

museum

Incomplete

Manifestoes

Manifesto-manifesto
yang Belum Lengkap!

**Buat manifestomu sendiri!
Jadilah tegas, berani, dan
cermatlah dalam berpikir!**

**Tambahkan kata-kata
favoritmu sendiri untuk
melengkapi pesanmu.**

Create your own manifesto!
Be bold, be thoughtful
and be brave!

Add your own favorite words
to complete your message.

All that is solid _____ into air.

To put out a manifesto you must _____

ABC to fulminate against 1, 2, 3;

to fly into a rage and sharpen your wings to conquer and disseminate
little abcs and big abcs; to sign, shout, swear; to prove your non plus ultra;
to organize prose into a form of absolute and irrefutable evidence.

I am against _____

I am for continuous contradiction: for affirmation, too. I am neither for nor
against and I do not explain because I hate common sense.

I am writing a _____
because I have _____ to say.

I speak only of myself since I do not wish to convince; I have no right
to drag others into my river, I oblige no one to follow me and everyone
practises his art in his own way, if he knows the joy that rises like arrows to
the astral layers, or that other joy that goes down into the mines of
corpse-flowers and fertile spasms.

Does anyone think he has found a psychic base common to all mankind?

How can one expect to put _____ into the
_____ that constitutes that infinite and
shapeless variation –
man?

*We call upon all honest intellectuals,
all writers and artists, to abandon decisively*

THE TREACHEROUS
ILLUSION
THAT _____ CAN EXIST
FOR _____'S SAKE

Or that the artist can remain remote
from the historic conflicts in which

All Men Must Take _____

We are continuing the evolution of art. The ideas are irrefutable. They exist as seeds within the social fabric, awaiting expression by artists and thinkers.

Mankind is passing through the most profound crisis in its history.

An old world is _____; a new one is being born.

Capitalist civilization, which has dominated the economic, political and cultural life of continents, is in the process of decay. It is now breeding new and devastating wars. At this very moment the Far East seethes with military conflicts and preparations which will have far-reaching consequences

for the _____ of humanity.

In the meantime, the prevailing economic crisis is placing greater and greater burdens upon the mass of the world's population, upon those who work with hand or brain.

The present crisis has stripped _____ naked.

It stands more revealed than ever as a system of robbery and fraud,
unemployment and terror, starvation and war.

The general crisis of capitalism is reflected in its _____. The economic and political machinery of the bourgeoisie is in decay, its philosophy, its literature and its art are bankrupt. The bourgeoisie is no longer a progressive class, and its ideas are no longer progressive ideas. On the contrary:

as the _____ world moves toward the abyss,
it reverts to the mysticism of the Middle Ages. Fascism in politics is accompanied by neo-Catholicism in thinking.

Modern art, suffering from a permanent tendency to the constructive, an obsession with _____, stands isolated and powerless in a society which seems bent on its own destruction. Western art, once the celebrator for emperors and popes, is becoming an instrument of the glorification of bourgeois ideals.

Now that these ideals have become a fiction with the disappearance of their economic base,

a new _____ is upon us,

in which the whole matrix of cultural conventions loses its significance.

But, just as with a social revolution, this spiritual revolution cannot be enacted without _____

In this period of _____, the role of the artist can only be that of the

revolutionary:

it is his duty to _____

the last remnants of an empty, irksome aesthetic, arousing the creative instincts still slumbering unconscious in the human mind.

Our art is the art of a _____ period,
simultaneously the reaction of a world going under
and the herald of a new era.

We glorify the revolution aloud
as the only engine of life.

We glorify the vibrations of the _____.

Young and strong, we march with the flaming torches of the revolution.

This is the place – for the rebellious spirit.

The _____ and _____ – be off with you!

We call upon all _____ intellectuals, all writers and artists,
to abandon decisively the treacherous illusion
that _____ can exist for _____'s sake, or that the artist can remain remote from
the historic conflicts in which all men must take sides. We call upon them
to break with bourgeois ideas which seek to conceal the violence and fraud,
the corruption and decay of capitalist society. We urge them to forge a new
art that shall be a weapon in

the battle for a _____ and _____ world.

Against the spectacle,
our culture _____ total participation.

Against preserved art, it is the organization of the directly lived moment.

Against particularized art, it will be a global collective practice.

This culture would not be dominated by the need to leave traces.

A revolution in behaviour capable of extension to the entire planet,
and of being further extensible to all habitable planets.

To those who don't understand us properly, we say with an irreducible scorn: 'We, of whom you believe yourselves to be the judges,

we will one day _____ you!'

Look at us! We're not exhausted yet!

