

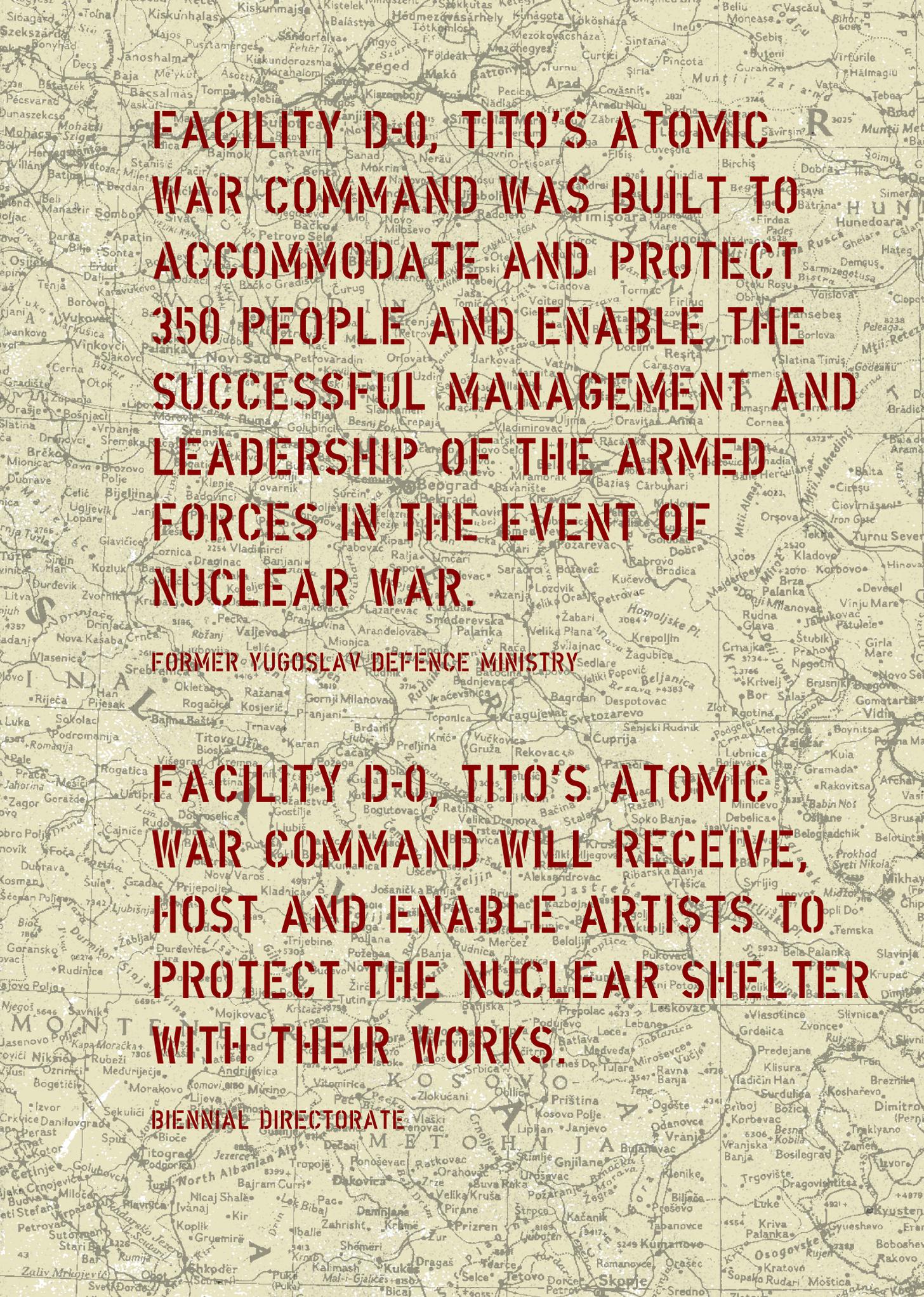


TIME MACHINE BIENNIAL

ATOMIC SHELTER D-0, KONJIC, BOSNIA AND HERZEGOVINA

“NO NETWORK”

MAY 27 – SEPTEMBER 27 2011



**FACILITY D-O, TITO'S ATOMIC
WAR COMMAND WAS BUILT TO
ACCOMMODATE AND PROTECT
350 PEOPLE AND ENABLE THE
SUCCESSFUL MANAGEMENT AND
LEADERSHIP OF THE ARMED
FORCES IN THE EVENT OF
NUCLEAR WAR.**

FORMER YUGOSLAV DEFENCE MINISTRY

**FACILITY D-O, TITO'S ATOMIC
WAR COMMAND WILL RECEIVE,
HOST AND ENABLE ARTISTS TO
PROTECT THE NUCLEAR SHELTER
WITH THEIR WORKS.**

BIENNIAL DIRECTORATE

Hüseyin Bahri ALPTEKIN		(5.01a)
Caner ASLAN		(10.02)
Maja BAJEVIĆ		(8.104)
BLUE NOSES		(5.31)
Veronica BROVALL		(9.01)
BUNKER RESEARCH GROUP		(7.03b - 7.03f)
Petr BYSTROV		(9.02)
Lana ČMAJČANIN and Igor GRUBIĆ		(5.27)
Braco DIMITRIJEVIĆ		(5.03)
Jim FINN		(5.09)
Tina GVEROVIĆ and Siniša ILIĆ	 	(8.103), (4.03), (8.109 - 8.118)
Allard van der HOEK		(various locations)
Vlatka HORVAT and Tim ETCHELLS		(4.11), (4.05)
Pravdoliub IVANOV		(8.00a), (stairs in block 8)
Villu JAANISOO		(10.01)
Bojan JOVANOVIĆ and Smilja IGNJATOVIĆ		(3.41a)
Šejla KAMERIĆ		(8.02 - 8.06)
Karsten KONRAD		(5.01)
Marko LULIĆ		(in front of building 3)
Basim MAGDY	 	(in front of building 3), (5.20a)
David MALJKOVIĆ		(4.07)
Radenko MILAK		(5.25)
Mladen MILJANOVIĆ		(7.01)
MUSEUM OF AMERICAN ART, BERLIN		(8.01)
Ioana NEMES		(8.107)
Ahmet ÖĞÜT		(corridor between blocks 2 i 3)
Milija PAVIĆEVIĆ		(4.15)
Marko PELJHAN		(6.07)
Ivan PETROVIĆ		(8.09 - 8.15)
Tobias PUTRIH		(5.33)
Lisi RASKIN		(8.16)
Lala RAŠČIĆ		(blok 11)
RÖMER + RÖMER		(9.00)
Erzen SHKOLOLLI		(8.00)
GRUPA SPOMENIK (MONUMENT GROUP)		(5.29a)
Alma SULJEVIĆ		(4.01)
SZ. BERLIN	 	(6.05), (tunnel), (various locations)
Nebojša ŠERIĆ SHOBA		(8.101b)
ŠKART		(5.39)
Wolfgang THALER		(9.01 - 9.02)
Dragoljub Raša TODOSIJEVIĆ		(8.102)
Jelena TOMAŠEVIĆ		(8.01a)
Natalija VUJOŠEVIĆ		(4.21 i 4.19)
XYZ (Matej Gavula & Milan Tittel)	  	(8.07), (4.25), (4.09), (3.13)

INTRO

The Atomic War Command in the Bosnian town of Konjic was one of the largest underground facilities ever built in Socialist Federal Republic of Yugoslavia and one of the most massive construction projects in its history. Dedicated to sheltering the Yugoslav Army headquarters along with 350 chosen ones in the event of nuclear war, this space was built over a period of almost three decades (from 1950s to 1970s) and cost billions of dollars. Today the ARK has all the characteristics of a failed Cold War investment. The nuclear catastrophe it was meant to survive never occurred, and the state which had systematically worked to defend itself in case of such a disaster, fell apart in a conventional war fought with far less technologically advanced means.

