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*On that day we will say to Hell: have you had enough?
And Hell will answer: Is there more?¹*

1. Introduction

In the city center of Konjic, a small city between Sarajevo and Mostar in Bosnia and Herzegovina,² (Fig.1) there is a group of street signage for informational and touristic purposes. Among others, which show the direction to the police station and Hotel Konjic, there is a sign that reads: “ARK D-0, Tito’s Bunker” with an arrow pointing in the direction of an almost seventy-years-old secret. (Fig.2)

The highly confidential bunker ARK D-0 was commissioned by Josip Broz Tito in 1953 and finished in 1979 to protect the head of the state and a small group of military elites in case of an atomic attack. In this very same city, there were people who lived their whole lives and never knew what was hidden beneath Zlatar Mountain. (Fig.3,4.) The insignificant sign of “Tito’s bunker ARK D-0” in the middle of Konjic, appears to me as a symbol of the transformation of a top-secret military construction into a public touristic asset; the Hybrid Museum ARK D-0. The existence of the facility became public knowledge at the beginning of the 2000s. After the disclosure, Edo Hozić³ and Sandra Miljević Hozić⁴ (Fig.5) initiated the project biennial ARK D-0. Between 2011 and 2019, they held five biennials in Konjic’s bunker. Most of the artworks

¹ Meša Selimanović, *Derviš i Smrt* (Death and the Dervish), Illinois, 1966.

² I refer to Bosnia and Herzegovina in this thesis as BiH which is an abbreviation of *Bosna i Hercegovina*.

³ Project Biennial Director and Founder.

⁴ Coordinator in Chief.

from all the biennial's editions remain in the facility since their main goal was to turn ARK D-0 into a hybrid museum.

Given, there was a transformation, the main concern of my thesis is the role of the artworks in transforming a military object into a hybrid museum.

1.1. Research Background

My research began with a few field trips around the territory of former Yugoslavia.⁵ I visited Zagreb (Croatia), Rijeka (Croatia), Sarajevo (Bosnia and Herzegovina), Mostar (Bosnia and Herzegovina), Konjic (Bosnia and Herzegovina), Banja Luka (Republika Srpska), Belgrade (Serbia), and Novi Sad (Serbia) between 2017 and 2019. During these field trips⁶ I had a chance to talk and interview artists, art historians, curators, museum and gallery directors, and cultural collaborators in diverse off spaces, galleries, studios, collectives, offices, and museums. These trips introduced me to the art scene and art practices in different cities of former Yugoslavia. I recognized similar strategies, approaches, and methods of working in different cities, which was related to the sociopolitical, historical, and economic condition of post-Yugoslav Space⁷ that played a strong role in producing art and working in the cultural section. The artistic interventions and strategies that promote knowledge production, and reflect society and the political system, became my focus during these field trips.

Although this primary research was crucial to my understanding of the background for my thesis, I do not intend to present those findings in this thesis, rather I see my thesis embedded in, and based on the above-mentioned background. For my Master thesis, I concentrate specifically on one case, which is the project biennial ARK D-0 in Konjic in Bosnia and

⁵ Yugoslavia is a former federated nation (1929-2003) which has different political periods: the kingdom of Yugoslavia 1929-1941, the Democratic Federal Yugoslavia (1943-1945), the Federal People's Republic of Yugoslavia (1945-1963), the Socialist Federal Republic of Yugoslavia (1963-1992), and the Federal Republic of Yugoslavia (1992-2003) (which was later renamed the State Union of Serbia and Montenegro (2003-2006). When I refer to former Yugoslavia, I am referring to the entire former federated nation, but since the context of this thesis is mostly related to the Socialist Federal Republic of Yugoslavia, hereinafter I will use the complete name of the period when it comes to a period other than the Socialist Federal Republic of Yugoslavia. Otherwise, I use the term SFR Yugoslavia to differentiate the time that I refer to. See: (06.09.2020), URL: <https://www.britannica.com/place/Yugoslavia-former-federated-nation-1929-2003>.

⁶ I practiced collective data gathering via interviews under the supervision of Noit Banai during three field trips to Croatia (2017), Bosnia and Herzegovina (2018), and Serbia (2019). I visited Bosnia and Herzegovina multiple times due to my research topic also in 2019/2020.

⁷ Post- Yugoslav space is a term that is often used in the territory of former Yugoslavia in the cultural sector to address the condition of the post disintegration of Yugoslavia and its sociopolitical and economic aftermath, which are mirrored in art practices. Topics like the transition process in society after the disintegration of Yugoslavia (1992), (and the ensuing war and conflict), the multi-ethnic social structure, the forced national identity building process, the "othering" process between three main ethnicities (Serbs, Croats and Bosniaks), the nostalgia as well as the anger towards the socialist past, the common tragedy, the culture of victimhood, the post-war corruption, privatization during the transition and its reflection on society, are among frequently discussed issues.

Herzegovina. I chose ARK D-0 biennial project because it reflected many of the peculiarities I confronted while traveling around the region. ARK D-0 points out the problems of the period of transition, and the complications that the cultural sector, and specifically artists, face in a smaller scale. The dis-unified agenda of artworks presented in ARK D-0 mirrored the disintegrated societal and political issues concerning adjustment to new conditions of new countries that were born after the disintegration of Yugoslavia. Furthermore, the diversity of their approaches was a source of understanding and inspiration for me. Concurrently, the biennial project has an extraordinary rich collection, which is a result of a passionate collective work. Both established and young artists, as well as local and international artists, are exhibited in this collection. Nevertheless, ARK D-0 offers a predetermined and organic limitation on the artworks, which is suitable for the subject of this thesis.

1.2. Research Questions and Limitations

The main subject of curiosity in my research was to explore the mechanism of transformation of ARK D-0 through site-specific artworks. To answer this question, I broke the question into smaller components: What did the military object ARK D-0 originally look like? What did the biennial project ARK D-0 do? What kinds of strategies have been used to transform a military facility into a hybrid museum?

To be more specific, I developed my research question in five phases: First, I asked about the sociopolitical and historical context of the object ARK D-0. Second, I questioned the architecture and technical distinctiveness of the facility in its original condition. Third, I inquired about the condition of the biennial project, its agenda, its concept, purpose, and execution. But I also asked questions about the artworks that are now on display in the bunker. In the fourth phase, I pursued answers to the question of what is site and what is context when it comes to ARK D-0. And finally, in the fifth phase, I examined specific artworks as case studies to see if and how site-specific artworks assist in transforming a military facility into a hybrid museum.

During this process, I investigated the strategies, practices, and interventions that were used to create a mutual interaction between the art and the historical military object possible. I discussed the discourse of site specificity and investigated the contradictions between transformation and hybridity.

My central claim is that there are two layers to the conversion of a space, first through its contextual transformation, and second through a formal aesthetical transformation. Additionally, the transformation of the function of ARK D-0 played a crucial role into turning

this object into a public asset, and through that the accessibility and visibility of the ARK D-0 changed. I also claim that the project biennial in the bunker represents a specific awareness that is not only related to the immediate context of the facility, but is also reflected historically, socially, and politically by presenting the coexistence of diverse narratives of subjectivity toward this space.

Therefore, my key assumption is that there are three levels of operation regarding transformation: First, the actions of the biennial's initiators who started this project, prepared the bunker, set a goal and plan to turn the facility into a hybrid museum, and dealt with financial, political and social aspects of the project, and suggested a Cold War discourse as its main context. Second, the efforts of the curatorial team who focused on different prospects of the Cold War in the territory of former Yugoslavia and selected and exhibited mostly site-specific artworks. Third, the productions of the artists who unfolded their own perceptions of this site, telling different personal stories and engaging with the physical and sociopolitical aspects of this location. I suggest that the artistic interventions add new meaning and context to the facility and assist in representing the space to the public sphere. The facility also lends its politicality to each artwork. So, the mutuality of the relationship between the collection and the facility is a central feature of this project.

There are many ways to study ARK D-0 that can make this thesis much larger than it is now, but I intend to contribute to the above-mentioned aspects. To be more specific about the limitation of the research, I do not intend to explore the museology aspects of ARK D-0. I do not intend to criticize the biennial as such or criticize the execution and conditions of this project. I do not intend to situate the biennial ARK D-0 within the BiH art scene, and I won't discuss the bunker's architecture in comparison to other bunkers in the region or in the context of the Cold War. I also won't discuss the artworks that are not transformational. I won't introduce all of the artworks, and when I introduce an artwork, I analyze it from the point of view of site and context specificity and transformational characteristics in order to connect transformation, hybridity and site specificity. These limitations allow me to create a deeper understanding of the capacity of site and context specific artworks.

1.3. Methodology

My methodological approach consists of a trans-disciplinary approach, which means I contextualize the bunker historically and socio-politically to map out the bunker as a military facility during its construction and post construction time in former Yugoslavia, as well as the BiH context. I also contribute a brief post-Dayton BiH background to situate ARK D-0 in its

recent geopolitical background as a military facility, because understanding this background helps in the study of the artworks.⁸ The facility had different particularities during the 1980s, 1990s and 2000s. To differentiate the peculiarities of these different periods, since there is not so much published documentation, I reviewed court reports and other related war and conflict documents.⁹ I also used oral history for local and regional data gathering since ARK D-0 is a state secret, and because of the lack of official documents I found oral history a suitable extended data gathering method. In addition to the initiators of the biennial and its curators, I also reached out to a number of artists in order to gather firsthand information on each artwork. I also contacted cultural agents, and the tourist agency employees who run ARK D-0 now.¹⁰ About the latest development in the bunker, which is the biennial, one must know that it was an overly complicated project in terms of budgeting, maintenance, and ownership. There are not many publications about this, except for two catalogues of the three biennial editions (out of five)¹¹, therefore I used the application for national monument (2014), which was only available in BCS language and is in fact not an art historical text.¹²

In terms of art historical methods, I used formal analysis based on comparison and content analysis, focused on a critical reflection of politics, society and regional feminism.¹³ The meta question in this thesis is about the role of site and context specific artwork, therefore I analyzed the artworks in terms of their relationship to the physical place where they were exhibited. I offer a close reading of the artworks specifically due to their contextual and formal transformative peculiarities. The theoretical framework I use was based on the site specificity discourse in the writings of Miwon Kwon¹⁴, James Meyer¹⁵, but also partially Erika Suderburg¹⁶ and Nick Kaye.¹⁷

⁸ Among others I cited Silber and Little 1995, Sussex & Cubberley 2011, Petrović 2016, Cochran/Norris 1998, Ćirić 2005, Kudumovic 2020, Britanica Ed. 1998 a and b, Munro 2013, Wedgwood 1999, Clinton/Levy 2009, Hammel 2000, and Wilson-Goldie 2013.

⁹ European Parliament resolution on Srebrenica/ P6_TA (2009)0028, 2009, Šarić 2009, ICTY 2017, Hammel 2000.

¹⁰ Among others Edo Hozic, Sandra Miljević Hozic, Branislav Dimitrijević, Başak Şenova, Branko Franceschi, two colleagues of the bunker from a tourist agency (who wanted their names to stay confidential), Crvena association, Kuma international in Sarajevo, Vahid Ramujkić, Dan Perjovschi, and Andreja Dugandžić were a great help and support for my research.

¹¹ Hozic 2013 and Hozic 2015.

¹² Nevertheless, the application is written by an architect and an art historian: Emir Softić & Aida Bičakčić. See: Softić / Bičakčić 2014.

¹³ To name a few, see: Röhl 1996, Brkljajić 2003, Gavrić/ Spahić 2012, AFŽ 2020, Tesija 2014, and Petrović 2016.

¹⁴ Kwon 2002.

¹⁵ Meyer 2000.

¹⁶ Suderburg 2000.

¹⁷ Kaye 2000.

To be able to choose the appropriate artworks to develop my assumptions I created a thematic database with an archival approach in order to create an overview of the artworks in the bunker, which is also an additional archival method to study and situate the artworks in the site.

1.3.1. The Thematic Database

The need to create a thematic database arose from dealing with chaotic research material, and a lack of unified, categorized, and publicly accessible archives that systematically included all the artworks in the bunker. The thematic database that I collected, categorized, and interpreted is an archive that includes all the available information on each artwork, and includes the artworks from the different editions that have ever been exhibited in the military facility. (See Thematic Database, chapter 11, p.261-334)

The available research material related to the bunker was partially published. Due to limited financial resources, it remained incomplete and difficult to access. The published data includes two catalogues that are not available in the market anymore due to their limited circulation.¹⁸ These catalogues cover three out of five editions of the biennial. Edo Hozic and Sandra Miljevic Hozic also provided me with unpublished documents from the biennial. I also used my own notes, documentations, and photographs. The fourth and fifth editions used to have brochures that are no longer available in paper form anymore.¹⁹ I was able to access these brochures in digital format via the initiators of the biennial. Another central source is the biennial website²⁰, which provides a general project overview. It also includes a limited number of uncategorized photographs and a list of names of the artists, curators, and others involved in each edition. The main unpublished material I used was a map showing the location of the biennial's artwork in the bunker that was given to me by Hozic and Miljevic Hozic. (Fig.6) This was an internal document that provided an overview of the location of the artworks and has never been published because of the biennial's budgeting issues after the fourth edition. Furthermore, I gained access to many documents and photographs during my field trip, and also afterwards via emails from the initiators, curators, artists, and cultural collaborators. I collected and categorized this information and used it as a source for my thematic database. According to this thematic database, there are 135 artworks in the bunker²¹ from all the different biennial editions.

¹⁸ Hozic 2013: 1000 copy and Hozic 2015, 500 copy.

¹⁹ Cat. Ex. Fourth edition of the Project Biennial 2017 and Cat. Ex. Fifth edition of the Project Biennial 2019.

²⁰ Biennale web.

²¹ The biennial project claims on its website that there are 148 artworks in the bunker, but this difference is because they might count an artwork with three pieces as three separate artworks, which I did not do in my database. Biennale web.

The thematic database includes two types of information: the first is key data such as the artwork's title, media, date, location in the bunker, curator, artist's name and base, the subject matter of the artwork (according to the artist's statement or the curator's text), and its status (whether the artwork has been moved or is still in the bunker). The second type of information in the thematic database is my subjective interpretation of aspects of the artworks' site and context specificity. I focused on transformative aspects of the artworks, which means I answer these questions: Does this artwork change the bunker? If yes, in what way?

It is also important to note that due to spatial overlaps between the exhibition space of the different editions, it is nearly impossible to perceive the different editions of the biennial separately. So, although I separate the artworks chronologically and edition-wise in the database, I suggest that they should be studied as a whole collection connected to one another.²²

1.4. Thesis Structure

This thesis consists of five main chapters. After the first chapter, which is an introduction, in the second chapter, *Contextualization and Timeline*, I discuss the sociopolitical, financial, and historical background of ARK D-0. In this chapter, I situate ARK D-0 in three different periods: First, in the Socialist Federal Republic of Yugoslavia, second, during the war and conflict of the 1990s, and third, in the Post-Dayton Bosnia and Herzegovina. In the third chapter, *ARK D-0 as Object*, I introduce the military facility ARK D-0 through its architectural and technical description. I also show the limitations and challenges of researching a state secret of a disintegrated former state. In the fourth chapter, *The Biennial Project ARK D-0*, I reflect on the biennial project, its description and concept and its execution. I introduce the Cold War discourse in its curatorial approach and discuss each edition's concept separately. In chapter four I suggest that ARK D-0 must be studied not edition-wise, but collection-wise and related to the site of display. I also address the problems of transformation and hybridity, and the contradictions between these concepts that are often discussed side by side in the biennial ARK D-0 description. In chapter five, *The Site and Context of ARK D-0*, I discuss the discourse of site specificity with in-depth analysis of site and context in case of ARK D-0. I introduce the context of ARK D-0, but I also highlight the latent and invisible historical and sociopolitical peculiarities of this space. I suggest the term physical site to refer to physical and spatial aspects of ARK D-0 in order to be able to analyze the formal characteristics of this facility, which has been utilized in many different artworks. I also suggest the term frame to address the mutual

²² For a fast orientation in the database, green-marked rows show artworks which have been mentioned and shortly discussed in my master thesis and yellow-marked rows have been extensively introduced and discussed.

relationship between the artwork and the facility. In chapter six which is the longest chapter of this thesis, I introduce thirteen artworks and installations. To reflect on the aspect of site specificity, I categorize the artworks in relation to the spaces where they were displayed. The spatial groups and artworks presented in these places are **Exterior:** in which I introduce Works by *Marko Lulić, Istambul/ Istanbul, 2011 (Fig.7)* and *Marlene Hausegger, Sundial, 2015 (Fig.8)*. **Entrance, Tunnels, and Corridors:** in which I mention works by *Alfredo Pirri, Steps, 2013 (Fig.9)*, *Dan Perjovschi, UNTITLED, 2017 (Fig.10,11)*, *Miroslav Balka, Carrying the Rainbow, 2013 (Fig.12)*, *Vlatka Horvat, After Tito, Tito, 2011 (Fig.13)* in. **Functional Spaces and Interspaces:** where I introduce two installations by *Selma Selman, Iron curtain/Mercedes 310, 2014-2015 (Fig.14)* and *STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013 (Fig.15)*. **Block 8:** where I present the works of *Pravdoliub Ivanov, Behold, 2011 (Fig.16)*, *Vahida Ramujkić and Dejan Došljak, War of buttons, 2015 (Fig.17)*, and *Danica Dakić, Jelica Dakić by Danica Dakić, 2012 (Fig.18)*. And finally, **Residential Rooms:** in which I introduce two enormously transformative installation by *Karsten Konrad, ShelterSkelter, 2011(Fig.19)* and *Adela Jušić, Here come the women, 2015 (Fig.20, Fig.21)*.

In chapter six I make a case by discussing and analyzing the strategies of the artworks and installations, and their content and form, mainly through comparison and formal as well as interpretative description and analysis. I also reflect on the contextual as well as the formal aesthetical transformation of the space through the individual artworks, and the relationship between the artworks and the bunker as their frame. In the final chapter, I summarize by presenting my final thoughts on aspects of site and context specificity in the transformation process of ARK D-0 bunker.

2. Contextualization and Timeline

The underground military facility, ARK D-0, was constructed in SFR Yugoslavia²³, and the ARK D-0 biennial project is embedded in today's BiH.²⁴ In between these two phases of the bunker's existence, ran a complex series of historical events and actions that influenced the way this building was used. The beginning of Tito's rise to power, his leadership, and finally his death in 1980, followed by the disintegration of Yugoslavia into six countries during the conflict in 1990s and 2000s²⁵, (fig.22) and the long years of violence and war between different ethnicities and nations that shaped Yugoslavia's separation, truly had a strong impact on the way this building was maintained and utilized.

During the 1990s BiH, which was geographically in the middle of the former Yugoslavia, became the battlefield of three main ethnicities, the Bosnian Croats, the Bosnian Serbs, and the Bosniaks.²⁶ The ethno-national conflict became the central point of division among Bosnians. At the same time Sarajevo -the capital of BiH- was under siege²⁷ for three years. On the one hand, the Bosnian Serbs who dreamed of an independent state within the territory of BiH, were involved in the siege and received support from the Yugoslav People's Army (JNA), which was at the time in fact the Serbian army.²⁸ Together they besieged Sarajevo from the surrounding

²³ The Socialist Federal Republic of Yugoslavia existed between 1945 to 1992 and consists of six socialist republics: Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia, and two autonomous provinces, Kosovo and Vojvodina. The capital city was Belgrade, which is now the capital of Serbia.

²⁴ BiH is an abbreviation for *Bosna i Hercegovina* (Bosnia and Herzegovina), which took its current form after the Dayton Peace Agreement (DPA) in Ohio on 21st of November 1995.

²⁵ Bosnia and Herzegovina, Croatia, Montenegro, Macedonia, Serbia, and Slovenia. Wedgwood writes: "The fabric of Yugoslavia began to un-ravel in the mid-1980s. The land of the "southern Slavs"—with its two alphabets, three religions, four languages, five rivers, and six republics—had a constitutional framework that delicately balanced the interests of its several "constituent peoples." Since the Second World War, Croats, Slovenes, Macedonians, Montenegrins, Muslims, and Serbs had co-existed in a political structure that decentralized power to the six republics and checked the weight of Serbia by carving out the autonomous provinces of Vojvodina and Kosovo, with their large Hungarian and Albanian populations, within the Serb state." Wedgwood 1999, p.3.

²⁶ Bosniak is the term used to refer to a group of people in BiH whose religion is Islam and compose the largest ethnic majority. Bosnian on the other hand refers to people from BiH without referring to their religious affiliations. None of the main three ethnicities of Bosnia and Herzegovina, which are Croat, Bosniaks and Serbs, are to be considered a minority or immigrant community.

²⁷ "After Bosnia's declaration of independence (1992), additional Serb troops came over the border and the Yugoslav troops present in Bosnia were redesignated as members of the armed forces of "Republika Srpska"—the newly self-proclaimed autonomous Bosnian Serb republic. A Serb campaign to consolidate territory was mounted with barbarous bloodletting and ethnic cleansing by military and paramilitary groups such as Arkan's Tigers. Any understanding of the Serb constitutional claim was lost in the sea of blood that washed over Bosnia, although in the course of reconstruction after the conflict it may be wise to pay some heed to the nature of the original complaint." Wedgwood 1999, p.5.

²⁸ Hammel in "Lesson from Yugoslav labyrinth" writes about how the Yugoslav Army became the Serbian Army and sees its root in dissolution wars and decentralized battles and points out: "The senior hierarchy (in the military) was purged by radical pro-Serbian junior officers, and the Yugoslav became de facto Serbian one, leaving well-armed remnants outside Serbian territory under control of co-ethnic bandit warlords whose service could often be enlisted in larger ethnic causes" Hammel 2000, p.31.

"The parties' appetite for war was also sustained by outside backers. The Bosnian Serbs were supported with money and material from Belgrade and points farther East." Wedgwood 1999, p.6.

hills. Their goal was to build Republika Srpska (a Bosnian Serbs state mostly in Bosniak territory). This was the longest siege -from 5 April 1992 to 29 February 1996 (1,425 days)- in the modern warfare within the borders of Europe. In addition to soldiers, many civilians were killed, and thousands of people were forced to seek refuge elsewhere and were displaced during siege.²⁹ The siege of Sarajevo shaped what was left of Yugoslavia in this region and changed the country forever.

Not only was the blood of civilians, and even children, shed in Sarajevo, but a brutal war also took place all over the territory of BiH, from Bihać to Srebrenica. Besides the ongoing civil war, power-seeking neighbors, Croatia and Serbia, were also on the borders of BiH. International powers refused to stop the war, and as Hammel indicates, their only response to the war by creating “misery”, which meant more international sanctions, causing deeper suffering and agony for the people. International actors like UN and NATO, both play parts in pushing Yugoslavia, and therefore BiH, deeper into crisis.³⁰ A region that was known for the coexistence of multiethnic nations and multiculturalism became, as Silber and Little put it in the “Death of Yugoslavia”, the “Gates of Hell”. Nothing was left from the unity and brotherhood of the Yugoslav nation, and what the conflict brought was ethnic cleansing, genocide, systematic rape, and displacement of people from this region.³¹ In the neighboring countries, the situation was not significantly different. From Macedonia, Kosovo, and Serbia to Croatia wars and conflicts following disintegration destroyed what was left of Yugoslavia. The ethnic conflict that had its roots in the Second World War, through ethno-nationalism came back stronger than ever and ruined the lives of hundreds of thousands of civilians of the former state.

The entire disintegration process began when elected President Slobodan Milošević opposed the break-up of the Yugoslav Federation in 1991. Following that, Slovenia and Croatia also

²⁹ Hammel 2000. p.35.

³⁰ The role of NATO and UN in war and conflict is a complicated multi-sided, and internationally motivated. For instance, during the siege of Sarajevo, UN and NATO played a role by not responding fast enough to stop the war. Wedgwood describes: “The conflict might have been nipped in the bud if NATO or the United Nations had responded with a robust show of force early in the war, when the Yugoslav army bombarded Vukovar and Dubrovnik, or when the Serbs began their ethnic cleansing campaign in Bosnia. Wedgwood also describes how UN Peacekeeping missions failed to help Sarajevo civilians during the siege: “The United Nations’ humanitarian efforts are celebrated and controversial. The peacekeepers of the UN Protection Force (UNPROFOR) saved thousands of lives by delivering aid to stranded areas in conditions of winter siege. But the limited mission and vulnerability on the ground of the lightly armed UNPROFOR also meant that the United Nations was seen as a hobbled Samaritan. At the beginning, UNPROFOR had a limited mandate from the UN Security Council—merely to escort relief convoys. Seeking to avoid the provocation of any side, UNPROFOR too often was forced to retreat and sometimes even took measures that compromised individual civilian lives, such as the decision to jacklight the Sarajevo air-port landing strip—a measure deemed necessary to obtain Serb permission to land relief planes even though it exposed Sarajevo citizens trying to escape.” Wedgwood p.7. For more on this topic, see Hammel 2000 and Silber/Little 1995.

³¹ Hammel 2000, p.35.

declared their independence from Yugoslavia. Slovenia had the shortest battle for ten days in 1991 with the Yugoslav Army and became an independent state.³² For Croatia, it took many deaths and wars and the conflict between 1991-1995 to end the battle and become independent. Up until 2003, Serbia and Montenegro kept the name of Yugoslavia, and finally in 2006, Montenegro and Serbia also separated. From then on, SFR Yugoslavia as a country didn't exist anymore.

In BiH, the multisided war came to an end on November 21, 1995, when the Dayton peace agreement (DPA)³³ was signed at Wright-Patterson Air Force Base in Ohio, when "President Izetbegovic, for the Republic of Bosnia and Herzegovina, President Tudjman, for the Republic of Croatia, President Milosevic, for the Federal Republic of Yugoslavia and the Republika Srpska, and President Zubak, for the Federation of Bosnia and Herzegovina, initialed the Framework Agreement and its Annexes."³⁴ The crucial decision taken in Ohio was to divide BiH into separate entities: Republika Srpska (governed by Bosnian Serbs), and the Federation of Bosnia and Herzegovina (governed by Bosnian Croats and Bosniaks) within the BiH as a country. (fig.23)

Of course, the consequences of the separation are visible in the cultural policy of post-Dayton³⁵ BiH, which is of interest to this thesis.³⁶ In DPA culture is only mentioned in Annex 8, creating a Commission to Preserve National Monuments. The role of this commission is to preserve and protect the national monuments of BiH that are nominated by three main ethnicities of BiH, and ARK D-0 as a monument in the Federation of BiH and host of the biennial, is regulated through that policy. So, although ARK D-0 might seem like a consistent object, especially because of its strategic location during these turbulent historical periods, its existence in fact cannot be taken for granted, since the agenda behind its construction, and the state that was in charge of

³² Hammel 2000 p.34. and Wedgewood p.4.

³³ Dayton Peace Agreement 1995: "Dayton Accords, peace agreement reached on Nov. 21, 1995, by the presidents of Bosnia, Croatia, and Serbia, ending the war in Bosnia and outlining a General Framework Agreement for Peace in Bosnia and Herzegovina. It preserved Bosnia as a single state made up of two parts, the Bosniak-Croat federation and the Bosnian Serb Republic, with Sarajevo remaining as the undivided capital city. The agreement is known as the Dayton Accords because the negotiations took place at the Wright-Patterson Air Force Base outside Dayton, Ohio. The process was led by Richard Holbrooke, who was the chief U.S. peace negotiator, and Secretary of State Warren Christopher." Clinton/Levy 2009.

³⁴ Clinton/Levy 2009.

³⁵ For more on culture condition in BiH read the 1.3 Culture in Post-Dayton BiH in Carolo 2015-2016, p.8-15.

³⁶ Charles Landry, in 2002 wrote an expert report on cultural policy in BiH "Togetherness in difference: Culture at the crossroads in Bosnia Herzegovina" which can be here suggested as a further review to have an overview on the problematic of cultural policy in BiH. Among other things, he suggests, a cultural task force, a talent strategy for BiH, regular national cultural policy report, clarification of state institution, contribution to anti-counterfeit program, book fund implementation and invention of surprising team and project are tasks which can support the culture condition in BiH. Landry 2002, p.50.

its maintenance, were not aligned. And this is what makes studying the conditions of this object complex.

In the following chapter I will situate ARK D-0 in the three phases of its existence within this historical context and complexity: During its construction, situated in SFR Yugoslavia; during war and conflict, situated in the disintegration wars and conflicts of BiH; and finally, during its current condition in post-Dayton BiH.

2.1. Situating ARK D-0 in the Socialist Federal Republic of Yugoslavia

Marshal Josip Broz Tito was a leading character in the construction history of ARK D-0. He commissioned the facility in 1953, which took 26 years to finish. The project is located on the right bank of the Neretva River, about 3.9 km southeast of the intersection of the Sarajevo - Konjic - Mostar main road. (cf. Fig.4, 24 & 25) In its immediate vicinity, about 750 meters southeast of the ARK D-0 facility, inside the Zlatar Mountain is a factory of ammunition and explosive devices - a dedicated military industry "Igman".³⁷

The facility, with an area of 6,584 m² (Fig. 6)³⁸ has the name of A.R.K. which was originally an acronym for Alatnica-Remont-Kalionica that can be translated to Toolbox-Overhaul-Inkwell and was intended to refer to the production of tools for the Igman ammunition factory near the bunker. Due to changes in global relations during the Cold War, there was a deviation from the original plan, and the facility main purpose became to serve as the main military operational center for the accommodation of Marshal Josip Broz Tito as the President of the State, the JNA Supreme Command Staff, and the narrower composition of the Presidency and the Government of the SFRY in crisis situations. A new coded name "D-0" was added to the facility, indicating an atomic attack as day 0 of "Armajska Ratna Komanda", which can be translated as "Army War Command".³⁹ This facility is not a single object; rather it is an element in a network of atomic shelters (around 20 facilities) (Fig.7) built during the Cold War and scattered throughout the territory of former Yugoslavia. A significant number of these facilities were devastated during the 90's war. Hozic, the project biennial director and founder, describes ARK D-0 as

³⁷ "The order for the construction of the "Igman" military factory was signed by Josip Broz Tito on March 6th, 1950, and in April 1951 its first facilities were built: tool room with 12 machines, boiler room, dining and production hall. By the end of 1951, under the expert leadership of Dragoljub Marinković Deda, receiver machines were installed, and production began in early 1952." See: Igman Factory Website and Softić / Bičakčić 2014, p.8-11.

³⁸ Softić / Bičakčić 2014, p.8-11.

³⁹ The "Armajska Ratna Komanda" is often translated as atomic war command in biennial texts, but the literal translation is army war command. Softić / Bičakčić 2014, p.10.

“the best-kept military secret in Yugoslavia.”⁴⁰ According to Hozic, 4 JNA⁴¹ Generals (Head of the Federal Secretariat for National Defense, Head of the JNA General Staff, Head of the First Security Administration, and Head of Liaison)⁴², the prime minister (at the time), and Tito, were the only people in all of Yugoslavia who were aware of the project and authorized to enter the facility. Of course, the few soldiers who protected the bunker also knew about it and had to sign lifelong nondisclosure agreements to never speak of its existence.⁴³ It has been said that even during construction, workers used to go in and out of the construction site wearing blindfolds, in order to prevent compromising the project to the public.⁴⁴

ARK D-0 is a result of a growing fear and paranoia during the Cold War era. Hozic writes:

*“Just as medieval architects built massive stone forts on hills, Cold War architects built nuclear shelters. The difference is only that the existence of forts was not a secret. Quite the contrary, the forts were visible from afar in order to alert enemies to their defensive capabilities.”*⁴⁵

But during the Cold War, and within the power struggle between the Soviet Union and the United States regarding the geopolitical location of SFR Yugoslavia, and the mutually assured destruction (MAD) condition between the east and west blocs, constructing top secret fortification became a natural reaction. Only time shows the ineffectiveness of the facility. Construction was completed one year before Tito’s death. Obviously, there is no official way to confirm that Tito ever visited the site. Yet, his portraits hanging all over the facility imply that it was always prepared to be presented to its commissioner and leader. (Fig.26, 27, 28 & 29)

ARD D-0 could have housed 350 privileged military personnel for six months, to live and work and command the war from underground in case of a nuclear attack⁴⁶ without leaving the premises.⁴⁷ “The Cave for the Chosen Ones”⁴⁸ cost about 4.6 billion U.S. dollars at that time.⁴⁹ ARK D-0 was the third such investment in SFR Yugoslavia.⁵⁰ It is beyond imagination how

⁴⁰ Hozic 2013, p.9.

⁴¹ The Yugoslav People's Army also called the Yugoslav National Army, was the military of Yugoslavia from 1945 to 1992 which was the fourth largest Army in Europe. Hammel 2000 p.34.

⁴² Softić / Bičakčić 2014, p.10.

⁴³ Edo Hozic and Sandra Miljevic Hozic, interview with author, Sarajevo 27.10.2019.

⁴⁴ Refer to a military staff, “Anahoreta Ambiverta”, interview with author, Konjic 25.10.2019.

⁴⁵ Project description in Bijenale web.

⁴⁶ The facility can withstand up to 20 kilotons explosion. To have a comparison the “Little Boy”, the bomb that destroyed Hiroshima on 6th of August 1945, had 15 Kilotons power.

⁴⁷ Hozic 2013, p.9.

⁴⁸ Petar Ćuković in: HOZIC 2015, p.16.

⁴⁹ Hozic 2013, p.9. And note: this amount of money, according to inflation calculator, is in 2021 the equivalent of around 45 billion U.S. dollars. (19.04.2021) URL: www.usinflationcalculator.com .

⁵⁰ ARK must have been perceived within the network of military facilities, and the two that came before this one in terms of costs are Split naval military base "Lora" 7, which cost US \$ 5 billion, and the largest underground

much infrastructure could have built with this budget in SFR Yugoslavia, as a developing country after WWII, The three largest facilities alone, Lora 7, Željava8, and ARK D-0 altogether 18.1 billion U.S. dollars. Wasteful investments, such as these facilities, was surely one of the reasons that the state fell into economic crisis after the 1980s.⁵¹ But as Joseph Stalin and Josip Broz Tito were splitting after WWII, and the conflict between them and between the east and west bloc grew, building infrastructure was not a priority of the state.

During this period, Tito organized the “Non-aligned movement”⁵² on the ground and positioned himself as a leader who pursued peace with other developing countries, but at the same time built bunkers and military bases underground, which Dimitrijević - immensely accurately - calls, “failed Cold War Investments”.⁵³ There is not much information about how the facility was run after Tito’s death in 1980, and the beginning of Yugoslavia’s disintegration in the 90s.⁵⁴ The bunker remained a secret and there was no significant event around it as far as my research shows. The only thing that is known is that it was under the management of the Defense Ministry of SFR Yugoslavia and run by JNA during that time. Fourteen soldiers were in charge of its maintenance up until 1992 when the Bosnian army took over control of the facility.

2.2. Situating ARK D-0 during the war and conflicts of the 1990s

In 1992, after war broke out in BiH, ARK D-0 became a point of conflict between JNA and the Bosnian Army. ARK D-0 was an object of interest to both armies since in addition to the Igman ammunition and explosive devices factory, ARK D-0 and Konjic were of great strategic geopolitical importance. Details about how the bunker came to the attention of the Bosnian

military airport and base of the former JNA Željava8 near Bihać worth 8.5 billion US dollars, represents the third investment of the Yugoslav state for military purposes. Softić / Bičakčić 2014, p.10.

⁵¹ As Uvalić indicates in “The rise and fall of market socialism in Yugoslavia”, Yugoslavia’s external debt increased from less than US \$2 billion in 1970 to US \$14 billion in 1979, and, following the second oil shock, to US \$18 billion in 1980. These numbers make a relational comparison possible. First it shows that 18.1 billion dollars was a huge amount of money for Yugoslavia, and second, oddly this international debt is around the same amount that the state spent on its three largest military facilities. Could it suggest that the military facilities were built with international money? I cannot answer this question economically but these numbers match what I heard during my research field trip to BiH. I was repeatedly told that the external debt (specially from the US) paid the cost of constructing the bunker, which these numbers seem to prove. See: Uvalić 2018, p.36. and Edo Hozic and Sandra Miljević Hozic, interview with author, Sarajevo 27.10.2019.

⁵² “The Non-Aligned Movement (NAM) was officially established in 1961, at the Belgrade Summit, hosted by President Josip Broz Tito, following discussions that were triggered during the Afro-Asian Conference of 1955, hosted by President Sukarno, which resulted in the adoption of the Bandung Principles that up to date still serve as the purposes and objectives of the policy of non-alignment, and which have governed relations between big and small nations. The following are considered to be the founding fathers and historic leaders of the Movement: Joseph Broz Tito (President of Yugoslavia), Gamal Abdel Nasser (President of Egypt), Jawaharlal Nehru (Prime Minister of India), Sukarno (President of Indonesia), and Kwame Nkrumah (President of Ghana), who decided to declare it as a Movement, with a view to avoid the bureaucratic implications of an International Organization.” See: Non-Aligned Movement organization, (15.03.2020) URL: <https://mnoal.org/>.

⁵³ Branislav Dimitrijević in: HOZIĆ 2015, p.14.

⁵⁴ Limitations: Official Documentation and Plans in chapter 3. P.23-25.

army did not become clear in my research. But I learned about how the conflict between JNA, and the Bosnian army took place. Hozić indicated that when the Bosnian army arrived at the bunker and the conflict escalated between JNA and the Bosnian army, the JNA escaped through the vertical tunnel located in block 9, and then shut off the exit to avoid confrontation since the troop was only a small group of soldiers.⁵⁵ (The blocked Tunnel is where the Johanna Kirsch Artwork is located. See map of bunker, Fig.6 and detail of Johanna Kirsch and the Escape Fig.30 & 31) Hozić also mentioned that JNA planned to destroy the bunker with explosive devices to prevent the Bosnian Army access to the facility, but they did not succeed.

The destruction of fortifications was a systematic choice of the JNA during the 90s. Around the same time, JNA destroyed other facilities all around the former geographical territory of SFR Yugoslavia in order to prevent Croatia or BiH to use those facilities against the JNA -meaning Serbian Army. One of these was “Željava Air Base”, a military underground air base on the border of Croatia and Bosnia near the city of Bihać, which was heavily destroyed by JNA in 1992.⁵⁶

Velma Šarić⁵⁷ on her report on the Petkovic trial⁵⁸ in 2009, detailed the JNA confrontation.⁵⁹ In this report there are two significant points which I found informing for my research, first the geographical importance of Konjic because of “its position alongside the Sarajevo - Mostar highway, which connects Bosnia to the Adriatic coast”⁶⁰, and second, because of the bunker and the Igman ammunition factory. Šarić writes:

“The city of Konjic was particularly important in the defense plans of the former Yugoslav People's Army (JNA) since a military installation belonging to the JNA was located near the city. It was at Konjic that an ammunition factory - as well as a high security bunker, known as ARK, for top officials - were located.”⁶¹

⁵⁵ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

⁵⁶ “Z” and “Anahoreta Ambiverta”, Interview with author, Konjic 25.10.2019.

Note: Both interviewees are tourist guides in the bunker, but the names are chosen references by interviewees since they wanted to participate in the interview anonymously.

For detailed information on Željava Air Base, see URL: <http://zeljava-lybi.com/> (06.10.2022).

⁵⁷ Šarić is the founder and president of the Post-Conflict Research Center in Sarajevo and she used to write reports on war crime trials for IWPR (Institute for war and peace reporting) (27.03.2020), URL: www.iwpr.net.

Šarić spent eight years reporting on war crimes trials and investigating transitional justice processes in the former Yugoslavia. Additionally, she spent three years working as a court reporter at the Balkan Investigative Reporting Network and Association of Court Reporters in Bosnia and Herzegovina, covering court procedures at the local and national levels. (27.03.2020), URL: <https://p-crc.org/our-team/founders/velma-saric/> also: (27.03.2020), URL: www.p-crc.org.

⁵⁸ Petkovic was a former military commander of the HVO (Hrvatsko Vijeće Obrane or Croatian Defense Council). Velma Šarić in: IWPR, Report: Petkovic Trial Hears of Growing Ethnic Divisions in Konjic. Šarić 2009.

⁵⁹ This specific report has testimony under measures of identity and face protection from a defense witness, a former member of the Konjic-based HVO Herceg Stjepan brigade. Šarić 2009.

⁶⁰ Šarić 2009.

⁶¹ Šarić 2009.

Then she elaborates on the conflict between JNA and the Bosnian army and quotes the testimony:

*“The JNA order said that in case ARK could not be kept, it should be destroyed. The whole building was connected to an ammunitions warehouse and an explosive device located on the other side of the hill.”*⁶²

Finally, she reveals why the bunker is still intact today:

*“The witness pointed out that the JNA “was not able to implement these plans because there was a civilian, Rajko, working as a ballistics assistant at the plant, who was a Croat. As the army was leaving, he cut the connecting bomb wires with his own teeth”.*⁶³

According to the national monument application document, Rajko's full name is Rajko Andrić,⁶⁴ and he saved the bunker from being demolished in cooperation with Šerifa Grabovca, a Bosnian colonel operating with JNA at that time who had spent 13 Years in the bunker before this event.⁶⁵ It is thanks to the dramatic disobedience and sabotage of Rajko Andrić and Šerifa Grabovca that we can visit this facility today. Otherwise, like many other facilities around former Yugoslavia, this one could have been systematically destroyed as well.

In her report Šarić also shines a light on how the bunker was used by the Bosnian Army during the 90s. The bunker became extremely valuable to the BiH army, and because of its strategic value, there were even attempts to move “supreme command from Sarajevo to the ARK facility” during the siege of Sarajevo.⁶⁶ The entire supplies in the bunker's hospital and kitchen were used during 1992-1995 to overcome damages from the war, and the kitchen and hospital are now empty because of this period.⁶⁷ Hozić mentioned that the Bosnian army took care of the bunker after 1992, and kept it confidential, and it remained that way until the beginning of the 2000s.

⁶² Šarić 2009.

⁶³ Šarić 2009 and Softić / Bičakčić 2014, p.10.

⁶⁴ Softić / Bičakčić 2014.

⁶⁵ Softić / Bičakčić 2014, p.10.

⁶⁶ “The witness said that this building [ARK] had been of strategic importance as it was planned that it should host the general staff of the supreme command of the Army of BiH from Sarajevo, which was under siege.

“The building was of strategic interest to the Army of BiH general staff, as throughout 1992 members of the military leadership, led by Vehbija Karic, would come and visit the building. He was the one who tried to organize the transfer of the supreme command from Sarajevo to the ARK facility,” said the witness, also noting that then president Alija Izetbegovic visited the facility on several occasions.

The witness specified that he was referring to a period in April and May of 1992, “It was a time when war was brooding in Bosnia. The parties of the conflict at the time were the JNA with Serb volunteers and the territorial defense of the Muslim and Croat peoples.” Šarić 2009.

⁶⁷ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

2.3. Situating ARK D-0 in Post-Dayton Bosnia and Herzegovina

From the beginning, DPA (Dayton Peace Agreement) was not a long-term plan for running BiH. Today in 2022, 27 years after DPA, the annexes and agreements made, remain the base for running the country. But the post-Dayton BiH faces many difficulties in aftermath of the war. The system applied for governing the country is based on a complicated set of rules that were planned only as temporary solutions, and these complications affect the political, social, economic, and therefor cultural conditions of BiH. For instance, the Presidency of Bosnia and Herzegovina consists of three members that rotate every 8 months: one Bosniak and one Croat, directly elected from the territory of the Federation, and one Serb directly elected from the territory of the Republika Srpska.⁶⁸ In almost every democratic country around the world, governments have around four to five years to plan, execute, and develop the country during their time in power. But in BiH, this time is shortened to only 8 months. This rule alone makes it nearly impossible to maintain the development programs and progress.

The political climate of BiH changed radically after the DPA. Each entity of the divided country was trying to stabilize itself, and the transition from a former socialist state based on communism, to a democracy based on free market capitalism, was taking place in BiH, which was like no other state in the territory of former Yugoslavia. This is how Moll describes the society in the aftermath of Dayton:

“Bosnian Serb nationalism focuses exclusively on the existence of Republika Srpska and contests the necessity of the state BiH; Bosniak nationalism identifies strongly with Bosnia and Herzegovina and aims to strengthen the state, while at the same time contesting the legitimacy of the Republika Srpska; Bosnian Croat nationalism advocates for the right of Bosnian Croats to have their own entity at the level of the state or the Federation, arguing that they are outnumbered by the Bosniak majority in the Federation.”⁶⁹

This short paragraph, which shows the crucial disagreements between three ethnic and two entities, reveals only the tip of the iceberg. Julian Borger writes about the unsatisfying situation of BiH in 2015, twenty years after DPA,

“It is hardly surprising that such a fundamental disagreement about the nature of the state has a paralyzing effect on governance. For the past decade, the country has drifted. Bosnia currently has one of the highest youth unemployment rates in the world, according to World Bank statistics. The anger and despair fuels yet more nationalism, in part because the

⁶⁸The constitution is available at the BiH Constitutional Court website: (19.04.2021), URL: <https://cutt.ly/TvRIGzR>.

⁶⁹ Moll 2013, p.911.

system is rigged that way. It is a self-sustaining machine for producing misery.”⁷⁰

The wounded society at the time was about to adjust and legitimize itself through ethnonational construction in a competitive three-sided memory politic. That is what made the transition phase in BiH much more complex than other successor states.

The term transition that might seem harmless to use, is actually an overly used term that describes the phase in which successor states adjusted themselves to the new national identity after war and disintegration. This period occurred at different times in the different states, because the wars in every region did not begin and ended simultaneously. Today, the term transition is largely criticized by different scholars since it was more or less used to generalize the problems faced by people and nations, but it was also used to justify the non-functioning components of the new nations that came into existence after Yugoslavia fell apart.⁷¹

In Post-Dayton BiH, according to Wedgewood, there are three reasons why society did not function trouble-free. First, the economic stimulus which pushed rapid privatization; second, the corruption of institutions that was the consequence of a lack of transparency; and third, the slow process of justice – for instance the problem of helping refugees return - which together pushed society back and prevented the new nation state from functioning properly. In this political climate the ICTY⁷² was also proceeding in the Hague, investigating war crimes in Yugoslavia. ICTY began to investigate war crimes in 1993 and finished its process twenty-four years later. In 1999 Wedgwood writes that while the aim of ICTY was to advance reconciliation and to help decollectivize the guilt, it did not have a major negative or positive impact in BiH, especially for the peace-making process.⁷³ So in short, BiH was facing its transition, its neighbors were struggling with the aftermath of their own wars, and internationally the process of reconciliation and justice was very slow. What a society required in turbulent times like these, could not be given to it by political or societal processes that were taking place. This is where the cultural sector tried to overtake the job and create a space in which such problems could be addressed and reprocessed.

Unfortunately, as noted earlier, cultural policy in decentralized BiH was also addressed through the DPA, and the precarious condition of museums, galleries, and artistic collectives was and

⁷⁰ Borger 2015.

⁷¹ For more on transition and a critic of its different aspects see: Horvat/Štiks 2015, p.4-8.

⁷² “The International Criminal Tribunal for the former Yugoslavia (ICTY) was a United Nations court of law that dealt with war crimes that took place during the conflicts in the Balkans in the 1990s. During its mandate, which lasted from 1993 - 2017, it irreversibly changed the landscape of international humanitarian law, provided victims an opportunity to voice the horrors they witnessed and experienced, and proved that those suspected of bearing the greatest responsibility for atrocities committed during armed conflicts can be called to account.” ICTY 2017.

⁷³ Wedgewood 1999, p.18.

remains undeniable. Despite this, there are passionate individuals who work extremely hard to overcome this condition. For instance, discursive platforms like Crvena, and Kuma International function properly despite massive financial limitations. Art galleries like Collegium Artisticum function albeit slowly, or Gallery 11.07.95 (the date of the Srebrenica massacre) is only focused on the Srebrenica massacre. Spaces like Ars Aevi, National Gallery of BiH, and BiH Museum of History are among institutions that were not able to overcome their precarious conditions and are in critical shape. In Banja Luka there is MSURS (museum of contemporary art, Republika Srpska) which is among functional spaces. There were also other galleries like Charlama, which exist in a certain way but are not widely active because there is barely an art market in Sarajevo. There are also galleries that could not withstand this precarious condition, like Douplex 100 M2, which had to close down in 2018. Landry describing the cultural sector in 2002 writes, “the less you do, the more you survive”⁷⁴ which is today not as accurate as it was in 2002, but still, because of the condition of the cultural policy that still functions under the rules of DPA, nothing has radically changed for the better.

In this turbulent societal, political, cultural, and economic context, the federation of BiH revealed the existence of the bunker in the early 2000s. The reason for the revelation was the uselessness of the facility for the defense ministry, and the fact that keeping it as a secret cost more than revealing it. As the secret came out, outrage and surprise accompanied the news.⁷⁵

When Edo Hozoć (Project Biennial Director and Founder) and Sandra Miljević Hozoć (Coordinator in Chief) learned about this object, they became interested, and soon after they decided to create a biennial project located in this facility. They pursued national and international support to make this project possible.⁷⁶ With a promise of a hybrid museum where a great collection can be displayed in this space, they went through arduous series of actions that finally led to the project biennial ARK D-0. The project was registered in November 2009 as the association biennial of contemporary art.⁷⁷

⁷⁴ Landry 2002, p.16.

⁷⁵ Edo Hozoć and Sandra Miljević Hozoć, interview with author, Sarajevo 27.10.2019.

