



MANIFESTA7

ART PACK
LINKS FOR MINDS

CONTENTS

3 INTRODUCTION

4 FORTEZZA / FRANZENSFESTE SCENARIOS

VOICES Marion Oberhofer
DEFENSE-ATTACK Barbara Campaner
SCENARIOS Antonia Alampi
ENVIRONMENT Francesca Sossass
MIGRATION Martina Oberprantacher

7 BOLZANO / BOZEN, EX-ALUMIX THE REST OF NOW

REST Antonia Alampi
ALUMINUM Riccardo Lami
INDUSTRIALIZATION Riccardo Lami
EUROPE Antonia Alampi
TIME Riccardo Lami

10 TRENTO, PALAZZO DELLE POSTE THE SOUL

BOUNDARY Marco Anesi and Barbara Campaner
MONTAGE Marco Anesi and Barbara Campaner
NORMALITY Marco Anesi and Barbara Campaner
BUTTERFY Marco Anesi and Barbara Campaner
OCCULT Marco Anesi and Barbara Campaner

13 ROVERETO, EX-PETERLINI AND MANIFATTURA TABACCHI PRINCIPLE HOPE

TOBACCO Marion Oberhofer and Martina Oberprantacher
ZIGHERANE Marion Oberhofer and Martina Oberprantacher
HOPE Marion Oberhofer
CO-OPERATION Marion Oberhofer
ANARCHY Marion Oberhofer and Martina Oberprantacher

16 COLOPHON

INTRODUCTION

MANIFESTA 7, THE EUROPEAN BIENNIAL OF CONTEMPORARY ART ART PACK, LINKS FOR MINDS

MANIFESTA 7

Manifesta, the European Biennial of Contemporary Art, changes location every two years. The seventh Manifesta Biennial edition, takes place from 19 July until 2 November 2008 and is situated across a number of locations throughout the region of Trentino-South Tyrol, North Italy. The entire region, with its landscape, history and social environment is the point of departure for the artistic strategy of Manifesta 7.

ART PACK, LINKS FOR MINDS

Five words for every venue, twenty possibilities to stimulate reflection, infinite connections through the world of contemporary art and what lies outwith. Art Pack proposes itself as an instrument to bring suggestions to life, to reflect and to instigate questions: whose answers could be found, although not exclusively, in the venues of Manifesta 7.

The words were selected by the team of Art Mediators for school children, students and teachers. With these words we would like to invite you to a discovery of the artworks in the venues in a way not unlike the methods used by contemporary art itself. Art Pack would like to reflect upon the concepts and significance of the works of Manifesta 7 and to discover and surpass the boundaries that often exist between art and society.

FORTEZZA / FRANZENSFESTE SCENARIOS

VOICES

Already in the belly of its mother, unborn babies are able to hear voices, recognise them and respond to them. The voice denotes the sounds people (and many animals) make to communicate and understand each other. In the case of humans, the flow of air through the throat sets the vocal cords in motion. The resulting sound is amplified through the resonance chambers situated in the mouth and nose and thus attains a certain quality of sound. By means of our voices we consciously and unconsciously communicate our feelings. We are enabled to talk, sing, laugh, cry and scream. The sound of a certain voice can invoke different emotions - invoke a certain mood - happy or sad. In the fortress the voices heard from outside were caught, sorted and evaluated. On the contrary no sound should escape from the fortress, no voice should betray what is inside.

What mood does the fortress evoke? Is there a voice that you think is especially fitting for the text and why?

DEFENCE/ATTACK

Until 2005 the fortress lay waiting for a possible attack, an attack which never came. After a short time during which it was left alone, at the mercy of nature, the rooms of the fortress are now filled with stories. Stories about that which could have been, and feelings trapped in its walls. For the first time the fortress awakens from its slumber and is opened to the public. Not defending itself from the public but connecting with it. Connected through the sounds of stories from people like you or me who have visited this forgotten place and have written down their impressions and thoughts.

Is there a place in your neighbourhood that inspires you? A place that gets you thinking about the world around you and your experiences? How can we create moments of meaning in the hectic consumerist society of today?