The historical lesson is unambiguous. Nonetheless, it should not be approached with cold cynicism as a symbol of a failed political project. Today the bunker in Konjic is gradually becoming a *time machine* that inspires us to travel into the past as much as into the future. This journey may be initiated and mediated by innovative practices of contemporary art, in the form of critical inquiries into the implications and consequences of this unique place, and its historical tale.

The ARK can be stirred, analysed and actualized through various artistic interventions by creating different nodes of ambiguous meanings where space and time meet, both physically and politically. The bunker was a place that could provide shelter and sustenance for a limited number of people during a brief period of time in a potential catastrophe. The exhibition could therefore become a "simulation of life" in the restricted circumstances, in the sense of pure "survival", with all its accompanying political and psychological (personal/intimate) experiences and insights. While the invited artists are asked to base their work contextually, they are also asked to freely broaden this context to include contemporary implications that can trigger the relevant questions that we pose ourselves about the future of the entire planet. In the field of contemporary culture and media, the issues raised by this location and this project are reflected in the dominant "pre-apocalyptic" mood: climate change, environmental pollution, rapid depletion of natural energy resources, dispersion of the nuclear arsenal (with the possibility that not only states but also powerful individuals may possess the capacity to develop and launch such weapons), drastic increase in population with resultant poverty, an expanding "third world" in a global "post-industrial" economic and political system, aggressive privatization of public assets including "universal knowledge" itself, repressive political dictatorships and growing religious fanaticisms announcing the upcoming "end of the world", etc...

The first edition of the Biennial will be realized under the title NO NETWORK. The title came out of a simple observation: the bunker is a secluded and isolated space which prevents us from using contemporary means of individual communication, such as mobile phones, which inform us that there is "no network connection" available there. In such physical and psychological isolation, this space becomes a space of anxious reflection rather than a space of unhindered communication. This does not imply that an exhibition as such is not essentially a form of communication between the artists, their works and the space itself: the works will not "compete" with the space but initiate and keep a *conversation* with it. But, by emphasizing the ability of art to generate knowledge and emotions that mutually reflect each other, we would like to re-think the omnipresence of the rhetoric of "networking" as very often devoid of concentrated subjective solitude from which the artistic endeavour transpires. The artists invited to participate in the project are primarily those whose work is concerned with different aspects of "artistic research" and other "non-disciplinary" modes of inter-subjective production in the field of contemporary experience, which is otherwise increasingly being emptied of forms of reflexive communication in a "common language".

Hüseyin Bahri ALPTEKIN

Born 1957 in Ankara. Died in Istanbul 2007

Melancholia in Arcadia

Photographs, 2000, 16 x 23.5 cm each
(Courtesy of Rampa Gallery, Istanbul)

The late Hüseyin Bahri Alptekin was an artist who has had and still has an undeniable influence in the process of changing artistic paradigms in Turkey, the Balkans, and internationally. His art was much more than simply the production of art works and participation in art events – it was his passionate, intelligent, generous, untiring and, unfortunately, even self-destructive way of merging art and life which empowered us to think more, try more, suffer and enjoy more in sharing the creative processes which he initiated and motivated. More than anything, he had a unique personality which brought together many of us who now remember him with great joy and feel his absence with great sadness.

The "No network" exhibition is one of the ways to pay *homage* to this exceptional man. Here he is present with one of his own works and with his participation in the Bunker Research Group, which is still active after his tragic death. As a statement to accompany his work, we have taken the following lines from his letter to the curator Rosa Martinez in 1996, which takes the shape of a manifesto describing his *Weltanschauung* and his artistic goals:

I am not a studio artist.

I like site-specific works.

I feel myself exiled everywhere,

I am a nomadic and urban shaman.

I make art to heal my criminal instincts.

I believe in art. I hate artists.

I investigate the beauty and the vulgar and the relationship between them.

I try to transform kitsch into the serious and the serious into kitsch.

I like neglected elegance, spontaneous bad taste and meticulous aesthetic.

I am an ecstatic hedonist. Have stories, like talking.

I suffer a lot when I'm creating. When the work is done, I feel empty.

I like the progress of the work rather than the finished product.

Actual work carries the trace, the post-factum of the precedent work.

I like simple and mundane material to make art. Such as coal, soap, sugar.

Most of the works I have done were unphotographable, that's why a portfolio hardly represents the spirit and the tension of my work.

I am interested in working internationally.

I like to collaborate with other artists and other people from different professions and cultures.

I am constantly depressed. Therefore my recent works have titles like "Artist in Depression," "Artist in Summer Depression," and I have attributed the title to a jazz piece "Spring Depression". I have managed an acid-jazz band among other things...

I believe depression is another way of perceiving and conceiving life. Through depression we can reach new modes of consciousness and only art can decode and transform it into a joyful cognition.

(From *Hüseyin Bahri Alptekin Archive*, SALT. Courtesy of Camila Rocha).



5.01a

Hüseyin Bahri ALPTEKIN
Melancholia in Arcadia



10.02

Caner ASLAN
Repositories

Caner ASLAN

Born 1981 in Malatya. Lives and works in Ankara

Repositories

Video 12', 2010 (courtesy of the artist)

"The film *Repositories* the artist filmed at the mine shafts of a former salt mine, today Asse II, a much-disputed storage facility for nuclear waste. At times reminiscent of science-fiction stories, Caner Aslan montaged this footage with shots of Istanbul's world famous archaeological museum. In this way the film contrasts two places that preserve leftovers of civilization which serve as potential „warehouses“ of history for cultures-to-come."



8.104

Maja BAJEVIĆ
Hair Donations for a Wig / Crown of Jovanka Broz

Maja BAJEVIĆ

Born 1967 in Sarajevo. Lives and works in Paris and Berlin

Hair Donations for a Wig / Crown of Jovanka Broz

Wig (strands of hair, 15-50cm), 2011 (courtesy of the artist)

After her break-up with Tito, Jovanka Broz was not allowed to keep a single piece of jewellery Tito gave her. The only ornament she had left was her characteristic bun. Jovanka's crown, a bun wig, will be placed in the room that was built for her, while love was still there, in Tito's bunker, in order to immortalize the only ornament which she brought into the marriage and later got to keep.

Maja Bajević has made an open call to women with the type and colour of hair like Jovanka's, to donate strands of their hair for a wig which will honour the characteristic ornament of Tito's wife, and to assert, if they wish, their motives for this donation.



5.31

BLUE NOSES
Tito's Phantom

BLUE NOSES

Vyacheslav MIZIN

Born 1962 in Novosibirsk.

Lives and works in Novosibirsk and Moscow.

Aleksandr SHABUROV

Born 1962 in Novosibirsk. Lives and works in Novosibirsk and Moscow

Tito's Phantom

Video installation, 2011 (courtesy of the artists)

In the days of the Sarajevo blockade and the NATO bombings of Yugoslavia, seven brave fighters hid in Tito's bunker from their pursuers from the International Tribunal. Each one has taken three cherished things with him. But some mysterious phantom kills them one by one. Eventually it turns out that the mysterious murderer is the ghost of Marshal Tito who has built this bunker sponsored by Americans. In the uneven fight against this monster they all die: Bosniak Ahmet Hodzic, Croat Ivan Juric, Montenegrin Vukota Petrovic, Slovene Miha Pogacnik, Macedonian Milko Troikovski and Serb Milorad Pavlovic. Only Gordan Princip, the descendant of Sarajevo assassin Gavrilo Princip, succeeds in destroying the ghost of Tito.



