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NSK State. How the citizens are gaining more power.

My PhD project focused on NSK phenomenon (Neue Slowenische Kunst – initially composed by Laibach, IRWIN, Scipion Nasice Sisters Theater) and tries to analyze the collective's evolution in parallel with social, political and cultural changes that occurred in Eastern Europe – but not only – since the '80s.

This PhD project will be structured in three main chapters, each of them connected to a different time in NSK's collective's evolution. Organizational structure mutations will be followed from the beginnings of Laibach and Irwin to the actual NSK State in relation to the important changes that confronted Eastern Europe with.

In the first part of my project I focus on the beginnings of Laibach, Irwin and Nasice Scipion Sisters and on the need to join themselves in NSK. Through analytical and descriptive methods important actions of these collectives and its implications into social changes that the Slovenes have seized immediately. How they appropriated national, Balkan and totalitarian symbols that can all be grouped in a few clear, distinct categories.

Furthermore, how the beginnings of the '90s influenced the birth of a virtual state, NSK State (in Time) and of Slovenia almost in the same time will be discussed in relation to changes that occur in NSK in the '90s. Those are clear examples of what artist from Central and Eastern Europe were trying to do: establish connections in western art world, introduce English in their new projects and also objects, become familiar with the real democracy – as in Slovenia as is well-known, the political regime was more permissive – exercise democratic choices, travel etc. All these changes will be analyzed through NSK's projects and organizational structure's mutations. In this chapter, I question also the use of western art theoretical tools – and implicitly the insufficient linguistic tools that can be referred to as Eastern Europe's conceptual art.

The last part of my project focused on NSK State and its major changes that occurred after the *The First NSK Citizens' Congress in Berlin*, based on the fact that “citizens are gaining more and more power”. Based on examples developed by NSK State citizens, I question the collective's unity and the continuous use of the same imagology in promoting and expanding NSK State through independent or collective projects.

Since I started my research a few years ago, I have been collecting a lot of material regarding NSK – including books, articles, films, videos, music, vinyl's etc. – I participated at NSK State's events, I met and established connection with members of NSK's collectives (IRWIN) and also with other NSK State diplomats or citizens.

Laibach established a change first in Slovenian society, although the Slovenian punk scene was an active one. Their first apparition created a shock and their influence started to spread to other artist's collectives that were connected to Laibach. The creation of NSK and further of NSK State made appeal to national and Balkan identity, totalitarian past and to the awareness of neo-liberal world's actual problems. The development of NSK State citizen's projects through NSK State subsidiaries makes the discourse even more powerful and important.