WHAT PEOPLE DO FOR MONEY
SOME JOINT VENTURES

Final Report
Summary

Manifesta 11
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Visual by Manifesta 11 Designer Integral Ruedi Baur, 2016
1. Introduction
by Director Hedwig Fijen

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

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

Confronted with the failure of Fortress Europe but embedded in a so-called ‘neutral’ country, Manifesta had to reassess its role as an eyewitness and as an artistic platform. What could and should art do? Are we stuck as spectators in a post-critical age? Does Zurich isolate us? Are artists, producers and theoreticians willing and ready to construct a framework for radical thinking and action, or can art by connecting itself with society and with professions find the answers in these collaborations? These were questions Manifesta 11 asked itself.

We were therefore very enthusiastic about the theme of Manifesta 11: What People Do for Money: Some Joint Ventures presented by curator Christian Jankowski.
For the first time in history the concept of a Manifesta edition has been devised by an artist - as opposed to a single curator or a team of curators. For me, personally, from the very beginning it was significant to relate performativity and participation in the 11th edition of Manifesta and select someone known for his work as a video and conceptual artist, who could bring together artists and representatives of diverse social groups and, in so doing, stimulate a direct interaction between local Zurich audiences and the process of artistic practice.

My hope was to link to the artistic heritage of the international Dada movement in a way that would be fresh and relevant. Jankowski's concept drew on principles that are central to his own artistic investigations: collaborations, the inclusion of audiences from outside the circle of art professionals and reflection on mass-media formats. It was striking that Jankowski, as artist-cum-curato, devised a concept with the subject of labour at the forefront.

The twenty-first century is marked by a fundamental shift in how we consume, produce and relate to each other, driven by the convergence of physical, digital and biological realms – a shift in its very early stage that has come to be known as the Fourth Industrial Revolution. If we envisage a future of man versus machine, then collaboration between fellow men and women has a new urgency. Collaboration and interdisciplinary exchange were at the core of Manifesta 11.

– Hedwig Fijen, Director Manifesta 11 Zurich
2. Ambitions and Challenges

Each Manifesta edition poses particular questions on particular sites. Time after time, it emerges as a fast-growing creative start-up aiming to meet specific needs on specific sites by conceptualizing and executing an articulate contemporary art experience invading in the idiosyncratic tissues of society where it takes place.

The bid to host Manifesta 11 fitted well into Zurich’s long tradition as a city a welcoming and offering asylum to international artists, intellectuals and scientists who have created crucial works here, and then moved on again. The year 2016 was a unique momentum for Zurich: the Dada movement was launched in Zurich in 1916 and in 2016 the Dada Centenary was taking place.

*Manifesta in Zurich will be a ‘recherche en plein air’ [outdoor research]. This means the involvement of the local population will play a large role. Art projects and interventions encouraging participation show how democratic processes in the shaping of the shared living surroundings can be promoted by involving as many groups of the population as possible.*

The main objectives set for Manifesta 11 included:

- to engage 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 mobilize communities of a wide spectrum by engaging them with the biennial
- to create a long-term legacy for the city with an experimental performative event that engages both local audience as well as international artists
- to successfully work together with cultural and educational institutions in Zürich

The most important challenges and risks foreseen were:

- an ambitious and labour-intensive production project with 30 satellite sites across the city of Zürich
- low international tourism expectations due to the strong Swiss currency
- low visibility allowed by Swiss local rules
- high expectations from the stakeholders in relation to the relatively modest Manifesta 11 budget available
- unknown factors about necessary permits in public spaces
- capacity to reach new audiences in a city with already a vast cultural

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1 Quote from the Zurich Bid Book edited by Peter Haerle and Juri Steiner. Published by Stadt Zürich Kultur, 2013.
3. Achievements

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, stimulating social connection and accessibility and a bespoke programme of education and mediation activities.