Our hearts feel no weariness, for

**THEY FEED ON _____,
ON _____,
AND ON _____!**

Let the reign of the divine Electric Light begin at last

*Make Room for Youth,
for Violence, for Daring!*

*We do not need the obsolete props
of an outmoded and antiquated legend*

WE ARE _____
OURSELVES
OF THE IMPEDIMENTS
OF MEMORY,
ASSOCIATION,
NOSTALGIA, LEGEND
AND _____

We are creating images whose reality is self-evident,
both sublime and beautiful

The _____ is Now

A _____ has begun:

the spiritual 'awakening', the increasing tendency to regain lost 'balance',
the inevitable necessity of spiritual plantings, the unfolding of the first
blossom.

We are standing at the threshold of one of the greatest epochs that mankind
has ever experienced:

the _____ of great spirituality.

Art, literature, even 'exact' _____ in various stages of change in this
'new' era; they will all be overcome by it.

We do not need the obsolete props of an outmoded and antiquated legend.
We are creating images whose reality is self-evident, both sublime and
beautiful.

We are _____ ourselves

of the impediments of memory, association, nostalgia, legend and myth.

Instead of making cathedrals out of Christ, man or 'life', we are making
them out of ourselves, out of our own _____.

The image we produce is the self-evident one of revelation, real and
concrete, that can be understood by anyone who will look at it without the
nostalgic glasses of history.

The sublime is _____.

It is not necessary to be an outcast bohemian, to be unkempt or poor, any
more than it is necessary to be rich or handsome, to be an artist.

Art has nothing to do with the _____ you wear.

The 'Poor' are detestable animals! They are only picturesque and amusing
for the sentimentalist or the romantic!

And the 'Rich' are _____

without a single exception, *en tant que riches!*

Ladies and gentlemen –

Long live the _____!

Our vortex is not afraid of the Past: it has forgotten its existence.

The Future is distant, like the Past, and therefore sentimental.

My friends and I stayed up all night. We were sitting under mosque lamps
hanging from filigreed brass domes, star-studded as our souls,

all aglow with the concentrated brilliance
of an electric _____.

For many hours, we'd been trailing our age-old indolence back and forth
over richly adorned, oriental carpets, debating at the uttermost boundaries
of logic and filling up masses of paper with our frenetic writings. Immense
pride filled our hearts, for we felt that at that hour we alone were vigilant
and unbending, like magnificent beacons or guards in forward positions,
facing an enemy of hostile stars, which watched us closely from their celestial
encampments. Alone we were, with the floundering drunks, with the
uncertain beating of our wings, along the city walls...

At long last all the myths and mystical ideas

are _____ us!

See there, the Earth's very first dawn! Nothing can equal the splendour of
the sun's red sword slicing through our millennial darkness

for the very first time!

We believe that this wonderful world has been further enriched by
a new beauty:

the _____ of speed.

We want to sing about the love of danger, about the use of energy and
recklessness as common, daily practice.

We intend to glorify

aggressive action,

life at the double, the slap and the punching fist.

We wish to glorify war, and beautiful ideas worth dying for.

We will elevate all attempts at originality, however daring, however violent.
The suffering of a man is of the same interest to us as the suffering of an
electric lamp.

We rebel against everything which is _____
and _____ and _____ by time.

*Glassy and bright a new world shines out
in the early light; it is sending out its first rays*

THE GREAT _____
OF ART
WILL _____ ITS
VICTORIOUS COURSE

Today more than ever we believe in our will,
which creates for us the only life value.
And this value is:

Everlasting _____

How day will eventually break – who knows?

But we can feel the _____. We are no longer moonstruck wanderers roaming dreamily in the pale light of history. A cool early morning wind is blowing around us; he who doesn't want to _____ must stride out. And we and all those striding with us see in the distance the early light of the awakening morning!

Glassy and bright, a _____ shines out
in the early light;

it is sending out its first rays. A first gleam of jubilant dawn. Decades, generations – and the great sun of art will begin its victorious course. Today more than ever we believe in our will, which creates for us the only life value. And this value is:

everlasting _____.

We fight without respite against traditionalist cowardice. We no longer feel ourselves to be the men of the cathedrals, the palaces and the podiums. We are the men of the great hotels, luminous arcades, straight roads and

beneficial demolitions.

Let us overturn _____,
pavements,
and flights of steps;

let us sink the streets and squares; let us raise the level of the city. We must invent and rebuild it like an immense and tumultuous _____ agile,
mobile and dynamic in every detail;

and our houses must be like
gigantic machines.

In the distance shines our tomorrow. Hurray for the transparent, the clear!

Hurray for _____!

Hurray and hurray again for crystal, for the fluid, the graceful, the angular,
the sparkling, the flashing, the light –

hurray for _____ architecture!

