

Manifesta 8



POCKET GUIDE

manifesta^o
international foundation



The European Biennial of Contemporary Art

Region of Murcia (Spain) in dialogue with northern Africa

CURATORS AND ARTISTS

Curators

Alexandria Contemporary

Arts Forum - ACAF

— Curator:

Bassam El Baroni

Associate curator:

Jeremy Beaudry

Chamber of Public Secrets - CPS

— Curators:

Khaled Ramadan

Alfredo Cramerotti

tranzit.org

— Curators:

Zbyněk Baladrán

Vít Havránek

Dóra Hegyi

Boris Ondreička

Georg Schöllhammer

Artists

— Mathieu Kleyebe Abonnenc/

Sarah Maldoror (tranzit.org)

— The Action Mill (ACAF)

— AGM (CPS)

— Basma Alsharif (tranzit.org)

— Mounira Al Solh (CPS)

— Abed Anouti (CPS)

— Eşref Armağan (CPS)

— The ARTS ASSEMBLY (CPS)

— Babi Badalov (tranzit.org)

— Michael Baers (CPS)

— Gonzalo Ballester (ACAF)

— Neïl Beloufa (tranzit.org)

— Erick Beltrán (tranzit.org)

— Lene Berg (ACAF)

— Michael Paul Britto (ACAF)

— Pablo Bronstein (ACAF)

— Brumaria (CPS)

— Igor & Ivan Buharov

(tranzit.org)

— Ergin Çavuşoğlu (ACAF)

— Banu Cennetoğlu &

Shiri Zinn (tranzit.org)

— Filipa César (CPS)

— Boris Charmatz (tranzit.org)

— Loulou Cherinet (tranzit.org)

— Heman Chong (tranzit.org)

— Common Culture (ACAF)

— Céline Condorelli (ACAF)

— Danilo Correale (CPS)

— Kajsa Dahlberg (tranzit.org)

— Cristina David (tranzit.org)

— Stephan Dillemath

(tranzit.org)

— Willie Doherty (ACAF)

— Juan Downey (ACAF)

— Anders Eiebakke (CPS)

— Sherif El Azma (ACAF)

— Aida Eltorie (CPS)

— Alfonso Escudero (ACAF)

— Marcelo Expósito &
Verónica Iglesia (CPS)

— Carla Filipe (tranzit.org)

— Simon Fujiwara (ACAF)

— Alexandra Galkina

(tranzit.org)

— Ryan Gander (ACAF)

— Thierry Geoffroy/

Colonel (CPS)

— Melanie Gilligan (ACAF)

— Laurent Grasso (CPS)

— Khaled Hafez (CPS)

— Nav Haq (ACAF)

— Karl Holmqvist (tranzit.org)

— Ralf Homann (CPS)

— Ann Veronica Janssens (ACAF)

— Jeleton (ACAF)

— Adela Jušić (tranzit.org)

— Mahmoud Khaled (ACAF)

— Hassan Khan (ACAF)

— Sung Hwan Kim (tranzit.org)

— Irene Lucas & Christoph

Euler (ACAF)

— Michael Takeo Magruder (CPS)

— Erlea Maneros Zabala (CPS)

— Suhail Malik (ACAF)

— Ana Martínez (ACAF)

— Rosell Meseguer (ACAF)

— Metahaven (ACAF)

— Darius Mikšys (tranzit.org)

— Nástio Mosquito (ACAF)

— Charles Mudede (ACAF)

— Kenny Muhammad &

Adam Carrigan (ACAF)

— Angel Nevarez &

Valerie Tevere (CPS)

— n.e.w.s.: Renée Ridgway /

Rick van Amersfoort (CPS)

— Fay Nicolson (CPS)

— nOffice (ACAF)

— Lorraine O'Grady (ACAF)

— Bouchra Ouizguen (tranzit.org)

— The Otolith Group

(tranzit.org)

— Olivia Plender (ACAF)

— Nada Prlja (CPS)

— Wanda Raimundi-Ortiz

(ACAF)

— Red76 (ACAF)

— Ariel Reichman (CPS)

— Jasper Rigole (ACAF)

— Pedro G. Romero/Archivo F.X.

(tranzit.org)

— Emily Roysdon (tranzit.org)

— María Ruido (CPS)

— David Rych (CPS)

— Nikolaus Schletterer (CPS)

— Ruti Sela (tranzit.org)

— Catarina Simão (tranzit.org)

— Alexandre Singh (ACAF)

— Jean-Marc Superville

Sovak (ACAF)

— Take to the Sea (ACAF)

— Mariusz Tarkawian

(ACAF)

— Stefanos Tsivopoulos (CPS)

— Tomáš Vaněk (tranzit.org)

— Martin Vongrej (tranzit.org)

— Tris Vonna-Michell

(tranzit.org)

— Tanja Widmann (tranzit.org)

— Wooloo (CPS)

— Raed Yassin (CPS)

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of Underwater Archaeology (ACAF)
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WHAT IS MANIFESTA?

Manifesta is the nomadic European Biennial of Contemporary Art, an event which changes its location every two years, traveling to a new city or region, and working in close collaboration with different cultural and social organisations on a local, national and international basis. It aims to engage with the most innovative artistic and curatorial practices. The first edition of **Manifesta** was held in Rotterdam in 1996, and since then, it has been organised in Luxembourg, Ljubljana, Frankfurt, San Sebastian/Donostia, Nicosia (canceled) and the Italian region of Trentino/Alto Adige. Keen to investigate the processes of cultural change and adaptation, **Manifesta** itself is like a continuous work-in-progress. It significantly alters its form, its focus, its content and its scope with each successive edition. The biennial exhibitions are part of a broader, creative program of ongoing projects, overseen by the Amsterdam-based **Manifesta** Foundation. These include the publication of the *Manifesta Journal*, the organisation of symposia (*Manifesta Coffee Breaks*) and an active education department. Two years ago, partly due to its pan-European nature and its lasting legacy on the cultural fabric of the regions where it has taken place, **Manifesta** was appointed Ambassador of Visual Arts of the European Commission.

WHAT IS MANIFESTA 8?

In 2010, the eighth edition of Manifesta takes place over a three-month period in a wide variety of buildings, museums, non-conventional art spaces and media outlets in Murcia and Cartagena. One of the fundamental aspects of **Manifesta 8** is that it focuses on the concept of collective curating and the introduction of an artistic team made up of three groups of curators, composed of **ACAF - Alexandria Contemporary Arts Forum** (Egypt, U.S), **CPS - Chamber of Public Secrets** (Italy, Middle East, Scandinavia, U.K.) and **tranzit.org** (Austria, Czech Republic, Hungary, Slovakia). They have been responsible for the artistic approach and the selection of more than 100 artists and contributors.

Manifesta aims to create new links with Europe's neighbouring regions. The subtext of **Manifesta 8** is to investigate a

dialogue with northern Africa. Using such diverse techniques as film, drawing, archival research, performance and multi-media installations, many artists responded to this by investigating aspects of migration, refugee status and the new borders of Europe, both geographical and psychological. Other artists have focused on the city of Cartagena and its historical role as hub of trade and military intrigue.

In any case, over the duration of **Manifesta 8**, the region of Murcia can be seen as a conceptual launching pad for many contemporary art projects about how we can relate to such issues within a broader, historical context. For example, **ACAF** has already initiated a research faculty to explore the potential for a nomadic, pan-African biennial, while **tranzit.org** will be producing a new publication looking at the mirrored histories or shared ideologies common to post-Communist countries, post-colonial nations in Africa and different satellite communities. Media and communication are key factors to any large cultural event. For **CPS**, this involves magazines, television programs, radio broadcasts and web-pages which will provide the public with wide-ranging access to many **Manifesta 8** projects, and even the publication of a Braille book in co-operation with a blind artist from Turkey, an American professor and a socially engaged artist collective based in Copenhagen.

The 400-page **Manifesta 8** catalogue and aligned publications, inspired by the graphics, colours and logos of passports, immigration forms, visas and identity cards, has been designed by Bisdixit studio in Barcelona, referring back to the themes of migration and geographical frontiers. Published by Silvana Editoriale in Milan, the catalogue itself functions as an autonomous project, a virtual exhibition parallel to the main **Manifesta 8** platform, including the publication of illustrated and written contributions especially commissioned by the curators from the likes of Michael Baers, Maria Lind, Olivia Plender and Tirdad Zohlghadr. Plus it features the design concept that the pages dedicated to those artists selected by tranzit.org can be removed and then transformed into a single, over-sized map.

WHY THE REGION OF MURCIA?

The south of Spain is characterised by a blend of Islamic, Judaic and Christian influences, co-existing for many centuries. Murcia and Cartagena were selected as host cities for **Manifesta 8** largely as a result of the region's strategic location as a Mediterranean enclave and its particular character as a bridge from Africa to Europe. Its cultural heritage includes Roman architecture, Visigoth cities, Baroque churches, early 20th Century buildings in the Mudejar style influenced by Arabic motifs, and Modernist design. One aim of **Manifesta 8** is to engage with Europe's present-day boundaries with northern Africa and its inter-relations with the Maghreb region. This is clearly visible in such **Manifesta 8** ventures as the series of CPS projects based on artists' direct contacts with television, radio and the print media on local, regional and inter-continental levels. The Arabic Al Jazeera television network also plans to broadcast two episodes of its popular *Hiwar Maftouh* (*Open Dialogue*) talk-show from Murcia, discussing shared narratives between Spain, northern Africa and the Arab world.

“To remain connected to the conceptually receptive network of Manifesta after the current edition has moved on, will result in a fundamental and strategic opening of the Region of Murcia to broader Europe, a reality which otherwise would never have been achieved.”

Pedro Alberto Cruz,
Minister of Culture and Tourism of the Region of Murcia.

Murcia Venues

- 01 Pavilion 1
Artillery Barracks (tranzit.org/012)
- 02 Pavilion 2
Artillery Barracks (tranzit.org/016)
- 03 Former Central
Post Office (ACAF/020)
- 04 Espacio AV (ACAF/026)
- 05 Centro Párraga (CPS/030)
- 06 MUBAM Museum
of Fine Arts of Murcia (CPS/032)
- 07 Espacio Molinos
del Río - Caballerizas (CPS/032)

Murcia



- 01 Pavilion 1 former Artillery Barracks
- 02 Pavilion 2 former Artillery Barracks
- 03 Former Post Office Building
- 04 Espacio AV
- 05 Centro Párraga
- 06 MUBAM - Museum of Fine Arts of Murcia
- 07 Espacio Molinos del Río - Caballerizas

01

PAVILION 1, former Artillery Barracks
Murcia

Cartagena, s/n

Tue – Sun: 10.00 – 20.00

Monday closed



The story of these barracks (locally known as the Cuartel de Artillería), date back to the first quarter of the 20th Century, when the Ministry of War commissioned the construction of new buildings to accommodate the 33rd Infantry Regiment of Seville. During the Second Republic, the buildings were used for public education, but after the Civil War, the area was again transformed into a military zone. One of six eclectic pavilions built from 1921 to 1926, Pavilion 1 boasts many decorative elements borrowed from Al-Andalus, neo-Mudejar and Moorish styles.

01

C.T.D.
**CONSTITUTION FOR
 TEMPORARY DISPLAY**

Curatorial team:

tranzit.org

Vít Havránek, Zbyněk Baladrán,
 Dóra Hegyi, Boris Ondreička
 Georg Schöllhammer

Loulou Cherinet ⁽⁰⁷²⁾Kajsa Dahlberg ⁽⁰⁷⁷⁾Sung Hwan Kim ⁽¹⁰⁰⁾The Otolith Group ⁽¹¹⁸⁾Pedro G. Romero / Archivo F.X. ⁽¹²⁶⁾Emily Roysdon ⁽¹²⁷⁾Tris Vonna-Michell ⁽¹⁴⁰⁾Tanja Widmann ⁽¹⁴¹⁾

Heman Chong ⁽⁰⁷³⁾ Cafeteria Cuartel de Artillería

C.T.D. - CONSTITUTION FOR TEMPORARY DISPLAY

Curatorial Team: tranzit.org

Curators: Vít Havránek (Czech Republic),

Zbyněk Baladrán (Czech Republic), Dorá Hegyi (Hungary),

Boris Ondreička (Slovakia), Georg Schöllhammer (Austria)

This exhibition focuses on how 27 artists and two artistic groups responded subjectively to tranzit.org's invitation to conceive an art-work for **Manifesta 8**. Art explores many of the assumptions behind such issues as political and cultural relations or power conflicts. It strives to get to the roots.

Exhibitions are temporary, staged spaces where forms, figures and events enter into mutual relationships. This exhibition is the result of our collective thinking about the possibility to create an autonomous space shaped by aesthetic, social and political conditions; a space where the curators and the artists open up their work to criticism, imagination, reflection and re-elaboration, also through the participation of the public. With this in mind, we have created (and written) the rules for the ideal co-existence of all of us in such a space: as the **"Constitution for Temporary Display" (C.T.D.)**.

We formulated a set of forty questions and discussed them in a collective procedure with the artists, specifically looking at the conventions of the biennial format. Many new frontiers appeared. The "results" of these debates on **C.T.D.** are the foundations of this exhibition. Some projects were realised, some are virtually invisible within the exhibition, while others never materialised.

Based on the practical aspects of knowledge, such a process combining subjective/collective imagination with scientific, poetic and political matters has to be constantly re-evaluated. We hope that our formulation of **C.T.D.** establishes a space in between polarities, a space for action and non-action, an open space where you are personally invited to absorb, digest and contribute.

To directly quote a few of the participating artists, their works comment on a broad and intriguing variety of subjects including:

- I Morality, freedom, ex-territory.
- II Movement and the imaginary, collective experience.
- III Ecstatic Resistance.
- IV Archives, over-determination, Mozambique, sensuality.
- V Vampires, trekking.
- VI Iconoclastic, hybrid and transgressive concepts of artistic practice.
- VII Blind geography.
- VIII The re-invention of economic and institutional constraints, The Dance Museum, the permeability of bodies.
- IX Systems of knowledge.
- X Street love, spaceship Earth, the ash cloud, shades of grey.
- XI Time, Solidarity, Sentimentality, Alliances.
- XII Ageless lobsters, in a pot.
- XIII Disagreements, Generosity, Consensual Hallucination.
- XIV Contrived artifice.

02

PAVILION 2, former Artillery Barracks**Murcia**

Cartagena, s/n

Tue – Sun: 10.00 – 20.00

Monday closed

Built in the 1920s, the former barracks were declassified as a military zone in 1995, after which Pavilion 1 and 2 fell into disrepair.

02

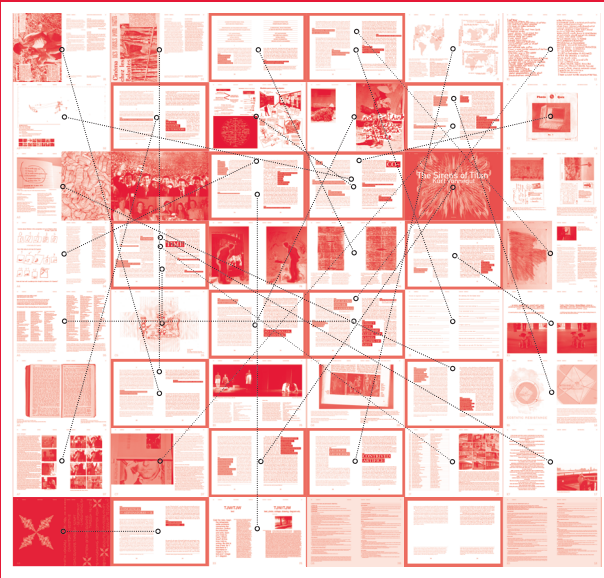
C.T.D. CONSTITUTION FOR TEMPORARY DISPLAY

Curatorial team:
tranzit.org

Mathieu Kleyebe Abonnenc /
Sarah Maldoror ⁽⁰⁵⁰⁾ Basma Alsharif ⁽⁰⁵³⁾
Babi Badalov ⁽⁰⁵⁸⁾ Neïl Beloufa ⁽⁰⁶¹⁾
Erick Beltrán ⁽⁰⁶²⁾ Igor & Ivan Buharov ⁽⁰⁶⁷⁾
Banu Cennetoğlu & Shiri Zinn ⁽⁰⁶⁹⁾
Boris Charmatz ⁽⁰⁷¹⁾ Cristina David ⁽⁰⁷⁸⁾
Stephan Dillemath ⁽⁰⁷⁹⁾ Carla Filipe ⁽⁰⁸⁷⁾
Alexandra Galkina ⁽⁰⁸⁹⁾ Adela Jušić ⁽⁰⁹⁹⁾
Darius Mikšys ⁽¹⁰⁹⁾ Bouchra Ouizguen ⁽¹¹⁹⁾
Ruti Sela ⁽¹³¹⁾ Catarina Simão ⁽¹³²⁾
Tomáš Vaněk ⁽¹³⁸⁾ Martin Vongrej ⁽¹³⁹⁾

POST-COLONIAL / POST-COMMUNIST READER

Most of the members of tranzit.org come from the former East Bloc countries. Given that the motto of Manifesta 8 is its dialogue with northern Africa, tranzit.org immediately recalled the Eastern European experience of the transformation of societies after the decline of socialism, while recalling the different projections which the idea of communism had created for so many movements of liberation and self-determination. This became the starting point for tranzit.org's contribution to Manifesta 8 – a point that was not about a dialogue, but a conflict of transfers of imagination. In Murcia and Cartagena, the multi-venue exhibition based on their “[Constitution for Temporary Display](#)” focuses on the transfer between theory – as an imaginative and symbolic operation – and practice, in this case the making of an exhibition. In an aligned project, tranzit.org decided to establish a critical counter-check and revision of the so-called post-colonial, the decolonised and the post-Communist conditions of transformation. This will be the subject of a *Reader* published by the Manifesta Foundation and the ERSTE Stiftung in Vienna in collaboration with tranzit.org, after the closure of Manifesta 8. The aim of the book is to facilitate the transfer of critique, research and thinking between specific notions and concepts of post-colonial thought, and to provide post-Communist and transformational inquiries. One of the major challenges of the publication is to establish an exchange between some of those imaginary utopias, pertaining to concepts which may have disappeared since the end of the Cold War.



Proposal for a map of universal autobiographical action, 2010

This map has been realised by those Manifesta 8 artists participating in the section curated by tranzit.org following their idea to invite everyone living on the planet to write or record his or her own autobiography, as an effort which might bring about an alternative construction of universality.

03

**Former Central Post Office -
(Antigua Oficina de Correos y Telégrafos)**

Murcia

Pintor Villacis, 3

Tue – Sun: 10.00 – 20.00

Monday closed

The former central Post Office remains an architectural icon with a strong presence in the urban memory of Murcia - to such an extent that the street where the building is located is popularly known as Calle Correos, or Post Office Street. It was designed in 1930 by Pedro Muguruza, who helped aesthetically redefine Spanish architecture following the end of the Civil War, playing an important role in Franco's regime. Muguruza borrowed certain features from 16th Century imperial Spanish architecture and the celebrated Baroque style of 17th Century architect, Juan de Herrera. In the late 1980s, the post office moved to new headquarters, and until Manifesta 8, the building has been abandoned.

03

OVERSCORE

Curatorial team:

Alexandria Contemporary Arts Forum

Curator: Bassam El Baroni (Egypt),

Associate curator:

Jeremy Beaudry (U.S.A.)

Lene Berg ⁽⁰⁶³⁾ Michael Paul Britto ⁽⁰⁶⁴⁾Pablo Bronstein ⁽⁰⁶⁵⁾ Ergin Çavuşoğlu ⁽⁰⁶⁸⁾Common Culture ⁽⁰⁷⁴⁾Céline Condorelli ⁽⁰⁷⁵⁾ Willie Doherty ⁽⁰⁸⁰⁾Juan Downey ⁽⁰⁸¹⁾ Sherif El Azma ⁽⁰⁸³⁾Simon Fujiwara ⁽⁰⁸⁸⁾ Ryan Gander ⁽⁰⁹⁰⁾Nav Haq ⁽⁻⁾ Ann Veronica Janssens ⁽⁹⁷⁾Suhail Malik ⁽⁻⁾ Metahaven ⁽¹⁰⁸⁾Nástio Mosquito ⁽¹¹⁰⁾ Kenny Muhammad& Adam Carrigan ⁽¹¹²⁾ nOffice ⁽¹¹⁶⁾Lorraine O'Grady ⁽¹¹⁷⁾ Red76 ⁽¹²³⁾Jasper Rigole ⁽¹²⁵⁾ Alexandre Singh ⁽¹³³⁾Take to the Sea ⁽¹³⁵⁾ Mariusz Tarkawian ⁽¹³⁶⁾

ALEXANDRIA CONTEMPORARY ARTS FORUM

How can any art project genuinely touch on the sophisticated and haphazard web of life's complexity? To understand complexity, it is not enough just to possess the ability to be critical, and it can only be part of a more disciplined and strategic act. For the exhibition **OVERSCORE**, we aim to conceive, build and implement a curatorial interface which firstly outlines those elements hindering the emergence of complexity in art, and then to describe the strategies for projects seeking to embody it. *The Theory of Applied Enigmatics* is that interface. Here, the term 'Enigmatics' refers to ideas and proposals which appear or resonate from a confrontation with complexity.

