

NSK State Art: New York The Impossible Return

Feb 9–Mar 25, 2017

**Marina Abramović / Ulay
Yael Bartana
Danica Dakić
Pablo Helguera
Ištvan Išt Huzjan
Alban Muja
Mladen Stilinović
Nebojša Šerić-Shoba**

**NSK State Art: New York
The Impossible Return**

**The James Gallery
The Graduate Center, CUNY
365 Fifth Avenue at 35th Street**

centerforthehumanities.org/james-gallery

Hours:

Tue-Thu, 12-7pm

Fri-Sat, 12-6pm

Feb 9–Mar 25, 2017

Exhibitions & Programs

Now is the time for radical friendship

Crisis tests institutions and mechanisms that have the potential to combat disaster, and it also sparks intense personal and social exchange. Even though rhetoric based on anger, fear, and hatred can mobilize, the volume can also be turned up on disruptions of the syntax and grammar of the reigning discourse, thus turning this language against itself. Such an action of Deleuzian minor language is the territory of the institution of the State in Time. One of the State's foundational texts, Viktor Misanović's *The Institutionalization of Friendship* (1998), proposes friendship as the most direct type of social communication, not established through formalized procedures, but through the rhythm discovered by the participants when they listen to each other. This is a touchstone for the exhibition "NSK State in Time: New York, The Impossible Return."

In the 1980s, the Slovenian visual arts scene in Yugoslavia began to open up and new phenomena began to emerge. Part of this trend, and one of the engines driving new artistic paradigms, was the Neue Slowenische Kunst (NSK) movement, which was established in 1984. Cooperation, collaboration, and constant flow of ideas between the founding groups of the NSK (the groups Laibach, IRWIN, and Scipion Nasice Sisters Theatre) gave rise to a larger movement, which broke the boundaries of contemporary art, leaving an indelible mark on the wider cultural scene and affecting other areas of society. The founding groups were soon joined by the New Collectivism design collective, the Retrovision department of film and video, and the Department of Pure and Applied Philosophy. Cooperation between the groups in the NSK movement resulted in projects with complex and conceptual media structures, openly flirting with the historical avant-gardes of the 20th century, while revealing a new understanding of art and society of the time. Projects by the NSK movement have become examples of *Gesamtkunstwerk*, in which theatre, music, visual arts, literature, and design meet. A transformation of the movement, or rather

the next level, was the formation of NSK State in Time in 1992, which also responded to the political shifts and radical changes in Yugoslavia and Eastern Europe after the fall of the Berlin Wall in 1989. The decision to create a state with no specific place being fully disclosed was one of the main "agendas" of the NSK movement: to move beyond the issues and scope of borders and the "national." Soon after, the NSK State in Time started to open embassies and consulates to issue passports in a number of countries and offer citizens rights of participation. NSK State in Time now is the virtual home of over 15,000 citizens worldwide, many of them artists. Interviews were made by Tevž Logar with many of the artist-citizens, which form the starting point for this exhibition.

The space of the exhibition is introduced with the Retrogarde Reading Room, compiled by Christian Matzke. A liminal site, the collection brings together DVD's, books, and other paraphernalia related to NSK. The State in Time uses the tropes of the forward march of permanent revolution and nihilism—which are generally promoted by the western avant-garde modernism—in order to condense this teleology as an icon in itself. The reading room makes an icon of NSK's dissemination.

As a former artist, Nebojša Šerić-Shoba is a visitor, confronting the exhibition's notion of the impossible return in several ways. First, he recreated one of his old artworks from another time and place: in his former home of Sarajevo in 1998, Shoba surreptitiously hoisted dozens of "flags" of transparent plastic onto public flagpoles lining the banks of the River Miljacka. These lampposts were normally reserved for national flags and official occasions. With no colors, emblems or insignias, in the words of the artist, his flags "alluded to the emptiness of all aspects of political life, forced to exist under unjust Dayton peace accord. These flags disappeared overnight, by order of the newly inaugurated municipal authorities—the first official case of art censorship Sarajevo had seen since the end of the war. My intention was to show how symbols blind us to reality. It is not

surprising that the politicians controlling our public spaces can forget that the city is the collective property of its citizens.” Shoba further embodies the idea of the impossible return by re-performing a piece originally created by a friend, the artist Mladen Stilinović, who recently passed away.