Architecture that bleeds,

that exhausts, that whirls, and even _____. Architecture that lights up,
stings, rips, and tears under stress. Architecture has to be cavernous, fiery,
smooth, hard, angular, brutal, round, delicate, colourful, obscene, lustful,
dreamy, attracting, repelling, wet, dry, and throbbing.

Alive or dead.

If cold, then cold as a _____.

If hot, then hot as a _____.

Architecture must blaze.

**I like elements which are hybrid
rather than ‘pure’,**

compromising rather than ‘clean’, distorted rather than ‘straightforward’,
ambiguous rather than ‘articulated’, boring as well as ‘interesting’, incon-
sistent and equivocal rather than direct and clear.

**I am for _____ vitality
over _____ unity.**

**I am for richness of meaning rather than
clarity of meaning;**

I prefer ‘both-and’ to ‘either-or’.

*We do not need the obsolete props
of an outmoded and antiquated legend*

WE ARE FREEING
OURSELVES
OF THE IMPEDIMENTS
OF _____,
ASSOCIATION,
NOSTALGIA, LEGEND
AND _____

We are creating images whose reality is self-evident,
both sublime and beautiful

The Sublime is _____

With our vortex the Present is the only active thing.
The Past and Future are the prostitutes Nature has provided.

Art means periodic _____ from this brothel.

Life is the Past and the Future.

But the _____ is art.

We want to leave Nature and Men alone.

We need the unconsciousness of humanity –
their stupidity, animalism and dreams.

The art-instinct is permanently primitive.

We only want the world to live, and to feel its crude energy flowing through us.

Ladies and gentlemen...

BLAST

BLAST

sets out to be an avenue for all those vivid and violent ideas that could
reach the public in no other way.

BLAST

will be popular, essentially. It will not appeal to any particular class, but
to the fundamental and popular instincts in every class and description of
people: to the _____.

The moment a man feels or realizes himself as an artist, he ceases to belong
to _____ or time.

BLAST

is created for this timeless, fundamental artist that exists in everybody.

BLAST

presents an art of individuals.

We want those simple and great people found everywhere.

There is one truth, _____,
and everything is _____

We are proud, handsome and predatory.

We hunt _____, they are our favourite game.

We invent them and then hunt them down.

Thank you very much.

_____ *never occurs outside our own selves.*
Things have no conceivable intrinsic value and their poetic parallels
only flourish in an inner dimension

In my glorious isolation,

I AM ILLUMINATED
BY THE _____
INCANDESCENCE
OF MY ELECTRICALLY
CHARGED NERVES

_____ is a mistake and the right to wholeness is

A Monstrous Joke

We must _____.
Man no longer imitates.

He invents, he adds to the facts of the world, born in Nature's breast, new facts born in his head: a poem, a painting, a statue, a steamer, a car, a plane

...

We must create.

That's the sign of our times.

Impose _____ limits.
Create art from one's own abilities.
Don't reincorporate old values but create anew.

The past we are leaving behind us as carrion.
The future we leave to the fortune-tellers.

We take the _____ day.

No more _____!
No more _____!

Everyone silent, open-mouthed, miraculously illuminated by the vertiginous
light of the present;
unique and electronically sensitized to the
upwardly moving 'I'.

Forever renewed yet forever the same. Let us honour the avant-garde.

Let us love our unparalleled century.

Our egotism is now supreme, our confidence unswerving.

In my glorious _____,
I am illuminated

by the marvellous incandescence of my
electrically charged nerves.

I have transformed myself in the zero of form

I say to all:

ABANDON

ABANDON

ABANDON

Only dull and impotent artists
veil their work with sincerity

Art Requires _____, Not Sincerity

Nothing is Original

STEAL FROM

THAT RESONATES
WITH INSPIRATION
OR FUELS YOUR
IMAGINATION

Select only things to steal from
that speak directly to your soul

If you do this
your work and theft will be authentic

_____ *is Invaluable*
_____ *is Nonexistent*

*I demand the total inclusion of all _____
from double-track welders to three-quarter size violins*

I DEMAND THE TOTAL MOBILIZATION OF ALL _____ FORCES

to create the total work of art

Take man-traps, automatic pistols, infernal machines,
all of course in an artistically deformed condition

Are Highly Recommended

*Art is what surrounds you.
Art does not come from 'nowhere'
or for that matter _____*

CREATIVITY DOES NOT POP INTO THE _____

There are grounds, forces, powers
that create and make art
a _____ journey of leaps,

*Crevasses, Errors,
Daring and _____*

TIM PELAKSANA MUSEUM MACAN

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Museum of Modern and Contemporary Art in Nusantara (Museum MACAN)

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DAFTAR MANIFESTO-MANIFESTO YANG DIKUTIP