FORTEZZA / FRANZENSFESTE SCENARIOS

SCENARIOS

We all base our lives on certain codes, coded models of expression, models of thought and action. A stage set by history, memory and the will to reinforce the structure of our individuality. Every day we live in a kind of fortress, trapped in a ready-made script or scenario. From the start we are subject to categories like gender, social class and religion. Today more than ever our public as well as private lives are subject to pressure by commercials, fashion trends up to projected scenarios of consumerism, security, political balance and financial markets. Every context consciously or unconsciously proposes its rules and regulations and by doing so, limits our being.

What if we were to try to think about ourselves as truly free? To reconsider the other? To propose a new scenario?

ENVIRONMENT

The fear of attack has built a Fortress which has never been attacked. In the middle of a green and solitary valley this fear placed kilos of granite cut with precision. A Fortress in the middle of a valley. A valley in the hands of a Fortress. And here is the valley: the sky is above, the green is all around. Could the environment suggest choices and at the same time be at the mercy of human fears and desires? The Fortress is a huge artificial environment, as intricate as a forest, organised and confused at the same time. Large quantities of raw materials, clay for bricks, granite and lime were transported to build it. These materials required roads to transport them and storage space that was not too far away. A peculiar kind of cathedral in the desert was built in a strategic place to control the access for the Isarco and Pusteria Valley, into a deep gorge today submerged by an artificial lake. The fort has exploited the surrounding environment: it is divided into three autonomous parts at different heights along the natural partition of rocky terraces and has amended the natural surrounding environment with its majesty. As time has progressed, however, new requirements have evolved and thus four lanes have been opened in the impregnable Fortress: two railway lines, a road and a motorway. Therefore, through the passing time the unassailable environment of the fortress has been conquered by shrubs, vegetation and new needs.

How do you think the valley appeared before the fort was constructed? The sounds? Who lived there? How long did it take to construct? Do you think the colour of the light could have been different without the current pollution? Is there perhaps some artist who has reflected on these issues? Old and new battles can modify the environment very fast. Have you ever heard about the snow battle? Review the Arundaty Roy text. What do the words artificial and natural suggest to you?

From the text of Arundaty Roy: *"I wonder how this Fort that was built to withstand heavy artillery fire will mount a defence against an army of mosquitoes"*.

MIGRATION

Migration denotes a lasting move by a person or group of persons to a new geographic location or social situation. Migration is an age-old phenomenon and is often associated with war and the conquering of new territories. The Fortezza is a relic of such an historical event as it was constructed between 1833 and 1838 as protection against French expansions. The fortress however has never had to fulfill its function as such. Nevertheless it tells us about the fear of conquest by the other. One could compare this feeling with the present fear of foreign immigration. The story of migration is mostly a tragic one connected to the destiny of the single immigrant. In the western world immigrants have become indispensable as important labourers.

Many of the texts in the exhibition in Fortezza deal with the tragic reality of migration. What form and point of view do these texts take? How does migration influence our daily lives and how does politics relate to migration?

BOLZANO / BOZEN

THE REST OF NOW

REST

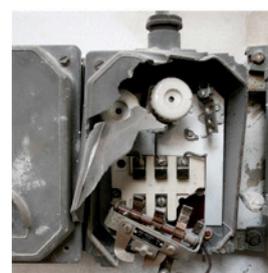
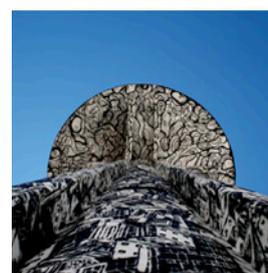
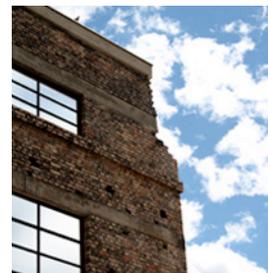
'Rest' can mean two things; a pause or repose and on the other hand a remnant, that which is left behind. The exhibition concept is based on the combination of these two senses of the word. These two meanings point to a multitude of questions and problems important to our era. Present day capitalism extracts value from every material, person or space. This extraction of value includes a process of refinement when the original matter is transformed to something new. During this process two things are produced: a (useful) product and waste. The waste is the collection of that which is taken out, that which is thrown away, never talked about anymore and forgotten.

What if we were to concentrate on exactly this for a moment? On that which after the extraction keeps its value. We live in a world filled to the brink with products. Our hectic pace does not allow for anything that has no immediate value. What about taking a break? If we were able to also consider the things with no immediate value, would our world look different?