9.01

Veronica BROVALL
Lebenstreppe

Veronica BROVALL

Born 1975 in Falun. Lives and works in Berlin

Lebenstreppe

Sculpture, 2011, 149 x 245 x 37cm (courtesy of the artist)

An archetypal image of life as a staircase that the individual first ascends as he progresses in life, and then descends, passing through physical decay to death.

Melted braids of asphalt climbs/slithers down a staircase-like structure covered with a plaster of Paris bandage. All over the bandaged structure, the words "I was here" are written in numerous times, signalling a manic revolt against predetermination of life and the order of things.



7.03b
-7.03f

BUNKER RESEARCH GROUP
Installation

BUNKER RESEARCH GROUP

Hüseyin Alptekin, Staffan Jofjell,
Minna Henriksson, Can Altay

Minna Henriksson

Born 1976 in Oslo. Lives and works in Helsinki.

Staffan Jofjell

Born 1952 in Idre. Lives and works in Karlstad.

Installation

Mixed media, 2003/2011 (courtesy of the artists)

"Bunkers are innocent today; they are there as urban ornamentation of the survey of history and presence. They stimulate me to open up some visual debates in relationship with social, political, cultural, individual, sexual connotations within contemporary directions in the context of local/global conflict and universal cognition.

Small Brother Bunkers look outwards together and also look at one other. We artists are small brothers and sisters before a great reality, but we point out the essence of reality in the permanent search of Man and World towards new knowledge."

- Hüseyin Alptekin



9.02

Petr BYSTROV
Under the Mushroom

Petr BYSTROV

Born 1980 in Moscow. Lives and works in Moscow.

Under the Mushroom

Objects, digital prints, sound, 2011 (courtesy of the artist)

What is art production?

An activity for creating new pieces motivated by the formula 'this has never existed before'; or a punctual - and, if at all possible, critical - reaction to meanings and manners conveyed by the all-absorbing media; or meditation based on a disengaged attitude; or strong civil involvement into social issues and personal associations with troubles which change daily?

After all, the audience is not some abstract consumer of contemporary art, but a distinct person leading a particular lifestyle, buying specific things, taking care of personal affairs, which are not connected with art in any way.



5.27

Lana ČMAJČANIN i Igor GRUBIĆ
Woman With a Candle

Lana ČMAJČANIN i Igor GRUBIĆ

Lana Čmajčanin

Born 1983 in Sarajevo. Lives and works in Sarajevo

Igor Grubić

Born 1969 in Zagreb. Lives and works in Zagreb.

Woman With a Candle

FHD video, 30', 2011 (courtesy of the artists)

At the end of the night the candle dies out. In the dawn light, the reflection of the face vanishes away. Patience, persistence and strength begin to grow over deep scars from the horrors of war.



5.03

Braco DIMITRIJEVIĆ
Century Behind Me - One Second of
Post Historic Time

Braco DIMITRIJEVIĆ

Born 1948 in Sarajevo. Lives and works in Paris.

Century Behind Me -

One second of Post Historic Time

DVD, 4', 2009 (courtesy of the artist)

The whole of history is not as rich as one second of Post Historic time.



5.09

Jim FINN
Interkosmos

Jim FINN

Born 1968 in St. Louis. Lives and works in Boston

Interkosmos

Video, 71', 2006 (courtesy of the artist)

"*Interkosmos* is about a secret space project in the early 1970s involving an attempt by East German cosmonauts and their allies to establish socialist colonies on the moons of Jupiter and Saturn... filled with plot theories, guinea pigs and beautiful miniature sets, unique visual and above all audio material: hip choreographed musical numbers in which you can see that the makers have wrestled their way through the entire oeuvre of Busby Berkeley, with retro 1970s music that makes it difficult to stop tapping your feet. There are also moments of tranquillity in the almost abstract scenes about the infinity and banality of German-language space travel."

- International Film Festival Rotterdam.



8.103

Tina GVEROVIĆ i Siniša ILIĆ
Precarious Adaptations II
Inside the Maze There are Signs of a Ruin

4.03

Tina Gverović
News Keeps Us Awake

8.109
-8.118

Siniša ILIĆ
No Witness



VARIOUS
LOCATIONS

Allard van der HOEK
5 to 12 Below Germany

Tina GVEROVIĆ i Siniša ILIĆ

Born 1975 in Zagreb. Lives and works in Zagreb and London
Born 1977 in Belgrade. Lives and works in Belgrade.

Precarious Adaptations II

Inside the Maze There are Signs of a Ruin

Installation of drawings (10 pieces, 30 x 40cm each) and a drawing on panel 200 x 300cm, 2011 (courtesy of the artists)

Catastrophe is not understood as a dramatic sequence of events, a utopian or romantic promise of catharsis, the announcement of a 'new' social space, but as a 'common' space, the one which surrounds us, the one which we inhabit, in which we live and work, complex, unorganized, disorientating, without traces of defined meaning, directions or references.

Tina Gverović

News Keep Us Awake

Installation including costumes stuffed with daily newspaper and a video projection, dimensions variable, 2011 (courtesy of the artist)

Several pieces of clothing are stuffed with newspaper and shaped into figures, which take various postures in the room - laying, leaning and crouching. The only light in the room is from a video projection which projects various stills of underwater ruins, ships and airplane wrecks.

Siniša Ilić

No Witness

Site-specific intervention, 2011 (courtesy of the artist)

Sealed space has a superb hierarchy. It shows that, if we take the bunker in Konjic or some similar space and open them up, or transform them into public, promised or potential safe zones, they still stay outside our reach.

Allard van der HOEK

Born 1964 in Karlsruhe. Lives and works in Amsterdam.

5 to 12 Below Germany

Set of photographs in 12 groups, 2008-2011 (courtesy of the artist)

In cold war times Germany would very probably have been the main battlefield of a potential nuclear third world war. A huge leftover underground world, composed of various bunkers from this era, speaks of threat, human psychology and belief in technical feasibility. In contrary to monuments like old castles and fortresses, we want to get rid of these modern witnesses, which too painfully remind us of a very recent '5 to 12'-moment which we now face differently. Photographs at different spots in the Konjic-bunker are short links to the disappearing world below Germany.



4.11

Vlatka HORVAT & Tim ETCHELLS
To Bring Down the House

4.05

Vlatka HORVAT
After Tito, Tito

Vlatka HORVAT & Tim ETCHELLS

Vlatka Horvat

Born 1974 in Čakovec. Lives and works
in New York and UK

Tim EtcHELLS

Born 1962 in Stevenage. Lives and works in Sheffield

To Bring Down the House

Installation with a fax machine, drawings, diagrams, collages,
2006-2011 (courtesy of the artists)

On a daily basis, for the duration of the exhibition, Vlatka Horvat and Tim EtcHELLS send new material to a fax machine installed in one of the rooms in the Konjic bunker. Over 200 works on paper - in the form of collages, drawings, instructions and texts - arrive to the room over the course of the exhibition, each proposing a different way to destroy or attack a house, to either literally or metaphorically "bring it down." The faxed materials - ranging from simple 'enactable' instructions drawn from research to more far-fetched, absurd and playful possibilities - gradually fill the walls of the room, creating a growing archive of destructive proposals, which frame the domestic space as a fragile site of unease and uncertainty and reveal built structures themselves as unstable, easily collapsible propositions.

