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**SUSPENDING ‘THE POST-COMMUNIST CONDITION’:
THE GENERATIONAL BREAK AND ITS PECULIARITIES**

Abstract:

While ‘the post-communist condition’ is linked to a generation that grew up east of the Iron Curtain, the younger generation, born in the 1980s, is confronted with an increasingly fading memory of the socialist past and with socialism as a devalued political philosophy across Europe. The crucial experience of this group of people is not socialism; it is the post-socialist transition, the post-Cold War era which has left a deep mark in their lives. Analyzing time and language as two peculiar motives in post-socialist discourses and artistic practices, this paper traces the gradual suspension of ‘the post-communist condition’ in favor of a less biased and ‘vertical’ reading of contemporary post-socialist art.

Keywords:

the post-communist condition, generation, language, time, post-socialism, transition, post-memory, (metaphysical) homelessness

‘The post-communist condition’ can be defined as a particular circumstance, a vision and description of the world. Philosopher Boris Groys considers this condition as a chance to investigate this “historical event” of the fall of communism and proposes to make an inventory of the “traces of communism.”¹ Perceiving the entire world as being involved in ‘the post-communist condition’, he assumes that all countries are confronted with the dissolution of communism, with its existence as something which has vanished after the end of the Cold War. Groys explains this perspective with communism’s irritating reputation as a past, alien-like intrusion:

“[...] communism’s advent is encountered within any national historical narrative at best as a destructive influence from the outside, as the work of the ‘Other’, of an alien force, as an invasion by spectral powers from the extra-historical non-space of u-topia.”²

According to Groys, it is because of this conception of communism that it is mainly thought of as an “interruption, interval or delay” in the course of history.³ After a long period of having been viewed as a “promise”, “utopia” or a “vision”, in the post-communist present communism appears as a past event and a political project in general. Thus, Groys believes it is the double nature of communism which rendered it impossible to differentiate between the two and gave way for the idea of an “interruption” which still dominates the discourse about post-socialism and thus inhibits an unbiased engagement with “Non-Western” artistic practices.⁴

Although Groys’ thesis of communism haunting the present like a spectre seems very plausible at first sight, one can argue that such a mystification can be classified as increasingly inadequate to understand today’s challenge for contemporary art history: it is not only the dissolution of socialism as a political alternative and the lack of knowledge about the fundamental ideas of socialism but also the fading of memory of the socialist past and the growing importance of the transition which constitute our contemporaneity and demand new standards for art history.⁵ The younger, post-Cold War generation sets the stage for a different reading of artistic practices from a post-socialist context, a new grasp of ‘the post-communist condition’ beyond geopolitical and stereotypical lenses.⁶ For an understanding of this recent generational shift in Europe, I will discuss notable societal habits after the transition and two constituting aspects of post-socialist artistic practices – time and language – before finally providing an outlook on future challenges.

Societal Habits after the Transition

The transition has deeply influenced societal habits and lives. From art historian Piotr Piotrowski’s perspective, “the impact of the historic memory of the former political system” that is located in “habits of thoughts and behavior” also

shapes the major types of analysis in studies on post-Wall Europe.⁷ In what follows, I will give some examples of these societal habits to create an understanding of how post-socialist art is usually framed. In the introduction of his book *Art and Democracy in Post-Communist Europe* from 2012, he draws attention to societal habits and attitudes that still radiate vestiges of the communist past by claiming that the “traces” of the communist system are often very indirect:

“[...] they appear in behaviours, in the ways of thinking, in customs and so on. Often they affect only part of the society; sometimes, however, they can be observed in the functioning of the institutions, in the habits of their officials, in the societal expectations concerning order and discipline, in lack of tolerance and so forth.”⁸

For Piotrowski, an understanding of the debate surrounding ‘the post-communist condition’ would require the creation of an extensive monograph. Reminding his readers of the necessity of a global contextualisation of the fall of communism and problematizing the universality of the term ‘the post-communist condition,’ Piotrowski acknowledges that he prefers to shift the focus towards the concept of a *post-communist Europe* which, according to him, “brings with it [a] certain neutrality,”⁹ a neutrality which the discourse on ‘the post-communist condition’ obviously lacks. This shows that ‘the post-communist condition’ does not respond to artistic practices from *across* Europe, but that it has emerged rather from a more narrow observation of post-socialist lives only.