⁷⁶ During the period from 2009 to 2015, six countries joined the organization of this project. Ministers for Culture of the Republic of Serbia, Montenegro, Republic of Turkey, Republic of Croatia, Republic of Austria and Minister of Civil Affairs of Bosnia and Herzegovina have signed Declarations of support for the Project Biennial as an important regional cultural project. Project ARK D-0 has been recognized as a promoter of regional cultural values and was proclaimed as a cultural event in Europe in 2011 by the Council of Europe. The presidency of BiH gave a patronage to the Project Biennial in 2011. In 2013 and 2015 Project Biennial was organized under the UNESCO patronage. In cooperation with The Commission to Preserve National Monuments of BiH, Atomic shelter Object ARK D-0 was placed on the list of protected Cultural and Historical Monuments of BiH in June 2014.” Project description in: Bijenale web.

⁷⁷ Hozoć 2013, p.236.

ARK D-0 biennial project was extremely complicated in terms of budgeting, ownership, and maintenance. At the time they started the project, ARK D-0 was under control of the defense ministry of the Federation of Bosnia and Herzegovina. During the first eight years, every single person who went inside the bunker had to apply for a permit from the defense ministry. Hozić told me that at the beginning of the 2000s, it would take them a month to get a permit to visit the facility each time. Later, it became slightly easier. One could visit the bunker in restricted hours, two days a week, but had to sign papers of agreement with personal information given to the defense ministry of BiH. By 2017, Konjic's municipality overtook the facility and placed it under the management of a tourism agency (First Step Agency), but the tourism agency was not the only partly responsible for the bunker. Since cultural policy is not centrally managed, ARK D-0 also faced many complications. Hozić said:

“Due to the fact that the ARK was placed on the list of non-perspective⁷⁸ military facilities by the Presidency of BiH in 2012, the Ministry of Defense decided to transfer the barrack complex of “Konjic Brigade” to the Government of the Federation of BiH in September of 2014. After the Ministry of Defense’s decision, the Government of the Federation of Bosnia and Herzegovina signed a contract with the ammunition factory “Igman” in Konjic. The factory was given the right to manage the barracks “Konjic Brigade”, within which there is a national monument, Object D-0 ARK (Bunker) for a temporary period of five years. The council of ministers has not yet discussed nor approved this handover, and therefore, it has not been discussed at BiH parliament. So, the rule of this decision by the government of the Federation of BiH cannot be marital and is not implemented as long as the ministry of defense of BiH owns the entire property. National monument, object D-0 became just a building for rent. Handover of the object D-0 was on February 12th, 2015, without an inventory list of this important building. We have done our internal inventory list. “Igman” factory is not interested in Object ARK D-0 and offered it to project biennial directorate in 2016 and we have not agreed to take over the bunker, since project biennial had no funds to pay its electricity bills (50.000 EURO per year), and other expenses of this huge facility. We insisted that the State of BiH take over the bunker, which should be returned under the authority of the ministry of defense of BiH, because the bunker needs to be run by soldiers who are trained to operate its technical equipment, and not civilians. Then, on February 11th, 2017 “Igman” factory, signed a contract with the city of Konjic to receive object D-0.

Unfortunately, soldiers are not regularly in the bunker anymore. Twice a day a soldier comes to turn on the air conditioning system in object D-0. So,

⁷⁸ Initiators of the biennial used this term to refer to a military facility which was originally a top state secret property of defense ministry and was primarily under an active protection for military purposes but now due to different reasons, is not valuable to keep safe. For case of ARK D-0, the reasons were, firstly, it could not even resist non-atomic bombs of our time since the military technology is more advanced now. So, ARK D-0 becomes useless from military perspective. Secondly, it was expensive to be taken care as a secret. Since ARK became non-perspective, defense ministry reveals this facility's existence to public.

the situation is critical, since the city of Konjic does not take a good care of the bunker. It is just cosmetic care."⁷⁹

The frustration over the ineffectiveness of maintaining the bunker is readable in the above lines, which Hozic sent me. Since there is no central institution that is financially responsible for the bunker, different actors share the responsibility - as well as the irresponsibility - collectively. By the end of 2019, as I visited the bunker for the last time before the pandemic, its condition was concerning. At some point I found part of Dan Perjovschi's installation crumpled in the communication room. (Fig.32 and 33) When I informed the directors, they immediately took action to reverse the damage, but this shows the poor conditions faced by this collection, which reminded me of the poor condition of the Ars Aevi collection in Sarajevo that has been awaiting a new museum building for years, and in the meantime has taken the shape of a temporary depo in 2019.⁸⁰ (Fig.34-37)

Hozic also pointed out that there is an educational gap regarding the recent past. The post-Dayton condition in Bosnia and Herzegovina, and also the condition and consequences of SFR Yugoslavia, has not been digested completely by new generations. So one of the main objectives of this project was to create educational programs to fill this gap. He mentioned that in the original plan they had concurrent interactive tours of the bunker for students from the Federation of BiH and Republica Srpska. Their intention was to offer an inter-ethnic space in this site where students from the Federation of BiH and Repulika Srpska could mingle and have exchanges about different perspectives related to their shared history and identity.⁸¹ But such programs could not be financed in the current situation, although the fragmented society of BiH needs project like this to create a platform for debate and reflection on its history in an active way. The purpose of the project was not only to reveal a secret, but to build a cultural bridge. Hozic writes:

"(the project is) first and foremost an artistic project, which allows us to protect our cultural and historical heritage. At the same time, the project bears signs of tolerance, peace, acceptance of diversity – all particularly important for those of us who live on the territories of the former Yugoslavia. This project allows us to rebuild broken bridges of humanity, morality, and coexistence.

This bunker represents a toponym of particular importance for exploration of our common cultural and historical heritage.

⁷⁹ Edo Hozic and Sandra Miljevic Hozic, Email to author, 22.01.2020.

⁸⁰ For a detailed information about the project Ars Aevi see: Narrating Ars Aevi Re-envisioning and Re-shaping the Contemporary Art Museum of Sarajevo in the Urban Space, Carolo 2015-2016. Ars Aevi is now partially moved to renovated municipality building.

⁸¹ Edo Hozic and Sandra Miljevic Hozic, interview with author, Sarajevo 27.10.2019.

*The purpose of the project ARK D-0 is to protect this invaluable object from decay and, simultaneously, to lend a new life to the atomic shelter with energy that art brings along.*⁸²

But to my observation, the fulfillment of these ideas in the current decentralized cultural policy of BiH, and under financial pressure is not possible. In the case of the military facility, of course handing it over to a tourism agency made it more accessible to the public. But in the tours, they offer, the tourism agency focuses strongly on the facility as a military facility and not as a hybrid museum. There are days when they do not even turn on the video, mechanical, and electronical art installations since this way they can reduce the bunker's electricity bill. The result of this behavior is that the military facility can be perceived as a Yugonostalgia⁸³ artifact while its history and context are not reflected through the artwork.

The biennial aimed to shape a bridge for reconciliation and reflection on current issues in post-Dayton BiH, but it partially shattered through weak financial resources, lack of management and current post Dayton conditions. Even though this is not the main point that this thesis focuses on, I still found it crucially important to mention in order to understand the context of this biennial before I move forward with the artistic aspects of site specificity in this project.

3. ARK D-0 as Object

With ARK D-0 as object I refer to its original military construction. In the following chapter I will examine the construction of this facility and explore the peculiarities of its interior and exterior architecture and technical description of the bunker⁸⁴ in order to learn about the facility in its original design. But to investigate ARK D-0 as an object there is a significant information gap that I will need to address before moving ahead with its architectural and technical description.

⁸² Secret in: Bijenale web.

⁸³ Yugonostalgia is used with negative and positive connotations. Nicole Lindstrom argues that there is a "restorative" and "reflective" nostalgia. "The first expresses reconstructive longing for an essential Yugoslav past; the second offers self-consciously ambivalent and critical frames in indulging fantasies of this past." When I refer to Yugonostalgia, I mean the negative connotation that is related to restorative nostalgia as Lindstrom refers to it. Lindstrom 2005, p.231.

⁸⁴ Constructing a bunker during the Cold War era was common around the world and there are different types that are related to the geography of each facility, the function that the bunker was built for, military strategies that related to political decisions, and the available resources of each country. I do not intend to go through all different types of bunkers to put the ARK D-0 in this context, instead I will focus on this object and explore its peculiarities, technical and architectural descriptions.

Limitations: Official Documentation and Plans

Due to the confidential nature of this facility the official documents and plans of the facility are still either concealed or may have been lost during the war in the 90s. According to Hozić, JNA, which oversaw the bunker in the 90s, may have taken all documents from Sarajevo to Belgrade to the Ministry of Defense or the military archives of the Republic of Serbia. Edo Hozić and Sandra Miljević Hozić said that they wrote several times to the Ministry of Defense of the Republic of Serbia and the military archive in Belgrade asking for the plans and documentations of the bunker but received no reply. According to an ex-ambassador of Serbia in BiH, the documents are top-secret files, and confidential documents are kept concealed in military archives for 50 years. Since the bunker was completed and put into function in 1979 archival material (if any) about the bunker will only be revealed in 2029.⁸⁵ The tourist agency, which runs the bunker, has another speculation, which is even more unsatisfying: that the official documents may have been damaged or lost during the confrontation between the Bosnian army and JNA in the bunker.⁸⁶

There is only one document in BCS language that was included in the 2014 application for the designation of the military object of the Army War Command (ARK) in Konjic as a national monument of BiH. This research was commissioned by the biennial project to examine the architectural and technical aspects of the facility.⁸⁷ There is a declaration in the documentation that explains why it is impossible to find the bunker's original documents. It is stated that although the Commission addressed the Ministry of Defense of Bosnia and Herzegovina in writing in 2008 and 2014, no additional documentation (technical documentation, supporting documentation, movable heritage lists) or plans were submitted to the commission.⁸⁸ This document also includes email chains that reveal there is no evidence of the documents relating to this facility in different institutions in Serbia either. The application describes how the communication led to no conclusions, and names different institutions such as the archives of Yugoslavia (Belgrade), the military geographical institute (Belgrade), the military archives (Belgrade), the military museum (Belgrade), and the department of material resources infrastructure division of the ministry of defense (Belgrade), none of which were able to help with this investigation.⁸⁹

⁸⁵ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

⁸⁶ "Z" and "Anahoreta Ambiverta", Interview with author, Konjic 25.10.2019.

⁸⁷ Softić/Bičakčić 2014.

⁸⁸ Softić/Bičakčić 2014, p.6.

⁸⁹ "a) *The Archives of Yugoslavia, Belgrade, Serbia* / Responded: "With respect to your December 26, 2013, interest in the archives on the ARK Army War Command near Konjic, BiH, we would like to inform you that the Archives of Yugoslavia does not have archival material of military provenance, and for that reason we are unable

In terms of available plans of the facility, there is an architectural plan that is stunningly inaccurate (fig.38). Because of its inaccuracy, it is not imaginable that this is the original construction plan, but its typeface matches the typeface on other equipment in ARK D-0, such as another plan in the communication room (fig.39,39-A). This plan may have been produced by the Bosnian army or JNA in order to have an overview of the rooms after they took over ARK D-0.⁹⁰

Facing this difficulty, Hozić and Miljević Hozić assigned professionals to measure ARK D-0 and made a new plan to have an overview for the placement of artworks, and to keep track of the artworks from different editions. They kindly shared this plan with me (fig.6). The plan shows the current location of all the artworks in the bunker and has never been published. I am publishing it here with their permission. It is important to note that the accuracy of this second plan is also questionable. In this plan, according to Hozić, the number and order of the rooms and spaces is absolutely accurate, but the dimensions of the rooms are partially presumed without exact measurement. With this understanding of the limited access to original data I will move forward with my architectural description relying on the plan provided to me by the biennial's initiators.

There are many fascinating stories and myths surrounding this object; confronting such an overwhelming secret without reliable sources of information naturally leads to many rumors.⁹¹

to comply with your request. We recommend that you make a similar request to the Military Archive, Ratko Resanovic No.1 in Belgrade (email: vojniarhiv@mod.gov.rs) ".

b) *Military Geographical Institute - Belgrade, Serbia* / Answered:" The Military Geographical Institute has a rich archive of geographic materials, which for territory R. Serbia beyond its borders. Unfortunately, in our archive we do not have the relevant information of interest to you, but we can refer you to the Military Museum in Belgrade and, possibly, the Infrastructure Department of the Ministry of Defense's Material Resources Division as institutions that could assist you. Military Museum in Belgrade: www.muzej.mod.gov.rs Infrastructure Division of the Material Resources Division: [http // www.mod.gov.rs](http://www.mod.gov.rs) "

c) *Military Archives, Belgrade, Serbia* / Responded:" In connection with your request, we inform you that the professional service of the Military Archives has reviewed the records submitted to the Archive Please note that all future requests for access to the archive material of the Military Archive should be sent on a regular basis, or through the diplomatic-consular office of your country in Belgrade, and all information can be found at: [www.isi.mod.gov.rs /military_archiv02](http://www.isi.mod.gov.rs/military_archiv02) "

d) *Military Museum in Belgrade, Belgrade, Serbia* / Answered: a. The Military Museum does not preserve archival material, so it does not have the one you are looking for, b. tries to obtain the requested information through the Military Archive "

e) *Department of Material Resources Infrastructure Division of the Ministry of Defense, Belgrade, Serbia.* /The Commission received no response." Softić/Bičakčić 2014, p.6,7.

⁹⁰ It was impossible to evaluate this plan with my resources, therefore for this research, I rely on Hozić and Miljević Hozić's examinations.

⁹¹ There is also much misinformation. For example, in one of the tours I had of the bunker, the guide told visitors that the wallpaper in Tito's block was made of silk and was a sign of hierarchy in the bunker. I found this information fascinating and fact check it and found out that it is just not true. The wallpaper in block 8 is also made from plastic, and the only difference with other parts of bunker is that in block 8 the wallpaper has a pattern, whereas in the soldiers' rooms it is without pattern. This does not mean there was no hierarchy in the design of the bunker, but it simply shows how misinformation can be produced by a tourist agency and consumed by visitors. There are also many stories about how Tito visited the bunker at the end of the 70s, or how the people who were

I am aware that despite my intentions, to some point I may have also consumed fiction in addition to facts. The main obstacle is the lack of a fact-checking tool. During my interviews, I asked Hozic, Miljevic Hozic, Dimitrijevic, Senova and Franceschi how they dealt with misinformation. Their main data gathering strategy was to rely on military officials and staff who worked in the bunker previously. Hozic:

“Before the war (meaning 1992-95), there were 14 JNA soldiers working in the Bunker, which was at that time the communication center of JNA. There were few generals of Bosnian nationality that were in object D-0 before the war, and since they worked there for years, they knew which room and space was for what use. [...] Whenever we would go to object D-0, soldiers and one retired General that worked there, would tell us all about the bunker and its use.”⁹²

Dimitrijevic also had a similar approach. He informed me about a sergeant of the Armed Forces of BiH, Almir Gakić⁹³ who worked very closely with him during the first edition and provided him with information about the object. (fig.40&41.) Gakić was enthusiastically involved in the process of the exhibition, and later he even guided exhibition tours in ARK D-0.

Knowing these circumstances, I speculate that in 2029 all the information I have used as the basis of my research can be reevaluated and proven afresh, and only then can my speculations be examined. For now, there is no way to know who designed the ARK D-0 and how its interiors found the shape they have today. Therefore, for the purpose of this research, in addition to the national monument document of 2014, I have relied on information that I gathered through interviews, my own notes, photos, and observations.

3.1. Architectural and Technical Description

ARK D-0 is an underground military fortification constructed to prevent damage from a nuclear attack. In terms of bunker types⁹⁴, ARK D-0 is a typical nuclear bunker that used its surrounding nature and was constructed underground to withstand a nuclear explosion of up to 25kt.⁹⁵ ARK

in the bunker died mysteriously, or how some people lived there during the conflict in the 90s, all of which are impossible to fact check with my resources.

⁹² Edo Hozic and Sandra Miljevic Hozic, interview with author, Sarajevo 27.10.2019.

⁹³ I tried to contact him via Dimitrijevic to have a conversation about the ARK D-0 but I couldn't reach him. He is not in Konjic anymore. Almir Gakić, NCO in the rank of sergeant of the Armed Forces of BiH was in charge of the ARK facility. He and Mesud Shadinli, Chief of Archives of the Army of BiH at the Armed Forces of BiH, and newspaper articles were also sources of information transferred to the commission of the national monument declaration in 2014. See: Softic/Bicakcic 2014, p.10.

⁹⁴ For more information on fortification types see Hirst 1997.

⁹⁵ “The explosive yield of atomic bombs is measured in kilotons, each unit of which equals the explosive force of 1,000 tons of TNT.” Cochran/Norris 1998.

D-0 consists of three different components that together shape the facility: Exterior, Tunnel, and Underground (fig.42,50,51&52)

3.1.1 Exterior

Exterior parts of the ARK D-0 facility, which are outdoor and above ground, consist of three small masonry structures that served as cover up for the facility (buildings 1, 2 and 3) (fig.3,4, 43,44,45,50,51,52). Building 2 and 3 are closer to each other and Building 1 is around 100m away.⁹⁶ These masonry buildings serve to camouflage the three entrances to the tunnels and underground parts of ARK D-0, but they also had another function. Building 1 was supposed to be Tito's aboveground residence, building 2 was supposed to be used for the accommodation of the personnel who would physically guard this complex, and building 3 would be used to accommodate the personnel providing technical maintenance of the complex.⁹⁷ The buildings are positioned along the local asphalt road.⁹⁸ (fig.4)

Building 3 which has served as the entrance to the facility since the biennial's inception, has two floors. (fig.3,4&45) It is in the shape of a cube with a protruding second floor and a typical hip roof covered in clay tile. Each floor has six windows and there is an entrance door and a garage door in front of the building. Building 2 (fig.3,4,45&50) looks almost like building 3 but on the second floor there is a balcony instead of a protruding floor. Building 1 also has an inconspicuous design (fig.44).⁹⁹ They all are very insignificant in terms of architecture since their purpose was to be as invisible as possible. Softić and Bičakčić add:

*"All three buildings are deeply buried (some up to the height of the roof eaves) in the rock massif. The geometric line connecting building 1, 2 and 3 is laid in a northwest-southeast direction."*¹⁰⁰

The central characteristic of these buildings is that they were all built similar to local buildings in the area without any recognizable differences, which of course aligned with the purpose of hiding them by designing them absolutely insignificant.

⁹⁶ There is also information in this documentation about the dimension of the buildings: Building 1 is about 19mx7m, building 2 is about 13.50mx7m and building 3 is about 19mx7m. The final distance between buildings 1 and 3 is about 144m, while the distance between buildings 1 and 2 is about 85m, which makes the distance between buildings 2 and 3 about 9.20m. Softić/Bičakčić 2014, p.12.

⁹⁷ "Anahoreta Ambiverta", interview with author, Konjic 25.10.2019.

⁹⁸ Softić/Bičakčić 2014, p.12.

⁹⁹ Since building 1 is in the proximity of Ingman factory, I was not allowed to visit it from the outside. There is no description written about it in the application for national monument either. Softić and Bičakčić only indicated that building 1 is equipped with a passenger elevator. After talking to multiple people about its design I came to the conclusion that it is as inconspicuous as the other buildings, which makes sense. By examining satellite photos on google map, one can also see a clay tile roof just like the other two buildings.

¹⁰⁰ Softić/Bičakčić 2014, p.12.

3.1.2. Tunnels

There is a large longitudinal tunnel that connects building 3 to building 1, (fig.42,46,50&51) and a transverse tunnel that connects building 2 to the other tunnel. (fig.47) Softić and Bičakčić wrote extensively about the tunnels that are the connections between the interior and exterior of the bunker. They explain:

“Out the external camouflage objects 1, 2 and 3 are tunnel corridor structures, whose task is to connect the outer (above ground) part of the building with an underground, nuclear-protected, part of the facility and at the same time have the function of amortizing nuclear shock. The tunnels are made of thick reinforced concrete walls. A tunnel width of about 2.95-3.30 meters and a light height of about 3.40 meters also allow military vehicles to enter the tunnels.”¹⁰¹

Softić and Bičakčić also examine the exact construction details of the tunnels:

“The tunnel behind outer building 1 leads in the northeast direction, and after passing an arched bend (the bend angle is about 45 degrees) the tunnel changes direction (about 59 meters long) from northwest to southeast. The tunnel behind outer building 2 leads in the northeast direction. Object 3 leads in the northeast direction, and after passing an arched bend (the bend angle is about 45 degrees) of the tunnel, it changes direction (about 59 meters long) from southeast to northwest. Two short tunnels, intersect each end of the tunnel direction (approximately 59 meters long, laid north-west-southeast), leading to block 0 and block 7 of the protected section of the ARK.”¹⁰²

In both short tunnels three light green thick steel doors are installed. (fig.42,48&49) These steel doors with spaces between them play the special role of air vents for the amortization of external atomic shocks.¹⁰³

3.1.3. Underground

Today a viewer can enter the facility through building 3 to reach the underground area. (fig.45,50&51) As you enter the bunker from building 3, after passing through a short tunnel and three heavy metal doors you come to block 7, which is the first underground block. The underground part is U-Shaped and connects to buildings 2 and 3 at one end and building 1 at the other end.¹⁰⁴

¹⁰¹ Softić/Bičakčić 2014, p.13.

¹⁰² Softić/Bičakčić 2014, p.13.

¹⁰³ Softić/Bičakčić 2014, p.13.

¹⁰⁴ “The nuclear protected part of the ARK building is constructed in the shape of a horseshoe (measuring about 63 x 165 meters in size) and consists of 12 functionally connected blocks and with its shorter side in a northwest-southeast direction. The horseshoe shape of the underground part of the ARK is composed of tunnel structures

Block 0 and block 7 function as decontamination blocks at both ends of the U-shaped underground plan. Blocks 7, 6 and 5 are on one side of the U-Shape, and blocks 0, 1, 2, 3 and 4 are on the opposite side. The two sides of the U form are also connected via three parallel blocks, which are blocks 8, 9 and 10. (fig.42,50,51&52)

Each block has a different function as follows: **Blocks 0 and 1** are a medical center and hospital with an operating room. The medical equipment was used during the 90's conflict and these blocks are now empty.¹⁰⁵ (fig.49) **Blocks 2, 3 and part of block 4** are dormitories and restrooms. (fig.50,53,54&55) There are more than 100 bedrooms with different accommodations in the facility. At the curve of the U form there are two identical conference rooms, which are the largest spaces in the entire facility.¹⁰⁶ The conference rooms are in blocks 4 and 5. (fig.52,56) **Block 5** houses staff halls, and more dormitories.¹⁰⁷ **Block 6** is the telecommunication space and consists of six rooms with different technical functions. Telephone connections with the Presidencies of the former Federal Republics of Yugoslavia and cable television are among the equipment available in this block.¹⁰⁸ (fig.57-62) **Block 7** was designed to accommodate a kitchen and dining area. Today, block 7 is also empty.¹⁰⁹ (fig.63-65) **Block 8** is the presidential block. (On the map, two separate floors are illustrated beside each other. See: fig.42) This block is built on two floors connected by stairs (fig.16). It is located at an elevation of about 200m underground. The lower part has a kitchenette and dining area. The upper part of this block was intended as sleeping areas for members of the highest military rank, as well as the secretary's office, the president's reception room (fig.66), Tito's office (fig.67), Tito's bedroom (fig.68), private bathroom (fig.69), hallway (fig.0), Jovanka Broz's office (fig.18,71) and the office of the prime minister of the former SFR Yugoslavia. Block 8 is where the war plans are stored.¹¹⁰ **Block 9** houses the central air conditioning and mini workshop for the maintenance of the building.¹¹¹ The unit provides a

interconnected (tunnel width is about 8 meters and light height is about 8.70 meters)." See; Softić/Bičakčić 2014, p.13.

¹⁰⁵ They contained decontamination showers, as well as a hospital with operating room and X-ray machines and the necessary instruments for the most severe medical interventions. Softić/Bičakčić 2014, p.15.

¹⁰⁶ Softić/Bičakčić 2014, p.15.

¹⁰⁷ Softić/Bičakčić 2014, p.15.

¹⁰⁸ To be more specific, the connection devices are located in block 6. The first room has an "atomic telephone exchange" in three rows of cabinets with 350 numbers. The manufacturer of the telephone exchange is the "Iskra" factory. It housed the devices - call converters. In the third room, so-called separate military connections were organized. There are incoming cables and local connections by facilities. The fourth room accommodates 11 Siemens teleprinters. The fifth room houses 15 Siemens teleprinters with a central office. The purpose of the teleprinters was to receive and transmit an encrypted connection or message. The heel of the room is intended for encrypting or decrypting messages. Today different seals are placed in that room. Softić/Bičakčić 2014, p.15.

¹⁰⁹ Softić/Bičakčić 2014, p.15.

¹¹⁰ Softić/Bičakčić 2014, p.16.

¹¹¹ Within the mini workshop are numerous spare parts designed to repair and maintain all protection and power systems inside the facility. There are two air-conditioners in the Atomic War Command. One is located in this

constant air temperature of 21 to 23°C.¹¹² In addition to this device, block 9 also houses a nuclear protection system. In the event of an atomic impact, all openings of the Army War Command are automatically hermetically sealed.¹¹³ There is a vertical exit in block 9. (fig.30,31) **Block 10** contains facilities for generating electricity and accommodates three generators and two reserve oil tanks with 50 tons capacity.¹¹⁴ (fig.72-75) **Block 11** houses an infrastructure for the production and supply of water.¹¹⁵ The walls, ceilings and floors in this block are made of reinforced concrete.¹¹⁶ (fig.76-78)

In general, each system has an alternative system in case the first fails. There are also ancillary facilities in the surrounding hills around the ARK: Zlatar, Kiser, and Borasnica, which contained radio relay hubs, were an integral functional part of the ARK D-0.¹¹⁷

3.1.3.1. Interior Design of the Underground

Since the bunker has never been used, all its furniture, infrastructure, equipment, and spaces have been preserved more or less in their original shape and provide a firsthand illustration of military design in Yugoslavia between the 50s and 70s.¹¹⁸ Ćuković describes it as a manifestation of “rapid post-war modernization”¹¹⁹ which is visible in “solid, high-quality, well-designed furniture.”¹²⁰ The interior design of the bunker is studied here from two different

block and represents the central climate. The other is in block 8. Both run alternately every 6 hours. The air conditioner has 4 fans. The power of each is 30 KW. Softić/Bičakčić 2014, p.16.

¹¹² The air-conditioning is assisted by an air freshener. There are two such devices in the Atomic War Command. Their purpose is to pump out water from the air conditioner with the help of sprinklers. A strong stream of air disperses the injected water into tiny droplets and carries them throughout the system. This humidifies the air in the shielded object. The air conditioning and the air freshener are controlled via the control panel. Softić/Bičakčić 2014, p.16.

¹¹³ Softić/Bičakčić 2014, p.16.

¹¹⁴ There are also fire protection systems that are automatically activated to extinguish fires. This block also houses filters for heating purification. The Atomic War Command is intended to be supplied with electricity in three ways: 1. power supply through a city grid, 2. power supply via its own mini-power plant near the facility, 3. power supply through aggregates. In addition to these three power systems, a fourth battery backup is also planned. The electricity generated in this way was used for backup power and on-call bulbs. In addition to these two tanks, a daily oil tank is located in the same area. Its capacity is 2 tons. Softić/Bičakčić 2014, p.16, 17.

¹¹⁵ The facility is intended to be supplied with water in three ways: 1. through a city network, 2. through its own pool with a volume of 170 m³. 3. directly from the Neretva - a tunnel from the facility leads to the riverbed of the Neretva River. At the bottom of the tunnel is a well with three pumps that inject water into the building. As the water level of the Neretva River rises or falls, so does the water level in the well. The idea was that this water would serve the technical equipment of the building. This block also includes valves and vessels for regulating the water pressure in the building. A fire alarm and automatic fire extinguishing system are also located in the same area. Softić/Bičakčić 2014, p.17,18.

¹¹⁶ Waterproofing in this building has been done very well and no moisture stains have been observed anywhere. Softić/Bičakčić 2014, p.18.

¹¹⁷ Softić/Bičakčić 2014, p.13.

¹¹⁸ “The design features of the 70's are mostly recognized in the choice of chairs and in the overall design of block 8. Considering the purpose of the building and the fact that the building has never been used, the interior is almost completely preserved in its original state (except for Block 1 - sanitary and Block 7 - kitchen) and provides an insight into the ways of military design.” Softić/Bičakčić 2014, p.18.

¹¹⁹ Ćuković in: Hozić 2013, p.21.

¹²⁰ Ćuković in: Hozić 2013, p.21.

aspects. First the way it is spatially designed, and second, the way the furniture looked. Before I get into detail, it is important to note that according to the application for national monument,

“The Atomic War Command does not have an inventory list of the facility's furniture before 1992. The interior decoration of the premises of the Atomic War Command was completed in 1979. In 1998, all furniture was removed from the building and moved to Sarajevo. The furniture was almost completely returned (80%) to the Atomic War Command in 2004.”¹²¹

The original furniture that is in the bunker now does seem to belong there, so moving forward, I base my assumption that it is in fact original to the bunker.

I suggest, that on the one hand, the interior is a manifestation of a military **hierarchy**, and on the other hand, it represents the **functionalism** of military design.

The **hierarchy** is manifested in room types, furnishings, and different features of accommodation and accessibility to the space for different groups of military staff.

To understand the hierarchy in the architecture of the bunker, one must imagine Zlatar Mountain as a kind of pyramid over the bunker. (fig.3,4) As one goes deeper into the bunker the height of the mountain over the bunker increases. Therefore, the deeper one is housed in the bunker, the safer one is.¹²² So the end of the U-shaped tunnel is the deepest point of the bunker which is 280m below the surface of the mountain, and this is where block 8 and part of blocks 4 and 5 are located; spaces that were originally meant for generals, heads of state, and Tito himself. The dormitories of lower ranked soldiers were closer to the main entrances in block 2, 3, and part of block 5. This is how hierarchy is mirrored in the facility's design.

What I also found as representative of military rank is the way the dormitories are furnished. There are over one hundred rooms in this space meant to accommodate the inhabitants of ARK D-0. These rooms are diverse in terms of accommodation and size (fig.53,54,66,67,68,79) but they are all filled with uniform furniture. The furniture is lacquered and covered in blue, beige, and brown textile (fig.67,81), and pieces are used repeatedly all over the bunker. In blocks 2 and 3, and parts of block 4 some rooms include four bunk beds (fig.53), some have two bunk beds (fig. 54), and some have a sofa that transforms into a bed (fig.79). Some rooms contain tables or an extra set of armchairs to relax in, and some do not (fig.80,81). This obviously has something to do with military rank. The higher the occupant's rank, the more comfortable the

¹²¹ Movable heritage includes furniture in dormitories, conference rooms, offices and Tito's block, as well as liaison machines, typing machines, and drawing tables. Softić/Bičakčić 2014, p.18

¹²² The relation of the design to nature is also fascinating because one never walks on a sloping ground in the bunker. Designer(s) used the natural form of the mountain to maintain a flat surface in the entire facility to avoid going up or down, and instead they have excavated ARK D-0 into the mountain.

room is furnished.¹²³ Soldiers were meant to share a kitchen, dining room, bathrooms and showers, which means that privacy was also another bonus reserved for higher ranking staff. In block 8, the situation is completely different. The upper floor of this block is the “residence of members of the highest military rank, as well as the secretary's office, the reception room with Josip Broz Tito, Tito's office, Tito's bedroom, toilet, hallway, Jovanka Broz's study room and the office of the prime minister of the former SFR Yugoslavia.”¹²⁴ The second floor allows more privacy and comfort, and of course in such apocalyptic mood, these are valuable aspects of everyday life. The rooms in block 8 are more spacious and convenient and the furniture is of slightly better quality. (To compare, see: fig. 53-55, 66-71,79-81) It is reported, “The furniture which is made in the factory SLOVENIJA LES of Slovenian oak, in the bedrooms and offices in blocks 2, 3, 4 and 5, and in block 8 is out of walnut.”¹²⁵ The wallpapers have light colors with floral and geometric motifs, which is also different from other blocks. (fig.66-68,79,80) The highest point of hierarchy is visible in Tito's residence. His room has a double bed, which is the only double bed in the entire facility (fig.68). An extra bathroom with bathtub is also another luxurious detail that he could have enjoyed while the world went through an apocalypse (fig.69,69-A,69-B). His wife Jovanka Broz Tito, the only woman who was supposedly allowed in the facility, has an extra room that is ironically equipped with a mirror (fig.71). There are no other mirrors in any other bedrooms in the entire facility. There are some mirrors in the bathroom but never in a private space, except for this room, and I find this worth noting because it indicates that the only person who was supposed to be concerned about appearances was the only woman allowed in the bunker.

The sense of hierarchy is not only represented by access to privacy and the comfort provided by the size of a space and quality of furniture, but also in terms of technical support. The presidency block is much better equipped than any other blocks in the facility. There are extra systems that facilitate life and survival in this block. Specifically, there is an extra air conditioning system (fig.83), extra kitchen and dining room downstairs (fig.82), and even a fire extinguishing system. Moreover, the block also includes an extra exit. Not only was this block specifically constructed for a chosen group of military elites, but even within this group, there

¹²³ All the rooms have a height of about 2.50m. The dimensions of the restrooms in blocks 2 and 3 are approximately 2.45m x 2.85m, and some of the rooms, depending on their purpose, are larger. For example: room 5.29, in Block 5, was intended for the Chief of General Staff and its dimensions are 4.98m x 5.50m; room 5.20 was a staff room and measures about 5.60m x 13.60m; room 7.01 in Block 7 was a kitchen and measures about 6.55m x 18.20m, etc. Softić/Bičakčić 2014, p.14.

¹²⁴ Softić/Bičakčić 2014, p.18.

¹²⁵ Softić/Bičakčić 2014, p.18.

is another obvious classification of life and survival priority that can be traced back to the bunker's architectural and technical features.

Functionalism is visible in technical aspects of design such as the rooms, equipment, and the size and format of spaces in different sections. There are no exaggerated ornaments or decorations inside the bunker. Softić and Bičakčić also explain:

“In the corridors and spaces where the equipment is located, the walls are made of concrete, without finishing. In all other rooms, offices, dormitories and halls, the walls are painted, with floorboards or rugs on the floors. The walls and floors in the toilets are covered with ceramic tiles. Electric lighting, heating and ventilation are fully operational. Evidently there is no natural light or window in bunker so light bulb are operating all the time. In the whole underground part of the building there are 4 larger toilets and 15 smaller ones.”¹²⁶

The size of the rooms, corridors (fig.84,85), and in-between spaces only relate to their functions and are never extravagant. There is no empty space without a purpose or function. There is a consistency visible in the room types and furniture which also promote the feeling of the unified space. In application of national monuments Softić and Bičakčić elaborate:

“The furniture is designed strictly functionally in accordance with the aesthetics of modernism (strict forms, without decoration). The design features of the 70's are mostly recognized in the choice of chairs and in the overall arrangement of block 8”¹²⁷

Branko Franceschi (curator of biennial in second and fifth edition) describes these features as representation of “military functionalism of survival at the highest attainable level”¹²⁸.

¹²⁶ Softić/Bičakčić 2014, p.18.

¹²⁷ There are six types of chairs in the space - simple armless chairs, armchairs (three variants of the same type), tulip chairs and sofas with an auxiliary table, and a conference room seat. There are two types of beds throughout the building: bunk beds and sofas that can transform into a bed. When there is a bunk bed in a room, a ladder is attached to one part. The bottom of the bunk bed is fitted with a one-piece wardrobe. Tables throughout the property can be divided into desks and bench tables. Desks include several drawers, while the boards of the bench tables are rectangular and are supported by four legs. Softić/Bičakčić 2014, p.18.

¹²⁸ Franceschi in: Hozić 2015, p.62.

4. The Biennial Project ARK D-0

Reflections on the Biennial Project: Description and Execution

To study how the biennial project transformed the military facility into a host for the biennial, I discuss how initiators made the Cold War the main discourse around the facility and go into detail on description and execution of different editions. I reflect on the curatorial efforts that set the tone for the context of the biennial. And finally, investigate the concept of the biennial and reflect on the transformation agenda and the contradictions between transformation and hybridity.

4.1. The Cold War Discourse

The most obvious reason for the existence of this facility can be traced back to the Cold War,¹²⁹ tensions between east and west bloc and SFR Yugoslavia set geographically between them. Hozić and Miljević Hozić with consultancy of the board of advisory of the biennial project¹³⁰ decided to set their focus on these topics.

Hozić claims:

“Project Biennial primarily associates the period of the Cold War (in which SFRY had a very specific role), time of fears of a nuclear disaster but also a time of utopian ideas about world peace, the present time, which is characterized by an apocalyptic scenario end of the world. (...) Entire Project is inspired by the nuclear shelter a military object today, without any function, and thus no future. The organizers believe that contemporary visual art can save the bunker from the inevitable disappearance and thus save extraordinary artifact of Yugoslavia’s socialist past, Cold War era and global paranoia of nuclear war.”¹³¹

To reframe the bunker from the present point of view, the initiators organized and developed numerous comprehensive programs on the subject of the Cold War. There were seminars, talks,

¹²⁹ “The Cold War was an ongoing political rivalry between the United States and the Soviet Union and their respective allies that developed after World War II. This hostility between the two superpowers was first given its name by George Orwell in an article published in 1945. Orwell understood it as a nuclear stalemate between “super-states”: each possessed weapons of mass destruction and was capable of annihilating the other. The Cold War began after the surrender of Nazi Germany in 1945, when the uneasy alliance between the United States and Great Britain on the one hand and the Soviet Union on the other started to fall apart. The Soviet Union began to establish left-wing governments in the countries of Eastern Europe, determined to safeguard against a possible renewed threat from Germany [‘Germany ‘alone’?]. The Americans and the British worried that Soviet domination in Eastern Europe might be permanent. The Cold War was solidified by 1947–48, when U.S. aid had brought certain Western countries under American influence and the Soviets had established openly communist regimes. Nevertheless, there was very little use of weapons on battlefields during the Cold War. It was waged mainly on political, economic, and propaganda fronts and lasted until 1991.” Britanica Ed. 1998 a.

¹³⁰ PROJECT BOARD: Board President was Edin Numankadić and members were: Dunja Blažević, Basak Senova, Branko Franceschi, Petar Čuković, Strajo Krsmanović, Halid Kuburović. Project description in biennial’s website, Bijenale web.

¹³¹ Project description in biennial’s website, Bijenale web.

site visits, artist presentation, performances, and public discussion from 2010 to 2011, produced in cooperation with the center for cultural decontamination¹³² in Belgrade, and Bosniak Institute - Adil Zulfikarpašić Foundation¹³³ in Sarajevo.¹³⁴ Hozić describes the themes related to the bunker:

¹³² Center for Cultural Decontamination, Belgrade, (19.03.2020), URL: <https://www.czkd.org>.

¹³³ Bosniak Institute - Adil Zulfikarpašić Foundation, Sarajevo, (22.07.2020), <https://www.bosnjackiinstitut.ba/>.

¹³⁴ For instance, this is an overview of the program that initiators of the biennial presented between 2010 and 2011 to deal with the Cold War era issue in terms of its relation to the site ARK D-0. The initiators organized seminars on Cold War and numerous individuals, scholars, and institutions from the region took part: the first conference was **COLD WAR 1 - STATE** and held on **02.12.2010 – 05. 12.2010 Sarajevo, Konjic, Mostar**

Edo Hozić, Biennale of Contemporary Art, Sarajevo, Borka Pavićević, CZKD Belgrade opens the seminar and the speakers were: Branka Prpa (Historian, Institute for Recent History of Serbia, Belgrade), Budimir Lončar (Ambassador, President of the Council for Foreign Politics and International Affairs for President Ivo Josipović of Croatia) Seminar was held in Bosniak Institute - Adil Zulfikarpašić Foundation, Mula Mustafe Bašeskije 21, Sarajevo and topic and speakers were: **Yugoslavia in the Cold War – foreign policy context** with Tvrtko Jakovina (Historian, Faculty of Philosophy, Zagreb) *'Changes in the history of the Cold War - the changes in the history of Yugoslavia'*, Budimir Lončar (Ambassador, President of the Council for Foreign Politics and International Affairs for President Ivo Josipović of Croatia) *'The fate of the Yugoslav foreign policy during the Cold War and during the breakup of Yugoslavia'*, Ljubodrag Dimić, (Historian, Faculty of Philosophy, Belgrade) *'Return to Europe, the Yugoslav foreign policy orientation in the transition from 60s to 70s of the twentieth century'*, Dragan Bogetić (Political scientist, Institute of Contemporary History, Belgrade) *'Yugoslavia in the Cold War; Trials and outcomes of the strategies of balancing between East and West'* which was accompanied by public discussion.

Next topic was **Internal political situation in Yugoslavia during the Cold War** with Dejan Jović, (Political scientist, University of Stirling UK/ Faculty of Philosophy, Zagreb) *'Dance on thin wire over the abyss: Josip Broz Tito in the struggle for self-preservation within the Yugoslav political space, 1945-1980'*, Božo Repe, (Historian, Faculty of Philosophy, Ljubljana) *'The opening of borders and Western influence on the Slovenian and Yugoslav internal situation'*, Husnija Kamberović, (Historian, Institute of History, Sarajevo) *'Bosnia and Herzegovina in the second half of 1960-ies'*, Vera Katz, (Historian, Institute of History, Sarajevo) *'Place and Role of Bosnia and Herzegovina in socialist Yugoslavia'* which flowed by public discussion.

Accompanying program was – **“ONE DAY...” and other art works** – Milica Tomić (artist, Belgrade), presentation Branimir Stojanović (philosopher, Belgrade) i Vladimir Tupanjac (art critic, Belgrade)

To this seminar, there were a visit to Konjic and Mostar planed and followed by the topic: **The army and security in Yugoslavia in the Cold War context** with Miroslav Hadžić, (Political scientist, Faculty of Philosophy, Belgrade) TBA, Milan Terzić, (Historian, Strategic Research Institute, Belgrade) *'The Yugoslav conflict with IB and the Balkan Pact'*, Bojan Dimitrijević, (Historian, Institute of Contemporary History, Belgrade) *'Underground facilities of JNA'*, Ivan Laković, (Historian, Institute of History of Montenegro, Podgorica) *'JNA and Western military assistance in the 50's – expected, obtained and used'*, Mile Bjelajac, (Historian, Institute for Recent History of Serbia, Belgrade) *'Mental legacy of the Cold War and the effects on Analytics'*

Moderator: Dragan Bisenić, (Journalist, Daily newspaper Danas, Belgrade) which was also floowed by public discussion.

The second conference was **Cold War 2– SOCIETY** which was about Cold War - past, present, future in **BELGRADE / SARAJEVO / KONJIC** and on **08. 04. - 11. 04. 2011.**

Edo Hozić – Director and Founder of the Project Biennial of Contemporary Art, *D-0 ARK Underground* and **Borka Pavićević** – Editor of the Seminars, Cold War, Director of Center for Cultural Decontamination Belgrade (CZKD) and **Branislav Dimitrijević** – Selector/Curator of the 1st edition of the Project Biennial of Contemporary Art D-0 ARK Underground, “Time Machine” – No Network! and the speakers were: **Miodrag Protić** – Painter, Art critic and Founder of the Museum of Contemporary Art in Belgrade, **Nebojša Bradić** – Theatre Director, Signatory of the Declaration of Support of the Project Biennial of Contemporary Art D-0 ARK Underground “TIME MACHINE “- No Network!, signed by the Republic of Serbia, Montenegro and Bosnia and Herzegovina. It was followed by round table – **To What Extent Has The Cultural Cold War Ended...?** with **Ljiljana Blagojević** – Architecture historian and theorist (Faculty of Architecture, Belgrade), **David Crowley** –Design historian (Royal College of Art, London), **Branislav Dimitrijević** – Art historian (College of Fine and Applied Arts, Belgrade), **Ines Weizman** – Architecture theorist (Metropolitan University, London), **Radina Vučetić** – Historian (Faculty of Philosophy, Belgrade)

“The object ARK D-0 serves as a virtual and real-world space for considering what has happened after the end of World War II: the construction, deconstruction and reconstruction of global superpower politics into blocs; the fall of the Berlin Wall and reunification of Germany; the dissolution of the Soviet Union into independent states and spheres of common interest; balance of power; the politics of fear and apocalypse; the concept of “mutually assured destruction”. “¹³⁵

They not only contextualized this object before the first biennial in relation to the Cold War in regional, local and global contexts, but also had different programs to maintain an extensive platform during and in between the different editions. The process of reframing the bunker has been an ongoing project over the last ten years, which was followed by round table discussions, and artist presentations and performances in cooperation with the History Museum of Sarajevo, the Bosniak Institute Adil Zulfikarpašić Foundation in 2013,¹³⁶ and by the time of the third edition in 2015 there was also cooperation with the Academy of Fine Arts in Sarajevo.¹³⁷ The financial resources for the project reduced dramatically after 2017, and this is evident in its public programs. There were only two presentations between 2017 and 2019.

Talking to different individuals who participated in realizing the biennial project I noticed they shared a value and common goal that they all passionately talked about. They intended to transform the facility and the main goal was to assist a “nervous political space”¹³⁸ with contemporary art in a mutual relationship, to use contemporary art in a “cognitive discipline”¹³⁹ to revisit SFR Yugoslavia and its socialist past.

The next topic was, **Must Society be defended?** With participation of **Zdravko Grebo** – Law theorist (Faculty of Philosophy, Sarajevo), **Jasmina Husanović** – Cultural theorist, (Faculty of Philosophy, Tuzla), **Slobodan Karamanić** – Society theorist, Berlin/Belgrade, **Branimir Stojanović** – Psychoanalytic, Belgrade

The second seminars also had a visit to Konjic and followed by talk from **Colonel Dr. John Andreas Olsen** – Historian and artwork presentation by **Artists Villu Jaanisoo and Caner Aslan had their presentations for students on Sarajevo Academy of Fine Arts**

This fruitful and intense program shows how intensively this project dealt with, confronted, and reflected on the Cold War. Hozic 2013, p.236-242.

¹³⁵ Edo Hozic and Sandra Miljevic Hozic, interview with author, Sarajevo 27.10.2019.

¹³⁶ The following programs were part of the opening of the 2nd edition of the Biennial Project Biennial: 23rd April 2013 – History Museum Sarajevo - Performance of artist Carl Michael von Hausswolf. Artist’s presentation talks took place in Bosniak Institute Adil Zulfikarpašić Foundation in Sarajevo from 23–25 April. The participating artists were Banu Cennetoglu, Conor McGrady, Daniel Garcia Andujar, Laibach, Nemanja Cvijanović, Dalibor Martinis, Renata Poljak, Simona Dumitriu, Stealth.unlimited and Yane Calovski. Roundtable discussion: 27 April - Bosniak Institute Foundation Adil Zulfikarpasic, Sarajevo and the participants of the roundtable discussion were Marieke van Hall, Iaroslava Boubnova, Saskia van Stein, Pelin Tan, and Anton Vidokle, moderated by the curators: Basak Senova and Branko Franceschi. Hozic 2013, p.236-242.

¹³⁷ Artists Delaine Le Bas and Damian Le Bas gave lecture for students at Academy of Fine Arts in Sarajevo day before the opening of the third edition. Hozic 2013, p.236-242.

¹³⁸ Branislav Dimitrijević, Interview with author per skype, 14.01.2020.

¹³⁹ Branislav Dimitrijević, Interview with author per skype, 14.01.2020.

4.2. Curatorial Approach

In the following section I will briefly go through the content and approach of each edition based on the curatorial statements, as well as interviews I had with some of the curators.

The investigative approach of the project biennial directors and the collective implementation of the project through five different curators' team led to creating a coherent context around the bunker with five different approaches.

4.2.1. Ed.1 Time Machine – No Network – 2011

The first biennial edition, "Time Machine - No Network" was curated by Dimitrijević and Ćuković¹⁴⁰ and took place in 2011. The title reflects aspects of the object's isolation in terms of time and place. It included 57 artworks (see: Thematic database, chapter 11, Edition 1), making it the largest edition. The reason for this might be that the first edition had to change an empty bunker into an exhibition space.

Dimitrijević and Ćuković intended to excavate and uncover the bunker through various artistic interventions. Ćuković focused on the meaning of this facility's existence and put it in the context of the Cold War and its economic value. He criticized investment in such a facility (which was around \$4.6 million) and questioned whether the budget could have been spent on other infrastructure and development projects in the country at that time, suggesting that this might have probably prevented the last war from taking place. He also suggests that the only way to reflect on this object is to put it in "permanent public focus"¹⁴¹ and therefore "critically examine the absurd historical context that caused it."¹⁴² Dimitrijević also believes that artistic intervention can stir, analyze, and actualize the space and produce ambiguous meaning both politically and physically.¹⁴³

While Ćuković emphasized the "rapid post-war modernization"¹⁴⁴ character of the bunker, Dimitrijević described it as a "failed Cold War investment"¹⁴⁵ in a "pre-apocalyptic mood"¹⁴⁶ which led to the "physical and psychological isolation of the space."¹⁴⁷ In an interview he describes ARK D-0 as a "nervous, unpleasant and noisy space"¹⁴⁸ which is the result of

¹⁴⁰ Curated and selected by Branislav Dimitrijević and partially selected by Petar Ćuković. the curators' Assistants were Anja Bogojević and Amila Puzić. Hozić 2013, p.236-242.

¹⁴¹ Ćuković in: Hozić 2013, p.21.

¹⁴² Ćuković in: Hozić 2013, p.21.

¹⁴³ Dimitrijević in: Hozić 2013, p.17.

¹⁴⁴ Ćuković in: Hozić 2013, p.21.

¹⁴⁵ Dimitrijević in: Hozić 2013, p.17.

¹⁴⁶ Dimitrijević in: Hozić 2013, p.17.

¹⁴⁷ Dimitrijević in: Hozić 2013, p.17.

¹⁴⁸ Branislav Dimitrijević, Interview with author per skype, 14.01.2020.

