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"NSK from *Kapital* to Capital: Neue Slowenische Kunst—an Event of the Final Decade of Yugoslavia" (Moderna Galerija, Ljubljana, Slovenia) This frenetic and shadowy survey of NSK's profuse output in socialist Yugoslavia between 1980 and 1992 was arranged according to the Slovenian collective's main subgroups: Laibach (music and multimedia), Irwin (visual art), Scipion Nasice Sisters Theatre (theater), and New Collectivism (design). NSK's meticulously branded body of work inhabits the contradictory aesthetic languages of Romanticism, Suprematism, fascism, and Communism, among others, which coexist in a dense *Gesamtkunstwerk* rife with deadpan humor. The real gravity of the project lies in its uncanny combination of retrospection and prescience, an ad absurdum reassessment of Yugoslavia's totalitarian past measured against the anticipation of its impending violent dissolution into a capitalist future.