MANIFESTA 10
The European Biennial of Contemporary Art
28 June — 31 October, 2014
St. Petersburg, Russia
The State Hermitage Museum

Final Report
Summary
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Introduction by Manifesta Director Hedwig Fijen

Manifesta 10 was faced with a lot of challenges that continuously tested the question of how to be relevant in a complex political structure and how to engage with the complexities it wants to influence in contemporary Russia?

Manifesta, the European Biennial of Contemporary Art, is a nomadic, contemporary art exhibition, taking place every two years in a different European country. After Rotterdam (1996), Luxembourg (1998), Ljubljana (2000), Frankfurt (2002), Donostia-San Sebastián (2004), Nicosia (2006 – cancelled), Trentino-Alto Adige (2008), Murcia (2010) and Genk (2012), MANIFESTA 10, took place in 2014 in St. Petersburg, Russian Federation. Manifesta is the only itinerant biennial event in the world. It has been developed in order to reflect critically on the notion of “Europe” in the constantly changing framework of Europe’s political, social and cultural identity, and was initiated in response to the new social, cultural and political reality that emerged in the aftermath of the Cold War. Every two years Manifesta selects a new host city or region from a series of candidates from different European countries who make a bid to become the future host of Manifesta. In the case of MANIFESTA 10 St. Petersburg, it was our initiative to host the 10th edition of Manifesta in this specific part of Eastern Europe due to geographic and geopolitical reasons.

Every edition is organized by a specifically allocated permanent Manifesta team of local and international producers and cultural specialists who come together as one efficient, operative team, joined every two years by a newly selected team of international curators. The curator is artistically responsible for the thematic approach of the project and for the selection of the artists. Manifesta is responsible for developing a community-based project: this means that its success depends on the way the international and the local players are collaborating and involving the local communities into their discourse. It also means that Manifesta aims to establish a close dialogue on all levels between the local cultural and artistic context and the broader, international contemporary art world. Manifesta has a pan-European vocation and in each edition has successfully involved artists, curators, young professionals and trainees from as many as 40 different countries. Manifesta also values the importance of creating links with Europe's neighbors in Asia, the eastern Mediterranean, and Northern Africa. At the same time, it continues to focus on minority groups and cultures within Europe itself.
The European cities or regions hosting successive editions of Manifesta are selected by the Manifesta Board and its Director, according to a sequence of flexible criteria, including social, political and geographical factors, financial considerations, infrastructure and institutional stability, expert personnel and, of course, the general artistic and intellectual context. New hosts are appointed after up to three years of careful study, following a solid process of consultation, site visits, and research, carried out by members of the Board and Manifesta staff, all of whom are senior art professionals from different countries and cultural backgrounds. Any European city, region, island or multiple-city candidate can apply to host an edition of Manifesta. Each Manifesta edition is mutually organized by the Manifesta Foundation and diverse local bodies, creating a new model of synergy for each consecutive biennial.

In 2014, Manifesta celebrated 20 years as one of the world’s leading biennials of contemporary art: an achievement that marks 10 Biennials, 20 years, and the engagement of over a million people with Manifesta’s events and programs. MANIFESTA 10 opened on 28 June and ran to 31 October 2014. The State Hermitage Museum in St. Petersburg was selected as the official partner and host of MANIFESTA 10 by the Board of the Manifesta Foundation because of its critical intellectual and historical relationship with East and West Europe: a uniting principal that is found at the core of Manifesta as an institution. Preparations for MANIFESTA 10 were launched with the premise that the occasion afforded a unique opportunity to engage with the historical perspective of St. Petersburg’s view to the West and its extensive relationship with Europe at large.