Manifesta 11: 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 below achievements:

- **191,995 visits** of all age groups to the main venues of the biennial
- **18,350 participants in the mediation service** engaged in the education activities of which 3,790 students and 8,729 participants who followed a guided tour
- **150 interdisciplinary artists from all over the world** who created 30 exciting new productions between themselves and Zurich professionals
- **250 artworks** featured in the biennial of which 30 newly commissioned and produced especially for Manifesta 11
- **30 art docs (films)** produced in collaboration with local teenagers and students from the Zürcher Hochschule der Künste (ZHdK) documenting all 30 new commissions
- **30 professional hosts** in Zurich who were sparring partners to our artists
- **6,000 accredited preview-visitors** celebrating the opening with us
- **1,400 national and international media representatives**, critically reflecting on the endeavours of Manifesta 11 and offering inspirational feedback
- **156 partners and stakeholders** indispensible for the creation of Manifesta 11
- Over **500 performances** at Cabaret Voltaire - Zunfthaus der Künstler, of which the artist group Gelitin and the singer Peaches were highlights
- Over **200 events** that accompanied Manifesta 11 well in advance of the opening
- **38 Parallel Event** projects offering an exciting stage for the local art scene
- **300 voluntary helpers** from all walks of life who engaged in their work with enthusiasm and passion
- **65 team members** from many different countries joining forces for the biennial
- **The Pavillon of Reflections** an architectural centrepiece beloved by all visitors and by Zurich’s inhabitants as a succesfull collaboration between Manifesta and the ETH Zurich

A public survey is being conducted by the University of Zürich, the Faculty of Sociology, researching demographic characteristics of visitors, marketing (how people heard about Manifesta 11), cultural impact (increased social or cultural awareness) and the economic impact (incurred expenditures in Zurich) will be published in December 2016 and present the economic impact of Manifesta, its legacy and further statistics.
4. Manifesta 11 Concept
by curator Christian Jankowski

The Manifesta 11 Biennial in Zurich ‘What People Do for Money: Some Joint Ventures’ curated by the German artist Christian Jankowski and co-curated by English curator Francesca Gavin was all about professional life. It was the first time in Manifesta’s history that a singular artist was chosen as the curator.

Christian Jankowski was selected based on his proposal focussed on the subject of work, approaching the biennial in an experimental way and aiming to penetrate the social fabric of Zurich by reaching out to communities beyond the inner circle of art.

Questions related to work and money are highly complex and can provoke ample food for critical thought, especially in a city like Zurich, which is considered one of the leading financial and economic metropoles in the world. Therefore, they were the starting point for the curatorial concept: ‘What do you do for money?’

Christian Jankowski:

*I’m interested in multifaceted audiences, where different groups encounter something foreign and come into conversation with one another. The encounter between different people, coming together through art, that’s the objective.*

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2 Quote from Christian Jankowski in conversation with Charlotte Matter within the context of the course ’Manifesta’ in the Institute of Art History at the University of Zurich. 14 April 2016.
Christian Jankowski asked 30 international artists to create 30 unique art works/joint ventures, which were expressed on three levels of presentation: one in a satellite venue, one in a classic art institution (one of the two main venues) and one in the form of an art doc (film) on the Pavillon of Reflections.

The Manifesta 11 Biennial reflected that artistic practices belong where they originate: in the community, in the professional context and in the urban sphere.

Manifesta 11 included:

- **30 newly commissioned artworks** the result of collaborations (joint ventures) between 30 participating international artists and local hosts, i.e. Zurich citizens from different professional fields. The works were presented in the satellites spread out all over the city and in the main venues Löwenbräukunst and Helmhaus.

- **The Historical Exhibition: Sites Under Construction**, co-curated by English curator Francesca Gavin. This exhibition eschewed a fixed narrative: over 220 artworks and non-art materials from the last 50 years were assembled on a scaffolding-like structure in the main venues Löwenbräukunst and Helmhaus. The exhibition was composed of 11 different themes related to art and work distributed over 15 galleries.