The disarmament of ideology provides a basis for reading this exhibition as the artists seek to reveal the different mechanisms used by a variety of ideologies. Without a doubt, one of the principal tools of this strategy is language. Although it may seem like an innocent social agreement, in reality it is the first and most direct harbinger of ideology—on the streets, in shops, schools, on monuments, food products, money, in love letters, and poems—in every aspect of life. The installation of works by Mladen Stilinović focuses on works from the artist’s series *Words–Slogans* that directly deal with language of politics, its reflection in everyday life, and how it functions in different social and political contexts.

Communication, personal exchange between two people, is also the central idea of *Short Memory* by Yael Bartana. In the film, a conversation takes place between two friends about bird watching in the Negev desert. Their comments are heard over a sequence of stills from the Negev Brigade Memorial in Be’er Sheva, built in memory of Israeli fighters who died in 1948. The gesture of juxtaposing images of this particular, highly politicized site with the sound of informal, personal language can be seen as a complex narration that weaves personal and political registers as it addresses contested situations.

Pablo Helguera’s deceptively simple statement *Welcome to Panamerica* holds open a space to elide borders that are ever more real. The first textbook for Helguera’s *School of Panamerican Unrest*, an ongoing project begun in 2003, is titled: “How to forget everything about human conflict (and relearn it all over again).” The project’s 25,000-mile journey along the road from Anchorage to Tierra del Fuego opened opportunities for exchange, including collective writing of a

speech and anthem, between artists from very different circumstances. Methodologically, the *School of Panamerican Unrest* opened new forms of performative and educational debates around political and historical subjects to create a new type of discussion infrastructure. This “nomadic think tank” crossed the hemisphere in the utopian spirit of previous historical travelers. Similar projects that highlight the relay of shared concerns across territory are NSK’s *Transnacionala* project (1996) that traversed the United States, Danica Dakić and SandraSterle’s *Go Home* (2001), and the *Lost Highway Expedition* (2006), which took travel and dialogue as a political act along ex-Yugoslavia’s Highway of Brotherhood and Unity.

Likewise, personal stories, and daily experiences framed within a given socio-political realm are always the material for Alban Muja’s art. He questions the structures that constitute the public, hinting at political and social patterns that rely on arbitrary aesthetic moments. His work *Catch Me* depicts the artist trying to jump the border between the United States and Mexico. Although the photograph at first glance looks very cheerful, the artist reveals the bitterness of the gesture as he raises the question of the difficulty of the movement of people back and forth across borders. With this, Muja directly engages the impossible return as he draws a parallel with his own homeland of Kosovo, a country that anyone can enter, however not many people from Kosovo have the opportunity to leave and experience feeling connected to the world.

Perhaps one of the most intimate projects presented in “NSK State in Time: New York, The Impossible Return” is a performative intervention by Ištvan Išt Huzjan, in which the artist realizes one of his “walks.” These actions are always grounded in the artist’s personal stories and reflect the current condition of society. Huzjan’s horizontal journey traversing territory can be read as a kind of socio-political study, as along the way the artist deals with various histories, laws, and politics. But what demonstrates the

precision of Huzjan's artistic practice is the vertical aspect of his journey—the depth of Huzjan's project is embodied through the intimate collaborations that are essential to their realization. For this exhibition, Huzjan has undertaken the new performance *Daily Chores on Fifth Avenue* developed in response to the location of the James Gallery, as well as the flawed rhetoric of “broken windows,” and the country's current political crisis. Huzjan walked the entire length of Fifth Avenue from north to south, cleaning the street's gutter along the entire distance. Photographs of each intersection of the walk hang on contact sheets in the window of the gallery. At one moment during the exhibition, the chore will be enacted in reverse by discarding selected objects from a private space back onto the street. The current situation in the United States of racist xenophobic, nationalism is shared to varying degrees by people in the United Kingdom after Brexit, as well as in France, Hungary, Poland. Action and communication across international boundaries will prove decisive in efforts to clean up this mess.