LIST OF QUOTED MANIFESTOS

PROLOGUE

PROLOG

Karl Marx / Friedrich Engels
Manifesto of the Communist Party
(*Manifesto Partai Komunis*) (1848)

Tristan Tzara
Dada Manifesto 1918
(*Manifesto Dada 1918*) (1918)

Philippe Soupault
Literature and the Rest
(*Sastra dan Sisanya*) (1920)

SITUATIONISM

SITUASIONISME

Lucio Fontana
White Manifesto
(*Manifesto Putih*) (1946)

John Reed Club of New York
Draft Manifesto
(*Manifesto Rancangan*) (1932)

Constant Nieuwenhuys
Manifesto (1948)

Aleksandr Rodchenko
Manifesto of Suprematists
and Non-Objective Painters
(*Manifesto Suprematis dan
Pelukis-pelukis Non-Objektif*)
(1919)

Guy Debord
Situationist Manifesto
(*Manifesto Situasionis*) (1960)

FUTURISM

FUTURISME

Filippo Tommaso Marinetti
The Foundation and
Manifesto of Futurism
(*Fondasi dan Manifesto Futurisme*)
(1909)

**Umberto Boccioni / Carlo Carrà /
Luigi Russolo / Giacomo Balla /
Gino Severini**
Manifesto of the Futurist Painters
(*Manifesto Pelukis-pelukis Futuris*)
(1910)

Guillaume Apollinaire
The Futurist Antitradition
(*Futuris Antitradisi*) (1913)

Dziga Vertov
WE: Variant of a Manifesto
(*KAMI: Varian dari Sebuah
Manifesto*) (1922)

ARCHITECTURE

ARSITEKTUR

Bruno Taut
Down with Seriousism!
(*Turunkan Serius-isme*) (1920)

Bruno Taut
Daybreak (*Fajar*) (1921)

Antonio Sant'Elia
Manifesto of Futurist Architecture
(*Manifesto Arsitektur Futuris*) (1914)

Coop Himmelb(l)au
Architecture Must Blaze
(*Arsiteksur Harus Berkobar*) (1980)

Robert Venturi
Non-Straightforward
Architecture: A Gentle Manifesto
(*Arsitektur Non-Lugas: Sebuah
Manifesto yang Lembut*) (1966)

VORTICISM / BLUE RIDER / ABSTRACT EXPRESSIONISM

VORTISISME / PENUNGGANG BIRU / ABSTRAK EKSPRESIONISME

Vasily Kandinsky / Franz Marc
Preface to The Blue Rider
Almanac
(*Pengantar untuk Almanak
Penunggang Biru*) (1912)

Barnett Newman
The Sublime is Now
(*Yang Sublim adalah Sekarang*)
(1948)

Wyndham Lewis
Manifesto (1914)

STRIDENTISM / CREATIONISM

STRIDENTISME / KREASIONISME

Manuel Maples Arce
A Strident Prescription
(*Sebuah Resolusi
yang Melengking*) (1921)

Vicente Huidobro
We Must Create
(*Kita Harus Mencipta*) (1922)

Naum Gabo / Anton Pevzner
The Realistic Manifesto
(*Manifesto Realists*) (1920)

SUPREMATISM / CONSTRUCTIVISM

SUPREMATISME / KONSTRUKTIVISME

Naum Gabo / Anton Pevzner
The Realistic Manifesto
(*Manifesto yang Realists*) (1920)

Kazimir Malevich
Suprematist Manifesto
(*Manifesto Suprematis*) (1916)

Olga Rozanova
Cubism, Futurism, Suprematism
(*Kubisme, Futurisme,
Suprematisme*) (1917)

Aleksandr Rodchenko
Manifesto of Suprematists and
Non-Objective Painters
(*Manifesto Para Suprematis dan
Pelukis-pelukis Non-Objektif*)
(1919)

DADAISM

DADAISME

Tristan Tzara
Dada Manifesto 1918
(*Manifesto Dada 1918*) (1918)

Tristan Tzara
Manifesto of Monsieur
Aa the Antiphilosopher
(*Manifesto Tuan Aa,
si Anti-filsuf*) (1920)

Francis Picabia
Dada Cannibalistic Manifesto
(*Manifesto Dada
yang Kanibalistik*) (1920)

Georges Ribemont-Dessaignes
The Pleasures of Dada
(*Kenikmatan Dada*) (1920)

Georges Ribemont-Dessaignes
To the Public
(*Kepada Publik*) (1920)

Paul Éluard
Five Ways to Dada Shortage
or two Words of Explanation
(*Lima Jalan Menuju Kekurangan
Dada atau Dua Kata Penjelasan*)
(1920)

Louis Aragon
Dada Manifesto
(*Manifesto Dada*) (1920)

