Extra
States

NATIONS IN LIQUIDATION

Dear visitor,

Welcome to Kunsthal Extra City.

We work with art that encourages reflection on contemporary urban topics and seek to facilitate new connections between contemporary art, artists and citizens.

For this reason, we are highly committed to ensuring our communication with respect to exhibitions is clear, by means of free guided tours and documentation such as the brochure you are holding in your hands.

Please don't hesitate to approach our receptionist should you have any questions regarding the exhibition.

Alternatively you can contact us by email (info@extracity.org) or phone (+32 3 677 16 55).

The team of Kunsthal Extra City

'Extra States: Nations in Liquidation'
     22.09 – 16.12.2018

Works by Sven Augustijnen, Dora Budor, Chto Delat,
    Goldin+Senneby, Núria Güell, Femke Herregraven,
    Sanja Iveković, Sophie Jung, Kapwani Kiwanga,
    Metahaven, Nástio Mosquito, Trevor Paglen, Anton
    Vidokle & Pelin Tan
Scenography by Olivier Goethals
Curating and research by iLiana Fokianaki

'Extra States: Nations in Liquidation' brings together art-
ists whose works aim to critically address, recompose or
bypass the traditional readings of the state.

The exhibition is inspired by the writings of H.G. Wells,
Max Weber, Bob Jessop and Nikos Poulantzas – that
have reflected on the model and current condition of
the "nation-state" – and seeks to look into the possible
near futures of international politics, economics and
civic society by unravelling the core structures that sus-
tain them. In light of the current conditions – whereby
capitalism has reduced state sovereignty, while at the
same time the notion of the nation-state is re-emerging
through nationalistic rhetoric whilst losing its power –
the exhibition asks: How do we think of "the state" in
contemporary society and what does the traditional
state represent? What actual power to govern and de-
fine cities do traditional states have today?

How much agency and effect do "extra state" power
structures have, in the form of political ideologies,
multinational companies, supra-state bodies and oth-

ers, and to what extent can they transcend and bypass the state as we know it? Where do we stand as citizens when "extra states" such as the European Union, Facebook, Cambridge Analytica, the International Monetary Fund or the European Central Bank affect our life?

In its attempt to re-read the notion of statehood and revisit state theory, the exhibition aims to go beyond the classical interpretations of the state. Instead exploring the "extra" in and beyond the state, displaying the practices of artists with different approaches to the topic: some aim to reveal the little-known activities of the deep state (hushed or top-secret missions of governmental bodies) or share their artistic position vis-a-vis the notion of statehood or the concept of nationality, while some examine socio-political movements striving towards an emancipatory civic society. Others investigate real life examples of what Keller Easterling has named as "extrastatecraft".

Through divergent readings, 'Extra States' attempts to create an alternative "grammar" of different state formations, resulting in a mapping of emerging and contesting world orders, alternative or transnational coalitions, that define not just the state as a political model, but our manifold states of being in the world today.

iLiana Fokianaki

CAHIER #4: EXTRA STATES
Further research on the notion of the state and state
theory can be found in CAHIER #4, highlighting the the-
matics addressed in the exhibition as well as assembling
texts that refer to the state, with a special edition from
e-flux journal that celebrates its 10th year anniversary.
The texts are selected by the curator iLiana Fokianaki in
collaboration with Anton Vidokle.

The Cahier can be purchased at the front desk or down-
loaded for free from our website.

More information: www.extracity.org

FOR YOUR CONVENIENCE, PLEASE FIND IN THE FOLLOWING
PAGES THE ARTISTS PRESENTED IN ALPHABETICAL ORDER AND
NUMBERED; THE NUMBERS CORRESPOND TO THOSE ON THE EXHIBI-
TION LABELS, SO YOU CAN EASILY FIND INFORMATION ON EVERY
ARTWORK.

