
M A N I F E S T A 4

EUROPEAN BIENNIAL OF CONTEMPORARY ART
25 May-25 August 2002, Frankfurt/Main

Press kit

As at: 24. May 2002

M A N I F E S T A 4

EUROPEAN BIENNIAL OF CONTEMPORARY ART
25 May–25 August 2002, Frankfurt/Main

List of works by venues

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 Musovi

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

Paper Rolex, 2002

Rolex aus Papier, 2002

Edin Vejselovic

Untitled, 2002

ohne Titel, 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

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 Wrangé

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

Apsolutno

www.apsolesale.com

Sal Randolph

www.freemanifesta.org

City Lights, öffentliche Werbeflächen

Andreja Kuluncic

Artist from ..., 2002

Künstler aus ..., 2002

PRESS RELEASE

Amsterdam, May 24 2002

OPENING Manifesta 4

May 24, 2002 Frankfurt am Main, Germany

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 4th 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:

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M A N I F E S T A 4

EUROPEAN BIENNIAL OF CONTEMPORARY ART
25 May–25 August 2002, Frankfurt/Main

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Team

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|---------------------------|---|
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| Managing Director | Dieter Buroch |
| Press / PR | Martina Aschmies |
| Press Assistant | Kathrin Winter |
| Assistant to the Curators | Anika Heinemann |
| Head of Office | Kerstin Knepper |
| Managing Assistants | Bettina Becht, Martina Zenser |
| Funding Relations | Thomas Thiel |
| Production | Karl Krause, Hagen Bonifer, Dmitry Vilensky |
| Audio-Video, Online | Michael Schlund, Thomas Thiel |
| Coordination Catalogue | Meike Behm |
| Tours | Bele Müller |
| Administration | Bernd Steuernagel |
| Accommodation | Dorothee Gebhardt |
| Technician | Walter Lottré |
| Rave Trainées | Florian Agalli, Denis Romanovski, Maria Vassileva |

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