ALUMINUM

The exhibition venue for Manifesta 7 in Bolzano/Bozen is the so-called Ex-Alumix, an old Aluminum factory fallen into disuse. Aluminum is produced by means of a complex physical process called electrolysis. The building which now plays host to the exhibition once was the storage space for the electricity required for the fabrication of the aluminum. Through Manifesta 7 the location has found a new function, a new life. The industrial structure of the site is still very visible and is not able to be hidden or erased. This enables us to confront the past and the present, to confront the works of art and other contexts. Spaces, objects, materials to which we would attribute exhaustion of use or value can still present a resource. Aluminum itself can also be used in a variety of ways and by doing so gather a number of possible meanings. Its shine has made it to the symbol of modernization; its light weight allows for a range of uses; the history of its production is an example of the damage done by industrialization.

Can you find artworks in the exhibition with aluminum as the theme? Do they each take the same point of view towards the subject? In which way does the industrial architecture of the building influence our perception of the artworks? Does it present an added value?



INDUSTRIALIZATION

The appearance, the society, the life of Bolzano/Bozen has dramatically changed in the timeframe of twenty years: from the start of the Fascist era to its fall the population of Bolzano/Bozen doubled from 30.000 inhabitants to 60.000. At the peak of its productivity the Alumix employed over 2000 workers. A small agricultural city developed into one of the most important industrial sites in north-east Italy. It had to quickly adapt to the thus far unknown class of the industrial workers. Under the influence of a constant influx of workers from other parts of Italy the Italian speaking part of the population of the city grew rapidly. A new industrial zone was constructed (encompassing roughly one fourth of the total size of the city) and new neighborhoods exclusively inhabited by workers developed. Industrialization is the fuel for a social, economic and ecological revolution with no return. Today the Alumix, as a symbol of this process of industrialization, can be seen as a kind of archeological site. While our concept of Modernity has changed, it continues to manifest itself in ever changing ways in other places in the world: something which we have already been through.

Are you able to find artworks in the exhibition about these processes, their history or their severe repercussions? Does your city have industrial zones? What is your relation to them?

EUROPE

Manifesta is the nomadic European Biennial of Contemporary Art. Every edition takes place in a new city or region. Though the vehicle of art Manifesta would like to instigate reflection about the present and by doing so create room for exchange and discussion between different countries and cultures. The curators of the exhibition in the Alumix are from India. As outsiders to Europe they give a view on Europe without regional predispositions or colonial arguments. A partial viewpoint as starting point for a wider view on the world in order to raise a awareness of how the present of every person is dependent on the place they are in and to create a network of relations between different cultures, energies and impulses. Each of our perceptions of reality is an image of the world that is dependent on a certain point of view.

What if Modernity presented us with the possibility to recognize the plurality of viewpoints? Reality? Truth? Systems of thought? Could art help us with this process? To become acquainted with such differences and by doing so to find recourses thus underlining that which we have in common and forging ties.

TIME

Artworks not only occupy a certain point in space, they also occupy a certain point in time. Our relation to a work of art is based on a progressive approach to the work: this approach is dependent up on a certain duration. A video longs for an attentive viewer, an image or installation long for slower and deeper contemplation. Let us try to move around the works of art or look at them and wait, without trying to consume them within a few seconds. When we talk about contemporary art we talk about the present, about that which is right in front of us and immediately concerns us. Contemporary artists express thoughts and feelings that are tied to our day-to-day lives. However, contemporary art cannot only be directed at the present, or look to the future. It also needs to consider the past and that which is left behind. The contemporary art in the Alumix is deeply rooted in the residual elements of the past. The works are introduced into the setting of the abandoned factory and as such, past and present enter into a dialogue. Our history is based on the idea of progress, only preserving that which is immediately productive or profitable. Works of art in contrast employ themes and materials which prohibit us from seeing time as a progressive, straight line leaving nothing behind.

Does this complicated way of thinking about time influence the way you might think about the future? What relation do the works of art in the exhibition have with time?

