

Viktoria Ladõnskaja, Tanja Muravskaja, Kristina Norman and Liina Siib:

I constantly feel as if I am some sort of Michael Jackson

Liina Siib: Why do artists feel like strangers?

Tanja Muravskaja: The idea of an artist is to be alienated and at a bit of a distance from the group. A true contemporary artist is a bystander who observes and analyses.

Viktoria Ladõnskaja: Does the artist actually want to be a stranger?

Tanja Muravskaja: This is simply what artists are.

Kristina Norman: As a child I felt alienated from both Estonians and Russians. It was actually quite difficult. Now I feel connected with Estonia so much that I no longer feel a stranger here, and I would not want to exchange it for another environment. This is a place that feeds me as an artist.

Tanja Muravskaja: In connection with the recent exhibition – *They Who Sang Together* – at Vaal gallery, I was interviewed by Radio 4 and the Russian-language EURO FM entertainment programme. The Estonian Internet portal Delfi in Russian [rus.delfi.ee/?l=ht – Ed] later published comments about the exhibition, and one of them was ‘Tanja used to be a good photographer, but she has now completely sold herself for a fascist biscuit.’ So I was suddenly a stranger to both sides. On Russian radio, I was told off for tackling such topics, and was told what was wrong with me. Dealing with this topic is a criterion itself.

Liina Siib: Tanja’s last exhibition showed portrait photographs of politicians who helped regain independence for Estonia.

Kristina Norman: So in what way have you sold out, in the opinion of the commentators?

Tanja Muravskaja: If I tackle a sensitive and critical topic, the ordinary man is not going to think about whose side I am on; the topic itself means I am selling myself. With this exhibition I wished to depict the romantic and crazy story that happened 20 years ago, to remind Estonian society that we had something beautiful in the past, and the time had come to analyse and think about how the state could proceed, what the next steps in culture and politics might be and what was going to happen with nationality. I constructed a large mirror at the exhibition; for me the portraits were a reflection, and I expected Estonian viewers to come, think, analyse and discuss what should happen next. Alas, as a seasoned patriot, the Estonian viewer took offence and regarded the pictures as dead bodies, which supposedly signified an end to Estonia.

Viktoria Ladõnskaja: I think contemporary art is a global phenomenon. And we cannot really say that we come from here and the art we have here is ours. It seems, rather, as if the art of the whole world is ours. If an artist decides to examine a topic, it means that the topic is sensitive almost everywhere in the world.

The other thing that Tanja mentioned is who in the current situation is considered to belong and who isn’t. I think about this constantly. The people who in my opinion are decent Estonian citizens, but with different backgrounds, and/or

different family names, these people are hovering somewhere near the border. They get flak from both Estonians and Russians, because the situation is as it is now. The Russians, for example, cannot quite understand why I work at the weekly *Eesti Ekspress* and not at a Russian paper. Estonians, too, look at me and wonder how I can speak about our society as if I were part of it. Maybe someone with a different name or background would have more right to speak about what is wrong in this society. I can only praise and never point out the mistakes. But it matters to me very much what goes on in Estonia today. This place is essential to me and I want things to be better here. It should not matter whether my ideas are right or wrong. I should be able to express them. I think I have a right to write about what I want to.

Tanja Muravskaja: It would be logical, as in a chess game, if we knew from the very beginning who was who. Who was the white knight and who the black.

Kristina Norman’s art seems to me, since the ‘grey passport video’ (*Contact*, 2005), to be telling Estonians how we are doing with the Russians here. This is why Estonian society has accepted her. I have not been accepted because I, as a local Russian-speaking person, talk about Estonians. I show them in a mirror so they can see what they look like. The project with the flag, *Positions*, was such a mirror. Take a look in the mirror! My exhibition at Vaal gallery is another such ‘mirror’. That’s why I am not accepted and am regarded as alien.

Kristina Norman: The video *Contact* was my first work where I had to think about how to produce something socially sensitive; it was a school task. In my earlier works, I tackled the topic of parallel realities (*The Field of Genius* and *Mysterious Radio*) [See also *Estonian Art* 2/2006 – Ed]. It was a contact where the protagonist had an alien’s passport and lived in a kind of parallel reality. In a sense this work was quite primitive, but I think it was still able to say something. I took one quite cliché Russian, who reads the Estonian law on aliens that determines him. His reading makes it quite clear that he does not actually understand the words he reads about himself. It is a simple work that only works for Estonians, who understand that the man does not understand what he is reading. Russians might not grasp this at all.