Philosopher Susan Buck-Morss also notices particular “symptoms” after the transition, namely particular sensations which are strongly affected by the inevitable presence of the absence:

“The transformation is presently sensed on the skin and in the small shifts in the routines and habits of daily life. We describe it only in symptoms, perceived like a faint shifting of tectonic plates that is slow, indeterminate, and so profound that it transforms the meaning of its terms.”¹⁰

This emphasis on symptoms and on slowness are characteristics which can be found in many texts about the structure of the post-communist or post-Soviet condition. Whether Charity Scribner speaks about melancholia, Svetlana Boym about nostalgia or Piotrowski, like in the quote above, reflects on the “faint shifting of tectonic plates,” it always seems obvious that there is a fundamental absence marking ‘the post-communist condition.’ Theorist and conceptual artist Miško Šuvaković describes this presence of the absence as follows:

“The era of late socialism and post-socialism is one of postmodern art and culture: the signifier exists without the signified.”¹¹

One can assume that the younger generation has witnessed how the signified has gone lost since the beginning of the transformation. This experience is essential for thinking about the implications of the generational break and for studying post-socialist video and performance art for which time and language play a significant role. It is only through the reflection of these two key tools that the generational change and its consequences for a 'pOst-Western'¹² history and theory of art become more transparent.

The Generational Break

By considering generations as historical agents, the temporal and universal notion of 'the post-communist condition' gets challenged. If one regards a generation as an experiential agent of historical change,¹³ rather static concepts like 'the post-communist condition' are set into movement. But what is meant by the generational break here?

In the catalogue of the *Ostalgia* exhibition at the New Museum in New York in 2011, art historian Ekaterina Degot proclaims a generational break in contemporary art from East- Central Europe. Positioning a generational difference between those who grew up in the USSR and those who were socialized in the time of transition, she writes:

"The younger, twenty-something generation in Russia [...] has an even stronger commitment towards the Communist past, although in their case it might be more imagined than real."¹⁴

Thus, there is a remarkable peculiarity: although the younger generation from the former 'East' mostly remembers nothing, or solely mundane events like the collective pottery sessions or the obligatory glass of milk or kefir every afternoon in the Soviet kindergarten¹⁵, they nevertheless feel attracted to the socialist past.¹⁶ According to art historian Harry Weeks, their memories turned from "hot or living memory" to "cold memory" which is characterized by a progressing disconnection with the socialist past.¹⁷ But this is not the main characteristic of the younger generations' memory. Journalist Agata Pyzik paraphrases her experience as follows:

"I was born 1983 and I never really lived through the problems within communism that older generations had to. No crossing of the Wall, no scary officers, no parents interned by communists. Still, I observed the dramatic changes in the social fabric after '89 [...]."¹⁸

Pyzik describes what the cultural historian Tanja Bürgel also observes in her analysis of the children of the Berlin Wall, the "Mauerkinder:" the huge influence

of the transition. What Pyzik experienced is the growing gap and estrangement between the working class and the elite, which – in her private school-related example – mostly consists of the former democratic opposition in Poland. Moreover, what Bürgel addresses are the hasty societal transformations, the orientational crises of parents and teachers, the structural chaos of modification in schools and the collapse of protecting social networks; serious changes, which were experienced by this group of the “Mauerkinder” during their teenage years.¹⁹ As a consequence of this, children who experienced adults starting from scratch after '89 or, respectively, 1991, and who observed their struggle with new and unfamiliar structures, have developed a condition which makes them feel as being outside of society: a condition called “metaphysical homelessness.”²⁰ Those children are allegedly very influenced by their parental generations' lack of orientation during the transition, by feelings of instability and precarity – here addressed as a transferred, self-experienced “metaphysical homelessness.” Therefore, this feeling of rooflessness is a status which describes a growing distance from society's value systems and institutions, as the members of this generation are searching for “world- and self-orientations outside of established value systems and cultural patterns,” says Bürgel.²¹ Another example for a similar self-definition can be found in the catalogue of the 2011 art exhibition *Spaceship Yugoslavia* in Berlin, in which young artists and theorists from former Yugoslavia formulate their thoughts about post-socialism:

“We ask ourselves – a generation whose childhood memories are anchored in a socialist Yugoslavia – if it is indeed possible to latch into a critical nexus from which we may have constructive experiences. We did not grow up in an orderly system, causing our experiences to be irrevocably linked with a transition process.”²²