Vlatka Horvat

After Tito, Tito

Photographs, 2011 (courtesy of the artist)

For *After Tito, Tito* - which takes its title from a slogan from the 1980's Yugoslavia - Vlatka Horvat photographed the numerous official portraits of Tito which are hung in rooms throughout the Konjic bunker. In these re-photographed images Tito's face merges with the reflected environment, especially the bunker's ubiquitous fluorescent ceiling lights, which appear as bold white lines in the framing glass. Horvat's re-framed visual mergers - in which Tito appears to be melting or dispersing, his facial features bisected or obscured in parts by the light - hang on the wall opposite each of the official portraits, staging a subtle and quiet "face-off" between two versions of Tito. Through her intervention Horvat plays past against present, convening an encounter between the historical Tito of the portraits and their contemporary distorted mirror images which have been produced in the troubled space of waiting, contemplation and stasis that is the Konjic bunker.



8.00

Pravidoliub IVANOV
Domestic Patterns

Pravidoliub IVANOV

Born 1964 in Plovdiv. Lives and works in Sofia.

Domestic Patterns

2 colour photos, 120 x 90cm each, 2011 (courtesy of the artist)

The two photos present blown-up images of a military uniform and local flower leaves.

I made them incidentally during my first visit to Bosnia and Herzegovina and they have nothing in common except my deep consciousness that I have to show them together.

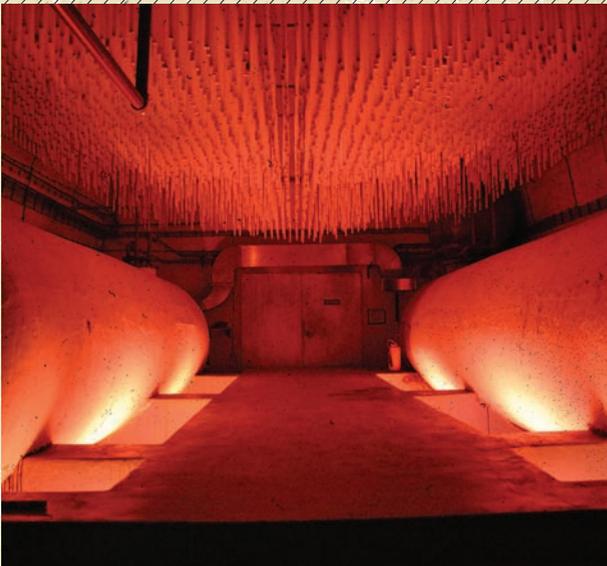
STAIRS IN
BLOCK 8

Pravidoliub IVANOV
Behold

Behold

Laser cut metal letters, dimensions variable, 2011
(courtesy of the artist)

The sentence, made out of mirror glass like metal letters, is my naive attempt to understand the phenomenon of the place where this show is held. Visitors can find, while walking through the nuclear bomb shelter, the reason for the particular typeface I used.



10.01

Villu JAANISOO
Fog is A Cloud That is Related to the Land

Villu JAANISOO

Born 1963 in Tallinn. Lives and works in Pirkkala.

Fog is a cloud that is related to the land

Site specific installation, 2011 (courtesy of the artist)

The work does not try to copy the room around it, it tries to repeat the space, but with a gentle touch. It is more like a blanket, covering what was there before, without trying to be too absolute. This piece is maybe closer to the idea of nature; it does not comment or take a stance. It is more like a rain that falls on everyone's shoulders, on gifted people and on the other kind. Nature does not care if we exist or not, or what we think about it. It is not interested, it just is.



3.41a

Bojan JOVANOVIĆ & Smilja IGNJATOVIĆ
Captured Rain

Bojan JOVANOVIĆ & Smilja IGNJATOVIĆ

Bojan Jovanović

Born 1982 in Jagodina. Lives and works in Belgrade

Smilja Ignjatović

Born 1987 in Belgrade. Lives and works in Belgrade

Captured Rain

Site-specific installation, plastic bag, air, water, variable dimensions, 2011 (courtesy of the artists)

The basic proposition of this project is to mark full and empty volume, water and air, as an attempt to objectivise material and immaterial properties and conditions outside of the visible spectre as a representative area of expertise in a sculpture. Placing a plastic bag filled with water as a monumental object in a bunker is an attempt to simulate a potentially menacing explosion of the limited/unlimited force of water... having in mind the historical context, purpose of the location and current political relations between the past and the present.

Šejla KAMERIĆ

Born 1976 in Sarajevo. Lives and works in Sarajevo and Berlin.

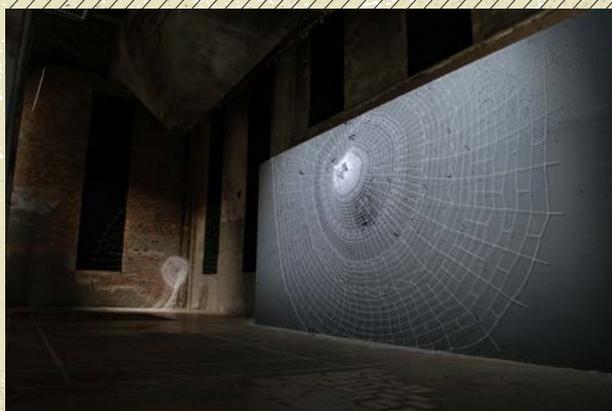
Hooked

Five handmade pieces of crochet, 10m each, 2010 (courtesy of Galerie Tanja Wagner, Berlin and Galerie Krobath, Vienna)

"It starts as a need to create something that has a purpose. As the net grows, purpose becomes an obsession. Being hooked is being liberated and enslaved at the same time." - Šejla Kamerić

In her recent work *Hooked*, Šejla Kamerić subverts the cosy delicacy and intimacy of the traditional doily form. The works like to take up space but revel in their insubstantiality. There is no concrete or direct story to be told through images or words. Totally estranged from their familiar functions, the doilies are hard to fit even on walls. Oversized in proportions, the crochets imitate life forms - gigantic spider webs, acquiring an uneasy feeling of menace. The works function both by analogy and by connotation while the aesthetic stances adopted by the artist raise issues of gender-specific perspectives with reference to real events. An analogy can be drawn to the ancient myth of the woman-artist-weaver, Philomela, who was raped and mutilated by Tereus. In the same way that Philomela used weaving to testify her story, Kamerić also uses knitting and weaving with a twist. The works are originally born from an obsession the artist developed during the years of the siege, shared by many Bosnian women at the time, consisting of a repetitive behavioural pattern - a kind of doodling with the hook and the thread.

- Edi Muka



8.02
-8.06

Šejla KAMERIĆ
Hooked



5.01

Karsten KONRAD
ShelterSkelter

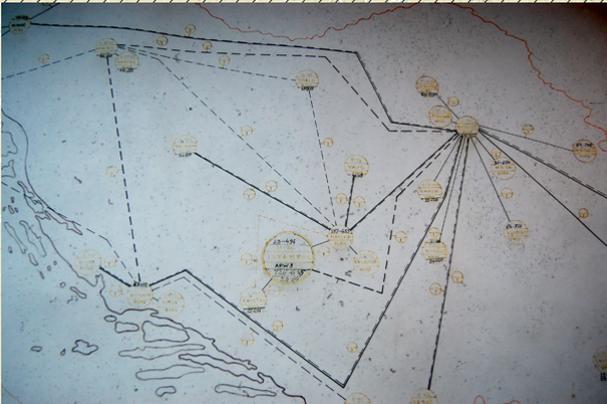
Karsten KONRAD

Born 1962 in Würzburg. Lives and works in Berlin.

