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**M A N I F E S T A 4**

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EUROPÄISCHE BIENNALE ZEITGENÖSSISCHER KUNST  
25. Mai bis 25. August 2002, Frankfurt/Main

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**Informationsmappe**

Stand 24.Mai 2002

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EUROPÄISCHE BIENNALE ZEITGENÖSSISCHER KUNST  
25. Mai bis 25. August 2002, Frankfurt/Main

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**Liste der Arbeiten nach Ausstellungsorten**

**Frankensteiner Hof**

0100101110101101.org  
VOPOS, 2002

**Daniel García Andújar**  
Trespassing Space , 2002

**Apsolutno**  
The Apsolute Sale, 1997-2002

**Yael Bartana**  
Trembling Time, 2001  
*Zitternde Zeit, 2001*

**Massimo Bartolini**  
Zwei Horizonte, 2002

**Luchezar Boyadjiev**  
I Want You for M4, 2002  
*Ich will Dich für M4, 2002*

**Roberto Cuoghi**  
Foolish Things, 2002

**Jon Mikel Euba**  
K.Y.D: Kill'em all, 2002  
*K.Y.D: Bring Sie alle um!, 2002*

**finger**  
Evolutionäre Zellen, 2002  
*Evolutionary Cells, 2002*

**Dirk Fleischmann**  
The Bistro, 2002  
*Das Bistro, 2002*

**Igor Grubic**

Buy and send, be a friend, 2002  
*Kaufe und verschicke, sei ein Freund, 2002*

**Alban Hajdinaj**

Triptych, 2000  
*Tryptichon, 2000*

**Alban Hajdinaj**

Salad Bowl, 2000  
*Salatschüssel, 2000*

**Takehito Koganezawa**

Superficial Blackhole, 2002  
*Oberflächliches Schwarzes Loch, 2002*

**Takehito Koganezawa**

Consume Yourself, 2002  
*Konsumiere dich selbst, 2002*

**Anton Litvin**

Population Next, 2002 (10 times)  
*Die nächste Bevölkerung, 2002*

**Ján Mancuska**

The Conference, 2001  
*Die Konferenz, 2001*

**Oliver Musovik**

neighbours 2: The Yard, 2002  
*Nachbarn 2: Der Hof, 2002*

**Tobias Putrih**

Harmonie, Berger, Cineplex 2002

**Sancho Silva**

Gazebo, 2002  
*Aussichtspunkt, 2002*

**Monika Sosnowska**

Untitled, 2002  
*ohne Titel, 2002*

**Laura Stasiulytė**

From the Life of Young Ladies, 2001/2002  
*Aus dem Leben junger Frauen, 2001/2002*

**Mika Taanila**

Fysikaalinen Rengas, 2002  
*A Physical Ring, 2002*

**Edin Vejselovic**

Get Free, 2002

**wemgehoertdiestadt****Haegue Yang**

Between Reason and critique, 2002  
*Zwischen Verstand und Kritik, 2002*

**Jun Yang**

Jun Yang und Soldat Holzer, 2002  
*Jun Yang and Soldier Woods, 2002*

**Frankensteiner Hof, Trespassing Space, Präsentationen**

Die aktuellen Informationen und Daten zu allen Präsentationen finden Sie im Kalender der Besucherinformation.

Please find the latest information and dates for all presentations in the programme calendar of the visitors' information.

**Portikus****Marc Bijl**

RESIST, 2002

**Gerard Byrne**

Why It's Time for Imperial, Again..., 1998-2000  
*Warum es wieder Zeit für Imperiales ist..., 1998-2000*

**Andrea Geyer**

Interim, 2002

**Hans Schabus**

Western, 2002

Main, Frankfurt, 17 May 2002  
*Main, Frankfurt, 17 Mai 2002*

forlorn, 2002

Another Try for a Room for "Western"  
*Ein weiterer Versuch über einen Raum für "Western", 2002*

## **Frankfurter Kunstverein**

### **Olivier Bardin**

fatouhanalucienmarianasimanataliasadiyesona, 2002

### **Pierre Bismuth**

Jungle Book, 2002, 73'

*Dschungelbuch*, 2002, 73'

### **Bleda y Rosa**

Cities/Städte: Anfitrite, Bulla Regia, 2001

Cities/Städte: Estancia I, Kerkouane, 2001

Cities/Städte: Hall de las Columnas, Cnossos, 2001

Cities/Städte: Habitat I, Glauberg, 2002

### **Fernando Bryce**

Atlas Perú, 2000-2001

### **Jonas Dahlberg**

One-Way Street, 2002

*Einbahnstraße*, 2002

### **Jeanne Faust**

My Private Satellite, 2002

(in collaboration with Jörn Zehe).