“political anxiety, hysteria and fear in the time it was built.”¹⁴⁹ Yet Dimitrijević sees ARK D-0 as a place where artists can communicate with the space through their artwork. He emphasizes that although this place “pushed an anxious reflection”,¹⁵⁰ the artwork and space are not in competition with one another. Dimitrijević claims that the economic, social, and political value of the bunker must be addressed first, and then the facility can be challenged with multiple narrations that did not have a chance to be told before.

Both Dimitrijević and Ćuković commissioned site and context specific artwork and invited artists who were interested in artistic research and interdisciplinary approach to broaden the context of the site. The result is a transformative show that challenges the space in its formal but also contextual aspects, and functions as a critical inquiry.

4.2.2. Ed.2: Time Cube/The Castle – 2013

The second edition was titled “Time Cube/The Castle” and was curated in 2013 by Bařak řenova and Branko Franceschi with assistance from Irfan Hořić. It contained 35 artworks (see: Thematic database, chapter 11, Edition 2) from a “transgenerational group of artists”¹⁵¹

řenova explores aspects of remembering, amnesia, and collective memory, and writes about sequences of memory that are re-ordered through the “act of remembering”.¹⁵² She describes the Time Cube project on a meta level as a navigator through memories, which is “(i) reconstructing narratives; (ii) experiencing diverse realities simultaneously; (iii) connecting the temporal with the spatial; and (iv) processing the evidences of fiction and fact”.¹⁵³ Franceschi on the other hand approaches ARK D-0 from a more sociopolitical point of view and emphasizes “secrecy and invisibility as main assets of the bunker”,¹⁵⁴ putting the bunker in the context of the castle as a symbol of political power in a city, and at the same time playing with the visibility of a castle versus the invisibility of ARK D-0 to shed light on the misuse of public funds and trust.¹⁵⁵ Franceschi suggests that Tito’s bunker can be used as a “marketing tool of the contemporary tourism craze”¹⁵⁶ and asks rhetorically if the bunker can be seen as “the salvation on the path from generals to tourist agencies”. He concentrates on the bunker as a

¹⁴⁹ Branislav Dimitrijević, Interview with author per skype, 14.01.2020.

¹⁵⁰ Dimitrijević in: Hozić 2013, p.17.

¹⁵¹ Franceschi in: Hozić 2013, p.29.

¹⁵² řenova in: Hozić 2015, p.60.

¹⁵³ řenova in: Hozić 2013, p.25.

¹⁵⁴ Franceschi in: Hozić 2015, p.62.

¹⁵⁵ Franceschi in: Hozić 2013, p.29.

¹⁵⁶ Franceschi in: Hozić 2015, p.62.

“returned heritage”¹⁵⁷ and sees the art as a savior of the bunker.¹⁵⁸ Together Šenova and Franceschi introduce connection, intersection, and juxtaposition between already existing artworks and the artworks they have brought to this space. They also organized seminars, performances, and public events in Konjic and Sarajevo parallel to the show, which increased public engagement with the biennial.

4.2.3. Ed.3 Possibilities vs. Catastrophe/Parallel Development – 2015

In the third edition, “Possibilities vs. catastrophe /Parallel development” that was held in 2015, Margarethe Makovec and Anton Lederer cooperated with Adela Demetja as a curating team. There were 24 artworks (see: Thematic database, chapter 11, Edition 3) in this edition chosen by the different curators. Makovec and Lederer chose 13 pieces, and Demetja selected 11.

Makovec and Lederer focus on parallel movements like the anti-nuclear movement in west Germany, anti-authoritarian student movements around the globe, the sexual revolution, and the women’s movement in the US, as well as the anti-war movement in opposition to the Vietnam war. They try to re-contextualize these movements within the context of the Cold War and also investigate the non-aligned-movement and its position outside of the bipolarity of the Warsaw pact¹⁵⁹ and NATO countries.¹⁶⁰ Demetja on the other hand, investigates relations between humans and society, nature, culture, and technology, bringing the Anthropocene and global warming discourse into the context of the Cold War.¹⁶¹ Together “they are commenting on the formation of critical social discourse and alternative ways of life in the time of the Cold War and/or their effects on present-day contexts.”¹⁶²

4.2.4. Ed.4 Tito’s Bunker – 2017

The fourth edition, “Tito’s Bunker”, which was curated by Hans D. Christ and Iris Dressler, was held in 2017. With only 6 artworks (see: Thematic database, Chapter 11, Edition 4) this is the smallest edition, but nevertheless it is expansive and multisided. Christ and Dressler claim their intention was to reflect and contextualize the already existing collections on a meta level

¹⁵⁷ Franceschi in: Hozic 2015, p.62.

¹⁵⁸ Franceschi in: Hozic 2015, p.62.

¹⁵⁹ “Warsaw Pact, formally Warsaw Treaty of Friendship, Cooperation, and Mutual Assistance, (May 14, 1955–July 1, 1991) treaty establishing a mutual-defense organization (Warsaw Treaty Organization) composed originally of the Soviet Union and Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, and Romania. (Albania withdrew in 1968, and East Germany did so in 1990.) The treaty (which was renewed on April 26, 1985) provided for a unified military command and for the maintenance of Soviet military units on the territories of the other participating states.” Britanica Ed. 1998 b.

¹⁶⁰ Makovec, Anton in: Hozic 2015, p.108.

¹⁶¹ Demetja in: Hozic 2015, p.106.

¹⁶² Demetja, Makovec, Lederer in: Hozic 2015, p.104.

by reflecting on the transition of the bunker in the three phases of ARK D-0's life: the bunker during its secret construction; the uninhabited bunker; and the bunker as a host of the biennial.¹⁶³ This intention is especially visible in the artwork of Lia Perjovschi who made a series of mind maps relating to these different temporalities called: "THE BIENNIAL, THE PROJECT, THE BUNKER, THE CURATORS' KEYWORDS, AND THE MUSEUM, 2017" (fig.86,87)

Another aspect of their work was a visibility strategy by which they held a show parallel to the fourth edition in Württembergischer Kunstverein Stuttgart in May 2017, which gained much attention.

4.2.5. Ed.5 Do Secret Services Dream of a Museum? - 2019

The final edition, "Do secret services dream of a museum?" was curated in 2019 by Başak Şenova, Branko Franceschi and Jonatan Habib Engqvist, and included only 11 artworks (see: Thematic database, chapter 11, Edition 5). Due to dramatic budget cuts¹⁶⁴ this edition is different from the others because the curators could not commission site and context specific artwork. The only artwork that is more or less site specific is "Fabrics of Socialism" by Vesna Pavlović, which is a re-appropriation of an installation Pavlović did in 2013.

In their statement Senova, Franceschi, and Habib Engqvist refer to the novel 1984 by George Orwell, "who controls the past controls the future; who controls the present controls the past."¹⁶⁵ With that as a starting point, they emphasize on preserving the past for the future, and also argue that artworks actually save the bunker from being demolished, forgotten, or misinterpreted because without this project, ARK D-0 would never have been opened to the public.¹⁶⁶ They (the artworks) are not only maintaining the bunker, but also determine how the bunker can be perceived by the public. In their last words they write:

"The project is a unique example of how the contemporary art—whilst in a situation of insufficient financial resources, intermittent professional opportunities, and lack of political or social stability to maintain any of the art institutions in Bosnia and Herzegovina—saved a military museum, thus preserving the archives from the past for the future."

¹⁶³ Cat. Ex. Fourth edition of the Project Biennial 2017, p.7.

¹⁶⁴ Şenova pointed out the precarious situation of the fifth edition and also noted that there was little encouragement from the federation toward this exhibition. She blamed the lack of cultural policy in BiH for this. Başak Şenova. Interview with author, Vienna 20.01.2020

¹⁶⁵ Cat. Ex. Fourth edition of the Project Biennial 2019, p.3.

¹⁶⁶ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

Furthermore, it suggests how different fields of knowledge and research can nurture one another and create a common ground for social growth.”¹⁶⁷

The title of the show was not directly reflected either in the statement or in the artworks.¹⁶⁸ In my opinion the last edition of the biennial is more or less disconnected from its location, which is mainly a result of budget cuts and lack of resources. The precarious situation of the fifth edition is a symbolic end to the biennial project.

4.3. Collection Instead of Edition

Almost all the artwork that has been brought into the bunker through different editions of the biennial over the last 10 years remains there. There is no physical separation between the editions, as the different editions were not allocated separate areas in the bunker. An artwork from the first edition might be next to one from the third edition and one from the last edition. So, the installations can respond to each other in a complementary, contrasting, or completely irrelevant manner. In the beginning of my research, I was convinced that I could visit the bunker and only reflect on one edition at a time. But after visiting the space a few times, I realized this was not possible. Looking at the map of the exhibition, which shows the location of the artworks, is evidence of the arbitrary way the artworks have been displayed in the facility.¹⁶⁹ (fig.6) The rooms are numbered on the plan but not in the actual physical space, and this makes it impossible to find one's way in the labyrinth-like bunker without being exposed to all the editions.¹⁷⁰

Another reason is the nature of visiting tours in the bunker. In 2020 a visitor could spend around two hours in the bunker and only when accompanied by a tour guide. I describe these tours as a “turbo tour”. Visitors move in groups (10-40 people) and at an extremely high pace in a noticeably short amount of time. In each tour visitors get a chance to see all the editions all at

¹⁶⁷ Cat. Ex. Fourth edition of the Project Biennial 2019, p.3.

¹⁶⁸ A bizarre incident happened during the opening of the fifth show, which coincidentally illustrated the title of the show, “Do secret services dream of a museum?”. On opening day, without forewarn or any other communications, the military guards informed the initiators that no one would be allowed to enter the bunker because an important international figure was visiting the bunker. Şenova describes the setting as “the performance of a few SUVs and state official cars” (fig.184-188), which allegedly transported the CIA director to the front door of the bunker to visit the facility, while the contemporary art audience who were primarily there to visit the show, waited outside. Nobody from the federation explained that this visit was going to take place, and the initiators and curators remained shocked by this odd position of powerlessness until the military visit was over. Şenova remembered this moment with humor as a “performance of secret service” at the opening of the last show in a bunker that Tito built around seventy years ago. “Do secret services dream of a museum?” a title she wrote for the last edition, suddenly became more relevant than ever. (Başak Şenova. Interview with author, Vienna 20.01.2020).

¹⁶⁹ I imagine, this made the job of the later curators extremely challenging since the artworks they chose had to interact not only with the space but also with other works they had not chosen.

¹⁷⁰ Alban Muja, one of the artists in the second edition reflects in “Artist's move” on this architecturally confusing aspect of the bunker. In a series of drawings, he illustrated the way the artists, including himself, move around the facility to work. See: fig.189 and Thematic database, p.283.

once, with the main focus on the facility itself and the biennial as a secondary issue. The tours are not different in terms of the content that is presented, which is mostly general information about the bunker and its original infrastructure.¹⁷¹ Due to the lack of museum infrastructure, such as a proper number of informed staff who can guide people, differentiating between editions is not impossible but exceedingly difficult.¹⁷²

Because of the mixed display of artworks in the bunker and the visiting tour conditions, I suggest studying the artworks in the bunker collection-wise instead of edition-wise. I believe the spatial experience of the bunker is an experience that is related to the entirety of the biennial editions, and this gives ARK D-0 the quality of a mega exhibition that is fractured, momentary, and thematically random. Each room in the bunker tells a different story, which can be completely unrelated to the next room. The collection appears as a patchwork added to the original facility.

4.4. The Transformation

For ARK D-0 project, transformation was a central concept. Edition to edition, every artwork was kept at its installed place which was unlike any other biennial. But does keeping artwork in a military facility transform the facility to a hybrid museum? Not exactly. But there were other aspects which have been activated through biennial which I will unfold in the following part.

The most obvious aspect of transformation of the bunker through biennial was the site's **accessibility to the public**, as it had been kept hidden before this. This shift in the use of the bunker was the first action the initiators took to change the perception of this facility. Confidentiality was an important asset of ARK D-0. Within the first ten years after the public disclosure of the bunker's existence, it became open to the public, though this access was made difficult due to many regulations. Access to the bunker changed drastically after the biennial and when the municipality of Konjic started to oversee the bunker. Additionally, the public program of the biennial increased this accessibility for visitors and enabled them to bypass bureaucratic expenses.

The site gained additional **visibility** due to the activities of the biennial. Two international and national achievements stand as examples: in 2011 the Council of Europe called the project the

¹⁷¹ This way of presenting the bunker is in my opinion a preference promoted by the tourism agency.

¹⁷² I managed to spend enough time in the bunker by booking three tours per day to be able to spend more time in the bunker. Because of my multiple visits, the tourism agency allowed me to move alone and freely in the bunker for short slots of time, which provided me with the chance to examine the bunker and the collection during my trip in 2019.

best cultural event of the year, and, in 2014 the facility became a national monument. This second feat was initiated by the biennial team to assure the protection of this space on a national level, and to gain national and international visibility. For endeavors like these the initiators of the biennial used the uniqueness of the site to promote their project. The space thrives on political urgency and socio-political content due to its intact Cold War architecture, while it also fits well into contemporary art market trends but also black tourism.

The bunker held the potential to reflect former Yugoslavia during Tito's leadership; something that was missing from public discourse. The initiators recognized this gap and used the opportunity. During this initial timeframe in the early 2000s there was a rise in international interest for 'Balkan' contemporary art and the countries' histories,¹⁷³ which again supported the endeavors of the initiators.

To maximize visibility not only regionally - like for instance in Belgrade, Sarajevo, Konjic, Mostar, Zagreb and Split - but also beyond the border of former Yugoslavia, the initiators presented the biennial project in other cities of Europe and the US.¹⁷⁴

Another crucial aspect of the biennial's transformation was the critical reflection it promoted, to produce **awareness** about the neglected context and history in which this facility was built in. The main agenda of the biennial was not to show a vintage bunker from the past out of enthusiasm or nostalgia.¹⁷⁵ The initiators of the biennial wanted to answer why, how, and with what budget ARK D-0 was built. They wanted to unveil the facility's mechanisms of secrecy and confidentiality. More importantly they wanted to make space for marginalized stories to come into the public sphere. This was a shift in the meaning of this facility which is promoted through site and context specific art.

But although all of these aspects are important and vital to this project and its transformation agenda, there is still a conceptual contradiction between transformation and hybridity.

¹⁷³ See for instance exhibitions like *In Search of Balkania*, P. Weibl, E. Cufer, R. Conover, Graz 2002; *Blood and Honey – Futures in the Balkans*, H. Szeemann, Klosterneuburg, (Sammlung Essl) 2003; *In the Gorges of the Balkans – A Report*, a part of the "Balkan Trilogy"⁴ R. Block, Kassel, 2003). These are example of the exhibition that Ćirić mentions in her text, "Constructions of the Balkan as the other in contemporary art practices". Ćirić 2005, p.29-39.

¹⁷⁴ To name a few, the UNESCO Regional Bureau for Science and Culture in Palazzo Zorzi during the 55th Venice Biennial, Florence - Villa Romana, Istanbul SALT Beyoğlu, Federal Ministry for Culture of the Republic of Austria & Museum of Modern Art (MUMOK) in Vienna, Council of Europe – Strasbourg, 21. Triennial of Design and Art Milano, Württembergischer Kunstverein Stuttgart and the United Nations in New York have all hosted presentations of the biennial over the past ten years.

¹⁷⁵ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

4.4.1. The Contradictions of Transformation and Hybridity

Transformation means metamorphosis, changing something dramatically in its structure, composition, or essence. It implies a change in character and appearance. It can be promoted for instance by insertion, deletion, and alteration of components into a space. But to call the bunker transformed poses some issues, because when something is transformed it is no longer the same thing it was before. So, we come to the problematic concept of hybridity. Hybrid means having two different types of components performing simultaneously. In the case of ARK D-0 it means the site must continue being a military facility but also become a museum. So, on the one hand being hybrid demands the preservation of the military facility, while on the other hand the transformation of the site into a contemporary museum demands the changing of the military facility. Both, the concepts of hybridity and transformation, therefore, stand in constant conflict and mutually hinder each other.

The term “Hybrid Museum” has been used increasingly in recent years for utilizing digital tools to engage audiences and enhance visitors’ experiences. It is mostly used to describe different tools that facilitate an interactive relationship between museums and audiences and is mostly related to technological devices. But it also applies to digital engagement and experiential design that is about engagement with a physical space, an institution, and its collection, both in person and in digital platform. The concept of hybridity in the case of ARK D-0, however, relates to the political subtext and ideological purpose of this site. Additionally, in a practical sense, the facility’s maintenance depends on military staff.¹⁷⁶

Furthermore, the initiators of the biennial never intended to change the formal military aspects of the bunker because from the beginning they saw it as part of BiH’s cultural heritage that had to be preserved. But preserving does not mean leaving it exactly as it was. Rather it means to reflect on what the site propagates, which is military functionalism, planning, execution, confidentiality, survival at the highest level, competence, order, and capability, as well as the political, ideological and social impact of the exposure of such a facility.

I suggest that, although in appearance the space is still a military bunker, yet its function has been completely manipulated, rearranged, and partially evicted by the biennial. A way of being hybrid in this space is a hybridity in function which means that this site is on one hand a military facility, on the other it functions as a historical space which its history is reflected through a collection of artworks. To preserve the site and reflect upon it, the biennial commissioned site

¹⁷⁶ Up until the third edition the tour guides in the bunker were soldiers because the military oversaw the bunker at that time. After the Bosnian army took over the bunker in 1992, at least 12 soldiers were in the bunker every day. After its exposure in 2000, 12 soldiers remained in the bunker, but in 2019 the staff was cut to only 2 soldiers overseeing the site.

and context specific artworks that establish a mutual relationship between site and art which is the major concern of this thesis.

5. The site and context of ARK D-0

Not all of the artworks in the bunker are site and context specific. There are a few artworks divorced from the space in edition five but studying the thematic database shows that the majority of the artworks are to some extent engaged with either the entity of the bunker, its spatial characteristic, or topics which are contextually related to it. To be more specific about the frame of this engagement, in this chapter I examine the aspect of site and context.

Before I go into detail about the site and context of ARK D-0, I need to address the discourse of site specificity to unfold the complexity of the terminology.

Terminology: Site specificity

Site specificity is a term that has been used in the last sixty years to refer to a range of artistic works that deal with specific locations. From minimal art, land art, earth art, to art outside of a gallery - as commercial space - and outside of a museum - as ideological space-, but also institutional critical art, and in more recent years political and societal practices, artistic interventions in public spaces have been referred to as site specific art.

In the book “One Place After Another”, Miwon Kwon approaches site specificity by acknowledging the different terms that have been used to characterize the relation between site and art. She reviews diverse aspects of the usage of this term and introduces alternative terms used during the 1990s to refer to site specific art; terms like “site-determined, site-oriented, site-referenced, site-conscious, site-responsive, site-related”¹⁷⁷. Kwon writes about how these terms have been used as substitutes for site specificity since the term site specific has been overtly and uncritically used since the 1960s and 1970s in mainstream institutions and discourses. Erika Suderburg in “Space, Site, Intervention” roots the discursive terminology of site specificity precisely as:

*“...within western Euro-American modernism, born, as it were, lodged between modernist notions of liberal progressiveness and radical tropes both formal and conceptual. It is the recognition on the part of minimalist and earthworks artists of the 1960s and 1970s that “site” in and of itself is part of the experience of the work of art.”*¹⁷⁸

Kwon also implies that the term “site specificity” communicates criticality and progressiveness.¹⁷⁹ She emphasizes how alternative terms are permutations of the term site

¹⁷⁷ Kwon 2002, p.1.

¹⁷⁸ Suderburg 2000, p.4.

¹⁷⁹ Kwon 2002, p.1.

specific because, among other reasons, art market mechanisms weakened and redirected the use of the term site specific. In order to broaden the range of meaning that the term “site specific” can have, she then introduces alternatives such as “context-specific, debate-specific, audience-specific, community-specific, project based”¹⁸⁰. She argues for these additional terms as a way of extending the meaning of site specificity to include more complex and fluid possibilities.

A site can be anything and everything. The entire earth, a desert in the middle of nowhere, a location, an architectural component, or the concept of an institution can be considered a site. Even the body of an artist can potentially act as a site. Kwon addresses a site in three categories: a *phenomenological or experiential site*, which is related to the physical entity of a location; the *cultural site* that she also calls institutional/societal, which is connected to the social and cultural context and content of the space; and finally, the *discursive site*, which is connected to the identity of an artist and embraces social issues and non-art practices. She adds that discursive sites can exist in between sites. Kwon explains an author/artist traveling from one place to another where this nomadic movement is a “terrain between mobilization and specificity—to be out of place with punctuality and precision.”¹⁸¹

Thus, a site-specific practice is an art that is specifically and singularly related to one site, while this site can encompass many different things, places, meanings and concepts, and simultaneously be more than any one of the above. There is interconnectedness between all these different categorizations of the site which overlap each other constantly. A site does not have to be either phenomenological or cultural. It can be both at the same time.

James Meyer also addresses the complexity of the site. In his famous text “The functional site; or transformation of site specificity”, he introduces the concept of *literal and functional site*¹⁸² as interconnectedness between the physical entity of the site and its meaning. Meyer uses the term *literal site* to refer to the physical entity of a place. The functional site, on the other hand, may or may not include the physical entity of the site and additionally, it is related to the site’s information (Meyer calls it *informational site*). This information can be cultural, sociopolitical, institutional, financial, functional, or any other aspect of the context of the site.¹⁸³ The concept of the literal site as Meyer describes, has similarities to the concept of phenomenological site which Kwon introduces. Kwon and Meyer, both acknowledge the

¹⁸⁰ Kwon 2002, p.2.

¹⁸¹ Kwon 1997, p.166.

¹⁸² See: Meyer 2000, p.23-38.

¹⁸³ Meyer 2000, p.25.

interconnectedness and complimentary relationship between the physical entity of the site and its meaning and context.

To comprehend how site and context specific artwork influenced the perception of a military facility and transformed it into a hybrid museum, in the following section I describe my understanding of the term site and context as it applies to ARK D-0, to situate it in the discourse of site-specificity.

5.1. Context of ARK D-0

To put ARK D-0 in a historical context, initiators, curators, and artists asked different questions about this facility; Why, where, when, how, by who - and for whom -, and with what budget was the facility built? What was the condition and surrounding situation at the time in different historical phases of the bunker? What was the social, financial and political consequence of the politics of SFRY and later BiH? What was Tito's role and responsibility in this system? What happened in BiH during and after war and conflict?

They asked hypothetical questions: What if a nuclear disaster occurred? What kind of ecological impact could it have had? What are utopian and dystopian aspects of ecological status quo?

They also asked questions that put the former Yugoslavia and BiH in global interrelations: What was the social, political and ecological condition in its successor states? Where else is the condition and experience of former Yugoslavia comparable to? What was the global aftermath of the disintegration of Yugoslavia? What was the consequence of the non-alignment movement in global politics? Where does former Yugoslavia stand in the east/west polarization of the Cold War? And so on.

Artists engaged with these topics through different methodology of artistic research and diverse strategies and produced site and context specific artworks. They introduced a broad range of topics from ideological, historical, political, and financial backgrounds of this facility to cultural and societal issues in SFRY as well as BiH.

Meyer discusses *functional site* as a way of understanding the intangible meaning of the site and Kwon categorizes a close concept under *cultural site*, which is related to societal and institutional issue of the site that deal with a meaning of the site. Although these terms are helpful to some extent in order to explain the context of ARK D-0's site, they do not directly address political issues.

In my opinion, the central aspect of ARK D-0 is its controversial political character. This facility was originally built to keep the political power safe, and its maintenance through two

different regimes and over decades was only guaranteed because it was crucially important to the political power of the time. Especially the maintenance of the bunker during the conflict in BiH is a sign of the latent political context of this site which is embedded in the complicated history of this region and brought to the surface by the biennial, becoming the subject of investigations, revelations, explanations, critics, and consequently debates, which is not presupposed in today's political climate of BiH. Hozić emphasized on many occasions how this project was not welcomed in BiH. The precarious financial condition of the project is also a hint that shows it is not aligned with post Dayton BiH cultural policy, otherwise, it would have been promoted much better nationally. But there is no political interest in activating this object and the heritage that is related to it. The interest of cultural policy in post-Dayton BiH is rather on the reconciliation and post war reconstruction¹⁸⁴ without much reflection on the former Yugoslavia. One of the original plans of Hozić was an educational one, which brought the Yugoslav period into focus through the introduction of the historical bunker, but this never happened due to financial restrictions.

It is important to mention that the political criticality of the project biennial in dealing with ARK D-0 and its context, adjusts the way in which ARK D-0 was introduced to the public. Alternatively, the context of ARK D-0 could have been not as socio-politically reflective as it is today. For instance, it could have been about the development of the military facility and its technology between the 50s and 70s without any reflection on political issues, but at the moment this has not been its fate.

The context of the bunker is instead, an emotional, intellectual, and critical investigation, reflection - and response - through artworks. But this engagement with the context is not through systematical or chronological themes. Rather it is fragmentary, disunified and through different research methodology. To be more specific, for instance while one artist - Adela Jušić, with *Here come the women* (fig.20,21)- investigates the sociopolitical condition of women in the time of former Yugoslavia and makes historical references to AFŽ - Anti-fascist front women of BiH and SFRY- movement to point out gender inequality, another –Vahida Ramujkić and Dejan Došljak, *War of buttons* (fig.17)- is focused on the consequences of post-Dayton BiH cultural policy and its impact on the art scene, while yet another – Selma Selman, *Iron*

¹⁸⁴ An example that shows this interest is the reconstruction of the iconic building of the city hall in Sarajevo, which was completely ruined during the 1990s and was recently rebuilt in a post-war reconstruction project. The rebuilding was justified as a symbolic reconciliation. According to Kudumovic, who examined the post war reconstruction in BiH, the reconstruction has two levels of physical intervention. The first of these levels concerns the reconstruction of single structures, and the second concerns the reconstruction of historic centers. But she also elaborates on war memorials, which are considered to be a third level of intervention. The famous Ars Aevi collection was also moved to this building afterwards.

curtain/Mercedes 310 (fig.14)- investigates a counter depiction of the meaning of shelter, and brings her personal precarious shelter as a Roma and confronts it with the well-founded and secure condition of Tito's life and shelter, which is a comparison situated in two different periods.¹⁸⁵ In these three cases the sociopolitical contexts exist in all of the examples that are all from the same edition - third edition: 2015 - of the biennial, but the artworks have completely different temporalities, research methodologies, and approaches.¹⁸⁶

Not only is the sociopolitical context of the ARK D-0 situated in three different periods – namely in 1. former Yugoslavia, 2. during the war and conflict in BiH, and 3. post Dayton BiH – but other aspects of the context like economic, ecological, and cultural issues also have different temporalities.

There are different topics which are repeatedly discussed and investigated through the artwork that are not only embedded in different periods, but are also social, political, cultural, and financial, all at the same time. For instance topics like the secrecy, confidentiality and invisibility of this facility for decades, the financial consequences of military decisions of the former state during the SFRY period, social injustice, gender inequality, reflections on power and privilege, representations of suppressed and marginalized groups, depictions of the “othering” process in a multiethnic society, ethnic conflicts, the pain and wound and loss of life during the war, the difficulties of post-Dayton BiH, turbo-capitalism in successor states during transition, the paradoxical conditions following disintegration, the nostalgia and anger toward the former state, the disappointment, and finally hope of people, are among topics which have been explored by different artists. This interconnectivity of topics within different periods expands the context of ARK D-0 but has an interrupted and fragmentary character because it is not systematically researched. Therefore, the context of the site becomes multifaceted, broad, but also disunified, fluid, and discontinuous through the artworks.

There are different artistic strategies visible in this site used to thematize the context. One of the most repeated strategies is to engage with the physical entity of the bunker.

5.2. The physical site

Kwon describes the identity of the site in a close relation to its physicality, and considers different elements like: “length, depth, height, texture, and shape of walls and rooms; scale and proportion of plazas, buildings, or parks; existing conditions of lighting, ventilation, traffic patterns; distinctive topographical features, and so forth” as central elements, which

¹⁸⁵ Tito died in 1980 and Selman is born in 1991.

¹⁸⁶ These artworks will be discussed extensively in the following chapter.

shape a *phenomenological site*. Meyer also describes a similar concept through the term *literal site* that refers to the physicality and spatial character of the location. Kwon also mentions a site's distinctive topographical features as a parameter that affects the experience of a physical site.

In the case of ARK D-0, topographical features play a significant role in the perception of the site. One must imagine driving out of the small city of Konjic along the breathtaking river, Neretva, to reach the bunker. The area is surrounded by the majestic Zlatar Mountain. Passing the dazzling nature of this area and breathing in the brisk mountain air increases the suspense of visiting a professionally concealed bunker. The sweeping forest perfectly hides the bridge over Neretva River that leads to a narrow-asphalted road and the entrance of the facility, which is monitored by military guards. As soon as one reaches the gate, the illusion of pristine nature disappears. Entering the facility through an insignificant house above it, increases the sense of suspense. One experiences an immediate shock upon confronting the well-equipped facility. Walking in the cramped bunker is a claustrophobic bodily experience. The underground architecture of the bunker shapes a spatial perception, which is unique to this construction. The underground part of the bunker is a U-shaped construction with artificial lighting. The temperature is between 21-23 degree year-round, and loud electricity generators can be heard constantly humming all over the bunker. As previously described in chapter three about architecture, *functionality*, *hierarchy*, and *unity* are the formal characteristics of the architecture and interior design of this space, which together produce a formal language and visual characteristic that can be described as military aesthetics. I believe the spatial experience of the bunker is also related to how the site functions and what other individuals (i.e., the military staff) do there. Up to 2015, at least six soldiers were always on duty in the bunker. Additionally, machinery maintenance in the bunker is the responsibility of the military staff and therefore, they often visit the site. The presence of uniformed military staff in the bunker reinforces its military appearance. Furthermore, the object is under the barricade of the Igman compound, which is an ammunition factory near the bunker. The military also oversees the barricade and therefore for each visit, one must pass through a gate monitored by military personnel. Additionally, the limited visiting hours, the forms that visitors must sign upon arrival¹⁸⁷, the short duration of the visit, and restriction of unsupervised movement within the bunker, all remind the visitor of a strict arrangement in a military context. Together

¹⁸⁷ Up until 2018, in order to visit the bunker each visitor had to sign an agreement with the defense ministry of BiH, submitting his/her data because the bunker is under control of the ministry.

with the physical appearance of the bunker it serves to communicate one thing: this site is a military facility.

Accordingly, one repeated strategy in creating site and context- specific artworks in ARK D-0, was to engage with the elements of the physical site. This engagement in ARK D-0 has different ways. One is to align with it through imitation of the physical entity, which results in integration with the site, such as in works by *Marko Lulić, Istambul/ Istanbul, 2011 (fig.7)*, *Miroslav Balka, Carrying the Rainbow, 2013 (fig.12)* and *Pravdoliub Ivanov, Behold, 2011 (fig.16)*. Another is an inspiration to reproduce elements that are visually similar to the physical site, such as *Vlatka Horvat, After Tito, Tito, 2011 (fig.13)*, or *Selma Selman, Iron curtain/Mercedes 310, 2014-2015 (fig.14)*. And yet another strategy is to destroy, vandalize, or manipulate the furniture or equipment in the site, as in works by *Karsten Konrad, ShelterSkelter, 2011 (fig.19)*, *Adela Jušić, Here come the women, 2015 (fig.20,21)*, or *STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013 (fig.88)*.¹⁸⁸ Spatial aspects of the site become the subject of deconstruction, and manipulation as well, and with permutations or insertion of different elements artists formally connect the latent context to the location. Artworks of *Marlene Hausegger, Sundial, 2015 (fig.5)*, *Alfredo Pirri, Steps, 2013 (fig.9)* and *Danica Dakić, Jelica Dakić by Danica Dakić, 2012 (fig.18)* are among these.

5.3. The frame

In Kwon's writings about site specificity, the site is referred to as the frame of the artwork.¹⁸⁹ Kwon refers to Buren and mentions that it is an illusion to see artworks independently from the surroundings they have as their frame.¹⁹⁰ This is also the case in ARK D-0 biennial. The military facility and its political context are a frame to each artwork. Concurrently, the context is a patchwork that introduces new perspectives to the site, challenging its stability and unity, and offering an alternative way of perceiving the site through artworks.

Kaye explains, "...overlaying of narratives, historical and contemporary, [creates] a kind of saturated space, or scene-of-crime, where [. . .] 'everything is potentially important'"¹⁹¹. In ARK D-0 the saturated space is created within the hybridity of the biennial and the military facility. This is why it is difficult to tell if an object in the bunker is part of the site or a work of art. There are multiple objects in the bunker that have been used by artists to create artworks. A red telephone in a room can be part of an installation – *Edin Numankadić,*

¹⁸⁸ All of the above-mentioned artworks will be discussed extensively in chapter 6.

¹⁸⁹ Kwon 2002, p.14-19.

¹⁹⁰ Kwon 2002, p.13,14.

¹⁹¹ Kaye 2000, p.53,54.

records 2012, Boxes 2010 (fig.89) - or it can simply be a red telephone in an outdated military facility (fig.90) or it can be a military phone which is at the same time an installation and by picking military phone one can listen by moving room to room and the story can evolve (Sz Berlin, *Radioactive Half- life*, 2011) . A portrait of Tito can be an old portrait of Tito in a military facility with a reflection of fluorescent light on it (fig.26-28), or it can be a rephotographed portrait in which the light is staged to seem like a sword entering Tito's neck – Vlatka Horvat, *After Tito, Tito.* (fig.13) A leather belt hanging from a hook at the entrance to the bunker can be a part of an installation - Miroslav Baška, *Carrying the Rainbow* (fig.12)– or it can be a belt that was used by the bunker's construction workers to find their way out of the bunker while being blind-folded.¹⁹² This unclear border between art and the premises is how the facility and the artwork constantly change their function and frame one another, and it is through this dynamic relationship that new meaning is produced in the ARK D-0 site. Through this mutual framing, space is transformed, its legitimacy is criticized and questioned, and its confidentiality becomes vulnerable and is exposed to the public. In the next chapter I will introduce multiple artworks which I only mentioned in this chapter in order to closely examine and analyze how this relationship between the context, the physical site, and the artworks functions in different spaces of the bunker.

¹⁹² All of the above-mentioned artworks will be discussed extensively in chapter 6.

6. Case Studies: Aspects of site and context specificity

The thematic database shows that site and context specificity play a crucial role in shaping this hybrid museum. There are frequently used aesthetical strategies that relate to the physical site. In addition, some artists transform the space through recontextualization, by examining and investigating the object historically, economically, politically, socially, and even spiritually.¹⁹³ The diversity of the strategies and topics of artworks was an important criterion in choosing a selection of artworks for this thesis. Besides, in order to spatially reflect on the aspects of site specificity in this location and to point out the reciprocal relationship between the artwork and the entity of the facility, I have divided the exhibition area into five different groups of rooms and spaces. Spatial differentiation in the location allows a practical and architectural approach to the space, which can be connected to the context of the site. It also allows the examination of the artwork not by their edition, but in the context of the collection in the actual location. With these criteria, I will show how in different parts of the bunker's interior and exterior formal metamorphosis as well as contextual expansion led to the creation of a reflected space.

The spatial categories are, **Exterior:** the area in front of the buildings and the buildings' façades in which I introduce Works of *Marko Lulić, Istanbul/ Istanbul, 2011* (fig.7) and *Marlene Hausegger, Sundial, 2015* (fig.8); **Entrance, Tunnels, and Corridors:** the connecting areas of the facility; in which I bring works of *Alfredo Pirri, Steps, 2013* (fig.9), *Dan Perjovschi, UNTITLED, 2017* (fig.10.11), *Miroslav Balka, Carrying the Rainbow, 2013* (fig.12), *Vlatka Horvat, After Tito, Tito, 2011* (fig.13) in. **Functional Spaces and Interspaces:** such as sanitary areas, generator area, and exits and I will introduce two installations of *Selma Selman, Iron curtain/Mercedes 310, 2014-2015* (fig.14) and *STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013* (fig.15); **Block 8:** which is the heart of the bunker and the intended residence for Tito and heads of state and I will present works of *Pravdoliub Ivanov, Behold, 2011* (fig.16), *Vahida Ramujkić and Dejan Došljak, War of buttons, 2015* (fig.17), and *Danica Dakić, Jelica Dakić by Danica Dakić, 2012* (fig.18) in this context; and finally, **Residential Rooms:** dormitories for the soldiers and generals in which I introduce two enormously transformative installation of *Karsten Konrad, ShelterSkelter, 2011* (fig.19) and *Adela Jušić, Here come the women, 2015* (fig.20,21).

¹⁹³ Many artworks presented in this thesis unfold historical, economic, political, and the social context of the bunker. But because of the limitation of this thesis, I have not made any mention of the spiritual context. It is worth mentioning that the work of Banu Cennetoğlu and Yasemin Özcan, *What is it that you are worried about?* 2013 is a spiritual engagement with the bunker's architecture. The video shows a spiritual healing process performed by Zeynep Sevil Güven. Güven heals places through a ritual practiced by combining InnerSpeak method and muscle testing O-ring method. In this way Cennetoğlu and Özcan offer a spiritual reparation to this space. For more information See: Fig.190,191. and Thematic Database, p.286.

6.1. Exterior

The outside area of the bunker is the facility's surroundings, which is shared with Igman factory's barricade serve as entrances to the bunker. As mentioned, building number three is the main entrance to the bunker. Few artworks have been exhibited around this building. (fig.6) I suggest the function of this group of artworks is to unveil the inconspicuous nature of the building, and therefore exposing the secrecy and confidentiality of the ARK D-0 facility.

As an example of artwork that engage the exterior, and to show how this category of artwork reveals the facility, I introduce pieces by Marko Lulić, *Istambul/ Istanbul*, 2011 (fig.7), and Marlene Hausegger, *Sundial*, 2015 (fig.91).¹⁹⁴

6.1.1. Marko Lulić, *Istambul/ Istanbul*, 2011

Marko Lulić made an outdoor installation (fig.7) that is basically a 2m x 3m flat board with a narrow metal frame and two legs that displays a map of former Yugoslavia. The board is installed between building three and two. The board has been standing for almost a decade outside the bunker under rain and sun and so its frame and base are now rusty (compare fig.7 which was taken 2011 and fig. 92 which was taken 2019). The color of the print is disappearing too, and this is what makes the board especially insignificant to visitors. It looks like it has always been here next to the building, but this is not the case, and that is what makes the installation seem like an expansion of the original site.

The image background is borrowed from the site and is an enlarged photo of a handmade map that remained in the communication room of the bunker from the JNA period and it has been minimally manipulated by the artist. (fig.39) The original map is an especially important document in terms of strategic military planning and confidential communication systems. It outlines a network of military facilities in a territory of former Yugoslavia and illustrates telephone and telegraph stations across former Yugoslavia, which was extremely critical and valuable in the Cold War era. There is a title centered at the top of the map: Scheme; "Central station of telephone and telegraph in stationary connection 05" and on the top right it is written: "National defense, state secret". On the bottom left of the map there is a legend that shows which cables and stations send what kind of telephone or telegraph signals. The map clearly shows that Belgrade was a communication center during that period, since almost all the locations on the map are connected to Belgrade. Another thing the map shows is the difficulty of communication before the Internet-era. There were huge parts of the former country that

¹⁹⁴ Other artworks that are located outside of the bunker are works by Elvedin KLAČAR, called *the object affair or good intentions*, 2015 (fig.192) and Basim Magdy, *A sign for remembrance*, 2011 (fig.193).

were not part of the communication system that is unimaginable today. (See South-East or North-West of the map, fig.39)

But the Lulić map is different from the original because he has added visual elements to it. What he adds is a red circle and red arrow pointing to the location of ARK – Konjic and a huge red type face state: “ISTAMBUL/ISTANBUL” which is geographically very confusing at first glance since one is watching Yugoslavia map. The information that is missing from this installation, and what makes Konjic, Istambul/Istanbul in this map, is that during the time when it was in operation the code name for the ARK D-0 facility was Istanbul.¹⁹⁵ By looking closely to the map one also can see that the bunker is marked on the map, by the name Istanbul. Lulić also hides another reference for the audience in his alarming red sign on the map. Istambul - also written Stamboul - is the name that refers to the inner city – old Town - of Istanbul. Istambul is rather a neglected name for the inner city of Istanbul which can also interpreted as a hint to hidden old reference which is not used anymore just like the bunker which used to be called Istanbul.

In terms of strategy, Lulić used displacement not only in a geographical sense between Konjic and Istanbul, but he also excavates a single object and separates it from its original location - inside the bunker- to turn it into a subject of investigation outside the bunker. Meyer explains that displacement is an act which changes the function of an object, and therefore its meaning, through movement.¹⁹⁶ Displacement in this installation reperforms and reactivates the map. The function of the map inside the facility was to show - and keep safe/confidential - a network of hidden facilities across former Yugoslavia, and it was only accessible to a small group of military elites. But when the map is displaced outside of the communication room - and bunker - it gains a different function, which is the exposure of a classified and confidential document to the public and therefore intervention for the confidentiality of the bunker. With this act, Lulić creates visibility and accessibility to this information. But Lulić does not answer any questions that might come up; instead, he dares audience to decode the signs that are concealed in this map.

In addition to utilizing a physical feature from the bunker (the actual map), Lulić uses the familiar visual trope of the tourist information boards. He produces a sign and marks the location with a red circle, which is often used in public touristic and traffic panels – *you are here!* -. In this way Lulić takes the strategic map from the past and remakes it into a touristic map for the present. This exposure raises awareness and criticality toward a

¹⁹⁵ Hozic 2013, p.58.

¹⁹⁶ Meyer 2000, P.27.

person/system/institution, and more importantly ideology that previously concealed this information for its political potential, which is how Yugoslavia operated during the Cold War era. In a broader sense, this installation plays as a “translation and modification”¹⁹⁷ tool which ironically invite audience to perceive this space as a touristic site of a previous highly confidential military base.

6.1.2. Marlene Hausegger, Sundial, 2015

In her installation, Hausegger decorates the “fake house”¹⁹⁸ building number 3 with a *sundial*. (fig.91) The gnomon of the *sundial* is in fact a jackhammer installed on the top corner of the right wall of building number 3 where the wall meets Zlatar Mountain. The jackhammer is installed in a way that its shadow shows the hours 11:00 and 12:00 on the wall of the fake house, and the hours 13:00, 14:00, and 15:00 on the mountain next to the house. Five lines with different lengths and color show the location of the shadows on the wall and mountain which acts as a dial for this sundial. The line for 11:00 is green, 12:00 and 15:00 are blue, 13:00 is yellow, and 14:00 is red. The longest shadow line is 12:00 and the shortest one because of the 90-degree angle of the wall is 14:00. There is also another photo of this installation in which all the lines are in blue (fig.8) but apparently Hausegger changed it later because in 2019 when I visited the bunker, the installation had diverse colors. (fig.91) The Hausegger sundial is unusual because firstly it shows time from 11:00 to 15:00 but also instead of a flat dial, the dial is placed between two walls with a 90-degree angle.

The sundial is a decorative - but also functional - motif for a building that was supposed to attract no attention in its original format. In my description of the exterior of the facility I explained that being as insignificant as possible was the motto of the exterior design of the ARK D-0.

Decorating a façade with a functional sundial makes it visible in a humoristic way, which is paradoxical to the original purpose of the facility. I believe this visibility is the transformative characteristic that the work primarily promotes. The passing time on the sundial might indicate the passage of time for the facility, revealing its ineffectiveness in context of the fluidity of time. The shadow of the sun moves everyday between a useless manmade construct and the rocks of Zlatar Mountain that are its host. In a way, it refers to “nature and moment of contemplation”¹⁹⁹ which can be interpreted as a retaliatory attempt toward this space.

¹⁹⁷ Hozić 2013, p.58.

¹⁹⁸ Hozić 2015, p.121.

¹⁹⁹ Hozić 2015, p.121.

Besides, the artwork is not merely a decoration without any context; the jackhammer is a practical tool if one wants to dig a pit in the mountainside. Similar jackhammers might have been used to build this facility. Through the aggressive act of “wounding the wall”²⁰⁰ by installing a jack hammer in it, Hausegger reflects on the deconstruction and weaponry of the bunker and its cruel relation to mountain Zlatar. The artist leaves a physical scratch on the actual building of the bunker and transforms its façade into a visible and useful one. What better than a jackhammer to decorate such a site?

To conclude, the transformation of the underground facility began outside of the bunker by displacing facts and secrets and manipulating them to offer visibility and contemplation instead of secrecy. Hausegger adds an object to the physical site that is inspired by the construction context of the facility. She changes the physical site with a visual element that is not formally related to this site. Lulić on the other hand, uses an element that comes directly from the physical site and through that, he changes the way the site can be perceived. Lulić and Hausegger both add visibility to the site with different strategies. Lulić make the site visible through permutation of an existing material in the bunker and insertion of displaced elements outside of the bunker; while Hausegger decorates the façade with a jackhammer to reveal the aggression of the site toward nature as well as the aggression of the builders of this facility toward the nation who knew nothing about its existence for decades. These artworks in the immediate surrounding of the facility function as a hint. Even before the visitor steps foot inside the bunker, she/he is confronted with a criticality toward secrecy and weaponry of this site.

6.2. Entrance, Tunnels, and Corridors

In the ARK D-0 facility there are long tunnels that connect building entrances to the long narrow underground corridors connecting different blocks together. Various artists have used these connecting areas as the location for their artworks. Artworks by Alfredo Pirri, *Steps*, 2013 (fig.9) in the tunnel, and Dan Perjovschi, *UNTITLED*, 2017 (fig.10,11), in various corridors are good examples for such works, which I will discuss.²⁰¹

²⁰⁰ Hozic 2015, P.121.

²⁰¹ There are other works in the tunnels and corridors that are worthy of mention, including the works of Allard van der Hoek *5 to 12 below Germany*, 2008-2011 (fig.194-196) which is a series of photographs in which he compares different spaces of the ARK D-0 with a German bunkers that he also photographed; Sz BERLIN with a sound installation called *25kt*, 2011 which is a sound installation related to the capacity of the atomic shelter to prevent an explosion with 25kt; and Almin ZRNO with his series of photographs called “*Castle*”, 2013 (fig.197) in which he puts the ARK D-0 facility in the context of a castle construction in BiH. For more artworks, see the appendix database, p.261-334 and the map of the artworks fig.6.

The connecting point between the tunnels and the underground facility are the entrances of block 7 and block 0. These blocks separate the tunnels from the underground with two heavy metal decontamination doors. (fig.48,49) Artists also have used these areas to engage with the physical site of the bunker because these entrances carry not only the heavy weight of the decontamination doors, but they also carry the weight of the suspension of visitors before they finally enter the underground part of the bunker. Two examples that are installed by the entrance to block 7 are artworks by Miroslav Bačka, *Carrying the Rainbow*, 2013 (fig.12), and Helidon Gjergji, *Tango Down*, 2015 (fig.93). Here I will briefly introduce Bačka's installation.²⁰²

Besides that, to my observation, installations in the tunnel, corridors, and entrances engage the audience with space instantly because these places are where the audience gain their first impressions of the bunker and spend most of the time during a visit.

Not only the entrance of the underground part of the bunker is an important interior point, but also the entrance of the block 8 carries a crucial suspension and importance. As repeatedly emphasized in this thesis, block 8 is the heart of the bunker and most privileged area in the whole underground facility. Therefore, the two entrances of this block were also locations which artists noticed and utilized. Vlatka Horvat and Luchezar Boyadziev display their installations in these entrances which I also introduce in the following part.

6.2.1. Alfredo Pirri, Steps, 2013

Pirri's installation is located in the bunker's longest tunnel between the entrance of block 0 and block 7. (fig.6) Pirri has covered the floor of the tunnel with broken mirrors. (fig.9) When one looks at the tunnel from the entrance to the bunker, no matter from which side, pieces of a thousand broken mirrors on the ground reflect the concrete arc above. The arc and its reflection on the ground, produce a long dark tube with a circular section. Looking in the direction of the tunnel through this installation is like looking into a weapon's telescope (fig.94,95). As one walks on this installation one gets the feeling that the mirror was shot at and broken into a million pieces (fig.9). The cracks that are randomly made by walking on the mirrors express the aggressive act of breaking it. With this installation Pirri reminds the viewer of the weaponry of this previously military facility. As one walks on top of the installation, one can hear the tinkle of smashed pieces of mirror, and in a way, it functions as a sound installation that is constantly changing and might remind us the fragile nature of this institution. Pirri claims: "The mirror on the ground loses rigidity when one walks over it, it becomes malleable, plastic and

²⁰² Another work at an entrance area of the bunker is a work by Yane Calovski, *Potential Arrangement*, 2013 (fig.198) This is at the entrance to block 0 from building number one.

breaks to smaller pieces, space becomes elusive.”²⁰³ So, there is a playfulness to the material that reflects the military surrounding, and at the same time it is also like one is walking inside a weapon, and in a semantic layer it is as if the body of the bunker is the same as a weapon. The fragile material shifts the viewer’s perspective and position about the firmness of this space, and in broader way it might affects the way the military as an institution behind the facility, is perceived. Moreover, mirrors are seldom used in the bunker. As an object of reflection - literally and figuratively it is also expedient to perceive this material in this context.

The mirror is an element that dramatically transforms a space and has been used by other artists in addition to Pirri. Just as Pirri affects the spatial experience of the bunker, Helidon Gjergi also make a site-specific project, *Tango Down* (fig.93), in the entrances of the bunker, and by utilizing mirrors changes the surrounding both formally and spatially.