OVERSCORE is a project held together by the logic that *The Theory of Applied Enigmatics* outlines and oversees one project with four components, spread across three venues. **OVERSCORE** features works and contributions by 37 artists and collaborators. The exhibition component presents newly-commissioned and existing works by 27 artists and collectives, and is hosted at the former Central Post Office (Antigua Oficina de Correos y Telégrafos) in Murcia and the ARQUA (Museum of Underwater Archaeology) in Cartagena. ESPACIO AV in Murcia is the venue for the project entitled *The MoCHA Sessions*, one of three special projects integrated into the general fabric of **OVERSCORE**. The other special projects are *Backbench* and *Prayers for Art*, both at the former Central Post Office.

Curator: Bassam El Baroni
Associate Curator: Jeremy Beaudry

OVERSCORE

An overscore is a line drawn over things. It partially erases them but also signals an ongoing process of editing; both revealing and obscuring the past, while establishing links with what shows through to the present and future. This is similar to how ACAF's *Theory of Applied Enigmatics* works. The theory both highlights and seeks to revise the institutional blueprints deeply embedded in a collective unconscious that lead to simplifications of life, people, places, events, histories and cultures within artistic practice today. The *Theory of Applied Enigmatics* also acts as the mechanism and conceptual line that brings together and connects the work and intellectual inputs of a diverse array of artists and contributors.

BACKBENCH

Four collectives, and two curators/theorists were invited to participate in a three-day workshop in Murcia on a specially designed set evoking, somewhat abstractly, British parliamentary arenas. The theorists/curators moderated discussions between the collectives on issues including the condition of art criticism today, activism in collective practices, and the instrumentalisation of contemporary art. The aim of this experimental workshop was to collectively generate a body of ideas that would be solutions-oriented by tackling and, more importantly, even surpassing such issues. The workshop took place under the lens of a filmmaker looking to portray, yet to fictionalise, this discursive situation on intellectual and emotional levels. The *Backbench* installation features the original set of the workshop and the film installation.

Collectives: The Action Mill, Metahaven,
Red76, Take to the Sea

Moderators: Nav Haq, Suhail Malik

Architecture: nOffice

Film by Ergin Çavuşoğlu

THE MoCHA SESSIONS

Six Murcia-based artists were invited to delve into a certain niche of 1980s art history – a decade that saw the first institutional practices developed along certain prescribed socio-cultural lines. *The MoCHA Sessions* brings part of the archive of the short-lived Museum of Contemporary Hispanic Art, New York (1985 – 1990) to Spain for the first time. MoCHA emerged during the rise of institutional multiculturalism, showcasing the work of artists of “Hispanic” descent, who were deemed otherwise under-represented in the mainstream. The archive has been used as a catalyst for speculating on the origins and future of many of the recognised parameters in contemporary art – from identity politics to institutional critique. The result is six consecutive exhibitions in Espacio AV in Murcia, which change throughout the duration of Manifesta 8.

Curated by Yolanda Riquelme in collaboration with ACAF
Architecture: nOffice / Artists: Gonzalo Ballester,
Alfonso Escudero, Jeleton, Irene Lucas & Christoph Euler,
Ana Martínez and Rosell Meseguer.

04

**Espacio AV
Murcia**

Calle Santa Teresa, 14

Tue – Sat: 10.00 – 14.00; 17.00 – 21.00

Sun: 10.00 – 14.00

Monday closed

Located in former business premises in a space of more than 500 square metres, Espacio AV opened in 2006 as an exhibition venue for contemporary events and emerging artists, under the auspices of the Department of Visual Arts from the Ministry of Culture and Tourism of the Region of Murcia. It has been redesigned by architect Martín Lejarraza Azcarreta as a neutral "white cube", well suited to the display of audio-visual works and highly technical installations of contemporary art.

04

THE MoCHA SESSIONS

Curatorial team:
Yolanda Riquelme with
Alexandria Contemporary
Arts Forum

Gonzalo Ballester ⁽⁰⁶⁰⁾Alfonso Escudero ⁽⁰⁸⁵⁾Jeleton ⁽⁰⁹⁸⁾Irene Lucas & Christoph Euler ⁽¹⁰³⁾Ana Martínez ⁽¹⁰⁶⁾Rosell Meseguer ⁽¹⁰⁷⁾Architecture: nOffice ⁽¹¹⁶⁾

INCUBATOR FOR A PAN-AFRICAN ROAMING BIENNIAL

Enhancing the pragmatic approach of Alexandria Contemporary Arts Forum, *Incubator* invites three Africa-based collectives and a coordinator to collaborate with the Manifesta Foundation in a project regarding the notion of a pan-African, roaming art biennial. The *Incubator* will avoid assumptions or simple assessments of what a biennial looks like, what is its context, what effect it has, and whether it can even be done. The *Incubator* will identify and bring together perspectives from curators, artists, cultural producers and active sponsors, whose current activities give evidence of autonomy and progressive experimentation within their respective contexts. These articulations should bring together a set of historically and politically informed perspectives and arguments, which also demonstrate a clear infrastructure. The research will take several forms: the symposium at the opening of Manifesta 8; developing a website; organising a workshop in April 2011 in an African city yet to be identified; the appointment of key voices as planners, and the production of a publication in September 2011. The *Incubator* and its platforms should register these positions as an (uneven) landscape upon which others may imagine a biennial, a roaming biennial, an alternative structure, or a model responding to a different set of priorities entirely.

The Incubator for a Pan-African Roaming Biennial is a year-long task force consisting of Khadija El Bennaoui, Art Moves Africa (AMA), Mia Jankowicz, of Contemporary Image Collective (CIC), Cairo; Gabi Ngcobo, of the Center for Historical Reenactments (CHR) Johannesburg and Jimmy Ogonga, of the Center for Contemporary Art of East Africa (CCAEEA) Nairobi. The Incubator is formed in response to a proposal by two of Manifesta 8's curators, Bassam El Baroni and Jeremy Beaudry of Alexandria Contemporary Arts Forum (ACAF), as an extension to the intellectual and political issues raised by OVERSCORE, their curatorial contribution to Manifesta 8. The concept of the *Incubator* comes primarily as a response to the region of Murcia's framing of Manifesta 8 as a project in dialogue with northern Africa.

More information about the Incubator can be found at: www.panafricannial.org

Bringing you the answers before we know
the question: four positions regarding the idea
of a pan-African roaming

Symposium – October 10, 2010, Murcia

Speakers: Bili Bidjoka N'gone Fall, Hassan Khan, Senam Okudzeto, Thembinkosi Goniwe and Christine Eyene.
Coordinator: Khadija El Bennaoui, assisted by Sofia Patat

05

Centro Párraga

Madre Elisea Oliver Molina, s/n

Opening hours according to program

Aida Eltorie (084)

Fabrication film program

Featuring films by

Fateen Abdel Wahab

Dalia Neis

Sergio Leone

Bassem Yousri

Naiza Khan

Pauline M'Barek

Jan Ijäs

Aissa H. Deebi

Ghamkin Saleh

Madeline Djerejian

Yto Barrada

The home of CENDEAC (the centre for the research and development of arts), a public library and a versatile exhibition space located in Pavilion 5 of the former Artillery Barracks, Centro Párraga has also been the host to the offices of Manifesta 8 since 2009.

05

¿THE REST IS HISTORY?

Curatorial Team:

Chamber of Public Secrets

Curators:

Khaled Ramadan (Italy, U.K., Denmark)

/ Alfredo Cramerotti (Lebanon,

Finland, Denmark)

In the vision of CPS, Manifesta 8 is a series of 'transmissions' (including works of art and many diverse interventions in the mass media, on local, national and international levels), using different artistic methods and strategies of negotiation.

CPS sets out to explore some of the specific geographic and socio-political structures that define reality today, and to look at their history and seeks out those dialogues which simultaneously occupy and interrupt the basic boundary conditions that define the framework of Manifesta 8. As well as organising art exhibitions, CPS utilises television, radio, the Internet and the printed media, placing discussions in the public realm through the practices of media production, documentary-making, artistic research and aesthetic journalism.

06

MUBAM**Museum of Fines Arts of Murcia**

Obispo Frutos, 2

Tue – Sat: 10.00 – 20.30

Sun: 10.00 – 14.00; Monday closed

Designed in 1910 by architect Pedro Cerdán on the site of the former Trinidad Convent, MUBAM exhibits a collection of paintings, sculptures and artefacts from the 16th to 19th Centuries. Two newly refurbished halls will showcase part of the Manifesta 8 program.

07

Espacio Molinos del Río - Caballerizas**Murcia**

Molinos, 1

Mon – Sat: 10.00 – 14.00; 17.00 – 21.00

Sunday closed

The former watermills on the Segura River now contain the Cultural Centre of the City Council and the Hydraulic Museum. The Sala Caballerizas is part of this complex, one of the few surviving examples of 18th Century civic architecture in the city of Murcia. This building once housed the stables for the watermills and the Parador del Rey (the King's lodge).

06

Curatorial team:
Chamber of Public Secrets

Marcelo Expósito &
Verónica Iglesia ⁽⁰⁸⁶⁾

Nada Prlja ⁽⁰²¹⁾

David Rych ⁽¹²⁹⁾

07

Curatorial team:
Chamber of Public Secrets

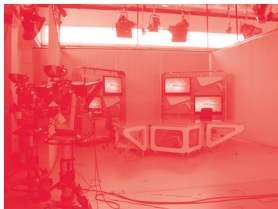
AGM ⁽⁰⁵²⁾
The ARTS ASSEMBLY ⁽⁰⁵⁷⁾
+
Medialounge

FLASHBACK ON CONTEMPORARY HISTORY AL JAZEERA TV NETWORK:

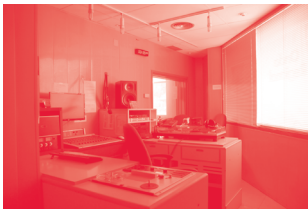
Ghassan Ben Jeddou – producer and host of talk-show
Hiwar Maftouh (Open Dialogue)

Chamber of Public Secrets' choice to work intensely with the media, as both a constructive and divisive agent, addresses the concept that reality is not a fact to be understood, but rather an effect to be produced. In keeping with this engagement, **CPS** is collaborating with Ghassan Ben Jeddou, a prominent journalist and the host of the talk-show *Hiwar Maftouh (Open Dialogue)*, regularly broadcast on the Arabic Al Jazeera network.

Over the past 10 years, through its perceptive programming, this international news network has taken an intensive role in recording and re-writing Arab history. Accordingly, during *Manifesta 8*, Ben Jeddou plans to produce two broadcasts focusing on some of those narratives shared between Spain, northern Africa and the Arab world. These will address the complex nature of this transnational dialogue which, despite giving birth to a project with great potential for multiple perspectives, also reveals itself as negotiating history in parallel terms of honour and denial.



La7 TV Regional



RADIO Onda Regional

MEDIA VENUES

La7 TV Regional

Mounira Al Solh
Abed Anouti
Anders Eiebakke
Thierry Geoffroy / Colonel
n.e.w.s.: Renée Ridgway/
Rick van Amersfoort
Raed Yassin

RADIO Onda Regional

Anders Eiebakke
Khaled Hafez
Ralf Homann
Valerie Tevere &
Angel Nevarez
Raed Yassin

LA VERDAD newspaper

Fay Nicolson,
featuring work by:
Rasheed Araeen,
Mark Ashurst,
Katerina Gregos,
John M. Kennedy,
Huda Smitshuijzen
and Alex Vesudevan

LA OPINIÓN newspaper

Michael Takeo Magruder

NO-TYPICAL TV

Internet platform

Wooloo in collaboration
with: Gema Alava,
Helidon Gjergji, Pedro
Guirao, Clarinda Mac Low,
Matthias Neumann

NOLENS VOLENS

magazine, issue #4:
**Mediascape, Universidad
Europea de Madrid**
Michael Baers
CPS / Alfredo Cramerotti
Anders Eiebakke
Erlea Maneros Zabala
Nada Prlja
Michael Takeo Magruder

OTHER PUBLICATIONS

Brumaria issue #18:
Expanded Violences
Michael Takeo Magruder:
(in) Remembrance [11M]
Nada Pljar: Foreign
Language for Beginners

**La construcción de la
visualidad. Transfiriendo
conocimientos ocultos.** A
project in Braille by CPS
(Chamber of Public Secrets),
in collaboration with John
M. Kennedy, Eşref Armağan
and Wooloo.

THE REGION OF MURCIA

The Region of Murcia on the south-eastern coast of the Iberian peninsula, is a haven for culture, fine dining and nature. It boasts secluded Mediterranean beaches, lively ports and the Mar Menor, Europe's largest saltwater lagoon.

In the 11th Century, the Moors introduced the large-scale irrigation system, on which Murcian agriculture still depends. As well as the medieval town of Lorca and the Holy Catholic city of Caravaca de la Cruz, the region features Muslim castles and fortifications. The city of Murcia on the Segura River is noted for its impressive Cathedral (built between 1394 and 1791 in Gothic and Baroque styles) with Spain's tallest bell-tower, but also for its rich history tied to the Jewish community. Murcia is Spain's seventh largest city. Cartagena - a port city flanked by military fortresses and ramparts - is close to beaches, wild coves and health spas. Its cultural heritage includes the recently restored Roman amphitheatre and its related museum designed by architect Rafael Moneo.

Cartagena Venues

01 San Antón Prison (CPS/040)

02 MURAM Regional
Museum of Modern Art (CPS/040)

03 Former
Autopsy Pavilion (CPS/042)
04 Casino de Cartagena (CPS/042)

05 ARQUA National
Museum of Underwater
Archaeology (ACAF/044)

06 El Parque
cafe-restaurant (tranzit.org/046)

07 Santa Lucía
Social Centre (tranzit.org/046)

Cartagena



01

**San Antón Prison
Cartagena**

López Martínez, s/n

Tue – Sun: 10.00 – 20.00

Monday closed

With its unusual pentagonal plan, the San Antón Prison was designed by Vicente Agustí Elguero in 1935. After the Civil War, it was overcrowded with political prisoners, but after 2002, it became a low security jail geared toward the social re-integration of its inmates. In June 2010, it ceased to function as a prison, and the General Secretary of Penitentiary Institutions authorised its use as a venue for Manifesta 8.

02

**MURAM
Regional Museum
of Modern Art
Cartagena**

Palacio Aguirre Plaza de la Merced, 15 y 16

Tue – Sat: 10.00 – 20.30

Sun: 10.00 – 14.00; Monday closed

MURAM opened in 2009 after the addition of a new annex. It is located in Palacio Aguirre, a building designed by Victor Beltrí in 1901, an emblematic example of the Belle Epoque in Cartagena, coinciding with the prosperity of business activity and the thriving mining industry.

01

Curatorial team:

Chamber of Public Secrets

Abed Anouti⁽⁰⁵⁵⁾ Brumaria⁽⁰⁶⁶⁾Filipa César⁽⁰⁷⁰⁾ Danilo Correale⁽⁰⁷⁶⁾Anders Eiebakke⁽⁰⁸²⁾Thierry Geoffroy / Colonel⁽⁰⁹¹⁾Khaled Hafez⁽⁰⁹⁴⁾ Ariel Reichman⁽¹²⁴⁾María Ruido⁽¹²⁸⁾ + Medialounge

02

Curatorial team:

Chamber of Public Secrets

Eşref Armağan⁽⁰⁵⁶⁾Michael Takeo Magruder⁽¹⁰⁴⁾Erlea Maneros Zabala⁽¹⁰⁵⁾Nikolaus Schletterer⁽¹³⁰⁾Wooloo⁽¹⁴²⁾

03

Former Autopsy Pavilion Cartagena

Plaza del Hospital, s/n

Tue – Sun: 10.00 – 14.00; 16.00 – 20.00

Monday closed

Built in 1768 to the designs of the engineer Mateo Vodopich, the Autopsy Pavilion was originally part of the Royal Navy Hospital. Surgeons once took their anatomy classes here and it was a centre for research during the epidemics that ravaged the city in 1785. In the 20th Century, due to its proximity to the old bullring, it was used as a holding pen after bullfights. Since 2008, it has been used as an exhibition venue.

04

Casino de Cartagena

Calle Mayor, 14

Mon – Thu:

10.00 – 14.00; 16.00 – 22.00

Fri – Sun:

10.00 – 14.00; 16.00 – 20.00

Built around a central courtyard in 1853 as the private residence of the Marqués de Casa Tilly, this building was converted into a casino in 1887, and became an economic and social hub of the city after the local mining boom. Following four major refurbishments, including work by the architect Victor Beltrí and the decorator Rafael Amaré, the Casino is now an eclectic mixture of neo-Baroque and purist Modernism.

03

Curatorial team:
Chamber of Public Secrets

Laurent Grasso ⁽⁰⁹³⁾

04

Curatorial team:
Chamber of Public Secrets

Stefanos Tsivopoulos ⁽¹³⁷⁾

05

ARQUA

**National Museum
of Underwater Archaeology
Cartagena**

Paseo del Muelle Alfonso XII, 22

Tue – Sat: 10.00 – 19.30

Sun: 10.00 – 15.00; Monday closed

Located on the promenade in Cartagena, ARQUA was designed by Rafael Azuar. The museum, based around a collection of relics recovered from the seabed, including archaeological treasures from the Phoenician era, was inaugurated in 2008. The winner of Spain's National Architecture Award Guillermo Vázquez Consuegra, the designs for this building were also showcased at MoMA in New York.

05

OVERSCORE

Curated by
Alexandria Contemporary
Arts Forum

The Action Mill ⁽⁰⁵¹⁾

Melanie Gilligan ⁽⁰⁹²⁾

Mahmoud Khaled ⁽¹⁰⁰⁾

Hassan Khan ⁽¹⁰¹⁾

Charles Mudede ⁽¹¹¹⁾

Wanda Raimundi-Ortiz ⁽¹²²⁾

Jean-Marc Superville Sovak ⁽¹³⁴⁾

Mariusz Tarkawian ⁽¹³⁶⁾

06

El Parque cafe-restaurant Cartagena

Parque Torres, s/n

Tue – Sun: 10.00 – 14.00; 16.00 – 20.00

Monday closed

Designed in the late 1960s in the international modernist style of the time, the cafeteria is located on top of Cerro de la Concepción, the highest of the five hills surrounding Cartagena. Once popular for its panoramic views of the coast, this open-plan, glass structure eventually fell into decline and was closed permanently in 2005. Set in the historically and archaeologically rich gardens of Parque Torres, the building has specially been converted into an exhibition venue for Manifesta 8.

06

Curatorial team:
tranzit.org

Karl Holmqvist ⁽⁰⁹⁵⁾
+ C.T.D. Constitution for
Temporary Display

07

Santia Lucía Social Centre Cartagena

Pedro Jorquera, 5

Mon, Wed – Sat: 10.00 – 20.00

Sun: 10.00 – 14.00; Tuesday closed

Constructed in 1999 by the Council of Cartagena in the heart of the traditional, fisherman's district of Santa Lucia, this building incorporates many functions, including a performance space, gymnasium, library, bar, offices and various social clubs and cultural organisations.

07

Curatorial team:
tranzit.org

Pedro G. Romero / Archivo F.X. ⁽¹²⁶⁾

Manifesta 8

Artists

MATHIEU KLEYEBE ABBONENC / SARAH MALDOROR

Mathieu Kleyebe Abbouenc was born in 1977 in Cayenne, French Guiana. He lives and works in Paris. Sarah Maldoror was born in Condon, France. She lives and works in Paris.



Tricontinental, a graphic survey, 2010
Stills from *Monangambée*, 1969

Film projection, printed material, photographs, showcases.
© Sarah Maldoror

Abbouenc is researching the work of the French-born film director Sarah Maldoror, who devoted herself to the liberation movements in lusophone Africa in the 1960s and 1970s. At Manifesta 8, Abbouenc presents her first film, *Monangambée*, produced in Algeria in 1969. By exhibiting associated material and posters published as part of *Tricontinental* magazine, her work is placed within the context of the anti-colonial and anti-imperialist movements in Asia, Africa and South America. Abbouenc is currently searching for a copy of *Guns for Banta*, the second film by Sarah Maldoror, which was seized by the Algerian government in 1971.

