



Presents

# MANIFESTO

A Film By Julian Rosefeldt  
Starring Cate Blanchett

Germany | 95 min. | In English | 2017

**In New York May 10<sup>th</sup>**  
**In Los Angeles and Select Cities May 26<sup>th</sup>**

Sundance International Film Festival 2017 (World Premiere)  
Tribeca Film Festival 2017  
International Film Festival Rotterdam 2017

For downloadable press materials please go to:

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## **MANIFESTO**

### **The Film**

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#### **Synopsis**

From acclaimed visual artist Julian Rosefeldt, **MANIFESTO** features two-time Academy Award® winner Cate Blanchett in 13 distinct, must-see vignettes that incorporate timeless manifestos from 20<sup>th</sup> century art movements. From anchorwoman to homeless man, from Pop Art to Dogma 95, a chameleonic Blanchett gives a tour-de-force performance as she transforms herself like never before. Rosefeldt weaves together history's most impassioned artistic statements in this stunning and contemporary call to action.

#### **Long Synopsis**

From acclaimed visual artist Julian Rosefeldt, **MANIFESTO** features two-time Academy Award® winner Cate Blanchett in 13 distinct, must-see vignettes that incorporate timeless manifestos from 20<sup>th</sup> century art movements. From anchorwoman to homeless man, from Pop Art to Dogma 95, a chameleonic Blanchett gives a tour-de-force performance as she transforms herself like never before. Rosefeldt weaves together history's most impassioned artistic statements in this stunning and contemporary call to action.

**MANIFESTO** draws on the writings of Futurists, Dadaists, Fluxus artists, Suprematists, Situationists and other artist groups, as well as the musings of individual artists, architects, dancers and filmmakers. Rosefeldt has edited and reassembled these artists' manifestos into 13 brilliant collages—merging the ideas of Claes Oldenburg, Yvonne Rainer, Kazimir Malevich, André Breton, Sturtevant, Sol LeWitt, Jim Jarmusch, and many more.

Blanchett performs these “new” manifestos while inhabiting 13 contemporary personas, among them a school teacher, a puppeteer, a factory worker and a homeless man. Blanchett's performance pays homage to the moving tradition of artist manifestos while imbuing new dramatic life into these artists' words.

## **MANIFESTO**

### **Director Statement – Notes on the Film**

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When I was young I had studied—probably like most people interested in art—Dada, Fluxus, the Surrealists and the Futurists, but only superficially. A while ago, during the research for another project, I came across two manifestos by the French Futurist poet and choreographer Valentine de Saint-Point and was immediately set on fire. Two years earlier in Berlin, Cate Blanchett and I had been introduced by a mutual friend during an opening of an exhibition of my film and photo works and very spontaneously the idea was born to do something together. On reading these manifestos, other texts of famous artists came back to my mind and I suddenly had the idea for our collaborative project.

In the following months, I read any manifesto I could find including theatre, dance, film and architecture manifestos. It was exciting to discover that the same ideas appear again and again. And these common ideas all came along with so much energy and utopian enthusiasm. These manifestos were not only texts which were intended to turn art – and eventually the whole world – upside down and revolutionize it; at the same time they are testimonials about the search for identity, shouted out into the world with great insecurity...

So I read the artist's manifesto firstly as an expression of defiant youth, then as literature, as poetry – so to say, Sturm und Drang remastered. The writing was beautiful and mesmerizing; I could hear the words as if they were spoken. I realized that they weren't just historical art documents, but the most lively, performable text material. They reminded me more as theatre, and so I began to imagine these manifestos as a performance, liberated from the dust of art history and re-located in the present time.

Art history is a derivation of history and we learn from history. Artists, as well as writers, philosophers and scientists, have always been the ones who have dared to formulate thoughts and visions whose consistency had yet to be proven. The Draft Manifesto of the John Reed Club of New York for example, published in 1932, in which a scenario of a capitalist world-order run out of control is described, reads as if it were written yesterday. We seem to be well advised to read artist manifestos as seismographs of their age. And in a time where neo-nationalist, racist and populist tendencies in politics and media threaten again democracies all over the world and challenge us to defend our allegedly achieved values of tolerance and respect, *Manifesto* becomes a clarion call for action.

The main idea for *Manifesto* was not to illustrate the particular manifesto texts, but rather to allow Cate to embody the manifestos. She is the manifesto. And it was clear from the beginning that she would become many different persona at once. In the end, Cate played 13 characters: a broker, a conservative mother, a manager, a funeral speaker, a punk, a choreographer, a teacher, a factory worker, a newsreader, a reporter, a puppeteer, a scientist and a homeless man. As we only had 11 days to shoot with her, all in Berlin and its surroundings, we had to produce an average outcome of twelve minutes a day, which is pretty similar to the timeframe of a very cheap TV soap opera. But of course we didn't want to work on the aesthetic level of a TV soap. So we needed a very generous team – most department heads have long been a part of our growing art-film family. But most of all we needed a very generous Cate to work under these conditions. It was a tour de force for everybody involved. But certainly Cate outstripped us all with her immeasurable enthusiasm and commitment.