Gjergi transforms the entrance of block 7 completely using two large mirrors that face each other in the corridors between the metal doors of the decontamination space. As soon as one enters this space the facing mirrors create the illusion of infinity. On these mirrors the artist has installed the names of video games that are conceptually related to the Cold War. Gjergi has used adhesive vinyl letters with different sizes and typefaces to write the names of these video games on the mirrors: Twisted Metal 4, Tomb Raider, Call of Duty, Modern Warfare 3, Tropico 3, A Solar Empire, Warzone 2100, Sons of a Solar Empire, Civilization Revolution, Metroid Prime 3: Corruption, Splinter Cell: Double Agent, Balance of Power, Civilization V, and many more titles can be read on these parallel mirrors. Dematja who curated this work in 2015, called the piece “the hall of mirrors”²⁰⁴ which allows all spatial limitations to disappear.²⁰⁵ She explained:

*“The human bodies passing through the hallway are trapped, between the immaterial infinity of reflections and the endless repetition of a material threat. While the virtual reality offered by the video games empowers their users to write their own war narratives, the semi-virtual installation of Helidon Gjergi confronts the audience with the boundaries of reality, whenever entering or leaving this building.”*²⁰⁶

The virtual nature of the infinite images of the viewer in the mirrors of Gjergi’s work, or the upside-down image of individuals on top of Pirri’s installation, both engage the audience bodily with the site and also reflect the physical site literally.

²⁰³ Hozic 2015, p.116.

²⁰⁴ Hozic 2015, P.116.

²⁰⁵ Hozic 2015, P.116.

²⁰⁶ Hozic 2015, P.116.

The simple strategy of using mirrors in the interior of the bunker transform its visual aspects. Together they become a framed entrance that reminds each visitor who passes through to reflect upon the site and its weaponry and war-related context and became aware of his/her own body who is moving inside this object.

6.2.2. Dan Perjovschi, UNTITLED, 2017

Dan Perjovschi made a drawing-installation on the walls of the corridors in different locations. (fig.6)²⁰⁷ His drawings mostly reflect upon the site and its political, social, psychological, and ecological issues. His drawings have the visual characteristics of daily newspaper cartoons. Perjovschi usually draws directly on walls²⁰⁸ but since the bunker is registered as a national monument, and there was a limited budget available for the space and repainting the bunker was not an option, he was not allowed to draw directly on the walls here.²⁰⁹ So what he did instead was to draw with a black permanent felt-tip pen on transparent plastic folia,²¹⁰ which he then taped randomly and sloppily in the walls using masking tape. (fig.10,96,97) This added visual quality gave his work a look of a temporary installation that has been done in a rush.²¹¹ He also had an idea to bring the ecological aspects of the effects of plastic on nature into his drawings and played with the concept of the permanence of plastics and the immortality of the bunker.

Perjovschi describes his own work as “a mixture between graffiti and art brut” and he calls the drawings, “press editorials” because they are like small opinion articles in a visual form.²¹² He touches on a huge variety of topics covering global, local, and regional issues. For instance, he connects the Cold War in Yugoslavia to the Srebrenica massacre and global warming (fig.98,99) and puts these regional and local issues alongside global warming as a new “War” faced by the entire globe. His drawing constantly jumps between different topics, times, languages,²¹³ and perspectives. He utilizes word games in a visual way in order to

²⁰⁷ Perjovschi’s artwork is an extraordinarily fragmented and expansive work. There are four locations in the corridors of the bunker where his work is displayed. I will only go through some sequences of his work in this description since these are the parts of the installation that are closely related to site specificity of ARK D-0 and therefor this thesis.

²⁰⁸ See: The installation in Kunsthalle, Vienna in: “... of bread, wine, cars, security and peace”, 2020.

²⁰⁹ As described by Dan Perjovsch, in an email to the author, 25.06.2020.

²¹⁰ He drew directly on big ordinary plastic bags. Dan Perjovsch, email to the author, 25.06.2020.

²¹¹ These drawings are indeed provisional. In 2019 when I visited the bunker, I saw some of the drawings crumpled in the corner of the telecommunication room in block 6. (fig.32,33). I asked about this, and the tourist agency said it might have been done by some visitors. I also reported it to Hozic in our meeting on 27.10.2019 and they followed up on it. I report this to emphasize the poor conditions of the preservation of artwork in the bunker.

²¹² Perjovschi 2020.

²¹³ This for instance is visible in words like Future (fig.100-102), Zukunft (means future) (fig.103), and Budućnost (means future) (fig.103-105); or Fear (fig.106,107) and Angst (means fear) (fig.106-108); or Museum and Muzeu (means museum) (fig.109), which are repeatedly detectable in his works.

communicate.²¹⁴ (fig.109-111) Perjovschi examines and unfold personal, private and public matters and puts them in sociopolitical, economic and psychological contexts. He connects political and historical contexts to the human experience of fear and the notion of time. Simultaneously he explores different aspects of the story of the bunker through time by investigating the bunker as a military facility as well as a contemporary art space.

As mentioned before, this artist's project is expansive and fragmented, and I will only be focusing on some of the work here. The first fragment that I want to introduce here is a small drawing at the beginning of the corridor in block 7 (fig.112). The word "BUNKER" is written with capital letters in the middle of this drawing and in the letter "U" he draws the schematic plan of the bunker. (Compare fig.6,112) The ARK's plan is shaped like a horseshoe with three corridors that connect the two parallel sides of the U-shaped underground. On the lower half of this word a house is drawn with a protruding front, two windows, and a gable roof, which reminds me of building number 3 outside of the bunker. Perjovschi visualizes internal and external architectural features of the bunker in this drawing and writes "history" beside the house. In Perjovschi's work here the letter U represents the bunker's underground. Scattered around the ARK D-0 this is visible in words like Future (fig.100-102), Zukunft (means future in German) (fig.103), Budućnost (means future in BCS language (fig.103-105), as well as the word Utopia (fig.113). Sometimes small figures are stuck in the U's and sometimes small figures try to climb the letter U. By repeatedly using these words and playing with the letter U, he reminds the viewers constantly of the site they are standing in while introducing other concepts like future and utopia to it.

There are other drawings where the artist has played with the word "Bunker". (fig.114) In this drawing a linear figure sits on top of the letters NKR with his head inside the letter U. Does this body represent the body of Yugoslavia and its head, Tito, who was supposed to hide in the bunker? Hiding one's head like an ostrich does might be a useless defense mechanism that Perjovschi is referring to here, and if so, one can interpret this as the artist pointing out the ineffectuality of the head of state of former Yugoslavia. At the same time, this can be also read as any bunker and any head of state. Perjovschi also repeats his message in other words in another section of drawings. (fig.115) On the left corner of another frame is written, "saving the ass of the leader" and in the middle of the frame is a drawing of buttocks like two adjacent hills, with the person's left leg and foot visible below the right corner of the frame as if he/she

²¹⁴ Words like MuZEUS (fig.109) which has to do with the power of Zeus and power of museums, or Unaware (fig.110) which has to do with the awareness of UN about the massacre in Srebrenica, or Bunkerising which is a combination of the bunker rising and bunkering, meaning to keep safe in the bunker, are among the word games he creates. (fig.111)

is bending or falling. There is another darker and thicker curved line above and parallel to the left buttock with the word “bunker” written next to it, as if this curved line symbolizes the protection of the bunker. But if the falling body symbolizes the fall of Yugoslavia as a system, I presume this bunker shows the uselessness of constructing such a facility to protect the fall of Yugoslavia. One assumes that a motivation behind the construction of the bunker was protection and maintenance of power. As such, Perjovschi ridicules the ineffectuality of such solutions.

Another topic that Perjovschi touches upon is hierarchy, which he visualizes through the dualism of people vs. leaders. The next fragment of drawing shows this perfectly (fig.116). Below the drawing that shows the interior and exterior of the bunker that I described above (fig. 112), is another frame with hierarchy as its main topic. In the middle of this frame is an equilateral triangle and on top of it is a line that separates a small triangle within the triangle. Beside this is written: “Bunker for few”. On the bottom of the triangle, it states: “People”. At the left of the frame is a text in the BCS language: “sudnji dan sačuvana” which means “doomsday preserved”. The triangle represents the inequality that existed in SFR Yugoslavia and by referring to that Perjovschi reminds the viewer of the dystopian scenario where only few would have been preserved in this facility over the majority of the “people”. But by writing “sudnji dan sačuvana” on top of the frame he also points out that the only thing that is preserved here is doomsday, which is quite ironic knowing the destiny of SFR Yugoslavia. Perjovschi also repeats the topic of hierarchy in other pieces, such as one to the left of this fragment (fig.117). This frame consists of a square divided into 14 smaller equal squares with one rectangle at the top left corner that is the size of two squares put together. Inside this rectangle is written “leader”. Outside the square at the bottom of the frame is stated “equality”. At the top of the frame, almost on the edge is written “Elita”, which in Romanian means Elite. This can be read in different contexts: it can be interpreted as a critique of the socialism in Yugoslavia, but it can also be referring to ARK D-0’s architecture. I extensively explain in chapter 3 how block 8, which is the presidency block, was constructed differently. It is more spacious and has more supporting systems to provide a life quality for heads of states and the leader. Consequently, this double square can be interpreted as a reference to the manifestation of hierarchy in the size of the space. Comparing the space that is dedicated to the leader - Tito - to the space allocated for other elites who were supposed to live in block 8 in case of a nuclear attack, reveals that his space is bigger, his bed is a double bed, his bathroom is even equipped with bathtub, etc. The only man in the bunker who could have the luxury of being accompanied by his wife was Tito. Even the presence of Jovanka Broz Tito is an extra luxury, planned for

the comfort of Tito himself. So, the quality of Tito's survival in the bunker would have been better than any other member of the elite. This double square space can be a reference to all the inequality and injustice that is noticeably executed in the architecture of the bunker.

Perjovschi also makes reference to the military aspect of the bunker (fig.108) with different symbols like tanks and soldiers that are universal symbols of war (fig.99). In one of his drawings two tanks are in conversation with one another, one telling the other in a speech bubble: "He was at Srebrenica." A third tank is illustrated where the barrel of the machine gun is soft and limp. Perjovschi animates the tank with a sad, or perhaps ashamed look. The tank's disabled machine gun makes it dysfunctional.

There is another aspect to the form of the machine gun here. It looks like a simplified drawing of male genitals, and its inability to stay straight (erect) here, is a sign of impotence. Perjovschi equalizes the functionality of masculinity with the functionality of a tank. Maybe he is also criticizing the "men only" aspect of war. I would like to suggest that he is also referring to massive systematic rape as a war tactic, which happened numerous times during the war and conflicts of the 1990s in Srebrenica as well as all around BiH and former Yugoslavia. The tragedy of Srebrenica is a region-specific topic that Perjovschi brings into his artwork. According to the European Parliament's resolution of 15 January 2009 in Strasbourg on Srebrenica:

*"In July 1995 the Bosnian town of Srebrenica, which was at that time an isolated enclave proclaimed a Protected Zone by a United Nations Security Council Resolution of 16 April 1993, fell into the hands of the Serbian militias led by General Ratko Mladić and under the direction of the then President of the Republika Srpska, Radovan Karadžić. (...) During several days of carnage after the fall of Srebrenica, more than 8,000 Muslim men and boys, who had sought safety in this area under the protection of the United Nations Protection Force (UNPROFOR), were summarily executed by Bosnian Serb forces commanded by General Mladić and by paramilitary units, including Serbian irregular police units which had entered Bosnian territory from Serbia; whereas nearly 25,000 women, children and elderly people were forcibly deported, making this event the biggest war crime to take place in Europe since the end of the Second World War (...) This tragedy, declared an act of genocide by the International Criminal Tribunal for the Former Yugoslavia (ICTY), took place in a UN-proclaimed safe haven, and therefore stands as a symbol of the impotence of the international community to intervene in the conflict and protect the civilian population.(...) Multiple violations of the Geneva Conventions were perpetrated by Bosnian Serb troops against Srebrenica's civilian population, including deportations of thousands of women, children and elderly people and the rape of a large number of women."*²¹⁵

²¹⁵ European Parliament resolution on Srebrenica/ P6_TA (2009)0028, 2009.

The Srebrenica massacre is tragic and Perjovschi not only reminds the viewers of this dark past, but also visualizes the suffering of the perpetrators of war crimes, as a result of the trauma of participating in war. The tank is impotent, but it can also be interpreted as ashamed, reminding us that the offender also suffers from the trauma of war. This drawing is a good example of how physical site, and its context are interwoven in Perjovschi's drawings.

Another aspect of the context that Perjovschi touches upon is the role of the UN during the war and conflict in BiH. The role which UN has played in Srebrenica was crucial and controversial. Silber and Little write about the course of action in the chapter "The hottest corner, the fall of Srebrenica and UN safe area". They write about how the aggression of the Serbs began in 1993 and led to the massacre in July 1995 and explain how informed the UN Force Commander Philip Morillon was.²¹⁶ Perjovschi takes a position on the role of the UN in one of his drawings where he plays with the word "Unaware" (fig.110). Here he poses an ironic question about the role of the UN in the fall of Srebrenica: was "UN aware" or was it "unaware"?

Silber and Little write:

*"The fall of Srebrenica was the darkest moment in international involvement in Bosnia. UNPROFOR did nothing to stop the murder of perhaps 8,000 Muslim men. Some were killed after having surrendered, believing the UN would protect them, others were hunted down while trying to escape to Bosnian government-held territory, and others committed suicide unable to endure the harrowing trek to safe ground. Srebrenica was one of six UN designated "safe areas" in Bosnia."*²¹⁷

Perjovschi uses the bunker as a safe site to reflect on the larger site, which is Bosnia and Herzegovina, specifically the "safe area" Srebrenica, the site of the most horrifying ethnic conflict in BiH, and he lets the visitors reflect on aspects of being "safe" in the site of the bunker and the site of BiH.

Perjovschi also explores the most recent temporality of the bunker in his work by questioning the exhibition of contemporary art in the bunker. In one of his drawings (fig.111) he writes, "At least some drawings of mine will be safe." Under that sentence in the right corner of the frame he writes: "Bunkerising contemporary art". He brings up the selfish personal interest of preserving his works and demonstrates that this bunker was not good and useful for its original purpose, which was safety, but at least it can fulfill the function of "saving/protecting/preserving" art. He takes the role of an artist who is to have his artwork

²¹⁶ The questionable actions Commander Philip Morillon took during the Srebrenica battle are beyond the scope of this thesis and can be read about in "The hottest corner; the fall of Srebrenica and UN safe areas April 1993". Silber and Little 1995, p.265-275.

²¹⁷ Silber and Little 1995, p.345.

preserved in the bunker and connects it to a criticism of the exhibition space: Is the bunker a suitable exhibition space? “Bunkerising” contemporary art is an ambiguous statement. Is this act of “bunkerising” intending to hide, preserve, or protect art? To preserve something in a bunker has something to do with sealing it inside. Isn’t it contradictory to the purpose of contemporary art to be sealed inside a bunker? Perjovschi does not offer an answer to this but instead questions the paradoxical conditions of this site. Since he is known for his wordplay, I also thought that perhaps “bunkerising” might be a play on “bunker rising”, which could indicate that contemporary art promotes a sort of growth for the facility and can affect its context and history to make it rise again.

Perjovschi’s “short visual essays” visualize complex issues in the bunker and contain multiple layers of meaning and references. He explores the bunker’s shift in identity from a military facility to a museum and puts the ARK D-0 in the context of this transformation. He combines different aspects of global, local and regional issues and presents different time frames of the site, and through this he points out its paradoxical nature. With a simplified visual language Perjovschi’s installation touch on central issues in the bunker in the context of a military facility and contemporary art biennial. He utilizes the physical site by reproducing formal aspects of the underground like the way he borrows the letter U from the bunker plan, but he also brings criticality and different aspects of the context into his understanding of this facility. As viewers move in the space Perjovschi feeds them visual information about the facility and its site. Because of his simple visual language and its decentralized locations, the work is very engaging and plays a strong role in one’s perception of the space, especially when visiting the facility for the first time, especially in a turbo-tour of the bunker. That is why his works has a crucial role in transforming the site both spatially and contextually.

6.2.3. Miroslav Balka, Carrying the Rainbow, 2013

Another Artwork that follows the same strategy of using physical materials found in the bunker is the work of Miroslav Balka called *Carrying the Rainbow*, 2013 (fig.12).

Carrying the Rainbow is located at the entrance to the bunker between the first and second metal doors leading to block 7 (fig.6). It consists of three wooden panels, and on each panel, there are three black curved metal hooks (fig.118). Such hooks can be seen all around the bunker as a common fixture in each room (fig.119). On seven out of the nine hooks hang seven brown leather belts. The belts seem worn, their color is faded in some parts and some of their holes have become wider than others. A thread spool has been affixed to the middle of each belt. The

threads have different colors of the rainbow namely: red, orange, yellow, green, blue, indigo, and violet. (fig.120)

The thread spools in this art piece were originally not in the colors of the rainbow. Allegedly, they all used to have white thread. These rainbow threads are what Balka inserted into already existing material in the bunker and through that develop his installation.

Soldiers and construction workers in ARK D-0 used to wear these belts with attached spools while working on the construction site. Their function was to mark a way out back to the entrance easily while being blindfolded inside the facility. Soldiers and workers were not allowed to see the site due to the secrecy and confidentiality surrounding its construction. Balka changes the concept of previously functional equipment, and by doing that he creates a sort of poetic ambiguity. The ambiguity lies in different interpretations one has by seeing the colors of the rainbow. By bringing rainbow colors into the original material of the bunker he might reminds the audience of nature and its absence in the first place. Balka also makes a poetic suggestion by having the blindfolded wearers of the belts – who were naturally unable to see colors - carry the colors of the rainbow. The object that he utilizes here also carries the performativity of its past saved within, especially since these belts were previously used to construct this site.

There is also a more contemporary reference to the colors of the rainbow, which is the pride flag. Maybe by bringing the colors of the rainbow into the bunker the artist intended to give visibility to a non-hetero community that was systematically discriminated in former Yugoslavia as in other parts of the world.

The first pride flag was raised over the sky of San Francisco in 1978, around the same time when the bunker was finished, and soon after it became a worldwide symbol representing marginalized communities with non-heteronormative sexuality. The symbol that preceded the rainbow flag was a pink triangle (Die Rosa Winkel) and was related to “NS Zeit” between 1933-1945. Nazis used to mark homosexuals in concentration camps with this symbol just as they used the yellow Star of David to designate and stigmatize Jews. As Röhl indicates, in the camp hierarchy it was the “lowest of the low ranks”.²¹⁸ In an interview, Gilbert Baker, who designed the pride flag, says that besides changing the narrative of homosexuality that was connected to Nazi violence, his intention was to create a peaceful and loving symbol that could gain visibility for the community. He wanted an alternative symbol instead of the pink triangle, which was negatively charged. Considering the connection between the military and state powers with the

²¹⁸ Röhl 1996, p.1-28.

systematic show of aggression toward marginalized communities, bringing the rainbow colors into this site of ARK D-0 can function as a site intervention.

Homosexuality was criminalized in Yugoslavia until the 1970s. Like other places around the world, discrimination did not stop even after it became legal. Saša Gavrić and Aida Spahić write about LGBT activism in BiH and say that up until 1977 homosexuality, especially between two men, was criminalized and carried a sentence of up to one-year prison. Homosexuality between women was also stigmatized but tolerated in terms of punishment.²¹⁹

Marko Jurčić writes about the time before decriminalization and states that in the independent state of Croatia there are no direct reports on the social condition of homosexuals. Marko Juričić in his passage, “Aktivizam u bivšoj Jugoslaviji Povijest LGBTIQ aktivizma u Hrvatskoj”²²⁰ reports:

“So far, no sources or forms of organization have been found about the persecution in the state of Croatia. The analysis of the law shows that there were no legal regulations. Ustasha regime regulations directed against “homosexual” persons. However, in the text of Ilija Jakovljević “Concentration Camp on the Sava” the author mentions that he is in prison in Zagreb on Trg N16 (today Victims of Fascism Square) met “male body lovers”. ”²²¹

Gavrić and Spahić also write, “Only the post-war period brought the final decriminalization and male homosexual behavior as a crime of unnatural fornication was expelled from the laws in the Federation of Bosnia and Herzegovina (1996) and the Republika Srpska (1998).”²²² Gavrić and Spahić also claim that in terms of LGBT rights, BiH is behind Serbia, Croatia and Slovenia. They indicate that the reason might be the ethnic and religious power in BiH. They suggest that here secularism only exists on paper.²²³ Gavrić and Spahić conclude that in addition to general intolerance and the clash between religious and ethnic groups, gender inequality, which happens systematically following the war of 1992-1995, can be a reason behind the marginalization of the LGBT community in BiH.

With this short sketch about the condition of the LGBT community in former Yugoslavia, and later in BiH, one can see that the community suffers discrimination, criminalization, and inequality and is pushed to the margin of society. By installing this artwork at the entrance to the bunker, the artist raises awareness about this rather invisible community. The installation

²¹⁹ Gavrić/ Spahić 2012, p.111.

²²⁰ In English: “Activism in the former Yugoslavia History of LGBTIQ activism in Croatia”.

²²¹ Gavrić/ Spahić 2012, p.89.

²²² Gavrić/ Spahić 2012, p.111.

²²³ They describe a bloody confrontation in 2004 between LGBTIQ+ community and a Wahhabi Muslim group who attacked the pride parade because it was taking part during the month of Ramadan.

can be interpreted as an invitation to enter the bunker with awareness and criticality toward the military as an institution behind this facility, but also as a system behind the discrimination of groups with non-heterosexuality.

Moreover, with this installation Baška addresses the secrecy of this place and connects this secrecy to the unwanted secrecy of non-heterosexuality in former Yugoslavia. Every single soldier and construction worker who worked in the bunker used to sign a nondisclosure agreement to never speak of this place. Every sexual interaction between individuals of the same sex, even in the private space of a home, was criminalized and people could be imprisoned for it. Consequently, it can be said that Baška compares life secrecy in terms of sexuality to the obligatory secrecy about this facility. This intervention has a kind of justice seeking character, which is about reclaiming spaces like military facilities and the public celebration in such institutions.

In terms of location the work is very well integrated into the site, but with a careful look the viewer realizes that such colorful thread has nothing to do with the bunker's military functionalism²²⁴ and that such symbolism has no place in an ideological space. Baška carefully plays with these symbols and formal aspects and transforms an equipment with a hidden aggressive confidentiality in it, to a sculpture that is rather poetic and includes an up-to-date urgency and agency which is connected to a contemporary issue that has not changed much with time.

Baška's installation at the entrance to the bunker neither transforms the bunker aesthetically, nor permutes the formal aspects of the entrance dramatically, but it has a particularly important message, which is the visibility of a specific marginalized community. This visibility can be interpreted as visibility of the injustice, aggression, discrimination, and criminalization faced by a suppressed group, or it can be interpreted as an emphasis of the circumstances of confidentiality surrounding this space. Even if the work contains no critical detailed reflection, at least it has the will and passion to bring this topic to the surface of the public sphere on a semantic level.

6.2.4. Vlatka Horvat, *After Tito, Tito*, 2011

After Tito, Tito (fig.13) is a site-specific work from the first edition, which rises from its context. The work consists of ten portraits of Tito photographed by the artist in the bunker and installed

²²⁴ As I explained in chapter 2, the design of the bunker in its interior, furniture, and infrastructure has a military functional characteristic, a reduced usage of colors, and minimalist decoration that leads one to conclude that colorful thread would never have been used in the bunker.

at the entrance of block 8 (fig.121-130). Walking inside the bunker, one can see many official portraits of Tito hanging around the facility (fig.26-29). The artificial lighting consisting of long white fluorescent tubes reflects on the glass of Tito's official portrait and makes it impossible to photograph the portrait without any - unwanted - reflection. Horvat re-photographed the portraits that are hanging on the walls, but she manages to photograph the reflected light carefully to produce a new portrait with multiple layers of metaphorical meaning around it. In this way she alters something that belongs to the bunker into something new. The reflection of the light in one portrait covers Tito's eyes (fig.127), in another it covers his whole mouth (fig.121), in the next it looks like a blade is entering the back of his head and coming out of his nose (fig.122), while in another the blade seems to enter his forehead and go through his ears (fig.129). There is one portrait in which the light looks just like a sword or a guillotine (fig.125), perceptually separating Tito's head from his torso and virtually decapitating him. There is one where Tito seems rather older and his face is blurred with a playful light that covers his chin and tie but also his glasses, eyes and forehead (fig.128). There is even one in which it seems as if fighter jets are flying over his head (fig.122,123,129).

Horvat remembers how Tito's portraits hung everywhere when she was a child.²²⁵ The artwork's title hints at a Yugoslavian slogan from the 80s after Tito's death: "I POSLIJE TITA, TITO" which means "And after Tito, Tito". This meant to indicate that even after his death Tito's path would continue. A famous song of mourning that people sung after Tito's death was: "Comrade Tito, to you we swear, from your path never to stray"²²⁶ which later transformed into "And after Tito, Tito". With these rather blurry portraits Horvat question this path and hints at the absurdity of the motto. She "plays past against present".²²⁷ In her reproduction of the portrait she allows a narrow space for interpreting Tito's leadership.

The "newly Re-seen images" as Horvat puts it, allows one to react to the abstract blends, waves, and distortions on the known image, and in this way just like any other historical material, the authoritative face of Tito, which is the symbol of a past ideology, is be affected by the "now".²²⁸ The portraits can be interpreted differently; for example, one of the interpretations I heard during a visit to the bunker was that they visualize the consequences of actions in former Yugoslavia. The Museum guide told us they mean: "Thinking, talking, and seeing was forbidden in former Yugoslavia. If you see, your eyes will be forcefully closed and if you talk,

²²⁵ Horvat 2011.

²²⁶ Brkljiačić 2003, p.99.

²²⁷ Horvat 2011.

²²⁸ Horvat 2011.

you might lose your tongue, and if you think, you might lose your head.”²²⁹ The tour guide saw Tito as a symbol of Yugoslav people who might face consequences because of their criticality toward the state. (fig.121-130) But how can Tito, a head of state, be both the cause and effect of this way of life in Yugoslavia?

This interpretation can be explained through an extraordinary piece written by Brkljiačić about how Tito “personifies the country”. In other words, Tito could be interpreted as the body of Yugoslavia. “The working hypothesis of this article is that Tito stood with his body natural for the body politic of Yugoslavia. There is a strong case to be made that he was the only truly Yugoslav institution. But this was not a body made incorporeal, quite the contrary: it was Tito's real, natural body that was not only the embodiment of central power, but that, paradoxically, was the name and the face of what was supposed to be the continuous Yugoslav social body.”²³⁰ In this way of reading, it is obvious why Tito's blindness in the portrait is the same as the blindness of Yugoslavia, or his melted face is the melted face of a fallen country.

But the work could also be interpreted completely differently. It could be seen as Tito's ignorance toward a nation that followed him. If one takes Tito in the portrait literally as Tito it could be that Horvat is telling a story of how historical courses of action changed over time, and how Tito lost his face when new facts (including the disclosure of the networks of bunkers) were revealed about the way he governed Yugoslavia. This work can be read as a revenge on Tito and a salvation for the nation. It can be perceived as a lesson from history that changes the perception of a political leader, and a conscious reflection on renegotiating the past.

Horvat's work can be read in different ways with different subjectivities. Her work is a good example of a piece that is not only aesthetically transformative but also transforms the concept and context. She uses the bunker as a frame for her work and confronts viewers with almost the exact same visuals they are familiar with, but that she has newly reconstructed here. A portrait of Tito is a familiar visual in the bunker. Horvat transforms this image into an aesthetical irritation; first through the repetition of ten portraits next to each other which is not a normal occurrence in the bunker (or anywhere else for that matter), and second by playing with reflections of light. It is only after concentrating on the portraits that one might think the reflection on the portraits is not random. It is then that the viewer may realize what the message of the work might be. Especially when the block that comes after this artwork is block 8 that was supposed to be Tito's residential area. After the viewer gets a chance to look at the old fuzzy portrait of Tito, she/he will enter the most confidential place he built for himself. Right

²²⁹ “Z” and “Anahoreta Ambiverta”, interview with author, Konjic 25.10.2019.

²³⁰ Brkljiačić 2003, p.99.

before entering this place, one is reminded that despite all its power and glory, like the body natural of Tito, the body political of Yugoslavia has also fallen. Horvat's installation at the entrance pushes the audience to see this block through the lens of time and from a current point of view. The artist intervenes in this space by showing how the context and aesthetics of the ARK D-0 can function hand in hand to change the perception of this site.

Utilizing visuals from the bunker and the illusion of the originality it produces, leads to a transformation that is formally related to the site and integrated into it, and concurrently extends the context and handles it critically.

Block 8 has two entrances. Horvat's work welcomes visitors from one side, and Luchezar Boyadjiev, *Endspiel*, (fig.132) which has been exhibited since 2013, welcomes them from the other. It is interesting to briefly go through this work too to have an idea of the context at the entrance to block 8.

This piece is basically an exaggerated stretched chessboard. Instead of an 8x8 game, the chessboard is 8x28, which allows for a long and impossible battle between black and white opponents. Metaphorically it represents the two counterparts of the Cold War. What chess and the Cold War era share might be that both are/were based on an understanding of strategic concepts, and the power of imagining different scenarios and tactical movements. One can only imagine the number of possibilities of an endgame increases endlessly with a battlefield that is almost four times larger than a normal chessboard. Locating this installation at the entrance of the bunker's most important block refers to the strategic, tactical, and political character of this specific block. Moreover, all the sixteen characters at both sides of the chessboard are at their starting point except for a black pawn, which is positioned at 25H instead of 27H. This move indicates that although it is normal for white pieces to begin the game, this time the black side has already started. If this were a normal chess game, we would know that black has disobeyed the rules and has the advantage.

Chess is a game that first happens in the imagination of each player. All the possibilities must be examined before making a move. A nuclear disaster in SFR Yugoslavia is only one of the scenarios that could have happened, and the ARK D-0 facility, with all its expense and confidentiality and potential power, was a preventive reaction to this imaginary threat that never happened. In a way it is as if ARK D-0 is a consequence of the imagination of a player in the bigger game, which was the Cold War.²³¹

²³¹ Boyadjiev also refers to Marcel Duchamp's book "Opposition and Sister Squares Are Reconciled (1932)" about chess and an imaginary rare endgame in which only two "lonely" kings and a few pawns are left to play. Boyadjiev tries to connect this specific story to Tito as the lonely "king" of a nation with military staff and generals instead of chess characters.

Locating this installation at the entrance to block 8 is a strategic decision that leads to the expansion of the context, especially in this crucial block. The work allows the facility to be perceived in the context of the Cold War and the consequences of global politics. The works of Horvat and Boyadjiev play with different characteristics of block 8. Its secrecy, confidentiality, exclusivity, and inaccessibility are some of the features that are investigated through these installations.

To conclude, these installations at various entrances and connecting points of the bunker use different strategies of utilizing the physical site of ARK D-0 in order to extend or emphasize on the latent context. One is by reflecting the weaponry and aggression of the site, such as the way Pirri transforms the tunnel into a telescope of a weapon, or the way Gjergi produces a virtual infinity by installing parallel mirrors at the entrance to block 7.

Another is by engaging more at the contextual level, the way Perjovschi reflects the extended site - BiH - with his drawings. The expansion of Perjovschi's work through all the corridors of the bunker produces a context that accompanies each visitor, and at the same time allows the visitor to read the site from the current point of view about the political, social, and historical conditions of this facility.

Balka's installation on the other hand, engages both with the physical and contextual site. He utilizes an equipment to criticize the secrecy of this facility and to expose a motivation that was inhumane, and he connects this to the representation of a marginalized suppressed community. Horvat has a similar strategy and raises awareness about the leader of former Yugoslavia. Even though Boyadjiev does not directly use the physical site, he turns to a frequently used metaphor of the Cold War and reveals the circumstances and complicated conditions of this era by instrumentalizing a chess game. These are crucial points of transformation of ARK D-0 where different installations and artworks together shape a frame through which this site is perceived.

6.3. Functional Spaces and Interspaces

The bunker's interior is broken into smaller components that are repetitive in their forms. That is why, walking in the bunker is a monotonous experience. Therefore, aesthetically, the interspaces between different blocks and special areas with specific functions like sanitary areas, conference rooms, generator rooms, and emergency exits, are spaces that attract the

viewer more.²³² Since these spaces are unique in comparison to the rest of the bunker, they have been most used by the artists.

I have selected two installations in two different functional spaces, each based on these specific places in the bunker, and I believe they both transform these spaces not just physically but also contextually. The work of Selma Selman, *Iron curtain/Mercedes 310*, 2014-2015 in block 10 (fig.14), and STEALTH.unlimited (Ana Džokić, Marc Neelen), and *D-0 to DO*, 2013 (fig.15) located in the soldiers' sanitary area, are highly engaging and break the repetitive visual rhythm and pattern of the bunker's interior.²³³

6.3.1. Selma Selman, *Iron curtain/Mercedes 310*, 2014-2015

Iron curtain/Mercedes 310 (fig.14) is a work of mixed media that includes a black and white photograph of the artist with a black frame, and various metal waste items installed on the floor in front of the photograph. The photograph shows Selman wearing a bright elegant gown, and overly used stained work gloves. She seems to be squatting in the back of an old rusty camper and the work is composed so that she is in the center of the image. Her pose and her dress are in contrast to the dirty camper. She seems entirely out of place in her surroundings, and she is looking directly at the camera. It is hard to tell the emotions behind this pose, perhaps it is provocatively seductive, or maybe it is supposed to communicate a dynamic suspension. Maybe it is angry, euphoric, or even a humiliating stare. Her long hair flies on her shoulders giving her a sense of dynamism as if she wants to move or is about to stand up in the camper. The dimension of the photograph, which is about 3m x 5m, has a dominant presence and noticeably affects the space of the bunker. On the ground in front of the photograph is a pile of previously

²³² There are two functional spaces worth mentioning: the first is the emergency exit in block 9 which is now transformed into a painted cave exit by Johanna Kirsch's, *Cave Exit Ape.*, 2015 (fig.30,31). The second is the twin conference rooms that are the biggest rooms in the bunker and have been used to present video works since the function of these rooms allows for a comfortable space to watch a video. The work of Banu Cennetoğlu and Yasemin Özcan, *what is it that you are worried about?* 2013 and Yoko Ono, *Documentary video by Yoko Ono on Imagine Peace Tower*, 2008 are two works that are in display in these conference rooms. For more information see the thematic database, p.286.

²³³ In addition to these cases there are many other works in other functional spaces of the bunker, such as Mladen Stilinović's, *Material Value of Laziness* (2004) 2015 (fig.72) in block 10 which uses the oil tank reservation of the bunker as its theme; Banu CENNETOĞLU and Yasemin ÖZCAN's, *What is it that you are worried about?* 2013 (fig.190,191) in the conference room which is about reforming the bunker through spirituality; Dante Buu's, *Brotherhood*, 2015 (fig.199,200) in block 9 and block 8 which focuses on gender; Edo Murtić's, *Cadavers* 1995/2012 (fig.201) in block 9 which reflects on the military aspects of the bunker, and Annalisa Cannito's installation, *Silence is violence*, 2017 (fig.202,203) in block 7 in which she addresses Igman factory which is located near the bunker. And finally, Johanna Kirsch's *Cave Exit Ape* 2015 (fig.30,31) where the theme is the relation between apes and humans from an evolutionary point of view, but also about Anthropocene and how humans have destroyed the lives of other species on earth. She puts the concept of a safe cave in an historical human tradition and reflects on the aspect of safety with her cave wall painting. For more information on each artwork, see: the thematic database, p.261-332.

functional metal pieces in different sizes, shapes, and colors. What I recognize is only the door of a car and part of an oven. But there is also a frame, metal structure, armatures, and other unidentifiable metal pieces.

Selman's work is positioned in block 10, which is an interspace between block 2 and block 6, meant to house the bunker's energy supply. There are electric generators and two reserve oil tanks placed in block 10. (fig.72,73,132) The photograph block one of the entrances of the block 10 and the metal waste on the ground correspond to the metal case of the generator and air conditioner pipes. (fig.74,75) But there is also formal relation to the physical entity of the bunker. Walking through the bunker, one sees many different currently useless materials and infrastructures. Once the viewer confronts Selman's massive metal installation, the first assumption is that this amount of metal waste cannot be "art" and the "art" must only be this photograph. The hesitation of the viewer between the site and the art shows how the work is integrated in the site.²³⁴

The words *Iron curtain* in the title of the artwork, on one hand refer to the ideological conflict between the east and west bloc during the Cold War,²³⁵ at the same time it is a reference to the actual metal waste in front of the photograph. It seems as if just like the real world, the iron curtain in Selman's installation has fallen which gives the installation a potential performativity. With *Mercedes 310* Selman is referring to a car that her father used to drive in order to collect metal waste to earn a living.²³⁶ She says, "In my life the safest place is a Mercedes 310, because my family earns living through collecting and selling iron. That is our source of survival."²³⁷ Her iron curtain, which is a source of survival for her, does not separate the east and west bloc, instead it stands between the image of Selman in the camper and the surrounding bunker. It can be interpreted as if the metal waste - iron curtain - between Selman's shelter and Tito's shelter is fallen out of the - photo of -Mercedes 310. It is as if the boundary between - the image of - Selman and Tito - 's bunker - has collapsed and her condition is revealed to the public. In Selman's installation, a personal safe place is juxtaposed with the safest place for a nation-state's elite, and through this juxtaposition the artist emphasizes on her fragile and precarious life and labor condition.

²³⁴ Every now and then, viewers ignore the metal waste and just focus on the photograph since it is visually very catchy and the metal waste in some ways insignificant. "Z" and "Anahoreta Ambiverta", interview with author, Konjic 25.10.2019.

²³⁵ Hozic 2015, p.133.

²³⁶ See: Selma Selman, Mercedes Matrix, performance 2020, (24.01.2021) URL: <https://cutt.ly/UIZX9gz>.

²³⁷ Hozic 2015, p.133.

The theme of Selman's work is often her Roma identity – and the marginalization and discrimination of this group - and she exposes stereotypical assumptions about Roma people.²³⁸ In *Iron curtain/Mercedes 310*, she presents herself within a piece of family memory about labor condition and takes on the identity of the family. The artwork's concept lies in a dramatic moment in which the iron curtain falls and bare Selman's precarious life situation with the powerful secure condition of Tito's life. In another layer, the analogy exists between the living conditions of Roma people and the life of former Yugoslavia's elite. So contextually her work confronts the dualism of powerless/powerful, private/public and marginalized/centered. Selman extends the context of the bunker by revealing her parallel life issues. She also utilizes the physical site and locates an installation which refer to her source of survival to the space which is house to generators and in a way source of energy in the whole bunker and creates different semantic layers about "source". I believe that embedded-ness and interwoven-ness of this installation with the physical site brings site and art confoundedly close to each other and promotes hybridity which allows them both -ARK D-0 as a military facility and biennial host-to function side by side.

6.3.2. STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013

STEALTH.unlimited,²³⁹ namely Ana Džokić and Marc Neelen, made an installation called *D-0 to DO* in 2013 in the soldiers' sanitary area. This installation is basically a work with the topic of sustainability of resources, which is a quite simple device to produce electricity and to purify water in a small scale. The formal aspect of this work is noticeably transformative (see before fig.55 and after installation, fig.15). At first glance it seems as if eight blood bags have been hung in the sanitary unit, but with a closer look, one can see that they are reflected in the mirror, and they are actually four bags. "The blood bags" are connected to a cable that is connected to a lamp above the mirror. Formally the installation seems like a blood transfusion device. "The blood bags" are in fact aluminum-air batteries filled with saltwater (fig.135) but it comes to attention only after reading the signs and text in sanitary room.

²³⁸ See: Selma Selman, *Mercedes Matrix*, Performance, 2020, or *A Pink Room of Her Own*, Installation, Performance, 3D Print, 2020, *Superposition*, Performance, 360 Video, *Superpositional Intersectionalism*, drawings on paper, variable Dimensions 2018 – Ongoing, and many more works where the main theme is her Identity. (24.01.2021) URL: <https://cutt.ly/UIZX9gz>.

²³⁹ "STEALTH.unlimited (2000, Rotterdam/Belgrade) is the practice of Ana Džokić and Marc Neelen. Although initially trained as architects, for over 15 years their work is equally based in the context of contemporary art and culture. Through intensive collaboration with individuals, organizations and institutions, STEALTH connects urban research, visual arts, spatial interventions and cultural activism." Džokić/ Neelen.

There are red and blue signs and text on the wall of the sanitary unit in BCS language that explains the function of these bags.²⁴⁰ (fig. 133,134,136) There are also seven plastic tanks assembled on the wall (fig.15). Without knowing the artwork's concept of sustainability, the first formal association is with an emergency room in a hospital, and in this association the ARK itself can be interpreted as a body on the verge of demise and in need of a blood transfusion. The association of the bunker with a dying body has a strong visual impact. But even when one knows the concept of the installation it can still be interpreted as a body which is "saved" through sustainability and preserving water and energy. The concept of "saving" can also be a reference to a frequently used narrative by curators and initiators of the bunker where they claim, "art saves the facility from despair".²⁴¹

Stealth.unlimited described the functionality of this installation:

*"D-0 to DO rewires one of the sanitary units of the facility. The section is equipped with a water purification facility (a 3-step septic tank, combined with a rapid sand filter with an active coal trap) and has been fitted with a light system that no longer runs on the D-0 ARK's massive diesel aggregates, but is powered by sea salt, or in case of necessity, salt from urine (aluminum-air batteries with salt water)."*²⁴²

In addition to the formal transformation of the sanitary unit, Džokić and Neelen pose a question with this installation: What if the preservation system that is supposed to save humankind from cataclysm is not an expensive facility, but rather a self-made accessible device? The question is rather naïve, yet it is an invitation to take action and to notice our resources and ecological impacts of our actions and to rethink a strategy to change our lives and thus, increase our chances of survival.

With this work STEALTH.unlimited warns us about the non-renewable energy sources that we use in everyday life. With global warming and the earth's diminishing natural resources, this project not only poses a critical point to environmental decisions of the past, but also offers a model that is applicable elsewhere in the present and now.

²⁴⁰ For example, in one sequence of the drawing it is written on the wall (originally in BCS language): (fig.133) *led bulb on aluminum air "battery."*

bag contents:

- activated carbon filter (cathode)
- kitchen paper
- aluminum foil (anode)
- electric cable with "crocodile" terminals
- kitchen salt
- water

Which is basically the material that has been used to produce this installation.

²⁴¹ Edo Hojić and Sandra Miljević Hojić, interview with author, Sarajevo 27.10.2019.

²⁴² Džokić/ Neelen 2013.

There is a photograph of the sanitary unit before the biennial (fig.55) that shows even the soap and toilet papers were still in place from the time of construction of the ARK D-0. It shows that almost 40 years after the construction of such an expensive facility, not even its most basic materials were used; this is how wasteful - in terms of energy - this bunker is.

The formal wordplay with the title of the work - D-0 to DO - is an invitation to practical small-scaled acts that can result in sustainable energy resources and water supplies. It is primarily an invitation to a mindset. The visual language of an emergency room in this installation can also be interpreted as the necessity of urgent taking action in terms of our energy resources. *D-0 to DO* produces a strong interconnected site and context specific work that not only animates and criticizes the bunker but also has a sense of ecological urgency about the present which expand the context in which bunker can be reviewed.

To conclude, the artworks of Selman and STEALTH.unlimited both transform the bunker not only visually but also contextually. By inserting elements and altering the existing material of the bunker STEALTH.unlimited criticizes consumption of energy resources and reflect its ecological impact while Selman on the other hand, brings social and political issue of injustice and discrimination and through that emphasize on poor condition of life and labor of Roma people in former Yugoslavia. Both installations have a strong formally transformative character which affects the physical site completely and promote hybridity.

6.4. Block 8

The block 8 is the most important block of the bunker, which is also often called as the presidency block or the heart of the bunker. After the biennial, ironically block 8 became the most intense exhibition space in the entire facility. In total there are 43 artworks in this block that has 35 separate rooms and two bathrooms. It means despite other blocks in the bunker, all the rooms have been used and there are rooms in which more than one artwork is installed. In addition to the quantity of the works, it is worth noting that many established artists have their work presented in this block, which in a way signifies that the hierarchy of the bunker has remained in its contemporary usage and is manifested in the value system of the art-world (fig.6).²⁴³

²⁴³ To name a few, the works of broadly known artists like Dragoljub Raša Todosijević, Dalibor Martinis, Tina Gverovic, Bella Rune, Larissa Sansour, Renata Poljak, Allard Van Der Hoek, Nebojša Šeric Shoba, Saeri Kiritani “Dante Buu”, Pravdoliub Ivanov, Igor Bošnjak, Conor McGrady, Simona Dumitriu, Jorge Ribalta, and Rene Petropoulos are presented in block 8. See: fig.6.

The important characteristic shared by this group of artworks is that they are highly engaged with the physical and contextual site, and they have transformative characteristic. Like in other areas in the bunker, this engagement, happens through different strategies such as utilizing, reforming, being inspired, and altering the physical site, or expanding different contextual aspects of the site in order to reflect, and criticize ARK D-0 or emphasizing on the latent context which can be connected to this space.

Here I will introduce three artworks that are located in this block to develop my case: the work of Pravdoliub Ivanov, *Behold*, 2011, (fig.16), Vahida Ramujkić and Dejan Došljak's, *War of buttons*, 2015, (fig.17), and Danica Dakić's, *Jelica Dakić by Danica Dakić*, 2012, (fig.18). In these pieces the artists reflect on different aspects of secrecy, hierarchy, discrimination, and injustice.

6.4.1. Pravdoliub Ivanov, Behold, 2011

In the first edition of the biennial in 2011 Pravdoliub Ivanov made an installation called *Behold* (fig.16, 138). On the landing of a staircase in block 8 that leads to Tito's residence and text²⁴⁴ is installed on the wall: "*Behold the cathedral of fear, build within a mountain of power, but bigger than it.*" The letters are made from laser cut mirror²⁴⁵ and therefore reflect the surroundings. "The mirror-like metal letters are formally remarkably close to the typeface, which was used by Yugoslav Army for handmade military maps. Such maps are still on display in the atomic bomb shelter."²⁴⁶ (fig.38). The typeface which is used in these maps looks like "Frakturshrift"²⁴⁷ which is basically a font for Latin Alphabet that consists of more broken lines than curves. The Fraktur was used during 16th to 20th century around Europe specially in to write German. During Nazi Germany, Fraktur Typeface become prominent -because of its classicist character - and was used as an official German script -vs. Roman script- for a while.²⁴⁸ But due to order of Hitler, Fraktur was supposed to be forbidden and replaced by Antiqua typeface because it became the subject of racist-anti-Semitic polemics.²⁴⁹ (For more see ban of Fraktur 03.01.1941, fig.137) It is a historical paradox that from contemporary point of view Frakturschrift is perceived highly associated with national socialism in Germany and

²⁴⁴ Size: 82 x 278 cm. Ivanov 2011, Behold, (01.03.2021) URL: <https://cutt.ly/jlXw4tv> .

²⁴⁵ Hozić 2013, p.53.

²⁴⁶ Hozić 2013, p.53.

²⁴⁷ German for: Broken script.

²⁴⁸ Michaud 2004, p.215.

²⁴⁹ Beinert 2019.

conservative values. The usage of Fraktur script by Yugoslav army therefore might be a German influence but it is yet to be researched.²⁵⁰

On the other hand, the maps and booklets that are available in the telecommunication room in block 6, are all written in similar script (fig. 39,39-A) and viewers have a chance to see these before entering block 8. So before coming face to face with this piece, the viewer has already become familiar with the essential visual requirement for visually perceiving it. This is another aspect of the physical site that is utilized by the artist to produce a formal relation to the bunker. In addition to seeing this typeface on original maps in the telecommunication room, the viewer has also seen it in an installation by Lulić outside of the bunker. That is how the collection simultaneously functions beyond the edition of the biennial and as a combined site.

Once again, an actual physical item from the bunker plays a role as a frame for an artwork and a source of inspiration for the artist. Although at first glance the typeface of this installation and the military maps seem identical, a closer examination, especially by comparing the letters A and E in a map with these same letters in the *Behold* installation, reveals that the typefaces (Fig.16,38, 39,39-A) do not completely match (fig.138,138-A).²⁵¹ It seems as if the typeface in Ivanov's installation is more simplified. There are fewer sharp edges and less cuts to the curves of the letters, but still, they are remarkably similar; similar enough to formally integrate in the physical site and aesthetically reproduce the visual elements of the bunker.

Contextually, Ivanov exposes the fear that motivated the powerful state to build this facility. Ivanov's installation puts the motivation of the Yugoslav state in the perspective of time. It may have been a good idea to build such a facility in the 50s, 60s and 70s during the Cold War era, but retrospectively it seems quite unnecessary. At this point of time, we know that it was – fortunately – a useless endeavor.

²⁵⁰ To be able to reflect the topic of script, one must primarily reflect the language. The discourse of language in former Yugoslavia and afterward in post disintegration era is the matter of disagreement and power relation which is directly connected to ethnic relations and conflicts. The language can be written in Serbian Cyrillic or Gaj's Latin alphabet. Cyrillic alphabet was widely used by Serbs. According to Roland Sussex and Paul Cubberley: "Serbo-Croatian" is consequently now an anachronism from the political point of view, but there is still an important linguistic sense in which Croatian, Bosnian and Serbian belong to a common language grouping. For this reason, we use the abbreviation "B/C/S" to cover phenomena which are common to these three languages. We shall use "Serbo-Croatian" in relation to scholarship specifically referring to it (or to common elements of the former standard, now the three modern standards). "Bosnian" was generally assumed to be included under "Serbo-Croatian" before the creation of the state of Bosnia. Bosnian, Croatian and Serbian will be relevant to such scholarship in differing degrees. Montenegrin, a western variety of Serbian, has also been proposed for language-hood by Montenegrin nationalists. However, Montenegrin is not fully standardized, and is properly considered at this stage as a sub-national western variety of Serbian." Sussex & Cubberley 2011, p.4-5.

