
M A N I F E S T A 4

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

Hatje Cantz

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EUROPÄISCHE BIENNALE ZEITGENÖSSISCHER KUNST
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Conversation Iara Boubnova, Nuria Enguita Mayo and
Stéphanie Moïsdon-Trembley
Frankfurt 18 May 2002

⇒ NEM: We are in the final stages of a project which began last year in March. Some results of our work and the whole process are becoming clear now. As we said already, it is also clear that we were not looking for an image but we tried, from the very beginning, to integrate experiences.

⇒ SMI: But we can describe this experience a little bit. We always talked about this process as an experimental one, but maybe it is time to define this. What it means to work together, to travel, to meet people, to be abroad, to bring back information, how to deal with this information, how we did it, what we missed, and why.

⇒ IB: We have to think about the experimental character of the past experience in its entirety. We started to work with very defensive feelings about each other because when we started we did not know each other. So, at first we experienced the need to protect some specific space around our own selves, each one of us. But then when you accept the others you do not need to protect yourself all the time, you can afford to be more open and really much more concerned.

⇒ NEM: I think we retreated into ourselves, but tried to keep our interests in order to produce a common project. For me the interesting thing now is that being so different, so defensive at the beginning, after all that time of working together we do not look for consensus but for dialogue.

⇒ SMI: We forgot maybe about our territories. We had a lot of options and made a lot of choices. It would have been quite possible to say, this is your knowledge, this is your preference, this is your expertise, you can do this and we will help each other. There were a lot of standards and possible formats and from the beginning we went for the most uncomfortable, and this was a risk. But it was the methodology we chose.

⇒ IB: In fact what we refer to as methodology for someone like Alexander Kiossev, with whom I did an interview, might look like a procedural understanding between us rather than the scientific variety. What we had was much more a quick rapport about mutual tolerance and that permitted us to go on without prejudice when doing the research. For instance, we tried, and I think we succeeded, in remaining without a constricting frame for the show for as long as possible.

⇒ SMI: When I did my interview with Eric for the catalogue, he totally agreed that a show can be nothing but a very intimate and personal process. It can be, but the most important thing was to understand how much my world was closed, totally closed inside my knowledge. And for me the idea is not to play a game, but to lose the known rules of the game.

⇒ NEM: I think that it also has to do with the interest in working on a project based on reality - our reality and that of others. We could have made an exhibition in one evening, the three of us. For me, if it is a wandering biennial, it should try to create a much stronger relation with the place where it's held. Between the people in the place and the people who are coming here. This doesn't mean making an exhibition of local artists,

not even working with local curators, but creating a different structure, I mean at least to mediate the process itself, within the situation, but without being localist.

⇒ SMI: At the same time it means being communicative. Quite a lot of the artists decided to produce an experience and not to put an art piece somewhere. We influenced a lot of this decision but it was also decided by them. It was also risky for them, the choice to work in relation to the context, and with the idea of an experiment.

⇒ NEM: Yes, we tried to encourage them to create a dialogue in a specific time and space but we were also very interested in what they were making, at the moment we meet them, in their places. I think frequently that a group project is a kind of non-place.

⇒ SMI: Of course, but we put a very open question: How can you find your place in Frankfurt or in Manifesta in Frankfurt?

⇒ IB: I would say, that it happens somehow, that reality is somewhere in-between, a place of the artist's origin and the non-place of the city. The reality is the show itself that is a contamination between place and non-place. Of course, a group show is not really a place when one thinks about all these temporary and specific pressures. But for me this in-between situation, and this idea of non-place is important in our case. I would say there are many aspects where one can be very critical of our work. One of these is that we did not want to produce a frame when inviting the artists. But of course in the end there is a frame. And for the artists who are working more openly, maybe they did not see or feel the frame as an oppressive aspect. Nonetheless, for me it is important that they accepted the frame as it eventually happened.

⇒ NEM: For me it was important to try to disturb this idea of non-place, and that is why, I think, we tried to talk to many people not only rooted in their social, economical or political systems of context, but also working with very strong personal and experiential narratives and realities. We didn't make a list of our favourite artists in Europe, even in our own countries because we wanted to give the same opportunity to all the artists, the same time, the same conditions.

⇒ IB: I think we did a very positive thing and I would like not to forget: we gave them, the artists, a chance to meet each other during the preview visits, and not so much because we wanted to have a very happy community, but because we wanted to respect the possibility of the artists to meet the other participants. What we want them to do is to have some input from each other, artists who are coming here to Frankfurt and who are talking to each other. Then we have the chance of seeing strong personalities really meeting each other and every encounter of this kind is problematic as well as enlightening.

⇒ NEM: We cannot forget that we have worked with people that in 95% of cases we did not know before. So we had to invent the communication very quickly.

⇒ SMI: We gave them this opportunity, but we wanted to have this opportunity to meet them too. We had the feeling before and after the selection that we did not discuss it enough altogether, that we missed something during our travels.

⇒ IB: But don't you think that a lot of things appear with the artists? Because it's funny that we sit down to talk about our methodology when the show is nearly already open. I think it proves that we were able to understand each other quickly enough and to transfer this feeling to the artists we invited.

⇒ SMI: Yes, we had the feeling that time was not lacking after the selection and once the artists appeared, all the questions appeared through them. And that's why we gave them such great importance and space.

⇒ IB: But for me this was the most important, because practically all those topics which we really did not take the risk of putting in a paper will now be discussed through the social connection of art with reality. So today is the day.

⇒ NEM: Because they are really connected.

⇒ SMI: For me it's strange; the global vision of the exhibition is still opaque. I see, of course, my connections, like one to three, not more than three sometimes. Or I would say, between the three, there is a line to connect. And this is a good sign. It means that again there are many more differences than globality.

⇒ IB: I would say they are not connected through something other than they are connected in the normal life, but still, this is interesting.

⇒ NEM: This is exactly what we are pretending. We are fighting consciously against the state of having a concept because for me cultural practice is much more wide open. But you can establish life connections; it has to do with how you live with your neighbours and your people, what do you think about TV, how you live under economic and political systems, how you confront technology.

⇒ SMI: How to make yourself visible or not. How to disappear sometimes. All these questions which are absolutely linked to reality.

⇒ NEM: I think the three of us we were never interested in people working in a way disconnected from reality.

⇒ IB: This is the only exclusion that we have made. And this exclusion is significant because we were never looking for art for art's sake. We went to the margins, we were searching much more for people to work together with, convincing them and ourselves that they could produce works for our common project. Maybe they had never done something like that before, but if we had the feeling that they could, we said we would consider their participation. And we were saying, we want to suggest this to you and that is where our interests lie. But it was never like: Show us the art of this place.

⇒ NEM: We were looking for people with not so conventional perceptions of art.

⇒ SMI: That's the most important question, I think: How to shift from representation to perception. I think that after the Second World War one of the main questions was how to exist, to find a way, to share a reality with somebody else. And now it's about experience, it depends on experience. What we looked for was not art itself, but for people and their practices.

⇒ NEM: People who are really practising a shift in given forms and established structures.

⇒ SMI: And their practice is not in art but in social, economic and political fields like every other artist. It may be not so visible as the new art practice, but it's incredibly important if it produces a real shift in reality. This is much more important than to re-read art history. And it's important that those people could practise everywhere, not only in the field of art.

⇒ IB: Maybe that's because we happen to experience our own position as a shift from our routine professional reality? I wonder whether the fact that we came from so very different backgrounds and cities and that we not only came to work in Frankfurt but sort of adopted this city as the home site of our project was not actually the crucial shift in our own personal realities that triggered this search for artists who deal in their work with similar shifts?

⇒ SMI: Reality is much more fragmented and difficult and it is like in the Observation Point, like a small line of perception. It is real, it is a real reading of reality, very fragmented and constructed by social determinism.

⇒ NEM: I am maybe not so much interested in the direct effect; it is more how to question critically that constructed reality which is always determined by power. I believe art serves learning first and serves to change the perception of things. Some artists are looking for a direct effect, and it is also OK, but mainly most of them are working on the margins, trying to be visible. It is not a question of marginalization, it is more related to disruption. They want to send some energy to disturb reality with either a long-term or short-term effect.

⇒ SMI: And it is not about big utopias, about big revolutions.

⇒ NEM: Manifesta 4 includes propositions and platforms coming from groups and individuals who are trying to give life to more critical, flexible, autonomous, temporary and open infrastructures in cultural, economic, social and political fields: providing new spaces for creativity and real strategies and tools for all the people; integrating the diversity, working on local and specific community contexts, thinking up different ways of government and alternative economies, denouncing technology as the current new utopia, revealing contradictions in the systems of security and control. Some other groups and individuals deal directly with urban conflict, the effects of mass consumerism in our contemporary society and the more and more problematic relationship between the public and private spheres. There are other groups we have that deal with modernism in architecture as a utopian model of development that has definitely failed. Critical approaches to mass media and global information, revealing manipulation of the construction of meaning related to the present and past history, constitute another line of our rhizomatic project, which expands also into other works that are exploring symbolic processes of cultural construction through the variable meaning of objects and images in history. Propositions which are trying to rethink processes of identification. Space as an act of experience and the idea of mobility have also been important forces in our project.

▣ SMT: It is noticeable that this project put the emphasis on the question of spaces, much more than on the question of time, and it is more about geographies than history, in a way. We had a lot of discussions about the problematic of architecture, of the city, of its structure, relations between high-tech and low-tech, all the machines we are supposed to live with. One of the big transformations of our time is the city and all the social movements that have happened because of that transformation. And I think we included it not in a theoretical way but in a very natural and organic way.

➔ NEM: Yes, it's about people looking for a space, real or mental. For me it is very interesting that there are people working on a redefinition of the use of public space as the space of antagonism at a moment when the public sphere is disappearing due to security control.

▣ SMT: I think the city is the real space for conflicts and we are looking for this kind of conflictual approach.

⇒ IB: Be that as it may, the conflict is between the individual and the mass of city people, the respective spaces, mental and/or physical, these occupy, for instance. I think that we acknowledged conflict in the context of the city not only in the negative sense, but rather as the field of interaction between so many different agents and players. And I guess we concentrated on artists who make visible the multiplicity of the conflictual interactions in the city. I see this approach as quite significant for our time, for it doesn't negate its space of operation, nor does it strive to demolish it. Rather, it makes it more comfortable as a space for living with unpleasant questions that might lead to change. I think that's even radical as an approach. I see the kind of marginalization we were looking for as the margins between the secure and disciplined area of the cosy yet inflexible public space and those pockets of possibilities for freedom for artistic intervention in thinking and in some cases in action, that question the cosiness, the security, the complacency, if you will.

▣ SMT: At this moment everyone wants to quit the conflict in the city and come back home, to the family.

➔ NEM: To feel protected, overprotected.

▣ SMT: And, I think, at the beginning of this project the movement was to search for content, for people who wanted to leave the house, leave the family and shift from the house to the city, to the state, to the world... but during this time there were such big events like the 11th of September. We cannot avoid it, and now we are on the opposite side; everybody wants to quit the world because it is too complicated and too violent and go back home. It's a big transformation in a short time.

⇒ IB: Meanwhile you see that the political situation in which both our world and Manifesta exists is saturated with very specific and mainly very negative and dramatic political events. Starting with 11 September. Of course, we were not doing research all over the world. Still, as it happened, Nuria was outside Europe at the time in a place where perceptions differ a lot, totally, like on an opposite side, and this very strange spiral of violence and then security started, and then the struggle against security, because security is like

a super level of power. And then the last elections in France that, I would say, are among the very important events in Europe, not only because everybody is looking at them in startled disbelief.

➔ NEM: For me the situation in the Middle East is absolutely at the centre and it's reflecting in every socio-political reality and producing the spiral of violence. Even security is polluted. And we realize that Europe is weak. And that the extreme right is not only a problem in France, it is a symptom everywhere.

⇒ IB: I would say that this is one of the limits. And this is one of the most artificial limits if we are talking about contemporaneity, the city and its perception. I would say that the main negative limit for Manifesta is Europe itself.

➔ NEM: And the problem is the lack of answers. Or to have them, but they are totally artificial. They are creating a unity which is apparently not understood by the great majority of the population. I mean, it's very arrogant when some people ask whether Manifesta is what we think about Europe.

▣ SMT: But I think that all these events during the work on Manifesta 4 produced a kind of confirmation, since at the beginning we resisted this unification and equalization very much. We had to do our work within this limit. But we worked with people who are incredibly mobile and moving all the time. It is not a question of travel but of mobility.

⇒ IB: I think it's restlessness. Sometimes I have the feeling that at least some artists are moving around a lot, working, only because they want to make a difference in the world. It's quite hard to activate a real change in the status quo by just doing art works. And if you try to do that in only one place you might become disappointed, tired, disillusioned and end up in resignation. But if you make a little change here and a little change there you have a much better chance of accomplishing something within the larger picture (maybe the visibility of efforts and disruptions as Nuria has already mentioned) simply because of quantitative saturation.

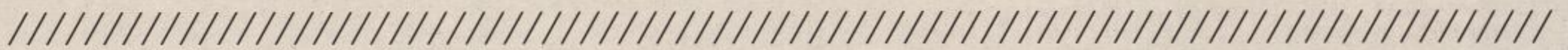
▣ SMT: But it is very surprising - the questions were mainly coming from the other artists, such as, what is the profile or tendency of the artists in your exhibition. And it means that there is a sort of scary, panic feeling. Everybody now needs one recognizable profile, one model, one icon, like one way, a big highway where you can meet only one kind of person living in one kind of city.

➔ NEM: That's why we left the highway for the conflictual areas. We lost sight of the highway.

▣ SMT: Lost highway, it's a good title.

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Video Programme

===== VIDEO PROGRAM 1 =====

Olivia's program is based on effects of estrangement, confrontation and tension. In Pia Groschever's films, images of nature, of the city or of people appear in unreal dimensions, on the edge of the void, almost suspended. Olivia's work is built around the gaze and produces frames, constructions and allpige between the surface of drawings and that of other found images. This sensation of permanent time and of circularity can also be found in the work of Elisabetta Benassi, whose videos allude to shared experiences and cross-references, between reality and fiction.

- PIA GROSCHER
- GIVE YOUR 3-2, 1997, 3x1", 16 mm w/ 35M, Farbe/colour, Ton/sound
- I DREAM ABOUT YOU AND THE TIME, 2000, 6", Farbe/colour, Ton/sound

In my work I show images of moments hovering between reality and fantasy, dream, hallucination. I transport by way of transcendence, timelessness and fiction into these moments that are strange and normal at the same time and somehow connect us to the universe for a few minutes. I am interested in various levels of consciousness and how they affect perception. (Pia Groschever)

- OLIVIER NOTTELET
- NOT SCARED, 2003, 18", Farbe/colour, ohne Ton/sound

Not Scared ist irgendwie wie Beaten. Der Blick streift über Zeichnungen und Zeichnungsausschnitte. Schwarze Massen bewegen sich von den kleinen Zeichnungen zum offiziellen Portrat eines Diktators. Nichts zu verstehen. Nur Beaten und die Bewegung der Bilder analysieren. (Oliver Nottelet)

- ELISABETTA BENASSI
- EVIDENCE, 2001, 6", Farbe/colour, Ton/sound

Evidence dreht sich um zwei Figuren oder Charaktere in Motorradkleidung und spitzen Kapuzen, die ihre Gesichter verdecken. Jeden Charakter hat eine Phrase auf dem Rücken geschrieben. („The Way I Am“ und „I'll Be Your Mirror“). Am Beginn des Videos steht eine schmerzhaft Trennung gefolgt von einer Reise oder einer Suche, zu Fuß und per Motorrad durch verschiedene Orte einer Stadt. Die Wechselungen der Charaktere, die Wechselwirkungen zwischen urbanen Räumen, Wörtern, Körpern und Aktionen erscheinen wie getrennte Teile desselben Gesichts, die letztendlich eine Befragung von Identität, Aufmerksamkeit, Zwang, Erinnerung und Gefahren reflektiert. (Elisabetta Benassi)

===== BIO SKETCHES =====

- Oliver Nottelet: geboren 1969 in Basel, Deutschland. Lebt und arbeitet in Berlin. Studiert an der Hochschule für Gestaltung, Berlin. Central Saint Martins College of Art and Design, London.
Elisabetta Benassi: geboren 1969 in Basel, Deutschland. Lebt und arbeitet in Berlin. Studiert an der Hochschule für Gestaltung, Berlin. Central Saint Martins College of Art and Design, London.
Pia Groschever: geboren 1969 in Basel, Deutschland. Lebt und arbeitet in Berlin. Studiert an der Hochschule für Gestaltung, Berlin. Central Saint Martins College of Art and Design, London.

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===== VIDEO PROGRAM 2 =====

The works in this group investigate juvenile behaviour in specific urban contexts. Although all are populated by children and youngsters, the tapes are totally different, not only in terms of social habitat, but mainly in their emotional tempo. Utilizing a documentary approach to filming, the tapes define a rich variety of metaphors for human types and societies.

- EMMA CRAN
- THIS IS DISNEY WORLD, 2000, 6"x6", Farbe/colour, Ton/sound

This is Disney World" bespricht Kinder auf den Straßen Istanbul, die ständig von Einströmern von Kleinstoffdampfen sind. In Überdrückung mit der Größe ihrer früheren Arbeit ergreift Sara Cran die Initiative, um sichtbar zu machen, was aus dem öffentlichen Raum verboten ist. Neben der offensichtlichen politischen Stellungnahme thematisiert Cran ihre eigene Position in der Erzählung und ermöglicht es den von ihr befragten Kindern, die Hierarchie zwischen Betrachter und Betrachtete kurzschließern. (Emma Cran)

- ARTUR ŻELJEWSKI
- WIDOKI WIOSNY, 2001, 14", Farbe/colour, Ton/sound

Ein Chor gehörloser Menschen, Mädchen und Jungen, singen ein Fragment des Kyrie aus der „Polnischen Messe“ (1944) von Jan Młakiewicz. Sie werden von erhebenden Orgelklängen begleitet. „An diesem heiligen Ort, an diesem heiligen Ort erhebt sich unsere Stimme zu Dir und erbötet wie die Welle der Flut aus tiefer See. Oh Christus, erhöre uns! Oh Christus, höre uns zu!“ Ein Chor an Kindern wird gehört. Worte werden anhehelt, die Mitglieder des Chors hören einander nicht; manche wissen nicht, was ihre sind, und dennoch, trotz allzudem strahlend, Musik mit dem Herzen (den Ohren) der Betrachter auszusprechen von Gehörlosen. Ich glaube an einen Gott, an Dich, heiliger Vater, der Du den Himmel und die Erde erschaffen hast aus einem Atem.“ Jede Betrachter des Filmes sollten Sie auf dem vergoldeten Altar hinter der Chor stehen. (Artur Żeljeński)

A choir composed of deaf people, girls and boys, sings a fragment of the Kyrie from the Polish Mass (1944) by Jan Młakiewicz. They are accompanied by the sublime sound of an organ. "In this holy place, in this holiest place, our voice rises to You and erupts as the sea flows from a deep abyss. O Christ, hear us! O Christ, listen to us!" A choir of sound can be heard, words are deformed, because the choir members do not hear themselves, some do not know what sound is. However, despite this, this is music, music carrying the words of the Creed, sung by deaf people. "I believe in one God, You, heavenly Father, who created heaven and earth by His own thought." When you are watching the film, you should notice the gilded altar in the background, behind the choir. (Artur Żeljeński)

- LİSA MARCIKOWICZ
- I WANT TO BE..., 2001, 6"x6", Farbe/colour, Ton/sound

Der Kurzfilm „I want to be...“ ist eine Reihe von Interviews mit 12- bis 13-jährigen Teenagern. Der Film ist Teil der Installation „I want to be... a dream hero“ („Ich will ein Traumheld werden“) im Hofpa, der mehrere Frage „Was willst du werden, wenn du erwachsen bist“, verschiedene Antworten zu erhalten, die ihre Aspirations zeigen würden, möglichst viel zu erreichen und möglichst viele ihrer Ideale und Fähigkeiten zu entwickeln. Unglücklicherweise ist der Held für die meisten jedoch eine populäre Person, welche sie bereits sind zu verstehen. Sie denken gar nicht daran, selbst Fernsehstars zu sein, und dass sie sich selbst wie Holden entwickeln könnten. (Lisa Marcikowicz)

The short film I want to be... is made as an interview with 12- to 13-year-old teenagers. The film is part of the video installation I want to be... a Dream Hero. To my question, "What would you like to be when you grow up?" I hoped to receive different answers, which would reveal their aspirations to achieve as much as possible by developing their individual talents and abilities. Unfortunately, for most their dream hero is a celebrity whom they are willing to worship. They do not even think of themselves as personalities who might develop to become heroes in their own right. (Lisa Marcikowicz)

===== BIO SKETCH =====

- Emma Cran: geboren 1970 in Berlin, Ost- und Westteil in Ostberlin, 1989-1990 Post Graduate, Faculty of Fine Arts, Hochschule für Gestaltung, Berlin. 1990-1992 Faculty of Fine Arts, Universität von Nürnberg, Germany.
Artur Żeljeński: geboren 1949 in Berlin, Lives and works in Düsseldorf, Turkey. 1980-1988 Post Graduate, Faculty of Fine Arts, Ankara University, Istanbul. 1989-1990 Faculty of Fine Arts, Ankara University, Istanbul.
Lisa Marcikowicz: geboren 1970 in Berlin, Lives and works in Düsseldorf, Turkey. 1980-1988 Post Graduate, Faculty of Fine Arts, Ankara University, Istanbul.

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- 1. PIA WROTHMAN, BLUE HEAVEN 11.3.1997
- 2. ZILIAN WEDDING, HOT SPOTS, 2000
- 3. DISNEY'S BEASTS, ENDS, 2001
- 4. PIA WROTHMAN, I BRUSH MYSELF YOU KILL THE FINE, 2000
- 5. DAVE CRISP, INCE IS SPOKE WARRI, 2000
- 6. PIA WROTHMAN, SPONGE LISSON, 2001
- 7. LISA MATHIASOVA, I WANT TO BE, 2000
- 8. MUSIC COUNCILS, AMERICASTAR, 2001
- 9. IAN PHOENIX, TIGHT CONTROL, 2001
- 10. WILSON, KILL THE KINGDOM, 2001
- 11. COMBIE GARDNER, HAPPY END, 1999
- 12. NICKY KAT, THE SPINNING TOP, 1999
- 13. SISTER SUE, PINK ENOCH, 2001
- 14. STEVE BRUCE, HOT TELL, 2000



VIDEO PROGRAMME 3

Bei dieser Gruppe von Videowerken lokalisiert oder transferiert der Blick des Kamerateils konkrete Situationen auf der Straße durch Sectionen des urbanen Umfelds. In einigen Fällen bietet das Videowerk eine zusätzliche Ebene für Straßenkunst bzw. Kunst auf der Straße und erzeugt so das Gefühl, jemandem Verborgenes bei einem, die sie machen. In anderen Fällen werden lediglich die Kamerateile auf die Straße auf der Suche nach diesem Akt von Befehlsträgern.

The gaze of the artist locates or creates instances of art in the streets by dissecting the urban environment in this group of video works. In some cases the video format provides an additional stage for art that is of and in the streets, thus bringing to the fore the feeling of someone peering into lives who have art. In other cases artists take to the streets themselves in pursuit of the same sensations.

Moscow, Metro station Baryatkovskaya. Der Fußgängerübergang an der Sadovaya Koltsa Straße. Die Ampel schaltet alle fünf Minuten auf Grün, unterbricht den dauernden Strom der Autos und ermöglicht den Fußgängern das Überqueren der Straße. Früh am Morgen können hier Menschenmassen beobachtet werden, die auf das Grün warten, um die Straße zu überqueren und ihre Autos zu erreichen. Die Überquerung dauert maximal 30 Sec. Es ist notwendig, Transparente mit verschiedenen Slogans auf roten Stoff herzustellen. Dann sind in dem Moment über den Köpfen der Passanten zu entfalten, in dem die Ampel auf Grün springt und mit allen anderen die andere Straßenseite zu erreichen. Dies kann mehrmals gemacht werden. Effekt: Alle Zeichen einer Demonstration sind sichtbar: Menschenmassen, Slogans, eine zentrale Straße und ein Verkehrsstopp. Marx's Thesis über die Entstehung des Selbstbewusstseins der revolutionären Klasse in Aktion. [RADEK Community]

Moscow, Metro station Baryatkovskaya. The pedestrian crossing on Sadovaya Koltsa Street. Every five minutes the lights turn green - they interrupt the continuous stream of cars and allow the pedestrians to cross the street. In the morning you can see masses of people here waiting for the green light to cross the street, to reach their offices. Crossing takes a maximum of thirty seconds. It is necessary to make banners with various slogans on red cloth and at the moment when the lights turn green, to unexpectedly unfold them above the pedestrians' heads, and reach the other side of the street along with everybody else. You have to do it several times. Effect: All the signs of a demonstration are manifest: masses of people, slogans, a central, busy street, traffic is stopped. Marx's thesis about the genesis of the self-awareness of the revolutionary class in action. [RADEK Community]

RADEK COMMUNITY
WWW.STATIUM.ORG, 2001, 8', Farbe/colour, Ton/sound

Ich bringe mich in eine Situation, in der ich für den Normalbürger dieselbe Autorität darstelle, die ich normalerweise fürchte. Gleiches ist meine Aktion jedoch illegal. In Österreich, in den Gesetzen und Vorschriften strenger sind und die Bürger größeren Respekt vor Autoritäten haben, ist dies noch interessanter. Ich trage die Uniform eines bulgarischen Polizisten, um von den Österreichern nicht erkannt wird, doch nicht ich auf ihren Respekt vor dem Gesetz. Ich betrete ihre Gesellschaft sowohl als Fremder als auch als Vertreter der Macht. [Ivan Moudry]

I put myself into a situation where for normal citizens I represent the same authority I fear. At the same time my action is totally illegal. In Austria, where laws and regulations are much more strict and citizens are much more respectful for authority, the situation is even more interesting. I am wearing the uniform of a Bulgarian policeman, which Austrians cannot recognise, but I am counting on their respect for the law. I enter their system both as a criminal and a representative of state power. [Ivan Moudry]

ALONSO GIL
"LA SORSA DEL PIANO", 2001, 11'54", Farbe/colour, Ton/sound

Das Selbstbewusstsein der Arbeiterklasse ist kollabiert. Der Tourismus wurde allumfassend. Die Protagonisten dieses Videos gehen durch die Straßen Sevillas, an den Terrassen von Sava entlang, singend und tanzend fragt er nach Kleidung. Sie sind die Zurückgelassenen, die Ausgestoßenen der menschlichen Fauna, Trickdiele und Bettler, eine Handvoll von Musikern, bei denen wir regelmäßig unser Klingelgeld inserieren. Jedoch nicht um Sie zu ermahnen, nicht um sie singen zu hören, sondern um sie zum Schweigen zu bringen, da der Anblick oft ein unerträglich ist. [Alonso Gil]

Head-line working-class subjectivity has collapsed. Tourism has become all-pervading. The stars of this video move through the streets and bar terraces of Seville, singing and dancing, asking for small change. They are the remainders, the rejects of human fauna, tricksters and street hustlers, a handful of musicians on whom we frequently offend our change, not in order to hear them, not for them to sing but to shut them up, because the sight of them is often unbearable. [Alonso Gil]

LUIGIOLA SPALIVA
"SMILE END", 1999, 12', Farbe/colour, Ton/sound

"Happy End" ist ein Film über Hochzeiten. Die Hochzeit wird hier als eine der eindeutigsten Stereotype des menschlichen Daseins nach Glück und als Offenlegung des Unbewussten gesehen. In Übereinstimmung mit der festlichen Stimmung verhalten sich Menschen bei Hochzeitszeremonien unpassend. Die Kleidung der Braut und des Bräutigams verstaubt - wie eine Uniform - deren sozialen Status, um zugleich psychologische Individualität in einer gleichförmigen Situation preiszugeben. Der strikt dokumentarische Film zeigt, wie wundervoll, wild und verrückt Menschen sein können, während sie versuchen, glücklich zu sein. [Capital Perspective Magazine]

Happy End is a film about weddings. The wedding is viewed here as one of the most explicitly stereotypical situations in the human pursuit of happiness, revealing the unconscious. Trying to conform to the festive mood, people behave inappropriately at wedding ceremonies. The bride's and the groom's wedding clothes - as a kind of uniform - hide their social status, thus showing psychological individuality in a stereotypical situation. Strictly documentary film just shows how wonderful, wild and weird people can be while trying to be happy. [Capital Perspective Magazine]

RADEK COMMUNITY
WWW.STATIUM.ORG, 2001, 8', Farbe/colour, Ton/sound

RADEK COMMUNITY
WWW.STATIUM.ORG, 2001, 8', Farbe/colour, Ton/sound

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WWW.STATIUM.ORG, 2001, 8', Farbe/colour, Ton/sound

RADEK COMMUNITY
WWW.STATIUM.ORG, 2001, 8', Farbe/colour, Ton/sound

VIDEO PROGRAMME 4

Künstler schreiben die Letzten zu sein, die glauben, dass Kunst unwichtig sei, Probleme zu lösen. Dennoch fühlen sich einige von ihnen ständig von komplexen gesellschaftlichen Problemen und Fragestellungen angezogen. Sie regen zur Reflexion an, erregen Aufmerksamkeit und zeigen Perspektiven und Messstäbe auf. Der Medium ist die Sichtbarmachung.

Artists seem to be the last ones to believe that art is incapable of solving problems. Thus some artists are constantly drawn to complex problems and issues in society. They create reflections, attract attention and provide various perspectives and measuring sticks for social problems. The exposure is the medium.

SIRTARAS MOKREVIČIUS
"107, 1922, 12", Farbe/colour, Ton/sound

Eine aufgelassene Fabrikkantine aus den sechziger oder siebziger Jahren. Dieses einstige System einer Küche hat die Idee hervorgerufen die Erinnerung der Menschen, die in dieser Fabrik arbeiteten, wiederherzustellen, wiederherzustellen. Die Details dort Geschäftigen wurden zu einem Essen mit authentischen Speisen aus dieser Zeit eingeladen, um ihre Erlebnisse zu hören. Vier Trinkspiele, ausgegeben während dieses Essens, bilden die Basis für die Montage des Videos. Die ursprüngliche Idee des Triffens konkreter Personen an einem einstigen Ort befristete das Verpassen von Nostalgie, doch die Trinkspiele offenbarten aktuelle Probleme sozialer Ungerechtigkeit. Der Gedanke selbst dieses Triffens wurde Originalaufnahmen der Eröffnung der Kantine gegenübergestellt. Ein Beispiel der Konstruktion von Geschichte und ideologischer Begründung Diewers. [Sirtaras Mokrevičius]

A closed factory canteen from the 60's or 70's. A clear example of this period has inspired an idea to revive, reconstruct the memory of the concrete people who worked in that factory. The people who used to work and have lunch there were invited to a meal with authentic dishes from this period to hear their stories about that time. Four toasts that were said during the lunch fueled the basis for editing the video. The original idea for a meeting of concrete people in a concrete place and their confrontation with the past held the promise of nostalgia, but the toasts revealed today's relevant issues of social instability. The nodes of thinking of these toasts has been juxtaposed to archival footage of the opening of the same factory canteen. It is an example of constructing history and thinking shaped by ideology. [Sirtaras Mokrevičius]

DAVIDE GRASSI
"PIRELLA GEMELLI, 2000, 12'20", Farbe/colour, Ton/sound

Problemaktionen ist eine Aktiengesellschaft, verantwortlich für die Organisation eines freien Marktes für Probleme und die International Problem Stock Exchange. An freien Markt handeln Unternehmen mit Problemen (d.h. sie kaufen, verkaufen, vererben oder lagern sie) und realisierten Gewinn. An der Problem Stock Exchange werden Aktien der oben genannten Unternehmen gehandelt. [Davide Grassi]

Problemaktionen is a joint-stock company responsible for organizing and managing the Free Market for Problems and the International Problem Stock Exchange. In the Free Market for Problems, companies trade problems (i.e. they sell, buy, rent and store them) and generate profit. On the floor of the Problem Stock Exchange, stocks in the companies listed above are available. [Davide Grassi]

ERZEN SKROLIČIĆ
"HEY EUROPE", 2002, 8'31", Farbe/colour, Ton/sound

Eines Tages hörte ich im Radio die königliche patriotische Volksmusik in Kosovo. Skuzeta Fejza, ein anladendes, an Europa gerichtetes Lied singen. Ich hatte das Gefühl, einer Stimme zuzuhören, die in einer magischen Box versperkt war, und dass das Lied "Hey Europa" seinen Adressaten nicht erreichen konnte. Europa hörte nicht zu, nur ihre albanischen Fans. Ich wollte mich von der Idee der Befreiung des Landes herausgefordert; neu interpretiert in einer Sprache, die Europa verstehen kann. Aus der gesungenen Botschaft wurden in meinem Projekt sowohl die Instrumente entfernt als auch alle anderen Zeichen ökonomischer lokaler Kommunikation. Das Video zeigt ausschließlich den existenziellen Auf der albanischen Starsängerin, der von ihr und ihren Fans als eine kollektive Anklage/Beschwerde verstanden wird. [Erzen Skrolčić]

One day I heard on the radio the queen of patriotic folk music in Kosovo, Skuzeta Fejza, singing a plaining song addressed to Europe. I had the feeling that I was listening to a voice locked in a magic box. What the song "Hey Europe" (Hey Europe) was not really finding its addressee. Europe was not listening, but only her Albanian fans. I was provoked by the idea of freeing the song, readdressing and re-interpreting it in a language that Europe could understand. From the song message in my project the music instruments were removed along with all the other signs of economic local communication. The video presents only the existential cry of the patriotic Albanian star singer which she and her fans understand as a collective complaint. [Erzen Skrolčić]

ERZEN SKROLIČIĆ
"HEY EUROPE", 2002, 8'31", Farbe/colour, Ton/sound

ERZEN SKROLIČIĆ
"HEY EUROPE", 2002, 8'31", Farbe/colour, Ton/sound

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"HEY EUROPE", 2002, 8'31", Farbe/colour, Ton/sound

ERZEN SKROLIČIĆ
"HEY EUROPE", 2002, 8'31", Farbe/colour, Ton/sound



VIDEO PROGRAMME

0100101110101101.org / Halil Altindere / Daniel García Andújar / Apsolutno / Ibon Aranberri / Olivier Bardin / Yael Bartana / Massimo Bartolini / **Elisabetta Benassi** / Marc Bijl / Pierre Bismuth / Bleda y Rosa / BLESS / Lionel Bovier / Luchezar Boyadjiev / Jasper van den Brink / Fernando Bryce / Gerard Byrne / The Construction & Deconstruction Institute / Roberto Cuoghi / Jonas Dahlberg / Katy Deepwell / Dagmar Demming / Branislav Dimitrijević / **Esra Ersen** / Jon Mikel Euba / Jeanne Faust / João Fernandes / Zlatan Filipović / finger / Christoph Fink / Nina Fischer & Maroan el Sani / Dirk Fleischmann / Andreas Fogarasi / Luke Fowler / Andrea Geyer / **Alonso Gil** / **Lyudmila Gorlova** / **Davide Grassi** / **Pia Greschner** / Igor Grubić / Anna Gudmundsdottir / Alban Hajdinaj / Lise Harlev / Jens Hoffmann (mit/with Natascha Sadr Haghghian & Tino Sehgal) / Institut für Kulturanthropologie und Europäische Ethnologie, Frankfurt/Main / Takehito Koganezawa / Erden Kosova / Andreja Kulunčić / Franck Larcade / Antal Lakner / Anton Litvin / **Gintaras Makarevičius** / Ján Mančúška / **Líga Marcinkeviča** / Mathieu Mercier / Suzana Milevska / Gianni Motti / **Ivan Moudov** / Vanessa Joan Müller / Oliver Musovik / **Olivier Nottellet** / OHIO Photomagazine / Maria Papadimitriou / Florian Pumhösl / Tobias Putrih / **RADEK Community** / Sal Randolph / ROR - Revolutions on Request / Revolver - Archiv für aktuelle Kunst / Gianni Romano / Pia Rönicke / rraum-rraum02-ideoblast / Hedwig Saxenhuber / Hans Schabus / Kalin Serapionov / Bruno Serralongue / **Erzen Shkololli** / Sancho Silva / Monika Sosnowska / Laura Stasiulytė / Mika Taanila / Nomeda & Gediminas Urbonas / Edin Vejselović / Jochen Volz / wemgehoertdiestadt / Måns Wrangé / Haegue Yang / Jun Yang / Zapp / **Artur Żmijewski**

////////////////////////////////////
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Titel/Titles: Reiner Wolff

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PROLOGUE

Ever since the inception of this project, we have sought to put the accent on the process of research and interaction between our different subjectivities. We have always maintained that the time specific to travel would enable us to find a common trajectory that, rather than a global concept, involves the description of an experience constituted by shared differences and desires.

Though unknown to one another beforehand, we have thus been together for more than a year, a year of discussions and singular moments. When the time came to record this experience in the catalogue, we wanted to give our story a certain transparency, to present three separate interviews with individuals we each chose for their critical spirit and their ability to question the methods we had laid down for ourselves, and then to wait for the opening of the exhibition before producing a joint text in the form of a conversation concerned not with results and conclusions but with clarifying the show, its contents and perspectives.

We have been working with the idea of a project which is permanently under construction, capable at any moment to incorporate new individual and collective articulations and debates. With the City of Frankfurt, with our partners here, with the spaces we are occupying in the city, we have been working to integrate specific cultural practices from very different European contexts, in order to define a trajectory made of constellations and approaching a number of issues that define our contemporaneity. As far as possible, we have tried to prioritise strong proposals, in the hope of breaking with the homogeneity of cultural and sociopolitical discourse. Mobility in every sense of the word has been a watchword of this project which has embraced the problematics of emigration in a continent that has its own internal economic borders; reflections on the history of Frankfurt in particular and Europe in general; finding ways to articulate the individual's passage through the public space defined by the economical and political establishment; resistance to the mediated realities which shape not only our lives but also our gestures; developing strategies to deal with urban regeneration and 'movements' of the cities in Europe and redefining ideas and symbolic meanings in cultural objects and social landscapes.

With the collaboration of our team and the participants in Manifesta 4 we are now in the final process of defining the space for the visitor, the 'third area' where the confrontation will be produced. Along with the works displayed in the venues (Frankensteiner Hof, Kunstverein, public spaces of Schirn Kunsthalle, Portikus, and Städel) and in the public space along the River Main and on the infoscreens of central Frankfurt, it is our intention to hold debates and discussions in a specific space set up in the Frankensteiner Hof, and to explain our research in a special room at the Kunstverein. The process will be taken further through collaboration with some local radio and television stations.

We believe that the process of making an exhibition is a collective activity by definition where the energy comes from the exchange of views, opinions and suggestions by both curators and artists. The research that we undertook a year ago does not end with sending an invitation for participation to an artist. It goes on in the research archive, the exhibition and the interaction with the audience. Hopefully, it will continue in our future work as well as in the future work of the artists of Manifesta 4. The process goes on before, during and after the opening of an exhibition and that's what we have been aware of in our work on this Manifesta 4. That's what we want to make visible in the exhibition.

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Everybody knows that an exhibition catalogue always has to be worked out in advance, that it is only a very imperfect reflection of the reality. That is why our three-way conversation will take place only when the exhibition opens. Indeed, this additive approach is in keeping with the general principle of this catalogue as an accretive, open medium full of superimpositions and carte blanche contributions.

Before going into the details and the body of this text, we would simply like to say how rich and fundamentally important this experience - one a priori characterised by doubt, displacement and conflict - has been for our perceptions of each other's fields of knowledge and for our respective practices as curators and critics. We also wish to thank all the artists who agreed to talk to us about what they are trying to do, as well as all the people who helped us find and meet them and, finally, the team and partners of Manifesta 4, who have given their unstinting energy to making this project happen.

Iara Boubnova, Nuria Enguita Mayo, Stéphanie Moisdon Trembley

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THE YARN GAME

What is the children's game called which is played all over the world in which a shape made of yarn is passed from hand to hand and changes form with every passing-on? Even though it is played everywhere, it does not even have a well-known name because its concept is so simple. The players' ambition is to change the figure again and again and come to new results by means of various ways of grasping and twisting. As far as I know, this game does not have any winners or losers. Apart from the form shaped by the yarn which comes about in each case, the successful passing-on and the continuity of change are the most important aims of the yarn game.

It needed a lot of hands to realise Manifesta 4 and while writing this foreword, new hands have just been added whose influence will again change the result. Here nothing can or should be summarised about something which lives by staying in motion. The work on Manifesta 4, as on all the other exhibitions, provides the opportunity for linking, intensifying and expanding numerous movements within Europe and beyond.

Manifesta 4 in Frankfurt/Main is only a moment in time. For a brief period, the many people involved and those interested will find a space in the domain of contemporary cultures which offers a forum. Viewers, artists (no matter whether they are taking part or not), colleagues, friends and staff can relate to each other in incalculable ways for three months and thus take up the threads at each end and spin them further.

The research by the curators, Iara Boubnova, Nuria Enguita Mayo and Stéphanie Moisdon Trembley prepared the ground for these open possibilities. Starting from the abundance of information and knowledge about artistic practices in all the European countries, it was possible to develop focuses and to make connections with the reality of the host city. The obligation of internationally operating systems consists in making these connections to the level of local relevance. It will remain the task of those involved in Frankfurt to exhaust the potentials of this yarn formation by actively taking part and by realising impulses in their own future work. In following this approach, a concluding evaluation of Manifesta 4 will have to take account of the traces which our work will leave behind in Frankfurt and possibly elsewhere.

The manifold processes of contemporary cultures cannot be isolated from each other, and exhibitions cannot set up a vacuum in which they are staged, oblivious to all else. From the inside perspective of organisation, these conditions are always obvious and they take care of those productive dependencies which prevent institutional autism. The duration of the exhibition is only a further interval in a permanent process which began before the preparations for Manifesta 4 and which will continue to exist thereafter. Thus, Manifesta 4 was never situated in a vacuum and had to intermesh in Frankfurt and throughout Europe with many persons, groups and institutions which all cultivate the field of current and contemporary art.

A FOCUS ON QUESTIONS

The focus remains on questions and on giving priority to an open process of dialogue as opposed to papering over all the cracks. In contrast to the shiny surfaces of the world of commodities and the short-lived intoxication of an event, Manifesta 4 remains committed to contradictoriness and personal stimulation.

The thematic orientation which is often asked for therefore consists in a scepticism vis-à-vis one-dimensional institutional answers to a multitude of stimulating questions. Manifesta reserves the right to be ambiguous and the willingness not to define the result at the start of the process. The contributions of the participating artists stand for their own intentions with which the exhibition makes a link without causing their heterogeneity to vanish.

We are hoping for an interaction with effects throughout and beyond the duration of the exhibition. The possibilities of a temporary exhibition lie not in a questionable fixation on a state of affairs, but rather in organising insights into the continuous practices of artistic, and thus social, expression in contexts which are not always accessible everywhere.

The shape formed by the yarn will be passed on to other hands and will be reshaped. You are cordially invited to take part in this yarn game.

Martin Fritz

ACKNOWLEDGEMENTS

Culture would not be a part of reality if a material framework were not also necessary for its presentation. This framework was created at an early stage by the commitment of the City of Frankfurt, represented by its cultural affairs officer, Hans-Bernhard Nordhoff. The contributions of the main donor, Allianz Cultural Foundation, and the Frankfurt Messe as main sponsor extended the options and stabilised the preparations. The many other donors can only be thanked here in a summary way. On the international level, the European Commission and production donations from more than twenty European countries have contributed financially to the exhibition's success.

Attention is especially drawn to the fact that hundreds of individuals and institutions, motivated solely by their personal commitment, made the preparations for Manifesta 4 possible in more than thirty European countries. Above all, however, it has been the willingness of artists to show their work to the visiting curators which first gave us the privilege of a selective overview. As the smallest of compensations for this, we hope that the abundance of documents and information will remain useful for some time to come.

Thanks are due to the team of Manifesta 4 and the Artists' House Mousonturm and its director Dieter Buroch for providing a calm base for all those involved in the midst of these many movements. Martina Aschmies, Bettina Becht, Meike Behm, Hagen Bonifer, Dieter Buroch, Dorothé Gebhart, Anika Heinemann, Kerstin Knepper, Karl Krause, Gabriele Müller, Michael Schlund, Bernd Steuernagel, Thomas Thiel, Dmitry Vilensky, Kathrin Winter and Martina Zenser, as well as many others (see the appendix) share in common a willingness to make themselves available to all those involved and thus to enable the complexity which projects of this kind demand.

Spaces for art are the constructed anchors without which flexibility would be inconceivable. By trusting the team and the participating artists, the Frankfurt institutions have provided the back-up without which a wandering exhibition such as Manifesta could not exist within its host cities. The Frankfurter Kunstverein took up the initiative for Manifesta 4 in Frankfurt. The Artists' House Mousonturm very selflessly took on responsibility for production. The Städel Art Institute, the Schirn Kunsthalle, Portikus and the Städel School ensured a smooth organisational flow through the commitment of their staff and by giving permission to use their exhibition spaces at an early stage. The Fundació Antoni Tàpies in Barcelona, bdv - Artview in Paris, ICA and the National Gallery for Foreign Art in Sofia with all their employees provided strong support for the curators' work through their generous collaboration. They have all experienced the interruption to their on-going work not as a disturbance, but have contributed through numerous impulses to creating the appropriate platforms. Our special thanks are due also to the many groups and individuals outside the institutions to whom Manifesta 4 owes the necessary links with the city and its life.

The success of Manifesta 4 must be attributed to them and many others who have participated.

Iara Boubnova, Martin Fritz, Nuria Enguita Mayo, Stéphanie Moïsson Trembley

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PREFACE OF THE INTERNATIONAL FOUNDATION MANIFESTA

Manifesta was founded almost ten years ago, in response to a specific moment in European history, and was shaped by the accompanying revolution in communications. Quite quickly, the initial goal of facilitating artistic exchanges between West and East Europe gave way to a realisation that cultural marginalisation and the stifling of individual expression were every bit as prevalent on the North-South peripheries as to the east of the Rhine or the Danube; it also lay at the very heart of those Western democracies, which had been artificially protected from the consequences of their own behaviour.

Why Europe, in the first place? - for reasons of history, and because the continent seemed both large enough to encompass every kind of contradiction and small enough to offer a tentative sense of identity. Moreover, we had, and retain, the notion of a kind of 'Europe sans frontières', expressed at its deepest level by the destiny of its countless millions of internal migrants and its twenty million inhabitants of non-European extraction. The models of change and displacement became a paradigm for the new type of relationship between the artist, the public and, somewhere along the same continuum, the curator, theoretician or intermediary.

One of the questions we have been repeatedly asked is why the Board should have opted once more, after Ljubljana, for choosing a city in the capitalist heartland of Western Europe. An overwhelming argument for the adoption of the City of Frankfurt/Main was the enthusiasm for the proposal expressed by representatives of local government across a broad political spectrum, and of some twenty-five leading cultural and educational institutions. Above all, we perceived that Frankfurt had emerged from the recent recession in a position of great strength, and that this was an interesting moment in the cultural life of the city, when the control of a number of leading institutions was passing into the hands of a new generation of curators and managers, with fresh ideas of their own. In the opinion of the Board, Frankfurt has offered the artists, curators and theoreticians involved in Manifesta 4 the best possible climate for mounting a challenging programme of production and international collaboration, against the background of an unusually stimulating social and political environment.

In the preface to the catalogue of Manifesta 3 in Ljubljana, two years ago, we were able to announce, as an event of some significance, the development of an executive office for the International Foundation Manifesta, in Amsterdam and, with it, the establishment of the organisation on a permanent basis. Since then, the Foundation, run by its Secretary General, Hedwig Fijen, and her small staff, has made great progress in developing long-term strategic plans, which reach well beyond the normal two-year cycle associated with a given city or region. It has also successfully established an independent corporate identity, including an all-over website (www.manifesta.org) with the generous sponsorship of Total Identity, in Amsterdam.

In addition to selecting a new host city for each biennium, appointing a new team of curators and managing the handover from one city to the next, we have begun to develop the capacity to realise some of our most cherished aims, with the prospect of continued, generous support from the European Commission's Culture 2000 programme and the various foundations and private organisations that have helped us in the past. These aims include the launching of an itinerant seminar for professional curators, initially in collaboration with the Liverpool Biennial and John Moores University; the formalisation of our relationship with the International Association of Art Critics, through their head office in Paris, and initiation of a series of jointly organised public debates; the production of a book, with reflections on Manifesta's brief

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history; and the imminent launch of a new magazine affiliated to Manifesta, with its editorial offices in Ljubljana and Moscow. Finally, from now on, the activities of the Board will be greatly enhanced by the recent institution of a form of collegial membership, and we are grateful to all past Board Members and curators who have thus consented to remain actively involved with our affairs.

We wish here to record our deep appreciation to the many individuals who have contributed to the realisation of this fourth edition of Manifesta, starting with Dr. Petra Roth, Mayor of the City of Frankfurt, Dr. Hans-Bernhard Nordhoff, Counsellor for Cultural Affairs in the city administration and Dr. Klaus Klemp, Head of the Cultural Department in the city's Office for Arts and Sciences. Our thanks also go, in particular, to Nicolaus Schafhausen, the Director of the Frankfurter Kunstverein, who initiated Frankfurt's bid to host Manifesta 4 and to all the members of the Frankfurt Advisory Board, under his skilful Chairmanship: Andreas Bee (Museum of Modern Art), Daniel Birnbaum (Städel School), Hedwig Fijen (Secretary General of the International Foundation Manifesta), Max Hollein (Schirn Kunsthalle), Sabine Schulze (Städel Museum) and Kurt Wettengl (Historical Museum).

The organisation and execution of Manifesta 4 was entrusted to the Artists' House Mousonturm, a centre for the presentation and production of contemporary performing art and the fine arts. We owe a very large debt of thanks both to Dieter Buroch and his staff and to the General Co-ordinator and our fellow Board Member, Martin Fritz, for the enthusiasm and expertise with which they have guided this project through to completion.

Above all, we are indebted to the three curators of Manifesta 4, who have risen magnificently to the challenge of working together for the first time and of temporarily placing all their other commitments into abeyance: Iara Boubnova (Founding Director of the Institute of Contemporary Art, Sofia), Nuria Enguita Mayo (Head Curator of the Fundació Antoni Tàpies, in Barcelona), and Stéphanie Moïsson Trembley (co-founder of *bvd* and curator from Paris). Between them, the three curators have travelled to some 30 countries, across the length and breadth of Europe, visited almost one thousand young artists and accumulated dossiers on all of them, which will constitute a valuable resource for future research. The exhibition which opens in Frankfurt on 24 May and is spread over a number of the city's museums, exhibition spaces and public spaces, together with the accompanying catalogue, provide the most tangible evidence of their efforts.

Finally, we wish to express our deepest appreciation to the artists taking part in the exhibition, almost all of whom have spent an extended period in Frankfurt, and each one of whom has made a unique contribution to the success of this event.

Board of the International Foundation Manifesta:
 Francesco Bonami (Chicago and Turin), Chris Dercon (Rotterdam), Martin Fritz (Frankfurt and Vienna), Maaretta Jaukkuri (Helsinki), Vasif Kortun (Istanbul), Hans-Ulrich Obrist (Paris), Vicente Todoli (Porto), Kasper König (Cologne), Henry Meyric Hughes (President, London), Barbara Vanderlinden (Brussels), Igor Zabel (Ljubljana).

Frankfurt, April 2002.

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T.A.M.A. – SENTIMENTAL is a part of the on-going project TEMPORARY AUTONOMOUS MUSEUM FOR ALL which provides social facilities for itinerant populations in Greece. In this case 'facilities' are determined by the psychical qualities of these nomads. Every activity whether it will be artistic or financial, is closely related to sensibility. This sentimental stage challenges a way of perceiving the world and nature beyond any opportunistic dimension. Emotion and melody creates a mysterious work of transfiguration, altering our relationship with the Balkan landscape.

T.A.M.A. (TEMPORARY AUTONOMOUS MUSEUM FOR ALL) is based on respect for special cultural sensibilities, attention to flexible institutional structures and inventiveness, presenting propositions and ideas by artists, architects and people from the realm of arts and letters who perceive life as developing through a course charted between fixed and changing structures. In this way, what is 'temporary' is established as an 'autonomous' field of creativity and the 'museum' as a platform for real activities by 'all'.

('tama' means 'offering', 'vow' in Greek)

ARCHITECTURAL PROJECT

Avliza in Menidi is a characteristic case of dispersion of a nomadic way of living without a fixed base. Constant flexibility is a main environmental characteristic. This area is inhabited by a nomadic population with its own organisation (an autonomous 'micro-society within the social system') and has a very specific way of dealing with daily life.

The relation of the architectural project to such a nomadic phenomenon primarily has a social and cultural orientation, and in this sense it is connected with the 'review' and the elaboration of certain new architectural data and values. The project also focuses on the three-way connection between art, architecture and landscape (artist-architect-nomad). Another very important aspect of this project is the connection with similar efforts at nomadic temporary habitation that take place in other countries, in a network of communication, joint actions and exchange of experiences. The first priority is to establish an infrastructure and activities that, above all, will cultivate social relations (relational aesthetics).

The architectural project is made in collaboration with the architects Dora Papadimitriou and Hariklia Hari.



▲ Tama, 2001. Lamda print



WALK BY ME!

Halil Altindere is a Kurdish Turk or a Turkish Kurd, depending on the perspective you adopt. Owing up to Kurdish decent is still a touchy gesture in Turkey; at the least unexpected, bordering on the offensive. During the notorious coup d'état period, The Man Who Knew Everything, General Evren, (now a happily retired dictator and a newly discovered painter) claimed that there is no such thing as a Kurd; they are just 'some sort of mountain Turks', who made the sound 'Kyrtyr Kyrtyr' while trekking the snowy mountains of the East. Hence the word 'Kurd': Just a simple metaphor, basically a sound. And quite a sound it made!

Halil, belonging to his Kurdish identity, is not willing to be settled into

one pigeon-hole which neo-cultural-colonialism, with all its political correctness, is more than ready to donate. He uses his vast canvas, namely Turkey, decodifying and demystifying whatever seeps into him: from state-of-the-fascist light bulbs to identity cards; from ever-present flags to police exhibitions with bullet-written words (another Turkish peak of creativity); from Marlboro packages to currency bills; from coffins to huge road signs which dictate LOVE it or LEAVE it.

He represents the ones who are not willing to love or to leave; with no willingness to be representational either. His stance supported by his humour is quite amazing, for most of his work gets him into trouble: taken to court for belittling the state, being accused of insulting

muslims, getting hassled by the police for reasons varying from being a satanist to a separatist.

In one of his most recent works WALK, he has a tiny pet on its leash, a dog made from a Marlboro package, and he walks the streets of Istanbul with a friend who randomly photographs the proud owner with his Marlboro dog. This subtly created piece has so many layers to unfold – pet love being such a Western 'value' exported to the whole world. Animals not being a natural part of our habitat became some sort of substance and a substitute.

It's about urbanisation. It's about globalisation. The isolated city folk of Turkey are turning to dogs and cats just as their German, British and

American counterparts. The prevailing 'values' of the West are flooding beyond new frontiers. Buy the best dog food for your best friend. His piece is wily. Marlboro, a substitute and a substance, is such a domineering brand standing for the U.S.A., for the lonesome cowboy, for the iron fist which rules and sets the rules.

With our substance abuses as instant remedies, with our substitutes to hold onto, we are all part of this global village. We have tiny dogs on their leashes and we are tiny dogs on their leash.

(Perihan Magden)

▲ Walk 1. Walk 2. Walk 3. 1999. Photo performance (26 pieces)



YOU HAVE A DREAM. WE MAKE IT COME TRUE !



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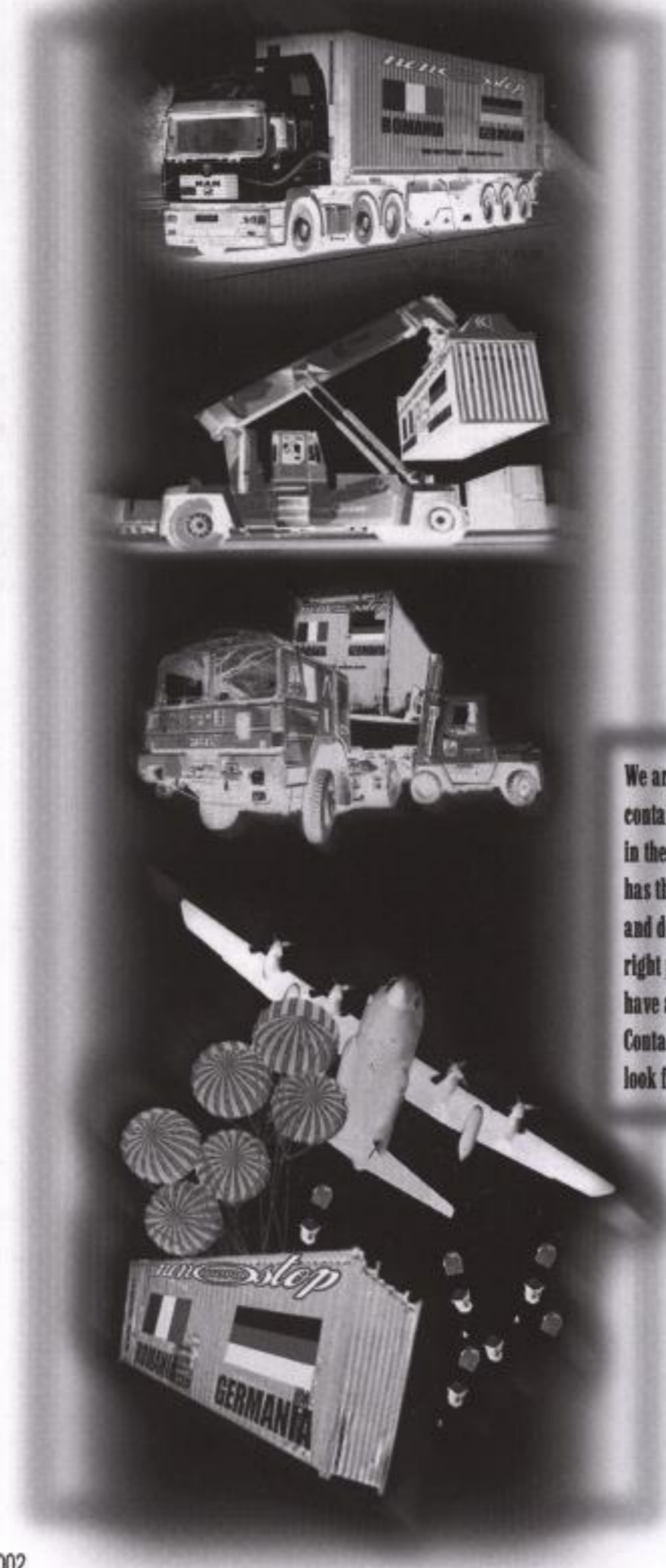


THE CONSTRUCTION & DECONSTRUCTION INSTITUTE

▲ One Way Ticket Worldwide Travels, 2002. Computer processed image

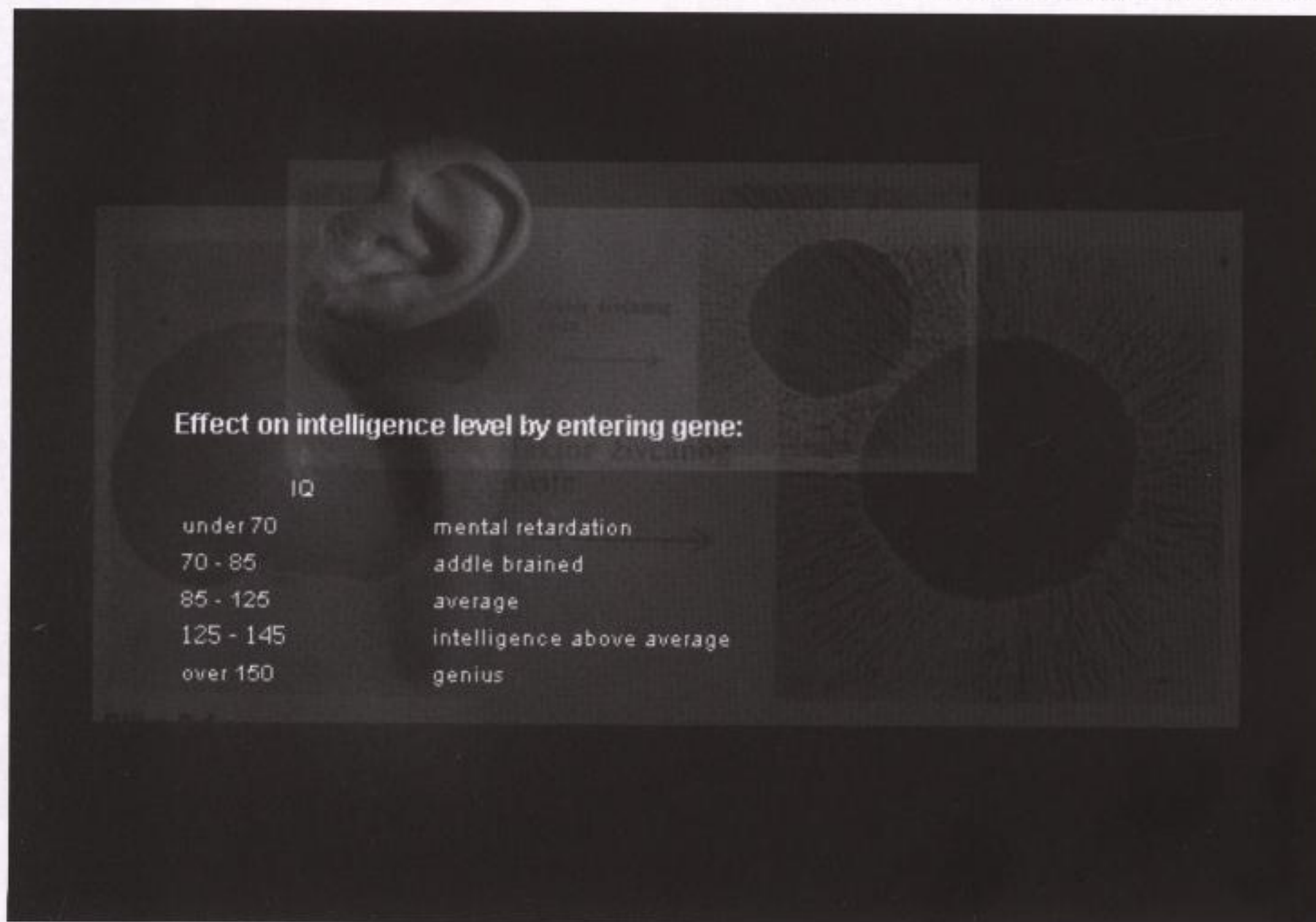


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CLOSED REALITY – EMBRYO

1999–2000, Multidisciplinary art project, <http://embryo.inet.hr>

Authors: Andreja Kulunčić, visual artist, project manager / Trudy Lane, designer / Gshrijela Sabol, sociologist / Matija Puzar, programmer / Ivo Martinović, producer

Web: The project is based on an interactive game played on the internet. Choosing among different genetically determined traits, the players (participants in the project) create virtual embryos – their own virtual progeny. The created embryos are exhibited in an 'embryo gallery'.

In a second phase of the project, the society of virtual people created by internet users was compared with the inhabitants of a 'real' society. Monthly reports containing data analyses were issued during the first 6 months of the project. All internet users willing to take part in the project are invited to join the mailing list, discuss the current issues of genetic engineering and cloning, comment on the ideas presented, etc.

Presentations/lectures: During the first six months, 6 presentations and lectures were organised on the topic of cloning and genetic engineering (Centre for Women's Studies, Faculty of Philosophy, Faculty of Natural Sciences and Mathematics, Peace Studies, Zagreb; Cyber Club Palach, Rijeka; Otok Gallery, Dubrovnik). All of the presentations have been taped and exhibited as part of the 'workspace' in the galleries.

Discussions: 11 April–21 April, Kraljević Gallery, Zagreb. A series of discussions pro and contra on genetic engineering and cloning. Participants: the most eminent Croatian natural and social scientists and the broader public.

Open term: In addition to the discussion evenings, there was also an 'open term' in the gallery: the gallery was open for everyone interested in the subject. The visitors could organise their own presentation, talk, discussion, or workshop.

Workspace installation: The gallery space and the selected materials (statistics, books, video tapes of lectures and discussions, CD-ROM and web site) have been made available for further exploration and use. During the exhibition(s) the visitors (participants in the project) read materials, listen to lectures, chat, join the discussion, participate in the game, see the statistics, print from the base, copy materials, etc. The material was conceived as an extension of the project.



NAMA – 1908 EMPLOYEES, 15 DEPARTMENT STORES

June 2000, In-situ project, Zagreb, Croatia

The NAMA – 1908 EMPLOYEES, 15 DEPARTMENT STORES project applies the strategy of poster advertising to point to current economic problem 'intruding' directly into the space of city-life spots in Zagreb. NAMA is a chain of department stores which was particularly successful in Croatia under the Socialist regime. NAMA comes from 'Narodni Magazin', which means 'The People's Shop'. These stores, which were condemned to bankruptcy by the country's economic development have been in the following paradoxical situation for the last few years: they have practically ceased all activity, but are kept open by the employees who occupy them.

On ten of the best advertising hoardings in central Zagreb, Andreja Kulunčić pasted a portrait of an employee with the title NAMA – 1908 EMPLOYEES, 15 DEPARTMENT STORES. Proceeding from the resources, values and locations of the advertisement, a public debate began concerning economic transition in Croatia. The employee and the numbers on the poster were questioning the individual and collective disasters accompanying the changes in the Croatian economy.



CITY WALKS

August 2001, Zadar, Croatia

The artist presented the invisible picture of the city by recording various voices of people living in Zadar (a town on the Adriatic coast) in the form of a stereotype – a tourist guide, which usually contains cultural and historical information.

While walking through the streets, she had several interviews with ordinary people, inhabitants of different professions, ages, views, interests and attitudes. They spoke about everyday life in Zadar, which remains hidden to tourist nomads.

The bilingual guide is designed as a folding leaflet with a map and the interview points marked.

The action of handing out the guide to tourists took place in the city streets and also in tourist information offices, where the guide was placed along with the 'real' guides.

SPIRITUAL SQUARING AT 9
LITTLE LAMB AS 9

Sunday Mirror

74. September 28, 1969 No. 337

Success story of your paper

THE Sunday Mirror last week reached a new circulation peak for 1969, selling more than 5,300,000 copies. In the week ending December 29, 400,000 copies have been added to our weekly sale. How has this success story come about? First, we believe in a big feature policy. You can read stories by or about newsworthy people, the significant talking points of the day.

Provoking
The Sunday Mirror has provoked the world with its articles on the world of the future, the world of the past, the world of the present. Remember, too, the thought-provoking articles on the making of the film 'The Battle of Britain'. Today you can read another instalment of the most talked-about feature of the year, 'The Human Zoo', by Dr. Desmond Morris. Secondly, but of equal importance, we have a comprehensive news, sport, and feature page.

CONSTRUCTOR PHEONIX
SPIRITUAL CARPENTRY AS SQUARING



Are YOU tempting the milkman?—See Page 9
the HUMAN ZOO

Many hurt in new Belfast flare-up

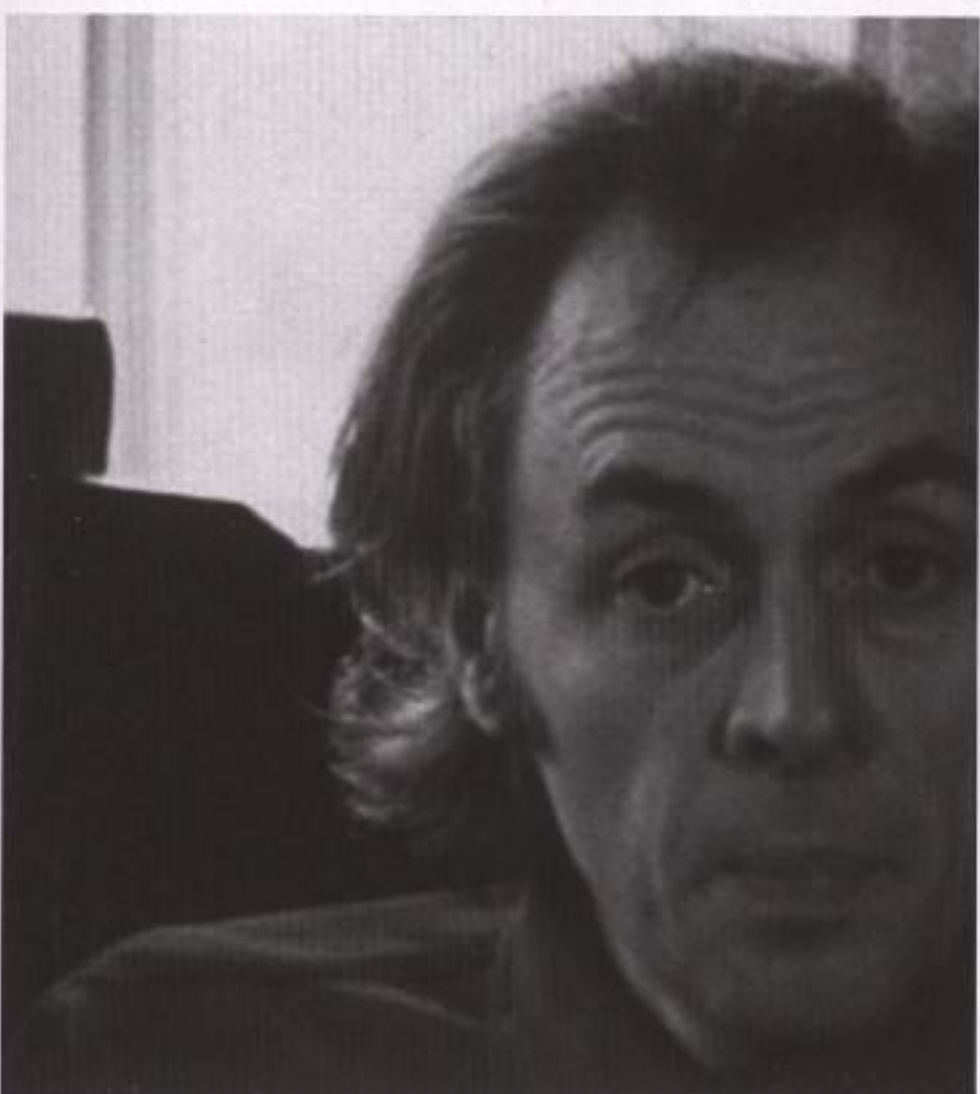
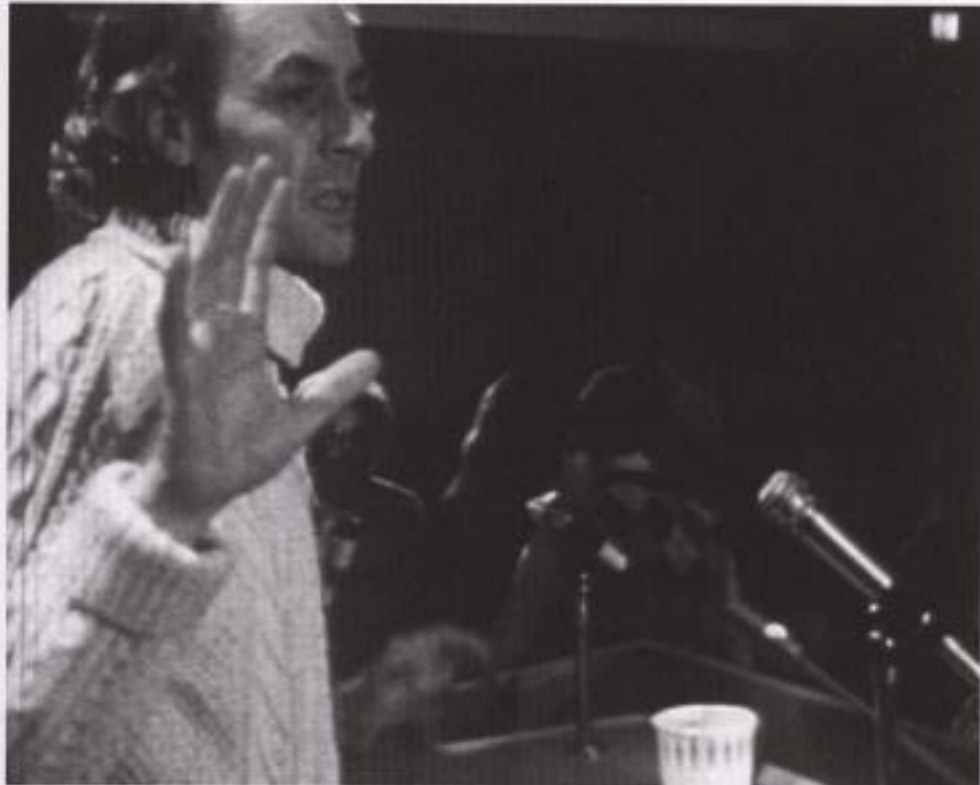
GUNFIRE IN 2am RIOT

BELFAST was in chaos early this morning as British troops struggled to quell a new wave of mob violence. The soldiers fired tear gas to clear the streets, and a curfew was imposed. A spokesman at the Belfast City Council said that the situation was serious and that the city was under a state of emergency.

Barricades
An Army spokesman said early today that a high level of resistance was being met in the Protestant section of the city. He said that the British Army was engaged in a house-to-house search for weapons and explosives. The spokesman said that the situation was serious and that the city was under a state of emergency.

JOIN THE £20 MIRROR SAVINGS ADVENTURE
—SEE PAGE 32

CONSTRUCTION PHEONIX
SPIRITUAL CARPENTRY AS SQUARING



Luke Fowler contacted me when researching a proposed film inspired by the pioneering work of the psychiatrist, psychoanalyst and writer, Ronnie Laing. He'd heard that I had been part of the experimental residential community at Kingsley Hall. That experiment constituted a daring and innovative approach and response to 'madness'.

A 'breakdown', perhaps of a way of being that was no longer tenable, perhaps a breakdown of way of not being oneself, was seen to be a possible beginning of a 'breakthrough' to the healing of the fragmentations and disturbances of mind, body, soul and spirit. Conventional psychiatric diagnosis (rarely the 'seeing through' implied by its etymology), in reducing complex experiences within particular social contexts to categories of illness, could not do justice to the complexity and depth of the experiences of many people in mental distress. Conventional treatment, while often getting dramatic 'results' with people who were disturbed and/or disturbing to others, too often suppressed, obfuscated or deferred the facing up to urgent, painful and perplexing emotional, existential, spiritual and ethical issues.

At Kingsley Hall, people were allowed to 'find their own way, in their own way and in their own time', whether on their own or in whomever company they chose to keep. Was the Kingsley Hall experience a 'success'? It was and it wasn't, depending on who you were, where you were at and what your point of view was as to what constituted 'success'.

It was a 'success' in raising questions that need to be asked in every generation: What do we mean by 'sanity' and 'madness'? On what basis, and involving what and whose interests is that distinction made? What's at stake for which of us in how such questions are asked and answered by each of us and by those empowered to pronounce and act on these matters?

It was a 'success' in so far as it gave space and respect to the human spirit's insisting on enquiring into who we really are and what might be better ways (than our usual ones) of being-in-the-world with one another, especially when in real distress or on difficult 'journeys'. Such spirit resists and pushes against the constraints of convention and transcends temptations to deaden our pain and anguish without thoughtful consideration, and weighing in the balance, of the cost of such deadening with regard to a passion to live with greater integrity, vitality and responsibility.

Luke Fowler was attracted by the courage, drama, pathos, poetry and sometimes something very like surrealism unfolding between the diverse characters at Kingsley Hall.

When I showed him the draft of this piece, he wrote me saying: „First and foremost I was drawn to the KH experiment because of personal circumstance, i.e., my own experiences of contemporary psychiatry disillusion with the way in which my father was treated by the system, and an overall healthy, cynical attitude towards institutions.“

He added his dissenting voice to others critical of what looks very much like a psychopharmacological industry, the legal drug cartels with vast and effective influence over psychiatric training, practice and research. The unholy alliance of psychiatry with the pharmaceutical industry, encouraged by governments run increasingly as corporate states, effectively marginalises those who question prevailing materialist values and seek sources of mental suffering in ways we live together and treat each other.

I hope Luke's work encourages people to return to Laing's texts and rethink the matters he addressed, matters that matter no less today than they did then. There's a lot more at stake than we might realise.

(Leon Redler)

1. Sunday Mirror, D. Bell newspaper clipping
2. What you see is where you're at, 2001. Video stills

© Luke Fowler

evolutionäre zellen

selbstbeauftragtes Gestalten gesellschaftlicher Perspektiven

ein mit 10.000 Euro dotierter Wettbewerb

Der Wettbewerb richtet sich, quer durch alle Sparten und Professionen, an alle, die – gleich ob als Laien oder Profis – selbstbeauftragt ihr gesellschaftliches Umfeld gestalten.

Der Wettbewerb bietet ein Forum zur Darstellung und Vermittlung »evolutionärer zellen« als relevante Faktoren kultureller Produktion und zeigt einen konzentrierten Überblick über aktuelles gesellschaftliches Engagement.

Teilnahmeformulare können gegen einen frankierten Rückumschlag angefordert werden:
Neue Gesellschaft für Bildende Kunst e.V.: »evolutionäre zellen«
Oranienstraße 25
D-10999 Berlin

weitere Informationen und Teilnahmeformulare unter:
www.evolutionaere-zellen.org

Einsendeschluss: 31. August 2002

Der Wettbewerb ist ausgeschrieben von der NGBK/Arbeitsgruppe finger.
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finger - INFORMATION ON SHAPING EVERYDAY LIFE

The working group finger, consisting of Martin Brandt, Florian Haas, Claudia Hummel (since 2002), Martin Schmidl (up until 2000) and Andreas Wolf, has been publishing the periodical of the same name since 1998. In addition, finger presents the results of research in the form of exhibitions, lectures and other publications.

Phenomena connected with the individual and collective shaping of everyday life are dealt with. finger concentrates on elements of designing and shaping and reinterpreting quotidian contexts in which present-day structures of cultural and social processes provide an image of themselves.

finger is thus the attempt to draw conclusions about present-day society and its developmental trends using everyday observations and exemplary case studies of reality.

www.fingerweb.org



finger office: Alte Mainzer Gasse 4-6, D-60311 Frankfurt/Main

In 2002 finger, as a working group of the New Society for Fine Arts (NGBK) in Berlin, is initiating the competition 'evolutionary cells'.

How do you shape the society in which you are embedded?

For most people, everyday social life is lived completely as a matter of course without much consideration of shaping it. Nevertheless, innovations which shape society begin mostly in quotidian contexts in the form of 'models', 'social islands' and 'evolutionary cells'.

www.evolutionaere-zellen.org



radek community

The audience is not some abstract consumer of contemporary art, but a distinct person leading a particular lifestyle, buying quite specific things, settling personal affairs not connected with art in any way. If you exhibit in a gallery, then these people will be the gallery owners, curators and critics initially. If you enact a scandalous street performance, then it will be journalists, police, bystanders and perhaps everyone else. The selected form of representation can be judged to be successful only if you are able to include these specific people, with their particular perception, into the structure of your own expression.

The phenomenon of working in a group assumes – and this is very important – a certain rejection of individualistic ambition, authorship. Then something in the order of a 'community' or a 'collective body' may come about, possessed of communication. After all, it does not begin with communication – it begins with the group, with the clique, with friendly relations; it's not worth equating the group with communication, proclaiming some sort of communality and its semantic, original abundance of meaning. To form and cultivate

Moscow. The Barrikadnaya metro station. The pedestrian crossing on Sadovoye Koltso street. Every five minutes the light turns green – it interrupts the continuous stream of cars and it lets pedestrians cross the street. In the morning you can see masses of people here who are waiting for green light to cross the street, to reach their offices. Crossing takes a maximum of thirty seconds.

It is necessary to make several slogans on red cloth, and in the moment when green light flares unexpectedly, to unfurl them above the pedestrians' heads, and reach the other side of the street with everybody. You have to do it several times. Effect. All indications of a demonstration are manifested: masses of people, slogans, a central street, traffic is stopped. Marx's thesis about the genesis of the self-awareness of the revolutionary class, in action.



the spirit of communication, certain conditions were concocted – groups, schools, associations – some conventional, analytical forms in which something, namely communication – could originate. Is it not in this that lies the meaning and purpose of pre-determined forms? Communication is that toward which any group project strives, it is that to which it is directed.