1. Sven Augustijnen

'Le Réduit', (2016)

During his years of research into the colonial history of Belgium and Congo, Sven Augustijnen came upon the story of a secret fortress ("réduit") that Belgium had allegedly built in the city of Kamina in the 50s. This structure was intended to be a refuge for the Belgian royal family and the government in the event of an attack by the Soviets. Political developments stalled the construction of this "government city", however, and all that remained was a military base.

At the Belgian Armed Forces Documentation Centre (ACOS IS/CA) Augustijnen discovered an archive about this project containing thousands of photos, negatives, drawings and plans that had never been studied before. The work that came out of his research, 'Le Réduit', comprises various elements, including a text by Augustijnen, a ground plan, aerial photos of the site's development, a yearbook detailing the adventures of the pioneers of the Kamina base, and a selection of architectural plans. The work bears witness to the precision and attention to detail applied in the development and realisation of the project. At the same time it is also an artistic interpretation of reality, influenced by Augustijnen's own views, fictive elements and the emotional contribution of the people the artist spoke to along the way.

'Extra States' presents a part of this large artwork and takes a selection of the images as a visual blue-

'Le Réduit', (2016), courtesy of the artist

print of the "deep state": the images expose the mechanisms and propaganda tactics that the state used in order to make a direct intervention in the sovereignty of another country.

Sven Augustijnen was born in 1970 in Mechelen (BEL) and lives and works in Brussels (BEL).

2. Dora Budor

'Temps Mort', (2017)

With her sculptural installation 'Temps Mort', Dora Budor reconstructs an image from the film 'L'Eclisse' (1962) by Italian director Michelangelo Antonioni. The work refers to the image of a construction site that recurs regularly in the film, and almost becomes a character in itself: for minutes at a time Antonioni shows images of scaffolding, piles of rubble and architectural elements that reveal decay and alienation – the barren area where neither of the film's lovers appears.

Budor carefully recreates this image, by reconstructing it in three dimensions, directly after the film stills, in collaboration with an architect, scenic painters and film prop fabricators. More than being just a replica of its shape, it also captures time; the light and shadows of the exact moment in which the object was captured on camera in the film reappear in the surface treatment of the piece, being painted onto it. What attracted the artist in creating this work, is how the film compulsively returns to the scene of the construction materials, all caught up "in progress of being."

'Temps Mort' highlights both the globalised, uniform aesthetics of architecture and its construction material as well as the reality of devastated conflict zones. This rubble re-appears, just like in Antonioni's film, as a constant reminder of our urban environments,

either in the form of "destroyed" buildings (signalling a dismantled civilisation), or in the myriad construction sites around the globe that mark the footprint of capitalism. It underlines the global metropolis, but also the state of disarray that society is facing and the current state of politics, where human life is disregarded and sidelined, whilst architecture is created or destroyed.

Dora Budor was born in 1984 in Zagreb (HRV) and lives and works in New York (USA).

'Temps Mort', (2017), courtesy Galerie Eva Presenhuber (Zurich/New York), New Galerie (Paris) and the artist, photo by Stefan Altenburger Photography (Zurich)

3. Chto Delat

'Slow Orientation in Zapatism', (2017)

The Russian collective Chto Delat presents a part of their research into the international impact of "Zapatismo". They aim to look at new power structures that are being formed across borders, as well as the socio-economic circumstances that permit or forbid them.

In 1994, the Zapatista Army of National Liberation, which originated in the poor south of Mexico, rose up against the government. Today it still strives for the autonomy of the indigenous population and resists neoliberal globalisation. The legacy of the Zapatistas and their call for "work, land, housing, food, health, education, independence, freedom, democracy, justice and peace" have since spread to all corners of the world.