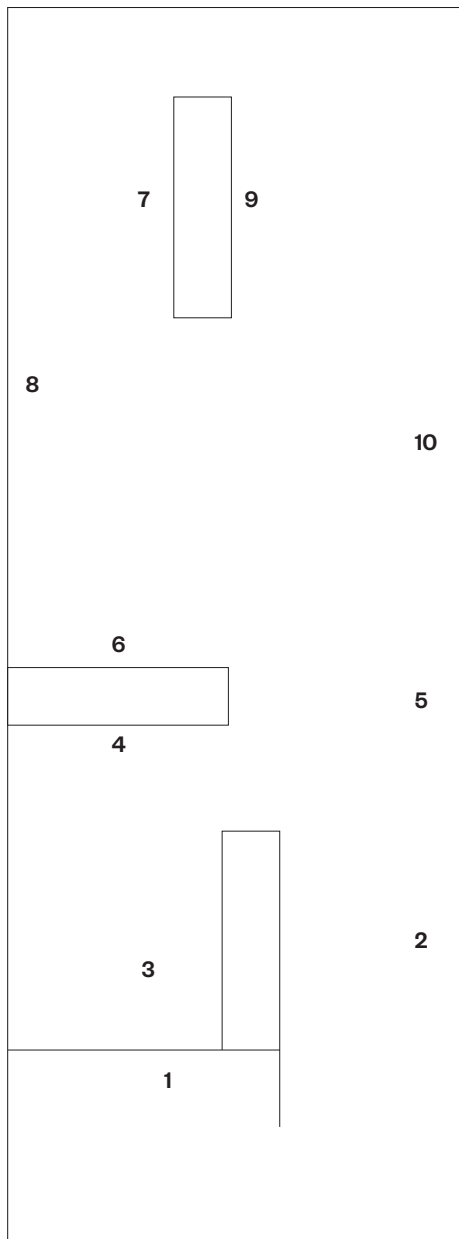
Sharing time and space without utterance is at the heart of the work by Marina Abramović / Ulay titled *Nightsea Crossing*, which shows the 1983 performance *Conjunction* that was realized together with Watuma Tjungurrayi, member of Pintubi tribe from Australia and a Lama from Tibet. This was the first time in Abramović's and Ulay's previous work together that the “duality” of the two artists interacting was “broken” as they expanded their relation to others. Thus Abramović and Ulay explore presence, over long stretches of time, until presence rises and falls, from material to immaterial, from form to formless, from instrumental to mental, and from time to timeless, directly addressing presence in time and also experimenting with how to breach physical and mental borders.

The political realm is also a space where we can see the work of Danica Dakić, *La Grande Galerie* in which the artist engaged Roma from the refugee camp in Plementina in Kosovo. In this particular photographic

series, Roma people stand in front of large-scale reproduction of the painting *Imaginary View of the Grande Galerie in the Louvre as a Ruin* (1796) by Hubert Robert and through that they have been reduced to living lives deprived of all rights, reduced to bare existence. Yet the way in which these Roma stand and gaze at the observer reveals their dignity. Thus this work is not only a critique of the politics of exclusion but also an expression of the fragility of human existence.

What can these works do in the gallery at this historical moment? They propose the State in Time as a heterotopia in Foucault's sense (in his third principle) of juxtaposing in a single real place, several spaces, several sites that are in themselves incompatible. The “confidential project” of the NSK State in Time can hold contradictions in suspension, not forcing a single solution. Through these practices, time is opened for organizing action, for improving institutional functioning and extra-institutional initiatives, as well as for mobilizing networks that are larger than nations as they have been previously known.

— Katherine Carl and Tevž Logar



Checklist

1. Retrogarde Reading Room, compiled by Christian Matzke
Books, magazines, CDs, DVDs and related to the phenomenon of Neue Slowenische Kunst
Access upon request

2. NSK State Art Project Artist Interviews by Tevž Logar
Digital videos with sound
Courtesy the artists and IRWIN

South monitor:
Pablo Helguera, 16:25 minutes
Alban Muja, 20:54 minutes

Middle monitor:
Nebojša Šerić-Shoba, 33:30 minutes
Ištvan Išt Huzjan, 7:28 minutes

North monitor:
Mladen Stilinović, 9:26 minutes

3. Mladen Stilinović
All works courtesy Branka Stipančić

An Artist Who Cannot Speak English is No Artist, 1992
Paint on fabric, 55.11 x 98.42 inches

Verboten / Forbidden, ca. 1981–83
Acrylic on cardboard, 29.9 x 20 inches

Zastava kolači / Flag Cakes, 1983
Acrylic on cardboard, 19.68 x 26.37 inches

Sav novac je prljav, sav novac je naš / All Money Is Dirty, All Money Is Ours, 2006
Collage: acrylic, money bill on paper, 7.8 x 19.6 inches

Posao je završen / The Work Is Finished, 1978
Collage: artificial silk on paper with acrylic on artificial silk, 8.15 x 11.61 inches

U otvorenoj klimi / In the Open Climate, 1980
Pastel on paper, 5.9 x 8.27 inches

Zensur, 1980
Pastel on paper, 11.22 x 8.03 inches

Hvala drugu Staljinu / Thanks To Comrade Stalin, (Thanks to comrade Stalin for warning us of the enemy! I clapped like everybody else until my hands hurt. Witness Baranovski), 1981
Acrylic on paper, 12.36 x 15.75 inches