I suggest, the influence of German script can be only discussed embedded in language discourse and with the historical reflection on WWII casualties in Yugoslavia which is a large historical as well as linguistic topic and beyond the scope of my thesis. Therefore, here I will only reflect the formal characteristics of fraktur Schrift.

²⁵¹ The typeface could only be examined within the site of ARK D-0, which meant comparing it to the documents and maps that were in display in the bunker in 2019.

With a closer look to the message of this installation, the sentence has a remarkably interesting construction. It is built in an imperative form which sounds like an order - aligned with a military base -. “*Behold the cathedral of fear, build within a mountain of power, but bigger than it.*” Ivanov compares the ARK D-0 to “cathedral of fear” which is within the “Mountain of power”, but he warns us that the fear is bigger than the power. There is also an astonishing analogy in using the cathedral to refer to ARK D-0. As the cathedral scratch the sky, the ARK D-0 scratch the earth. As if the fear makes the world up-side down. The “Mountain of power” on the other hand is also reminiscent of Zlatar Mountain, which sits above the facility. At the same time, it is an analogy to hierarchy of the power with Tito on top. In block 8 which is the heart of the bunker, Ivanov exposes this power, and by connecting its greatness to the greatness of fear he criticizes the motivation behind this facility.

Fear is a frequent topic in the work of different artists.²⁵² Nebojša Šerić Shoba installed a work called *Fear* (fig.139-141) in 2011 in block 8. The piece is basically an installation of the word “Fear” made from 136 small white pinwheels that spell out the word FEAR in capital letters in a bold title typeface similar to “Arial Black”, which is in formal paradox with the playfulness of the spinning pinwheels. The pinwheels are spinning almost constantly because of an air conditioner duct that was specifically designed for block 8 to secure the air supply for heads of state and the generals in case the main air conditioning system failed (fig.141). Shoba’s strategy is to use the air - an invisible aspect of the physical site - blown by the air conditioner. In a way, the spinning pinwheels of his installation make fear visible, and in this way, Shoba also reflects the hierarchy of survival and security for the elite who were supposed to occupy this block. Paradoxically, not only did no one survive in this bunker, but the state behind the facility also collapsed and disintegrated. Instead of the carefully planned imaginary future, in the real future, which is our present time, the wind of the air conditioner playfully spins the word “fear”. What is similar in Shoba and Ivanove’s installations are the ways in which they treat fear, and power side by side. Shoba utilized the wind blown by the air conditioner to emphasize fear, and Ivanove did it by comparing the greatness of a cathedral -Fear- to Mountain -Power-. *Behold* and *Fear* both provoke the power by relating it to fear. In this way these artworks, which are physically near one another, contextually refer to similar topic and shift the meaning of this construction in a closed and interwoven way.

²⁵² Fear is also visible in Dan Perjovschi’s wall drawings. He unpacks political fear in a social, economic, personal and political sense. (fig.106,107 and Angst (means fear) fig.106-108) In the work of Alban Muja, *Artist’ Moves* (fig.189) fear is shown in terms of a psychological response to getting lost in the labyrinth of the bunker or in *Mechanical advantage*, which is a work by Carlo Crovato (fig.204), fear is communicated in form on an installation of light and sound displaying SOS. Also, Yane Calovski’s *Potential Arrangement* (fig.198), shows the psychological fear of getting lost in the bunker.

Returning to *Behold*, Ivanov raises questions and promotes curiosity and criticality. He advocates transformation in the perception of this site with a formal strategy that depicts the physical site in form. Is this sentence written in this prominent way on the wall, an original order talking to us from the past? Is it what reveals the real motivation of the site and warns us for the future? Is it a way to humiliate this previous effort to survive? Is it an intervention? “*Behold the cathedral of fear, build within a mountain of power, but bigger than it.*”

6.4.2. Vahida Ramujkić and Dejan Došljak, War of buttons, 2015

The documentary embroidery, *War of buttons* (fig.17,142-150,151,151-A-F) was made by Ramujkić and Došljak in 2015. *War of buttons* is an unframed ivory cotton sheet that is around 3m x 3m and hangs by four nails on a wall on the second floor of block 8. (fig.6,17,142,151) The complicated illustration visualizes the process of the biennial’s formation and visualizes the complicated map of its hierarchy, budgeting, and the working structure of the different sectors that are involved with the ARK D-0 current situation. It shows who took care and paid for the bunker before the biennial and visualizes the people and institutions who were/are part of its management and maintenance. At first glance it looks like a complicated treasure map with many details and branches. The text accompanying the image is in BCS language. (A complete transcription of the work in English can be found in fig.150) In terms of stitching technique, it is a mixture of running stitch, backstitch, split stitch, and chain stitch using different colors (fig.144-149, 151-A-F).

There are two big central figures stitched with black floss in the middle of the piece that represent the directors of the biennial (fig.17, fig.150,151).²⁵³ Several statements have been stitched around these figures. For example: “*Before I believed in art, but now my interest is purely of an economic nature.*” Or “*The army protect the art and artists-stakeholders protect the bunker*” or “*One has to leave a trace of their existence*”. Below these two characters are four more figures. These are slightly smaller and marked as assistants.²⁵⁴ There is a sentence under these figures that says: “*We collect strong artistic voices.*” Below these four figures are two other figures that are bigger than the assistants but smaller than the directors, and they are marked as curators.²⁵⁵ What is important about each figure’s relation to the budgeting of the biennial is noted next to them: Each partner country invests “*50% of the budget but they do*

²⁵³ It refers to Project Biennial Director and Founder: Edo Hozić, Coordinator in Chief: Sandra Miljević Hozić.

²⁵⁴ Official documents show that there were five assistants and not four, and other people were also involved in the team that are not included in this work.

²⁵⁵ Edition three which is the one this work is from had three curators: Margarethe Makovec & Anton Lederer and Adela Demetja. But since the embroidery shows different nationalities for the curators a single figure might be referring to both curators from Austria.

have an overview on the budget”, which is especially important to understand how the budgeting structure of the biennial functions. Under these figures there are 15 lines leading to 19 smaller figures that are only stitched as stick-figures and do not have bodies like the previous characters. These represent the artists.²⁵⁶ All the figures have buttons instead of faces. The artist figures are connected with dashed lines to a schematic plan of the ARK. Under the map of the ARK, it is written: “*Alternative war command and Toolroom. Remont. Tempering.*” Underneath it is also stated that between 1953-1979 SFRY invested 4.6 billion in the bunker and SSNO-JNA (Ministry of defense-federal secretariat of people’s defense) had 16 Serviceman in 1979. In the upper half of the ARK map the artworks are represented by single buttons spread around the space. There is a horizontal line that divides the bunker map to an upper and a lower half. The lower half is empty, which might refer to bunker before the biennial. At the end of this line, it is written “1992” which is the year JNA left the bunker, and the Bosnian Army took over. The buttons used instead of the faces are in warm colors (red, orange, and yellow) and the buttons that have been used to represent the artworks are in cold colors (blue and green).

To understand this work one must constantly change perspective and start to read it from a different point of view. Taking a step back and looking at the image from the top, one can recognize three columns marked by EU, UNESCO, and NATO (fig.150, 151, 151-A-C). This embroidery can be read from top to bottom.

I will start with the left column, EU (fig.151-A): Under the EU heading is the presidency of Bosnia and Herzegovina and under this there are two abbreviations: FB&H (Federation of Bosnia and Herzegovina) and RS (Republika Srpska). The Federation is marked by a square. Below that come the ministries of culture, tourism, and energy. An oblique line states that “*some money*” goes to the bunker from the ministry of culture. Looking from top to bottom there are several statements mentioning: how tourism and the bunker can support each other, that a visit to the bunker costs 15km²⁵⁷, and the fact that the existence of the bunker put Konjic on the map (from a touristic point of view). The figure that represents this statement is “*branch of Konjic and Jablanica*”. Not all the statements in this section are in favor of the bunker. There is also a visible critic from “*center for culture*” or the “*social home*” represented by a figure with a body that states the bunker is “*self-sufficient*”. This statement might refer to the controversy of the biennial in the bunker. There is a resistance from the municipality of Konjic against the contemporary art exhibition in this facility. The tourist agency that now runs the bunker insists, “The people of Konjic do not want contemporary art inside the bunker. Rather they wanted to

²⁵⁶ All together there were 30 artists in this edition.

²⁵⁷ “konvertibilna marka”, is the currency in BiH which means “Bosnia-Herzegovina Convertible Mark”.

have the bunker empty as it was originally built by Tito.”²⁵⁸ Hozić mentioned that an official from the municipality of Konjic once said: “They better throw away all that garbage which is called art in the Neretva river.”²⁵⁹ This rejection of the contemporary art in the bunker shows the disinterest of some locals, which is also a controversial point that the embroidery brings into the sphere of the bunker’s contextualization.

There is another figure in the lower half of the embroidery that is marked as Igman, the ammunition factory. Here it is stated that Igman took care of 21 functioning systems in the bunker and pays 15000km a month to take care of the bunker. But at the same time there is another statement over the Igman figure’s head: “*I have no interest in the bunker, I only pay what’s needed to not get involved.*” The Igman figure in the embroidery is also connected to the visitors of the bunker. In my investigation I found out that Igman allows tours in the bunker that are unrelated to the tourism management of the bunker. Since they pay for the facility, they bring their guests unannounced and without paying for tickets.²⁶⁰

There is another oblique line emphasizing Igman factory, which states: “*Permit, War buddies*”, indicating that the main interest of Igman is producing ammunitions. It raises the question why such a facility must be involved in a cultural project? The documentary embroidery also shows that there is a relation between Igman and UNIS which stands for *united military industry Sarajevo* (in former Yugoslavia). With this information the embroidery completely exposes Igman factory and in a way reminds the visitor of the role of Igman in war as well as its role in this biennial. To conclude, the EU column on the left side of the embroidery reveals different institutions and mechanisms of power that are involved in maintaining the biennial project and are responsible for its financial situation. This part of the embroidery also presents controversial voices from Konjic in favor and against the biennial.

UNESCO has been stitched at the top center of the embroidery, next to EU, and in this column (fig.151-B) is a statement: “*Commission for conservation of monuments (status from 2014)*” which refers to an application for registering the bunker as a national monument in 2014.²⁶¹ An arrow connects UNSECO to the biennial directors that I have previously described. This is the center part of the embroidery, and maybe its main topic. This section visualizes the relation between directors, curators, artists and their artwork, with the body of the bunker. It is a visualization of the different layers of relations between cultural sectors.

²⁵⁸ “Z” and “Anahoreta Ambiverta”, interview with author, Konjic 25.10.2019.

²⁵⁹ Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

²⁶⁰ “Z” and “Anahoreta Ambiverta”, interview with author, Konjic 25.10.2019.

²⁶¹ Softić / Bičakčić 2014.

NATO (fig.151-C) is on the top right side. Under the heading of this column one can see *ministry of defense*. In addition to the minister (the figure related to the ministry of defense), there are also some arrows that show *presidents*²⁶², *delegations*, *ambassadors*, *religious leaders* and *military leaders*. Maybe this refers to the different people who influence the decision of the ministry. The figure of the minister is also connected to the directors of the biennial. The arrow points from the biennial's directors to the minister and the statement reads: "*It is better to invest in culture than in war*".

Below the minister figure is a branch with a top-down order that is reminiscent of military hierarchy. Different divisions and groups of people are listed from top to bottom as follows: *Joint command*, *Support command* and *Operational command*, *Brigade*, and *Battalions*. Three curved lines branch out of *Battalions* and show that the salary of six soldiers is invested in the bunker. This refers to the soldiers who are responsible for maintaining the bunker's infrastructure systems.²⁶³ Next to the stick-figures representing the soldiers with dark military colored button used for their faces, is stated: "*The war for the bunker is going on right now.*" At this point it becomes clear that placing the column with the military ranking adjacent to the column of the culture sector is meant as a way of comparing these two systems. Positioning artists and curators in a vertical relation to each other makes them seem like a group of people who are put in order, to function in a hierarchical system, just like in the military. Ramujkić and Došljak visualize the accepted power relation in a military context next to the hierarchy of the art world as it relates to the biennial.

Next to one of the artists figures it is stated: "*For whom are we working for?*" And next to the soldiers who are in charge of maintaining the bunker it says: "*Artists should be put in order.*" These statements beside each other might be a possible hint to review and question the relation of military and artists in the bunker. How is the power relation? Who is in charge? Who commissioned the artworks? What are the purpose and intentions to exhibit art in the bunker? What are the intentions and purposes of military in this setting? Why soldiers see themselves as entitled to put artists in order? And why artists do not know whom they are working for? Ramujkić and Došljak do not answer these questions.

Continuing the top-down connections another line branches out of *Battalions* and connects to *Troops*, followed by *Platoons*, and *Team A and B*. There are even bigger questions next to this: "*What is fascism today?*" and "*Where are the borders of the new Cold War?*" There are also

²⁶² It might refer to the three presidents of the federation who are Croat, Serb and Bosnjak. They share the leadership of the federation and are each in power for eight months.

²⁶³ This document was from 2014. Now in 2022, according to Hozić, there are only two soldiers working in the bunker. Edo Hozić and Sandra Miljević Hozić, interview with author, Sarajevo 27.10.2019.

five stick figures marked as: “*The alliance of the antifascist and fighters (41-45/92-95)*”.²⁶⁴ There is also another single figure on this side under the abbreviation *T.O* which means *Territorial defense* and it says: “*The saving of the bunker was NOT a heroic act.*” This sentence might refer to saving bunker mission in 1992 by Rajko Andrić who according to national monument application documents saved the bunker from being demolished by JNA order in cooperation with Šerifa Grabovca, who was a Bosnian colonel operating with JNA at the time and spent 13 Years in the bunker before this event. So, from the point of view of JNA and T.O saving the bunker was of course an act of betrayal to JNA.²⁶⁵

As mentioned before, all the figures referencing military and tourism also have buttons instead of faces (fig.151-D-F), but in contrast to the colorful buttons of the culture sectors(fig.151-D), these all have neutral colors like black, gray, or military khaki (fig.151-E,F). There is also a final vertical statement with a stick figure standing next to it on the right side of the embroidery: “*There are people who transform common tragedies and values into personal benefit.*” This is also an extraordinarily ambiguous and critical sentence that might refer to healing process and reconciliation or may be a cynical reaction to the self-exoticism of the artists or might refer to different profiteers in the culture sectors who are concentrating on representing trauma. Either way, it can surely be perceived as an accusing and controversial.

The hierarchy in the documentary embroidery is visualized by different methods. The people and groups are depicted in a top to bottom order, but the size of the different characters also relates to their importance. For instance, the directors of the biennial are the biggest figures, and their figures also have volume, but the soldiers and artists are simple stick figures and are illustrated as a mass. The cold, warm and neutral colors of the buttons used as faces for the characters also differentiate different groups. Ramujkić and Došljak also emphasize different parts of a statement by underlining some words or putting them in a square or use a larger typeface or capital letters. It can be concluded that not all the information brought to surface by this embroidery has the same value. Some of the information is more important and Ramujkić and Došljak have made sure to make it visible and bold if necessary.

Another aspect of this work that also needs to be unfolded is its title. *War of buttons* can be interpreted in many ways. ARK being built in the context of the Cold War makes it possible to interpret the word button as a reference to the term “nuclear button”.²⁶⁶ Leaders of Cold War

²⁶⁴ The numbers are actually the date of WWII and the conflict in BiH.

²⁶⁵ Rajko Andrić disobey JNA order to demolish the bunker and cut the wire connected to the bomb - which supposed to destroy the bunker - with his own bare teeth. For more detailed explanation of this mission and action see chapter two p.16.

²⁶⁶ Calamur claims that the first use of the term nuclear button was by Lester Pearson in 1957. He writes: “The earliest mention that I could find was from Lester Pearson’s Nobel Peace Prize acceptance speech in 1957. Pearson,

used to (and still) have the power to start a nuclear attack by pressing a “nuclear button”, turning a hypothetical war into a *war of buttons*.

Another reference of the title could be to, “La Guerre des boutons” a novel by Louis Pergaud²⁶⁷ written in 1912 that has been adapted to film several times. It is about two gangs of children fighting each other brutally to gather buttons as trophies. It was a goal in the context of war to gather buttons off shirts, uniforms, and pants as trophies of war, which indicated the amount of dead people from the opposite side. Since the faces of the characters in the embroidery are made of buttons it could be a reference to “life” as “button”. So, the artwork shown on the Bunker’s plan in the middle of the embroidery are also represented by buttons. This indicates that the faces of people or institutions, which can be referred to as their lives, and the artworks are visualized using the same material. Does it mean that the artworks are the second lives of the artists? It is stated on the embroidery that “*The war for the bunker is going on right now!*” there is no war without soldiers, so is this a suggestion that the artworks are the soldiers of the bunker? The group of artists in the middle of the embroidery are like a troop and the curators and directors can be interpreted as their commanders. Maybe this is the war that Ramujkić and Došljak are referring to. So, on the one hand, the artworks can be soldiers who save the bunker from despair, and on the other hand, the artists are part of a system of hierarchy that is revealed through this visualization. Ramujkić and Došljak simultaneously criticize the relations in the art world. Why do curators and directors become “commanders” of the artists? In my opinion, the comparison between the military context and the art world context is crucial to understanding the position of the artists. Ramujkić and Došljak expose different systems and I suggest the meta subject matter of the work is power relations that are often motivated by economic values.

The documentary embroidery is in fact a very subjective research based on information gathering “through conversation with locals in Konjic municipality: representation of local institution, tourist agency, NGOs, the antifascist union, soldiers, worker, journalist and citizens.”²⁶⁸ (fig.152-154) Ramujkić and Došljak represent this data in an institutional structure of different systems that play a role in existence of the bunker. These systems are NATO, EU

a former Canadian prime minister, won the prize for his role in resolving the Suez Crisis, but it was his “four faces of peace” speech in Oslo, in which he called for detente between the U.S. and the Soviet Union, for which he is often remembered. “Surely the glamour has gone out of war. The thin but heroic red line of the nineteenth century is now the production line,” he said in Oslo (perhaps optimistically). “The warrior is the man with a test tube or the one who pushes the nuclear button. This should have a salutary effect on man’s emotions. A realization of the consequences that must follow if and when he does push the button should have a salutary effect also on his reason.””, Calamur 2018.

²⁶⁷ Saltz 2012.

²⁶⁸ Hozic 2015, p.114.

and UNESCO. Ramujkić and Došljak not only present their relation and question the economic value of the bunker in its original form, but also comment on art and artists as an added economic value. They form a visualized opinion on how the bunker functions in an economic system that is particularly structured. But they do not provide answers to the questions they pose, but only ask them.

War of buttons is a case of transformation of the context that is stitched beneath the surface of ARK. It visualizes different temporalities of the ARK and shows how the bunker can be re-contextualized in a contemporary social, historical and financial point of view, and how its history and contemporary status can be perceived and combined critically. The *war of buttons* tells a subjective “who is who” story about the structure of different systems that are functioning simultaneously to allow this artwork to end up on the wall of block 8. It is in a way a strategic map that a viewer would expect to see in the heart of the bunker, block 8.

6.4.3. Danica Dakić, Jelica Dakić by Danica Dakić, 2012

The installation of Danica Dakić, *Jelica Dakić by Danica Dakić*, 2012 (fig.6,18,155,156) is located in Jovanka Broz Tito’s room in block 8. The installation consists of a black and white photograph and C-print on aluminum, and a text on the wall that is with self-adhesive foil. The text in black typeface is in BCS language: “*rad je svjesna ljudska djelatnost*” which means “*Labor is a conscious human activity*” (fig.156). The photo on the wall (fig.155) shows a profile of a middle-aged woman sitting in front of the mirror and slightly smiling at herself or at the photographer. The light comes from a window on the left side, which is decorated with a bright curtain. Jelica Dakić, the artist’s mother is the woman sitting in a serpentine pose in front of the mirror. While she looks in the mirror, her body is positioned toward the bed with her back toward the window. On the right side of the photo one can see a part of the double bed, a side table with a telephone on it, and a light fixture hanging on the wall next to the bed. The wallpaper of the room in the photograph looks exactly like the wallpaper used in the room of Jovanka Broz Tito in the bunker. (See: fig.155,157) The similarity is rather irritating.

The photo shows the mother of the artist in 2010 in a hotel room in Opatija in Croatia. The photo is from a private collection and has personal emotional value since the artist claims it was taken during a vacation that was not something she often experienced with her mother.²⁶⁹ This photo is not taken primarily to function as an artwork or because of its artistic value, rather a

²⁶⁹ Hozić 2013, p.108.

sentimental moment in a vacation or a piece which is reminder and materialization of the family (mother/daughter) memory.

The setting in the room in the photograph is reminiscent of the setting of the room in the bunker; the important difference is that the second room is inside a military facility. In the bunker, there is a table with a mirror that can be folded back on the table. The mirror in the bunker has a vertical crack in the middle (fig.156). This is the only private space with a mirror in the entire bunker and it is ironic since it is the only room designed for a woman. Next to the table and mirror are two chairs. There is a telephone similar to the one in the photograph on the side table, and there is a sofa bed over which the photo hangs. In the photograph the artist's mother looks in the mirror, but in Jovanka Broz Tito's room no one sits in front of the cracked mirror. This piece confronts Jovanka Broz Tito's absence in her room through the presence -citation and photograph- of Jelica Dakić's presence.

The text on the wall refers to Jelica Dakić's words: "*Labor is a conscious human activity*". It is as if with these words the artist's mother brings her wisdom/idea/opinion into Jovanka Broz Tito's room. Dakić claims that the text is the Marxist definition of labor told by a mother to her daughter,²⁷⁰ which shows the role of ideology in private life. The artist's mother is at the same time a representation of the working generation of women in SFR Yugoslavia, who lived by socialist values like equal labor, and her presence is a hint on that collective value and socialist identity raised from unity and brotherhood (not a sisterhood). The motherly advice is about "how to adjust her energy input to its outcome."²⁷¹

Is Dakić humorously putting a picture of her own mother on the wall of the bunker in place of the mother of the nation of Yugoslavia to question the outcome of the bunker through her citation? Is Dakić confronting Jovanka Broz Tito with her own mother, reminding the nation's mother of her own mother's advice? And we must remember that Jovanka Broz Tito might never have seen this room. This room was only thought and planned for her, but this does not mean that it was her decision to be in this room. This was a place the system of socialist Yugoslavia gave to a woman in the position of Jovanka Broz Tito and that is how it supposed to be perceived.

As the artist was born in 1962 and Jovanka Broz Tito was born in 1924, it is not far-fetched to say the artist's mother and Jovanka Broz Tito belonged to the same generation. So, two women from the same generation with two genuinely different life experiences in socialist Yugoslavia are confronted in this room, and they are confronted by Dakić who a woman from the next

²⁷⁰ Hozić 2013, p.108.

²⁷¹ Hozić 2013, p.108.

generation is. This installation is in a way about a parallel experience of women within and beyond a generation.

But there is another level of comparison in this room. There was another artwork in this very same room done by Maja Bajević as part of the first edition that also addressed the topic of gender and put the personal, private, and intimate in front of the political, and this enriches the meaning of Dakić's installation. Maja Bajević's installation (fig.158) was basically a wig made from donated hair, installed in front of the mirror in this room. The story behind this wig was that Bajević called on women with the same hair color as Jovanka Broz Tito to donate part of their hair to produce a bun just like the iconic bun Jovanka Broz Tito used to wear. (fig.159). Bajević claims the only thing that Jovanka Tito had before and after Josip Broz Tito, was her own bun which she took as a reference for her original identity. Bajević made a bun in the memory of Jovanka Broz Tito to symbolically give her a crown made of collected hair, to cherish her original identity and this crown on a semantic level produced from the collective power – hair - of Yugoslavian women. She placed this wig-like crown in front of the mirror in Jovanka Broz Tito's room in the bunker.²⁷² In this way Bajević emphasized the identity of Jovanka Broz Tito, which was always related to Josip Broz Tito himself. When she and Tito separated, she was not allowed to keep a single piece of jewelry that she received during her marriage. This was not the only injustice she suffered; Jovanka Broz Tito was in the house arrest from 1980 until her death, and despite their separation she was buried next to Tito. Jovanka Broz Tito was always treated as a person whose her identity was associated with Josip Broz Tito but in a lower rank. With this artwork she is crowned by women who acknowledge her condition and position. The production of the crown is an emancipatory act to acknowledge – and maybe to object to - the way she was treated by Tito and the socialist system.

What is fascinating in its formal layer in relation between Dakić and Bajević artworks, is that Jelica Dakić, the mother of Danica Dakić who is presented in the black and white photograph, wears a similar hair up-do like Jovanka Broz Tito's bun. Dakić appropriates a well-known visual characteristic which we know that was iconic to Jovanka Broz Tito, to build a connection between her own mother and Jovanka Broz Tito, and Bajević's installation becomes an instrument she also uses to make this bridge. This is again how the bunker, context and other artwork function as a frame to communicate a new meaning which is specific to this room and this bunker.

²⁷² Hozić 2013, p.108.

Dakić, like Bajević, brings the life experiences of women from the socialist past in focus by utilizing the formal and physical characteristic of Jovanka Broz Tito and connecting it to all the women of socialist Yugoslavia. By bringing this into the actual room that was designed for her in the bunker, they visualize a vulnerable private aspect of the life of a woman, as a mother, or as a daughter in the case of Dakić's installation, or as the wife of the leader of a nation in the case of Bajević's installation.

By utilizing the mirror, which historically has a connotation of *vanitas* which implicates the temporality of life, on one hand, Dakić and Bajević emphasizes on the transience and ephemerality of life and certainty of death. On the other hand, mirrors have a more recent negative connotation of objectifying femininity and gender imagery. By adding this layer of meaning to the mirror, both works emphasize on the relation of subordination and domination in gender roles. Not to forget that the actual mirror in the room is cracked which even allows more room for interpretation and ambiguity. The crown that Bajević made has an empowering characteristic, which is valuable because of the sisterhood and collective sympathy to Jovanka Broz Tito's vulnerability within the same system in which other anonymous women were also exposed to different kinds of injustice, inequality, and discrimination. So, the cracked mirror in a way illustrates these broken relations of gender roles and power relation. That is how the physical site of the bunker serves as an instrument to reflect gender imagery, not only in this facility, but also in the entire system - SFRY - behind it. This room in the bunker is loaded with an energy of gender injustice that was emphasized by Dakić and Bajević in two different ways.

To conclude, as the core of a former Atomic War Command, block 8 represents a confidential and strategic component in this facility. The artworks on the one hand challenge the importance of this area and question and criticize the motivation behind this block, while on the other hand they investigate the facility in its historical, social, financial, and political sense. The investigation even expands into this biennial in current BiH. Not only is the bunker investigated in its physicality and material form, but also its context and functions, and the physical space is directly utilized to achieve this goal.

The intensity of the exhibition in this block, even at a time when it is no longer the heart of a military command center, reflects how the mechanisms of hierarchy in physical spaces can function over time, and how this changes the way exhibitions were curated and planned in this physical site.

6.5. Residential Rooms

The most repetitive spaces in the bunker are the residential rooms, which are similar all around the facility. The comfort parameters of the rooms vary depending on the rank of the military staff. As I mentioned earlier in chapter 3, there is a visible hierarchy and military functionality in this most repetitive architectural unit. In order to amuse and engage the audience, these originally uninteresting rooms must be altered in a way that is intriguing and visually attractive. Otherwise, the space becomes monotonous.

What I noticed in terms of exhibiting strategies in the residential rooms was a similar to booth design in mega exhibitions. In mega exhibitions each booth is designed in a unique way to catch as much attention as possible. Formally, transformative strategies such as deconstruction and reconstruction of the rooms are a common way to make each booth as eye catching as possible. This deconstruction and reconstruction can be in terms of architectural aspects, for example alteration, insertion of objects, changing the interior of the room like its walls and ceilings, or through the manipulation of light and shadow; but it can also happen by staging a scene.²⁷³ Additionally, in a more general way, visual aspects of mega exhibitions are familiar to the contemporary art crowd, and through this familiar aesthetical facet ARK can also be perceived and categorized as a similar space, which may have been primarily a strategic decision. To make my case, I will use the following examples to show some booth-like rooms that remind me of a reproduction of a mega exhibition.

The works of Karsten Konrad, *ShelterSkelter*, 2011 (fig.19), and Adela Jušić, *Here come the women*, 2015 (fig.20,21) contain these characteristics that I will closely examine.

6.5.1. Karsten Konrad, *ShelterSkelter*, 2011

Konrad made a dramatic installation called *ShelterSkelter* (fig.19,160-167) in block 5 (fig.6) made from deconstructed furniture, a broken bunk bed, two table and two chairs.²⁷⁴ The furniture has been broken into pieces and installed in a thrilling constellation in the back of the room in the way that the whole space in the room is filled with the broken pieces of furniture which are fixed and connected with bolts, nuts, wooden dowels, and glue.²⁷⁵

²⁷³ To see more artworks that use strategies of booth design in mega exhibition in addition to the case studies in this subchapter, see the works of: Bojan Jovanović, *Captured rain*, 2011 (fig.205), Milija Pavićević, *Some Mornings*, 2011 (fig.206), Matej Gavula, *Sphere*, 2011 (fig.207), Delaine Le Bas, *Time chamber*, 2015 (fig.208), and LAIBACH, *NATURA MORTA*, 2013 (fig.181-183).

²⁷⁴ Hozic 2013, p.57.

²⁷⁵ To be able to make this installation, Konrad used pieces of abandoned and destroyed furniture that he found in the residual waste outside of the bunker. He did not intentionally break and damage the facility's belongings but rearranged the found objects that had previously been discarded. His installation became controversial in Konjic

On the left side of the room a chair without a seat is fixed on the wall (fig.160), in front of that there is a long diagonal wooden stick that seems to be holding the chair against the wall. The bunk bed is on the floor under the chair and parts of a table have been fixed on top of it. Another diagonal wooden stick connects the table to the rest of the furniture that has been fixed together in the middle of the room. Some parts of the furniture are no longer recognizable. Cushions detached from chairs (fig.161), two pieces of ladder-like construction, and the foam of the bed mattress are among the identifiable objects(fig.165). Parts of a table and chair are fixed on the wall but at first glance it seems as if they are randomly falling on top of each other, as if an explosion has destroyed the room's furnishings and in the moment that explosion happened, everything is frozen in the air and stands still. The empty area in front of the room, especially on the right side, allows the visitor to get closer and deeper into the space and examine the installation from within (Konrad installing his works, fig.160, 161). The arrangement seems rather temporary and fragile: a helter-skelter (disorder, confusion) with its name changed to *shelterSkelter* in this installation provide literal disorder, confusion and disrupt the orderliness and functionality of the bunker.

Although the composition illustrates chaos, explosion and loss of gravity in stillstand, with a closer look one can find aesthetical thoughtfulness in the details; The linear wooden pieces which connect different unidentifiable objects together, the ladders which are placed in middle and left side of the room (fig.160), the yellow surface of a table which as a surface interacts with the wooden piece in front of the room, and the blue cushions of the chairs and bunk bed which are composed in a dynamic way all around the room, are the empty and full spaces respond to each other. Because of those careful lines, colors and surfaces, the eye of the viewer circles around the composition easily. The triangular empty area at the top center of the back of the room responds to the empty dark triangle visible in the middle of the room (fig.19). While the surface of the table on the left side responds to the yellow mattress foam at the top right of the room. The blue color of the cushions that are placed around the room invite the eye to circle around the entire piece, not as a fragment of furniture pieces put together, but as a whole volume.

ShelterSkelter is located in the deepest block of the bunker, which is 280 meters below the surface of Zlatar Mountain. This is supposed to be a safe space but, in this installation, it seems to be the site of an apocalyptic explosion in which gravity does not function anymore and each exploded piece remains hanging in the air.

resulting in a criticism that the biennial was destroying the facility. Edo Hozic and Sandra Miljevic Hozic, interview with author, Sarajevo 27.10.2019.

The residential rooms have a repetitive design. Konrad's work can be perceived in close relation to the formal aspect of these rooms. Walking through the bunker the viewer gets used to the repetitive motif of these rooms and the orderliness. (fig.50-54,79-82) But suddenly one is confronted by this room that has been altered and rearranged by Konrad; a dramatic visualization of a disaster hidden in the deepest and safest point of this space. Konrad utilizes the anticipation that is built through walking in the pre-apocalyptic mood of the physical site and leads it to a point of climax. In the statement of the artwork Konrad claims, his impression of the bunker was the "state of anticipation of a catastrophe."²⁷⁶ So he decided to stage a catastrophe that only happens at the scale of one room. The installation is like a film set but without fire and smoke and allows the viewer's imagination to play the rest of this staged scene in his/her mind.

Since Konrad has utilized and altered the original accommodation of the bunker, in a visual sense his installation is deeply connected to the formal language of the facility, established through excessive engagement with the physical site.

Dragoljub Raša Todosijević, in his installation, *Hand over the money jackass*, 2011 (fig.168-170) uses a similar strategy to remake the physical site of the ARK D-0. This installation contains a heavy wooden wardrobe that has been fixed on top of a small mechanical machine that rotates the entire wardrobe (fig.170). There is also music playing, which is an extra ingredient to the uncanny atmosphere of the room. The music is an operatic piece performed by a woman with a baritone vocal range that I can describe as horrifying, and dramatic.²⁷⁷ The wardrobe, which Todosijević has animated in his installation, in sense of artistic strategy, performs similar to the pieces of furniture used by Konrad; Konrad breaks the Monotony of residential rooms by breaking its pattern of furniture and Todosijević change the solid wardrobe which is in almost visible in every room and animating it by rotating it. It seems as if suddenly some rooms function completely different than the others all around the facility. (fig.19,168,169) By altering, rearranging, and reusing the furniture, a work is created that is aesthetically close to the visual language of the bunker yet communicates completely different message.

Konrad, as well as Todosijević, use permutation and rearrangement of found objects to create a site-specific installation with a dramatic touch, which formally is connected to the physical entity of the bunker. In this way the familiar furniture is alienated from the rest of the facility.

²⁷⁶ Hozic 2013, p.118.

²⁷⁷ I could not find any information on the piece, and I describe it here as perceived by an average music listener. It is also important to emphasize that this piece of information is not crucial to the formal analysis of the work.

By investing their effort on familiar site-related visuals like furniture of the bunker, the artists use the repetitive arrangement of the furniture of the bunker as the frame of their work. In these installations the bunker is not a stable, safe, and solid, rather in their works chaos, lunacy, and catastrophe replace military functionality and orderliness. So, in a way these rooms do not follow the logic of the facility - which is protection and avoidance of disaster - and this is how they transform the bunker formally and contextually.

6.5.2. Adela Jušić, *Here come the women*, 2015

Here come the women is an installation in one of the residential rooms of block 4 (fig.6) by Adela Jušić. (fig.20,21,171-180) For this installation Jušić completely emptied out one room in block 4 and made a collage on all the four walls of the room.

It is evident that women were not involved in constructing this facility and did not have a place among the elites who were supposed to survive the apocalyptic scenario of an atomic disaster. Through the act of emptying one room Jušić makes space - literally and figuratively - for women, who have been absent in this facility.

The black and white photographic material, some of this is printed in real size, shows different groups of women in various activities, such as working in a textile factory (fig.20,21,171,174,175,178), teaching children (fig.20,21,178), gathering (fig.20,21,171,174,178), working on industrial machines (fig.20,21,171,174,175,178), carrying heavy stones (fig.173,178), writing, talking, and fighting. (fig.20,21)

The texts accompanying the photocollage are in BCS language (Artist on the job: fig.179). It touches a variety of topics like the participation of women in the war against fascism, reconstruction of a destroyed and ravaged country after war, women's participation in the harshest labor, the female role on literacy courses, equality of men and women in new Yugoslavia, operating industrial machines, motherhood, the role of women in economic growth, etc. (fig.176,177).²⁷⁸

²⁷⁸ The English translation of the text goes: "*Throughout the difficult years of war, our women were hardworking, both in the army and in the background. They gave all they could, their blood and the blood of their children. She went to war because war meant freedom.*

THEY HAVE FALLEN FOR FREEDOM.

Long desired days have finally come, no woman should stand aside!

Reconstruction of a destroyed and ravaged country is our most important task. Let's perform it with the same enthusiasm that carried us through all our struggles.

HERE COME THE WOMEN! HERE COME THE WOMEN!

Women are responding to calls for the reconstruction. They perform their jobs with love and awareness that contribute to victory, they show that we will not and cannot be shook by havoc and economic difficulties in which we find ourselves.

Women participate in the harshest work.

The texts are cut and pasted as a stretched rectangle. (fig.180) They are partially bold and in a typewriter font, which is reminiscent of documentary and archival material. They are collaged all over the room near the photographs that have a similar topic.

Today I carried out one cubic meter of stone, tomorrow I'm carrying out two, because I know that I carry for myself, for our children and for our nation.

WOMEN WORK

We are hungry for work and achievement. Our work is our duty. This is no longer a fight where we spill our blood, we spill our sweat now. We go to work singing. When we work, we work really hard.

A former soldier shows an example of a shock-worker's commitment. She mastered this machine in a month. Usually, it would take at least 6 months.

NEW WOMAN

Our hands are callused from shovels and picks. We are tired from sleepless nights spent at work and in the fight for freedom.

Don't you know how to read and write?

Female comrades didn't want to go to literacy courses, because they were ashamed of the male comrades who mocked them.

In the absence of writing materials, she alone made a writing tablet, and instead of a pen she used linden coal, which she found the most suited for writing.

She will speak out; she will speak out. No one will ever again tell her: "Shut up, no one is asking you anything."

Our woman has evolved so much, that not even she can understand the greatness of her actions, nor her sacrifices.

For these have become so ordinary for her, like breathing, or shifts of days to nights. She has steeled herself and honed herself to the heavy battles and hard times.

YOUR EQUALITY IS TAKEN CARE OF AND IT IS IMPLIED.

Are you afraid that you will not get democracy? Are you afraid that you will not have the rights for which you fought?

LET'S ACCOMPLISH THE GIVEN TASKS.

Women are invited to participate in all kinds of work in the new Yugoslavia. There is not a job that is not suited for women, too. But there are some tasks that have to be accomplished primarily by women.

Today in the economy and in other jobs there are 51,469 women, of whom 31,095 are factory workers. Only 5% of those are qualified. They are almost all childless, unmarried women or mothers of adult children, and therefore do not have rights to various leaves.

She's a good worker, a physical worker, but it is she who does not rise professionally, and that slows her progress.

Women do domestic work without the help of men and, at the same time, they do the cooperative work.

Some branches of the textile industry cannot be imagined without women. They are more talented than men for this kind of work. With their working hands, through their handicrafts, women transfer their joys, hopes, successes, events in the history and life, and the sorrow of life.

FROM HOUSEHOLDS

The issue of working with women is the issue of the battle for a new mother, housekeeper, politically and educationally mature woman. A woman who learns 30 characters, will not become an enlightened woman, mother or housewife.

The party has set out for our organization to bring up the children. To free women, we have to train them to become real builders of socialism, because mothers are the first educators of children.

Neither the school, nor anyone else can provide more to the child than the mother.

We decided to take upon ourselves the care of war orphans, we are their second mothers, because all our children are the hope of our nation.

"I could not take part in the fight. I feel it is my duty to adopt the war orphan. I do not need help from the state."

When we speak of a woman and her equality, her rights and duties, we always need to see the mother in her, as the question of the future of the country cannot be separated from question about its offspring.

If one does not see a mother in a woman, then the talk about equality becomes an empty phrase.

MARRIAGE AND FAMILY ARE PROTECTED BY THE STATE." Sentences from the wall, Translation assistance Delaine Le Bas and Andreja Dugandžić

By using archival material Jušić reflects on the historical ignorance toward women in SFR Yugoslavia, but her material is borrowed from a contemporary project; The AFŽ digital archive.²⁷⁹

The Sarajevo based collective Crvena - association of culture and art -²⁸⁰ started to digitalize “antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia archive” in 2010.²⁸¹ Over time it turned into a larger, and more importantly a digital project, which was an open access online archive. According to Crvena, AFŽ digital archive is:

*“A systematic digital archive of the emancipatory and utopian elements of the past, containing thousands of documents, photos, numerous secondary sources and artwork, which was officially launched in March 2015.”*²⁸²

The growing archive of AFŽ is produced to offer a collective way of knowledge production. The most important aspect of AFŽ digital archive is the accessibility and visibility it offers to a forgotten narrative of women’s movements in the 40s and 50s²⁸³ that can be understood as the roots of regional feminism in former Yugoslavia. Andreja Dugandžić and Adela Jušić worked with many scholars, artists, critics, scientist, writer, curators, and cultural actors, who participated on digital AFŽ archive. In this installation Jušić not only gives visibility to the AFŽ movement in 1940s and 1950s but also to the digital AFŽ archive project in 2010s until now. The formal strategy Jušić uses to shape the space, which is emptying a room from its original function, is similar to the strategy that LAIBACH used in the installation NATURA MORTA

²⁷⁹ which is called ARHIV ANTIFAŠISTIČKE BORBE ŽENA BOSNE I HERCEGOVINE I JUGOSLAVIJE, meaning “Archive of antifascist struggle of women of Bosnia and Herzegovina and Yugoslavia” AFŽ 2020.

²⁸⁰ Crvena is a feminist and left-oriented organization from Sarajevo. Crvena works at the intersection of four transversely and longitudinally connected fields/programs, which are defined by tensions and oppositions: 1) women and society, 2) art and politics, 3) city and nature, 4) work and leisure. Crvena 2020.

²⁸¹ The archive project started with another project in 2011 titled, “What has our struggle given us?” This was a project to critically reflect on the heritage of women’s antifascist front of Yugoslavia.

²⁸² Istraživanje (Crvena) 2020.

²⁸³ “The Antifascist Front of Women was established on June 12, 1942, in Bosanski Petrovac, and (self)dismantled in September 1953 in Belgrade. The largest mass women’s movement in our region and beyond, it made extraordinary contributions not only to the fight against fascism and to the general equality of women, but also to the freedom and emancipation of Yugoslav society as a whole. The contributions made in the People’s Liberation Struggle carved out the legitimacy of the revolution’s greatest achievement, that is: equality. The 1945 Constitution of the new Yugoslavia stated: “Women are equal to men in all areas of state, economic and socio-political life (...) Women are entitled to the same pay as men for equal work and enjoy special protection in employment. The State especially protects the interests of mothers and children by establishing maternity hospitals, children’s homes and childcare centers, as well as the mother’s right to paid leave before and after childbirth.” After the war, the Antifascist Front of Women engaged in reconstructing the war-torn country, especially addressing health, social and cultural issues. Their cultural-educational work – wherein they organized mass literacy campaigns – was particularly significant, as was their engagement in raising awareness and broadening women’s inclusion in the educational, political and economic system. The Antifascist Front of Women eventually grew into a powerful socio-political factor in Socialist Yugoslavia. However, in 1953, the People’s Front decided to abolish it. With the dissolution of the Antifascist Front of Women, women’s emancipatory and united activities in the former Yugoslavia ceased to exist.” ARCHIVE OF ANTIFASCIST STRUGGLE OF WOMEN OF BOSNIA AND HERZEGOVINA AND YUGOSLAVIA, Da živi AFŽ!, AFŽ 2020.

(fig.181-183).²⁸⁴ LAIBACH also deleted the previous function of the room to produce a parallel time/ space that is not related to the bunker and is spatially detached from the facility.

Jušić's installation though is visually detached from the physical bunker, but the mismatched visuals are working toward the concept of the installation which is a giving visibility to absence of women and to AFŽ movement. Oddly, the historical AFŽ was abolished by the former state in 1953, which is the same year that former state started to construct ARK D-0. It has yet to be professionally researched why SFR Yugoslavia decided to dissolve the AFŽ and if there was an interrelation or causality between the politics of former Yugoslavia during the Cold War era regarding military decision and women organization.²⁸⁵

To conclude, there are many artworks and installations that reshape the residential rooms. These installations use different methods and aesthetic strategies to achieve a transformation in a room. Sometimes it is by deleting the previous function of the room and replacing it with a new one, such as in the case of *NATURA MORTA* (fig.181-183) or *here come the women*(fig.171-180); and other times it is by altering and rearranging the material of the bunker, like in the case of *Shelterskelter* (fig.160-167) or *where is my money jackass?* (fig.168-170)

By deconstructing and reconstructing the formal and physical aspects of the residential rooms' artists create different spatial experiences that promote a subversive change, not only in the physical appearance of the bunker, but also in its context.

²⁸⁴ With *NATURA MORTA* LAIBACH transformed a residential room in block 5. The installation is a metal coffin that hangs in the middle of the room in a way where the viewer can walk around it and see what is inside the coffin. The silver metal coffin has a scratched glass pane that makes it difficult to recognize what is inside, but if one looks carefully one can see a naturalistic bust of Adolf Hitler. There is a painting on the wall right in front of the entrance that shows a white coffee cup on a saucer with a broken swastika in a circle as a decorative motif. The background is painted with touches of different dark colors that merge into each other. The contrast between the background and the coffee cup accentuates the swastika on the cup. The room is dark, and light only shines on the painting on the wall. The setting of the room is reminiscent of a devotional image in an altar.

²⁸⁵ Tesija 2014, p.2 & p.23-24.

7. Conclusion

In this thesis I introduced ARK D-0 case, to investigate how the process of transformation to a museum takes place. I reflected on the historical, ideological, political, and social context in which ARK D-0 was built. And also discussed how the complicated politics and cultural policy of BiH led to a precarious financial condition for the biennial ARK D-0, scaling down the impact that this place could have had as a hybrid museum and public space.

The transformational aspects of the project were assured by site specific artworks. I chose 13 site specific artworks out of 135, to construct an ultimate virtual visit to the bunker, and to introduce my perception of the transformation that the artworks brought almost to the entire bunker. Beside that, I discuss how hybridity is contradictory to transformation and how both side of this site, function hand in hand. ARK D-0 is and stays a military construction in which an intervention with artworks tries to assist it to be presented to public and become visible and accessible for public. I focused on this function and strategies of artworks, and I showed the diversity of the artworks and installations to point out the dis-unification and fragmented quality of this collection. In the final reflection, I reconstruct this imaginary visit to the bunker and try to connect the artworks to each other and to the architecture of the bunker as I imagined it while writing this thesis.

To start, take a look at the map of the bunker (fig.6). An imaginary tour in the bunker starts outside of the bunker in front of building number three, an insignificant rural house just like many others in this area. Yet this is a different type of house. Hausegger decorates a secret house with a *Sundial* (fig.8,91), a jackhammer that wounds the body of Zlatar Mountain with its shadow falling on the building. The focus outside of the bunker is to reveal the secrets of this facility by decorating it and making it visible. Lulić accentuates becoming public and accessible directly in front of the entrance to the bunker, with a sign that shows the location of the bunker on the map. Lulić reverses the notion of inside and outside in his work, *Istambul/Istanbul* (fig.7) and takes the role of modification through archeology of a modern object, excavating the secrets of this place and hanging it outside of the bunker. In this way Lulić presents the site as a visible, publicly accessible space. Tito's bunker in Konjic, and all the other military facilities around former Yugoslavia, are no longer confidential. The secret is 'out'.

Upon entering the facility viewers walk along the tunnel to arrive at the entrance of the decontamination block. It is shocking to see this bunker behind the fake house for the first time. The work of Balka, *Carrying the Rainbow* (fig.12) invites the viewer to enter the space with a contemporary openness and awareness of suppressed social groups that were discriminated against in institutions like the military. Balka focuses on the secrecy of sexuality versus the

secrecy of ARK D-0 in a military context. By focusing on coordination belts that hang on the coat hooks in the entrance of the bunker, Balka points to the uncanny condition of the site where such belts were in use. Immediately after encountering Balka's work, visitors enter the main corridor of the facility through a heavy green metal door (fig.48,49).

Beyond the decontamination door, the viewers find themselves in a narrow corridor between two metal doors, one behind and the other ahead of them, along with two large parallel mirrors on the walls on right and left, which are part of Gjergi's installation called *Tango Down* (fig.93). In large mirrors of *Tango Down* infinite viewers stare back at a viewer who enters this space. With the texts installed on the mirror, Gjergi exposes the weaponry and pre-apocalyptic nature of the space, and by using parallel mirrors, he allows a virtual infinity to accompany the viewers and make them aware of their surroundings and their own bodily presence and self in the decontamination space.

ARK D-0 is occupied by art in different connecting areas like tunnels, entrances, in-between spaces, sanitary areas, exits, and all the corridors. Sometimes it is difficult to distinguish between the site and the works of art. As a visitor moves through block 10, which is the survival center of the bunker, and passes two large oil tanks (fig.72,73,132) and arrives at the story of a Roma woman in an old camper and her precarious life resources becomes a prominent image in the work of Selma Selman called *Iron curtain/Mercedes 310* (fig.14) The duality of privilege and precariousness – marginalized and centered - comes into focus even more when the work is perceived in the frame of the bunker next to multiple portraits of Tito all around the facility (fig.26-29).

Perjovschi's *untitled* (fig.96-117) visual essays on the walls around the facility shape the opinion of the visitors and inform them of the violence of war and suppression in this site and region. He addresses regional, local, and global issues, such as the massacre of Srebrenica, the consequences of the Cold War in Yugoslavia, and global warming as a contemporary conflict. In his work, Perjovschi reflects on the bunker as a military facility and as a museum of contemporary art and criticizes and questions it with a prophetic and a relatively humorous approach. The viewer is constantly torn between admiring the facility and disregarding it. On the one hand, it is an impressive Cold War bunker, and on the other hand the constant critic of the artworks on the state is a reminder that the price of its greatness was paid for by abandoning other responsibilities that the former state failed to achieve.

