the city

Keywords:
Members/inhabitants of the city
Taking/being part of the city
Informal structure
Labour

Guests:
Rohit Jain and Georgia Sagri

Work-Migration
Cities today are not only inhabited by their official citizens. There is a semi-legal industry providing, for example, the care sector of rich cities with migrants willing to work without official contracts or appropriate salaries. One has to state that there are many people supporting and building the social and institutional infrastructures of rich cities and metropolises, who – with the agreement of the relevant citizens – are deprived of basic rights.

Questions:
- What exactly is Manifesta 11 about – art, people, money, jobs, work?
- What exactly is the public sphere about – official/legal inhabitants of a city?
- Are basic working rights only for rich and privileged people or for official citizens of privileged countries?
- Switzerland is in a sense a perfect example of a modern European state, in which money and information know no borders, but people do – are there professional fields which are unprotected by Swiss border politics?
- What about the highly mobile players from the art scene – are they sometimes forced to accept immoral working conditions?

PERFORMATIVE FAREWELL DINNER IN THE KITCHEN AT ZÜRCHER HOCHSCHULE DER KÜNSTE



STUDENTS' PROJECTS

A collaboration with the Master of Arts in Art Education, Curating & Museum Education, Zürcher Hochschule der Künste.

The students from the Master of Arts in Art Education, Curating & Museum Education at Zürcher Hochschule der Künste developed two special projects for the Manifesta 11 Education programme. The collaboration with the master's programme started in November 2015 with seminars and mentoring sessions with the students.



Two group projects were realised throughout the duration of the biennial: Spielraum Zürich and Mittagspause. Spielraum Zürich was a participatory city walk inspired by the satellite exhibition locations of Manifesta 11. Tours focused on the relation between body and urban space and opening new viewpoints. Tours were led by students Antonella Barone and Tanja Breu. Mittagspause was a pop-up lunch with the idea of bringing together people from different professions who do not usually meet even though they work in one area. By offering a long table in a public space, students invited everyone to share their lunch break. The lunch became a platform for people to engage in conversations with their working neighbours: construction workers, artists, lawyers, interpreters, businesswomen, office managers, students and many others.



_____The people that participated were really happy to engage in conversations with people from other fields of work; it was even suggested to have this lunch table as a permanent installation at this exact spot.

RHEA HÄCHLER
MARA VON ZITZEWITZ
JUDITH WINTERHAGER
master's students at Zürcher Hochschule der Künste, Curatorial Studies
www.manifesta11.org/education-blog

MANIFESTA 11 NIGHT

Date: 26 August 2016
Place: Löwenbräukunst

Manifesta 11 Night was a one-night-only special event at Löwenbräukunst, which brought together Manifesta 11 artists and collaborators, local musicians and DJs, food projects, education activities and live performances to celebrate the biennial together with 3,500 visitors.

MANIFESTA 11 NIGHT PROGRAMME

DJ sets and performances:
THE/DAS (ft. Mr Grabby and the All Grab Superstars), Kalabrese, Nadeeya & Skor (the diggnsacks), Ms Hyde, Alex Dallas, David Suivez, Heinz Glanzmann

Left: Mittagspause at Josefwiese park
Right: *Haircuts* performance by Anastasios Logothetis at Manifesta 11 Night



Performances from Manifesta 11 artists and curators:
Carles Congost (The Congosound), John Arnold (DJ debut), Steven Claydon (DJ set/visual performance), Francesca Gavin (DJ set), Christian Jankowski (DJ set), Fermín Jiménez Landa (DJ set)

Performances from Cabaret der Künstler – Zunfthaus Voltaire:
Young Boy Dancing Group, Anastasios Logothetis (Athens/Stockholm), HnC agency (Zurich)

Special tours:
Manifesta 11 art mediators



Manifesta 11 Night, Löwenbräukunst

MANIFESTA 11 REFLECTIONS

Date: 23 August 2016
Place: Pavillon of Reflections
After seventy-five days of Manifesta 11, it was time for a review of experiences so far from different perspectives: those of the organisers, representatives of the City of Zurich, participating institutions, parallel events, the artists, their hosts and the mediators. And what did the audience have to say?

The Reflections event offered an opportunity to exchange ideas about Manifesta 11 in Zurich for which the Pavillon of Reflections provided the ideal platform. The discussion opened with ten statements of up to three minutes.