I wouldn’t do it that way now. It does not make clear that the man in question was not born here, that he got his value criteria from his family and that he had studied English at university but did not think it necessary to bother with Estonian. He does not need Estonian in his daily work – there are your parallel realities.

Tanja Muravskaja: In the next video [K. Norman’s *Pribalts* – Ed], you showed exactly the same thing. I am just talking about differences. I depict an Estonian and you present a cliché Russian, to Estonian society, who cannot speak Estonian, who is not integrated enough.



Tanja Muravskaja. *Positions*. 2007. Video still



Tanja Muravskaja. *Position*. 2007. Photograph

Kristina Norman: Quite the opposite. In that video, I tackle the problem of how much people are actually integrated. The target group of the film is not just Estonians!

Viktoria Ladõnskaja: Last year's conflict was very important to me [unrest in April 2007 because of the relocation of the Bronze Soldier, the Soviet war memorial – Ed]. If we had a correct integration policy, common values, this conflict would not have happened.

Kristina Norman: The unfortunate soldier would not have been moved.

Viktoria Ladõnskaja: The Bronze Soldier constitutes a very complicated issue. The conflict showed that our integration policy does not work. We, as a state, want to know how well the Russians speak the official language, but we could not care less what they think and feel. Where exactly does their identity lie?

Kristina Norman: We now have a different Republic of Estonia than the first one. Not all were Estonians who voted for this new republic. There were Russians as well. They were granted citizenship. Many, probably Estonians

too, did not vote in favour because they feared the Moscow tanks. The wise decision would have been to grant everyone citizenship who was born here or had lived here for a long time. Then everybody who wanted citizenship would have become a citizen.

Viktoria Ladõnskaja: The problem was that the newly independent country was not prepared to accept the Russians who lived here. Either you go home or prove that you want to be a citizen of this republic. The proof was learning the language, passing exams. Proof is an understandable logic and I immediately thought that these were like rules of physics about force and counterforce. It proved to be the case. This tactic was understandable at first. But Estonia continued this policy, largely ignoring the Russians living here and what they thought. It was and is dangerous; one third of the population has totally different values and knows nothing about Estonian life. Even if they understand the language, they still behave differently. But why do they behave differently?

Liina Siib: Why? And what can be done?

Viktoria Ladõnskaja: Shared values.

Kristina Norman: Shared heroes, shared suffering.

Tanja Muravskaja: The idea at the time was that we should domesticate our Russians. If they left there would be a gap, which could be filled by Turks or blacks, absolutely 'alien' people. I have been through the whole process, getting a passport and citizenship etc. In hindsight, this seems a very naïve and childish politics. It's part of Estonian history. There are different opinions about whether a new republic was established or the old re-established. The state was there, but it had no experience with citizens. It was a totally new situation. Estonian politicians are now promoting this experience in Georgia and Ukraine.

Kristina Norman: In order to create shared values, everybody should have become a citizen, with media in both languages. There should have been an official Russian-language TV channel, with both Estonian and Russian people who would have proclaimed those shared values.

Viktoria Ladõnskaja: Had we done, in the early 1990s, what Kristina is now saying, the situation would be quite different now. The Russians here were then a bit miffed because Russia had abandoned them. The Russians would have accepted Estonia as their home. Unfortunately, the Estonian state made it clear that Russians were some kind of residue, not at all important.

Kristina Norman: Rudimentary.

Viktoria Ladõnskaja: Yes. But the situation could not go on forever. In the early 2000s, people started speaking of local Russians as our Russians. I am Estonian-Russian, and I like the term. For me, Estonia and my Russian blood are equally essential. It is high time to realise that these Russians do matter. They are here and we have to accept them.

Kristina Norman: We alienated these people ourselves. The more so that the whole Russian identity policy relies on the victory in WWII. That's the main religion.

Viktoria Ladõnskaja: A shared value.

Kristina Norman: Our Russians are part of the same cultural space or construction created in Russia. And then the Estonians come and say your sacred construction is bullshit. Your liberators were our occupiers etc.

Viktoria Ladõnskaja: And now we have ended up in bed with the enemy. Today's Russians perceive what is happening in

Russia. When Russia starts its propaganda machine abroad, they target local Russians in Estonia, and that is very dangerous. The Russians here now watch Russian television, and after April 2007 they don't have much respect for the Estonian state.