THE ACTION MILL

The Action Mill is: Jeremy Beaudry (1974),
Katie Hargrove (1985), Jethro Heiko (1973), Nick Jehlen (1971),
Robert Peagler (1965) and Meredith Warner (1975).
They live and work in the U.S., primarily in Philadelphia.

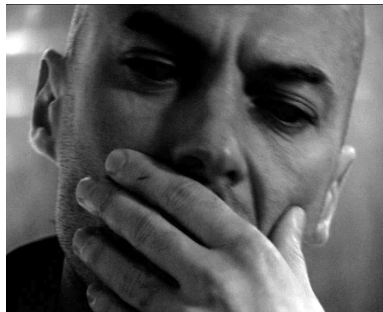


Toolbox Prototype, 2010
Commissioned by Manifesta 8

"This tool box was designed after spending two weeks in Murcia working with community members who are concerned with decisions about public funding made without sufficient public input. We created this tool box as a way to share some of the methods we use in our work to address intractable problems. These tools are intended to help community organisations and individuals design their own actions that make tangible change in their communities."

AGM

Founded in 2003. Roaming annual episode of art and media.



AGM 10: Collectivus CPS. Still taken from *Comrade Alfredo Neri*, 2006 – 2010.
AGM Commissioned and produced by Manifesta 8

AGM (loosely based on the structure of the Annual General Meeting of the business world) is a curatorial project with some of the inbuilt features of a parasite. Each time, by changing its partner, location, form and content, its primary focus is to explore the peculiarity of the hosting body – be it a site, an institution, a theme or in this case, one of the three curatorial teams of Manifesta 8. *AGM 10: Collectivus CPS* willingly takes on board one of the main characteristics of Manifesta 8: the wish and the will to explore new modes of curating through collective work. What is the best way to “act out” rather than just represent such a method, in order to best produce and distribute knowledge?

AGM 10 is organised by Hannah Conroy and Yesomi Umlu in close dialogue with CPS members. <http://www.agmculture.org>

BASMA ALSHARIF

Palestinian born in 1983 in Kuwait.
Currently living in Beirut, Lebanon.



Turkish delight, 2010
Video installation
Video still © Basma Alsharif
Commissioned and produced by Manifesta 8

Basma Alsharif is an artist working with photography, video, language and sound. Her work combines images from different contexts with spoken and written text that play with the aesthetics of language and the video image. Her video installation for Manifesta 8 is composed of super 8mm footage from the interiors of abandoned homes interweaved together over sound clips of recipe

MOUNIRA AL SOLH

Born in 1978 in Beirut, Lebanon.
Lives and works in Beirut and Amsterdam.



Reversed TV: a documentary about Bassam Ramlawi, and some of his recent sketches, 2010. TV episode, 10 mins / Black ink and black pen on A4 sketch book.

Commissioned and produced by Manifesta 8 with the support of Fonds BKVB

"Here is another drawing that I scanned from the sketchbook of Bassam Ramalwi. I am not sure yet whether I should say that Bassam Ramlawi is a persona whom I created in order not to be myself, or whether I should keep this not so clear. Not so clear to whom? To you, the person who is reading this? Or to myself? Or perhaps to Bassam Ramlawi?" (Mounira Al Solh)

ABED ANOUTI

Born in 1963 in Beirut, Lebanon.
Lives and works in the Middle East and northern Europe.



The Shadow of San Antón, 2010. Documentary film, 29 min

Photo by Stine Hoxbroe

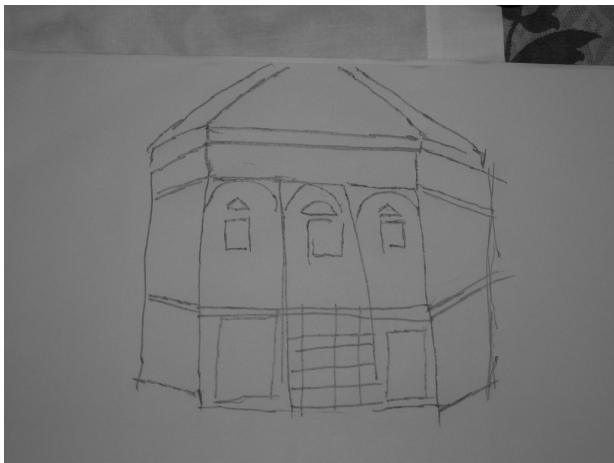
Commissioned and produced by Manifesta 8

As a documentary maker, Abed Anouti witnessed the harshness of the Lebanese civil war (1975–1992). *The Shadow of San Antón* looks into the traumatic parallels between what took place in Anouti's native city of Beirut and in the Spanish city of Cartagena. Post-war trauma still overshadows both societies. To erase the memory of war, Lebanon launched a reconciliation process. In his film, Anouti questions why Spanish society agreed on a pact of silence and chose self-enforced amnesia. He explores the hidden memories of San Antón prison, a historic building with a silent history, a place which played a significant role during the years 1936-1975.

On Tuesday June 22, 2010 the authorities of Cartagena decided to shut down the San Antón prison permanently.

EŞREF ARMAĞAN

Born in 1953 in Istanbul. Lives and works in Ankara, Turkey.

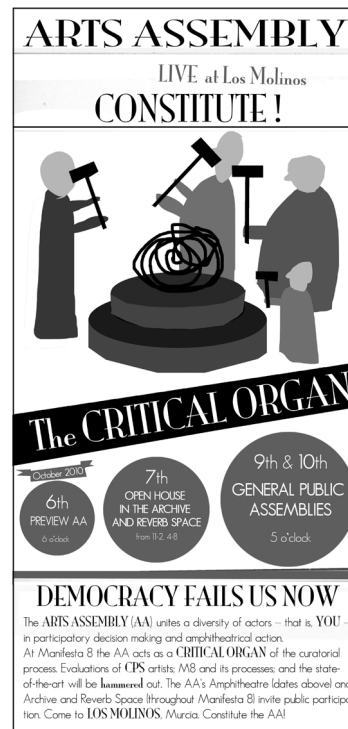


The construction of Visuality - Drawing of Baptistry with two-point perspective, 2010. Drawing

"Eşref has no eyes but he makes pictures: This surprises you? A new psychology of pictures springs from a mysterious discovery: an outline of a thing makes sense to touch and vision. Using raised lines, he sketches in outline, draws scenes in perspective and he invents picture metaphors. To understand Eşref, I will need to reconstruct art history, to bring to your mind assumptions you did not know you had, and to show you where those assumptions came from". (Text by Professor John M Kennedy)

THE ARTS ASSEMBLY

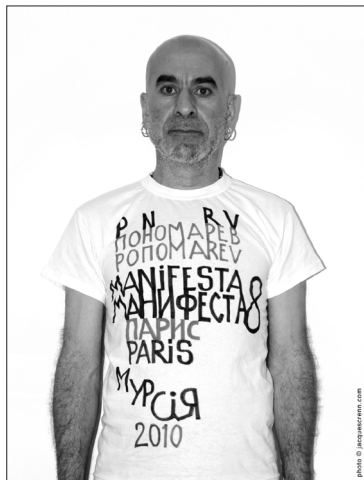
Marita Muukkonen was born in 1971 in Finland.
Ivor Stodolsky (Russia/USA) was born in 1972 near
San Francisco, but left "on-all-fours" to Europe.



Poster

BABI BADALOV

Born in 1959 in Lerik, Azerbaijan. Lives and works in Paris.

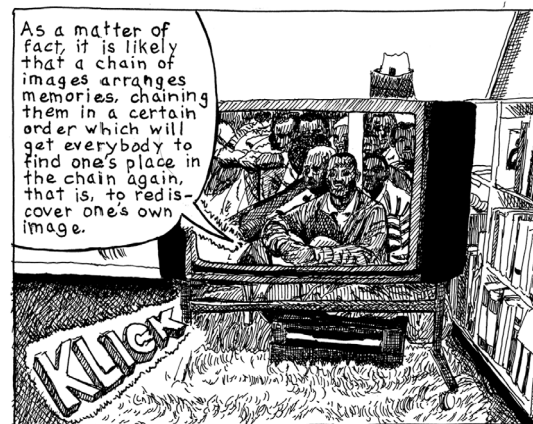


Visual Poetry, 2010
Slide projection
Photo © Jacques Creen
Commissioned and produced by Manifesta 8

Babi Badalov is a traveler, a forced nomad originally from Azerbaijan. At the moment he is living illegally without papers, somewhere in Europe. His visual poetry appears in the form of diary-dense drawings and collages, combining artistic-linguistic research and commentary on manipulated media imagery. *The horror vacui drawings* in Manifesta 8 comment on the everyday on a micro scale - including art, personal politics, the status of the immigrant, experiences with homophobia - and on a macro political level.

MICHAEL BAERS

Born in 1968 in Los Angeles, California. Lives and works in Berlin.



Response to three essays: television, 2010
Detail from cartoon printed in Manifesta 8 catalogue

Michael Baers uses montage as his method and the comic book is his *métier*. He illustrates and discusses various situations, often inspired by history and art theory. Since 2004 he has produced numerous works - typically in the format of tabloid-style comics - for exhibitions, as well as contributing to diverse journals and magazines. His work addresses a wide range of topics. Thematically it revolves around the discrepancy between ideological (mythic) knowledge and historical fact. For the Manifesta 8 catalogue, Baers has produced a special artist's project, printed as a six-page comic storyboard, depicting a solitary man reflecting on philosophical questions about the effects of televised media, subsequently answered by the media itself.

GONZALO BALLESTER

Born in 1982 in Murcia. Lives and works in Madrid.



Pendiente, 2010
Single-channel video.
Calle Traperia, Murcia. (photography by Juan Ballester)
Commissioned by Manifesta 8

Only a capitalist notion of the world could transform art (creation) into a consumer good; only a capitalist world could use one given culture as an individualising fact, and only a denaturalised and sick human being could survive the passing of time without fighting for his/her identity.

Exhibition dates: November 4 - 14, 2010

NEÏL BELOUFA

Born in 1985 in Paris, where he lives and works.

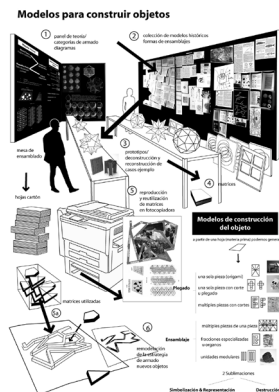


Kempinski, 2010
Video and installation
© Neil Beloufa

Neil Beloufa's film was shot in Mopti, Mali. The genre of the video is defined as a 'science-fiction documentary'. The statements of the protagonists are made more abstract through a special atmosphere created by night-time shooting and special lighting. Asked about their hopes and ideas for the future, the inhabitants of Mopti describe the future as if it were the present day. The film is projected within a spatial framework, in a setting made from inexpensive materials by the artist.

ERICK BELTRÁN

Born in 1974 in Mexico City.
Lives and works in Barcelona and Mexico City.



Modelos para construir objetos (Models to construct objects), 2010

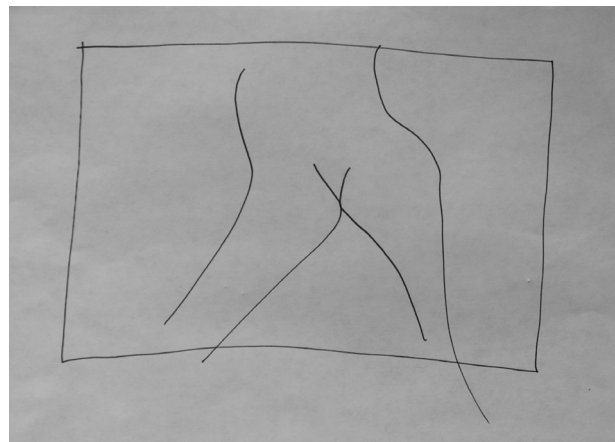
Installation

© Erick Beltrán. Commissioned and produced by Manifesta 8

In his contribution to Manifesta 8, Beltrán asks visitors to participate in an analytical game reflecting on different modes of production. Depending on how we use a material to build objects and events (assemblages), it is possible to describe this material in six model forms: a piece that folds, binding folds, a folded piece cut, folded pieces with multiple sections, specialist units, modular units. As Beltrán states, "These different strategies of construction generate different perspectives or ideologies to establish contact with the world. In society the meaning of a particular assembly incorporates not only the proper form of this ideal but also the methodology behind it".

LENE BERG

Born in 1965 in Oslo. Lives and works in Berlin and New York.



Shaving the Baroness: After Man Ray, Marcel Duchamp and Baroness Elsa von Freytag-Loringhoven, 1921, 2010

Video Installation

Commissioned by Manifesta 8 with the support of Office for Contemporary Art Norway, Arts Council Norway and Norwegian Visual Artists Remuneration Fund

There are many questions and stories about this film. One story has it: Man Ray accidentally destroyed the film negatives during processing. Another states: the film was shown to a small group of friends in New York during the 1920s. However, it seems unlikely that the film was ever shown, since it is now only known to exist as two printed frames which Man Ray attached to a letter in 1921. But then there is the question: Who exactly was the Baroness Elsa von Freytag-Loringhoven? Was she merely the model in this film? Or was the Baroness also the author?

MICHAEL PAUL BRITTO

Born in 1968 in New York, where he lives and works.

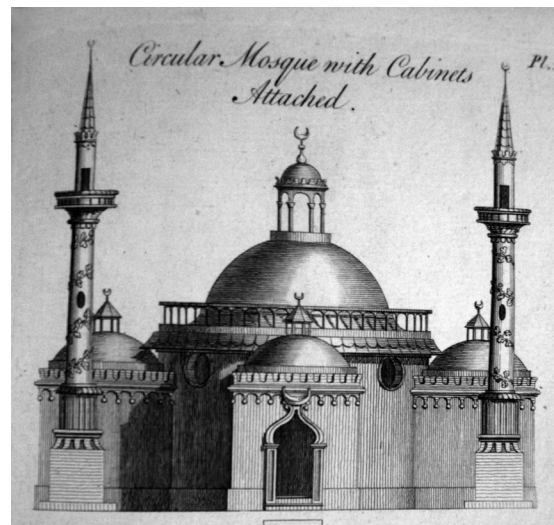


Verbal Assault, 2009
Digital video, single channel with sound (English)

"Much of my work is about being a person of colour in America, and the misconceptions and assumptions that go along with that. My art allows me to make people more politically and culturally aware, by using the customary as metaphor. By manipulating popular culture, I can illicit a wide range of feelings causing the viewer to rethink many of mass medias depictions of people of colour. My goal is to use my art to give voice to marginalised communities and to foster a better understanding in mainstream society." (Michael Paul Britto)

PABLO BRONSTEIN

Born in 1977 in Buenos Aires. Lives and works in London.



Circular Mosque with Cabinets Attached, from *Grotesque Architecture*
by William Wrighte, London 1767
Collection of the artist.

The project *Islamic Culture in Southern Spain – 1000 Years of Celebration*, 2010 has been commissioned by Manifesta 8

Islamic Culture in Southern Spain – 1000 Years of Celebration. A series of drawings showing designs for a fictional exhibition that will represent, by inverse, the attitudes to the presence of Islamic culture in southern Spain, and ironically play on the idea that Manifesta is utilised as a tool in the cultural dialogue between Europe and northern Africa.

BRUMARIA

Founded in 2002 in Madrid. Operates in Madrid, Granada, London and Berkeley, California.



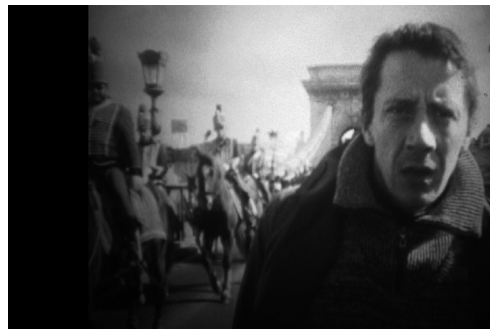
Expanded Violences, 2010. Installation

Supported by MUSAC (Museo de Arte Contemporáneo de Castilla y León)
Commissioned and produced by Manifesta 8 with the support of MUSAC

Expanded Violences is a project by Brumaria open to different formats. As a work in progress, it is characterised by the fluctuating parameters of ongoing research. It includes the production of artworks and publications. It will take the shape of an exhibition display in Cartagena, within the framework of Manifesta 8, and the project will be continued in the future, materialising in different forms and in reflexive, discursive or visual fields.

IGOR & IVAN BUHAROV

Nándor Hevesi, born in Hajdúnánás. Lives and works in Budapest.
Kornél Szilágyi born in Budapest, where he lives and works.



Rudderless, 2010

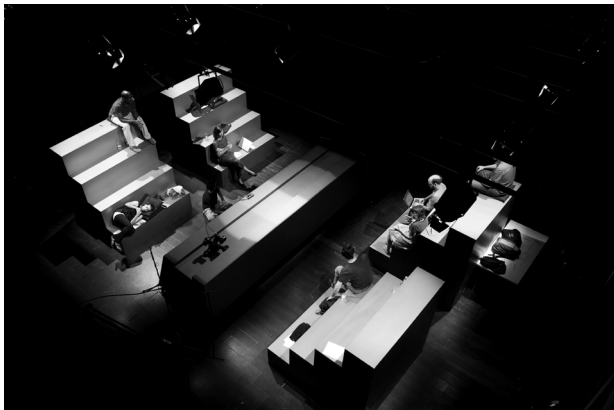
Black and white Super-8 film, transferred to video / Dvd, duration 23 min
Still from the film, inspired by István Domonkos poem, *Kormányeltörésben*
© Igor & Ivan Buharov

Commissioned and produced by Manifesta 8 with the support of Hungarian Motion Picture Foundation, ACAX | Ludwig Museum

Kornél Szilágyi and Nándor Hevesi have been working together under the pseudonym Igor & Ivan Buharov since 1995. Their films, mainly shot with a Super-8 camera, combine experimental film-making methods with aspects of storytelling. The protagonists in their films are usually amateurs and friends whose specific language and dialogue contributes to an atmosphere of timelessness and uncertainty of place. Their new film, inspired by the poem *Rudderless* (1971) by Hungarian poet István Domonkos (1940), is a modern epic, a self-analysis of a person living in minority status in Yugoslavia in the early 1970s. The poem is a journey through the world, passing through different political and economic situations, both collective and private.

ERGIN ÇAVUŞOĞLU

Born in 1968 in Targoviste, Bulgaria. Lives and works in London.



Backbench, 2010

Multi-channel video installation

Duration: 25 min, continuous loop

Courtesy the Artist and Manifesta 8 Region of Murcia

Photo © Emre Erkmen

Commissioned by Manifesta 8

The *Backbench* project is a multi-channel video installation which reflects on the conditions and the production of cultural discourses, and the impact it generates on social, political, professional and individual levels.

BANU CENNETOĞLU & SHIRI ZINN

Banu Cennetoğlu was born in 1970 in Ankara, Turkey.

She lives and works in Istanbul.

Shiri Zinn lives and works in London.



Pavilion II, within limits 1921 – 1995, 2010

Glass, dust, metal, feather sculpture.

© Banu Cennetoğlu, Shiri Zinn

Commissioned and produced by Manifesta 8

For *Pavilion II, Within Limits 1921–1995* Banu Cennetoğlu has collaborated with the London-based conceptual artist Shiri Zinn. One of Zinn's limited edition, glass pieces has been customised to become a cremation urn carrying a sample of dust collected from the exhibition site in the former artillery barracks in Murcia. This glass object can then exist as a monument to the historic functions of the site, to reflect on a legacy of authority, pleasure and the interdependency of power. It is an ode to impotence versus monumentalism.

FILIPA CÉSAR

Born in 1975 in Oporto, Portugal. Lives and works in Berlin.

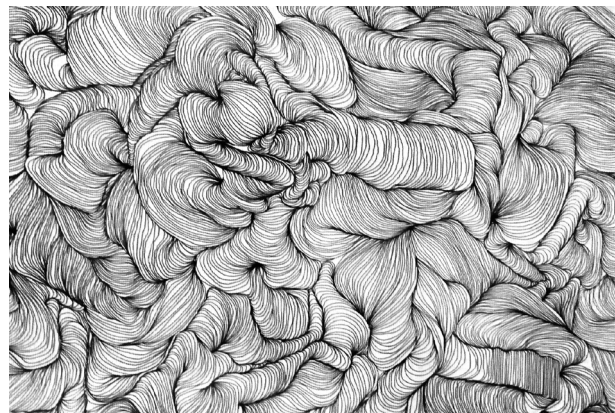


The Four Chambered Heart, 2009
Single-channel HD video projection, 28 min. 30 sec.
Telaviv #01 © Filipa César
Commissioned and produced by Manifesta 8

Students from three film schools in Israel (Almanar Film School in Taibe, Tel Aviv University and Sapir Academic College in Sderot) were brought together for a one-day workshop to watch Jean Rouch's film *La Pyramide Humaine* (1959). After watching the film - projected in 16 mm and subtitled in both Arabic and Hebrew - the students discuss their viewing experience. This is documented by

BORIS CHARMATZ

Director of Musée de la Danse / Centre Chorégraphique National de Rennes et de Bretagne, since January 2009.