ShelterSkelter

Site-specific sculpture/installation (material: wood, fabric, rubberfoam, chipboard, neon light), 250 x 350 x 270cm, 2011 (courtesy of the artist)

The striking aspect for me of visiting the bunker was the state of anticipation - of a catastrophe, which didn't happen or happened in a way that the bunker couldn't guard against. In my work, the catastrophe will happen, in one room, but the work presented will be of a "staged event", like in a film set without the smoke and the fire, arranged dramatically-deconstructed-aesthetic-formally conceived like one of my sculptures which consists of discarded furniture and household items.



IN FRONT OF
BUILDING 3

Marko LULIĆ
Istambul/Istanbul

Marko LULIĆ

Born 1972 in Vienna. Lives and works in Vienna.

Istambul/Istanbul

Site-specific installation, dimensions variable, 2011 (courtesy of the artist)

The work *Istambul/Istanbul* is a work in situ, an outdoor installation. It deals with the map of bunkers and other hidden military complexes of the Yugoslavian era that is exhibited in the Konjic bunker. For Marko Lulic, a location like Konjic is ideal as his work was already often called a kind of "archeology of modernism". Taking an element out of the context of the bunker - a hidden edifice - and making it visible by bringing it outside is in itself already a kind of an "excavation". The artist tends to question stories and histories through his work process, which always uses the techniques of translation and modification.

**THE
FUTURE
BELONGS
TO US.**

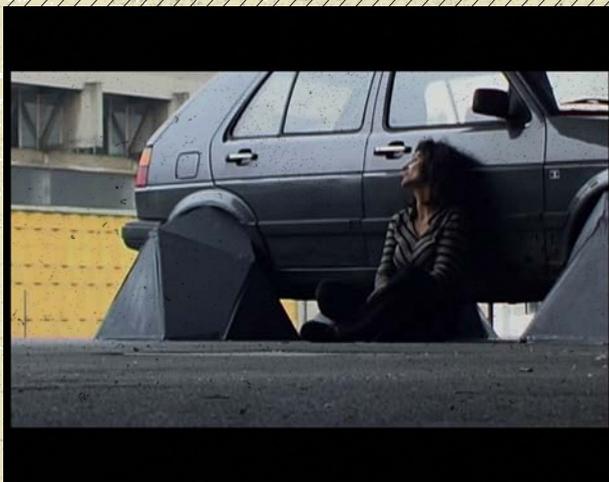


5.20a

Basim MAGDY
A Sign For Remembrance

IN FRONT OF
BUILDING 3

Basim MAGDY
Our Prehistoric Fate



4.07

David MALJKOVIĆ
These Days

Basim MAGDY

Born 1977 in Assiut. Lives and works in Basel & Cairo

A Sign For Remembrance

Site-specific: aluminium, steel and enamel sign, 2011
(courtesy of the artist)

The work is a permanent sign that will be installed outside the bunker, a few meters away from its entrance (and exit). As the world outside the bunker lays in ruins after a nuclear attack had wiped out all that we knew and built, the chosen few emerge from the bunker to repopulate the land and start a re-enactment of all known history. The sign greets them with the following reminder: "Let Us Build a Monument to Remind Us of Our Futuristic Past", a possible reference to the many futuristic monuments that were commissioned by former Yugoslavian president Josip Broz Tito in the 1960s and 70s.

Our Prehistoric Fate

Two colour print of transparent film, 2011 (courtesy of the artist)

Two large images hang on two large display light boxes in the war room of the bunker, where decisions were to be made and where maps of the situation on the ground were to be evaluated. The first claims "The Future Belongs To Us", the second is an encyclopaedia illustration from the 60s that captures a prehistoric creature as it is about to drink from a pond. Both the almost patriotic and selective text and the simple gesture of approaching water suggest a rich pool of possibilities. Maybe the prehistoric past we know very little about will be repeated and all speculated knowledge will finally be experienced.

David MALJKOVIĆ

Born 1973 in Rijeka. Lives and works in Zagreb.

These Days

Video/ DVD, one channel video and sound installation, 5'33", 2005 (courtesy of the artist)

"*These Days* takes place on the grounds of the Zagreb Fair, more precisely, in front of the former Italian pavilion which saw its heyday in the 1960s and 1970s that were the Zagreb Fair's golden age. The Zagreb Fair was quite important for social, political and economical growth. It was a major link, in an economic sense, between East and West, and with its national pavilions was a 'small scale world' and one of the most important bearers of optimism. Today this is a tired place that has given shelter to a tired generation that with long preparations, has been waiting for a 'better tomorrow'.

Tired dialogues in slow-motion are actually collages of the well known lessons from Easy English textbooks, i.e. absurd and long preparations for tomorrow in a fixed present of today. The mood projected is one of loss, of physical and emotional weariness of a lost generation. Yet it is also a promise of new beginnings."

(Source: *Almost Here*, exhibition catalogue *Kunstverein*, Hamburg, 2007)



5.25

Radenko MILAK

What Else Did You See?
I Couldn't See Everything!

Radenko MILAK

Born 1980 in Travnik. Lives and works in Banja Luka.

What Else Did You See?

I Couldn't See Everything!

Series of paintings, oil on canvas 40' x 60cm, 2010-2011
(courtesy of the artist)

The answer to the question was given by Ron Haviv, an American photojournalist whose photo of Arkan's soldier brutally kicking a woman on the sidewalk, at the beginning of the war in Bijeljina, was seen by the whole world and became one of the most recognizable symbols of the role of media in the war in B&H. The author explores how it is even possible to document and witness a war and war crimes, and how images carried by the media are manipulated as weapons for continuing the war by different means. The conflicting sides are uniformly and collectively reduced to the roles of victims and perpetrators through a radical dichotomy, which prevents one from truly facing the trauma of war, as well as roles and positions of each individual in relation to it. Milak's paintings present an act of obsessive repetition of the same motive from Ron Haviv's photo. He tries to question and outgrow the divide between the act of witnessing the crimes and trauma through mass media, and an intimate, personal experience of the war, together with the attempt of individual articulation of its meaning.

- Antonija Majača and Ivana Bago



7.01

Mladen MILJANOVIĆ

Today I Become a Real Artist

Mladen MILJANOVIĆ

Born 1981 in Zenica. Lives and works in Banja Luka.

Today I Become a Real Artist

Performance, 2011 (courtesy of the artist and Antje Wachs Gallery - Berlin)

In the room there is a table, a chair, a TV, wine, a helmet, a photograph stuck to the wall, showing life-size people. The photograph shows the artist with his parents on the day he took the military oath of allegiance. The recording of the send-off party preceding the national service is being shown on television. The artist drinks wine from the helmet, which he then uses to intervene in the photograph. The performance will continue until the figure of the artist in uniform on the photograph is erased.



8.01

MUSEUM OF AMERICAN ART, BERLIN
Vanguard American Painting

MUSEUM OF AMERICAN ART, BERLIN

Established 2004 in Berlin.

Vanguard American Painting

Installation (paintings, video, soundtrack), 2006

84 paintings made by some 30 American artists were shown in 1961 in the exhibition *Vanguard American Painting* that was presented in several Yugoslav cities (Skopje, Belgrade, Zagreb, Rijeka, Ljubljana and Maribor). Organized by the United States Information Service (USIS), in cooperation with the International Council of the Museum of Modern Art, New York and the Solomon R. Guggenheim Foundation, the exhibition enabled the Yugoslav audience to see the works of some of the most important contemporary artists of the time such as Jackson Pollock, Mark Rothko, Arshile Gorky, Ad Reinhardt, Robert Motherwell, Franz Kline, Robert Rauschenberg and Jasper Johns. After Yugoslavia, the exhibition also toured in Austria, Poland and the UK.