Kristina Norman: Theoretically, everyone should be loyal to their country but, the way things are, many non-Estonians are losing faith rapidly. Their foundation has been taken away and nothing offered in return. Become Estonian, or you're rubbish.

Tanja Muravskaja: Kristina, I read a comment on a Russian-language Internet site about recording your film on 9 May [2008 – Ed]. It said that a journalist named Kristina Zaitseva had interviewed people, asking whether they would like to buy a figurine of the [Bronze] Soldier or not. What did you want to achieve with that, and why did you approach mostly elderly women? Why didn't you appear under your real name, and why did you speak Russian with them?

Kristina Norman: Firstly, I did not introduce myself to these people. Secondly, it took place in the military cemetery where the monument now is. It was all quite different. Information for the newspaper article was taken from web comments, where people talked about the photographs taken on site (ie in the cemetery). The first entries said this was cool, she is cool, the monument is cool etc. Then came a comment from a schoolmate who professed to know me, said my name was Kristina Zaitseva, my mother Russian and father Estonian and that I had always been a nationalist.

Viktoria Ladõnskaja: I heard about this experiment, as I would call it, but not via the paper but from my friends who were there, probably part of your experiment.

Kristina Norman: This is a work-in-progress, I don't really want to discuss it. It isn't finished.

Tanja Muravskaja: But it's part of your life and art. You cannot just leave it out.

Kristina Norman: I had a right to let these commentators and journalists write whatever.

Tanja Muravskaja: Why are you sometimes represented in the media under another name?

Kristina Norman: I told you that I didn't introduce myself to anyone. The whole article rests on false information that came from the Internet comments. This shows how unprofessional the Russian media was in this case.

Tanja Muravskaja: Why was it unprofessional?

Kristina Norman: Journalists shouldn't rely on what women gossip about at a hairdresser's, as it were. What would you call that?

Tanja Muravskaja: It's the same when the Estonian media writes 'based on information from an unspecified source.'

Kristina Norman: The Russian paper did not say it was an 'unspecified source'. What I find interesting is that by my mere presence I have started a process and cannot control what happens next. I'd like to know where this is leading. In that sense, I could not care less that everybody hates me for it. Quite the opposite.

Tanja Muravskaja: I was talking about something else. It seems that you have different images for society. Whether the media or the Russian-language press are professional enough is beside the point. It doesn't matter whether it's good or bad media. Didn't it occur to you that this might offend those Russians who wanted to perform their ritual on 9 May?

Viktoria Ladõnskaja: My friends said it was a provocation.

Tanja Muravskaja: Did you want to provoke?

Kristina Norman: Provocation wasn't the aim, I simply wanted to encourage some discussion on the spot.

Tanja Muravskaja: How do you think these little old Russian babushkas see it?

Kristina Norman: I think their attitude is there in the comment. It's fascinating information, documentary material that I could use.

Viktoria Ladõnskaja: But what purpose did it serve?

Kristina Norman: I wanted to know how people would react when I stood there with small plaster figures of the Bronze Soldier. I did not want people to do this or that. I simply stood there, and people approached me, started talking and wanted to know where they could buy such a figurine?

Viktoria Ladõnskaja: I have the same question I started with – whether an artist is a bystander or whether he or she wants to be, and can be, the centre of attention, change the situation. This experiment shows that you wished to improve or alter this situation.

Kristina Norman: No. If we talk about documentary film-making, there are different types, including interfering documentaries.

Viktoria Ladõnskaja: Is interference justified in your opinion?

Kristina Norman: As an artist? There are various ways to interfere. I didn't simply go and attack, or ask directly. I was just standing there and people came up to me.

Viktoria Ladõnskaja: Before turning up there you knew you were going to get a result of some sort, that people would take notice. And you thought you knew what the result would be. Does an artist have a right to interfere, in your opinion?

Kristina Norman: Absolutely.

Viktoria Ladõnskaja: Then you change reality.

Kristina Norman: Here I see a difference between the artist and the journalist. I am not claiming I get the truth. I can play around with reality as well. I can document it at a distance and I can interfere. By interfering or starting a process, I actually get a reaction from people – whether negative or positive. I learn a lot about what these people are thinking.

Viktoria Ladõnskaja: Can an artist really interfere?

Tanja Muravskaja: Good art justifies everything. Art can and must interfere.