- **The Pavillon of Reflections** was the architectural icon of Manifesta 11, supported by EKZ, and designed and constructed by Studio Tom Emerson, ETH Zürich. It was a floating platform on Lake Zurich where the entire project was reflected in a series of 30 art docs (films) directed by Christian Jankowski, and made in collaboration with film students from ZHdK and so-called ‘Art Detectives’. During the day, the Pavillon functioned as a public swimming pool with a bar/cafè. In the evenings it turned into a cinema with screenings, discussions and special events.

- **Cabaret der Künstler – Zunfthaus Voltaire**. Cabaret Voltaire, the birthplace of Dada was converted by Studio Alex Lehnerer (ETH Zürich) into a guild-house for artists, an experimental performance space where over 500 performances took place during the biennial based on an open-call for anyone to submit proposals. Every week performances took place from Wednesdays through Saturdays starting at 8 pm. Swiss artist Manuel Scheiwiller acted as Guild Master.

Furthermore, the Manifesta 11 Parallel Events Programme included 38 selected projects from various disciplines: visual arts, performance, video, photography, dance, theatre, music and design. 17 projects received financial support by Manifesta 11.

**Venues**

5. Artists

30 new artworks

Evgeny Antufiev (RU), John Arnold (USA), Guillaume Bijl (BE), Mike Bouchet (USA), Maurizio Cattelan (IT), Aslı Çavuşoğlu (TR), Matyáš Chochola (CZ), Carles Congost (ES), Ceal Floyer (UK), Andrea Éva Győri (HU), Pablo Helguera (MX), Michel Houellebecq (FR), Marguerite Humeau (FR), Jon Kessler (USA), Fermín Jiménez Landa (ES), Leigh Ledare (USA), Teresa Margolles (MX), Shelly Nadashi (ISR), Jon Rafman (CAN), Torbjørn Redland (NO), Georgia Sagri (GR), Santiago Sierra (ES), Marco Schmitt (DE), Una Szeemann (CH), Jennifer Tee (NL), Mario García Torres (MX), Jiří Thýn (CZ), Jorinde Voigt (DE), Franz Erhard Walther (DE), Yin Xunzhi (CHN).

Mike Bouchet, The Zurich Load, 2016
Image: Manifesta 11

220 artworks & non-art materials in
The Historical Exhibition: Sites under Construction

Of Hunters and Astronauts: Andrei Tarkovsky (RU)

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

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

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

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

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

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

*Artists Adopting Professions*: Anon. (CN), Alice Boner (CH), Cosey Fanni Tutti (UK), Susan Hiller (UK), Daniel Kelly (DKUK) (UK), Marcos Lutyens (UK), Ahmet Öğüt (TR), Adrian Piper (USA), Sister Corita Kent (USA), Rosemarie Trockel (DE)

*Professions in Music, Literature and Film*: 48 songs, 12 books, and 17 films by well-known international musicians, writers and film directors. The 17 films were screened in an open air-summer programme at Kino/Cinema Xenix.

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

*Art without Artists*: Mark Leckey (UK), James Roberts (USA), Thomas Ruff (DE), Jan Vágner (CZ)
Over 500 performances at Cabaret der Kunstler - Zunfthaus Voltaire

Over 500 performances - based on the open call, invited and spontaneous ones - took place at Zunfthaus Voltaire with participants from over 30 countries.

The performers included well-known artists: Lauren Bakst (USA), Tobias Bernstrup (SE), Dan Bodan (USA), Marcel van Eden (NL), String Emil (DE), Keith Farquhar (GB-SCT), Assume Vivid Astro Focus (BR/FR/USA), Gelijk (AT), Kim Gordon (USA), Young Boy Dancing Group (EU), Donna Huanca (USA), Georges Jacotey (GR), Annina Machaz & Nils Amadeus Lange (CH/DE), Marcos Lutyens (USA), Maria Metsalu (EST), Peaches (USA), Adrian Piper (USA), Ulay (DE)

Cabaret der Künstler - Zunfthaus Voltaire, External View from Spiegelgasse Zurich, 2016. Image: Manifesta 11
6. Education and Audience Development Programme

Manifesta 11 intended to spark a dialogue amongst artists and local citizens as well as international visitors about issues surrounding the theme of labour. Manifesta 11 wanted to approach the complex identity of the city of Zurich in a novel way and reach out to audiences beyond the inner circle of contemporary art.