*Mein privater Satellit*, 2002

(in Zusammenarbeit mit Jörn Zehe)

### **Christoph Fink**

Movement # 52, 2002

*Bewegung # 52*, 2002

### **Nina Fischer and Maroan el Sani**

Phantomclubs, 1997

### **Andreas Fogarasi**

Europapark, 2002

### **Igor Grubic**

Buy and send, be a friend, 2002

*Kaufe und verschicke, sei ein Freund*, 2002

### **Lise Harlev**

To Represent the World, 2002

*Die Welt repräsentieren*, 2002

### **Mathieu Mercier**

Folding Lamp, 2002

*Faltlampe*, 2002

**Florian Pumhösl**

Light Mural, 2002  
*Licht Wandbild, 2002*

**Florian Pumhösl**

You have several times been paralleling or anticipating some (as yet not fully appreciated) recent developments in exact science - of which you may not be fully aware (few are), 2001

*Du hast einige Male jüngste Entwicklungen in der exakten Naturwissenschaft vorweggenommen (bisher noch nicht anerkannt) oder parallel entwickelt - die Dir noch nicht bewusst/bekannt waren, 2001*

**Sal Randolph**

FREE MANIFESTA, 2002

**Revolver - Archiv für Aktuelle Kunst**

Kiosk (VI), Modes of Multiplication, 2002  
Kiosk (VI), Wege der Vervielfältigung, 2002

**Pia Rönicke**

A Place Like Any Other, 2001  
*Ein Ort wie jeder andere, 2001*

**Kalin Serapionov**

Unrendered, 2001

**Bruno Serralongue**

Hostile Environments and First Aid Course, 2002  
*Feindliche Umgebungen und Erste Hilfe Kurs, 2002*

**Nomeda & Gediminas Urbonas**

TRANSmute, 2002

**Måns Wrangé**

The Average Citizen Lobbying Project, 1999-2009  
*Das Durchschnittsbürger-Lobbying Projekt, 1999-2009*

**Haegue Yang**

...,in denen alles peinlich genau und bedrohlich an seinem Platz stand., 2002  
*..., where everything was painstakingly ordered and at its place., 2002*

**Schirn Kunsthalle (Aussenbereich)**

**Marc Bijl**

Never Surrender, 2002

**The Construction & Deconstruction Institute**

The One-way Ticket Worldwide Travels, 2002  
*One Way Ticket Weltweite Reisen, 2002*

**Måns Wrangle**

The Average Citizen Lobbying Project, 1999-2009  
*Das Durchschnittsbürger-Lobbying-Projekt, 1999-2009*

**Städelsches Kunstinstitut**

**Elisabetta Benassi**

Exodus, 2001

**Esra Ersen**

This is Disney World, 2000  
*Das ist Disney World, 2000*

**Jeanne Faust**

Rodeo, 1999

**Zlatan Filipovic**

ReStart, 2000

**Alonso Gil**

An Error Occurred, 2001  
*Ein Irrtum ist geschehen, 2001*

**Lyudmila Gorlova**

Happy End, 1999

**Davide Grassi**

Problemarket.com, 2002

**Pia Greschner**

Blue Hour 1-3, 1997  
*Blaue Stunde 1-3, 1997*

I Dream About You All The Time, 2000  
*Ich träume immer von Dir, 2000*

**Igor Grubic**

Buy and send, be a friend, 2002  
*Kaufe und verschicke, sei ein Freund, 2002*

**Anna Gudmundsdottir**

One-Way Vision Screen, 2002

**Līga Marcinkevica**

I Want to Be ..., 2000  
*Ich möchte ... Sein, 2000*

**Gintaras Makarevicius**

Hot, 1999  
*Heiss, 1999*

**Ivan Moudov**

Traffic Control, 2001  
*Verkehrskontrolle, 2001*

**Olivier Nottellet**

Not Scared, 2000  
*Nicht ängstlich, 2000*

**RADEK Community**

MANIFESTATION, 2001

**Pia Rönicke**

Architectural Landscape  
Somewhere Out There, 1998  
Outside the Living Room, 2000  
Untitled Sequence, 2000  
Storyboard for a City, 2001

