

INTRODUCTION

Manifesta, the European Biennial of Contemporary Art, is a roving, contemporary art event, showcasing the most innovative work by artists and curators from Europe and beyond. Kicking off in Spain on October 9 and running for a period of 100 days, Manifesta 8 will be taking place in historical buildings, museums, unconventional spaces, archaeological sites and other suggestive settings in the ancient cities of Murcia and Cartagena.

Since its first edition 15 years ago, Manifesta has been concerned with the idea of breaking down barriers, crossing borders and building bridges. Incorporating exhibitions, performances, multi-media experiments and broadcasts, Manifesta 8 highlights the very best of creative thought, research and experimentation, involving individual artists and artistic communities from diverse backgrounds from all around the continent, this year with a special focus being placed on the dialogue between Europe and northern Africa.

Manifesta changes its location every two years in response to a variety of social, political and geographical considerations. Since 1996, it has been held in Rotterdam, Luxembourg, Ljubljana, Frankfurt, Donosti-San Sebastián, Nicosia and Trentino-Alto Adige. In past editions, Manifesta has often focused on the axis between the West and the former East bloc. The aim of Manifesta 8 will be to engage with the north-south divide, specifically with Europe's present-day boundaries with northern Africa and its interrelations with the Maghreb region.

The south of Spain includes a blend of Islamic, Judaic and Christian cultural influences, co-existing for many centuries. **Murcia** and **Cartagena** were selected as host cities for Manifesta 8, largely as a result of the intertwining cultures in the region, its strategic location as a Mediterranean enclave and its particular character as an authentic melting pot whose cultural heritage includes Roman architecture (including the amphitheatre in Cartagena and its related museum designed by Rafael Moneo), Visigoth cities, Arab medinas, Baroque churches and Modernist architecture. Given the current international concerns about migration, refugee status, trans-nationalism and the new borders of Europe, both psychological and geographical, the Region of Murcia is a conceptual launching pad for contemporary art

projects about how artists respond to these issues within a broader, historical context.

About 85% of the works exhibited or staged in Manifesta 8 have been specifically commissioned for the event, based on extensive research conducted in the region over the past two years. Manifesta 8 also features artists coming from Algeria, Angola, Cameroon, Egypt, Ethiopia, French Guiana, Ghana, Morocco and other countries, often working on new collaborative projects with their colleagues from Europe and the Middle East.

In this sense, Manifesta 8 favours the production of art pieces related to the context in which they will be presented, as well as to the concept discussed in this edition of Manifesta: the dialogue with northern Africa.

All artists have had the opportunity to work in specific locations and, therefore, to experience the local context. Although some works are more contextualized in a specific meta level, other artists have chosen to work in concrete places with reference to the relationships with the social and political history of the region, with the historical memory, but also in direct collaboration with representatives of local associations, political activists, etc.



Nada Prlja. *Foreign Language for Beginners*. Double screen video, loop. 2010

One of the innovations arising from Manifesta 8 is based on the concept of collective curating, and the introduction of an artistic team made up of three groups of curators, composed of **Alexandria Contemporary Arts Forum** (Egypt), **Chamber of Public Secrets** (Scandinavia and the Middle East) and **tranzit.org** (Central Europe),

responsible for both the thematic approach and the selection of artists. As a dynamic exhibition, Manifesta 8 can be seen to exist at an intersection, a place where the three curatorial collectives will respond to the challenges posed by notions of trans-regional and trans-continental dialogue, using different formats. These range from a series of televised debates (including two episodes of a popular talk-show on the Arabic Al Jazeera network), the publication of a 420-page *Reader* to plot the links between conditions, imaginaries and narratives in both post-colonial and post-Communist countries, and setting up an "**incubator**" to research the potential of producing a roaming, **pan-African biennial**.

It is important to highlight the fact that the practice of the collective Commissariat is the origin of Manifesta. This is an essential element for the creation of new - and flexible -conceptual and exhibition models in which artists and other cultural agents are invited to experiment.