A bit further inside the bunker in block 2, Džokić and Neelen (STEALTH.unlimited) animate the sanitary room as the dying body of the facility. In *D-0 to DO* (fig.15), they introduce a new concept of sustainability and invite viewers to critically reflect upon ecological aspects of

survival in the bigger picture of Anthropocene and confront them with the duality of dystopia and utopia, as they illustrate a greater picture of the survival of humankind through a small-scale do-it-yourself water purification instrument that is presented with the aesthetics of an emergency room. The visual impact of the work is immense; as if the bunker were on the verge of demise and in need of a blood transfusion.

Deeper into the bunker visitors pass block 9 and reach block 8. This block is the symbol of power, hierarchy, and exclusivity. Entering this block, the viewer confronts *Endspiel* (fig.132) from Boyadjiev, staging an imaginary apocalyptic Cold War scenario and the strategic existence of the facility as a failed investment between two sides of the east/west bloc. Boyadjiev presents the bunker as a pawn in an impossible large global chess game, which is impossible to finish.

The exhibition of artworks in block 8 is very intense. Every single corner is filled with installations and works of art. In the staircase between the first and second floors of block 8, the psychological motivations behind the construction of this facility become a topic for Ivanov. A text on the wall in a Fraktur typeface reads, “*Behold the cathedral of fear, built within a mountain of power, but bigger than it.*” (fig.16). Fear is also the main topic of Šerić Shoba’s installation called *FEAR* (fig.139-141), which also discloses fear as the motive for constructing this facility and uncovers and exposes the power structure behind it. Artists not only reflect on the bigger picture of the Cold War as the hidden context of the entire facility, but they also reflect upon the hierarchy of power within the context of constructing a safe place. Block 8 is a demonstration of the power and privilege of the elite of the former Yugoslav state. Every aspect of survival that one can ever imagine, like luxurious spaces, extra air conditioning, extra exit tunnels, and strategic safety, is insured to make this space as exclusive as it can possibly be.

Tito’s space on the second floor is designed differently than the other rooms in the facility. Tito’s bedroom is the only space with a bathtub and a double bed (fig.68,69,69-A,69-B). But the artists didn’t leave this space without commenting upon it. They reflect the inequality and cruel discriminatory nature of the ideology that prioritizes heads of state over the rest of the nation and expose its hidden intentions. Dakić with the installation *Jelica Dakić by Danica Dakić* (fig.18,155,156) utilizes the only room in the bunker that was designed for a female and reflects on Jovanka Broz Tito’s life and her connection to Josip Broz Tito himself. Additionally, by referring to her own mother as an example, Dakić reflects on an entire generation of women

who participated in the harshest labor in order to build Yugoslavia after WWII. A sign on the wall reads, “*Labor is a conscious human activity*”²⁸⁶

The atmosphere in block 8 intensifies as viewers pass by the room in which a massive wooden wardrobe floats in the air and spins. Todosijević in his installation, *Hand over the money jackass*, (fig.168-170) changes a piece of vintage furniture into a horrifying object that carries anxiety and exposes the invisible lunacy behind the construction.

Finally passing these dramatic installations, viewers reach the work of Ramujkić and Došljak, *War of buttons*, (fig.17,142-150,151,151-A-F) which looks like a treasure map. Ramujkić and Došljak documented their investigation on ARK D-0 in embroidery. In this work, the economic value of ARK D-0 as a military facility, and also as a biennial host, is investigated and criticized. They thematize the hierarchy that is not only found in military contexts, but is also interwoven in the art world. Going back downstairs to find a way out of block 8, viewers can see the work of Horvat, *after Tito, Tito*, (fig.13, 121-130) that question Tito’s Leadership. Ten different portraits of Tito are stabbed, distorted, beheaded, and disregarded. Is this justice?

Returning to block 3 and 4 after passing a huge corner conference room, at the deepest end of the bunker in block 4 (parallel to the room of Jovanka Broz Tito) the work of Jušić, *here come the women* (fig.20,21,171-180) reminds visitors that half of the nation are missing from this site. Jušić addresses gender inequality and the systematic and historic discrimination of women by referring to the AFŽ movement and achievement as a topic. Yugoslavia could not recover from WWII without female labor, but as soon as the country reached some stability, the state cut the budget of the anti-fascist women’s front. Jušić, by emptying out one room in the bunker, literally and symbolically makes room for the memory of the women who have been ignored and forgotten.

The experience of walking in the bunker comes to a climax and suspension when viewers reach block 5, where Konrad’s installation, *ShelterSkelter* (fig.19,160-167) stages the catastrophic moment that has been anticipated since 1953: a final stage as an explosion, as if an atomic disaster has been preserved in the bunker. In the room where gravity is lost, every single piece of familiar furniture, which by this point in the tour has been repetitively seen in the residential rooms, is shockingly blown up in the air. The deepest point of the bunker is not a safe confidential space anymore.

Walking back the labyrinth of ARK D-0, viewers pass through residential blocks and exit from block 3, passing block 9 and the emergency exit, through block 2 and 0, and finally end up in

²⁸⁶ Danica Dakić (fig.156).

the longest tunnel where Pirri's installation *steps* (fig.9,94,95) seems like a huge weaponized telescope. Listening to the crunchy sound of broken mirrors, one can reflect the fragile human-made safety and confidentiality resumed in the bunker. Few more steps toward the entrance to the building and the viewer finds the way out of the claustrophobic, narrow, old bunker. A breath of a fresh crispy mountain air in the daylight in front of Nertva River. Birds twitch as the sun is shining.

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200. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozic, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/3rd-edition-photos/> .

201. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/2nd-edition-photos/> .
202. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/4th-edition-photos/> .
203. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/4th-edition-photos/> .
204. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/2nd-edition-photos/> .
205. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/1st-edition-photos/> .
206. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/1st-edition-photos/> .
207. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/3rd-edition-photos/> .
208. Allard van der Hoek, Almin Zrno, Başak Şenova, Dinno Kassalo, Sandra Miljević Hozić, The biennial website, 2011- 2021, (13.10.2022), URL: <http://www.bijenale.ba/3rd-edition-photos/> .

10. Figures



Fig.1. political map of Bosnia and Herzegovina.



Fig. 2. Group of signs in City Center of Konjic, 2019.



Fig.3. Building 2, 3 from other side of the river Nertva and Mountain Zlatar, 2011.



Fig.4. Google map view of three entrances of the Tito's Bunker from the above.



Fig.5. Edo Hojić and Sandra Miljević Hojić in an interview in Ars Aevi, Sarajevo, 2018.

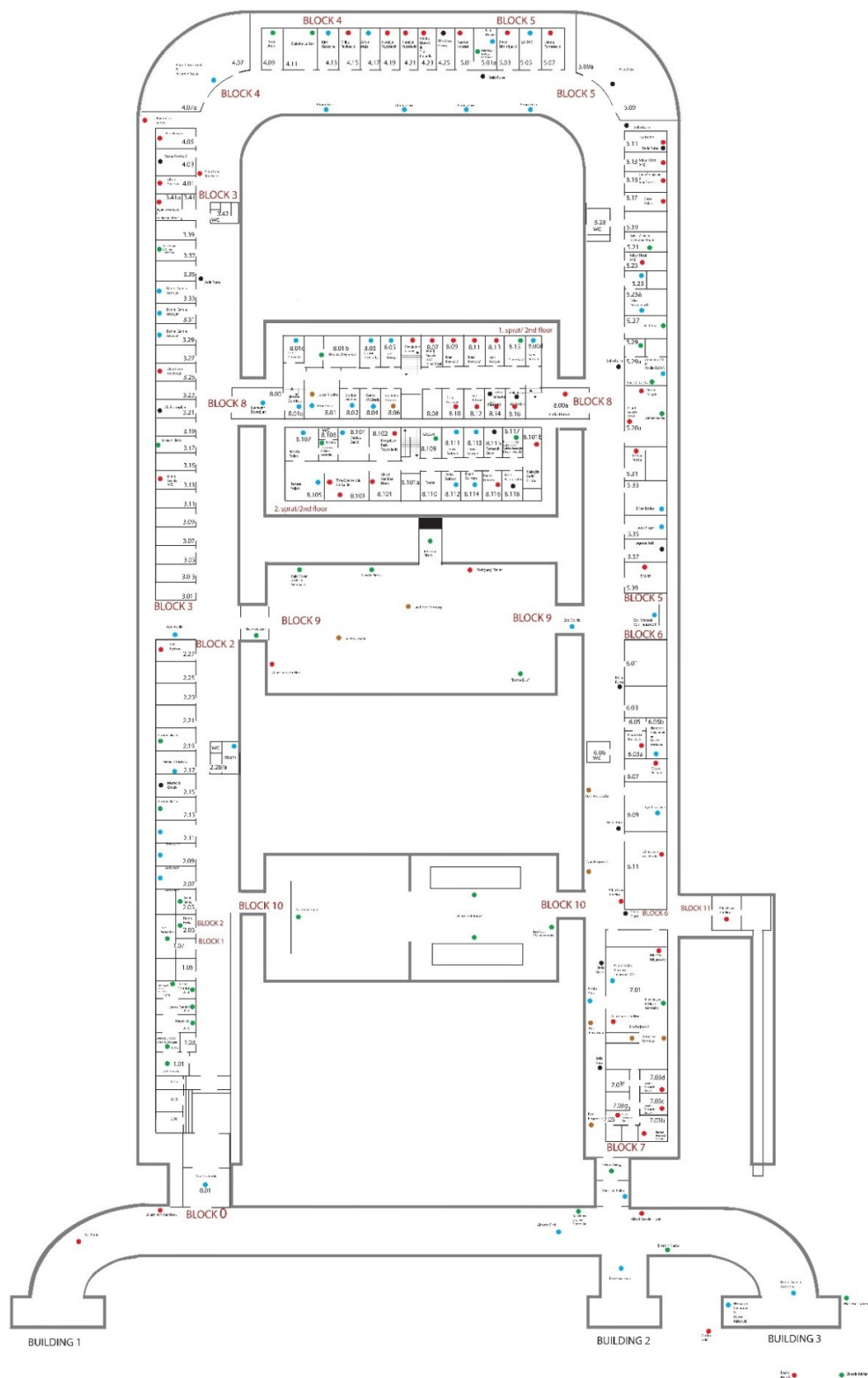


Fig.6. Biennial internal Document Map of Bunker with locations of five editions of Artworks. 2019.



Fig.7. Marko Lulić, Istambul/ Istanbul, 2011.

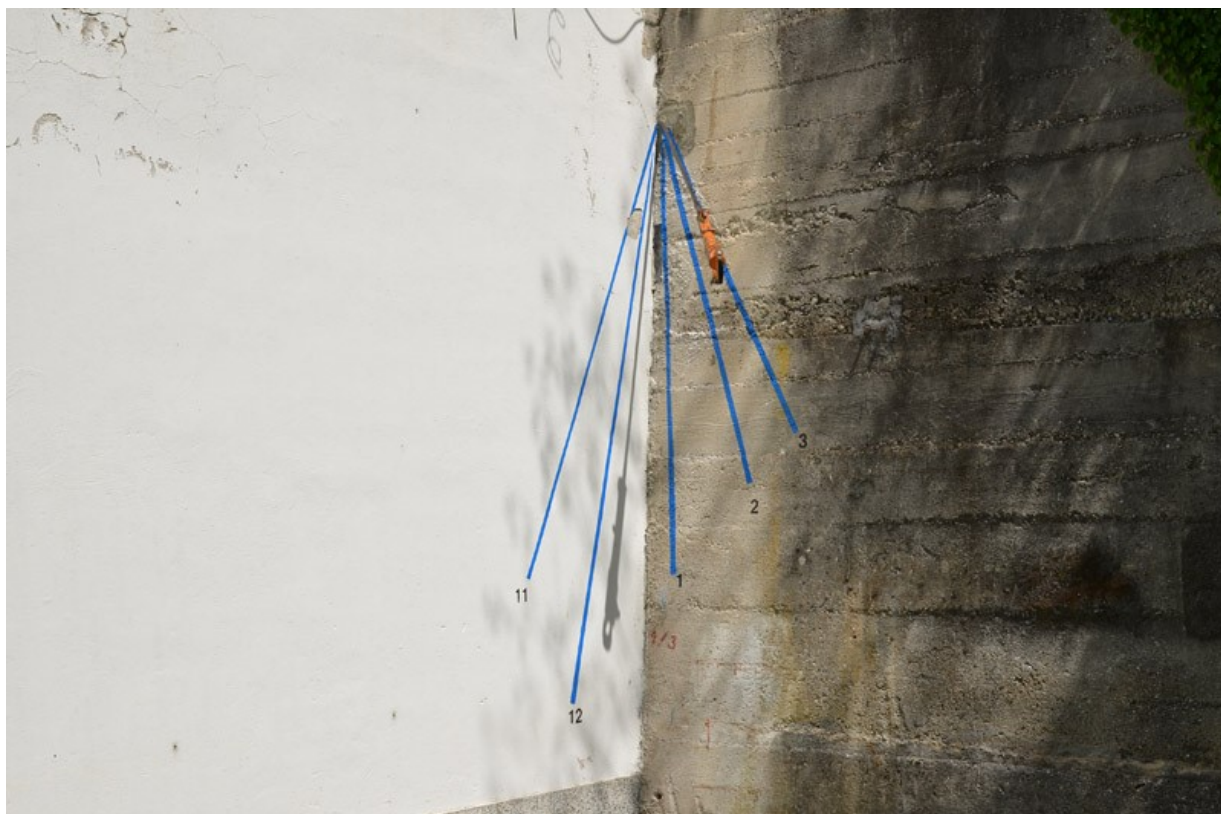


Fig.8. Marlene Hausegger, Sundial, 2015.



Fig.9. Alfredo Pirri, Steps, 2013.



Fig.10. Details: Dan Perjovschi, UNTITLED, 2017.



Fig.11. Details: Dan Perjovschi, UNTITLED, 2017.



Fig.12. Miroslav Bařka, Carrying the Rainbow, 2013.



Fig.13. Vlatka Horvat, *After Tito, Tito*, 2011.



Fig.14. Selma Selman, *Iron curtain/Mercedes 310*, 2014-2015.



Fig. 15. STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.



Fig. 16. Pravdoliub Ivanov, Behold, 2011.

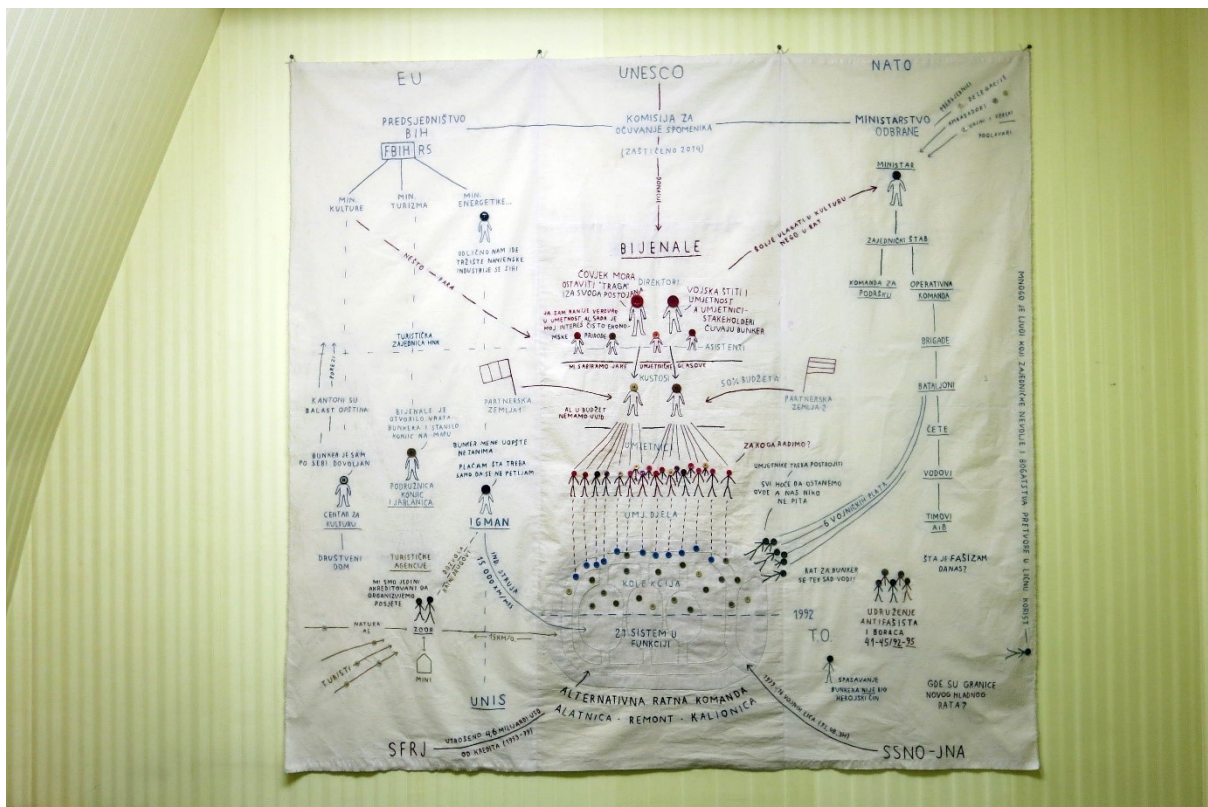


Fig. 17. Vahida Ramujkić and Dejan Došljak, War of buttons, 2015.



Fig. 18. Danica Dakić, Jelica Dakić by Danica Dakić, 2012.



Fig. 19. Karsten Konrad, ShelterSkelter, 2011.



Fig. 20. Fig. 21. Adela Jušić, Here come the women, 2015.



Fig.22. Disintegration of Yugoslavia into six countries during the conflict in 1990s and 2000s. The Socialist Federal Republic of Yugoslavia existed between 1945 to 1992 and consists of six socialist republics: Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia, and two autonomous provinces, Kosovo and Vojvodinia.



Fig.23. Map of Bosnia and Herzegovina delineating two separate governing entities – Republic of Srpska and the Federation of Bosnia and Herzegovina.

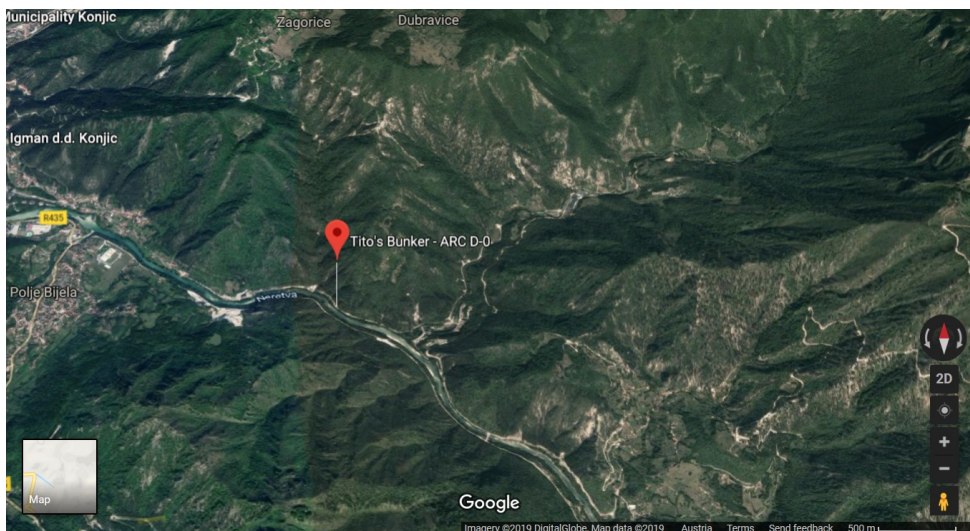


Fig.24. Tito's Bunker ARK D-0 location on Typographical map, Konjic, BiH.

Military Geography of Former Yugoslavia

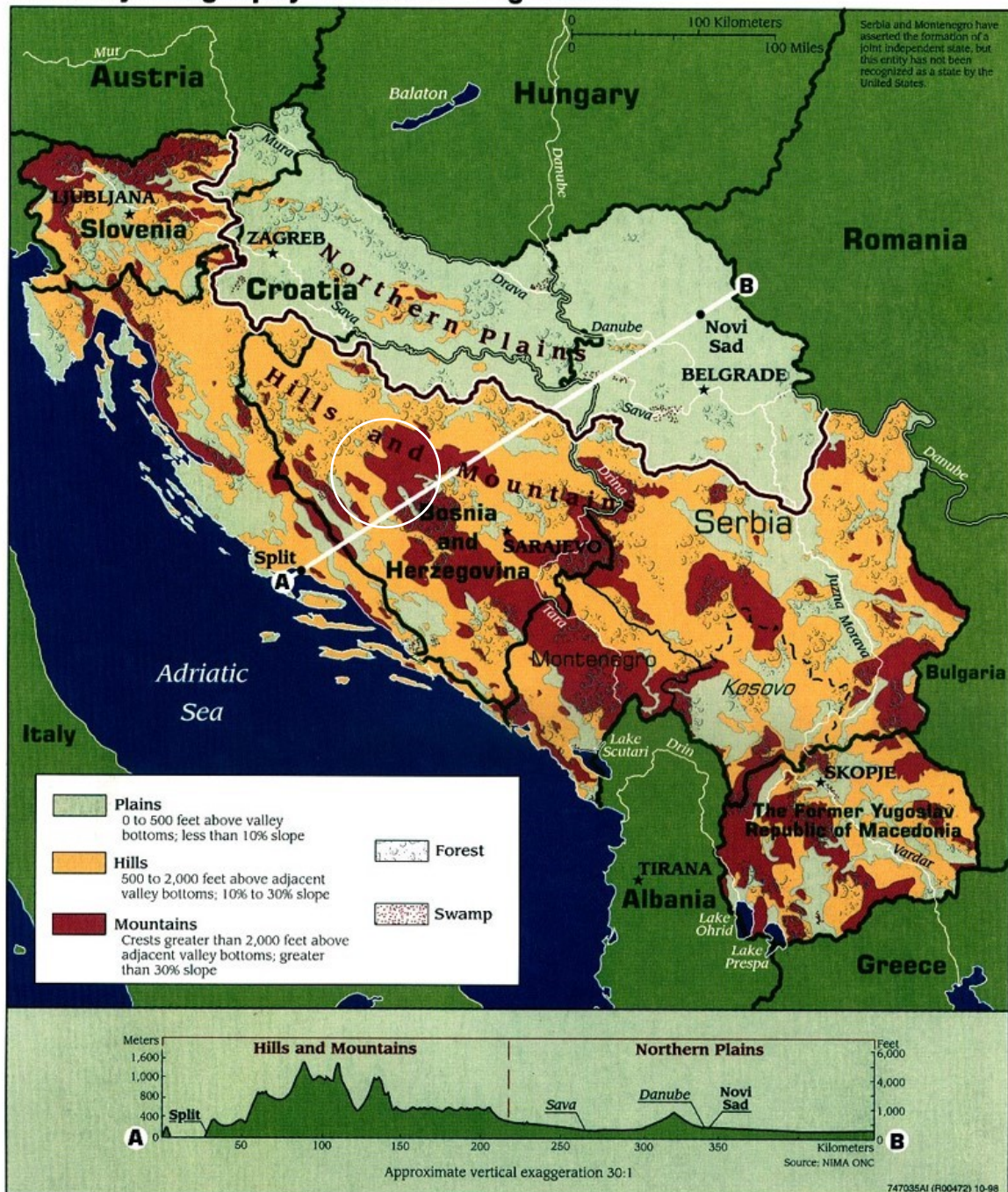


Fig.25. Zlatar Mountain shown with a white circle - Konjic – BiH.



Fig.26. Tito's Portrait in Konjic's bunker.



Fig.27. Tito's Portrait in Konjic's bunker, Photo is taken before biennial.



Fig.28. Tito's Portrait in Konjic's bunker.



Fig.29. Tito's Portrait in Konjic's bunker.



Fig.30. Block 9, Escape, Vertical Tunnel, Artwork: Johanna Kirsch.



Fig.31. Block 9, Escape, Vertical Tunnel, Artwork: Detail: Johanna Kirsch.



Fig.32. part of Dan Perjovschi's installation crumpled in the communication room.



Fig.33. part of Dan Perjovschi's installation crumpled in the communication room.



Fig.34. Outside of the Ars Aevi Building in 2018. Brodac 1, Sarajevo 71000, Bosnia & Herzegovina



Fig.35. Second Floor, Ars Aevi Collection. 2018.



Fig.36. Second Floor, Ars Aevi Collection. 2019.



Fig.37. First Floor, Black Bucket to collect rain drops, (Black buckets all around the building were there because in rainy days they were practical, but they were also there in summer to as a permanent installation to show the precarity of the depot's condition) Ars Aevi Collection. 2019.

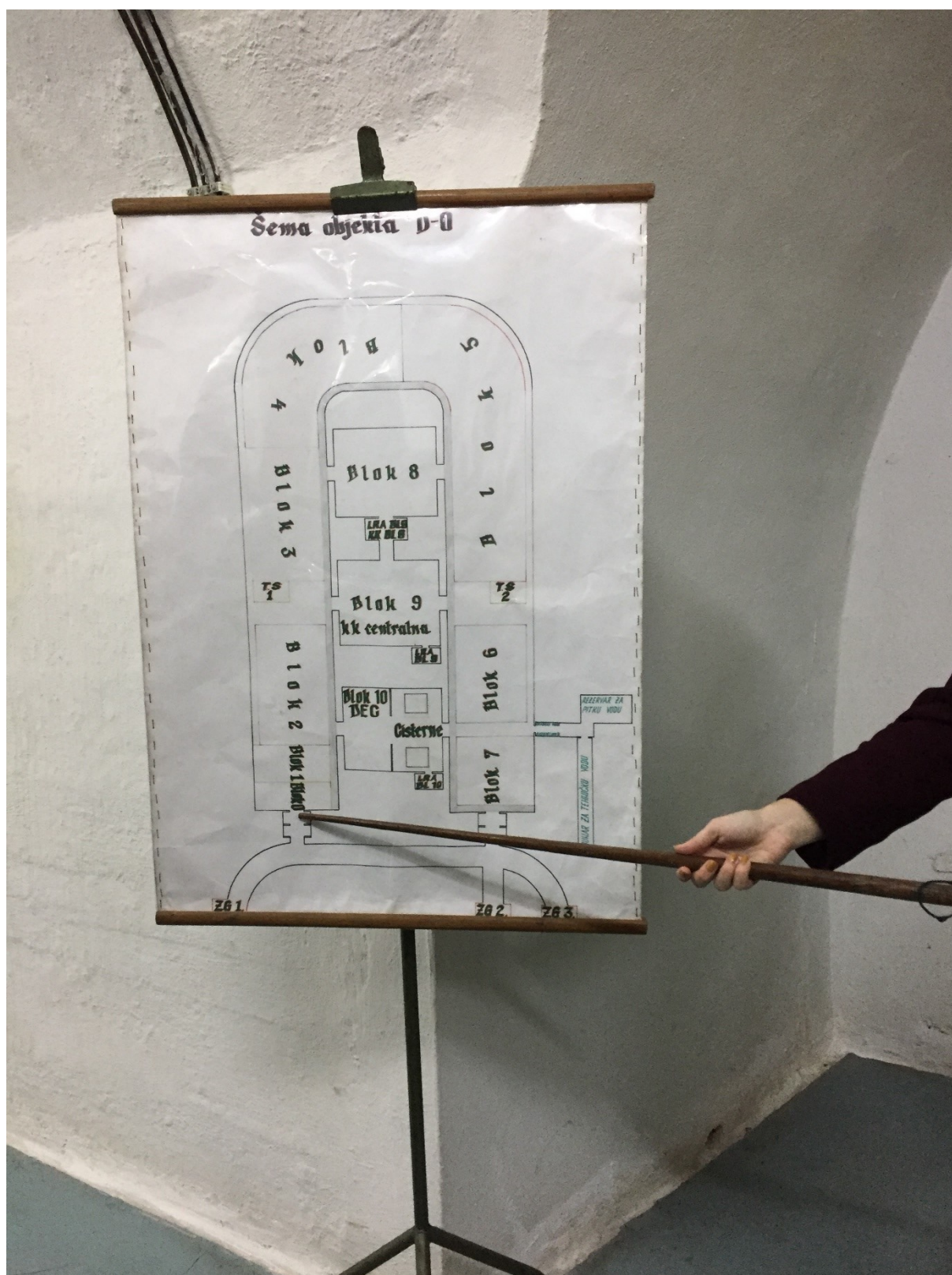


Fig.38. Inaccurate architectural plan which remained from Bosnian Army or maybe JNA in the bunker, The date of the map is unclear.

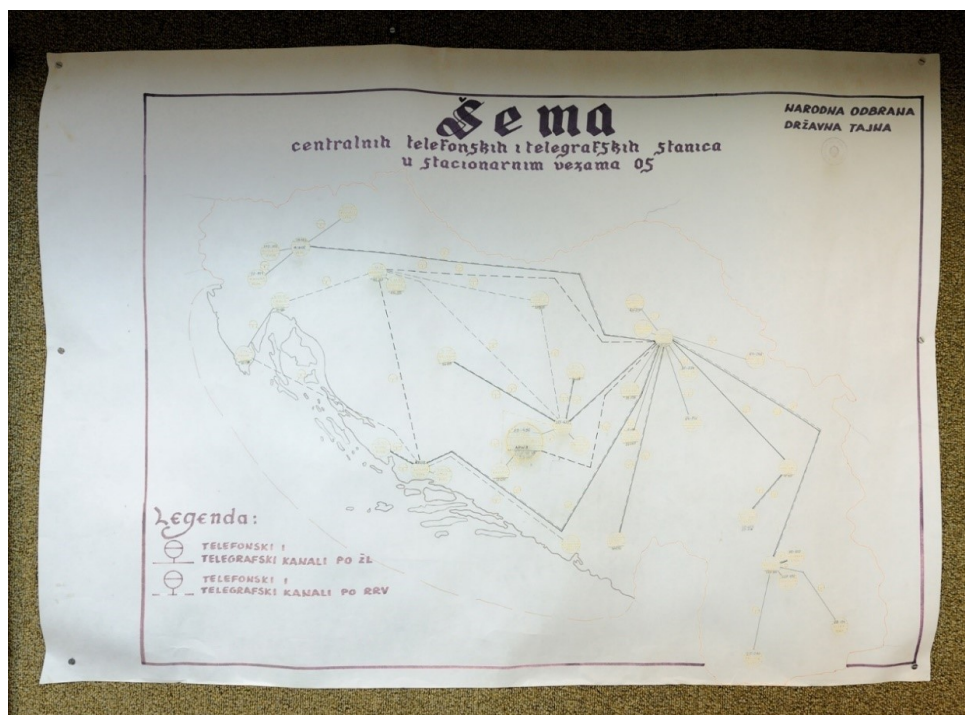


Fig.39. Plan of the network of bunker and military facilities in former Yugoslavia, located in communication room in the bunker ARK D-0.

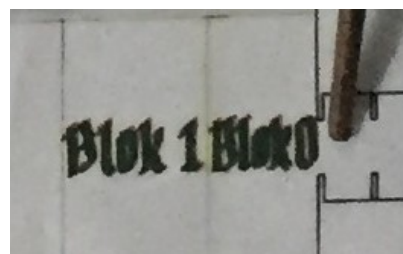
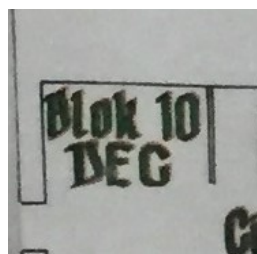
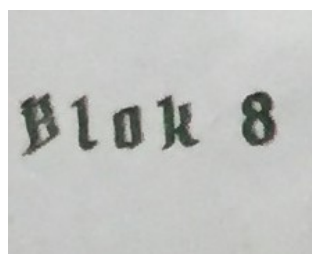
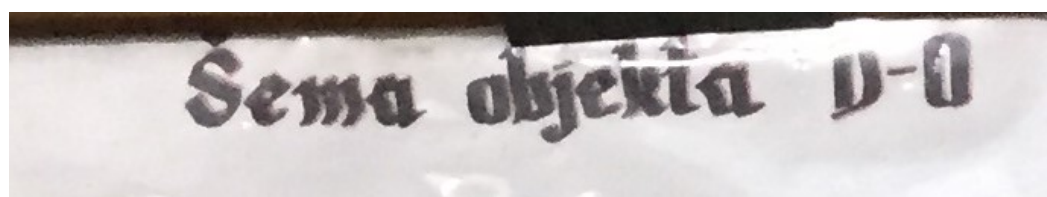
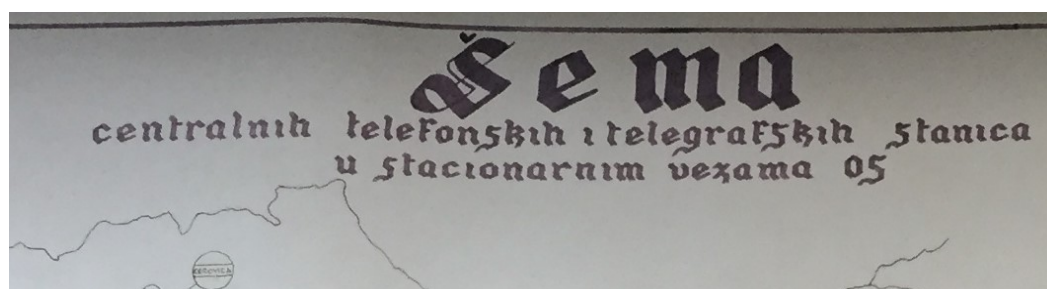


Fig.39-A. upper Row: Detail of title of the map of bunkers network in the territory of former Yugoslavia, block 6.

Middle row: Detail of the map of the facility by JNA or Bosnian army, Entrance of the block 7.

Lower row: Three details of the map of the facility by JNA or Bosnian army, Entrance of the block



Fig.40. Almir Gakić, Bosnia Herzegovina. Sergeant Gakić was one of the Serbian soldiers patrolling the bunker and assisting Branko Dimitrijević to provide information about the bunker. Photographed by Bruno Zanzottera.



Fig.41. Almir Gakić explaining the plan of the bunker in the front room of building number 3, seated person with a cap: Dragoljub Raša Todosijević.



Fig.43. Exterior of building number 3, 2011.



Fig.44. Exterior of building number 1, 2015.



Fig.45. Exterior of building number 3 and 2, 2019.



Fig.46. Tunnel between the building 3 and 1.



Fig.47. Transverse tunnel that connects building 2 to the other tunnel.



Fig.48. Entrance of block 7, three metal doors to decontamination room, view from the tunnel.



Fig.49. Three metal doors to decontamination room, view from the block 0.

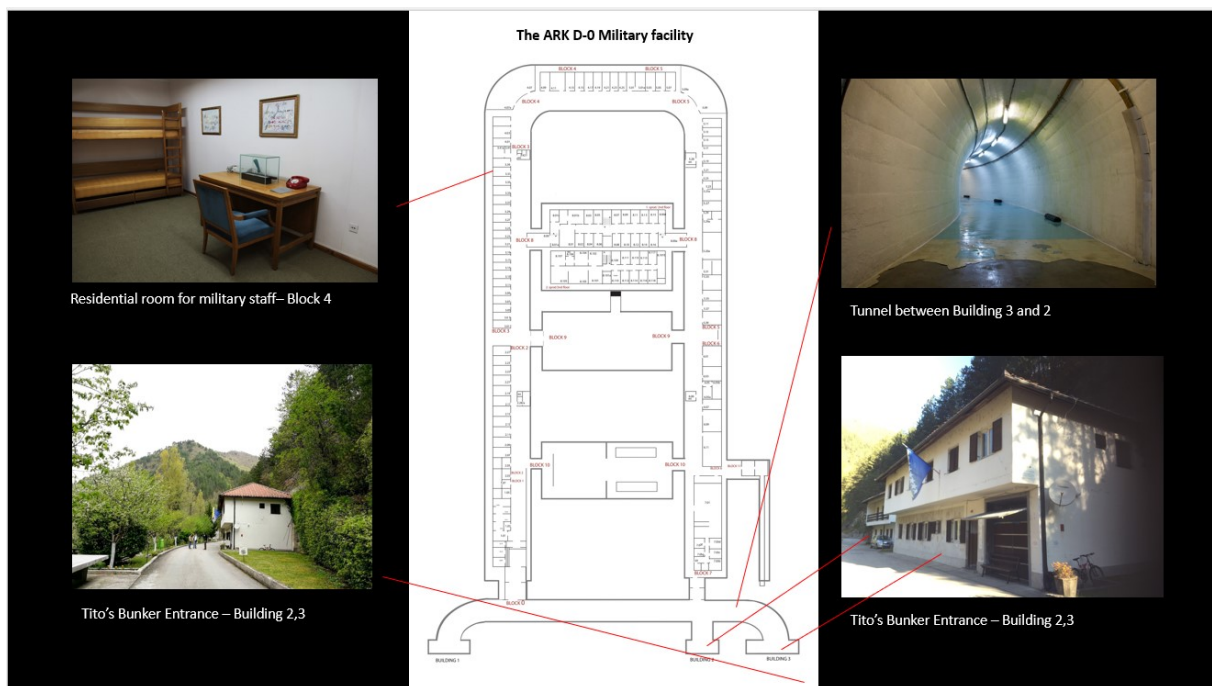


Fig.50. Comparison between map and photo's different locations in the bunker; Building 2 and 3, block 4 and tunnel. (Edit: Author)

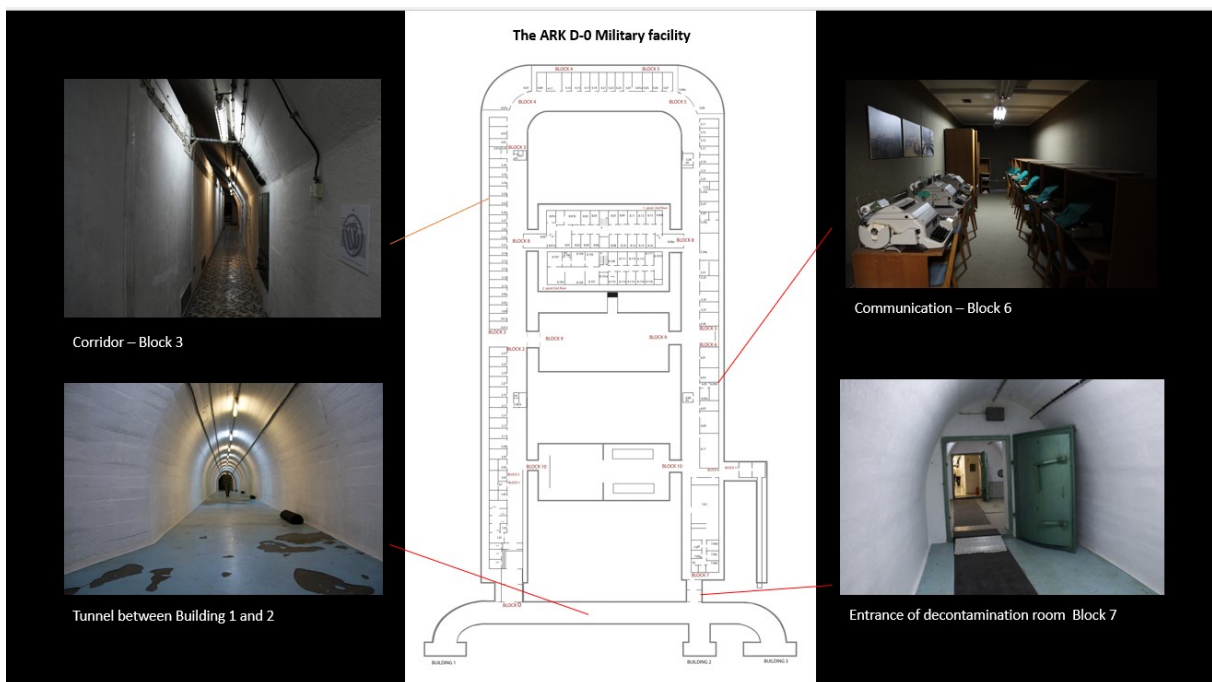


Fig.51. Comparison between map and photo's different locations in the bunker; Block 3, corridor, block 6, block 7 and tunnel. (Edit: Author)

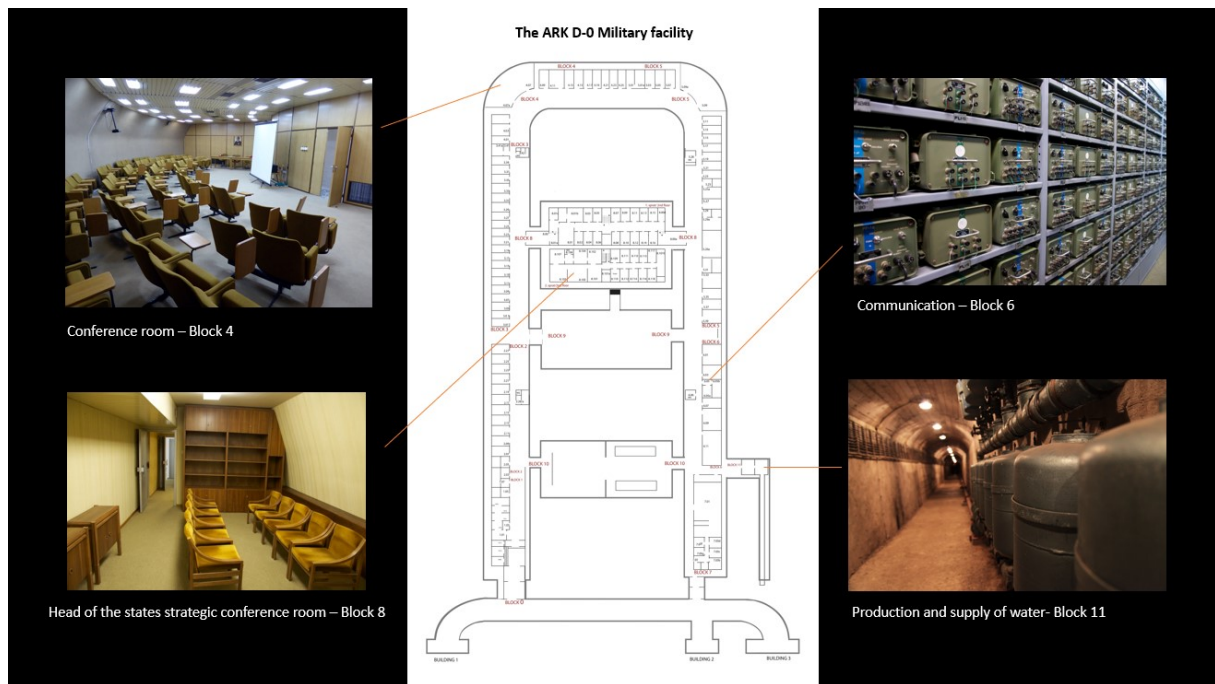


Fig.52. Comparison between map and photo's different locations in the bunker; Block 4, 6,8 and 11. (Edit: Author)



Fig.53. Dormitory type:4 beds.



Fig.54. Dormitory, Type:2 beds.



Fug.55. Restroom for soldiers.



Fig.56. Conference room, block 5.



Fig.57. A window to block 6, communication room.



Fig.58. Block 6, communication room, typing machines for network fax system.

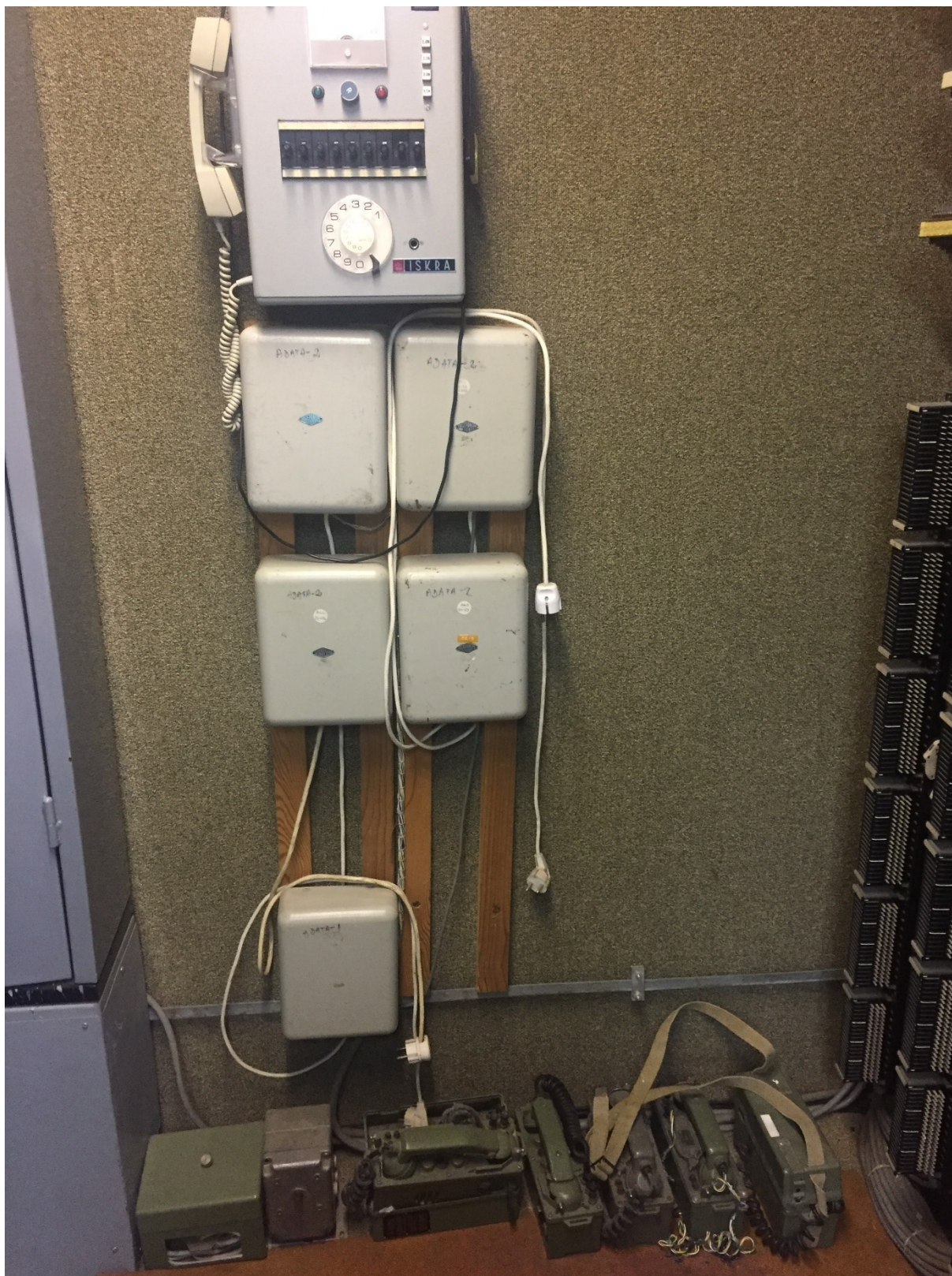


Fig.59. Block 6, communication room, different telephone equipment.



Fig.60. Block 6, communication room, different network equipment.



Fig.61. Block 6, communication room, different network equipment.



Fig.62. Block 6, communication room, divers' telephones and guidebooks.



Fig.63. Block 7, dining area for soldiers.



Fig.64. Block 7, kitchen which are empty now.



Fig.65. Block 7, kitchen which are empty now.



Fig. 66. Block 8, The president's reception room.



Fig. 67. Block 8, Tito's office.



Fig.68. Tito's Bedroom.



Fig.69. Block 8, Tito's private bathroom.



Fig.69-A. Block 8, Tito's private bathroom.



Fig.69-B. Block 8, Tito's private bathroom.



Fig. 70. Block 8, hallway of second floor with a portrait of Tito.



Fig.71. Block 8, Jovanka Broz Titos office.



Fig.72. Block 10, two reserve oil tanks.



Fig.73. Block 10, detail of air conditioning beside reserve oil tank.



Fig.74. Block 10, air conditioning system.



Fig.75. Block 10, air conditioning system above the oil tanks.



Fig.76. Block 11, infrastructure for the production and supply of water.



Fig.77. Block 11, a ladder to the reserve pool with a volume of 170 m³ water.



Fig.78. Block 11, a ladder to the reserve pool with a volume of 170 m³ water.



Fig.79. Block 8, a room of an officer with a sofa bed.



Fig.80. Block 8, a room of an officer with different diverse furniture.



Fig.81. Block 8, a room with few extra set of armchairs.



Fig.82. Block 8, dining area.



Fig.83. Block 8, extra air conditioning system.



Fig.84. Block 1, corridor to direction of block 2.



Fig.85. Block 5, in direction of block 9.



Fig.86. Lia Perjovschi, Detail: THE BIENNIAL, THE PROJECT, THE BUNKER, THE CURATORS' KEYWORDS, AND THE MUSEUM, 2017.



Fig.87. Lia Perjovschi, Detail: THE BIENNIAL, THE PROJECT, THE BUNKER, THE CURATORS' KEYWORDS, AND THE MUSEUM, 2017.



Fig.88. STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.



Fig.89. Edin Numankadić, records 2012, Boxes 2010.



Fig.90. Red Telephone and portable telephone in one of the bunker's rooms.



Fig.91. Marlene Hausegger, Sundial, 2015.



Fig.92. Marko Lulić, Istambul/ Istanbul, 2011 (photo:2019)



Fig.93. Helidon Gjergi, Tango Down, 2015.



Fig.94. Alfredo Pirri, Steps, 2013.



Fig.95. Alfredo Pirri, Steps, 2013.



Fig. 96. Dan Perjovschi, UNTITLED, 2017.



Fig. 97. Dan Perjovschi, UNTITLED, 2017.



Fig. 98. Dan Perjovschi, UNTITLED, 2017.