Duša, dupe, ud, udba / Soul-Ass, Member-Udba, 1983
Pastel on paper, 11.73 x 8.27 inches

Prodajem strah / Selling Fear, 1983
Acrylic on cardboard, 6.1 x 18.7 inches

Rad je bolest (Karl Marx) / Work Is A Disease, 1981
Acrylic on cardboard, 6.3 x 22.8 inches

Rad ne može ne postojati, 1976
Two silkscreen prints on paper, each 8.27 x 11.81 inches

4. Yael Bartana
Short Memory, 2004
One channel video with sound
Courtesy of Annet Gelink Gallery, Amsterdam, and Sommer Contemporary Art, Tel Aviv

5. Nebojša Šerić-Shoba
Under All Those Flags, 1999/2017
Site-specific installation, dimensions variable
Courtesy the artist

6. Pablo Helguera
Welcome to Panamerica, from The School of PanAmerican Unrest, 2006/2017
Site-specific wall painting, dimensions variable
Courtesy the artist

7. Alban Muja
Catch Me, 2007
C-print, 49.5 x 23.5 inches
Photo: Kiriko Shirobyashi
Courtesy the artist

8. Ištvan Išt Huzjan
Daily Chores on 5th Avenue, 2017
Performance
Courtesy the artist
Photos: Jaka Vinšek

9. Marina Abramović and Ulay
Nightsea Crossing Conjunction
Single channel video documentation, 3:02 minutes
Performance (with Ngawang Soepa Lucyar and Watuma Tarruru Tjungarrayi)
Four days of four hour sessions
Sonesta Koepelzaal, Museum Fodor, Amsterdam
April, 1983
Courtesy of the Marina Abramović Archives

10. Danica Dakić
La Grande Gallery 1, 2004
La Grande Gallery 2, 2004
Two C-prints, 39 5/12 x 50 3/4 inches each
© Danica Dakić

NSK State Art: New York The Impossible Return

Marina Abramović / Ulay, Yael Bartana, Danica Dakić, Pablo Helguera, Ištvan Išt Huzjan, Alban Muja, Mladen Stilinović, Nebojša Šerić-Shoba, artists.

What is the experience of a state that is not based on territory but on time? In 1992, under different historical circumstances but with political resonance to the contemporary moment, the Slovenian art collective NSK transformed into a national apparatus called the State in Time. Although it does not hold any permanent territory, the State in Time is the virtual home to over 15,000 citizens worldwide, many of them artists. The State issues passports and offers citizens rights of participation, provoking open-ended actions of the citizens as they work out self-constitution, currency, education systems, founding myths, military, production of folk culture, and other state functions.

Today, any notion of a coming post-national moment has been abruptly inverted by the aggressive reassertion of nationalism post-Brexit, with the surge of xenophobia in the United States, and as refugees and migrants continue to struggle across Europe. The aim of the works on view in the exhibition “NSK State Art: New York, The Impossible Return” is to create mechanisms for exchange and to form sustained human relations over time that exceed such borders. Throughout their oeuvres, the nine artists represented—all of whom hold State in Time passports—have negotiated boundaries and traversed nations, expanding concepts of mind, memory, and history. Thus the presentation is a case study for a community in which bonds of friendship and combined agency create innovative formations within and

across the vision and reality of the nation state.

“NSK State Art: New York, The Impossible Return” is the first United States presentation of the long-term NSK State Art Project, which was originally initiated by the group IRWIN. The project also presents the Retrogarde Reading Room for the first time in New York. Compiled by Christian Matzke it includes books, magazines, CD’s, DVD’s related to the phenomenon of Neue Slowenische Kunst. The exhibition is curated by Katherine Carl and Tevž Logar and presented in collaboration with the NSK State Pavilion at Venice Biennale 2017, and with NSK’s Consulate, e-flux, New York.

The James Gallery

Thu, Feb 9, 5–9pm
Symposium

State in Time

Eda Čufer, dramaturg; Pablo Helguera, Ištvan Išt Huzjan, Charles Lewis, Conor McGrady, Alban Muja, and Borut Vogeltnik, artists. Moderated by Katherine Carl and Tevž Logar, curators.

The State in Time exists in order to “bestow visibility on time” and comprises 15,000 citizens worldwide, many of them artists. What possibilities for reworking the notion of sovereignty come with such a shift in focus away from territory as a defining element of the nation? How does inhabiting time, and in particular sharing time, bring about new social formations, languages, repositories of memory, and units of value? These creations of human connection and communication across boundaries may be of particular relevance in our current situation since it has been said that the future of the left is now in the hands of the “globalized networked youth.”