The three groups that will be in charge of the Manifesta 8 Commissariat have been selected - in addition to others important considerations - according to their specific knowledge of the social history of the Central European and North African region. These three Commissariat groups have chosen to work independently in a variety of places and locations. In this way, although each one has their own exhibition centres, they also have intersection areas, since they collaborate in the local conditions that surround them.

Another of the peculiarities of Manifesta 8 is that many of the artists who participate in the Biennial do not come only from the world of visual arts, but also from very diverse areas. They are film producers, writers, philosophers, media specialists, social activists, etc., and thus, this circumstance generates an extraordinary diversity in terms of different productions (something very infrequent in most Biennials).

The organization of Manifesta 8 is quite aware of its social responsibility - especially in these times of economic crisis- in relation to the need to build a regional artistic infrastructure lasting beyond the Manifesta 8 event. For this reason, work is being carried out to develop sustainable results in the period after the Biennial, both in terms of preparation of local professionals in different aspects related to mediation, cultural production and administration, and in terms of the preparation of historical spaces to be used later in cultural activities. On the other hand, the influence of Manifesta 8 has been calculated in terms of the benefit

derived from international cultural tourism since visitors will stay several days in the region while they visit the exhibition centres.

The selection of the region of Murcia to host Manifesta 8 responds to two factors mainly. On the one hand, the change of direction of the Manifesta Foundation, traditionally directed to East-West relationships, since 15 years ago, when it celebrated its first exhibition. In this one, the eighth exhibition, its focus is on the social, cultural and historical relationships between the North and the South, between Europe and Africa. On the other hand, the fact that the region of Murcia is living a reformulation process of its cultural policies and this creates a particularly appropriate framework for the presence of Manifesta 8 in the Region.



CURATORIAL COLLECTIVES

Instead of a General Curatorial Statement

A set of particular and significant conditions determine the context of every exhibition. For Manifesta 8 - the exhibition which we as three independent curatorial collectives have been invited to curate, and on which we have worked for the past 16 months - this context is marked by a specific triangle. There is the institution of Manifesta itself, its programmatic call for curatorial innovation, its desire to push experimentation within the biennial format, and its nomadic structure which renews the challenge of site-specificity in each successive manifestation. Following from this, the second of these

particulars is the host of Manifesta 8, the Region of Murcia and Cartagena with all of their attendant qualities - the social and political landscapes and the historic, geographic and cultural trajectories, as well as the economic currents that shape its characteristics. And finally there was the request made to the curatorial teams to locate within the biennial a dialogue with northern Africa, perhaps as a continuation of earlier histories but certainly an attempt to consider more recent contacts between the region, Spain and the EU nations, and the societies and cultures of North Africa.

These points of departure form the framework for a shared space of concept and engagement which envelop our curatorial contributions. It is a substantive ground, simultaneously functioning as a mark of reference and a set of conditions to work against and around. Beyond this common framework, our projects exist as autonomous curatorial contributions. They are individual responses, independently generated according to a different logic and methodology - but also clearly given as an offering to reflect on this shared set of contextual elements. All have their own scheme. In each case they physically span both the cities of Murcia and Cartagena, taking place in a variety of buildings, locations and media spaces. Manifesta 8 does not present a coherent perspective on a given motto. It instead produces charged, multivalent conceptual currents, complex, maybe complementary in structure, but even contradictory in the attitude in which the projects have been realised. For this reason, we withdrew from the idea to formulate a homogenising preface or an all-encompassing curatorial text for this catalogue. Instead we decided to concentrate on the specific nature of our sections, and to discuss the challenges and pitfalls, the potentialities and aporiae (perplexities) of exhibition-making (in general) and of Manifesta 8 (in particular), in a conversation of inquiry and response between the three curatorial collectives, which you find published at the back of this book.

ACAF

Alexandria Contemporary Arts Forum with Bassam El Baroni and Jeremy Beaudry, focuses on cultivating a deeper awareness of art in relation to all aspects of contemporary life and culture.