TRENTO THE SOUL (OR, MUCH TROUBLE IN THE TRANSPORTATION OF SOULS)

BOUNDARY

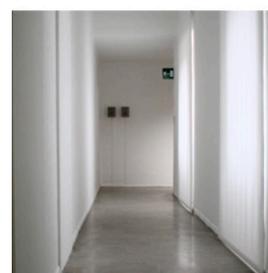
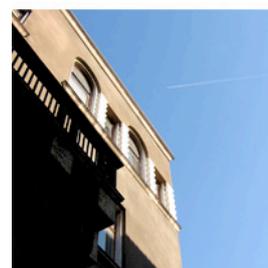
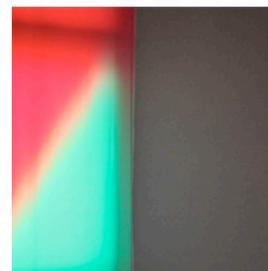
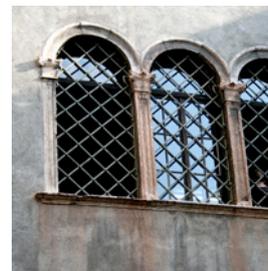
Boundary in itself implies a dualism. And a dualism implies otherness. Crossing a border or a limit can be understood both in a physical and an intellectual way. Geographical or political boundaries allow us to identify imposed, felt and / or recognized cultural differences. Manifesta 7 introduces itself as a set of artistic personalities coming from all over the world and aims to offer a multicultural vision. Art has no geographical boundaries, but at the same time feeds off different cultures. Artists cannot ignore their provenance and as such, also the bases under which they. Manifesta seeks to offer the opportunity to push past boundaries. Borders are also understood as limits: thus trying to exceed our limits in order to discover other worlds that perhaps are already hidden within us is inextricably linked with that. Considering that there flows through the art world this diversity, the "other" that opens horizons and helps us to discover and respect realities that are different from ours.

The cities in which we live are multicultural and this aspect allows us to learn about cultural diversity without having to travel. Have you ever reflected on multiculturalism in your city? Do you know any people who have left their home country or whose parents immigrated to Italy? Have you ever thought about what the word integration means ?

MONTAGE

Montage can mean the creation of connections. The assembly is a link. It is a process that links invisible things to something that is visible by definition: the images. The term was born as part of the cinema lexicon, and academics tell us that this is the operation that makes a film a work of art. Two edited images allow our mind to create a further meaning. As such, is not the process of montage the way in which our daily thoughts emerge? Also, it could be posited that the work of the curator of an exhibition is that of an editor. The bringing together of a series of works of art, thus ascribing the viewer the task of finding the invisible meaning and navigating one's way through one work and another? Anselm Franke and Hila Peleg have present to us a large number of videos. In this way, we can compare many works utilising an incredibly popular medium of contemporary art, which owes a great deal to cinema, montage and their intellectual reflection.

Consider the characteristics of a movie and those of a video made by an artist. Do you find any differences or similarities?



TRENTO

THE SOUL (OR, MUCH TROUBLE IN THE TRANSPORTATION OF SOULS)

NORMALITY

To be "normal": what does it mean? Who decides if someone or something can be described as such? The artistic personalities have long since been labelled as eccentric or outside of the norm. The world in which we live is based on prohibitions and behavioural norms that regulate social life, influencing our daily lives and leading to multifarious forms of exclusion. The curatorial concept of "The Soul or, much trouble in the transportation of souls" offers us, among the many other insights, also the occasion to study the history of psychiatry in Italy. The paradox of marginalising people, only because they are deemed "different" from a standard dictated by social rules, is a questionable solution. In deed, the differences inside a society, the "abnormalities", allow us the ability to renew and transform ourselves, encouraging a new development. It is important to analyse the status quo and to suggest a more fervent disapproval of our daily life: the artistic language is just one of the many vehicles to do just that.

What do you mean when you use the adjective "normal"? Do you recognise something already known or seen? There are works in the exhibition which question our views on normality and abnormality. Try to find out together with your companions whether we interpret these expressions in a similar fashion.

BUTTERFLY

It is one of the first images that comes in mind when we think of Rorschach's tests. It is one of the interpretation figures used by psychologists to deduce the personality of a subject. But interpreting an image is also the operation we do when we visit an art exhibition. In this case, what we in fact make emerges from our personality, together with our life experience and our inherent individuality. It is a passage, a line of communication between a person and an object, a necessary interaction. So the curators become our "psychologists" that spur us to interpret the art works. This process does not imply categories of right and wrong. The theme of the tests used in psychology is treated in one of the "Mini Museums" present in the exhibition in Trento.