Yet a serious problem exists: many are inclined to identify communication with consensus, even though consensus is achieved only through the unanimity or convergence of opinions on an issue, for example the issue of gastronomical preferences. I like cherry yogurt and you all like it too. If we are in agreement on this matter, and so are a number of other people, we are inclined to un-substantially and not very soundly take our agreement to be a communicative act.

Still, agreement about the virtues of yogurt is no more than a diagnosis or verification. In other words, something that is closed to continuation. It is a marking, this diagnosis of the state of things, but in no way a prognosis. Communicative discourse is characterised by a prognostic outlook and openness, depersonalisation for the good of the common opinion, which only by a great delusion could be regarded as a set of concurring opinions.



One fine day, some person presses a key on the keyboard of a synthesizer – strikes a chord. The instrument is on the Organ setting, so that sounds, once initiated, do not desist while the person's hand rests on the keys, and if the synthesizer is battery powered, the chord starts to shift, to 'travel'. Gradually a group of people forms around the accord, and one by one, by carefully transferring keys, they do not let the sounds cease. In this way, a virtual community is created – a relay race striving toward communicative eternity.

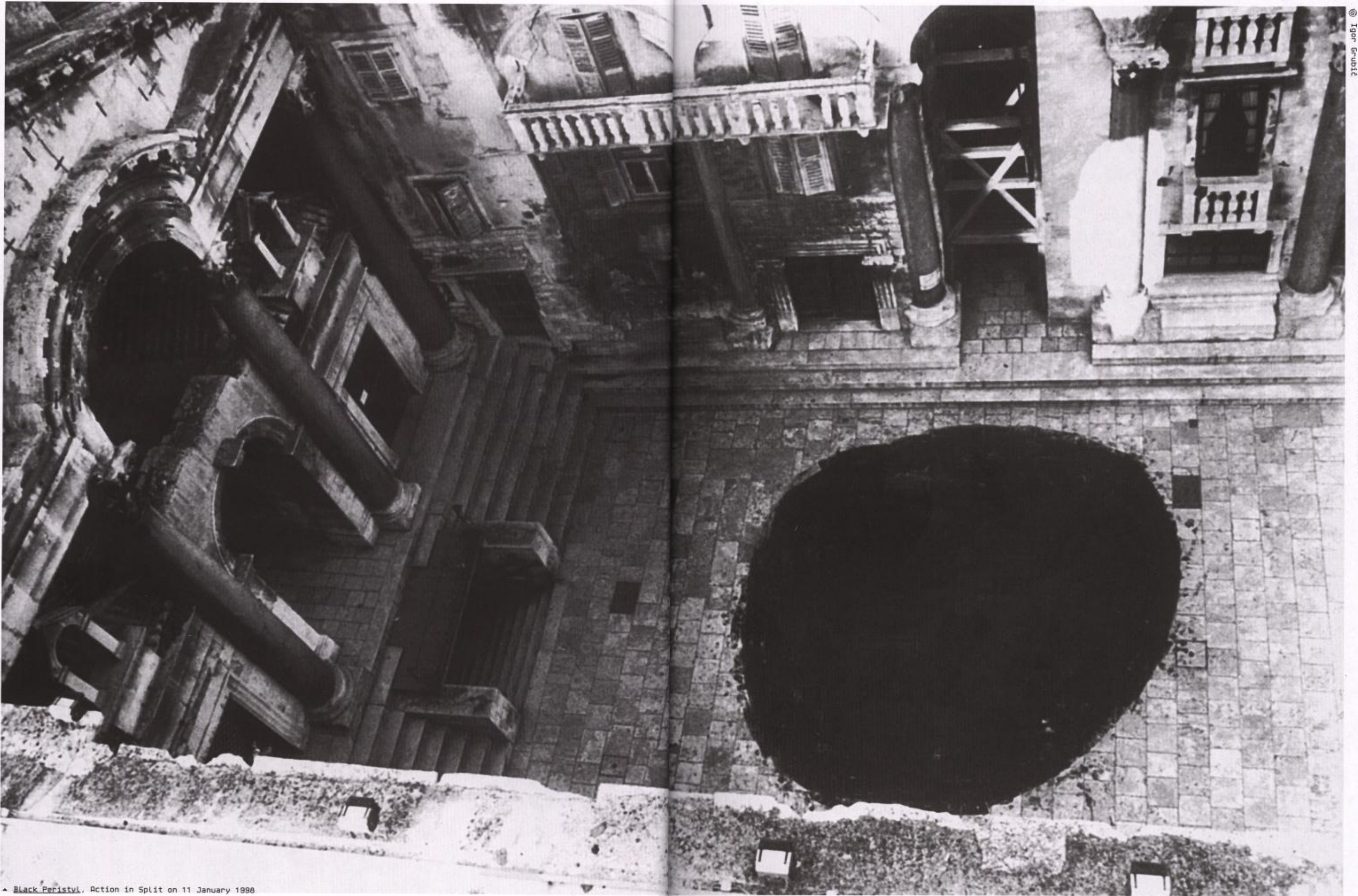
The continuous sounds of the accord exist not only as a metaphor for communication, but as real practice, happening in reality, here and now. They go on for as long as people are 'present', ready to give at least a minute of their lives to maintain the life of the accord. Any form of group practice is based on this. In this case, people keep an accord, and if every person will touch the keys for a second, the accord will go on and on!

26th March, 2000. Presidential election day in the Russian Federation. The Kremlin. The declared task is absolutely simple and pragmatic: as a preventative measure, outline the Kremlin with an uninterrupted line of cockroach poison – whitewashing 'Mashen'ka.'

It's ten o'clock. Everybody is in place. Everybody gets to whitewash. The action begins. Several chance passers-by ask for a chance to whitewash and take part in affair. Breaks in the forming ring are closed up instantly. Nobody misses the dents in asphalt, borders or steps. In forty minutes the ring is finally complete. A four kilometre line clearly divides the people on the inside, and those on the outside.

All that happened is yet another example of how you can convert presidential elections into your own personal holiday. It is quite enough to exchange your banal election bulletin for an equally banal 'Mashen'ka'.





▲ Black Peristyl. Action in Split on 11 January 1998

Thomas Bianca Marc Jori Henrik
 Gary Jutta Helga Ernst René Julia
 Rebecca Claus Krystina Kirsten Isabel
 Jochen Phillip Pino Chan-Kyong
 Sunah Claus Pierre Parisa Sebastian
 Nikolaus Mattias Anthony Sebastian
 Steve Samon Charles Jens Meike
 Caroline Charles Wiebke Benoît Daniel
 Jörg Sofia Frank Peter Stefan
 Clémentine Sebastian Max Jon Eva
 Christoph Michael Frank Yann Ryan
 Lyn Mandla Beatrice Haegue Thomas
 Kasper Benjamin Simon Haeseung
 Micki Vanessa Stevie Stefan Ewa
 Dirk Nikolaus Achim Sandra Carla
 Mark Aerial Thomas Sophie Suse
 Klas Jens Stephen Alexander Karl
 Anna Bernd Laura Marlies Brian
 Christoph Cécile Leonor Verena Lesley
 Miguel Ilse Naomi Markus Matthias
 Julia Götz Stefan Christopher. Utopias
 are excuses. One can only do what one
 is able to do, but if one does it, it is a lot
 already. That might sound very prag-
 matic, still one can come to numerous
 surprising links and ends. rraum Meike
 Behm, rraum02 and ideoblast are alter-
 native platforms in Frankfurt am Main.

rraum

rraum02

ideoblast

The Frankfurt Institute of Cultural Anthropology and European Ethnology was founded in 1974 when Ina-Maria Greverus was appointed chair and changed the name of the earlier Folklore Institute to its present designation. She directed the institute until 1997 and developed its program in continuation of, but also in contradistinction against a longtime folkloristic tradition at Frankfurt University, that her predecessor as chair, Wolfgang Brückner, had traced back to the very founding days of the Frankfurt University and its dean, the philologist Panzer who was teaching here from 1905 until 1919. Professor Greverus introduced a new curriculum and research agenda based on advances in international social and cultural anthropology, and committed herself to the study of complex societies both within Europe, and in modern and modernising settings beyond the European context. The multi-semester research projects with students that constitute a central element of the institute's curriculum were introduced and developed by her.

This approach was carried on and developed further since Gisela Welz was appointed Professor in 1998; international cooperation has been flourishing. With Professor Manfred Fassler becoming a member of the faculty in 2000, media cultures are emerging as an innovative field in research and teaching at the institute.

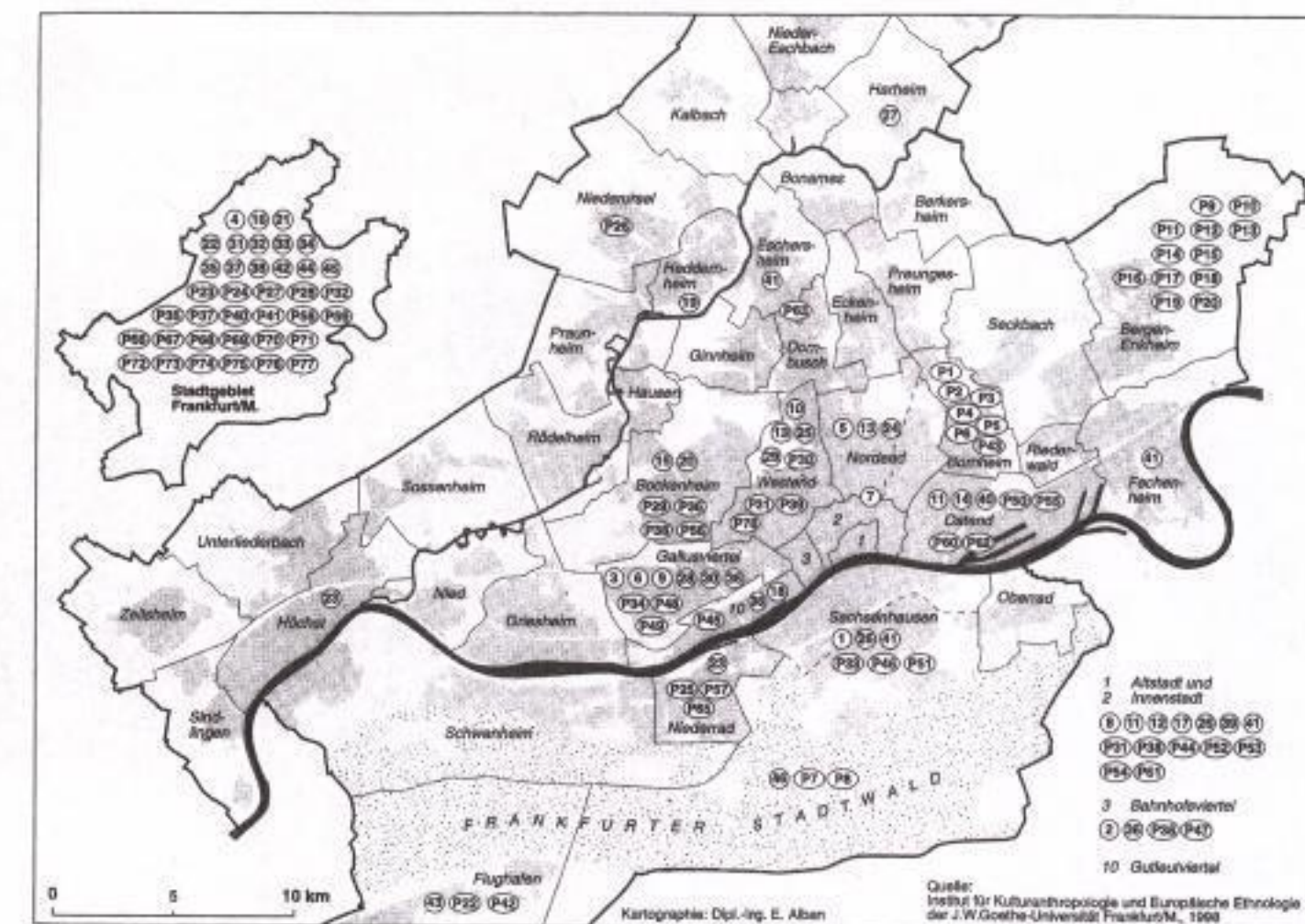
In 2001, the institute has started a number of new initiatives. Among them, there is the development of an interdisciplinary research focus 'Modern Cultures', based in the Faculty of Languages and Cultures. Also, a research centre 'Media and Knowledge Cultures' is at its inception. It will get Cultural Anthropology and European Ethnology even more involved in research on the social and cultural effects of technology, media, and scientific knowledges. Benefitting from these new programs, future students will acquire key qualifications in knowledge management, cultural analysis, and media design.

www.uni-frankfurt.de/fb09/kulturanthro/



↑ Institute of Cultural Anthropology and European Ethnology, Johann Wolfgang von Goethe University, Frankfurt/Main (since 2001 at IG-Farben Building)

Abschlussarbeit und Projektberichte zum Thema „Frankfurt“



Areas of Research and Teaching

Cultural Anthropology and European Ethnology does empirical research on cultural processes in contemporary societies. Methods combine social science approaches with an ethnographic perspective. The areas of teaching reflect the topics addresses in research.

These are:

Transnational Relations and Global Cultural Processes

culture contact and conflict, migration and displacements, Europeanisation, transformation processes in Eastern Europe and the Mediterranean

The Production and Politics of Culture

cultural politics and management, museums, tourist productions, heritage industries

Cultural Knowledges/Knowledge as Culture

the production and transmission of scientific knowledges, public understanding of science, the everyday cultures of corporations and organisations

Urban and Regional Development rural areas and metropolitan regions, city planning, urbanism as a way of life, sustainable development and the environment

Media Cultures mass media and individual media, computer-based local and global networks, transcultural communication

Lifestyles and Consumer Cultures youth cultures, leisure styles, fashion, gendered lifestyles, alternative cultures Media-Generated Times and Spaces media diffusion into / media density in private and professional spaces, virtuality and artificiality as global parameters of interaction, networked spaces and dispersed cultures, trans cultural spaces / economies of ideas and knowledges

Media Anthropology human evolution of pictorial, symbolical, and numerical abilities, cultural configurations of perception, media systems, and interpretation of self; performance and cultural identity in media and communications; the history of knowledge.



The Berlin Clubs

The days of the club are numbered from the start. Only seldom does a place survive over a longer period in time. When a club becomes too well known, and its 'scene'-significance too widespread, the operators find themselves confronted with the option to either close and attempt a better disguise in future, or to turn the space into a conventional nightclub. The limited social biotope will be hard pressed to survive when a massive number of punters seek differential gain. During the art fair 1997, for example, whole hordes of fervent art-trendsetters rambled through Berlin's Mitte district seeking the coolest clubs.

The notoriety of a club is proportional to the disintegration of its ability to generate social differentiation. In this it follows the law of information theory; the more seldom an event manifests itself, the more information it carries. A club's information network always consists of two sides: a public which knows the inside information on where 'one' goes out, and a public which desires this information. As soon as everybody possesses it, the information is worthless, and the club ceases to exist as social differentiating machine. The club's relegation to public notoriety can be observed as its address begins to appear in the listings of local event calendars and - the last nail in the coffin - a mention in international travel guide books. Even at this point the club retains its function as a differentiating machine, but only in the form of a theatre, in which former visitors perform their native ritual dances. The machine ceases to generate any differentiation, it merely exports, and thus loses itself. The duration of a club's existence varies from case to case, from a couple of weeks to years.

Not solely the internal logic of a club predetermines its dissolution, time is also running out by an external clock. The same political loophole which

allowed germination is well on the way to being sealed. When the last property ownership question in Mitte has been settled, and investors have staked their claims over the entire area, the era of the clubs will be over. They will again become part of the logic of utilisation, which demands financial results from all spaces. The exceptional situation which nurtured the heterotopia will disappear. A 'professionalised' club scene will utilise social life in order to create profit. The glossy bar 'Speed' - financed by art circles - which closed after only a few months due to unprofitability, shows that this synthetic scene can't make inroads on the cultural field. The unavoidable tendency to merge the cultural field with orthodox bar enterprises will only be possible when the unorthodox bars have left the arena.

The inner city's heterotopia are on the retreat. An international banking centre is being erected on the site where, in 1996, guests used to mingle in the 'Technics' club. The glossy culture of consumerism based on cash flows is threatening to push cultural differentiation back into economically underdeveloped quarters - the quarters which characterised East and West Berlin for so long - and then further back to the fringes of the city, the industrial zones, the motorways, the airports, and on to omnipresent Marzahn, the suburbs in which tenants from the inner city had once been resettled.

(Stefan Heidenreich) Translated by Lillevän Pobjoy, published in: Klub2000 rom paris marzahn, Maas Verlag Berlin 1998, pp.12-16.

MOBILE ELEMENTS IN SPACE

Vanessa Joan Müller

'Space is a place which you do something with.' Michel de Certeau's call to privilege the active moment vis-à-vis static description describes space as a mesh of movable elements, as filled with the totality of movements which unfold within it. In contrast to the defined place, space presents itself as the results of those activities which give it a direction, temporalise it and put it into a state in which it functions as an 'ambiguous unity of conflictual programs and contractual agreements'. 'In relation to place, space would be a word which is spoken, that is, grasped by the ambiguity of a realisation and transformed into an expression which is related to many different conventions; it is changed ... by the transformations which result from the successive contexts.'⁽¹⁾

Manifesta, the nomadic biennial which questions the dialectics between here and there in each of its temporary locations in a different European city, avoids occupying a place in favour of transforming the space by erecting new contexts. The container by Ioan Godeanu called The Construction & Deconstruction Institute set up in the middle of Frankfurt, a provisional information box for emigrants without a return ticket which counterposes a map for a pragmatic here and now to an exiled nowhere, stimulates an abrupt crash on unknown terrain and is in a certain way significant for the biennial project in the European financial capital. When Manifesta 4 is staged in Frankfurt/Main, it is not so much a matter of the city and its symbolic identity (business metropolis, but also a place with diverse cultural capital) but of the urban space which characterises this international transit location in the middle of Germany. Ideally, during Manifesta Frankfurt would be entangled in a process of remapping this public as well as museum space, a process in which the temporal-spatial vectors do not run linearly, but rather according to the situation. Christoph Fink's writing systems function in this way, as subjective maps for exploring strange cities which minutely register what takes place in the urban systems at spatial and temporal intervals. Some of it seems like the writing of de Certeau's performative appropriation of space which in walking sees the aim as missing the place. 'It is the endless process of being absent and looking for something of one's own.'⁽²⁾ Wandering around multiplies and reinforces the city and allows the failure to find a place to become experienceable. Records of times of departure of public means of transportation, streets, sounds, passers-by, the weather approach the surroundings without ever being able to grasp them in a totality. Fink's fastidious notes characterise space as an act of presence which, in contrast to place, knows neither the lack of ambiguity nor the stability of one's own identity.

Indeed, it seems to me that Manifesta 4, which has neither a concrete motto nor a leitmotif, has above all set the aim of creating a space which transforms place, which conceives of the city as a material with which various artists can enter into relations. This confrontation with the alienness of everyday life within a well-known urban grid seems to be characteristic for contemporary artistic practice. The superimposition of one's own locality in a global context, the temporary locating of oneself in surroundings which in the most favourable of circumstances in turn react to the intervention. Like all emancipatory politics, present-day art production too is already concerned purely strategically with co-ordinating local and international developments in such a way that the local characteristics are not formulated solely as the expression of globalised culture and thus so that something resembling local identity is preserved. The precise relationship between the other and oneself. In contrast to other biennials, at Manifesta inland Europe and navigating through its cultural spaces has always been at the centre, the view towards the periphery, the remapping of the productive fields of art.

Manifesta 4 in Frankfurt will formulate this in relation to the location it is using, without making the city as such overly much into a theme. Various projects are interested in the potential of dealing with real and fictitious aspects of the place, its environs, arriving and departing, of dealing with a foreign language in a foreign place, with the circulation of the structures of signs. The subjective location in an environment which is becoming homogeneous. The relation between a given place and its imaginary places. Very little seems to be site-specific in the classical sense, but in this case, site would probably also be too much place instead of space.

Oppositions between inside and outside, inclusion and exclusion, and central categories of identity and nation are, insofar as this can be assessed in advance, clearly present in many works, but the unstable biographical moment, the political statement often has the metaphor of travelling superimposed. Mobility instead of migration, that is the privileged aspect of nomadic artists, especially in inland Europe which exists perhaps on paper, but is still far from existing in reality. This implies also that artistic practice is the expression of a disposition which avoids clear dichotomies. In the worse case this results in positions which confuse exiled placelessness with being at home everywhere, in conformity to the markets. In the better case, a commentary develops into a presence which absorbs everything which seems to be economically useful and perhaps can really only still be criticised with its own means or from a radical outside perspective. Toward the outside, therefore, this Manifesta likes to present itself as a space for heterogeneous activities, processes, projects although at the core, classical presentations at places such as the Kunstverein, Portikus and in the Städel School will be set up. In addition to this, there will be performances in a public space which itself has long since become part of general city marketing and abandoned offices which have been made accessible to the public for the first time. But the static moment which these spaces have as exhibition places is supposed to remain invisible as much as possible and disappear behind the processes. The exhibition Manifesta regards itself as the continuation of the project Manifesta with other means. For this reason, for instance, the curators will reveal their mechanisms of selection by showing the research material in sculptural surroundings designed by Mathieu Mercier, thus exhibiting also those artists whom they ultimately did not want to exhibit. Presenting alternative forms of art communication as an alternative even to their own work, has been brought into Manifesta with Kiosk, a project initiated by Christoph Keller which presents publications and artists' books. Internet projects by Daniel García Andújar or Apsolutno take leave of concrete space, and Christoph Büchel auctions off his rights to participate in Manifesta 4 at e-bay.

There is no closed whole, only parts which may complement each other. There will even be perhaps no group exhibition at all. Each artist could also create his or her own context as if it were a solo exhibition and, pars pro toto, continue the idea of a collective whole which hypothetically concentrates in a single object.

At least in a preliminary viewing, this emphasis on the open process is, a little bit like the attempt to counterpose something positive to the loss of traditional ideas of culture and national identity in concepts such as mobility and hybridity, and to dissolve location within a strictly outlined geographic, but also identity-inducing, framework into a fluid concept whose focus is set more strongly on artistic processes, on the individual project in relation to the others which are perceived as irreconcilably alien but which nevertheless belong together. Appropriation, re-routing of channelled media currents, invention of new distribution systems. Whether the oranges by Jasper van den Brink floating in the River Main provide the right level of commentary on this is beyond my powers of judgement. In some cases, the Europe-wide import

of art will perhaps end in a specifically local but enriched unboundedness which gathers the impressions at one place and waits to see what happens, or in interventions in the public space whose interruptive power has already been taken into account as a well-aimed disturbing factor in a cosmopolitan exhibition which potentially could work anywhere. Revolutions on request. But there will also be works which deal with the interstices which oscillate between openness and involvement, which leave open questions concerning belonging, works which thematise the geopolitical consequences of an undefined belonging.

'Do you think that your contribution to an INTERNATIONAL ART BIENNIAL affects the audience's view of your native country?' The posters by Lise Harlev question the strategic moment of a large international exhibition which one mostly forgets when it is supposed to be primarily a matter of art. The biennially changing anchoring of Manifesta at another place does not make this strategic point vanish, but directs the focus onto dealing with what is available by way of local infrastructure. What takes place between the local setting and its appropriation can be described as an 'ambiguous unity of conflictual programmes and contractual agreements'. This process will also be visible in the exhibition, just like the transfer from one place to another always implies an initial lack of orientation, even in pragmatic cities like Frankfurt.

(Translation Michael Eldred)

(1) Michel de Certeau, *Kunst des Handelns*, Berlin 1988, p.218.

(2) de Certeau, *ibid.*, p.197.

VANESSA JOAN MÜLLER

*1968 in Hamburg, lives in Frankfurt/Main, studied art history and film theory in Bochum. Works as a critic (including work for *Texte zur Kunst*) and free-lance curator at the Frankfurter Kunstverein.



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STÉPHANIE MOISDON TREMBLEY INTERVIEWED BY ERIC TRONCY

This conversation with the critic and curator Eric Troncy took place in January, when we were worn out from nine months of travelling. There was all this information to deal with we had to choose, integrate, exclude. We still had to formulate a common project, an economy to overcome disappointments and frustrations, to avoid certain compromises.

This was the situation when I asked him to put to me the kind of simple questions we no longer dare to ask, so as to help me find a narrative. I already knew about his critical attitude towards collective phenomena, towards biennials in particular and cultural policies in general. His questions bore mainly on points of method, on my approach and conception of the exhibition and on the project, which had still to be defined.

➡ Eric Troncy: What purpose does Manifesta serve?

➡ Stéphanie Moisdon Trembley: The first answer that comes to mind is obviously the simplest one. I would say that Manifesta is increasingly useful to its 'partners'. That wasn't necessarily the case when it started because, when Manifesta was created, the idea was more to think about critical practices (curatorial and artistic) and to see how information, history, forms and discourses circulate (or don't) between different networks. What are the vectors of integration and exclusion, how should artistic practice be redefined in the face of the standards governing the production and promotion of art? This, in other words, was a much more political project, which as yet had no political grounding, only political issues. Today, especially in Frankfurt, there is a real demand from the town and its institutions. In fact, one would need to analyse this demand, to compare projections, expectations and strategies. Today, in spite of its specificities and its differences, this biennial is up there with the others: it 'feeds' the cultural demand of local political authorities. But let's make no mistake, a biennial or event of this importance always raises the question of visibility and marketing. Still, there is a collective awareness both among those who founded Manifesta and among those now working on it: the project needs to evolve, to be repositioned. That seems normal enough after nearly ten years of existence, in a context that has changed a great deal and where the emphasis is increasingly on these big communication machines. That said, we can allow that the pressure of the market and politics is probably not as great for Manifesta as it is anywhere else. One should also say that if art is increasingly a form of added value, responsibility for that is shared.

➡ ET: When you were invited to curate, what was your opinion of Manifesta?

➡ SMT: Based on a mixture of ignorance and mythology. I had seen only two of the three editions, not the third, which in fact was apparently the most problematic. For me it was a challenge, but I was worried about the context, both political and correct - this will to set the 'dominant' and 'dominated' parts of Europe face to face, to redress, I suppose, the balance regarding countries experiencing difficulty. I was frightened of that because while I strongly believe that it's an interesting question - a fundamental one, even, I also think that it doesn't always have much to do with the foundations of art, and that it can be dangerous to mix all these social, political and aesthetic parameters. I also think that this readjustment is not a theoretical exercise, that you really need to know what's going on in all the territories. I mistrust intentions and programmes. Others have already gone astray with that kind of militant discourse.

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➡ ET: What were the rules of the game and their constraints?

➡ SMT: The rules of the game were not clear; they are not a given. It's a project in which the rules have to be set each time by the curators. However, they may be silent, but the constraints are present. We know that it's going to look like a biennial. I accepted with the idea that one could also see a biennial as an exhibition - in other words, as a place of definition and differentiation. You do not choose the place or the town or your colleagues; some parameters are already set. The missions are implicit: there are precedents, and Manifesta was conceived after the fall of the Berlin Wall with a view to reframing curatorial and critical practices. It is thus a reflexive reflexes and forgetting what you already know. We are not there to record famous signatures, or even to do what we already know how to do. In that sense, Manifesta is a singular challenge. That counted when I decided to accept the proposition.

➡ ET: I have always found curating exhibitions to be an eminently personal act - like writing a text, in fact. How did you reconcile yourself to working with two people you didn't choose?

➡ SMT: You don't reconcile yourself, you look for a way of relating and convincing yourself that you could have chosen each other. We all three of us tried to achieve that. The initial discomfort gradually becomes a vector for your work. It becomes productive. Besides, I don't think that an exhibition is primarily a place for working out with your own personal knowledge and your own strengths. I am also wary of the narcissistic effects of curating, not of the curator's creativity, which I wholly subscribe to (I am not here as an administrator or mediator). As you know, I have nearly always worked in collective situations - not because I want to disappear, but to try to get people's roles and functions to permute. It's a way of calling into question the quality and nature of what each person knows.

➡ ET: How does it feel, once you have accepted the rules, to find yourself travelling around Europe searching for you don't know what?

➡ SMT: Sometimes you feel pathetic, an intrusive stranger acting on an assignment without knowing its contents. You are confronted with clear, direct questions - What are you looking for? What do you want to see? Even the youngest are perfectly familiar with this kind of relation: they know the law of supply and demand - that you can't really answer. So you are vulnerable, because somewhere on the way you lost your tools for exchanging with. It all starts, therefore, with the absence of a project and with silence. If we decided to travel, and to travel together, it is because we had the feeling that we couldn't function from an outside position, even less be satisfied with a certain kind of literature on global culture. Within this limit that is Europe, whose limits we do not really know, travelling helps you to realise that the critical discourse on globalisation is extremely easy to recuperate and serves as a kit for politicians. From Istanbul to Porto to Reykjavik, young people are using the same tools, including English and the i-book, but in different ways. What is interesting is not to observe this alienation by global culture, but to see what is going on between cultures, the emergence of a third way, different kinds of modernities. And also to see how artists cope, with the rules of consumption, how they turn all these dead ends into a space for play and negotiation. In fact, I really do have the feeling that there is more heterogeneity, more difference, than ever before.

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ET: What did you see?

SMT: We didn't see anything exceptional or any new practices. We weren't looking for the spectacular or the new. We were often disappointed, shaken, with the feeling we hadn't found anything. I think there are several reasons for that. First of all, because the area of research (young, not very prominent artists) is in contradiction with the very idea of the body of work, you need a certain distance to create a project. Also, more generally, because important discoveries are rare. And finally, you have to realise that the previous curators of Manifesta did almost exactly the same research as we did, only just a year and a half before, and whatever cultural programme makers and trend spotters may say, an art scene, or context, doesn't renew itself that quickly. In fact, we were more intrigued by projects in formation, in the process of definition, although we know that time is incompressible. In a few years from now, all this will probably have a real look and a meaning to it, and I think we'll have to come back to what we saw. But here, there was nothing that really hit me, the way things sometimes have in the past, as being almost self-evident. We could say that we saw what we were looking for. You only ever see what you are looking for. But we met much more than one thousand artists through the web of criss-crossing recommendations. Often, it was like being at a casting session, in an absurd or superficial position, in unfamiliar contexts. But one thing at least did emerge: what we saw above all were individuals, involved, sometimes in a pretty incredible way, in artistic practices, out of necessity or by default (there are places where you become an artist in order to survive). People who have decided to break with the system, with the idea of work or leisure, who produce really extravagant, outlandish objects. We had a vivid sense of a whole parallel community, but working with reality. More and more, I think, art is a way of making reality acceptable. If there is one conclusion I can reach, it is that artistic activity constitutes a break in people's lives, and that this way of being is often more interesting than the result it produces.

ET: I don't travel much, but I get the impression that artists choose their activity mainly in order to change their social class.

SMT: There are countries, to the east and to the south, where there isn't really a middle class. So changing class is an impossible leap. Individuals also, who find themselves in an in-between state (between two countries, two identities, two types of culture) become artists almost naturally. In Bosnia or the Basque region, deciding to be an artist is deciding not to be on one side or another.

ET: When did you start thinking about the form your exhibition might take?

SMT: We're thinking about that right now - that's to say, just three months before it opens. But it's a question that has been on our minds all the time, for all three of us. That's why we rejected the thematic principle, which would have oriented our research. Travelling has also been a way of putting off that constantly deferred discussion. Travel has been an escape. In the end we decided to do an exhibition, although we could have envisaged other solutions - we articulated some of them in a rather jokey way: 'it could be a website, a book, a White Cube, etc.' - but the only thing that the three of us believe in, I think, is the situation of the exhibition. We also considered doing Manifesta somewhere else, redoing the previous one, or taking all the best pieces from all the past Manifestas. We were certainly aware of the absurdity of this supposedly 'open' situation. Also, I often asked myself basic questions like, why invite a young artist who is manifestly strongly influenced by Fischli/Weiss when you can invite Fischli/Weiss?

ET: Having talked with you about this lots of times, I thought we both believed that biennials stopped being exhibitions a long time ago.

SMT: Most of the time, biennials are about zapping. You make a work visible, you present it knowing that it's already sold, and generally without making the effort to show what was done before, in what context it occurred. That's the problem with collective exhibitions in general. We are wondering how far it is possible to overturn the hierarchies between the monograph and the collective exhibition, perhaps by putting monographs inside this collective exhibition. In which case Manifesta should be seen not as an exhibition but as a series of exhibitions, because there can be no logical link between these 70-odd artists. You could look for connections, artificial ones - that's never impossible, and you'd certainly find them. But we will try to ensure that each artist presents his or her own world. The montage will generate a meaning, inevitably. I don't know if we'll manage. I think it's plain good sense to admit that in some cases the artists simply don't have a sufficiently significant body of work.

ET: Was it difficult to choose?

SMT: It's bound to be, but we all agreed about not playing along with the quota system, apportioning in terms of identity or nationality, or playlists. When we talked together about the work we like, we realised that it always had something to do with questions of dwelling, of mobility and place. A lot of the work goes in that direction: dwellings, structures, machines, links, precarious spaces and urban perimeters. And of course, everything that contradicts that, too.

ET: Didn't all those incongruities inevitably come out again at this moment of making your choice - collective curatorship, with people who didn't choose to work together, the lack of a clear goal, etc.?

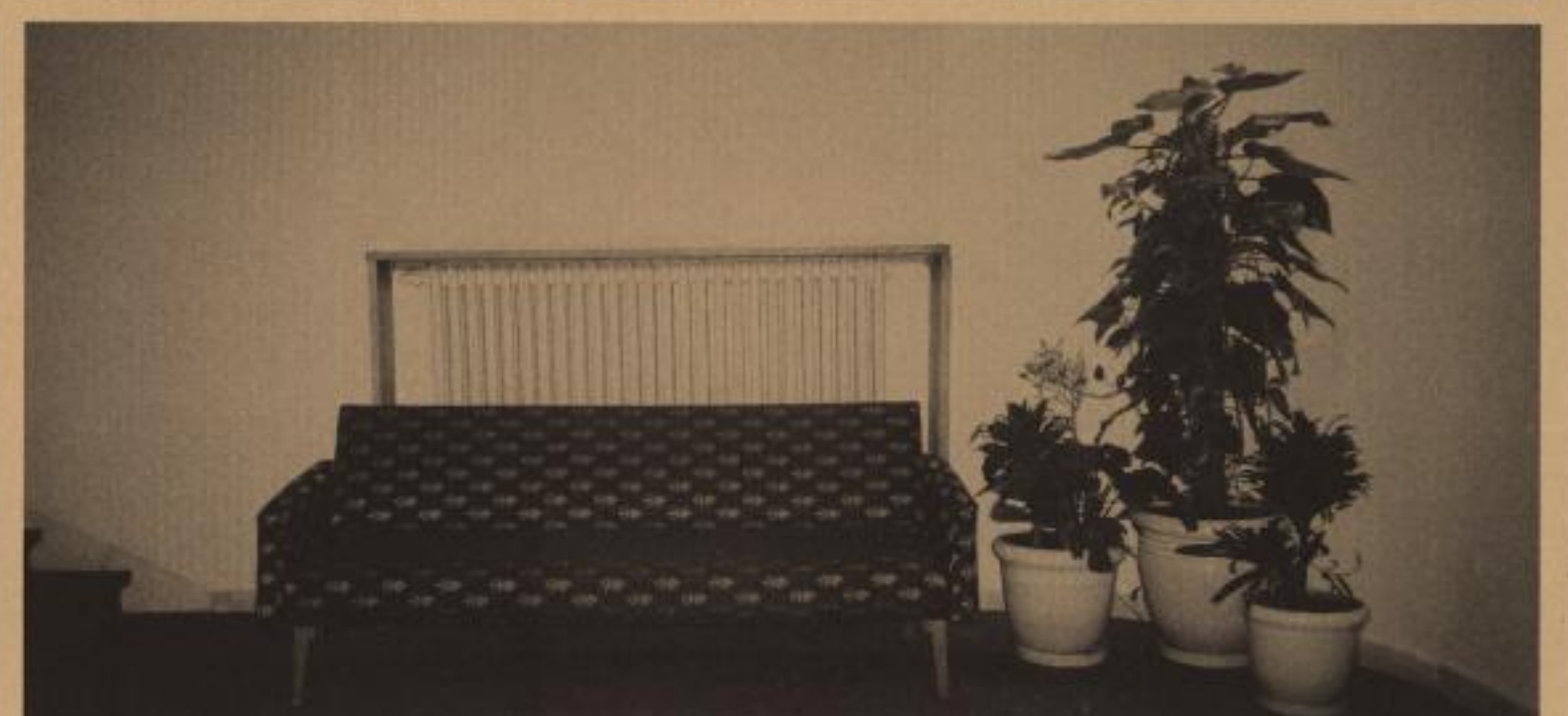
SMT: All the more so since we had skilfully avoided such matters, persuaded as we were that this experience was about sharing, and having carefully avoided talking about the meaning and form of the exhibition. Everything we swept under the carpet for months did indeed come back, but we now had a different awareness of each other's references and criteria. That made it easier to evaluate the importance of the debates between us. There are some things I thought were important to me that fell away naturally, thanks to this time we lived through, when I was able to admit that Iara or Nuria's decision was more to the point, better judged.

During all this I also understood how one comes to things with one's own closed world, to a degree you can't imagine, and that the relation that one has with an artist as a curator or critic is based essentially on bad faith or desire.

(Translation Charles Penwarden)

ERIC TRONCY

Chief-editor of the magazine 'Documents sur l'art'. Co-director of the art centre 'Le Consortium' in Dijon. Publications: 'Le colonel Moutarde dans la bibliothèque avec le chandelier (textes 1985-1998)', 1998, Ed. Les presses du réel, 'Claude Levêque', 2001, Ed. Hazan. Art critic for different magazines (art press, parkett, flash art). Curator and co-curator of the following exhibitions: French Kiss (Centre d'art contemporain, Geneva, 1990), No Man's Time (Villa Arson, Nice, 1991), Il faut construire l'Hacienda (CCC Tours, 1992), Surface de Réparation 1 & 2 (Espace FRAC Dijon, 1994), Rewind (City Racing, London, 1995), Toys (Galerie Jousse Seguin, Paris, 1996), Dramatically Different (Le Magasin, Grenoble, 1997), Weather Everything (Galerie für Zeitgenössische Kunst, Leipzig, 1998), Dijon/Le Consortium Collections (Centre Georges Pompidou, Paris, 1998), Urgent Painting (Musée d'Art Moderne de la Ville de Paris, 2002).



ARCHIVE

The Manifesta archive consists of text, sound and visual recordings provided by the artists we spoke to over the nine months spent researching and developing this project.

From the outset of this prospective phase we thought that this heterogeneous collection of documentation would offer a striking reflection of our exchanges, our methods and our way of looking at art. Also, we have also known intuitively that this archive room could not be allowed to remain closed or secret, but should constitute a nerve centre, a space for work and reflection open to other researchers and visitors, whether professional or not, enabling them to apprehend the diversity of contemporary artistic practices.

All through our travels in an extended Europe, this project of a public archive centre was constantly pushing us to work and reflect on our approach to the coming exhibition, on our criteria and methods, on the differences between us, on our relations with the artists and with past and present art, on our systems of inclusion and exclusion and, finally, on our roles as curators. Founded on the objective fact of encounters with some thousand artists and/or their work, this space gradually took on a metaphorical dimension as the partial and intensive image of a community of people who live, think and make art.

The archive includes background material about artists that do not as well as do participate in Manifesta 4. That is because one of the functions of the archive is to make available the wider context of a particular work included or not included in the exhibition. Any exhibition is restrictive by necessity, so the logic of the archive is based on a comprehensive combination of contexts that will make the exhibition less restrictive and more informative about contexts of countries, media, generations, trends, artistic trends. The archive is expanding on the context of each artist and his/her work in Manifesta 4 by providing the background of colleagues, other works, other issues, and vice versa.

Conceived by French artist Mathieu Mercier as an open construction site, this space brings to light the geographies, materialities, crossovers and modes of mobility, exchange and transport informing thinking on contemporary art today.

The Curators



SHOW ME YOUR WORK FOR MANIFESTA AND I WILL TELL YOU FROM WHAT COUNTRY YOU COME

'Do you feel that you represent your native country when you exhibit abroad?' is one of the questions in the questionnaire which Lise Harlev sent out to participants in biennials. The questionnaire throws light on the factor of the nationality of artists and its effects on the ways of seeing the countries in which they work in the context of internationally oriented biennial art shows.

The answers to these questions are presented on posters whose design is similar to that of biennials. Statements such as, 'There is usually more interest in work from „exotic“ countries' or 'The nationality of the artist is sometimes overvalued by curators and art critics' investigate the significance of the participants' nationalities. They indicate above all a difference in the assessment of national aspects between artists and exhibition makers, critics and visitors. At the same time however, Lise Harlev shows that the opinion that national aspects do not really have a role to play anymore because of a tendency to eliminate them is problematic.

(Meike Behm)



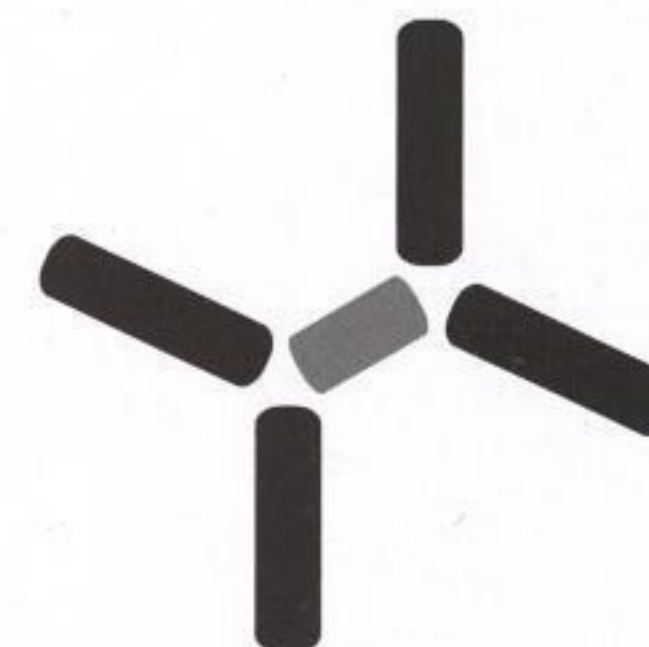
DO YOU FEEL THAT YOU REPRESENT
YOUR NATIVE COUNTRY
WHEN YOU EXHIBIT ABROAD?

what
does
exhibiting
abroad
mean
to you?

Lise Harlev



would you prefer that your nationality was
not mentioned when you exhibited abroad?



Do you think that your contribution to an
INTERNATIONAL ART BIENNIAL
affects the audience's view on your
native country?

▲ Untitled, 2002, Logos

i Don't know YOU

▲ *Anonymous Letter To Be Sent To Unknown People*, 1999/2002 *To Karl-Heinz Kageler, Niddaforum 11, 60439 Frankfurt*, 2000. Newspaper cuttings on R4 paper and name randomly chosen from the telephone book

Pierre Bismuth

“And You?”
“Ha?”
“You like it?”
“Yes”



© Jeanne Faust

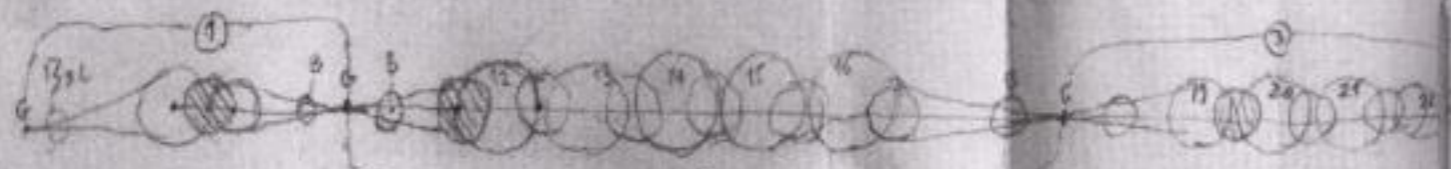
▲ *My Private Satellite*, (in collaboration with Jörn Zehe), 2002. Video stills

BEWEGING #52 THE FRANKFURT WALKS

ander transport: carbontekening; papierformaat: aantal bladzijden: aantal notities: notitiemomenten per blad:

u-bahns; bahn/bus; fiets (bika); trein, walking, car (car bondjourney) 300 x 80 mm (size) 37 (pages) 2001 (observation moments)

- 1/ nrs. 1 - 47 = 47
2/ nrs. 48 - 106 = 59
3/ nrs. 107 - 168 = 52
4/ nrs. 169 - 197 = 41
5/ nrs. 200 - 240 = 41
6/ nrs. 241 - 340 = 70
7/ nrs. 341 - 348 = 38
8/ nrs. 349 - 389 = 41
9/ nrs. 390 - 442 = 53
10/ nrs. 443 - 483 = 41
11/ nrs. 484 - 524 = 39
12/ nrs. 525 - 585 = 61
13/ nrs. 586 - 670 = 85
14/ nrs. 671 - 745 = 75
15/ nrs. 746 - 794 = 49
16/ nrs. 795 - 852 = 58
17/ nrs. 853 - 898 = 46
18/ nrs. 899 - 942 = 44
19/ nrs. 943 - 1038 = 66
20/ nrs. 1039 - 1119 = 81
21/ nrs. 1120 - 1190 = 71
22/ nrs. 1191 - 1260 = 70
23/ nrs. 1261 - 1329 = 69
24/ nrs. 1330 - 1384 = 55
25/ nrs. 1385 - 1452 = 68
26/ nrs. 1453 - 1537 = 85
27/ nrs. 1538 - 1580 = 43
28/ nrs. 1581 - 1623 = 43
29/ nrs. 1624 - 1670 = 47
30/ nrs. 1671 - 1749 = 49
31/ nrs. 1750 - 1764 = 45
32/ nrs. 1765 - 1790 = 26
33/ nrs. 1791 - 1835 = 45
34/ nrs. 1836 - 1884 = 49
35/ nrs. 1885 - 1933 = 49
36/ nrs. 1934 - 1981 = 48
37/ nrs. 1982 - 2001 = 20



totale notatietijd: 910740 sec = 252u59'00"

totale tijd van verblijf in Frankfurt (van uit- tot instappen in trein): 231:08'42" = 832u22'56"

beschrijving: number of remarks

Table with columns for number of remarks (1, 2, 3) and descriptions of observations like 'H = hotel', 'T = turn', 'A = notification', etc.

1 = 256740 sec = 71u 19'00"
2 = 609300 sec = 169u 15'00"
3 = 44700 sec = 12u 25'00"

910740 sec = 252u59'00"

231:08'42" = 832u22'56"

78648 sec = 21:50'48"

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BEWEGING #52 THE FRANKFURT WALKS

blad 1 maandag 04.02.2002

- 1 00:36'00" vertrek met fiets; stevige tegenwind, aarddonker, regen maar weinig druppels
2 00:49'00" station
3 00:56'00" zwaarbewolke woelige hemel; zachte regen in relatief zachte lucht begon
4 22:00'00" weinig mensen; piepende bank
5 22:26'00" Brussel-Zuid
6 22:38'00" huis; lichte regen
7 07:00'00" op
8 08:10'00" uit huis (fiets); straatlichten gaan uit; zeer warm weer, grijs, het is gestopt regenen, STORMWIND, heel de nacht beukende wind
9 08:16'00" Brussel-Zuid; 25m
10 00:00'00" vertrek met vertraging naar Köln, rijtuig 26 pl.12, neem 13(Thalys van 8:2 (Bu37=5'50") -> 8:31'10")
11 00:03'00" "...hope you'll enjoy this journey"
12 00:05'20" staan stil in tunnel of toch bijna
13 00:06'40" trekken terug op
14 00:07'21" rijden door Brussel-Centraal
15 00:09'25" uit tunnel
16 00:11'21" door Brussel-Noord
17 00:13'44" iets sneller; loden hemel; rijden supertraag
18 00:14'23" door Schaarbeek
19 00:18'17" beginnen eindelijk door te rijden
20 00:18'51" door station Diegem; 40m
21 00:20'30" kruisen startbaanuiteindeverlichtingslijn
22 00:21'40" remmen snerpnd af; het regent terug; 50m
23 00:23'00" 'ijs en koffiesalon, St-Amandus'
24 00:23'40" fabriek (tekening)
25 00:24'10" autofabriek
26 00:25'06" rijden door Erps-Kwerps
27 00:26'30" klein meertje; man komt terug van bar met geurende koffie
28 00:27'50" remmen voortdurend af
29 00:30'13" kerkhof; 25m
30 00:31'30" meer op links; traag rijden; 'vos billets s.v.p.'; onder viaduct door
31 00:33'10" door rangeerstation
32 00:33'42" trein toetert
33 00:35'00" door Leuven-station; 25m
34 00:38'38" door heuvelland; 35m; trekken terug op
35 00:42'29" laaghangende verscheurde wolkmassa, gestopt met regenen; het wordt duistere dag
36 00:44'50" doorheen dorp
37 00:45'40" wijds zicht
38 00:46'10" door Tienen
39 00:47'45" koeltoren op links; terug door velden
40 00:48'50" 55m
41 00:49'47" over beek; wijds zicht over zalig breed glooiende landschappen
42 00:50'20" op 7u in de verte duikt de koeltoren terug op; remmen snerpnd af
43 00:53'52" door station; terug volle snelheid; 80m
44 00:56'54" eindeloze akkers, boomgaarden, verlaten wegen, wijds; 105m



I. (...) One thinks of this play between stasis and movement when regarding the photographs of Bleda y Rosa, particularly in the three series entitled CAMPOS DE FÚTBOL (Football Fields), CAMPOS DE BATALLA (Battlefields) and CIUDADES (Cities). In the former, the shape of the 'nets' (the word is in scare quotes because, in most cases, the actual net is missing from the structure, worn away by time and the elements) is variable, as is the landscape that contains it.

(...) These photographs are not just about goal posts. They are about space and about memory. Space in the sense that each work in the series makes us conscious of the other photographs and, consequently, of the difference that distinguishes them. (...) Each photograph represents a choice, a choice which emphasises the shifting nature of what is being represented. They are like relics of the past, monuments to an activity that is nowhere to be seen within the frame.

II. (...) In the BATTLEFIELDS series, the same connotations of memory, of history, of the past embedded in the present are evident. What is common to the works is that the site/subject is always where a battle took place. Recorded in Spanish history books with the date, the opposing forces and the number of dead, the spaces today are empty, often with very little outward manifestation of what had taken place.

(...) The title for each work consists of the name of the place and the date of the battle. The simplicity that lies in the text and the image is belied, however, by the emphasis on memory, which is not so easily represented.

III. (...) The relationship between memory and representation can also be seen in Bleda y Rosa's CIUDADES series. Based on the notion of the lost civilisation, the city or culture that exists only through the particles of its past that have survived the years, the photographs refer to Iberian, Celtic, Roman, Greek and Phoenician cities which were once established on the Iberian Peninsula. Today, of course, they have disappeared, but we retain something of those cultures by memories, myths and histories which have been passed down to us. (...) Thus, while BATTLEFIELDS and FOOTBALL FIELDS are firmly based on geographical and historical fact, CITIES is situated in between history, memory and imagination. What we don't know about these places, we imagine.

IV. (...) To construct. To represent. To describe. These three activities seem to be at the core of Bleda y Rosa's practice. No photograph is innocent. There is not a single place which is bereft of meaning.

Whether it is the kid with torn sneakers who scores a goal and then watches the ball roll down the side of the hill because there is no net to stop it or whether it is the injured soldier, resting against a tree, watching the struggle go on without him, these photographs are inscribed with different possibilities.

They exist within a rigidly defined structure which then allows our imagination to take them to another level. The description of these places is ultimately shared with the viewer.

(Michael Tarantino)



- ▲ *Castellar de Meca Noroeste, Ayora* (Serie Ciudades), 1997. Colour photograph
- ◀ *Carboneras de Guadazaón* (Serie Campos de Fútbol), 1994. Gelatin silver print
- ◀ *Entre Toro y Peleagonzalo, primero de marzo de 1478* (Serie Campos de Batalla), 1996. Black and white photographs



Kalin Serapionov, **UNRENDERED**, 2001
Two-channel video installation, DVD, 18'16" looped

The video installation **UNRENDERED** documents the ordinary everyday situation of individuals waiting at the 'Meeting Point' in the Zürich main railway station. The images are projected onto two adjacent walls and prompt the visitor to study, compare, and analyse the behaviour of the people waiting: extroverted scanning of the surroundings, introverted reading, just hanging around, nervously smoking... There is no communication between the 'actors'. Hardly anybody seems to care about the high 'meeting-potential' of the site.

The set-up of the installation establishes interaction between the protagonists of the video images. The empty space between the two walls is filled with gazes and gestures as symbols and metaphors of communication. The transitory and uncontrolled situation of overcrowded, open public spaces is captured and translocated into the closed system of a laboratory-like setting, where the unrendered, documentary material becomes an object of controlled observation. Through the screening of the public space as a visual fiction, the usually closed installation space is itself opened to the public and becomes an experience as a meeting point for the visitors.

The juxtaposition of both situations confronts and alters the qualities of the two completely different locations – different in terms of their urban setting, their architecture, their social function and their meaning.

The installation consists of 2 DVDs, 2 DVD players, 2 video projectors, sound system and space. Both images are synchronised and run simultaneously.

Courtesy: Collegium Helveticum, Zürich
This video is produced in a limited edition of 3 copies.
Camera and Editing: Kalin Serapionov
Encoding and Authoring: EGLI FILM & VIDEO AG, Zürich

The author expresses gratitude to all those who have been filmed inadvertently in the process of realisation of this project.

• *Unrendered*, 2001. Video stills



© Kalin Serapionov



◀ *My Name Is Samsonite*, 1998.
Installation view and detail at The GMI -
Global Multimedia Interface Project,
Home/Leicester Square, London 1999-2000



▲ *Arrivée de Super-Barrio, (Chiapas), Encuentro, 1996. Colour photograph*



▲ *Missing in Action, Free Tibet, 1998. Colour photograph*

Already the title of Andreas Fogarasi's work CULTURE PARK is rich in allusions, in the first place, with allusions to the concrete site in the centre of Frankfurt where it is installed. The Frankfurter Kunstverein is situated immediately in the old town with the facades of the Römer which was reconstructed after destruction in the Second World War as a backdrop, and it is also situated next to the late post-modern facade architecture of the Schirn Kunsthalle which was planned during the Frankfurt Museum boom of the eighties. In its simplicity, the building today has an effect almost like an erratic object, a modernist error in urban space. Like many other European cities, Frankfurt has been redefined within the last one and a half decades. Its centre has been increasingly transformed into a service zone especially for the use of well-heeled consumers. Many of those social groups which traditionally used the inner city as an arena and a place for communication and spending time are no longer tolerated as representatives of the spectacle of urban public life here around the Römer. The new spaces, defined from the perspectives of leisure and consumerism, are kept clean with the help of order-maintaining services and subtly designed arrangements. With the title of his work, Andreas Fogarasi relates to this silently creeping new conception of the core of a European city as a space for domestic tourists to experience something which, in contrast to its counterpart on the edge of the city — the shopping mall and the theme park — has the advantage of representing genuine history and thus culture.

In contrast to this referential space of the title CULTURE PARK, the set-up of Fogarasi's arrangement seems to relate to other spatial figures in today's European cities, to spatial figures associated with a second image of the main metropolis communicated by the media: those of the modern, dynamic and ahistorical centre, of the transit area whose architecture is neutral, informal and modernist, a hub for persons, communications and money.

The requisites with which CULTURE PARK represents this atmosphere of transit are well-known from the passages and plazas of malls, airports, cinema palaces, office towers and other semi-public places: benches, monitors, illuminated advertising boxes.

Fogarasi's installation puts these elements into a complex relationship with various models of centrality and urbanity. In order to show how the marketable identity of the enterprise comprising the city and its culture is being continually reconstructed and which semantic fields are associated with the concept of



culture and present-day concepts of the city which are guided by economics, Fogarasi uses a conceptual trick. The headline 'Culture Park' mutates in the illuminated boxes into the rigid late-Fordist Kulturpark as well as the flexible culture park evoking the British millennium leisure worlds including the creative industries which helped to produce them. The rotis typeface which Fogarasi uses for this mutation was very popular in the early nineties in the art industry. Today it has been inscribed into the corporate aesthetics of the new privatised city through its use in the logos and printerries of large financial and service-providing companies involved in the reconstruction of the city.

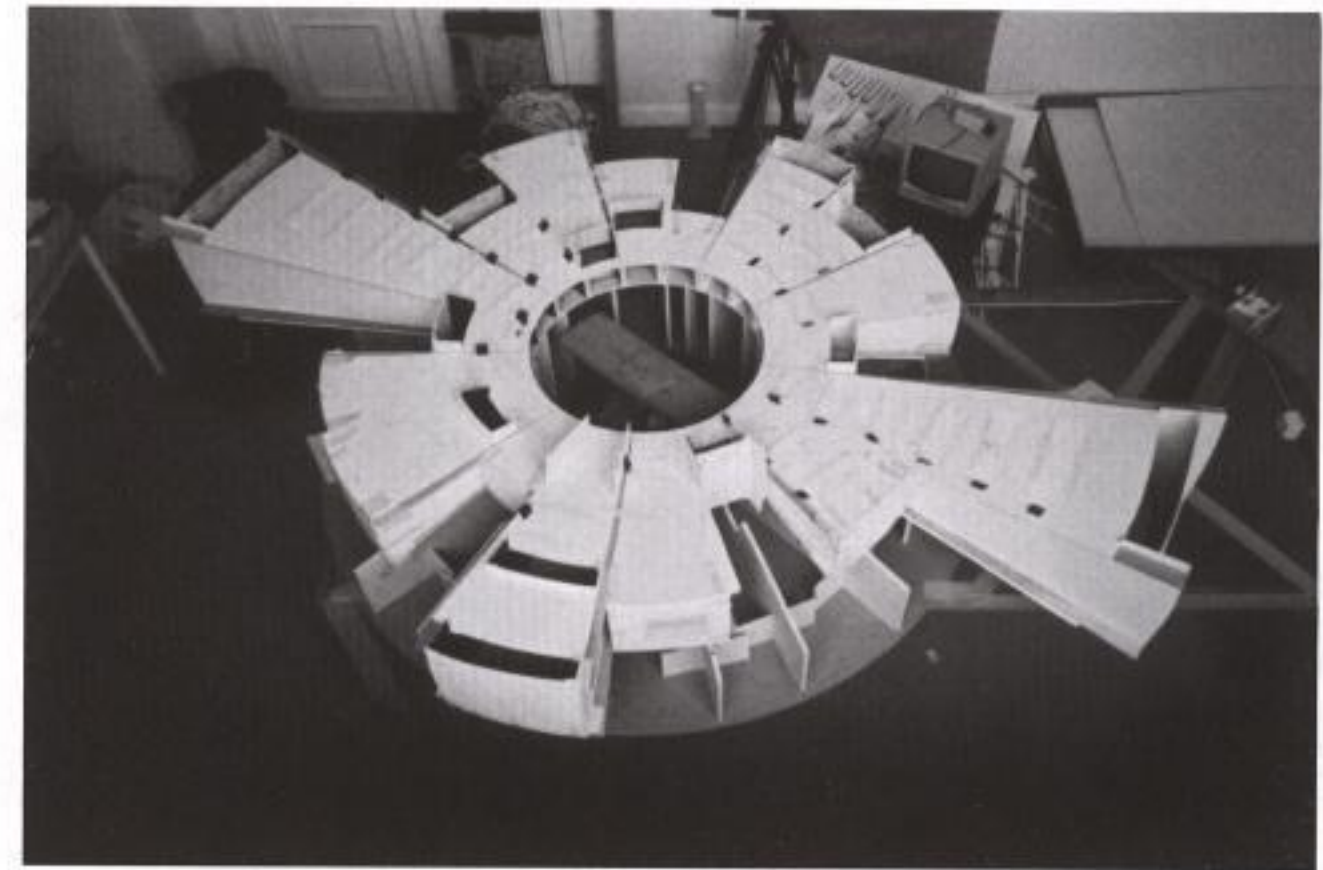
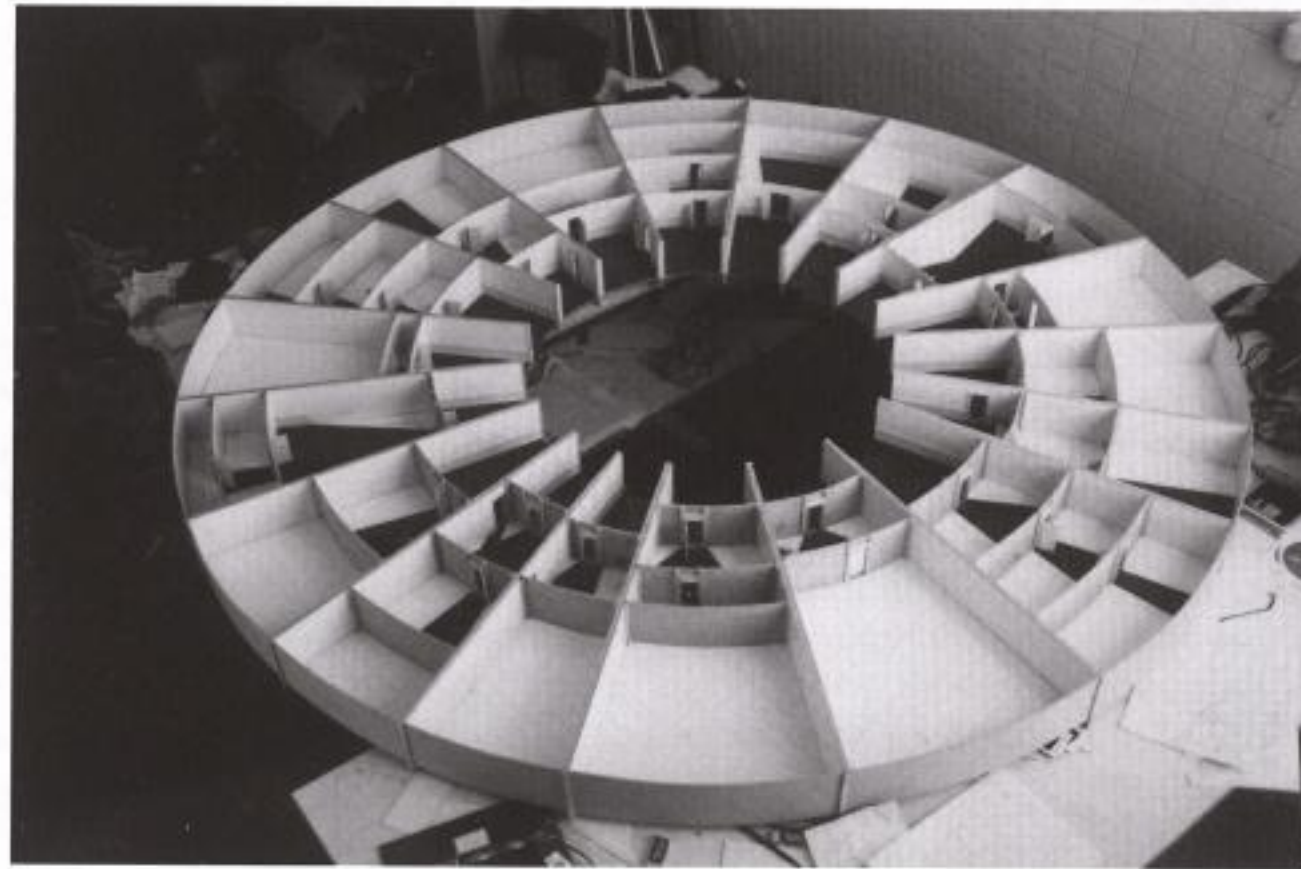
The modernist elegance of rotis here represents a diversity of other image transfers which are taking place during the profit-driven reconstruction of the city's body and the resultant change of cultural models for perceiving and using the city. Similarly retrospective is the use of the benches designed by Charles and Ray Eames. Since the sixties, their design has become the model for dozens of modernist designs for the lounges of airports and other transit spaces. Today this kind of chair is redolent with modernist nostalgia in the lifestyle industries of Western metropolises in which the form-worlds of modernist design and architecture have become the blueprints for fashionable, marketable design objects and the history of form and lifestyle made consumable through the mass media.

The stills, zooms and panoramic shots of the videos on the two monitors tell finally of the media transportation of individual urban images. By, for instance, doubling the real view from the installation onto the city itself, the camera's view becomes a commentary on present-day production of reality in urban space. The relational fields and spatial relations arising in this way show the double character of urban space, as the concrete place of everyday experience and as the result of cultural constructions.

In his arrangement CULTURE PARK, Andreas Fogarasi poses a series of questions about the use of stylistic and cultural codes. He argues for a specific re-reading of urban space which is directed against the strategies of power and overpowering through a culture of events totally under economic dictates. In its spatial presence, however, Fogarasi's installation is more than a meta-object defined entirely by its referential space. Namely, its momentum is developed precisely from its formal and aesthetic presence, as an autonomous sculpture.

(Georg Schöllhammer)

← Culture Park, 2002. Installation view at Galerie 5020, Salzburg



▲ Untitled (Horizontal Sliding), 2000. Room 3, Room 3-4, Room 12
 ▼ Model for Horizontal Sliding

▲ Untitled (Vertical Sliding), 2001. Floor 1, Floor 13, Floor 14
 ▼ Model for Vertical Sliding

World of commodities at an angle

On footpaths, balconies and terraces, some things exist which are needed for daily life but which no one wants to have constantly in close proximity. Coffee machines and air-conditioning units, only inadequately protected against the wind and weather, have their place here. What was originally thought of as a temporary or improvised state of affairs, becomes with time a fixed point of reference in life. In order to facilitate use or to prevent something from sliding, uneven patches of ground and inclined positions are evened out with the aid of things accidentally within reach. On one occasion a brick is shoved underneath, on another a wooden plank is inserted to fill a gap, on yet another an iron bar is used to stem gravity. With her photographs and installations, Haegue Yang draws attention to that dense ubiquity which arises where the private sphere expands into public space, where individual needs put an unmistakable stamp on the standardised world of commodities. In what has been improvised she discovers the resistant phenomena which, according to Michel de Certeau, are woven into customs, rituals and practices. Haegue Yang documents how awkwardly cobbled-together 'sitting tables' stand their ground against parking cars and motor-bikes, how school pupils appropriate material that has to be learned by means of marks and comments in the margins, how tinkering modifications defy standard products and deviations resist uniformity. Her heroes of everyday life are all those who refuse to be mere consumers. In the appropriation of products forced on them by the prevailing economic order, they display unimagined productive forces. Those who are prepared to follow Haegue Yang's guide system will experience the surprising and playful ways in which commonplaces can become spaces for people acting on their own responsibility.

(Annette Tietenberg)





▲ 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. Installation view at Galerie Krobath Wimmer, Wien 2001

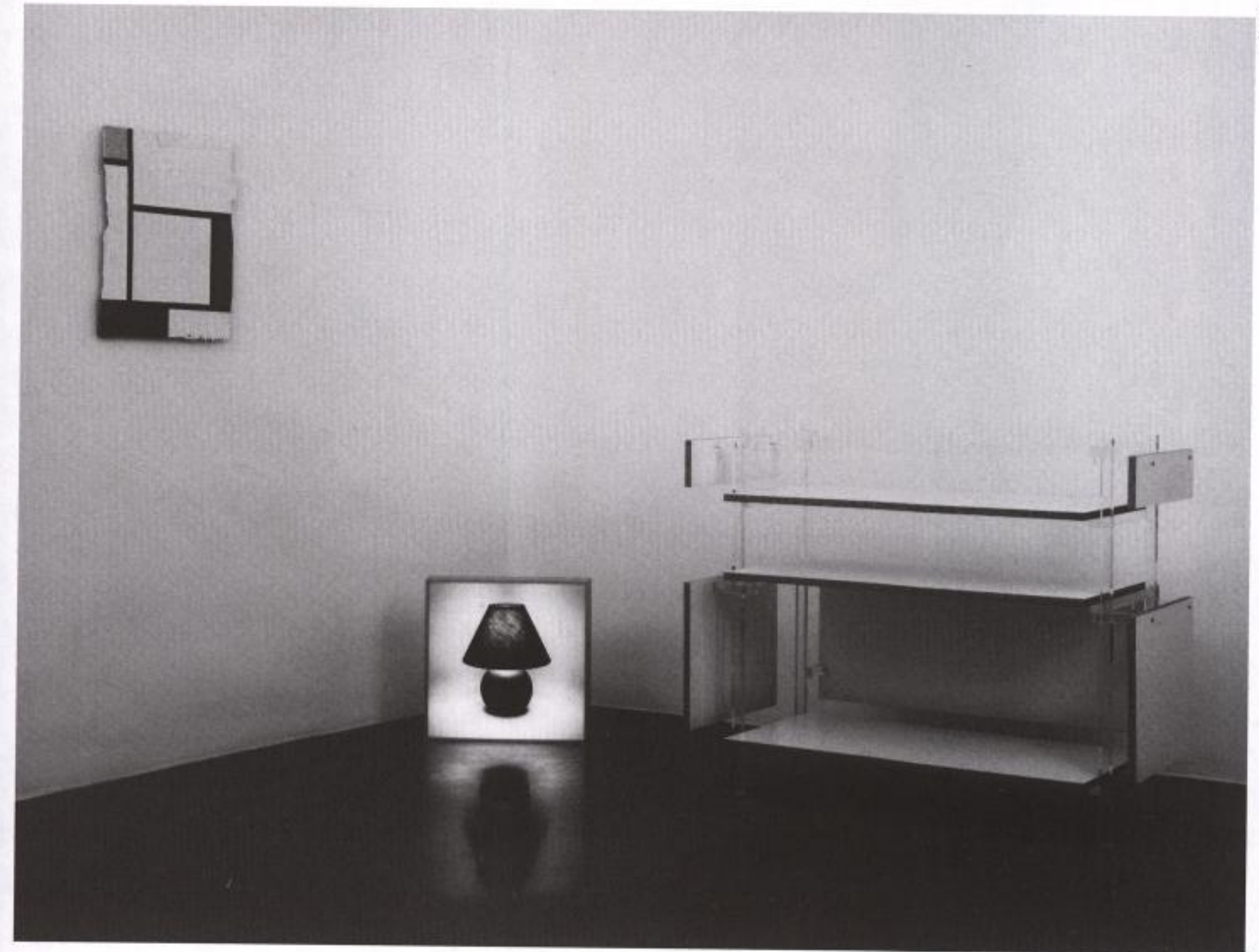


▲ Humanistische und ökologische Republik, 2000. Installation view at Wiener Secession

ABC 123

Contemporaneous with two-in-one products, show flats, debt-ridden households, hypermarkets and DIY superstores, the art of Mathieu Mercier stands back from the 'air-conditioned nightmare' and rearranges its worst manifestations. Both practical and symbolic, Pop and constructivist, his pieces offer new assemblages of forms, aesthetics and ways of seeing. When he places a banal, standard white plastic garden chair side by side with a copy of a chair by the Dutch designer Gerrit Rietveld, the juxtaposition represents a dynamic and critical reading of history (the history of the decorative and domestic arts). The dead-ends of the mass consumption industry set against the (neglected or twisted) perspectives opened up by avant-garde design. The aberrant primacy accorded so far to standardised forms. Also, the idea of gauging the gap between two chairs, between two worlds, between product and object. And yet the gap is not inevitable. The Rietveld chair, a subtle assemblage of wooden brackets and panels, is close to a (still) hypothetical mass object, a (still) possible DIY piece, and, paradoxically, to an ideal object with a viable future in the profitable niche of cheap plastic garden furniture. Thus the individual's relation to mass society is explored through shifting and reversible interlocking objects, forms and artistic ideas. A practical conceptual toolbox used with moderation and a sense of variety.

(Judicaël Lavrador)

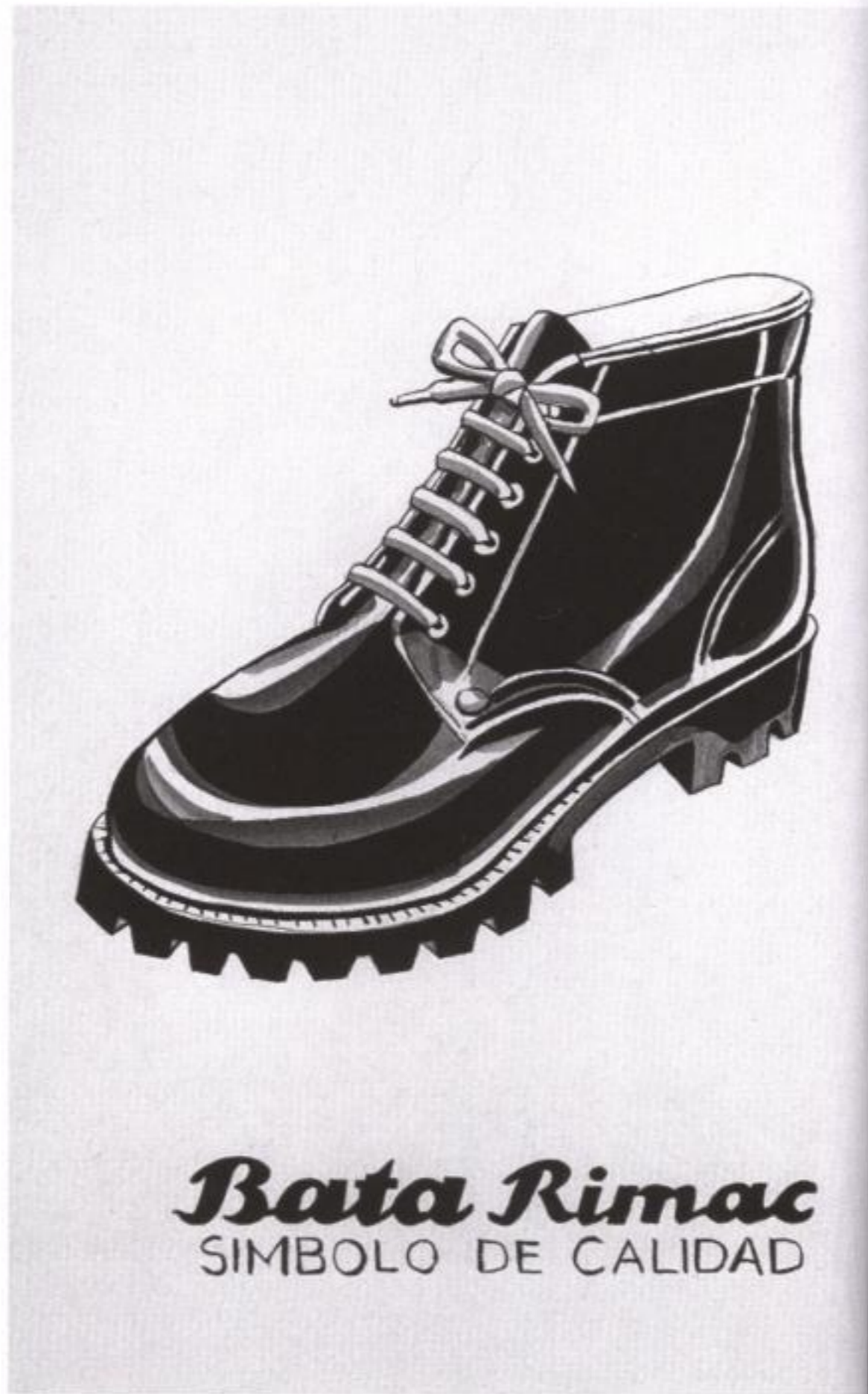


▲ Q/1, 2000. Still Untitled, 2000. Lamp on light box, 2000. Structure of altuglas and melamine, 2000. Installation view at Galerie chouakri brahms berlin, Berlin
 ◀ ABC 123, 2002



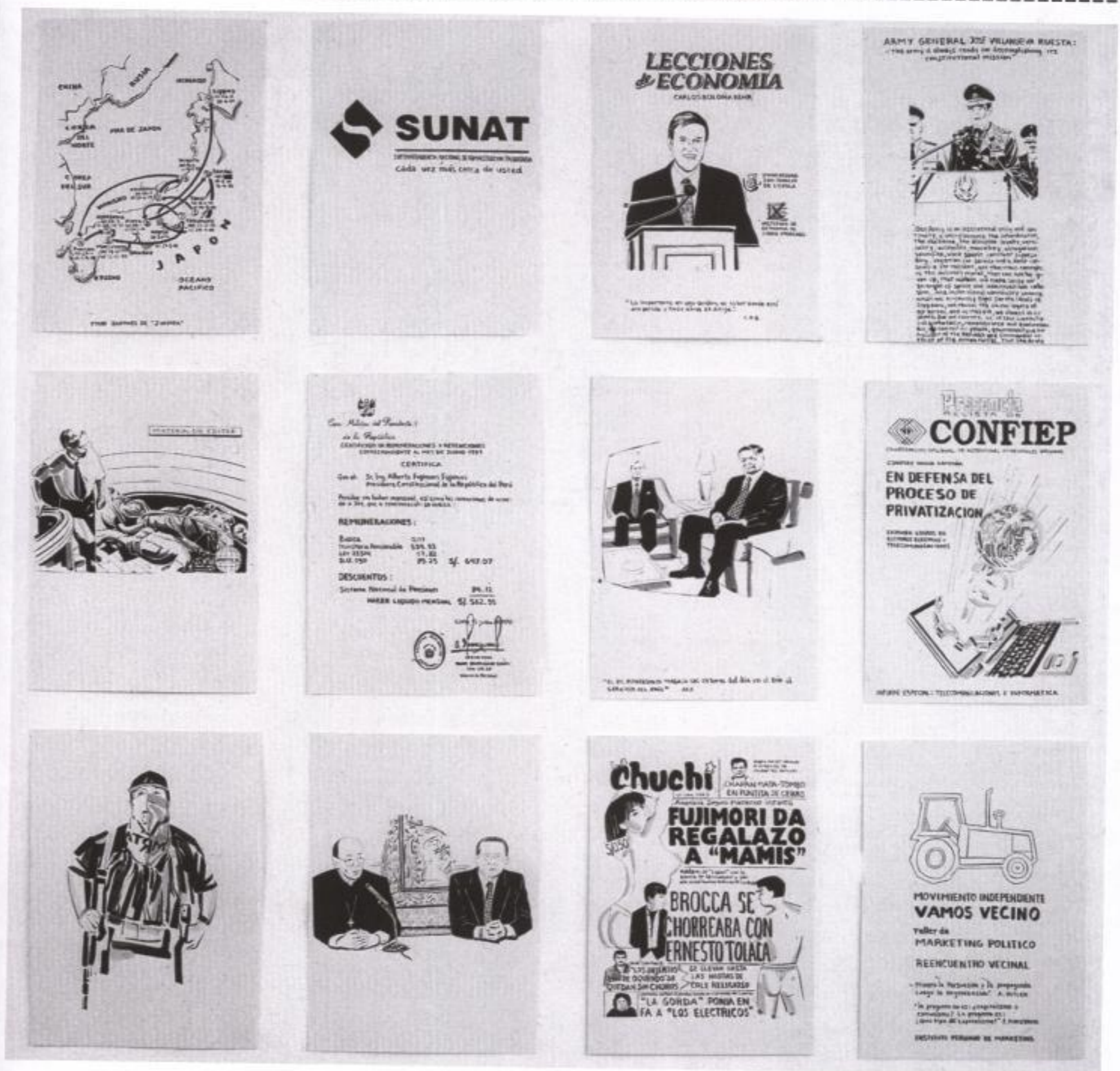
Between 1925 and 1929, German historian Aby Warburg worked on the 'Atlas Mnemosyne', a colossal project for which he collected photographic images of all kind of objects he deemed to be stored in German collective memory – though, generalising, one could perhaps speak of Western memory –, in order to construct what art critic and historian Benjamin Buchloh has called a social memory. In the making of the 'Atlas', Warburg proceeded to erase the dividing line between Art and mass culture. Four years ago, Peruvian visual artist Fernando Bryce started work on the speculative collection of identifiable images from mass media, to explore what late-twentieth-century urban social memory could be like in Peru. It all began in 1995, really, with an oil painting on canvas, representing the old One Sol Peruvian coin, as seen when the side bearing the allegorical figure of the Nation is up. Then in 1997, he worked at the series of acrylic paintings on paper called CRONOLOGÍAS, which chronicled the period of the capture of the Japanese Ambassador's residence in Lima by MRTA guerrillas in vignettes cropped from the mass media. In 1998, three China-ink-on-paper series, DIE GUANO FUNDORTE, THE PROGRESS OF PERÚ and BOSQUE DE ROCAS DEL PERÚ, further pursued the use of allegorical procedures in order to touch upon recent Peruvian political history and, ironically, upon the generation of images of the country, throughout the decades and up to the present. From 1999 on, the artist would extend his proposal to encompass installation work as seen in his MUSEO HAWAII series of shows, in which the accumulation on the walls of drawings based on images of national events as recorded by the mass media, especially television, was accompanied by the display of a few, selected objects, such as emblematic pre-Hispanic artefacts and Andean crafts objects, as well as sundry, second- and third-hand books, magazines, records, music cassettes, flyers of all persuasions and photographs and objects, both found and personal.