Levée des Conflits, 2010 (avant-première)
Choreographic installation for 22 dancers. © Boris Charmatz
This project is supported by ERSTE Stiftung, Vienna

Founder of Musée de la Danse in Rennes (France), Boris Charmatz presents a new dance installation, premiering at Manifesta 8 at the amphitheatre in Cartagena, where an ephemeral company of dancers performs and repeats an original form of 'motionless choreography'. Charmatz describes the performance as such: 'Although everybody is in motion and form a huge, oscillating, hypnotic round, the whole installation does not move. It cannot exist without the bodies subtly activating it, but it produces an immaterial installation for a few hours that 'do not pass', (in a cycle) in which one finds neither beginning nor end, no drama, no dramatics.'

LOULOU CHERINET

Born in 1970 in Göteborg, Sweden.

Lives and works in Stockholm and Addis Ababa, Ethiopia.



Minor Photo Studies (MPS), The Group And Ungroup Sessions, 1993 - 2010

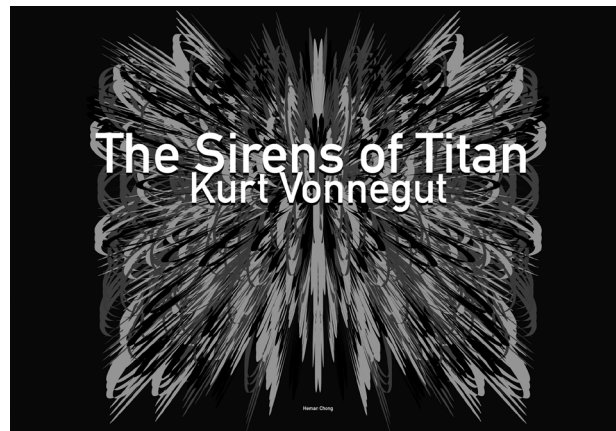
From a collection of anonymous, purchased and manipulated 20th Century photography. The project *La Verdad Sobre Esta Obra*, 2010 has been commissioned and produced by Manifesta 8 with the support of IASPIS

Loulou Cherinet works primarily with video and photography, creating portraits in series, dominated by narrative storytelling and highly emotional performance. Her work is rich with references to cinema and documentary film-making, often focusing on the themes of identity and the relationship between the public and the private. She often pinpoints emotional experiences resulting from precise language. At the heart of Cherinet's work is her ambivalence towards elementary observation. She moves away from what is immediately obvious, towards what is merely suggested, or what is hidden. One of Cherinet's prime strategies is to let the subtle tactics of conversation reveal much more than expected.

HEMAN CHONG

Born in 1977 in Muar, Malaysia.

Lives and works in Singapore and New York.



Eight Recommendations (A Monument for Manifesta 8), 2010

8 inkjet prints on paper, with matte UV-lamination, 84.1 x 118.9 cm each

Signed and dated verso, Edition 5 with 1 AP

Courtesy: Vitamin Creative Space, Guangzhou / Beijing

Commissioned and produced by Manifesta 8

Heman Chong is an artist, curator and science fiction writer. His art practice involves an investigation into the philosophies, reasons and methods of how individuals and communities imagine the future. In his contribution, Chong shows a series of book covers that are enlarged to the size of posters in the cafeteria in the square close to Pavilion 1. The descriptive visual aspect of these covers as images, the connotation to their contents and their relationship to each other, create a wide array of associative references and offer an arena for story-making and imagined spaces.

COMMON CULTURE

Founded in 1996 in Liverpool by David Campbell (1957, Corbridge, U.K.), Mark Durden (1964, Stourbridge, U.K.) and Ian Brown (1972, Stoke-on-Trent, U.K.)



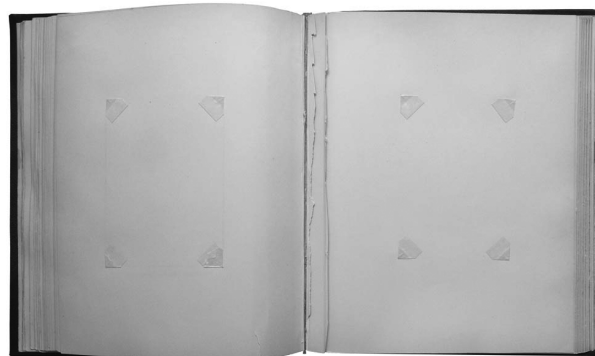
Production: *The New El Dorado in Murcia*, 2010
HD Video

Commissioned and produced by Manifesta 8 with the support of Ulster;
Newport School of Art Media and Design and Staffordshire University

Exploring the phenomena of cultural consumption, tourism and the tradition of the historical “Grand Tour”, Common Culture’s new work, *The New El Dorado*, narrates an encounter between the specific characteristics of a place and the culture of others. Their previous work includes *Openings are Always Awkward*, 2009.

CÉLINE CONDORELLI

Born in 1974 in Paris. Lives and works in London.



Il n’y a plus rien (There is Nothing Left), 2010
Installation

Premier movement (First Movement)

Commissioned and produced by Manifesta 8 and ACAF

A woman describes the city of Alexandria, saying “*Il n’y a plus rien*” (there is nothing left). The sentence turns into a refrain, addressing the difficulty in exploring the past and seeing the present, in a city built precariously upon shifting strata of erasure, disappearance and forgetting.

Two sequences of slides unfold between a curtain and mirrors: the first follows the production of cotton grown in Alexandria in the first half of the century and ending at the now-shut cotton mills in Lancashire, England; the second is an individual story of departure from Egypt, thus forecasting the massive emigration to take place a few decades later. The multiple projections and reflections reconnect these two, intimately related movements.

DANILO CORREALE

Born in 1982 in Naples, Italy.
Lives and works in Naples and Berlin.



We are making history, 2010

Three-channel video installation, 4K on Blue-ray, 15 min

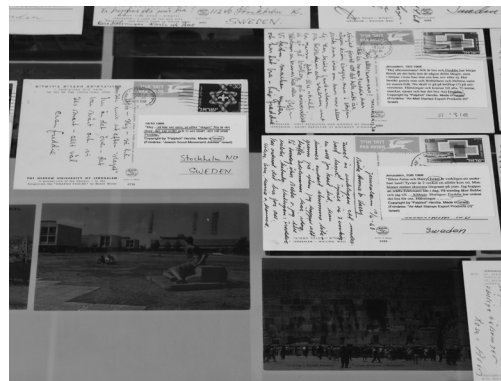
Commissioned and produced by Manifesta 8 with the support of Fondazione Furla

"There is only reality: in our minds, my reality is in constant metamorphosis, which resides in my thoughts. We must challenge the photographic reality, the one we see in films."

These two sentences from Zbig Rybczynski articulate the intent of my project, *We are making history*, to initiate a paradigm for a new contemporary visual scenario. Nowadays, the chroma-key can be understood as the post-modern form of the *tabula rasa*. (Danilo Correale)

KAJSA DAHLBERG

Born in 1973 in Göteborg, Sweden.
Lives and works in Berlin and Malmö, Sweden.



No unease can be noticed, all are happy and friendly
(Postcards from Jerusalem, 22 December 1911 to 24 January 1999), 2010
Installation

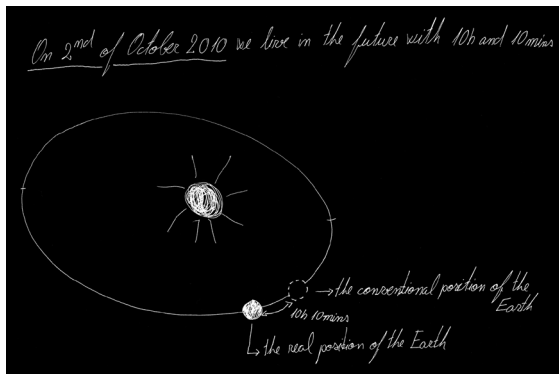
Photo © Lunds Konsthall / Terje Östling, Sweden

This project has been commissioned and produced
by Manifesta 8 with the support of IASPIS

Kajsa Dahlberg's conceptual work for Manifesta 8 consists of a collection of 400 postcards, sent to Sweden from Jerusalem over the past hundred years. The postcards are categorised and displayed according to the content of the messages they contain. They draw on a wide range of relationships, friendships and ideological projections on to the city of Jerusalem. They include news from the first generation of Jewish immigrants who were seeking a land of new possibilities, and brief texts recounting the political situation of the city today. Dahlberg's installation is like a souvenir of hope and a wave of nostalgia.

CRISTINA DAVID

Born in 1979 in Bucharest, Romania.
Lives and works in Bucharest.



Time Machine, 2010
Video, object, performance
© Cristina David
Commissioned and produced by Manifesta 8 with the
support of Romanian Cultural Institute

In her project for Manifesta 8, Cristina David investigates the conventions of social time versus cosmic time, measured over what we classify as a single year - one full rotation of the earth around the sun. David presents a video in which an astro-physicist discusses these ideas from a scientific point of view. The artist also stages a performance in which she stays in Murcia for six weeks (October 9- November 24), changing the normal rhythm of her life from the conventional time zone (UTC) to a personalised astronomical time. Her methodology involves scientific accuracy and daily personal experience, resulting in an evolving installation in which her diary notes are made available to the public.

STEPHAN DILLEMUTH

Born in 1954 in Büdingen, Germany.
Lives and works in Bad Wiessee and Munich.



El árduo camino hacia el conocimiento, 2010
Installation
© Stephan Dillemoth
Commissioned and produced by Manifesta 8

Stephan Dillemoth sees art and artistic research as tools for a critical reflection on the circumstances of contemporary life. His installation for Manifesta 8 is a cage made from plaster, with the help of students from the art academy in Murcia. It suggests two readings. Firstly it is the refuge of the hermit in his deliberate withdrawal from the world - as purgatory or as a place for contemplation. Secondly, it represents problems of freedom, including access to knowledge or territories, as a direct consequence of the politics of privatisation or the regimes of surveillance. A video projected inside the cage shows a conversation between an artist and a prisoner, a dialogue about research, knowledge, economy and the responsibility of artists within the context of a cultural commodity.

WILLIE DOHERTY

Born in 1959 in Derry, Northern Ireland, where he lives and works.



Segura, 2010

HD video installation, colour, sound

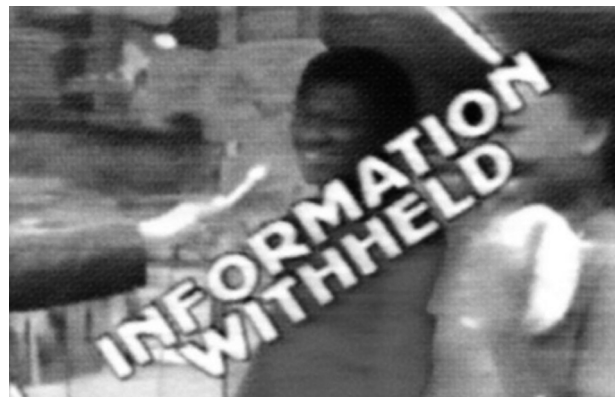
Courtesy: Alexander and Bonin, New York; Galerie Peter Kilchmann, Zürich; Matt's Gallery, London; and Kerlin Gallery, Dublin; in collaboration with The Nerve Centre, Derry.

Commissioned and produced by Manifesta 8 with the support of Pearse Moore and Galerie Peter Kilchmann, Zurich

Segura was shot in Murcia over the course of one day and one night. The video is shaped by the slow ebb and flow of the Segura River and the shifts in light from day to night. The underside of a motorway bridge that crosses the river is the main location of the work and it acts a constant reminder of the presence of everyday human activity.

JUAN DOWNEY

Born in 1940 in Santiago, Chile. Died in New York in 1993.



Information Withheld, 1983

Courtesy of Marilys Downey and the Juan Downey Foundation

Video 28: 27 min, color, sound, 1983

© by VEGAP, 2010

In this complex investigation of signs and symbols based on an essay by Leo Steinberg, the artist worked with a body of narratives and encounters shot in Egypt, Chile and New York. Downey dissects signs in everyday life and the systems of signification in visual art. Everyday signs such as traffic signals are supposed to convey information instantly and clearly, while such visual art works as classical painting resonate with a multiplicity of meanings and ambiguity. But this distinction between simple and complex signification takes numerous twists and turns when the artist subjects some signs and symbols to his personal, subjective associations and intellectual analysis.

ANDERS EIEBAKKE

Born in 1970 in Norway. Lives and works in Oslo.



Crossing the border zone
into Spanish territory

Crossing Borders, 2010

TV episode, 10 min

Antonio Escolar: Sound engineer and Spanish narrator

Inés Martínez: Production assistant

Commissioned and produced by Manifesta 8 with the support
of Office for Contemporary Art Norway

The video *Crossing Borders* is about aerial surveillance drones. It shows how anyone can build and operate a drone similar to those deployed by military and police forces, without any previous knowledge of flying or radio technology.

Two radio programs by Eiebakke are based on short texts about Murcia and Melilla, and our understanding of current society, based on our shaky concepts of history.

SHERIF EL AZMA

Born in 1975 in Manchester. Lives and works in Cairo.



Mona, Hallway, 2010

Video

Commissioned by Manifesta 8

The film mainly borrows its aesthetics from 1930s-1940s *film noir* and melodrama. Here, codes and conventions are reused and re-examined in an attempt to re-address the dynamic that allows for psychoanalytical reading between drives and motivations of the different characters. The era and genre also make a comment on the post-colonial bourgeoisie, where its presence was culturally ambiguous and its power play was clouded and estranged. The attempt here is to build a tension, through the craft of narrative film-making (with all its conventions in terms of the uses of cinematography, art direction and blocking), without succumbing to its tendency to gravitate towards an ultimate, humanistic meaning.

"Desires float, suspend and frustrate themselves without generating any obvious emotional climax." (Sherif El Azma)

AIDA ELTORIE

Born in 1983 in Cairo, Egypt. Lives and works in Cairo.

REPEAT AFTER ME SUBTITLES



Fabrication. Re-designing aesthetic hybrids to assist collective debates.
Film and video program. Featuring films by Fateen Abdel Wahab, Yto Barrada,
Aissa H. Deeji, Madeline Djerejian, Jan Ijás, Naiza Khan, Sergio Leone,
Pauline M'Barek, Dalia Neis, Ghamkin Saleh and Bassem Youssi

Fabrication offers a movement into the ethnographic changes that occurred in documented history. Offering a series of filmographies aligned by a single subject: Adoption, each sequence offers a visual narrative that at first will only reference a distinctive feature through the everyday heroes of filmmaking history. Tarzan and Jane, Antar and Abba, Irma La Douce, are all general icons that will then lead into the collection of a regional archive. A re-adaptation of an adaptation is re-invented to re-assist its contemporary location: the Spaghetti Western revises al-Andalus, and al-Andalus reconsiders the identity of this as its international landmark. Other series of videos look at the boundaries of social migration, asylum and the adoption of silence.

ALFONSO ESCUDERO

Born in 1973 in Murcia. Lives and works in Murcia and Berlin.



Re-puta-acción, 2010
Installation
Commissioned by Manifesta 8

An installation conceived as a play with the visitor that tackles subjects about art, its economy and market, as well as the survival of the institution within such framework.

Exhibition dates: October 21 - November 1, 2010

MARCELO EXPÓSITO & VERÓNICA IGLESIA

Marcelo Expósito was born in 1966 in Puertollano, Spain.

He lives and works in Barcelona and Buenos Aires.

Verónica Iglesia was born in 1972 in Buenos Aires, Argentina,
where she lives and works.



Country Europa, 2010.

Publication and workshop documentation
Commissioned and produced by Manifesta 8

“Watch these pictures carefully. They are images that display inmates acting in relative freedom, and relatively free people in internment. Guess who is who? Then watch yourself within an Art Biennial. Think about how free you really are, and how subjected you are. Think about who produces the picture in which you are framed and displayed.” (Marcelo Expósito & Verónica Iglesia)

CARLA FILIPE

Born in 1973 in Aveiro, Portugal.

Lives and works in London and Porto, Portugal.



Desterrado, 2010

Site-specific installation with cement, sea-water, posters

Photo © Pedro Magalhães

Commissioned and produced by Manifesta 8

The title of Carla Filipe's installation *Desterrado* refers to the idea of dislocation. The floor-piece is created in a space that was formerly the toilet and shower block on the first floor of Pavilion 2. The installation is made from cement using water from the Mediterranean Sea. Objects collected during walks in the streets of Murcia, including discarded clothes, printed job ads and the recordings of phrases written as graffiti on walls around the city, are examples of the migratory archaeology of the present.

SIMON FUJIWARA

Born in 1982 in London.
Lives and works in Berlin and Mexico City.

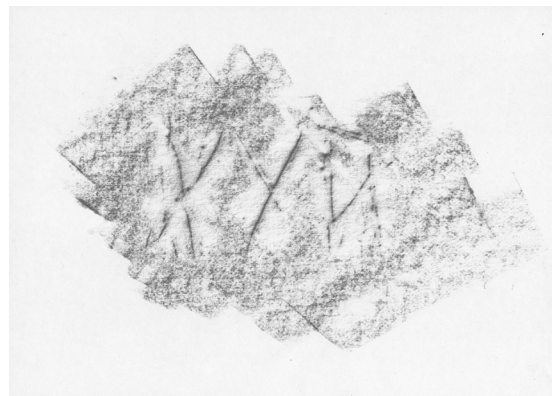


Phallusies (with Dai Jenkins), 2010
Mixed media installation, photographs and video
Collection: Sara Levi, Modena. Courtesy: Lüttgenmeijer, Berlin.
The project *Phallusies*, 2010 has been commissioned and produced
by Manifesta 8 with the support of Galeria Giò Marconi, Milan.
With the collaboration of Dai Jenkins

When what appeared to be a giant pre-Nabatean stone phallus was discovered under the foundations of a new museum building, somewhere in the Arabian desert, people were baffled as to what to do with it. No photographs were taken, and no records of its disappearance exist. Some say it was destroyed, others saw an unlabeled crate departing for destination unknown. The truth comes down to a handful of British men, working on the construction site, who bore witness to the discovery, but even they don't agree. Some say it had testicles, others say it was just a stone, some say it was three metres long, others six. Size is not the question here, it's the shape that counts. Cock or not? No-one can ever know the truth, but like any good erotic story, truth is a slippery thing.

ALEXANDRA GALKINA

Born in 1982 in Moscow where she lives and works.

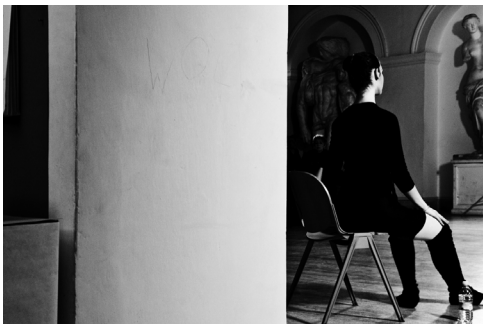


Stand up, all victims of oppression, 2010
Frottage from wall scratches
© Alexandra Galkina, 2010
Commissioned and produced by Manifesta 8 with the support of Victoria -
the Art of Being Contemporary Foundation

Alexandra Galkina is a member of several autonomous collectives in Moscow. Galkina's practice is, on the one hand, connected to the contemporary interpretation of the Russian avant-garde. On the other hand, it is an observation which highlights those elements in the urban sphere which may not be immediately obvious or striking. In Pavilion 2, Galkina deciphers the traces and relics left from the 1990s when the building, after it was no longer utilised for military barracks, became home to a colony of squatters. Galkina's frottages are placed on the same spots where the graffiti was painted and scratched, making these interventions more easily visible to visitors.

RYAN GANDER

Born in 1976 in Chester, U.K.
Lives and works in London and Suffolk.