OVERSCORE

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. An overscore is a line drawn through words. It partially erases them but also shows an ongoing process of editing; it reveals and obscures the past, while establishing links with what emerges in the present and future. Similarly, *The Theory of Applied Enigmatics* both highlights and seeks to revise the accepted institutional blueprints - those sometimes idealistic and often subconscious models which are used to simplify complex issues concerning life, people, places, events, history and culture within artistic practice today. It also acts as the mechanism connecting the intellectual input of a diverse array of artists and contributors. The theory offers itself to the visitor as a key with which s/he can unlock the underlying frameworks of history, culture and politics existing in, and between, the artists' works.

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 38 artists and collaborators. The exhibition component presents newly-commissioned and existing works by 27 artists and collectives, and is hosted at the ANTIGUA OFICINA DE CORREOS Y TELÉGRAFOS (former central post-office) 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**.



River Segura in Murcia. Willie Doherty. 2010

ARTISTS ACAF

The Action Mill (Jethro Heiko, Robert Peagler, Nick Jehlen, Katie Hargrave)	Irene Lucas & Christoph Euler
Gonzalo Ballester	Suhail Malik
Lene Berg	nOffice (Markus Miessen, Magnus Nilsson, Ralf Pflugfelder)
Michael Paul Britto	Ana Martínez
Pablo Bronstein	Rosell Meseguer
Ergin Çavuşoğlu	Metahaven (Vinca Kruk, Daniel van der Velden)
Common Culture (David Campbell, Mark Durden, Ian Brown)	Nástio Mosquito
Céline Condorelli	Charles Mudede
Willie Doherty	Kenny Muhammad & Adam Carrigan
Juan Downey	Lorraine O'Grady
Sherif El-Azma	Olivia Plender
Alfonso Escudero	Wanda Raimundi-Ortiz
Simon Fujiwara	Jasper Rigole
Ryan Gander	Red76 (Sam Gould, Gabriel Saloman)
Melanie Gilligan	Alexandre Singh
Nav Haq	Jean-Marc Superville Sovak
Ann Veronica Janssens	Take to the Sea (Nida Ghouse, Lina Attalah, Laura Cugusi)
Jeleton (María Ángeles Alcántara Sánchez, Jesús Arpal Moya)	Mariusz Tarkawian
Mahmoud Khaled	
Hassan Khan	

CPS

In the vision of **Chamber of Public Secrets**, Manifesta 8 is a series of 'transmissions' (including works of art and interventions in the mass media) which use artistic methods and the strategies of negotiation to explore the specific geographic and socio-political structures that define reality today, and its history. CPS seeks out and promotes dialogues which simultaneously occupy and interrupt the basic boundary conditions that define the framework of Manifesta 8, placing them in the public realm through the practices of media production, documentary-making, artistic research and aesthetic journalism.

The works on display here deal with the unique history of the now defunct San Antón prison, which once housed political prisoners after the Civil War, and in its latter years, semi-free, third-grade prisoners. Whether considering its "closed" or "open" state, each artist investigates the old prison as a mediated reality between 'free' and 'disciplined' citizens. The complex contradictions of this environment are not treated in isolation but connected to wider issues related to contemporary living. As such, the artists utilise San

Antón as a site for questioning architecture based on aspects of control, surveillance and embodied fictions. Conceiving the sphere of the media as one such entity, the works critically address the media's relationship with the exchange of knowledge, the construction of identities and collective histories, mass media consumption and propaganda.



Expanded Violences. Brumaria. 2010

ARTISTS CPS

AGM

Mounira Al Solh

Abed Anouti

Eşref Armağan

The ARTS ASSEMBLY

Michael Baers

Ghassan Ben Jeddou

Brumaria

Filipa César

Danilo Correale

Anders Eiebakke

Aida Eltorie (featuring films by Fateen Abdel Wahab, Dalia Neis, Sergio Leone, Bassem Yousri, Naiza Khan, Pauline M'Barek, Jan Ijäs, Aissa H. Deebe, Ghamkin Saleh, Madeline Djerejian, Yto arrada)