ATLAS PERÚ, his latest installation confronts us with a format he has never attempted before. He presents it under the banner of the spaceman in the logo of 'Librería Cosmos', where the Lima milieu at the end of the 1960s and throughout the '70s had a unique chance to absorb and acquire, in just one bookshop, Soviet wisdom translated into Spanish and collected in books and magazines that constituted an entire literature with edifying purposes, on the most diverse subjects, always seeking to convert the masses. 'Librería Cosmos', back then ensconced in one of the traditional streets of the historical centre of Lima, leading onto Parque Universitario, was the true emporium of knowledge generated by scientific-materialism. It kept its character until well into the '80s after several moves into ever-changing premises and finally disappeared in space while Lima became more and more suffused with Andean culture, as an effect of the migration resulting from the violence that began by scourging the highlands of the country. On the walls of the exhibition space, Bryce has hung, in blocks of two or three or more rows each, a total of 543 sheets of paper with an equal number of China ink drawings (no difference is made between sheets bearing only text and those with visual representations, given that what we call images in everyday life tend to combine both). One could think these were the pages of a book waiting to be bound. The result is, for all intents and purposes, a spatial maquette of an Atlas of Peruvian cultural life from 1932 to 2001. Bryce has made drawing in ink on paper into his tool of analysis of seven decades of life in Peru in the 20th century. There is conceptual elaboration



in association with his use of visual sources – the common, everyday ones, at the reach of any individual –, which for the most part he has succeeded in rescuing from obscurity. His method is very apparent: he chooses images belonging to the public domain and he extracts them from the context in which they are consumed in a banal way, thus denaturing them, but this he does in order to recuperate them under a transformed aspect, by an action that is artistic. In the end, they speak of something that was not quite there at the beginning. The artist sets up what we call an allegorical procedure. His proposal directs our attention to the temporary abundance and accessibility of an ephemeral material, typical of the urban environment and belonging, more often than not, to the category of the disposable, of that which can be discarded. We are face to face with work that is evidently based on the existence and distribution throughout time of printed matter in different formats, having communication (of ideology, however unwittingly) as their only meaning and end and responding to a variety of social functions by their design. This material takes on a different character with time, ceases to be current, to be visible and is then forgotten and destroyed. The artist clearly regards as visual documents any photographic or typographical lay-out, any printed material from the newspaper, advertising, promotional publicity or popular propaganda (including that generated by the new semi-legal or barely-legal, street-wise, 'chicha' entrepreneurs of Lima). The initial artistic action of Fernando Bryce consists in transcribing mimetically these documents: this is to say, he visually processes these documents by reproducing them in ink on paper, in a drawing, with the intention of visual analysis that makes them into other, new documents. His outlook as an artist is also that of an analyst and critical watcher of Peruvian urban culture, which he has found to be stretched out on the framework of a stratified social structure (an echo of a centralised and center-

▲ Atlas Perú, 2000-2001. Installation view at Sala Luis Miroquesada, Lima
 ▲ Atlas Perú, 2000-2001. Ink on paper (detail)



grabbing power), where sensibilities never appear to coincide; not even when we as individuals have been stimulated to the point of potent self-identification, by a myriad visual data we have been assimilating as individuals all our life. This is plain to see in the work he has done, based on the covers of tourism promotional magazines published in Peru and titled TURISMO-EL DORADO, an installation of a series of drawings that won a prize at the Second Lima National Biennial (2000). By its sheer power to communicate, the actual installation of the 543 drawings in the exhibition space – the culminating stage of Bryce's artistic action – functions like a text of large proportions, as a compendium that in all its aspects is an alternative to the texts that have sought to feed us with a definitive version of official history. The artist does not fabricate a past, least of all one following a chronological sequence: his territory is not History, as unique sequence of events in compilation, milestones in a supposed national existence, singled out at the expense of the everyday lives of the individual, the group, the community (the minorities and the silent majorities, too). What he does is to visit different, successive eras and to recover for the present an accumulation of visual data that float, scattered about in memories. With these data he builds up a plot that borrows enough from a sequence, but which additionally proposes a train of sensitive associations as history. He keeps up in the discourse the freshness of the unexpected and surprising finding. The installation of the results of the exhaustive documentary research of Fernando Bryce willingly admits, at every stage, to its deliberately incomplete constitution and the artist

▲ Atlas Perú, 2000-2001. Ink on paper (details)

could well be emphasising that the holes in it are as important for his selection as what he has actually chosen to analyse mimetically. He stands as author with full rights to his own version. He inaugurates, with a bold and categorical proposal, from within the space of the visual arts, the construction of our cultural history since 1930, a task that has yet to be accomplished from within the academic area of historical studies and that undoubtedly points towards the field of cultural studies, one of the most fertile ones to start a discussion about the life of the nation along a new path of reflection. At the heart of the installation one finds HUACO T.V. In this pastiche of Nam June Paik's celebrated T.V. BUDDAH, Bryce does not waste the chance of analysing the devastating irruption of video into Peruvian open-signal television space in the last decade. This part of his installation takes mimetic analysis to the extreme point of a confrontation with the simulacrum of the mediatic image. With an irony that is all his own, he synthesises an even longer stretch of Peruvian history, in one, single frame.

(Jorge Villacorta)

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REVOLVER - ARCHIV FÜR AKTUELLE KUNST

KIOSK (Modes of Multiplication)

Kiosk is a travelling archive of independent publication projects on contemporary art which is continually growing and changing and which currently comprises approximately sixty publishers, periodicals, video and audio projects. The presentation, which has already stopped off at Hamburg, Düsseldorf, Vienna, Berlin and Geneva, and after a flying visit to Manifesta 4 will also be shown in London, Paris and Maastricht, attempts to provide an overview of the various models of multiplication and distribution of artistic ways of working and to get across an idea of the diverse strategies, motivations and programs of the participating publishers' projects through the wide spectrum of the materials collected together. Individual artists' publications are not the main focus of attention, but rather the ways in which publishers and editors work. The selection of projects presented is neither representative nor exhaustive, but has developed out of various international relations among colleagues within the publishing work process. (www.naiv.de/kiosk)

The project was initiated by the publishing house, Revolver — Archive for Present-Day Art, which has been run since 1999 by Christoph Keller as a communication platform (artists' books, book series and exhibition catalogues in the area of contemporary, but not yet established art). (www.naiv.de)

A. KIOSK (I) - IN AND OUT OF PRINI, Galerie Karin Guenther, Hamburg, 12.-28.7.2001. B. KIOSK (II) - IND. DISTR. PUB. CON. Site, Düsseldorf, 24.11.-15.12.2001. C. KIOSK (III) - MODES OF MULTIPLICATION, Raum aktueller Kunst Martin Janda, Wien, 29.1.-18.2.2002. D. KIOSK (IV) - PUB-PAP-RQ, Rosenthaler 11, Berlin, 28.2.-22.3.2002.

Extracts from the video piece "A Place Like Any Other"

Interviews with inhabitants in the suburb Bredäng southwest of Stockholm.

T.S. - Bredäng was built in the latter part of the 60's...Well, the first flats were moved into in 1965. Until then there had been farmland and woods here. There weren't many buildings then, the rest was farmland and woods. People from all over the world were bundled together here. It takes time learning to understand each other. That's the central issue. It's not a matter of the architecture...it's that people come from so many different places. In order to learn a common means of communication, you need time. You need, let's say, three or four generations for that.

B.C. - As an immigrant, coming to Sweden -you have to acclimatise to a new environment, make new friends and settle in a new society. You feel pretty lonely for quite a while unless you have friends and relatives already living here. We had no relatives, though we did have a few friends. Moving away from my family would make me feel even more lonely. We're a close circle...my relationship to Mum and Dad and my relatives is fine. There is no conflicts - between me and my brother, or my Mum, or my Dad. I feel we get on all right although we live in a two bedroom flat, four people...even if my brother and I seem to have outgrown our beds. Our feet stick out at the ends! But that's cool. I'm not considering moving, not as long as I'm a student.

J.B. - It's sometimes said -that the new town problems are due to ugly blocks and that so much concrete was used in their design. But the suburbs' lacking popularity is definitely not due to ugly buildings. People pay fortunes, to live in blocks equally as ugly, in central Stockholm. It's not a matter of the architecture or the standard of accommodation. It's much more an issue of town planning -and whom you want as neighbours. -It's not about architecture.

C.B. - You're right.

B.S. - Bredäng itself is a very pleasant area. There's a lot of greenery, it's calm, close to the sea -you can go for walks, and go for jogs, all sorts of things. But the shopping centre is not as pleasant - it's not pleasant at all. There are masses of burglaries, and the Post Office gets held up. -They did the tobacconist's last night. It was on fire this morning.

T.L. - I've been in touch with the police. As for "open security", not having to lock things...the high-rises are like Fort Knox, with all the entryphones. You can't get in. And we've certainly reduced the number of burglaries ...and yet it's a pity it's got to be like that.

I. -If you had your way, what would it be like here?

T.L. - There'd be...it would certainly get a facelift! There'd be fountains and things! But do you mean if I had unlimited funding?

I. - Well, no...perhaps, yes...but in realistic terms.

T.L. - Here? I have thorough plans...

I. - Tell us about them first.

T.L. - I'd fell those maples. I'd plant an attractive area of conifers. And I would put up rock mounds -which you could have mountain vegetation on, and so on...if there were enough time to get things like that done. I'd enjoy that. I'd ask people...apprentice craftsmen doing their qualifying work...to turn the walls into marble, as we did in central Stockholm. They could paint the walls here to look like marble, etc. Now, what else was I going to do?

T.S. - Bredäng was often mentioned by the media, in negative terms. It was singled out and stigmatised. But the contact I have with people here in no way supports that notion...whether it's a case of behaving badly towards each other -or even consciously attempting to harm somebody. Where I lived before there was often bickering -for instance, in the shared laundry room: "You've left it mucky." "Clean up after you. It's not my job!" That's never happened here. The laundry room's a great place for meeting your neighbours. Most people, waiting for the wash to go through, have time to talk...

Guided tour in Bredäng. The tour guide an architecture historian talks about the background of the suburb and the ideals behind the architectural project.

T.G. - 'Everything "rotates" round the Tube station...the centre - shops and a school etc. The Bredäng plan says, "All urban facilities to be located here." Older suburbs, like Vällingby, have a shop or two in the residential areas. Here there's just the one grocer's outside the centre. The idea is to keep trade viable by concentrating it all in the centre - and to maintain an "environment full of vitality". A kind of "inhabitants' living room". People have to gather here, in a throbbing urban environment. It was planned by the renowned firm of architects, Höjer-Ljungqvist. Sture Ljungqvist, or maybe Jon Höjer, came back here a year or two ago...It's hard to hear what people say as it's noisy here. There's been a lot of talk of lowering the noise level. But Ljungqvist enjoyed the noise, like "a message from the city"... "a dash of downtown life". -Each to his own opinion! The centre differs from the rest of Bredäng...it's lower, though one building's higher. The centre is fairly "low-rise". The buildings...just like everything else here that's not blocks of flats...are brick, copper and concrete -to underline the differences much as possible.

The Tube station's not Höjer-Ljungqvist. It's by AOS - Ahlgren Olsson Silow. Something typical about Bredäng now is the painted concrete. Back in the 60's, concrete was looked upon as necessary-modern, functional, durable, even beautiful. Trying to conceal concrete would have been considered dishonest. Concrete's inherent expression was meant to enhance the environment. Personally I find many of Bredäng's concrete details beautiful -despite their hard environment. As concrete doesn't wear well, aesthetically, it's been painted. The result's not bad. I'm probably biased, as buildings is my subject -but I feel the surface of concrete is much more vibrant, if unpainted. -Though I am pleased it hasn't been painted apricot, for instance -as that wouldn't blend in. Bredäng Centre is an intentionally hard zone -built to contrast with the surrounding expanses of park -and its nature surroundings.

-Bredäng was an early Swedish "mass-production" building project -designed to keep costs down, among other things. Construction was highly industrialised. The façades are hand-finished by bricklayers -using concrete bricks and mortar. The structure is reinforced concrete, with units trucked from the factory. Staircases and loo and bathrooms were prefabricated units. For the first time in the Stockholm area, short wave radios were used -between sites in Bredäng. In terms of rationalised building...in 1962 it took twelve days or one crew to build one storey. One storey is 2,500 or 3,000 square feet. In 1965 it only took five days. So the work ratio had been reduced by seven days. The council flat boss said that the challenge with Bredäng was -to create an excellent residential environment -using the cheapest kind of buildings. Those were the conditions. -Typical for Bredäng is traffic separation. It's based on keeping roads and pedestrian areas separate. And that's due to the enormous increase in motor vehicles in Sweden. In 1950 there were 4 vehicles per 100 Swedes. In 1955 there were 10 vehicles per 100 inhabitants. And it increased steadily. -When Bredäng was built -it was calculated there'd be 400 vehicles per 1,000 Swedes by 1990. Though the figure was actually a bit over 200 vehicles. That belief in vehicles has shaped the environment. Principles of separating traffic etc. typify the new-town areas...pedestrians and traffic or workplaces and residential areas -or shopping areas and residential areas...never at the same spot. It was known as "zoning"! Things were not to get in each other's way, but be efficient. So they "zoned" the town. Each function was allotted space. No two functions were to meet. Otherwise it would produce environments which were bad for people. That's why there were so few small shops in most suburbs built then. It is all based on that...It is the green, park landscape, that unites the whole urban area. -Residential blocks are placed round the park area, in northern Bredäng. "Layer-blocks" there, "low-rise" there and more "layer-blocks" over there. This, then, was to be the "living room" for residents to meet in etc. And all the footpaths were to run through here. Traffic was kept outside the area. Parks were to be on the inside. To get to your car...the parking lot was to be "within 17 metres of the block entrance" -according to the stipulated standards which also applied to the park areas...Those standards governed everything, for better or for worse. So much research had been done into urban planning, from the 1930's on. That's why the planning here, particularly of the flat interiors - was of such high standard, much better than today's, I might add...'



Bredäng was built in the latter part of the 60's...

Well, the first flats were moved into in 1965.

Until then there had been farmland and woods here.

There weren't many buildings then, the rest was farmland and woods.



Everything rotates round the Tube station...

...the centre - shops and a school etc.

The Bredäng plan says, "All urban facilities to be located here."

Older suburbs, like Vällingby, have a shop or two in the residential areas.

▲ A Place Like Any Other, 2001. Video stills.

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THE AVERAGE CITIZEN LOBBYING PROJECT

A SOCIO-POLITICAL EXPERIMENT THAT AIMS TO CHANGE SOCIETY IN

ACCORDANCE WITH THE OPINIONS OF A STATISTICALLY AVERAGE CITIZEN

An "average citizen profile" was created by assembling the most frequently used statistical averages, and a media campaign conducted to find a person fitting this statistical profile. The person found is named Marianne. For the purpose of this project she will be referred to by first name only to protect her identify.



Marianne has been interviewed about how she believes society should be changed, and her opinions have been gathered in an "average citizen database." A political speechwriter and a copywriter have worked with Marianne and transformed her opinions into short, forceful slogans.

"One ought to give the same pr
lack of contact between people
employment"
"To be single should not be co
failure, but an equally good l
"Solidarity should be tax dedu
"One should have the same righ

A collaboration has been established with a political lobbyist and a media consultant and a long-term lobbying strategy has commenced, which intends to infiltrate public opinion with Marianne's views.



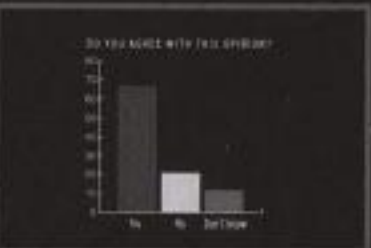
A broad spectrum of the most influential people in Sweden from politics, popular culture and media have been contacted and invited to participate in the project by using one of Marianne's opinions in a context with great opinion-forming potential.



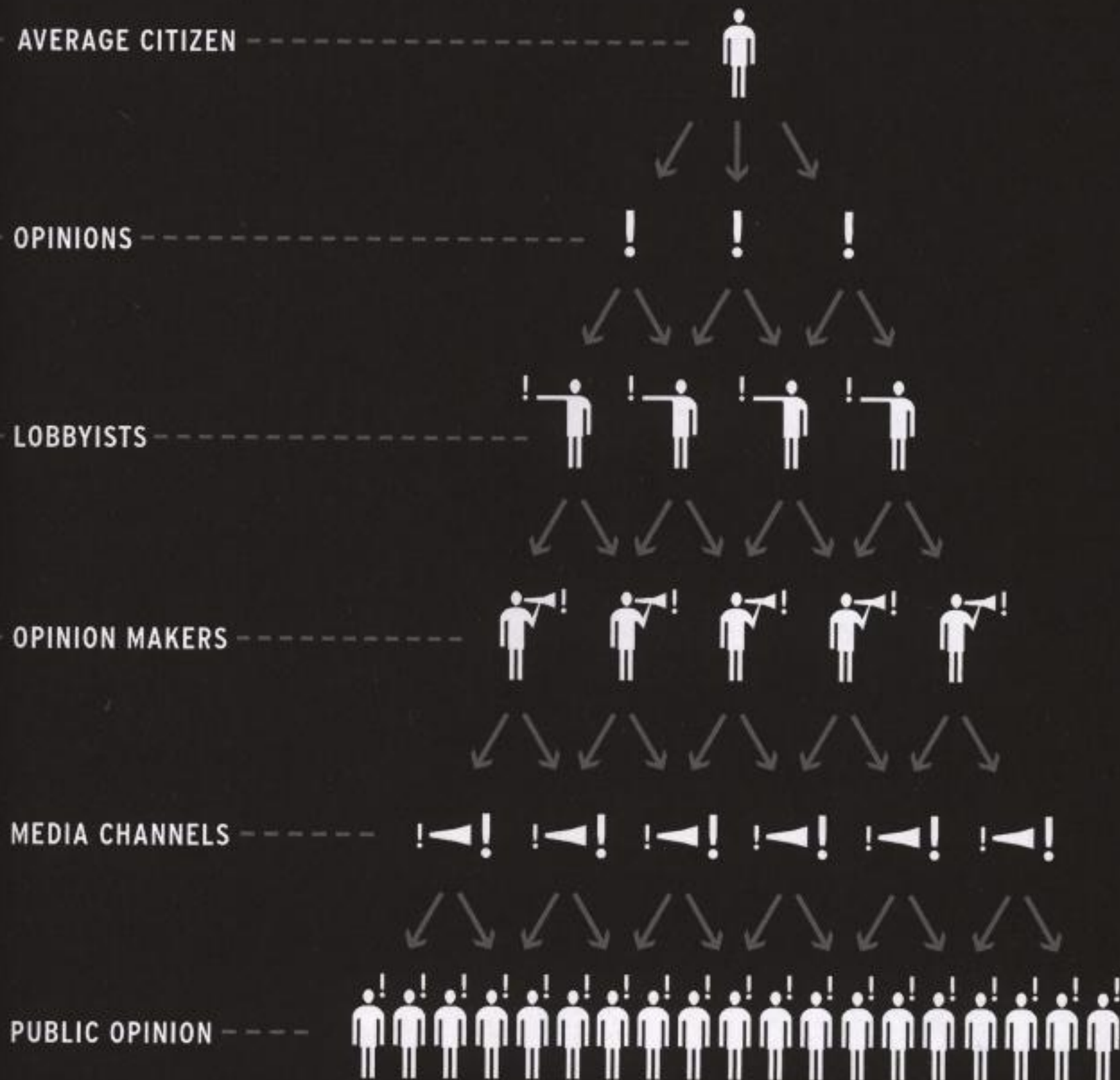
To date, Marianne's opinions have reached millions of people on hundreds of occasions, e.g. by way of a speech by a leading politician, an editorial in a major newspaper, a line in a popular TV series and a theme for a public debate program. As with all effective lobbying, Marianne's views are presented indirectly, so the public is unaware of the identity of the originator.



During the course of the project, opinion polls are conducted both before and after an opinion has been introduced to the public to determine the effect Marianne's views are having on public opinion.



An indication of the average citizen Marianne's future political significance, is a political monument to Marianne erected outside the Town Hall at the main square in Simrishamn - an average Swedish town.



LOBBYING STRATEGY	MÅNS WRANGE in collaboration with IGOR ISAKSSON & THE AVERAGE CITIZEN LOBBYING GROUP
1999 - 2009	INFO: www.averagecitizen.org

Måns Wrangle

'Giving it away, not giving it away, is there any difference. Giving it away, not giving it away.'
Gertrude Stein

'The meaning of money lies in the fact that it will be given away.' Georg Simmel

'All fixed, fast-frozen relations, with their train of ancient and venerable prejudices, are swept away, all new-formed ones become antiquated before they can ossify, all that is solid melts into air.' Karl Marx (on money in its latest incarnation)



'It is essential to the nature of money for the objects into which wealth or value is condensed to be practically useless. This theorem is equally true for modern money (gold) and for archaic money (dogs teeth).'
Norman O. Brown

'To be useless and unprofitable is one of the characteristics of works of genius.' Arthur Schopenhauer

'This useless thing we expect civilisation to value is beauty.' Sigmund Freud

▲ Taking art work from the 'Free Art Table' at the 'Free Biennial', New York 2002

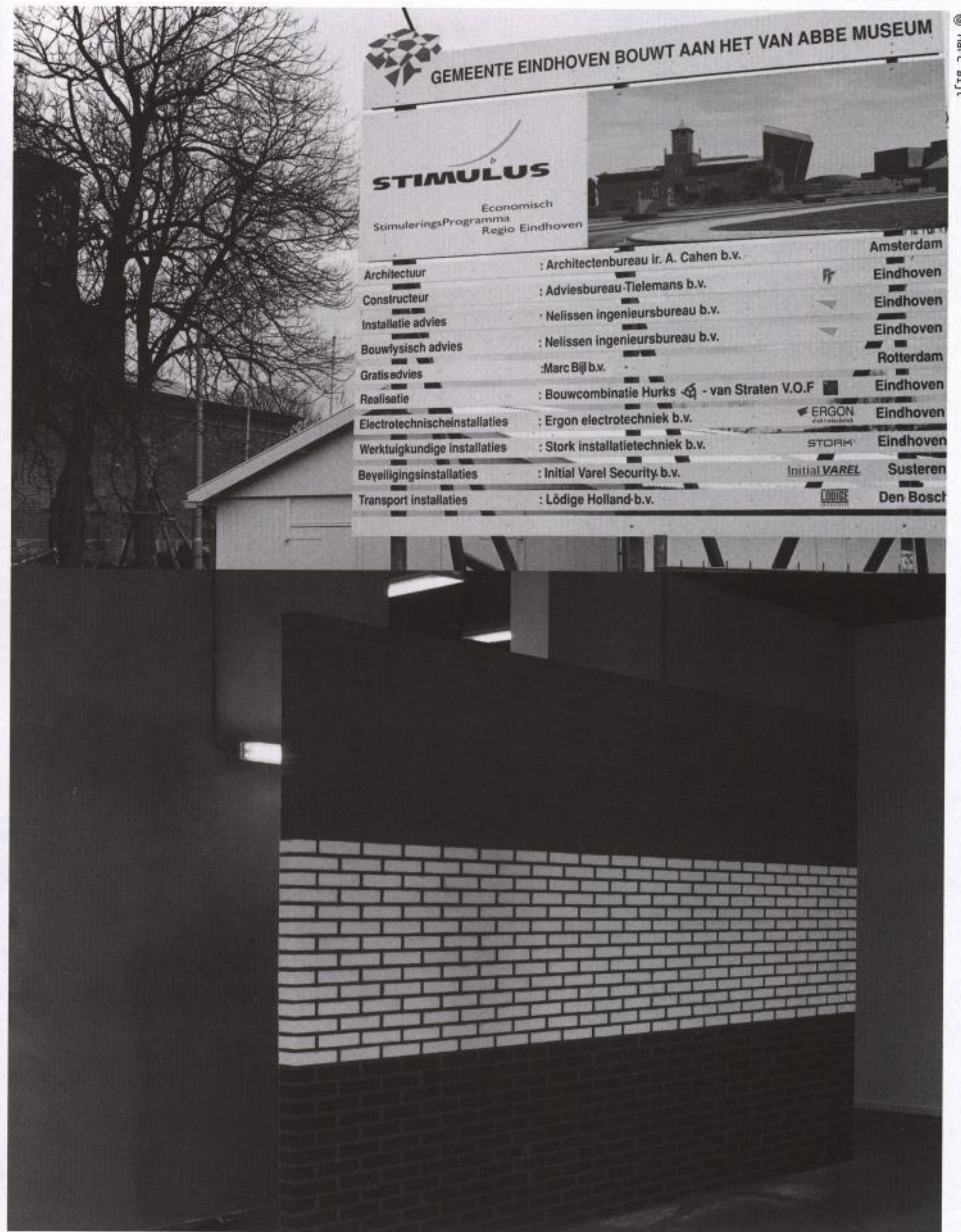
When Money is Free: I purchased my place in Manifesta 4 as the high bidder in Christoph Büchel's ebay auction, which he called 'Invite Yourself'. Ordinarily, things that confer social prestige must be received (or not received) as a kind of gift. They cannot be demanded or bought or taken by an act of individual will. One is awarded something, or invited somewhere; it is a passive mode. An official place in a biennial is a gift of the curators, a gift which the artist returns with the gift of her or his art. In the market-place, however, you can have whatever you wish, as long as you have the money. You do not have to persuade or impress someone in order to be allowed to buy what you want (in its higher stratospheres, the art market, interestingly, is an exception to this). Büchel, by auctioning off his participation rights, also freed them. Participation, or belonging, is no longer tied to the traditional structures of power.

www.freemanifesta.org

Free Manifesta: 'Free Manifesta' creates an unedited and uncurated space within the larger context of Manifesta 4, a space where any artist who wishes can participate. It transforms Büchel's 'Invite Yourself' into 'Everyone is Invited'. As an art work, 'Free Manifesta' is an idea structure, a kind of social architecture. What interests me is how these social architectures are given life by the consensus, the gift, of their participants. An alternate economy is created, based around this gift, which joins both the artists and those who experience the art work in a new relationship. But it is important not to over-romanticise the idea of the gift. Gifts may be financially free, but they are part of a system of mutual obligation and social hierarchy. The market-place offers something more promiscuous and libidinal, an exchange based on desire. As we move between the interlocking systems of the money economy and the gift economy we find ourselves exchanging and re-exchanging one kind of freedom for another.



▲ *Class War Now*. Political graffiti at Adalbertstrasse, Berlin Kreuzberg. *Symbolic*, 2000. Concrete intervention at Unter den Linden, Berlin. *Kreuzberg*, 2001. Installation at Boschstraat, Breda. *Swooshismus*, 2000. *Swooshitika*, 2000. Billboard action at Gipsstrasse, both in Berlin. *Sauber Fegen - Holländischer Löwe auf Berliner Stadtreinigung*, 2000



▲ *Corporate Graffiti*, 2001. Billboard action on construction site sign, Eindhoven
▼ *Equivalent*, 2000. Installation view at Stedelijk Van Abbemuseum, Eindhoven

22

PARACHUTED
Jochen Volz

A freight container stands in front of the Schirn Kunsthalle. Large parachutes are fastened to it which, hung on hooks between trees and the building, give the impression that the container had actually been thrown off over Frankfurt and had landed accidentally in this place. 'One-way Ticket Worldwide Travels' can be read as a slogan on the outside of the container and is the title of the project by Ioan Godeanu and the artists' group, The Construction & Deconstruction Institute from Bucharest. 'One-way Ticket Worldwide Travels' reminds one of the tourism industry and awakens longings and the dream for starting anew in a better place. But the container has landed in Frankfurt, right on the Römerberg.

Inside you find advertising brochures which sing the praises of immigration with One-way Ticket Worldwide Travels along with city maps for preparing the occupants who have been thrown off, the freight and Ioan Godeanu for the situation in a strange place – the quickest way to emergency facilities, cheap shopping and the Salvation Army.

The Construction & Deconstruction Institute sees itself as an independent, self-financed cultural initiative which since 1998 has made appearances in various public actions, performances, publications and the regular issue of an official bulletin. The magazine, which is now being published as Issues from the Container, aims at documenting the situation of those who have been thrown off in Frankfurt. The container with its parachutes left hanging in the trees is thus more than a stranded means of transportation; during the exhibition it is also the accommodation or, more precisely, the starting point not only for The Construction & Deconstruction Institute, but symbolically also for all the Manifesta artists who have come to Frankfurt. This contribution to the exhibition can be regarded as typical of Frankfurt on several levels, as an image of the structure and self-understanding of Manifesta 4 and its landing in Frankfurt.

Mobility is a characteristic of Frankfurt and it is also its pride. The airport, railway and expressway network cope with more than a million travellers and commuters daily. On top of this there is the largest volume of air cargo in Europe as well as freight traffic by road, rail and river. Moving containers and people is one of the most important economic factors for the city next to moving and managing capital. In her introductory text to the exhibition, Frankfurt Interchange, she curated Annette Tietenberg emphasises Frankfurt's transient nature. People, capital and even art come to Frankfurt, mostly on the way to somewhere else. The city therefore has always provided a welcome opportunity for discussing globality and locality. And precisely in Frankfurt it becomes very clear that mobility and migration always comprise in particular the question of inclusion and exclusion. Who can afford to be mobile? Who goes where and who can go where? Who is allowed or not allowed to live where? But also, is Frankfurt always a transit station and never a destination? What does the stream of traffic through the city mean for the social and cultural life of the city? It is obvious that Frankfurt plays a central role, mostly scarcely noticed, in dealing with the concrete problems of immigration – residence permits, applications for political asylum, rejections and deportation. As a rule, Frankfurt is not the city through which immigrants enter the country, but it is often the city through which those rejected leave the country. The initiative Nobody Is Illegal has in the past year drawn a lot of attention to the deportation policy of the federal government and the deportation practice of German airlines by means of spectacular public actions at Frankfurt airport.

Ioan Godeanu and The Construction & Deconstruction Institute have been officially invited to take part in Manifesta 4, but the symbolic value of their

container project in the middle between Schirn Kunsthalle, Kunstverein and the Museum for Modern Art takes up a tradition in the context of art of making a disturbance against not having been invited to the exhibition. One of the best known examples is probably Gilbert & George's presentation of one of their first Living Sculptures at Harald Szeemann's exhibition When Attitudes Become Form in 1969. Or André Cadere's Barre de Bois, geometrically painted wooden staffs with which the artist walked through the streets and exhibitions in the seventies in order, unnoticed, to leave them lying somewhere. Thus once again, the discussion about inclusion and exclusion has come up again, just as it has been pursued for a long time in the theoretical debate about culture. Inclusion and exclusion always mark limits to an equal degree on an economic, social, political, scientific and cultural level.

Manifesta has basically taken on the task of breaking up some of these ossified barriers, at least on the level of art, of questioning Western dominance in the art industry and of counterposing alternatives to the institutional structures. In his essay for Manifesta 3, Francesco Bonami wrote 'To approach Manifesta as an exhibition is misleading. (...) Because of its fluid structure when it was conceived and its moving residence, it is impossible to identify Manifesta with any given place or identity.'

This approach and self-understanding becomes even more apparent in view of Manifesta 4. In interviews, Iara Boubnova, Nuria Enguita Mayo and Stéphanie Moisdon Trembley have made it clear that they did not know each other before starting work on the common project, Manifesta 4, and that many discussions were necessary for them to come to a common plan for the exhibition and not just three parallel exhibitions. The curators took their time, travelled to all the European countries and met with artists, curators and art critics. A making visible of the process of genesis, a laying bare of the structures of the exhibition, and a dialogue with the host city, Frankfurt, take the place of a well-defined thematic orientation. This attempt at radical transparency is based on a mistrust of the structures of the established exhibition system which is marked by the binary opposition of inclusion and exclusion. The setting up of The (Research) Room by Mathieu Mercier may provide evidence of this. It is an archive at the Frankfurter Kunstverein in which the documents and materials on more than nine hundred artists and artists' groups visited by the curators are made public. That this cannot obscure the truth that every exhibition means making a selection and laying down its criteria and is always an expression of power structures is beyond question. This is shown demonstratively by Christoph Büchel who auctioned his invitation to take part in Manifesta 4 at the internet auctioneers, e-bay.

When art is understood as a special sphere within society, as a space for critical questioning, experimenting, reflecting, proclaiming and provoking, as a place of hope and also of yearning, then it becomes clear that the task of institutions and the intermediating curators can only be to use all their political and social power, all their abilities, possibilities and knowledge to ensure that questions can be posed without obstruction, that experiments can be risked and that hope and yearning can be nourished. But this also means that the institutional limits and the architectonic space have to be softened up and opened up to an expansion into the social environment. Many artists, from Gordon Matta-Clark through Rirkrit Tiravanija to Dan Peterman have been showing us how to do this for a long time. But also redefinitions of institutional exhibition work such as in the Rooseum in Malmö under Charles Esche and elsewhere have proposed options for another kind of cultural work and especially for an alternative understanding of curatorial tasks. The dream would probably be to initiate a project every now and again which is carried on further very soon by all those involved themselves, finally making the curators and the institutions accommodating the project superfluous.

By virtue of its form as a nomadic biennial, Manifesta already bears this idea of self-dissolution and vanishing within itself. Landing in a city and realising a large exhibition ideally implies, completely automatically, an intensive critical involvement with the place, with the local resources. Thus, a majority of the artists invited have made new works for the exhibition in Frankfurt and many have integrated a direct critical engagement with Frankfurt or with colleagues who live in Frankfurt into their projects. As just one example, Olivier Bardin is mentioned, who has passed on large portions of the post-processing for his film project to local musicians and has thus intentionally exposed his work to an intercultural transformation and appropriation.

Manifesta in Frankfurt is again only passing through on the way to somewhere else, but precisely by incorporating Frankfurt initiatives and artists' groups and by co-operating with local institutions, its positive potential for Frankfurt has become visible. Thus, the Revolver - Archive for Present-day Art is using the open possibilities of Manifesta 4 to present a broad spectrum of its most recent publications from almost fifty different publishers of art books. finger and rraum Meike Behm/rraum02/Ideoblast have been invited to continue their own international and interdisciplinary exhibitions and events parallel to Manifesta 4 in their own spaces or at the Manifesta exhibition venues. And the Frankfurt College of Fine Arts - Städelschule is initiating and organising a one-week international summer academy in co-operation with Manifesta 4. All these projects are therefore taking up the opportunity of collaborating with Manifesta 4 in order to make an appearance themselves as hosts, starting from their own networks.

Ioan Godeanu's container may once again serve as an image. New arrivals receive initial assistance from the maps that have been installed inside, and the container itself remains as a home base and starting point for some time. At some stage, however, everybody will have somehow come to an arrangement with the situation in the new locality, will have made contacts and built up relationships. Nobody will need the container anymore for some time. They will have begun to do what they have to do, to become active and involved, and thus hopefully to leave behind traces.

(Translation Michael Eldred)

JOCHEN VOLZ

*1971 Braunschweig, art historian, curator at Portikus, Frankfurt/Main, exhibitions with Michael Elmgreen & Ingar Dragset, Rirkrit Tiravanija, Dominique Gonzalez-Foerster, Jason Rhoades, Peter Cook, Rivane Neuenschwander, Philippe Parreno, Gilbert & George.



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NURIA ENGUIA MAYO IN CONVERSATION WITH SANTIAGO ERASO

➔ Nuria Enguita Mayo: As I mentioned on the telephone, I would like to have a conversation with you, which will be published in the catalogue for Manifesta 4. From the very beginning we have attempted to distinguish our practice as a part of a complex framework within a network integrating many of the people who have collaborated with us in defining this project. In my case I was particularly interested in talking to you about the tensions you have generated from Arteleku in recent years, and about some of the projects we have worked on together, both from within and without the respective institutions we have formed a part of, that have contributed to setting up a network in which to develop new formats for production, presentation and dissemination.

➔ Santiago Eraso: At last I'm able to sit down in front of the computer and begin our conversation. When you sent your message I was only able to read it as we usually do our reading, in a rush, somewhere between getting a taxi and a plane, half-way between a phone-call and a working meeting. This observation may seem obvious, yet as days go by I am increasingly convinced that it lies at the base of many of our problems and, by extension, of the institution for which we work: art. Somehow we do not allow ourselves to suspend time in order to endeavour to intensely experience creativity. The idea of holding a conversation requires a willingness for dialogue. The lack of communication in cultural transactions and in intellectual practice is one of the keys to the crisis in which we are immersed. You know better than anybody else the haste with which you have been obliged to work during the past few months on elaborating the working schedule for Manifesta 4. And somehow, behind that urgency, a chain effect is produced that affects the whole framework of subjects taking part in the project. Ultimately, as you yourself point out, the decisions made regarding the selection of people you wish to work with are the result of adding or subtracting data accumulated along a path that, in theory at least, is proposed as an informative experience. This journey, anticipated as another form of knowledge and processing of information, is in effect organised like a network or a map of connections. And aware as we are that our authorship is diluted in this informative framework, we adopt the network as a form of organisation and a space in which to deposit all sorts of documents (oral, written and visual). In this recognition of the network as a complex framework where decisions are made, you allow a glimpse of a meaningful critical disposition regarding the rôle of the curator as the ultimate person in charge of the event - in this case, Manifesta 4 - and as the author of the discourses. We cannot pose a revision of modern idealist postulates on which the figure of the artist has been consolidated without doing the same in the case of curators who, as you have often pointed out, establish themselves as authors of the projects. To be sure of this point of departure is the first step on the way to opening up a debate that, similarly, will enable us to understand the present engrossed situation of artistic practice. This way of proceeding obliges us to consider the internal decentralisation of our institutions, in order to adopt flexible structures of co-operation and horizontal, agile authority; the collaboration between small institutions that combine their resources in order to reach a much wider, diverse and dispersed range of citizens, not necessarily linked to the very architecture. It also obliges us to transform the administration of resources in the attempt to work within a variable geometry of co-operation and competition, according to each place, process and project. It's a question of a flexible organisation of activity, constituted around specific processes undertaken by networks of varying composition and origin. I believe that the old dynamics of inter-institutional co-operation must be replaced by others constructed from the projects and agents themselves, from the works and their actors.

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➔ NEM: It's now one year since we began our joint work for Manifesta, and three months before its opening in Frankfurt, many of the practices and desires we intended to set in motion are still difficult. As you say, the pressure under which we have been working runs the risk of making our work reflect only the echo of our own presences in the different contexts we have visited, instead of provoking dialogue among the actors.

Our intention is to make the work processes visible, the debates that generate the projects and the variations these are subjected to. And so we come back to what you mentioned about the need to give ourselves time, and to define new places for visual culture, which are issues that concern both of us. The experiences of the process are not adequately visualised either in museums or at great international events; but in the networks of people and places they are produced, and in a discursive sedimentation that is gradually processed and that can have a bearing on a social context via the dialogue with their active agents.

In the conversation we had following this exchange of electronic messages we spoke of the difficulty of art in making itself visible save through traditional structures of representation like museums, galleries, biennials and large fairs. How can we achieve this visibility outside hegemonic places? How can we engender new formats and fight against the interests of the cultural industry, understood as a phenomenon for the masses, a spectacle and tourist attraction? Some time ago I said in writing that group shows were non-places, and now I think they are also non-time, for they avoid time. I think working towards changing that should be the task of all cultural projects. Manifesta has a potential that enables us to define new working formats. The very speed of our time requires new solutions.

➔ SE: But there is a risk of this activity being invisible, that it should not be visible as art, understood as a cultural effect producing a certain tension in cities. Because, all things considered, what I am really concerned about is generating tensions in society, tensions among individuals capable of structuring these antagonisms surrounding agreements and laws that strengthen the democratic framework. To paraphrase Chantal Mouffe, democracy is constructed through the articulation of differentiated identities, adversaries, discrepancies and conflicts. It's a question of recognising the tensions, of making them visible through art and culture, and making it possible for them to appear in a pluralist system capable of being moulded into a democratic dialogue.

➔ NEM: What we should work at is this tension, to make sure it expands. The fact that such processes are long-term is what has to be changed. From the very beginning, we have attempted to posit Manifesta 4 as a process in construction, the very course of which will generate its final structure. We are short of time - our intention of setting up relationships between the artists and the city, opening up debates, requires time. We should be engendering many more encounters between the parts involved. In our project we have endeavoured to find each subject's own place - often constructed through nomadism, as you have mentioned - and we have prioritised what we regard to be strong proposals in different contexts, fleeing from others favoured by a globalising and standardising discourse. Sometimes such proposals are materialised in very immaterial ways, as incisions in the social fabric, preferably that of urban areas, provoking fractures within established practices. In some cases they are very direct, while in others their understanding is marked by a greater complexity, yet we still have to face the absurd need to favour frontal understanding. Manifesta moves; every two years it takes place in a different city, in a different country. We must work more on differences, studying in each case the global potential of the local and influencing, if necessary, the cultural

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fabric of the city, working more with, and for, each city. The urgency of reconsidering the approach is growing; Manifesta 5, which will take place in 2004, its tenth year, must redefine itself in conjunction with local and regional agents, and must proceed in its search for new formats of production, presentation and dissemination.

➡ SE: From my point of view, Manifesta 5 should revive the initiative that characterised its origins, and be seen as an opportunity to modify anachronistic models of organisation; it could be structured as a map of genuine relationships, capable of processing information and knowledge in a new way. If we really were to adapt other models of operating, based on communication, shared authorship and intellectual interdependence, the system would be affected and would have a bearing on all processes of creation and representation, as well as on the exchange and distribution of cultural resources. Therefore the characteristics, the mode of functioning, the information, would all be modified, just as our own work and our way of relating to artists would also change.

As for context, its importance is basic. Once again, it raises a very important issue derived from the multiplicity of conflicts generated by the local-global duality: the difficulty of making certain universal values compatible with the peculiarities inherent in all human beings, in all parts of the world. In the work of certain artists - and this is the case with Ibon Aranberri and of Jon Mikel Euba - this double way of contemplating things appears quite clearly. On the one hand, their nomadic, itinerant, travelling readiness has provided them with a universal language nourished by the sources of information stemming from the most generic form of internationalism. On the other hand, however, their discourse is subject to local codes, inasmuch as they cannot deny their need to be linked to a specific set of problems that can be interpreted in a universal key despite belonging inevitably to a concrete reality. This local-universal duality places them in a prominent position from which to confront their projects at Manifesta 4. In addition and in relation to the contextualisation of works, the inescapable presence of the space-time concept in the enunciation of works and artistic projects is becoming increasingly obvious.

➡ NEM: Yes, I agree. There is a number of such cases, like Ion Godeanu from Rumania for instance, a founding member of The Construction & Deconstruction Institute. His work responds to very specific issues linked to either the total inexistence of an artistic context, or to the difficulties surrounding the development of such a milieu in his country. Even though he plays auto-biographical keys, they form a part of a very contemporary and universal radical discourse, with regards to both its forms and its meanings. This is the case of many others: Andreja Kulunčić, Oliver Musović, Haegue Yang, Fernando Bryce, Apsolutno, etc. In my own case the urgent need is to become familiar with all this, because it allows the unifying discourse to be interrupted and favours the surfacing of antagonism.

Our intention with Manifesta 4 is to assemble this diversity of cultural practices stemming from different contexts and realities, so as to establish a dialogue capable of generating tensions in a given place and time - the city 'of Frankfurt (basically a city for passing through) in the summer of 2002. The issue is to define diversity, the multiplicity of discourses, and bring these face-to-face in a common ground, searching for legitimacy outside the limits of a fixed, pre-established discourse.

➡ SE: The diversity of cultural practices is seriously threatened by the definitive mercantilism of culture, by means of the commercialisation of all cultural experiences. They are all targeted by large companies that try to gain access to them so as to transform them into products with instant profitability. One of the important issues for future years is examining whether we can survive a broad reduction of the sphere of public, state-financed culture. In a

world in which access to cultural diversity is increasingly mediated by large global companies, the question of institutional power and freedom of choice proves more important than ever. The absorption of the public cultural sphere by the commercial one can have worrying consequences for the democratic future of society. It is important to develop plural forms of social and political commitment that favour the preservation and broadening of the rich cultural diversity, promoting spaces of cultural fertilisation. In this sense, Manifesta is an exceptional opportunity for developing contents. Bearing reality in mind, this may well become one of the most important tasks for the immediate future, given that the cultural meaning of the system can be modified according to the relationship of forces established. If all initiative is left exclusively in mercantilist hands, the unification of the cultural landscape will be absolute and the possibility of diversity will be reduced to a minimum expression.

The model of business culture applied to the control of media can have important consequences. It seems necessary therefore to configure spaces in which culture and art can propose differentiated discourses that allow the multiplication of forms of free and autonomous thought. Otherwise, the following stage of the project of democratic degradation will be the commercialisation of politics and its capitalisation by companies.

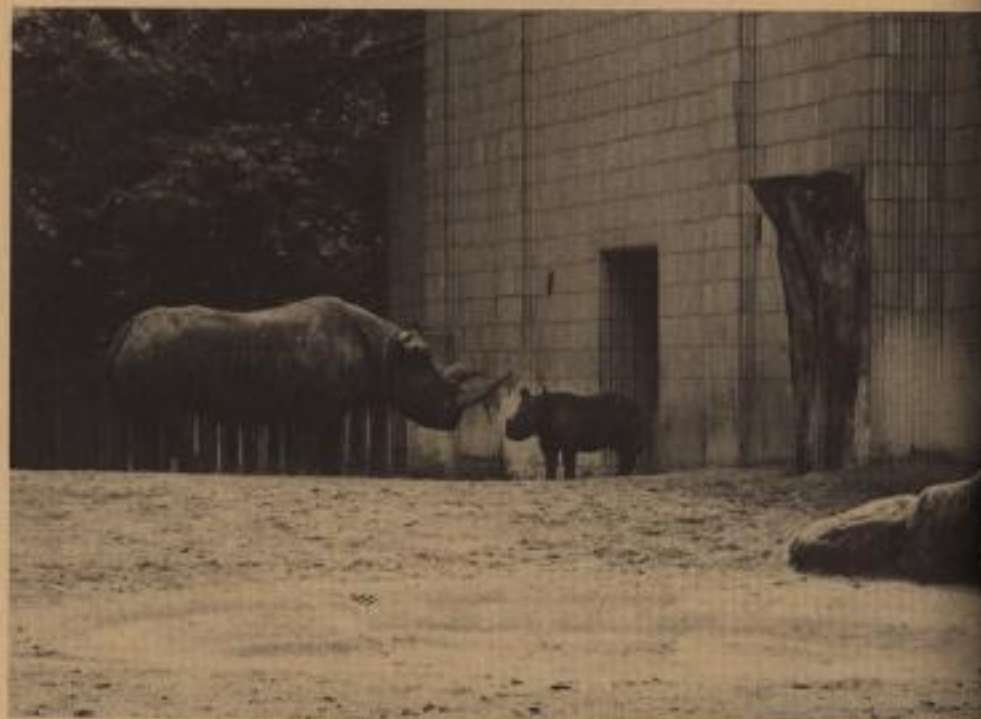
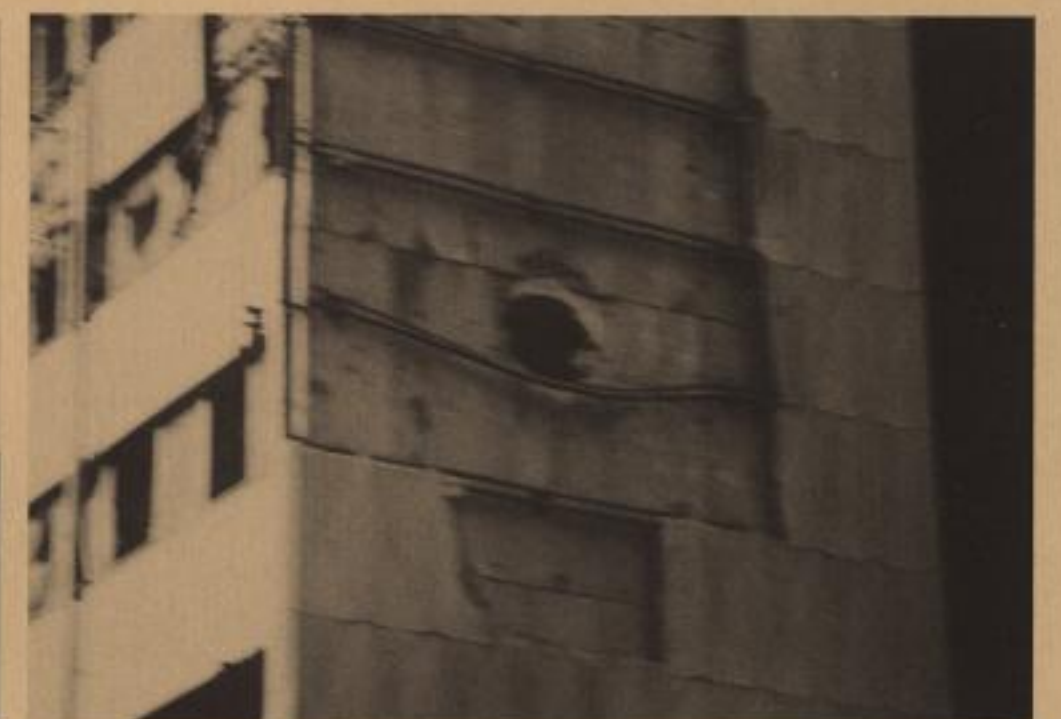
➡ NEM: I agree completely with the issues you have raised, and such an 'imperial' strategy must be faced up to as we work on the possibility of an autonomous cultural production with a strong presence, able to have a bearing on the mechanisms of control and communication in the global discourse that legitimates the new world order. To seek this visibility of experimental cultural projects in hegemonic spaces is, in my view, our main task.

I end this conversation in Frankfurt, at an advanced stage in the production of our project, which, as I said earlier, is a process in construction, defined by dialogue and confrontation with each new agent. We have already been accused (in March) of lacking a structuring concept. Personally, now that the project is becoming defined and the results are beginning to surface, I feel satisfied in realising that we have been considered as occupying a position of resistance. You are well aware of my aversion to the great curatorial ideas that reduce individual proposals to mere illustrations, neutralising the potential of meaning in each author and placing their propositions under a theoretical alibi that encourages a quick, digestible reading. Our process has been different; departing from a broad range of issues that interest us as individuals we have sought out the ways in which others have introduced them into their work. It is the search for shared authorship we were talking of earlier. We have combined complex discursive works with others of a more symbolic nature, not to mention many others that consider the experience and construction of history from very specific places and contexts. As a projection of how this can be articulated in Frankfurt I certainly envisage a rich fabric of proposals which, by means of incorporating different realities, will encourage keys of rupture within this global discourse that is constantly validating itself in the process of its own communication.

[Translation Josephine Watson]

SANTIAGO ERASO

Santiago Eraso is a cultural manager, born in San Sebastián in 1953 and currently residing in Tolosa, in the Basque Country. An arts graduate, until his appointment as Director of Artaleku by the Diputación Foral de Gipuzkoa his work was centred on the administration of public culture, a task he combined with the teaching of contemporary art and history. For the past fifteen years he has run the Artaleku art centre in San Sebastián, taking an active part in different encounters and forums to discuss the central issues of contemporary thought. Likewise, he has collaborated with several publications, contributing to the debate on the function of art and culture in the society of our times. At present he is also a member of the programme team of UNIA Arte y Pensamiento, a section of the Universidad Internacional de Andalucía.









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Antal Lakner



Active Perceiving Devices

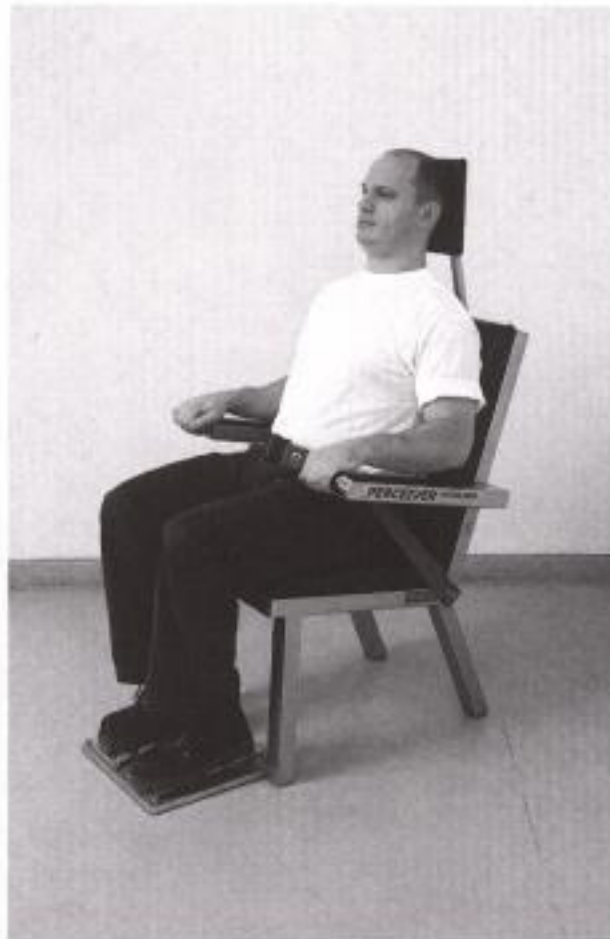


PERCEIVER ACTIVE 2000 – active theatre seats

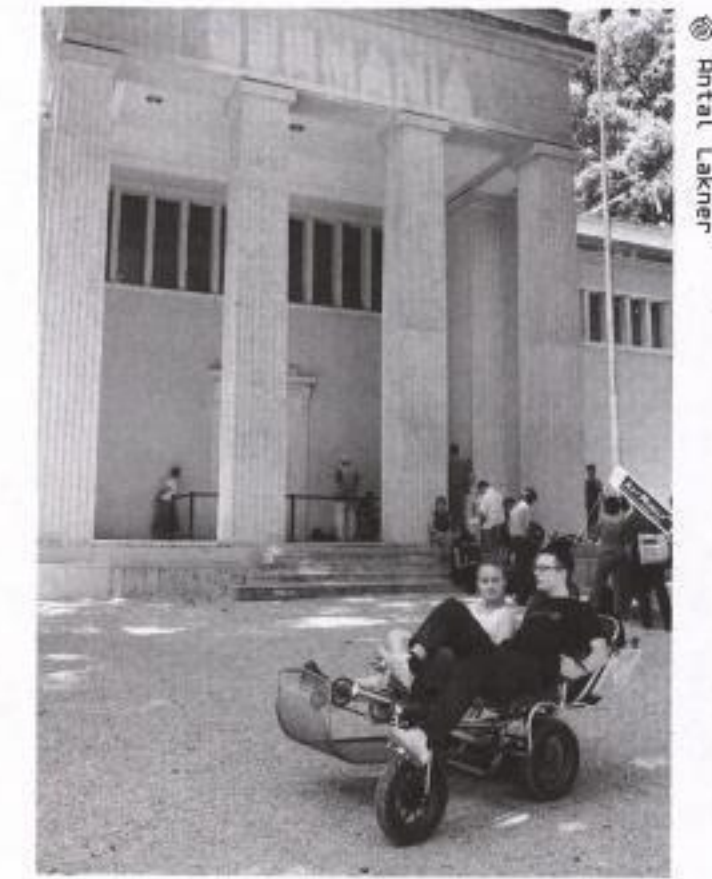
"Perception always involves action"

Distal perception means that with the help of special organs (eyes, ears, etc.) man is able to perceive information coming from things situated away from the body. In the course of perception this information is "translated" by receptors into the "language" of the nervous system. Reaching the brain, these light and sound impulses affect us and trigger various reactions—mostly movements. Consequently, perception is in every case an active process which controls and thus induces action. Cultural perception—that is, seeing certain events or performances—will produce such effects, aside experience. The environment of a theatre auditorium rarely gives the opportunity to move around.

The INERS Co. has come out with new active seats for theatres, projection rooms and other auditoriums. These special seats are equipped with difficult-to-move parts at the arms, legs and head, which serve as outlets to the viewer's urge to move during the perception of a cultural event.








ART MOBILE ANTAL LAKNER 2001
Human Powered Biennale Vehicles

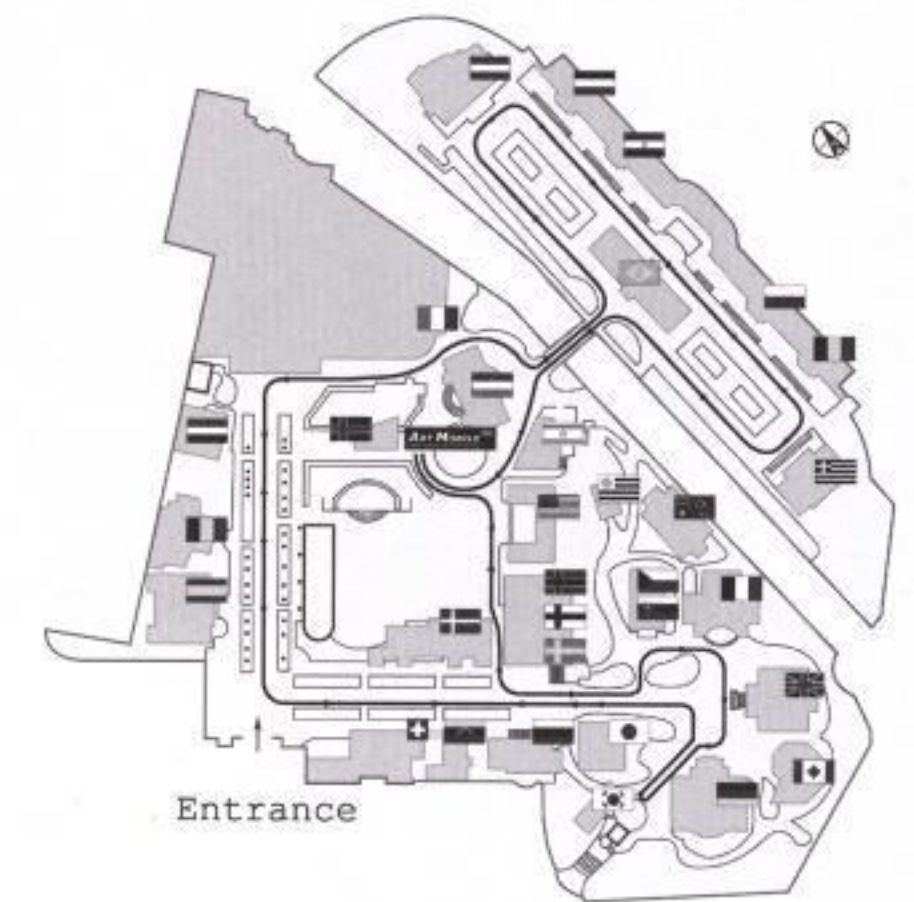


Antal Lakner

ART MOBILE 2001 Venice
Human Powered Biennale Vehicles

Art Mobile is an active perceiving device used by visitors during the perception of a cultural event. It facilitates the perception process and provides an outlet for one's impulses to action. Art Mobile is an experimental workout vehicle which provides the visitor full mobility between the national pavilions in the intercultural zones of the Giardini. The collective movement of art tourists and professionals who use the vehicles will reveal the links between perception and work, the evaluation processes of contemporary international art—all in a system modelling art by means of geographical and ethnic features.

-  National zone
-  Intercultural zone
-  Recommended route
-  Recommended stops
-  Vehicle rental





COLLATERAL DAMAGE

Chalets on the mountainside, lush green grass – some of the pastoral views presented in COLLATERAL DAMAGE, Gianni Motti's recent series of photographs, look as if they could be used as advertisements for the Bischofberger Gallery. The photographs seem to be recreations. Apparently billowing from

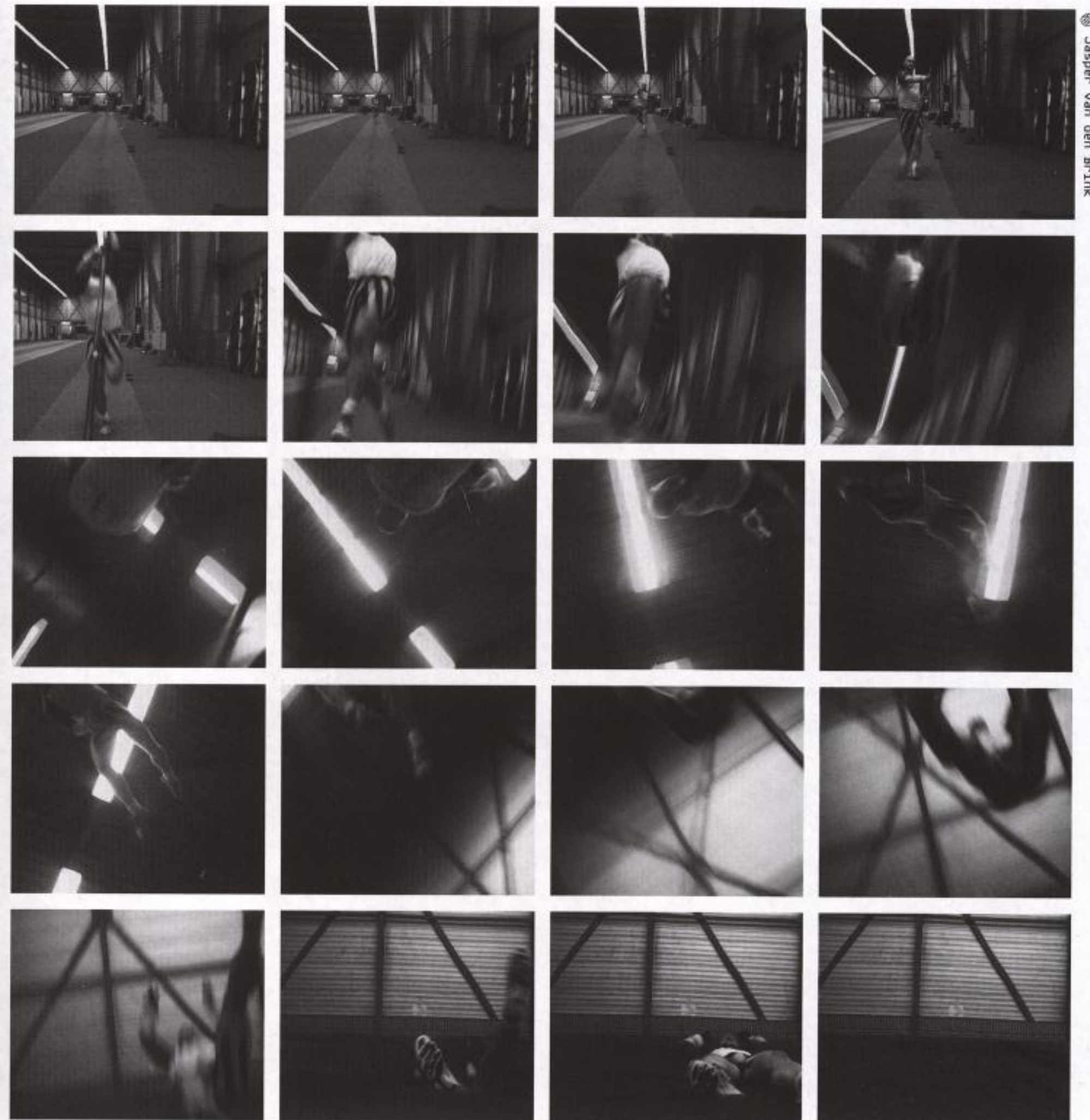
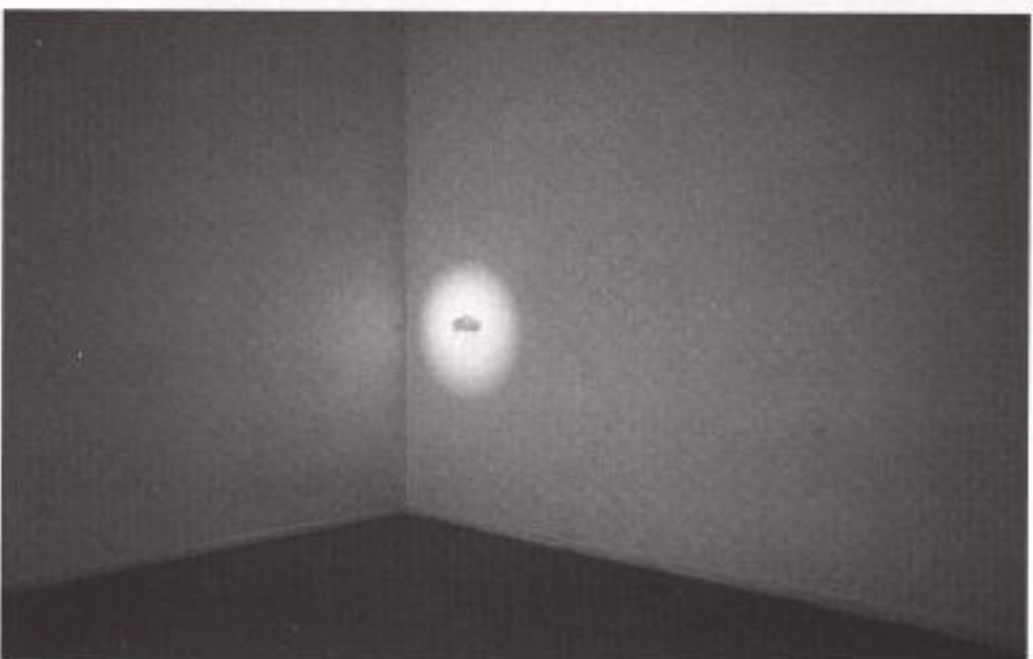
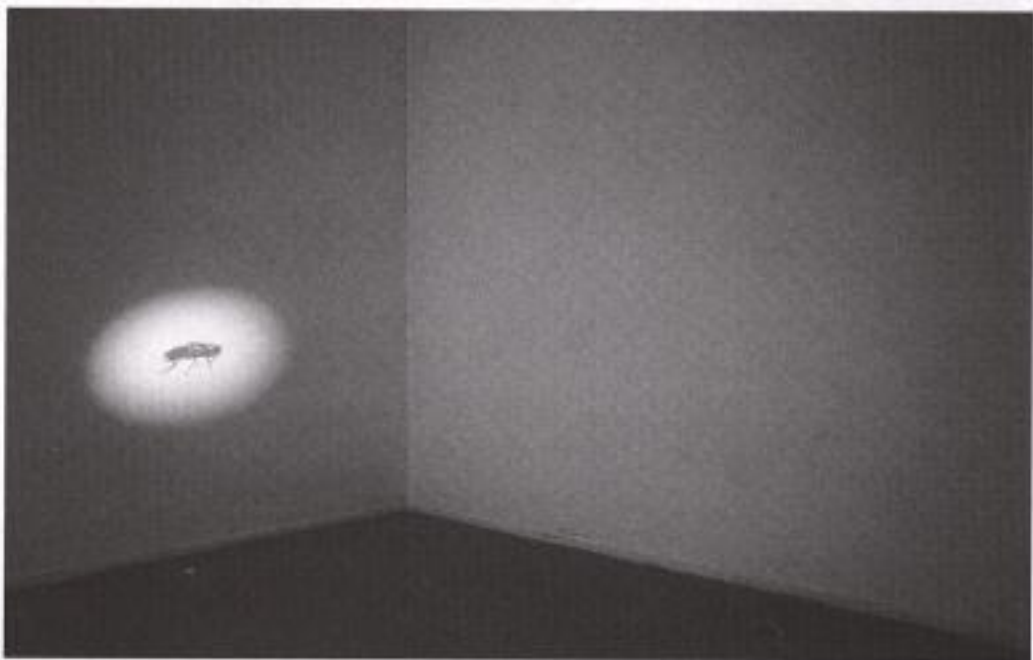
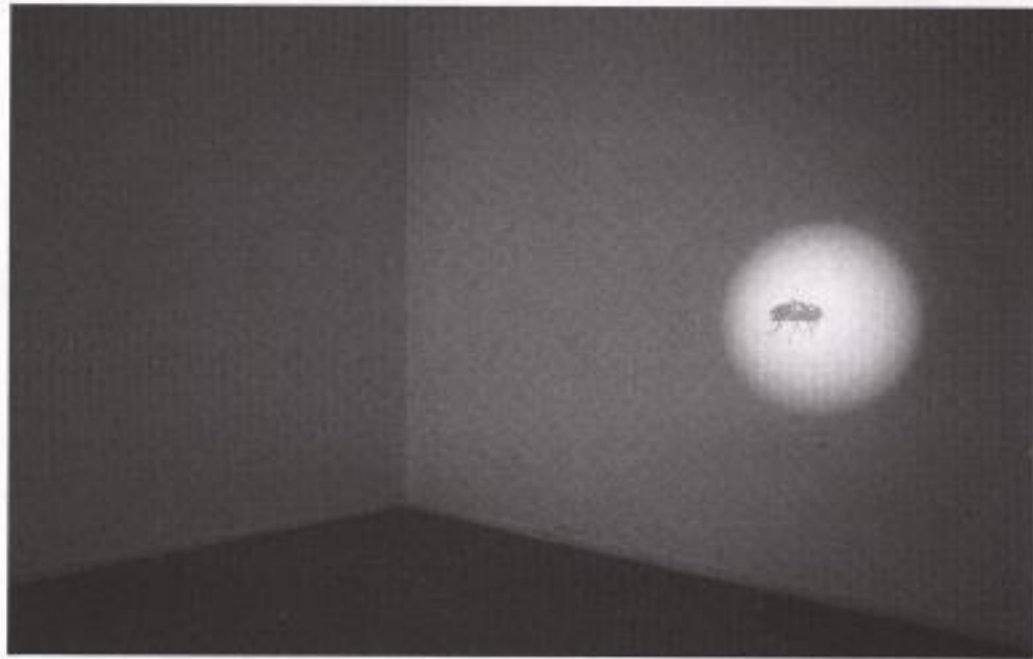
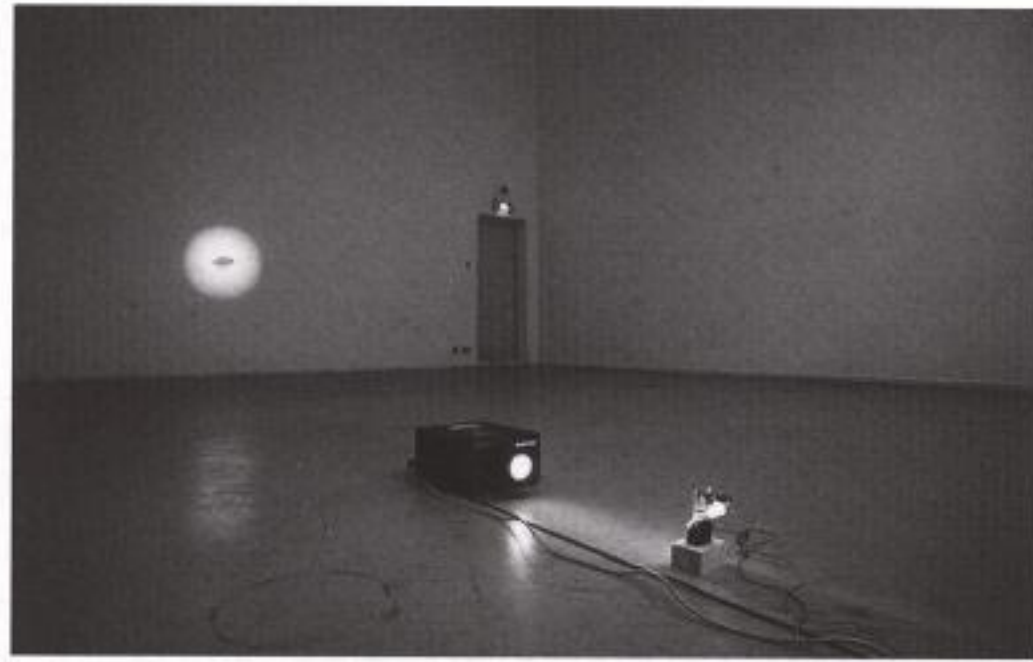
some site-specific performance, plumes of smoke create an irrepressible feeling of falseness. The colours of some of the explosions seem dubious, artificial, as if these were smoke bombs. And indeed, it would not be particularly surprising if they were, since Motti is the kind of artist who has accustomed his public to all

▲ *Collateral Damage*, 2001. Colour photographs



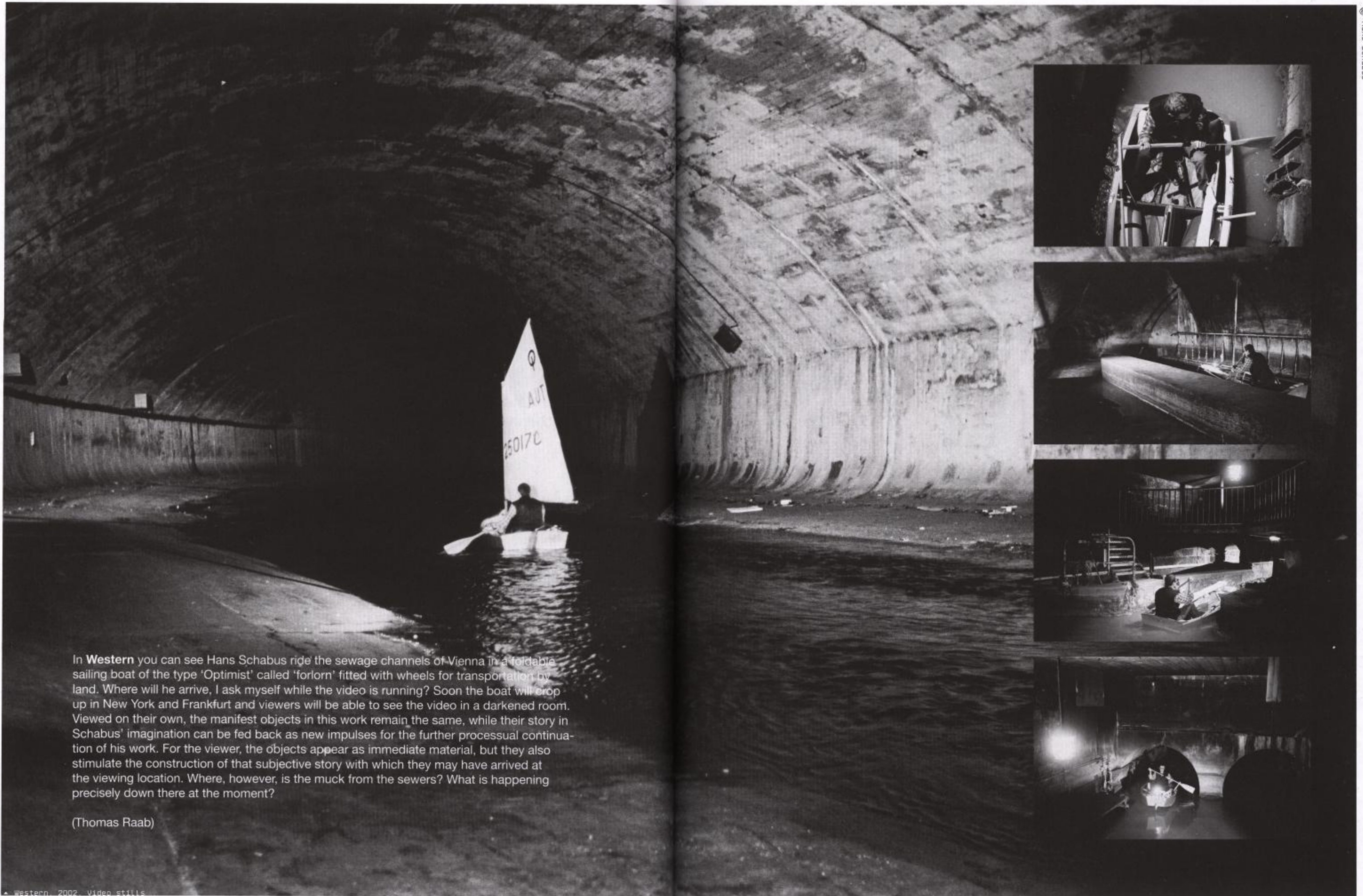
kinds of tricks. In fact, though, these are genuine documentary photographs of the war in Macedonia and Kosovo. Motti had no trouble buying them from press agencies because they were unsuitable as illustrations of the conflict. The lack of emblematic figures (soldier, victim, etc.) means that Motti's images are themselves

'collateral', just like the damage they are supposed to report. Here, though, 'collateral' has a second meaning, referring to that which is out of the frame, away from the media, not to the point – that which has been relegated to oblivion, to non-image status. (Vincent Pécot)



▲ **POLE-VAULTERS**, 2000. Video installation
Video projection in motion, of pole-vaulters jumping through a space over the spectators. The movement of the projection starts on one wall of the space, moves over the ceiling, and ends up on the other wall across the space.

◄ **VIDEO FLY**, 2002. Video installation
Video projection in motion, of an ordinary house-fly flying around the spectators.



In *Western* you can see Hans Schabus ride the sewage channels of Vienna in a foldable sailing boat of the type 'Optimist' called 'forlorn' fitted with wheels for transportation by land. Where will he arrive, I ask myself while the video is running? Soon the boat will crop up in New York and Frankfurt and viewers will be able to see the video in a darkened room. Viewed on their own, the manifest objects in this work remain the same, while their story in Schabus' imagination can be fed back as new impulses for the further processual continuation of his work. For the viewer, the objects appear as immediate material, but they also stimulate the construction of that subjective story with which they may have arrived at the viewing location. Where, however, is the muck from the sewers? What is happening precisely down there at the moment?

(Thomas Raab)

▲ Western, 2002, Video stills

The Chairman of the Board tells "The Chairman of the Board" why it's time for Imperial.

Lee Iacocca talks to Frank Sinatra about the future of luxury cars in America.



In July 18, 1980 Frank Sinatra, the entertainment industry's "Chairman of the Board," invited Lee A. Iacocca, chairman of the Board The New Yorker Corporation, to his first public exhibition of America's newest luxury car, the 1981 Imperial. In price and in performance, it is comparable to Cadillac's Eldorado and the Continental V8. But it is a newer automobile, in many ways, it is substantially different from either of them; it is different because it is the unique automobile.

Opening the exhibition and the new Imperial, Sinatra spent some time discussing America needs in a car today and how this new car fits those needs.

Sinatra: When you build a luxury car, where do you start? How do you lay down the specs for a new luxury car?

Iacocca: You try to build a luxury car that's better than the competition. Say you take your leading potential competitor and you might say, "I'm going to give a customer 105 percent of this guy's riding comfort. Or 100 percent of his cornering ability." You can set your sights on what the people are already buying.

Sinatra: Is that what you did with the new Imperial?

Iacocca: Sure. But our standards for this one were based more on what the people need today than on what the competition is giving them. You know, times have changed in the automobile business.

Sinatra: You mean the energy crunch.

Iacocca: Partly. That's why today you have to try to build a car that's the right kind of car for now and, hopefully, for tomorrow as well. Now, you've owned a lot of cars.

Sinatra: You'd better believe it.

Iacocca: What do you think today's luxury car should be?

Sinatra: I don't know where to start.

Iacocca: Start with the way it should look.

Sinatra: Well, first of all, I'd want it to look simple. I like a clean look. Because I believe that a lot of chrome looks dated. I think things are getting cleaner and simpler looking and that's how it should be.

Iacocca: Agreed. That's why we tried to keep the Imperial as uncluttered as possible.

Sinatra: It looks rich, Lee.