Furthermore, they describe their “common inheritance” as a “spaceship named Yugoslavia,” which again refers back to the phenomenon of homelessness. Their former home is now conglomerated into an imaginary spaceship outside of their bodies, located in outer space. The group of editors associates the idea of homelessness with a feeling of high mobility, but instable gravity: “We walk this earth in different countries, but have no fixed ground under our feet.”²³

To sum up, the generational shift is caused by a group of people which grew up during the transition and which developed a unique mentality marked by a high attraction towards the socialist past and towards socialism as a political philosophy. The characteristic feeling of “metaphysical homelessness” is a phenomenon which could equally be related to the inheritance of “postmemory” – to the transmittance of “stories, images, and behaviors among which they grew up,”²⁴ but which can no longer be connected to the state of the present. That is why the younger generation can be presumed to carry a large amount of “postmemories” from the previous generation. Although “[n]o crossing of the Wall, no scary officers [...]” shape

Pyzik's image of the socialist past, she can feel her parents' significant experiences with socialism like memories of her own. Hence, time is an important factor for the prevalence of (inter-)subjective and (extra-)biographical experiences, and post-socialism seems to be deeply influenced by conflicting temporal assumptions. What does this intergenerational transmission of memory mean for 'the post-communist condition' and its conception of time and language?

The Aspect of Time

The phenomenon of 'the post-communist condition' per se is something temporal because it is treated as a temporarily limited condition shared by societies. At the beginning of this section, I want to take a look at Buck-Morss' definition of 'the post-Soviet condition' and her specific perception of the aspect of time which, in her words, is leading backwards:

"If I speak of 'the post-Soviet condition', it is to say that 'post-Soviet' refers to an ontology of time, not an ontology of the collective. Post-Soviet is a half-way condition, where we have recognized the inadequacies of modernity, but are still too insecure to leave them behind."²⁵

In her account she stresses that 'the post-Soviet condition' is a "universal historical condition" which can be understood as a shared temporal, historic moment.²⁶ Thus, the aspect of time has a special relation to the discourse of 'the post-communist condition' because this condition is seen as something utterly temporal—something which passes by, and which is related to the deficiencies of modernity. But when will 'the post-communist condition' have met its expiration date? Even Piotrowski reminds us of the temporal character of 'the post-communist condition' by stating that

"[...] it does not have a spatial, but rather a temporal character and therefore describes a historic moment in which we are still situated. In other words, the post-communist condition describes a historic and universal condition of contemporaneity."²⁷

Another prominent example for the relevance of time in this context would be Groys' evocative idea of the post-communist subject and post-communist life in general moving backwards, from the future into the past: "returning from the post-historical, post-apocalyptic time towards the historical time."²⁸ What we have learned is that this fascination for the past comes from a feeling of "homelessness" or tentativeness that is nevertheless deeply contemporary *and* futurist, as philosopher Ozren Pupovac remarks. He indeed characterizes the post-socialist situation as also

being a futurist one: "The historical essence of the post-socialist situation seems to run ahead of the eye's gaze."²⁹ Occupied with trying to capture post-socialism as a "state of anticipation"³⁰ and not just as a "desintegrated history"³¹, many contemporary artists like The Bureau of Melodramatic Research (a duo, founded 2009 in Bucharest) or the collective ŽemAt (founded 2006 in Žeimiai) prove that the younger, transitional generation turns towards the historical time to imagine the past *and* the future.

The Role of Language

It is an established fact that language plays an important role for politics, especially for communism, and that political change often causes a societal search for new perspectives *and* new languages. Whereas Groys' earlier elaborations on 'the post-communist condition' from 2003 are mostly associated with the aspect of time, his book *The Communist Postscript*, written in 2010, focuses on the "linguistification of society" and points out that a realization of communism without linguistic means would have been, and would still be, impossible.³² The power of the 'authoritarian discourse' during communism, the urban semantic effacement since the 1990s, and the revival of language within contemporary culture are developments which are directly linked to the post-communist transition.³³ Another example for the importance of language in the context of the post-socialist transformation are the strategies of effacement which have not only been concentrated on urban transformations, on renovations and reconstructions, but have also gone deeper. Art historian Suzana Milevska recapitulates how – after the state of Yugoslavia broke apart – the "renaming apparatus" radically cleared and overwrote most traces from the Tito era. Her project *The Renaming Machine* concentrates on the legacies of the "renaming apparatuses" which radically wiped out names of institutions, individuals, ethnicities, languages and even political states.³⁴ She and the project participants emphasize how this effacement of names did not only affect language, but also people's daily lives, their way of thinking and memorial capacity.