Marcelo Expósito & Verónica Iglesia

Thierry Geoffroy / Colonel

Laurent Grasso

Khaled Hafez

Ralf Homann

Erlea Maneros Zabala

n.e.w.s.: Renée Ridgway/Rick van Amersfoort

Ángel Nevarez & Valerie Tevere

Fay Nicolson (in collaboration with Mark Ashurst, Rasheed Araeen, Katerina Gregos, John Kennedy, Huda Smitshuijzen, Alex Vesudevan)

Nada Prlja

Ariel Reichman
María Ruido
David Rych
Nikolaus Schletterer
Michael Takeo Magruder
Stefanos Tsivopoulos
Wooloo (in collaboration with Gema Alava, Helidon
Gjergji, Pedro Guirao, Clarinda, Mac Low, Matthias
Neumann)
Raed Yassin

tranzit.org

C.T.D. Constitution for Temporary Display

Curatorial Team: tranzit.org (Vít Havránek, Zbyněk
Baladrán, Dóra Hegyi, Boris Ondreička, Georg
Schöllhammer)

In this exhibition twenty-seven artists and two artistic
groups present their subjective answers to the invitation
to conceive a new artwork for Manifesta 8.

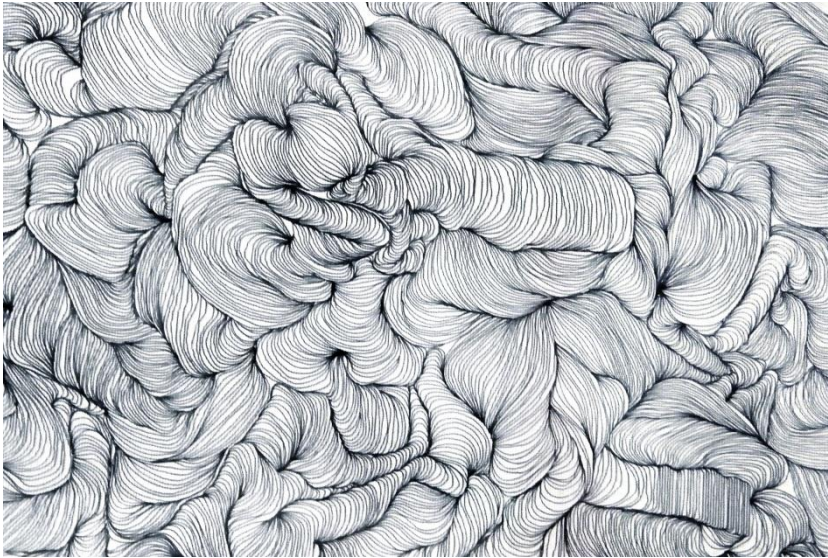
Manifesta 8 was announced under the motto "The region of
Murcia in dialogue with northern Africa". This exhibition
is not a direct illustration of this motto. We see "a
dialogue" as a conflict of transfers of different
imaginings that has a long history of changing
domination and subalternity; but there have also been
cultural processes and processes of social imitation, a
history of multiple ex- and interchanges intertwined.

We think that an exhibition is an engaged display of
artistic practices that explore the assumptions behind
such political or cultural power relations and strives to
get to their roots, taking up a position of conflictive
thought. Therefore this exhibition is the result of a
collective thinking about the possibility to create an
autonomous, self-constituting 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. A "group exhibition",
that draws its force from the iconoclastic, hybrid,
transgressive, resistant concept of artistic practice.
To query the conventions of the routine format of any
biennial, the group exhibition, we have written a set of
forty questions - which we called "Constitution for
Temporary Display" (CTD) - and discussed them with the
artists in a collective procedure. This process of self-
constitution as well as non-constitution of a collective
that met for the first time didn't have any rules. It was
conceived as an empty imaginative space, where norms,
methodologies and rules of the procedure or non-procedure
were to be established [LW1]. Many frontiers appeared.
The "results" of these debates on the CTD are the
foundations of this exhibition. Some of them we failed to

realize, some are invisible in the exhibition and some were materialized.