This symposium on the occasion of the exhibition “NSK State Art: New York, The Impossible Return” gathers NSK citizen artists and founding citizens of the NSK State in Time. Exhibiting artists Pablo Helguera, Ištvan Išt Huzjan, and Alban Muja will discuss their work crossing borders of mind, memory, and history, and Alban Muja will screen his film *Blue Wall Red Door*. Charles Lewis will explain the workings of the national currency, and Conor McGrady will examine the importance of folk art to the state. Eda Čufer and Borut Vogeltnik, founding citizens of the NSK State in Time, will discuss the past and future of the state projects, including the pavilion at the upcoming 2017 Venice Biennale.

The James Gallery

Wed, Feb 15, 7pm
Screening

The New Nomos of the Earth: Two Works on the State in Time

James T. Hong, filmmaker; Brian Kuan Wood, writer.

“Somewhere there are still peoples and herds, but not with us, my brothers: here there are states.”

—*Also Sprach Zarathustra*

“The passage of time does not heal all wounds; it cannot settle all accounts or resolve all disputes. But the identities of the perceived perpetrators can change, and a national apology’s task is to document and record a symbolic act as a prelude to possible reconciliation and forgiveness. To achieve these ends, one’s sincerity is paramount, especially when reading from a script.”

—Synopsis of *Apologies*

If, as Carl Schmitt notes, nationalism driven by imagination is the most effective method of politicization, are we now in an ultranationalist time? James T. Hong has considered these questions in his writing (*e-flux journal #56*) and in his films. For this evening at *e-flux* introduced by Brian Kuan Wood, Hong will screen *The Turner Film Diaries* (26 minutes, 2012), his adaptation of William Luther Pierce’s racist novel *The Turner Diaries* (1978), as well as a compilation of public regrets by heads and representatives of state, entitled *Apologies* (80 minutes, updated for 2016). Hong will share his thoughts for discussion on nationalism in the current moment as seen from his East Asian perspective.

Co-organized by *e-flux* in its capacity as New York Consulate of the State in Time

e-flux, 311 East Broadway

Tue, Feb 21, 6:30pm
Conversation

The Flood: Refugees and Representation

Hakan Topal, artist; Joanna Lehan, curator.

Images act as data, testimony, instigators, and carriers of emotional power. Making meaning of the constant flow of digital imagery—both fabricated and of lived reality—is an everyday yet crucial task. In this evening’s presentations and conversation on images made by and about refugees, we will consider Hakan Topal the problem of the power, and at the same time powerlessness, of circulating images. Hakan Topal will present his ongoing research and image-making of migrants along the Syrian-Turkish border and curator Joanna Lehan will discuss “The Flood: Refugees and Representation” section of the exhibition “Perpetual Revolution: The Image and Social Change,” on view at the International Center for Photography through May 7, 2017.

The James Gallery

Tue, Mar 7–Wed, Mar 8, 10am–8:30pm
Conference

Art, Institutions, and Internationalism 1933–1966

Art History, The Graduate Center, CUNY: Claire Bishop, Romy Golan, Anna Indych-López, David Joselit, and Maria Antonella Pelizzari; Doctoral Program in Art History, The Graduate Center, CUNY: Nikolas Drosos, Chelsea Haines, Abigail Lapin Dardashti, Gemma Sharpe, and Alise Tifentale; Lucia Allais, Architecture History, Princeton; Maxine Anderson, Doctoral Program in Comparative Literature, University of Oregon; Nisa Ari, Doctoral Program in Art and Architecture, MIT, Katherine Carl, The James Gallery, The Graduate Center, CUNY; Naomi Kuromiya, Master's Program in Art History, Institute of Fine Arts, NYU; Olga Ulloa Herrera, Inter-University Program for Latino Research; Naeem Mohaiemen, artist; Chika Okeke-Agulu, African Studies, Princeton; Amy Rahn, Doctoral Program in Art History, Stonybrook, SUNY; Dina Ramadan, Arabic, Bard College; Katy Siegel, Art History, Stonybrook, SUNY; Sarah-Neel Smith, Art History, Maryland Institute College of Art; Delia Solomons, Art History, Drexel University; Yang Wang, Art History, University of Colorado Denver.

This conference examines histories of production, exchange, pedagogy, and publishing that highlight the shifting stakes and definitions of internationalism before and after World War II. Much art historical scholarship of this period has concentrated on questions of universalism, or attempts to transcend the cultural, linguistic, and political boundaries of the nation-state. Instead, this conference takes an interdisciplinary approach focused on internationalism, inviting artists, activists, and scholars to explore instances of material exchange of art and ideas among nations during this period.