By creating numerous meeting points, by organizing special events aiming to acquire knowledge related to the topic of mediation, and by facilitating opportunities for young artists and art educators, lively conversations and exciting debates were triggered on the question: ‘What People do For Money?’

The powerful title of Manifesta 11 and Christian Jankowski’s original approach to ask thirty artists to collaborate with citizens of Zurich stimulated many interesting encounters. Social engagement was at the core of Manifesta 11. In retrospect Manifesta 11 could also be regarded as a large-scale, non-didactic, mediation project.³

The Education Programme was generously supported by Engagement Migros, Initiating Partner of Manifesta 11.

For this Manifesta 15 Art Mediators (aged 23 to 62) from different professional backgrounds were recruited and trained. By employing non-art professionals to train alongside experienced art guides different perspectives on the biennial’s theme were stimulated.

Mediation projects took place involving children, students, teachers, families, schools, local and international art professionals, as well as diverse communities in Zurich, Switzerland. The projects already started six months prior to the opening in the lead-up towards the biennial.

Amongst the projects, which incorporated over 80 different types of activities, the following were highlights:

(Dis)Assembly convened 13 art professionals in monthly meetings exchanging knowledge and experience about art education (theory and practice).

Liberation Bar was a result of the (Dis)Assembly that was realized throughout the duration of biennial. It was an informal pop-up bar every Wednesday evening at a different public fountain in Zürich gathering art interested individuals of all ages entering into Manifesta 11 theme-related conversation.

Manifesta 11 Summer School ‘Negotiating Space. Art and Dissent’ was a two-weeks programme in collaboration with ZHdK gathering 35 students from 11 countries. Students analysed the theme from the perspective of the public space and social engagement, enriching it with knowledge and experience from their native countries.

Manifesta 11 Night a one-night special event at Löwenbräukunst, bringing together Manifesta 11 artists and collaborators, local musicians and DJs, food projects, education activities and live performances (27 acts and 3,500 visitors).

³ ‘Mediation is key to the biennial’ wrote Gareth Harris on Manifesta 11 in The Art Newspaper on 14 June 2016.
International Visitors' Programme: 65 art professionals from 20 countries were invited to Zurich for 4 to 5 days. Enabling international guests to visit Manifesta 11 and exchange with Swiss art institutions and professionals. Developed and supported by Pro Helvetia.

Storytellers This project engaged 10 storytellers from various professional fields and including for instance a banker, a carpenter, and a social worker. The stories and interpretations of their favourite artworks in Manifesta 11 were collected and used in a special audio-guide available to the public.

As was foreseen, it was challenging to actively engage the local audiences used to a rich amount and variety of cultural activities in Zurich. The strategy used was to create long-term engagements, resulting in a high interest especially from schools and universities: 3,400 students from Canton Zurich visited Manifesta 11 with a Guided Tour.

The total engagement with the various education activities reached **18,350 participants, of which 8,729 participated in a guided tour. 3,790 were students.**

Every 3rd visitor of Manifesta 11 in Helmhaus and Löwenbraukunst (8,729 people in total) followed a guided tour, which had an impact on their understanding of the biennial and contemporary art in general.
The following output was generated with the development and execution of the mediation activities:

- **18,350 participants** in total in the Educational Programme, of which **8,729** participated in a guided tour
- **114 open guided tours**
- **4 family days**
- **548 pre-booked mediated tours** tailored for groups including school-classes
- **16 free guided tours** offered to organizations engaged with socially and economically disadvantaged people living in Zurich
- **30 Art Detectives** and **10 Storytellers** directly engaged in Manifesta 11

A group tour of Manifesta 11 Löwebräukuns, 2016
Image: Manifesta 11

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4 246 free tours for school classes

5 Including: Caritas, Surprise magazine, KulturLegi, AOZ Asyl Organisation Zurich, ZSGE Zürcher Stiftung für Gefangenen- und Entlassenenfürsorge, Pro Juventute, Autonome Schule Zurich.