MANIFESTA 10 formed a significant part of the State Hermitage Museum’s 250th anniversary celebrations, launching the Museum’s General Staff Building, the new home for modern and contemporary art within the State Hermitage Museum complex. In addition to the Hermitage’s General Staff Building, MANIFESTA 10 integrated itself within the halls of the Winter Palace, which houses a diverse range of art and artefacts spanning the world and its history. The locations provided the backdrop for Curator Kasper König’s approach: a homage to one of the most prestigious museum collections of the world, in which historical works mix with major pieces from the canon of contemporary art and new commissions. MANIFESTA 10 represented the first major showing of contemporary art to the Hermitage’s audiences in St. Petersburg and has been widely reported in the Russian media as the most important cultural event of the year and one of the top ten events of 2014 in Russia.
MANIFESTA 10 Goals and Priorities

Each edition of the Manifesta Biennial sets aims and objectives to be met by the organization and its hosting partners. For MANIFESTA 10, the State Hermitage Museum and the Foundation Manifesta 10 St. Petersburg identified a set of core objectives to guide the cooperation, namely: to further strengthen and invest in the personal and sociocultural infrastructure of the region; to facilitate the exchange of ideas, knowledge, and innovation; to empower the population of the host city/region to make the most of their creative potential and to create a sustainable link between the State Hermitage Museum and the St. Petersburg contemporary art scene.

The ambition of Foundation MANIFESTA 10 St. Petersburg was to develop a new model for the Biennial by exploring the social and historical relevance of the collection of the State Hermitage Museum. Alongside this framework, MANIFESTA 10 would realize an innovative program addressing current debate in the international realm of contemporary art and culture. Manifesta would additionally ensure that the necessary resources were in place to enable professionals and the general audience to be able to participate in the debate and engage with current issues by creating opportunities for experiencing the very best in contemporary art.

MANIFESTA 10 development was guided by the following desired outcomes:

- To stage a Biennial exhibition for 4 months (135 days) in the State Hermitage Museum in St. Petersburg within the timeframe, budget and concept.
- To celebrate Manifesta's 20 years of existence and the 250th anniversary of the State Hermitage Museum.
- To realize its mission through stimulating and strengthening the development of a more sustainable contemporary art infrastructure at the museum and building its relations to new audiences to create a legacy.
- To mobilize the dynamic young communities of the host city, investing in human capital, providing opportunities and furthering the understanding of contemporary art practices through the Biennial and its Public Programs.
To further develop the notion of the State Hermitage Museum as an important museum and venue on the international "contemporary art map," ensuring the region’s profile as creative center deeply rooted in historical and contemporary culture.

To develop a platform for critical investigation and multi-layered discussion of the Museum’s collection and its history in relation to the definition of its present museum identity and to create sustainable knowledge.

In appointing Kasper König as Curator, MANIFESTA 10 engaged a high profile European curator who would work with the narrative of contemporary art in the context of the prestigious Hermitage Museum. It would develop public programs curated by Joanna Warsza and a film program curated by Rainald Schumacher and Nathalie Hoyos in order to relate contemporary art to new and younger audiences and offer a context for a culture of critical viewpoints, as well as activating public venues in the city. MANIFESTA 10, through its education and audience development programs, aimed to generate an innovative and experimental learning program for long-term impact on notions of contemporary art, seeking to engage every single visitor by creating a discursive, open and experimental atmosphere.

In addition, the Foundation Manifesta 10 St. Petersburg and the State Hermitage Museum would work together to position the General Staff Building as a prominent new venue for contemporary art in the city, launching the building with this 10th edition of the biennial. MANIFESTA 10 would develop a Parallel Events program to run alongside the program together with the Hermitage Museum XXI Century Foundation, highlighting the cultural scene in St. Petersburg and Russia and contribute to tourism and economic development of the region through marketing and promotion of MANIFESTA 10.
MANIFESTA 10 Achievements

