

## Manif d'art 11 – The Quebec City Biennale: Call for Projects

**Quebec, 1<sup>st</sup> september, 2022** – In anticipation of the 2024 edition of Manif d'art, the Quebec City Biennial, curator **Marie Muracciole** is inviting artists and art collectives from the province of Quebec to submit their applications. Those who would like to take part in ***The Strength of Sleep – Cohabitations of All the Living***, the project described below, are encouraged to submit a file including ;

- A short biography (maximum 500 characters)
- A short essay of intent (maximum 1,500 characters)
- A visual documentation presented on a maximum of 2 pages (Letter format).<sup>1</sup>

All media are welcome, including visual arts, performance, and sound. Film and video excerpts must not be longer than 10 minutes total. Marie Muracciole will make a first selection and narrow it down to 2 to 5 young artists or collectives after an interview process. The exhibition will include about 40 artists and will take place from February to April 2024.

Marie Muracciole is an art critic and independent curator who lives in Paris. After directing the cultural and educational program at the Jeu de Paume, she was head of the Beirut Art Center in Lebanon from 2014 to 2019. She has a particular interest in the conditions that artists set for themselves in their artistic practice: the economy of their work, the actions they use in specific contexts, and the forms and situations they thus invoke, regardless of medium. Her practice is based in large part on long-term collaborations with certain artists, on meetings sparked by the projects, and on art's awareness of the diversity of the living realm.

## The Strength of Sleep

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<sup>1</sup> Collectives may submit a single file.

# Cohabitations of All the Living

The February 2024 biennial will draw its inspiration from the Canadian winter and the sleeping earth, in order to focus on human sleep and explore the multiple nuances in the process of waking. The cold season and sleep are times of latency and pause. They suspend acts of exploitation and the exhaustion of resources. Regeneration, inner listening, and forms of presence in the world depend on seasonal alternations and the rhythms and states between sleep and wakefulness. Awakening draws us through stages of astonishment, of re-composition of perceptions, into a reconstruction of perspectives. It allows access to the richness of our contradictions, to unforeseen connections and drifting, fruitful or not. As we move between inert and animated, these various stages of awakening can suspend habit and give free rein to subtle experiences, uncommon visions, and encounters.

This is how the time of sleep takes us away from our cultural conventions and systems. It resists ideology and the cult of productivity. Despite the efforts of capitalism,<sup>2</sup> sleep shield us from the principle of constant consumption and permanent efficiency – as long as we protect it.

The exhibition will observe gestures and spaces of withdrawal, intimacy, and resistance. It will investigate latency and slowness, invisibility, and exile, both geopolitical and inner, by listening the body. It will investigate places “far from the world” without which the world would fail us – spaces of fertile retreat, like the bedrooms and beds in which we abandon and find ourselves, the houses and land where we take shelter and unite with others, and hideaways and refuges that lead us to exploration and modes of cohabiting with other living organisms on our planet.

Wakefulness, meditations, daydreams, wanderings, mirages, and half-slumber irrigate our days and our awareness. These are times of constructive inaction and thought, of discordant perceptions and movements. They are useful for imagining the crucial transformations that must take place in our relationship with our planet to let her find its own time.

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<sup>2</sup> On this subject, see 24/7. Jonathan Crary, *Late Capitalism and the Ends of Sleep*, 2014, Verso.