With a companion, choose some works that you find difficult to understand. Discuss questions that do not require answers. Also, explore answers that leave free space for flights of imagination and fantasy through which you can give "your" meaning to the works.

TRENTO

THE SOUL (OR, MUCH TROUBLE IN THE TRANSPORTATION OF SOULS)

OCCULT

In the sense of hidden, but also that which can be revealed. Although the definition of occult makes us immediately think of something mysterious, its simplest meaning is to be hidden, to be invisible. It may be the significance of a work of art that we can attempt to investigate what is hidden within us or in a broader sense, the invisible and undefined: the soul. In almost all religions, we can find a definition for this concept: a spiritual part of the human being, or the vital principle of all beings. In the Catholic religion, the city of Trento has witnessed a radical change. The Council of Trent attributed fundamental importance to the role of interiority, of the psyche, of the soul. This event was the starting point for the curatorial investigation into this territory in order to develop the content of the exhibition.

What is your opinion about the dualism between body and soul? Could you provide a definition of the soul? How important is the concept of the soul in the culture where you were born and grew up?

ROVERETO PRINCIPLE HOPE

TOBACCO

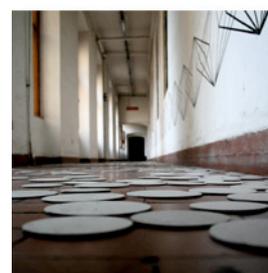
Tobacco (nicotine) is a kind of plant that belongs to the family of Solanaceae, which also includes tomatoes and potatoes. It arrived in Europe following America's discovery, and since then it has played an important role in the social history of our continent, especially for the highly harmful effects produced by its intense consumption. The cultivation of tobacco, however, is encouraged by the European Union, which provides funding (up to one billion Euro a year) for the producing companies. Italy, in particular, is a major producer of tobacco and the Manifattura Tabacchi of Rovereto is glaring proof of it. It was opened in 1854 whereby it remained in office until March 2008. In 1890, 1500 people were working there, making it a key place in the history of the city of Rovereto. Today this former factory is host to one of Manifesta7 exhibitions. Referring to the history of this architectural structure, the Italian artist Riccardo Previdi makes a cigarette burn on an advertising billboard leaving it to be completely consumed within two weeks. This art piece entitled "The Last Desire" is a tribute to Manifattura Tabacchi and aims to symbolize the new era of a changing society.

Are there any other works in the exhibition that relate to this place?
Can the atmosphere of the former tobacco factory still be perceived today?
Do you like the idea of using an historical site as a venue for an exhibition?
Are there other places in your town that could be transformed and reused for this purpose?

ZIGHERANE

Most of Manifattura Tabacchi's employees were women, the so-called Zigherane. The delicate hands of women were suitable for the production and packaging of cigars, which required a lot of dedication and patience. For this reason, the Zigherane possessed a key role in the production of tobacco. At the beginning of the twentieth century, 1400 women were employed at the Manifattura Tabacchi, an unusual number for this period. For many of these women working in factories involved autonomy, because so they could contribute to the family budget and be more independent from their husbands. From the money they earned they realized many collective projects, such as a kindergarten, a bridge and a credit institution, which was interest free rate only for women. In the past women were always excluded from the official art world, or perhaps they only found jobs as nude models. Today they play an important role in exhibitions and museums. Ewa Partum is considered a key personality in conceptual feminist art. In her book "The Ways to Rovereto", the artist refers to the South Tyrolian writer Josef Zoderer and to his idea of personal belonging, identity and alienation.

What role does art assume in today's world gender differences and sexual identity?



ROVERETO

PRINCIPLE HOPE

HOPE

Often when one dreams with open eyes, those dreams are not taken seriously. Perhaps this is because with one's head in the clouds, one can fall to the ground. But dreaming also means allowing anything to be possible. An aspiration for a better future: something which everyone can imagine in a different way, is the force that compels us to change our lives and our environment. Human beings have always dreamt of a better world, from which the most diverse social utopias were born. Utopia means "non-place" in Greek. The exhibition in Manifattura Tabacco is entitled " Principle Hope".

Can an exhibition be a place of hope? A place where people, things, situations, come together and talk in a different way? A place where we can experience what is unknown and unexpected, giving our senses the possibility to reflect upon things? In our daily lives we routinely do many things, but could we think of new possibilities, new possible futures?