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 the CTD establishes a space in between polarities, a space for action and non-action, an open space where you are invited to contribute.

tranzit.org



Leveé des Conflits. Boris Charmatz. 2010

ARTISTAS tranzit.org

Basma Alsharif	Karl Holmqvist
Babi Badalov	Sung Hwan Kim
Neil Beloufa	Adela Jušić
Erick Beltrán	Mathieu Kleyebe Abonnenc
Igor & Ivan Buharov	/ Sarah. Maldoror
Banu Cennetoglu	Darius Miksys
Boris Charmatz	The Otolith Group
Loulou Cherinet	Bouchra Ouizguen
Heman Chong	Emily Roysdon
Kajsa Dahlberg	Ruti Sela
Cristina David	Catarina Simão
Stephan Dillemath	Tomáš Vaněk
Carla Filipe	Martin Vongrej
Pedro G.Romero-Archivo F.X.	Tris Vonna-Michell
Alexandra Galkina	Tanja Widmann

EDUCATION AND MEDIATION PROGRAM

Education and mediation are two key issues for Manifesta 8 and together they build one of the pillars on which the project of the biennial is based. The Educational and mediation program has been designed to investigate and to reflect together with the public who visits us about the works of art being presented and the concepts they transmit.

One of the first activities of the Department of education and mediation was the Seminar Manifesta 8 about contemporary art, audiences, mediation and participation, held in April and May. In this seminar, important professionals of the field of education through art participated and it served as the departure point to reflect and to work on the educational practices in the exhibition spaces for contemporary art. Some of the students of the seminar belong to the team of mediators of Manifesta 8.

In agreement with the objectives of the educational program, the design and construction of the spaces devoted to carry out the educational activities will be achieved through a participatory workshop to build furniture using recycling techniques. Named: "**Aula: The remake**", this workshop will be carried out mid September and it will be conducted by the MAKEA and Magatzems groups.

These spaces will host most of the activities of the educational program which includes an extensive selection of guided visits, workshops; courses and seminars organized around three high-priority axes: visits and workshops for the general public, for school centres and training and other activities for professionals.

An example of this last axis is the international event: "**As the academy turns**", which will take place the first days of December, and will aim to researchers, professors and experts in contemporary art. In collaboration with EARN (**European Artistic Research Network**) an intense program of conferences, public presentations and debates will be developed to explore the potential and the tensions arising from the increase of artistic research and the present "academization" of artistic knowledge. In this event, experts from the main European art schools will participate. More information available at:

<http://www.artresearch.eu/index.php/2010/08/22/earn-manifesta-8-as-the-academy-turns-2-51210/>

THE INITIATORS and PARTNERS

Manifesta 8 is an initiative of the **Foundation Manifesta**, based in Amsterdam since 1997, and **CARM** (the Region of

Murcia). The team of Manifesta 8 is composed of international experts from former Manifesta biennials working with their colleagues from Murcia and Cartagena, under the guidance of Hedwig Fijen, founding director of Manifesta, and general co-ordinator Esther Regueira. The executive administrative partner is Murcia Cultural.

Manifesta 8 is generously supported by a vast number of local, regional, national and international partners and stake-holders. In 2008, Manifesta was appointed Ambassador of Visual Arts of the European Commission.

PARALLEL EVENTS

A program of Parallel Events recurs at each consecutive Manifesta biennial. It is a cultural project and communication platform closely aligned to the Region of Murcia. Its main focus is to involve individual artists and inter-disciplinary cultural producers who live and work in the region, and to work with local institutions, art organisations and other cultural events. paralelos@manifesta8.es

Initiated by Manifesta 8 together with Murcia Cultural, the Parallel Events program aims to give a broader view of all aspects of the local cultural scene, catering to the regional, national and international public. A core part of the project is our open-call to local artists, social groups and cultural events, to establish links with local and international projects in a diverse list of art spaces and non-conventional venues.