One challenge was the huge amount of text to be spoken in twelve different accents which Cate had to overcome. And then each of the characters had to speak in entirely different physical milieus. As if this weren't enough, for organizational reasons sometimes we even had to cover two roles per day, which also meant an additional costume and makeup change for Cate and the hair and makeup team. For instance, we had to do half of the scene with the homeless man on the same day as the newsreader. Not to mention what this meant to the set designer and his team – crazy. Cate surprised me every day with ideas, emerging from the depths of her profound experience and incredible talent. I have described her before as an artist-scientist, deeply researching the human condition. Every day was different for all of us, like entering Wonderland, encountering an entirely new world and character. And the way that the dialogue – or better, monologue – shaped the scene was constantly shifting and exciting. And the best of all: despite the highest level of concentration and dedication, and the many working hours each day, Cate admirably retained her very special sense of humor during work.

We laughed a lot.

— *Julian Rosefeldt*

## **MANIFESTO**

### **Director, Writer, and Producer Julian Rosefeldt – Biography**

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Julian Rosefeldt is a German film and video artist who lives and works in Berlin. Since 2001, he has held a professorship for Time-based Media at the Academy of Fine Arts in Munich. Exhibited extensively in museums and festivals worldwide, his work is included in renowned collections such as Neue Nationalgalerie Berlin, the Australian Centre for the Moving Image Melbourne and the Museum of Modern Art New York.

#### **Filmography:**

- 2016 *Manifesto* (feature film and film installation)
- 2015 *In the land of drought* (short film)
- 2015 *The Swap* (short film)
- 2014 *Deep Gold* (short film)
- 2011 *My home is a dark and cloud-hung land* (film installation)
- 2010 *The Opening* (film installation)
- 2009 *American Night* (film installation)
- 2008 *The Shift* (film installation)
- 2007 *The Ship of Fools* (film installation)
- 2007 *Requiem* (film installation)
- 2006 *Lonely Planet* (short film)
- 2005 *The Perfectionist* (film installation)
- 2005 *Clown* (film installation)
- 2004 *Stunned Man* (film installation)
- 2004 *The Soundmaker* (film installation)
- 2002 *Asylum* (short film and film installation)

## **MANIFESTO**

### **Cate Blanchett – Biography**

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A graduate of the National Institute of Dramatic Arts and two-time Academy Award® winner (*The Aviator*, *Blue Jasmine*), Cate Blanchett is an internationally acclaimed actor, director and producer of work in and for the stage and screen.

Blanchett is a six-time Academy Award® nominee and has also been awarded three Best Actress BAFTAs (*Blue Jasmine*, *Elizabeth*, *The Aviator*), three AFI Awards (*Little Fish*, *Thank God He Met Lizzie*, *Oscar* and *Lucinda*), three SAG Awards (*Blue Jasmine*, *The Aviator*, *The Lord of the Rings: The Return of the King*), three Golden Globe Awards (*Blue Jasmine*, *Elizabeth*, *I'm Not There*), and the Venice Film Festival's Coppa Volpi for Best Actress (*I'm Not There*). She also received a Centenary Medal for her service to Australian society through acting and is a Goodwill Ambassador for the UNHCR.

## **MANIFESTO**

### **Cate Blanchett – List of Quoted Manifestos**

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#### **PROLOGUE**

Karl Marx / Friedrich Engels, Manifesto of the Communist Party (1848)

Tristan Tzara, Dada Manifesto 1918 (1918)

Philippe Soupault, Literature and the Rest (1920)

#### **SITUATIONISM – *Homeless man***

Lucio Fontana, White Manifesto (1946)

John Reed Club of New York, Draft Manifesto (1932)

Constant Nieuwenhuys, Manifesto (1948)

Alexander Rodchenko, Manifesto of Suprematists and Non-Objective Painters (1919)

Guy Debord, Situationist Manifesto (1960)

#### **FUTURISM – *Broker***

Filippo Tommaso Marinetti, The Foundation and Manifesto of Futurism (1909)

Giacomo Balla / Umberto Boccioni / Carlo Carrá / Luigi Russolo / Gino Severini, Manifesto of the Futurist Painters (1910)

Guillaume Apollinaire, The Futurist Antitradition (1913)

Dziga Vertov, WE: Variant of a Manifesto (1922)

#### **ARCHITECTURE – *Worker in a garbage incineration plant***

Bruno Taut, Down with Seriousism! (1920)

Bruno Taut, Daybreak (1921)

Antonia Sant'Elia, Manifesto of Futurist Architecture (1914)

