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### ■ ■ Što karakterizira Manifestu 3?

Igor Zabel: Kada su kustosi počeli razgovarati o Manifesti 3 i o tome kako bi koncipirali izložbu, njihova je prva ideja bila da ne žele napraviti samo još jednu izložbu više, nego žele započeti proces diskusije tijekom koje bi razgovorali o nekim ključnim problemima suvremene Europe. Kada su razmišljali koja su to pitanja koja određuju suvremeni europski prostor i koja ujedno unutar specifičnoga konteksta ljubljanske, odnosno slovenske scene mogu imati osobitu vrijednost, došli su do pitanja granice - toga kompleksnog procesa koji se danas u vezi s granicama događa u Europi. S jedne strane, riječ je o brisanju granica, previranju i mijesanju teritorija, a s druge strane svjedoči obrnutih procesa, ponovnog uspostavljanja, čak i jačanja granica, kao i zahtjeva za nekom čistoćom i obranom. To znači da taj problemski sklop koji su si postavili govori o granicama, identitetu, prevladavanju granica i obrani. Mislim da takvo polazište u biti pokazuje njihovo povjerenje u umjetnost koja je kadra vlastitim sredstvima rasvijetliti neke ključne kulturne, duhovne, političke i geopolitičke probleme suvremenog doba i uvjeriti da umjetnost nije samo društvena igra, puka dekoracija suvremenog doba.

### ■ ■ Odakle ste uzeli naziv *Borderline Syndrome - Energies of Defence*?

Sam naziv *Borderline Syndrome - Energies of Defence* uzet je zapravo iz psihologije. Izvorno se koristi za označavanje onih slučajeva koji su bili doslovno rubni, dakle, koji se nisu mogli svrstati niti u psihoze niti u neuroze. Razumije se, unutar ove izložbe termin je korišten metaforički, govori o zoni graničnosti, mnogostrukosti ličnosti, o stvaranju zaštićenih, obrambenih područja, itd.

### ■ ■ Kako je koncipirana Manifesta?

Dakle, Manifesta je na početku već po samoj strukturi koncipirana kao nešto izrazito otvoreno i fleksibilno, kao događaj koji nije vezan uz neko konkretno mjesto, kao npr. Biennale u Veneciji, Documenta u Kasselu, Biennale u Sao Paulu itd., nego kao događaj koji uvijek raste iz nekih susreta, dijaloga, prilagođavanja, kompromisa, pa i konflikata. Tu dijalošku mogućnost pronalazimo na najrazličitijim razinama - to možemo naći u odnosu između Documente i Manifeste kao institucija, odnosno neke ma-

### ● ● What characterizes Manifesta 3?

When curators first started talking about Manifesta 3 and how the exhibition should be conceived, their initial idea was not to make just another exhibition, but to initiate discussions about certain key issues of modern Europe. When thinking about issues which define the modern European space, issues which within a specific context of the Ljubljana and Slovene scene may have a particular meaning, they came up with the issue of borders - this complex process concerning borders which is currently going on in Europe. On the one hand, we have deletion of borders, turmoil and mixing of territories, while on the other hand we are witnessing the reverse processes, the reestablishment and even strengthening of borders, and the request for some kind of purity and defense. This means that this problem framework that they have set up speaks about borders, identity, overcoming of borders and defense. I believe that this starting point reflects essentially their trust in art which is capable in its own way to light up some crucial cultural, spiritual, political and geopolitical problems of the modern world and make people realise that art is not just a social game and a mere decoration of the contemporary world.

### ● ● Where does the title *Borderline Syndrome - Energies of Defence* come from?

The title itself, *Borderline Syndrome - Energies of Defence*, was actually taken from psychology. It is used to describe borderline cases, cases which cannot be categorised neither as psychosis or neurosis. In connection with this exhibition the term is understandably used metaphorically, it speaks about the borderline zone, multiplicity of personalities, about the creation of protected, defensive areas, and so on.

### ● ● How is Manifesta conceived?

It was already in the beginning that the structure of Manifesta was conceived as something open and flexible, as an event which is not restricted to a specific place, such as Biennale in Venice, Dokumenta in Kassel, Biennale in Sao Paulo etc., but as an event constantly resulting from certain meetings, dialogues, agreements, compromises and even conflicts. This dialogue level can be found in most different relations, it can be found in the relation between Dokumenta and Manifesta as institutions, or the relation

BORDERLINE SYNDROME  
Energies of Defence

**Manifesta**<sup>3</sup>

European Biennial of Contemporary Art  
Ljubljana, Slovenia



sl.1: Š. Kamerić, *EU/Others*, 1999.

Manifestacije i mjesta na kojem se ona događa, to jest u lokalnom kontekstu može postojati dijalog među samim kustosima i umjetnicima. Ove je godine skupina kustosa pokušala dodatno potencirati taj diskusijski i proceduralni aspekt manifestacije postavivši rad kao neko izrazito događanje. Kada su postavljena konceptualna polazišta izložbe, formuli-rali su kratki tekst u kojem su ukratko obrazložili svoje teze. Taj je tekst bio svojevrsni poziv svakome zainteresiranome da ponudi odgovor, reakciju, bilo kakav komentar. Dobili smo različite odazive od kojih smo neke uvrstili u knjigu koja je sastavni dio Manifeste.