Chto Delat explores the idea of a fictitious "Zapatista Embassy", imagined to be situated in contemporary Russia, under Putin. The film reflects the process of being together and how the Zapatistas way of life could be practiced and questioned outside of genuine indigenous experience – how we as Europeans, with all the burdens of our political and cultural histories, can imagine change. With a great deal of Zapatista irony – well-known from the texts of subcomandante Marcos – the participants of the film investigate the meaning of progress and how to live in harmony with the earth and land.
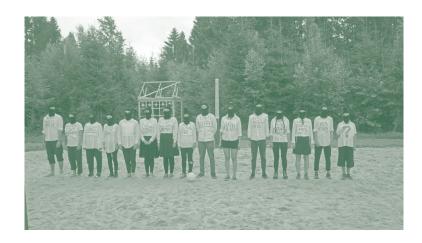
The film reflects the frustration of a young, urban generation that lives under the pressure of a capitalist society, trying to overcome its unhappiness and find a new political response that could establish new forms of life, inspired by Zapatista ideas.

Chto Delat (Russian for "What is to be done?") is a collective of artists, critics, philosophers and writers, founded in 2003 in St. Petersburg (RUS).

PERFORMANCE by Chto Delat on the opening night (21.09) at 20:00

'Slow Orientation in Zapatism', (2017), courtesy of the artist

4. Goldin+Senneby
with Mustafa Kör (poet) and Johan Hjerpe (graphic designer)
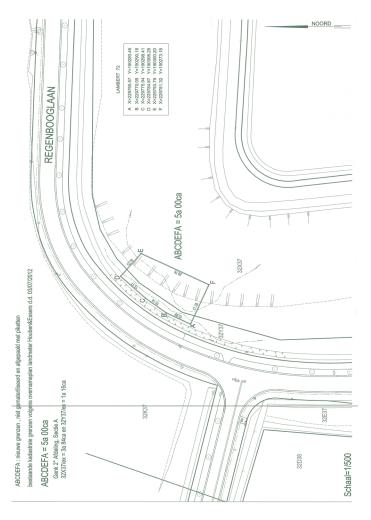
'The Plot', (2018)

In this work, the Swedish artist duo Goldin+Senneby investigate the socio-economic and political histories of the state, imprinted in its soil.

The artists have acquired a plot of land in Belgium's old mining territory which they conceptualise as a theatre stage. The area outlined on the floor of the exhibition space corresponds to this plot; a piece of highly-polluted land on top of the former coal mine of Zwartberg near Genk, located between a growing business park and a slag heap for which the city is trying to gain UNESCO World Heritage status as an industrial landmark.

'The Plot' unfolds as a double unearthing. The script (in the form of a poem) is written by Flemish poet Mustafa Kör, whose father migrated to Belgium and worked in the coal mines. The poem re-evokes the memories, hopes and desires of newcomers that came as workers and helped build the economy of Belgium in the post-war period, intertwined with the deep history of the Carboniferous-era plants that decayed into coal over millions of years and continental shifts.

The setting is designed by Johan Hjerpe and drawn directly on the walls of the exhibition space. It depicts plant specimens from the Carboniferous forests

'The Plot' (Deed of Sale, detail, Genk), (2017),
courtesy of the artists

found in fossils in the area of the plot. These plants date back 350 million years, to a time when the plot was located in the equivalent of Central Africa today. They are drawn using only coal.

Goldin+Senneby is a collaboration between artists Simon Goldin and Jakob Senneby, since 2004, Stockholm (SWE).

READINGS of the poem by Mustafa Kör on the opening night (21.09) at 19:00 and 21:00

DAILY READINGS of Mustafa Kör's poem during the exhibition period from Wed-Sun at 14:30 and 16:30

'The Plot' was realised at/with FLACC, Genk

5. Núria Güell
in collaboration with the Catalan activist Enric Duran

'Troika Fiscal Disobedience Consultancy', (2017-present)