PARTICIPANTS

Welcome: Hedwig Fijen, Director Manifesta
Moderator: Hannes Hug
Marianne Wagner
Art historian, curatorial team,
Skulptur Projekte Münster 2017
Andreas Marti
Head of Off Spaces Service Building
Nicole Bachmann
Artist, The Historical Exhibition, Manifesta 11
Peter Haerle
Director of Culture, City of Zurich
Dr. phil. Dania Schiftan
psychotherapist and sex therapist;
host of Andrea Eva Györi,
Manifesta 11 artist
Adrian Notz
Director Cabaret Voltaire
Valerie Thurner
journalist; Manifesta 11 art mediator
Patrick Hari and C.E. Meier
(Wrongbrothers Inc.), ISS HOPE /
Galley & Host Lab, Parallel Event, Manifesta 11
Cathérine Hug
art historian and curator, Kunsthaus Zürich
Peter Paul Kainrath
Deputy Director Manifesta

AUDIENCE DEVELOPMENT PROJECTS

AUCTION HOUSE SERMON AND MUSEUM RUN

As an artist, Christian Jankowski often collaborates with non-art professionals in his work. Audience Development Projects were designed to experiment and engage with harder-to-reach audiences for contemporary art.

AUCTION HOUSE SERMON

Date: 30 May 2016
Place: Kunsthaus Zürich
A week before the opening of Manifesta 11, Christie's auction house in Zurich hosted a sermon, which brought together more than 200 people: art collectors and religious communities. The sermon was led by Niklaus Peter, pastor of the Fraumünster Church, one of the most important churches in Zurich. During the sermon he preached about the values of art and the values of practicing a profession, and gave a blessing for a successful Manifesta 11.

MUSEUM RUN

Date: 16 July 2016
The Manifesta 11 Museum Run was led by famous Swiss athlete Dave Dollé and brought together a hundred professional and amateur runners and art lovers in a 3.4km fun run in and out of the Manifesta 11 main venues. The run started with warm-up in the exhibition spaces at Löwenbräukunst. Afterwards participants jogged with stops at Cabaret Voltaire and Helmhaus, finishing at the Pavillon of Reflections for a cool-down stretch instructed by Dollé.



Museum Run Helmhaus

MEDIATION CARDS

Mediation cards were developed as a tool for individual visitors, who do not take part in tours for various reasons, to engage with the biennial and its themes. Each of the ten cards highlights a different aspect of art mediation such as participation, observation, awareness of physical presence, questioning and opinion-forming. Altogether 14,000 sets of cards in German, English and French were given free of charge to Manifesta 11 visitors.

MEDIATION CARD #1

CHECK-LIST OF A CONSCIOUS VIEWER

- ◯ I'm not in a rush.
- ◯ I'm not thinking about my plans after visiting the museum.
- ◯ I'm not thinking about what happened today, problems at work, home, etc.
- ◯ Yes, I can spend at least five minutes in front of one artwork.
- ◯ I walk around the artwork, if it's spatial.
- ◯ I describe what I see (shape, colours, materials, objects, composition).
- ◯ I look for any symbolic or iconographic implications, any visual references to history, media, film, literature, etc.
- ◯ I look at other artworks in the space and try to find connections between them.
- ◯ I read the label next to the artwork and see if the title, the date of making or materials help me better understand it.
- ◯ On the way back I usually check at least one of the artworks that I have seen online. I search for the artist's other works, a biography, statements or anything else that might be interesting.

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WWW.MANIFESTA11.ORG

MEDIATION CARD #2

TRUST ME, I'M AN ART MEDIATOR

You can become a spontaneous art guide, whether you are visiting by yourself or with friends, colleagues or family. You don't need extensive knowledge about a particular artwork. Try out these starting points for your discussion …