Manifesta ne bi bila potpuna kad bi se ograničila samo na izložbu i izložbena djela. Izložba nužno treba i jedan širi diskurzivni kontekst, koji je dobila s časopisom Newsletter. Prvi broj, koji je već izašao, sadrži reakcije slovenskih pisaca na problematiku "borderline". Planiramo još jedan broj u kojem će se nastaviti diskusija i sa stranim autorima, a zatim je tu i knjiga, koja nije zamišljena kao klasični katalog, već kao zbornik tekstova koji se odnose na polazišne probleme. Zatim, postoji naša stranica na Internetu koja ima svoju diskusijsku i konceptualnu dimenziju, a uz to ćemo događanja povezati s paralelnim događanjima, primjerice, sa simpozijima koji će svemu tomu dati neki referentni i kontekstualni okvir.

#### ■ ■ Kakav je sam proces pripremanja izložbe?

Nakon što su kustosi formirali svoja konceptualna polazišta i locirali ključni problem kojim su se željeli baviti, slijedila je faza istraživanja i putovanja. Četiri kustosa nisu putovala zajedno, nego je svatko od njih zacrtao svoj put kroz Europu. Tako su uspostavili mrežu koja je manje više pokrila europski teritorij. To i jest funkcija Manifeste - pokriti europski teritorij, uključujući i zemlje u koje svjetski poznati kustosi ne zalaze često. Nažalost, i u takvoj mreži uvijek ostaju neki zrakoprazni prostori koje putovanjem nije moguće pokriti. Takve su praznine ispunjavali tako da su informacije tražili na druge načine. Rezultate svojih istraživanja predstavili su u nizu međusobnih susreta na kojima je svatko predstavio umjetnike s kojima se susreo, kao i njihova djela. O tome su diskutirali i na kraju potvrdili svoj odabir. Prema tome, izložba nije zbroj četiriju selek-

between a certain event and the venue where it takes place, or in the local context among the curators and artists themselves. This year a group of curators tried to additionally intensify this debating and procedural aspect of the event by establishing the work as a special happening. After the conceptual starting points of the exhibition had been set, they composed a short text briefly explaining their theses. This text was a sort of invitation to anyone interested to give an answer, a reaction, a comment of any kind. We received various responses some of which are included in the book which is a part of Manifesta.

Manifesta wouldn't be complete if it was confined to the exhibition and the exhibited works only. The exhibition necessarily needed a wider discourse context which it gained through the Newsletter magazine. The first issue, which has already been published, contains reactions of Slovene writers to the "borderline" issues. We intend to publish one more issue to continue the discussion which will also include foreign writers, and there is also a book which is not thought to be a standard catalogue, but more like proceedings concerning initial problems. Furthermore, we have a web page on the Internet which has a debating and conceptual dimension. Additionally we shall try to connect the happenings with some parallel events, such as symposiums, to give this all a referential and contextual frame.

#### ● ● How was the exhibition prepared?

When the curators established their conceptual starting points and identified the key issue they wanted to deal with, a phase of exploration and travel followed. The four curators didn't travel together, but they each mapped out their own way through Europe. In this way they established a network covering more or less the whole European territory. This is the role of Manifesta, to cover the European territory, including the countries which world famous curators don't often go to. However, even in such networks there are certain places which cannot be covered by travelling. They filled in these gaps by looking for information in a different way. Results of their searches were presented in a series of meetings, where everybody talked about the artists they met and their work. They discussed it and finally confirmed their selection. The exhibition is



sl.2-5: A. Goren, *Your Nigger Talking*, 1999.

cija, nego je rezultat procesa diskusija, koji je proizašao iz četiriju istraživačkih procesa. Pri tome treba znati da je kod takvoga istraživačkog procesa vrlo značajna bila mreža što ju je Manifesta do sada uspostavila, mreža prethodnih kontakata, znanaca i ljudi koji su pomogli u pružanju informacija i osigurali potrebne susrete.

■ ■ **Koliko je umjetnost iz Istočne Europe još nepoznata?**

Mislím da je još uvijek nepoznata. Mislím da je to fenomen. Tijekom posljednjih godina došlo je do svojevrstnog otvaranja istočnoeuropskog prostora u tom smislu da je zapadni prostor do sada bio nešto spremniji prihvatiti umjetnike s Istoka. Mislím da je stvarni učinak u mnogim slučajevima bio takav da su se iz pojedinih zemalja pojavili tzv. reprezentativni autori - po dvojica, trojica umjetnika, koji su onda cirkulirali po međunarodnim izložbama i reprezentirali države, odnosno kulture iz kojih su dolazili. Veliki dio te mlađe produkcije još je razmjerno nepoznat i mislím da su se na tu produkciju kustosi koncentrirali na svojim putovanjima. Ne samo na onu s Istoka, iako su iz Istočne Europe dolazila najmanje poznata imena, već su se trudili da i u Zapadnoj Europi nađu autore koji su vrlo zanimljivi, s velikim potencijalom, ali koji medijski nisu toliko poznati niti komercijalno uspješni. ▼

therefore not a sum of four selection processes, but a result of the discussion process coming out of four research works. At this point one should bear in mind the importance of Manifesta's existing network of contacts and the people who assisted in giving information and ensuring further contacts.

● ● **To what extent is the art of Eastern Europe still unknown?**

I think it is still very unknown. I believe this to be a phenomenon. In the last few years we have seen a certain opening of this Eastern European space in the sense that the West is now a bit more ready to accept the Eastern artists. I think the real effect in many cases was such that the so-called representative artists emerged from certain countries - two or three artists who then circulated around international exhibitions and represented countries or cultures they came from. A larger portion of this younger production is still relatively unknown and I believe it is exactly this production which was the focus of the curators on their travels. They weren't concerned only with the Eastern production, although the least famous names came from Eastern Europe, but they also tried to find some intriguing authors in Western Europe, authors with great potential, but who are neither much presented in the media nor are commercially successful. ●