With her work 'Troika Fiscal Disobedience Consultancy' the Spanish artist Núria Güell challenges the operation of international businesses, which, with the government's blessings, have been known to find ways to trick the tax paying systems of the European Union. The artist established a small fiscal tax advice agency that intentionally violates the rules of the state in which it is located. The agency helps citizens to be disobedient to the Troika (the coalition of European Union officials, the European Central Bank and the International Monetary Fund), which has been responsible since the sovereign debt crisis in 2010 for overseeing loans to ailing European Member States.
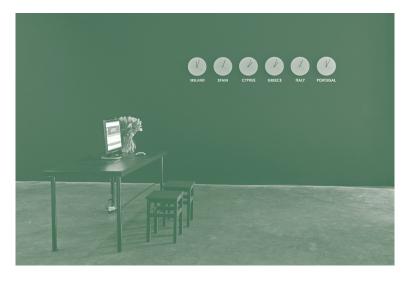
The 'Troika Fiscal Disobedience Consultancy' advises its customers to follow the same strategies that apply within the European single market and are used by business advisors to reduce their tax liabilities. However, the (tax) money released is used by Güell's agency to support local projects that are committed to restoring the very social rights that have been affected by the Troika's policy.

The project is based on civil disobedience, a tool that has been used successfully in the past by various independence movements (fiscal resistance played an important role in the decolonisation of the British West Indies, for example).

The growing network surrounding the 'Troika Fiscal Disobedience Consultancy' is managed by activists in Ireland, Spain, Portugal and Greece via the website disobedience.eu.

Núria Güell was born in 1981 in Vidreres (ESP) and lives and works in Barcelona (ESP).

Thanks to the Spanish Embassy's Cultural Office, Brussels

'Troika Fiscal Disobedience Consultancy', (2016), exhibition view at Project Arts Centre, Dublin, courtesy of the artist

6. Femke Herregraven

'Foul Footprints – No.1 Engineering the islands', (2018)

The first iteration of 'Foul Footprints' by Femke Herregraven investigates the layered history of the islands of Mauritius and Diego Garcia located in the Indian Ocean. Both islands were used as barter territory by colonial empires. Diego Garcia was placed under the territory of British Mauritius until 1965 when it was engineered into the new British Independent Overseas Territory (BIOT). The reason being the British were eager to sell Diego Garcia to the US before Mauritius gained independence in 1968.

Where Mauritius was hailed for its economic development and dubbed a miracle in the Indian Ocean, Diego Garcia became the biggest military base of the US, which was in desperate need of an isolated territory from where it could exercise power and control in the Middle East. In the early 1970s, the people of Diego Garcia were imprisoned and forcibly removed from the island by the UK. Where one island became a financial zone for Western tax avoidance, the other island became America's most important foreign military zone, nicknamed 'The Footprint of Freedom', from which Iraq and Afghanistan were subsequently invaded. One island as a zone for financial "extrastatecraft" (after Keller Easterling), the other island as a zone for military "extrastatecraft", but both zones with the ability to operate outside local and international laws.

The installation in 'Extra States' takes the form of a virtual office that contains artefacts, memorabilia, image and video material that evidence different stages of foreign hegemony on the islands. The installation explores how the violent fabrication of two legal grey zones was captured in the form of cultural, scientific, military, and commercial artefacts produced over centuries of changing geopolitical dynamics.

Femke Herregraven was born in 1982 in Nijmegen (NLD) and lives and works in Amsterdam (NLD).

'Foul Footprints – No.1 Engineering the islands', (2018), courtesy of the artist

7. Sanja Iveković

'Why an artist cannot represent a nation-State', (2012)

Sanja Iveković's artwork 'Why an artist cannot represent a nation-State' was a work serving as an answer to the question of whether she wanted to represent Croatia at the festival 'Croatie Voici' in 2012 in France. In her work Iveković consistently opposes the reactionary nationalism of the new nation-state of Croatia. For Iveković, therefore, the only way to participate in 'Croatie Voici' was to underscore the absurdity of this particular request.

The text for the performance (whose video documentation we see in the exhibition) – written and performed by philosopher Rada Iveković, a close collaborator and cousin of the artist – is a declaration and testimony against nationalism, the claim of the state on artistic creativity and production, and the impossibility of the notion of representation via philosophical and socio-political analysis.