Fig. 99. Dan Perjovschi, UNTITLED, 2017.

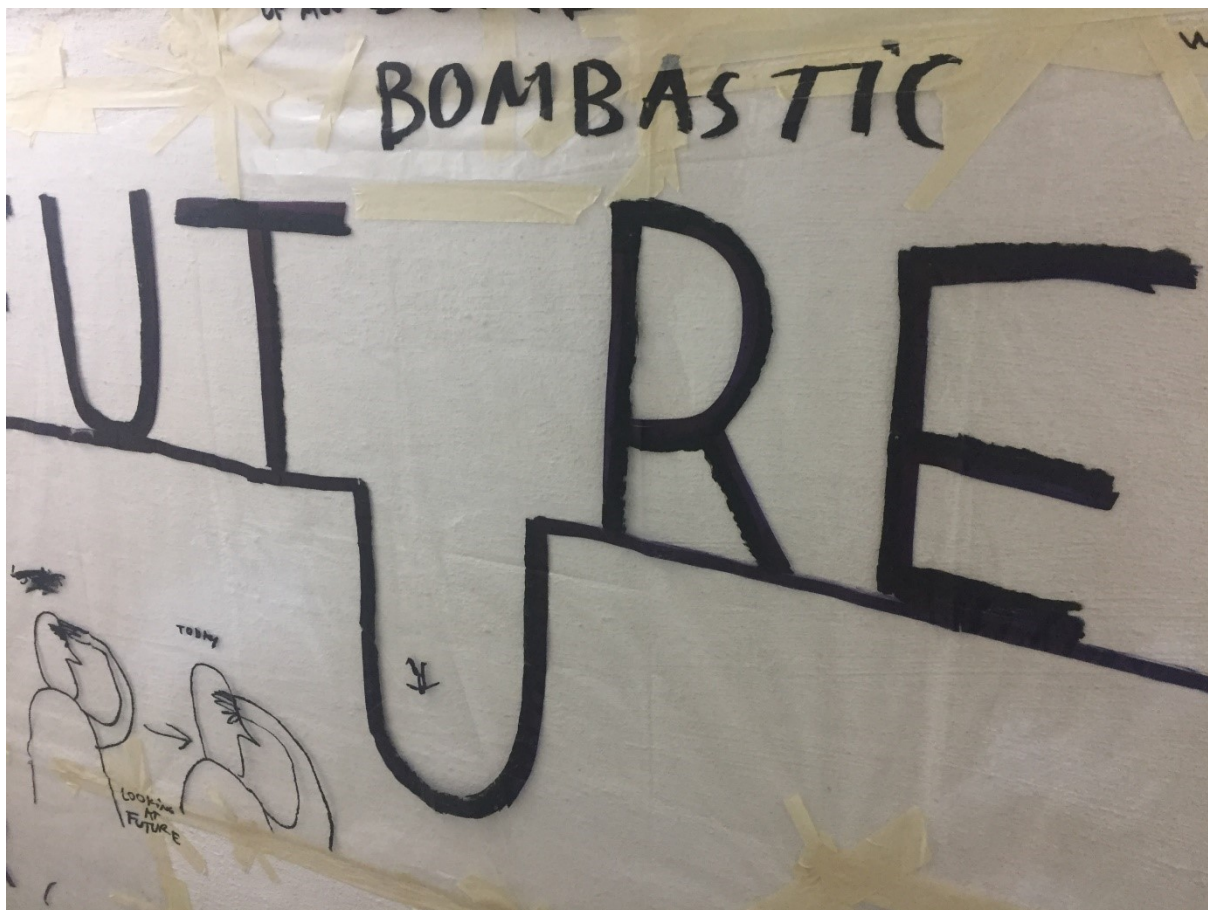


Fig. 100. Dan Perjovschi, UNTITLED, 2017.



Fig. 101. Dan Perjovschi, UNTITLED, 2017.



Fig. 102. Dan Perjovschi, UNTITLED, 2017.

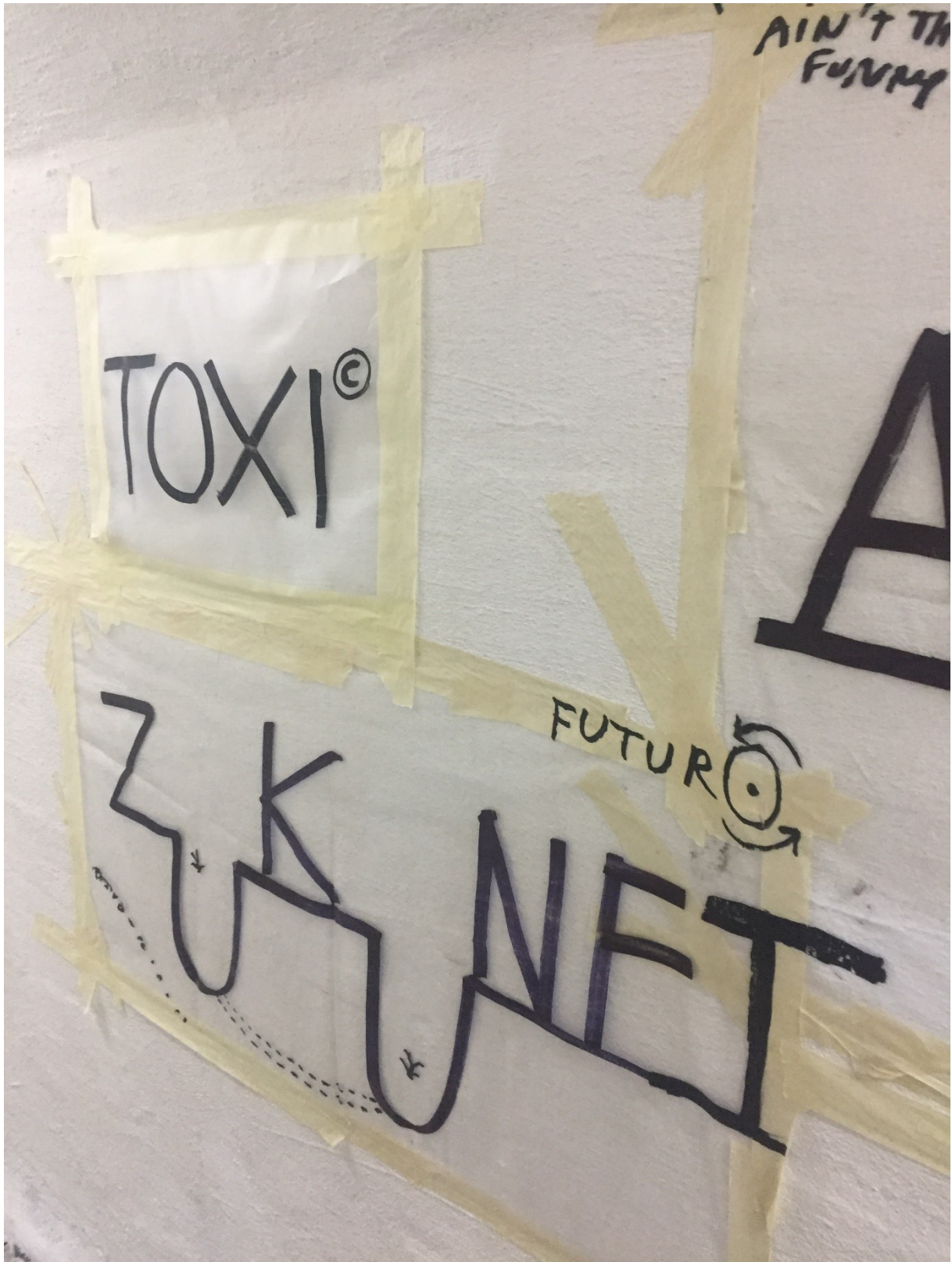


Fig. 103. Dan Perjovschi, UNTITLED, 2017.

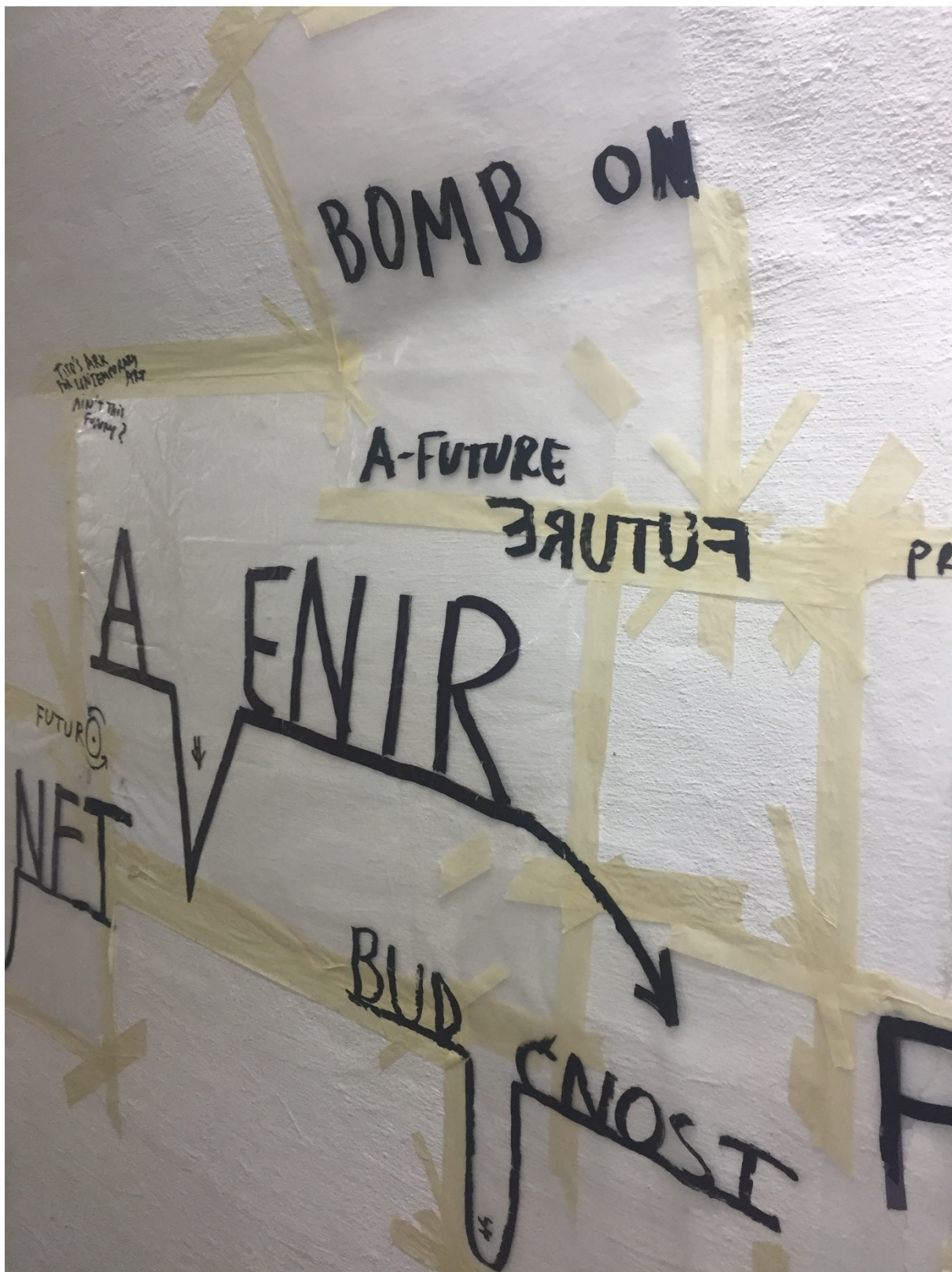


Fig. 104. Dan Perjovschi, UNTITLED, 2017.



Fig. 105. Dan Perjovschi, UNTITLED, 2017.

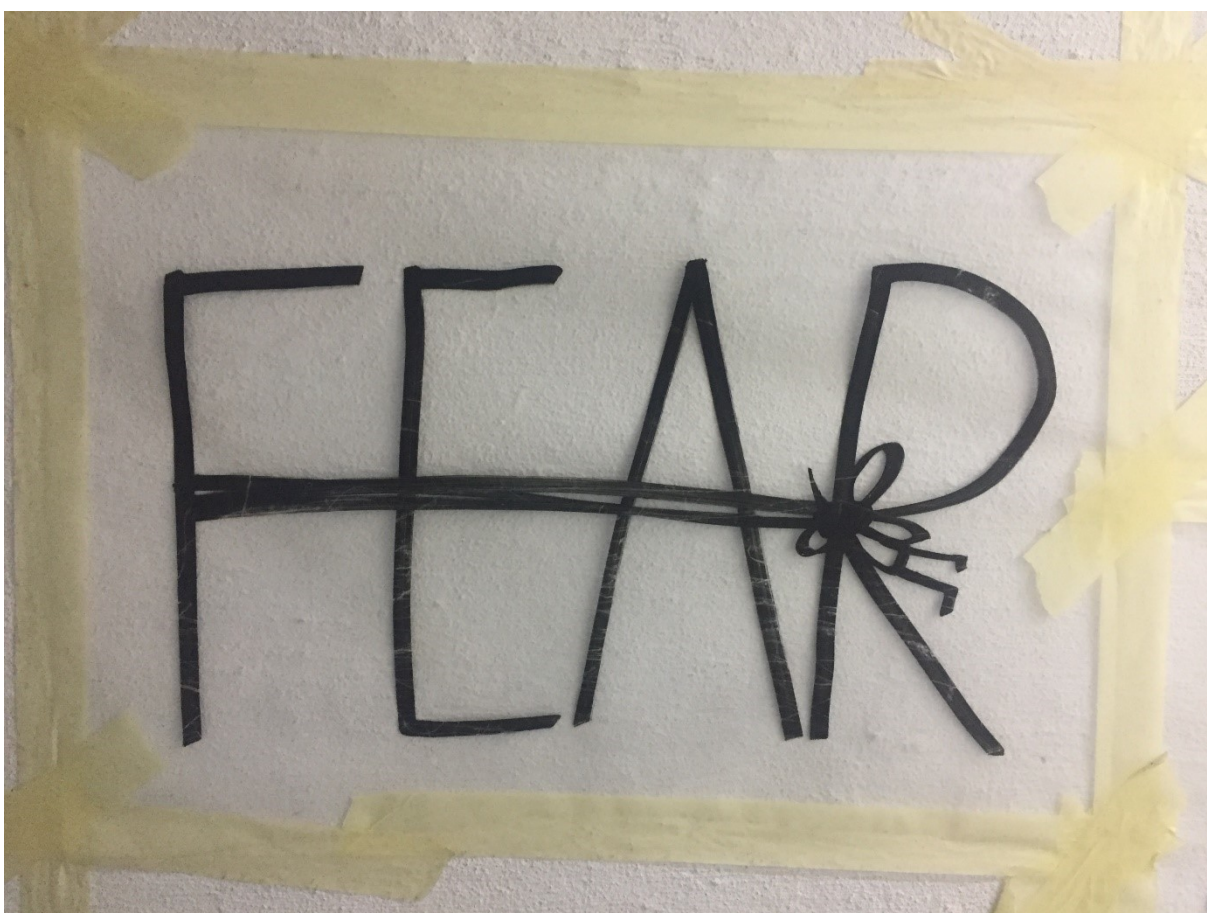


Fig. 106. Dan Perjovschi, UNTITLED, 2017.

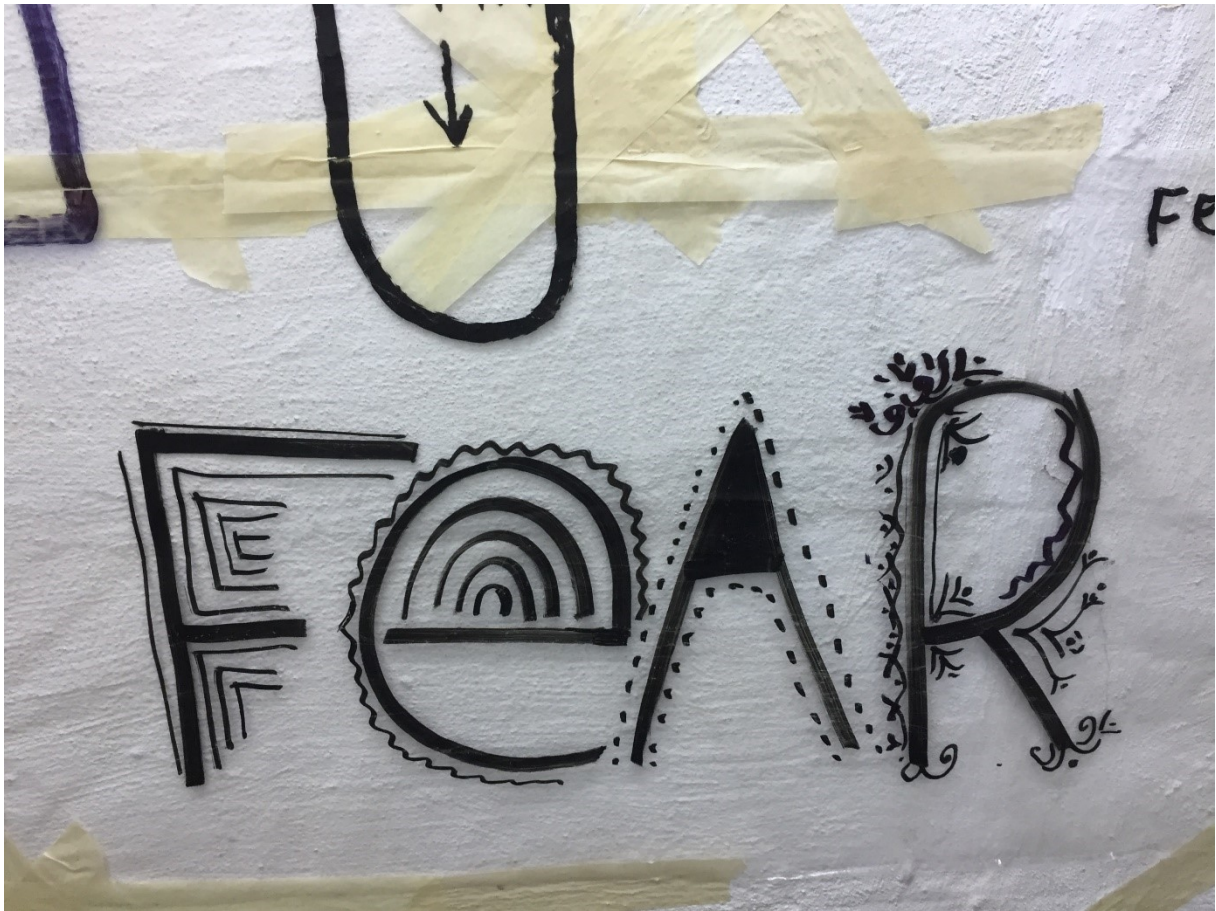


Fig. 107. Dan Perjovschi, UNTITLED, 2017.

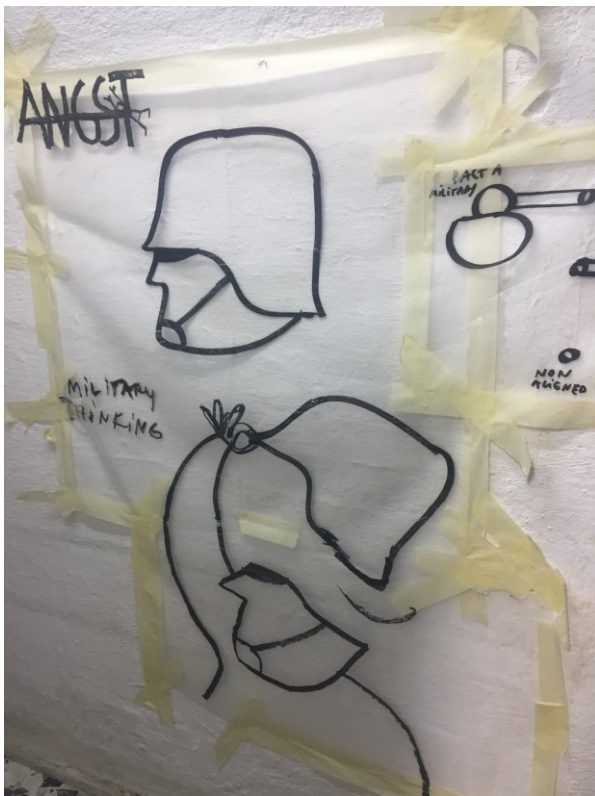


Fig. 108. Dan Perjovschi, UNTITLED, 2017.



Fig. 109. Dan Perjovschi, UNTITLED, 2017.

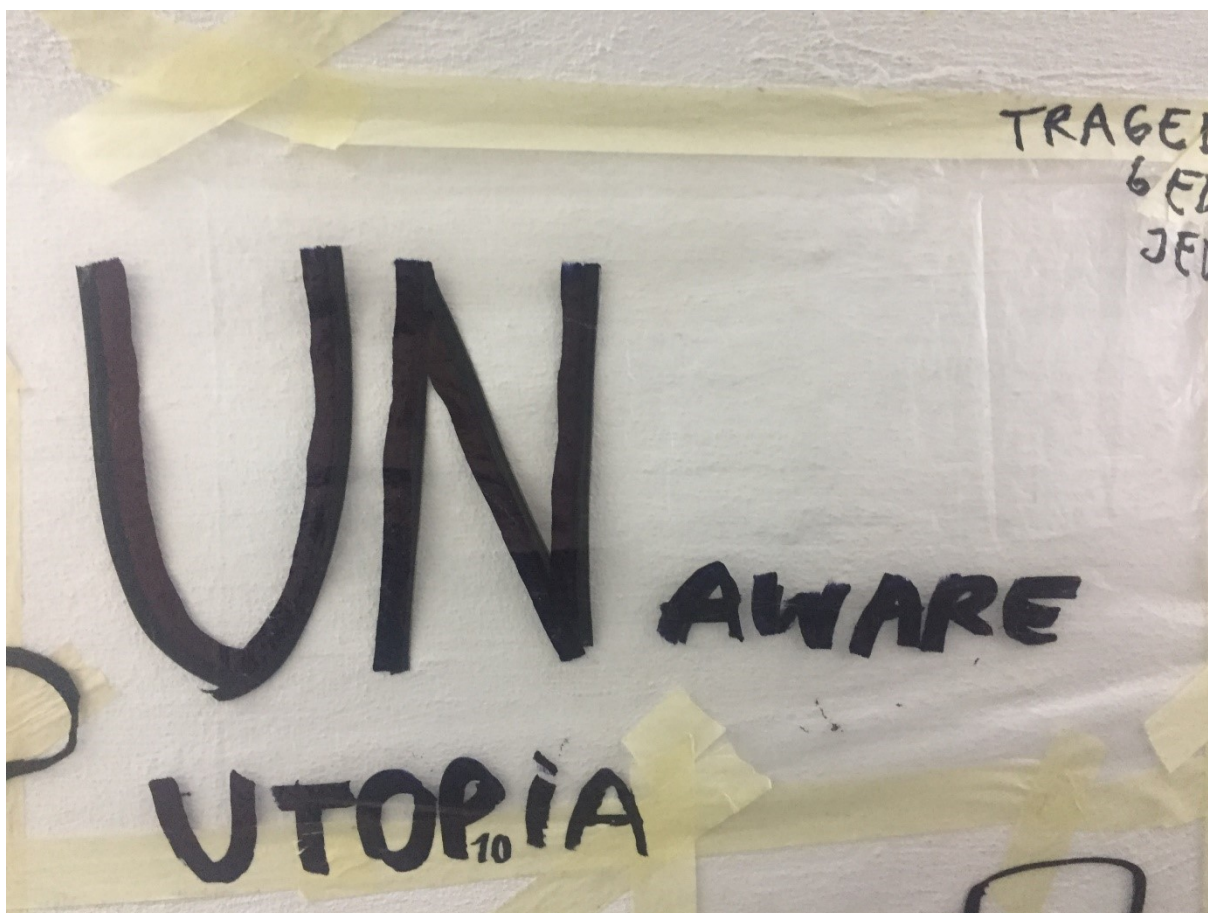


Fig. 110. Dan Perjovschi, UNTITLED, 2017.



Fig. 111. Dan Perjovschi, UNTITLED, 2017.

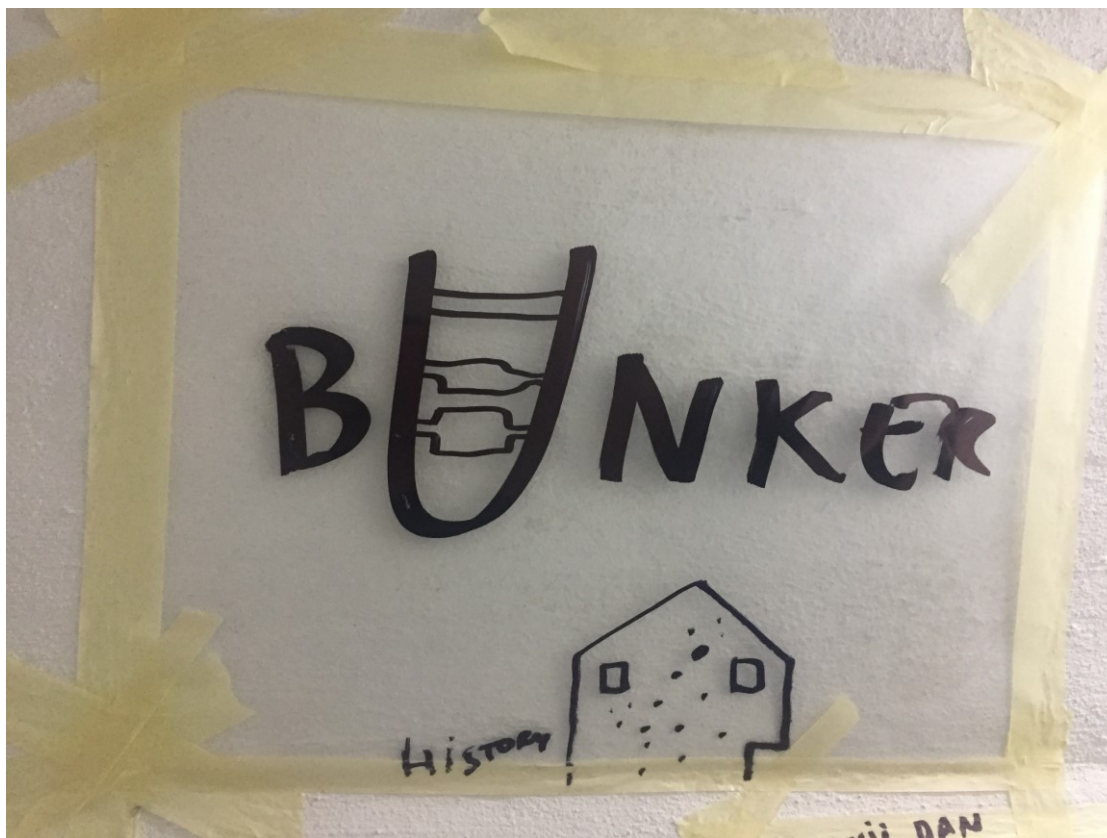


Fig. 112. Dan Perjovschi, UNTITLED, 2017.



Fig. 113. Dan Perjovschi, UNTITLED, 2017.



Fig. 114. Dan Perjovschi, UNTITLED, 2017.

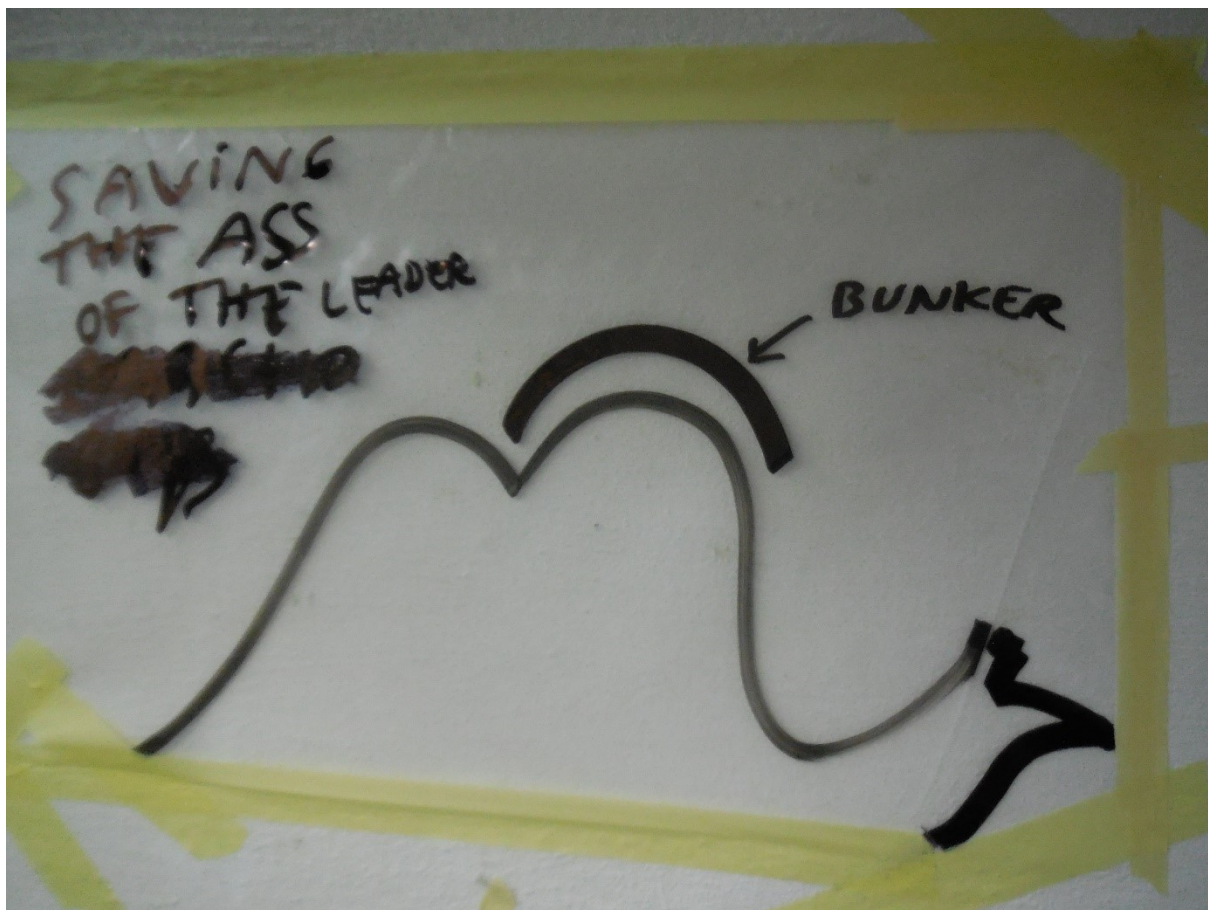


Fig. 115. Dan Perjovschi, UNTITLED, 2017.

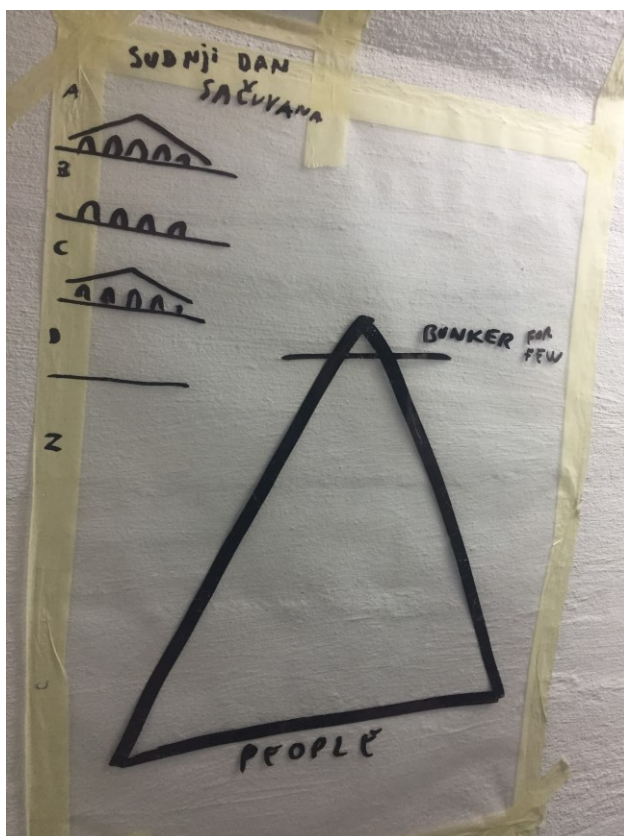


Fig. 116. Dan Perjovschi, UNTITLED, 2017.



Fig. 117. Dan Perjovschi, UNTITLED, 2017.



Fig.118. Mirosław Bałka called Carrying the Rainbow, 2013.



Fig.119. A residency room in block 5, the hooks on the right side of the photo.



Fig.120. Mirosław Bałka called Carrying the Rainbow, 2013.



Fig.121. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.122. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.123. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.124. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.125. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.126. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.127. Detail: Vlatka Horvat, After Tito, Tito, 2011.



Fig.128. Detail: Vlatka Horvat, *After Tito, Tito*, 2011.



Fig.129. Detail: Vlatka Horvat, *After Tito, Tito*, 2011.



Fig.130. Detail: Vlatka Horvat, *After Tito, Tito*, 2011.



Fig.131. Luchezar Boyadjiev, *Endspiel*, 2013.

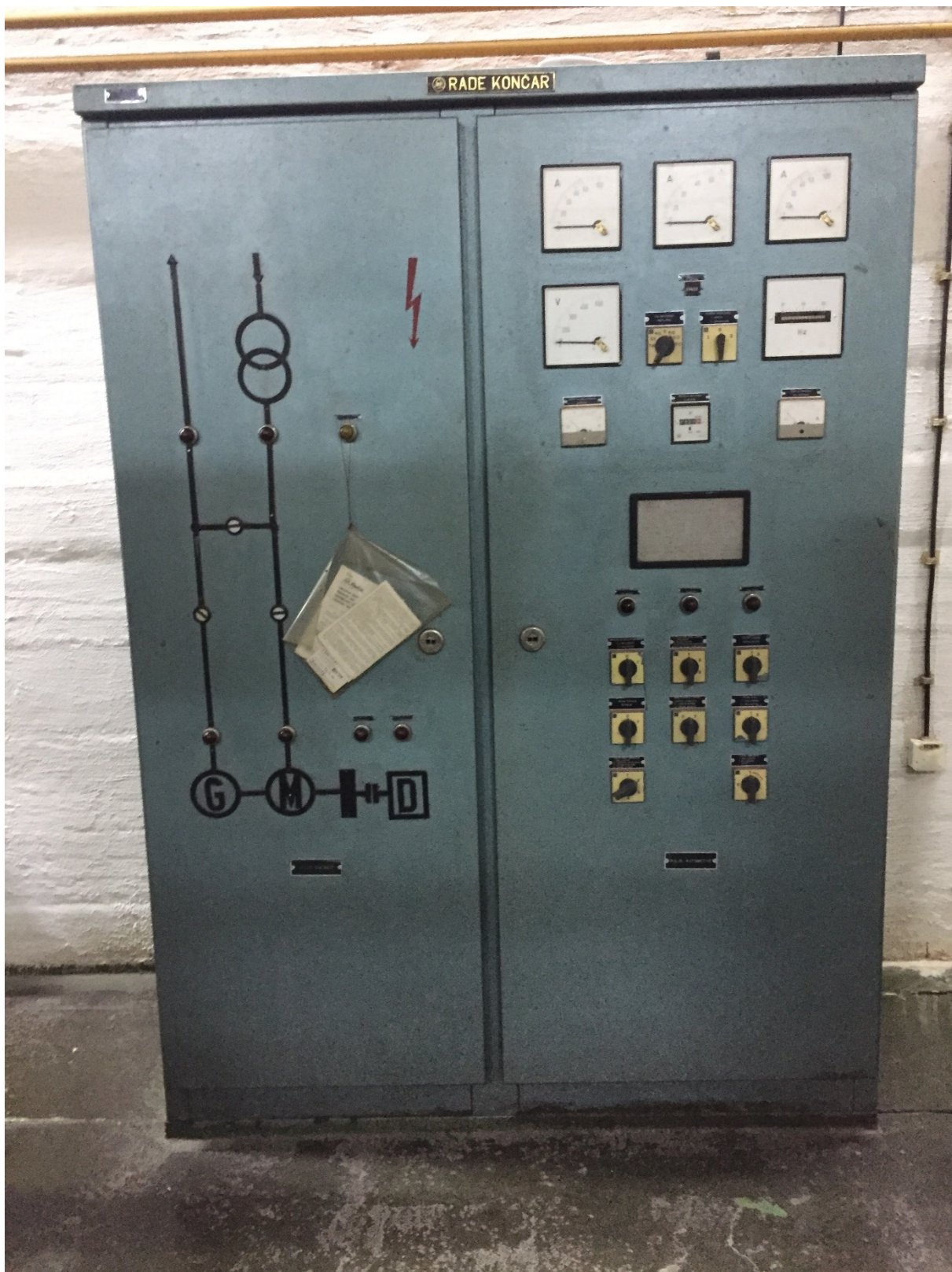


Fig.132. A generator in block 10.

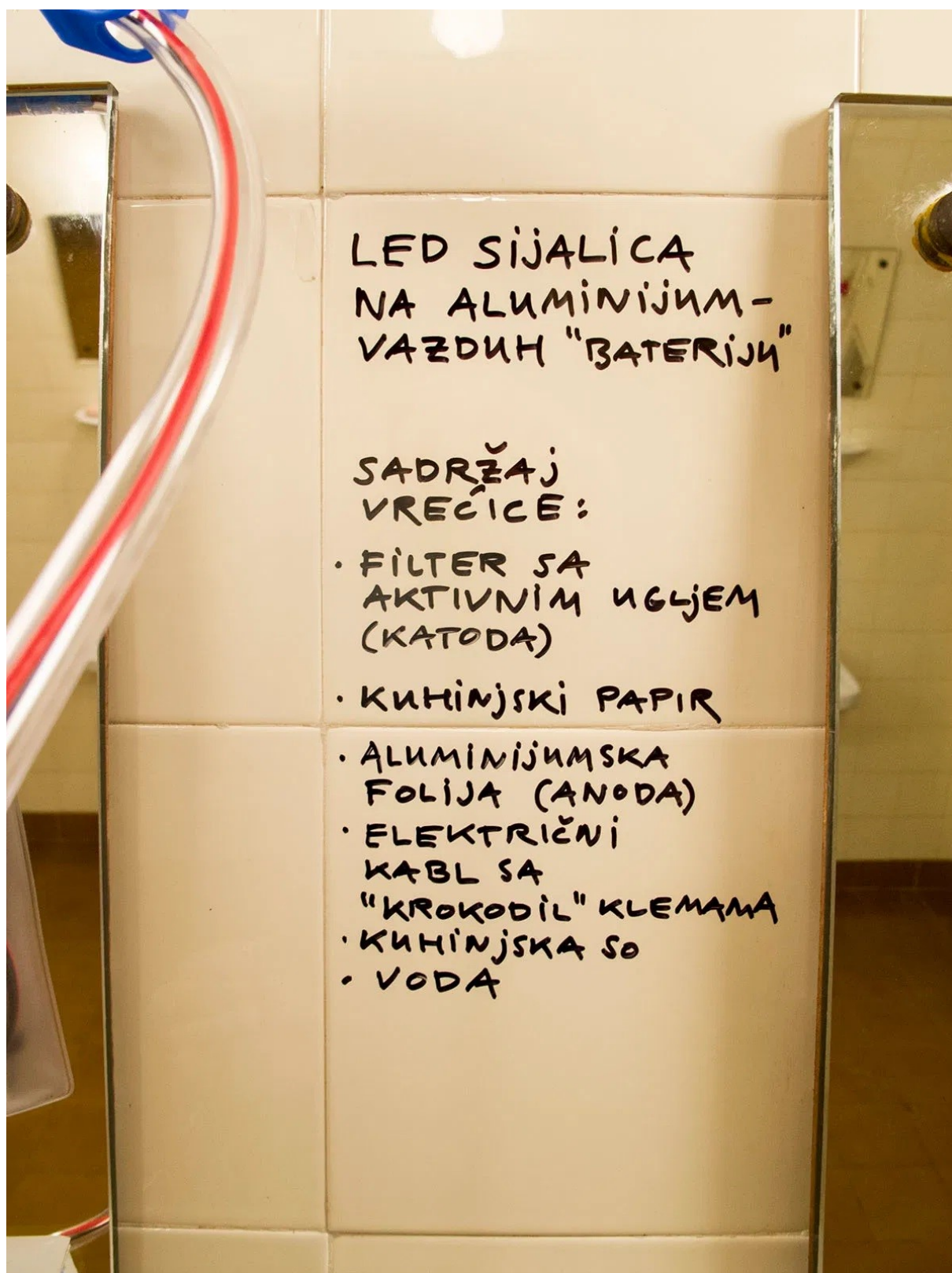


Fig.133. Detail: STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.

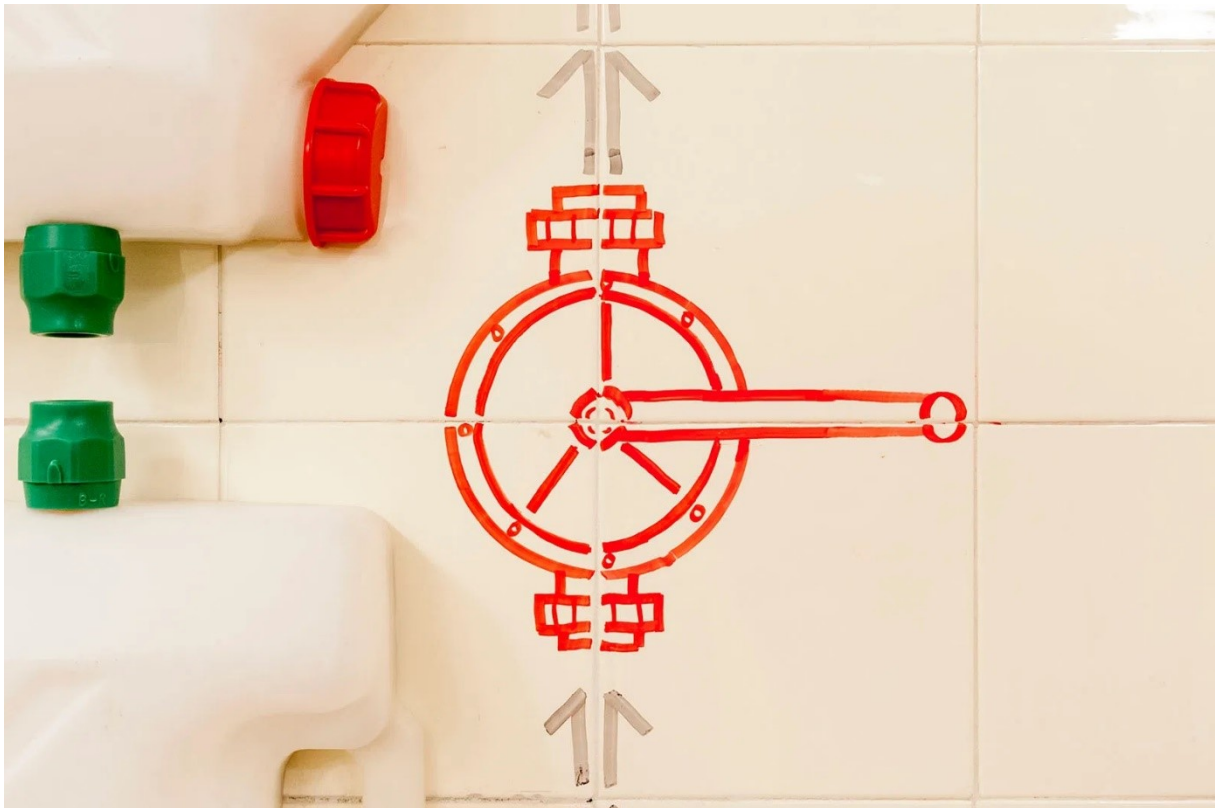


Fig.134. Detail: STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.

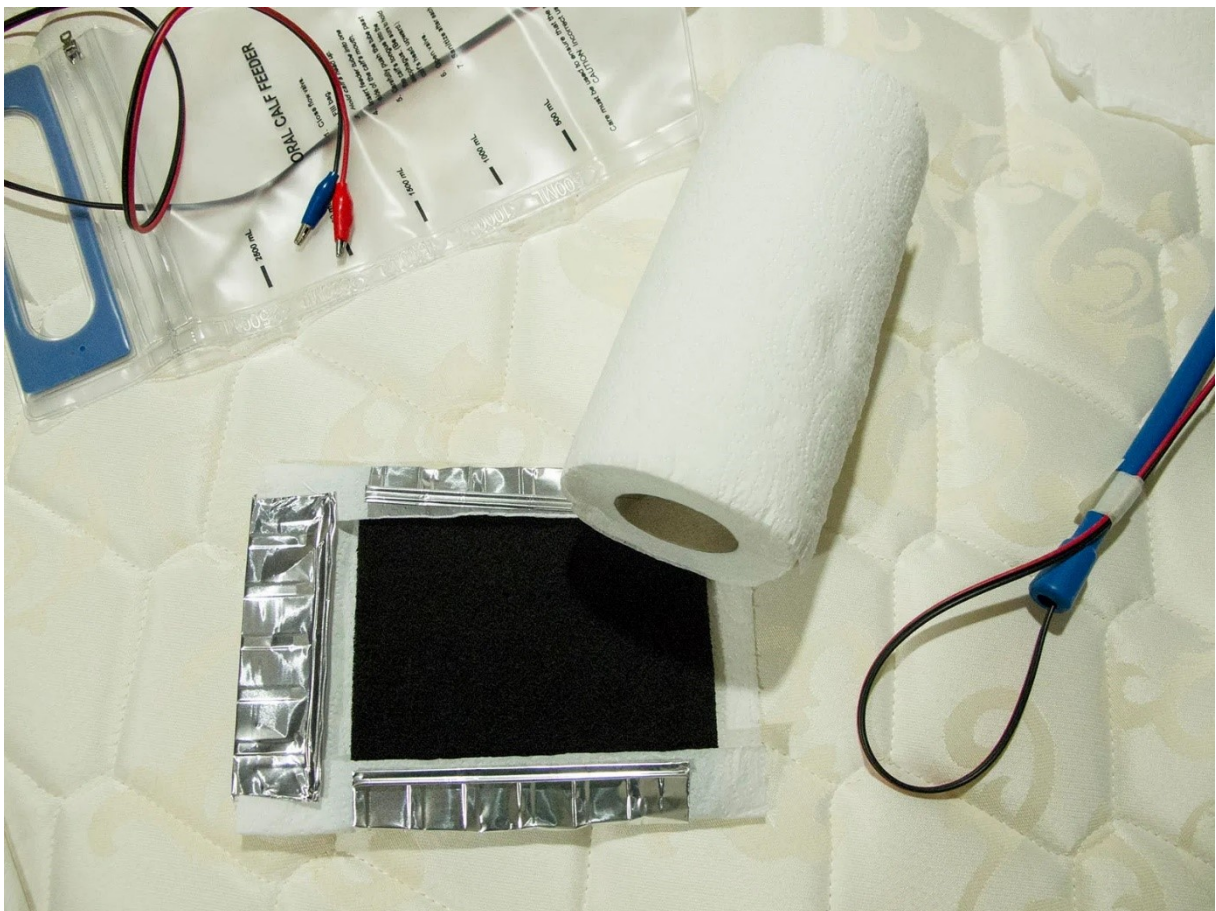


Fig.135. Detail: STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.



Fig.136. Detail: STEALTH.unlimited (Ana Džokić, Marc Neelen), D-0 to DO, 2013.

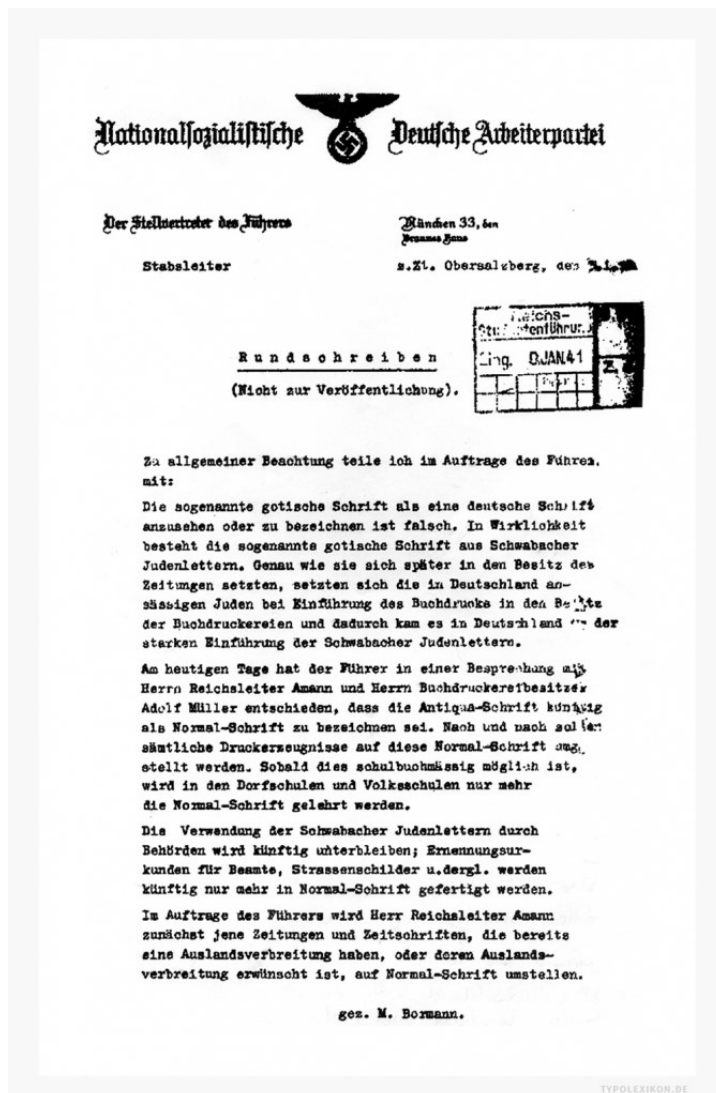


Fig.137. Fraktur ban by the National Socialists: verdict of January 3, 1941 on NSDAP stationery. Marked by Martin Bormann. Source: Bundesarchiv Koblenz in inventory NS 6/334.