Cosponsored by The Rewald Endowment of the Ph.D. Program in Art History

Martin E. Segal Theatre and Bartos Theater (MoMA)

Wed, Mar 15, 6pm
Conversation

Curator's Perspective

Kasper König, Britta Peters, curators.

From June 10th to October 1st 2017, a total of some thirty new artistic productions will be on display all over the city space of Münster, covering the spectrum between sculpture and performative art in the urban space.

The curatorial team invites artists from all over the globe to explore the relationship between art, the public space, and the urban environment and develop new, site-specific works. Selected projects are realized in the urban setting and inscribe themselves in the structural, historical and societal contexts of the city. At the same time, the projects point beyond the specific place: themes related to the global present and reflections on contemporary concepts of sculpture are as much an integral part of the artistic inquiries as investigation into the basic parameters of publicness and the public realm.

This event is free and open to the public. To attend, please RSVP to rsvp@curatorsintl.org with MÜNSTER in the subject line.

Cosponsored by Independent Curators International

The Skylight Room (9100)

Thu, Mar 16, 6:30pm
Workshop

State in Time Workshop

Tanzeem Ajmiri, Michelle Fine, Robin McGinty, Environmental Psychology, the Graduate Center, CUNY. Organized by James Sevitt, Environmental Psychology, the Graduate Center, CUNY and Katherine Carl, curator.

What do oppositional politics and resistance mean and look like during a time when Trumpism and its European bedfellows are colonizing the notion of radical change and being anti-establishment, taking meaning to its very limit? Where might common cause be found between bitterly divided communities, insulated in geographical, political and cultural echo chambers, who are each convinced of “being right” and view one another with increasing suspicion and anger in the wake of Trump and Brexit? How can a broader movement be created by determining what it is standing for, as well what it is fighting against?

This workshop opens a space to rethink key concepts that today feel exhausted and in crisis—e.g. “self-interest” and “solidarity,” being “progressive” and “critical”—so as to create a rejuvenated conceptual framework that addresses the urgent demands and complexities of our current crisis and the intense mix of humiliation, fear, resentment and precarity that has been bubbling away for decades. This public workshop is developed as part of the James Gallery exhibition “NSK State Art: New York, The Impossible Return” and will bring together international “State in Time” citizen-artists, students and faculty from the Graduate Center, Guttman Community College and other CUNY colleges, as well as artists.

Cosponsored by the Teaching and Learning Center and the Center for the Humanities at the Graduate Center, CUNY

The James Gallery

Thu, Mar 30, 6pm
Conversation

Activestills: Photography as Protest in Palestine/ Israel

Basel Alyazouri, photographer, Vered Maimon, Art History, Tel Aviv University; Siona Wilson, Art History, the Graduate Center, CUNY; Oren Ziv, photographer.

Since 2005 the photography collective Activestills have been dedicated to exploring the material and affective uses of photography as protest and also the importance of building a digital archive of these images. Join one of the founding members of the collective, Oren Ziv, and scholars Vered Maimon and Siona Wilson on the occasion of the newly published book *Activestills: Photography as Protest in Palestine/Israel* (Pluto Press, 2016) to discuss the collective’s performative uses of photographs to enable and promote human rights struggles in Israel, the West Bank and Gaza. Further questions to be raised at the panel are the complex and divided politics of visibility in the region as well as the reinvention of activist photography in the age of social media.

Cosponsored by the Ph.D. Program in Art History and the Committee for Globalization and Social Change

The Skylight Room (9100)

Artist Bios

Since the beginning of her career, Marina Abramović (Belgrade, 1946) has been a pioneer of performance art. Her notable works include *Rhythm 10* (1973), *Rhythm 5* (1974), *Rhythm 0* (1974), *Balkan Baroque* (1997), *The House with the Ocean View* (2002), *Seven Easy Pieces* (2005), and *The Artist is Present* (2010). Other notable works with artist and collaborator Ulay include: *Relation in Space* (1976), *Breathing In, Breathing Out* (1977), *Rest Energy* (1980), and *The Great Wall Walk* (1988). Abramović founded the Marina Abramović Institute (MAI), a platform for immaterial and long durational work to create new possibilities for collaboration among thinkers of all fields. Her most recent publication is *Walk Through Walls: A Memoir* (2016). Upcoming exhibitions include a retrospective at Moderna Museet, opening February 2017 and touring to the Louisiana Museum of Modern Art in June 2017.