During the performance, the deaf-mute French actress Isabelle Voizeux converts the text into sign language in order to give a voice to the citizens who are excluded from representation by the state. As Rada Iveković declares during the performance: "Representation is an eternal puzzle of politics as well as of art. It is in both cases at once impossible yet attempted again and again; impracticable but necessary. You better be represented in some way than poorly represented, and the worst is not to be represented at all. Art and poli-

tics revolve around these two poles – the impossibility and yet the inevitability of representation."

Sanja Iveković was born in 1949 in Zagreb (HRV) and lives and works in Zagreb (HRV).

'Why an artist cannot represent a nation-State', (2012), courtesy of the artist

8. Sophie Jung

'You You Can Can Not Not Have Have Both', (2017-2018)

'Producing my Credentials', (2017-2018), courtesy of
the artist

Sophie Jung is fascinated by the relationship between
object and text, sound and word, and tries to occupy
the territory between these binaries. In her libretto to
'Producing my Credentials', retrospectively titled 'You
You Can Can Not Not Have Have Both', is presented
in this exhibition as a sound piece. Jung taps into the
notions of statehood, borders, and nations but also the
myriad possible categorisations of identity, unruly sub-
jects and societal divisions. Jung aims to ignite a chain
reaction in the visitor, collapsing notions of binaries and

leaving the visitor open to the possibility of imagining the deconstruction of what she calls the "ludicrous idea of a nation-state".

Jung ends her script with a statement: "I miss Pangaea". Here she refers to the supercontinent that existed during the late Paleozoic era, 335 million years ago, before the Earth broke up into different continents. For Jung this is the only feasible scenario for a liberated state of mind. "I miss Pangaea" is the perfect verbalisation of a cry against violence that is mostly conveyed in her work through the theme of crossings – literal ones – like those of the thousand bodies that traverse continents and oceans in the hope of a better life. But it also offers a delineated reading of all those metaphorical crossings, of those borders we set ourselves, and fail to transcend – such as our lack of response to the unfolding dramas surrounding global migration or the extremities of identity politics that polarise, dichotomise and immobilise minds and souls.

Sophie Jung was born in 1982 in Luxembourg (LUX) and lives and works in London (GBR).

The script for 'You You Can Can Not Not Have Have Both' can be downloaded from our website.

9. Kapwani Kiwanga

'Flowers for Africa: South Sudan', 'Namibia', 'Tanganyika', 'Ghana', and 'Ivory Coast', (2012-present)

During her extensive research into the decolonisation of Africa, Kapwani Kiwanga selects archival photos of historic celebrations, commemorations, and other ceremonial events that occurred during the period of liberation from colonial rule. Each photo shows official state functions, captured in time: in the images, flower arrangements, sometimes perfectly visible, sometimes unclear, underline the celebratory mood. The photographs serve as the blueprints of the artist's work, since the artist shows these images to a local florist – in this case from Antwerp – who in turn attempts to recreate the bouquets from the archival photos as accurately as possible. Based on a protocol with detailed instructions, new bouquets are made for each exhibition, with varying results depending on the interpretation of the florist.

Through unfolding the performative element of the state's official functions and ceremonies, the project 'Flowers for Africa' aims to be a reflection on the lessons that these histories can offer regarding sovereignty, solidarity, and emancipation. The flower arrangements, titled according to the name of the country that presented them at these functions, wither over the course of the exhibition, hinting primarily at the loss of power and force of the countries themselves. Thus the work addresses the uncomfortable reality of today: most of the African continent is liberated from coloni-

'Flowers for Africa: Ivory Coast', (2015), courtesy of
the artist and galerie Jérôme Poggi (Paris), photo by
Aurélien Mole

alism, but is "crypto-colonised" by multinationals that continue to extract the wealth from its soils.

Lastly, the work also points towards a recent resurgence of the movement of pan-africanism through contemporary thinkers from and beyond Africa, a development as timely as ever in these turbulent times of our xenophobic European reality.