Coop Himmelb(l)au, Architecture Must Blaze (1980)

Robert Venturi, Non-Straightforward Architecture: A Gentle Manifesto (1966)

#### **VORTICISM / BLUE RIDER / ABSTRACT EXPRESSIONISM – *CEO at a private party***

Wassily Kandinsky / Franz Marc, Preface to the Blue Rider Almanac (1912)

Barnett Newman, The Sublime is Now (1948)

Wyndham Lewis, Manifesto (1914)

#### **STRIDENTISM / CREATIONISM – *Tattooed punk***

Manuel Maples Arce, A Strident Prescription (1921)

Vicente Huidobro, We Must Create (1922)

Naum Gabo / Anton Pevzner, The Realist Manifesto (1920)

**SUPREMATISM / CONSTRUCTIVISM** – *Scientist*

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

Kazimir Malevich, *Suprematist Manifesto* (1916)

Olga Rozanova, *Cubism, Futurism, Suprematism* (1917)

Alexander Rodchenko, *Manifesto of Suprematists and Non-Objective Painters* (1919)

**DADAISM** – *Funeral speaker*

Tristan Tzara, *Dada Manifesto 1918* (1918)

Tristan Tzara, *Manifesto of Monsieur Aa the Antiphilosopher* (1920)

Francis Picabia, *Dada Cannibalistic Manifesto* (1920)

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

Georges Ribemont-Dessaignes, *To the Public* (1920)

Paul Éluard, *Five Ways to Dada Shortage or two Words of Explanation* (1920)

Louis Aragon, *Dada Manifesto* (1920)

Richard Huelsenbeck, *First German Dada Manifesto* (1918)

**SURREALISM / SPATIALISM** – *Puppeteer*

André Breton, *Manifesto of Surrealism* (1924)

André Breton, *Second Manifesto of Surrealism* (1929)

Lucio Fontana, *White Manifesto* (1946)

**POP ART** – *Conservative mother with family*

Claes Oldenburg, *I am for an Art...* (1961)

**FLUXUS / MERZ / PERFORMANCE** – *Choreographer*

Emmett Williams, Philip Corner, John Cage, Dick Higgins,

Allen Bukoff, Larry Miller, Eric Andersen,

Tomas Schmit, Ben Vautier (1963-1978)

Yvonne Rainer, *No Manifesto* (1965)

George Maciunas, *Fluxus Manifesto* (1963)

Mierle Laderman Ukeles, *Maintenance Art Manifesto* (1969)

Kurt Schwitters, *The Merz Stage* (1919)

**CONCEPTUAL ART / MINIMALISM** – *Newsreader and reporter*

Sol LeWitt, *Paragraphs on Conceptual Art* (1967)

Sol LeWitt, *Sentences on Conceptual Art* (1969)

Sturtevant, *Shifting Mental Structures* (1999)

Sturtevant, *Man is Double Man is Copy Man is Clone* (2004)

Adrian Piper, *Idea, Form, Context* (1969)



**FILM / EPILOGUE** – *Teacher*

Stan Brakhage, *Metaphors on Vision* (1963)

Jim Jarmusch, *Golden Rules of Filmmaking* (2002)

Lars von Trier / Thomas Vinterberg, *Dogma 95* (1995)

Werner Herzog, *Minnesota Declaration* (1999)

Lebbeus Woods, *Manifesto* (1993)

## **MANIFESTO**

### **Selected Credits**

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#### **MAIN CAST**

Cate Blanchett

#### **MAIN CREW**

Written, directed & produced: Julian Rosefeldt

Director of Photography: Christoph Krauss

Production Designer: Erwin Prib

Costume Designer: Bina Daigeler

Make-up Artist for Cate Blanchett: Morag Ross

Hair Design Artist for Cate Blanchett: Massimo Gattabrusi

Gaffer: Christoph Dehmel-Osterloh

Sound Recordist: David Hilgers

Puppet Master: Suse Wächter

Editor: Bobby Good

Music: Nils Frahm, Ben Lukas Boysen

Postproduction Supervisor: Jan Schöningh

Supervising Sound Editors: Markus Stemler, Fabian Schmidt

Re-recording: Tschangis Chahrokh-Zadeh

Executive Producer: Wassili Zygouris

Executive Producers: Marcos Kantis and Martin Lehwald (Schiwago Film)

#### **SUPPORT**

Manifesto has been co-produced by

The ACMI – Australian Centre for the Moving Image Melbourne

The Art Gallery of New South Wales Sydney

The Nationalgalerie – Staatliche Museen zu Berlin

The Sprengel Museum Hannover

The Burger Collection Hong Kong

and The Ruhrtriennale.

The film, premiered originally as a 13-channel film installation, was realized thanks to the generous support of the Medienboard Berlin-Brandenburg and in cooperation with the Bayerischer Rundfunk.