CULTURE

The Region of Murcia offers a wide variety of cultural programs, featuring *Cartagena Puerto de Culturas*, *Lorca Taller del Tiempo*, the Cartagena Jazz Festival, plus numerous performances, museums and festivals, existing as a perfect complement to Manifesta 8.

The Region of Murcia is a haven for culture, fine food, nature and relaxation, with health spas and world-class golf courses. It boasts two seas on a single coastline (the Mar Menor and the Mediterranean), impressive cliffs, secluded beaches, lively ports and wild coves with crystal-clear water, and mild temperatures all-year-round (average 18°C). No wonder that it is known as the Costa Cálida or the Warm Coast. Located at the South-East corner of the Iberian Peninsula, between the regions of

Andalusia, Castilla-La Mancha and Valencia, the region of Murcia occupies an area of 11,317 square kilometres. www.murciaturistica.es

TRAVEL INFO and GUIDED VISITS: manifesta8@viajeseci.es

El Corte Inglés is the preferred travel agency for Manifesta 8 www.viajeselcorteingles.es

Manifesta 8 is connected by San Javier airport in Murcia, and also by Alicante airport (one hour by bus from Murcia) and Almería airport (Andalusia, 200 kms from Cartagena). Murcia and Cartagena are 54 kilometres apart, and connected by regular bus and train services.

PRESS: press@manifesta8.es

PRESS ACCREDITATION: accreditation@manifesta8.es

Press days: October 6 and 7, 2010

VENUES

Manifesta 8 will be utilising an exciting range of venues, including the autopsy pavilion of an 18th Century hospital, the San Antón Prison, an early 20th Century barracks built in the Moorish style, the old watermills on the Segura River in Murcia, the newly constructed ARQUA (National Museum of Underwater Archaeology) designed by Guillermo Vázquez Consuegra and also the open, glass structure of El Parque Cafe-Restaurant, located on top of the highest of the five hills surrounding Cartagena. Manifesta 8 will leave a lasting legacy in the region of Murcia, with several buildings restored or expanded especially for the event.

Manifesta venues in MURCIA

ESPACIO MOLINOS DEL RÍO-SALA CABALLERIZAS



Today the old watermills on the Segura River in Murcia are used as the Cultural Centre and Hydraulic Museum, part of a heritage complex belonging to the City Council. Its program of exhibitions, conferences and concerts is designed to connect the museum's ethnographic and historic content with contemporary culture. Also part of this complex is the Sala Caballerizas, one of the few surviving examples of 18th Century civil architecture in the city of Murcia. This unique building once housed the stables for the watermills and the Parador del Rey (the King's lodge).

MUBAM - FINE ARTS MUSEUM OF MURCIA

Strategically located in the city of Murcia, close to the university campus and the bullring, MUBAM is an eclectic building designed in 1910 by the architect Pedro Cerdán on the site of the former Trinidad Convent. MUBAM owns and exhibits a collection of paintings, sculpture and artefacts from the 16th to 19th Centuries. The Edificio del Contraste is currently being refurbished in order to extend its exhibition space. Two new halls will showcase part of the Manifesta 8 program.

ESPACIO AV

Espacio AV is located in former business premises in a space of more than 500 square metres, with a view to hosting regular exhibitions of contemporary art, photography and video. Architecturally, Espacio AV is a

neutral "white cube", so as not to interfere with the presentation of art works.

CENTRO PÁRRAGA

This centre for the research and development of performing arts is located in Pavilion 5 of the former Artillery Barracks. Centro Párraga's versatile exhibition spaces are easily converted for different uses. The second floor of Centro Párraga has also been the home of the Manifesta 8 offices in Murcia since 2009.

PAVILIONS 1 & 2, ARTILLERY BARRACKS

The story of these barracks dates back to the first quarter of the 20th Century, when the Ministry of War commissioned the construction of buildings to accommodate the 33rd Infantry Regiment of Seville. Comprising six pavilions, built from 1921 to 1926, the eclectic complex of buildings boasts many decorative elements borrowed from Al-Andalus, neo-Mudéjar and the Moorish style.