Kapwani Kiwanga was born in 1978 in Hamilton (CAN) and lives and works in Paris (FRA).

10. Metahaven

'Extra Everything – A speculative Identity', (2011)

How much has the image of Belgium changed over the last decade? And can the mechanism of "soft power", applied in commercial branding, be used in reverse, as a mirror, for us to see the state of disarray the Western world is currently in?

Metahaven realised 'Extra Everything – A speculative Identity' in 2011 for the exhibition 'Museum of Display' at Extra City. The work, displayed in our former location in Antwerp North, had the following points of reference: the "brand identity" of Belgium as a country vis-a-vis the extreme right-wing politics that have emerged in recent decades, together with a reflection on the state of governance of Belgium, which had been without a coalition government for almost two years. The work contained aesthetic references to the comic "Suske en Wiske" and sparked controversy at the time.

Seven years later, part of the work has been reproduced for this exhibition, offering a staggering insight into the changes that have occurred in Belgium's socio-political reality and that of Europe at large. Metahaven's long-term research on state branding is evident through the use of bright colours, aggressive visual material and flamboyant statements, presenting an ironic manifestation of "place branding" (which is the branding mechanism used for countries and cities). The viewer sees the proposal of a graphic identity subconsciously coercing

'Extra Everything – A speculative Identity', (2011),
courtesy of Metahaven

the viewer – just as the mechanism of commercial bran-
ding does – to follow a certain narrative.

'Extra Everything''s speculative identity for Belgium
invites one to think of a country (or an art institution,
which could function as an example of a structure of
state power in the territory) as a brand. More concretely,
the work underlines the connection between the traditi-
onal commercial branding and that of "place branding".
For 'Extra States', examples of the proposed identity
are shown in the vitrines at the front of the building, this
placement hinting towards an invitation to a speculative
"state" of Belgium, and operating as an introduction to a
potential brand for the exhibition.

(IN THE EXHIBITION SPACE AND IN THE VITRINES AT THE FRONT
OF THE BUILDING)

Metahaven's text 'Brand States: Postmodern Power,
Democratic Pluralism, and Design' (e-flux December 2008)
is part of 'Cahier #4: Extra States'.

11. Nástio Mosquito

'Transitory Suppository: Act #2 Another Leader', (2018)

In his work, multimedia artist Nástio Mosquito celebrates the potential power and apparently infinite possibilities of language, exploring themes such as identity, the nation state, faith and citizenship.

In a new commission for this exhibition, Mosquito has created a new chapter in his project 'The Transitory Suppository'. For this work the artist constructs a scenario around the despotic leader A.L. Moore, played masterfully by Mosquito himself. This fictive political figure is the antithesis of political correctness, shamelessly playing the media.

Mosquito presents his character as follows: "A.L. Moore is a 42-year-old human, going for President of Botrovia! Proof regarding both his military and academic credentials has been highly questioned by his peers. He is a reasonably successful businessman. His big financial break came when he bought 16 full containers of fake leather wallets produced in China. He has investments in Hollywood, in oil drilling, and reportedly a few brothels in Brazil. He supports many different non-profit institutions in African and Asian nations mostly connected to cancer research ... He claims his interest in politics is peripheral, what he really cares about is ending the malignancy that keeps mediocrity as a personal defence mechanism to an entire generation at his native nation, Botrovia."

Through this character Mosquito questions, with wit and humorous stereotypes, the global "branding" of leadership, in politics as well as in business and society, while hinting at our tendency to personify nation-states via their leaders. He entertains stereotypes of what a leader must or should be, directly addressing the current discussions on political "stars" of the right, such as Donald Trump, Robert Mugabe, or Kim Jong-un.