WHY IT'S TIME FOR IMPERIAL... AGAIN, 1999

In 1980 the Chrysler Corporation published an advertisement in the National Geographic Magazine for their new luxury car, at the centre of which was a conversation.

Heaping construction upon construction Gerard Byrne worked with film-makers (Siofra Campbell and Michael McDonough) and actors (Ed Keegan and Jon

Baviera) to re-enact the conversation at the centre of this advertisement for the Chrysler Imperial, a conversation between two all-American figureheads of the 1980's, Frank Sinatra and Chrysler Chairman Lee Iacocca. Taking his cue from Bertolt Brecht's treatise 'The Street Scene' Byrne employs a series of deconstructive strategies within his project which become almost absurd: looping the

Why it's time for Imperial again. Source document



...the styling actually helps the car perform the way you need a car to perform.

And the shape—it's very clean. **Iacocca:** It's what we call slippery.

Sinatra: Slippery through the air. In the wind tunnel they give it a number they call a drag coefficient. Tells you how aerodynamic the car is. The lower the number, the better.

Sinatra: Well, you've come out of the wind tunnel with a very elegant looking automobile.

Iacocca: What pleases me more is that the styling actually helps the car perform the way you need a car to perform these days.

Sinatra: Fine, but what about the things I can't see? What about engineering? You guys had a big reputation for engineering.

Iacocca: I believe we're still ahead. But engineering in the car has changed radically in the last ten years.

Sinatra: Come on, Lee, this country can put a man on the moon, but we can't build an automobile right. Where's our technology when it comes to things we use every day?

Iacocca: I hear you. But I've been in this business a lot of years and when I look at the new Imperial, I see an electronic marvel.

Sinatra: An electronic marvel? What does that mean?

Iacocca: Okay. You mention

1981 Imperial. Size and power comparable to Cadillac Eldorado and Continental Mark VI. 99 EPA est. 26 est. hwy. mpg. Use these estimates for comparison. Your mileage may vary depending on speed, weather and trip length. Actual highway mileage probably be less. California tax lower.

...when I look at the new Imperial I see an electronic marvel.

Sinatra: I want to know how fast I'm going. How far I've gone. How much gas I've used. What time it is. That's all.

Iacocca: Okay. This instrument panel shows you all that in words and numbers.

Sinatra: No gauges?

Iacocca: No gauges. The only production built car with a completely

NA GEO SO... THOMAS E. DE... FRANK SINATRA... GEORGE M. F... GILBERT M. C... CARLYLE P. H... JEROME H. B... CARLISLE H... BARRY C. B... MELVILLE E... MCKEOWN B... COLLETT G... WATSON C... J. R. REAGAN... B. WRIGHT... ASSISTANT V... ASSISTANT V... ASSISTANT V... ADMINISTRAT... LAURA L. LEU... JAN LARYK M... SANFORD KARE... COMPUTER J... MCHESNEY E... JR. EMPLOYER... PETER PURPURA... T. GOETZINGER... M. D. ROBERT... M. BARRETT... CHARLES T. K... ROBERT L. FEL... RATH, TOWNSE... H. IMSEL... ADVERTISING... 10033 Astor... Chicago, San... Detroit, Geor... Travel, Gerar... to Managers... COPYRIGHT ©... 1980, D. C. 200... Cover design... year, \$1.45 a... (ISSN 0027-9



digital instrument cluster.

Sinatra: And what do the buttons do?

Iacocca: They turn your instrument panel into an Electronic Communications Center. Push button number one and your speedometer reading changes from miles to kilometers.

Sinatra: Not bad.

Iacocca: Push button number two and electronic cruise gives you the distance to the next whole chrome electronic tire how long you've gone?

Sinatra: I've gone?

Iacocca: Four. Push button number three and you've got to admit, that instrument panel is rather better car?

Iacocca: Because it makes you do you need to know what you're driving a car?

There are more luxuries standard than any car in America.

Sinatra: Very musical. **Iacocca:** I told you we built it for you, Frank.

Sinatra: What about your other customers? Is this stuff all standard equipment?

Iacocca: Frank, the only option on the Imperial is a power sliding roof. Every luxury is standard. And there are more luxuries standard than any car in America. I've got even more luxuries than you would ask for.

Sinatra: Try me. What do you want your car to have?

Iacocca: Start with music. **Sinatra:** Your choice of four sound systems, standard. All stereo. All with six speakers. What else do you want?

Sinatra: Power steering, power windows, power seats.

Iacocca: Of course.

Sinatra: Leather upholstery?

Iacocca: This is the only car in the world with an interior by Mark Cross. It's even got a built-in garage door opener and a hood ornament of Cartier crystal.

Sinatra: You're not fooling around with quality on this baby, are you?

Iacocca: I wanted a quality automobile to sell. I wanted to be able to give it a basic limited warranty twice as long as the competition's.

Sinatra: How long is that?

Iacocca: Two years or 30,000 miles, whichever come first. It covers all parts except tires, all labor and all schedule maintenance. Our rust warranty lasts a full three years.

Sinatra: I don't even pay for oil change?

Iacocca: The Imperial warranty has the details. **Sinatra:** That kind of confidence must have taken guts.

Iacocca: I know what went into it. Look, every one of these Imperials goes through a test drive by an expert. We built a Quality Assurance Center where the whole vehicle goes over to make sure that nothing gets out that's not first-rate. When car, the signed papers actually come to the buyer with the car.

Sinatra: I think there are a lot of people waiting for a car like this one, Lee.

Iacocca: I've got a whole bunch of Imperial dealers who are ready for them, Frank.

For the name of the nearest Imperial dealer call toll-free 1-800-521-7272. In Michigan 1-800-482-6838.

It's time for Imperial.

discussion, slowing it down, positioning his actors incongruously in relation to the expectations of the narrative and the film experience. He offers his audience the tools of deconstruction at every turn, through an intricate series of references, allusions and hints to the origin of the piece and the nature of its technical and conceptual construction. All the while, even despite ourselves, we are

drawn into a seductive, dated and often bizarre discussion about what the average American man desires in a car... (Annie Fletcher)



1- The window is fogged on the inside. You can hear the water splashing in a shower. A subtle movement makes her silhouette recognizable. Now she is whistling. Using simple soap, she cleans herself all over. The shower stops. She is still naked. She puts her foot on the sink and shaves her leg. She opens the window. She gets dressed, closing her shirt from the bottom to the top. She looks at us and talks. *It's not bird: when speaking of a pretty woman the term would be 'chick' or 'babe.'* She stops talking, fixes on us for a moment and lights a cigarette. She inhales, then suddenly turns away and meets our eyes again in the mirror.

She kicks the front door open and jumps two steps down. She crosses the open space in front of her house. It is dusty. Her hand slides along her butt. She feels the ten twenty-dollar bills in her pocket. At the road she turns left and walks on the sidewalk. There is no traffic. In her left hand she carries a small radio playing a well-known song. Over her shoulder she carries a suitcase. Somebody familiar passes her, she nods



Andrea Geyer

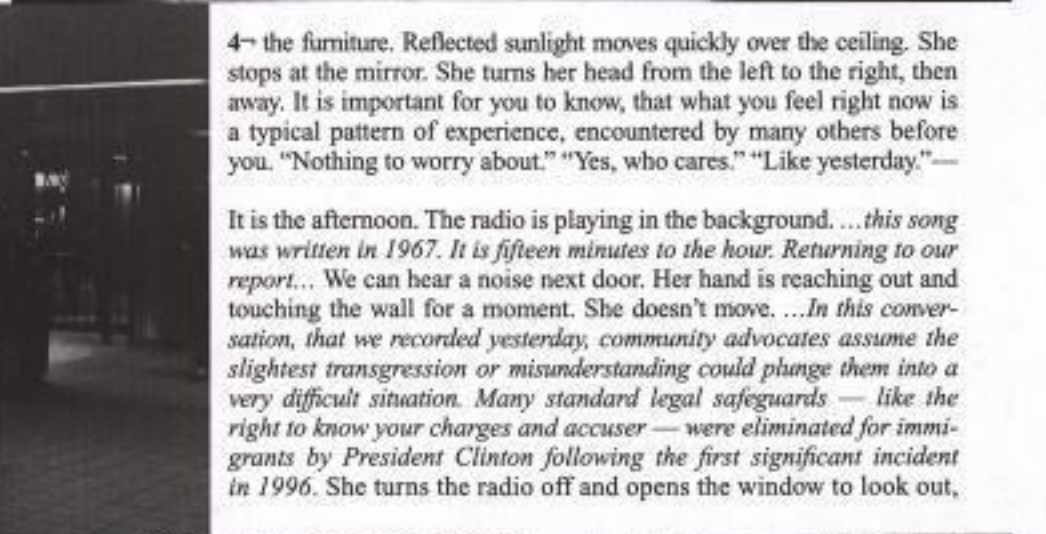
2- and lifts her hand towards her hat, but doesn't stop. She crosses the street. She jumps as a large pickup truck nearly hits her. She enters a building through two glass doors. The waitress stops her. We see her nervous. In an overlooked moment she walks straight towards a door in the back. It leads into the kitchen. It is noisy and hot. She puts her luggage down and has a conversation. Handshake. "Good luck." She picks up the suitcase with a smile, turns and leaves out the back door.

She gets into a large grey bus. She finds an empty seat in the back. The bus turns onto a highway. "Do you have some chewing gum?" Her eye lids are closing periodically. ...but first the news. On the other side of the window the landscape is a line. *The World Economic Forum, which ran from January 31 to February 4 at the Waldorf-Astoria Hotel* It gets dark outside, low per capita incomes and savings rates require stronger "Excuse me," to sustain the high growth rates necessary to develop "Excuse me. Can you turn that down?" She turns her head towards the window. The bus moves at high speed. She falls asleep. ...*The Gap and Starbucks were provided*



3- with additional police guards... Make yourself whatever you like to be. — Make yourself whatever you like to be. — It is not what you want, it is everything. It is not... we have to understand that the majority of poor people are those who are either ill, old, abuse alcohol or drugs, are disabled or have a lack of skills. As she wakes up somebody is sitting next to her. "Excuse me." She pulls up her blanket and turns back to the radio. The station has changed. After several days, she leaves the bus.

"Cash." The room she enters is carpeted. What are the colors of our flag? Red, white, blue. What do the stars on the flag mean? One star for each state. How many stars are there on our flag? 50. What color are the stars on our flag? White. What do we celebrate on the Fourth-of-July? Independence Day. Independence Day celebrates independence from whom? England. There are two windows, a door, a closet. The bathroom is simple but clean. No room-service. She lights a cigarette. She walks to the room's center and lies down on her back. The carpet feels soft. She turns her head and sees some dust under the heater. Who said, "Give me liberty or give me death?" Name some countries that were our enemies during World War II. Who was Martin Luther King, Jr.? What are some of the requirements to be eligible to become President? She gets up and examines



4- the furniture. Reflected sunlight moves quickly over the ceiling. She stops at the mirror. She turns her head from the left to the right, then away. It is important for you to know, that what you feel right now is a typical pattern of experience, encountered by many others before you. "Nothing to worry about." "Yes, who cares?" "Like yesterday."—

It is the afternoon. The radio is playing in the background. ...this song was written in 1967. It is fifteen minutes to the hour. Returning to our report... We can hear a noise next door. Her hand is reaching out and touching the wall for a moment. She doesn't move. ...In this conversation, that we recorded yesterday, community advocates assume the slightest transgression or misunderstanding could plunge them into a very difficult situation. Many standard legal safeguards — like the right to know your charges and accuser — were eliminated for immigrants by President Clinton following the first significant incident in 1996. She turns the radio off and opens the window to look out,

5- leans out. She smells the air. The sun hits her face. We can see her from the street. The window closes and she leaves the room.

Your first impression is most likely to be wrong. Not all people are in a rush — or rude. This is a common way of moving in a city. Nothing personal. "Excuse me." "Yes." "Where would I find the statue of liberty?" "I beg your pardon?" "The statue of liberty?" "Well, she is over there in the park taking a piss..." "—?—" "Oh I see, well — you should take the bus." "Would you like to have a cup of coffee?" "You are crazy." It is up to you to let us know your needs. We will certainly stop and be friendly if you ask us a question, otherwise we will stay wrapped in our own concerns. And don't expect any attention.

She walks down the street following random people, for about 5 minutes each. She runs a little — to then slow down. "Hey baby, what's up?" "You don't call me baby." "What's in the cardboard?" "A guitar." "Can you feel the noise, you know?" The traffic is rerouted into two lanes. On the median she stops, unrecognized. She tries to memorize everything she sees. Time



6- passes. She feels a tingle of fear. She asks a question and has a conversation — then a daydream. When she is done she stands alone.

At the third traffic light she turns left. We follow her down an avenue and see her stop near a tree. She kneels down to pet a small, white dog. The dog is excited. She talks with its owner. "Nice dog." "Walter." "Nice weather." "No rain in weeks." "You look good." "Beautiful, beautiful." The distance of approximately one or two feet should not be challenged. If you get too close we will step back. The building she enters has a doorman. She shows her I.D., her bag is scanned. Houses are of great interest and much time is spent thinking about their design, decoration and possible improvement. We love to inspect each other's houses. She is inside the apartment and sits down on an armchair. Start a conversation by talking about the experience you may share. Or other interests like sports, cars, or clothing styles. As long as you show a sincere interest, and do not ask any personal questions, you have a good chance. "Beautiful, beautiful." She takes off her clothes. *The toilet is called 'bathroom,' 'restroom' or 'john.'*



7- We see her laugh out loud. She walks into the other room. She has sex, again and again. Getting dressed she stands at the window and looks at the view for a moment. It is time to leave.

It is early morning. Still dark. The rain stopped ten minutes ago. The deli she enters is empty. Don't try to speak quickly. When you speak in a relaxed way, you will be easier to understand. She buys a coffee. The deli's radio plays the BBC. ...our book review in detail we will talk about the recent book by Paul Gilroy who casts a penetrating look at race-thinking, shedding light on its relationship to fascism and arguing that both live today on a subtler, more insidious guises in modern pop and commercial culture. The argument outlines ... At the counter she lights a cigarette. "Sorry about that." "Never mind." Where does freedom of speech come from? She turns and slowly passes through the door. Our language is plain and direct. We use simple vocabulary most of the time. Sometimes we repeat important words and phrases. There is some shouting. She glances back over her shoulder. The coffee opens when it hits the ground. She runs fast. She stops, out of breath. There is a smile on her face. She meets our eyes — then runs again, jumping several times over trash on the sidewalk.



IARA BOUBNOVA INTERVIEWED BY ALEXANDER KIOSSEV

→ Alexander Kiossev: Do you think that the International Board of Manifesta made a logical choice of Frankfurt/Main to be the host city for its fourth occurrence? Many Germans call this city 'Bank-furt'. The city does not have the artistic image of Cologne for instance, nor is it associated with big art shows like Kassel is identified with Documenta. On the other hand, don't you think that the Municipality of Frankfurt is taking a risk with you and your colleagues as part of the contemporary art scene? In short, do you think that Frankfurt and Manifesta can and will fit together?

➤ Iara Boubnova: I think that in the case of Manifesta any choice of a host city is logical. I am not saying that in each case there is the same kind of logic at play. This is the phenomenon of the travelling event that is always different in each new place, a difference that is doubled up each time by the choice of new curators who practically always come from still different places. Thus, if seen from the point of view of the specific location and its culture, the question about the suitability or unsuitability of a host city loses its relevance. The problem is to match the event with its context of choice. Because, as we know, the powerful context of Istanbul, for instance, always already 'colours' any curatorial project for the Biennial there.

In the beginning when we were 'parachuted' into Frankfurt we couldn't feel the context of the city. Immediately we started looking for a metaphor for Frankfurt. It turned out that even the famous frankfurter sausage originated in Vienna... We spent a long time finding out how to deal with the location for this event we were 'cooking up'. So, we decided to challenge the context. To see what, if anything, outside of the banks and the airport known to everyone, could provoke us. We reached the conclusion that we should just trust the artists. We would prepare the conditions and we would delegate to the artists the right to be provoked by the context. As a result, we are still waiting for what types of potential provocation the city would present. After all, any kind of provocation where a certain locality is involved begins and ends with the people. We have the feeling that we do need a lot of different people from Frankfurt. I can say that our project counts on dialogues and encounters, activated by both sides. 'Bank-furt' or not, the city nevertheless has fifteen museums, one of the most prominent art schools in Europe, some of the best known exhibition spaces that are created and curated by the best curators. It is a highly competitive city for contemporary art. As for the municipality and the risk, well, the risks are perfectly reciprocal.

→ A.K.: Can you imagine Manifesta being hosted by a city in a state of transformation, chaos, social unrest and frustration of the kind that can often be observed in Eastern Europe, for instance in Sofia?

➤ I.B.: I will try to be practical in my answer because in theory this could happen. Actually there was a lot of expectations that after Ljubljana in 2000 Manifesta would go further East. You are hitting on an existing split in my 'Manifesta' identity... From the point of view of Manifesta, the international event that needs a lot of perfect organisation and so on, maybe not. From the point of view of a 'system' that produces large international art events that's a very problematic prospect because in such cities usually there is no adequate infrastructure, media coverage, investments and at the end, no capitalisation of either a real or symbolic kind.

From the point of view of somebody living and working in a marginal city such as Sofia, I would have to say 'yes'. From my point of view, the 'Sofias' of Europe have exactly the kind of public that Manifesta, as an event, is addressing. It would be a risk, a very radical decision that however would confirm the different character of Manifesta. I see the important implications

of your question going in a different direction. It's not that I think it is not important that Manifesta could be in Sofia. I mean, the very fact that we are discussing here if(s) and how(s) comes to tell us something about our own level of self-confidence and awareness. This higher level of self-confidence leads as a matter of fact to professional appreciation and willingness from outside partners to see us as collaborators. An art scene might be highly developed but if it does not project a sense of self-confidence it is doomed to invisibility. I think that this has something to do with Manifesta moving from one place to another - because of that things do become possible... So, when some cities and their art scenes enter the international debate in contemporary art by projecting artists, curators, writers, critics, etc., as well as attracting people to come to them, then such cities become potential hosts for Manifesta.

→ A.K.: No matter how much an art event is integrated within a given real environment, still it goes beyond and further than that. It offers a different and transcending vision that projects the environment onto some new horizons. What is this vision in the case of Manifesta 4? Do you have this vision? What are you trying to relate to the city as well as to the visitors? You understand that this question has a deeper meaning. Do you think that art today has this function of creating relevant horizons, of producing visions that have social validity beyond the borders of the art world?

➤ I.B.: Yes, I do. For me the relevant horizons are the opening of borders, from political and ideological borders to borders between visual languages and structures. The social validity in this case is predicated on the involvement of large groups of people, on the use by the artists of a variety of media and approaches, on the liberating impulses triggered by contemporary art because for me contemporary art is associated with freedom. This kind of art is meant to pin-point differences and it tends to attract (seduce, negotiate) the general public into getting used to these differences and ultimately, into acceptance and a higher degree of tolerance. Contemporary art has a very strong critical power that is ever more easy to embrace because it tends to be self-ironical as well. However, in its most interesting (best) examples, artists and approaches in contemporary art it occupies neither the position nor the attitude of some higher patronising authority. On the contrary, often its means and ways are quite opposite to the traditional 'voice of authority' employed by classical art and artists and tend to be closer to the means and the ways of everyday life. In contemporary art the end-product becomes art not because the author is some sort of a genius endowed with special powers and visions. It's because, at its best, the context of origin of the artists and their works coincides with the target context of where the works are being presented.

That is actually the new horizon and function that I can see. The specific vision we have has to do with our attempt to see the event of Manifesta 4 as an open-ended and self-developing process that presents itself as an interchange of thoughts, opinions and personal contexts through and in search of shared values. We asked the artists to try and find themselves in the city of Frankfurt. It is somehow the ultimate average for a large European city with all the positive and negative aspects implied by such a statement. I mean that there is a bit of everything there - from the commuters and the emigrants, to the banks and the museums, from the ruins of the last World War to the high-tech skyline and urban planning, from the hot-dog to the hamburger, the pizza and the kebab... We invited artists who can take a risk, even the risk of not finding themselves in Frankfurt... At the very least, we hope that 'Bank-furt' will become 'Art-furt'... At the very most, we hope that this will be a vision of belonging not only to the place(s) where people come from but also to the place(s) where people happen to go to - by necessity, by invitation or by default...

→ A.K.: I wonder if the traditional function of art to organise the ecstatic energies of society and the individual has not been taken over today by that which Adorno, Benjamin, Loewenthal and others despised so very much - mass culture and the culture industry? Techno parties or rap concerts today fulfil gigantic compensatory functions. They are producing shareable and extraordinarily intensive emotional states. They are creating the form of the collective or individual ecstasy and/or catharsis. These emotional states could become a way of life. In this respect mass culture has easily identifiable and visible social functions. I think that we can hardly say the same for contemporary art which is often said to be elitist. Does the audience understand it, has this art closed itself off into much too esoteric experimentation that is accessible only to just a few. It seems to me that the mass audience (general public) possesses neither the visual nor conceptual language, nor the tools for understanding...

→ I.B.: This is of course an extremely interesting and challenging question. First of all I think that the masses these authors were talking about are no longer the same masses. The dialectical interaction between mass culture and contemporary art is rather dynamic, complex and sophisticated. It is a kind of a love-hate relationship. Contemporary art has influenced and has been influenced by mass culture. Certain trends in contemporary art utilise the language of mass visual culture and that's one reason to think that at least in some cases the general public possesses the language because it is the same language. However, the message tends to be completely different. Whereas the message of mass culture is that of entertainment, the message of contemporary art would be the one of analysis. Mass culture is not really about comment or critique. Contemporary art is. On the other hand, mass culture is for the passive observer, contemporary art looks for the active participant, be it in an action or in the process of building up a context for a certain statement.

We discussed with Nuria and Stéphanie how could we deal with artistic activities bordering on entertainment culture. I do not think that mass culture and contemporary art are all that opposed each other. The most interesting aspect for me is the tension and the friction between them and I actually think that they complement each other. Both areas of activity could be amusing and entertaining although one is intended as critical 'entertainment'. So, we decided that the best thing would be to invite artists who are interested in working in the area where these two rub into one another. Let's see what kind of public will join us.

Of course, for the kind of art show we are preparing it would be hardly fair to rely on the same type of audience that goes to rap concerts. I don't want to disappoint you but no matter how much it is trying to coincide with the dynamics of a given city, still contemporary art demands a certain level of understanding and preparedness from its audience. Or at least a certain attitude that by no means coincides with the ecstasy pill. In a way it has to do with the 'success' of an event, and the difference between the success of such a show and the success of a rap concert seems to be obvious. Contemporary art is able to astonish but at least in our case it is not a mass kind of astonishment. A great divide between 'marginal art' and 'marginal public' has arisen.

→ A.K.: Isn't this relation between the radical, hard experience of contemporary art and the efficient financial and organisational network that transforms the marginal artistic experimentation into an industry paradoxical? How do you think the principles of mass appeal, technology, success, organisation (all of them principles of capitalism and the right) connect with the principles of radical questioning, marginal experimentation and revolutionary challenging of the existing norms?

→ I.B.: That's a paradox I can't explain in full, but it is a most serious one. It seems that one of the reasons for establishing Manifesta in parallel with the process of transformation in Eastern Europe was the necessity to create a structure that deals with art before its marketability. That's why Manifesta 4 is based on the extensive research we had to do all over Europe in order to meet and select relatively 'unspoiled' artistic practices and younger artists. Of course, there have been other attempts to counter this paradox such as moving the practice of organising large international events to marginal places all over the world. Such practice works as a solution for some time and then it is incorporated into the mainstream. Maybe you do not know, but that's the main reason for criticising the system of big exhibitions, mainly the biennials. In our curatorial text that prefaces Manifesta 4, we included a sentence that underlines our interest in art practices that are not yet appropriated by the high profile institutions of the art world. The irony is that Manifesta itself is also a promotional asset that helps propel so many artists coming from the marginal art scenes. Even more 'hypocritical' is that we ourselves, as well as the artists, would be happy if this happens... We take all that into account.

I see this paradox implicated also in my curatorial position regarding Manifesta 4. The paradox is in the fact that I have been invited (nominated, contracted, given tools and resources, etc.) to be completely independent in my judgements, professional choices, practice, etc. up to the point of 'facing the public' and taking full responsibility for the event. It is the same with my colleagues. It seems that we have been invited/contracted to be independent. The curatorial contract for this large international event appears to be a clear sign of belonging to the system, or the industry, if you will. At the same time it is the only guarantee of independence, a guarantee against the negative effects of the system. The paradox is that events like Manifesta could hardly exist outside of and without this paradox. Yet, I believe that working from within the paradox, I can still offer meaningful critique and vision.

→ A.K.: I am upset with this techno/revolutionary, capitalist/avant-garde eclecticism. We have to think about this even more insistently after 1989 when Eastern Europe produced paradoxical revolutions - velvet, without either radicalism or violence, attempts at 'restoration of normality', actually a return to normality. Some call these attempts 'a restoration of capitalism'. What is the social status of contemporary art? How does it fit in with the global victory of global post-capitalism?

→ I.B.: Looks like contemporary art does not have a homogeneous social status. There is a great variety of practices in as many different contexts. I guess the concrete social circumstances as much as the artists define for contemporary art a certain status. And this status is quite relevant for the concepts we have about capitalism. For instance, in Eastern Europe we would never say that we already exist in a system of capitalist relations. We might say however, that what we had was not really socialism but some kind of 'state capitalism'. On the other side, contemporary art tends to be transnational in its reception. Thus, it could be seen as the most capitalistic part of society here. This is also a rather relative statement...

It seems that after all, contemporary art is once again producing paradoxical relations with society. I already mentioned the critical potential of contemporary art. Yet, it has been stated many times that capitalism is able to absorb anything, even the most radical gestures. Ten-twelve years ago in Eastern Europe contemporary art had the distinct status of avant-garde with the urge to demolish everything old, a vision for the future, the energy to redefine society, the ability to organise larger groups of people into action. Do you remember the time around 1990/91 when the press used to refer to all the

political rallies in Sofia as happenings and performances? That was funny then but it seems now like it was a logical sign of the times... Now the status of contemporary art in Eastern Europe is closer to the one in Western Europe and it has to do with being marginal, with critique, questioning and analysis. I am not sure that artists now want to change the world, neither in the Western nor in the Eastern part of Europe. The overly Messianic illusions that were once upon a time installed in the artists' minds by the socialist society we used to live in, are no longer there. What is there is maybe smaller and less ambitious but it is surely more effective and flexible.

Actually, it is precisely the more traditional kind of art production that is now advertised in Eastern Europe as 'restoration' and a return to normality. Yet it is not clear, return to what? The traditional approaches to art were so strongly imposed in socialist times that they became an attribute of socialism. However, these approaches do not fit in any way into the left-right schema you have in mind. The art of 'restoration', the act of return to whatever, does not present a vision of its own. On the contrary, it brings back old visions, something that can hardly be associated with contemporary art. Maybe that's the case with the 'velvet revolutions' too. After all, they did not bring back the 'bloody' ones from the past... Maybe what's happening in contemporary art now could be seen as a 'restoration' or a return to normalcy only from a certain theoretical viewpoint. However, I am not sure that such point of view can accept the impossibility of art continuing its existence as some sort of 'socialist avant-garde'.

This is related to the paradox in your statement about 'restoration' and the return to normality. It seems that in the progressively normalised situation immense efforts are needed to comprehend contemporary art as something normal... However, contemporary art does not see itself as normal, and neither do you, right? I simply think that it doesn't amount to a return and that's hardly worth arguing about.

ALEXANDER KIOSSEV

Born 1953 in Sofia. Associate Professor of Cultural Studies, Sofia University. Academic Director of the Centre for Advanced Study in Sofia. Ph.D. Cultural History of the Transition Period, Faculty of Philosophy, 1998. M.A. Bulgarian Studies, Faculty of Slavonic Philologies, Sofia University, 1989.
 Taught Bulgarian Literature at Sofia University, 1980-1988; Bulgarian Language, Literature and Culture at University of Göttingen, Germany, 1990-1994; Cultural History at Sofia University, 1994-2002.
 Editor and author of the collective book 'Post-Theory, Games and Discursive Resistance', SUNY Press NY, Albany, 1995. Co-editor and author of the book 'Die Bulgarische Literatur in alter und neuer Sicht', Harrassowitz Verlag, 1997, among other publications.



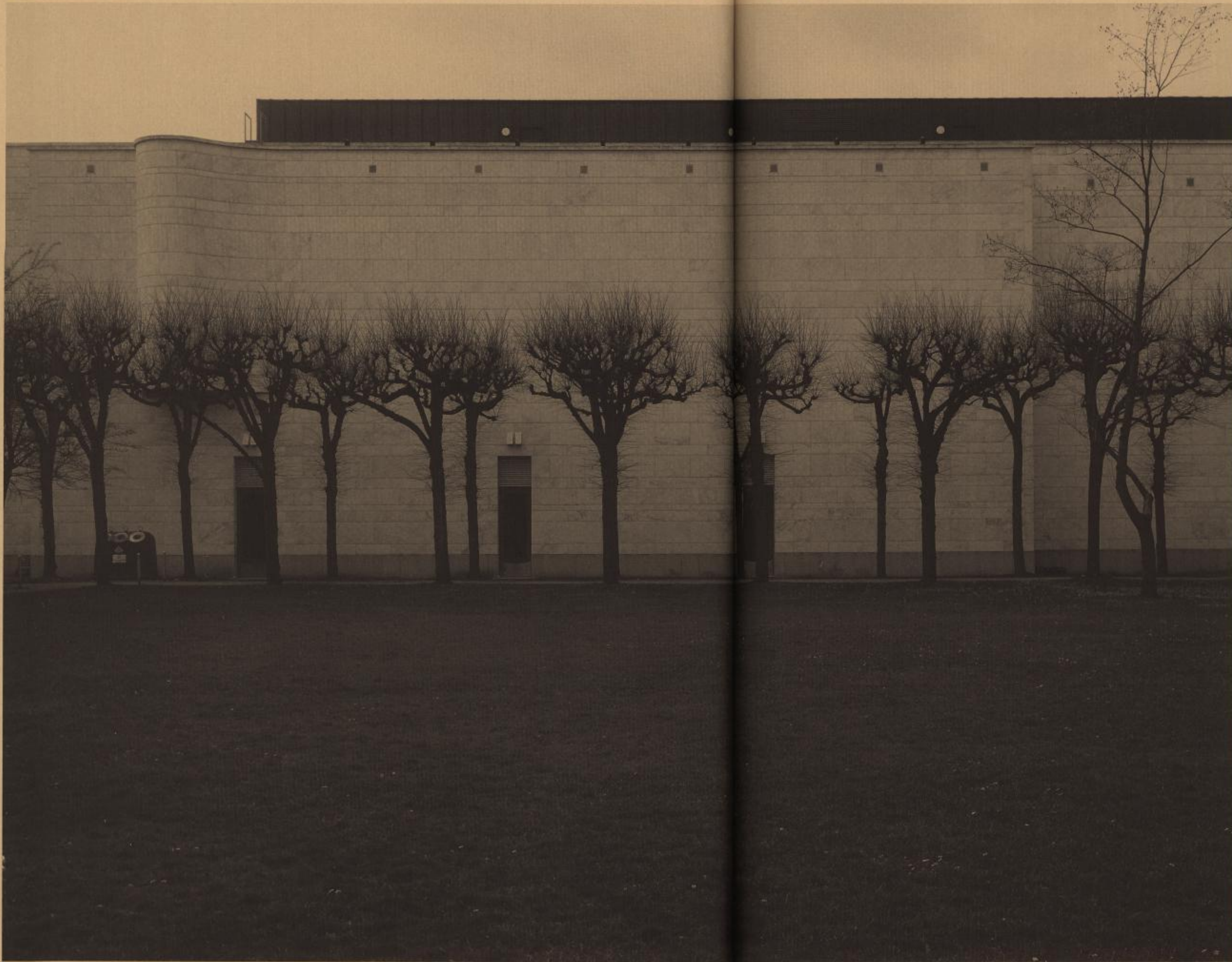


TRESPASSING

At Frankensteiner Hof a meeting place has been defined within the context of the Manifesta 4 project in order to generate a debate between the proposals made by the different artists and groups taking part in the project, and the local community and visitors to the city. This space will house presentations of discursive and performance practices, of projects related to the regeneration of city areas and marginalised communities, of experimental forms of production in the fields of fashion and publishing, and of experiments in resistance developed by artists in specific contexts. All these will take place alongside round tables, on- and off-line projects, screenings, lectures and even short-term displays, as well as through different types, media and forms in which contemporary art appears today.

Frankensteiner Hof is also a space in-between the Manifesta 4 project and the City of Frankfurt, acting as an information exchange and a framework for the discussion of projects related to the city and to other groups working within it. The debate may surface in physical space, or via the Manifesta web site and its extension in e-manifesta.org, a portal for debate created by Daniel García Andújar in collaboration with the Manifesta 4 team, with the aim of channelling the different opinions expressed by audiences and people interested in the critical analysis of the whole event.

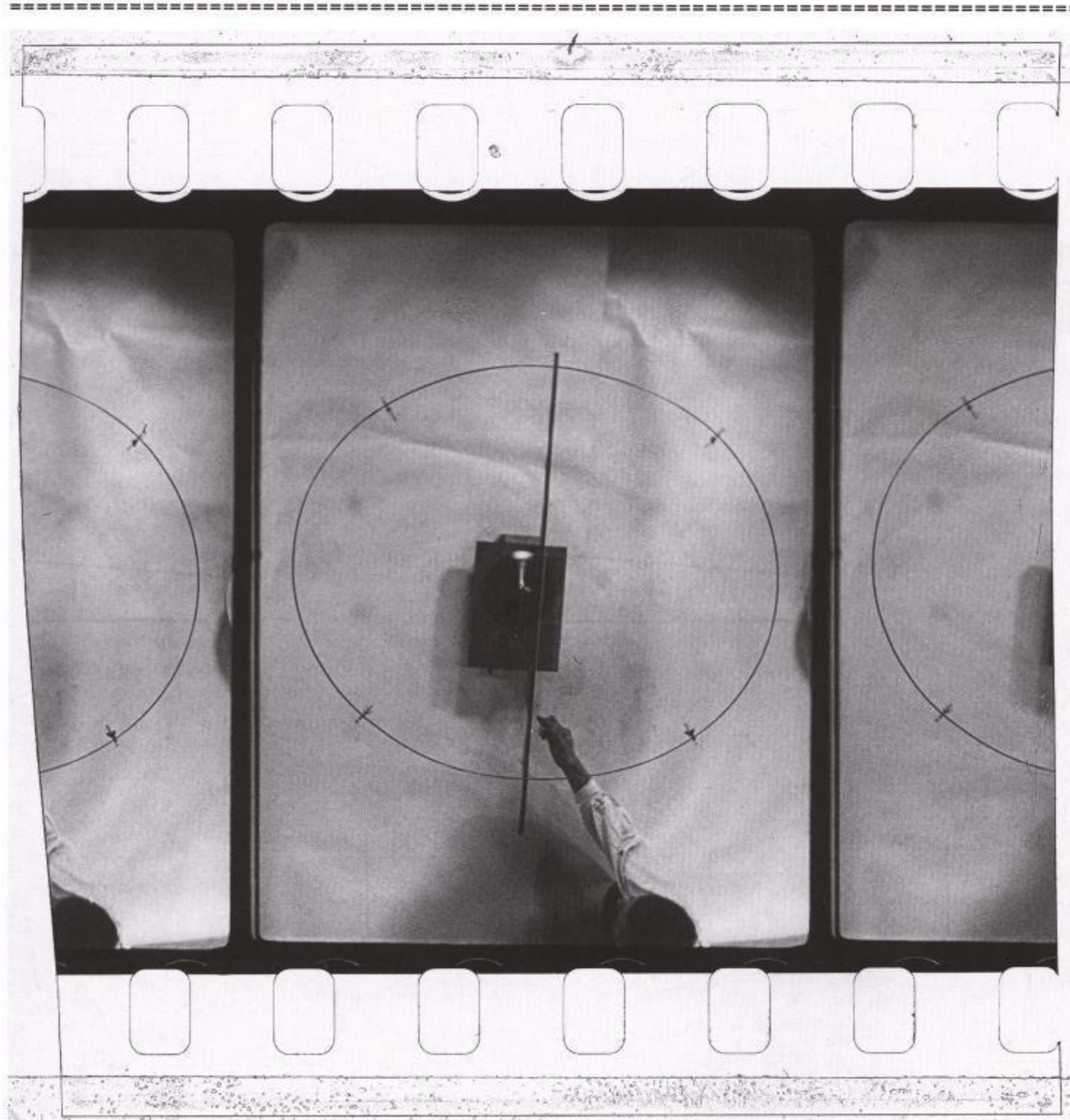
The Curators



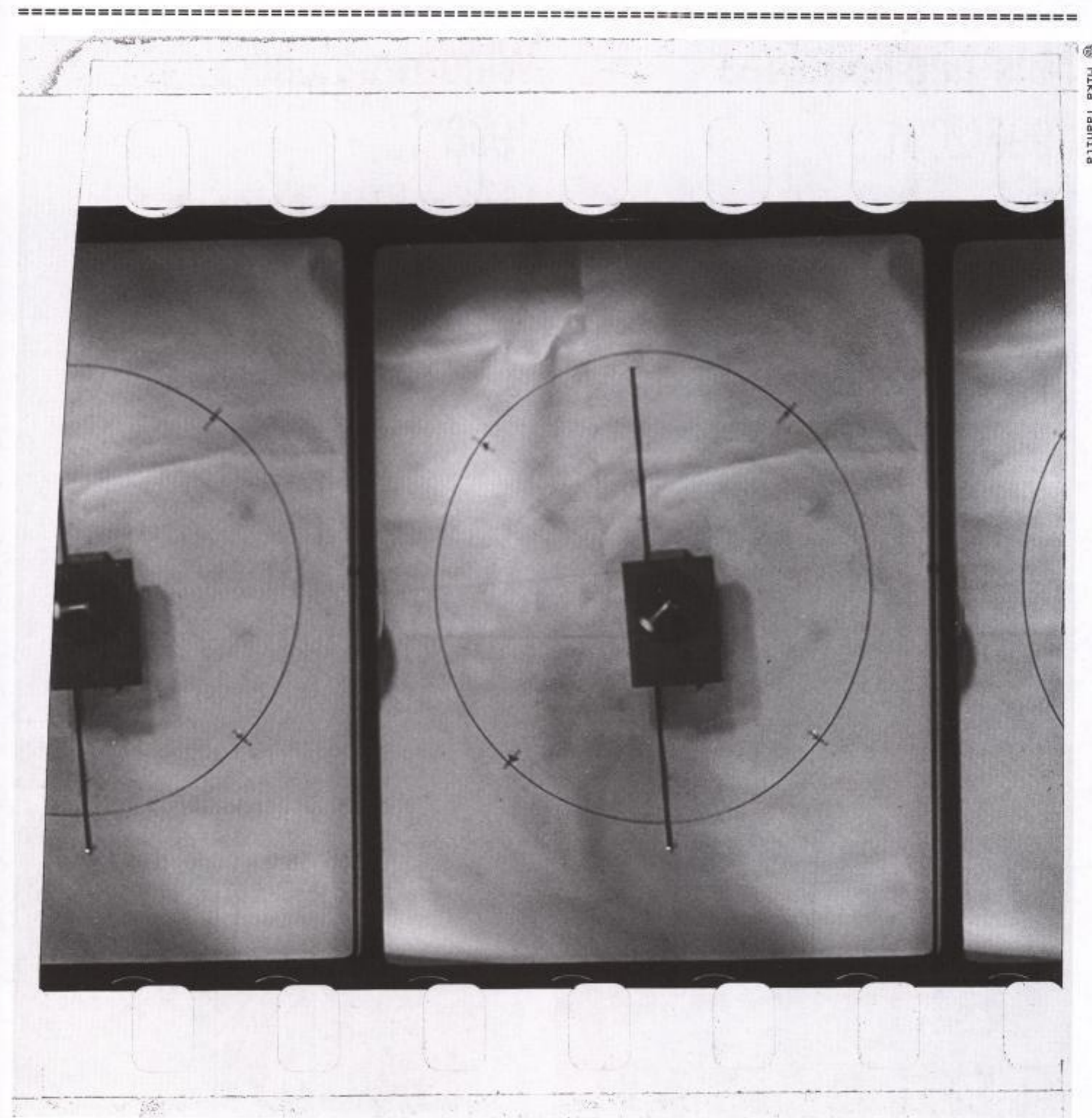




• The Little Alice, 2001. Installation details



‘When Muybridge or Marey produced their first scientific films, they not only invented the technique of cinema but also created the purest aesthetics of it. This is the miracle of scientific film, its unfailing paradox. Only at the extreme end of profit-seeking utilitarian



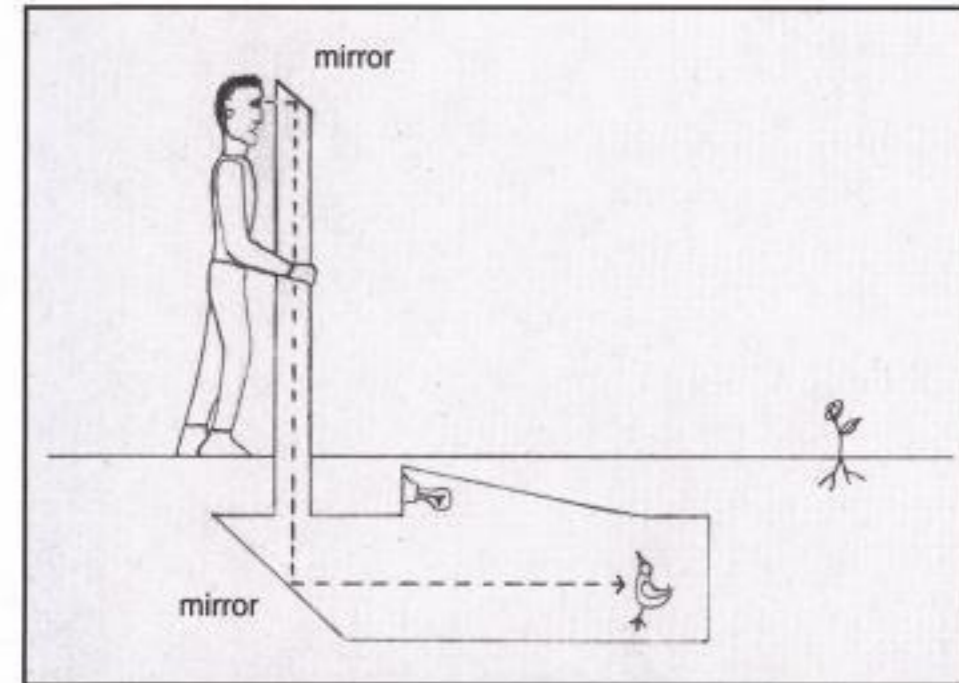
research, when aesthetic purposes as such are most sternly rejected, cinematic beauty will follow with supernatural grace.’
(André Bazin, ‘The Beauty of Chance’)

• *Fysikaalinen rengas* (A Physical Ring), 2002. (Music: Ø) Film stills

Mus-papilionoidea

1996/2001

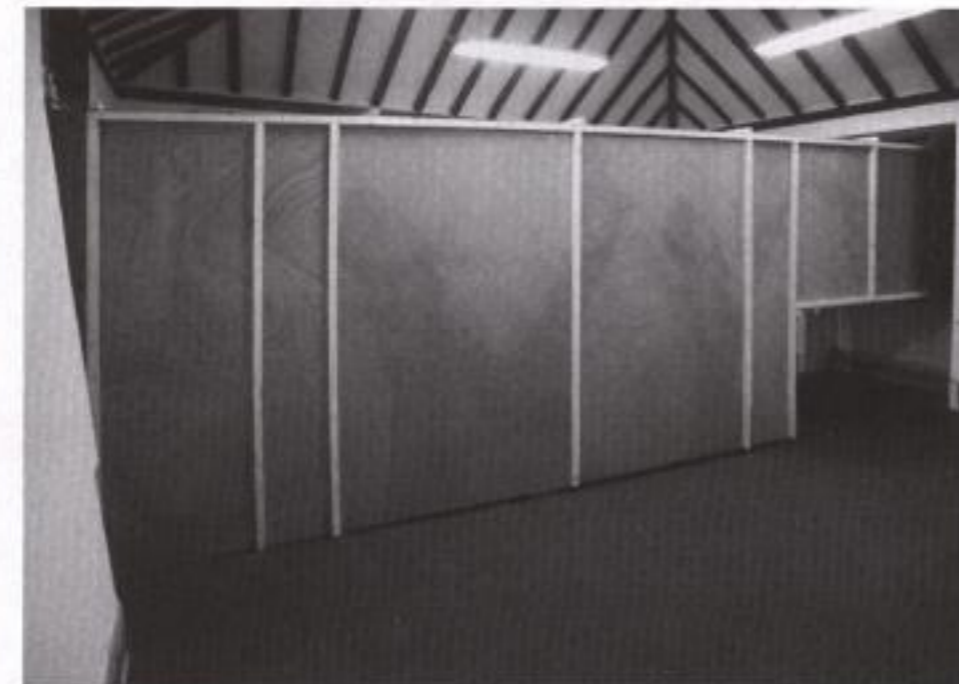
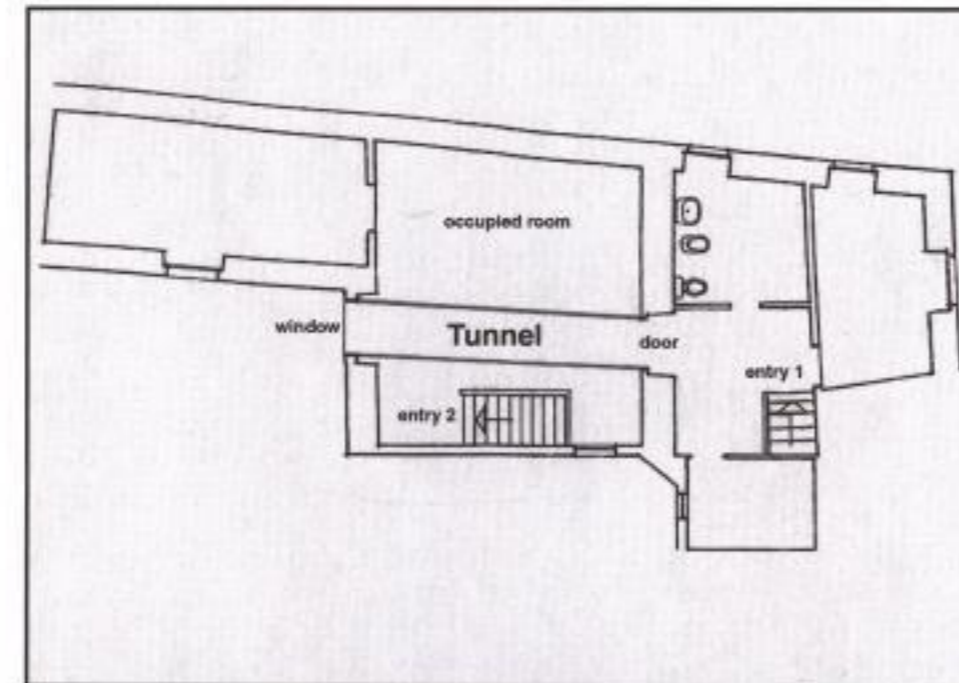
Views: schematic, exterior, pinhole



Windowcatcher

1998

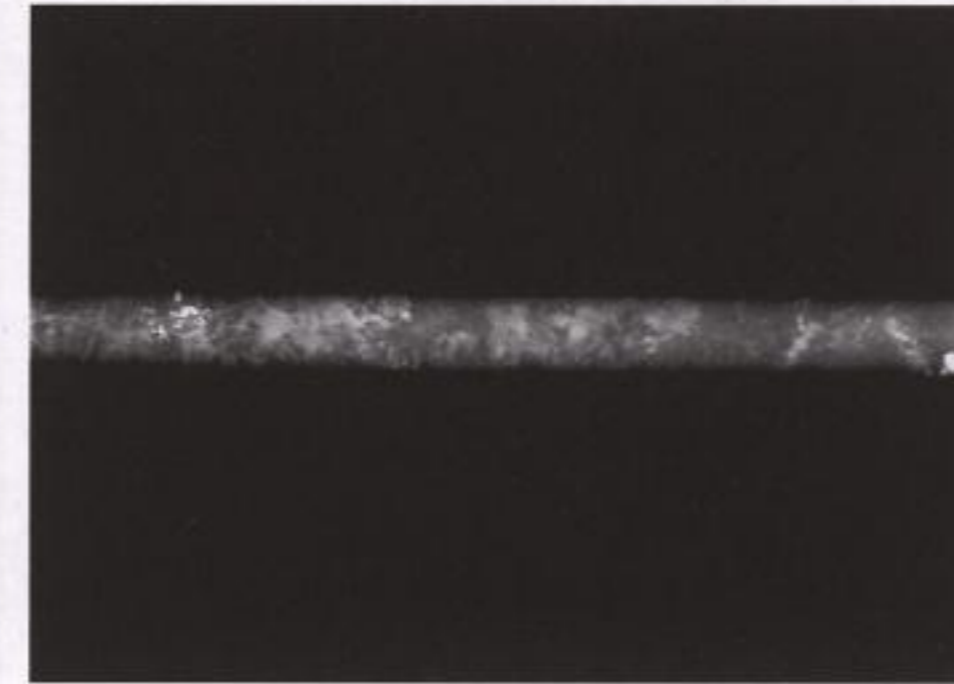
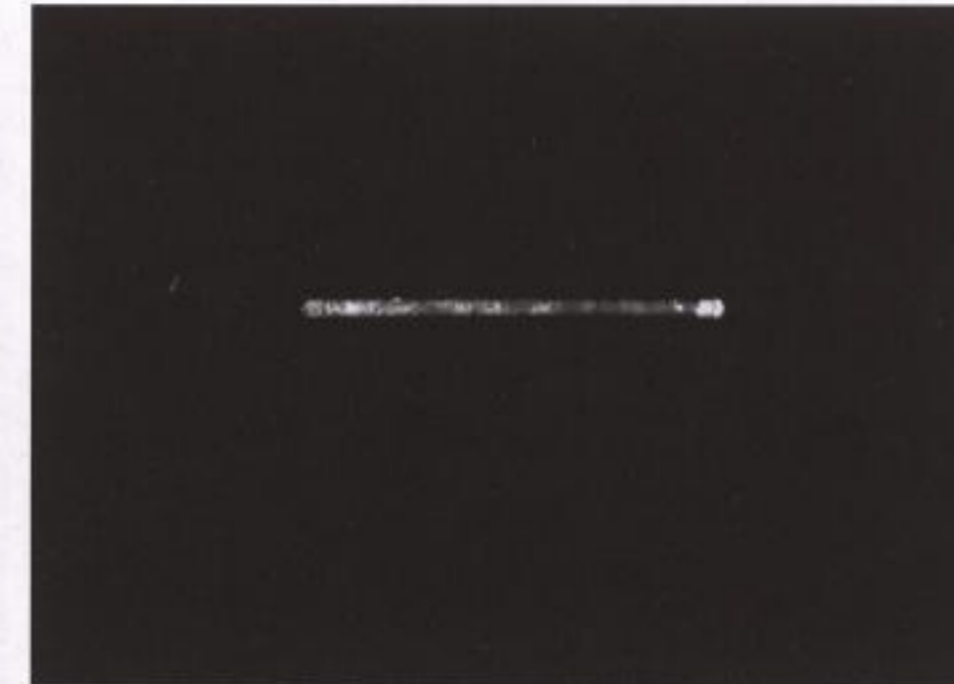
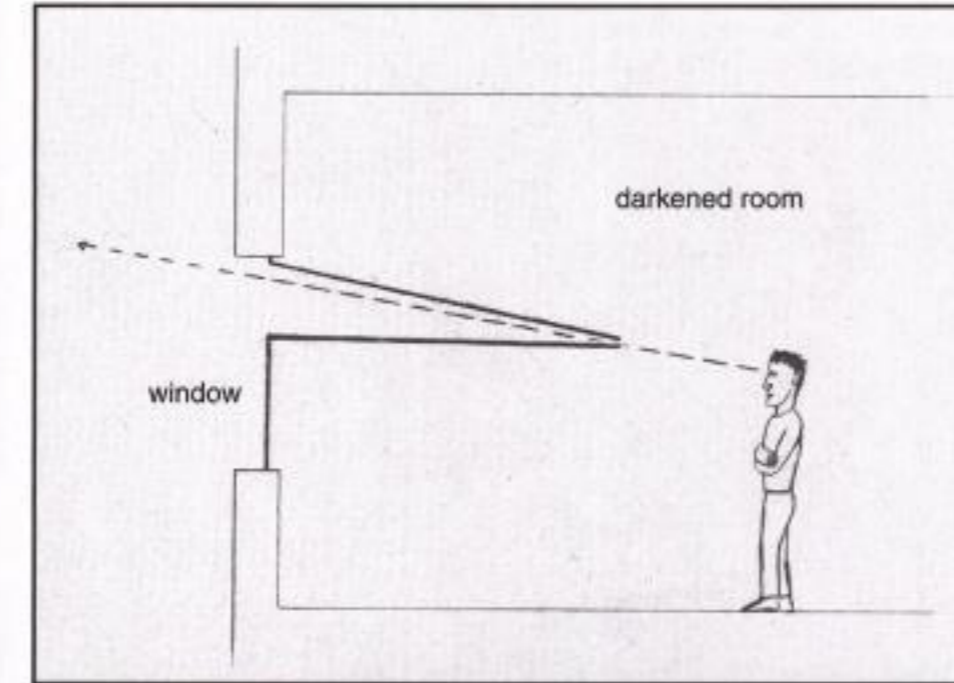
Views: plan, exterior, interior



Simplifier

1999

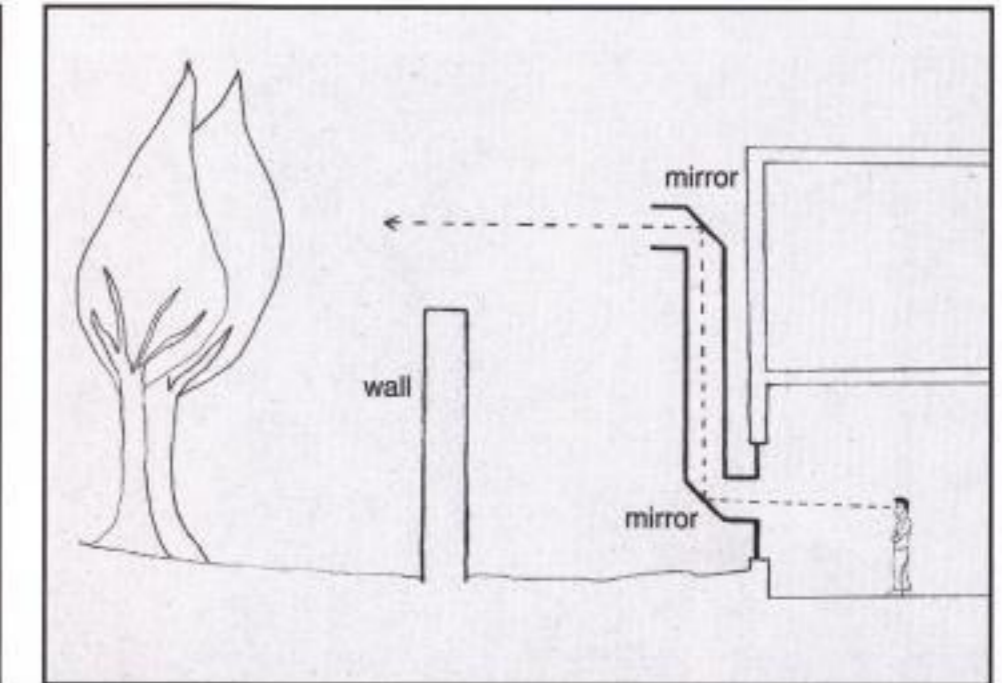
Views: schematic, interior, interior (close-up)

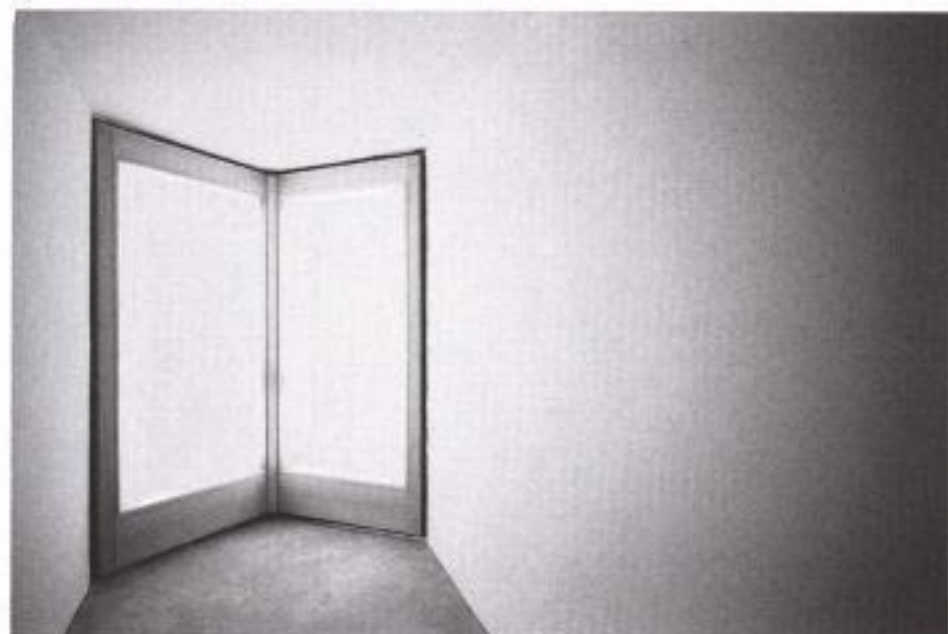


Overview

2001

Views: schematic, exterior, interior





▲ *Mixing Perfumes*, 2000. A revolving door with a light inside divides a room in two parts. In the two parts of the room there are two perfumes (earth perfume, jasmine perfume). The people passing through the door mix the two perfumes.
 ▼ *40 cm higher*, 1993-2001. A raised up floor, installation view at Museu Serralves, Porto

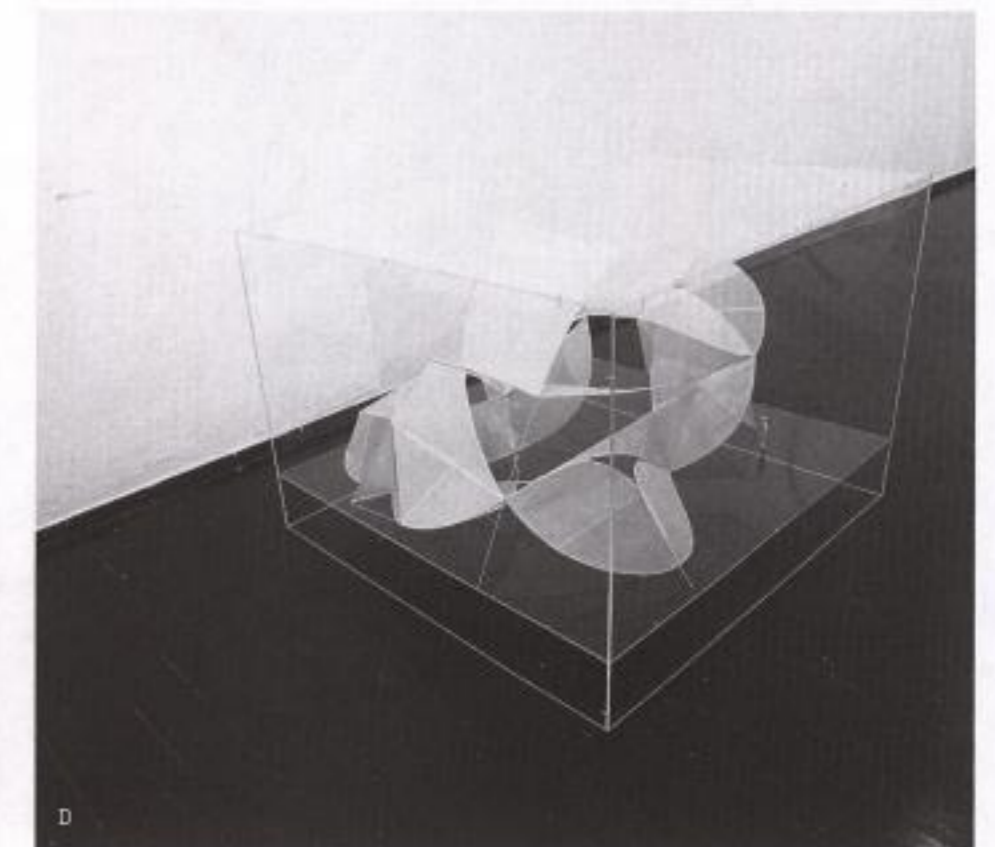
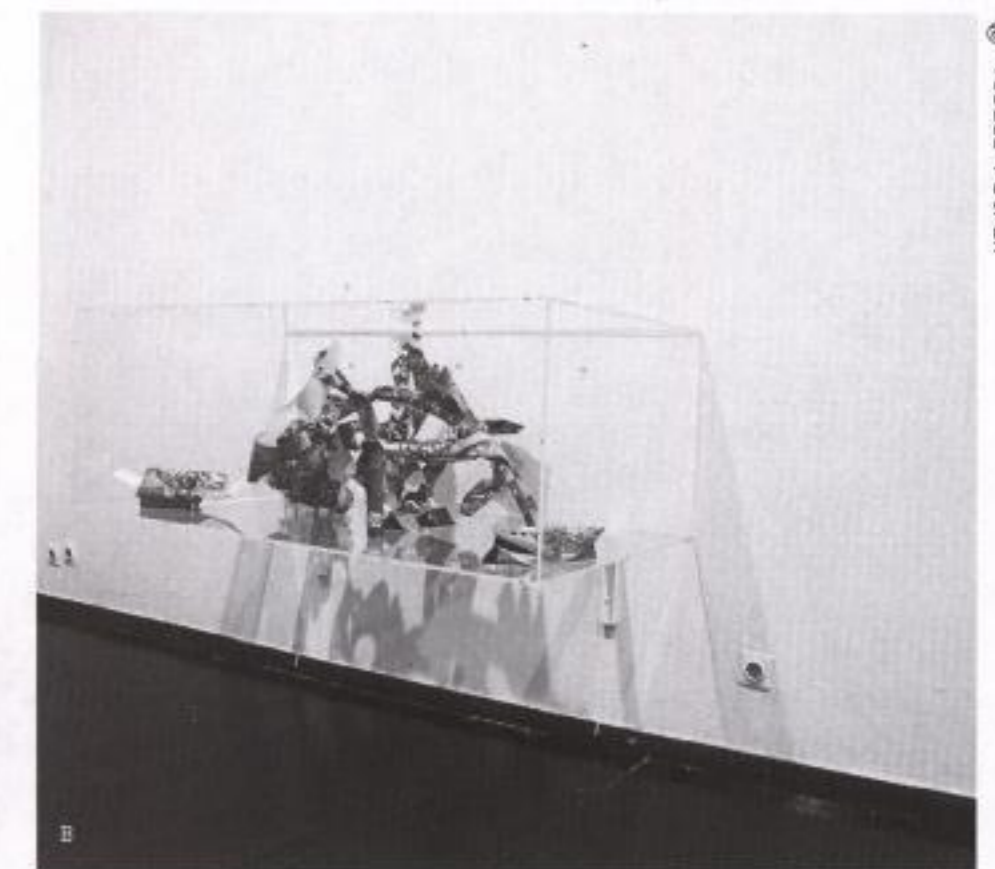
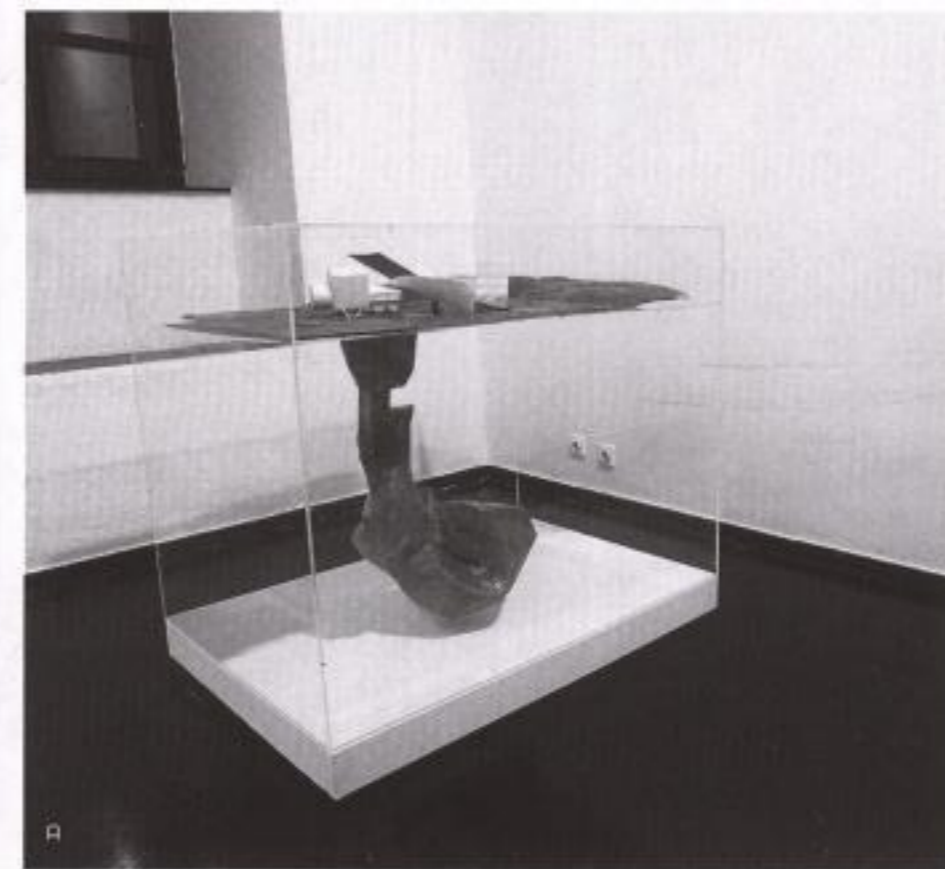
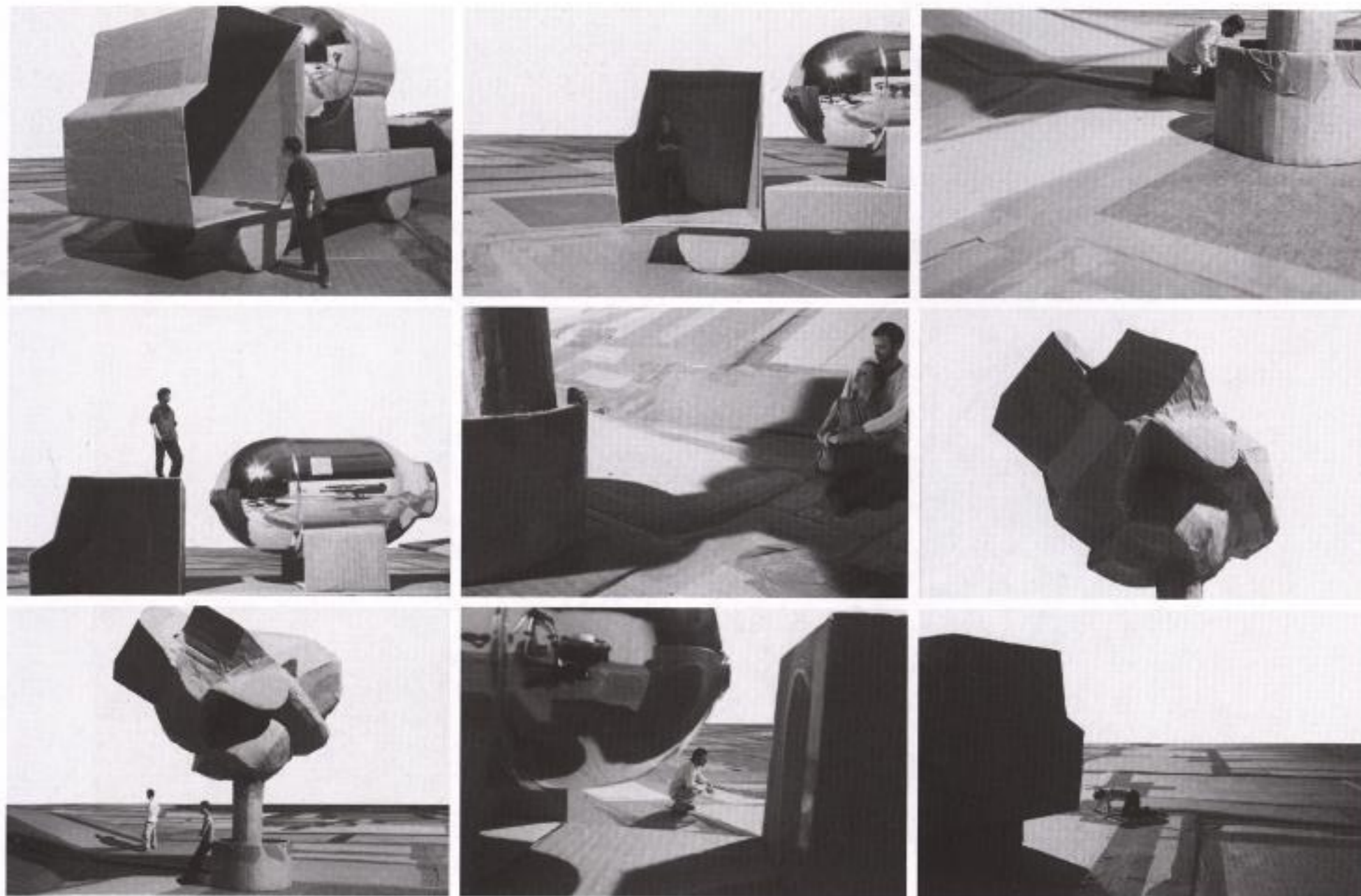


▲ *Out of the Meeting*, 2001. C-print

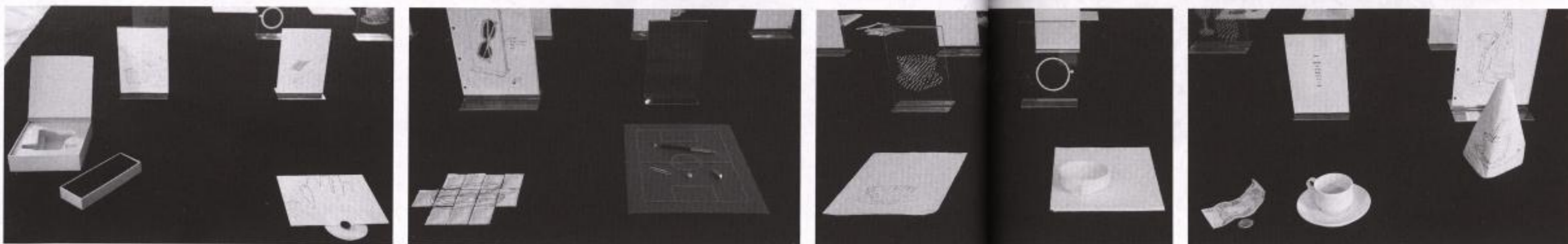
Tobias Putrih approaches the question of the present-day function of cinema and the film medium in its cultural and social role. In a time governed by electronic media and technological progress, he explores various perspectives of the moving image by constructing intimate movie tales.

In his series of works named CINEMA SOLUTION (2001), Tobias Putrih questions the role of the cinema as the result of the darkened room, where the viewer 'gets rid of his own body'. His basic idea is to build different, personified movie theatres as a simple model for the objects of pleasure, high-tech objects, spectacle-producing mechanisms. CINEMA SOLUTION consists of four models of movie theatres which are based on historic and even Utopian concepts of the visual field: the exploration of the concepts of the visual by Friedrich Kiesler, shown in 1929 in the construction of the New York Film Guild Cinema; the visionary work of Herbert Bayer, who connected the Bauhaus tradition with the ideas which later developed into corporate thinking in the culture industry; the design for the underground cinema, which remained unrealised, by the land-art artist Robert Smithson; and the vision of the dream cinema journey into time and space by Chris Marker. Putrih's models of these designs represent a unique overview of a more than a hundred-year-old tradition of movie theatres and are at the same time a personal, intimate response to the present-day globalised and computerised theatres. With the photographic series LOST CINEMA (2001/2002) Tobias Putrih tells us a similar kind of a personal movie tale. On storyboards made of laser prints he lets his friends act out on the infinite surface of a cardboard landscape. In the twilight of the cardboard world and the real world he assumes the position of a film director: 'I would like to ask you not to understand the meaning of the photographs. They were made as a starting point for nascent electronic movie', says Tobias Putrih when introducing LOST CINEMA to the viewer.

(Gregor Podnar)



← A. *Underground Cinema - model*, 2000/01. B. *Cinema, Cinema - dream model*, 2000/01. C. *Lost Cinema - model*, 2000/01.
D. *Reconstructed Cinema - model*, 2000/01
↑ *Lost Cinema Storyboard*, 2001. Details, prints on paper



★ Conference, 2001. Installation view at Neue Galerie, Graz



- ▲ *All that you see but weren't able to stop*, 2000. Photograph
- ▶ *Escape Boutique*, 2001. Installation view
- ✦ *Cemetery*, 2001. Installation view
- ▼ *R Jump*, 2001. Performance documentation



- ▲ *Fashion Show*, 1995. Performance documentation

On the following projects, like SALAD BOWL and TRIPTYCH, the artist advances his subtle irony by deepening the combination of the two sides of the problem. There's more than a 'new aesthetics' he brings up here. In these projects, Hajdinaj takes a clear critical aesthetic stance, as well as a social one. The first project consists of the production of a 'new design' for dishes (actually on assembling the readymade parts that make up the object, bowls, figurines, artificial flowers, etc.). The artist's point is an ironic look at the kitsch decoration of objects in order to approach the old 'aristocratic' style through the 'beautiful' or 'romantic' consumer products that we find on the market. Parallel to that, within the same aesthetic frame, the small figurines of dancing ballerinas, holding huge bowls, are used to illustrate the cruelty of the cannibalistic show and the hierarchic structures on which our societies are based.

Much more personal and of a very tender, but sad nature is the TRIPTYCH, a painting based on broken narratives, unlike the kitschy TV soap-opera, known for their happy endings. The TRIP-TYCH is much more cruel than tender, is more of a shock than a story-telling. Therefore I find it very appropriate to say that the artist hits the viewer with a very fine cruelty, almost a beautiful cruelty.

(Edi Muka)



▲ Salad Bowl, 2000. Mixed media
▼ Triptych, 2000. Oil on canvas

Lorenzo Ghiberti (1378–1455)



Giorgione (1478–1510)



Peter Paul Rubens (1578–1640)



Rosalba Carriera (1678–1757)



Jean-Auguste-Dominique Ingres (1778–1867)



Kazimir Malevich (1878–1935)



Edin Vejselović (1978–)



Edin Vejselović

You asked me if I look like my father. It comes to mind that I was always told that I really looked more like my mother. This work becomes a work only when I speak to you about it or when I have to explain quickly to some aunt, that I say 'it's only a work'. My efforts are rewarded by those who don't perceive it at all. This state liberates itself, gets out of control, only if under-exposed. I had to gain weight to fit into my father's clothes, and now I have a food neurosis, but I buy my own clothes, no longer use my father's; the same type of clothes are given to me as presents at Christmas because that's how I am now. Usually. In many cases, getting dressed is a form of threat. Maybe I asked myself if the threat is to myself and that's my answer. This way I thought of a work for Manifesta that would remain at a distance: the threat is still there, but is scarcely perceived, as a melancholy. I've thought up a video which uses a digital loop, with all the rhetoric and delight of a sunrise on the sea which, to remain as it is, is forced to turn directly into a sunset. For Manifesta, however, I want the video to be protected so that its fragile destiny is reflected in a way that would otherwise be impossible to document. I would like the video to be used by the TV Channel as an interlude, suitable for transmitting at night and the broadcaster can decide if and when to use it, without programming, so that it is seen at random while the viewer is zapping from channel to channel. Usually.



▲ *The GoodGriefies*. (Pickled Punk), 2000. Video still

Could sperm make my teeth yellow?

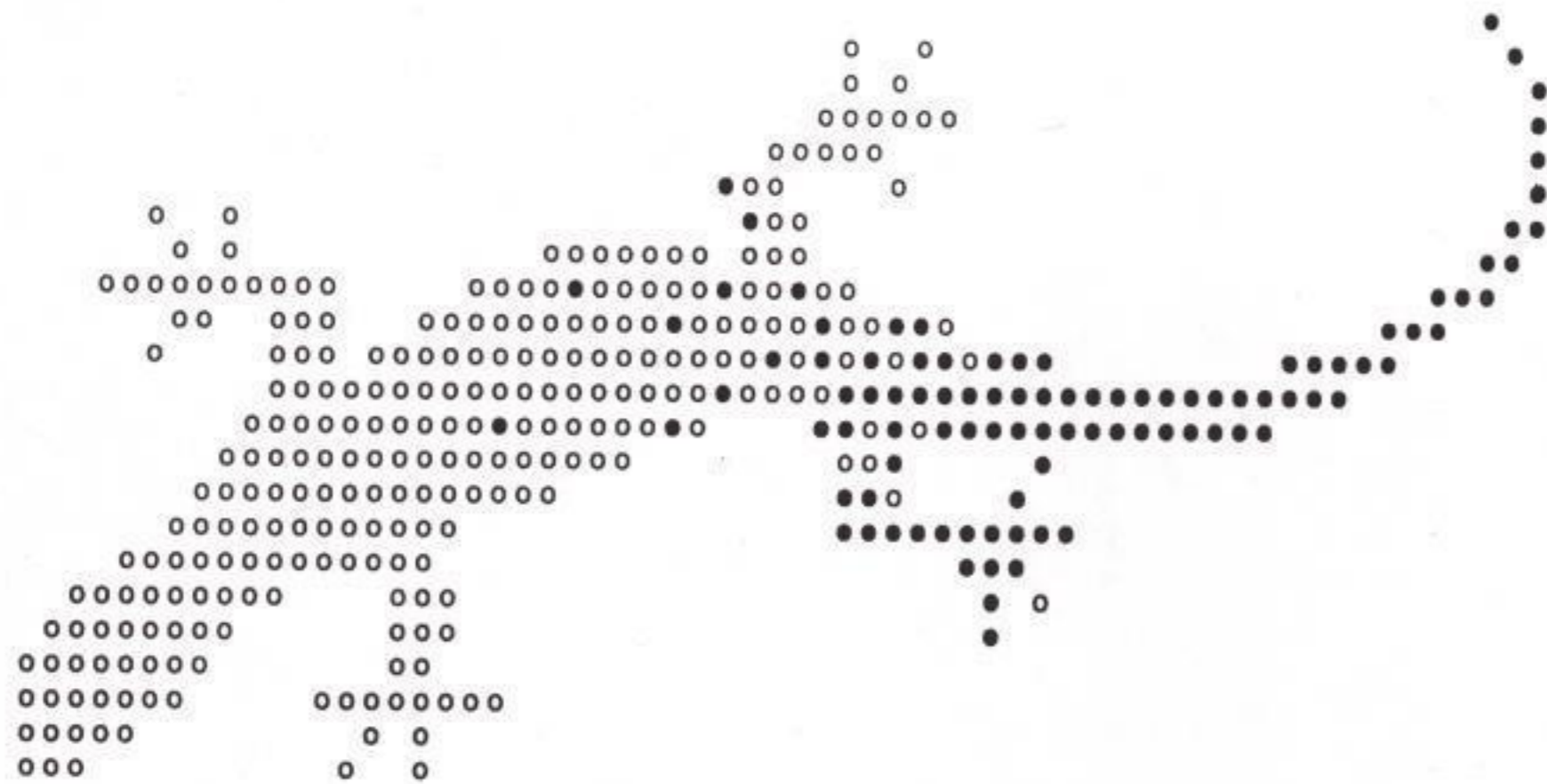
A few remarks related to the work of the Lithuanian artist Laura Stasiulytė

I was a teenager when the Soviet Union was about to disappear from the face of the earth. These were the times when the almost dead Brezhnev finally died. Then a couple of his successors went to see Jesus too, making us happy – on these occasions the high schools were closed. These were the times when sex was a strict social taboo. The official Soviet citizen was sexless. This attitude echoed traditions of Lithuanian society, which was still based on a rural value system. The still strong Catholic world-view also had its share of influence. These three factors pushed sex into the deep underground of the Soviet Lithuanian unconscious. Despite that, every home had almost the only book on sexual education which was called 'In the Name of Love'. It was always well hidden by caring parents and still always found by curious children. It was the top best-seller, more valued than any other piece of the written word. But if you ask about the book today, no one will admit it and will tell you instead that the 'samizdat' publications of Soljenytsin were more important. It's a lie that any follower of Dr. Freud will be able to unmask easily. What happened next? The fall of Soviet Union was also followed by an energetic sexual revolution. Remembering the old days, you should be surprised today to see condoms at supermarkets, shamelessly displayed along with chewing gum and cigarettes. This change is more crucial than any of the turbulences of political life. In any case the last leader of Communist Party of Soviet Lithuania is currently Prime Minister of so-called Independent Lithuania. So, there's no big changes in the world of politics: these are the same people just advocating slightly different ideologies. It's the same type of difference that came in this part of the world when, for example, Stalin died and Krushchev came to power. Anyway, the sexual revolution in Lithuania produced similar effects as anywhere else at any other time. It brought sex out of strictly private space into the open. Condoms in supermarkets is one step. Movies without sex scenes cut out might be another ('Last Tango in Paris' by Bernardo Bertolucci is a good instance). Prostitutes, hanging around McDonald's and so on. But the most important space for sex to become an open issue has been the mass media, especially the print media. First of all, life style magazines of the 'Cosmopolitan' type. During the last ten years these magazines not only discussed the most urgent questions, but also gave countless pieces of advice. They also featured great amount of letters by readers who, still under false names, shared their experiences of different shades of sex. The magazines for teenage girls were the bravest and tackled directly the core of the subject in the form of questions and answers. They presented a whole range of topics: sex from practical, psychological and religious points of view. It seems that these sections of magazines have become the first sex school for contemporary teenagers. The questions asked basically show the sad situation of total ignorance and the impotence of both parents and the educational system to provide adequate answers. The mass media have given a lot of lessons in post-Soviet times for those who desire knowledge. Sex is not the only subject that has been so hot. But we should not forget that the mass media are a business. Thus it will use anything to boost the number of copies sold. It will always be eager to maintain a certain level of ignorance, because that's what is still the most profitable. And we will never know whether the questions supposedly asked by 10–16 year olds are real or created by journalists just to keep things going.