Without entering into a deeper discussion about her video works and her interest in collective mourning processes, I would like to shortly draw attention to artist Yael Bartana, who usually works on Jewish history and on Israel-Palestine relations. In her trilogy *Mary Koszmary* (Nightmares) (2007), *Mur i wieża* (Wall and Tower) (2009) and *Żamach* (Assassination) (2011), three speculative and imaginative films addressing the Jewish-Polish history and Poland's communist past, she uses language in a radical manner by appropriating authoritarian ways of speaking and by mixing the histories of the Holocaust, the Second World War, communist Poland, Zionism, nationalism and militarism:

"Bartana invokes language laden with rhetoric and reminiscent in character of leader's speeches in totalitarian regimes, to rearrange words and language in order to create new concepts and highlight ideas."³⁵

Although Bartana places the Jewish history and the Polish national schizophrenia at the center, she works with authoritarian language and symbolic gestures in a non-hierarchical way, explicitly not differentiating between past, present and the future. This linguistic and temporal ‘liberation’ is a symbolic experiment which integrates disregarded and neglected narratives of the past with the help of language and the “otherness of time and place.”³⁶ Although Bartana, born 1970 in Kfar Yehezkel in Israel, is a slightly atypical example for post-socialist art, her work nonetheless influences many of today’s post-socialist practices. As art historian Susanne Leeb suggests, Bartana is engaged in identifying mythical narratives as a legitimizing basis for contemporary politics.³⁷ Identifying the origins and structuredness of mythical narratives by the means of language and time, her work is a brilliant example for the “*mutual* reframings of art discourse and practice across supposed borders,”³⁸ for the vivid influences that shape artistic production across Europe.

At this point I want to make clear that the group of people I address does by no means only encompass children of the Berlin Wall or, more general, children who lived east of the Iron Curtain. Rather, with consideration of local art histories and historico-political differences, this programmatic shift does also affect people who have experienced the end of the Cold War, and the political decline and subjugation of socialist ideals in the former ‘West.’

Outlook

In closing, I once more want to question the concept of ‘the post-communist condition,’ a concept that is in fact very much in line with the so called “universal” premises of ‘Western’ art history, which are highly problematic.³⁹ Scholars like Susan Buck-Morss and Piotr Piotrowski call attention to the lack of geographic awareness in art history and spotlight examples like *Art since 1900. Modernism, Antimodernism, Postmodernism*, a renowned volume in which, as Piotrowski argues, there exists no awareness for the geographic bias of art history in general, and neither for ‘Western’ nor ‘Eastern’ constructions in particular.⁴⁰ Thus, an illumination of ‘the post-communist condition’ from a critical art historical perspective does not function without questioning “art geography.” Buck-Morss as well encourages her readers not to give up analyzing the constructedness of the historical narrative of the “era of Western hegemony.”⁴¹ Turning the focus away from art history towards contemporary critical theory, she is convinced that the intellectual governance of ‘Western’ art métropoles and centers must come to an end, clearly identifying this cultural and (geo-)political imbalance as critical theory’s major problem.⁴² However, Buck-Morss nevertheless sticks to the term ‘post-Soviet condition’, although this definition reinforces precisely those ‘vertical’ power relations.

For integrating and valuing local contexts, traditions and canons, it is important to recognize and study societal habits because they form the basis for

culture's reflections of major historical transformations like the fall of the Iron Curtain. 'The post-communist condition' has become less and less appropriate to analyze the younger generations' artistic practices and to understand their heterogeneous conceptions of time, language and locality. The concept of 'the post-communist condition' does not only ignore the influential phase of the transition which is an identity-building experience of the younger generation; it also prepared the ground for the manifestation of geopolitical blindspots as well as 'Western' and 'Eastern' stereotyping. As the liberation from a psychologizing and backwardness-instantiating discourse gains more and more importance for the future, it will be necessary to set new disciplinary and 'horizontal' standards for a less prejudiced analysis of the art practices arising from the experience of the 'pOst-Western' transition.

Notes:

¹ B. Groys, "The Post-Communist Condition," translated by Matthew Partridge. Link: <http://becoming-former.tumblr.com/post/262880375/the-post-communist-condition-boris-groys-the> (last access: 15.10.2015)

² B. Groys, "The Post-Communist Condition," translated by Matthew Partridge.