12. Trevor Paglen

'Code Names of the Surveillance State', (2015)
'They Watch the Moon', (2010)
'17 Letters from the Deep State', (2011)
'Subsatellite Ferret-D over the Eastern Sierra (Electronic Intelligence Satellite; USA 3)', (2012)

With the help of cutting-edge technology, Trevor Paglen examines and monitors para-state activities of governmental bodies that operate from within the state but are secret. The video installation 'Code Names of the Surveillance State' is composed from more than 4,000 surveillance programme code names from U.S. and British intelligence agencies the NSA and GCHQ. The work '17 Letters from the Deep State' consists of letters from the U.S. Department of State concerning a trial in the wake of 9/11. Each letter is signed by a certain Terry A. Hogan, whose existence has been strongly called into question by journalists and lawyers.

'They Watch the Moon' shows a secret "listening station", deep in the forests of West Virginia. It is part of the ECHELON programme, a shadowy collaboration between the U.S. and U.K., the main purpose being to monitor satellite communications worldwide. Located in a "radio quiet zone", this station makes use of the "moon bounce" effect: it captures communication signals that have left the atmosphere, bounced off the moon and been reflected back to earth.

Paglen manages to highlight three critically important aspects of the state: the secret activities of state-

craft that have of late been moving into territories that contest democracy and transparency; the aesthetic of surveillance that defines contemporary society at large; and, lastly, the proposition of a counter-narrative which employs the artist as the agent that "performs" the state itself. It is an artistic embodiment of the act of whistle-blowing that alludes to recent discussions on freedom of information and data.

Trevor Paglen was born in 1974 in Camp Springs (USA) and lives and works in Berlin (DEU).

'They Watch the Moon', (2010), courtesy of the artist, Metro Pictures New York, Altman Siegel San Francisco

13. Anton Vidokle & Pelin Tan

'2084: A science fiction show / Episode 2: The Fall of Artists' Republic', (2014)

In the first part of their '2084' trilogy, artist Anton Vidokle and sociologist and art historian Pelin Tan construct a future in which artists are in power, art has "colonised" life entirely, and every aspect of daily existence has become aesthetic. In the second episode, on view here, the "Artists' Republic" has collapsed and art has become a thing of the past. Still, a number of artists remain, living like animals, trapped in a cement dome where they ponder questions of labour, economy, religion and art, all the while trying to come to terms with their new situation.

The video was filmed on the site of the unfinished 'International Fair complex' in Tripoli, Lebanon, designed in 1963 by Oscar Niemeyer. The construction was interrupted in the mid-70s by the outbreak of the Lebanese civil war. This futuristic architecture, with its bunker-like spaces, was a failed utopian project, and in the film by Vidokle and Tan it can be seen as a metaphor for the failure of the ideal artists' state.

The work materializes the logic of science fiction in popular film, by presenting a dystopian scenario where the format of the mini-state is proposed as the future state of art, where artistic practice is not necessarily a commercial or institutional product but a tool for socio-political change.

'2084: A science fiction show / Episode 2: The Fall of Artists' Republic', (2014), film still, courtesy of the artists

Anton Vidokle was born in 1965 in Moscow (RUS) and lives and works in New York (USA) and Berlin (DEU). Pelin Tan was born in 1974 in Hilden (DEU) and lives and works in Mardin (TUR).

14. The Case of Neutral Moresnet

The story of Neutral Moresnet is an impressive piece of obscure cartographic and cultural history. It was founded in an area that for a hundred years was an overlooked "neutral zone" in Europe, the point where the Netherlands, Germany and Belgium meet. This "drielandenpunt" (trinational point) once was a "vierlandenpunt" (quadrinational point). Its story begins with Napoleon and ends with the First World War, when the region was annexed in Belgium. Due to the economic good fortune of 'Vieille Montagne', the local zinc mine claimed by the neighbouring nation-states, the number of inhabitants of Neutral Moresnet grew fivefold from 500 (in 1850) to more than 2,500 at the time of the annexation to Belgium. Living in neutral territory had pros and cons, since these citizens that we could describe as "neutrals" had the good fortune of escaping military service, but were stateless when they traveled "abroad".