As loose as anything, 2010

A contemporary dance choreographed to resemble a 10-minute section of a lesson by a classical dance instructor
3 March, 2010 - Aula Magna Liceo Artistico Ripetta

Produced by Nomas Foundation, Rome

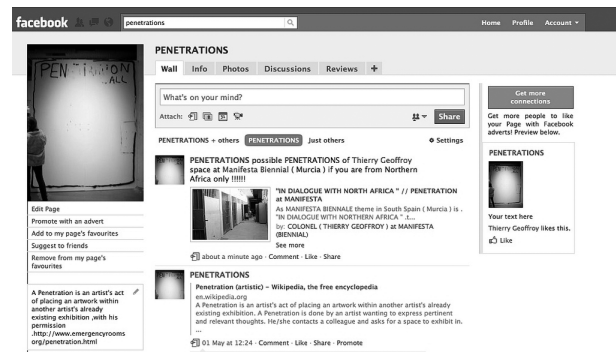
Photo by Altrospazio

The projects *The language of the exhibition*, *Never shone*, *As loose as anything*, 2010 for Manifesta 8 have been commissioned and produced by Manifesta 8 with the support of Annet Gelink Gallery, Amsterdam

Ryan Gander's work includes *Never Shone*, an architectural modification in which a puddle of water is dispersed through evaporation and wet footprints, and his ten-minute performance on various dates throughout the exhibition, consisting of a contemporary dance choreographer miming the actions of a teacher of classical ballet. It also includes *The Language of the Exhibition*, whereby spectators are led from a darkened space towards flickering lights produced by the screening of the film *Jour de fête* by Jacques Tati, which plays just out of sight. Beyond them lays an upturned Le Corbusier armchair and a large wind machine blowing in their direction.

THIERRY GEOFFROY / COLONEL

Born in 1961 in Nancy, France.
Lives and works in Copenhagen, Denmark.



Commissioned and produced by Manifesta 8

Using live television reportage, Thierry Geoffroy will investigate the motto of Manifesta 8: *in dialogue with northern Africa*. How was this subtext chosen for Manifesta 8 and what are the motivations? Is this a wish for the future or just propaganda for a non-existing dialogue? Like Inspector Columbo, Geoffroy will investigate, interrogate, confront and look for evidence of dialogue or non-dialogue. He will open a room in San Antón Prison for incursions (or what he calls "Penetrations"), open to artists from North Africa only. Follow Colonel's project on www.colonel.dk

MELANIE GILLIGAN

Born in 1979 in Toronto, Canada. Lives and works in London and New York.



Crisis in the Credit System, video still, 2008.
Commissioned and produced by Artangel Interaction

Crisis in the Credit System (2008) is a four-part drama about the financial crisis, written and directed by Melanie Gilligan. A major investment bank runs a brainstorming and role-playing session for its employees, asking them to come up with strategies for coping with the dangerous financial climate at that time. Role-playing their way into increasingly bizarre scenarios, they find themselves drawing disturbing conclusions about the deeper significance of the crisis and its effects beyond the world of finance. The video work was made specifically to be viewed and distributed via internet and was released in October, 2008, eerily coinciding with some of the most dramatic events of the global financial crisis.

LAURENT GRASSO

Born in 1972 in Mulhouse, France. Lives and works in Paris.

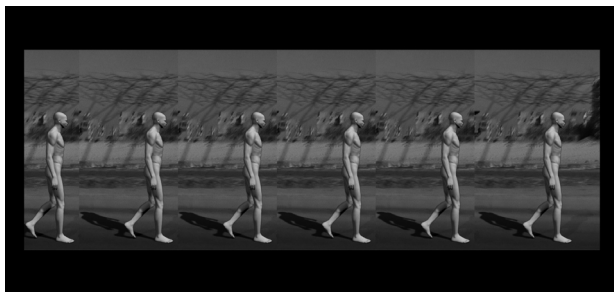


The Bateria Project, 2010 / 16mm film transferred on Blu-ray, 25 min, looped
Courtesy of Galerie Chez Valentin, Paris; Sean Kelly Gallery, New York © by VEGAP, 2010
Commissioned and produced by Manifesta 8 with the support of Culture France and French Embassy, Spain

Laurent Grasso's film depicts the ancient defense system of Cartagena as an archaic but effective device of surveillance, an iconic symbol of the relationship between northern Africa and Spain. Cartagena is a strategic harbour in the Mediterranean, and as such, it has been defended by fortresses and bastions, protected against the dangers of piracy and those foreign fleets which regularly raided the city. Using a vocal narration to simultaneously describe history and legend, Grasso's film explores notions of fear and paranoia, while creating a parallel between events from the past and the present day.

KHALED HAFEZ

Born in 1963 in Cairo, Egypt. Lives and works in Cairo.



Murcia Dwell, 2010
Split-screen single-channel video
© Khaled Hafez
Antonio Escolar: Sound engineer
Inés Martínez: Production assistant and Spanish narrator
Commissioned and produced by Manifesta 8

The split-screen video juxtaposes two cities: Alexandria in Egypt and Murcia in Spain. Both cities shared a close cultural history, spanning centuries when cultural prophets lived, dwelled and died. Hafez's video moves freely through the streets of both cities today, ancient locations where the protagonists of a shared history still live and survive. In addition, two radio programs will be broadcast during the opening weeks of Manifesta 8, featuring the lives and works of two indispensable historical philosophers and scientists, Abul Abbass al Murci, a.k.a. Al-Mursi Abu'l-'Abbas and Sufi Ibn Arabi. These two figures, who once lived in Murcia, traveled and disseminated their thinking throughout Western and Eastern cultures.

KARL HOLMQVIST

Born in 1964 in Västerås, Sweden.
Lives and works in Stockholm and Berlin.



Success de Sandale, 2010
Installation
Performance View, Living Art Museum, Reykjavik, 2008
Commissioned and produced by Manifesta 8 with the support of IASPIS

For Manifesta 8, Karl Holmqvist makes use of some of the techniques discovered by the poet, painter and fervent inventor Brion Gysin (1916–1986), who spent eight years in Tangier, Morocco in the 1950s. Using the format of printed posters and text works, Holmqvist investigates how such formal elements as graphic repetition can take language outside the constricts of time. He also links Arabic calligraphic tradition, for instance, to the visual arts. Holmqvist's installation in El Parque Cafeteria in Cartagena functions as an anteroom to the amphitheatre, where there will be live readings of his work.

RALF HOMANN

Born in 1962 in Munich, Germany. Lives and works in Berlin.



Pink 'n' Yellow - The Wedding Piece (No Voice Over), 2010

Radio program, 5 episodes of 15 mins each. © Pablo Ferao © by VEGAP, 2010
Susan Carrero: Production assistant and Spanish narrator. Antonio Escolar: Sound engineer and Spanish narrator. Inés Martínez: Production assistant and Spanish narrator.
Commissioned and produced by Manifesta 8

Alongside such events as bombings and a General Strike, a wedding is shown as an act of war and a means for liberation in the movie *The Battle of Algiers* (1966). The film has its base in true events. Ralf Homann is investigating these traces, asking Murcian cultural producers how they can create a wedding and how they can foster the human right to marry in the current context of the EU border regime.

ANN VERONICA JANSSENS

Born in 1956 in Folkstone, England. Lives and works in Brussels.



For J&L, 1997/2010

Coloured light, artificial fog.
Courtesy: Toni Tapies Gallery
© by VEGAP, 2010

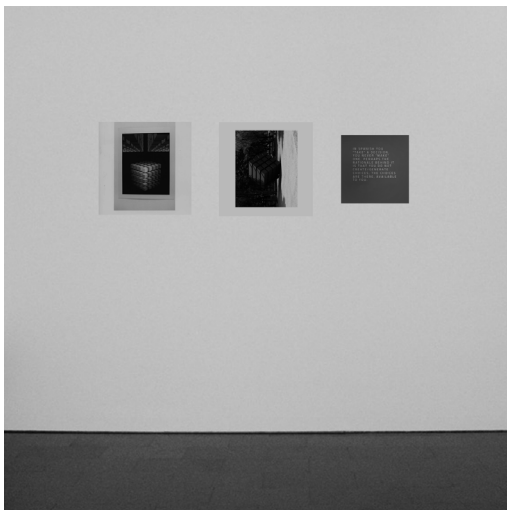
A room bathed in natural and coloured light is filled with a dense artificial fog.

This sensorial installation approaches the subjects of light, space, pictoriality, abstraction.

The colour choice is specifically selected for Manifesta 8.

JELETON

María-Ángeles Alcántara-Sánchez. Born in 1975 in Murcia.
Lives and works in Murcia. **Jesús Arpal-Moya.** Born in 1972
 in Bilbao. **Lives and works in Bilbao.**



Intragroup conflict, 2010
 Inkjet prints on paper
 Commissioned by Manifesta 8

An archive belonging to the New York Museum of Contemporary Hispanic Art and a personal archive compiled from July 2009, a date established as the starting point of the events which have led to this exhibition. The aim is to compare the iconic and formal qualities of these images, folding time and space, causes and consequences.

Exhibition dates: October 18 - 28, 2010

ADELA JUŠIĆ

Born in 1982 in Sarajevo, Bosnia and Herzegovina,
where she lives and works.

Begin with a simple statement of why you do the work you do. Before you go public with your statement, get feedback. Treat your artist statement with the same care that your treat your art. Make "I" statements, rather than "you" statements. Rather make an artist's statement too short than too long. Educate, but don't preach. Add a bit about your approach or philosophy. Statement is a vital selling tool, promoting and explaining your work to people, whether they're potential buyers, exhibition curators, critics, fellow artists, or casual browsers.

Artist's Statement, 2010

Video, 10 min

© Adela Jušić, 2010

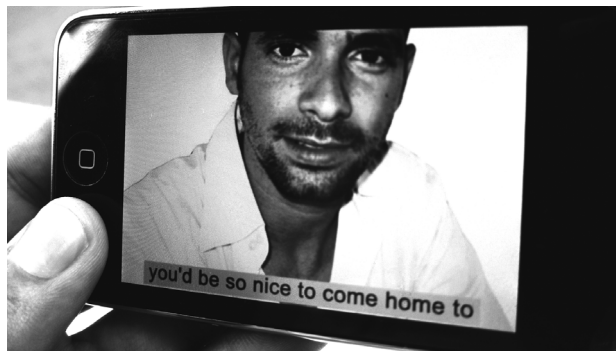
Commissioned and produced by Manifesta 8

Thanks to SSCA and Duplex Gallery, Sarajevo

As a member of a generation who, as children, lived through the war in Bosnia in the 1990s, Adela Jušić investigates ways to deal with this post-war trauma. Recently Jušić has been exploring the rules and laws, limits and freedoms, purposes and needs, of the generic 'artist's statement'. Her work for Manifesta 8 explores this formula-based, instrumentalised practice. In a two-channel video installation, the artist is filmed as she raises questions about her persona and these issues, including her instructions for how to write an artist's statement.

MAHMOUD KHALED

Born in 1982 in Alexandria, Egypt, where he lives and works.

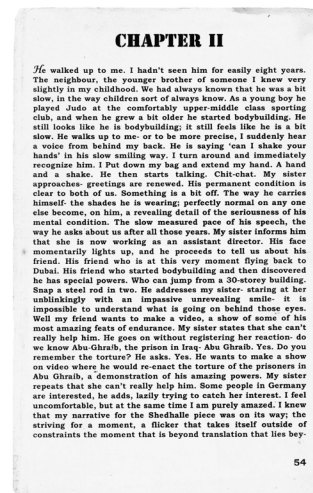


You Would Be So Nice to Come Home to, 2010
Performance installation
Commissioned and produced by Manifesta 8

Economic bubbles based on speculative real-estate investment are popping up all over the world. Artists breathe the same late-capitalist air full of flashy advertising teaching people how to desire lifestyles. But what happens when the economy which dictates the circumstances of their professional lives begins to encroach on their private life and personal welfare? "A house is not a home," but what constitutes a home when one is challenged to survive professionally, emotionally, and physically all at once? The elements of this work are a property advertisement with lifestyle undertones, an artist as an evicted, homeless man, and technology that will keep us connected - three sides of one economy of lust.

HASSAN KHAN

Born in 1975 in London. Lives and works in Cairo.

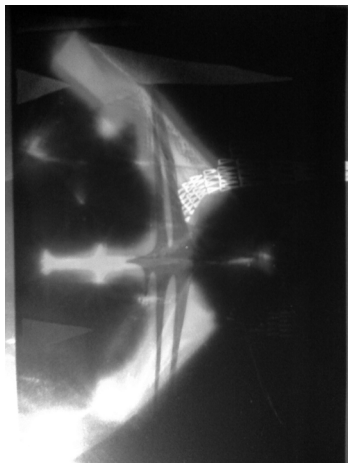


Whatever you put in threes is connected, 2007
Fictional texts on vintage paper, 21 x 27 cm
Artist project for *Shedhale Newspaper*
Commissioned by Electric Palm Tree

For Manifesta 8, an architectural design creates the framework for Hassan Khan's pieces in relation to each other. *MUSLIMGAUZE R.I.P.*, a single channel-video, is a partial portrait of social reality and its sublimation of Thatcherite England as an exotic product. A textual piece, *CHAPTER II*, plays with fiction and literary style to look at recent traumatic events. *Banque Banister* is a sculptural replica of an urban detail, all part of the artist's ongoing investigation into the idea of presence.

SUNG HWAN KIM

Born in 1975 in Seoul, Korea.
Lives and works in Amsterdam and New York.



Manahatas Dance, 2009

DVD and 16mm transferred to DVD (musical collaboration with dogr)

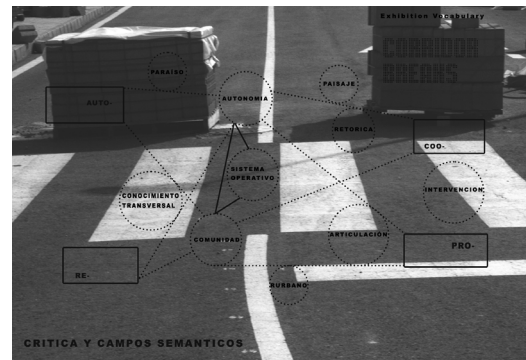
Duration: 15 min, 41 sec

© Sung Hwan Kim - commissioned by Electric Palm Tree

Sung Hwan Kim's work often includes personal memories, vague rumours and dream-like associations that manifest in a reality closer to fantasy and imagination than to truth. In his recent film, which was shot in New York, young people sing absurd prophecies, both alone and in chorus. The arranged scenes are interrupted with footage of Hispanic workers moving shards of translucent plastic in front of their faces, and an excerpt from Barack Obama's inauguration speech, full of promises.

IRENE LUCAS & CHRISTOPH EULER

Born in 1973 in Cartagena.
Lives and works in Vienna and Alicante.
Born in 1973 in Vienna.
Lives and works in Vienna and Alicante.



Corridor Breaks, 2010

Workshop, installation

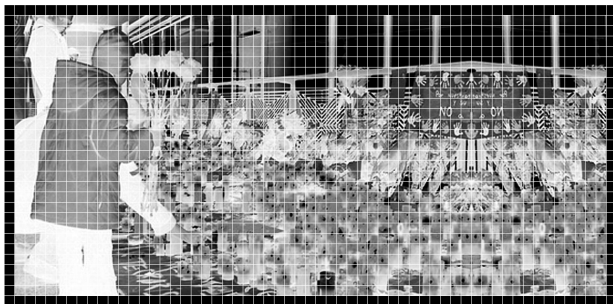
Commissioned by Manifesta 8

Corridor Breaks will open up a series of workshops studying the themes of children's cooperative games and location-based education within public schools in Murcia and Cartagena. As a mobile research-laboratory, it aims to trace the different relationships between critical education, contemporary art and urban environment policies. The idea of a "corridor" implies connectivity. Being an autonomous place, a corridor also serves as a conduit for articulating new questions about the economy of public spaces.

Exhibition dates: December 16 - 26, 2010

MICHAEL TAKEO MAGRUDER

Born in 1974 in Charlottesville, Virginia, USA.
Lives and works in the United Kingdom.



Visual study for *(in)Remembrance [11-M]*, 2010
Mixed media installation
Commissioned and produced by Manifesta 8

A series of interrelated artistic interventions and outputs, reflecting on the production, distribution and consumption of news information in this age of media saturation, global networking and institutional control.

ERLEA MANEROS ZABALA

Born in 1977 in Bilbao, Basque Country.
Lives and works in Los Angeles.



October 22, 2001. *New York Times*. (Study 20)
Detail of installation, watercolor on plastic.

Courtesy: Redling Fine Art, Los Angeles; and Carreras Múgica, Bilbao.
The project *Untitled*, 2010 has been commissioned and produced by Manifesta 8

"Following the start of the American invasion of Afghanistan, the American press published a series of photographs 'illustrating' the event. Many of these images - with human casualties and destruction omitted - looked like 19th Century landscape paintings. By using this form, painting, I want to address the ways in which the aesthetics of these images equated war to beauty. Through these means, war was made palatable to the audience. Furthermore war was proposed as a sublime event that could not be questioned." (Erlea Maneros Zabala)

ANA MARTÍNEZ

Born 1975 in Murcia. Lives and works in Murcia.



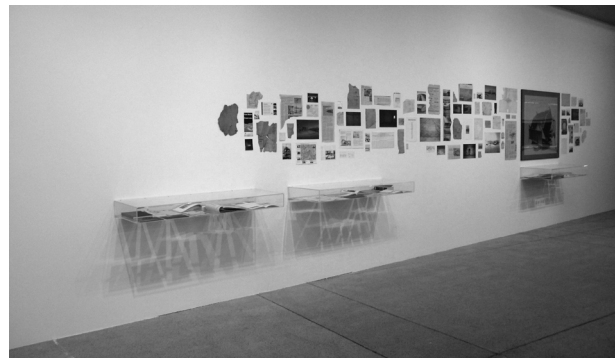
Desplazamientos, (Displacements), 2010
Mixed media installation, variable dimensions
Commissioned by Manifesta 8

This project explores the subject of mobility and emigration: the obstacles emigrants find to link themselves with the social milieu when moving to a new cultural context. It is a reflection on everything we carry as *invisible luggage* when we move to another place, on what forms the horizon from which we see the world.

Exhibition dates: December 2 - 12, 2010

ROSELL MESEGUER

Born in 1976 in Orihuela/Cartagena. Lives and works in Madrid.



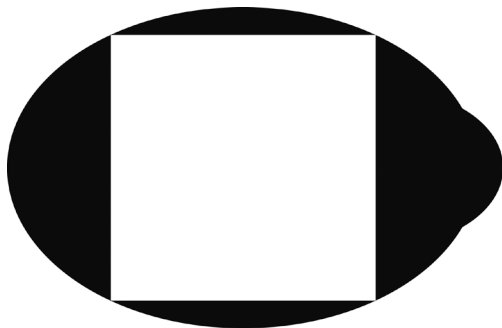
Transitory Archive Installation, 2008, Espacio AV, Murcia.
(Matadero Madrid Grant, Council of Madrid)

MoCHA Island, 2010 - The project analyses the idea of endlessly and painstakingly compiling an archive. The installation is based on the dialogue between a new archive and the the existing MoCHA archives (Museum of Contemporary Hispanic Art), an art institution which closed its doors in 1990. Such dialogue will deal with Hispanic art during the 1980s, when the MoCHA was created, and look at how the term "Hispanic art" is understood nowadays.

Exhibition dates: October 9 - 17, 2010

METAHAVEN

Metahaven is based in Amsterdam. Vinca Kruk was born in 1980 in Leiden. Daniel van der Velden was born in 1971 in Rotterdam.



Signal (Murcia), 2010
Installation

With the collaboration of Ecoagricultor@s
Commissioned and produced by Manifesta 8 with the support of
Mondrian Stichting, Fonds BKVB and Jan van Eyck Academie

The region of Murcia is rich in producing fruits. Many supermarkets across Europe offer fruit grown in Murcia and its surroundings. The region accounts for about 13% of the volume of fruit and vegetables distributed in Europe. *Signal (Murcia)* consists of a series of stickers designed by Metahaven, which are applied to Murcia-grown fruit during Manifesta 8. These labels comprehensively address the current geopolitical situation in the territories where the fruit was grown, adding elements of surprise and speculation. The labeled fruits are distributed internationally along existing channels, as well as shown in a food-market installation at Manifesta. Fruit labels have become fetish objects for collectors, although much of the romanticism has given way to bar codes and other technocratic devices.

DARIUS MIKŠYS

Born in 1969 in Kaunas, Lithuania.
Lives and works in Vilnius, Lithuania.