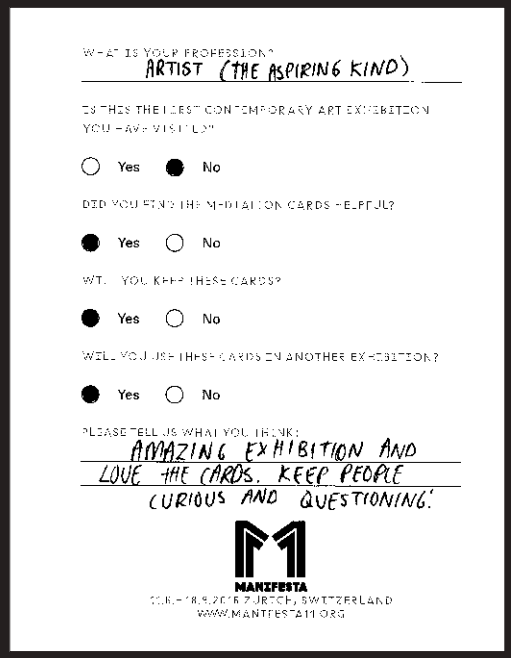
START FROM THE ARTWORK
- Look at the artwork for at least a minute. Ask your audience to describe all the different elements they see.
- Can you guess how the artwork was made?
- Can you spot any visual references to moments in history, religion, other cultures, TV programmes, music, movies or books?
- What do you think this artwork is about?

START FROM YOURSELF
- Look at the artwork for at least a minute. Does this artwork or any of its elements remind you of something that you've seen before?
- Does the artwork inspire any feelings, associations or personal memories?
- Does anything about the artwork sound or feel strange to you? Why?

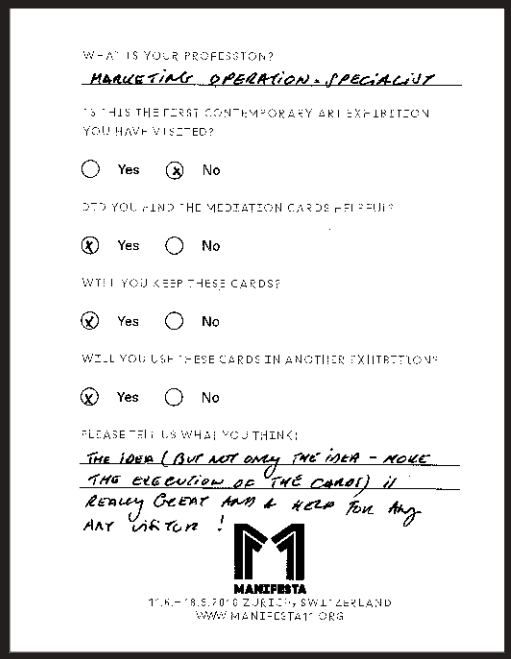
START FROM THE CONTEXT
- Look at the artwork for at least a minute then move around the exhibition space and look for another two or three minutes at other artworks.
- Can you spot any connections between this work and other artworks in this space?
- Does the artwork bring to mind any historical or recent events or issues discussed in the news?
- Why do you think it's important to show this artwork today? Can you see a relation between the artwork and our society?
- Can you imagine any non-art places where this work could be shown?



MANIFESTA
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WHAT IS YOUR PROFESSION?
ARTIST (THE ASPIRING KIND)
IS THIS THE FIRST CONTEMPORARY ART EXHIBITION YOU HAVE VISITED?
◯ Yes ● No
DID YOU FIND THE MEDIATION CARDS HELPFUL?
● Yes ◯ No
WILL YOU KEEP THESE CARDS?
● Yes ◯ No
WILL YOU USE THESE CARDS IN ANOTHER EXHIBITION?
● Yes ◯ No
PLEASE TELL US WHAT YOU THINK:
AMAZING EXHIBITION AND LOVE THE CARDS. KEEP PEOPLE CURIOUS AND QUESTIONING!
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WHAT IS YOUR PROFESSION?
IS THIS THE FIRST CONTEMPORARY ART EXHIBITION YOU HAVE VISITED?
◯ Yes ◯ No
DID YOU FIND THE MEDIATION CARDS HELPFUL?
◯ Yes ◯ No Fantastic !!!
WILL YOU KEEP THESE CARDS?
◯ Yes ◯ No
WILL YOU USE THESE CARDS IN ANOTHER EXHIBITION?
◯ Yes ◯ No
PLEASE TELL US WHAT YOU THINK:
This is the coolest cards and concept that I will always remember
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WHAT IS YOUR PROFESSION?
MARKETING OPERATION - SPECIALIST
IS THIS THE FIRST CONTEMPORARY ART EXHIBITION YOU HAVE VISITED?
◯ Yes ⊗ No
DID YOU FIND THE MEDIATION CARDS HELPFUL?
⊗ Yes ◯ No
WILL YOU KEEP THESE CARDS?
⊗ Yes ◯ No
WILL YOU USE THESE CARDS IN ANOTHER EXHIBITION?
⊗ Yes ◯ No
PLEASE TELL US WHAT YOU THINK:
THE IDEA (BUT NOT ONLY THE IDEA - MORE THE EXECUTION OF THE CARDS) IS REALLY GREAT AND A HELP FOR MY DAY TO DAY LIFE TOO !
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WAS IST DEIN BERUF?
IST DIES DIE ERSTE ZEITGENÖSSISCHE KUNSTAUSSTELLUNG, DIE DU BESUCHST?
◯ Ja ⊗ Nein
HAST DU DIE MEDIATION CARDS HILFREICH GEFUNDEN?
⊗ Ja ◯ Nein
WIRST DU DIESE KARTEN AUFBEWAHREN?
⊗ Ja ◯ Nein
WIRST DU DIESE KARTEN IN EINER ANDEREN AUSSTELLUNG VERWENDEN?
⊗ Ja ◯ Nein
BITTE LASS UNS WISSEN, WAS DU DENKST:
Gute Anregung. Einfach die Mitbringsel voll.
MANIFESTA
11.6.–18.9.2016 ZURICH, SCHWEIZ
WWW.MANIFESTA11.ORG