*Architektonische Landschaft*  
*Irgendwo da Draussen, 1998*  
*Außerhalb des Wohnzimmers, 2000*  
*Sequenz Ohne Titel, 2000*  
*Storyboard für eine Stadt, 2001*

**ROR - Revolutions on Request**

ROR: piece by piece, 2002  
*ROR: Stück für Stück, 2002*

**Tino Sehgal**

Instead of allowing some thing to rise up to your face dancing bruce  
and dan and other things, 2000

**Erzen Shkololli**

Hey You..., 2002  
*Hey du..., 2002*

**Jun Yang**

from salariiman to superman, 1998/2002

**Artur Zmijewski**

Singing Lesson, 2001  
*Gesangsstunde, 2001*



## Mainufer, Obermainkai, Flößerbrücke

**Ibon Aranberri**

Untitled, 2002

*Ohne Titel, 2002*

## Maininsel

**Gianni Motti**

Liberez Öcalan, 2002

*Befreit Öcalan, 2002*

**Jasper van den Brink**

Oranges, 2002

*Orangen, 2002*

## Mainufer, Schaumainkai, Dürerstrasse

**Antal Lakner**

The Islandic Army, 2002

*Die isländische Armee, 2002*

## finger, Ausstellungsraum

**Luke Fowler**

What you see is where you're at, 28', 2001

## Wege zwischen den Schauplätzen

Institut für Kulturanthropologie und Europäische Ethnologie,  
Frankfurt/Main Der aufgearbeitete Ort

## rraum-rraum02-ideoblast

rraum-rraum02-ideoblast

## Infoscreens

**Jon Mikel Euba**

K.Y.D: Kill`em all, 2002

*K.Y.D. Bring Sie alle um!, 2002*

**Takehito Koganezawa**

Superficial Blackhole, 2002  
*Oberflächliches Schwarzes Loch, 2002*

**Maria Papadimitriou**

T.A.M.A./sentimental, 2001

**Videoscreen Hauptbahnhof**

**Maria Papadimitriou**

T.A.M.A./sentimental, 2001

**Frankfurter Flughafen, Terminal 1, Halle A, Ausgang A1**

**Halil Altindere**

I Don't Like Long Good-Byes, 2002  
*Ich mag keine langen Abschiede, 2002*

**ART Frankfurt (26. Mai bis 30. Mai 2002)**

**Apsolutno**

The Absolute Sale, 1997-2002

**Netzprojekte**

0100101110101101.ORG

Vopos, 2002

**Daniel García Andújar**

[www.manifesta.org](http://www.manifesta.org)

**Apsolutno**

[www.apsolutesale.com](http://www.apsolutesale.com)

**Sal Randolph**

[www.freemanifesta.org](http://www.freemanifesta.org)

**City Lights, öffentliche Werbeflächen**

**Andreja Kuluncic**

Artist from ..., 2002  
Künstler aus ..., 2002

## PRESS RELEASE

Amsterdam, May 24 2002

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### OPENING Manifesta 4

May 24, 2002 Frankfurt am Main, Germany

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The **International Foundation Manifesta** and the Members of its Board Francesco Bonami, Chris Dercon, Martin Fritz, Maaretta Jaukkuri, Kasper König, Vasif Kortun, Henry Meyric Hughes (President), Hans-Ulrich Obrist, Vicente Todoli, Barbara Vanderlinden and Igor Zabel congratulate the city of Frankfurt am Main, Germany, on the festive opening of the fourth edition of Manifesta, European Biennial of Contemporary Art.