- More than 53 artists from around the world have taken part
- 35 specially newly commissioned works of contemporary art
- 88,885 people visited the General Staff Building
- 1,265,380 people visited the Winter Palace, where 15 MANIFESTA 10 artists were shown
- Public Program - over 17 sites within the city and over 70 events within a duration of 135 days - had 42,611 visitors.
- “Remote Petersburg”, which 2400 people visited.
- Communal apartment - there were 10 exhibitions ‘Domestic art as domestic resistance.’
- M10 and Goethe Institute’s ”Favorite movies of contemporary artists”, there were 8 films, which had 1,500 visitors.
- Over 53,000 people visited the MANIFESTA 10 Parallel Events (approx. 39,000 visited the First Cadets’ Corpus).
- 1,544 Professionals followed a guided tour (Russian – 612 professionals, International – 932 professionals)
- The education program of workshops, tours and dialogues had 35,801 participants including over 6,400 school children.
- In 12 schools across the city, “Art Laboratory” workshops conducted by local artists for 254 schoolchildren.
- 10 Community workshops were conducted which focused on interaction with local groups of citizens, people with disabilities, children from orphanages, religious communities and veterans (which included 162 participants.).
- 137 art professionals and students from Baltic and Nordic countries came to visit Manifesta via the M10 On Board program.
- The MANIFESTA 10 Dacha ran over 15 workshops with almost 6,000 visitors every weekend in various cultural festivals around the city.
- Published The Manifesta Journal Reader, the first book on curatorial studies in the Russian Language.
- Public Program of M10 was nominated for Kuryokhin Price in the category of the best curatorial project in Russia in 2014.
- The Manifesta Journal Reader was nominated for the Kuryokhin Award in Grand-Prix “Pop-Mechanica” and “Best Text On Contemporary Art” nominations.
- M10 Public Program: Ragnar Kjartanssons "Sorrow conquers Happiness” won the Grand Prix of Kuryokhin Price in Russia in 2014.
- 9 M10 staff members participated in the Cultural Leadership Program. This program, initiated by Manifesta Foundation, is a network of 9 emerging professionals taking placements within leading Dutch institutions.
MANIFESTA 10 Return on Investment*

*Calculations are based on the M10 Public Survey that was finalized in October 2014 by the Higher School of Economics St. Petersburg.

MANIFESTA 10 had an audience attendance exceeding expectations with approximately 1.4 million visitors (1,453,776 exactly) including all MANIFESTA 10 venues. Half of the visitors came from St. Petersburg (56,5%), with a quarter coming from other regions in Russia and another quarter from other countries - mostly Europe. MANIFESTA 10 had 88,885 unique visitors in the General Staff Building of the State Hermitage Museum. Estimating that 38,000 people travelled thousands of miles to see MANIFESTA 10 in St. Petersburg and stayed on average for a period of 2 days, spending an estimate of 180 Euro generates 6,840,000 Euro. During the MANIFESTA 10 opening days, including around 2500 professionals, staying an average of 2.5 days (between 2 and 3 days) and spending an estimate of 180 Euro during their stay, the touristic impact generated by the opening was approximately 450,000 Euro.

With 27 out of 51 employees working for Manifesta coming from Russia, accounting for 53 % of the whole team, and the amounts spend on salaries was approximately 716,858 Euro.

MANIFESTA 10 opened the General Staff Building and changed the space by investing in architectural implementation through local entrepreneurs and contractors. 138,000 Euro were invested in installation costs and interior design and production. The restoration and consequent exhibition of MANIFESTA 10 in the General Staff Building was especially a success among the locals of St. Petersburg, who were the main visitors of this part of the show.

The direct economic return on investment to the City of St. Petersburg has been estimated on 8 million Euro in total (8,144,858 Euro) which is almost three times the M10 budget invested by the City of St. Petersburg (3 million Euro).

Return on Investment:
7.2 million Euro total touristic impact
8 million Euro direct return on investment
MANIFESTA 10 Social Impact

Accessibility
• Engaged over 10,000 school children and university students with the Biennial.
• Successfully demonstrated how socially engaged projects can work with contemporary art exhibitions.
• 89% of the education program participants were local residents of St. Petersburg.

Networking
• Built new cultural links between the Nordic, Baltic and Russian art professionals and students.
• 43.5% of the Biennial visitors were international, national or regional visitors traveling from all over the world to visit MANIFESTA 10 and Parallel Events Program.

Inclusion
• 35,801 people participated in the education program.
• 70% of Biennial visitors were under the age of 35 years old.

Branding
• Creating an awareness of the General Staff Building as the home of modern and contemporary art: 70% of the Biennial visitors had never visited the General Staff Building before.

Sustainability
• Published the Manifesta Journal Reader with curatorial texts published for the first time in Russian.
• Introduced ‘mediation’ as a new methodology to the State Hermitage Museum.