Art Detectives were students of high schools in Zurich closely working with Christian Jankowski in the making of 30 art docs (films). Storytellers were citizens of Zurich presenting their favorite artwork to the public on every Wednesday.
7. 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 biennial was to broaden the audience for contemporary culture.

Within the Department of Communication, 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

Zurich-based Design Agency Integral Ruedi Baur created the corporate design, providing a strong identity for the Manifesta 11 biennial.
A three-tier strategy was implemented with a wide range of communication and marketing tools:

**Creating a brand by intense networking and attractive events**

- Handing out of postcards (2,000 tickets sold in the presale)
- M11 Sandwich-poster promotion in Migros shops (Early Bird promotion)
- Participation campaign of Mike Bouchet’s artwork with giant stickers on 6 sewage cleaning-trucks followed by Facebook and media campaigns
- 30 preview-opening events in the satellites
- Collaboration with Open Air cinema Xenix: a film programme co-curated by M11
- Presence, talks, and events at art fairs (Cologne, Brussels) and Venice Biennale
- Manifesta 11 Night advertised with 10,000 distributed programmes and 1,000 posters in the cities Zurich/Basel/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” on the mega-screen in the main train stations of 6 important cities in Switzerland
- Manifesta 11 20” trailer on screens in MElectronics shops in all of Switzerland
- 75,000 Exhibition Maps
- 700 posters in Zurich and 50 posters Basel/Bern
- 1,800 tram posters in Zurich
- 80,000 flyers at all train stations 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
- Tri-lingual website with a lot of background information on Manifesta 11: events, tours, artwork descriptions, videos, images, blogs, etc.
- 15 newsletters telling the story, the 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 like 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 cooperations (joint ventures)
Manifesta 11 Achievements

- **Press releases**: 30 national, 15 international
- **Press conferences**: 8-10 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**: 3 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 amount of published articles on M11**: 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 Pavilion of Reflections. Criticism was targeted towards the un-political execution of the theme despite its potential. A further point of contention was the scattering of the 30 satellites across town.
8. In the Press

The art biennial known for pushing boundaries of taste has outdone itself in Zurich, sculpting a day’s worth of excrement, medically exhibiting the French author Houellebecq, and making a Paralympic champion wheelchair on water.

– Adrian Searle in the Guardian, June 17, 2016

Diese Manifesta versucht nicht, den Zürchern ihre Stadt zu erklären oder ihnen eine völlig neue Perspektive auf ihre Lebenswelt zu geben – aber sie stösst viele Türchen und Fensterchen auf, die frische Einblicke und Ausblicke möglich machen.

– Samuel Herzog in Neue Zürcher Zeitung, June 10, 2016

Manifesta has a reputation as the most forward thinking of the European biennials, a place for experiment. For all the novelty of its “joint ventures,” the most radical aspect of Jankowski’s focus on collaboration and participation is its sincerity. The dignity he affords to work—in this age of economic precariousness, zero-hour contracts, and job instability—feels curiously nostalgic.

– Ben Eastham in Artsy, June 10, 2016

The artist Christian Jankowski, the curator of the roving European biennial Manifesta 11, which opened in Zurich at the weekend, has taken the concept of art in the community to a new level.

– Gareth Harris in The Art Newspaper, June 14, 2016

Deze elfde editie is misschien wel de meest maatschappelijk betrokken aflevering ooit. Kunst staat niet los van de samenleving, zo bewijst deze Manifesta, ze staat er middenin.