Kristina Norman: The women on whose comments the newspaper article relied would have bought figurines from me, but they did not like being filmed. The discussion that erupted afterwards was all because of the filming; they were convinced I worked for the daily paper.

Liina Siib: They saw you as an Estonian?

Kristina Norman: Yes. The hostile reaction was not because of the figurine but because it was the Estonian media. They thought *a priori* that if you've got Estonian media and a Russian symbol in one context this will lead to something that shows them in a bad light.

Liina Siib: Maybe they were not that wrong?

Kristina Norman: It's a fascinating phenomenon.

Liina Siib: I think what you achieved there was all quite logical. Had you tried to behave like a Russian, revealed your Russian side, how would you have behaved then?

Kristina Norman: I cannot behave like that because both sides act together. I cannot separate them. I am what I am. I cannot be one thing in one situation and another thing

in another. My mentality is something else altogether. I am not an Estonian and I am not a Russian.

Liina Siib: Maybe it's precisely this that caused the feeling of unease in people.

Kristina Norman: This version has been demonised most. The worst case is when those who have Russian blood try to prove to Estonians that they are Estonian, and thus do all sorts of idiotic things.

Tanja Muravskaja: What annoys me in tackling this sensitive issue is Kristina's claim that she is neither Estonian nor Russian. Well, who are you then?

Kristina Norman: Tanja, I am neither, I am of mixed blood. I don't have any clear identity. Why should I? Who are you?

Tanja Muravskaja: I can reply to you if you reply to my question. This is not an issue of getting a reply. It is in fact different when we talk about art. A point of comparison.

Kristina Norman: I can't understand what it is you cannot understand?

Tanja Muravskaja: I see your message in your art, but when you give an interview, I cannot understand what your position as an artist is.

Kristina Norman: In my film *Monolith*, I was not taking any sides. It is a clear statement when I don't take sides. It's also a position. Why can't you accept that?

Tanja Muravskaja: I do accept that. We are dealing with a conflict issue here. To the old Russian women who are not sufficiently integrated, you presented yourself as a journalist from a Estonian-language daily paper; you played a role. I'd like to know why your role wasn't clear enough.

Kristina Norman: Because I did not present myself as anybody.

Tanja Muravskaja: But you followed a certain pattern, didn't you? You spoke to them in Russian.

Kristina Norman: It would have been pointless to speak Estonian to them. Most of them had no Estonian at all. I know both languages, and I wanted communication.

Tanja Muravskaja: You went to a sacred place with a saint you had made yourself. To me it seems a rather painful and sensitive process, for you to be here and there at the same time.

Viktoria Ladõnskaja: It seems that it was your figure in Tõnismägi [the place where the Bronze Soldier monument stood – Ed], and flowers were brought to you. Estonian and Russian media, even in Russia, later showed how Russians had put up a monument to the monument, but it had been produced by you.

Kristina Norman: Cool! By the way, it wasn't me who took that figurine to Tõnismägi.

Viktoria Ladõnskaja: What's cool about it? You constructed quite another reality!

Kristina Norman: So what? I am responsible for it.

Viktoria Ladõnskaja: The Russians didn't do that, but an artist, and later the whole world showed it in a totally wrong light. You allowed the Russian media, as well as local media, to claim that it was a Russian who was playing there, but it wasn't a Russian or Estonian; instead it was someone of mixed blood who was conducting her experiment. You were constructing quite a different reality. You were playing in an area that is too painful. Do you have a right to play there?

Tanja Muravskaja: As an Estonian you shouldn't.

Kristina Norman: I'm not an Estonian.



Kristina Norman. *Monolith*. 2007. Video stills

Tanja Muravskaja: As a Russian you shouldn't even more.

Kristina Norman: I'm not a Russian.

Viktoria Ladõnskaja: I don't think you should play as an artist either.

Kristina Norman: As an artist I can do anything, except that I must not kill anyone.

Viktoria Ladõnskaja: But you are killing emotions now, aren't you?

Tanja Muravskaja: Exactly.

Kristina Norman: Quite the opposite.

Viktoria Ladõnskaja: You are killing.

Tanja Muravskaja: Someone was killed on the Bronze Night.

Kristina Norman: You are now recreating the image that the Russian media promotes.

Tanja Muravskaja: You did exactly the same. You created the impression that figures of the Bronze Soldier had been made in Tallinn and placed on Tõnismägi. You are responsible for that pattern.