Exposure
• Engaged over 6000 participants through outdoor marketing/education activity.

Capacity Building
• 4 M10 staff members continued working for Manifesta 11.
• 9 M10 staff members participated in the Cultural Leadership Program. This program, initiated by Manifesta Foundation, is a network of 9 emerging professionals taking placements within leading Dutch institutions.
• 9 International colleagues worked in MANIFESTA 10 St. Petersburg.
MANIFESTA 10 Concept, by Kasper König

This concept text from Kasper König formed the basis of the MANIFESTA 10 exhibition:

Manifesta 10 will be in the State Hermitage Museum on the Neva River in central St. Petersburg, Russia. The Manifesta Biennial was inspired by the changing European constellation of 1989-91, and was initiated in order to take advantage and expand upon the increased artistic exchange made possible by these events. Now Manifesta will look back and take stock. St. Petersburg is suited for this reflection because of its former status as cultural capital of Russia and "gateway" to the West. The uniqueness of the Hermitage - a palace complex with extraordinary collections and inspired visitors - lends itself in a most unusual way to looking at varied moments in art history (local and global, recent and archaic). Manifesta 10 will explore gaps, propose ways to take advantage of them and encourage personal aesthetic experience among the social buzz of the visitors.

In order to bring together the newly renovated and restored General Staff Building, which will house two-thirds of Manifesta 10 and the Winter Palace, which will hold one-third, we have agreed to interchange parts of the historical collections and Manifesta 10 works between the two buildings. It is important to work in surprising ways with the contrast between the opulent palace halls and the whole series of modern spaces. These spaces are separated by the paved expanse of Palace Square, rendering it necessary to create a visual connection between them through artwork. It is of primary importance to activate the overall complex and bring the various parts into a more explicit relationship with each other through the visitor. It is a central idea that, from time to time, contemporary art should be experienced in dialogue with art from other periods and cultures.

The General Staff Building's new spaces for modern and contemporary art are more simple and less adorned than the Winter Palace interiors. The exhibition and public program artists were sought out for their strong positions and their international relevance. While some link political and social statements to their work, there is no such prerequisite for consideration; others are chosen with the aspect of critique in mind, or for reasons pertaining solely to artistic discussion and development.

Broadening the reach of Manifesta within the Hermitage will increase its impact. Both visitors who stroll through the Winter Palace in order to experience the glamour of the palace and see art, and those visitors who come especially for Manifesta, will be exposed to something beyond their intended horizons and can ponder the interrelationship of history and the present. The installation strategy for the Winter Palace IS crucial to this plan. A number of galleries there have been selected to show contemporary art.

St. Petersburg’s mainstream art scene is relatively conservative, oriented toward the canon of academic art and major moments of the classical modern. We are trying to avoid the inflationary tendencies of the current global art scene and re trying, in a playful way, to find out what is needed in this context and what is plausible and challenging within the Hermitage. We hope to attract visitors to Manifesta 10 for whom it will be an initial first-hand experience with contemporary art.

The exhibition includes a relatively modest number of artists represented by several works each, rather than offering an encompassing overview of contemporary art. As a guest, we very much enjoy working with colleagues...
at the State Hermitage Museum and are aware of how big and extraordinary a challenge it is: bringing contemporary art into a unique universal museum, such as the Hermitage.

MANIFESTA 10 Artists List

MANIFESTA 10 featured over 53 artists from 26 countries, with many more involved in the project's film, public, and education programs. Artists participating in the institutional and public program:

Francis Alÿs
Guy Ben-Ner
Joseph Beuys
Karla Black
Louise Bourgeois
Pavel Braila
Marc Camille Chaimowicz
Jordi Colomer
Josef Dabernig
Lado Darakhvelidze
Rineke Dijkstra
Marlene Dumas
Nicole Eisenman
Lara Favaretto
Hans Peter Feldman
Vadim Fishkin
Katharina Fritsch
Dominique Gonzalez-Foerster