– Sandra Smallenburg in NRC Handelsblad, June 11, 2016

What People Do for Money offers a kaleidoscopic view of the topic of labour, demonstrated through the constant shifting in tone from overtly political to surreal and absurd. Employing curatorial strategies that emphasize the permeable nature between time and space, work and art, Jankowski creates what Jacques Rancière calls the “aesthetic experience,” with the gallery spaces establishing a “multiplicity of folds and gaps in the fabric of common experience that changes the cartography of the perceptible.

– Scott Norton in San Francisco Art Quarterly, August 5, 2016

It is this involvement of non-art professionals and their interpretation of the art world that make this Manifesta so successful. It opens up space to question everyday life, space to experience and interpret art in different contexts and vice versa provides a platform to look at contemporary art from an outside non-art perspective. Overall this results in a quite humorous and easy-accessible biennale.

– Lavinia Rosen in Artddependence, August 3, 2016
9. Publications

The Manifesta 11 Catalogue ‘What People Do For Money’ was published in a bilingual edition (DE/EN) of 5,000 copies in cooperation with Lars Müller Publishers, Zürich, Switzerland. The 320-page catalogue was distributed worldwide by our publishing partners and was available at all Manifesta 11 main venues. Retail price: CHF 49. Design: Integral Ruedi Baur Zürich.

The catalogue reflected how Manifesta 11 permeated the social fabric of Zurich, featuring over 30 joint ventures and including conversations with 30 professionals that worked with the artists for the production of new artworks; works from The Historical Exhibition; documentation of the Pavillon of Reflections on Lake Zurich and the participatory artists’ guild at Cabaret Voltaire.

The catalogue analysed the interface between work, labour, professions and art in Zurich, Europe and beyond, through contributions from the Italian philosopher Franco Berardi, German collector Harald Falckenberg, Manifesta’s Director Hedwig Fijen, British art critic Sarah Schillinger, Russian writer Mikhail Shishkin, and Swiss historian and Professor Jakob Tanner, a.o.

Including images from the film programme, new literary commissions, and sociological research, the book presented a multifaceted portrait of Zurich, one which by generating and gauging discussions served to contextualize the Swiss capital within Europe today.

The Manifesta 11 Guidebook was a handy and indispensable companion to those visiting the biennial and Zurich. It included all works of art and venues at a glance, with maps, index and additional information about the artists in words and images as well as useful and interesting information about Zurich to get the most out of the city while visiting Manifesta 11.

The Guidebook was available at all Manifesta 11 main venues and some satellites and via Starticket.\(^7\)

Manifesta 11 Catalogue: 1512 copies sold at Manifesta 11 main venues \(^8\)
Manifesta 11 Guidebook: 5,271 copies sold

\(^7\) It was also available 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, Kunstbulletin, a.o.

\(^8\) Amount only refers to sales at main venues, as these were the only sales Manifesta 11 was getting a commission on. The publisher sold more at other reselling points.
10. Manifesta 11 Parallel Events

Manifesta offers its host cities an opportunity to present the diversity of their home grown cultural scene in an international context. Each Manifesta edition to date has enjoyed a significant programme of Parallel Events, always being 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 enormous response. A jury of 4 Manifesta team members and 3 city representatives selected 38 interdisciplinary projects from a total of 340 submissions.9

Manifesta 11 financially supported 17 art projects with a total of CHF 200,000, the remainder being recommended.

Attendance: 17,000 visitors to the 17 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 space.

The Parallel Events had their own visual identity and website developed by Simon Egli. Posters (200x) and brochures (100,000x) were placed at prominent locations, and all Manifesta 11 main venues, cultural institutions and at partner organizations, including hotels.10

A separate report on the Manifesta 11 Parallel Events is available upon request.