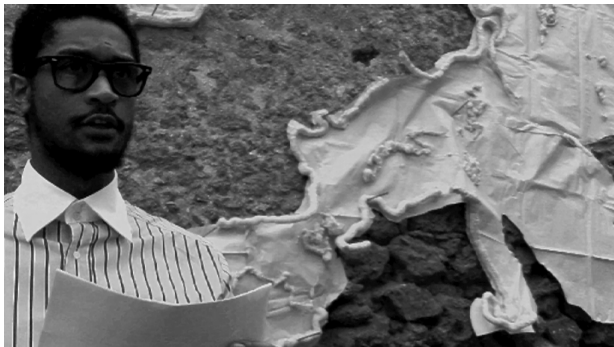


The Table and the Master, 2010
On lemon energized vampires, FormContent, London 2010. Text performance.
This project *The Copy*, 2010 has been commissioned and produced by Manifesta 8

Darius Mikšys' emblematic project has been to extend his invitation for an exhibition to the parents of other participating artists, thus creating an absurd situation of meetings. He sometimes also produces copies of other artworks in those exhibitions in which he participates. For Manifesta 8 he is making a cover version of Bouchra Ouizguen's dance-and-music project, which is featured as part of the same show. Beside creating a new artwork, he is also assisting his fellow artist in the realisation of her piece. The four protagonists in Ouizguen's *Madame Plaza* are replaced by Darius Mikšys, Gintaras Makarevičius, Benas Šarka and Rytis Saladžius.

NÁSTIO MOSQUITO

Born in 1981 in Huambo, Angola.
Lives in Luanda and works wherever he can.



Frozen War, 2010
Single channel video
Commissioned and produced by Manifesta 8

Nástio Mosquito will take a look at the moment in which we are living. The consequences of the Cold War, immigration, emigration, the anticipated end of the world in 2012, and why he would never fornicate with Carla Bruni after Sarkozy. The confusion between knowledge and information - this is our War. Our Frozen War. Europe? America? Africa? Asia? Our WAR!

CHARLES MUDEDE

Born in 1969 in Zimbabwe.
Lives and works in Seattle and Washington.



Twilight of the Good Times, 2010
Image by Michael Leavitt
Commissioned and produced by Manifesta 8

"Between 1959 and 1963, Chicago Housing Authority builds 28 high rises that contain 4,321 public housing units and names the project after the first accredited African-American architect, Robert R. Taylor (1868-1942). By 1974, however, the modernist utopia becomes a postmodern dystopia (a deadly concentration of poverty, unemployment, and gang violence) in both reality and TV land, where unit 4,322 is a set for the popular program *Good Times*. My installation is about this sitcom and how it intersects with history, a Hegelian history." (Charles Mudede)

KENNY MUHAMMAD & ADAM CARRIGAN

Kenny Muhammad was born in 1968 in New York, where he lives and works. Adam Carrigan was born in Osage, USA. He lives and works in Philadelphia.

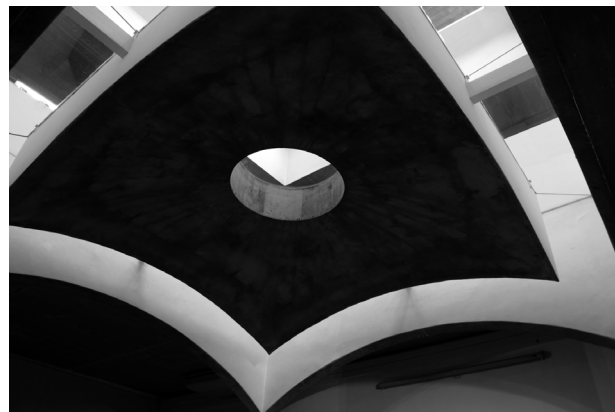


Kenny Muhammad, 2010
Image by Adam Carrigan
Commissioned and produced by Manifesta 8

Prayers for Art - Such writers, curators and artists as Diann Bauer & Suhail Malik, Rana Dasgupta, Clare Davies, Khwezi Gule, Kevin Hamilton, Hassan Khan, Brian Kuan Wood, and What, How and for Whom (WHW) were invited to submit short "prayers" about their hopes and desires for the future of art. These prayers subsequently became the basis for vocal percussion pieces by New York beat-boxer Kenny Muhammad, who musically interpreted the particular tone and aspiration of each prayer in an empty theatre space. American filmmaker Adam Carrigan captured the performances.

ANGEL NEVAREZ & VALERIE TEVERE

Angel Nevarez was born in 1970 in Mexico City. He lives and works in New York. Valerie Tevere was born in 1970 in Chicago, Illinois. She lives and works in New York.



What We Might Have Heard in the Future, 2010
Video documentation, 20 min
Antonio Escobar: Sound engineer
Commissioned and produced by Manifesta 8

What We Might Have Heard in the Future is a science fiction-based radio drama investigating history in the future tense. The live broadcast performance questions the use of behavioral biometrics as the authentication and validation of one's subjectivity.

As accompanying broadcasts, Nevarez & Tevere will host and transmit discussions with specialists in the fields of physiology, linguistics, and voice studies, elucidating themes characterised in the radio drama.

n.e.w.s.: RENÉE RIDGWAY / RICK VAN AMERSFOORT

Renée Ridgway was born in 1965 in Mountain Home, Idaho, USA. She lives and works in Amsterdam.

Rick van Amersfoort was born in 1964 in Laren, the Netherlands. He lives and works in Amsterdam.



Migrating democracy / On Unbecoming European:
the 'Art of Surveillance' and the 'Art of Hospitality', 2010*
TV episode, 10 min

Commissioned and produced by Manifesta 8 with the support of Fonds BKVB

fear
head high, the reed
does he hear the leaping of the fish?
does he suspect water?
pursuers are approaching
there is no bridge

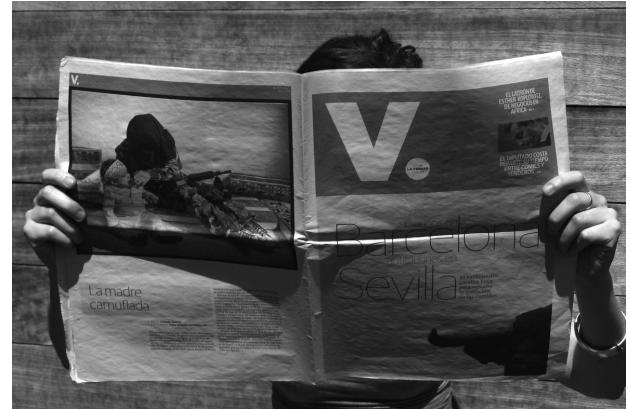
Ed Hoornik (1910 - 1970)

*a gadget everyone wants to have, but like a foreign language in the mouth, it is poisonous because of the lack of control in the production process.

FAY NICOLSON

Born in 1984 in Derby, U.K.

Lives and works in London and the East Midlands.



La Verdad - The Newspaper Project, 2010
Commissioned and produced by Manifesta 8

Fay Nicolson has invited a diverse array of professionals to visit the region of Murcia and respond to aspects of this environment. These responses appear weekly in a series of pages in *La Verdad* newspaper. This project aims to re-examine notions of the local, familiar and everyday, in relation to global perspectives and in the context of the printed mass media. Featuring work by Mark Ashurst, Rasheed Araeen, Katerina Gregos, John Kennedy, Huda Smitshuijzen and Alex Vesudevan.

nOffice

Founded in 2008 in Berlin by Markus Miessen (1978, Bonn, Germany), Magnus Nilsson (1969, Halmstad, Sweden) and Ralf Pflugfelder (1975, Lenting, Germany).

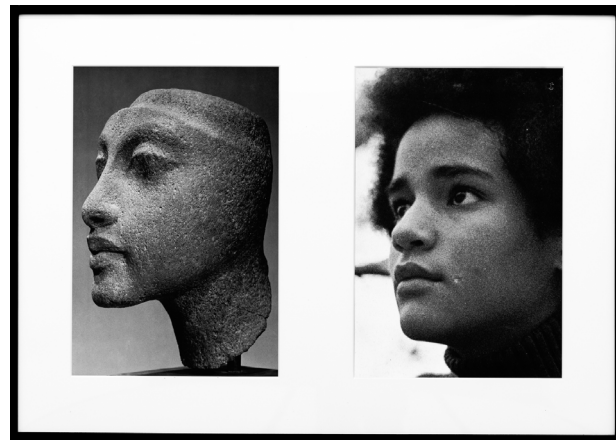


Enablers: Backbench, Archive, 2010
Architectural implementation

The project consists of two serially interlinked interventions that are dispersed in the city of Murcia as part of Manifesta 8 in 2010. The objects, consisting of the *Backbench* (Former Central Post Office, Murcia) and the *Archive* (Espacio AV, Murcia), are conceived as distant relatives, displaying similar traits whilst each maintains a level of autonomy. The *Backbench* serves as a conceptual and physical centrepiece to the ACAF forum, which takes on the form and format of a conflictual discussion.

LORRAINE O'GRADY

Born in 1934 in Boston. Lives and works in New York.

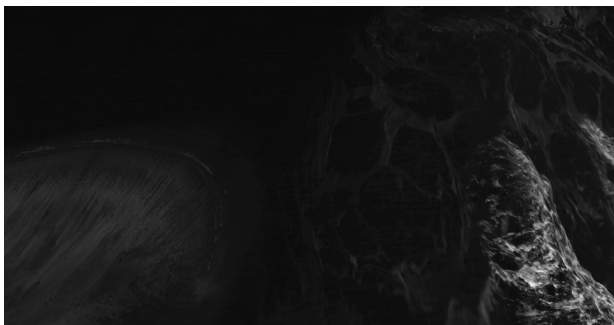


Miscegenated Family Album - Sisters III, Nefertiti's daughter, Maketaten / Devonia's daughter, Kimberley, 1980/1994
Cibachrome prints
Courtesy Alexander Gray Associates, New York, NY

Miscegenated Family Album is a 1994 photo-installation of cibachrome diptychs. Originating from O'Grady's 1980 performance work *Nefertiti/Devonia Evangeline*, this diptych comes from a 16-part photographic series, in which the artist juxtaposes appropriated images from her family history with images of iconic sculptures from ancient Egypt. The pairs of images draw uncanny aesthetic parallels, while weaving together narratives which connect personal stories with historical events.

THE OTOLITH GROUP

Kodwo Eshun was born in 1967 in London, where he lives and works. Anjalika Sagar was born in 1968 in London where she lives and works.



Drexciya Mythos, part 1: The deserts of our future will be deserts of water, 2010
Film still

© Otolith Group

Commissioned and produced by Manifesta 8

The new film by the Otolith Group investigates in the imagined space of the Detroit-based electronic music duo Drexciya (1993–2002). Their music operated as the vehicle for the creation of a myth of a neo-Atlantis, a place peopled by the sub-aquatic descendants of drowned slaves. The film approaches this synthetic mythology in which the spectrum of capital might be rendered audible and visible. Instead of illustrating the spectres of capital, the film assembles a sense of poetic relationships, imagery that seeks to stand-in for the evidence of things not seen.

BOUCHRA OUIZGUEN

Born in 1980 in Ouarzazate, Morocco.
Lives and works in Morocco and France.



Madame Plaza, 2009

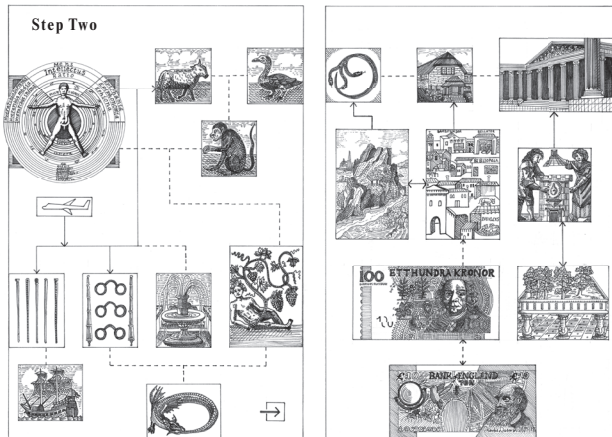
© hibouphotography

This project was supported in part with funds from Casa Árabe, Madrid

Bouchra Ouizguen is a choreographer who organises regular collaborations and creative spaces with different artists in Marrakesh. In her new performance *Madame Plaza*, she works together with female Aïta singers from Morocco, a traditional music including songs and wailings. This musical form sung at weddings and feasts is often regarded as folkloric. Instead, Ouizguen's project points to the contemporaneity and powerful immediacy of the form.

OLIVIA PLENDER

Born in 1977 in London. Lives and works in Berlin.



Step 1 to Step 5, 2010
Detail from Manifesta 8 catalogue

Olivia Plender draws on social history using illustration, installation, performance, video and publications, addressing subjects ranging from the history of the global financial system to such religious movements as Modern Spiritualism. As an artist's project commissioned for the main catalogue of Manifesta 8, Plender has created a series of graphic illustrations charting and realigning aspects of free-market capitalism, publicity and economic reform, reinterpreted with a surreal sense of whimsy.

NADA PRJLA

Born in 1971 in Sarajevo, Bosnia and Herzegovina.
Lives and works in London and Skopje, Macedonia.



Foreign Language for Beginners, 2010
Double-screen video, 1h 10min

Nada Prlja in collaboration with Adan Torres, Grace Green, Jacqueline Moore,
Juan Moreno, Malou Youness, Margean Sebastian, Pedro Miñarro,
Saad Abdelghani, Sabir Youssef, Sabri Norddine

Commissioned and produced by Manifesta 8 and CPS - Chamber of Public Secrets
Commissioned and produced by Manifesta 8 with the support of Lakeside Kunstraum

Nada Prlja's video project is the outcome of a series of workshops in Centro Penitenciario, a detention facility in Murcia. The project is based on the realities of the '*Tercer Grado*' system, a condition set up to allow inmates a form of semi-freedom and reintegration into society. However, it is not fully applicable to everyday reality (especially in relation to illegal migrant inmates).

Ten inmates have recorded videos observing their lives under the '*Tercer Grado*' system, without the artist's direct presence or direction during recording sessions, in order to avoid the 'outsider's point of view'.

WANDA RAIMUNDI-ORTIZ

Born in 1973 in Bronx, New York, where she lives and works.



Ask Chuleta: Biennial Culture, 2010
Video

Commissioned by Manifesta 8 with the support of Bronx Council on the Arts

"Chuleta" will be in Murcia doing what she does best... Cutting through art babble and getting to the real deal about biennials. (Viewer discretion advised due to mature language).

RED76

Sam Gould was born in 1976 in New York. Lives and works in Portland and Minneapolis. Gabriel Mindel-Saloman was born in 1977 in Oakland. Lives and works in Vancouver.



Bright Lines and Dark Hallows; Revolutionary Localities in America, 2010
Commissioned by Manifesta 8

Fellow Travelers - For Manifesta 8 in the Region of Murcia, Red76 attempts to address issues of sustainable cultural ecology, stepping lightly among the landmines strewn along the visitor's path, on their way towards a resolution, which must still remain unresolved. Somewhere between Solidarity and Indecipherability lies an intersection for individuals who desire intimacy, learning and respect. What begins as a seeming mistranslation - on a t-shirt, in a message, between people - leads to a much deeper engagement. Follow the path of your "Fellow Travelers" and don't worry if you don't catch everything. ("All the power to people!")

ARIEL REICHMAN

Born in 1979 in Johannesburg. Emigrated to Israel in 1991.
Lives and works in Berlin.



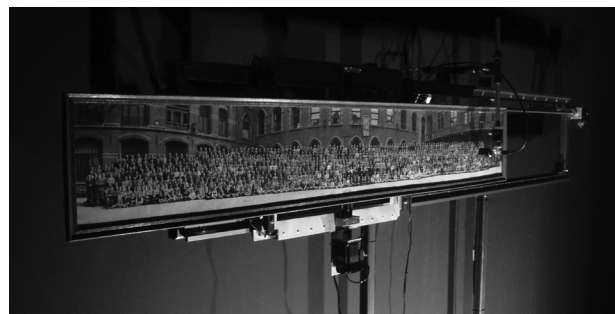
Some Body, 2010
Installation

Film still from *Jenin Jenin* by Mohammad Bakri, and from the photograph
by Ariel Reichman
Commissioned and produced by Manifesta 8

"A photograph I had taken in 2002 shows a dead man lying in house ruins, while half of his body is covered in rocks. The man is wearing grey socks and no shoes. Six years later I watched the film *Jenin Jenin*, by director and actor Muhamad Bakri. On the time-line 02:43, during a three-second sequence, I recognised the exact same image I had taken in my photograph. Looking closely at these two documents, one a photograph and the other a film still, one sees there are minor differences in the positioning. A rock appears only in the film still, the body slightly moved as well. Questions of reality, truth, the document come to mind and the surreal idea that Bakri and myself were at the same moment in time and space, *or were we?*" (Ariel Reichman)

JASPER RIGOLE

Born in 1980 in Bruges, Belgium. Lives and works in Ghent.



OUTNUMBERED - A brief history of imposture, 2009
Multimedia installation
Supported by AON artscope, HISK & KASK

OUTNUMBERED is an installation that generates a moving image using a found panoramic photograph from 1936. The computer-controlled system produces an aleatoric (casual) narrative from an extensive database of people who, in some way, are associated with imposture.

MARÍA RUIDO

Born in 1967 in Orense, Spain. Lives and works in Barcelona.



The inner memory: A look on the representation of (self) foreignness, the work and the absence, 2002
Single-channel video, 33 mins

"This documentary essay is the result of a trip to Germany, and a personal investigation lasting more than two years. It tackles the theme of the construction of memory and of the mechanisms of the production of history. Through the narration of my family's history, it delves into the memory of the recent emigration from Spain. It reflects on the mechanisms of oblivion and remembrance. It is an elaboration from personal experience, against the idea of an official history or memory. This is a film about forgetting absence from an experience, my own, marked by the necessity to remember and to tell this history in order to claim other forms of narration, far from traditional hierarchies." (María Ruido)

DAVID RYCH

Born in 1975 in Innsbruck, Austria. Lives and works in Berlin.



Production still from video installation
Encounter, 2010.

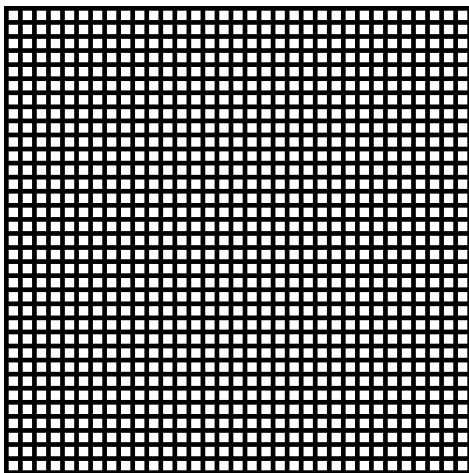
Commissioned and produced by Manifesta 8 with the support of Tirol Unser Land (Tyrolean government) and bm:ukk

By David Rych with contributions from Antonio Rabadán, Enrique Luis Sancho, José García, Juan Cortés, Leoncio Bermúdez, Sergio Munuera, M.S.C., L.N.F., J.A.P., Y.A.G.M., V.M.S., J.H.P.

A group of six juveniles from a youth custody centre meet six adult inmates serving long-term prison sentences. The experiment explores strategies of representation. It questions assigned roles in a parallel society. Heightening this sense of contrast through the use of the moving image, the audience gains an insight into individual perspectives, thanks to videos made by the participants in an encounter between different generations.

NIKOLAUS SCHLETTTERER

Born in 1960, Kufstein, Austria, where he lives and works.



Suspended, 2010

Spatial installation, digital prints under acrylic

Commissioned by Manifesta 8 with the support of Galerie Johann Widauer

"The spatial installation *Suspended* radically condenses available information as a visual representation of fundamental elements and concepts. These help to form our notion of the structure of the world. It is presented as a three-dimensional, navigable and dense visual database. Original material from which patterns were generated from constructed or representational images found on the Internet. The work raises questions about the truth of imagery, its construction, and the constitution of our perceptions of cognition."

(text by Andrei Siclodi)

RUTI SELA

Born in 1974 in Jerusalem. Lives and works in Tel Aviv, Israel.



Time to Dance, 2010

Including the videos: *Beyond Guilt* #1, 2003, 9 min; *Beyond Guilt* #2, 2004, 18 min; *Beyond Guilt* #3, 2005, 14 min; *Pride Parade*, 2005, 3 min; *Steps*, 2006, 2 min; *Nothing Happened*, 2006, 24 min; *El Palabrero*, 2010, 35 min.

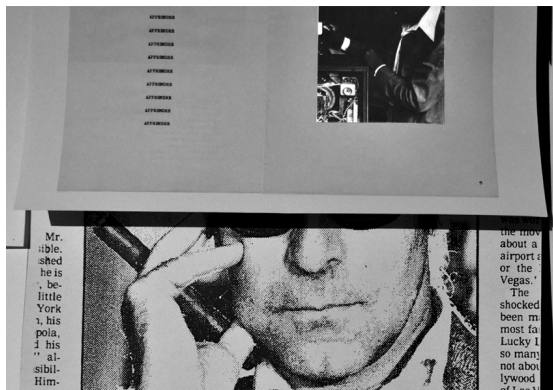
© Ruti Sela

Commissioned and produced by Manifesta 8

Ruti Sela's artistic practice has a distinctly political agenda, addressing the context of the Israeli political sphere. The artist's presentation at Manifesta 8 includes several videos which explore questions of boundaries, hyper-national claims, socio-political constructs and mechanisms that create the notion of 'the Other'. The installation juxtaposes videos that involve the documentary tradition with fictitious interventions, dealing with radical human behaviour, observing the boundaries of an individual's autonomy within the surrounding environment of forces and interests.