Viktoria Ladõnskaja: You should have turned up the next day to say 'well, I'm the god who played with you yesterday.'

Kristina Norman: Why should I have done that? If I could observe the process?

Tanja Muravskaja: Because you influenced the overall process.

Viktoria Ladõnskaja: You are now interfering.

Kristina Norman: Yes, I am.

Viktoria Ladõnskaja: Why?

Tanja Muravskaja: The image of the Russian community has changed because of this.

Kristina Norman: Public space is public space. The artist

has just as much right to organise things there as any other activist does.

Tanja Muravskaja: You as an artist started a process for which you were not prepared to be responsible.

Kristina Norman: Why wasn't I prepared?

Tanja Muravskaja: Because you did not object to being called Kristina Zaitseva, and did not explain your real purpose.

Kristina Norman: Who sets the time limit? Who says I can't do this?

Tanja Muravskaja: Because the process has already come to an end.

Kristina Norman: No it hasn't. Far from it. We are sitting here today, and it's still a topic.

Viktoria Ladõnskaja: Why did you want to do it?

Kristina Norman: I said I was just interested in the reaction. And it isn't yet finished. It's a work-in-progress, and it's more than the figurine of the Bronze Soldier.

Tanja Muravskaja: But you were accused.

Kristina Norman: That's cool.

Viktoria Ladõnskaja: I don't really know whether an artist has a right or not, but he definitely should observe the reality that already exists.

Kristina Norman: No, that's journalism.

Viktoria Ladõnskaja: Did you have a right to do that? You constructed a different reality via the media, and that's totally new information. Were you playing the role of an artist or perhaps God? There's a third aspect as well. You knew very well what was going on in Estonia, and why the topic was so painful. And then you used it. Why? Perhaps because the topic attracted attention, and you were noticed.

Kristina Norman: I am convinced that as an artist I had every right to do that. I did not force anyone to communicate with me.

Tanja Muravskaja: But as a patriot and citizen of Estonia you wanted to influence the Russian media and show a different reality.

Kristina Norman: I'm not a patriot.

Viktoria Ladõnskaja: Why are you not a patriot of Estonia?

Kristina Norman: I naturally associate myself with the country where I was born, and with the environment where I grew up. I am loyal to the state, but that does not make me a patriot.

Tanja Muravskaja: The Bronze Soldier topic is very sensitive and I, with my background, would never undertake an experiment like that.

Kristina Norman: Our backgrounds are different.

Tanja Muravskaja: Why different! You went to a Russian school and you know exactly what goes on in the Russian soul.

Kristina Norman: I don't, and that's why I went there.

Viktoria Ladõnskaja: You knew what to expect.

Kristina Norman: I knew how much the soldier monument meant to them, but I didn't know how much a small copy would mean to them.

Viktoria Ladõnskaja: That's playing with people. So why? You certainly wanted to see the reactions, but why? What is the end result? Was the project or the film really worth it?

Kristina Norman: It was worth it, one hundred percent.

Viktoria Ladõnskaja: Then you had the right.

Kristina Norman: I would never have attacked the interests of an individual. I went against the construction.

Tanja Muravskaja: I think it was a wonderful experiment and a highly regarded art project in European countries. You will get attention all right.

Liina Siib: Tanja, are you an Estonian patriot?

Tanja Muravskaja: Above all, I am a citizen of Estonia and naturally I support the country.

Liina Siib: How do you produce a good work of art about Estonia?

Tanja Muravskaja: Whether art is 'good' or 'bad' is essential. In the first case, we can forgive everything. In *Positions*, I deal with the Estonian flag because no-one else is doing that.

Kristina Norman: Did you show some Russians too with the flag?

Tanja Muravskaja: No, that's purely Estonian blood.

Kristina Norman: Why only Estonians?

Tanja Muravskaja: It's simple. I found people who already had their own position as artists, who were Estonians and were born in a new country. They knew nothing about the Soviet era. And they show what the state really is. I asked them what their country, and its symbol, the flag, meant to them. They all decided themselves and we chose the visual together. I worked with the identity of Estonia and the Estonian Republic. I was trying to understand what my identity in the Republic of Estonia was.

Kristina Norman: If you're examining the identity of Estonia and tackle only Estonians, aren't you then leaving out something?

Tanja Muravskaja: I am working with the identity of a young country, established 20 years ago.

Kristina Norman: Russians were born here as well.