(Jonas Valatkevicius)



Jovile, 13 years old



I was most obsessed with the notion of time when I was serving the army; actually every soldier I knew was. From the first day one was drafted, he would start counting down the days to the discharge. One always knew how many days were left to be served. This was called **The Number**; we were constantly saying to each other things like - Hit me with your Number!

We all had calendars of some sort in which we would very meticulously cross out each served day. After I had served some time, crossing out day by day felt quite discouraging, since there were still a lot of days to be crossed out. It felt much better not to

do it for some time, and instead leave the days to accumulate and then cross out fifteen or twenty days all together.

Some of us had so-called **dzombometers** (dzomba + meter); dzomba in Serbo-Croatian (then the official language in the army) means bump on the road, but in the slang of the Yugoslav People Army (JNA) it also stood for a senior soldier who had already served one half of the military term (actually, the worse part), which somehow gave him the right to bully the new soldiers. Actually dzombometer was an image made of 365 (one year, was the period of the military service at that time)

typewritten letters **O**. One **O** represented one day, and for each day that passed one would fill up one **O** with a pen. The usual images were a nude girl, the number 365, a tank, in the Navy usually a mermaid or an anchor, the JNA abbreviation or as in my case, a lizard. Opposite to dzomba, a young soldier, for some reason unknown to me, was called a lizard.

The image represented here is an enlarged replica of my original dzombometer; I served 96 days in the army before I was discharged due to health reasons.

▲ Dzombometer, 2000. Ink jet print



▲ FFC (Freudian Fire Closet), 2001. Installation view

TREMBLING TIME is a 7-minute sound/video piece filmed in Tel-Aviv from a highway overpass on Soldiers Memorial Day. It depicts a moment of silence as it is observed in traffic during a country-wide siren alarm. The moments of stopping, the moments leading up to it, are suspended and repeated. Traffic slows, begins to stop, slowly converges and coalesces.

State-organised memorials, ceremonies and military events define tradition and shape national identity. They are powerful and therefore dangerous phenomena that perpetuate patterns of loyalty and ignorance. People flock to such ceremonies – the pull is strong. I am interested in the dynamics of the state that prescribes a belief system, and the individual who embraces it.

In documenting and recreating these events, I examine their effect on peoples' attitudes. I am searching for a vantage point from which to trigger individual rather than collective resonance. Personal, intimate reactions have the potential to provoke honest response, and perhaps replace the predictable, controlled reactions encouraged by the state.

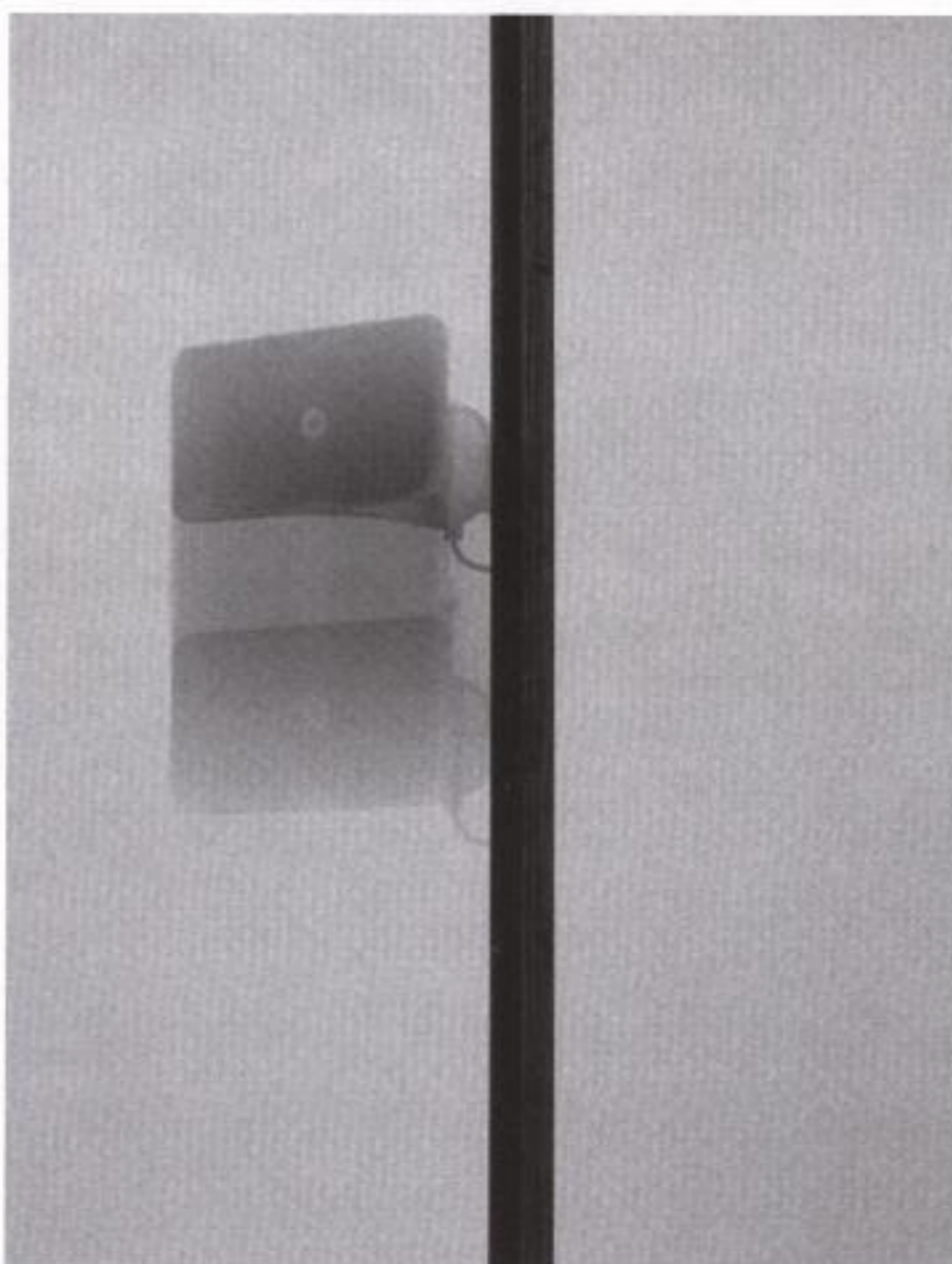
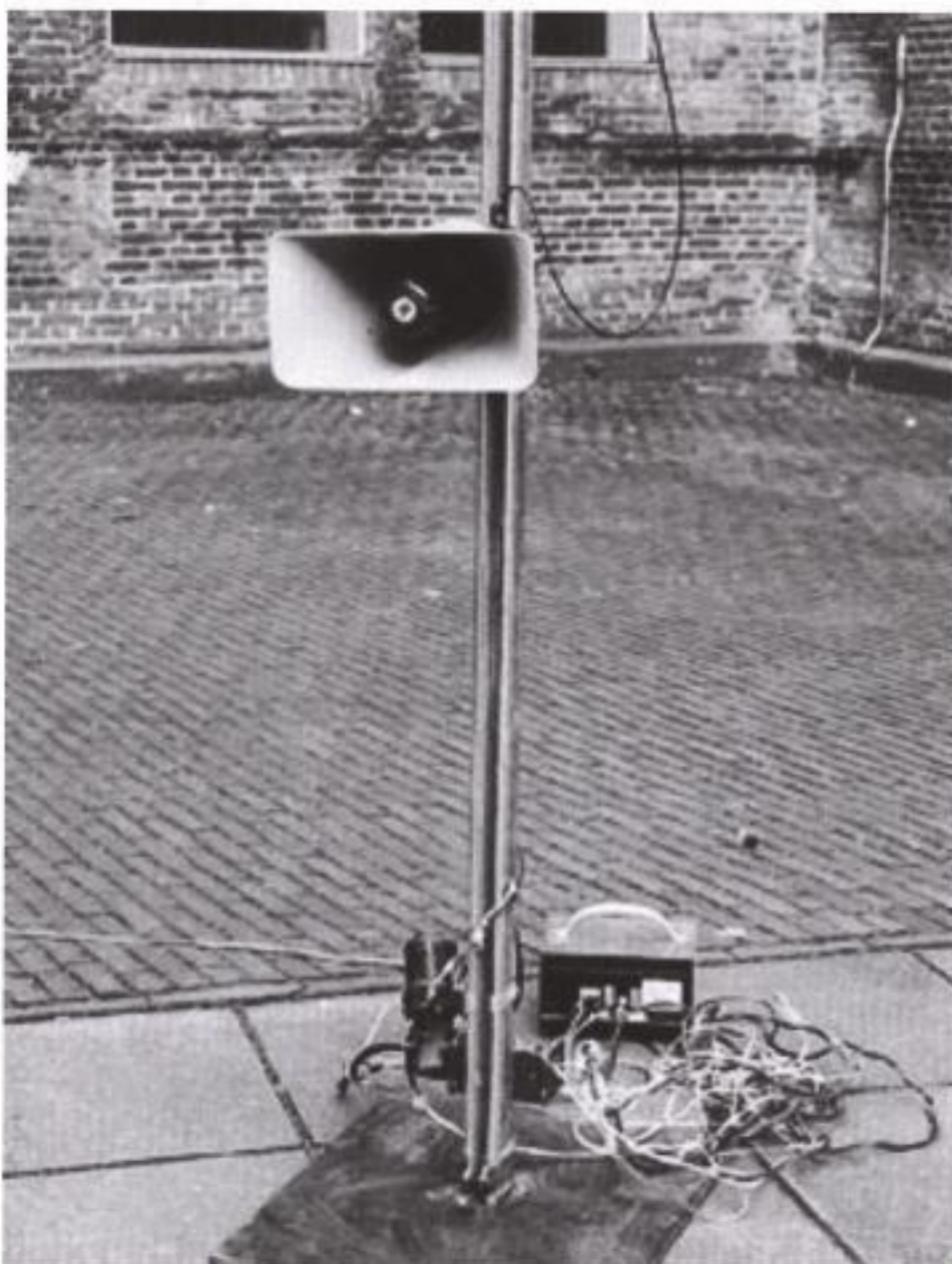
It is important to question, especially in today's political climate: do these ceremonies make us stronger as a nation? Or do they simply make us more loyal to the state while weakening our individual judgement about the situation?
(Sound track: Grega Tao, Vrhovec Sambolec)



DISEMBODYING THE NATIONAL ARMY TUNE, 2001

The object is 4 metres high. The speaker stands still until a viewer triggers its movement. In a person's presence, the speaker moves up and down the pole, simulating the raising and lower

ing of a flag. Sound: The Israeli National Army anthem, heard in the voice of a person imitating a trumpet. The sound composed in different variations by the composer Keren Rosenbaum.



▲ *Trembling Time*, 2001. Video installation, projection 300 x 260 cm

▼ *Disembodying the National Army Tune*, 2001. Installation view. Loudspeaker, metal pole, motor, movement sensor, sound

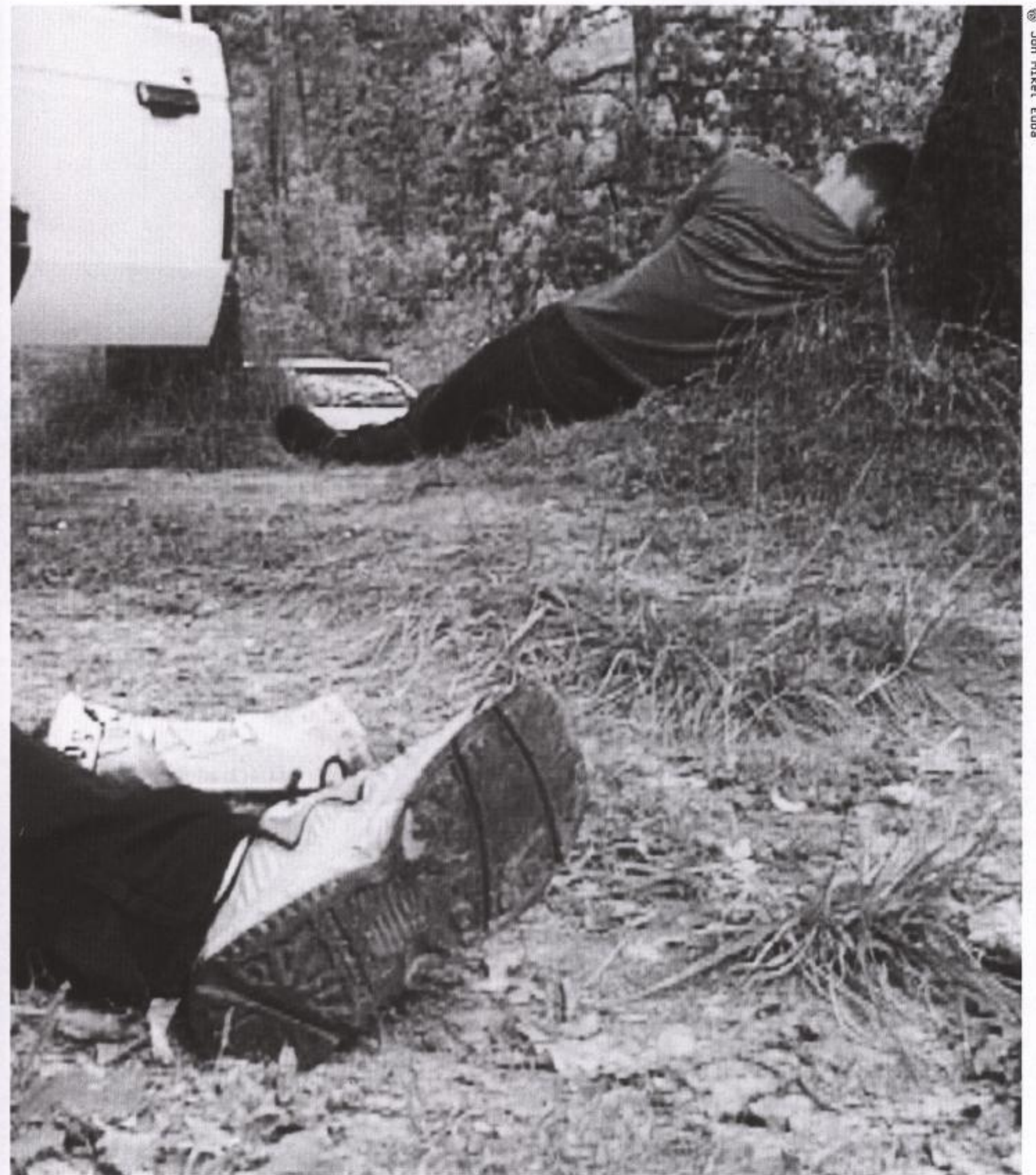


PROFILE consists of a choreography-like structure of sequences of picking up, holding, poising, aiming, waiting, shooting, then resting, with the gun, ready to recommence. The viewer is next in line, sharing the tension of the actor as well as the spectator. The headphones put us in that line, catching a glimpse of our neighbour as if cheating, stepping out of line. Bartana's disparity with her past situation is revisited in the choreography of the images in the loop of PROFILE. Through the carefully engineered sound composition and the manipulated original footage of these minimal movements, her personal issues are abstracted and placed in the distance. Through this opaqueness of the personal, the viewer is not confined to his role as a mere spectator but is confronted with a re-simulation of an event, an event

that comes from a specific person, belonging to no one and everyone at the same time. This indecisiveness is mirrored visually in the content and appearance of the video. By aligning the camera in relation to the women into an indefinite background, the applicability of the situation expresses itself. Similar to a slow-motion playback in a sports event, the action repeats itself mercilessly, mirroring the repetition of reality and persistence of systems in society.

(Barbara Clausen). Excerpt from the text for the catalogue 'In the meantime', CTP program De Appel, Amsterdam, The Netherlands 2001.

▲ *Profile*, 2000, Installation view



© Jon Mikel Euba

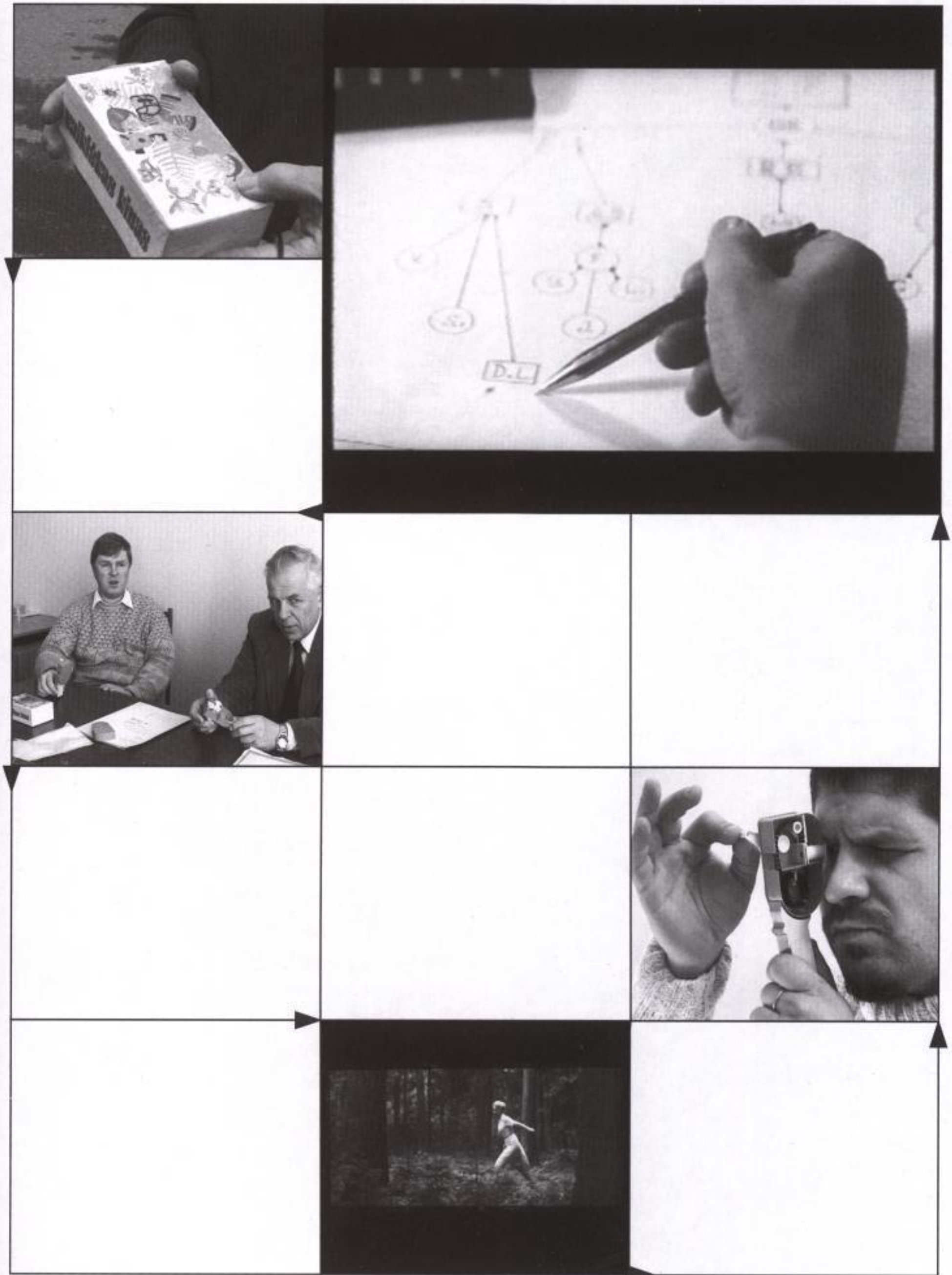
▲ K.Y.D., 2001. Video stills

NU & GU meet on a train to Moscow on their way to the opening of the first McDonald's restaurant. Both seduced by the flexibility of heterogeneous practice, they committed themselves to the capitalist transformation of society as slowly as possible.

Since 1993 NU & GU have run JUTEMPUS Interdisciplinary Art Programs – a model for social and art practice. From here comes the interest in designing organisational structures which facilitates the articulation of further activities built up by NU & GU. In collaboration with local and international creative life forms, they have engaged in a wide range of social events, resulting in an extensive program on physical space and the exploration of communication technology at 'Ground Control', among other projects. Continuing investigation of artistic practice and modes of production during 1999 along with other participants, NU & GU have developed tvvv.plotas, realised as a strategy for infiltrating into The National TV channel and merging tools of broadcast, chat, and live discussion. In 2000 they started developing TRANSACTION as a collaborative framework for tracing the script of life through the history of the media.

www.transaction.it

► *TRANSMUTE*, 2002. Cam by nomeda & gediminas urbonas, courtesy nomeda & gediminas urbonas, author nomeda & gediminas urbonas



CHANGE

Country	Change	Value	Change
Albania	100%	1.000	0.000
Algeria	100%	1.000	0.000
Argentina	100%	1.000	0.000
Australia	100%	1.000	0.000
Austria	100%	1.000	0.000
Bahrain	100%	1.000	0.000
Bangladesh	100%	1.000	0.000
Belgium	100%	1.000	0.000
Brazil	100%	1.000	0.000
Bulgaria	100%	1.000	0.000
Canada	100%	1.000	0.000
China	100%	1.000	0.000
Denmark	100%	1.000	0.000
Egypt	100%	1.000	0.000
France	100%	1.000	0.000
Germany	100%	1.000	0.000
Greece	100%	1.000	0.000
India	100%	1.000	0.000
Indonesia	100%	1.000	0.000
Italy	100%	1.000	0.000
Japan	100%	1.000	0.000
Korea	100%	1.000	0.000
Malaysia	100%	1.000	0.000
Mexico	100%	1.000	0.000
Netherlands	100%	1.000	0.000
Norway	100%	1.000	0.000
Poland	100%	1.000	0.000
Portugal	100%	1.000	0.000
Russia	100%	1.000	0.000
Saudi Arabia	100%	1.000	0.000
Spain	100%	1.000	0.000
Sweden	100%	1.000	0.000
Switzerland	100%	1.000	0.000
Taiwan	100%	1.000	0.000
Thailand	100%	1.000	0.000
UK	100%	1.000	0.000
USA	100%	1.000	0.000
South Africa	100%	1.000	0.000
Other	100%	1.000	0.000

17 Instants from Spring Ltd.
17 мига от пролетта, ЕООД

Handwritten notes: "ic Guard...", "selfport", "print", "Various sizes", "VIP", "face", "catalp", "think", "VIP".

NEST 1
TOTAL = 25000 \$S
= appr. \$2270

NEST 28
TOTAL = 40 000 DEM for 8 artists and 1 curator
= appr. \$25000 at \$1 = 1.6 DEM in May 1990 / May 1998
or TOTAL for L.B. \$25000 : 9 = \$2780 on the other hand... who cares, we had so much fun together and the show was so good, and HGO and Hani too... (the book alone was 10 000 DEM...)

NEST 1
KULTUR KONTRAST
1000 KUNSTWERKE
1000 KUNSTWERKE
1000 KUNSTWERKE

While being in this NEST I my body got tired and I am still not able to describe it in words, regardless of what I tried and what I did at the time. The irony is that this was actually my only "real" work. I have been doing something of sorts ever since. Usually I have to prove myself every time I apply for being in a nest - you never know what might happen.

Original drawing inspired by public bodies which later on led to one of my "total works" - the "The Body Inside a Nest" (developed with 2 kg of 11.3 cm long nails), shown here in NEST 16.

GastArbeiter, 2000. Digital print, 210/510 cm (and details)

I want to know U! I want to meet U and talk to U!
I want to make YOUR portrait in a film!

I WANT YOU
for Manifesta 4
in Frankfurt !!!
!!!

...and I will pay YOU 100 EURO in cash to get what I want !!!

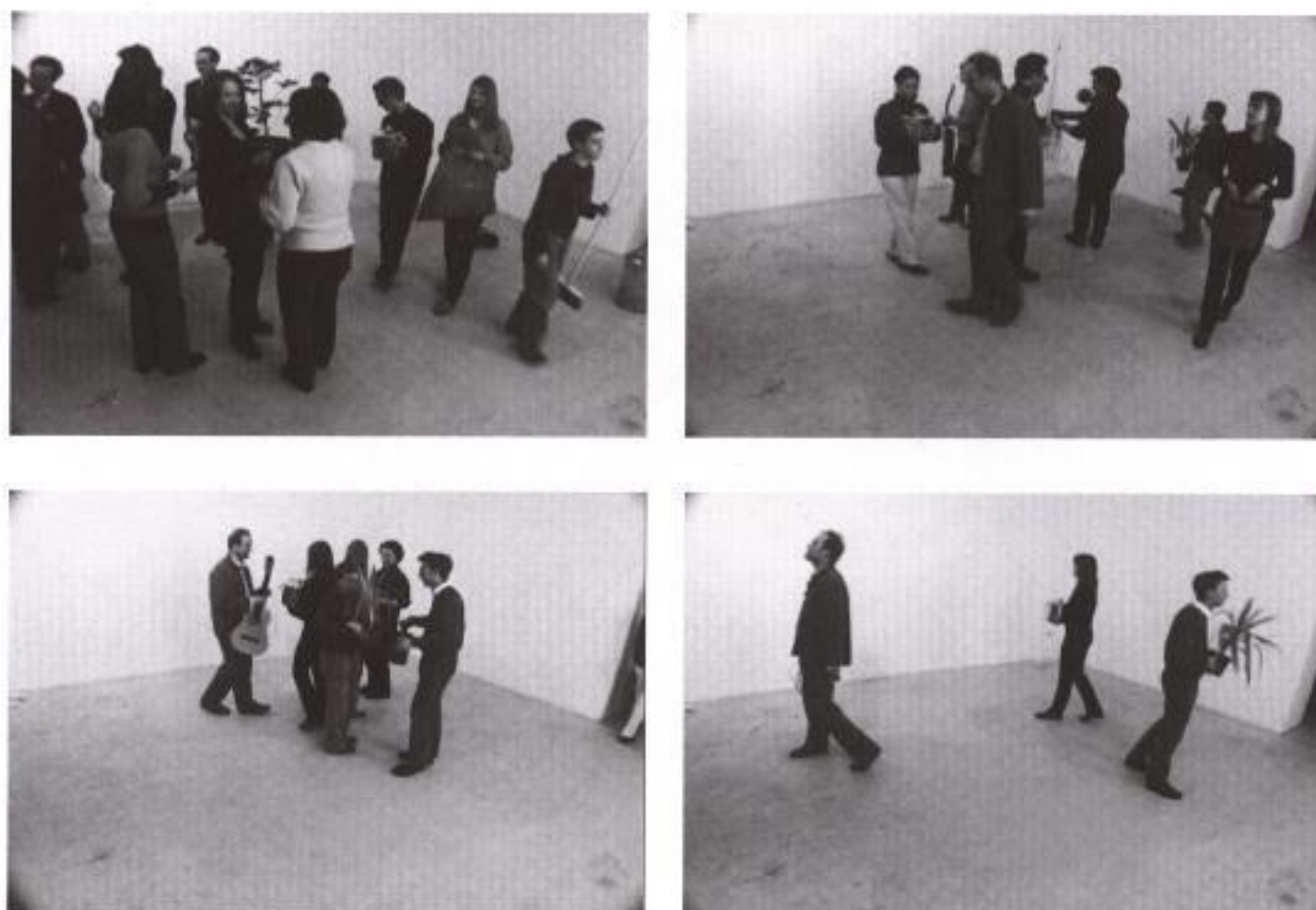
Artists used to get payed for making somebody's portrait. I will pay YOU to make YOUR portrait! YOU just have to let me know that YOU want to talk to me and pose for me for about 30 minutes, AND that YOU want the 100 Euro cash!

!!! LIMITED OFFER !!!
20 CANDIDATES WILL ENJOY THE CHANCE TO HAVE THEIR PORTRAITS IN THE ART SHOW TO BE SEEN BY ALL THEIR FRIENDS AND NEIGHBOURS !!!
YOU WILL BE SELECTED BECAUSE OF WHO YOU ARE AND HOW FAST YOU APPLY !!!

Get more details about this unique offer by calling tel. ++49 69 405 895-14 !!!

This message is brought to YOU by LUCHEZAR BOYADJIEV, artist. c/o MANIFESTA 4, European Biennial of Contemporary Art, Künstlerhaus Mousonturm, Waldschmidtstr. 4, D - 60316 Frankfurt, Germany
tel. +49 - 69 - 405 895-800 ; fax +49 - 69 - 405 895-940 ; e-mail: <office@manifesta.de> ; www.manifesta.de

Lucchezar Boyadjiev



← Eight minutes in the back room, 2001. Video stills

My work is about the hole. Like the hole of a doughnut becomes visible because of the doughnut. In my work I create the doughnut to get closer to the hole.

For me art works are like the human body – they consist of bones and muscles. I see the bones as representing the concept while the muscles represent the formal aspects of the work. Normally the art work is an interplay between both. I am interested in working to develop the muscles to create a sort of monster without a skeleton. There is a chance that in the end it will become grotesque, but that is a chance that I will take.

(Takehito Koganezawa)



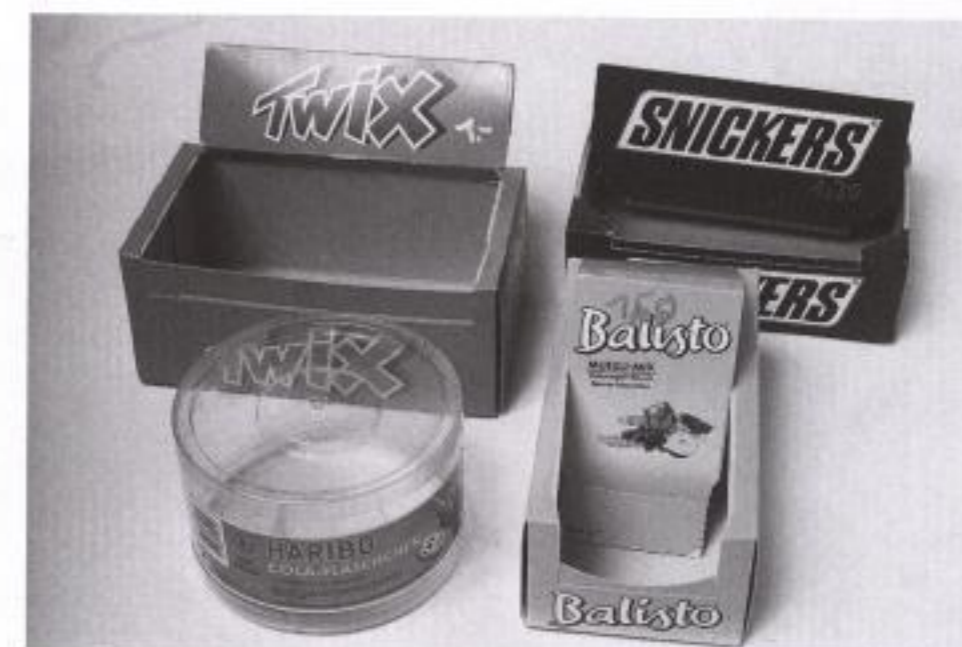
▲ A. *The Kiosk*, 98-00, 2000. B. *The Kiosk*, 98-01, 2001. C. *The Kiosk*, 98-02, 2002. D. *The Kiosk*, 1999. E. *Annual Report 2001, 2002*

It's the economy, stupid

The question is maybe quite a simple one – how can I be critical in mono-ideological times? Yet the answers don't come as easily as they once might have. There is no total solution anymore, no alternative set of beliefs to construct a new value system. Rather it is in the modest scale of singular artistic proposals that some clues can be found – clues that lead not to a revolutionary moment but a slow unearthing of what might simply be possible if things were organised differently. It is these 'modest proposals' that seem to me the most vibrant, challenging way of working as an artist today – real life turned into models of behaviour and analysis.

Dirk Fleischmann takes the commercial corporation as not only his subject matter (cf Hans Haacke et al.) but as his mode of operation. His work is, almost by definition, a modest proposal to find out how and with what potential consequences capitalism functions successfully. His lectures about his work turn into almost endless lists of products, sales figures, retail prices and investment criteria – just like company reports or nightly news broadcasts. Its resistance to formalist or political critique is, of course, its strength and seductiveness as a project. It is simply what it says on the tin – a kiosk is a kiosk, trailer rental is trailer rental. It has to be. The economic sphere has taken over the political in such a successful coup d'état because we never really noticed it. It was not presented as an ideology but merely as 'common sense', 'financial reality' or most insidiously, 'you can't spend what you don't have'. All of which Fleischmann goes some way to showing is a wilful distortion of the market system, while proving to us how much fun and profit can be had with the most transparent of proposals. He's got me cheering on his profit margins as I'm reminding myself of my Marxist upbringing. I like that a lot personally and it starts me thinking about what we can and cannot imagine, once our infatuation with this current form of capitalism comes to an end.

(Charles Esche)



▲ *The Origin of the Kiosk*, 1998.

trespassing

Trespassing Space Artists are and have been a priority for us

Trespassing Space will provide a framework for most common forms of production and articulation of criticism. Trespassing is an open space for the art debate. Please make your own contribution.

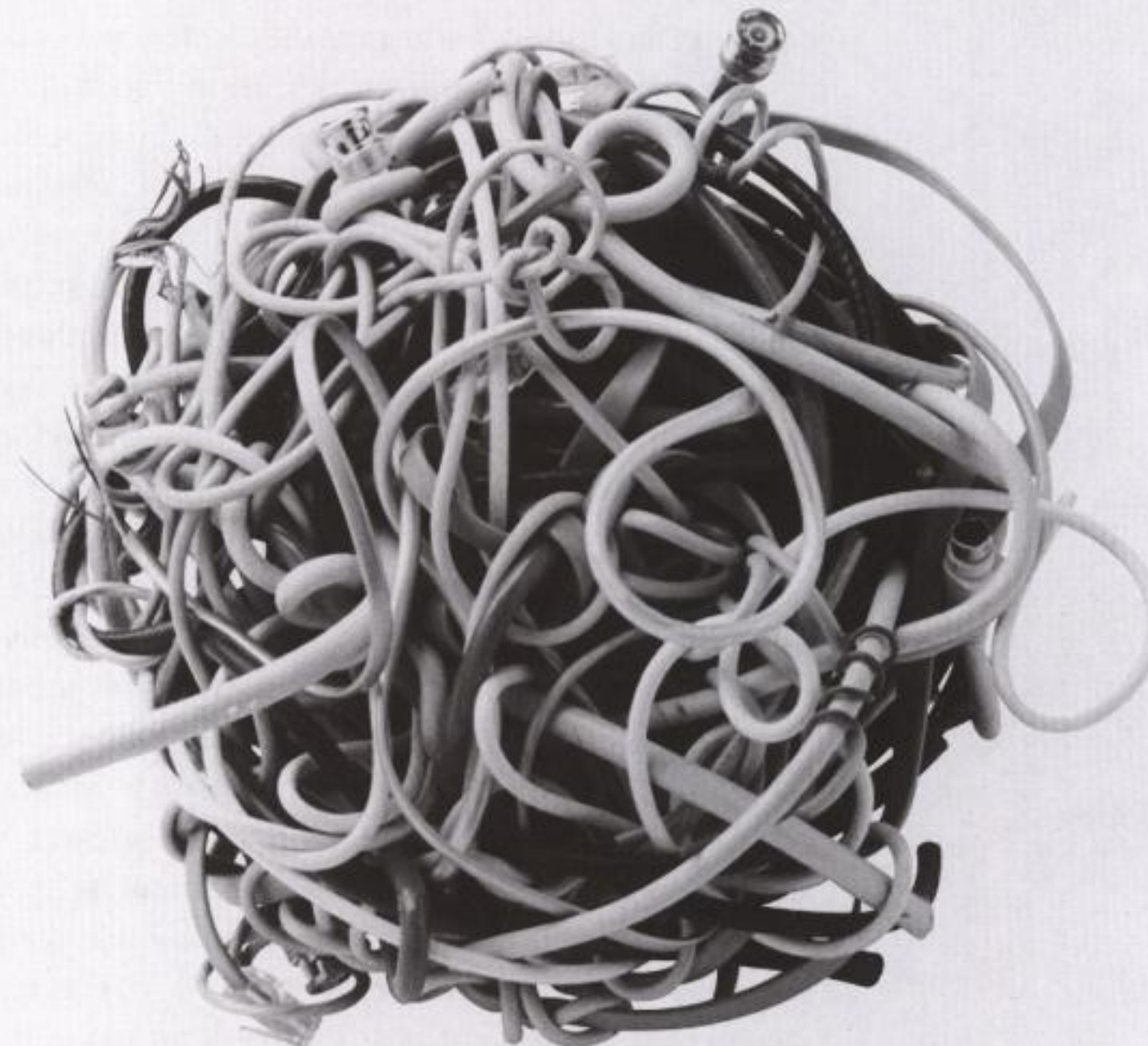
For over fifty years we have been setting up infrastructures for artists all over the world. No one has more experience in art infrastructures than Technologies To The People. We have developed highly complex infrastructures for many art groups and individuals. Considering the climate in art today, treating your projects as anything less than a matter for the market is not enough. We are able to create a better context. Technologies To The People has always developed, supported and designed platforms for artists based on a strict sense of independence. Politics is involved in the use of technology and we must be aware of it. Promoting, using and unfolding the potential of community resources - such as free software applications - provides the artistic community as a whole with a greater degree of independence, and helps the rest of society to visualise resources obtained on a collective basis.

Technologies To The People's Trespassing is a physical infrastructure that will provide a framework for reflection on several of the issues proposed by artists and curators and is in fact a contribution to the overall Manifesta 4 debate, including first-hand experience of Manifesta discussion, criticism and debate. The opportunity to work again with an artistic event like Manifesta 4 is a further example of the work carried out by the Technologies To The People Foundation to showcase aspects of contemporary life. The Technologies To The People Foundation supports young artists using new technologies and devotes great attention to this task, under the guidance of experts and artists closely involved with emerging technologies and the effects of their use and further evolution. Technologies To The People is very grateful to Daniel G. Andújar for his advice and support in bringing this project about.

Rachel S. Taylor
Senior Vice President and Chief Marketing Officer
Technologies To The People

Trespassing
Manifesta 4
Frankensteiner Hof
Große Rittergasse 103

e-manifesta.org



experience discussion critic opinion debate

e-manifesta.org in an on-line/physical infrastructure that will provide a frame for reflection on several of the issues proposed by artists and curators and is in fact a contribution to the overall Manifesta-4 debate. Providing a first hand experience of manifesta discussion, critics and debate. Technologies To The People has always developed, supported and designed platforms for artists base on a strict sense of

independence. The chance to work again into an artistic event like Manifesta-4 is another example of the important work carried out by the Technologies To The People Foundation in order to showcase aspects of contemporary life.

TP Technologies To The People®
ART FOR BUSINESS' SAKE

Manifesta 4
Frankensteiner Hof
Große Rittergasse 103

»»» AUTHOR: 0100101110101101.ORG

»»» PROJECT: VOPOS

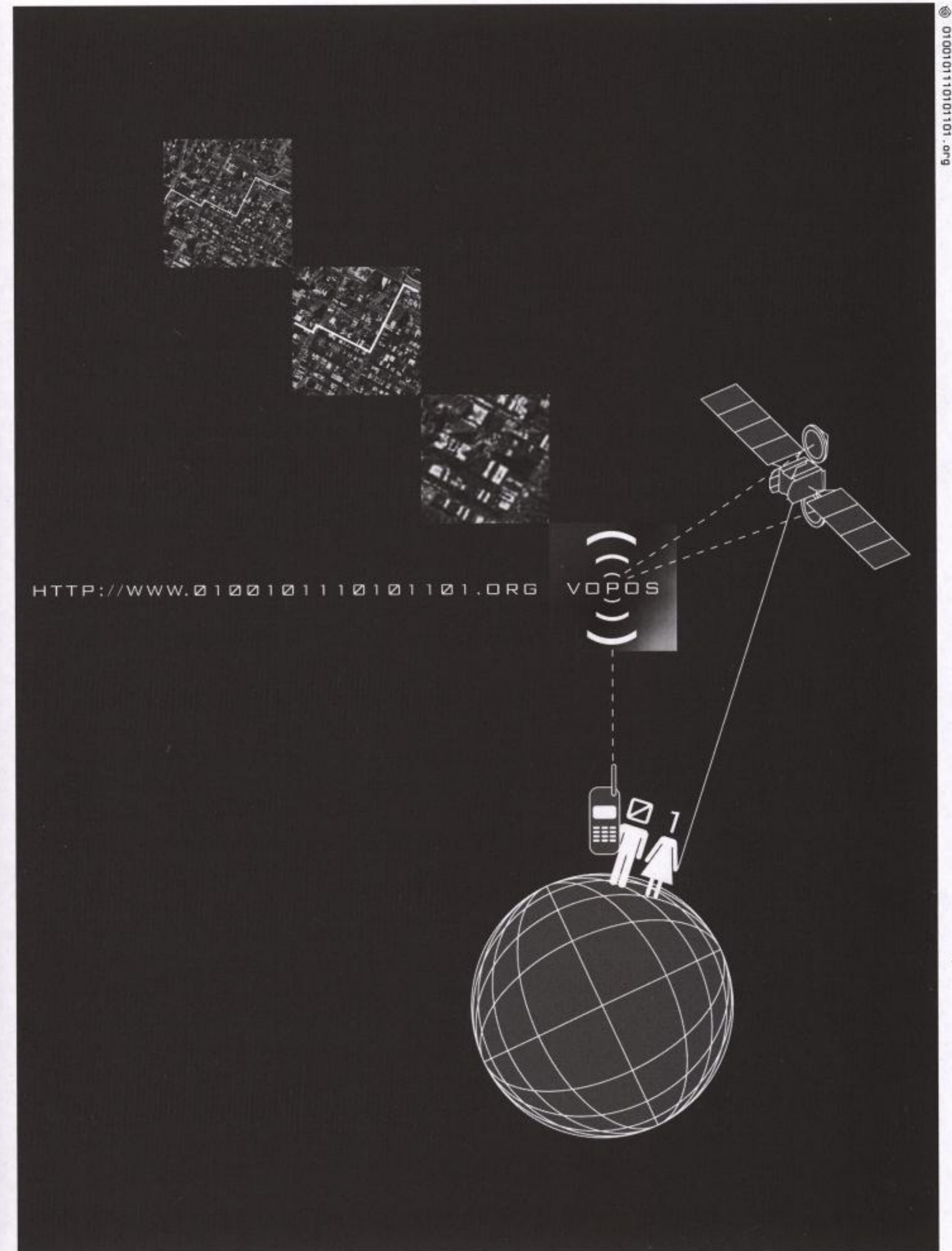
»»» THE TELEPHONE, SATELLITES AND THE INTERNET: VOPOS EXPLOITS AND MERGES THREE KINDS OF NET. THE TWO MEMBERS OF 0100101110101101.ORG ARE THE CELL UNDER SURVEILLANCE. THEY WEAR A GPS TRANSMITTER THAT SENDS, THROUGH A CELL PHONE, ITS CO-ORDINATES TO A WEBSITE: [HTTP://WWW.0100101110101101.ORG](http://www.0100101110101101.org). SOFTWARE DRAWS ON A DIGITAL GEOGRAPHIC MAP THE EXACT POSITION WHERE THEY ARE LOCATED, THUS MAKING A PATH THAT TRACES ALL THE MOVEMENTS OF THE CELL UNDER SURVEILLANCE.

»»» THE GLOBAL POSITIONING SYSTEM (OR GPS) IS A COLLECTION OF SATELLITES OWNED BY THE U.S. GOVERNMENT. GPS RECEIVERS ON THE EARTH'S SURFACE LISTEN IN ON THE INFORMATION RECEIVED FROM THREE TO TWELVE SATELLITES AND, FROM THAT, DETERMINE THE PRECISE LOCATION OF THE RECEIVER, AS WELL AS HOW FAST AND IN WHAT DIRECTION IT IS MOVING. SOME GPS RECEIVERS HAVE BEEN INTEGRATED INTO MOBILE RADIOS, CELLULAR PHONES AND MOBILE DATA TERMINALS. IN THE NEAR FUTURE THEY WILL PROBABLY BE INSTALLED IN ALL MOTOR VEHICLES AND MINIATURISED TO THE POINT OF BEING WEARABLE.

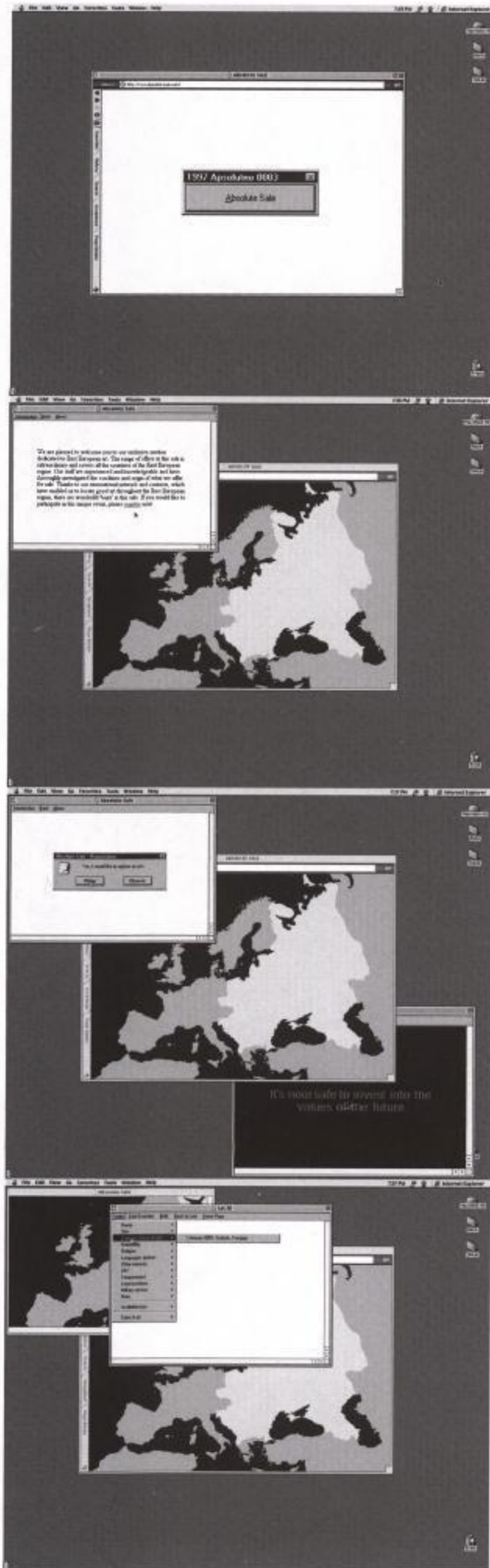
»»» VOPOS REPRESENTS THE SECOND STAGE OF A WIDER PROJECT, GLASNOST, STARTED ON JANUARY 2001, WHICH CONSISTS IN MONITORING AND MAKING PUBLIC, IN REAL-TIME, A VAST QUANTITY OF DATA CONCERNING AN INDIVIDUAL IN PRESENT-DAY SOCIETY. WITH THE FIRST STAGE, LIFE-SHARING, 0100101110101101.ORG STARTED GIVING EVERY INTERNET USER FREE 24-7 ACCESS TO THEIR COMPUTER; PROGRAMS, SYSTEM, DESKTOP, ARCHIVES, TOOLS, ONGOING PROJECTS AND EVEN PRIVATE MAIL ARE ALL PUBLIC. LIFE-SHARING RADICALLY CHALLENGES THE CONCEPT OF INTELLECTUAL PROPERTY AND EXPLORES THE CONTRADICTIONS OF PRIVACY IN THE ERA OF INFORMATION TECHNOLOGY.

»»» 0100101110101101.ORG IS TRYING TO GIVE AN ACCOUNT OF HOW VAST AMOUNTS OF PERSONAL INFORMATION ARE MOVING INTO CORPORATE HANDS, WHERE THEY CAN BE DEVELOPED INTO ELECTRONIC PROFILES OF INDIVIDUALS AND GROUPS THAT ARE POTENTIALLY FAR MORE DETAILED AND INTRUSIVE THAN THE FILES BUILT UP IN THE PAST BY STATE POLICE AND SECURITY AGENCIES.

WEBSITE: [HTTP://WWW.0100101110101101.ORG](http://www.0100101110101101.org)



▲ VOPOS, 2002



Association APSOLUTNO

The Absolute Sale
 Web project by Association APSOLUTNO
 1997 APSOLUTNO 0003
 www.absolute-sale.com

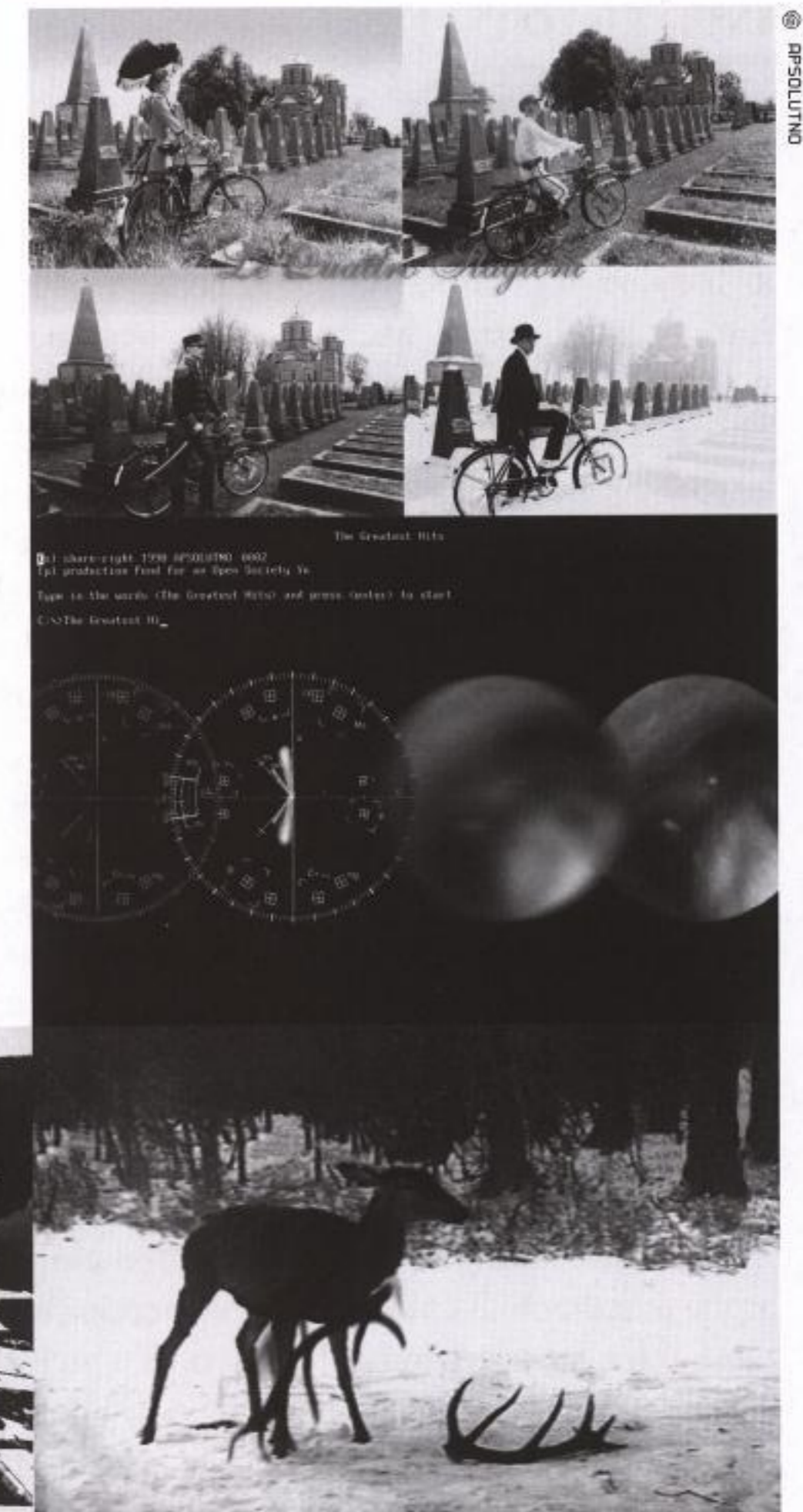
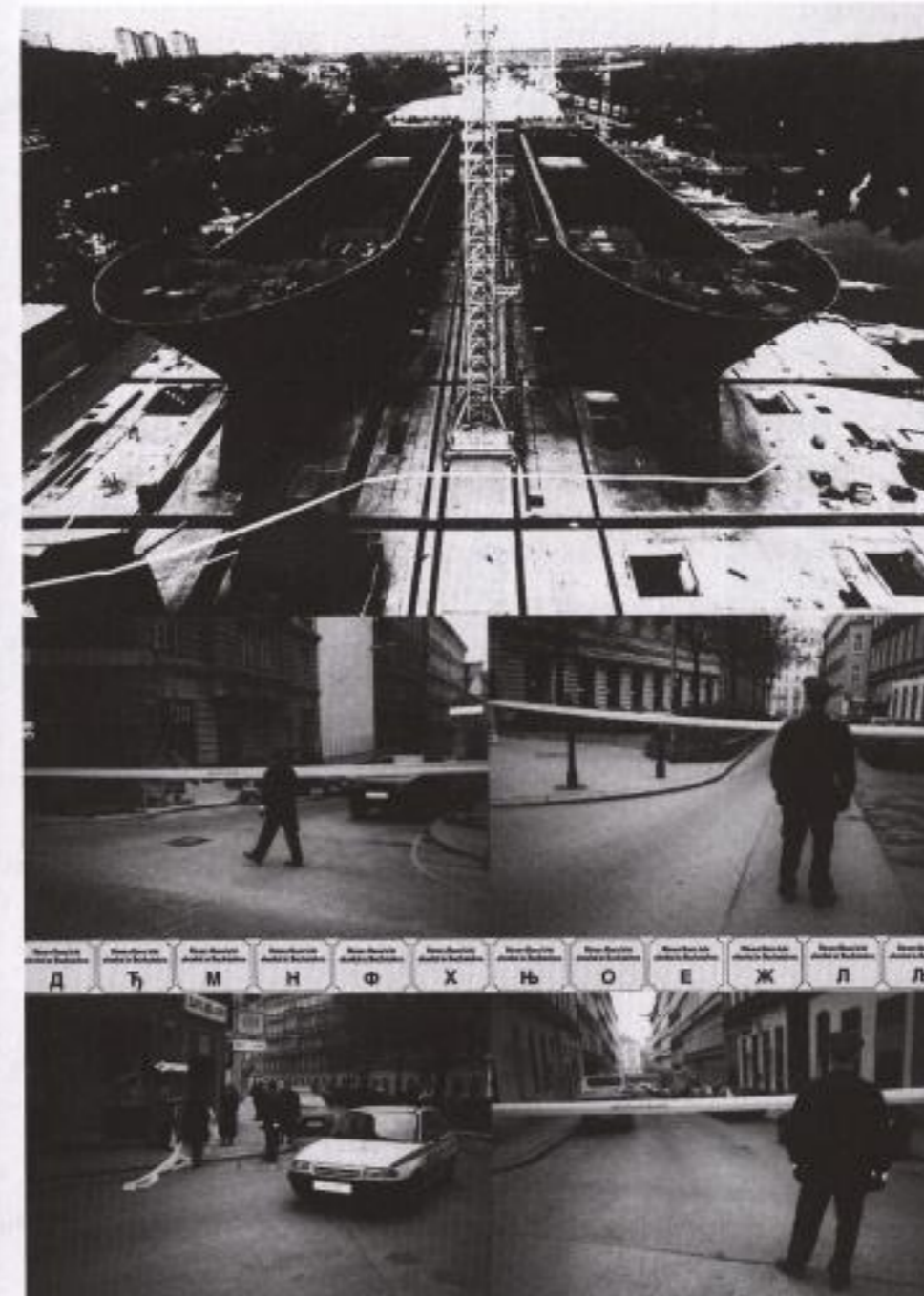
The Absolute Sale is a web project based on an ironic view on the position of the East European artist in relation to the Western art market. The piece simulates an auction, in which viewers play the role of prospective buyers. They are presented with detailed information on the process of buying at this auction, as well as on the lots offered for sale. The description of the process of auctioning reflects the style of auction houses' promotional catalogues.

However, at this auction of East European art, the lots on offer are not works of art, but artists from the East European region, who were born on 1 January 2001, at the beginning of the new millennium. The prospective buyers can, therefore, only make reservations for the artist(s) they are interested in. Although the destiny of these East European artists is already determined and stated in the database, buying at this auction is nevertheless a risky business and the prospective buyer is constantly reminded of this fact. Any of the lots can be withdrawn at any moment without notice, and, what is more, the buyer is informed that the information in the database is not to be relied upon. The organisers of the sale insist that they do not take any responsibility for the transactions. Furthermore, the sale is constantly postponed, as is the integration of Eastern European countries into the European Union.

- 1. Absolutely Dead
 Site-specific project
 1995 APSOLUTNO 0005
- 2. A36YKA absolut in Wien
 Site-specific project
 1995 APSOLUTNO 0005
- 3. Le Quattro Stagioni
 Site-specific project
 1997 APSOLUTNO 0003
- 4. The Greatest Hits
 CD-Rom project
 1998 APSOLUTNO 0002
- 5. A.TROPHY
 Video installation
 1999 APSOLUTNO 0001

	3
	4
1	5
2	

www.apsolutno.org



APSOLUTNO

INVITED TO INVITE

Jens Hoffmann – with Natascha Sadr Haghghian and Tino Sehgal

In recent years curatorial practice has become increasingly central to artistic discussion as the role of curators started to go beyond purely the selection of artworks for an exhibition or a collection. Many curators became active in a more artistic and creative sense, moving closer and closer to artistic practices and thus alter the curators' relationships with artists as well as the public. INVITED TO INVITE describes the longing for a great diversity of curatorial methods and examines the idea of a more creative curatorial practice, discussing the controversy around the notion of the curator as author or creator. The goal is not to formulate an opposition to traditional forms of curating but rather to extend the understanding of what curating means today. The invitation to take part in Manifesta 4 as a curator, under the same conditions as artists, reflects this development since the traditional separation of artists from curators is passé and with that also an inherited hierarchy of practices and disciplines in the arts. Curating and art-making are seen as two distinctly different, but equally important contemporary artistic and intellectual practices which work on similar issues, yet with different tools and often divergent objectives.

The proposal to participate in Manifesta 4 is based on a particular form of creative or artistic visibility that my concepts clearly occupy in most of the exhibitions I have curated. As a result, the focus for INVITED TO INVITE is to turn this visibility into a form of perceptible invisibility by creating, in collaboration with the artists Natascha Sadr Haghghian and Tino Sehgal, a seemingly invisible and displaced element within the overall Manifesta 4 exhibition. An additional factor in the development of this project is the current situation for exhibiting contemporary art in Frankfurt. Generally, one could argue that biennial exhibitions are intended to fill gaps by showing the latest trends in contemporary art in regions of the world which lack art institutions, advanced education in art and art history and proper access to books and magazines on the subject. Frankfurt is unquestionably not a place like this, having prominent institutions such as the Museum für Moderne Kunst (MMK), the lively Portikus Kunsthalle or the dynamic Kunstverein in the city. Consequently it was instantly clear that the project would not add more art, meaning art objects in a physical sense, to the situation in Frankfurt.

These are precisely the motives for why I decided to collaborate with Sehgal and Haghghian. Both artists have, in an extremely ephemeral, but at the same time very concrete and critical way, expressed similar interests in conceptualising and altering models of contemporary exhibitions and art institutions, and have formulated an active resistance against the concept of a metaphorical representation of reality within an art object. For Manifesta 4 Haghghian explores questions surrounding modern zoo exhibition methods and their particular problem with visibility and authenticity. As her contribution to the exhibition, Haghghian will meet the curators of Manifesta 4 at the Frankfurt Zoo a month

before the opening to discuss her research and to let them experience the architecture of display at the zoo. The meeting will last 30 minutes and will include a presentation, a short walk and a conversation. Sehgal will present his work THIS IS GOOD, a piece/choreography for museum and exhibition guards. The piece is part of a larger series of works in which guards become the medium for pieces that radically question the position and foundations of art institutions in Western societies. While most art works in being objects mirror what has been the historically prevalent mode of economic production – the transformation of material – his works propose the transformation of actions as a way of obtaining a product or an art work.

While the project presents a possible alliance between artistic and curatorial thoughts and a conceptualisation of a particular curatorial position, it advocates the 'authored' method of curating, displaying a focused intervention into the structure of a large exhibition and its decisive conditions. By having invited curators and other practitioners from the cultural field performing diverse interventions inside the exhibition, Manifesta 4 articulates the difficulties large exhibitions repeatedly encounter, the lack of focus and consistency, and deals with it in a self-critical, yet creative manner.

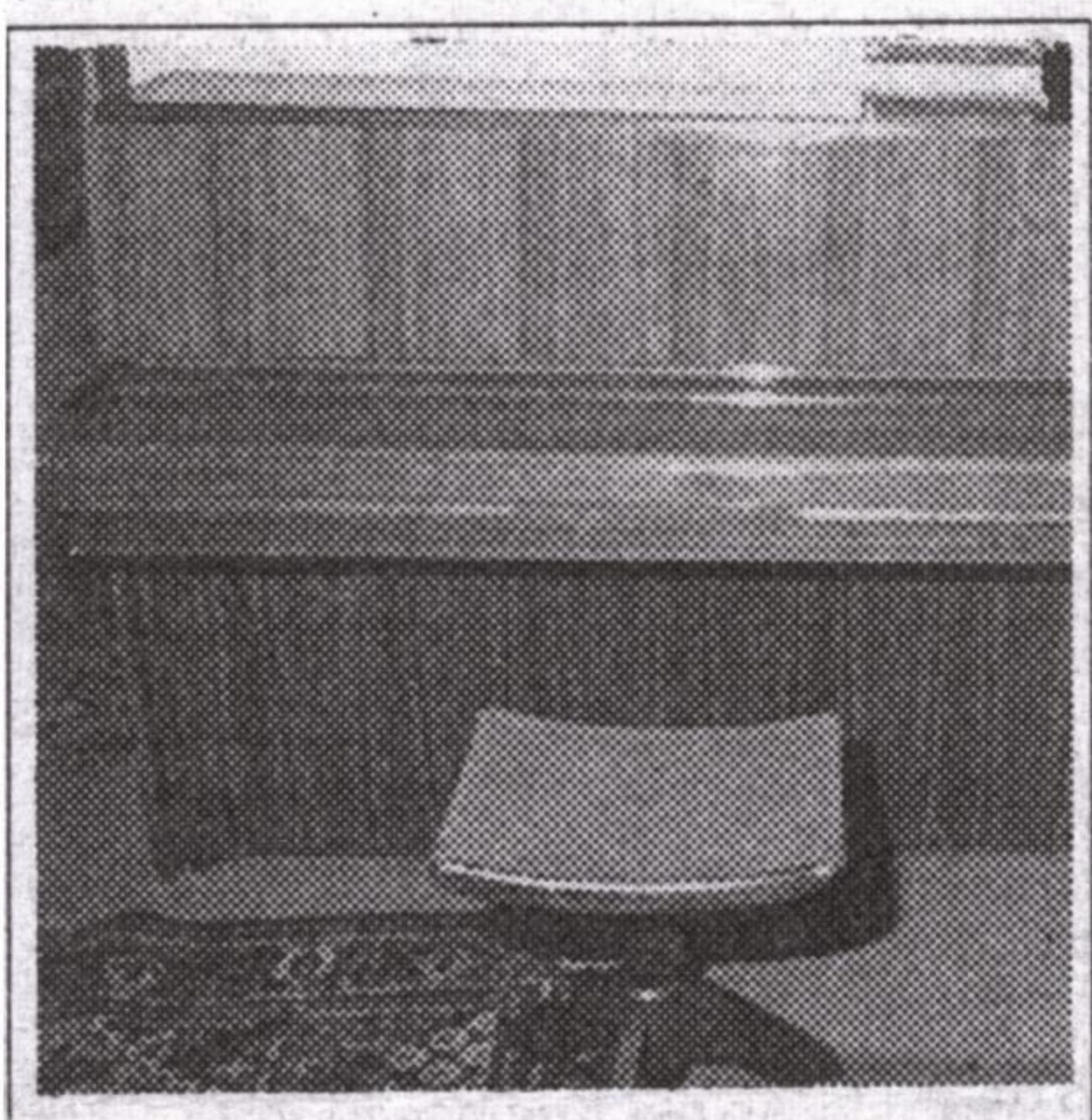
(Jens Hoffmann)

BLESS N° 17 Design Relativators
Style-neutralising surfaces for indispensable products

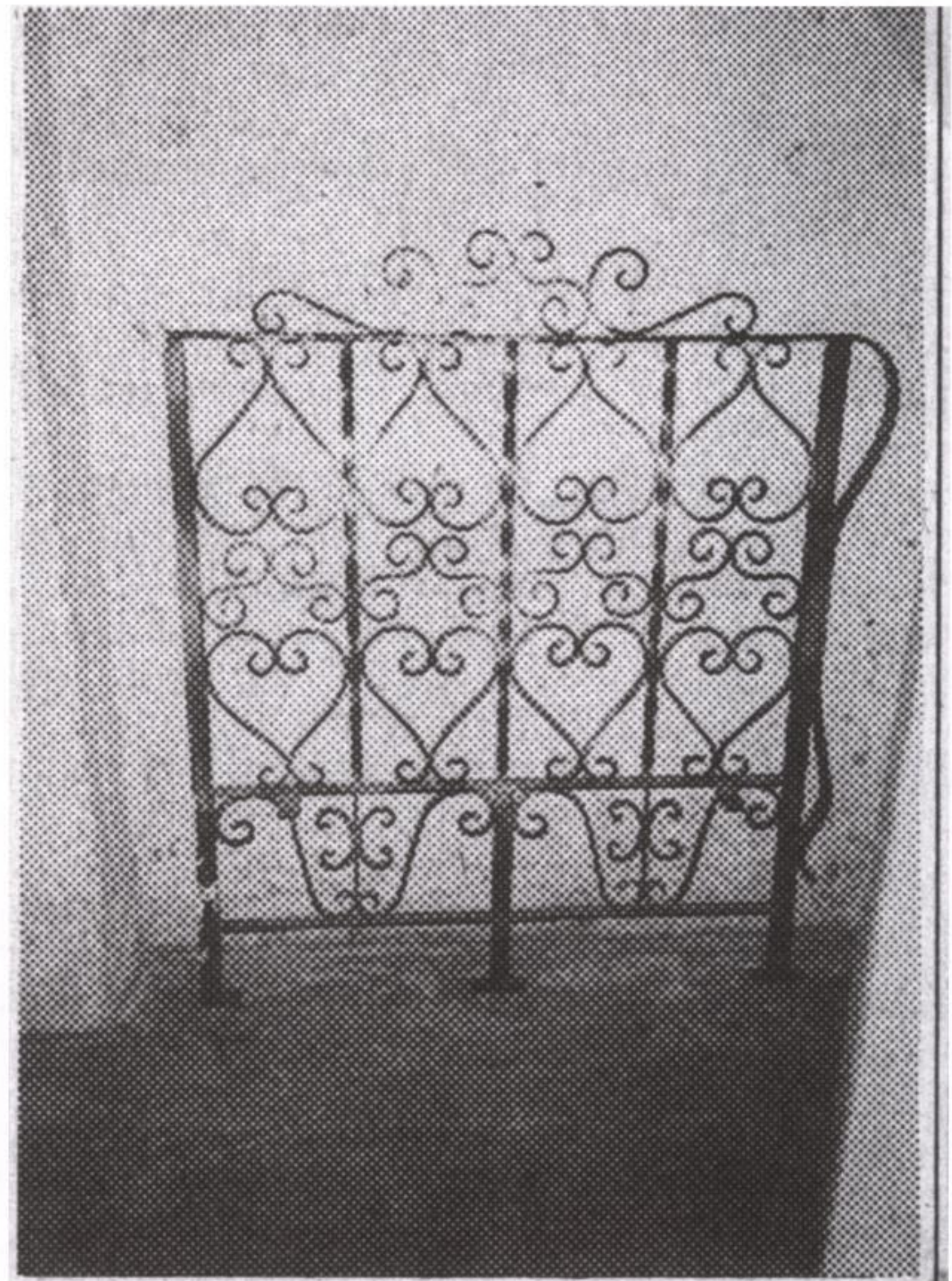
Obtrusive design of unavoidable everyday products is omnipresent. An observation of the outward appearance of most common products such as telephones, blow-dryers, clothes-irons, vacuum cleaners, cars, etc. shows mostly their inadequacy to satisfy physically. We need to use them but don't like to look at them. The aim is visual adaptation to our needs.



▲ BLESS N° 17, Design Relativators, 2002, Project



The photographic magazine Ohio comes out twice a year in print and also on VHS cassette. Since 1995 it has been edited by Uschi Huber and Jörg Paul Janka (up until 1998 together with Stefan Schneider and Hans-Peter Feldmann). Ohio publishes photographic material from diverse sources without paying regard to conventional classifications into genres — images from private and public



archives, from the daily press, the internet, etc. as well as artists' photographs. Ohio's main angle is on trusting the image itself. The images make do without accompanying texts. Ohio runs a 24-hour display cabinet in Cologne with regular exhibitions. (www.ohiomagazine.de)

ANALYSIS

THAT'S WHY!

WHY DID THE CITY HIT SO HARD?

THE CITY OF HAMBURG WANTS TO ENLARGE THE HARBOUR. THAT COSTS 3.000.000.000 MARK. (3.000.000.000.000 LIRA)

THE CITY WANTS TO EARN THIS MONEY BY TRANSFORMING AND SELLING AN OLD PIECE OF HARBOUR TO "NEW MEDIA" CORPORATIONS. THE PROJECT IS CALLED "HARBOUR CITY".

IF THE CITY WANTS TO SELL WITH PROFIT, IT NEEDS A STRONG **IMAGE**, ATTRACTIVE TO NEW MEDIA PEOPLE.

IMAGE, THUS, BECOMES A REAL FACTOR, ECONOMICALLY, IN THE CITY'S CALCULATIONS...

BUT IMAGE AND SUBJECTIVITY IS SOMETHING, ART DEALS WITH, NOT INVESTORS + POLITICIANS?

YOU FOOL! YOU STILL THINK IN VULGAR MARXIST TERMS OF "MATERIAL BASIS" AND "IDEOLOGICAL MAKE UP". ART IS IN THE CENTER OF TODAY'S, POSTMODERN, MEANING MAKING CONSTRUCTIONS OF THE **IMAGE-CITY!**

WELL, BERLUSCONI KNOWS HOW TO PLAY THIS GAME...

BUT POLITICIANS ARE MUCH TOO STUBBORN, TO UNDERSTAND ART + **IMAGE-POLICY!**

EXACTLY THAT IS THE POINT, WHERE MR. KRETSCHMA, THE INVESTOR COMES IN...

HE SELLS A VISION TO THE POLITICIANS - HAMBURG AS A COOL, YOUNG, HIP, ARTSY NEW MEDIA EVENT, ENTERPRISING - CITY.

HE CALLS HIMSELF AN "INTELLECTUAL ECONOMIST."

HE SAYS, HE LIKES TO DISPUTE WITH "MARGINALISED GROUPS"...

CONSEQUENTLY, HE BOUGHT PLACES OF SOCIAL UNREST, SUBCULTURAL PLACES (HE CALLS THEM "POWER-SITES") NOT ONLY THE "KASEMATTEN" UNDER THE PARK AREA NEXT TO HAFENSTRASSE, BUT ALSO THE "ROTE FLORA", AN AUTONOMOUS CULTURAL CENTER (C.S.A.), A POINT OF RESISTANCE IN THE EX-ALTERNATIVE-CUM-ADVERTISING QUARTER, THE "SCHANZENVIERTEL".

IN SHORT: HE UNDERSTOOD, THAT SOCIAL-CULTURAL MOVEMENTS ARE, WHAT MAKES CITIES ALIVE.

AND HE IS AFTER THE SYMBOLICAL SURPLUS, THAT CAN BE TRANSFORMED INTO PRESTIGE + MONEY.

BUT WHAT CAN WE DO, AGAINST THIS NEW, AUTHORITY-FUSION BETWEEN POLITICS AND ECONOMY?

HE OWNS A BLOCK IN THE "HARBOUR CITY", TOO. TO THE LOUSY "SOCIAL DEMOCRATS" HE SELLS A "FUTURE VISION" OF TECHNOCRACY, WELL IN TUNE WITH THEIR FAVORITE NEO LIBERAL VIEWS.

IS THERE ANY CHANCE FOR INTERVENTIONS FROM THE BASIS? DO I HAVE TO GIVE UP HOPE FOR SELF ORGANIZED, RESPONSIBLE **CHANGE?**

HEY, DON'T BE SILLY! IF POWER DEPENDS SO MUCH ON **IMAGE** TODAY - THAN YOU ATTACK JUST THAT!

AS MANAGERS SAY: YOU NEED YEARS TO BUILD UP AN IMAGE, BUT YOU NEED ONE NIGHT, TO **DESTROY IT!**

SO YOU AS ARTISTS OR PEOPLE FROM SUBCULTURES HAVE THE KEY-KNOWLEDGE NECESSARY NOW...

TO BE CONT. IN REAL WORLD ...

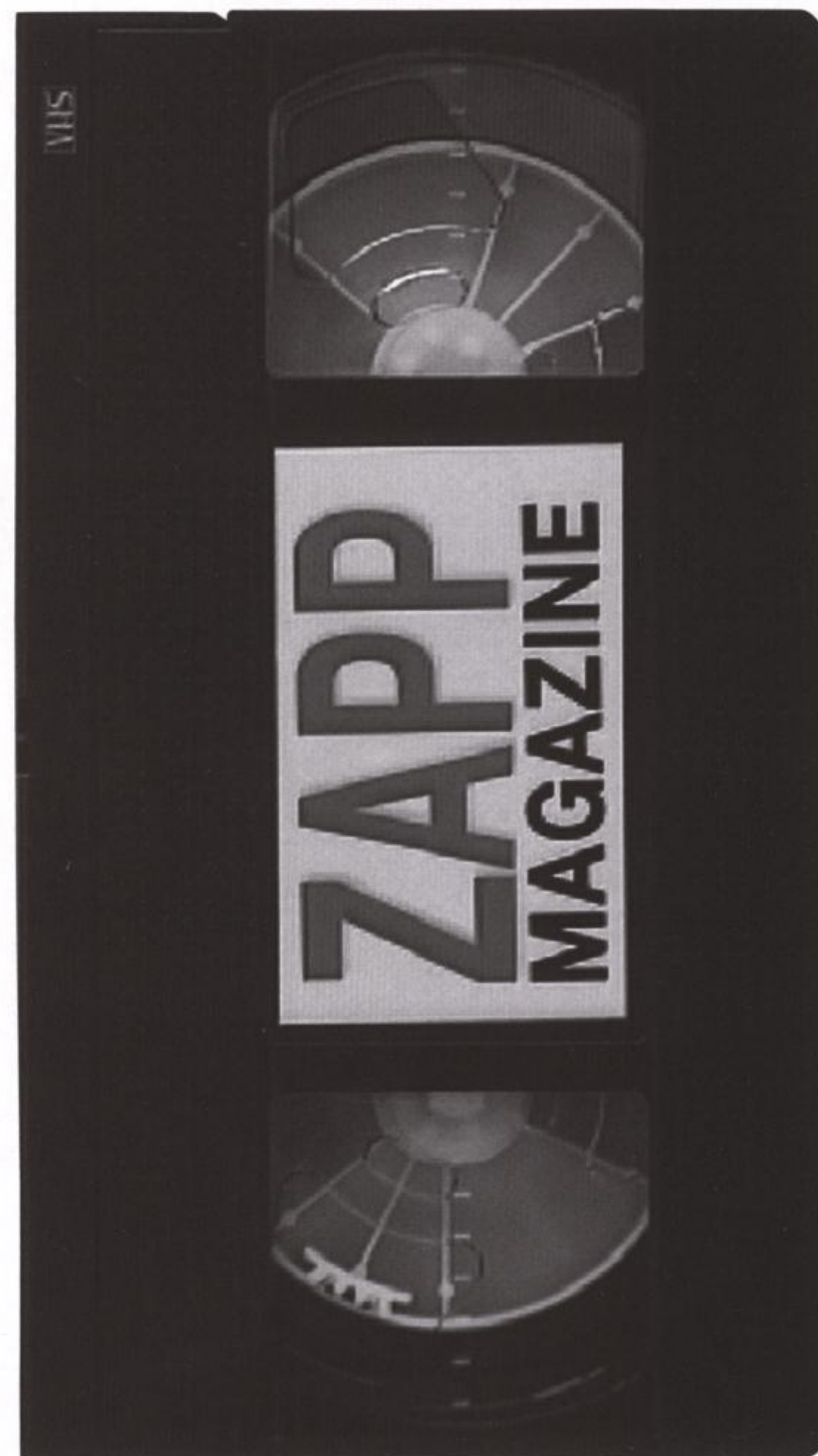
producers of the Manifesta 4 videocatalogue

ZAPP

PRODUCTIONS

facilitators
 artist videos
 zapp magazine

mail@zappmagazine.nl



Under the section Who Has Been Here? on the web pages of the Grieg Concert Hall in Bergen, Norway, the following musicians are listed: Emil Gilels, Yehudi Menuhin, Vladimir Ashkenazy, Kiri Te Kanawa, Barbara Hendricks, Oscar Peterson, Count Basie, Ella Fitzgerald, Miles Davis, Lee Ritenour, BB King, Buddy Guy, Willie Nelson, Randy Crawford, Ray Davis, Sir George Martin, Johnny Cash, Mikael Wiehe, Nanci Griffith, Emylou Harris, Art Garfunkel, Joan Armaetraging, Gheorghe Zamfir, Joe Cocker and Nick Cave.

Anna Gudmundsdottir's name is not on this list although it perhaps ought to be. In the early 1990s, Gudmundsdottir repeatedly broke into the Concert Hall – a landmark building in the city and popularly called 'the cultural living room of Bergen' – to play the grand piano.

