

The third issue of Notebook was somewhat made to order.

Documenta 12 proved to be both a source of material and an imperative. With its five-year interval the Kassel exhibition postulates a certain pulsing rhythm in the context of contemporary art. Documenta has flourished since 1955, when in the middle of Germany – on the border of a politically divided world – it was conceived as a counterpart to a popular floral exhibition, and intended to definitively rehabilitate the value of modern art in the post-Nazi state. Over the following decades this cyclical event grew into an event opening the internal and external connectivity of art, culture and politics.

In 2007 head curator Roger M. Buergel, working in tandem with his wife Ruth Noack, selected three theses which were reflected not only by the exhibition, but also by an anthology project arising based upon the interconnection of authors in magazines (about art, culture, theory...) spread throughout the world and often hidden in original languages. The content of Notebook 3 is not a return to documenta 12, nor an assessment, review or critique. The goal was to capture the three basic theses in their sketched form, without a necessary view to the context of the exhibition. We were interested in how these themes carried and inspired, even beyond the context of art. Based upon survey responses three original texts were created – a total of twenty contemporary Czech authors were addressed, but due to time constraints it was not possible on such short notice for all to sufficiently concentrate on the topic we so boldly proposed, or rather distributed. Additional texts rounding out this issue are either translations of texts which appeared in documenta 12 publications, or which were selected by the editor-in-chief of this issue, Max Švabinský.

Documenta 13 will open on 9. 6. 2012. By the time this date rolls around our lives may have changed as they did between Spartakiada 1985 and the following production of 1990, which had already been rehearsed but never took place. It too had a planned date, participants, trainers, and probably even a theme song and budget. It would be nice if the meditations about the theme *Modernity as Antiquity*, *Bare Life*, and *What is to be Done?* persisted as a basis and pretext for further discussion. The content of Notebook 3 is a humble attempt at carrying this into the local environment.

David Kulhánek