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9 The jury was composed of Hedwig Fijen (Director M11), Christian Jankowski (Curator M11), Natalia Huser (General Coordinator M11), Urs Steiner (Parallel Events Coordinator M11), Barbara Basting (Director Visual Arts City of Zurich), Anna Bürgi (Director of Dance City of Zurich) and Tobias Brenk (Dramatic Advisor for Theatre and Dance, Kaserne Basel, Member of the Dance Commission of the City of Zurich).

10 Ambassador, Schweizerhof, Park Hyatt, Atlantis, Zürich Tourismus, ETH and Universität Zürich, Engagement Migros Tourism, Bank Julius Bär, EKZ, bars and cafes.
11. Organization and Staffing

Manifesta 11 was an initiative of the International Foundation Manifesta, the Netherlands and the City of Zurich and was organized by specially developed Foundation Manifesta 11 Zurich presided by Hedwig Fijen and Peter Haerle.\(^{11}\)

The Manifesta 11 team worked for 4 years on the preparations of the event and was built up with international staff incorporating experience from Manifesta’s past editions as well as local staff members familiar with the city of Zurich and Switzerland. Manifesta works with a system of talent development and involves young local and international upcoming talents in its teams. The team worked in accordance with Manifesta’s international identity while relating to the city’s needs and local infrastructure.

Manifesta 11 employed 65 staff members, both full-time and part-time, working for the Manifesta 11 office, of which 15 of them are permanently working for Manifesta. Manifesta 11 worked with 15 art mediators, 15 interns and 300 volunteers. The team involved people from over 18 countries. A large group of collaborators consisted of 105 students from ETH and ZHdK.\(^{12}\)

A specially composed Manifesta 11 Honorary Committee consisted of 26 Swiss prominent artists, politicians, academics and patrons acting as ambassadors for Manifesta 11.

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\(^{11}\) The Foundation Manifesta 11 Zurich was established on 10 April 2014 with a Board of 4 Swiss and 4 international board members.

\(^{12}\) 27 filmmakers from ZHdK, 30 students from ETH working on the Pavillon of Reflections, 18 students from ETH working at Cabaret der Künstler, and 30 Art Detectives.
A specially composed Manifesta 11 Jury selected the M11 curator Christian Jankowski. A Curatorial Sounding Board consisting of 16 members functioned as a local advisory board to support the execution of the biennial and provide guidance and advice to the curator where appropriate.

The current economy in Switzerland proved to be challenging for the Manifesta 11 organization. Finding local staff members competent and willing to work under temporary employment contracts and relatively moderate wages wasn’t an easy task. Nonetheless, Manifesta 11 succeeded in assembling a competent and capable team.

It is expected that around 4 local staff members will continue working in the permanent team of Manifesta and will be working also on Manifesta 12 in Palermo, 2018 and Manifesta 13 in Marseille in 2020.

12. Volunteer Programme

The Manifesta 11 Volunteer Programme is a traditional component in any Manifesta edition in order to be in close contact with local audiences. In Zurich, it was conceived to get to know different communities, to provide extra manpower during peak activity times, to create bonding and to guide audiences at the many host venues where hosts and artists presented their works. Outreach was done by using a broad range of means, from social media, group mailings to individual mailings as well as personal contact.

Over 600 people expressed interest of which 300 volunteers were recruited in the end. Around 60% had the Swiss nationality, 80% were female, and many were students. Volunteers came from 38 different countries and from all walks of life. Accordingly, motivation varied greatly. Due to legal restrictions, Manifesta 11 could not work with unemployed people or refugees.

Manifesta 11 offered in this edition to volunteers a remuneration of CHF 5 per hour, a letter of recommendation, merchandize goodies and appealed to the desires of belonging, socializing, helping and learning as benefits for their engagement. Volunteers’ tasks included informing audiences about the biennial exhibition, looking after visitors and artworks, staffing satellite venues, working at special events including Manifesta Night and Museum Run, and assisting in the office.