ANTIGUA OFICINA DE CORREOS Y TELÉGRAFOS

The former 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 (Post Office Street). In 1930, the architect Pedro Muguruza was commissioned to design of this building. Muguruza, who ideologically

supported the military uprising against the government of the Second Republic, played an important role in Franco's regime, aesthetically redefining Spanish architecture following the end of the Civil War. He borrowed certain features from the Herrerian baroque style named after the celebrated 16th Century Spanish architect Juan de Herrera, as well as other references to the imperial Spain of the 16th and 17th Centuries. The building was the headquarters of the central post office in Murcia until it moved to a new building in the late 1980s. Since then the original building has been abandoned.



Manifesta 8 venues in CARTAGENA

CASINO DE CARTAGENA

Located on the main street of Cartagena, it was built in 1853 as a private residence of the Marquis de Casa Tilly. In 1837 it became the headquarters of the Society of the Casino which grouped all the social classes of Cartagena: the economically more settled and those involved in the political and business life of the City. A Bourgeoisie enriched thanks to the mining boom from the mountains of La Unión in the late 19th and early 20th centuries. This aristocratic building, with more than 2000 square meters, is a baroque building of eclectic and modernist style, with four floors arranged around a central patio with galleries and dome light. Between 1870 and 2005 it was refurbished and restored in four occasions. The most important intervention was done in 1875 by the architect Victor Beltrí and the designer Rafael Amaré in pure

modernist style. In 2004 the building was declared cultural heritage.

MURAM - REGIONAL MUSEUM OF MODERN ART

Located in Palacio Aguirre, an eclectic building designed by the architect Víctor Beltrí in 1901, MURAM is an emblematic example of the Belle Époque in Cartagena, coinciding with the prosperity of the local mining industry and business activity, which favoured the emergence of a bourgeoisie who supported the city's political, social and cultural life. During the 20th Century, the building has served several purposes. In 2009, MURAM was opened after the addition of an annex designed to increase the exhibition space.



EL PARQUE CAFE-RESTAURANT

Built in the 1960s, El Parque Cafe-Restaurant is located on top of Cerro de la Concepción, the highest of the five hills surrounding Cartagena. A typical example of the international architecture from the time, El Parque features an open, glass structure. Located in the landscaped environment of Parque Torres, the café was very popular for its panoramic views of the coast.

ARQUA - NATIONAL MUSEUM OF UNDERWATER ARCHAEOLOGY

Located on the promenade in Cartagena, the new ARQUA (National Museum of Underwater Archaeology) was designed by Guillermo Vázquez Consuegra, winner of Spain's National Architecture Award. The design was showcased at MOMA in New York. Apart from its outstanding permanent collection and program of temporary exhibitions, the museum also has a modern restaurant overlooking the bay of Cartagena. Open to the sea, ARQUA is an ideal venue for the trans-continental dialogue proposed by Manifesta 8, the perfect setting for rethinking and remapping a history of cultural journeys.



FORMER AUTOPSY PAVILION

Built in 1768, this pavilion was originally part of the Royal Navy Hospital. Surgeons used to take their anatomy classes in this building and it was also used for research during the epidemics that ravaged the city in 1785. In the 20th Century, due to its proximity to the old bullring, bulls were transported to the pavilion after bullfights. Today, the pavilion hosts exhibitions and art projects conceived specifically for the space.

SAN ANTÓN PRISON

The building work on the San Antón prison, with its unusual pentagonal plan, was finished towards the end of the Second Republic. After the Civil War, the prison was overcrowded with political prisoners. During the following decades, the San Antón prison forged a special relationship with its surrounding neighbourhood, becoming part of the community's everyday life.



Manifesta 8 venues on the MASS MEDIA

LA 7 REGIÓN DE MURCIA

Regional Televisión Channel

ONDA REGIONAL DE MURCIA

Regional Radio Channel

DIARIO LA VERDAD DE MURCIA

Local Newspaper

DIARIO LA OPINIÓN DE MURCIA

Local newspaper

Organizado por / Initiators



Patrocinadores / Sponsors



Colaboradores / Partners