Wednesday 6.09.2006 (+)

**THE COLOR OF INTENSE,
EROTIC MOMENTS IS NOT RED,
IS NOT RED.**

P: 0 E: +6 I: 0 F: -4 L: 0

From "Times Colliding" series, 2011

8.107

Ioana NEMES
Monthly Evaluations (06.09.2006)

Ioana NEMES

Born 1979 in Bucharest, died 2011 in New York .

Monthly Evaluations (06.09.2006)

Print on canvas, 273 x 152 cm, 2011

"September 6, 2006" is part of the long-term project *Monthly Evaluations* (2001-2010). Based on a thorough daily analysis of Nemes' activities split into different departments - intellectual, physical, emotional, financial and the luck / chance factor, via an evaluation grid, the project focused on how one's efficiency might be measured, archived and communicated using words, numbers, mathematical symbols and colours. *Monthly Evaluations* attempts to dissect time and expose subjective and objective perspectives uncomfortably switching places.

The original color of "September 6, 2006" day was a warm red, but in this context - Tito's bedroom - , the artist chose to leave the background white and change the colour of light in the entire room instead, thus challenging both the text contained in the day and the visitors' own perception of the red colour.

Ioana Nemes has suddenly died in time of the preparations for the exhibition in Konjic, and only a few days after her first solo-show in New York. We exhibit her work posthumously and we wish to pay hommage to this exceptional artist and great person. We shall remember her with sadness but also with great pride that we knew her and collaborated with her.



CORRIDOR
BETWEEN
BLOCKS 2&3

Ahmet ÖGÜT
Things We Count

Ahmet ÖGÜT

Born 1981 in Diyarbakir. Lives and works in Amsterdam and Istanbul .

Things We Count

HD Video, 6'20", 2008 (courtesy of the artist)

The film pans slowly across the retired fighter planes at an airplane graveyard in Arizona's Sonoran desert as a voice counts them one by one in Kurdish, Turkish, and English. In their inertness, the planes appear divorced from any sense of action or function, while the act of counting emphasizes their multiplicity. They are transmuted to the status of models, tragically connecting countries through war and destruction.



4.15

Milija PAVIČEVIĆ
Some Mornings

Milija PAVIČEVIĆ

Born 1950 in Cetinje. Lives and works in Cetinje.

Some Mornings

Object, 49 x 27 x 10cm, plastic, gilt, 2011 (courtesy of the artist)

The basis of this work is an intervention on a finished object - a medical „shovel“ - an object used to assist defecation of paralyzed patients. Gilded leaves cover the inner surface of the object.



6.07

Marko PELJHAN
New Life

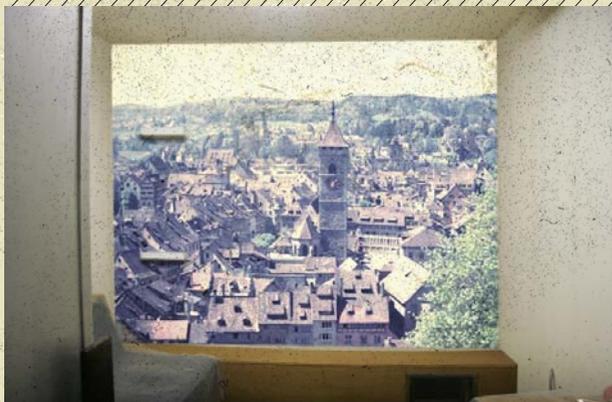
Marko PELJHAN

Born 1969 in Gorica. Lives and works in Santa Barbara .

New Life

Work of the *Resolution* series, 2011 (courtesy of the artist)

The *New Life* system is comprised of an automated high frequency radio transceiver that uses the secret Marconi built HF antenna setup found in the communications section of the ARK structure and in the woods above it. The system is set up for the automated global transmission of a set of Morse code messages in the languages of the former Yugoslav republics in the frequency range from 0.1 MHz to 30 MHz. The frequencies will be changed daily according to a coded scheduling system that will be visible in the room. The output power of the system is 150W.



8.09-
-8.15

Ivan PETROVIĆ
Photo-Wallpaper

Ivan PETROVIĆ

Born 1973 in Kruševac. Lives and works in Belgrade.

Photo-Wallpaper

Site-specific installation, ink-jet print,
230 x 290cm & 270 x 180cm, 2011 (courtesy of the artist)

Titled *Photo-wallpaper*, and conceived in its implementation as an interpretation of wallpaper murals intended for interior decoration, this series of ink-jet prints belongs to the collection *Images* for which I used photographic negatives and slides that I found discarded or lost in the street, or which I received as such from acquaintances and friends.

The model of decorative escapism which was affirmed by this wallpaper, primarily by its form of enlarging something that could resemble amateur travel snapshots, was taken as the starting point in utilizing and recycling discarded negatives and slides to examine the relation between a photograph and its subject, when the referential power of a photographic trace gives way to memory.



5.33

Tobias PUTRIH
Hollywood

Tobias PUTRIH

Born 1972 in Kranj. Lives and works in Boston and Ljubljana.

Hollywood

Wall, print on paper, 2 chairs, 2011 (courtesy of the artist)

Portrait of Richard Burton as Tito from production of the film "Sutjeska" is hung in the gap between the dark space where visitors enter and a blocked brightly lit space.

Light is reflected on the glass covering Burton's/Tito's image, revealing a bright blocked space behind the wall. Burton admired Tito and wanted to play his role in the movie. And Tito admired Burton. To what extent did they want to exchange their real life roles?



8.16

Lisi RASKIN
S.N. 56314

Lisi RASKIN

Born 1974 in Miami. Lives and works in New York.

S.N. 56314

Sound installation, 2011 (courtesy of the artist)

Lisi Raskin's *S.N. 56314* is a sound installation that brings the aural experience of the outside into the hermetically sealed environment of the bunker. The project was conceived in an attempt to envision a kind of artwork that would literally bring an element of beauty and richness into the experience of the inhabitants of Tito's bunker during the end game of atomic warfare. Here Raskin has sampled a myriad of sounds including bird songs, rainstorms, and the ocean tide as it laps against the sea shore.



BLOCK 11

Lala RAŠČIĆ
Sprayers

BLOCK 11

Lala RAŠČIĆ
Catastrophe

BLOCK 11

Lala RAŠČIĆ
The Damned Dam



9.00

RÖMER + RÖMER
Die Flut

Lala RAŠČIĆ

Born 1977 in Sarajevo. Lives and works in Sarajevo-Zagreb - New Orleans

PROJEKT: The Damned Dam (courtesy of the artist)
Production: (BLOK), Zagreb, www.urbanfestival.hr

Sprayers, 2010, Video, DVD, 3', Documentation RTV Lukavac

Catastrophe, 2000, Radio play, mp3, 21'

The Damned Dam, 2010, Video, HDV/DVD, 36'

The year is 2027. Tarik is a young engineer. Merima is his beloved. They can save the townspeople of Lukavac if they broadcast the radio drama "Catastrophe" from the year 2000. Heroes and fairies, love and dystopia, rivers and lakes, dams and factories, BH and EU, epic geography and oral tradition: between these a future romance is shaped...

In project *The Damned Dam*, the motif of the flood is embedded in the fictional narrative composed on the basis of field research on specific locations and events in the Balkan region that the artist undertook in spring/autumn 2010. The collected materials are processed as videos, paintings, audio recordings, a blog and performances that form the elements of this modular project. The narrative strategies that the artist employs in her work are, in this project, informed by Bosnian traditions of oral literature.

RÖMER + RÖMER

Nina Römer

Born 1978 in Moscow. Lives and works in Berlin.