Ann Veronica Janssens
Thomas Hirschhorn
Alevtina Kakhidze
Ragnar Kjartansson
Elena Kovyлина
Ilya Orlov and Natasha
Kraevskaya
Maria Lassnig
Klara Lidén
Erik van Lieshout
Vladislav Mamyşhev-Monroe
Henri Matisse
Boris Mikhailov
Yasumasa Morimura
Olivier Mosset
Juan Muñoz
Bruce Nauman

Deimantas Narkevičius
Tatzu Nishi
Kristina Norman
Timur Novikov
Henrik Olesen
Pavel Pepperstein
Susan Philipsz
Giovanni Battista Piranesi
Alexandra Pirici
Paola Pivi
Gerhard Richter
Wael Shawky
Slavs and Tatars
Alexandra Sukhareva
Wolfgang Tillmans
Joëlle Tuerlinckx
Otto Zitko
The Public Program was conceived as an integral part of MANIFESTA 10 and to enable a series of critical responses to current sociopolitical circumstances and the place of art within them. A series of time-based projects, performances, discursive and temporary events have occurred every week through the course of the Biennial at different sites across the city of St. Petersburg. From the opening of MANIFESTA 10 through September 2014, 75 individual events and programs have taken place involving a range of international and local participants.

The invited artists taking part in the program originated largely from cities of post-Soviet and post-communist Europe, including Vilnius, Tallinn, and Kiev - all cities that can be reached by train from St. Petersburg’s Vitebsky Station, a key venue for the Public Program. Vitebsky Station was the first train hub in Russia to connect the East and West and its name bears homage to the famous city of the early twentieth century Russian avant-garde.

The Public Program took the role of the private, the public and their respective social and political contexts during the USSR era as its point of departure. During the Soviet Union, the critical exchange of free thoughts took place in such “public” spaces as home universities, secret political gatherings and private apartments, where unofficial, nonconformist, engaged art was also hosted as a form of resistance. One of the projects of the Public Program was an ongoing series of changing exhibitions and
presentations collected under the title “Apartment Art as Domestic Resistance,” co-curated with St. Petersburg-based art historian Olesya Turkina and located in one of the former communal flats.

Performative works were contributed by: Pavel Braila (Moldova), Lado Darakhvelidze (Georgia/NL), Alevtina Kakhidze (Ukraine), Ragnar Kjartansson (Iceland), Deimantas Narkevičius (Lithuania), Kristina Norman (Estonia), Ilya Orlov and Natasha Kraevskaya (Russia), Alexandra Pirici (Romania), and Slavs and Tatars (Eurasia).

A number public and participatory events were held, involving the participation of: Kathrin Becker (Germany), Anna Bitkina (Russia), Ekaterina Degot (Russia), Gluklya (Natalia Pershina-Yakimanskaya, Russia/NL), Pavel Arseniev (Russia), Emily Newman (USA/Russia), Jonathan Platt (USA/Russia), Rimini Protokoll (Germany), Aaron Schuster (USA), and Mierle Laderman Ukeles (USA), among others.
MANIFESTA 10 Education, Mediation and Audience Development Program

The Education, Mediation and Audience Development Program of MANIFESTA 10 consisted of a series of public conversations, meetings, workshops, seminars, manifestations, projects, and presentations organized by the Education department of MANIFESTA 10, as well as a mediation program offering tours and engagement with the exhibition for a variety of groups. In addition, education and reading spaces were set up for public use in the General Staff Building, which was the primary venue of MANIFESTA 10.

The MANIFESTA 10 Dialogues program began in November 2013 as a platform for investigating the relevance of an international European biennial within the context of St. Petersburg, continuing throughout the Biennial with a total of fifteen sessions. It focused on current modes of production and practices, inviting leading artists, critics, and curators to share their perspectives. It fostered a broader culture of intellectual exchange around the Biennial, while having the benefit of strengthening Manifesta’s network and contributing to the professional mobility of its participants.