Richard Huelsenbeck
First German Dada Manifesto
(*Manifesto Dada
Jerman Pertama*) (1918)

SURREALISM / SPATIALISM

SURREALISME / SPASIALISME

André Breton
Manifesto of Surrealism
(*Manifesto Surealisme*) (1924)

André Breton
Second Manifesto of Surrealism
(*Manifesto Surealisme
yang Kedua*) (1929)

Lucio Fontana
White Manifesto
(*Manifesto Putih*)
(1946)

POP ART

SENI POP

Claes Oldenburg
I am for an Art...
(*Saya untuk sebuah Seni...*)
(1961)

FLUXUS / MERZ / PERFORMANCE

FLUXUS / MERZ / PERFORMANS

Yvonne Rainer
No Manifesto
(*Manifesto Tidak*) (1965)

**Emmett Williams /
Philip Corner / John Cage / Dick
Higgins / Allen Bukoff / Larry
Miller / Eric Andersen / Tomas
Schmit / Ben Vautier**
(1963-1978)

George Maciunas
Fluxus Manifesto
(*Manifesto Fluxus*) (1963)

Mierle Laderman Ukeles
Maintenance Art Manifesto
(*Manifesto Seni Pemeliharaan*)
(1969)

Kurt Schwitters
The Merz Stage
(*Panggung Merz*) (1919)

CONCEPTUAL ART / MINIMALISM

SENI KONSEPTUAL / MINIMALISME

Sol LeWitt
Paragraphs on Conceptual Art
(*Paragraf tentang Seni
Konseptual*) (1967)

Sol LeWitt
Sentences on Conceptual Art
(*Kalimat tentang
Seni Konseptual*) (1969)

Elaine Sturtevant
Shifting Mental Structures
(*Pergeseran Struktur Mental*)
(1999)

Elaine Sturtevant
Man is Double Man is
Copy Man is Clone
(*Manusia itu Ganda Manusia itu
Salinan Manusia itu Klon*) (2004)

Adrian Piper
Idea, Form, Context
(*Ide, Bentuk, Konteks*) (1969)

FILM

Stan Brakhage
Metaphors on Vision
(*Metafora tentang Visi*) (1963)

Jim Jarmusch
Golden Rules of Filmmaking
(*Kaidah Emas Pembuatan Film*)
(2002)

**Lars von Trier /
Thomas Vinterberg**
Dogme 95 (1995)

Werner Herzog
Minnesota Declaration
(*Deklarasi Minnesota*)
(1999)

EPILOGUE

EPILOG

Lebbeus Woods
Manifesto
(1993)

MANIFESTO

2015

HEADS OF DEPARTMENTS

Executive Producer:
Wassili Zygouris

Director of Photography:
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Production Designer:
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Costume Designer:
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Gaffer:
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Digital Imaging Technician:
Maximilian Link
Still Photographer: **Barbara Schmidt**
Making Of: **Cristian Pirjol**

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Set Painter: **Eva Maria Müller**
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Daniela Backes
Wardrobe: **Alexandra Hannemann, Anne Sophie Velten**

HAIR AND MAKE-UP DEPARTMENT

Make-up Artist for Cate Blanchett:
Morag Ross
Hair Artist for Cate Blanchett:
Massimo Gattabrusi
Make-up and Hair Artists: **Katharina Thieme, Sonia Salazar Delgado**
Additional Make-Up Artist:
Karla Meirer
Tattoo for Cate Blanchett:
Tobias Werner

PRODUCTION SOUND

DEPARTMENT
Sound Recordist: **David Hilgers**
Boom Operator: **Gero Renner**

EDITING

Editor: **Bobby Good**
Colorist: **Jan Schöningh**

LIGHTING DEPARTMENT

Gaffer: **Christoph Dehmel-Osterloh**
Best Boy: **Florian Birch**
Electrician: **Daniel Lasius**
Junior Electrician: **Katrin Lehmacher**
Additional Electrician: **Thomas Hofmann**

GRIP DEPARTMENT

Key Grip: **Klaus Witt**
Grip: **Bat Gankhuyag**
Crane Operator: **Jerome Lauer**
Grip Assistants: **Laure Gilquin, Elias Heiduk**

POST-PRODUCTION

Post-Production Supervisor: **Jan Schöningh**
CG Artists: **Jan Piccart, Christian Pundschus**
Futurism scene by Rise FX:
VFX Supervisor: **Florian Gellinger**
VFX Set Supervisor: **Bastian Hopfgarten**
CG Artists: **Oliver Schulz, Pascal Xander**
Compositing: **Steffen Richter**
Matchmoving: **Denis Trutanic**
Coordinator: **Robert Aldag**