CO-OPERATION

The idea of the solitary artist, who creates quite apart from the world, has been superseded for a long time now. Groups of artists' collectives artists' such as Alterazioni Video, Bernadette Corporation or ZimmerFrei, realize their work through collaboration of different personalities. Often these co-operations use art to also make public their ideas about politics and society. Many artists are part of other collectives depending on the work that they are carrying out, thereby creating new links that may develop on several continents. Despite names and personalities of individual artists being of great importance, the role of the visitor is also attributed an important role: only through them is the artists' work complete. Some even go further in saying that art only exists only as a form of communication.

What does the concept of "individual" mean and what role does it plays in affiliation to a group?

ROVERETO

PRINCIPLE HOPE

ANARCHY

This term derives from Greek and designates a situation whereby there is a lack of authority, which refuses any suppression of individual and collective freedom because of a hierarchy. Anarchism is defined as a synthesis of individual freedom and social responsibility for a society founded on collective home rule. In 2002, the former textile factory Ex-Peterlini was occupied by a local group of anarchists. It was their aim to make this abandoned 1980's building public, however this attempt was unsuccessful and Public Authorities removed the anarchists from the building. Today the structure is available for use by Manifesta 7. Adam Budak, the curator of the Rovereto venues, refers in his curatorial concept to the issues suggested by anarchists and with the art work of Daniel Knorr makes the building accessible by anyone for 24 hours a day

Which art works placed in the Ex-Peterlini reflect on public space and private property issues?

COLOPHON

ART PACK, LINKS FOR MINDS

Managing Editors

Francesca Sossass, Yoeri Meessen, Thea Unteregger

Contributors

Antonia Alampi, Marco Anesi, Barbara Campaner, Riccardo Lami, Marion Oberhofer, Martina Oberprantacher, Francesca Sossass

Proofreading and Translation

Antonia Alampi, Marco Anesi, Barbara Campaner, Riccardo Lami, Barbara Mahlkecht, Marion Oberhofer, Martina Oberprantacher, Alexandra Ross

Picture Credits

All photos by Yoeri Meessen. Page 4 (from top to bottom) Sound Installation, Hannes Hoelzl; Climate Uchronia, Philippe Rahm; So Is This, Michael Snow; Fortezza/Franzensfeste Detail; Sound Installation, Hannes Hoelzl. Page 7 (from top to bottom) Ex-Alumix Detail #1, Bolzano; Ex-Alumix Detail #2, Bolzano; Cybermohalla Hub Detail, Nikolaus Hirsch & Michel Muller; Bolzano, M-City; Ex-Alumix, Bolzano Detail #3. Page 10 (from top to bottom) Palazzo delle Poste Detail #1, Trento; Former Futures Detail, Barbara Visser; Palazzo delle Poste Detail #1, Trento; Palazzo delle Poste Hallway, Trento; Mailbox Via S.S. Trinita, Trento. Page 13 (from top to bottom) Gold-Inoculation #3, Johannes Vogl; The Last Desire, Ricardo Previdi; Fence Viale della Vittoria, Rovereto; Hallway Manifattura Tabacchi, Rovereto; Ex-Peterlini Rovereto.

Design

Surface Gesellschaft für Gestaltung, Frankfurt / Berlin

© Manifesta 7, the European Biennial of Contemporary Art, Artists and Authors

Manifesta 7 is an initiative of the International Foundation Manifesta, Amsterdam, The Netherlands and the Autonomous Province of Bozen/Bolzano and the Autonomous Province of Trento. Manifesta 7 is organized by the Comitato Manifesta 7

Manifesta 7

Via Crispi 15
I-39100 Bolzano / Bozen, Italy
T: +39 0471-414986
E: education@manifesta7.it
www.manifesta7.it

International Foundation Manifesta

Prinsengracht 175 hs
1015 DS Amsterdam
The Netherlands
T: +31 20 672 1435
E: secretariat@manifesta.org
www.manifesta.org

Initiators

manifesta 



Supported by



Culture Programme

ONDER
N O S S I M
L T U U R
N E I E M
S C H A P

Ministerie van Onderwijs,
Cultuur en Wetenschap

Education Partner



MANIFESTA 7, THE EUROPEAN BIENNIAL OF CONTEMPORARY ART
19 JULY – 2 NOVEMBER 2008, TRENINO-SOUTH TYROL, ITALY