CATARINA SIMÃO

Born in 1972 in Lisbon, Portugal where she lives and works.



Off screen - on Mozambique film archive, 2010
Installation

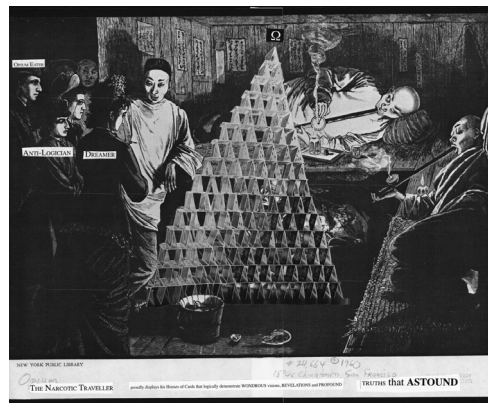
© Catarina Simão

Commissioned and produced by Manifesta 8

Catarina Simão is a researcher dedicated to the study of political transformations on image. She created a frame of research focusing on the Mozambique state film archive, founded shortly after Mozambique gained independence from Portugal, in 1975. The archive contains socialist propaganda films from the 1970s and early 1980s, since the new government considered cinema as a powerful tool to fight against imperialism. By unfolding a chain of relationships between films and the interference by other countries on their production, financing and organisation, Simão deals with a political re-framing of these films. She raises questions about representation in these images, in a culture with a colonial legacy.

ALEXANDRE SINGH

Born in 1980 in Bordeaux. Lives and works in New York.



Assembly Instructions (Tangential Magick, 2008) (Tangential Logick, 2009)

Framed photocopied collages and dotted pencil lines, dimensions variable
Courtesy: Art Concept, Paris; Harris Lieberman, New York; Monitor Gallery, Rome;
and Berezdivin Collection, Puerto Rico

Assembly Instructions is a loose structure of associations, created from Xerox photocopies of books, pictures sourced from Flickr, Wikipedia, and other materials. The individual collages are arranged in framed grids ranging from a dozen to hundreds of examples, all connected by hand-drawn, pencil dots.

Tangential Logick looks at the system of thought of the psychedelic, the mentally ill and of dreamers, explored as a pyramid of linear, logical associations expanded upon to form giant, unwieldy structures of thought, which collapse upon the dreamer's waking, like a house of cards. *Tangential Magick* explores the conventions of magic tricks that are rooted in chains of cause and effect.

JEAN-MARC SUPERVILLE SOVAK

Born in 1976 in Montreal. Lives and works in Beacon, Canada.



It can't Last, no Rush, 2010
Bricks, sheet metal

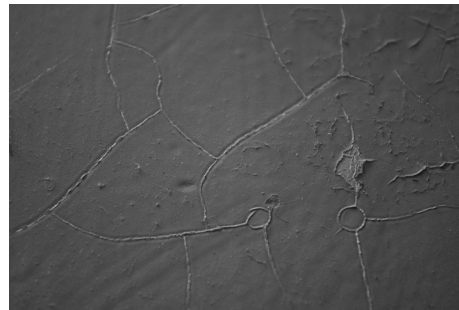
Commissioned by Manifesta 8 with the support of NYFA (New York Foundation for the Arts), GAC (Garrison Arts Center) and NYSCA (New York State Council on the Arts)

It has been said that under every church in Spain lies a mosque. How is the brick in a mosque different from the brick in a church, a factory or an emperor's palace? Using clay from the region of Murcia, sun-dried bricks will be made, each stamped with the word "EMPIRE", in order to construct a monument to impermanence.

This project is supported in part with funds from the Strategic Opportunity Stipend Program through New York State Foundation for the Arts and New York State Council on the Arts, administered in Mid-Hudson by Garrison Art Center.

TAKE TO THE SEA

Lina Attalah was born in 1982 in Cairo where she lives and works. Laura Cugusi was born in 1982 in Sardinia, and she lives and works in Sardinia and Cairo. Nida Ghouse was born in 1982 in Mumbai where she lives and works.



When the sea became a wall, 2010
Installation
Commissioned by Manifesta 8

Building on a lecture-of-letters first presented at Manifesta Coffee Break in Murcia in 2009, *Take to the Sea* expands a small exhibition room in the former abandoned post office into a performance space for speech acts. Here, across induced dislocations of distance and time, the speaker and the listener may not be together, but nor are they really alone nor separated.

Concerned with instances when the sea becomes a wall, a waiting room or a passage to a prison cell, this project works through what might emerge from the vicinity of silence, to suggest an image to correspond to the invisible voice. "Absence settles in the crevices between what is said and what is heard, and sound, despite its complicity with language, urges an affect that extends beyond the violent affirmation of words."

MARIUSZ TARKAWIAN

Born in 1983 in Łuków, Poland. Lives and works in Lublin, Poland.



History of Cartagena test, 2010
Wall-drawings
Commissioned by Manifesta 8

In Cartagena, Tarkawian's site-specific wall drawing using black pen markers is a project which will integrate many ideas, including the art history of Cartagena and its art in the future, taking into consideration the building itself and the military past of the city. It shows us interesting contrasts between art and military history. In Murcia, his series of new drawings called *Looking for Art / Anticipation in Art* are an extension to this project. These drawings are about works artists have made for Manifesta editions in the past, are making for Manifesta now, or will be making for Manifesta in the future.

STEFANOS TSIVOPOULOS

Born in 1973 in Prague, Czech Republic.
Lives and works in Amsterdam and Athens.



AmnesiaLand, 2010
S16mm transferred on Blu-ray, single-channel installation, 25 min
An image dies when the gaze that lights on it has disappeared, 2010
Installation of three slide projectors.
courtesy: Prometeogallery di Ida Pisani, Milano; Gallery Jette Rudolph, Berlin
Commissioned and produced by Manifesta with the supported of Fonds BKVB

AmnesiaLand is a documentary-fiction which questions our ideas of imagery, memory and history. The mining industry of Murcia has left behind a Mars-like landscape, complete with large deposits of toxic waste. It has also left behind a rich photographic archive. A selection of images from this archive, reflecting the eclectic nature of photographic production, is presented as a slide-show alongside the bleak film, as captured by Stefanos Tsivopoulos.

TOMÁŠ VANĚK

Born in 1966 in Počátky, Czech Republic.
Lives and works in Prague.

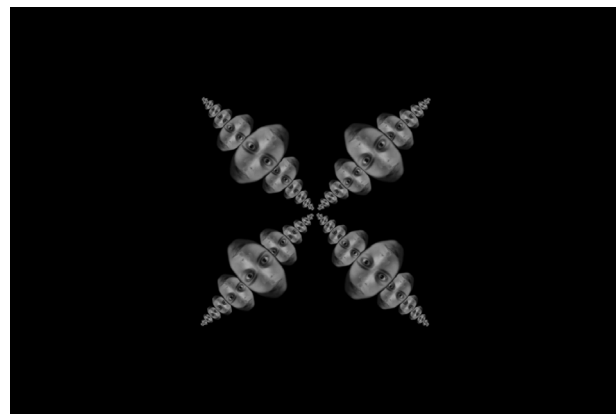


Particip No. 111, demonstration of the method: 'think round, act square', 2010
Installation
Photo © Boris Nemeth

Tomáš Vaněk observes how small, non-pretentious, repeating interventions or well-known situations, when highlighted from an unexpected angle, can change perception. He calls his performance-based interventions connected to a certain place or situation 'particips'. In *Particip No. 111* Vaněk makes use of giant balloons (150cm in diameter) which, after being inflated then burst, will serve as starting points for new objects/paintings stapled to the wall, the facade of the building or elsewhere. The artist regards this act as the demonstration of the method: 'Think round, act square'.

MARTIN VONGREJ

Born in 1986 in Bratislava, Slovakia, where he lives and works.

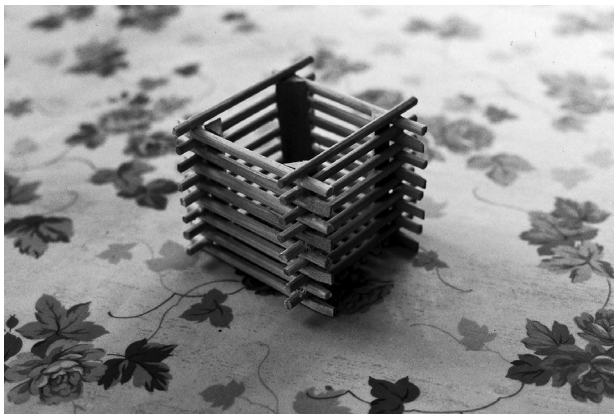


Self observing consciousness – Vedomvie, 2010
On-site installation
© Martin Vongrej
Commissioned and produced by Manifesta 8

Martin Vongrej's installation is an intuitive and, at the same time, systematic arrangement of paintings, drawings and objects, conceptually divided in two parts. Inside the gallery space, Vongrej presents his automobile (self-moving) auto-portrait. The second part of the installation is a hole leading to the outside, where the artist, by his own admission 'works with consciousness'. In the centre, these two parts are connected by a rotating picture painted on either side, entitled *Pattern X*.

TRIS VONNA-MICHELL

Born in 1982 in Southend-on-Sea, U.K..
Lives and works in Stockholm and London.



Balustrade, 2010
Mixed media installation
Commissioned and produced by Manifesta 8

Tris Vonna-Michell's practice often features slide narrations and recorded speech acts, excerpted and edited from his ongoing performances. In Pavilion 1, Vonna-Michell uses two interconnected spaces: a former municipal office, which has been modified as part of a new installation and the adjoining space, which is occupied by a site-specific slide projection, synchronised to a recorded, spoken narrative.

TANJA WIDMANN

Born in 1966 in Vienna, Austria, where she lives and works.



I, the modern one, looked
attentively into space as if visually
trying to decipher the danger, to
guess its shape and see at last the
configuration of horror, to
realistically understand what was
brewing against me. I didn't know
that the danger had neither shape
nor sense – senseless, shapeless,
and lawless, a murky, jumbled-up,
elemental force devoid of style was
endangering my modern shape,
and that was all.

Hard Currency. Revaluation, 2010
Video installation © Tanja Widmann

Commissioned and produced by Manifesta 8 with the support of Bundesministerium
für Unterricht, Kunst und Land Kärnten, Abteilung Kunst und Kultur

Tanja Widmann's film installation evolves from a collage of texts taking up the idea of modernity as an attitude. In the guise of the young girl, *die Moderne*, modernity finds itself in an ambiguous state. The utopian idea of the audacity to promote oneself with the potential of a new life form has become a skill, under the new spirit of capitalism. Witold Gombrowicz's novel *Ferdynand* (1938), *Raw Materials for a Theory of the Young-Girl* (2001) from the French philosophical journal *Tiqqun*, Yoko Ono's *Why* and excerpts from the casting show *Germany's Next Top Model*, provide the script for a video-performance which is connected to other objects in

WOOLOO

Founded in 2002. Sixten Kai Nielsen (1978) and Martin Rosengard (1979) were born in Denmark. They live and work in Copenhagen and New York.



NEW LIFE RESIDENCY, 2010

This project has been commissioned and produced by Manifesta 8

As part of Manifesta 8, Wooloo will run the world's first non-visual residency program for artists. For one week, five selected artists will each live and work in a dark, visually distorted exhibition space. To support the resident in her/his life and work during this week, each artist will collaborate with a local Murcian guide who is visually impaired. In cooperation with her/his guide, the artist will use the one-week residency to create a tour of the non-visual space as part of the experience in which s/he is living. On the last day of each residency, the blacked-out space will be open to visitors, in the form of a guided tour.

RAED YASSIN

Born in 1979 in Beirut, Lebanon.
Lives and works in Beirut and Amsterdam.



Immigration Forecast

5 TV episodes, 10 min

Antonio Escobar: Sound engineer and Spanish narrator

Inés Martínez: Production assistant

Commissioned and produced by Manifesta 8

Immigration Forecast is a series of short films dealing with issues of illegal immigration from the Arab world to Europe. Spoofing the format of a weather report, the forecast delivers news on the latest attempts by immigrants to find their way around borders, to sneak into European territory. Highlighting true stories of how such attempts are made, the reports use specially designed icons to showcase both the inadvertent humour of such attempts, as well as the consequences and gravity of getting caught. The truth is that countless people risk their lives every day to get past borders, to try for a better life in the imagined paradise and freedom of Europe. Meanwhile Europe, growing ever more insular and fearful of foreigners, especially Muslim immigrants, tightens its rules and regulations for entry.

MINDMAP 1 146/147

So many locations, concepts, ideas, images, sounds, contexts and connections. How to connect it all, how to set about approaching a dynamic and contextual exhibition such as Manifesta 8? The mindmap on page 146/147 is a start of one of many possible mappings of Manifesta 8. What other connections do you see? What other kinds of maps are possible? Use this map as a start or make your own.

Send us your own Manifesta 8 mindmaps and perhaps you'll find your map published on the Manifesta 8 Medular website.
(mediacion@manifesta8.es)

MINDMAP 2 150/151

Does art exist on its own? Or does it rather come about in connection to everyday life? The mindmap on page 150/151 can be used during your visit to Manifesta 8. Consider one specific artwork, start from the middle and work your way outwards. What questions can be asked and what kind of connections are possible? How does the work relate to its location? How does it relate to history? Why does it use this material? What do you know about similar topics, or was there something about this in the news last week? etc.

Send us your own mindmaps about art-in-context and perhaps you'll find your map published on the Manifesta 8 Medular website.
(mediacion@manifesta8.es)

THE MANIFESTA EDUCATION DEPARTMENT

ART MEDIATION

Since the inception of Manifesta, and the first edition in 1996 in Rotterdam, the Netherlands, education has been vital to the growth, development and understanding of the European Biennial of Contemporary Art. Education and mediation are at the core of Manifesta 8. Our program is set up to research and reflect together with our visitors on the artworks and concepts presented at Manifesta 8. We strive to facilitate the exchange of knowledge between professionals and the general audience alike, by supplying the resources and creating opportunities for dialogue. Whether you plan to visit Manifesta 8 by yourself, with your family or in a group; make the most of your visit by joining one of our Art Mediators or by taking part in one of the many other activities on offer.

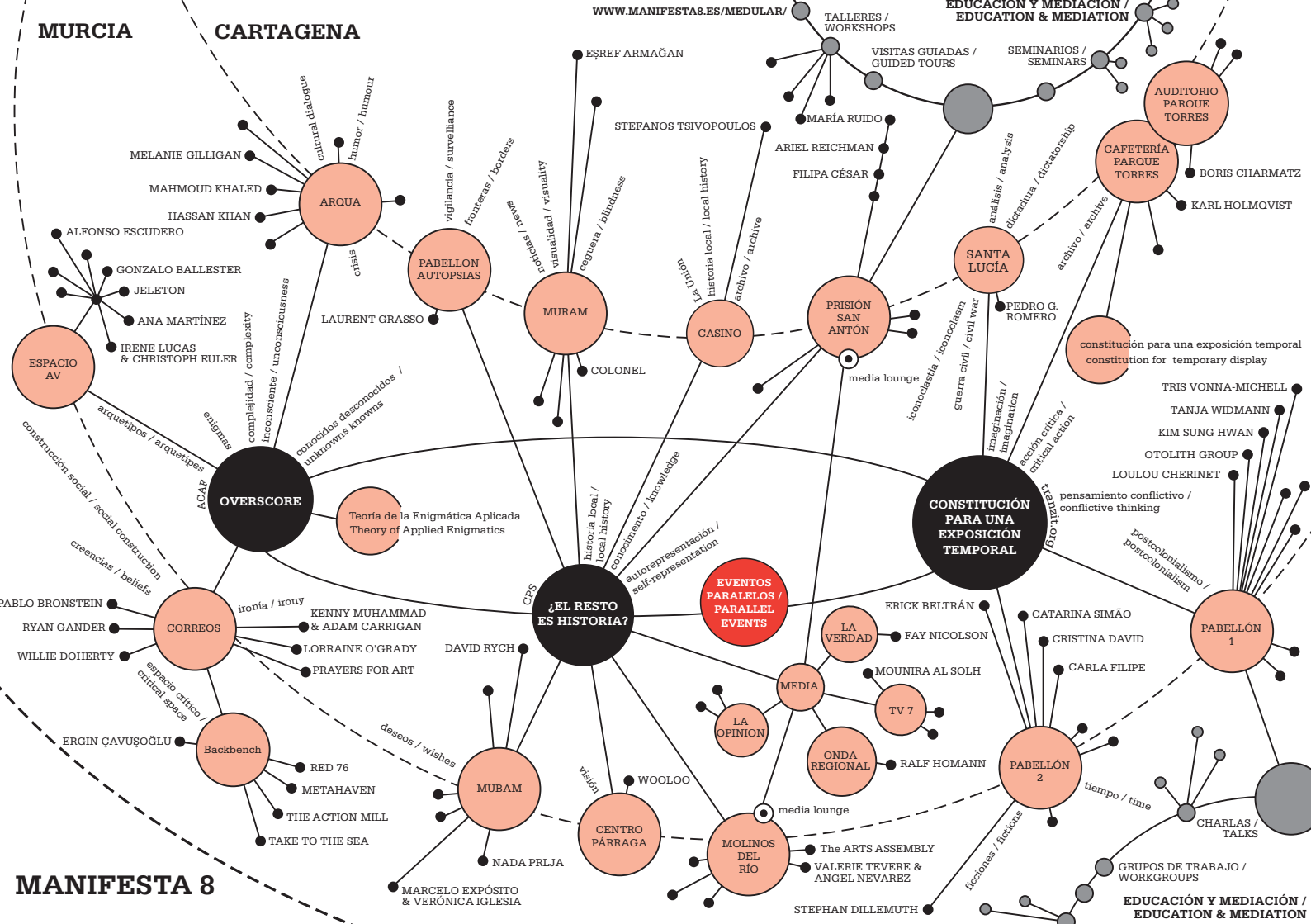
The Manifesta Education Department presents a series of tailor-made guided tours, school visits, workshops and aligned activities. As part of our approach, this pocket-guide also provides you with two "mind-maps" (pages 146-147 and 150-151), produced by the Manifesta Education Department, as tools to help you explore and understand some of the themes and contexts presented at Manifesta 8.

WORKSHOPS, EVENTS & ACTIVITIES

A wide range of workshops, events, teacher courses and community projects developed in collaboration with partner institutions, artists and educators will be offered during Manifesta 8. To keep up-to-date about events and the most recent news from the education department, visit our Art Mediation blog called Medular at: www.manifesta8.es/medular

MURCIA

CARTAGENA



BOOKED GUIDED TOURS

Groups of all ages, interests and backgrounds are welcome to book a guided tour of Manifesta 8. Tours take the shape of an extended introduction to Manifesta 8, last two hours and include at least two venues per city. We realise that no two people have the same questions or needs, so all of our programs are able to be personalised. Booked guided tours are available in Spanish and English (for other languages please consult us). They are free of charge and take place on a first-come-first-served basis, so please book well in advance to be certain of availability.

Should your group have particular interests as far as the content of the tour is concerned, please inform us. We will gladly take your wishes into account.

OPEN GUIDED TOURS

We welcome you to join us for one or more of our free open guided tours. During these tours, a Manifesta Art Mediator will introduce you to a particular part of the exhibition. Visitors can engage in lively discussion about the work on display and will be invited to ask questions and challenge assumptions about contemporary art. You have the choice to join us for one venue or to accompany the Mediator to a number of consecutive venues. Tours are free and take place on a first-come-first-served basis. Please meet us at the entrance of the venue five minutes prior to the start-times below.

Every day - Free

MURCIA

Artillery Barracks (Meeting point: Pavilion 2) 18.00

MUBAM 10.00 / Espacio AV 11.00 / Former Central Post Office-

Antigua Oficina de Correos 12.00 / Molinos de Río 17.00 (*except Sundays)

CARTAGENA

Parque Torres Area (Meeting point: former Autopsy Pavilion) 10.00

ARQUA 12.00 / Santa Lucia Social Centre / Local Social Barrio

de Santa Lucia 13.00 (*except Tuesdays) / MURAM 16.00 (*except Sundays) /

Casino Society 17.30 / San Antón Prison 18.30

SCHOOL VISITS

Our team of Art Mediators cordially invites school pupils and students for an encounter with contemporary art. For the exhibitions both in Murcia and in Cartagena we have developed special programs suitable for all ages and grades. Pupils and students are actively invited to experience the exhibitions, engage in discussions and explore their individual responses to contemporary art. Schools can choose to book a guided tour lasting one-hour, or a combined guided tour and workshop lasting two hours. The Manifesta 8 school programs are free-of-charge and take place on a first-come-first-served basis. Please book well in advance to be certain of availability.