In addition, Manifesta continued its ongoing “Coffee Break” informal discussion event in the framework of MANIFESTA 10. The St. Petersburg Coffee Break was held on December 7, 2013 at the venue Biblioteka, with sessions focusing on laying the foundations for “a collaborative future,” by gathering together and hosting 45 emerging and established members of the contemporary art community from across Estonia and Finland, along with peers from Moscow and St. Petersburg. Participants took part in specialised group workshops conducted by Paul Domela (former Director of the Liverpool biennial), Viktor Misiano (Chair of the Manifesta Foundation, Russian art critic and curator), Rhiannon Pickles (Rhiannon Pickles PR, London, Zürich, Amsterdam) and Christoph Schenker (Head of the Institute for Contemporary Arts Research, Zürich University of Arts). This event brought partners of the future Manifesta 11 together with partners of the present edition.

“Coffee Break is a great opportunity to create collaborations toward a utopian land of art which was never created in Soviet times.” — Olesya Turkina, Manifesta 10 Coffee Break participant
The Manifesta Coffee Break is a recurring public meeting and tool for discussing the concept of Manifesta within a larger critical context. At a conference, observed Hans Ulrich Obrist, “the most important things happen in the coffee break. Why do the rest?” — Interview with John Brockman, “A RULE OF THE GAME: A Talk With Hans Ulrich Obrist,” Edge (online: http://edge.org/conversation/a-rule-of-the-game), 5.05.08

In addition to these activities, the Education and Audience Development Department of MANIFESTA 10 had a broad offering for local and international visitors to the event. It has actively engaged with schools, universities, local communities, and St. Petersburg residents through its programs that aimed to deepen the experience of visiting the Biennial while developing new audiences for contemporary art. Special events, workshops, and discussions generated a platform for dialogue and debates about the role that art can play within society, both before and after the opening of MANIFESTA 10.

From March to May 2014, the workshop series “Art Laboratory” was held in St. Petersburg schools. St. Petersburg artists Olga Jitlina, Pavel Brat, Alexander Efremov and Evgenia Golant led workshops in twelve schools of ten different districts of St. Petersburg. The project reached an audience of over 250 school children. Six “Professional Dialogues” were staged in March, April, and May 2014 in various universities, involving an audience of over 150 students. The seminars were specifically oriented to university students interested in working in the fields of culture and art.

Mediation as practiced by Manifesta, distinct from the traditional model of the guided tour, aims to instigate debate and intellectual discussion around artworks from the visiting groups. Mediators slow down the experience of the visit in order to ask questions, gather responses and discuss varying opinions, so that the groups’ own perceptions form the basis of collectively understanding works. MANIFESTA 10 mediators led free tours of the General Staff Building daily and at regular intervals. Visitors also had the opportunity of booking a guided tour in advance, which was designed for groups consisting of 10 to 25 people. These pre-booked tours could be personalized to the interest and background of the group by the mediator. Similarly, schools and universities were invited to engage with the Biennial through customized tours and workshops. Families could take part in family tours held every Saturday and Sunday, or drop into the MANIFESTA 10 education space on Sundays (“Family FUNday Sunday”) for creative workshops taking inspiration from the works in the Biennial.

Inside-Out workshops were conceived as part of the Audience Development outreach activities, in order to develop new audiences for contemporary art, engage with the different communities in St. Petersburg and make contemporary art accessible to the general public. These workshops explored such genres as visual poetry, sound art, multimedia art, installation, performance, painting, and animation, consisting also of a guided tour of the General Staff Building, a discussion and a community exhibition. The program enlisted local artists and groups, including: Machine Libertine, Animation Studio “Da”, the art studio “Petershof” of the charitable organization “Perspectives,” Alexander Dashevsky, and Amy Pieterse.

In addition to the work with mediation and outreach as outlined above, three additional, distinct projects were realized within the framework of the Education, Mediation and Audience Development Program that focused on local engagement.

MANIFESTA 10 TV is a media channel initiated by the Education Department designed to offer young specialists experience in the field of cultural journalism. The project was developed by Manifesta together with the St. Petersburg State University of Film and Television. From June to October 2014, 60 lectures, 50 practical classes, and 30 workshops were offered to 36 young journalists, involving
professors of the University as well as professional journalists from leading TV channels. In the framework of a three-week course, students gained the knowledge required for the production of the TV report, while providing an understanding of the stages behind the working process. As a practical result of the education project, students produced their own, Biennial-related TV reports, which are available to view on the project’s YouTube MANIFESTA 10 TV channel as well as in the MANIFESTA 10 Education Space in the General Staff Building of the Hermitage.