Yael Bartana's (Kfar Yehezkel, 1970) films, installations and photographs explore the imagery of identity and the politics of memory. Central to her works are the meanings implied by terms such as "homeland," "return," and "belonging," which Bartana investigates these through the ceremonies, public rituals, and social diversions that are intended to reaffirm the collective identity of the nation state. From 2006 to 2011, Bartana created the trilogy *And Europe Will Be Stunned*, which represented Poland at the 54th Venice Biennale (2011). Her recent work includes *Inferno* (2013), *True Finn* (2014), *Pardes* (2015), *Simone* *The Hermetic* (2015) and *Tashlikh* (2017).

Danica Dakić's (1962*, Sarajevo) scope of work extends from video and film to photography and installation. Her work is based on performative and collaborative processes exploring concepts of cultural memory and history as well as their ongoing changes. Her work has been widely exhibited internationally. She has participated in many group exhibitions including documenta 12, Kassel (2007), Istanbul Biennial (2003), and (2009),

Biennale of Sydney (2010), Liverpool Biennial (2010), Kyiv Biennale (2012), Marseille-Provence / European Capital of Culture, Marseilles (2013), São Paulo Biennial (2014), and the Cuenca Biennial (2016). Her recent solo exhibitions include presentations at the Lehmbruck Museum Duisburg (2017), Museum für Moderne Kunst, Frankfurt am Main (2013), Hammer Museum, Los Angeles (2011), Museum of Contemporary Art, Zagreb (2010), Generali Foundation, Vienna (2010), and Kunsthalle Düsseldorf (2009). She currently lives in Düsseldorf and Weimar.

Pablo Helguera (Mexico City, 1971) is a New York based artist working with installation, sculpture, photography, drawing, socially engaged art and performance. Helguera's work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction. Helguera has exhibited or performed at venues such as the Brooklyn Museum; MALBA Museum; MoMA P.S.1; Museo de Arte Reina Sofia, Madrid; the Solomon R. Guggenheim Museum; and the Tokyo Metropolitan Art Museum.

Ištvan Išt Huzjan (Ljubljana, 1981) explores the mechanisms of representation in contemporary visual art through a variety of artistic practices including sculpture and site-specific installation. His work often incorporates the ephemeral and liminal aspects of life, such as memories and the unconscious. Since graduating from the artist-in-residency program *Rijksakademie van beeldende kunsten* in Amsterdam in 2009, Huzjan has held several other residencies. In 2015 he was awarded the Grand Prize of the 31. *Biennial of Graphic Arts — Over You You at MGLC* in Ljubljana. His recent solo exhibitions include *Subterranean Walks* at Eastwards Prospectus Gallery, Bucharest (2016) and *From Here To There* at ŠKUC Gallery, Ljubljana (2013). He also runs an artist run space Artists Club / Coffre Fort together with Gregoire Motte and

Thibaut Espiau in Brussels. Huzjan splits his time between Slovenia and Belgium.

Alban Muja (born 1980) is a Kosovo based artist and filmmaker who holds a MA from the Academy of Fine Arts at University of Prishtina. Muja's work investigates the history, economic, and socio-political contexts of the region surrounding Kosovo, bringing these ideas into the present day. His works cover a wide range of media including film, drawing, painting, photography and performance, and he has held fellowships and exhibited extensively in various group and solo shows including in Croatia at the Museum of Fine Art, the Museum of Modern and Contemporary Art of Rijeka, the Museum of Modern and Contemporary Art of Rijeka, and the Institute for Contemporary Art; in Kosovo at the Center for Contemporary Art 'Station', Prishtina, and the National Gallery of Kosovo; and in New York at ARTspace Media Art and the Austrian Cultural Forum.

The artist Nebojša Šerić-Shoba (Sarajevo, 1968) was conscripted to fight in defense of Sarajevo during the Bosnian Civil War — an experience that profoundly impacted his life and subsequent work. Underlying his practice is the renunciation of the idea of a fixed national history; he is concerned with the constant flux between place and its past. He has exhibited internationally at venues including Jeu de Paume, Kunsthalle Bern, Mass MoCA, Moderna Museet, Musée d'Art Moderne de la Ville, Museum moderner Kunst Stiftung Ludwig Wien, National Gallery of Victoria, P.S. 1, and the 50th Venice Biennale. Shoba lives in New York City.