During her first intrusions, Gudmundsdottir performed the full concert ritual for and by herself; she executed both the musical piece, the applause and the grateful reception of the ovations – given by herself. Later on she invited friends or acquaintances to listen to her playing. Some of them, dressed up for the occasion, followed the performance attentively, while others ended up in the reception area speaking nonsense through the intercom, or similar.

The idea for the Grieg Concert Hall was conceived by Edvard Grieg in 1894, but the building was not finished until 1978. Grieg himself is honoured with a monument outside the Hall, and in the lobby the Norwegian composer Christian Sinding (1856–1941) 'second only to Grieg', is represented with a bronze bust. Similar to Nobel Prize winning author Knut Hamsun, Sinding was a Nazi sympathiser during World War II, and has caused culture workers in Norway some headache about how to handle him as a cultural icon. His funeral in 1941 was arranged and paid for by the Quisling Government.

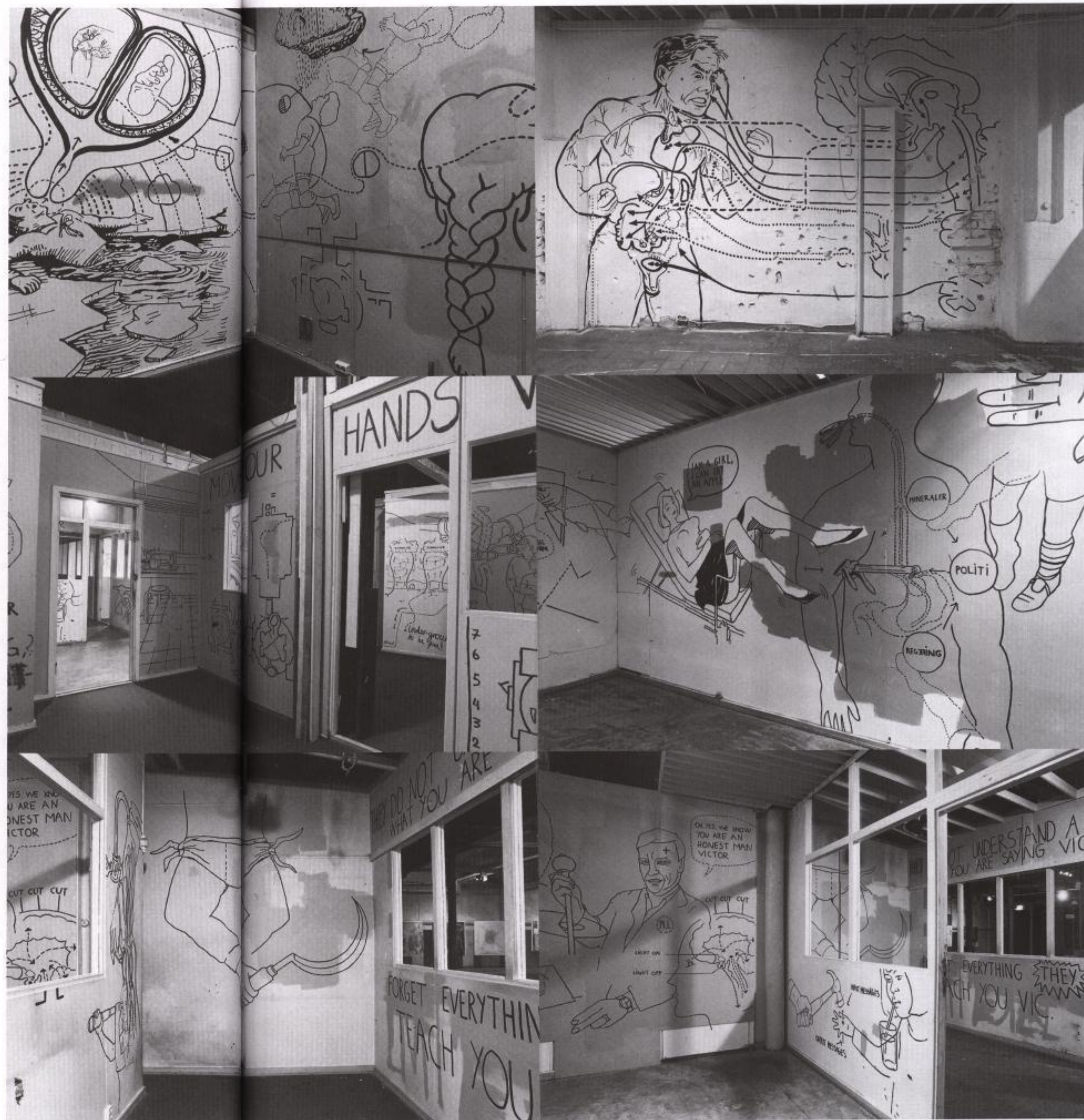
On her 14th break-in, Gudmundsdottir chose to steal the bust of Christian Sinding. During the following week-end she installed it in the window of her apartment some fifty metres away from the Concert Hall. Later on she gave the local tabloid BA Bergen Arbeiderblad an anonymous tip on the case and the bust as found by local reporters in a trash bin together with a letter stating that he, the thief, was not able to take care of it anymore.

There was a brief media fuzz, including a BA cover story and the Bergen Police Department was alarmed. The board of the Grieg Concert Hall – who hadn't noticed the disappearance of the bust before it was returned – assured the impossibility of recurring incidents.

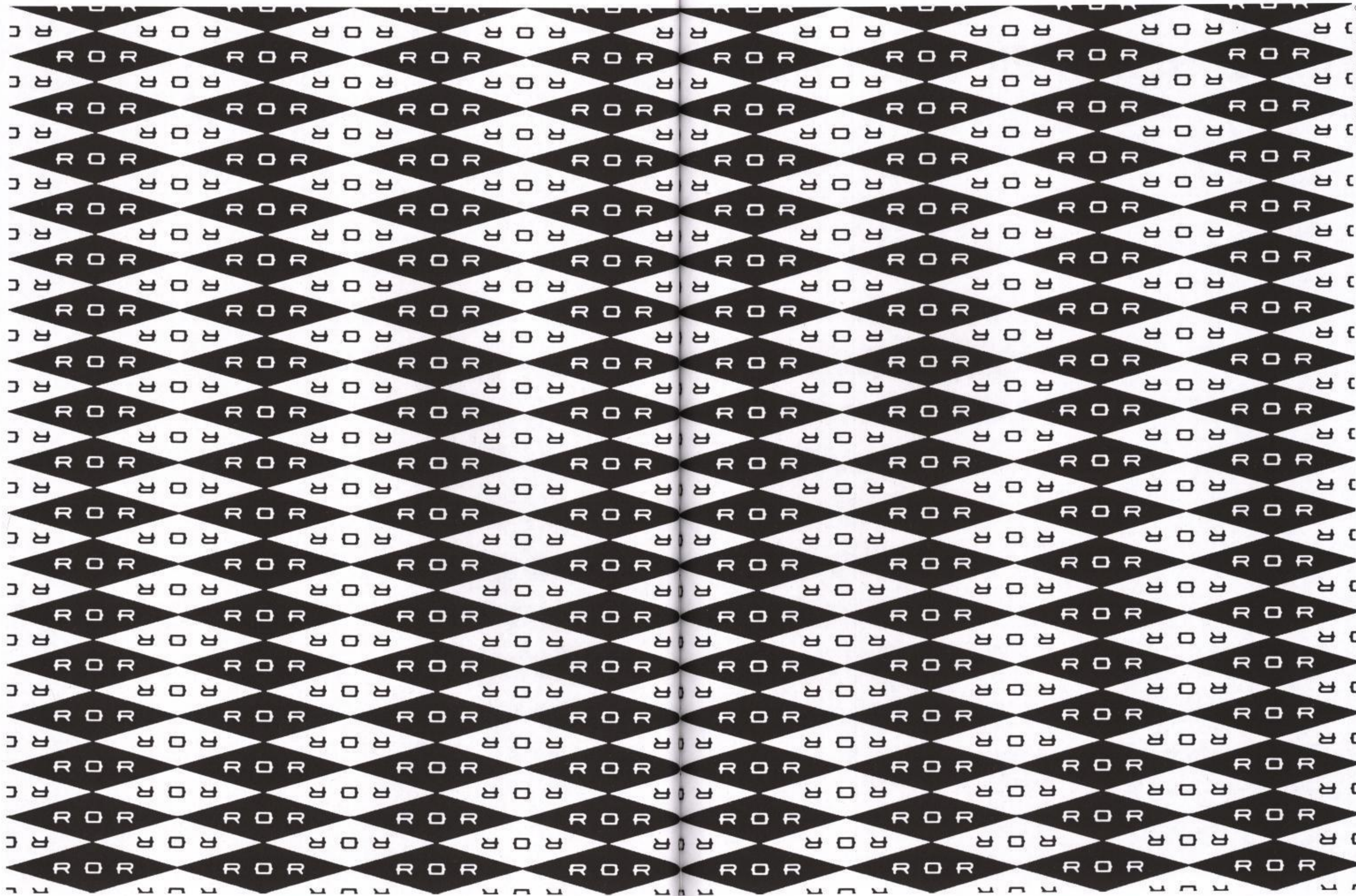
Gudmundsdottir broke into the Concert Hall three more times after that – leaving the number of break-ins to 17. These three times she called various newspapers from inside the Hall, inviting them to an 'evening concert'. The papers met her with either disbelief or claimed they could never participate in such a 'criminal act'.

Subsequently KRIPOS (Special Criminal Investigation) was put on the case, but was unable to solve it, thus leaving Gudmundsdottir's name out of the history of visitors of The Grieg Concert Hall.

(Matias Faldbakken)



► One Way Vision No. 3, 2002. Installation views at Seildukfabrikken, Oslo



ROR Revolutions on Request

problem stock exchange

PROBLEM_{EXCHANGE}.com

www.problemarket.com

Management Board

Davide Grassi

President of the Management Board

Igor Štromajer

Chairman of the Supervisory Council

board@problemarket.com

"A problem is a challenge wrongly considered"
GK Chesterton (1874-1936)

The word problem has always had a sort of negative connotation. The common viewpoint is that nobody wants to have a problem.

We believe that problems spice up life. When someone is confronted with a problem, he has to draw together a surge of energy in order to face it and eventually solve it.

Therefore problems are energy catalysts. In this sense, they have a value and therefore can be placed on the market.

About us

Problemarket.com is a joint-stock company, formally created at the beginning of 2000 and operational since November 16, 2001, responsible for organising and managing the Free Market for Problems and the International Problem Stock Exchange.

Inside the Free Market for Problems companies trade with problems (i.e., they sell, buy, rent and store them) and create profit. On the Problem Stock Exchange floor, stocks and shares of the above-mentioned companies are available.

Problemarket.com is responsible for:

- Defining and organising the functioning of the markets
- Defining the requirements and procedures guidelines for companies and brokers to be admitted and remain on the markets
- Overseeing and managing the market
- Managing the computer system that lists participating companies

The company's primary objective is to ensure the development of the managed markets, maximising their liquidity, transparency and competitiveness while at the same time pursuing high levels of efficiency and profitability.

Problemarket.com organises and manages the International Problem Stock Exchange with the participation of over 2000 international brokers, who operate through remote membership using a fully electronic trading system for real-time trading.

The official monetary unit of the Problem Stock Exchange is the **PRO**, a convertible currency in which all financial transactions are undertaken and which is overlooked by the state agency, ProState and the central bank, Profit.

Believing that the European Union is and will be a very interesting problems market for individuals as well as for companies, in February 2002 Problemarket.com officially opened its representative body for European Union and European Monetary Union countries: **ProDelegation EU**. It did so within the Spanish company Laagencia in Madrid.

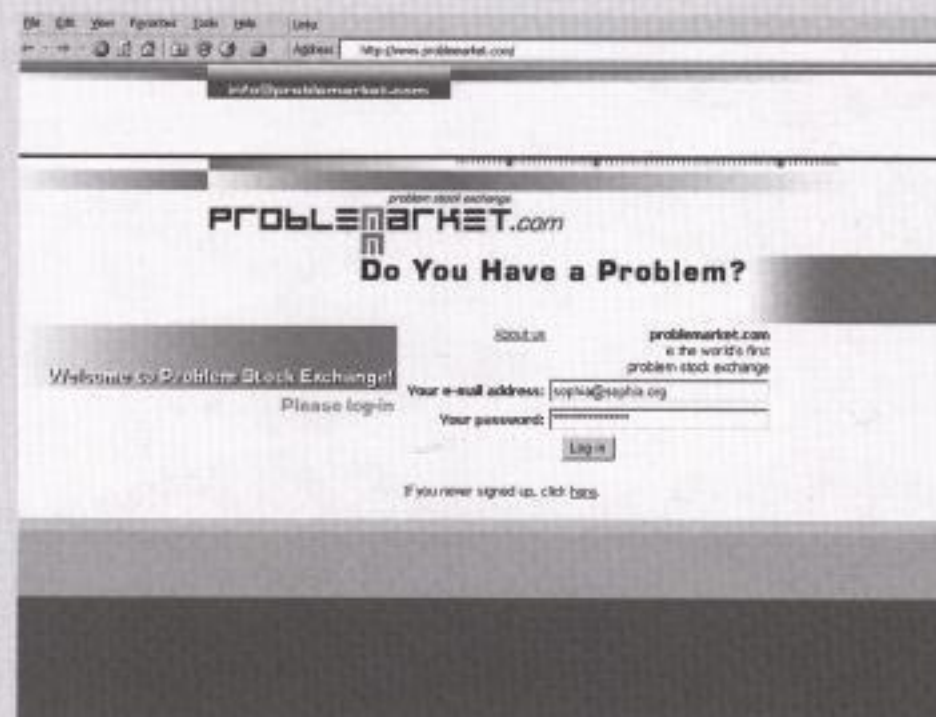
Problemarket.com also carries out other organisational, commercial and promotional activities aimed at developing high value-added services for the "problematic community".

In this frame the Press Agency **ProNews** prepares daily stock exchange reports on television, the radio and electronic media with the help of many experts, economists and specialists in problems trading.

Problemarket.com also possesses several mobile units called **PROBLEMATS**. They are self-standing electronic kiosks, installed in public spaces, designed to bring Problemarket services closer to people who do not have direct access to the Internet.

Besides that Problemarket.com supports cultural institutions, participates as a sponsor in numerous social projects, and is patron to several important public events.

Problemarket.com is you, about you and for you...



Davide Grassi President of the Management Board and Igor Štromajer Chairman of the Supervisory Council



ReStart

How often do you start your computer not knowing for sure if the system will work properly? How often do you find yourself listening to the sounds computers/equipment make and following their performance in order to adjust yourself to getting the most of them? This video piece comes after a series of experiments in editing multi-camera recorded performances.

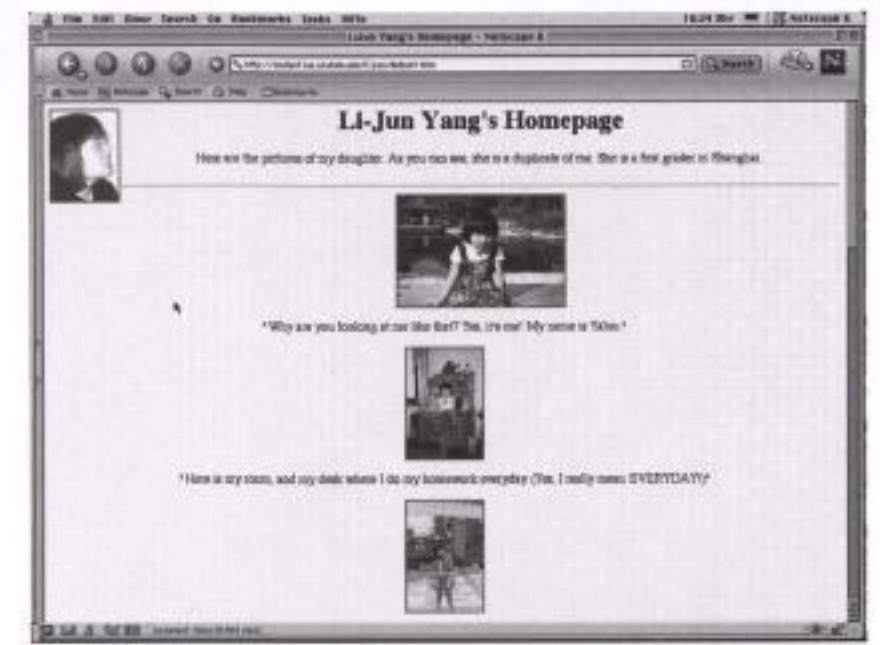
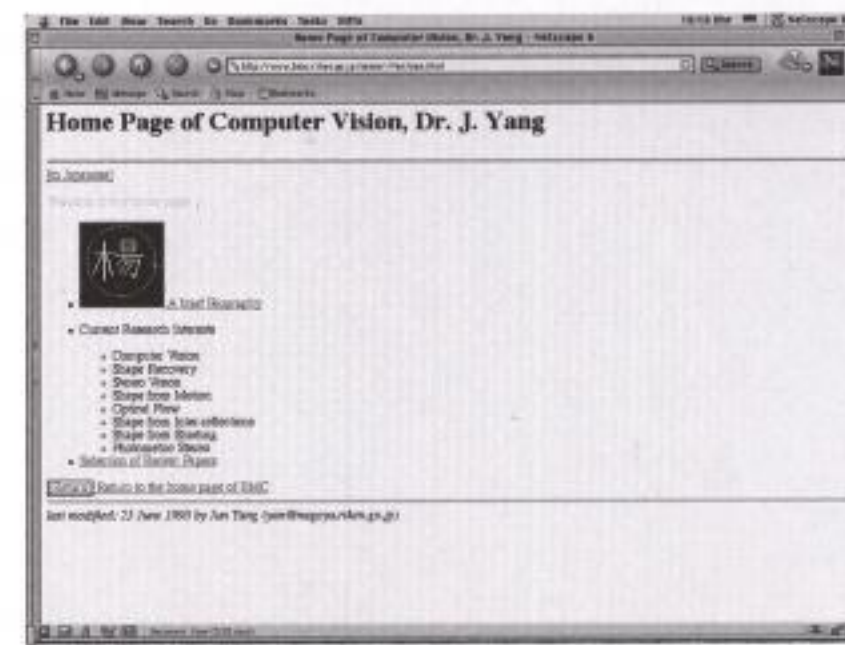
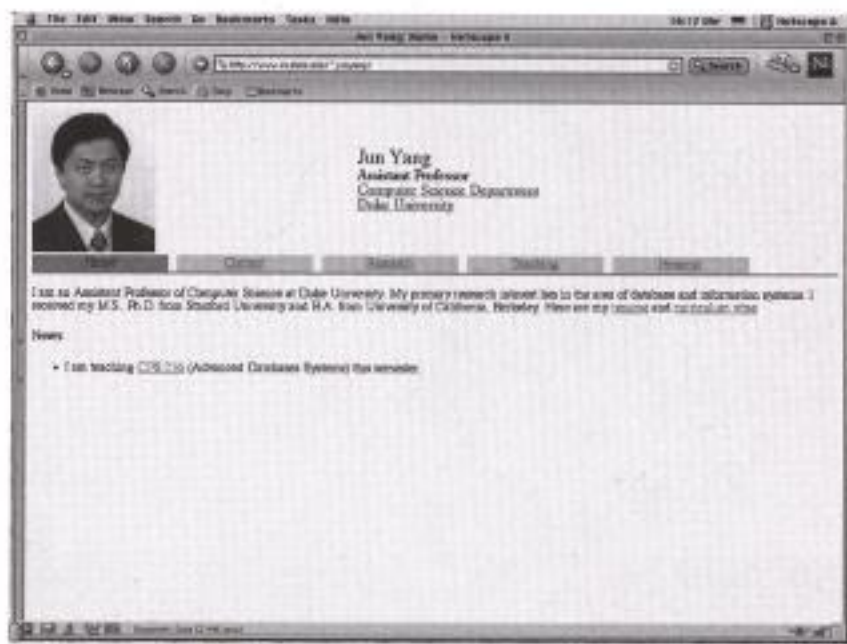
I perform with computer parts, at the same time demystifying their function but also in a sort of a ritual of preparing the system to start. ReStart is often an escape to safety, realignment in the order of things. The need to have things working properly equals to need to be able to make an art work.

In the visually simply-organised set-up, one can recognise the struggle of a media artist to understand and work with technology. The feeling of a 'know your weapon' strategy, practice, exercise and drill is hanging in the air. The piece also carries a touch of a parody on 'demo' culture and educational videos.

Over a period of four days I practised taking it apart and putting it back together in the manner of reverse engineering to be able to actually perform this piece. It was fun performing it and I think it's fun to watch!

(Zlatan Filipović)

P.S. Technical details: Duration 4:30. The edit is in real-time 100% speed. Video is presented as a loop installation/projection.



Jun Yang, 2002. Screen shots

Jun Yang



VIDEO PROGRAMME

Programme 1

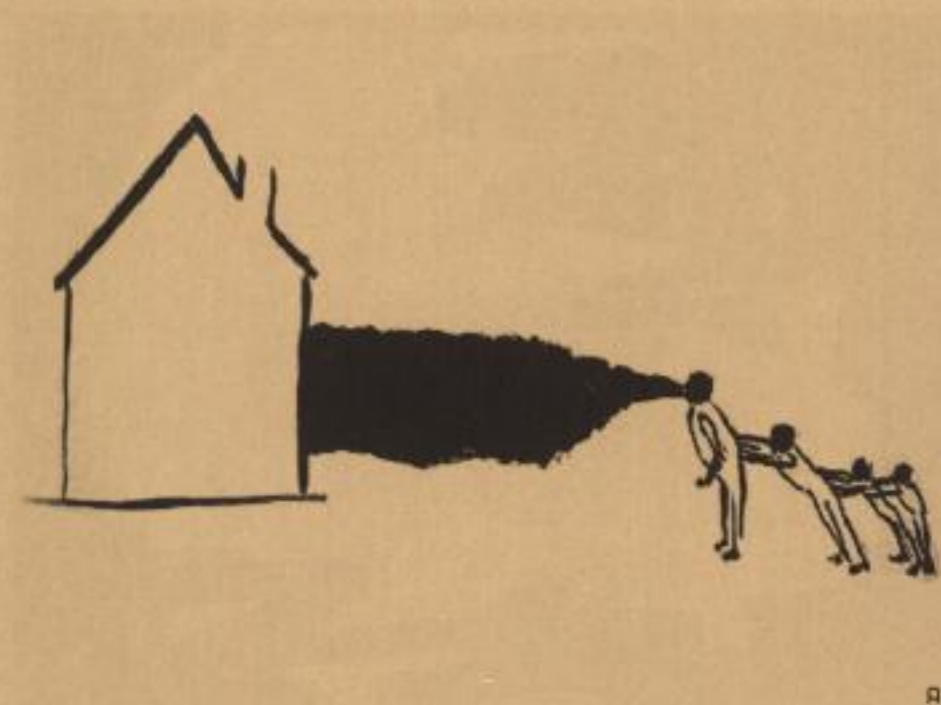
This programme is based on effects of strangeness, opposition and tension. In Pia Greschner's films, images of nature, of the city or of people appear in unreal dimensions, on the edge of the void, almost suspended. Olivier Nottellet's work is built around the gaze and produces frames, obstructions and slippage between the surface of drawings and that of other found images. This sensation of permanent time and of circularity can also be found in the work of Elisabetta Benassi, whose videos allude to shared experiences and cross-references between reality and fiction.

Pia Greschner, BLUE HOUR 1-3, 3x1', 1997. 16mm on DVD, colour, sound

Olivier Nottellet, NOT SCARED, 16', 2000. Colour, silent (A)

Elisabetta Benassi, EXODUS, 5', 2000. Colour, sound (B)

Pia Greschner, I DREAM ABOUT YOU ALL THE TIME, 5', 2000. Colour, sound (C)



A



B



C

VIDEO PROGRAMME

Programme 2

The works in this group investigate juvenile behaviour in specific urban contexts. Although all are populated by children and youngsters, the tapes are totally different, not only in terms of social habitat, but mainly in their emotional tempo. Utilising a documentary approach to filming, the tapes define a rich variety of metaphors for human types and societies.

Esra Ersen, THIS IS DISNEY WORLD, 9'10", 2000. Colour, sound (A)

Artur Źmijewski, SINGING LESSON, 14', 2001. Colour, sound (B)

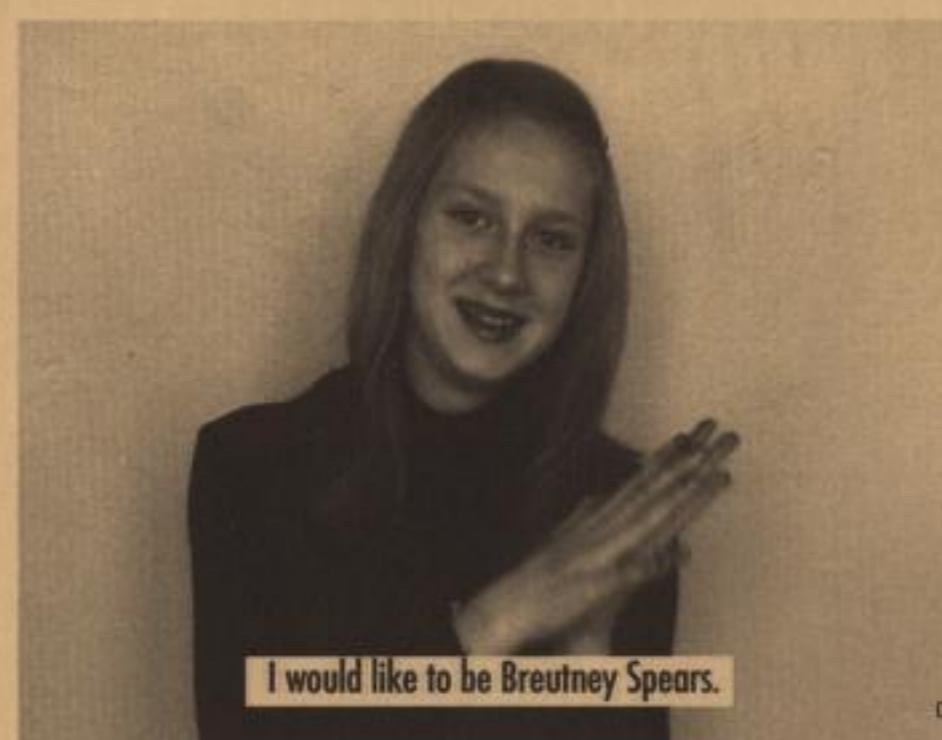
Līga Marcinkeviča, I WANT TO BE..., 5'10", 2000. Colour, sound (C)



A



B



C

VIDEO PROGRAMME

Programme 3

The gaze of the artist locates or creates instances of art on the streets by dissecting the urban environment in this group of video works. In some cases the video format provides an additional stage for art that is of and in the streets, thus bringing to the fore the feeling of immense pleasure experienced by those who make art. In other cases artists take to the streets themselves in pursuit of the same sensations.

Radek Community, MANIFESTATION, 6', 2001. Colour, sound

Ivan Moudov, TRAFFIC CONTROL, 6', 2001. Colour, sound (A)

Alonso Gil, AN ERROR OCCURED, 11'54", 2001. Colour, sound (B)

Lyudmila Gorlova, HAPPY END, 18'34", 1999. Colour, sound (C)



VIDEO PROGRAMME

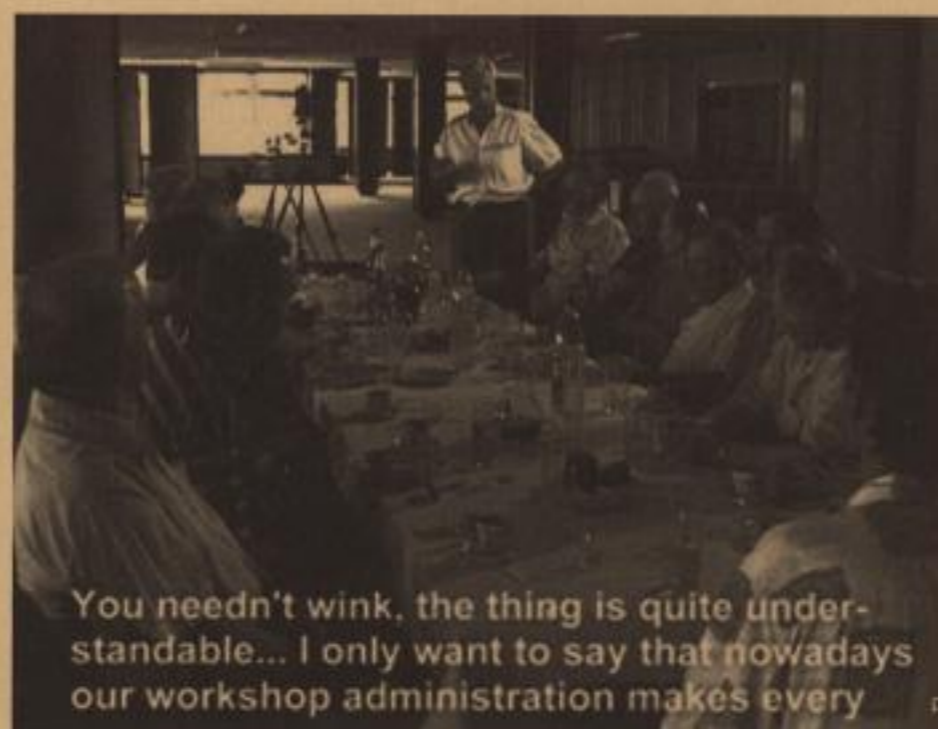
Programme 4

Artists seem to be the last ones to believe that art is incapable of solving problems. Thus some artists are constantly drawn to complex problems and issues in society. They create reflections, attract attention and provide various perspectives and measuring scales for social problems. The exposure is the medium.

Gintaras Makarevičius, HOT, 12', 1999. Colour, sound (A)

Davide Grassi, PROBLEMARKET.COM, 12'20", 2002. Colour, sound

Erzen Shkololli, HEY YOU..., 4'31", 2002. Colour, sound (B)



LECTURES January till May 2002

In co-operation with the Staatliche Hochschule für Bildende Künste - Städelschule

BRANISLAV DIMITRIJEVIĆ, CCA Center for Contemporary Art / School for History and Theory of Images, Belgrade: THE CROWDED VOID: LOCATING AND THINKING VISUAL ART IN CONTEMPORARY SERBIA (AND WHAT FOR?)

The talk explores the institutional and non-institutional treatment of visual art in post-Milosevic Serbia. The aim is to map the current situation and on-going projects and efforts that attempt to create a relevant and critical public space in a conservative and impoverished social ambience. The examples will range from high profile international projects (such is the exhibition 'Konverzacija' in the MCA) to artistic projects in non-artistic environments. (such is the project 'Flux' carried out in suburbs and favelas around Belgrade).

Branislav Dimitrijević, born 1967 in Belgrade, is art historian, writer and curator. He currently holds the position of Director of the Centre for Contemporary Art in Belgrade. He graduated in Art History at the University of Belgrade and in 1995 received his MA degree in History and Theory of Art at the University of Kent under Professor Stephen Bann. He has written on visual culture and contemporary art and politics in Serbia for local and international magazines and catalogues. With Branislava Andjelković he curated exhibitions and edited catalogues including 'Map Room' (1995) and 'Murder1' (1997), as well as 'Beauty and Terror' (1998) and a site-specific show 'Overground' (1998). His most recent curatorial project is 'Konverzacija' (2001, Museum of Contemporary Art Belgrade). He is one of the founders of the School for History and Theory of Images at the Centre for Contemporary Art, Belgrade, where he teaches courses on Conceptual Art and Reading the Image.

HEDWIG SAXENHUBER, springerin - Contemporary Art Journal, Vienna: WHO'S AFRAID OF THE 'BOGEY MAN'?

How wide open are the spaces of art for political counter-strategies? Do artists have a potential to draw attention in an emancipatory way to present problems of migration, globalisation, poverty and Disneyisation? How have the working conditions and artists' concept of the art work changed through the impact of these problems? Is the attention being paid to geographical zones other than the hegemonic ones only a short flash, or have the set of senses for a changed geography developed in the meantime through networking and inter-meshing institutional relations? Is it not sexy and is it almost like an anal fixation to analyse social relations of power? To what extent do artists cut off their room for free movement when they react to social deficiencies and when that is even expected of them? Using examples from aesthetic and curatorial practice, the productive contradictions and ambivalences of such questions are to be discussed.

Hedwig Saxenhuber is a freelance curator and co-editor of springerin, a journal for contemporary art and lives in Vienna. From 1992 to 96 she was a curator at Kunstverein Munich. Numerous publications including 'Yvonne Rainer', 'Oh boy, it's a girl', 'Trinh T. Minh-ha', 'Louise Lawler'. Most recent exhibitions: 'Translocation (new) media/arts', Generali Foundation, 'Erlauf recollects...', a project in public space, 'you are the world', Künstlerhaus/Vienna Festival.

LIONEL BOVIER, Curator and Publisher, Geneva: CURATORIAL METHODOLOGIES, ARTISTIC PRACTICES AND RELATIVE INDEPENDENCE

The lecture recalls the absence of any clear definition as well as legal or economic grounds for curatorial practice. And hence it questions the foundation of such a work with regard to artistic practice and writing in the second half of the twentieth century art history. It then re-asserts independence in terms of methodological possibilities offered to curators, presenting personal projects which developed from issues such as the role of archives, the Fluxus notion of the score and 'recessive history'.

Lionel Bovier is a freelance curator and writer based in Geneva. An Associate Curator at Le Magasin, Centre National d'Art Contemporain, in Grenoble since 1999, he is also the co-founder and director of JRP Editions, an independent publishing company in Geneva. He recently published a survey of the Swiss art scene ('Across', Skira/Seuil 2001) and among his recent exhibition projects are 'Timewave Zero / The Politics of Ecstasy' (Grazer Kunstverein, Steirischer Herbst 2001, together with Jean-Michel Wicker) and the retrospective of Jack Goldstein now showing at Le Magasin (together with Yves Aupetitallot and Fareed Armaly).

FRANCK LARCADE, Consonni Center for Contemporary Art, Bilbao: TOMORROW, EVERYWHERE...

The only valid field for critical action is reality itself. In such a context, the question arises as to the nature of new artistic productions that are based on the use of strategies which irreverently mime capitalist society. Consonni (Bilbao) uses well-known economic, political and media forms. Through the presentation of several recently produced projects, Consonni develops an ideological position opposed to the conventional art system and its production models.

Franck Larcade, born 1969 is art producer and director at Consonni (Bilbao, Spain) since 1996. Among the projects he recently curated, one can mention El Gran Trueque, Matthieu Laurette (2000) and The International Auction of the Basque Typefaces 'Euskara', Heinrich Sachs (2001).

DAGMAR DEMMING, Academy of Fine Arts, Oslo: 'MULTIPLE PERSONALITY' - A PLEASURE WITHOUT GUILT FEELINGS

I teach at an art academy as an artist and since 2000, as director, I am responsible for the curriculum. I will present my ideas about the institution of the art academy, the change in the production of knowledge and the work of artists from these three perspectives. Concepts like freedom as a fog trap, fuzzy logic; the artist will be contemplated as doctor and the doctor as artist. Institutional frustration will be replaced by institutional enthusiasm and vice versa. The fun will be separated from the negative Protestant connotations of the fun society and conceived of as dynamizing pleasure, jobs as playing fields and misunderstandings as an opportunity. Sound bytes and slides from my artistic production will confuse the stringent path of argumentation.

Selected solo exhibitions: 1995 '3 to 4', Gallery Sundvik-Villano, New York; 1996 'New in L.A.', Alyce de Roulet Williamson Gallery, Pasadena; 'Dünü Duymak/

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Gestern Hören', Macka Sanat Galerisi, Istanbul; 1999 Kunstraum Stavanger, Artists' House Oslo; Selected group exhibitions: 1995 'Leiblicher Logos', Staatsgalerie Stuttgart, exhibition of the IFA, RENTA Prize, exhibition Nuremberg, Norishalle, 'All Work No Play', Dresden-Hellerau, 'Der Telematische Raum', Neue Gesellschaft für Bildende Kunst, Berlin; 1996 'Treibsand: MV-Szene in Bewegung', Staatliches Museum Schwerin; 1997 'Für Lidice, 52 Künstler aus Deutschland', Prague, Museum of the Black Mother of God, Staatliches Museum Schwerin, Fridericianum, Kassel; 1997 'entgegen, ReligionGedächtnisKörper in Gegenwartskunst', Graz; 2001 Biennial of Sculpture Münsterland, 'Intime Expeditionen', Kunstverein Karlsruhe, Haus am Waldsee, Berlin

Dagmar Demming, born 1951, was Master class student at the Hochschule der Künste (Academy of Arts), Berlin from 1983 to 89; from 1994 to 97 she taught at the Art Center College of Design, Fine Arts Department, Pasadena, California. Since 1998 Dagmar Demming is Professor at the State Art Academy in Oslo, Norway.

KATY DEEPWELL, Editor of n.paradoxa, international feminist art journal, London: FEMINISM IN AN INTERNATIONAL FRAME

This presentation will examine the relationship between the art history of feminist art and the women's art movement, which have often been national in character, and will contrast this with a number of international initiatives in feminist exhibitions since the 1970s. The feminist art movement in America has been the most well-documented part of the movement to date and has become dominant in terms of a published account of what feminism is. However, examination of international feminist exhibitions reveals a different agenda at work and a very different account of feminism's significance as a contemporary art movement. The limited published knowledge about feminism in the visual arts has created some very specific problems and distortions for identifying feminism in the visual arts as an international phenomenon and an art movement with a global reach and multi-layered histories of exchange and co-operation across borders. The tensions between these two positions - one national/local, the other international/global - will be explored in relation to the work of women artists since the 1970s.

Katy Deepwell, currently Post-Doctoral Research Fellow at the University of Ulster, is founder and commissioning editor of n.paradoxa: international feminist art journal. Her most recent book is 'Dialogues: Women Artists from Ireland' (Kinsale: Gandon Books, 2001); 'Women Artists and Modernism' (ed.) (Manchester Univ. Press, 1998); 'Art Criticism and Africa' (ed.) (London, Saffron/EAP, 1997); 'New Feminist Art Criticism' (ed.) (Manchester Univ Press, 1995).

JOÃO FERNANDES, Deputy Director, Serralves Museum of Contemporary Art, Porto: THE TITLE OF THE LECTURE WILL BE ANNOUNCED

ERDEN KOSOVA, Critic and Curator, London/Istanbul: ISTANBUL, NOT CONSTANTINOPL

The recent tension being produced by the membership negotiations between the EU and Turkey has a decisive influence on the formation of contemporary Turkish citizens' psyches. Constant oscillations between recognition and exclusion, desire and resentment, cosmopolitanism and isolation fabricate a reflexive process, a crisis of the Self which has to be defined anew due to the changing relations with the 'historical Other'. Contemporary artists from Turkey have an additional concern regarding this tension because they are welcomed by the

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European institutions more than the local ones. They feel the urge to criticise both the increasing nationalism at home and the expectations for products of representational character, for illustrations of a geography of the nation abroad. In relation to this double-edged displacement they employ various strategies of resistance. Sometimes they refer critically to the prevailing, ridiculous rhetoric of the heroic past of the Ottoman state or to the historical images of European imagery which reflect an apparent enmity. Sometimes they problematize their own status as artists from the periphery or sometimes they reject all sorts of cultural binaries and seek for transversal mappings of alternative geographies. In my paper I will try to discuss some particular works and illustrate those strategies of resistance.

Erden Kosova is PhD candidate at Goldsmith's College London. He has worked for two art magazines in Istanbul, Resmi Görüş and art-ist.

GIANNI ROMANO, Critic and Curator, Milan: A CURATOR WITHOUT WALLS

The lecture focuses on Gianni Romano's work as exhibition curator and communicator of contemporary art in a country which does not have museums of contemporary art. From the viewpoint of curating, Romano will speak as an initiator of the first Italian web site for contemporary art www.postmedia.net and also about some of his own publications. Special exhibitions in which Romano has played a part as curator will also be presented in this connection: 'Beyond concentric normality' (Padua), 'Italian maps' (Athens), 'The Image of Europe' (Cyprus), 'Media Connection' (Rome and Milan). The lecture will conclude with a discussion of the artistic situation in the social context of Italy.

Romano was born in 1960 in Italy and lives in Milan. He concluded his studies in literature and philosophy with a thesis on American science-fiction. The main focuses of his work as curator and critic of contemporary art are on photography and art on the internet.

In 1996 Romano founded the Postmedia Magazine (www.postmedia.net), the first webzine for contemporary art in Italy. He founded one of the first institutional courses in Italy on Art and the Internet in 1997 at the Accademia Carrara di Bergamo. He has edited more than forty art catalogues and has worked internationally as a curator on more than fifty exhibitions. In 2000 Romano curated a large exhibition of contemporary art of the last decade at the Museo Michetti. This was followed in 2001 by an historical exhibition on Art and Technology in Rome and in Milan.

Romano has published the following works: 'Collecting Images', a book for collectors of photography; 'Artscape: a Panorama of Art on the Net', the first survey of art on the internet; 'Contemporary Women Artists: 1980-1999' with Emanuela De Cecco; 'Europe: Different Perspectives in Painting'.

SUZANA MILEVSKA, Critic and Curator, Skopje: CORRESPONDENCES AND PRIVILEGES

My presentation at Manifesta 4 will deal with the correspondences between the works of artists coming from Macedonia and the Balkans, and the works of their colleagues done in another context, the Western art scene. The customary 'privilege' of Balkan artists to make art out of the feeling of uncertainty or 'apocalyptic' fear due to the continual political and military conflicts in the region was somehow lost after the events of 11 September, so that the correspondences became more inevitable than ever before.

Along with the discussion of art issues, I would also like to focus on the common prejudices of each art community about the privileged social position of the others that I came across during my curatorial work.

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Suzana Milevska is an art theorist and curator. She was born in 1961, Bitola (Macedonia). In 1984 she received her B.A. from the Art Department of St. Cyril and Methodius University in Skopje and in 1993/1994 she studied philosophy, art history and architecture at the Central European University in Prague. She is currently a PhD student at Goldsmith's College. As a curator and researcher she received the Research Support Scheme Grant (1997), an ArtsLink Grant (1999), Curatorial Research Fellowship of the P. Getty Foundation for 2001. She has been publishing critical and theoretical essays since the late eighties in numerous art and theoretical magazines. She has also curated over fifty solo and group exhibitions and international projects in Skopje ('Little Big Stories' 1998, 'Always Already Apocalypse' 1999, 'Words-Objects-Acts' 2000, 'Capital and Gender' 2001), Istanbul ('Writing and Difference' 1992, 'Self and Other' 1994, 'Desiring Machines' 1997, 'Always Already Apocalypse' 1999), Providence USA ('Liquor Amnii II' 1997), Stockholm ('Little Big Stories' 1998), Berlin, Stuttgart and Bonn ('Correspondences' 2001).

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BIOGRAPHIES

0100101110101101.ORG

Nobody knows with precision who's hidden behind the name 0100101110101101.ORG. Anything has been said about this renegade cyber-entity, accused of being 'simple thief', dubbed as 'media dandy' and 'cultural terrorists' or, simply, 'shit'. They are the authors of some of the most perfect media exploits of the last years, such as the creation and diffusion, at the opening of the 49th Venice Biennial, of the computer virus 'biennale.py' or the memorable theft of the art gallery Hell.com: a famous art website, covered by password and copyright and accessible only to a close group of subscribers. Their most enigmatic work, to which they attend since years, is called GLASNOST - transparency - and consists on the stripping and diffusion of an enormous amount of data related to the private life of the strange couple. With the project LIFE-SHARING they opened up and made public all the contents of their own computer, transparent and accessible from the whole world through the Internet, in real time. Ideas, projects, archives, databases, bank account and even the private mail are visible by whom has no fear of getting lost in that huge labyrinth of data. Since the beginning of the project VOPOS they wear a GPS transmitter that, exchanging data with the satellites, transmits on their website, in real time, their exact position on the urban environment.

HALIL ALTINDERE

Born 1971 in Mardin, Turkey. Lives and works in Istanbul. Publisher and editor-in-chief of art-1st Contemporary Art Magazine, Istanbul.

1996-2000 University of Marmara, Istanbul, Fine Arts Faculty, Master Degree. 2000-2001 Post-Graduation, École Régionale des Beaux-Arts de Nantes, France.

Selected Group Exhibitions

- 2002 FLUXUS 1982-2002, Wiesbaden, Germany
RECONSTRUCTION, 4th Cetinje Biennale, Montenegro, Yugoslavia
OH, IT'S A CURATOR!, <rotor>, Graz, Austria
PAUSE, 4th Kwangju Biennale, Kwangju, Korea
- 2001 BECOMING A PLACE, Museum of Contemporary Art, Istanbul
- 2000 L'ART DANS LE MONDE 2000, Beaux-Arts Magazine Exhibition, Paris
- 1999 SOCIAL MACHINE MONEY, O.K. Center for Contemporary Art, Linz, Austria
- 1998 24th International Sao Paulo Biennial, Sao Paulo, Brazil
- 1997 5th International Istanbul Biennial, Istanbul

Bibliographical Notes

'Halil Altindere', Taner Ceylan, Time Out Istanbul, November 2001. 'The Necessity of Halil Altindere', Vasif Kortun, Resmi Gorus, Turkey, April 1999. 'Kunstszene Istanbul', Anne Brenken and Michael Lange, art, Hamburg, September 1999.

DANIEL GARCIA ANDÚJAR

Born 1986 in Almoradí, Spain. Lives and works in Valencia, Spain.

Recent Presentations

- 2002 INTERNATIONAL MEDIALAB ENCOUNTER: NEW SPACES IN THE ARTISTIC COMMUNITY, MediaLab Madrid, Centro Cultural Conde Duque, Spain
INTIMATE TECHNOLOGIES/DANGEROUS ZONES, Banff, Canada
TAKE THE REINS!, Workshop, Centro Cultural Conde Duque
CENTRODEARTE.COM, Madrid, Spain
FUNDACIÓ MIRÓ, Barcelona, Spain
- 2001 3. Bienal D'Art Lleida, Spain
ZKM Medien Kunst Preis Karlsruhe, Germany
RE: DUCHAMP TRAVELING EXHIBITION, Biennale di Venezia, Italy
FORCED ENTRY - MEDIA AMBIENTE /MAD 2001, Madrid
PHONEY, transmediale.01, Berlin
Arco 2001, Madrid
NEW IDEAS, OLD TRICKS, HARTWARE PROJEKTE, Dortmund, Germany
THE POWER OF SECURITY, Galeria Visor, Valencia
MADE IN HANGAR, Workshop, Barcelona Art Report 2001, Barcelona
PANORAMA 2001, Olot, Spain
SPIN, ADRENALINA, DERROTA, SABOTAGE Y DUDA, Montehermoso, Vitoria, Spain
CHIPS 01, Instituto Europeo de Diseño, Madrid
Forschungszentrum Informationstechnik, Bonn, Germany
Fachhochschule Dortmund, Germany
Universidad de Bellas Artes de Bilbao, Bilbao, Spain
UNDER CONSTRUCTION/MEETING: ART.NET.DORTMUND.DE, Dortmund
METRONOM, Barcelona
ANNUAL REPORT 2000, Fundació La Caixa, Barcelona

APSOLUTNO

Association APSOLUTNO was founded in 1993 in Novi Sad, Yugoslavia. The production of the association is created through collaboration of its four members: Zoran Pantelić (*1968 in Novi Sad, living in Novi Sad, MA in Fine Arts), Dragan Rakić (*1957 in Sonta, living in Ann Arbor, MA in Fine Arts), Bojana Petrić (*1967 in Novi Sad, living in Budapest, MA in Applied Linguistics), and Dragan Miletić (*1970 in Novi Sad, living in San Francisco, MA in New Genres). Since 1995 the projects have been signed APSOLUTNO, without reference to personal names.

Selected Projects

APSOLUTNO has presented artwork in more than 120 solo and group shows, festivals and symposia worldwide, including:

- 2001 INSITEOUT, Lothringer13/halle, München
PSYCHODELIC, ŠKUC Gallery, Ljubljana
- 2000 ASPECTS - POSITIONS: 50 YEARS OF ART IN CENTRAL EUROPE, Wien
INSIDE/OUTSIDE, Zacheta Gallery, Warszawa
Hiroshima Art Document 2000, Hiroshima
VIPER - International Festival for Film Video and New Media, Basel
46. International Short Film Festival, Oberhausen
NEW FANGLE, GenArt, San Francisco
KOSOVØ - STORM IN THE EYE OF WAR, Portland
- 1999 Transmediale '99, Berlin
MECAD - 2nd International Show of Art in CD-ROM, Barcelona
WRO99, Media Art Biennale, Wrocław
VIA #5, Art Festival, Paris
- 1998 ISEA98, Liverpool - Manchester
FOCUS BELGRAD, ifa-Galerie, Berlin
Video Art Festival, Plovdiv
Pandaemonium Festival, London
- 1997 2nd Kwangju Biennale, Kwangju, Korea
Steirischer Herbst '97, Graz
OSTranenie 97, International Electronic Media Forum, Bauhaus, Dessau

Bibliographical Notes

'Apsolutno. Absolute Sale', Rossitza Daskalova, Le Magazine électronique du CIAC, vol.12., Montreal 2001. 'Zero-Absolute-The Real', Maria Gržinić, cat. International exhibition of photography, performance, internet, installations, Umag Gallery, Marino Cettina 2001. 'The Semiotics of Confusion', APSOLUTNO, in: Stephen Kovats (Ed.), Ost-West Internet/Media Revolution, Bauhaus Edition 6, Dessau 1999, pp.242-255. 'The absolutes of APSOLUTNO', Maria Vassileva, Art in Bulgaria, 1998, vol.52-53, pp.18-19.

IBON ARANBERRI

Born 1969 in Itziar-Deba, Gipuzkoa, Spain. Lives and works in Bilbao, Spain.

1989-2000 CCA-Kitakyushu Research Program, Kitakyushu, Japan. 1989-1994 Fine-Arts Faculty, Basque-Country University, Bilbao. 1993 Nuova Accademia di Belle Arti, Erasmus-Program, Milano, Italy.

Selected Solo Exhibitions and Projects

- 1999 HOME & COUNTRY, Torre de Ariz, Basauri, Bizkaia, Spain
1998 ETHNICS, Espacio-Abisal, Bilbao
1995 S/T, AKA-Arriola Kultur Aretoa, Elorrio, Bizkaia

Selected Group Exhibitions

- 2002 GAUR-HEMEN-DRAIN, Museo de Bellas Artes de Bilbao
2001 ELEKTRONIKALDIA, Palacio Kursaal, Donostia, Spain
IRONIA, Fundació Miró, Barcelona
- 2000 HERE & NOW, Fukuoka City Museum, Japan
WHERE THE GRASS IS GREEN, USE IT, Galeria Salvador Diaz, Madrid
- 1999 Maeda Studio Exhibitions, Kitakyushu, Japan
1998 GURE-ARTEA, Sala America, Vitoria-Gasteiz, Spain
1997 Muestra de Arte Joven, Meac, Madrid
1996 CHEZ CURATOR-COOP, Donostia
1995 Exhibition, Workshop A. Bados & T. Bafiola, Arteleku, Donostia

OLIVIER BARDIN

Born 1969 in Saint-Etienne, France. Lives and works in Paris.

1990-1996 École des Beaux-Arts de Bordeaux. 2000-2001 Académie de France à Rome, Villa Medici, Roma. 1999-2000 Cité Internationale des Arts, Paris.

Selected Solo Exhibitions

- 2002 JE CROIS, FRAC Languedoc-Roussillon, Montpellier
 2001 LES CERCLES, Académie de France à Rome, Villa Medici, Roma
 TÉLÉVISION, 21 broadcasts, École Supérieure des Beaux-Arts de Nîmes
 I'D LIKE TO SEE YOU, TO TALK TO YOU IN PERSON, (with Annabel Vergne), École Supérieure des Beaux-Arts de Nîmes
 LE SYNDROME DE STOCKHOLM, (with Annabel Vergne), Angoulême
 1999 ONE TO ONE, Public, Paris

Selected Group Exhibitions and Projects

- 2001 IT IS ON NHK TV SET, Hiroshima Art Document 2001, Hiroshima
 2000 MYTV, Cité Internationale des Arts, Paris
 LES LOCATAIRES, École des Beaux-Arts de Cherbourg
 1999-2002 LE VILLAGE, (with Alejandra Riera, Anna Selander, Caecilia Tripp), Atelier d'arts plastiques de Saint-Germain-Laval
 HISTOIRES PARALLÈLES, Fondation de France, Jean-Michel Place éditeurs, Belin
 1999 ONE TO ONE, (with Kate Glazer), Crash! Corporatism and Complicity, ICA, London
 INTERARCHIV, Ein Projekt des Kunstraums der Universität Lüneburg, Germany
 CITIES ON THE MOVE, in mini festival of D. Gonzalez-Foerster, Hayward Gallery, London
 AU MOMENT MÊME D'ÊTRE PASSE, Radio Temporaire, Le Sous-sol, Radio Suisse Romande, Genève
 BLEU, ZAC '99, ARC, Musée d'Art Moderne de la ville de Paris
 1997-1999 L'ALBUM, N°1, N°2, N°3, N°4, FRAC Collection Aquitaine, Bordeaux
 1997 UNE TÉLÉ POUR LA TÉLÉ, 6 broadcasts, Mobile TV, Le Consortium, Dijon
 UN SCÉNARIO, des règles du jeu, Akademie der bildenden Künste, München

Selected Curated Exhibitions

- 1997 J'AURAIS FAIT AUTREMENT, capc Musée d'art contemporain, Bordeaux
 ICI & LÀ, Fukuoka, Japan
 1996 MÊME SI C'EST LA NUIT, MÊME SI C'EST LE JOUR, Galerie du Triangle, Bordeaux

Bibliographical Note

'Je ne parle jamais le premier', Traversées, ARC, Musée d'Art Moderne de la ville de Paris, Paris 2001.

Yael BARTANA

Born 1970 in Afula, Israel. Lives and works in The Netherlands and Israel.

1992-1996 The Bezalel Academy of Arts and Design, Jerusalem. 1999 School of Visual Art, Master Degree Computer Art Department, New York. 2000 Stichting Schürmann-Krant, Netherlands; Stichting Trustfonds Rijksakademie, Amsterdam. 2001 NUFFIC, Netherlands; Rijksakademie van Beeldende Kunsten/Dutch Ministry of Education, Culture and Science.

Selected Solo Exhibitions

- 2002 Digital Art Lab, Holon, Israel
 Beelden aan Zee Museum, Scheveningen, Netherlands
 2001 Caermersklooster, Gent, Belgium

Selected Group Exhibitions

- 2002 MIT List Visual Arts Center, Cambridge MA, USA
 WHAT? A TALE IN FREE IMAGES, Brugge - Cultural Capital of Europe, Brugge, Belgium
 4th Kwangju Biennale, Kwangju, Korea
 DE PAVILJOENS, Almere, Netherlands
 2001 De Appel, Amsterdam
 Frankfurter Kunstverein, Frankfurt/Main
 Kunsthuis SYB, 2e Sybren Hellinga Kunstprijs 2001, Beetsterzwaag, Netherlands
 Rijksakademie van Beeldende Kunsten, Amsterdam
 2000 Rijksakademie van Beeldende Kunsten, Amsterdam
 GREATER NEW YORK, PS1, New York

Film and Video Screenings

- 2002 International Film Festival Rotterdam
 Headah Video Festival, Maastricht
 1997 MIX NEW YORK CITY, Film Festival, New York

Bibliographical Notes

'Keelzangers en een dood paard in Open Ateliers', Hans den Hartog Jager, NRC Handelsblad, 2001. 'Marsmuziek en een leger van naalden. Amsterdamse Rijksakademie houdt Open Ateliers', Paola van de Velde, De Telegraaf, 2001. 'Boodschappen in een trillingslaag', Esma Moukhtar, de Volkskrant, 2001. 'In the MeanTime...', Alex Mar, Metropolis M, NL, Special edition Summer 2001, p.48. 'Liever een camera dan verf en kwast', Marina de Vries, Het Parool, 2000.

MASSIMO BARTOLINI

Born 1962 in Cecina (LI), Italy. Lives and works in Cecina.

Selected Solo Exhibitions

- 2002 Galleria Massimo De Carlo, Milano
 Frith Street Gallery, London
 Magazzini D'Arte Moderna, Roma
 2001 SPECIAL PROJECT: UNTITLED (WAVE), PS1, New York, USA
 2000 Galleria Massimo De Carlo, Milano
 Forum Kunst Rottweil, Rottweil, Germany
 1998 Casa Masaccio, S. Giovanni Valdarno, Arezzo
 1997 British School at Rome, (with M. Creed), Roma
 1996 Galleria Artra, (with G. Toderi), Milano
 SPECIAL PROJECT: HEAD N°3 (LIBRARY), Henry Moore Foundation Leeds, Great Britain
 1993 Sorace's House, Firenze

Selected Group Exhibitions

- 2001 LEGGEREZZA, Lenbachhaus, München
 SQUATTERS, Museu Serralves, Porto, Portugal; Witte de With, Rotterdam
 Sonsbeek 9, Arnhem, Netherlands
 2000 LA VILLE, LE JARDIN, LA MÉMOIRE, Accademia di Francia, Villa Medici, Roma
 STANZE E SEGRETI, Rotonda della Besana, Milano
 1999 d'APERTutto, 48. Biennale di Venezia, Venezia
 1998 SEAMLESS, De Appel, Curatorial training programme, Amsterdam
 1997 TRUCE, SITE, Santa Fè, NM, USA
 1996 FUORI USO, Pescara, Italy
 1995 CAMPO, Corderie, Venezia; Fondazione Sandretto Re Rebaudengo, Torino; Konstmuseum Malmö, Sweden

Bibliographical Notes

'Una Geometria Romanzata' L. Cherubini, Stanze e segreti, exh. cat., Skira Publisher, Rotonda della Besana, Milano 2000.
 'Transformator der Verhältnisse', Veit Loers, '24x36', monographic cat., Teseco per L'arte Edizioni, 2000. 'Consumare l'attesa', L. Cerizza, Flash Art, January 1999. 'Solchi tracce, pozze', F. Bonami, exh. cat. Massimo Bartolini, Casa Masaccio Edizioni, S. Giovanni Valdarno, Arezzo 1999.

MARC BIJL

Born 1973 in Leerdam, Netherlands. Lives and works in Rotterdam and Berlin.

Studied at Royal Academy of Art & Design 's-Hertogenbosch, Netherlands.

Selected Solo Exhibitions

- 2002 PORN, Künstlerhaus Bethanien, Berlin
 JUST DO IT, Galerie K&S, Berlin
 2000 TEMPORARY LIQUORSTORE, in cooperation with Nachbar, Mama gallery, Rotterdam
 1999 DUTCHBED, CBK Nijmegen
 L'ARTISTE POUR L'ARTISTE, Filmstad, Den Haag
 1998 KEEP ON SHOOTING IN THE ARTWORLD, Overslag, Eindhoven

Projects

- 2000-2002 organiser Artclub Les 33, Rotterdam (with Jeroen Jongeleen and Erik van Lieshout)
 2002 SYMBOLIC, actions in public space of Berlin
 2000 CORPORATE GRAFFITI, actions in public space of Berlin
 HIP NON MERCI, Kunstvlaai, Westergasfabriek, Amsterdam

Selected Group Exhibitions

- 2002 COMMITMENT, Fonds BKVB Amsterdam, De Lichtfabriek, Haarlem Jeune Création, Grande-Halle de la Villette, Paris
 2001 NEIGHBOURS/BUREN, Stedelijk Van Abbemuseum, Eindhoven
 SQUARE 1; A VERY FANCY FAIR, Leidsche Rijn, Utrecht
 INTERCOM/PROBLEMSOLVER, Paraplufabriek, Nijmegen
 1999 NOTHING HARDER THAN TOMATOES, De Fabriek, Eindhoven
 KILL YOUR DARLINGS, Filmhuis, Den Haag
 12X12 PERFORMANCES, Quartair, Den Haag
 1998 COPY CULTURE' ARTI ET AMICITER, Amsterdam
 SALE!, De Nederlandsche Cacaofabriek, Helmond

Bibliographical Notes

'Flash' Marc Bijl publication/installation at Künstlerhaus Bethanien, Vice Versa Verlag, Berlin 2002. 'Jeune Création', exh. cat., Paris 2002. 'Neighbours/Buren', exh. cat., Van Abbemuseum, Eindhoven 2001. 'Dutch artist makes corporate graffiti', Philip Remark, de Volkskrant, 2000. 'Now to Star', self created artbook for the exhibition 'Copy Culture', 1999.

PIERRE BISMUTH

Born 1963 in Paris. Lives and works in London.

Selected Solo Exhibitions

- 2002 Sprengel Museum, Hannover
 2001 Galerie Diana Stigter, Amsterdam
 Kunsthalle Basel
 CRC, (collaboration with Jonathan Monk), Vilnius, Lithuania
 Centre d'art contemporain, Bretigny, France
 2000 Galerie Mot & Van Den Bogaard
 1999 Galerie Yvon Lambert, Paris
 1997 BOX, Palais des Beaux Arts, Bruxelles
 Witte de With, Rotterdam
 1996 LE BRUIT DE SON, Lisson Gallery, London
 1995 FRAC Languedoc Roussillon, Montpellier

Selected Group Exhibitions

- 2002 Basics, Kunsthalle Bern
 Rotterdam Film Festival
 2001 Venice Biennial, Venezia
 LARSEN EFFECT, OK Centrum für Gegenwartskunst, Linz; Casino Luxembourg
 NOTHING, NGCA, Sunderland; Contemporary Arts Centre, Vilnius; Rooseum-Malmö, Sweden
 RECORD ALL OVER, MAMCO, Genève
 2000 Korean Biennale, Seoul
 CINEMA WITHOUT WALLS, Museum Boymans Van Beuningen, Rotterdam
 1999 CINEMA, Cinema/Contemporary Art and the Cinematic Experience, Stedelijk Van Abbemuseum, Eindhoven
 1998 Yokohama Museum, Japan

Bibliographical Notes

'Our Trip Out West', Jonathan Monk, exh.cat., Contemporary Art Centre, Vilnius 2001. 'Nothing', exh.cat., ed. by Graham Gussin and Ele Carpenter, 2001. 'Never believe an artist', Stéphanie Moïsson Tremblay, cat., Marcel Duchamp Prize, La DIAF, Paris 2001. 'Damien Sausset, 'Pierre Bismuth', L'œil, May 2000. 'Silence according to Pierre Bismuth, Ami Barak, Art Press, Sept/Oct 1999, p.30.

BLEDA Y ROSA

María Bleda born 1968 in Castellón, Spain.
 1988-1994 School of Design, Valencia. Lives and works in Valencia.

José Mª Rosa born 1970 in Albacete, Spain.
 1988-1994 School of Design, Valencia. Lives and works in Valencia.

Selected Solo Exhibitions

- 2001 Musée d'Art Moderne, Collioure
 Universidad de Salamanca
 2000 Sala de exposiciones Diputación de Huesca
 Galería Dels Angels, Barcelona
 Galería Visor, Valencia
 1999 Galería Pedro Oliveira, Oporto
 1997 CHANGING ROOM, Stirling Scotland
 CLUB DIARIO LEVANTE, Valencia
 SALA D'EXPOSICIONS EL ROSER, Lleida
 1996 Galería Elba Benítez, Madrid

Selected Group Exhibitions

- 2001 CONTEMPORANEA '01, EACC, Castellón
 2000 Galería Marín Galy, Málaga
 NEW PHOTOGRAPHY II, David Klein Gallery, Birmingham, USA
 IN THE CITY, Modern Culture at the Gershwin Hotel, New York
 1998 ITINERARIOS 97/98, Fundación Marcelino Botín, Santander
 CARTÓGRAFOS I AVENTURAS., Fundación La Caixa, Barcelona
 GERMINATIONS X, "The factory", Atenas
 1997 PAYSAGE CONTEMPORAIN, Galerie du CRAU, Limoges
 PROCESOS, Centro de Artes Visuales, Lima
 EN TORNO A CERVANTES, Canal de Isabel II, Madrid

Bibliographical Notes

'Bleda y Rosa', Consorci de Museus de la Comunitat Valenciana, 2001. 'Collioure. Bleda y Rosa', Musée d'art moderne Collioure, 2001.
 'Ciudades. Bleda y Rosa', Diputación de Huesca & Universidad de Salamanca, 2000. 'Campos de batalla', Fund. Canada Blanch & Club Diario Levante, 1997. 'Campos de fútbol', La Paeria, Ajuntament de Lleida, 1997.

BLESS

BLESS is a project that presents ideal and artistic values by products to the public.

Corporation: Desiree Heiss + Ines Kaag GbR, Oderbergerstrasse 80, D-10435 Berlin. Date of foundation January 2, 1997.

Owners: Desiree Heiss (born 1971, fashion graduation June 1994, University of applied arts in Vienna, based in Paris) and Ines Kaag (born 1970, fashion graduation March 1995, University of arts and design in Hannover, based in Berlin).

Exhibitions and Participations

- 2001-2002 Ars Viva 01/02 - Kunst und Design, Museum für Angewandte Kunst, Köln; Neues Museum Weimar
 2001 BLESS SHOP 11, Kunsthalle Basel
 2000-2001 BLESS SHOP 9, Glamour Engineering, Zürich
 BLESS SHOP 8, Raw Fitting, Berlin
 2000 BLESS SHOP 8, Vivre sa Vie, Transmission Gallery, Glasgow
 BLESS SHOP 3, 4, Werkleitz Biennale
 BLESS EXHIBITION, Spazio informal, Pitti uomo, Firenze
 BLESS SHOP 2, Festival des Arts de la Mode, Hyères, France
 BLESS SHOP 1, I love fashion, Galerie ffwd, Berlin
 ELYSIAN FIELDS, Centre Georges Pompidou, Paris
 1999-2000 BLESS EXHIBITION, Speak For Gallery, Tokyo
 1999 ZAC 99, Musée d'Art Moderne, Paris
 PRESENTATION BLESS N° 09 MERCHANDISING
 HAIRCUT OF THE MONTH, Toasting Agency, Paris
 1998 Berlin Biennale

Special Projects

Photo production for Windsor collection, Embroidered Plants, series of 8 c-prints
 Co-operation with staff international 'accessories for the autumn/winter 00/01 as BLESS 8 new york industries'
 BLESS Packaging system for CD-Edition 20 to 2000 by raster-noton
 BLESS N° 07 Chairwear B for the Zucca défilée spring/summer 00
 BLESS N° 08 Customisable footwear for J. Colonna défilée winter 99/00
 Special design for Levis, Human-interior-wear, september 98
 Work at the final défilée (at St. Martins School) of Jonathan Kaye
 BLESS Beauty products for the Kostas Murkudis défilée summer 98
 Work at the collection winter 97/98 of Martin Margiela (fur wigs)

Internet www.bless-service.de

LUCHEZAR BOYADJIEV

Born 1957 in Sofia, Bulgaria. Lives and works in Sofia.

1975-1980 National Art Academy, Sofia

Selected Solo Exhibitions

- 2001 Knoll Galerie Wien
 2000 E-FACE 2000, ArtMediaCenter TV Gallery, Moscow
 Remont Gallery, Beograd, Serbia
 1999 IN/OUT., IN AGAIN, Swiss Embassy Residence, Sofia
 1998 REVOLUTION FOR ALL, Holden Gallery, MMJ, Manchester
 1997 I LOVE JESUS - SOUVENIR SHOP, former Bulgarian Embassy, Cetinje, Montenegro
 COVER VERSION 2, Galerie Hohenthal und Bergen, Köln
 UP AND DOWN, BACK AND FORTH, 88 Hope Street Gallery, Liverpool
 1995 ASTROLOGIC, Ata-Ray Gallery, Sofia
 1994 THE FOUNTAIN OF EUROPE: DOUBLETAKE, Center for Curatorial Studies, Bard College Museum, Annandale-on-Hudson NY, USA
 1992 FESTIGUNG DES GLAUBENS, ifa-Galerie, Berlin

Selected Group Exhibitions

- 2002 THE COLLECTIVE UNCONSCIOUSNESS, MIGROS Museum für Gegenwartskunst, Zürich
 2001 KONVERZACIJA, MCA, Beograd
 ESCAPE, Tirana Biennial, Tirana, Albania
 CORRESPONDENCES, ifa-Galerie, Berlin-Stuttgart-Bonn
 2000 LESERUM, Secession, Wien
 L'AUTRE MOITIE DE L'EUROPE, Galerie nationale du Jeu de Paume, Paris
 WORTHLESS (INVALUABLE), Moderna Galerija, Ljubljana, Slovenia
 1999-2000 AFTER THE WALL, Moderna Museet, Stockholm; Museum of Contemporary Art-Ludwig Museum, Budapest; Hamburger Bahnhof, Berlin
 1998 BULGARIAAVANTGARDE, KRAFTMESSEN II, Künstlerwerkstatt Lothringerstrasse, München
 1997 ALLER-RETOUR, 3rd Biennial Cetinje, Montenegro
 DEEP EUROPE, Hybrid Workspace, documenta X, Kassel
 1996 BULGARIAN GLIMPSE SHOW, Association of Moscow Art Galleries and BCIC, Moscow
 EASTERN EUROPE: SPATIA NOVA, 4th Biennial St. Petersburg, Russia
 1995 ORIENT/ATION, 4th Istanbul Biennial
 1994 22nd Sao Paulo Biennial, Brazil

Bibliographical Notes

'What is the artist's role today?', Palais de Tokyo, Paris 2002, p.117. 'Aperto Sofia', Iara Boubnova, Flash Art, Nov.-Dec. 2001.
 'Luchezar Boyadjiev', Victor Misiano, Fresh Cream, Phaidon Press, London 2000, pp.142-147. 'Eastern Europe. Post-Communist Expressions', Susan Snodgrass, Art in America, June 2000, pp.47-51. 'Eastern Europe. East is East', Marcia Vetrocq, Art in America, June 2000, p.48. 'Luchezar Boyadjiev. Comics and Temple', Angel Angelov, cat., Ars ex Natio. Made in Bulgaria, Sofia 1999.
 'Bulgariaavangarde. Kräfte messen II', Salon Verlag, Sofia-Köln 1998.

JASPER VAN DEN BRINK

Born 1968 in Stompwijk, Netherlands. Lives and works in Amsterdam.

2000-2002 Rijksakademie van Beeldende Kunsten, Amsterdam. 1994 The School of the Chicago Art Institute. 1991-1996 Gerrit Rietveld Academy, Amsterdam.

Selected Exhibitions

- 2002 Prix de Rome Film/Video
NONLINEAR EDITING, De Paviljoens Almere
- 2001 MOBILE, Blue Moon, Groningen
Filmstad Korzo, Den Haag
LOWLANDS, Dronten
Nederlands Filmfestival Utrecht, Bijzondere bijdragen, Utrecht
- 2000 MTV Europe broadcast
PARTY 8, Drewn Germany
DT, Stroom MCBK Den Haag
CHANGING ROOMS, Archipel Apeldoorn

Selected Projects

- 2000 YOU SHOULD NOT TEASE FAT PEOPLE, Airplane with banner along the coast of Holland
AUTOCAM PARK 4DTV, in collaboration with Marco Haagsma

FERNANDO BRYCE

Born 1965 in Lima, Peru. Lives and works in Berlin and Lima.

1986-1990 école des Beaux Arts, Paris (with Christian Boltanski). 1984-1988 Université de Paris VIII, Arts Plastiques. 1983-1984 Private Ateliers, Lima. 1982-1983 Universidad Católica Lima, Artes Plásticas.

Selected Solo Exhibitions

- 2002 Galerie Barbara Thumm, Berlin
Künstlerhaus Bethanien, Berlin
- 2001 Sala Luis Miroquesada, Lima
- 1999 Casa Museo Jose Carlos Mariátegui, Lima
- 1998 Galerie Barbara Thumm, Berlin
Galeria Forum, Lima
Studio Galerie, Haus am Lützowplatz, Berlin
- 1997 Radhus Galleriet, Kungälv, Sweden
- 1995 Galeria Trapecio, Lima
- 1992 Galerie Närke, NGRnberg

Selected Group Exhibitions

- 2002 III Bienal Iberoamericana de Lima
- 2001-2002 POLITICAS DE LA DIFERENCIA, ARTE IBEROAMERICANO FIN DE SIGLO, Museo de Arte Latinoamericano de Buenos Aires; Museo Sofia Imber de Caracas; Museo de Arte Contemporaneo de Mexico; Museo de Arte de Puerto Rico, Atarazanas, Valencia, Spain
- 2001 Track 18 Gallery, Santa Monica
- 2001 RESISTENCIAS, Casa de America, Madrid
- 2000 THE POWER OF NARRATION: MAPPING STORIES, Espai D'Art Contemporani de Castello
Bienal Nacional de Lima
CUTTING EDGE, Galeria Forum (Lima) ARCO, Madrid
DESSINS, Galerie Carousel, Paris
- 1999 EL LABERINTO DE LA CHOLEDAD, Museo de Arte de Lima

Bibliographical Notes

'Puntos Cardinales', Jorge Villacorta, cat., Sala Luis Miroquesada, Lima 2002. 'III Bienal Iberoamericana de Lima', Augusto Del Valle, cat., Lima 2002. 'Narrative Worlds & the Accumulation of Meanings', Kevin Power, The Power of Narration: Mapping Stories, Espai D'Art Contemporani de Castello, 2000. 'Cutting Edge-Cunning Edge', Gustavo Buntinx, cat., Galeria Forum, Micro Museo Productions, Lima 2000. Quijano, Rodrigo. 'El Museo Hawai, una naturaleza muerta de la cultura. Notas acerca de la serie The Progress', Rodrigo Quijano, Hueso Humero Nº 33, Lima 1998; Reedition in Ritual de lo Habitual Ediciones, Lima 1999.

GERARD BYRNE

Born 1969 in Dublin, Ireland. Lives and works in Dublin and New York.

Selected Solo Exhibitions

- 2002 IN THE NEWS, Green on Red Gallery, Dublin
- 2001 A CRIME DRAMATICALLY RE-CONSTRUCTED, AGAIN, Meeting House Square, Dublin
- 2000 THEATER, Galeri T-19, Wien
- 1999 THEATER-BUNKER-ARCHIVE-RECEPTION AREA, Green on Red Gallery, Dublin
- 1998 GOOD LIFE PROJECTS, Benno Löning Home, New York
- 1998 Temple Bar Music Centre, Dublin
- 1994 City Arts Centre, Dublin
- 1993 Galeria Monumental, Lisboa, Portugal

Selected Group Exhibitions

- 2002 CMYK/GREYSKALE, Tramway, Glasgow
TV Project, Sites around Dublin
HOW THINGS TURN OUT, Irish Museum of Modern Art, Dublin
- 2001 NEW SETTLEMENTS, Nikolaj Center for Contemporary Art, København, Denmark
- 2000 TRANSPORTER, Bangkok, Thailand
- 1999 THE CONCLUSION OF A PARADOX, Ice Box, New York
RAUMGRENZEN, Galerie Hubert Winter, Wien
UTOPIAS, Douglas Hyde Gallery, Dublin
SPACESHIP EARTH, Art in General, New York
- 1998 WISH YOU LUCK, PS1 Art Center, New York

Bibliographical Note

Contribution to the 100th issue of the journal October, on the subject of Obsolescence.

THE CONSTRUCTION & DECONSTRUCTION INSTITUTE

The Construction & Deconstruction Institute was created after we, the founding members (Cosmin Gradinaru, Dan Panaitescu, Sergiu Negulici and Ioan Godeanu), were expelled from the Art University. The Institute was meant to promote the free expression in visual arts within an abstract framework. The Construction & Deconstruction Institute's structure is divided into several art departments:

1. The Installation College
2. The Performance College
3. The Cultural Reconstruction Program
4. The Weather Report
5. The Class Struggle

The Construction & Deconstruction Institute is a mental construction, an artistic project, displayed as a work in progress.

Selected Group Exhibitions

- 1999 A35/Eforie Gallery, Bucuresti, Romania
Periferic 3 (Contemporary Art Festival), Iasi, Romania
rencontre internationale jeunes sculpteurs, Bruxelles
- 1998 Studentfest (Students' Art Festival), Timisoara, Romania
Gata (Art University's Graduation Festival), Cluj, Romania
Intermediart (Contemporary Art Biennial), Oradea, Romania
OLFRY-Ziegelwerke, Vechta, Germany

Actions, Performances, Happenings

- 28.11.2000 EARTHWORK-LANDMARK, 3 hours, Cornu village, Romania
- 15.10.2000 THE INSTITUTE & SUPERDAN, 15 minutes, Chisinau, Moldova
- 19.12.1999 THE FOUNDING MEMBERS, 2 hours, app.115, no.4 Camil Ressu Boulevard, Bucuresti
- 15.08.1999 ACTION 02: WHO'S WHO?, 1 hour, app.115, no.4 Camil Ressu Boulevard, Bucuresti
- 28.03.1999 RECONSTRUCTION 02, 30 minutes, Piata Victoriei, Bucuresti
- 28.08.1998 RECONSTRUCTION 01, 20 minutes, Vama Veche seashore, Romania
- 15.08.1998 ACTION 01, 15 minutes, The House of Parliament, Bucharest Romania (parasitising the Bucharest Art University graduation exhibition)

Bibliographical Notes

The Official Bulletin of The Construction & Deconstruction Institute, 10 issues, 100 pages. 'Invatamintul de Arta', Irina Cios, Observatorul Cultural, no.24, 14.08.2000. 'Construction & Deconstruction', Ioan Godeanu, Contrapunct, July-Aug 1999, pp.28-29. 'Action 01', Ioan Godeanu, Dilema, 25.08.-1.10.1998, p.13. 'Institutul de Constructii & Deconstructii - Facultatea de Instalatii' (The Construction & Deconstruction Institute - The Installation College), Ioan Godeanu, Vineri, July 1998, p.13.

ROBERTO CUOGHI

Born 1973 in Modena, Italy. Lives and works in Milano.

Graduated in 2001 from Accademia delle Belle Arti di Brera, Milano.

Selected Group Exhibitions

- 2001 IN FUMO, Galleria d'Arte Moderna e Contemporanea, Bergamo
Tirana Biennale 1, Tirana, Albania
National Gallery & Chinese Pavilion, Tirana
THE END OF ALL THINGS, Galleria Massimo De Carlo, Milano
IL DONO/THE GIFT, Palazzo delle Papesse, Siena; Stadtgalerie Klagenfurt, Austria
PRIMO PIANO, SU LA TESTA!, Palazzo delle Papesse, Siena
MAGIC AND LOSS, Lux Centre, London; C.A.C., Vilnius
2000 FURIOSO 2000 - THE BRIDGES, Lungo Fiume Sud, Pescara
1999 GLOBALE POSITIONEN, Museum in Progress, Der Standard, Wien
Guarene Arte '99, Fondazione Sandretto Re Rebaudengo, Guarene d'Alba
1997 LAB 12.2 - T.I.N.A., Viarfarini, Milano

Bibliographical Notes

'Roberto Cuoghi', Alessandro Rabottini, In Fumo, Lubrica, 2001. 'Questo è per te/This is for you', Gianfranco Maraniello, Il Dono, Charta, 2001. 'Roberto Cuoghi', Jens Hoffmann, Tirana Biennale 1, Giancarlo Politi Editore, 2001. 'Identità in Questione', Emanuela De Cecco, Flash Art no.220, 2000. 'Roberto Cuoghi', Jens Hoffmann, Flash Art no.214, 2000. 'Siempre Clandestinos', Gianni Romano, Lapiz no.180, 1999. 'I've got you under my skin', Massimiliano Gioni, no.2, Palazzo delle Papesse, Centro Arte Contemporanea, 1999.

JONAS DAHLBERG

Born 1970 in Borås, Sweden. Lives and works in Stockholm, Sweden.

1992-1993 Studies of art history, 1993-1995 Studies of architecture, Institution of Architecture, Lunds Technical University.
1995-2000 MFA, Malmö Art Academy.