Torsten Römer

Born 1968 in Aachen. Lives and works in Berlin.

Die Flut

Painting, Oil on canvas, 130 x 500cm, 2010 (courtesy Galerie Michael Schultz)

During a journey through Korea, the artists found their way to the coast of the East Sea, also referred to by Koreans as the Sea of Friendship and by their neighbours on the sea's opposite shores as the Sea of Japan. (...) One follows the rolling of the waves onto sandy shores upon which the sea foam sputters (...) The notion that such suggestively loaded vistas entail not only positive thoughts in current times, however, has been well noted in discussions with RÖMER+ RÖMER, who have chosen the subject not least due to their great alarm at the growing evidence concerning environmental pollution and global warming, the consequences of which are certain to lead to a rise in sea levels within the foreseeable future. Viewed against this backdrop, their recourse to the beach motif is also to be understood as an attempt at preserving the memory of an idyll that threatens to be lost forever. - Jürgen Schilling.



8.00

Erzen SHKOLOLLI
Wreath

Erzen SHKOLOLLI

Born 1976 in Pejë. Lives and works in Prishtina.

Wreath

Installation, 2009 (courtesy of the artist)

Through his work, Shkololli acts as a sort of instinctive and biased anthropologist, re-enacting traditional ceremonies and utilizing local rituals and folklore to draw attention to socio-political situations, while insinuating contemporary symbols and disillusion. This interplay of past and present typifies a certain generation of art practice throughout the Balkans, locating Shkololli within this broad cultural context. - Shkelzen Maliqi

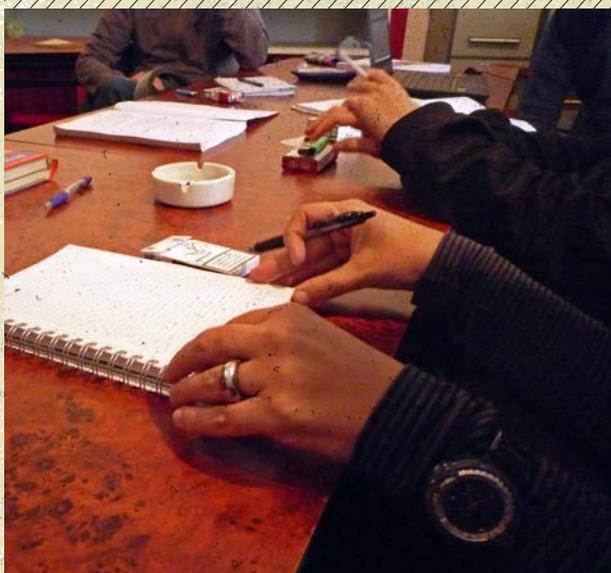
MONUMENT GROUP

Founded in 2002: Damir Arsenijević, Ana Bezić, Jasmina Husanović, Pavle Levi, Jelena Petrović, Branimir Stojanović & Milica Tomić.

This group of Yugoslav artists and theoreticians produces public space for a political and critical-ideological discussion on the wars and their consequences in the Socialist Federative Republic of Yugoslavia. Focusing on the Srebrenica genocide, the Monument Group examines the conditions under which art can produce its own discourse on the genocide and the contemporary-permanent-war.

What Does War Stand For Today

What does war stand for today is a participatory project involving translation, discussion and distribution of Catharine Hass' PhD dissertation *Qu'appelle t-on une guerre? Enquête sur le nom de guerre aujourd'hui*. The Monument Group raises questions about the contemporary notion of war, and explores a network of other necessary words which contribute to the understanding of the wartime past of Socialist Federative Republic of Yugoslavia in the context of a global and permanent war. Translators' groups will gather in the nuclear shelter D-0 ARK to present the translations and discussions completed in working groups previously formed in Ljubljana, Prishtina, Maastricht, Zagreb, Tuzla, Mostar and Belgrade. With this collective effort, the Monument Group continues its exploration of means and creation of space for rethinking and discussing the wars of the 1990s, new collectives in Yugoslavia and a platform for "Yugoslav Studies".



5.29a

MONUMENT GROUP (GRUPA SPOMENIK)
What Does War Stand For Today



4.01

Alma SULJEVIĆ
I Swear in Tito

Alma SULJEVIĆ

Born 1963 in Kakanj. Lives and works in Sarajevo.

I Swear in Tito

Video Installation, DV NTSC, 5'47", production 2008/
postproduction 2011 (courtesy of the artist)

Living again in a house with my mother, we surprise one another. Intending to restore our family half-length portrait of Tito, with a damaged nose, I put it away among my sculptures. My mother, thinking that I threw it away, steals it and puts it back in her room. Not understanding how the sculpture got there, I take it away again to restore it and put it into the same space outside the flat. After the same situation happened many times, she forbids me from moving it again...

This is the work about my decisive childhood oath: *I swear in Tito*.



6.05

SZ. BERLIN
Communiqué

SZ. BERLIN

Established 2007 in London

Communiqué

Text, 2011 (courtesy of the artists)

The text simulates the militarised communications of the East German Army (N.V.A.) and gives details of an unspecified military action. Such dispatches would have been seen in East German command bunkers similar to ARK D00. Their presence here illustrates this parallel, as well as the remote but theoretical possibility of East German or other Warsaw Pact forces making an incursion into Yugoslav territory.

Radioactive Half-Life

Audio Piece, 14'21", 2011 (courtesy of the artists)

This is a three-part audio-montage of Cold War-era Yugoslav sounds, heard through a dense field of static and distortion, including the processed sounds of the bunker itself. Ghostly commands, military slogans and patriotic songs experience an uncanny, tormented afterlife following the obliteration of the state they served.

6.07

SZ. BERLIN
Radioactive Half-Life

25kt

Audio Installation, 7'30", 2011 (courtesy of the artists)

The installation acoustically simulates the detonation of a 25-kiloton nuclear device in the vicinity of the bunker using massive blast sounds and reverberations created from audio samples previously taken within the bunker. It challenges the passive consumption of Cold War nostalgia by drawing out the hidden death wish inherent in Cold War culture, acting as a reminder of how close the Cold War sometimes came to a final apocalyptic confrontation.

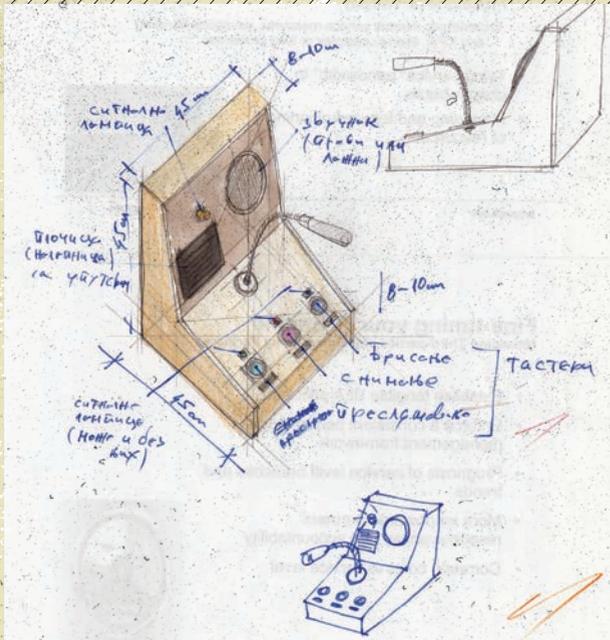
TUNNEL

SZ. BERLIN
25kt



8.101b

Nebojša ŠERIĆ SHOBA
Fear



5.39

ŠKART
I Only Remember Happy Days
(water raises around us)

Konjic
Main Square

ŠKART
Bunker-Poetry

Nebojša ŠERIĆ SHOBA

Born 1968 in Sarajevo. Lives and works in New York.