Although many Swiss festivals and organisations work with volunteers, questions were raised in the local press about the inclusion of volunteers and whether no investment sufficed to generate savings of ca. CHF 800,000 in personnel costs and if Manifesta 11’s compensation was adequate in relation to the living costs in one of the most expensive cities globally. Were regular jobs replaced by volunteer work? A lively critical debate followed on the matter, effectively responding to Manifesta 11’s theme. The critique came mostly from local artists and a small group of activists.

The M11 Volunteer Programme proved very successful despite the criticism in the local press steered by a few local activists. Despite information lags and complex administrative burdens participants were satisfied with their experience.

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13 The economy of Switzerland ranked first in the world in the 2015 Global Innovation Index.
13. Funding and Sponsoring

The City of Zurich ensured a basic budget for Manifesta 11 by forming a group of institutions organized in the legal entity Verein Manifesta 11 Zürich. The basic budget thereby guaranteed for Manifesta 11 amounted to CHF 5,250,000. The Verein Manifesta 11 Zürich consisted of the following Initiating Partners:

City of Zurich, Lotteriefonds des Kantons Zürich, Engagement Migros, Bundesamt für Kultur, Pro Helvetia, Ernst Göhner Stiftung, Georg und Bertha Schwyzter-Winker Stiftung, and Sophie und Karl Binding Stiftung.

Manifesta would like to sincerely thank these partners for their early commitment and continuing support throughout the biennial.

To reach the total budget of CHF 6,925,000 to realize the ambitious project of Manifesta 11, additional Swiss funds were confirmed including EKZ (Main Sponsor), Julius Bär (Corporate Partner), Swiss Life, Panerai (Corporate Supporter), amongst others. Manifesta is especially thankful to the Main Sponsor EKZ through whom it was able to realise the central main venue the ‘Pavillon of Reflections’ on Lake Zurich.

Further fundraising with over 20 national and international grants organizations reached a total of CHF 274,896 including a generous contribution by LUMA Foundation. Many of these funds went to the various individual artists’ projects.

Manifesta 11 could not have been realized without in-kind support from 116 partners amounting to over CHF 1.4 Million and includes: 55 production partners, 11 hotels, 11 media partners, 6 education partners, amongst others.

Support by Private donors amounted to CHF 42,144.

Manifesta 11 reached its goal by generating the final budget.

The successful fundraising and vast amount of partnerships lead to a great task for the Manifesta 11 Fundraising Department managing all partners’ needs and expectations. Over 40 sponsor and patrons events were organized in close collaboration with the partners.

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14 The Fundraising team consisted of 5 full/part-time employees.
15 These events, aimed at creating custom made benefits, visibility and privileged access to Manifesta 11, its artists, curators, team, and collaborators, included ‘views behind the scenes’, guided tours, artists’ talks, dinners, and client evenings.
14. Feedback from Initiators

The actual success of Manifesta 11 is arguably that this edition wove itself into the different structures of the city and included the population. That is also what differentiates a biennial like ours from the museum-related and especially from the marked-related sections of art. Through “What People Do for Money: Some Joint Ventures” Manifesta has once more anchored itself in Europe.

- Hedwig Fijen, Manifesta Director

I see art as especially successful when it develops a life of its own beyond the normal confines of the art world. Even people who otherwise have very little to do with art could experience new things at Manifesta 11.

- Christian Jankowski, Curator of Manifesta 11

Manifesta was an experiment for our city. We trusted in its extraordinary concept, and it paid off. Manifesta introduced Zurich to exciting art, which made us think, was often inspiring and occasionally irritating. The analysis conducted by Manifesta will offer us insights for the future of Zurich as a city of culture.

- Corine Mauch, Mayor of Zurich

Manifesta provided Zurich with some critical impulses and food for thought as a city of culture. A cultural powerhouse like our city can certainly handle that. The debate about current and future working conditions, not least in the realms of art and culture, has certainly struck a nerve.

- Peter Haerle, Director of Cultural Affairs for the City of Zurich