

Manifesta 8

La Bienal Europea de
Arte Contemporáneo
Región de Murcia (España)
en diálogo con el Norte de África

The European Biennial
of Contemporary Art
Region of Murcia (Spain)
in dialogue with northern Africa

02/10/10
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Manifesta 8
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Left: Absalon, *Cell n° 5*,
1991, wood, cardboard,
paint, neon, Perspex,
11' 6" x 7' 1" x 1' 7".

Right: Mario Botta,
*Museo di Arte Moderna
e Contemporanea di
Trento e Rovereto*, 2002,
Rovereto, Italy. Interior of
cupola. Photo: Pino Musi.



MURCIA, SPAIN

Manifesta 8

REGION OF MURCIA

October 9, 2010–January 9, 2011

Curated by the Alexandria Contemporary
Arts Forum, Chamber of Public Secrets,
and tranzit.org

Created in 1996 as a roaming curatorial consideration of an expanding Europe's swiftly changing relationships with regions abroad, Manifesta has since arguably become as much a meditation on curating itself, introducing new terms for site-specificity, while pressing the traditional framework of art to engage other fields, from education to governance. In this spirit, Manifesta 8 brings together three teams of organizers to plumb the social ties between Murcia and northern Africa. The vast majority of the artists' projects on view here are newly commissioned, with installations in a local prison and a former autopsy pavilion, among other places. Yet the pressure placed on the parameters of art might still feel familiar, as when tranzit.org invites a global cast of cultural producers to pen a "constitution" laying down the rules of engagement among contemporary artists, audiences, and curators. —Tim Griffin

ROVERETO, ITALY

Mario Botta: Architecture 1960–2010

MUSEO DI ARTE MODERNA
E CONTEMPORANEA DI
TRENTO E ROVERETO

September 25, 2010–January 23, 2011

Curated by Gabriella Belli and Mario Botta

Swiss architect Mario Botta came to international attention more than forty years ago with a series of crisply executed residential projects built in and around the Ticino canton of Switzerland. At that time, Botta's employ of stark, monumental geometric forms was considered an elegant negotiation between modernism and the specificity of vernacular context, and he has more or less adhered to this approach as his studio has taken on commissions around the globe. Offering a look, in a young museum of Botta's own design, at a half century of his output, this comprehensive exhibition of original sketches, maquettes, photographs, and drawings should prove a lesson in clarity of vision attached to rigorous application of form. *Travels to Centre Dürrenmatt Neuchâtel, Switzerland, Apr. 1–Aug. 28, 2011.*

—Mary Lou Lobsinger

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