³ Ibid.

⁴ For achieving a successful reflection of communism, Groys suggests to emphasize three factors: the missing historical subject which could assume responsibility for the communist past apart from a nation or state, the failed detachment of communism from Russian imperialism, the unfinished clarification of the relationship between the history of communism and nationalism as well as the non-existing history of communism as one of several "post-national importable or exportable social projects." Ibid.

⁵ Although most of the authors are using "communism" and "post-communism", I prefer to use "socialism" and "post-socialism" because it refers to a condition that is characteristic for both sides of the Iron Curtain. See also: A. Gardner, *Politically Unbecoming. Postsocialist Art against Democracy*, Cambridge, London 2015, 8-9.

⁶ Other problems are the unexplored "correlations between 'Eastern' and 'Western' European artists" as well as "the pigeonholing of this art to strictly Eastern and Central European contexts". See: A. Gardner, *Politically Unbecoming. Postsocialist Art against Democracy*, 9.

⁷ P. Piotrowski, *Art and Democracy in Post-Communist Europe*, London 2012, 41.

⁸ Piotrowski explicitly speaks of "communism" and "postcommunism" due to his focus on art from Central and Eastern Europe. P. Piotrowski, *Art and Democracy in Post-Communist Europe*, 11-12.

⁹ Ibid., 11.

¹⁰ S. Buck-Morss, "The Post-Soviet Condition", in: IRWIN (ed.), *East Art Map. Contemporary Art and Eastern Europe*, London 2006, 494-499 (here 497).

¹¹ M. Šuvaković, "Art as a Political Machine. Fragments on the late Socialist and Postsocialist Art of Mitteleuropa and the Balkans", in: A. Erjavec et al. (eds.), *Postmodernism and the Postsocialist Condition: Politicized Art Under Late Socialism*, Berkeley 2003, 90-134 (here 93-94).

¹² This goes back to the German term „pOst-Westlich“ which highlights the constructedness of the 'East' and 'West' and combines these concepts. The 'pOst' implicates that not only the 'East' but also the 'West' has changed. For more information, see: E. Bisanz (ed.), *Diskursive Kulturwissenschaft, Analytische Zugänge zu symbolischen Formationen der pOst-Westlichen Identität in Deutschland*, Münster 2005.; M. Heidel, E. Bisanz, (eds.), *Bildgespenster. Künstlerische Archive aus der DDR und ihre Rolle heute*, Bielefeld 2014.

¹³ A. Bogdanovic, "Generation as a framework for historicizing the socialist experience in contemporary art", in: U. Gerhardt, S. Husse (eds.), *The Forgotten Pioneer Movement—Guidebook*, Hamburg 2014, 24-35 (here 29).