Mladen Stilinović (Belgrade, 1947–Pula, 2016) was renowned in the Croatian conceptual movement "New Art Practice" for his work that often leveled social and artistic critiques through ironic and creative gestures in various media, including photography, film, and performance. He was one of the founding members of the informal, neo-avantgarde "Group of Six Artists" (1975–79) and co-founded the Podroom Gallery (1978–1980). His work has been exhibited

throughout the international art world for decades, most recently in institutions such as the Museum of Contemporary Art, Zagreb (2011), and Van Abbemuseum (Eindhoven, 2008). His works have been collected by renowned museums including the Museum of Modern Art and Centre Georges Pompidou.

Ulay (Frank Uwe Laysiepen, Solingen, 1943) is a formally trained as a photographer who has used the photographic medium to 'provoke' audiences through various performances, workshops and lecture-performances, address the position of marginalized individuals in contemporary society, and examine nationalism and its symbols. From 1976 to 1988, he collaborated with Marina Abramović on numerous Relation Works performances; their work focused on questioning perceived masculine and feminine traits and pushing the physical limits of the body. In recent years, Ulay's practice has been focused on raising awareness and understanding of water. Ulay's works, as well as his collaborations with Marina Abramović, are featured in many collections of major art institutions around the world such as Stedelijk Museum Amsterdam; Centre Pompidou Paris; Museum of Modern Art New York. He lives and works in Ljubljana and Amsterdam.

Tevž Logar (Kranj, 1979) currently works as an independent curator and collaborates with different galleries and institutions. Between 2009 and 2014 he worked as artistic director of Škuc Gallery in Ljubljana, Slovenia, and was a regular lecturer on the history of the 20th century art at the Academy of Visual Arts in Ljubljana (AVA). He has curated various group and solo exhibitions in various galleries and museums. In 2011, at the 55th Venice Biennial, Logar curated the project "Jasmina Cibic For Our Economy and Culture" for the Slovenian Pavilion. In 2009, Logar worked as assistant commissioner of the Slovenian Pavilion at the 53rd Venice Biennial. Logar worked as a screenwriter on a full-length feature documentary *Project Cancer, Ulay's Journal from November to November*. He is also

a co-founder of Ulay Foundation in Amsterdam. In 2014, he was nominated for ICI Independent Vision Curatorial Award in New York. Logar regularly publishes texts and lectures on contemporary visual art, and currently lives and works in Berlin.

“NSK State Art: New York, The Impossible Return” is the first United States presentation of the long-term NSK State Art Project, which was originally initiated by the group IR-WIN. The exhibition is presented in collaboration with the NSK State Pavilion at Venice Biennale 2017, and with NSK’s Consulate, e-flux, New York.

Curators: Katherine Carl and Tevž Logar
Exhibitions Coordinator: Jennifer Wilkinson
Exhibition Production: Chip Hughes and Nikholis Planck, LanningSmith
Graphic Design: Aliza Dzik

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The Amie and Tony James Gallery, located in midtown Manhattan at the nexus of the academy, contemporary art, and the city, is dedicated to exhibition-making as a form of advanced research embedded in the scholarly work of the Graduate Center across multiple disciplines. The gallery creates and presents artwork to the public in a variety of formats. While some exhibitions remain on view for extended contemplation, other activities such as performances, workshops, reading groups, roundtable discussions, salons, and screenings have a short duration. The gallery works with scholars, students, artists and the public to explore working methods that may lie outside usual disciplinary boundaries.

Exhibitions & Programs

- Feb 8** Marina Abramović / Ulay
Yael Bartana
Danica Dakić
Pablo Helguera
Ištvan Išt Huzjan
Alban Muja
Mladen Stilinović
Nebojša Šerić-Shoba
- Feb 9** Katherine Carl
Eda Čufer
Pablo Helguera
Ištvan Išt Huzjan
Charles Lewis
Tevž Logar
Conor McGrady
Alban Muja
Borut Vogelink
- Feb 15** James T. Hong
Brian Kuan Wood
- Feb 21** Joanna Lehan
Hakan Topal
- Mar 7-8** Lucia Allais
Romy Golan
Chelsea Haines
Olga Ulloa Herrera
Anna Indych-López
David Joselit
Abigail Lapin Dardashti
Naeem Mohaiemen
Chika Okeke-Agulu
Maria Antonella Pelizzari
Gemma Sharpe
Katy Siegel
Sarah-Neel Smith
Alise Tifentale
Yang Wang
- Mar 15** Kasper König
Britta Peters
- Mar 16** Tanzeem Ajmiri
Michelle Fine
Robin McGinty
James Sevitt
- Mar 30** Basel Alyazouri
Vered Maimon
Siona Wilson
Oren Ziv