EDUCATION GUIDE

A special companion publication to Manifesta 8 for schools is available as pdf download on our website (www.manifesta8.es)

MANIFESTA DAYS

Join us during one of the Manifesta Days (October 30, November 20, December 11, see www.manifesta8.es for detailed schedule), for a Saturday filled with art, performances, workshops and many more activities for adults and children of all ages.

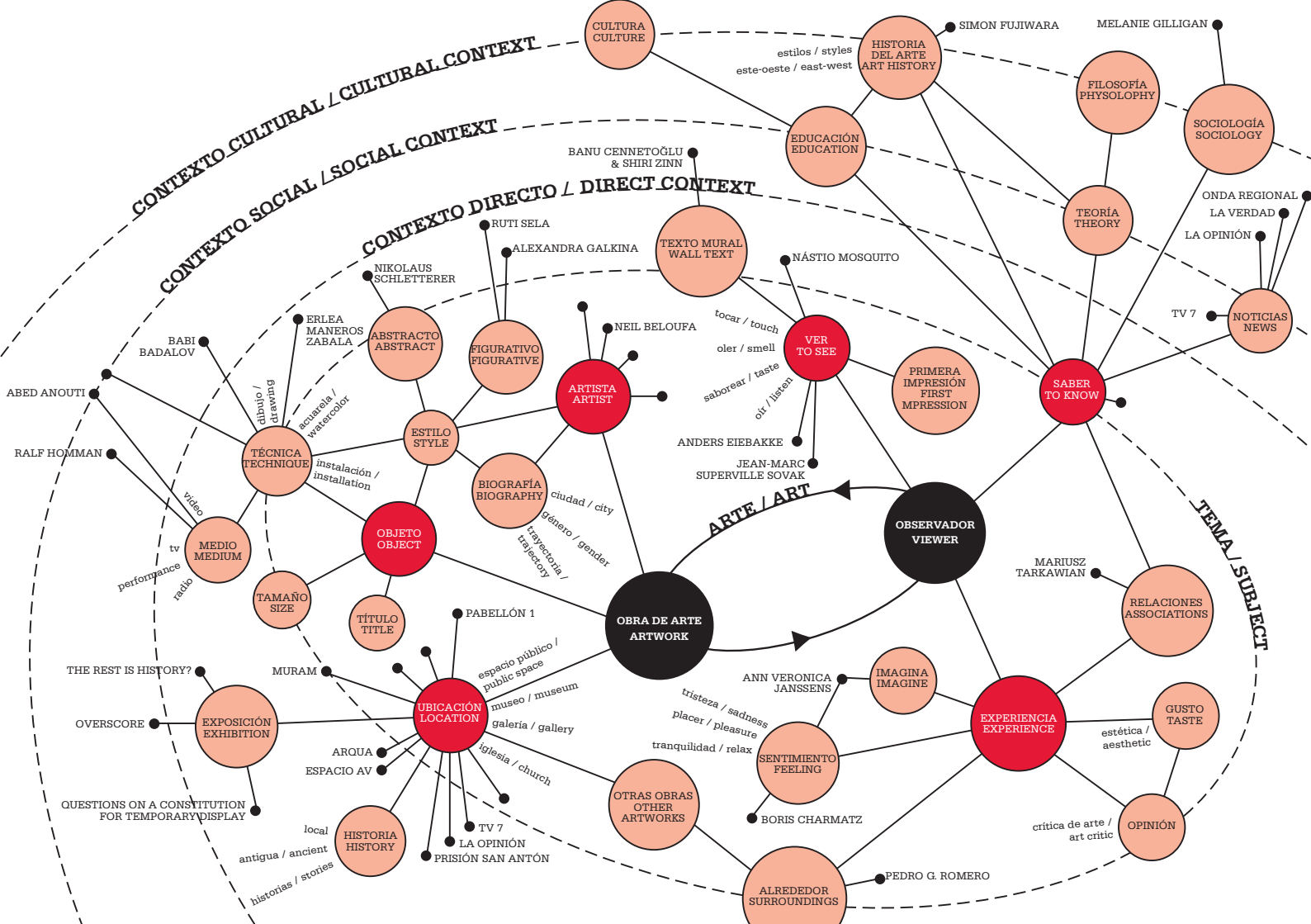
BOOKING INFORMATION

Information for guided tours and school visits booked in advance. Education activities are free of charge. Booking is possible up to 7 days in advance. For more information, questions and bookings, please contact us at:

Booking hot-line +34 868 91414

Monday to Friday, from 09:00 to 14:00 and 16:00 to 18:00

Booking E-mail: mediacion@manifesta8.es



COLLABORATIVE PROJECT EARN AT MANIFESTA 8 – AS THE ACADEMY TURNS

International Symposium:
Complejo Párraga, Murcia. December 2-4, 2010.

Throughout the duration of Manifesta 8, the soap-opera *As the Academy Turns* and a series of research statements will be presented in the basement area of the Complejo Párraga, close to the Artillery Barracks, in Murcia. The project *As the Academy Turns* is developed by EARN (European Artistic Research Network) in collaboration with Manifesta 8, Murcia University and CENDEAC (Centro de Documentación y Estudios Avanzados), Murcia. www.artresearch.eu



Still from *As the Academy Turns*, (c) Tiong Ang, 2010.

As the Academy Turns is also made possible by the financial support of Fonds BKVB, Amsterdam and CENDEAC (Centro de Documentación y Estudios Avanzados), Murcia. Tiong Ang's soap opera production is generously supported by SMART Project Space, Amsterdam.

As the Academy Turns is a multi-layered project exploring the potential and the tensions in the growth of artistic research and the current academic push of art education. In this context, the possibilities of PhD research within visual art are presently at the centre of attention and debate. What do those challenges mean for the art academy as such? Will novel forms of academic elitism pop up, or will research induce a novel form of intellectual conscience in the art academy? How will research and artistic practice intertwine? And the ultimate question, how will research now be conducted within art academies? These themes will be tackled in three different ways: a three-day international symposium, an infolab presentation and an artwork in the form of a soap opera set in an art academy.

During the three-day symposium (December 2-4), twelve exemplary research projects from prominent European art academies will be presented and discussed. The researchers involved include Magnus Bartas, Matthew Buckingham, Irene Kopelman, Mats Leiderstam and Denise Ziegler. Their presentations will be critically addressed by a number of high-profile authorities including Sarat Maharaj, Mika Hannula, Tom Holert, Jurgen Bock, Hito Steyerl, Mick Wilson, Marquard Smith, and Jan Kaila.

A special infolab presentation in the basement of Complejo Párraga includes research statements provided by the twelve researchers, to delve further into their practices.

The soap opera *As the Academy Turns*, is a commissioned project developed and realised by artist **Tiong Ang** (born 1961, Indonesia, lives and works in Amsterdam). It is set in a contemporary art academy where the characters - the teaching staff and students - act within a situation where the current master-pupil oriented educational system is under transformation. It presents the art academy "remodeled" as a product of the entertainment industry, in the context of popular daytime television serving a mainstream, hedonistic, neo-liberal, consumerist ideology. Elements of critique and of hoax are brought together in the genre's exaggerated dramatic style, to subvert and deconstruct popular views on higher art education.

PARALLEL EVENTS

Manifesta 8 **Parallel Events** incorporates a wide-reaching program of contemporary art projects in the Region of Murcia.

Parallel Events is a program of artistic activities within the framework of Manifesta 8, which gathers together contemporary art exhibitions, performance actions and new publications. Most of the projects have been specifically produced for this program and will share spaces with other institutional activities.

The aim of **Parallel Events** is to act as a cultural platform in the Region of Murcia, as a connecting tool between artists, producers, cultural institutions and art organisations based in the Region of Murcia, and other artists and organisations from Spain, Europe and beyond. **Parallel Events** will be structured along three lines: specific productions created for this project, collaborations with local institutions, and an insight into the broader cultural agenda through the compilation of a regional diary of artistic events.

Manifesta 8 and **Parallel Events** intend to work closely with the local cultural network and to bring the selected art projects in contact with different population strata. In order to do so, agreements and collaborative initiatives have been created together with different public and private bodies.

Besides urban spaces and outdoor sites, the venues chosen for these works include such art spaces as galleries, exhibition halls, foundations, cultural centres and less traditional spaces, such as the building which houses the old rotary press of the local newspaper *La Verdad*, located on the road to Monteagudo. Some of the institutions that will collaborate on artistic projects, both in the short- and long-term, are the University of Murcia, the Regional Library and the Regional Network of Libraries, the Institute of Youth through the Lab, the José García Jiménez Foundation, the *Imagina Festival* in San Javier and the Centro Párraga in Murcia. **Parallel Events** will also compile a diary, listing all the events taking place in a wide range of institutional and non-institutional spaces, to help record the landscape of contemporary cultural production in the Region of Murcia today.

Together with the selected projects and the collaboration with institutions, a series of night-time activities are being organised in bars and similar social venues in the Region, starting with the opening concert in the Centro Párraga.

More information: www.paralelosmanifesta8.es



PARALLEL EVENTS: ARTIST PROJECTS FOR DIFFERENT VENUES AND SITES IN MURCIA, CARTAGENA AND THE REGION

Prior to the organisation of the **Parallel Events** art projects, an open public contest was held in June 2010. A total of 159 works were submitted, 70 of them by artists born or living in the Region of Murcia, 32 by other Spanish artists and 57 by artists from abroad. The result is a selection of 35 diverse artistic projects, 20 of them created by artists born or living in the Region of Murcia. These projects will be exhibited in venues and sites in Murcia and Cartagena, at different points along the coast, in the fields near Cartagena, and in Blanca and other villages of the Region.

For more information and a detailed
program of artists, venues, and opening details:
www.paralelosmanifesta8.es

The artists selected to take part in the projects section of Parallel Events are:

José Luis Aguilera with *Hola soy europeo ¿me das trabajo?*, Claudio Aldaz with *Fardosofá*, Patxi Araujo with *Es mi nombre*, Eduardo Balanza with *Save-Our-Souls*, Miguel Beloqui and Sergio Ramos with *Espectro instantáneo*, Alicia Bernal with *Estaxi*, Aisa Boaa and Paloma García with *Enc8rucijada*, Paloma Checa Gismero with *La sabiduría del artesano*, Erre que erre with *Ritmology*, Equipo Esc with *Bitácora*, Isabel Espín Collados with *Cuernos de Cabra*, Pedro Guirao with *BSMU*, Isabel Grosseova and Jesper James Alvaer with *Figure and ground revisited*, Sönke Hallamann and Inga Zimprich with *Faculty of Invisibility: Assembly*, Abraham Hurtado with *Welcome to Europe*, Julia Lararus with *Shanty Kitchen*, Macu Morán with *Capturando los rayos de sol norteafricano*, Sonia Navarro with *Manufacturas del esparto*, Lucas Norer (FAXEN: Mairhofer/Norer/Six/) with *Antischall*, Pedro Ortuño with *A permanente provisional situation*, Colectivo Piso with *Displacement*, FOD with *Zona de Obras*, Javier Pividal with *Escritura*, Begoña Robles Rueda with *Proyecto Basabé*, Eyjafjallajökull (Working Group coordinated by Edu Hurtado) *Correspondencia desde Eyjafjallajökull*, Valeria Schwarz with *Investir*, Pablo Serret de Edna with *Parábola acústica*, Corinne Silva with *Girls, Green & Democracy*, Sergio Sotomayor with *Madera*, Yossef Tabi/Antonio Giménez Reillo with *Invisible boundaries*, Soren Thilo Funder with *Sports Utility Vehicle*, Paz Tornero with *(In) visible migrations*, Salvi Vivancos with *Al – Buahayrat*, Juan Zamora González with *14.4 km /The race* and Thomas Zollinger with *40 minutes standing*.

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Valerie Tevere
—N.E.W.S.: Renée Ridgway/
Rick van Amersfoort
(+ Fonds BKVB,
Amsterdam)
—Fay Nicolson
—The Otolith Group
—Bouchra Ouizguen
—Nada Prlja (+ Lakeside
Kunstraum, Klagenfurt,
Austria)
—Wanda Raimundi-Ortiz
(+ Bronx Council of the Arts)
—Red76
—Ariel Reichman
—Pedro G. Romero /
Archivo F. X.
—Emily Roysdon
—David Rych (+ Tirol Unser
Land; Bundesministerium
für Unterricht, Kunst und
Kultur, Austria)
—Nikolaus Schletterer
(+ Galerie Johann
Widauer, Innsbruck)
—Ruti Sela
—Catarina Simão
—Jean-Marc Superville
Sovak (+ New York
Foundation for the Arts;
Garrison Arts Center;
New York State Council
on the Arts)
—Take to the Sea
—Mariusz Tarkawian
—Stefano Tsivopoulos
(+ Fonds BKVB,
Amsterdam)
—Martin Vongrej
—Tanja Widmann
(+ Bundesministerium
für Unterricht, Kunst und
Kultur; Land Kärnten,
Abteilung Kunst und
Kultur, Austria)
—Tris Vonna-Michell
—Wooloo
—Raed Yassin

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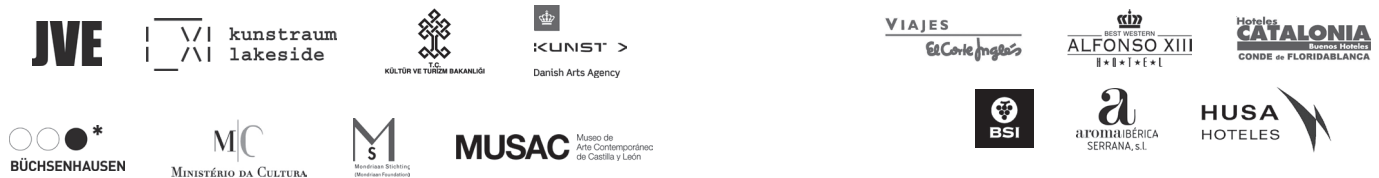
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PLANES, BUSES AND TRAINS

AIRPORTS

Manifesta 8 is connected by San Javier Airport in Murcia (no direct bus to Murcia city), by Alicante Airport (one hour by bus from Murcia) and by Almeria Airport (Andalusia, 200 kms from Cartagena). Murcia and Cartagena are 54 kilometres apart, and connected by regular bus and train services.

BUSES: ALICANTE AIRPORT – MURCIA

This route goes from Alicante Airport (ALSA bus stop is directly in front of the departures & arrivals hall) to Murcia Bus Station (called San Andrés). It takes approximately 55 minutes.

Buses depart from Alicante airport to Murcia every day at 07:15, 09:15, 11:15, 13:15, 15:15, 17:15, 19:15 and 21:15. The 07:15 service does not run on weekends. There is an extra service at 20:15 on Sundays.

Buses depart from Murcia to Alicante Airport every day at 07:00, 09:00, 11:00, 13:00, 15:00, 17:00, 19:00 and 21:00, with an extra service at 18.00 on Sundays.

Tickets can be bought inside the bus or booked via the internet.

General info and reservations: 902 422 242

Bus Company: Alsa (www.alsa.es)

Single Ticket: 4,53€

Return Ticket: 8,15€

Ticket Voucher: 103€ (24 journeys)

MURCIA URBAN BUSES

Tickets and vouchers:

Urban buses are run by Latbus. It is possible to buy single bus tickets or vouchers (called *Bono*) inside the bus or at the Latbus Offices located in Avenida de la Libertad.

Single tickets: 1€ per journey.

Vouchers for urban routes within Murcia city: 15€ (26 journeys)

Vouchers for surrounding area (towards periphery): 20€ (17 journeys)

University students can also buy a monthly bus card, called *Unibono*, for 20€ (unlimited journeys for 1 month). It can be obtained by filling in a form in the following website: <http://www.entidadpublicadeltransporte.es/unibono/unibono.html>

For further information, please call Latbus 0034 968 250 088.

MURCIA TRAM

Murcia Tram goes from Plaza Circular to the end of Avenida Juan Carlos I, (Biblioteca Regional, Cinema Zig-Zag, Carrefour Zaraiche)

Ticket: At present, traveling by tram is **completely free** although all passengers will receive a tram ticket which must be kept till the end of the journey.

Timetable: Monday to Saturday, 07.30-22.30, Sundays 08.30-22.30. Every 20 minutes,

or every 10 minutes during peak times.

SCHEDULES FOR BUSES: MURCIA–CARTAGENA-MURCIA

This route goes from Murcia Bus Station (called Estación de San Andrés) to Cartagena Bus Station. It is run by Lycar (www.lycar.es) and all tickets can be bought at the Lycar Office located inside the bus stations.

Single Ticket: 3,55€

Ticket Voucher: 64€ (20 journeys)

Murcia to Cartagena: on weekdays, buses leave every hour on the hour, from 07:00 to 22:00, with extra services at half-hourly intervals during peak times. There are regular services during the weekend, also leaving mostly on the hour. Check the timetable for exact schedules, and whether it is an express motorway service, or the longer route. Cartagena to Murcia: on weekdays, buses leave every hour at 45 min past the hour, from 06:45 to 21:45, with extra services at half hourly intervals during peak times. Check the timetable for exact schedules.

SCHEDULES FOR REGIONAL TRAIN: MURCIA-CARTAGENA-MURCIA

All trains go from Murcia Railway Station (called Estación del Carmen) to Cartagena Railway Station. Tickets can be bought at the ticket offices in both railway stations. The journey take about 50 minutes.

The train leaves from Murcia to Cartagena on weekdays at 07:43, 09:40, 12:00, 14:30, 18:08, 19:42 and 21:55, weekends at 12:00, 19:42 and 21:55.

The train leaves from Cartagena to Murcia on weekdays at 07:35, 09:50, 10:55, 14:25, 16:50, 19:31 and 21:20, weekends at 10:55, 16:50 and 21:20.

Single Ticket: 4,30€ **Single Ticket (child):** 2,60€ **Return Ticket:** 7,80€

Voucher (10 journeys): 33,40€ **Single Ticket (Express):** 4,90€

Single Ticket (Express Child): 2,90€

CARTAGENA URBAN BUSES

Tickets and vouchers:

Urban buses are run by Alsa City. It is possible to buy single bus tickets or vouchers (called *Bono*) inside the bus. A deposit of 3€ will be requested for buying a voucher.

Regular single tickets: 0,95€ **Single ticket with a bus voucher:** 0,50€

Vouchers: 5€ (10 journeys), 10€ (20 journeys) or 20€ (30 journeys).

CARTAGENA BY BIKE

The Cartagena Town Hall offers a **free loan service** of bicycles for all citizens and visitors. It operates between 09:00 and 19:00. It has loan stations located in:

- Youth Centre - Centro de Recursos Juveniles (Paseo de Alfonso XIII)
- Central Sport Hall - Pabellón Central de Deportes (Wessell de Guimbarda)
- Tourism Office of Puertas de San José (Plaza de Bastarache)
- Tourism Office of the Port (Paseo Alfonso XII)

It is necessary to fill in a form at one of these loan offices to receive a personal card (valid for one year) and the permission to loan a bike. Maximum duration of the bike loan is 3 hours, afterward bikes must be returned to one of the loan points.

MANIFESTA 8 OFFICE

Murcia Office

Antiguo Cuartel de Artillería

Pabellón 5

C/ Madre Elisea Oliver s/n

30002 – Murcia (Spain)

Phone 1: 0034 868 950 750

Phone 2: 0034 868 950 651

E-mail: contact@manifesta8.es

Web: www.manifesta8.es

Manifesta 8 information

Points are located at Murcia

Plaza del Cardenal Belluga (Cathedral Square)

Plaza de Santo Domingo

Cartagena

Kiosko

Paseo del Muelle Alfonso XII (Cartagena Harbour)

BOOKSHOP MANIFESTA 8

Murcia

Espacio AV

Santa Teresa, 14

MUBAM Fine Arts Museum of Murcia

Calle Obispo Frutos, 12

Cartagena

MURAM Regional Museum of Modern Art

Plaza de LA Merced, 15 y 16

ARQUA National Museum of Underwater Archeology

Paseo del Muelle Alfonso XII, 22

MANIFESTA FOUNDATION

(Foundation Offices & Archive)

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Fax. +31.20.4700073

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In Murcia and Cartagena,
the bars and restaurants
recommended by the Manifesta 8
team can be identified by the
special Manifesta 8 sticker.

Manifesta 8

www.manifesta8.es