Tanja Muravskaja: I am interested in constructing a mono-national country.

Kristina Norman: Does this construction exclude non-Estonians?

Tanja Muravskaja: It doesn't. It is basically the same – while you show Russians, I work with Estonians.

Liina Siib: Have you ever thought about what it might feel like to be Estonian?

Kristina Norman: I have thought about it, yes. Equally, I have thought the same about being Russian.

Liina Siib: Is there a difference?

Kristina Norman: Of course, an enormous difference. Value criteria are different.

Liina Siib: What criteria do the Estonians have?

Kristina Norman: They have a different understanding of history, for example.

Viktoria Ladõnskaja: Maybe we are lucky, because we can understand both Estonians and Russians. It's a minus and a plus. Talking with Estonians, I know the Russian background and can explain what the local Russians think. And the other way round. I know what is going on in both communities. As a student, I once replied negatively to the question of whether I wanted to be Estonian. Such a thing has never occurred to me. Now I think that the background we have here is in fact a very good background.

Kristina Norman: Being Estonian or Russian also involves whether you are prepared to accept 100% of the value criteria of either community. I can't do that.

Viktoria Ladõnskaja: Nor I. I have my own criteria. I remember a situation involving a sense of patriotism. A few years ago, I was having a drink with my Estonian friends while



Tanja Muravskaja.
They Who Sang Together. 2008.
Photographs

the Estonia-Russian football match was in progress. They wanted to know on whose side I was.

Kristina Norman: The Estonian national team has several players with a Russian background.

Viktoriya Ladõnskaja: I went to kindergarten with the goalkeeper of the Estonian team. I know him and naturally I am on his side. Here's the sense of patriotism for you. It's no big deal that historically I am connected with Russia or any other country. You are with people you were with in your childhood. This is patriotism. I am an Estonian patriot, absolutely. I know this country, its good and bad sides. I think I know how to defend it. At the same time, I am very conscious of my Russian roots.

Liina Siib: Do you think you have an advantage because of your mixed identity, both as an artist and a human being?

Viktoriya Ladõnskaja: It has its advantages and also drawbacks. The advantage is that I can talk about both, and the drawback is that I get flak from both too. All the stories I have written are like tattoos. Like writing on my own body. I have the sign for life, regardless of the context. I think we can use a metaphor such as Michael Jackson. Neither white nor black. I constantly feel as if I were some sort of Michael Jackson.

Kristina Norman

(1979), artist involved in moving pictures and drawing. Her art talks about the results of the integration process of Estonian Russian-speaking community. Participated in the 5th Berlin Biennial. Will represent Estonia with her project *Eternal Memory* in the 53rd Venice Biennale in 2009 (Palazzo Malipiero, 3rd floor, S. Marco 3079). See more www.cca.ee.

Tanja Muravskaja

(1978), photography artist. Has participated in a number of exhibitions in Estonia and abroad, most recently in the 1st Moscow International Biennale for Young Art. See more www.tanjamuravskaja.com

Viktoriya Ladõnskaja,

(1981), graduated as journalist from the Tartu University, works at weekly *Eesti Ekspress*. Has several times written about the Russians in Estonia. See also blog.ekspress.ee/viktoriya

Tanja Muravskaja: Viktoria is prettier! I have a badge proclaiming how wonderful it is to be Estonian [by Johnson & Johnson – Ed]. I put that on when I enter the enemy camp. I don't need it when I am with my own.

Liina Siib: Who is the enemy?

Tanja Muravskaja: People who keep asking where I was born, who my parents are, did my parents come here before I was born, and what their purpose was. Everybody seems happy that I do not come from Russia, that I am not Russian, but of Ukrainian descent. This is not the way a human being should be evaluated.

Kristina Norman: I don't want anyone else to think about who I am. People have tried to find a slot for me all my life.

Tanja Muravskaja: I don't think it's acceptable if a person is regarded first of all...

Kristina Norman: ... as a representative of a nation,

Tanja Muravskaja: ... if it doesn't happen to be an exhibition about nationalism. We have now got through that phase; twenty years have passed, and perhaps now we can start talking about real things, art and culture. The issue of where we came from, and whether our parents had any right to come here, will be left behind.



Viktoriya Ladõnskaja shakes hands with Toomas Hendrik Ilves, President of the Republic of Estonia, at the reception celebrating the anniversary of the Republic of Estonia on 24 February 2007