The interesting thing about this mini-state formation, was the desire of its citizens for independence, and the several "state" markings that they requested and created, such as the stamps and other paperwork we see on display in the exhibition. In 1908, a demonstration of its citizens advocated for the establishment of the first Esperanto state, to be called "Amikejo", where the language of Esperanto (an artificial language devoid of nationalist connotations) was the proposed solution for linguistic divides crippling the area and Europe at large.

Neutral Moresnet is an example of transnational coalitions and active citizenship that somehow got lost in history.

Thanks to 1871 Kelmis

15. The Case of Bulkes

Bulkes, today known as Maglić, is a village in Serbia. Before World War II it had a German population dating back to when the region was part of the Austro-Hungarian Empire, but post-war Yugoslavia, like other East European states, decided to solve their "German Question" once and for all by evicting all German citizens as they were thought to be Nazi supporters. The resulting empty villages, with their well-maintained houses and farms, needed to be repopulated. Serbs from mountainous areas of Yugoslavia moved in, but the German village of Bulkes, hosted Greek Civil War refugees. Several thousand Greeks moved in, communist refugees who refused to recognise the 1945 Varkiza Ceasefire Agreement that followed the Greek Civil War that began in December 1944.

For four years thereafter, Bulkes functioned as a mini-Greece within Yugoslavia, complete with its own Greek-language school, infrastructure, newspaper, and even its own currency, the Bulkes Dinar, valid only within the community's limits. Bulkes, was named the Seventh Republic of Yugoslavia and operated under the supervision of the State Security Service of Yugoslavia, holding a separate bank account code in Yugoslavian banks. The founding of the Bulkes "commune" created conditions for a radical "social experiment" under a collectivist model. The character of the community, its infrastructure as a closed "mini-state" and its exclusion from the Yugoslav environment, led to it being thought of as a separate "Greek communist experiment".

In the exhibition we see prints of the dinar banknotes produced and circulated in Bulkes by the community, as well as an excerpt from the trailer of a new documentary film, entitled 'Operation: Bulkes' produced by Orfeas Skutelis and directed by Siniša Bosančić, which recounts the story of Bulkes, through testimonies from Greek survivors from the village and officials of the Yugoslavian state. The documentary will be released in cinemas in 2021.

16. Olivier Goethals (scenography/spatial installation)

'extra muur' (2018)

Architect and artist Olivier Goethals has drawn many aspects of his broad practice in designing the exhibition space: from drawings, paintings, and objects to architectural elements and public platforms. Within the space of Kunsthal Extra City – the former industrial laundry Wasserij Goossens – Goethals created a spatial installation in dialogue with the curator iLiana Fokianaki that reflects on the themes explored by 'Extra States: Nations in Liquidation'.

The high walls of Goethals' architectural intervention allude not only to the architecture of the "extra-state" – governmental buildings, headquarters of transnational bodies and companies, of which there are many in Belgium – but also to the high security of these spaces and their limited accessibility to most of us. Furthermore, the viewer is confronted with the "front" and "back" of this facade, with corridor-like spaces behind the walls, referring to the claustrophobic, visible or hidden elements of the architecture of the state apparatus.

For Goethals, the interaction between the subject and the "user" plays an important role in redefining the space that is on one hand formal in its aesthetic, but on the other reminiscent of the "props" of film sets and other "fake" environments. The viewer witnesses the rigid, regulated, grey, Kafkaesque state environment, a "state of being" familiar to all of us when confronted with such architectural environments.

Olivier Goethals was born in 1980 in Torhout (BEL) and lives and works in Ghent (BEL).

'extra muur', (2018), courtesy of the artist

READING CORNER
In the reading corner you can find books and articles selected by the curator, important in developing the theoretical concept of the exhibition.

GUIDED TOURS
Join for a free tour every second Sunday: 30 September, 14 and 28 October, 11 and 25 November, and 9 December 2018, at 14:00.