The MANIFESTA 10 Dacha was created as a mobile platform for MANIFESTA 10. Developed by the M10 Education and Audience Development team the MANIFESTA 10 Dacha created a presence within the city of St Petersburg and engaged new audiences for Manifesta 10. As an audience development tool the Dacha was an attractive and inviting structure that travelled to different festivals in St Petersburg to inform people about Manifesta 10. Mediators were at hand to mediate the artistic concepts of the biennial through making creative activity, workshops, interventions and discussions that engaged the passers-by or festivalgoer. The program engaged with the citizens of St Petersburg who may not have had the opportunity to visit a major contemporary art biennial like Manifesta and raises the awareness of the festival, taking place in their city.

MANIFESTA 10 On Board brought together one hundred thirty-seven artists, students, and arts professionals on an overnight ferry trip from Helsinki to St. Petersburg from October 7–10, 2014, to view the Biennial and participate in a “floating seminar” on the theme of censorship. The On Board program presented panel discussions, video screenings, workshops, and performances about shared and divergent challenges relating to censorship and artistic activism and the consequent effects on cross-cultural exchange and collaboration.

It offered a sociocultural context for viewers to examine MANIFESTA 10 by discussing what censorship/self-censorship means in this region and its impact on the work of artists and arts organizations. The program began on board the St. Peter Line ferry in Helsinki and was followed by a program of events within the main venues of the Biennial at the State Hermitage Museum and at various cultural organizations across St. Petersburg.

It sought to engage in a dynamic dialogue about the context in which MANIFESTA 10 was presented and the issues related to its controversial presentation in Russia in 2014. This project was in partnership with: Frame Visual Art Finland, Center for Contemporary Arts Estonia and the Office for Contemporary Art Norway and supported by the Nordic Culture Fund, Trust for Mutual Understanding and Consulate General of Finland St. Petersburg.

"Learning more about Russian conditions, from the current censorship situation to the bureaucratic challenges of organizing MANIFESTA 10, was very enlightening."

"Staging the program on a ferry in “neutral waters”, was, in my opinion, very successful. The contained space of the boat created a relaxed atmosphere, and fertile grounds for informal exchanges. MANIFESTA 10 On Board succeeded in bringing together an interesting variety of speakers and informed audience members."

"Interesting and diverse speakers and current topics."

"Performances were a great addition to the program."
QUANTITATIVE ANALYSIS

- 500,000 promotional brochures distributed throughout Europe
- 200,000 exhibition guides/maps printed for visitors
- Direct marketing to our database of 47,000 professionals
- Highly visible information points in the City of St. Petersburg
- A Media Preview Day organized for 2,500 members of the media
- Cross-promotions with hotels, tourist bodies and travel agencies
- A campaign of extensive advertising in arts and lifestyle publications
- The combined public relations, marketing efforts of the Manifesta organization, the City of St. Petersburg, and the Hermitage Museum
- A Facebook profile with over 26,000 fans
- More than 10,600 followers on twitter
- A dedicated website integrating social media and promoting the Biennial and public programs http://manifesta10.org/en/home/
- A series of press conferences and events across Europe to promote the tenth edition
- A program of promotional events in Russia’s major cities
- MANIFESTA 10 as part of an integrated marketing and public relations campaign associated with the Hermitage’s 250th anniversary
MANIFESTA 10 In the Press

“ If there were no Manifesta, it would have been necessary to invent it... ”
August 2014

Numéro

“ What an event! Almost a century after the October Revolution – which not only shook the world but also triggered what Walter Benjamin called the ‘politicization of aesthetics’ – the international art scene meets in St Petersburg ”
September 2014

frieze

“ There’s a refreshingly solid balance between male and female artists in the show. And, König has taken the welcomed step of mixing historical works and simply good pieces from year’s past with new commissions. ”
27 June 2014

artnet news

“ Thanks to Manifesta, the art of St. Petersburg shows its scale and dignity. ”
1 July 2014