- ¹⁴ E. Degot, in: M. Gioni et al. (eds.), *Ostalgia*, New York 2011, 52.
- ¹⁵ V. Michelkevicius, "Why are we together and in (our own) place?", in: V. Michelkevicius (ed.), *Generations of the Place: Image, Memory and Fiction in the Baltics*, Vilnius 2011, 11-18 (here 14).
- ¹⁶ See: P. Olowska in conversation with M. Barnas, "Gentle Distortions", in: *Metropolis M*, No. 5 (October-November 2004): 1. Link: <http://metropolism.com/magazine/2004-no5/elegante-verstorungen/english> (last access: 15.10.2015)
- ¹⁷ H. Weeks, "Recognizing the post-Soviet condition: the documentary turn in contemporary art in the Baltic states", in: *Studies in Eastern European Cinema*, Vol. 1, 1-2010, 57-70 (here 68).
- ¹⁸ A. Pyzik, *Poor but sexy*, London 2014, 6.
- ¹⁹ German: „Als Pubertierende beobachteten sie die Traumata einer überstürzten gesellschaftlichen Transformation, erlebten die Orientierungskrisen ihrer Eltern und Lehrer, das strukturelle Umbau-Chaos in den Schulen und den Zerfall der schützenden sozialen Netzwerke.“ T. Bürgel, "Mauerfall-Kinder. Wie orientieren sich junge Ostdeutsche 15 Jahre nach der Wende?", in: *Berliner Debatte Initial*, 4-2004, 16-25 (here 23).
- ²⁰ T. Bürgel, "Mauerfall-Kinder. Wie orientieren sich junge Ostdeutsche 15 Jahre nach der Wende?", 23.
- ²¹ Ibid., 24.
- ²² N. Hennig et al. (eds.), *Spaceship Yugoslavia. The Suspension of Time* (Berlin: Neue Gesellschaft für Bildende Kunst, 2011), 5.
- ²³ N. Hennig et al. (eds.), *Spaceship Yugoslavia*, 5.
- ²⁴ M. Hirsch, "From 'The Generation of Postmemory'", in: J. K. Olick et al. (eds.), *The Collective Memory Reader*, Oxford 2011, 346-347 (here 346).
- ²⁵ S. Buck-Morss, "The Post-Soviet Condition", 498.
- ²⁶ Ibid., 498.
- ²⁷ P. Piotrowski, "Writing on art after 1989", in: H. Belting et al. (eds.) *The Global Contemporary and the Rise of New Art Worlds*, Cambridge 2013, 202.
- ²⁸ B. Groys, "Die postkommunistische Situation", in *Zurück aus der Zukunft. Osteuropäische Kulturen im Zeitalter des Postkommunismus*, Frankfurt am Main 2005, 36-48 (here 48).
- ²⁹ O. Pupovac, "Present perfect, or the time of post-socialism", *Eurozine*, 12.05.2012, 1-7 (here 2). Link: <http://www.eurozine.com/articles/2010-05-12-pupovac-en.html> (last access: 15.10.2015)
- ³⁰ O. Pupovac, "Present perfect, or the time of post-socialism," 2.
- ³¹ N. Hennig et al. (eds.), *Spaceship Yugoslavia*, 5.
- ³² B. Groys, *The Communist Postscript*, London 2009, X, XXI.
- ³³ A. Yurchak, *Everything was forever until it was no more. The last Soviet generation*, Princeton and Oxford 2005, 32.
- ³⁴ S. Milevska, "In the Wake of Renaming: The Concept and Context of the Project of a Whole", in: S. Milevska (ed.), *The Renaming Machine. The Book*, Ljubljana 2010, 8-12.
- ³⁵ H. Scloznick, "Yael Bartana and Post-Traumatic Culture: Utopian Reversibility and the Case of Polish National Melancholia", in: *International Journal of Applied Psychoanalytic Studies*, 1-2014, 60-74. (here 67)
- ³⁶ A. Azoulay, A. Ophir, "This is Not a Call to the Dead", 1. Link: <http://yaelbartana.com/text/continuing-to-think-1> (last access: 15.10.2015)
- ³⁷ S. Leeb, "Flucht nach nicht ganz weit vorn", in: *Texte zur Kunst*, Vol. 19, 76-2009, 28-45 (here 42).
- ³⁸ A. Gardner, *Politically Unbecoming. Postsocialist Art against Democracy*, 9.
- ³⁹ See: P. Piotrowski, "Towards a horizontal history of modern art," in: Erste Stiftung (ed.), *Writing Central European Art History*, Vienna 2008, 4. Link: http://www.erstestiftung.org/patterns-travelling/content/imgs_h/Reader.pdf (last access: 15.10.2015)
- ⁴⁰ P. Piotrowski, *Art and Democracy in Post-Communist Europe*, 25.
- ⁴¹ S. Buck-Morss, "The Post-Soviet Condition," 497.
- ⁴² S. Buck-Morss, "The Post-Soviet Condition," 497.

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**SUSPENZIJA *POSTKOMUNISTIČKOG STANJA*:
GENERACIJSKA SMENA I NJENE OSOBENOSTI**

Apstrakt:

Dok je *postkomunističko stanje* vezano za generaciju koja je odrasla istočno od „gvozene zavese“, mlađa generacija rođena osamdesetih godina dvadesetog veka se suočava sa rastućom pojavom brisanja sećanja na socijalističku prošlost, ali i sa degradacijom političke filozofije socijalizma širom Evrope. Ključno iskustvo ove grupe ljudi nije socijalizam, već postsocijalistička tranzicija i post-hladnoratovska era koja je ostavila dubok trag u njihovim životima. Analizirajući vreme i jezik kao dva osobena motiva postsocijalističkog diskursa i umetničkih praksi, ovaj rad prikazuje postepenu suspenziju *postkomunističkog stanja* u susret manje polarizovanom, *vertikalnom* čitanju savremene postsocijalističke umetnosti.

Ključne reči:

postkomunističko stanje, generacija, jezik, vreme, postsocijalizam, tranzicija, post-sećanje