POST-PRODUCTION SOUND

Re-Recording Mixers and Supervising
Sound Editors: **Markus Stemler, Fabian Schmidt**
Sound Designers: **Markus Stemler, Fabian Schmidt, Hanse Warns, Alexander Buck, Kuen il Song**
Foley Artist: **Carsten Richter**
Foley Mixer: **Marcus Sujata**
ADR Recording: **Alexander Buck, Kuen il Song**
ADR Voices: **Prue Densem, Jeff Wood, Mayra Magalhães, Sophie C. Dyer, Rosie Eveleigh, Matthew Coleman, Stewart Tryster, Mark Corrigan, Soma Pysall, Alexander Bähnk, Bryn Chainey, David Frush, Grayson Millwood, Anita Walter, Megan Gay, Daniel Iribarren, Ben Lightowlers**
Additional Drums for backstage scene: **Karl Ventulett**
Voice Over Recording for Cate Blanchett: **Ben Lightowlers**

TRANSPORTATION DEPARTMENT

Personal Driver for Cate Blanchett:
Wolfgang "Wuff" Hütter
Production Drivers: **Ilja Kloppenburg, Daniel Janssen, Ioannis Tsakmakadis**

MOTION CONTROL/ PHANTOM CAMERA

by Master Moves Motion Control
Motion Control Supervisor:
Marcel Neumann
Motion Control Operators:
Heiko Matting, Pascal Rossow
Phantom Flex 4K Operator:
Marcel Reategui
Phantom Flex 4K Technician:
Thorsten Reimer
Slow Motion Cinematography for Intro Scene (burning fuse):
Viktor Jakovleski

AERIAL IMAGES

by PHX-Pictures
Drone Pilot: **Ben Tewaag**
Camera Operator: **David Schlange**
Best Boy: **Marcus Gelhard**

CAM CAR

by MCC Fahraufnahmen GmbH
Cam Car Operator: **Leo Plank**

SPECIAL FX

by Nefzer Babelsberg GmbH
SFX Coordinator: **Klaus Mielich**
Head Pyrotechnician: **Paul Marcus Preussing**
SFX Foreman: **Bernd Reutenberg**
SFX Technician: **Thomas Thiele**

CATERING

Filmissimo GmbH: **Michael Tausch**

MANIFESTO SCENES

SITUATIONISM – HOMELESS MAN

Double for Cate Blanchett:
Katharina Lattermann
Extras: **Marie Borkowski Foedrowitz, Hannelore Ohlendorf, Marita Michaelis, Erika Bauer, Karl Dietrich, Ottokar Sachse**

FUTURISM – BROKER

Extras: **Max Burger, Thorsten Albertz, Alexander G. Yassin, Andreas Flechs, Andy Wong, Beatrix Seewaldt, Bertil Sjamsi, Carlo Wanka, Carolin Büttner, Cassandra Pope, Christian Donner, Christian Ernsdörfer, Emi Matsumori, Evan Marchman, Frank Trollst, Hartmut Fleischmann, Hartmut Schuler, Huiling Zhu, Imre Marton, Janine Kauk, Jerémas Franca, Jochen Pfister, Kathleen Tronnier, Kevin Neumann, Klaus Schmitt, Lars Weißenfeldt, Manish Patni, Michael Schoeler, Nicola Romare, Omio Horo, Peter Trzka, Philip Broesamle, S. M. Wahidul Alam, Sascha Gebauer, Yen An Hauw, Jan Böhme**

ARCHITECTURE – WORKER IN A GARBAGE INCINERATION PLANT

Double for Cate Blanchett:
Ulrike Harbort
Extras: **Diogo Pereira, Mechthild Brückner, Rainer Bergmann, Lenard Mason**
Berliner Stadtreinigung (BSR):
Krzysztof Baranowski, Norman Cerajewski, Wolfgang Doering, Martin Grünefeldt, Sebastian Harnisch, André Heidemann, David Homuth, Zeljko Novak, Christian Roy

SUPREMATISM / CONSTRUCTIVISM – SCIENTIST

Doubles for Cate Blanchett:
Ulrike Harbort, Olga Kostka
Extras: **Mayra Magalhães, Olga Kostka, Anthony Byrd, Chikako Kitagawa, Marion Schulz, Raffaele Sellitto, Sydney Klein, Airlangga A. J. S. Tjakraatmadja, Arlette Vander Pan, Reinhard Ferber, Sebastian Kriesch, Stefanie Kautz, Thao Tran**