“ As far as the biennial’s ability to raise questions in and around the art world, there’s no denying the festival’s power. From Marlene Dumas to Gerhard Richter, Nicole Eisenman to Wolfgang Tillmans, the participating artists confront violence and sexuality in ways that only shine a spotlight on the deficiencies of present day Eastern Europe ”
7 November 2014

THE HUFFINGTON POST

“ With such a wide variety of performances and artists, including Ragnar Kjartansson, Slavs and Tatars, and newcomers like Alexandra Pirici, the public program amounts to a massive undertaking in its own right, more than a secondary complement to Curator Kasper König’s main exhibition at the Hermitage. ”
19 August 2014

BLOUIN ARTINFO
MANIFESTA 10 Publications

The publications that MANIFESTA produces alongside the Biennial are designed to provide a theoretical context for MANIFESTA 10 as well as general insights into contemporary art production.

The MANIFESTA 10 Catalogue produced both in Russian and English-language editions and published by Walther König, Cologne. It not only offered insight into the exhibition's conception and artworks, but also investigates what juxtapositions of new/old and West/East can mean within the context of various aesthetic approaches. The MANIFESTA 10 catalogue was available to purchase at the main entrance of MANIFESTA 10 and several bookshops in St. Petersburg. The MANIFESTA 10 catalogue was also made available online for free on the Manifesta Website after closing the exhibition.

The MANIFESTA 10 Pocket Guide is the bring-with-you companion to MANIFESTA 10, and was designed to provide useful information to visitors of the Biennial: a practical guide for art professionals, art historians, critics, collectors, curators, and students, as well as for casual visitors.

The MANIFESTA Journal Reader is a collection of articles on curatorship, translated for the first time in Russian. The collection of articles was edited by Viktor Misiano, critic, curator, and founder/former chief editor of the Manifesta Journal, in collaboration with Nataša Petrešin-Bachelez, current Manifesta Journal Chief Editor, and Virginie Bobin, former Associate Editor. It was produced in collaboration with the Master of Arts Program in Curatorial Studies at the Saint Petersburg State University Faculty of Liberal Arts and Sciences (Smolny College), a new dual degree MA program that has been developed by Smolny College together with the Center for Curatorial Studies at Bard College (CCS Bard). It was released in October, 2014.

Manifesta Journal Issue 18 “This Situation Never Leaves our Waking Thoughts for Long”

Parallel to the fateful “Russian Spring” and the continuing tragedies in Palestine, Syria and Iraq among others, editorial work on this issue focused on a central, recurring question: how can we continue to work under current conditions? Edited in collaboration with Lisa Mazza as associate editor and David Riff as guest editor, such a collective endeavor is a continuation of the approach to the issues from MJ #13 to MJ #17 whose previous guest editors were Cuauhtémoc Medina, Rasha Salti and Bisi Silva, and associate editor Virginie Bobin. MJ#18 includes contributions by Nancy Adajania, Mohammad al-Attar, Burak Arıkan, Boris Buden, Ilya Budraitskis, Keti Chukhrov, Julia Rometti and Victor Costales, David Riff, Ntone Edjabe, Bassam El Baroni, Hu Fang, Mariam Ghani, Sarah Joseph, Hassan Khan, Nikita Kadan, Erden Kosova, Koyo Kouoh, Amanda Lee Koe, Donna Kukama, Matteo Lucchetti Viktor Misiano, Gleb Naprenko, Veronica Nosedra, Alexandra Novozhenova, Andrei Parshikov, Tan Pin Pin, David Riff, Alfian Sa’at, Rasha Salti, Moses Serubiri, Ana Teixeira Pinto, Joanna Warsza and Veronica Wiman.

MJ blog residency

Every two months, a blogger-in-residence is invited to share his/her research-in-progress. Manifesta Journal’s residency from July to August 2014 is titled Profane Joy by Miguel A. López, who was using the blog as a platform to publish ongoing research on women’s art, feminist and queer practices in Latin America, ranging from interviews and statements to documents that present a critical reading of politics of body, gender and sexuality.