Fear

Installation, paper, pins, fan, 2011 (courtesy of the artist)

Fear is the most overwhelming emotion, which all-living creatures share. Often fear is politically manipulated and enhanced, it is the tool of many governments and businesses. Fear of "weapons of mass destruction" is used to push an invasion of Iraq, fear of Al Qaida is used to impose many laws that stripped citizens of basic freedom rights. Under "fear attack" all kinds of things can be acceptable, people in fear are willing to surrender and succumb. Fear of losing a job, fear of earthquakes, nuclear facilities, success in school, and crossing the street are just few fears, which are present in our daily life. In my installation *Fear*, I tried to create a wave of controlled air, which would blow onto groups of individual pinwheels, simulating the massive fears, which occasionally get to us. Often, the source of fear is a hidden and isolated dark spot in some office, created by the decision of a powerful individual or groups of executives, governments...

ŠKART

Formed in 1990 in Belgrade. They argue and live in Belgrade. Members of the group: Dragan Protić & Đorđe Balmazović.

I Only Remember Happy Days (water raises around us) pesmašina01

Poetry machine, 2011

The *poetry-machine*, a box of active poetry, will record your own poem, or one that you consider a favourite, and enable you to listen to other people's rhymes and melodies. It has no time for excess baggage - it keeps only those important, memorized poems as an instant package for future traces of a culture.

Bunker-Poetry

training in active poetry, 2011

Poets, hosts and guests, both invited and uninvited, withdrawn and outgoing, tellers and singers will have a chance to present their abilities at a multimedia performance at the Konjic Gymnasium and the square by the river. At the event, participants will receive a joint poetry book *Bunker-Poetry* with accompanying materials on poetry and activism. Some walls and backyards will hide poetic murals.



9.01
9.02

Wolfgang THALER
Frames of an Unfinished Modernization

Wolfgang THALER

Born 1969 in Salzburg. Lives and works in Vienna.

Frames of an Unfinished Modernization

Inkjet prints, 40 x 40cm, 2008-2010 (courtesy of the artist)

For the past three years, Wolfgang Thaler has travelled through the region of former Yugoslavia on a quest to photograph the architecture of the socialist period. We, the authors of this text, have served as his navigators on this journey, guided by our supposed expertise as a critic and a historian of architecture, respectively. Armed with a handful of books, piles of old journals, and with Google Earth, we have mercilessly dispatched Thaler to bustling metropolitan boulevards, remote mountain towns, coastal cities crawling with tourists, sleepy suburbs, and all kinds of uninhabited landscapes, not always knowing what he would find there. What he did find has been painstakingly transformed into an extensive photographic database that testifies to a remarkable collection of distinct architectural cultures developed in former Yugoslavia as part of a common project of rapid modernization. - Maroje Mrduljaš, Vladimir Kulić.



8.102

Dragoljub Raša TODOSIJEVIĆ
As Tito's little soldier I'm all done,
and I've got blazing fire in my gun.

Dragoljub Raša TODOSIJEVIĆ

Born 1945 in Belgrade. Lives and works in Belgrade.

Hand Over the Money, Jackass

Everlasting opera, 2011 (courtesy of the artist)

L'homme trouvé

The very idea of holding an art exhibition in the bowels of an ideological concept inspired by the heartless self-sufficiency of the primitive ruling clique - and the nuclear shelter in Konjic certainly fits this description - goes against common sense and higher moral values. No one has the right to blur or relativize traces of madness.

- Raša Todosijević, Belgrade 2011



8.01a

Jelena TOMAŠEVIĆ
Thought

Jelena TOMAŠEVIĆ

Born 1974 in Podgorica. Lives and works in Podgorica and Berlin.

Thought

Installation, 2010 (courtesy of the artist)

Thought contextualizes a thought, i.e. the thinking process, not only the origin of a thought, but also its intended destination.

Natalija VUJOŠEVIĆ

Born 1976 in Titograd. Lives and works in Podgorica.

We're not gonna make it

Installation, 2011 (courtesy of the artist)

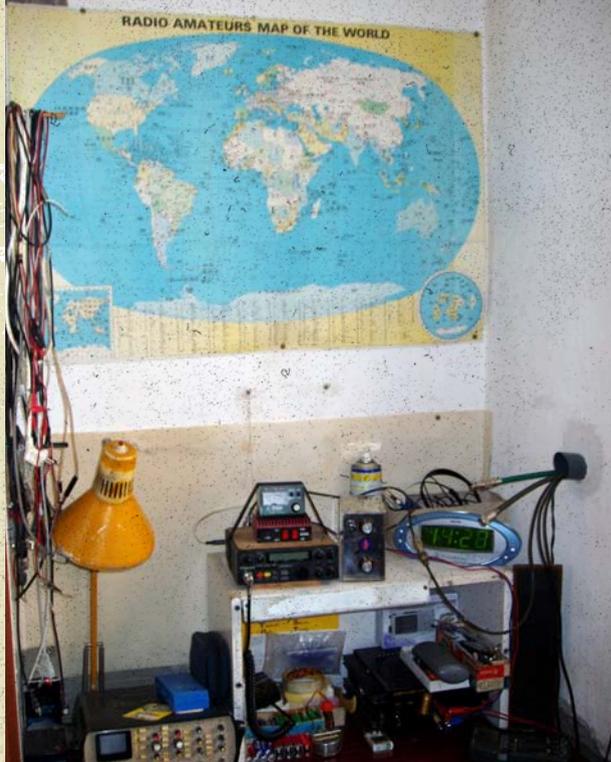
Ceramic figurines, grass, wind, sound... Small partisan fighters in the grass, wind blows through their hair, we hear a sound (voices, birds...)

The grass grows and slowly covers the figurines...



4.21
4.19

Natalija VUJOŠEVIĆ
We're not gonna make it



8.07

XYZ
Neon

4.25

Milan TITTEL
Time Machine

4.09

Milan TITTEL
Cuprum

4.09

Matej GAVULA
Phono Letters

3.13

Matej GAVULA
Spheres

XYZ

Matej Gavula

Born 1972 in Bratislava. Lives and works in Bratislava.

Milan Tittel

Born 1966 in Litomyšl. Lives and works in Senec & Bratislava.

Title of collection is *Medzisvet - Interworld* that represents „pro tempore“ place.

Neon

Sound work, 2008 (courtesy of the artists)

Recording the technical sounds of a lighting device in its moment of ignition. Repeating on a black vinyl record in a loop. Feeling of light expressed by sound.

Milan Tittel

Time Machine

1997-2011 (courtesy of the artist)

Projection that transfers the light of a halogen lamp through an optical prism on the wall. Still life, a „film“, without visible motion, showing electrical power running in real time.

Cuprum

2011 (courtesy of the artist)

10 000 pieces of a 1 cent coin on the floor, the smallest unit that is useless without other cents. Quantum of diffused coins creates an untouchable, valuable “body”.

Matej Gavula

Phono Letters

2005 (courtesy of the artist)

Sound work, unique and precious snippets from South American locations recorded in Europe by members of Czechoslovak DX club from the 1970's. Recorded and copied, distributed to friends via mail as „phono letters“.

Spheres

2010 (courtesy of the artist)

Spheres carved of travertine stone with caves, which are cast and turned inside out. The shape of a sphere represents a core, inverted, expanding into space as an explosion.

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Edo Hozić

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Ninoslav Verber

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Sandra Miljević Hozić

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