DADAISM – FUNERAL SPEAKER

Musicians: **Luanda Magalhães Bem (clarinet), Benjamin Weidekamp (clarinet), Paul Brody (trumpet), Magnus Schriefl (trumpet), Vinzenz Jander (trombone), Dieter Fischer (tuba), Hans-Jörn Brandenburg (cymbals), Joe Bauer (snare drums)**
Extras: **Janaina Magalhães Pessoa, Leon Magalhães Schoyerer, Wolfgang Schoyerer, Thierry Leviez, Ricardo Fraya, Sveva Castelli, Jacob Castelli, Maximilian Werkhausen, Georgina Rowse, Marie-France Rafael, Horst Klöver, Gioia Brandenburg, Degenhard Andrulat, Stefan Becker, Astrid Becker, Percy Becker, Lennart Holst, Babette Marie Werner, Peter Koziel, Jürgen**

Lucius, Claus Niederländer, Cornelia Leschke, Johannes Bruck, Friedrich Müller, Thomas Müller, Clara Schuessler, Louisa Schuessler, Eric Hermann, Martin Schuessler, Gabriel Malaev, Alice Zacherl, Richard Rotthaus, Andreas Ritter, Ivelina Stoyanova, Ilona Sobetzki, Veronika Lau, Blanca von Hardenberg, Brigitte Guhl, Aine O'Dwyer, Hans Wiessmann, Joachim Rüstig, Madalena Faria, Hamid Rahnama, Eberhard Pällar, Rebecca Hoffmann, Eugene Peppers, Ralf Tempel, Herwig Andres, Akiko Hitomi

POP ART – CONSERVATIVE MOTHER

Father: Andrew Upton
Children: Dash, Roman & Iggy
Maid: Ea-Ja Kim

STRIDENTISM / CREATIONISM – TATTOOED PUNK

Extras: Laurie Young, Jeff Wood, Jochen Arbeit, Viktor Jakovleski, Jeewi Lee, Florian Günzel, Guido Dorigo, Anastasia Coyto, Mila Coyto, Claudio Oliverio, Shaz, James Cameron aka Jimmy Trash, Martin Stahlke, Constantine "Dino" Karlis, Gerald Pasqualin, Paul Bonomo, Charles Michel Warzee, Claudio Oliveira, Liliana Velasquez, Pauline Stolze, Philipp Danes, Shaharazad Teymour, Undarmaa Ganbold, Tobias Hottinger, Joe Friedrichsen, Paul Marotz, Martin Stahlke, Terri Laird

VORTICISM / BLUE RIDER / ABSTRACT EXPRESSIONISM – CEO AT A PRIVATE PARTY

Extras: Cornelia Ackers, Ivo Wessel, Reinhard Spieler, Stefan Becker, Degenhard Androlat, Katja Blomberg, Tamara Pallasch, Christian Bratz, Clemens Pätzold, Daniel Schlesener, Emmanuel Bourdin, Iulian Morar, Joni Caparas, Klaus Bernchner, Marina Vozhegova, Sigrid Rostock, Yasmin Hallensleben, Zohreh Mohseni-Pour, Fred Schikora, Jürgen Müller, Janina Bellach, Volker Bringmann

FLUXUS / MERZ / PERFORMANCE – CHOREOGRAPHER

Extras: Servan Durmaz, Sascha Vorpahl, Rafeu Ahmed, Mario Vogel
Ballet Ensemble Friedrichstadt-Palast Berlin: Coraline Arnaud, Christine Bach, Maria José Baeza Pamies, Eliton Da Silva De Barros, Corynne Barron, Azama Bashir, Azza Najiyba Bashir, Miranda Bodenhöfer, Viktoriya Chumakina, Jemima Rose Dean, Madlen Engelskirchen, Maria Esau, Allen Andrew Fabre Costa, Nikolay Golovanov, Tamás Hári, Lisa Jost, William Nascimento Lima, Roman Lukyanchenko, Arielle Martin, Djalil Makhamud, Laura Matheson, Dácil Mederos, Alysha Pacheco, Charlotte Peters, Siniša Petrović (drag queen), Iuri Prokopchuk, Pavel Pukha, Cathleen Reinke, Dan Revazov, Georgina Rowse, Sofia Schabus, Annick Schadeck, Miriam Schegerer, Liam Michael Scullion, Anita Tortorella, Renáta Turziková, Filip Vereš, Emanuele Vignoli, Sophie Wensel, Hanna Woldt, Justyna