### GENERAL

Manifesta is a European biennial for visual artists, first conceived in the early 1990s by the former Netherlands Government Department for the Visual Arts. In the course of the last six years, this peripatetic biennial has moved from the place of its birth, Rotterdam (1996), to Luxembourg (1998), Ljubljana (2000) and now Frankfurt am Main, where the 4<sup>th</sup> biennial exhibition opens on 24 May. In its short history, Manifesta has introduced new audiences to contemporary artistic practice from all over Europe and given an opportunity to a total of some 270 artists and 15 curators of working together with a wide variety of institutions and individuals, in a climate of experimentation and mutual respect.

### MANIFESTA IN FRANKFURT

Manifesta is conceived as a nomadic event, whose aim is to stimulate a dialogue between artists and audiences in different parts of Europe. It provides a platform for young and emerging artists from different backgrounds and an opportunity for them to respond to the changing social, political, economic and cultural scene. At the same time, it offers young curators, working in collaboration with local and external production teams, to experiment with innovative ways of working and communicating with the public. By changing location every two years, Manifesta is compelled each time to take stock of new realities and enter into dialogue with a new set of partners. It operates as an open-ended network and places special emphasis on the value of collaboration and interactive communication between artists and professionals from all over Europe.

Frankfurt successfully competed to stage Manifesta 4 two years ago, at an important moment in its own economic and cultural development. Emerging from a lengthy period of relative stagnation, after the heady, expansionist period of the 1980s, a new generation of young, internationally orientated cultural managers was taking on the challenge of relaunching the city's cultural image and breathing fresh life into its institutions. Manifesta, with its independent outlook, its pan-European mission and its expanding network of contacts fitted well into the rapidly evolving local situation. The strong combination of an outside team of curators and a city-based management, working in close association with local institutions has created an ideal context for the realisation of

Manifesta 4, with the direct participation of some 91 artists, theoreticians and curators from over thirty countries in Europe.

## FUTURE PERSPECTIVES

The opening of Manifesta 4 presents the **International Foundation Manifesta (IFM)**, the umbrella organisation Manifesta, as a whole, with an appropriate moment for reflection. With the prospect in sight of a major three-year subsidy from the European Commission's 'Culture 2000' programme, the IFM will be able to divert some of its attention from its recurrent existential concerns to developing middle- to long-term strategies for the expansion of its international network and the strengthening of its biennial programmes of artistic events. Given the rapid growth in international biennials of recent years, the IFM will not aim to increase the scale or cultural marketing of its activities, but will concentrate instead on consolidating its individual position, as a nomadic event and build on its already extensive international network of collaborative partnerships. At the same time as developing a more permanent, lightweight organisational structure, streamlining its organisational procedures and striving for still greater transparency in its dealings with artists and clients, the IFM will work hard to find ways of preserving the youthfulness, dynamism and innovation for which Manifesta has justly become known.

Concretely, the IFM has opened itself up to a form of collegiate membership for past curators and Board members, who may wish to remain in active dialogue with the existing team. At the same time, it plans to establish new categories of honorary or associate membership and offer opportunities patronage to individuals and organisations seeking to become more closely involved in its future development. New collaborative projects include the production of a book, analysing and documenting Manifesta's evolution; the launching of an international journal for contemporary critical thought; organisation of a series of nomadic workshops for professionals; institutionalisation of an occasional programme of public debates; and, finally, the development of the IFM's website, alongside digitalisation of the ever-growing Manifesta Archive and information resource. These many and diverse activities, which will place a special emphasis on interactivity and interdisciplinary research, are planned in the full awareness that Manifesta, and its parent body, the IFM, can only survive through a process of organic evolution and critical self-examination.

For further details regarding the **International Foundation Manifesta**, please contact:

Hedwig Fijen, Secretary General IFM

Marieke Van Hal, Assistant Sec. General

**International Foundation Manifesta**  
**European Biennial of Contemporary Art**  
**PO Box 71722 NL - 1008 DE Amsterdam**  
**Tel +31 (0) 20 6721435**  
**Fax +31 (0) 20 4700073**  
**E [secretariat@manifesta.org](mailto:secretariat@manifesta.org)**  
**[www.manifesta.org](http://www.manifesta.org)**