EDUCATION BLOG

The Education Blog documented Manifesta 11 in the form of essays, reviews, interviews, cartoons and films from different positions and experiences, thus illuminating the biennial from various angles. The blog was written by our art mediators as well as guest contributors.

manifesta11.org/education-blog

Education Blog editor:
Aurélie Pittori, Manifesta 11 art mediator
Artwork of the week, comics:
Sandra Keller, Manifesta 11 art mediator



Comics by Sandra Keller for the Education Blog





"ARTWORKS HAVE FEELINGS TOO" —


WHAT DO YOU SEE?
A... VAGINA?
YES! WHAT ARE THESE WOMEN DOING?
SILENCE...
MASTUR-BATION OF COURSE
IT'S OBVIOUS, WHY IS SHE ASKING THAT?!
LET'S TALK ABOUT.. SEX


JOHN SELECTED A MENU FROM 19. CENTURY. THE KING OF THAI-LAND ORDERED TURTLE MEAT.
BUT DON'T WORRY, HERE YOU CAN EAT A SAUSAGE, INSPIRED OF GRACE KELLY'S VISIT.
I DON'T TRUST THIS SAU-SAGE, I'M SURE IT'S MADE OUT OF TUUUURTLES!!

CONCLUSION: BUILDING COMMUNITIES

One of the most challenging tasks of Manifesta 11 was to identify and reach out to diverse communities in Zurich, the largest city in Switzerland. Zurich is an international and multicultural city with dynamic, economic success and has an extremely developed cultural life supporting individual and societal values. In this particular context one of the major learning experiences in Zurich was the challenge of identifying existing social communities. Cultural offers for socially disadvantaged groups already meet the demand. In the Manifesta 11 education projects, which targeted specific communities, the majority of participants still took part as individuals. Many admitted that they had never been in touch with or collaborated with their peers before.

Many of the Manifesta 11 education projects, including Storytellers, (Dis)Assembly, Mittagspause and Liberation Bar, eventually shifted their focus from involving potential communities to strengthening existing social connections.

Many of Zurich's cultural institutions have a statistical profile of their audiences, but lack understanding of individual visitor behavioural patterns and miss personal information about motivations or obstacles that impede various audiences from participating in their programmes. It has been noticed that despite the efforts of some cultural institutions there is still an underestimation of the importance of audience development and education; consequently this has deterred improvements in dedicated resources, both human and financial.

Contemporary culture, as demonstrated by Manifesta's experience over the last twenty years, has the capacity to build communities who share interests and ambitions, backgrounds, neighbourhoods, related professional fields, comparable experience, or who have coped with similar difficulties. And we hope that the ability of cultural institutions to do this will be prioritised in Zurich.



Manifesta 11 Storyteller Johannes with Maurizio Cattelan's new work



COLOPHON

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MANIFESTA 11
ZURICH

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.

manifesta.org

Stadt Zürich manifesta