Woloch, Zahari Zahariev, Elitsa Zafirova
General Director: Berndt Schmidt
Show Concept: Manfred Thierry Mugler and Roland Welke
Music Director: Daniel Behrens
Show Couture-Design: Manfred Thierry Mugler and Stefano Canulli
Stage Design: Jürgen Schmidt-André
Composition 'Alien Kickline': Anja Krabbe, Frank Kretschmer, Martin de Vries
Ballett Director: Alexandra Georgieva
Ballett Master and Choreographer 'Alien Kickline': Maik Damboldt
Stage Crew: Peter Müller (Head), Dietmar Spolert
Light Department: Olaf Eichler (Head), Birger Krause, Norbert Zimmermann
Sound Engineer: Thomas Heidel
Director Costume and Make-Up: Sylvia Zuhr
Make-Up: Antje Potthast (Head), Jana Gänßle, Johannes Gundlach, Katja Palm, Antonio Caballero Prada, Sonja Rauer
Dresser: Cordula Stummeyer (Head), Annette Bellmann, Karen Ellmer, Simone Fahrlich, Manja Knothe, Cornelia Rach, Petra Wagner
Coordination Friedrichstadt-Palast: Ghazal Weber

SURREALISM / SPATIALISM – PUPPETEER

Puppets / Puppet Master: Suse Wächter

CONCEPTUAL ART / MINIMALISM – NEWSREADER AND REPORTER

Extras: Jia Shen Guo, Andreas Jentsch, Julian Theiner, Morag Ross, Massimo Gattabrusi, David Hilgers, Alexandra Hannemann, Julian Rebus, Fabian Götz

ZDF:
Production Manager: Sybille Heine
Hauptstadtstudio: Christian Amende
Studio Manager: Ulrich Bülow
Production Engineer: Maik Kaiser
Video Technician: Dino Maluck
Light Technician: Dirk-Michael Heppner
2nd Light Technician: Torsten Schwarzer
Grip: Alexander Schulz
Set Manager: Silke Schramm

FILM – TEACHER

Extras: 3rd grade students 2014/15 of the Berlin Metropolitan School (in alphabetical order): Jasmin Alshourbagi, Matias Barrantes, Sophie Bauer-Savage, Aarya Bennett, Victor Blanc, Nica Boerema, David Buchler, Anatoly Chalov, Laura Charlotte Danne, Jonas Albertus De Beus, Anais Tallulah Devinast, Milla Drüner, Bruno Eitzinger, Filip Ekblom, Carl Martin Fischer, Yonathan Friedländer, Nicolas Full, Fenna Fulton, Anika Sofia Gallar, Aamor Hope Garvey, Wout Goossens, Philip Götz, Seraphine Julie Grimm, Lilli Gromann, Theresa Grosser, Noah Hamzawy, Tilmann Hänsel, Malta Aoi Haubrich, Mion Solange Joosten, Jonathan Kamp, Cassia Junia Koglin, Dora Kohnert, Dila Köksal, Valentin Kretschmer, Tonio Kurth,

Chawakorn Laebe, Allyson Laura Lange, Ruben Mart, Philip Mehrlein, Archie Miller, Clemens Miller, Karla Mival, Lyndane Mueller, Lea Theres Saida Mund, Ella Nenninger, Lev Nicolson, Paula Sue Odenthal, Adam Ozery, Louie Pfeiffer, Katie Phillips, Lara Line Redfern, Anna-Lena Reiche, Roman Röhl, Luis Rosefeldt, Lina Rosenmund, Naomi Royer de Vericourt, Manas Rupakheti, Benjamin Saik, Selim Sanders, David Grúa Saragusty, Robert Sartor, Mimi Schönefeld, Lilian Lara Schulz, Merlin Steiner, Felix Suidman, Soraya Tomlinson, Carla Trippa, Jadon Vashikararaj, Tom Verwey, Merlin Waßerfall, Loris Webb, Karl Gustav Welke, Mathis Leander Wernecke, Ardi Mahardika Widyatmoko, Emilian Dibelius, Jayson Prince Ye, Benjamin Zaleski, Jakob Zaleski, Lea Marie Zänker, Anna Zier

SHOOTING LOCATIONS

Berlin Metropolitan School, Friedrichstadt-Palast Berlin, former Olympic Village, Vattenfall – Klingenberg CHP plant, Studio P4 (Funkhaus Berlin), Pallasseum, BSR – Abfallbehandlungswerk Süd, Versuchsanstalt für Wasserbau und Schiffsbau, Stahnsdorf South-Western Cemetery, Helmholtz-Zentrum Berlin – BESSY II, former fertilizer factory Rüdersdorf, Villa Rembold, Teufelsberg, ZDF Hauptstadtstudio, Adler-Löwen-Kaserne, 'Mäusebunker' former animal research center Charité, Villa Palombini, Jakob-und-Wilhelm-Grimm-Zentrum / Humboldt-Universität zu Berlin, Department of Engineering Acoustics / Technische Universität Berlin, Remise Bergmannstraße, library of the Brandenburgische Technische Universität Cottbus-Senftenberg

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Cate Blanchett

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Written, directed & produced by Julian Rosefeldt

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