Selected Solo Exhibitions

- 2002 Weygood Gallery, Newcastle, Great Britain
2001 Milch, London
INDEX, The Swedish Contemporary Art Foundation, Stockholm
2000 MA SHOW, PEEP, Malmö, Sweden

Selected Group Exhibitions

- 2002 GREYSCALE/CMYK, TRAMWAY, Glasgow, Great Britain
27th Pontevedra Biennial, Spain
Galleria Gio' Marconi, Milano, Italy
2001 CTRL SPACE, ISSUES OF SURVEILLANCE FROM BENTHAM TO BIG BROTHER, ZKM Karlsruhe, Germany
PROJECTS FOR A REVOLUTION, Mois de la Photo à Montréal, Canada
NEW CONTEMPORARIES, Wanås, Sweden
Milano Europa 2000, Triennale, Milano
2000 B I G, Torino, Italy
RUM I STADEN, Bohuslän Museum, Uddevalla, Sweden
1999 ZWISCHENRAUM, Kunstverein Hannover, Germany
PROCESS, Wanås Slottspark, Sweden

Bibliographical Notes

'Ouverture on the work of Jonas Dahlberg', Denise Robinson, Flash Art, Mar-Apr 2002. 'Best of 2001', Daniel Birnbaum, Artforum New York, Dec 2001. 'Jonas Dahlberg: Milch London', Rachel Withers, Artforum New York, Sept 2001. 'Jonas Dahlberg: Milch London', Sally O'Reilly, Time Out, London 4-11 July 2001. 'Ögat i centrum (The eye in the centre)', Milou Allerhom, Dagens Nyheter, Stockholm, 24 March 2001.

JON MIKEL EUBA

Born 1987 in Bilbao, Spain. Lives and works in Berlin and Bilbao.

Selected Solo Exhibitions

- 2002 K.Y.D., Künstlerhaus Bethanien, Berlin
2001 AMOBIL, Imago, Salamanca
2000 ESCENARIOS, Amadis Space, Madrid
1999 MUSIC FOR BOYS, DV Gallery, San Sebastián
SPECIAL MOVIE MUSIC, Palacio de Abrantes, Salamanca
1997 COCHE HOUSE HORSE, Consonni, Bilbao
1998 PETROL, Arbolantza 4, 5. izq. Bilbao

Selected Group Exhibitions

- 2001 PANDEMONIUM, Lux Center, London
GAUR-HEMEN-ORAIN, Museo de Bellas Artes de Bilbao
Q.M.C., Galería Joan Prats, Barcelona
ANTROPOLOGIES, Galería L.Adelantado, Valencia
EN TORNO AL ARTE ESPANOL CONTEMPORANEO, La Giudeca, Biennale di Venezia
2000 DIBUJOS GERMINALES, Sprengel Museum, Hannover
TRAVASES, Carrillo Gil Museum, Mexico; CCE, Lima; CCE, Buenos Aires
1999 FAILURE, #139, Amsterdam
CLUB (ARTS & LOUNGE), Museum of Granollers
EMBOITAGES DU LÉGERES TAUTOLOGIES POST-MODERNES, Galerie Art & Essai, Rennes
1998 DIBUJOS GERMINALES, Museo Reina Sofia, Madrid

Bibliographical Notes

'Molekulargrammatisches Entertainment. Über Jon Mikel Euba und Gatika Doble Final', Gerrit Gohike, Be Magazin no.8, spring 2002, p.84-88. 'Jon Mikel Euba', Imago, Salamanca 2001. Fracturas, Salamanca 2001. 'Ficciones Sónicas', Manel Clot, cat., Imago, Salamanca 1999. 'Interview', Manel Clot, Disco 2000 Magazine no.8, Barcelona 2000.

JERNE FAUST

Born 1968 in Wiesbaden, Germany. Lives and works in Hamburg.

1993-1998 Hochschule für Bildende Künste, Hamburg.

Selected Solo Exhibitions

- 2000 Galerie Karin Guenther, Hamburg
1999 Galerie Karin Guenther, Hamburg

Selected Group Exhibitions

- 2001 NEW HEIMAT, Frankfurter Kunstverein, Frankfurt/Main
LE REPUBBLICHE DELL'ARTE, Palazzo delle Papesse, Siena, Italy
2000 JAHRESGABEN, Kunstverein in Hamburg
UTOPIISCHE BÜRGER, curated by Raimar Stange, Köln
Manege, Media Art Festival, St. Petersburg, Russia
1999 NUR WASSER LASST SICH LEICHTER SCHNEIDEN, Hamburg
VIDEOCLUB, Kunsthalle Hamburg
1998 FILMPROGRAMM, Museum for Samtidskunst, Bergen, Norway
FAST FORWARD III, BODYCHECK, Kunstverein in Hamburg

Bibliographical Notes

Book projects: 'Die Filme 2', Revolver-Archiv für aktuelle Kunst, Stuttgart 2001. 'Dov'è la mia patria', Revolver-Archiv für aktuelle Kunst, Stuttgart 2001. 'Texas-Projekt', published by Kulturbehörde Hamburg, 2000. 'Germania la costruzione di un'immagine', Jörn Schaffaf, Le repubbliche dell'arte, Palazzo delle Papesse, Siena 2001. 'Jeanne Faust-Alltagsgeste und Pathosversprechen', Bernhard Groß, review, Spex 10/2001.

ZLATAN FILIPOVIĆ

Born 1973 in Sarajevo, Bosnia and Herzegovina. Lives and works in Sarajevo.

2001 Master's Degree in Electronic Integrated Arts, Alfred University, New York. 1999 Graduated from painting department, Academy of Fine Arts, Sarajevo. 1992 Graduated from School for Applied Arts, Sarajevo.

Selected Solo Exhibitions

- 2001 Fosdick-Nelson Gallery, MFA exhibition, <http://print.art.alfred.edu>
2000 National Gallery of Bosnia and Herzegovina, Sarajevo
1997 OSI-SGP Club des étudiants boursiers, Paris

Selected Group Exhibitions

- 2001 City Gallery Collegium Artisticum, Sarajevo
7. Sarajevo Film Festival
2000 # 8. Sarajevo Film Festival
Cepa Gallery, Buffalo, USA, www.hof3.ch/nafp-art
1999 MAXIMUM, City Gallery Collegium Artisticum, Sarajevo
19th Biennale of Young Mediterranean Artists, Roma
1998 Kunst Fabrik Fest 98, Burgdorf, Switzerland
SCCA - Sarajevo Second Annual Exhibition
1997 SCCA - Sarajevo First Annual Exhibition
1994 Sarajevo 1994, City Gallery Collegium Artisticum, Sarajevo; Gallery 60, Umea, Gallery Rotor, Göteborg, Sweden

finger - INFORMATION ON SHAPING EVERYDAY LIFE

The working group finger, consisting of Martin Brandt, Florian Haas, Claudia Hummel (since 2002), Martin Schmidt (up until 2000) and Andreas Wolf has been publishing the periodical of the same name since 1998. In addition, finger presents the results of research in the form of exhibitions, lectures and other publications. Phenomena connected with the individual and social shaping of everyday life are dealt with. finger concentrates on elements of designing and shaping and reinterpreting quotidian contexts in which present-day structures of cultural and social processes provide an image of themselves. finger is thus the attempt to draw conclusions about present-day society and its developmental trends using everyday observations and exemplary case studies of reality. www.fingerweb.org

In 2002 finger, as a working group of the New Society for Fine Arts (NSBK) in Berlin, is initiating the competition 'evolutionary cells'. www.evolutionaere-zellen.org

CHRISTOPH FINK

Born 1963 in Gent, Belgium. Lives and works in Gent and Bruxelles.

Selected Solo Exhibitions

- 2000 ATLAS OF MOVEMENTS, Middelheim Museum, Antwerpen, Belgium
 1999 HORIZONS DU MONDE, Hyperspace, Bruxelles
 1998 Galerie St. Lukas, Bruxelles
 1998 APP.BXL, Bruxelles
 1994 Galerie Netwerk, Raist, Belgium

Selected Group Exhibitions

- 2001 BEWEGUNG #18-#45/KLANGIRaum, (with Richard Venlet), Kunstraum Düsseldorf, Germany
 LA GEOGRAFIA DEGLI ARTISTI II PARTI, Galleria Milano, Italy
 YELLOW, Pas 204 - Van Disselhuis, Geel, Belgium
 2000 ORBIS TERRARUM, Museum Plantin Moretus, Antwerpen
 1999 TRATTENENDOSI, Zitelle, Venezia, Italy
 THE ACT OF SEEING (URBAN SPACE) PART 3, deSingel International Arts Centre, Antwerpen
 OPENSTELLING, Provinciaal Museum, Hasselt, Belgium
 LOST IN SPACE, Kunstmuseum Luzern, Switzerland
 1998 Sao Paulo Biennial, Brazil
 VOORWERK 5, Witte de With, Rotterdam
 1995 AMONG OTHERS...ONDER ANDEREN, San Francesco della Vigna, Venezia

Bibliographical Notes

Bernard Marcelis, review of the Middelheim show, Artpress no. 284, January 2001, p.47. 'Atlas of movements, movement #48, the Watouwalks', cat. 2001. 'Atlas of movements, movement #39', cat. 2000. 'Christoph Fink', Camiel van Winkel and Paolo Bianchi, Kunstforum International, June-August 1997. Artist pages, Cahier #5, Witte de With, 1998. 'Among Others...Onder Anderen', cat., San Francesco della Vigna, Venezia 1995.

NINA FISCHER & MAROAN EL SANI

Nina Fischer

Born 1965 in Emden, Germany. Lives and works in Berlin.
 1987-1992 Visual Communication, Akademie der Künste, Berlin, Diploma, Master Class Valie Export. 1989-1990 Audiovisual, Gerrit Rietveld Akademie, Amsterdam.

Maroan el Sani

Born 1968 in Duisburg, Germany. Lives and works in Berlin.
 1988-95 Sciences of Communication and Film, FU Berlin, MA.

Collaboration since 1993

Selected Solo Exhibitions

- 2002 Galerie Eigen+Art, Berlin
 2001 Artists' Platform, Vaasa, Finland
 PALACE OF THE REPUBLIC - A PEOPLE'S HOUSE, Galerie Eigen+Art, Leipzig
 2000 L'AVVENTURA SENZA FINE, Galerie Eigen+Art, Berlin
 MILLENNIUMANIA, Goethe Institut, Paris
 1999 TSUNAMI, Städtische Galerie für Gegenwartskunst, Dresden
 1998 AURA RESEARCH, Tokyo Metropolitan Museum of Photography
 KLUB 2000 - ROM.PARIS.MARZAHN, Galerie Meile, Luzern, Switzerland
 1998 THE DESIRE OF MAKING THE INVISIBLE VISIBLE, P-House, Tokyo
 BE SUPERNATURAL, Gallery L, Moscow

Selected Group Exhibitions

- 2002 (THE WORLD MAY BE) FANTASTIC, 13th Biennale of Sydney, Australia
 PAUSE, 4th Kwangju Biennale, Kwangju, Korea
 PRESENT TENSE, Bard College, Center for Curatorial Studies, New York
 2001 QUOBO, ART IN BERLIN 1989-1999, Hamburger Bahnhof, Berlin
 2000 AUTOWERKE, European and American Photography 1998-2000, Deichtorhallen, Hamburg
 1999 TRACE, 1st Liverpool Biennial of Contemporary Art
 1998 PLATTFORM, 1st Berlin Biennale
 1997 CORRESPONDENCES: BERLIN-SCOTLAND, National Galleries of Scotland, Edinburgh; Scotland-Berlin, Berlinische Galerie, Berlin
 1998 ON CAMP/OFF BASE, Tokyo Big Sight, Tokyo
 1995 BEYOND THE BORDERS, 1st Kwangju Biennale, Kwangju, Korea

Bibliographical Notes

'Gathering Evidence', Jill Winder, Pause, cat., 4th Kwangju Biennale, Korea. 'Nina Fischer and Maroan el Sani', Jennifer Allen, Artforum International, New York March 2001, p.154. 'Nina Fischer and Maroan el Sani', Anthony Bond, Trace, cat., The Liverpool Biennial of Contemporary Art and Tate Gallery, Liverpool 1999, p.50. 'Nina Fischer and Maroan el Sani', Krystian Woznicki, Frieze, #48, London Oct. 1999, pp.107-108.

DIRK FLEISCHMANN

Born 1974 in Schweinfurt, Germany. Lives and works in Frankfurt/Main.

1997-2002 Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt/Main.

Selected Group Exhibitions

- 2001 VASISTAS, Teknik Üniversitesi, Istanbul
 REAL PRESENCE, Muzej 25. Maj, Beograd
 0070015700, Dizengoff Center, Tel Aviv
 2000 Festival junger Talente, Messehallen Offenbach, Germany
 1998 STUTTGART 17.7.1958 - SALEM (WIS.)/USA 3.3.1977, Portikus, Frankfurt/Main

Bibliographical Notes

'STUTTGART, 17.7.1958 - SALEM (WIS.)/USA 3.3.1977', cat., Portikus, Frankfurt/Main 1998. 'Festival junger Talente', cat., Verein für Kunstförderung Rhein-Main e.V., Offenbach 2000. 'Büropark Neu Isenburg, cat., Städelschule Frankfurt/Main 2001. 'Backwards Translation', Metronome No. 4-5-8, ed. by Clémentine Deliss, Frankfurt, Wien, Bordeaux, Edinburgh, Biella 1999, p.186f.

ANDREAS FOGARASI

Born 1977 in Wien, Austria. Lives and works in Wien.

Studied architecture and art at Hochschule für angewandte Kunst and Akademie der bildenden Künste, Wien.

Selected Solo Exhibitions

- 2002 CULTURE PARK, Galerie 5020, Salzburg, Austria
 1999 MODELL AMBIENT, Transit VZW, Mechelen, Belgium

Selected Group Exhibitions

- 2001 SZERVIZ, Mücsarnok Palace of Art, Budapest
 REAL PRESENCE, Studentski Kulturni Centar, Beograd
 A TABLE, AN OFFICE, A BUILDING..., Semperdepot, Wien
 JANUARY SHOW, Passagegalerie Künstlerhaus, Wien
 2000 BLOCK, Apex Art C.P., New York
 99/00, Semperdepot, Wien
 1998 CLARICE WORKS, Zentnerstrasse 18, München
 1997 ÚJ STÚDIÓK, Duna Galéria, Budapest
 1995 ODYSSEE TODAY, University of Athens
 ODYSSEE TODAY, Depot, Wien

Bibliographical Notes

'Argument Kultur', Dérive, no. 8, 2002. 'Out of service', Springerin, vol.VII no.4, 2001. Co-editor of the magazines: 'Dérive - Zeitschrift für Stadtforschung' (since 2001), '71133 - Zeitung der Kunstinstitutionen' (2000-2002), 'Test - Zeitschrift für Raumgestalten' (1997).

LUKE FOWLER

Born 1978 in Glasgow, Great Britain. Lives and works in Glasgow.

Graduated 2000 in Fine Art (Printmaking), Duncan of Jordanstone College of Art and Design, Dundee.

Solo Projects

- 2001 UNIDENTIFIED/THEORY/OBJECT, Casco Project Space, Utrecht, Netherlands
 2000 HOW DID YOU GET THIS NUMBER?, Generator Projects, Dundee
 THE SOCIAL ENGINEER, Transmission Gallery, Glasgow

Group Exhibitions and Screenings

- 2001 CINIELINGUS, Documentary Festival, Catalyst Arts, Belfast
 RENCONTRES VIDEO, Video Art Festival, Annecy, France
 BEYOND, Dundee Contemporary Arts, Dundee
 2000 ME WE, Project Space, Athens, Greece

Curated Projects and Events

- 2001 OFF THE HOOK, organiser of various lectures and performances, Transmission Gallery, 13th Note Club, Glasgow
 ELECTRIC CITY, The Lighthouse, Glasgow
 2000 ORGANISER OF LECTURE AND PERFORMANCE BY SCANNER, Transmission Gallery, 13th Note Club, Glasgow
 1999 ACCELERATED LEARNING, Lower Foyer Gallery, Duncan of Jordanstone College of Art, Dundee

Bibliographical Notes

Publications/Editions: SHADAZZ 01 The Scottish Demo Collective (fanzine+CD release), winter 2000. SHADAZZ 02 The Invisible Insurrection Of A Million Minds (CD release), winter 2001. SHADAZZ 03 Casco Issues (artists project+CD release), winter 2001.

ANDREA GEYER

Born 1971 in Freiburg, Germany. Lives and works between New York and Berlin.

1999-2000 Whitney Independent Study Program, New York City. 1998 Diploma Fine Arts, Academy of Fine Arts, Braunschweig, Germany. 1992-1994 Photography/Film Design, Fachhochschule Bielefeld. 1991-1992 Basic study painting, Independent Art Academy, Stuttgart.

Selected Solo Exhibitions

- 2002 Preisträger des Medienkunstpreises, Kunstverein Wiesbaden, Germany
Raum für Aktuelle Kunst, Luzern, Switzerland
CAMBIO DE LUGAR-CHANGE OF PLACE, Plattformen, Berlin, collaboration with Galerie Paula Böttcher, Berlin
- 2001 FANTASIES ARE FEELINGS GIVEN FORM. DON'T WORRY, THEY ARE SAFE IF UNDERSTOOD, Parlour Projects, Brooklyn, NY
INFORMATION UPON REQUEST, Galerie Paula Böttcher, Berlin
INFORMATION UPON REQUEST, Galerie T-19, Wien
- 2000 PROJECT SPACE, (with Sharon Hayer), P51 Contemporary Art Center, Long Island City, NY
CAMBIO DE LUGAR-CHANGE OF PLACE, (with Sharon Hayes), La Panaderia, Mexico City

Selected Group Exhibitions

- 2002 SOCIAL SECTORS, Kunsthalle Exnergasse, Wien
MOVING BACK, STEPPING FORWARD, Contemporary Art Center Pittsburgh, USA
- 2001 ZWISCHENRAUME DER ARCHITEKTUR, Halle für Kunst Lüneburg, Germany
THE SUBJECT AND POWER (THE LYRICAL VOICE), Central House of Artist, Moscow
- 2000 UNCONSCIOUS DOCUMENTARIES, von Lintel&Nusser Gallery, New York
- 1999 ARCHITECTURE, WHITE COLUMNS, New York
RAUMGRENZEN, SPACELINES, Raum 1, Galerie Hubert Winter, Wien
ANDREA GEYER, TIM MAUL, CLARA WILLIAMS, Gallery Pierogi 2000, Brooklyn, NY
- 1998 A STREETWALK NAMED DESIRE, Kunstraum Luzern, Switzerland
- 1997 ULRIKE FESER, ANDREA GEYER, WOLFGANG STAHR, Galerie Conrads, Düsseldorf, Germany

Bibliographical Notes

'Justify my Love: Andrea Geyer, Cecily Brown, Dorit Margreiter, Stefan Ettlinger', Martin Conrads and Ulrich Gutwain, Texte zur Kunst #42, Berlin 2001, p.102. 'Verorte mich, ich bin ein Zeichen', Nicolas Siepen, FAZ, Frankfurt 20.03.2001, p.B58. 'Information Upon Request, Andrea Geyer, Christa Senzer', Springerin, vol.7 no.1/01, Wien 2001. 'Cambio de Lugar-Change of Place', Maryam Jafri, Writersproject P51, Long Island City, NY 2001. 'Translating the Question of Feminism: Cambio de Lugar-Change of Place', Kimberly Lamm, Writersproject P51, Long Island City, NY 2001.

DAVIDE GRASSI

Born 1971 in Italy. Lives and works in Ljubljana, Slovenia.
Studied at Art Academy, Stage Design Department, Milano, Italy.

Selected Solo Exhibitions

- 2001 PROBLEMARKET.COM, (co-author: Igor Štromajer), Ljubljana
BRAINSORE-INCORPOREAL COMMUNICATION, (co-author: Darij Kreuh), Nordic Institute for Contemporary Art, Media Centre LUME, University of Art and Design, Helsinki, Finland
- 2000 BRAINSORE-INCORPOREAL COMMUNICATION, Congress and Cultural Center Cankarjev dom, Ljubljana
- 1999 PRENATAL ULTRASOUND, (co-author: Rajko Bizjak), Meduza Gallery, Koper, Slovenia
- 1997 I NEED MONEY TO BE AN ARTIST, urban installation in Venice and exhibition, Priuli agli Scalzi, Venezia
- 1996 I NEED MONEY TO BE AN ARTIST, urban installation in Ljubljana and exhibition, Kapelica Gallery, Ljubljana

Selected Group Exhibitions

- 2001 ARCO 02, International Contemporary Art Fair, (Laagencia), IFEMA, Madrid
WILD 2002, Solar Circuit 2002, Tasmanian Museum and Art Gallery, Solar Circuit 2002, Hobart, Tasmania
- 2001 E. European Media Festival, Center for Research in Computing & the Arts, University of California San Diego, La Jolla CA, USA
THE EYE AND ITS TRUTH-SPECTACLE AND REALITY IN SLOVENE ART (1984-2001), Museum of Modern Art, Ljubljana
MEDIALOUNGE, BODY AS BYTE, Kunstmuseum Luzern, Switzerland
- 2000 First International Biennial of Buenos Aires, Museo Nacional de Bellas Artes, Argentina
- 1999 MIR - ART IN SPACE, Bolzano, Italy
BEAUTY OF EXTREME II, Congress and Cultural Center Cankarjev dom, Ljubljana

Bibliographical Notes

'Se hai un problema mettilo in rete', Antonio Caronia, L'Unità, Nuova Iniziativa Editoriale S.p.A., Milano 02.02.2002, p.26.
'Brainscore -Incorporeal Communication: Interactive Performance in a Virtual Reality Environment', Anna-Kaisa Korhinen, NIFCA Info, Kari Immonen-Søren Friis-Tuulikki Koskinen, NIFCA, Helsinki, March 2001, pp.13-15. 'Subtilna identifikacija z avatarjem', Janez Strehovec, Maska-Scenic Art's Magazine no.1/2, Emil Hrvatin, Maska, Ljubljana, 2001, pp.68-67. 'Estetsko telo', Uros Korencab, Maska-Scenic Art's Magazine no.3/4, Emil Hrvatin, Maska, Ljubljana, 1999, pp.67-69. 'Money Makes the World Go Around', Igor Markovic, Nezavisni, Kultura, Novi Sad, Serbia, 02.09.1997, p.37.

IGOR GRUBIĆ

Born 1989 in Zagreb, Croatia. Lives and works in Zagreb.

1997-2000 Guest student, Academy of Dramatic Arts (multimedia and editing), Zagreb. 1998-2000 Courses of Gestalt and Transactional Analysis. 1992-1996 Jezuit University of Philosophy, Zagreb. 1984-1988 Educational Centre for Culture and Art, Zagreb.

Selected Solo Exhibitions and Projects

- 2000 PROJECT: APPEAL FOR REMOVAL OF STUDENT CENTRE MANAGEMENT, Zagreb
- 1999 PROJECT: RESTING, (with Tanja Dabo), Mljet-Rijeka, Croatia
Gallery DK-Multimedial Club 'Pallach', Rijeka
- 1998 PROJECT: BLACK PERISTIL, Split-Zagreb
PROJECT: BOOK AND SOCIETY-22%, Zagreb
Gallery Maurus, Porec, Croatia
Gallery VN, Zagreb
- 1997-1998 PROJECT: NO-KI-TEKA, Zagreb

Selected Group Exhibitions

- 2002 35th Zagreb Salon, HDLU, Zagreb
- 2001 WHAT, HOW AND FOR WHOM, Kunsthalle Exnergasse, Wien
DESIGN & ETHICS, Days of Design, Zagreb
- 2000 WHAT, HOW AND FOR WHOM, HDLU, Zagreb
- 1999 BREAK 21, Ljubljana, Slovenia
ZADAR OF DREAMS, Festival of Contemporary Theatre, Zadar, Croatia
- 1998 ONUFRI 1998, Tirana, Albania
25th Youth Salon, HDLU, Zagreb
- 1997 Gallery Otok, Dubrovnik, Croatia
Ethno Festival, Ston, Croatia

Bibliographical Notes

'The Croatian Art Scene', Ivana Keser and Aleksandar Battista Ilić, Future perspectives, Marino Cettina Gallery, Umag 2001, pp.110-115. 'Resting', Natasa Ilić, cat., Resting Project, Rijeka 2000. 'Letter from Zagreb', Aleksandar Ilić, Flash Art, no.207, Milano 1999, p.70. 'Break 21', Sasa Glavan, Flash Art, no.207, Milano 1999, p.74. 'Art and activism', Natasa Ilić, The book and society+22%, Attack-Arkzin, Zagreb 1998, pp.8-19.

ANNA GUDMUNDSDOTTIR

Born 1974 in Reykjavik, Iceland. Lives and works in Oslo, Norway.

1994-2000 Vestlandets kunstakademi, Bergen, Norway. 1996-1997 Mindlistaskolan i Reykjavik, Iceland. 1992-1994 Kunstskolen i Rogaland, Stavanger, Norway.

Selected Solo Exhibitions

- 2000 Gallery Bagnfluen, Bergen
Gallery By the way, Bergen
- 1999 Gallery U.S.F., Bergen
Hotel project: First Marine Hotel, Bergen
- 1994-1996 Grieg Concert Hall, Bergen

Selected Group Exhibitions

- 2001 UKS Biennalen of Norway, Oslo
- 2000 American Fine Art, New York
The autumnal exhibition of Norway, Bergens kunstmuseum, Bergen
Public art commission: Wall painting, outdoors, Bergen
- 1999 Arfestival in Lofoten, Neste Stopp, Norway
The autumnal exhibition of Norway, Kunstnernes hus, Oslo
Bergen kunstforening, Bergen
- 1997 Rogaland kunstforening, Diagnose, Stavanger/Norway

ALBAN HAJDINAJ

Born 1974 in Tirana, Albania. Lives and works in Tirana.

1994-1998 Fine Arts Faculty, Academy of Arts, Painting/Graphics Department, Tirana.

Solo Exhibition

2000 Kellertheater, Boswil, Switzerland

Selected Group Exhibitions

- 2001 BECOMINGS, Contemporary Art in South Eastern Europe (Albania, Kosovo, Serbia, Croatia, Slovenia)
Tirana Biennale 1, Pavillion Albania Today, Tirana
BEAUTIFUL STRANGERS, ifa Galerie, Berlin and Bonn, Germany
- 2000 IN AND OUT, National Gallery, Tirana
THE OTHER HALF OF EUROPE, Galerie Nationale du Jeu de Paume, Paris
- 1999 ONUFRI 99, National Gallery, Tirana
MATRIX, Trieste Contemporanea, Trieste, Italy
ALBANIAN ART TODAY, Haus am Lützowplatz, Berlin
ALBANIA TODAY, TIME OF IRONIC OPTIMISM, 48th Venice Biennial, Venezia, Italy
- 1998 PERMANENT INSTABILITY, National Gallery, Tirana
GRAFFINNOVA 98, 7th Triennial of Prints and Drawings, Pohjanmaan Museum, Vaasa, Finland
HUMAN FIGURE, Université d'Evry, Paris
WELCOME IN WONDERLAND, National Gallery, Tirana

Bibliographical Notes

'Beautiful Cruelty or Kitsch Revisited', Edi Muka, and 'Gentle cleansing procedures', Luhezar Boyadjiev, cat., Alban Hajdinaj - Vrazhdësi e Mrekullueshme ose Ritakim me Kitsch-in, 2001. 'Alban Hajdinaj', Edi Muka, cat., Beautiful Strangers, ifa Galerie, Berlin & Bonn 2001. 'Alban Hajdinaj, André Rouillé, cat., Becomings/Devenirs, 2001. 'Albania Today, The Time of Ironic Optimism', Edi Muka, cat., 48th Venice Biennial, 1999.

LISE HARLEV

Born 1973 in Odense, Denmark. Lives and works in København and Berlin.

2000-2002 School of Art Theory, The Royal Danish Art Academy, København. 1999-2000 Städelschule, Frankfurt/Main. 1995-2002 School of Visual Arts, The Royal Danish Art Academy, København. 1994-1995 The Funen Art Academy, Odense.

Selected Solo Exhibitions

- 2002 Galleri Nicolai Wallner, København
2001 DET KAN SÅRE ÆNS STOLTHED, Udstillingsstedet Rhizom, Århus
JEG BRUGER GRAMMATIK EFTER FORNEMMELSEN, Galleri Søren Houmann, København

Selected Group Exhibitions

- 2002 EXIT 2002, Kunstforeningen, København
BIG Torino, Torino
GET OUT! AN EXHIBITION ON THE SUBJECT OF GOING AWAY, Galeria Arsenal, Białystok
- 2001 DANSKHEDER, Galleri Christian Dam, København
T-H-I-N-K, i-n-k - institut for nutidskunst, København
EFTERÅRSUDSTILLINGEN, Charlottenborg Udstillingsbygning, København
TAKE OFF 20:01, Aarhus Kunstmuseum, Århus
- 2000 4 ARTISTS - 4 SPACES, Sparwasser HQ, Berlin
AMBASSADEN, Kørnens Kontor, København
DYNAMO.EINTRACHT, MMK-Altes Hauptzollamt, Frankfurt/Main

Bibliographical Notes

'Get out! An exhibition on the subject of going away', Germinations Europe, Antwerpen 2002. 'DYNAMO.EINTRACHT', HfBK Dresden & Städelschule Frankfurt/Main 2001. 'Metronome no.7: The Bastard', London/Paris/Oslo/København/ Stockholm. 'Reol', OTTO/Borgens Forlag, København. 'TAKE OFF 20:01', Aarhus Kunstmuseum, Århus.

JENS HOFFMANN (WITH NATASCHA SADR HAGHIGHIAN AND TINO SEHGAL)

'Invited to Invite'

NATASCHA SADR HAGHIGHIAN

Has been working for 'unternehmen:bermuda' since 2000. 'unternehmen:bermuda' is reinvesting in knowledge and image transfers.

TINO SEHGAL

Born 1978 in London. Lives and works in Berlin. Studies: 1994-1998 Folkwang Hochschule Essen (dance), 1994-2002 Humboldt Universität Berlin and Universität Essen (political economy). Exhibitions: Promise It's Political, Museum Ludwig, Cologne; This is Good, Württembergischer Kunstverein Stuttgart (both 2002); Do It, Museo de Arte Carillo Gil, Mexico City; A Little Bit of History Repeated, Kunst-Werke, Berlin; Nouvelle Danse, Musée d'Art Contemporain, Montréal; Tirana Biennial 1, National Gallery, Tirana; I'll Never Let You Go, Moderna Museet, Stockholm (all 2001); S.M.A.K., Gent (2000).

INSTITUT FÜR KULTURANTHROPOLOGIE UND EUROPÄISCHE ETHNOLOGIE

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TAKEHITO KOGANEZAWA

Born 1974 in Tokyo, Japan. Lives and works in Berlin.

1998 Musashino Art University, Tokyo. 1999 Scholarship from Pola-Foundation. 2001 Scholarship from Japanese Department of Art and Culture.

Selected Solo Exhibitions

- 2002 DRAWING ON SPACE, FA Projects, London
2001 NEWMEN, Kunst-Station Sankt Peter, Köln
SOME ISLANDS, Project Room, ARCO, Madrid
Galerie Wohnmaschine, Berlin
2000 Vedanta, Chicago
Rhodes + Mann, London
1999 Galerie Wohnmaschine, Berlin

Selected Group Exhibitions

- 2002 Württembergischer Kunstverein Stuttgart
LINES/MOVING, Galerie Wohnmaschine, Berlin
2001 A LITTLE BIT OF HISTORY REPEATED, Live-Performance, Kunstwerke Berlin
AUDIBLE IMAGERY, Museum of Contemporary Photography, Chicago
TRANSLATED ACTS, Queens Museum, New York
BERLIN-LONDON, ICA, London
2000 KIBOU NO HIKARI, Sagacho Exhibition Space, Tokyo
Media-City Seoul 2000, Seoul
JAPAN MEDIUM LIGHT, Montevideo, Amsterdam
CONTINENTAL SHIFT, Ludwig Forum für Internationale Kunst, Aachen

Bibliographical Notes

'A little bit of history repeated', Jens Hoffmann, Kunstwerke Berlin, Edition Valerio, Paris & Kunstwerke Berlin, Linz 2001. 'Translated Acts - Performance and body art from East Asia 1990-2001', Yu Yeon Kim (ed.), Berlin 2001, pp.88-89. 'Media-City Seoul 2000', Seoul 2000, pp.228-231. 'Continental Shift', Knut Ebeling, Ludwig Forum Aachen, 2000, pp.34-35. Musashino Art University Press, no.116, Artistnote, Tokyo 2000, pp.100-105.

ANDREJA KULUNČIĆ

Born 1968 in Kikinda (Voivodina), Yugoslavia. Lives and works in Zagreb, Croatia.

Graduated 1992 from the Faculty of Applied Arts and Design, Sculpture Department, Beograd. Studied 1992-1994 at the Hungarian Academy of Fine Arts (Professor Jovanovics Gyorgy), Budapest, Hungary.

Selected Solo Exhibitions

- 2001 Gallery Multimedia Cultural Center, Split, Croatia
2000 CLOSED REALITY-EMBRYO, Gallery Miroslav Kraljević, Zagreb
1996 AMBIENT INSTALLATION, Intermedia Arts, Minneapolis, USA
1996 MAN CONSTRUCTOR, SC Gallery, Zagreb
1994 ABOUT SPACE, Gallery Tam Tam, Budapest
1994 Abdul H. Shoman Foundation, Gallery Darat Al Funun, Amman, Jordan

Selected Group Exhibitions

- 2001 MODEL CITIZEN, Artspace Visual, Sydney, Australia
TO TELL A STORY, Museum of Contemporary Art, Zagreb
BECOMING, Gallery Nationales des Artes, Tirana, Albania
2001 DOUBLE LIFE, Generali Foundation, Wien
The Alternative Museum, New York
10th Triennial-India, New Delhi, India
2000 The Brewery Project Gallery, Los Angeles, USA
WHAT, HOW & FOR WHOM, Zagreb
1999 19th Biennale of Young Mediterranean Artists, Roma
1998 INTERNET.GALAXIS'98, Museum of Applied Art, Budapest

Selected Video and Media Festivals

- 2001 VIDEOLISBOA, International Video Festival, Lisboa, Portugal
2000 5th International Festival of New Film, Split, Croatia
2000 FILE Electronic Language International Festival, São Paulo, Brazil
2000 EMARF, European Media Art Festival 2000, Osnabrück, Germany
1999 VIPER, International Film Video and Media Festival, Luzern, Switzerland

Bibliographical Notes

'Connective Identities', Yvonne Volkart, preface cat., Double Life, Generali Foundation, Wien 2001. Ana Dević, cat. 'Devenirs/Becomings', Contemporary art in South-Eastern Europe, 2001. Branko Franceschi, postscript cat., Closed Reality-Embryo, Gallery Miroslav Kraljević, Zagreb 2000. Katherine A. Carl, Branko Franceschi, essays cat., Ambience 90, Collegium artisticum, Sarajevo/Moderna Galerija, Rijeka, 2000. 'Od hardvera do softvera, Ružica Simunović, Život umjetnosti, br. 63, Zagreb 2000.

ANTAL LAKNER

Born 1986 in Budapest, Hungary. Lives and works in Budapest.

2001 Künstlerhaus Bethanien, International Studio Programme, Berlin. 2000 D.C.A.-Gammel Dok, Artist in Residence Programme, København. 1996 In and out of touch, Artist in Residence Programme, London. 1993 Scholarship, Koninklijke Akademie van Beeldende Kunsten, Den Haag. 1992-1995 Post-Graduate in Painting and 1988-1992 Degree in Painting, Hungarian Academy of Fine Arts, Budapest.

Selected Solo Exhibitions and Projects

- 2002 Art Mobile, Künstlerhaus Bethanien, Berlin
 2001 INERS-PASSIVE WORKING DEVICES, Art Mobile-Human Powered Biennale Vehicles, Hungarian Pavilion @ Giardini di Castello, XLIX, Biennale di Venezia
 2000 EUROFARM, Hal Antwerpen, Antwerpen, Belgium
 1999 HER-THE ICELANDIC ARMY, Zenit Gallery, Budapest
 ALTERED STATES, (with Attila Csörgő), SKUC Gallery, Ljubljana, Slovenia
 1998 INERS-THE POWER, Studio Gallery, Budapest
 1997 UGAR, (with Georg Winter), Neuer Berliner Kunstverein, Berlin
 1994 BARTÓK TRAVEL, Bartók 32 Gallery, Budapest
 1993 POPE COLLECTION, Gallery '56, Budapest
 EMMENTAL EXPEDITION (with Georg Winter), Studio Gallery, Budapest

Selected Group Exhibitions and Projects

- 2001 PARTI PRIS, FRAC Languedoc-Roussillon, Montpellier, France
 Centre Régional d'Art Contemporain, Sète, France
 2000 UNCONTROLLED, Gallery North, København
 AFTER THE WALL, Museum of Modern Art, Stockholm; Hamburger Bahnhof, Berlin
 1999 BUDAPEST-BERLIN '99, Akademie der Künste, Berlin
 ZEITSPIEL, Ifa-Galerie, Berlin
 1998 OBSERVATORY, Centre for Contemporary Art, Ujazdowski Castle, Warszawa
 STÓÐ TIL STÓÐVAR, Living Art Museum, Reykjavik, Iceland
 1997 5th International Istanbul Biennial
 1975 DIALOGUES OF PEACE, Palais des Nations, Genève, Switzerland

Bibliographical Notes

'Popcollections 1991-2000', Antal Lakner, cat., Galeria 56, Budapest 2001. 'The art of Camouflage', Anselm Wagner; 'Man and machine', Agnes Berecz; 'Works in the '90s', Erzsébet Tatai, in: Social Intercourse, Hungarian catalogue, Venice Biennale, Budapest 2001. 'After the Wall', Barnabás Bencsik, Antal Lakner, Museum of Modern Art Stockholm, 1999. 'Entwicklungsprojekt UGAR', János Szoboszlai, Verlag der Kunst, 1999. 'Virtuelle Lückenfüller, Kunst der neunziger Jahre in Ungarn, András Zwickl, Akademie der Künste Berlin, 1999. 'Die plastische Dimension des Rauchens', Knut Nievers, UGAR, Neuer Berliner Kunstverein 1997.

ANTON LITVIN

Born 1987 in Moscow, Russia. Lives and works in Moscow.

Graduated from New Art Strategies course, 1999-2000, ICA, SCCA, Moscow. A member of ESCAPE Program, Moscow.

Selected Solo Exhibitions

- 2001 I FEEL SICK FROM YOUR WAR, Jewish Youth Centre, Moscow
 2000 ALL THAT YOU SAW BUT WEREN'T ABLE TO STOP, Zverevsky Centre of Contemporary Art, Moscow
 1999 BEWARE THE CHILDREN!, Escape Gallery, Moscow
 1997 YOU'RE TEMPTATION FOR ME, The Centre of Contemporary Art, Moscow
 1994 PRESSURE, The Centre of Contemporary Art, Moscow
 THE FIRST SIGNATURE, Phoenix Gallery, Moscow

Selected Performances

- 2001 A JUMP, L Gallery, Moscow
 NAILS, Guelman Gallery, Moscow
 THE MUSEUM IS LOCKED, The Pushkin State Museum of Fine Arts, Moscow
 2000 A FAINT, Nijol furrier's boutique, Moscow
 WALLPAPER, (with ESCAPE Program), Art-Manezh Fair, Moscow

Selected Group Exhibitions

- 2002 A FAIR, (with ESCAPE Program), Royal College of Art, London
 DAVAJ!, (with ESCAPE Program), Postfuhramt, Berlin
 2001 ART AS TOURISM, (with ESCAPE Program), New Manezh, Moscow
 ESCAPE BOUTIQUE, (with ESCAPE Program), Art-Media Forum, St. Petersburg
 2000 LIZA AND THE DEAD, (with ESCAPE Program), Art-Manezh Fair, Moscow
 NEWSLETTER, Museum and Public Center of Andrei Sakharov, Moscow
 INSTRUMENTA, New Manezh, Moscow
 PHOTOBLENALLE, SCCA, Moscow

Bibliographical Notes

'All That You Saw but Weren't Able to Stop', Liza Morozova, Moscow Art Magazine, #39, August 2001. 'Designed to create a cultural shock', Anna Chakovskaya, The Russia Journal, Moscow, 06.03.2001. 'Contemporary Art has lied on rails', Igor Grebelnikov, Kommersant Daily, Moscow, 29.10.2000. 'A Game with Visitors', Maria Podolyan, Rosnews.ru, Moscow, 01.11.2000. 'Anton Litvin: Beavis and Butt-Head are here now', Bogdan Mamonov, Moscow Art magazine, #30/31, 2000.

JÁN MANČUŠKA

Born 1972 in Bratislava, Slovakia. Lives and works in Praha, Czech Republic.

1986-1990 Secondary School of Applied Arts, Praha. 1991-1998 Academy of Fine Arts, Praha, in studios of Prof. J. Svobodova, Docent V. Kokolia, Docent V. Skrepl. Since 1997 in group BJ (Bezhlavý jezdec - Headless Horseman), together with J. Bolf, J. Serych, T. Vanek.

Selected Solo Exhibitions

- 2002 PRAGUE 13, Gallery V. Spala, Praha
 2001 ME, Gallery MXM, Praha
 I DON'T LIKE TO GO TO THE BATHROOM ANYWHERE ELSE BUT HERE, House of Art, Ceske Budejovice
 2000 LIBERATED HOUSEHOLD, Gallery Na bidyku, Brno
 THINGS AROUND, AS A PART OF GALLERY TENT PROGRAM, Rotterdam, Netherlands
 Gallery Priestor, with Drahusa Lanyi, Bratislava
 SCRATCH, Atelier Noon, Praha
 1999 3+1, STARTER & SORTER, Gallery Detail, Praha
 HOME ALONE, Gallery Cerny pavouk, Ostrava
 10 CM ABOVE THE GROUND, Gallery Na bidyku, Brno

Selected Group Exhibitions

- 2002 Fourth Biennial of Young Artists, City Gallery Praha
 2001 BABYLON TIMES, Gallery 4, Cheb
 MAKE-SHIFT INTIMACY, Gallery of Foundation and Center of Contemporary Art, Praha
 LABORATORY OF CONTEMPORARY TENDENCIES, National Gallery, Veletržní palác, Praha
 2000 WOMEN COME AND GO, ONLY WE SCI-FI WRITERS REMAIN WITH BJ, Gallery 706, Ostrava
 UBERLEBENS KUNST, Neuer Berliner Kunstverein, Berlin
 BJ, gallery of Foundation and Center of Contemporary Art, Praha
 1999 DISTANT SIMILARITIES, SOMETHING BETTER THEN COSMETICS, National Gallery, Veletržní palác, Praha
 MAXISKLAD, Gallery Manes, Praha
 PERPLEX, Gallery V. Spala, Praha

Bibliographical Notes

Catalogues: Ján Mančuška, Divus, Praha 2002. IV. Biennale mládeho umění - Zvon 2002, City Gallery Prague, Praha 2002. BJ (Bezhlavý jezdec/Headless Horseman), Divus, Praha 2000. Überlebenskunst, Neuer Berliner Kunstverein, Berlin 2000. Vzdalene podobnosti, Neco lepšího než kosmetika, Praha 2000.

MATHIEU MERCIER

Born 1970 in Conflans-Sainte-Honorine, France. Lives and works in Paris.

Selected Solo Exhibitions

- 2002 Centre d'Art Contemporain, Castres
 Galerie Chouakri-Brahms, Berlin
 Jack Hanley Gallery, San Francisco
 Spencer Brownstone Gallery, New York
 2001 Galerie Commune, Pôle Arts Plastiques, Tourcoing
 Galerie Chez Valentin, Paris
 2000 Jack Hanley Gallery, San Francisco
 1999 Le Spot, Studio d'Art Contemporain, Le Havre
 Galerie Chez Valentin, Paris
 Galerie Mehdi Chouakri, Berlin

Selected Group Exhibitions

- 2001 HALTE AUX CADENCES INFERNALES, FRAC Bourgogne, Dijon
 INSIDE HOUSE, Archilab, Musée des Beaux Arts, Orléans
 STRATEGIES AGAINST ARCHITECTURE II', Teseco foundation, Pisa
 TRAVERSÉES, Musée d'Art Moderne de la Ville de Paris
 2000 ÉTAT DES LIEUX #1', Fri-art Kunsthalle, Fribourg
 TRANSFERT, Art dans l'Espace Urbain, Bienne
 FUORI USO 2000, The bridges, Pescara
 COME IN AND FIND OUT IV, Podewil Center of Art, Berlin
 BE SEEING YOU, Centre d'Art de Brétigny-sur-Orge
 VIVRE SA VIE, Transmission Gallery, Glasgow
 1998 BERLIN-BERLIN, 1st Berlin Biennale

Bibliographical Notes

'Mathieu Mercier. Un Manuel A Manual Ein Handbuch', Galérie Chez Valentin, Galerie Mehdi-Chouakri, Le spot, June 1999.
 '175 minutes', Jack Hanley Gallery, 2000. 'Mathieu Mercier', Barbara Nemitz, Trans/Plant, living vegetation in contemporary art, Ostfildern-Ruit, 1999.

GIANNI MOTTI

Born 1958 in Sondrio, Italia. Lives and works in Berlin and Genève, Switzerland.

Selected Solo Exhibitions

- 2002 Kunstmuseum, Thun
 2001 Kunsthalle, Bern
 Swiss Institute, Contemporary Art, New York
 Galerie Jousse Entreprise, Paris
 2000 MAMCO, Genève
 Galleria Artra, Milano
 1999 Galerie Analix, Genève
 1998 Villa Arson, Centre National d'art contemporain, Nice
 1995 CAN, Centre d'art, Neuchâtel
 Galerie Analix, Genève

Selected Group Exhibitions

- 2002 PROTEST, RESPECT!, Kunsthalle St. Gallen
 2001 ARTE ALL'ARTE, Continua, San Gimignano
 EAST WING COLLECTION NO. 5, Courtauld Institute of Art, London
 2000 LET'S BE FRIENDS, Migros Museum, Zürich
 BRUIT DE FOND, Centre National de la photographie, Paris
 MIXING MEMORY AND DESIRE, KKL, Neues Kunstmuseum Luzern
 TRANSFERT, Bienne
 1999 EXPANDER 01, Galerie Jousse/Seguin, Paris
 1997 VERSION ORIGINALE, Musée d'art contemporain, Lyon
 1996 AUTOREVERSE 2, Le Magasin, Centre National d'art contemporain, Grenoble

Bibliographical Notes

'Gianni Motti passager clandestin', Jean-Max Colard, Beaux-Arts Magazine, Paris, November 2001, pp.52-53. 'Beau travail', Jade Lindgaard, Les Inrockuptibles, no.313, Paris, December 2001, pp.72-73. 'The Hand of Motti', Marc-Olivier Wahler, Art Press, no.268, Paris, May 2001, pp.45-50. 'Art Pole Position', Demir Anad, Crash Editions, Paris 2000, pp.16-19. 'Blocnotes Import', Frank Perrin, Blocnotes, no.15, Paris 1999, pp.43-47.

OLIVER MUSOVIK

Born 1971 in Skopje, Macedonia. Lives and works in Skopje.

Graduated 1997 from the Faculty of Fine Arts in Skopje, Department of Printmaking. Currently attending postgraduate studies at the same faculty.

Selected Solo Exhibitions

- 2000 NEIGHBOURS, Open Graphic Art Studio, Skopje
 1999 HYPHOBIA, Artists' House Foundation, Boswil, Switzerland
 TAKING SHOES OFF, CIX Gallery, Skopje
 1998 Several free interpretations of important and less important works of literature through illustrative examples, Open Graphic Art Studio, Skopje
 1997 PRINTS, Youth Cultural Centre, Skopje
 1996 PRINTS, Art Gallery, Bitola, Macedonia

Selected Group Exhibitions

- 2002 TTT, Visual Research Centre, Dundee, Great Britain
 2001 KORRESPONDENZEN, ifa-Galerie, Bonn and Berlin
 KONVERZACIJE, Museum of Contemporary Art, Beograd
 SMALL TALK, Museum of Contemporary Art, Skopje
 2000 PART OF THE SYSTEM, <ROTOR>, Graz, Austria
 THE CONTINUOUS CITIES. URBAN SITUATIONS, Galerie im Taxispalais, Innsbruck, Austria
 A(L)TITUDES, Museum of Contemporary Art, Skopje
 1999 8th International Istanbul Biennial, Dolmabahçe Cultural Center
 THE FIRST PEEP SHOW IN THE CITY, CIX Gallery, Skopje
 1998 SWEDEN, LITTLE BIG STORIES, Riksarkivet, Stockholm; National University Library, Skopje
 BREAK 21, 2nd International Festival of Young Independent Artists, Ljubljana, Slovenia

Bibliographical Notes

'Few Textual Quotes on the Hidden Commitments', Nebojsa Vilić, 'Arachnology and Hyphology, A brief overview of Macedonian artistic expression', Sonja Abadžieva, cat., Sunny Moon-The Month of Contemporary Art, Zagreb 2001. 'Words, Objects, Acts, and the correlation between them', Suzana Milevska, WORDS-OBJECTS-ACTS, Skopje 2001. 'Chocolate & Pepper', S.M., Flash Art, summer 2000, p.54. 'A Continual Quest for Absurdity', Suzana Milevska, cat. 6th International Istanbul Biennial, Istanbul 1999, pp.142-145.

OHIO PHOTOMAGAZINE

Ohio has been published by Uschi Huber and Jörg Paul Janka since January 1995. It is a non-commercial art project in magazine form, a mobile exhibition space for photographic imagery. www.ohiomagazine.de

Uschi Huber

Born 1966 in Burghausen, Germany. Lives and works in Köln. 1989-1992 B.A. Honors Fine Arts, Brighton University, Great Britain. 1992-1995 Staatliche Kunstakademie Düsseldorf (with Magdalena Jetelová).

Jörg Paul Janka

Born 1965 in Duisburg, Germany. Lives and works in Düsseldorf. 1988-1994 Staatliche Kunstakademie Düsseldorf (with Irmin Kamp and Bernd Becher)

Selected Solo Exhibitions

- 2001 OHIO #9, presentation, pro qm, Buchhandlung Berlin
 2000 OHIO #8, exhibition, Bergerkirche, Düsseldorf
 OHIO #7, presentation, Fernsehturm Colonius, Köln
 1999 OHIO #7, presentation, Galerie Bochynek, Düsseldorf
 OHIO #7, presentation, Printed Matter, New York
 1998 OHIO #6, presentation, Ausstellungsraum Schnitt, Köln
 1996 OHIO-PHOTOGRAPHIE, Schloss Ringenberg bei Wesel
 OHIO, White Columns, New York
 1995 OHIO #1, presentation, b-books, Berlin
 OHIO, Museum Schloss Hardenberg, Velbert-Neuiges
 and regular exhibitions in the Ohio-Vitrine, Köln

Selected Group Exhibitions

- 2002 ÖKONOMIEN DER ZEIT, Museum Ludwig, Köln
 2001 EN GOED IN DE WEG STARANDE TAFEL, Galerie van Gelder, Amsterdam
 NATURAE, Kunsthaus Essen
 KIOSK-IN AND OUT OF PRINT, Galerie Karin Guenther, Hamburg; Galerie Martin Janda, Wien
 2000 DIA/SLIDE/TRANSPARENCY, NGK, Berlin
 FORM FOLLOWS FUNCTION, Photobiennale Rotterdam
 1999 GESTERN WAR HEUTE, Stadthaus Ulm
 1997 ANOTHER AND ANOTHER AND ANOTHER-THE ACT OF SEEING (urban space III), de Singel, Antwerpen
 1996 SOMETHING ELSE, London
 1995 Photobiennale Enschede, Netherlands

Bibliographical Notes

Contribution to magazine '100', Alex Trüb, Zürich 2001. Catalogues: Ökonomien der Zeit, Museum Ludwig, Köln 2002. naturae, Kunsthaus Essen, 2001. Photobiennale Rotterdam, 2000. another and another and another-the act of seeing (urban space III), de Singel, Antwerpen 1997.

MARIA PAPADIMITRIOU

Born 1957 in Athens, Greece. Lives and works in Volos and Athens.

Studied at the École Nationale des Beaux Arts Paris, 1981-1986. Teaches at the Department of Architecture, University of Thessaly, Greece.

Selected Solo Exhibitions

- 2002 DUBROVNIK-HERE AND ELSEWHERE, Umjetnicka galerija, Dubrovnik, Croatia
 25th Sao Paulo Biennial, Greek representation, T.R.M.A., Sao Paulo, Brazil
 1998 LIVING SPACES II, Eleni Koroneou Gallery, Athens
 LIVING SPACES I, Studio Barbieri, Venezia, Italy

Projects in Progress

- 1998-2002 BALLOONING OVER MOUNT ATHOS: THE MOUNT ATHOS 'AVATON' HAS BEEN VIOLATED
 1998-2002 COSMOTEL: THE MOTEL FOR THE ARTIST IN BALKANS
 1998-2000 KISS FROM GREECE, transit show of twelve Greek Women Artists exhibiting in Europe, in collaboration with Hariklia Hari (architect) and Birgit Hoffmeister (curator)

Selected Group Exhibitions

- 2001 OVEREXCITED BODY, SEESC, Sao Paulo, Brazil
 Tirana Biennale 1, Albania
 PLAYGROUNDS AND TOYS FOR REFUGEE CHILDREN, Art For The World, Museo Hendrik, Roma, Italy
 THRILOS 2001, Flourmills Sarantopoulos, Kaminia, Piraeus, Greece
 510 PREMIO MICHETTI, Europe-Different Perspectives on Painting, MUMI, Museo Michetti, Francavilla al Mare, Italy
 2000 OBJECTHOOD 00, Hellenic American Union, Athens
 KISS FROM GREECE (3), Wohnmaschine, Berlin
 1999 KISS FROM GREECE (2), Galerie Stalzer, Wien
 1998 KISS FROM GREECE (1), N.O.M.A.D.E., Paris
 1997 IMAGE AND ICON, Macedonian Museum of Contemporary Art, Thessaloniki, Greece
 SPRING COLLECTION, House of Cyprus, DESTE Foundation, Athens
 PUSH UPS, Factory, Athens
 GREEK REALITIES, Galerie im Marstall, Berlin

Bibliographical Notes

Books: Maria Papadimitriou, T.R.M.A. (Temporary Autonomous Museum for All), Hellenic Ministry of Culture, Athens 2002. Maria Papadimitriou, Dear Doctor Joseph Kosuth, Athens 1996. Maria Papadimitriou, Living Spaces, Municipality of Syros, Cyclades 1996. Reviews: Caroline Raspé, Der Architekt, no.10, October 2001. Y. Tzirtzilakis, 'T.R.M.A.', Camera Austria 74/01.

FLORIAN PUMHÖSL

Born 1971 in Wien, Austria. Lives and works in Wien.

Selected Solo Exhibitions

- 2001 Galerie Krobath Wimmer, Wien
 2000 HUMANIST AND ECOLOGICAL REPUBLIC, Lac Mantasoa, Secession, Wien
 1996 COVERING THE ROOM, Salzburger Kunstverein, Salzburg
 1996 ON OR OFF EARTH, Grazer Kunstverein, Graz
 1993 Bürgerforum, Forum Stadtpark, Graz

Selected Group Exhibitions

- 2002 NACHGEMACHT. KUNSTLICHE NATURLICHKEIT-SIMULIERTE NATUR, Kunstraum Innsbruck
 MASS/MOCA, Massachusetts
 2001 Yokohama Triennale
 20/25 VISION, Schindler House, Los Angeles
 TIME AND SPACE IN MEGALOPOLIS, Galerie hlavního mesta Praha, Praha
 OBJEKTE, Atelier Augarten, Österreichische Galerie Belvedere, Wien
 DU BIST DIE WELT, Künstlerhaus, Wien

Bibliographical Notes

'Champs d'Expérience', Bawag Foundation Edition, 2002. 'Humanistische und ökologische Republik, Lac Mantasoa', cat., Secession, Wien
 2001 'Subtext Design', Guest Editor, Springer #4.97, 1997. 'Die Arena des Privaten', Kunstverein München, 1992. Since 1997 editor of series of publication 'montage'.

TOBIAS PUTRIH

Born 1972 in Kranj, Slovenia. Lives and works in Ljubljana, Slovenia.

1994-1998 studied at Academy of Fine Arts Ljubljana. 1998-1999 visiting student at Kunstakademie Düsseldorf (with Tony Cragg).
 2000-2001 postgraduate studies at Academy of Fine Arts Ljubljana (M. Pociavsek, S. Dragan).

Selected Solo Exhibitions

- 2001 ŠKUC Gallery, (with Ziga Kariz), Ljubljana
 2000 SLO Fine Art Gallery (Dragset & Elmgreen project for Manifesta 3), Ljubljana
 1999 ALKATRAZ-CITY OF METELKOVA, Ljubljana
 CUMNATA 2ND HAND SHOP, Ljubljana
 LIKOVNI SALON CELJE, (with Bostjan Drinovec), Celje
 1997 K4 gallery, Ljubljana

Selected Group Exhibitions

- 2001 SOLL ICH ODER SOLL ICH NICHT, Pavel's House, Laafeld, Austria
 SLOVENE WAY, Galleria Neon, Bologna, Italy
 1999 Biennale of Young Artists, Roma, Italy
 WORK IN PROGRESS, Teatro Miela, Trieste, Italy
 1997 Biennale of Young Mediterranean Artists, Rijeka, Croatia

Bibliographical Note

'Tobias Putrih', Gregor Podnar, Devetdeseta/Nineties (Eda Čufer and Gregor Podnar edit.), ŠKUC, Ljubljana 2002 (in the print).

RADEK COMMUNITY

Founded in 1997. The members are Maxim Karakulov (*1977), David Ter-Oganian (*1981), Pavel Mikitenko (*1977), Peter Bystrov (*1980), Valery Uchanov (*1981), Alexander Korneev (*1980) and Alexey Buldakov (*1980). They live in Moscow and work there in their own gallery named 'France'. They are members of the RADEK magazine editorial staff (editor-in-chief: Anatoly Osmolovsky), have had many publications in the 'Moscow Art Magazine' (editor-in-chief: Victor Misiano) and are publishing their own periodical bulletin HAND RADEK.

Selected Actions and Projects

- 2002 WELL, ITS ACCORD!!!, performance and installation, DAVAI!, Berlin
 2001 Various actions and activities in their own gallery 'France' since October
 2000 THE SUBWAY WAR, AGAINST ALL COMPANY, Moscow
 I LIKE THIS PLACE!, Russian State University of Humanities, Moscow
 THE CHAIRER MOVEMENT, actions in central Moscow streets
 WHY AREN'T WE WELCOME TO THIS EXHIBITION?, Mobile Pairs exhibition, Bolshoy Manege, Moscow
 MANIFESTATION, action and video-documentation by Dmitry Gutov
 1999 THE BARRICADE, action in Bolshaya Nikitskaya Street, Moscow
 THE ANTI-DUMA, action at the central entrance of the Russian Federation Duma, Moscow
 THE MAUSOLEUM, AGAINST ALL COMPANY, action at Lenin's Mausoleum, Moscow
 THE ELECTIONS '99, AGAINST ALL COMPANY, action in a public WC on Manecshnaya Square, Moscow
 1998-1999 THE UNGOVERNMENTAL CONTROL COMMITTEE BY ANATOLY OSMOLOVSKY
 1998 THE YOUNG ATHEIST, performance at the Art Fair, Bolshoy Manege, Moscow
 GO CHASE YOURSELF FROM ART!, Guelman Gallery
 1997-1998 THE SCHOOL OF CONTEMPORARY ART BY AVDEY TER-OGANIAN

SAL RANDOLPH

Born 1959 in New York City, USA. Lives and works in New York City.

1993 Milton Avery Graduate School of the Arts, Bard College. 1984-1986 Freehand (2 year interdisciplinary arts program, poetry).
 1977-1981 Harvard/Radcliffe College, B.A. in general studies, concentration in biological anthropology.

Selected Solo Exhibitions

- 2001 FREE WORDS & BEAUTIFUL MONEY, Silas-Kenyon Gallery/Schoolhouse Center, Provincetown MA, USA
 2000 YELLOW LOUNGE, Castle Hill Center for the Arts, Truro MA, USA
 1999 FREE SHOW, Silas-Kenyon Gallery/Schoolhouse Center, Provincetown MA
 MULTIMEDIA LOUNGE, Schoolhouse Center, Provincetown MA
 1998 THE PROJECT (1998-1998), Silas-Kenyon Gallery/Schoolhouse Center, Provincetown MA
 1997 LALA, Bangs Street Gallery, Provincetown MA
 1996 READING JAPAN, Bangs Street Gallery, Provincetown MA
 1995 WIRE, Castle Hill Center for the Arts, Truro MA

Independent Projects

- 2002 THE FREE BIENNIAL, New York City
 2001-2002 FREE WORDS, New York City

Selected Group Exhibitions

- 2000 FREE BLUE, Silas-Kenyon Gallery/Schoolhouse Center, Provincetown MA
 2000 YELLOW THINGS, Mix 2000, Gay & Lesbian Experimental Film Festival, Anthology Film Archives, New York
 YELLOW THINGS, Take Back the Decks, Frying Pan, New York
 1998 UTOPIA, Silas-Kenyon Gallery/Schoolhouse Center, Provincetown MA
 FOULTER-ZEITGEIST, Cape Museum of Fine Arts, Dennis MA
 CHERP THRILLS, DNA Gallery, Provincetown MA
 DRAWING INVITATIONAL, Provincetown Art Association & Museum, Provincetown MA
 1997 A STRONG BREED: EMERGING ARTISTS, Provincetown Art Association & Museum, Provincetown MA
 1996 LIFE, COLOR, AND FORM, Gallery Brocken/Hashimoto Gallery, Tokyo, Japan

Bibliographical Notes

'Bonus Biennials', Sherry Wong, ArtNet, www.artnet.com, Apr 2002. 'Adrian Dannatt's New York Diary: FREE WORDSany words', Adrian Dannatt, The Art Newspaper, no.121, Jan 2002. 'Free Words', Sal Randolph, NYarts, vol.7, Jan 2002. 'Free Words', Emma Bennet, The Gallery Channel, www.gallerychannel.com, Nov 29, 2001. 'Shore Leave', Eileen Myles, Village Voice, Aug 22, 2000.

REVOLVER - ARCHIV FÜR AKTUELLE KUNST
Christoph Keller

Born 1969 in Stuttgart, Lives in Frankfurt/Main.

1991-1994 Studied art history, philosophy and modern history at the Ludwig Maximilian University in München. 1994-1996 Studied new media art, fine arts and philosophy at the State Institute for Design in Karlsruhe.

1991 Institute for Applied Art Criticism (ifak) in München
 since 1999 Publishing house 'Revolver - Archive for Present-Day Art', Frankfurt/Main
 since 1999 Audio label 'naiv hören+sehen' (listening and seeing naively) in Stuttgart (together with K. Fecker)
 2000-2001 Teaching contract at the Merz Academy in Stuttgart
 2000-2001 Curator in residence (Siemens Cultural Program) at the Centre for Art and Media Technology in Karlsruhe
 since 2002 Exhibition Gallery 'Am Parlamentsplatz' (At Parliament Place) in Frankfurt/Main (Revolver - Archive for Present-Day Art)
 2002 'Saltuna', Bornholm, Denmark (together with Daniel Roth, Jonathan Monk, Isabell Heimerdinger, Jakob Kolding, Gitte Villesen, Korpys/Löffler, Simon Starling, Claudia & Julia Müller, Jeanne Faust, Christian Jankowski)

Bibliographical Notes

'Korpys/Löffler: Konspiratives Wohnkonzept „Spindy“', Christoph Keller & Klaus Fecker (eds.), Stuttgart 1998. 'John Miller: When Down Is Up. Ausgewählte Schriften 1987-1999', Christoph Keller & Jochen Meyer (eds.), Frankfurt 2001. 'Circles. Individuelle Sozialisation und Netzwerkarbeit in der zeitgenössischen Kunst', Christoph Keller (ed.), exh.cat., Zentrum für Kunst & Medientechnologie, Karlsruhe, Siemens Kulturprogramm, München, Frankfurt 2002. 'Slave Pianos: A Diagnosis 1998-2001', Christoph Keller (ed.), Frankfurt 2001. 'Archiv Peter Piller', vol. 1: 'Durchsucht und versiegelt (Tatorte)', vol. 2: 'Diese Unbekannten (Täter)', Christoph Keller (ed.), Frankfurt 2002.

PIA RÖNICKE

Born 1974 in Roskilde, Denmark. Lives and works in København.

1995-1999 The Royal Danish Academy of Fine Art, 1999-2001, MFA at California Institute of the Arts.

Selected Solo Exhibitions

- 2002 A PLACE LIKE ANY OTHER, Gallery Tommy Lund, København
 2001 MODERNA MUSEET PROJECT, Stockholm, Sweden
 DREAM OPERATOR, Sparwasser HQ, Offensive für zeitgenössische Kunst und Kommunikation, Berlin

Selected Group Exhibitions

- 2002 Museum of Modern Art, Oxford, Great Britain
 2001 DEDALIC CONVENTION, MAK, Wien
 NEW SETTLEMENTS, Nicolai Contemporary Art Center, København
 TAKE OFF, Aarhus Art Museum, Aarhus, Denmark
 2000 SITE GEIST, The Porter Troupe Gallery, San Diego, USA
 NO SWIMMING, Kunstverein München, Germany
 USE YOUR ILLUSION/PART 3, Duchamp's Suitcase, Arnolfini, Bristol, Great Britain
 MOMENTUM, Nordic Biennale for Contemporary Art, Moss, Norway
 TAENK OM/WHAT IF?, Moderna Museet, Stockholm
 1999 PROJECT 5-TRAIN, Recent Works, København

Bibliographical Notes

Catalogues: 'A Place Like Any Other', Gallery Tommy Lund, København 2002. 'Pia Rönicke', Moderna Museet, Stockholm 2001. Reviews: 'Bredning en ready-made förort', Dagens Nyheter, Sweden 22/12/01. 'Nu Introduces, Nu', The Nordic Art Reviews, vol. 3 no. 5/01. 'Take Off, Nu', The Nordic Art Reviews, vol. 3 no. 2/01. 'No Swimming', Frieze Issue 56 Jan/Feb 2001. 'Momentum 2000', Frieze Issue 54 Sep/Oct 2000.

ROR (Revolutions on Request)

ROR (Revolutions on Request) is an artist community founded in 1998 in Helsinki. The members of ROR are involved in the production of art and the planning and realisation of exhibitions and other artistic projects. Guest artists and co-operators are invited to join on a project basis. ROR members: Jiri Geller, Karoliina Taipale, Klaus Nyqvist, Panu Puolakka.

Jiri Geller

Silversmith, visual artist. Born 1970 in Kerava, Finland. Lives and works in Helsinki. Graduated from the Lahti Polytechnic, Institute of Design in 1994. ROR founding member 1998.

Karoliina Taipale

Visual artist, art director, photographer. Born 1973 in Heinola, Finland. Lives and works in Helsinki. ROR founding member 1998.

Klaus Nyqvist

Visual artist. Born 1976 in Helsinki. Lives and works in Helsinki. Graduated from Taidekoulu MAR Helsinki in 2000. ROR founding member 1998.

Panu Puolakka

Interior designer. Born 1972 in Nastola, Finland. Lives and works in Helsinki. Graduated from the University of Art and Design UTAH Helsinki in 2001. ROR member since 1999.

Exhibitions

- 2001 UTOPIA, Skulpturens Hus, Stockholm
 UTOPIA, Kunsthalle zu Kiel, Germany
 UTOPIA, Kiasma Museum of Contemporary Art, Helsinki
 2000 TERROR 2000, Into-galleria, as part of Helsinki 2000 European cultural capital
 NORDIC HOUSE, Reykjavik 2000, as part of Reykjavik 2000 European cultural capital
 TERROR 2.0, The Finnish Institute, Stockholm, Sweden

Publications

ROR # 1 TERROR 2000 catalogue, 2000. ROR No 2, free distribution magazine, 2000. ROR No 3, as part of Kiasma magazine 10/2001 vol.4, 2001. ROR # 4, Original Soundcarrier to Utopia, CD compilation, cooperation with Coolglobe Agency, producer Rafael Rybczynsky, 2001. ROR vol 5, UTOPIA exh. cat., Kiasma 2001. ROR vol 6, UTOPIA exh. cat., Kunsthalle zu Kiel 2001.

rraum-rraum02-ideoblast

Date and place of birth: 24 June 1995 in Frankfurt/Main
 Place where you live: Frankfurt Bockenheim, Frankfurt Sachsenhausen
 Artistic education: none

Selected Solo Exhibitions

Henrik Olesen, Kirsten Pieroth, Christoph Blum, Haegue Yang, Mattias Härenstam, Thomas Seidemann, Julia Jansen, Lyn Löwenstein, Wiebke Grösch & Frank Metzger, Stephen Miller

Selected Group Exhibitions

Sebastian Stöhrer and Jens Risch, René Lück and Suse Weber, WE'RE NOT HERE TO GIVE YOU PLEASURE, rraum03, Edinburgh

Bibliographical Note

Walters Wochenende (Walters Weekend).

HANS SCHABUS

Born 1970 in Watschig, Austria. Lives and works in Wien.

Selected Solo Exhibitions

- 2002 Kerstin Engholm Galerie, Wien
 I DON'T LOOK BACK, I LOOK IN FRONT, James Cohan Gallery, New York
 2001 REST IN PIECE, Statements, Art Basel 32, Kerstin Engholm Galerie, Wien
 2000 NUR WEIL ICH PARANDIA HABE, HEISST DAS NOCH LANGE NICHT, DASS MICH NIEMAND VERFOLGT (ONLY BECAUSE I'M PARANOID DOESN'T MEAN THAT NOBODY IS FOLLOWING ME), Galerie Luis Campana, Köln, Germany
 DER PASSAGIER, Kerstin Engholm Galerie, Wien
 1997 NON SO COME SI È ARRIVATI A QUESTO PUNTO (I DON'T KNOW OF ANYBODY WHO COULD HELP ME), Galleria Gianluca Collica, Catania, Italy
 1998 DAS GESICHT IN DER WAND - EINE TÜR IST EIN TISCH IST EIN BETT (THE FACE IN THE WALL - A DOOR IS A TABLE IS A BED), Seession, Wien

Selected Group Exhibitions

- 2002 UNCOMMON DENOMINATOR: NEW ART FROM VIENNA, Massachusetts Museum of Contemporary Art, Boston, USA
 DAS NEUE, Galerie Österreichisches Belvedere, Wien
 2001 INTRINSECUS - EXTRINSECUS, studio casoli, Milano, Italy
 EIN GUT PLAZIERTER HELM IST WIE EIN BERUHIGENDER BLICK, Kunsthalle Nürnberg, Germany
 2000 MILCH VOM ULTRABLauen STROM - STRATEGIEN ÖSTERREICHISCHER KUNSTLER, Kunsthalle Krems, Austria
 FUORI DI QUI, Österreichisches Kulturinstitut, Roma, Italy
 1997 GROBL-KONZETT-SCHABUS, Ausstellungsraum Mezzanin, Wien
 1998 CONTEMPORANEAMENTE, Galerie Illeana Tounta, Athens, Greece
 JOINT VENTURE, Galerie Krinzinger, Wien

Bibliographical Notes

'Das Neue', cat., Österreichische Galerie Oberes Belvedere, Wien 2001. 'Ein gut plazierte Helm ist wie ein beruhigender Blick', cat., Kunsthalle Nürnberg, 2001. 'Hans Schabus. Nur weil ich Paranoia habe, heißt das noch lange nicht, dass mich niemand verfolgt', Noemi Smolik, Kunstforum International, no.153, January-March 2001, pp.365-366. 'Hans Schabus/Gottfried Bechtold', Maren Lübke, Camera Austria, no.88, 2001, pp.27-47.

KALIN SERAPIONOV

Born 1967 in Vratza, Bulgaria. Lives and works in Sofia.

1989-1995 National Art Academy, Sofia.

Selected Solo Exhibitions

- 2001 UNRENDERED, Collegium Helveticum, ETH Zürich, Switzerland
 1998 EYE-TO-EYE, Ted Gallery, Varna, Bulgaria
 1997 VIDEO WORKS, Ata Center for Contemporary Arts, Sofia
 PROJECT ART IN EVERYWHERE, Ata-Ray Gallery, Sofia
 WORK IN BETWEEN, Foundation BINZ 39, Zürich
 1996 Photo Installations, Ata-Ray Gallery, Sofia

Selected Group Exhibitions

- 2001 VIDEOSCREENINGS 03, ZERO, Piacenza, Italy
 LOOMING UP MUNICH, Contemporary Art from Bulgaria, Aspekte Galerie, München, Germany
 TRENDIFICATION, Contemporary Art from Bulgaria, < rotor >, Graz, Austria
 2000 I LOVE ART VIDÉO, Forum Itinérant au Le-Maillon, Théâtre de Strasbourg, France
 NEGOCIATIONS, CRAC-Sète, Sète, France
 Internationales Kurzfilmfestival Oberhausen, Germany
 1999 GMI, The Global Multimedia Interface, Home/Leicester Square, London
 AFTER THE WALL, Moderna Museet, Stockholm (1999); Museum of Contemporary Art-Ludwig Museum, Budapest and Hamburger Bahnhof, Berlin (2000)
 WRD 99, 7th International Media Art Biennial, Wrocław, Poland
 LEISURE AND SURVIVAL, Taxispalais, Innsbruck, Austria
 TRANSLLOCATION-NEW MEDIA/ART, Generali Foundation, Wien

Bibliographical Notes

'Unrendered', Kalin Serapionov, Jahrbuch 2001, Collegium Helveticum, ETH Zürich 2001. 'Aperto Sofia', Iara Boubnova, Flash Art International, Nov-Dec 2001. 'The Refugee Aesthetic?', Tate-the Art Magazine, Spring 2000, p.58. 'After the Wall', cat., Art and Culture in Post-Communist Europe, vol.I and vol.II, 1999. 'Humanism and truth...', Pierre Restany, Domus, #792, April 1997.

BRUNO SERRALONGUE

Born 1968 in Châtellerault, France. Lives and works in Paris.

1995 DNSEP, EPIAR, Villa Arson, Nice. 1993 Diplôme de l'École Nationale de la Photographie, Arles. 1990 Maîtrise d'histoire de l'Art, Paris.

Selected Solo Exhibitions

- 2002 BRUNO SERRALONGUE, L'Atelier, Centre National de la Photographie, Paris
 2001 DERNIERS SOUVENIRS, CCC, Tours, France
 2000 I LOVE DIJON, L'Usine, Dijon, France
 JORNAL DO BRASIL, Air de Paris, Paris
 JORNAL DO BRASIL, Le Hall, école nationale des beaux arts de Lyon, France
 1999 BRUNO SERRALONGUE, Villa Arson, Nice, France
 BRUNO SERRALONGUE, ELAC, Lausanne, Switzerland
 1998 CONCERNANT QUELQUES ÉVÉNEMENTS DE CES DERNIÈRES ANNÉES, FRAC Corse, Corte, France
 1997 TOMORROW WILL BE BETTER, Air de Paris, Paris

Selected Group Exhibitions

- 2002 LESS ORDINARY, Artsonje Museum, Seoul, Korea
 2001 CONTRE-INFORMATIONS, Centre Atlantique de la Photographie, Brest, France
 ARRÊT SUR IMAGE, Kunstwerke ICA, Berlin
 TRAVERSÉES, ARC, Musée d'Art Moderne de la Ville de Paris
 IF A DOUBLE-DECKER BUS CRASHES INTO US., Air de Paris, Paris
 2000 VIVRE SA VIE, Street Level Gallery, Glasgow, Great Britain
 HAUT DE FORME ET BAS FONDS, FRAC Poitou-Charentes, Angoulême, France
 FORM FOLLOWS FUNCTION, Foto Biennale, Rotterdam, Netherlands
 I LOVE PARIS, A PART OF DUCHAMP'S SUITCASE, Arnolfini Gallery, Bristol, Great Britain

Bibliographical Notes

'Sur les traces de Saint Thomas, vers la révolution', Eric Troncy, Bruno Serralongue, Les presses du réel/Janvier, Dijon 2002. 'Il y a photographie', Alexis Vaillant, Bruno Serralongue, Les presses du réel/January, Dijon 2002. 'Points de vues, images du monde', Eric Troncy, Documents sur l'art, #12, 2000. 'A profession of the Artist', François Bucher, Vivre sa Vie, Glasgow 2000. 'Concernant quelques événements de ces dernières années', Pascal Beausse, cat., FRAC Corse, Corte 1998.

SANCHO SILVA

Born 1973 in Lisboa, Portugal. Lives and works in Lisboa and New York.

Finished the sculpture program at ARCO, School of Art and Visual Communication, Lisboa, in 2001. Currently enrolled on a MFA program at the Pratt Institute in New York.

Main Exhibitions

- 2002 FINALISTS OF ARCO, Centro Cultural de Belém, Lisboa
 2001 FRANCISCO WANDSCHNEIDER, Museu de Serralves, Oporto, Portugal
 1999 EXPERIMENTADESIGN99, Gare Marítima de Alcantara, Lisboa
 RAMA, Galeria Alvarez, Oporto, 1998

Grants

- 2001-2003 Grant Fulbright/Carmona e Costa
 2000 Grant Elu
 1999 Grant De Walt
 1998 Grant José de Guimaraes

Bibliographical Note

'Túnel', Arte Ibérica, no.33, March 2000.

MONIKA SOSNOWSKA

Born 1972 in Ryki, Poland. Lives and works in Warszawa.

1993-1998 Academy of Fine Arts, Poznan, Poland. 1999-2000 Rijksakademie van Beeldende Kunsten, Amsterdam, Netherlands.

Selected Solo Exhibitions

- 2001 THE LITTLE ALICE, Laboratorium, CSW, Warszawa
 2000 THE NON-EXISTING SPACE, Rijksakademie, Amsterdam
 1999 THE SHIFT, Rijksakademie, Amsterdam

Selected Group Exhibitions

- 2001 KOCHAM CIE Z DALEKA, Arsenal, Poznan, Poland
 OIKOS, Museum of Wyczolkowski, Bydgoszcz, Poland
 PAINTERS' COMPETITION, Bielsko-Biala, Poland
 Tirana Biennale 1, Albania
 IL Y A TOUJOURS QUELQU'UN QUI VEUT QUELQUE CHOSE, Galerie du Jour, Paris
 Raster Gallery, Warszawa
 Centre du Soleil, Bamako, Mali
 2000 Kunstvlaai, Amsterdam
 Outline Gallery, Amsterdam
 THE DOUBLE ROOM, Hans Brinker Hotel, Amsterdam

LAURA STASIULYTE

Born 1977 in Lithuania. Lives and works in Klaipeda, Lithuania.

1994-1996 Vilnius Academy of Arts, Glass-painting. 1996-1998 Vilnius Higher School of Light Industry and Service. Since 1998 Photography studies at the Department of Photo and Media Arts, Vilnius Academy of Arts. 1998 Institut d'Art Visuel, Orléans, France.

Selected Group Exhibitions and Projects

- 2002 IBID.Projects 2(6), London, Great Britain
 2001 Presentation at Kulturkontakt-Gastatelier, Wien, Austria
 SELF-ESTEEM, LITHUANIAN ART 01, Contemporary Art Centre, Vilnius, Lithuania
 ACID PHOTO. VOL.1, Siauliai, Lithuania
 GO EUROPE : THE KALEIDOSCOPIC EYE, Braunschweig, Germany
 2000 INNOCENT LIFE, Contemporary Art Centre, Vilnius
 PHOTO ANTHROPOLOGY, Palanga, Lithuania
 VIDEOSTREAM, Contemporary Art Centre, Vilnius International Video Art and Short Films Festival, Kyiv, Ukraine
 NEW ART WORKSHOP 3, Casino Luxembourg-Forum d'art contemporain, Luxembourg
 1999 Performance, Institut d'Art Visuel, Orléans, France
 Festival of Alternative Fashions and Arts, Vilnius
 Performance Art Festival in Paide, Estonia
 LVMH Awards for young artist tribute for Vincent Van Gogh, Paris

MIKA TARNILA

Born 1965 in Helsinki, Finland. Lives and works in Helsinki.

Studied 1988-1992 at Lahti Polytechnic, Department of Video Medium.

Selected Group Exhibitions

- 2002-2003 POPCORN AND POLITICS, Kiasma Museum of Contemporary Art in Helsinki
 2001 7th International Istanbul Biennial, Turkey
 VOLTII, Rauma City Art Museum, Finland
 ENTROPY IN THE LIVING ROOM, Stadtgalerie Kiel, Germany
 LES ANNÉES POP, Centre Pompidou, Paris, France
 VISION & REALITY, Louisiana, København, Denmark
 2000 Media Art Fest, St. Petersburg, Russia
 OUTGALY/ALIEN INTELLIGENCE, Kiasma, Helsinki
 1999 THE DAY OF THE DONKEY DAY, Transmission Gallery, Glasgow, Great Britain

Bibliographical Notes

'Dreaming Future House', Yoshikuni Shiraï, Casa Brutus Magazine, Japan, #4/2001. 'Science And Progress Trilogy', Ben Slater, cat., Lovebytes, England, March 2001. 'Muzak For The Masses', Magnus Gylje, Uppsala 14:e kortfilmfestival Magazine, 16.10. 2000. 'The Nostalgia of The Future', Susanna Pettersson, NU: The Nordic at Review, no.1/1999. 'Ufo-talon nousu ja tuho' (The Rise And Fall of a UFO-shaped house), Minna Joenniemi, Image Magazine, 10/1999.

NOMEDA & GEDIMINAS URBONAS

Nomeda Urbonas

1988-1994 Vilnius Art Academy, Lithuania. 1993 co-founder of JUTEMPUS interdisciplinary art programmes. 2000 co-founder of VILMA-Vilnius Interdisciplinary Lab for Media Art.

Gediminas Urbonas

1988-1994 Vilnius Art Academy, Lithuania. 1993 co-founder of JUTEMPUS interdisciplinary art programmes. 2000 co-founder of VILMA-Vilnius Interdisciplinary Lab for Media Art.

Selected Projects

- 2002 TRANSACTION/TRANSLATION, Ludwig Museum, Budapest, Hungary
 2001 SELF-ESTEEM, Contemporary Art Centre, Vilnius
 OUT OF MONEY, Kulturhuset, Stockholm, Sweden
 PRESENCE BALTE, Ileana Tounta Contemporary Art Centre, Athens, Greece
 METRONOME, Barcelona, Spain
 TRANSACTION/UNPACKED, IASPIS, Stockholm
 2000 INNOCENT LIFE, Contemporary Art Centre, Vilnius
 TRANSACTION, Haus.O, Künstlerhaus Stuttgart, Germany
 TVVV.PLOTAS ARCHIVE, DUCHAMP'S SUITCASE, Arnolfini, Bristol, Great Britain
 STRANGERS & PARADISE, Witte de With contemporary art centre, Rotterdam, Netherlands
 1999 APARTMENT 99, project in private spaces, Vilnius
 NL-LT, Begane Grond Contemporary art centre, Utrecht, Netherlands
 LITHUANIAN ART: 1988-1999, Contemporary Art Centre, Vilnius
 1998-1999 TVVV.PLOTAS, interdisciplinary project using television, videoconference, net-cast
 1998 TWILIGHT, Contemporary Art Centre, Vilnius
 1997 JUTEMPUS LOUNGE, Lithuanian Art'97, Contemporary Art Centre, Vilnius

Bibliographical Notes

'Budapest transactions' (in Lithuanian), Laima Kreivyte, 7 Meno Dienos, 01.02.2002. 'TRANSACTION' (in English and Swedish), Sara Arrhenius, IASPIS, 2001. 'Presence Balte' (in English), BAC, Sweden, 2001. 'FROM #3' (in English), Witte de With Contemporary art centre, Rotterdam 2000. 'Changing the System? Artists talk about their practice' (in English), NIFCA, 1999.

EDIN VEJSELOVIĆ

Born 1978 in Skopje, Macedonia. Lives and works in Sarajevo, Bosnia and Hercegovina.

Completed studies at the Academy of Fine Arts in Sarajevo, Department of Painting.

Selected Solo Exhibitions and Projects

- 2001 CAUTION (installation), Contemporary Art Centre, Skopje
 NO MAN (installation), Freedom of Speech (performance), CDA, Sarajevo
 2001 FREEDOM OF SPEECH (performance), 2nd ART.ME Festival, Sarajevo
 2000 OPTIMISM (installation), Academy of Fine Arts, Sarajevo
 2000 WORLD IN IT (installation), Obala Meeting Point, Sarajevo
 1999 SALVATION (performance), Academy of Fine Arts, Sarajevo

Selected Group Exhibitions

- 2002 ACTUAL, City Gallery Collegium Artisticum, Sarajevo
 2001 EXTRAPOLATION, Tabija, Sarajevo
 ART WORKSHOP, Sarajevo Caffè Depo by Jusuf Hadzifezović, CDA, Sarajevo
 1997 Annual exhibition, National Gallery, Skopje
 1996 Annual exhibition, National Gallery, Skopje

Video Works

- 'Go-West', 2001, 7 min. (presented as a part of INSERT program of the 7th Sarajevo Film Festival)
 'Blind Man', 2001, 14 min. (presented as a part of Superchannel.org at the 2. Berlin Biennale)

WEMGEHOERTDIESTADT

The town-planning section of wemgehoertdiestadt is currently working on collecting revolutionary urban plans by artists who do not allow their imaginations to be hemmed in at all by criteria of feasibility. Nevertheless, these plans relate to real, existing buildings, urban localities, office blocks, etc.

Wemgehoertdiestadt was founded after the 'media night' in St. Pauli, a public event with which the Hamburg Senate wanted to improve the image of the media city in order to attract buyers for the sale of 'Harbour City'. This night of 23 April 2001 was accompanied by an aggressive deployment of police to protect the property of a controversial investor. Pubs were surrounded by the police and closed; residents were not allowed to enter their homes and were beaten up.

Confronted with such brutality, artists, disk jockeys and musicians from the social environment of Poodle Club, Butt Club, Hafenstrasse and Red Flora joined together and analysed at press conferences and a discussion forum the role ascribed to the artistic and subcultural milieu by business interests - to drain and dry out run-down areas of the city as a precursor to gentrifying them.

MÅNS WRANGE

Born 1981 in Åhus, Sweden. Lives and works in Stockholm.

1990 Rijksakademie van Beeldende Kunsten, Amsterdam, Netherlands. 1988-1989 Jan van Eyck Akademie van Beeldende Kunsten, Maastricht, Netherlands. 1983-1985 University of Stockholm (studies in philosophy, history of ideas, and aesthetics). 1983-1984 Fylkingen, Stockholm (studies in contemporary music). 1983-1984 Studies in musical composition with Bill Brunson.

Selected Solo Exhibitions

- 2001 Lunds Konsthall, Lund, Sweden
 1999 Galleri Andréhn-Schiptjenko, Stockholm
 Simrishamns Konsthall, Simrishamn, Sweden
 1998 Galleri Andréhn-Schiptjenko, Stockholm
 1992 Månds Konsthall, Måndal, Sweden
 Galleri Andréhn-Schiptjenko, Stockholm
 Galleri Krognoshuset, Lund
 Kulturhuset, Stockholm
 1991 Norrköpings Konstmuseum, Norrköping, Sweden
 1990 Galerie Oboro, Montréal, Canada

Selected Group Exhibitions

- 2001 TELEVISION, Kunsthalle Wien, Wien, Austria
 THE SILK PURSE PROCEDURE, Arnolfini, Bristol, Great Britain
 HYPNOSIS, Central House of Artists, Moscow, Russia
 SIGN OF RESISTANCE - MOMA MEETS MODERNA 1960-2000, Moderna Museet, Stockholm
 1998 TRANSDISPOSITIONS, South African National Gallery, Cape Town, South Africa
 1995 INCIDENTAL ALTERATIONS, P.S. 1 Museum, New York, USA
 1994 ZUGE ZUGE, Städtische Galerie Göppingen and Galerie der Stadt Esslingen, Germany
 1993 PROSPECT 93, Schirn Kunsthalle, Frankfurt/Main, Germany
 1992 ROOM IN BETWEEN ROOMS, Moderna Museet, Stockholm
 THROUGH THE VIEWFINDER, de Appel, Amsterdam

Bibliographical Notes

'We Are ALL Normal and We Want Our Freedom' (Essays on Nordic Art), ed. Katya Sander and Simon Sheikh, Black Dog Publishing, London 2001. 'Changing the World', Lunds Konsthall, Lund 2001. 'Television', Joshua Decker, Kunsthalle Wien, Wien 2001. 'I den frusna passionens heta skugga - essäer om 80- och 90-talens konst', Lars O. Ericsson, Carlssons Förlag, Stockholm 2001. Castenfors, Mårten; 'Sveriges konst under 1900-talet, del 3 1975-2000', Marten Castenfors, Sveriges Allmänna Konstförening, Stockholm 2001.

HAEGUE YANG

Born 1971 in Seoul, Korea. Lives and works in Frankfurt/Main and Seoul.

B.F.A. Seoul National University in Seoul, Korea
 Städelschule in Frankfurt/Main, Germany

Selected Solo Exhibitions and Projects

- 2002 LUFT UND WASSER, Dresdner Bank, Frankfurt/Main
 2001 SONDERFARBEN, Kommunale Galerie, Darmstadt, Germany
 ASTA VIPS, Art Forum, Berlin, Germany
 2000 BLUE MEADOW-COLOURED LANGUAGE, Frankfurt/Main
 LACKBILDER, Galerie Barbara Wien, Berlin
 AFFIRMATION AND NEGATION, Galerie Kolster, Frankfurt/Main
 1999 HAMBURGEFONSTIV, 1822 Forum der Frankfurter Sparkasse, Frankfurt/Main
 1995 rraum, Frankfurt/Main

Selected Group Exhibitions

- 2002 BLINK Art Sonje Center, Seoul
 2001 FRANKFURTER KREUZ, Frankfurt/Main
 Tirana Biennale 1, Tirana, Albania
 1 SITE 2 PLACES, Galerie der Stadt Sindelfingen, Germany
 2000 ANNO ZERO, Cittadellarte, Fondazione Pistoletto, Biella, Italy
 1998 CITY IN MEDIA-FOOD, SHELTER, CLOTHES, Seoul Metropolitan Museum of Arts, Seoul

Bibliographical Notes

'Blink Haegue Yang', Artsonje Center Seoul, 2002. 'Luft und Wasser', Dresdner Bank Frankfurt/Main, 2002. Sonderfarben 1998 - 2001', Wiens Verlag Berlin, 2001.

JUN YANG

Born 1975 in China. Lives and works in Wien, Austria.

1994-1996 Gerrit Rietveld Akademie, Free Media Department, Amsterdam, Netherlands. 1996-2000 Akademie der bildenden Künste, Meisterklasse für Bildhauerei, Sculpture Department (with Professor M. Pistoletto), Wien.

Selected Solo Exhibitions

- 2002 MAC Musée d'Art Contemporain, Marseille, France
 2001 Statement Basel, Switzerland
 MAK Museum für angewandte Kunst, Wien
 Galerie für Zeitgenössische Kunst, Leipzig, Germany
 2000 Kunstverein Wolfsburg, Wolfsburg, Germany
 Sammlung Essl, Klosterneuburg, Austria
 Galerie G.P.ØN. Vallois, Paris
 1999 Raum aktueller Kunst-M.Janda, Wien
 1998 Neueröffnung, Raum für Kunst-A.Lederer, Graz, Austria
 1997 AS I SAW, museum in progress/Der Standard, Wien

Selected Group Exhibitions

- 2002 IMPORT/EXPORT, Villa Arson, Nice, France; Salzburger Kunstverein, Austria; Museum voor moderne kunst, Arnhem, Netherlands
 2001 NEW HEIMAT, Frankfurter Kunstverein, Frankfurt/Main, Germany
 IN THE MEANTIME., de Appel, Amsterdam, Netherlands
 ENCOUNTER, Tokyo Opera City Art Gallery, Tokyo, Japan
 2000 BRUIT DE FOND, Centre national de la photographie, Paris
 SCREENCLIMBING, Kunstverein in Hamburg, Germany
 MAN MUSS GANZ SCHÖN VIEL LERNEN, UM HIER ZU FUNKTIONIEREN, Frankfurter Kunstverein, Frankfurt/Main
 1999 STUDIO CITY, Wolfsburger Kunstverein, Wolfsburg
 LE PRINTEMPS DE CAHORS, Cahors, France
 1998 Seession/museum in progress, Wien
 1997 HABITUS ABITO ABITARE - PROGETTO ARTE, Sempdepot, Wien

ZAPP

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 PLACES TO STAY #1, Büro Friedrich, Berlin
 Werkleitz Biennale, Tornitz

M A N I F E S T A 4

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

MANIFESTA 4 c/o Künstlerhaus Mousonturm, Waldschmidtstr. 4, D-60316 Frankfurt/Main

Christoph Büchel

Date: 25.01.2002

Dear Christoph Büchel,

we are delighted to inform you that after a long process of research and selection the curators of Manifesta 4, European Biennial of Contemporary Art, Iara Boubnova, Nuria Enguita and Stephanie Moisdon Trembley have the pleasure to invite you for participation in the project. They have found your activities very interesting and would like to establish a close collaboration with you within the specific context of Manifesta 4.

Please, accept this letter as a formal invitation and confirm your interest in the project to the e-mail addresses below. We would like to receive your confirmation until February 1st, 2002 at the latest.

Manifesta 4 will take place between May 24th and August 25th 2002 in different venues around the city of Frankfurt. Manifesta, which has been presented so far in Rotterdam (1996), Luxemburg (1998) and Ljubljana (2000), has developed to become one of the most recognized platforms for European artists.

We are very much looking forward to your response in order to introduce to you the detailed conditions of our collaboration.

Best wishes,
sincerely yours,

Iara Boubnova
Nuria Enguita Mayo
Stéphanie Moisdon Trembley
Curators

Martin Fritz
General Co-ordinator

Dieter Buroch
General Manager

c/o Künstlerhaus Mousonturm, Waldschmidtstrasse 4, D-60316 Frankfurt/Main
Phone: +49/69/40 58 95-800, Fax: +49/69/40 58 95-940
Email: office@manifesta.de, URL: www.manifesta.de

eBay item 852808885 (Ends Mar-29-02 08:36:50 ...)

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**INVITE YOURSELF
MANIFESTA PARTICIPATION AT AUCTION**

The city of Frankfurt/Main is host for the European Biennial of Contemporary Art, Manifesta 4. From end of May 2002 until the end of August 2002, mostly young and emerging artists living and working in Europe will show their works in museums, exhibition spaces and public spaces. Manifesta was founded in the early nineties in the course of the political changes in Europe with the aim of initiating an international dialogue among artists and their respective audiences in Europe and of creating a forum for new and innovative forms of contemporary art. Since 1996 the Manifesta Biennial has taken place in changing countries and cities. It has been hosted by Rotterdam, Luxemburg and Ljubljana. Manifesta 4 is curated by Iara Boubnova, Sofia; Nuria Enguita Mayo, Barcelona; and Stéphanie Moisdon Trembley, Paris.

AUCTION OF PARTICIPATION RIGHTS FOR MANIFESTA 4

Christoph Büchel, officially invited artist for Manifesta 4, European Biennial of Contemporary Art hosted in Frankfurt/Main, is auctioning his invitation and participation rights. Bidding starts on the **19th of March** at <http://www.ebay.com/>. Lowest possible offer is 1 \$ (€ 1,15). Bids can be made until the **29th of March** and will be accepted from any persons. The winner of the auction i.e. the buyer of the participation rights will be fully accepted and treated as any other invited artist in the exhibition by the curators and organizers of Manifesta 4 and will be subject to the same rules and regulations. The form of participation is subject to the consensus of the curators Iara Boubnova, Stéphanie Moisdon Trembley and Nuria Enguita Mayo. The exhibition will take place between May 24th and August 25th 2002 in different venues in Frankfurt/Main.

INVITATION AND PARTICIPATION RIGHTS INCLUDE:

- Preview visit in Frankfurt/Main. Travel & accomodation costs and a per diem for the participant will be covered by Manifesta.
- Presentation of a project or works within the different exhibition venues of Manifesta 4 in Frankfurt: Portikus, Schirn Kunsthalle, Frankfurter Art Association, Städel School, public space, etc.
- Publications: The work or project of the participant will be documented in both the short guide and the catalogue accompanying the exhibition.
- Budget: The production budget depends on the project or work and is subject to the consensus of the curators as for all other invited artists. Within the agreed upon budget the following services will be provided by Manifesta 4: artist's fee, production of the work, shipment to Frankfurt, installation and maintenance in Frankfurt, insurance, return shipment, travel & accomodation and per diems for the participant.
- Documentation: 6 copies of the catalogue, two installation shots, full set of press-clippings

Additional information and verification:
Online-auction and product of sale: <http://ebay.com/> Manifesta 4: <http://manifesta.de/>
Dealer: Maccarone Inc., NY, contact: T: ++1 212-431-4077.

Local machine zone

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Courtesy: Massimo Bartolini: Centro Nazionale d'arte Contemporanea, Roma (Mixing Perfumes); Museu Serralves, Porto (40 cm higher), PS 1, New York (Out of the Meeting). Yael Bartana (Profile): De Appel Institute for Contemporary Art, Amsterdam. Pierre Bismuth: Lisson Gallery, London. Bleda y Rosa: Galeria Visor, Valencia. Fernando Bryce: Tom Patchett Collection, Los Angeles. Roberto Cuoghi: Galleria Massimo De Carlo, Milano. Jeanne Faust: Galerie Karin Guenther, Hamburg. Nina Fischer & Maroan el Sani: Galerie Eigen+Art, Leipzig Berlin. Andrea Geyer: Andrea Geyer and Galerie Paula Böttcher, Berlin. Takehito Koganezawa: Galerie Wohnmaschine, Berlin. Mathieu Mercier, (ABC 123): Galerie Chez Valentin, Paris, Galerie chouakri brahms berlin, Berlin, Galleria Massimo Minini, Brescia. Mathieu Mercier (Installation view): Galerie chouakri brahms berlin, Berlin, Galerie Chez Valentin, Paris, Collection Daimler Chrysler,

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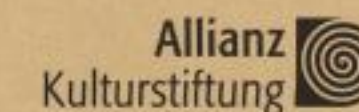
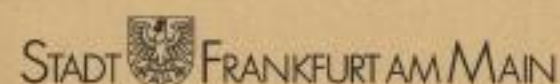
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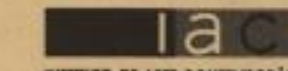
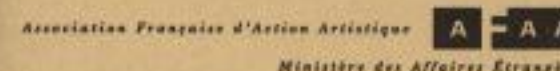
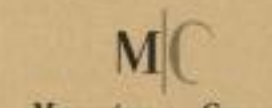
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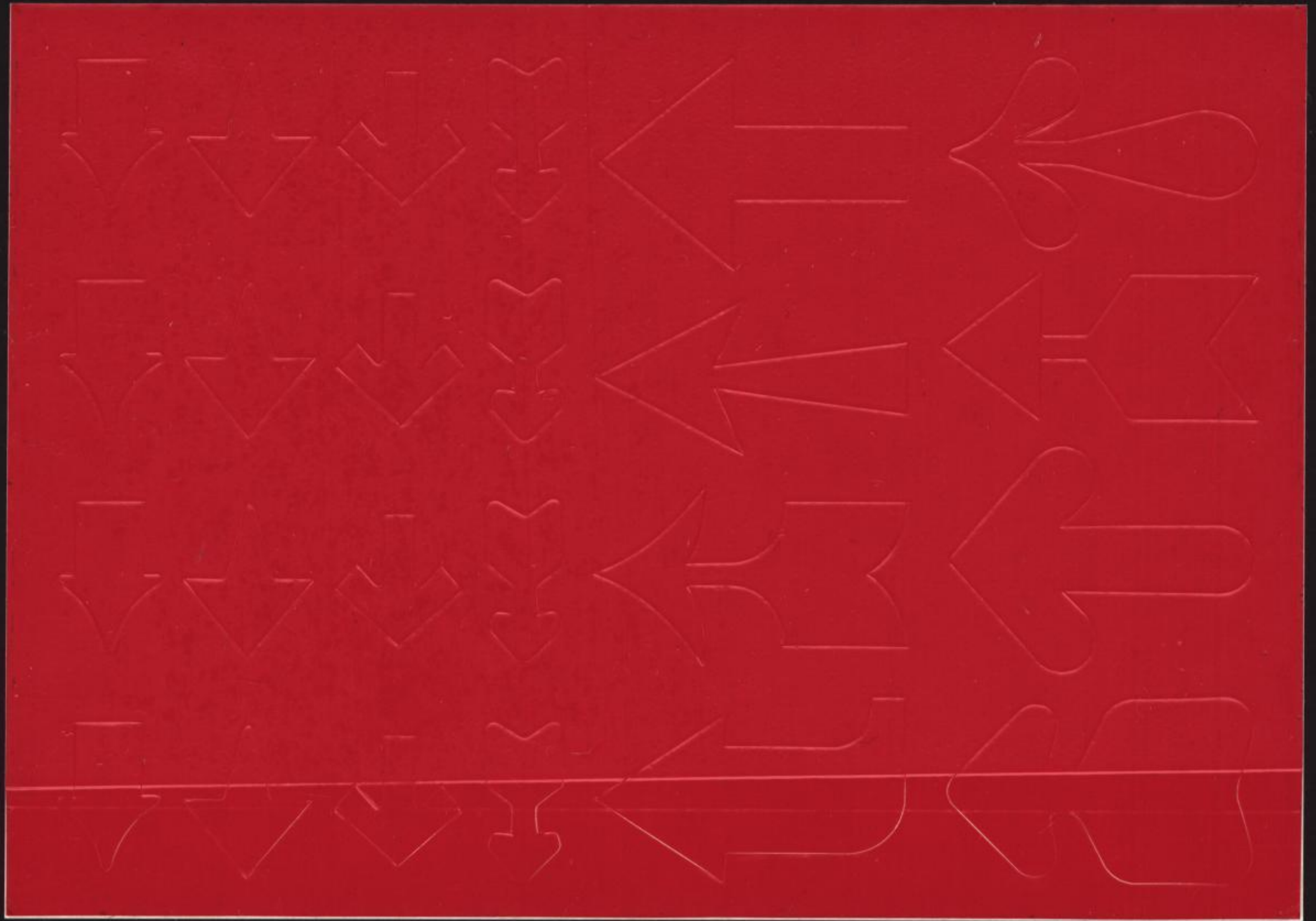
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The images can be assigned to the appropriate page for each artist in the catalogue.

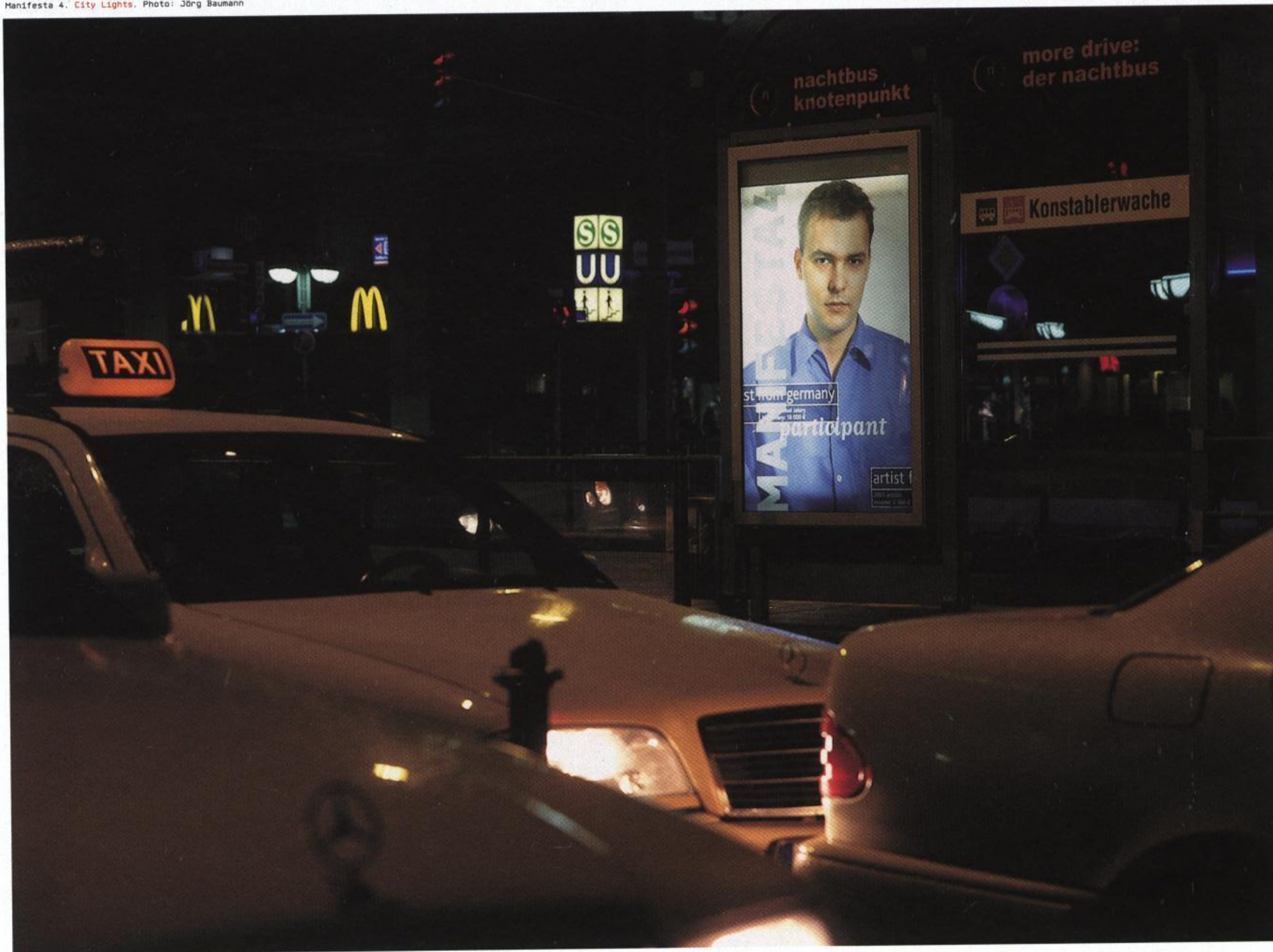


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Diese Bilder können in den Katalog auf den jeweiligen Künstlerseiten eingeklebt werden.



MARIA PAPADIMITRIOU > tama/sentimental, 2002



ANDREJA KULUNČIĆ > Artist from..., 2002. Detail // // // Künstler aus..., 2002. Detail



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THE CONSTRUCTION & DECONSTRUCTION INSTITUTE > One-Way Ticket - World Wide Travel, 2002
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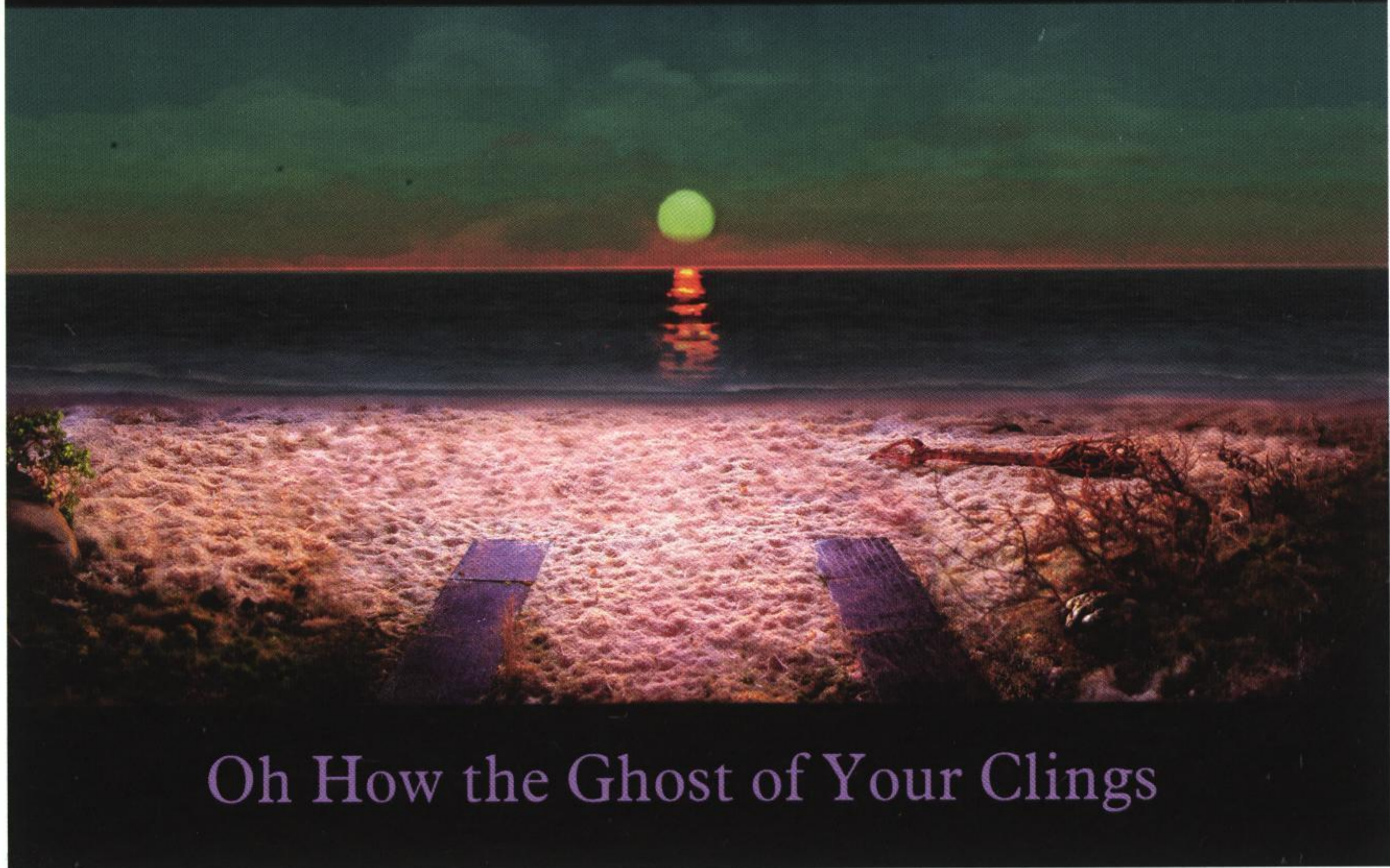


LUKE FOWLER > What you see is where you're at, 28', 2001 // // // > Was du siehst ist woran du bist, 28', 2001



RAUM-RRaum02- IDEOBLAST

Silk Stockings Thrown Aside Dance Invitations



Oh How the Ghost of Your Clings

ROBERTO CUOGHI > Foolish Things, 5', 2002



Opening, 24 May 2002 // // // Eröffnung, 24. Mai 2002



LISE HARLEV > To Represent the World, 2002 // // // > Die Welt repräsentieren, 2002



NOMEDA & GEDIMINAS URBONAS > TRANSmute, 2002



OLIVIER BARDIN > fatouhanalucienmarianasimanataliasadiyesona, 2002



PIERRE BISMUTH > The Jungle Book Project, 75', 2002. Detail //// > Das Dschungelbuchprojekt, 75', 2002. Detail



SAL RANDOLPH > FREE MANIFESTA, 2002



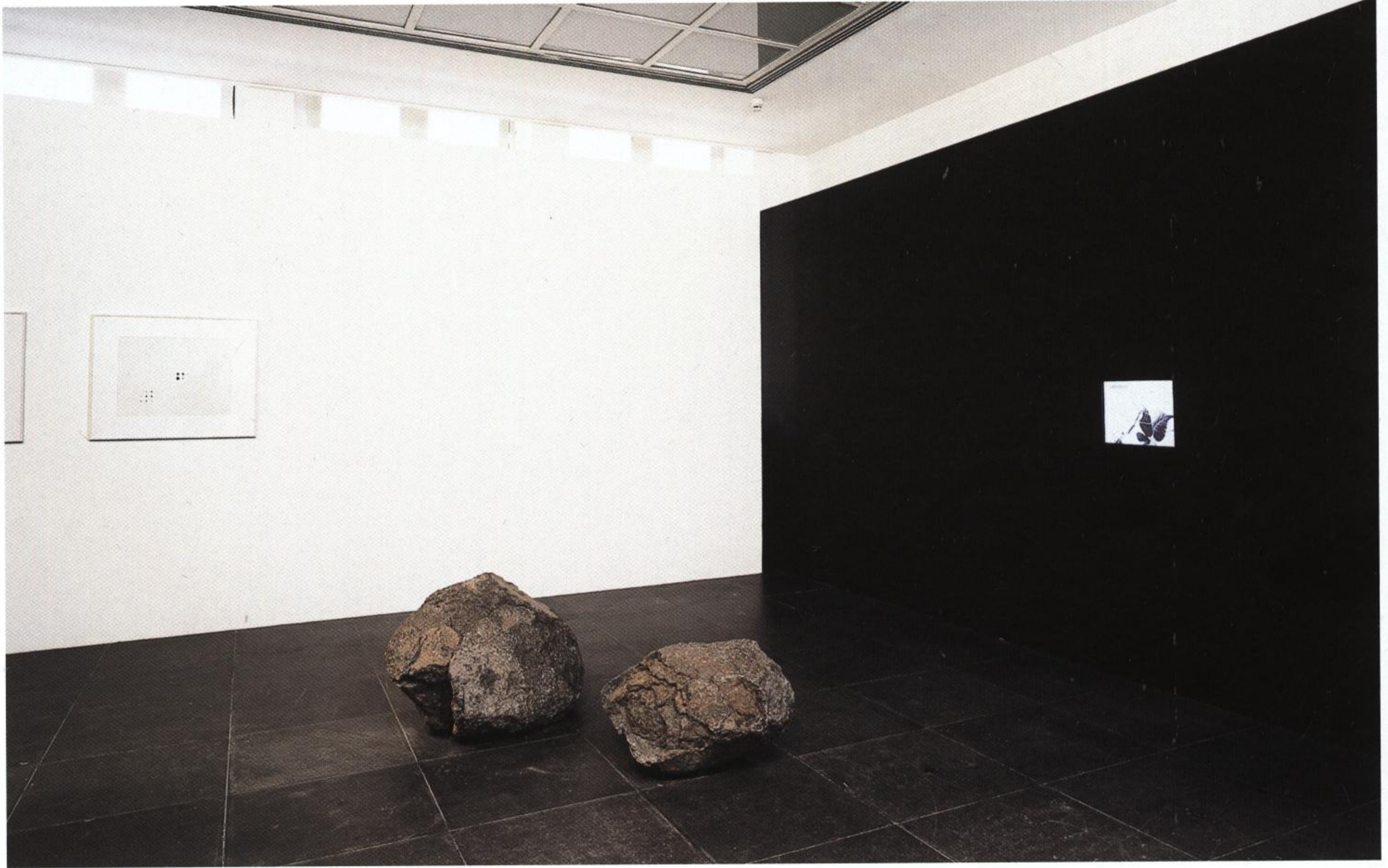
BRUNO SERRALONGUE > Hostile. Environments and First Aid Course, 2002. Detail // // // > Feindliche. Umgebungen und Erste Hilfe Kurs, 2002. Detail



JEANNE FAUST > My Private Satellite, 18', 2002. In collaboration with JÖRN ZEHE // // // > Mein privater Satellit, 18', 2002. In Zusammenarbeit mit JÖRN ZEHE



ANDREAS FOGARASI > Europapark, 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



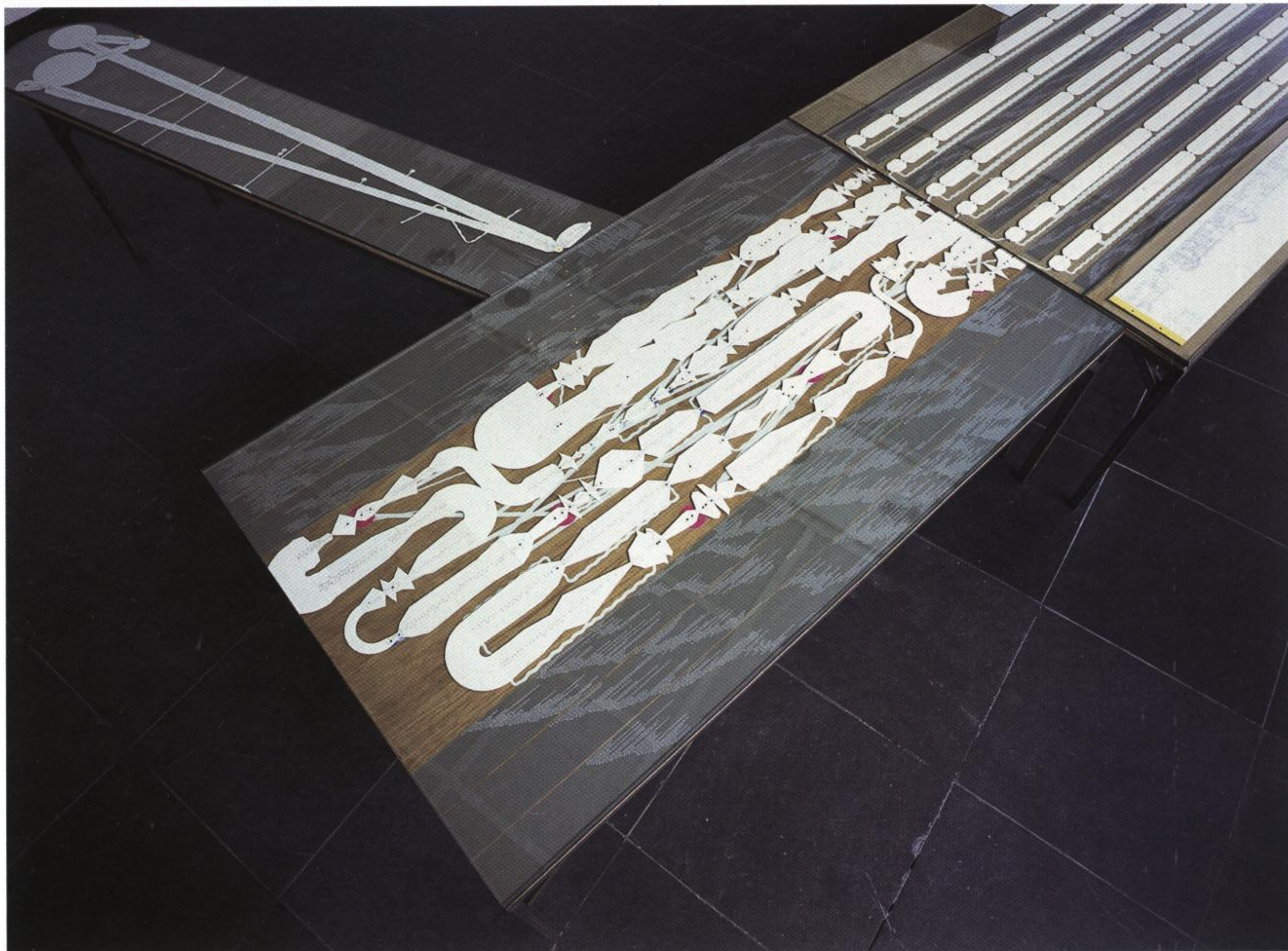
MÅNS WRANGE > The Average Citizen Lobbying Project, 1999-2009. Detail // // > Das Durchschnittsbürger-Lobbying-Projekt, 1999-2009. Detail



KALIN SERAPIONOV > Unrendered, 18'16", 2001



BLEDA Y ROSA Cities/Städte: > Anfitrite, Bulla Regia, 2001 > Estancia I, Kerkouane, 2001 > Hall de las Columnas, Knossos, 2001
> Habitat I, Glauberg, 2002. Detail



CRISTOPH FINK > Movement #52, 2002. Detail //// > Bewegung #52, 2002. Detail



JONAS DAHLBERG > One-Way Street, 2002 // // // > Einbahnstraße, 2002



PIA RÖNICKE > A Place Like Any Other, 16'35", 2001 // // // > Ein Ort wie jeder andere, 16'35", 2001



NINA FISCHER & MAROAN EL SANI > Phantomclubs, 1997. Detail



REVOLVER - ARCHIV FÜR AKTUELLE KUNST > KIOSK - Modes of Multiplication, Installation by Stefan Wieland ////
> KIOSK - Wege der Vervielfältigung, Installation von Stefan Wieland



MATHIEU MERCIER > Folding Lamp, 2002 > Archive Modules, 2002 // // > Faltlampe, 2002 > Archivmodule, 2002



FERNANDO BRYCE > Atlas Perú, 2000-2001. Detail



Manifesta 4 Archive // // // Manifesta 4 Archiv



MARC BIJL > RESIST, 2002



ANDREA GEYER > Interim, 2002



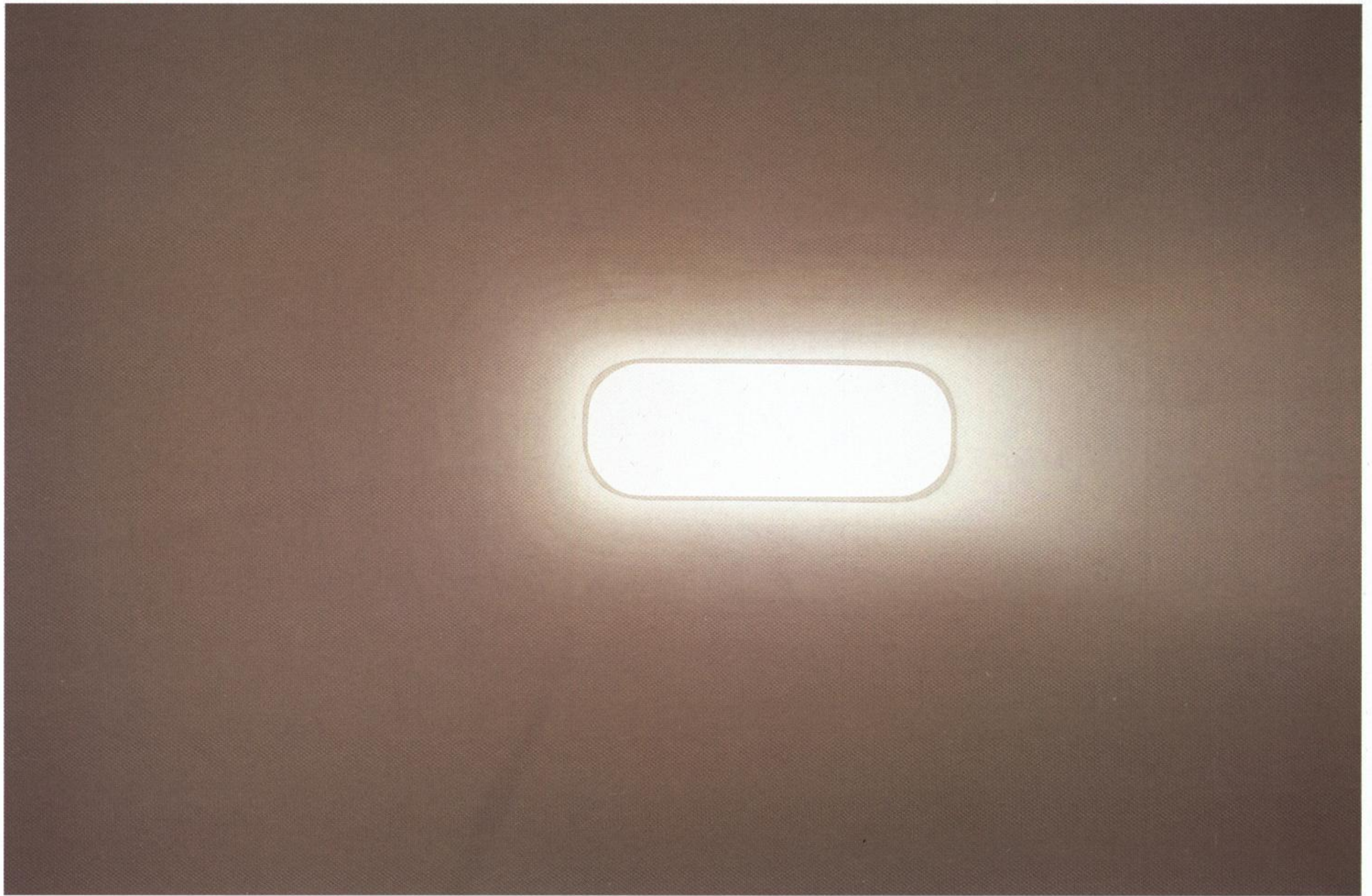
GERARD BYRNE > Why It's Time for Imperial, Again..., 22', 1998-2000. Detail // // // > Warum es wieder Zeit für Imperiales ist..., 22', 1998-2000. Detail



HANS SCHABUS > forlorn, 2002 > Another Try for a Room for "Western", 2002 // // //
> Verlassen, 2002 > Ein weiterer Versuch über einen Raum für „Western“, 2002



Frankensteiner Hof



MASSIMO BARTOLINI > Zwei Horizonte, 2002. Detail



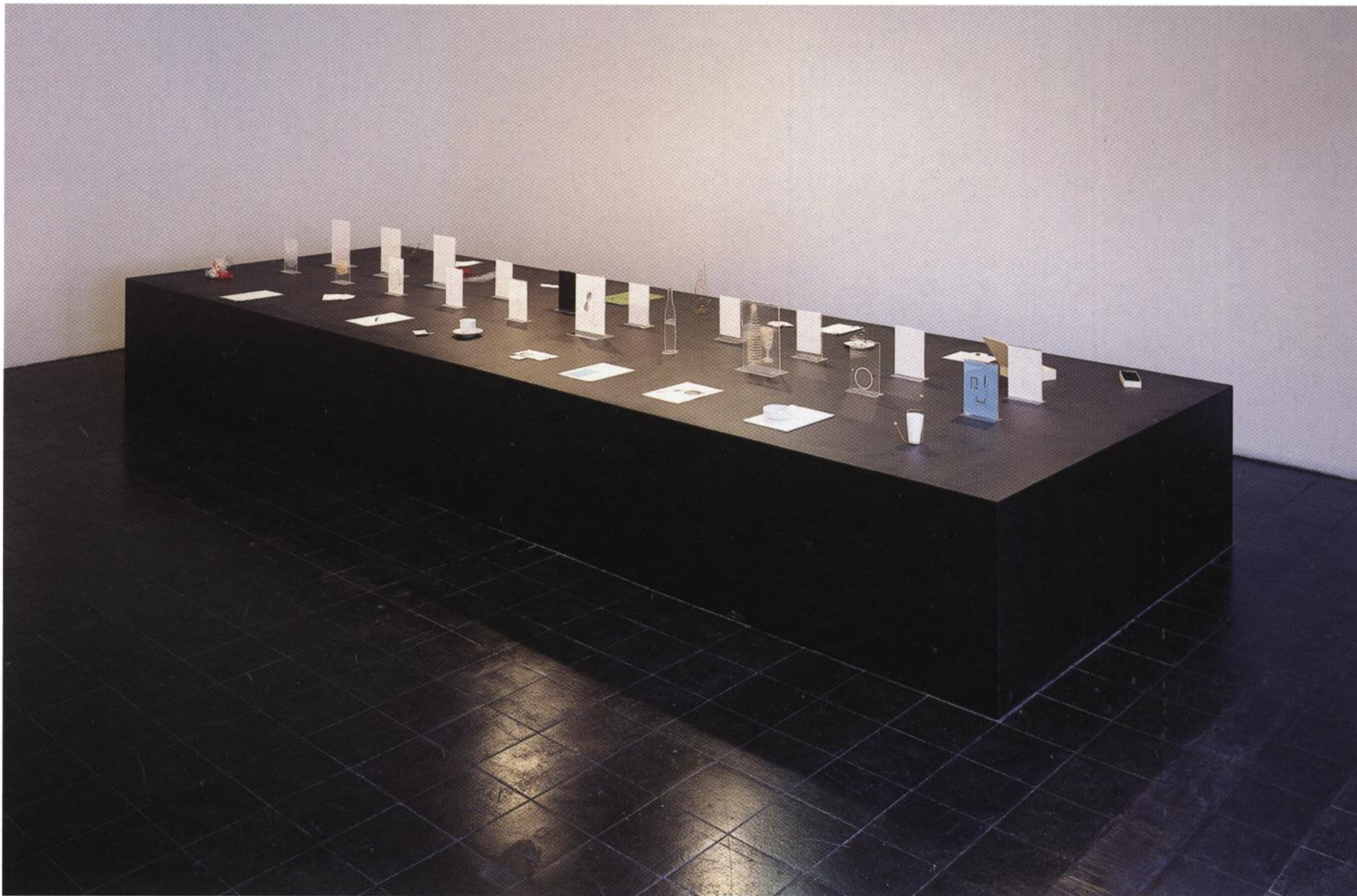
FINGER > Evolutionary Cells, 2002 // // // > Evolutionäre Zellen, 2002



Yael Bartana > Trembling Time, 6'20", 2001 // // // > Zitternde Zeit, 6'20", 2001



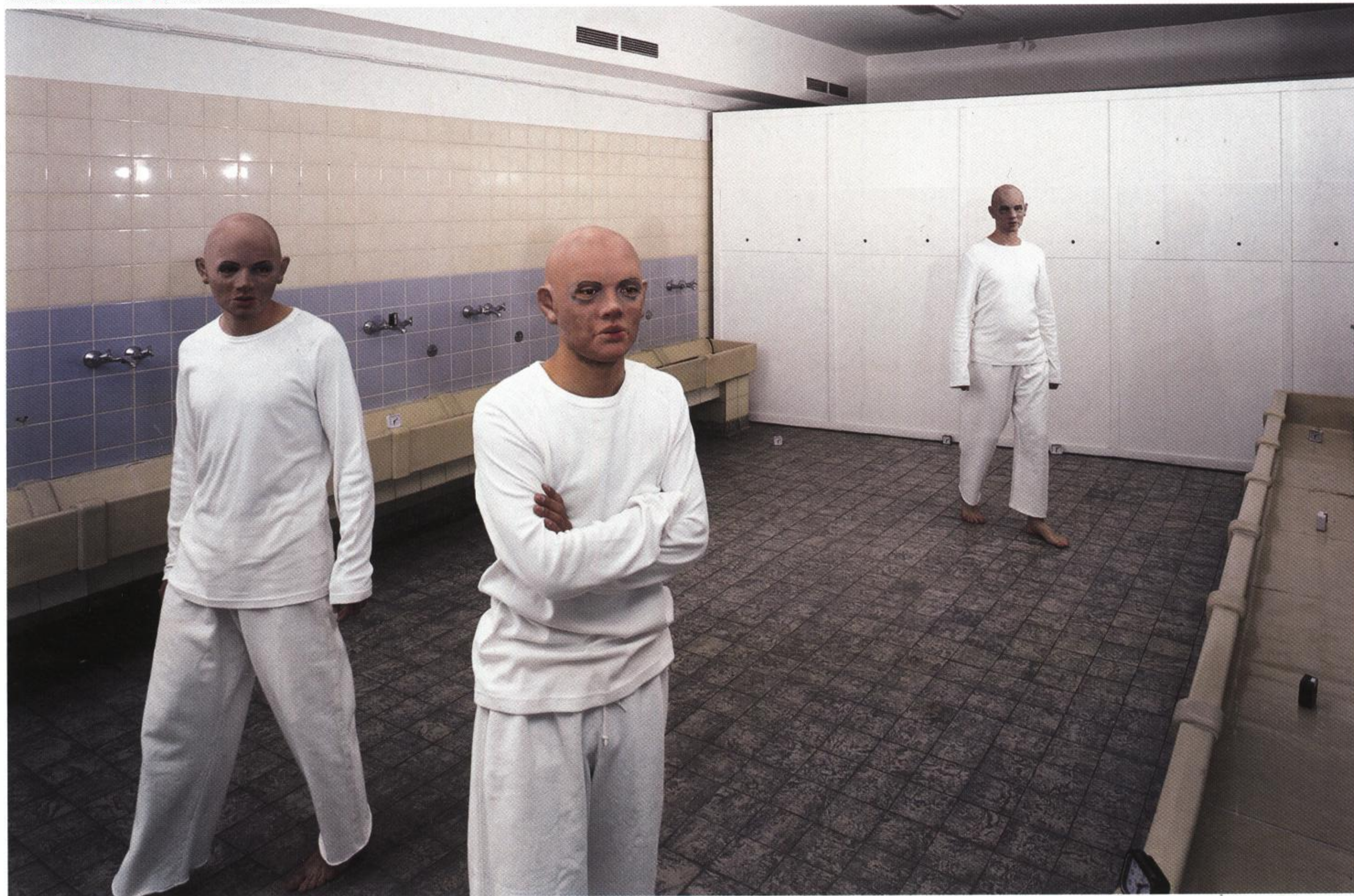
OLIVER MUSOVÍK > neighbours 2: The Yard, 2002 // // // > Nachbarn 2: Der Hof, 2002



JÁN MANČUŠKA > The Conference, 2001 // // // > Die Konferenz, 2001



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



JUN YANG > Jun Yang and Soldier Woods, 9'33", 2002 // // // > Jun Yang und Soldat Holzer, 9'33", 2002

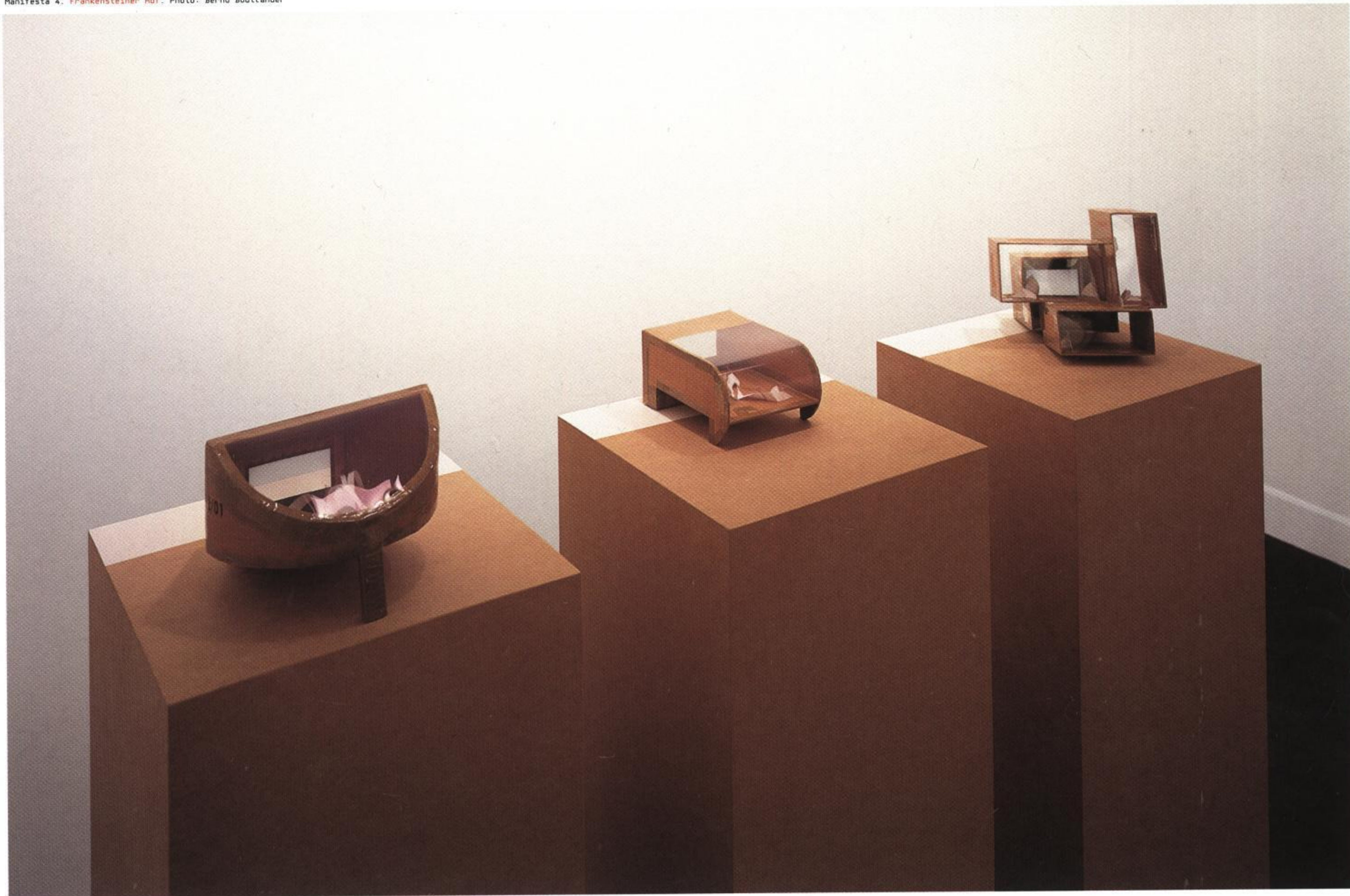


010010111010101.ORG (115) 7890
Yael BARTANA (170) 1540
MARC BIZL (145) 10140
FERNANDO BRUCE (070) 1765
DIRK FLEISCHMANN (1) 11
FINGER (115) 189105
JOAN GODEANU (1) 28
LISE HARLEV (130) 706
ANTON LITVIN (120) 26190
MARIA PAPADIMITRIOU 59
TOBIAS PUTRIH (085) 1450
SAL RANDOLPH (090) 1268
RRAUM, RRAUM 02, DEOBLAST (120) 10120
REVOLVER (160) 9280
HANS SCHABUS (240) 6520
LAURA STASIULYTE (190) 9150
MIKA TAANILA (150) 50150
EDIN VEJSELOVIC (090) 20180
ZAPP (110) 4180

DIRK FLEISCHMANN > The Bistro, 2002 // // // > Das Bistro, 2002



SANCHO SILVA > Gazebo, 2002 > Aussichtspunkt, 2002



TOBIAS PUTRIH > Harmonie, Berger, Cineplex, 2002



ANTON LITVIN > Population Next, 2002. Detail // // // > Die nächste Bevölkerung, 2002. Detail

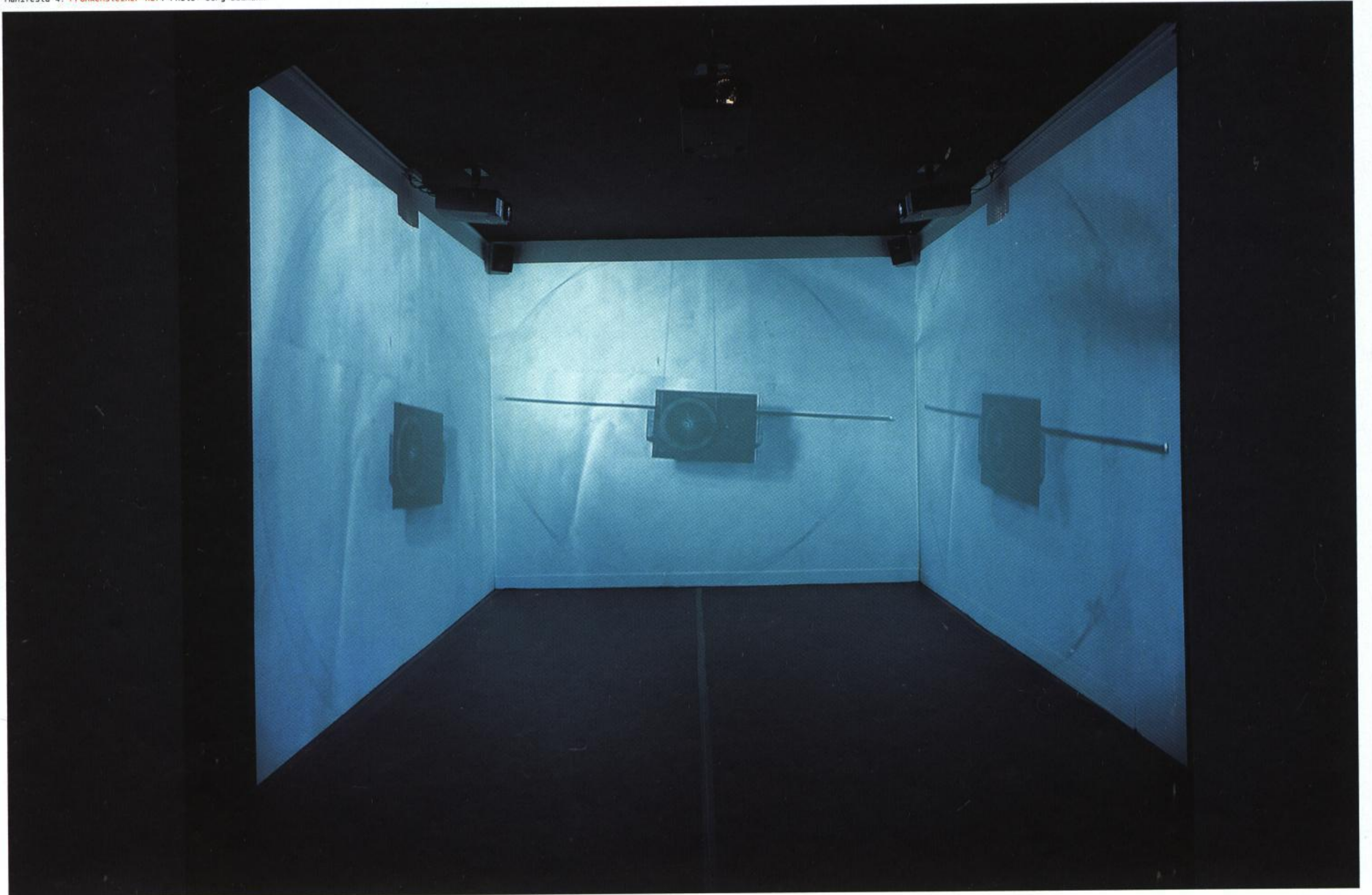


ALBAN HAJDINAJ > Triptych, 2000 > Salad Bowl, 2000 // // // > Triptychon, 2000 > Salatschüssel, 2000

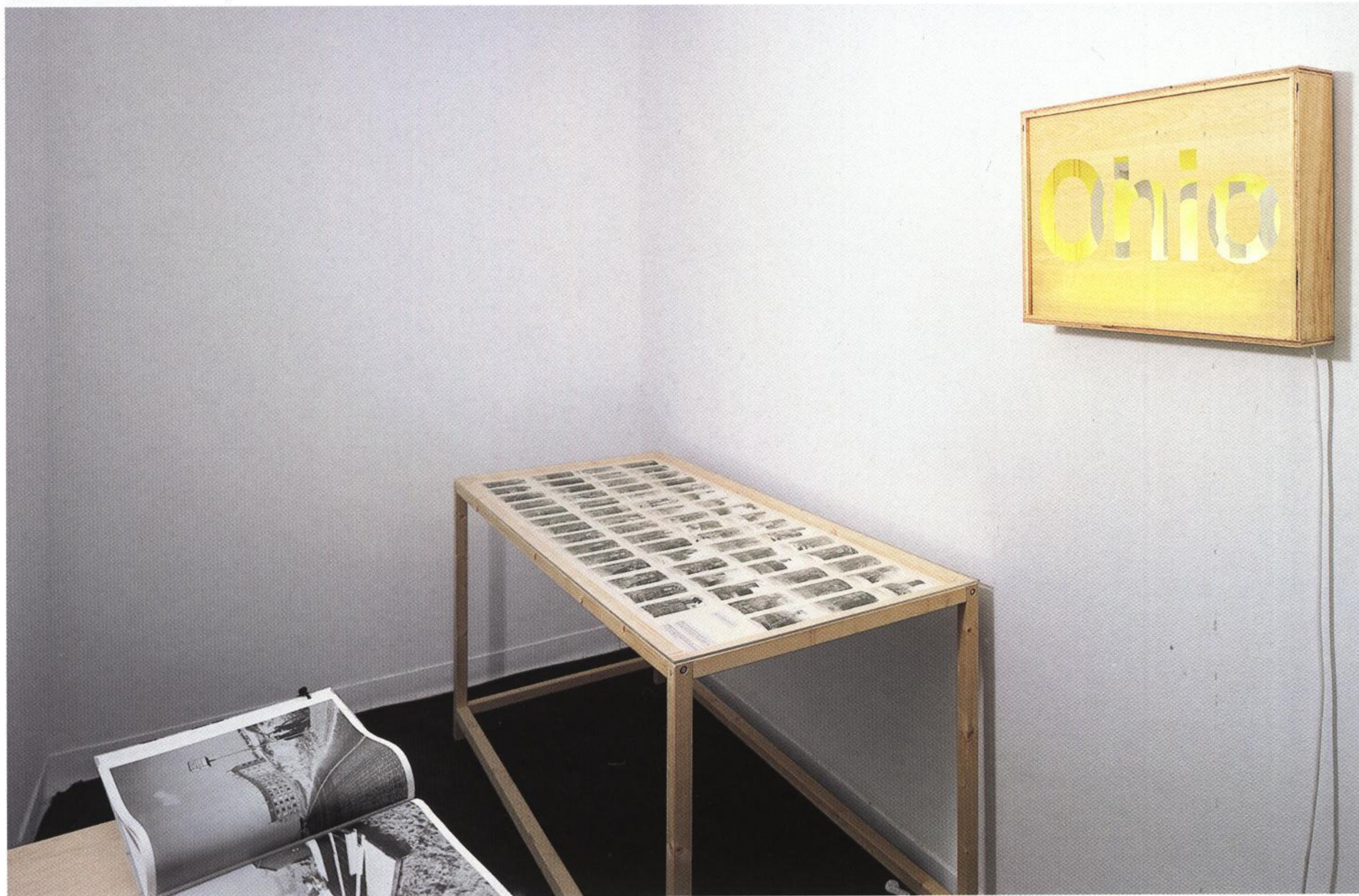
Ar tiesa, kad mergaitės greičiau
bresta klausydamos muzikos? Mano
klasiokės jau eina į šokių, ir
atrodo suaugusios, o aš dar tokia
vaikiška.

Uleka, 13 metų

LAURA STASIULYTĖ > From the Life of Young Ladies, 2001/2002 // // // > Aus dem Leben junger Frauen, 2001/2002



MIKA TAANILA > A Physical Ring, 2'40", 2002 // // // > Ein physikalischer Ring, 2'40", 2002



OHIO PHOTOMAGAZIN > Herausgeber/Publisher: Uschi Huber & Jörg Paul Janka. Detail



HAEGUE YANG > between reason and critique, 2002 // // > Zwischen
Verstand und Kritik, 2002



MONIKA SOSNOWSKA > No Title, 2002 // // // > Ohne Titel, 2002



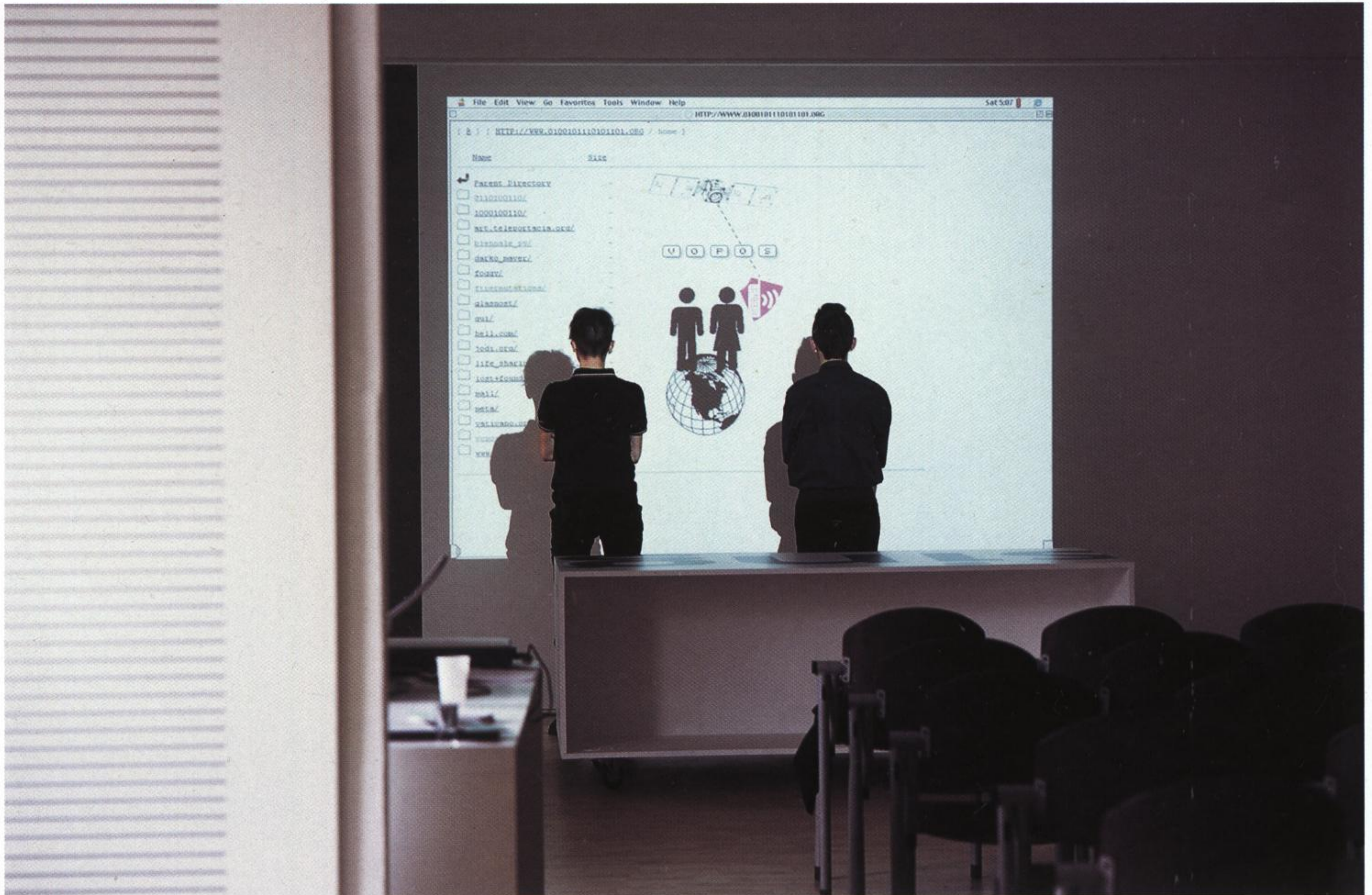
LUCHEZAR BOYADJIEV > I Want You for M4, 81', 2002 // // // > Ich will Dich für M4, 81', 2002



BLESS N° 17 > Design Relativators 2. Vacuum Cleaner, 2002. Detail



DANIEL GARCÍA ANDÚJAR > e-manifesta.org, Trespassing Space, 2002



01001000100000.ORG > VOPOS, 2002. Presentation/Präsentation



DAVIDE GRASSI > Problemmarket.com, 2002. Presentation, 25 May 2002/Präsentation 25. Mai 2002. In collaboration with/in Zusammenarbeit mit Jgor Štromajer



APSOLUTNO > The Absolute Sale, 1997-2002. Presentation, 25 May 2002/Präsentation, 25. Mai 2002



EDIN VEJSELOVIĆ > Get Free, 2002. Detail







Trespassing Space



DAVIDE GRASSI > Problemmarket.com, 12'20" PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 ARTUR ŻMIJEWSKI > Singin Lesson, 14', 2001 IVAN MOUDOV > Traffic Control, 6', 2001 JUN YANG > from salariiman to superman, 21', 1998-2002 ELISABETTA BENASSI > Exodus, 5', 2001 ZLATAN FILIPOVIĆ > ReStart, 4'30", 2000 (f.l.t.r./v.l.n.r)



DAVIDE GRASSI > Problemmarket.com, 12'20", 2002 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



ZLATAN FILIPOVIĆ > ReStart, 4'30", 2000 JUN YANG > from salariiman to superman, 21', 1998-2002 ELISABETTA BENASSI > Exodus, 5', 2001 (f.l.t.r./v.l.n.r)



RADEK COMMUNITY > Manifestation, 6', 2001 ARTUR ŻMIJEWSKI > Singing Lesson, 14', 2001 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



ZLATAN FILIPOVIĆ > ReStart, 4'30", 2000 JUN YANG > from salariiman to superman, 21', 1998-2002
PIA GRESCHNER > I Dream About You ALL The Time, 5', 2000 (f.l.t.r./v.l.n.r)



LYUDMILA GORLOVA > Happy End, 18'34", 1999 ESRA ERSEN > This is Disney World, 9'10", 2000 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



ALONSO GIL > An Error Occurred, 11'54", 2001 ESRA ERSEN > This is Disney World, 9'10", 2000 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



GINTARAS MAKAREVIČIUS > Hot, 12', 1999 **PIA RÖNICKE** > Architectural Landscape, 28', 1998-2001 **JEANNE FAUST** > Rodeo, 9', 1999
(f.l.t.r./v.l.n.r)



ZLATAN FILIPOVIĆ > ReStart, 4'30", 2000 JUN YANG > from salariiman to superman, 21', 1998-2002 OLIVIER NOTTELLET > Not Scared, 16', 2000 (f.l.t.r./v.l.n.r)



RADEK COMMUNITY > Manifestation, 6', 2001 LÍGA MARCINKEVIČA > I Want to Be..., 5'10", 2000 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



RADEK COMMUNITY > Manifestation, 6', 2001 ERZEN SHKOLOLLI > Hey You..., 4'31", 2002 PIA RÖNICKE > Architectural Landscape, 28', 1998-2001 JEANNE FAUST > Rodeo, 9', 1999 JUN YANG > from salariiman to superman, 21', 1998-2002 (f.l.t.r./v.l.n.r)



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



ROR - REVOLUTIONS ON REQUEST > piece by piece, 2002. Detail // // // > Stück für Stück, 2002. Detail



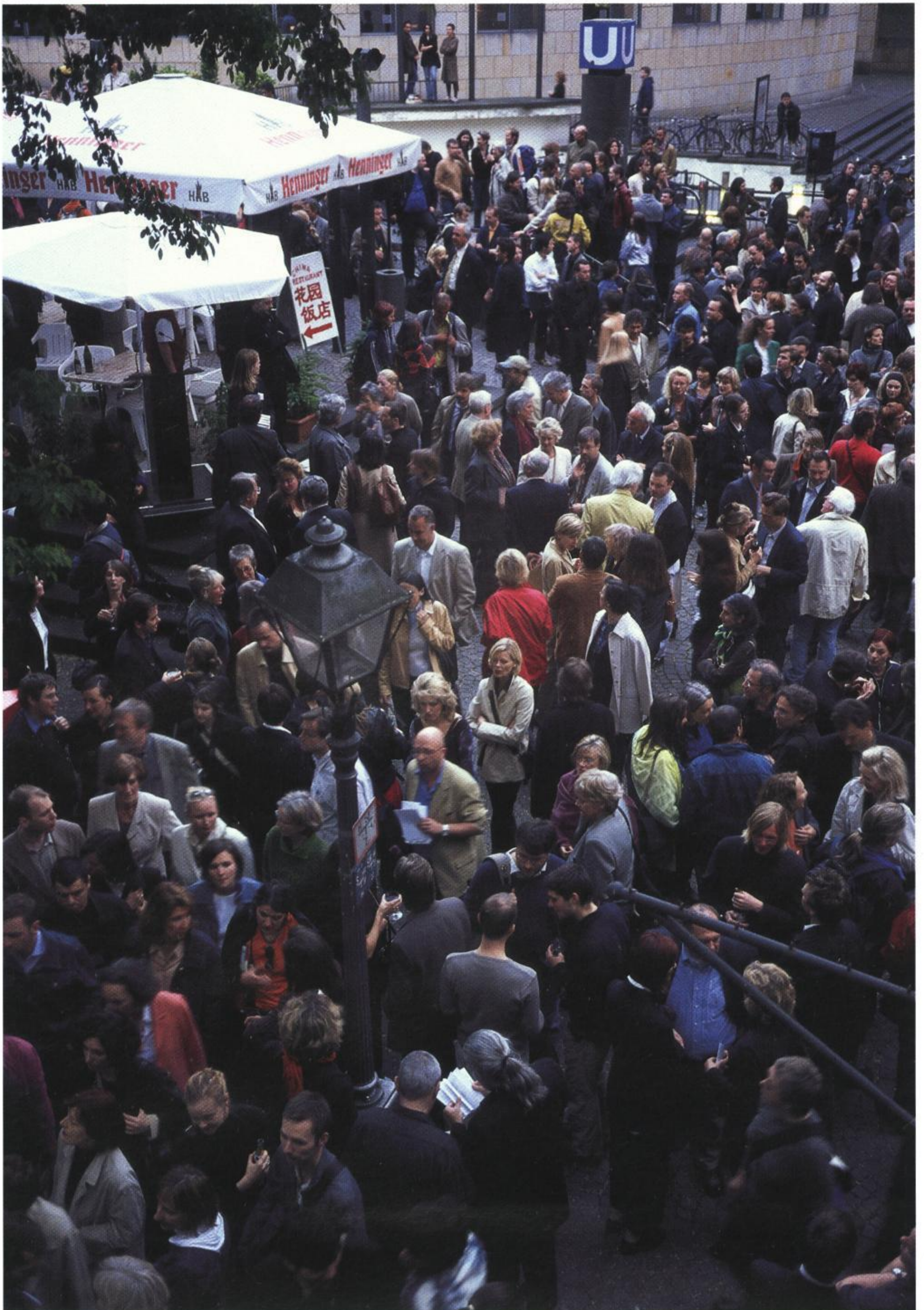
ANNA GUDMUNDSDOTTIR > One-Way Vision Screen, 2002. Detail



IGOR GRUBIĆ > Buy and send, be a friend!, 2002. Detail // // // > Kaufe und verschicke, sei ein Freund!, 2002. Detail



Künstlerhaus Mousonturm > Producer/Produzent



Opening, 24 May 2002 // // // Eröffnung, 24. Mai 2002



Press conference, 24 May 2002 // // // Pressekonferenz, 24. Mai 2002

Courtesy

Yael Bartana: Annet Gelink Gallery, Amsterdam. **Massimo Bartolini:** Galleria Massimo De Carlo, Milano. **Pierre Bismuth:** Lisson Gallery, London. **Bleda y Rosa:** Galeria Visor, Valencia. **Fernando Bryce:** Fernando Bryce and Tom Patchett Collection, Los Angeles and Galerie Barbara Thumm, Berlin. **Roberto Cuoghi:** Galleria Massimo De Carlo, Milano. **Jeanne Faust:** Galerie Karin Guenther, Hamburg. **Nina Fischer & Maroan el Sani:** Galerie Eigen+Art, Leipzig-Berlin. **Andrea Geyer:** Andrea Geyer and Galerie Paula Böttcher, Berlin. **Takehito Koganezawa:** Galerie Wohnmaschine, Berlin. **Mathieu Mercier:** Galerie Chez Valentin, Paris, Galerie chouakri brahms berlin, Berlin, Galleria Massimo Minini, Brescia. **Gianni Motti:** Galerie Jousse Entreprise, Paris. **Florian Pumhösl:** Galerie Krobath Wimmer, Wien. **Tobias Putrih:** Tobias Putrih and ŠKUC Gallery Ljubljana. **Pia Rönicke (A Place like any Other):** Galleri Tommy Lund, Kopenhagen. **Hans Schabus:** James Cohan Gallery, New York, Galerie Kerstin Engholm, Wien. **Bruno Serralongue:** Air de Paris, Paris. **Monika Sosnowska:** Foksal Gallery Foundation, Warsaw. **Måns Wrangé:** Galeri Andréhn-Schiptjenko, Stockholm. **Haegue Yang:** Galerie Barbara Wien, Berlin. **Jun Yang:** Raum aktueller Kunst Galerie Martin Janda, Wien.

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Bernd Bodtländer: Halil Altindere, Daniel García Andújar, Ibon Aranberri, Massimo Bartolini, Marc Bijl, Gerard Byrne, Jon Mikel Euba, finger, Dirk Fleischmann, Andrea Geyer, Takehito Koganezawa, Ján Mančuška, Oliver Musovič, Tobias Putrih, Hans Schabus, Kalin Serapionov, Edin Vejselović, Jun Yang, Opening, Frankensteiner Hof, Trespassing Space

Axel Stephan: Olivier Bardin, Pierre Bismuth, Bleda y Rosa, Fernando Bryce, Jeanne Faust, Zlatan Filipović, Christoph Fink, Nina Fischer & Maroan el Sani, Andreas Fogarasi, Igor Grubić, Anna Gudmundsdóttir, Lise Harlev, Tino Seghal, Mathieu Mercier, Florian Pumhösl, RADEK Community, Sal Randolph, Revolver - Archiv für aktuelle Kunst, Pia Rönicke, ROR - Revolutions on Request, Bruno Serralongue, Nomeda & Gediminas Urbonas, Måns Wrangé, Photos of Video Landscape

Roberto Cuoghi, wemgehoertdiestadt, ZAPP Magazine

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