„Zu allgemeiner Beachtung teile ich im Auftrag des Führers mit: Die sogenannte gotische Schrift als eine deutsche Schrift anzusehen und zu bezeichnen ist falsch. In Wirklichkeit besteht die sogenannte gotische Schrift aus Schwabacher-Judenlettern. Genauso wie sie sich später in den Besitz der Zeitungen setzten, setzten sich die in Deutschland ansässigen Juden bei der Einführung des Buchdrucks in den Besitz der Buchdruckereien, und dadurch kam es in Deutschland zu der starken Einführung der Schwabacher-Judenlettern. Am heutigen Tage hat der Führer in einer Besprechung mit Herrn Reichsleiter Amann und Herrn Buchdruckereibesitzer Adolf Müller entschieden, dass die Antiqua-Schrift künftig als Normalschrift zu bezeichnen sei. Nach und nach sollen sämtliche Druckerzeugnisse auf diese Normalschrift umgestellt werden. Sobald dies schulbuchmäßig möglich ist wird in den Dorfschulen und Volksschulen nur mehr die Normalschrift gelehrt werden. Die Verwendung der Schwabacher-Judenlettern durch die Behörden wird künftig unterbleiben; Ernennungsurkunden für Beamte, Straßenschilder u. dergl. werden künftig nur mehr in Normalschrift gefertigt werden. Im Auftrage des Führers wird Herr Reichsleiter Amann zunächst jene Zeitungen und Zeitschriften, die bereits eine Auslandsverbreitung haben, oder deren Auslandsverbreitung erwünscht ist, auf Normalschrift umstellen.“ Signatur »NS 6/334« im Bundesarchiv Koblenz schreiben (Dienststelle Berlin, NS 18/374).



Fig.138. Pravdoliub Ivanov, Behold, 2011.

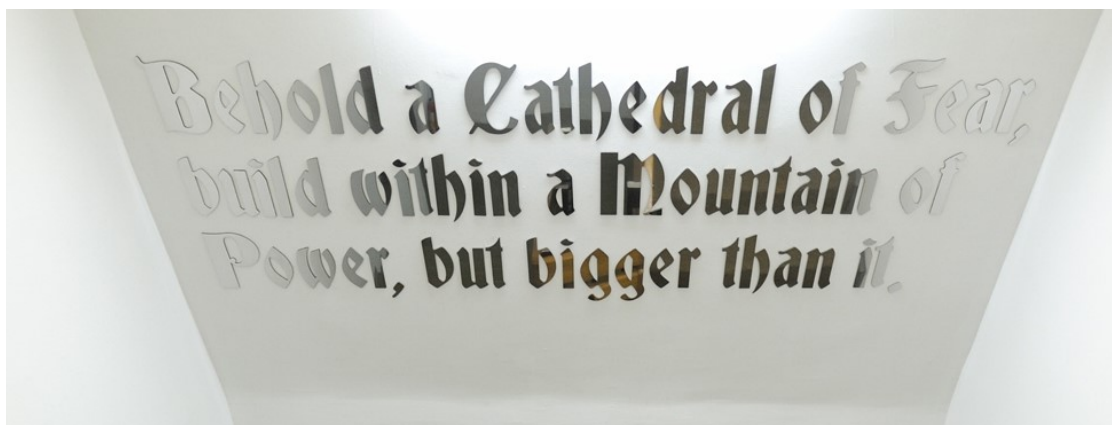


Fig.138-A. Pravdoliub Ivanov, Behold, 2011.



Fig.139. Nebojša Šerić Shoba, Fear, 2011.



Fig.140. Nebojša Šerić Shoba, Fear, 2011.



Fig.141. Nebojša Šerić Shoba, Fear, 2011.

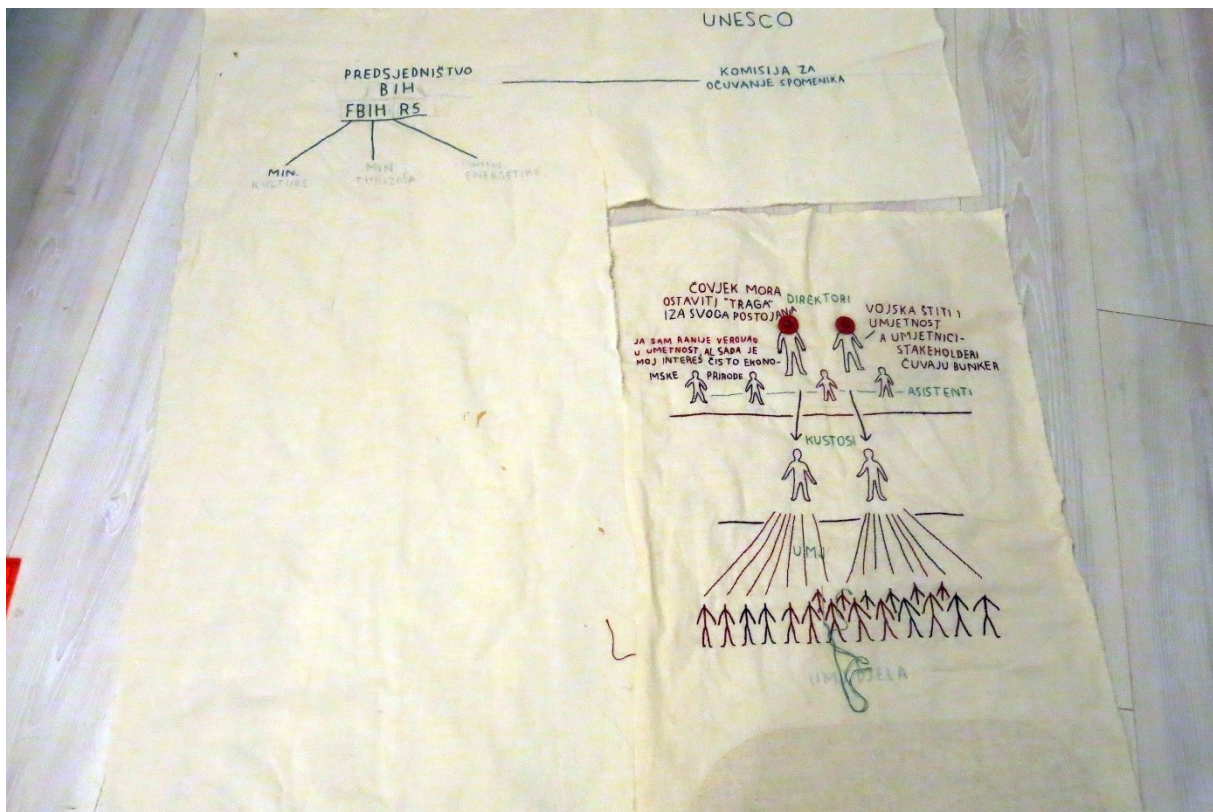


Fig.144. details of unfinished work of Vahida Ramujkić and Dejan Došljak, War of buttons, 2015.



Fig.145. Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.



Fig.146. Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.



Fig.147. Unknown person and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.



Fig.148. Vahida Ramujkić in the bunker, while stitching on the artwork, war of buttons, 2015.



Fig.149. Details of button and threads for the artwork war of buttons by vahida Ramujkić and Dejan Došljak, 2015.

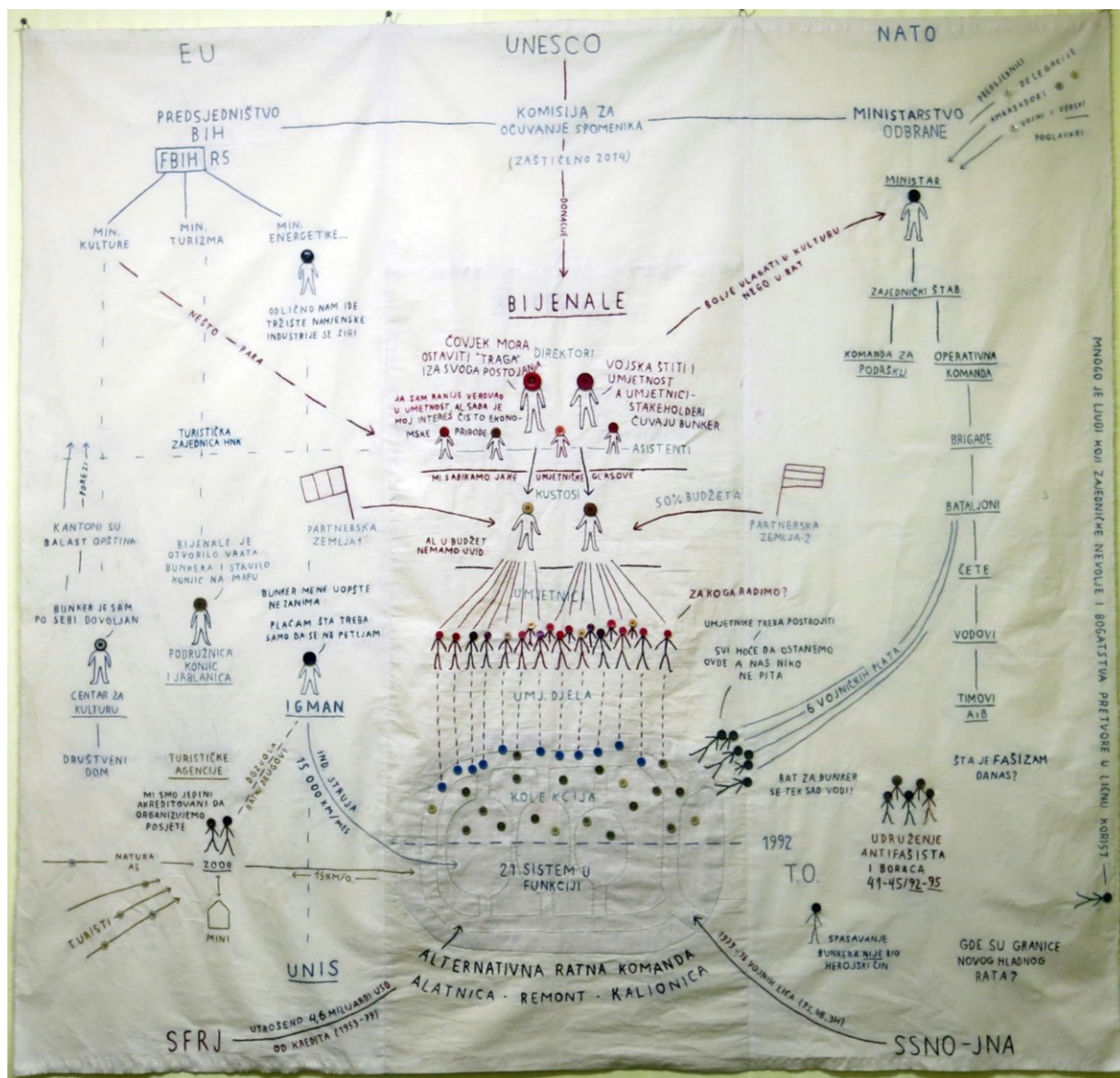


Fig.151. Vahida Ramujkić and Dejan Došljak, War of buttons, 2015.

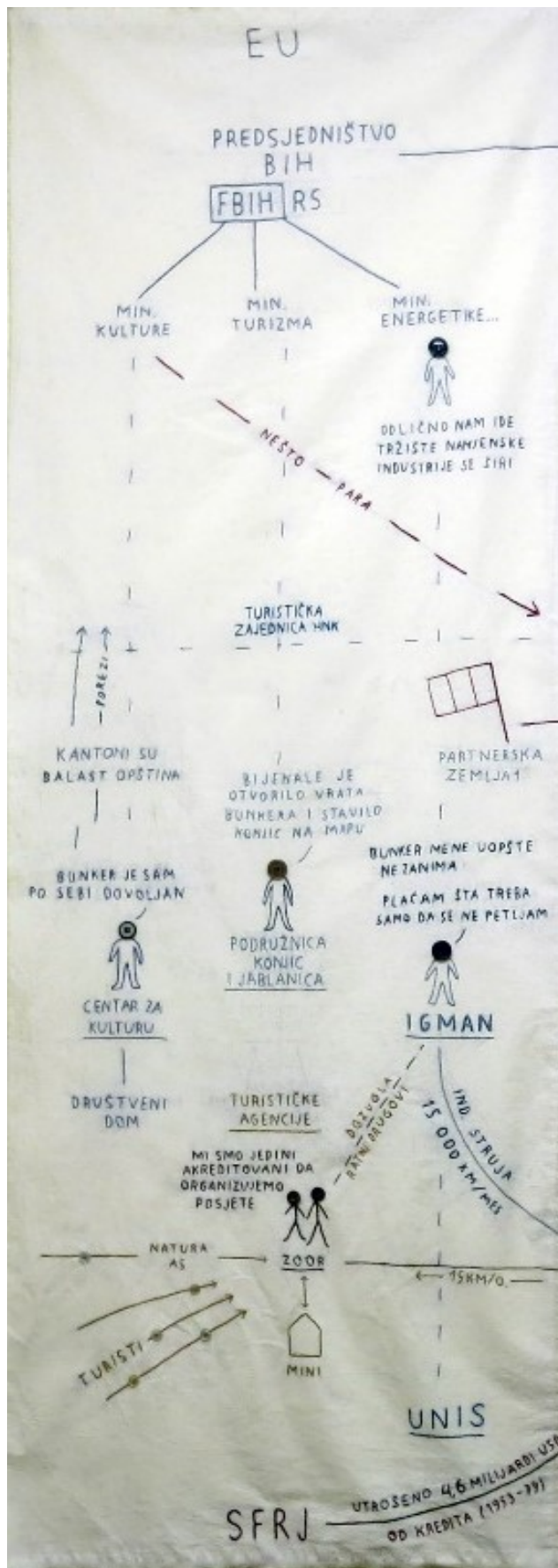


Fig.151-A. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.

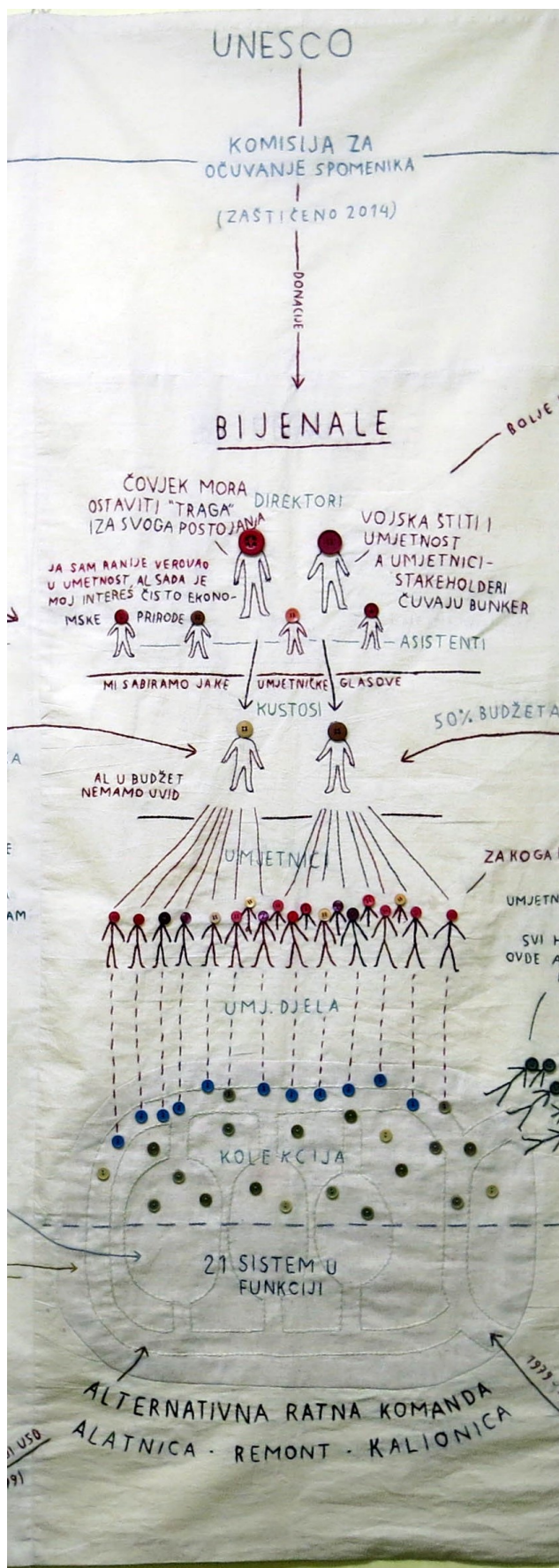


Fig.151-B. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.

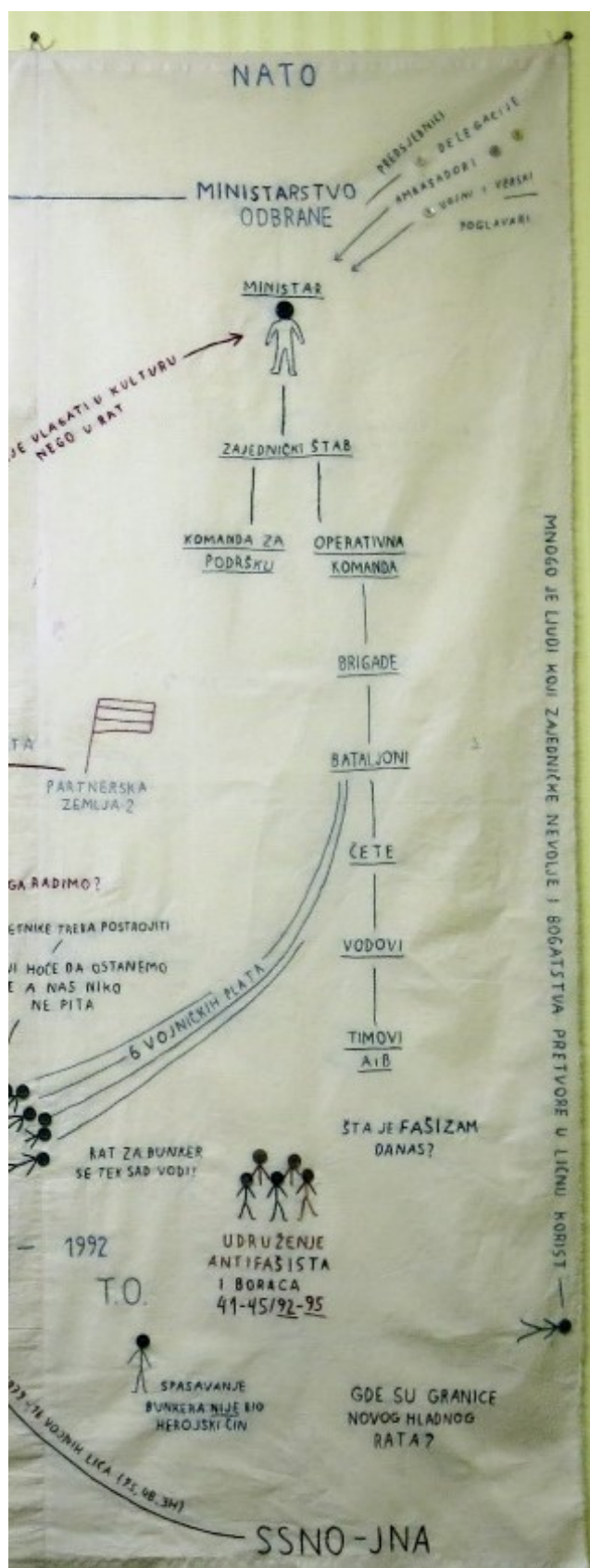


Fig.151-C. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.

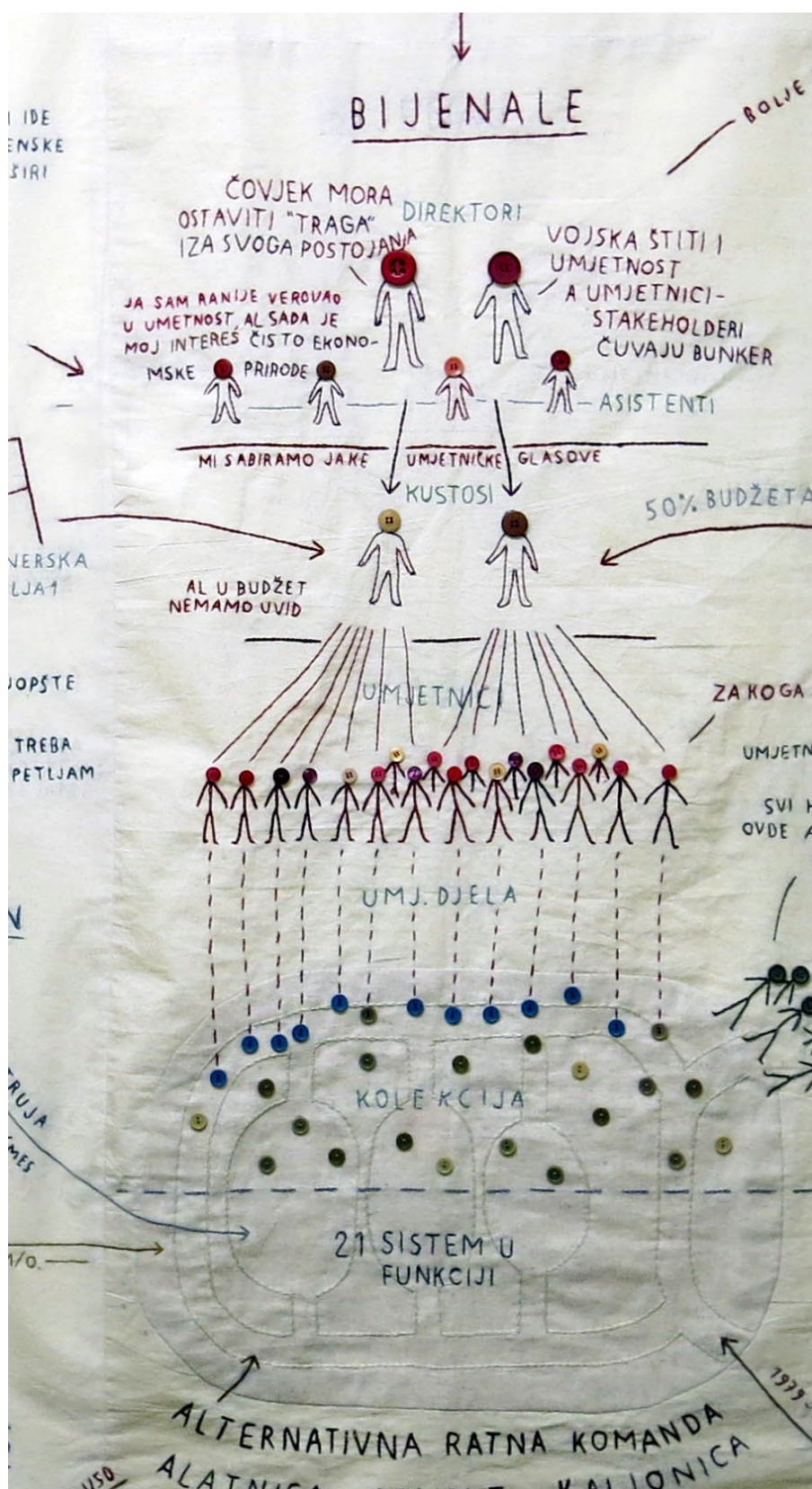


Fig.151-D. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.

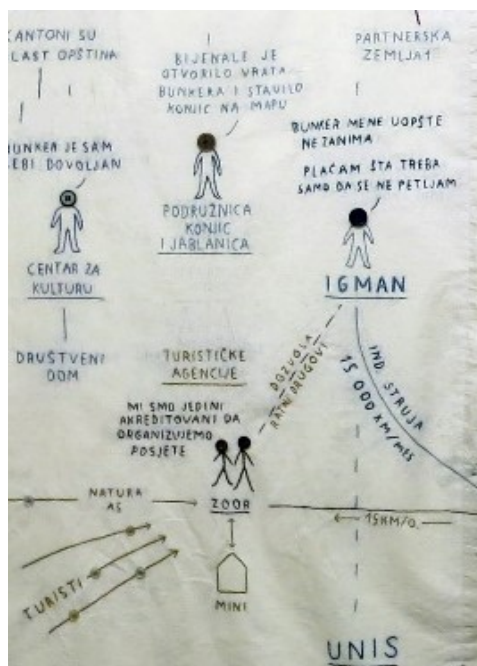


Fig.151-E. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.

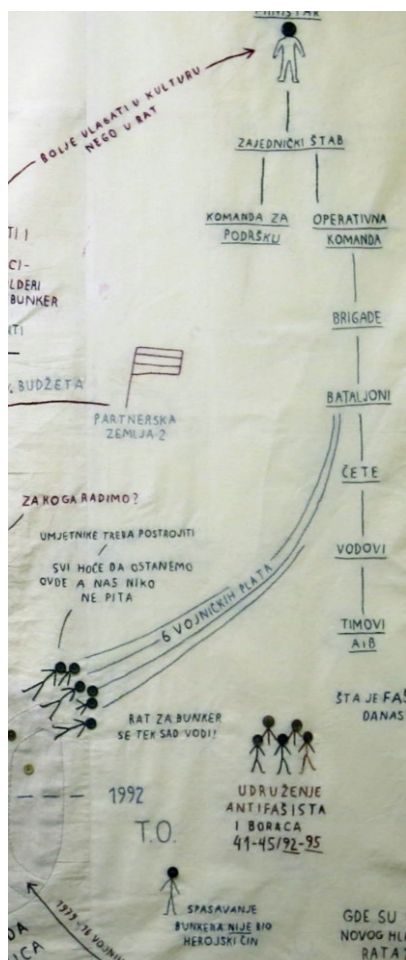


Fig.151-F. Detail of Vahida Ramujkić and Dejan Došljak, while stitching on the artwork, war of buttons, 2015.



Fig.152. Vahida Ramujkić and Dejan Došljak and others “Kod Cibe”.



Fig.153. Dejan Došljak and others “presentation at the market”.



Fig.155. Detail: Danica Dakić, Jelica Dakić by Danica Dakić, 2012.



Fig.156. Detail: Danica Dakić, Jelica Dakić by Danica Dakić, 2012.



Fig.157. Wallpaper in Jovanka Broz Tito's room in the bunker.



Fig.158. Maja Bajević, Hair donation for a wig/crown of Jovanka Broz, 2011.



Fig.159. Jovanka Broz Tito, 05 January 1974.



Fig.160. Karsten Konrad while installing the artwork, ShelterSkelter, 2011.



Fig.161. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.162. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.163. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.164. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.165. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.166. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.167. Detail: Karsten Konrad, ShelterSkelter, 2011.



Fig.168. Dragoljub Raša Todosijević, *Hand over the money jackass*, 2011.



Fig.168. Dragoljub Raša Todosijević, *Hand over the money jackass*, 2011.



Fig.170. The CD player and the motor under the installation of Dragoljub Raša Todosijević, *Hand over the money jackass*, 2011.



Fig.171. Detail: Adela Jušić, *Here come the women*, 2015.

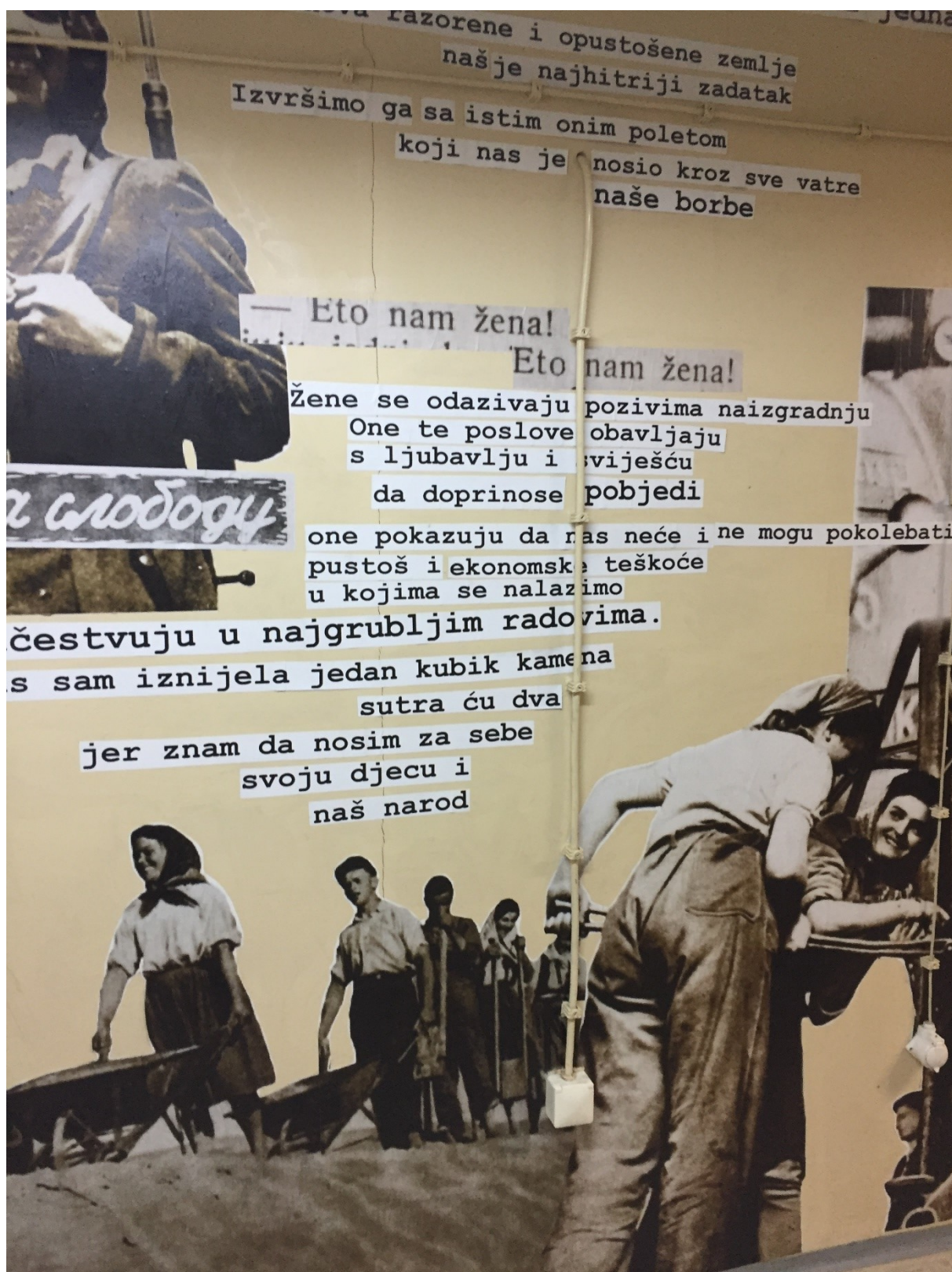


Fig.172. Detail: Adela Jušić, Here come the women, 2015.

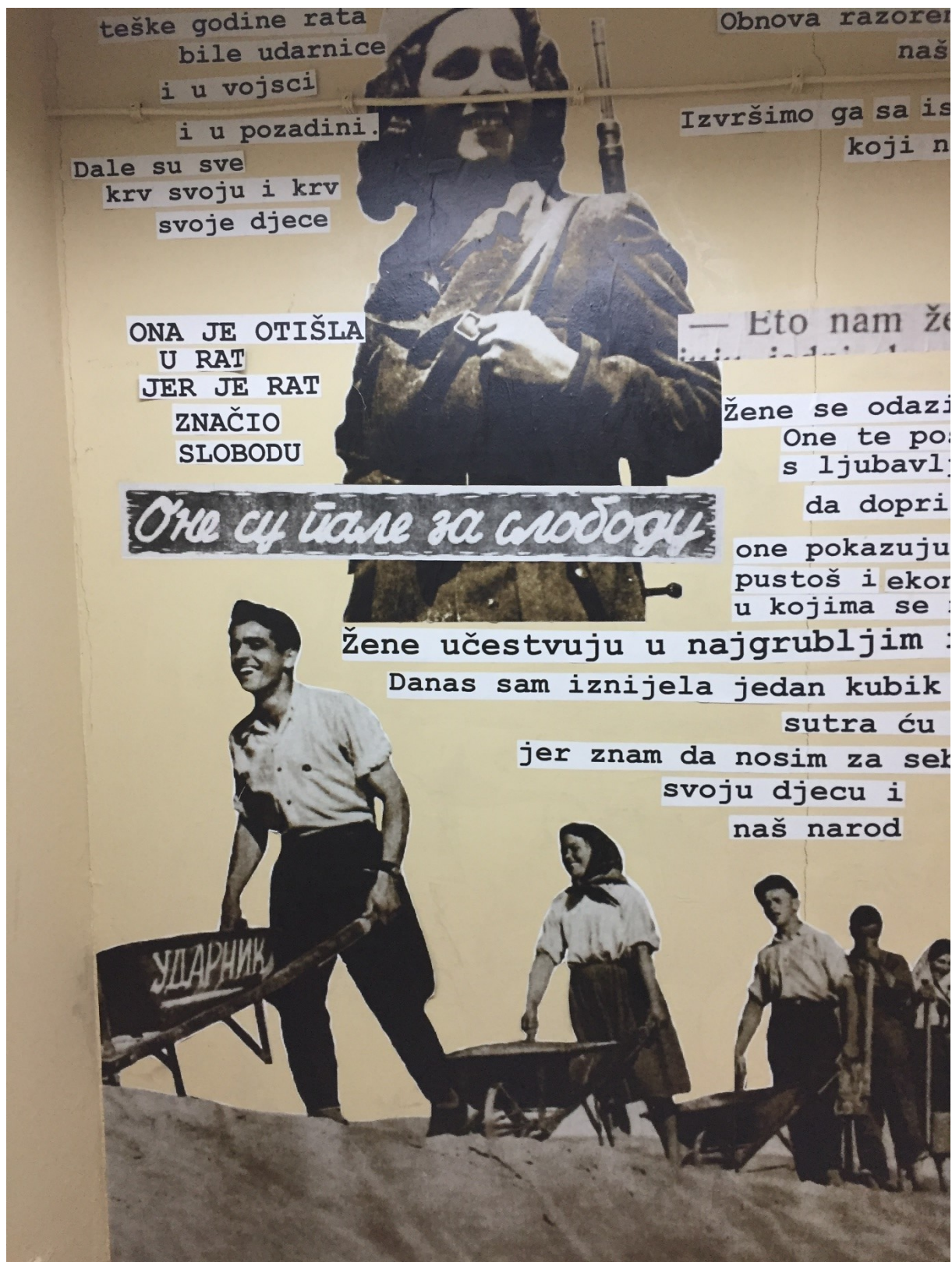


Fig.173. Detail: Adela Jušić, Here come the women, 2015.



Fig.174. Detail: Adela Jušić, Here come the women, 2015.



Fig.175. Detail: Adela Jušić, Here come the women, 2015.

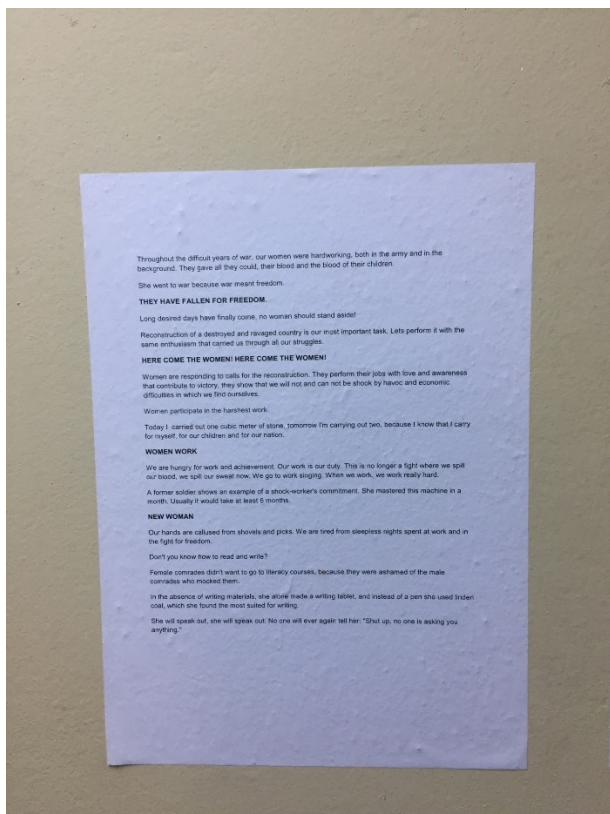


Fig.176. Detail: Adela Jušić, Here come the women, 2015.

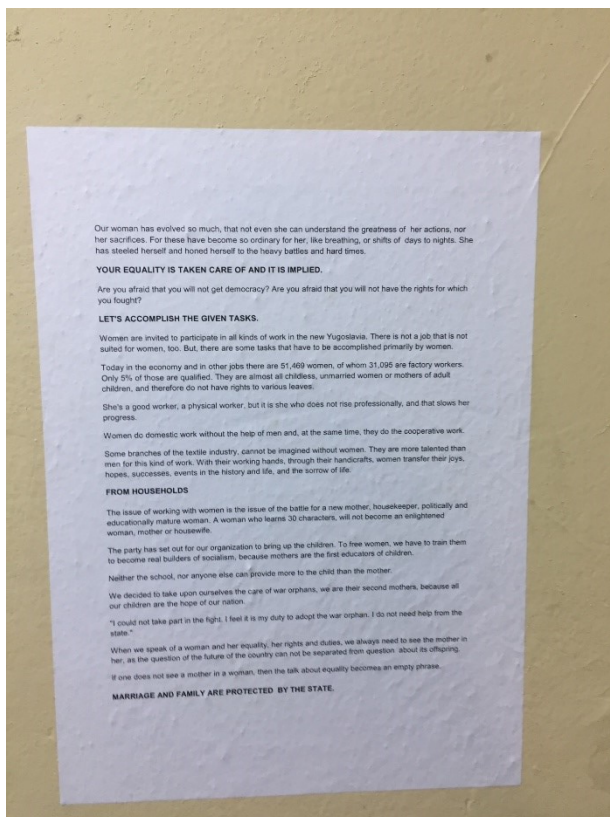


Fig.177. Detail: Adela Jušić, Here come the women, 2015.



Fig.178. Detail: Adela Jušić, Here come the women, 2015.



Fig.179. Detail: Adela Jušić preparing the work, Here come the women, 2015.

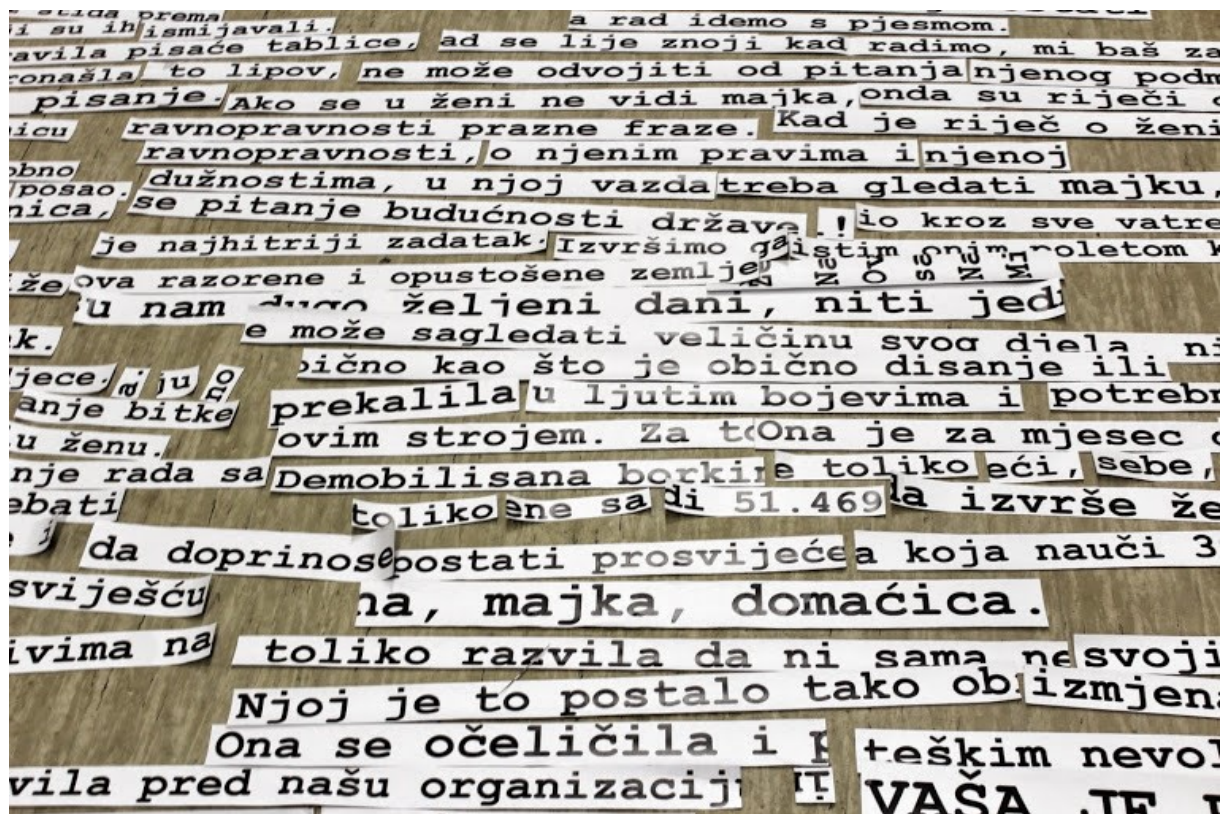


Fig.180. Detail: Adela Jušić preparing the work, Here come the women, 2015.



Fig.181. LAIBACH, NATURA MORTA, 2011.



Fig.182. LAIBACH, NATURA MORTA, 2011.



Fig.183. Detail: Hitler bust in the coffin, LAIBACH, NATURA MORTA, 2011.



Fig.184. Opening of the fifth biennial. People gathering outside of the bunker since they were not allowed to go inside because of the international VIP visit.



Fig.185. Opening of the fifth biennial. People were finally allowed to visit the bunker after international VIP left the bunker.



Fig.186. Opening of the fifth biennial. People inside the tunnel of the bunker after international VIP left the bunker.



Fig.187. “The performance of a few SUVs and state official cars” , Başak Şenova.



Fig.188. “The performance of a few SUVs and state official cars”, Başak Şenova.



Fig.189. Alban Muja, Artist' Moves, 2013.

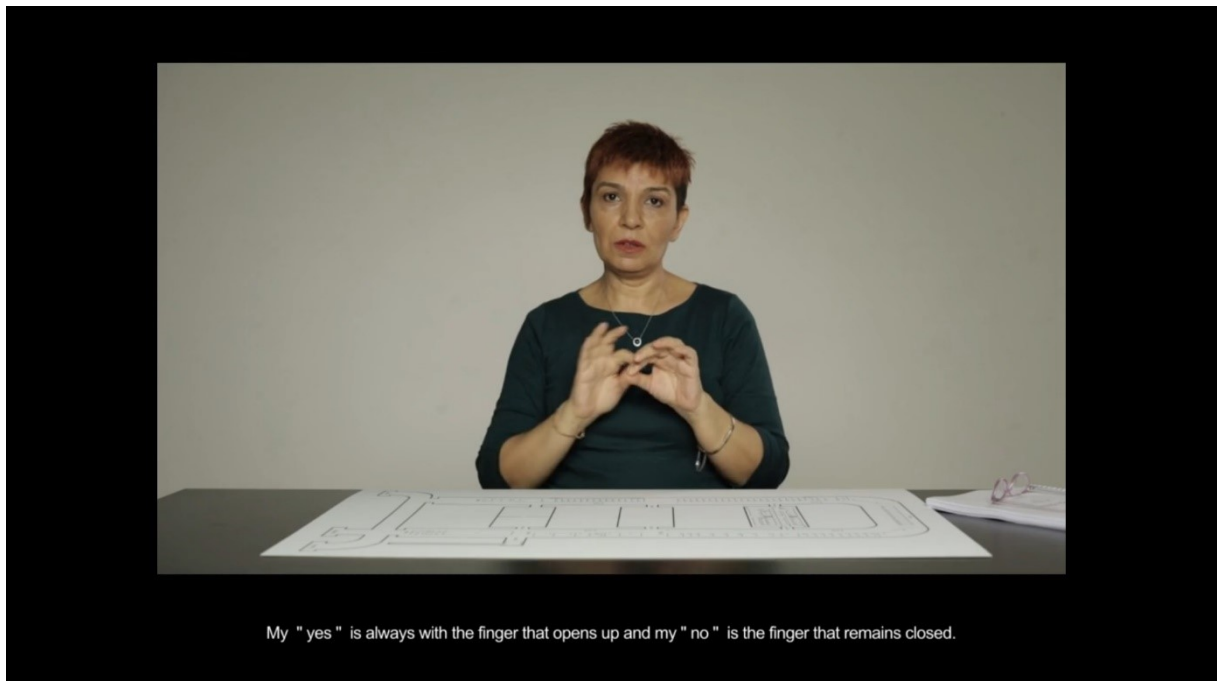


Fig.190. Screenshots from Video of Banu Cennetoğlu and Yasemin Özcan, What is it that you are worried about? 2013.

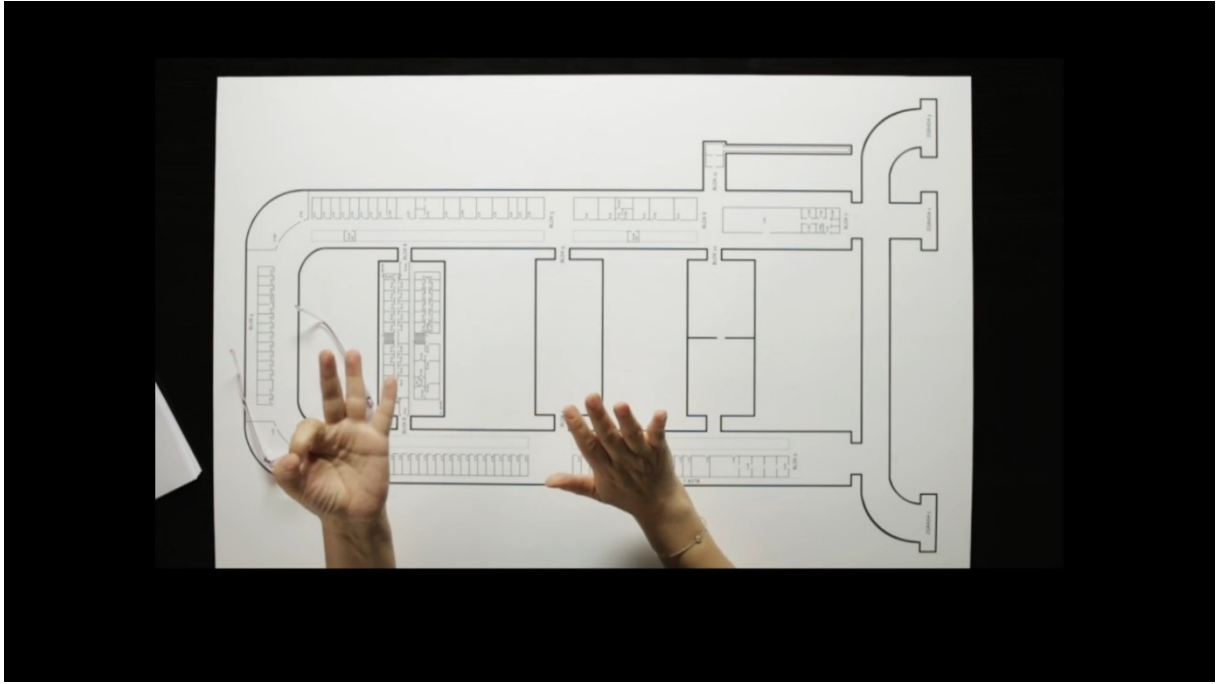


Fig.191. Screenshots from Video of Banu Cennetoğlu and Yasemin Özcan, What is it that you are worried about? 2013.



Fig.192. Elvedin KLAČAR, called the object affair or good intentions, 2015.



Fig.193. Basim Magdy, A sign for remembrance, 2011.



Fig.194. Allard van der Hoek 5 to 12 below Germany, 2008-2011.



Fig.195. Allard van der Hoek 5 to 12 below Germany, 2008-2011.



Fig.196. Allard van der Hoek 5 to 12 below Germany, 2008-2011.



Fig.197. Almin ZRNO, Castle, 2013.



Fig.198. Yane Calovski, Potential Arrangement, 2013.



Fig.199. Dante Buu's, Brotherhood, 2015.



Fig.200. Dante Buu's, Brotherhood, 2015.



Fig.201. Edo Murtić's, Cadavers 1995/2012.



Fig.202. Annalisa Cannito, Silence is violence, 2017.



Fig.203. Annalisa Cannito, Silence is violence, 2017.



Fig.204. Carlo Crovato, Mechanical advantage, 2013.



Fig.205. Bojan Jovanović, Captured rain, 2011.



Fig.206. Milija Pavićević, Some Mornings, 2011.



Fig.207. Matej Gavula, Sphere, 2011.



Fig.208. Delaine Le Bas, Time chamber, 2015.

11. Thematic Database

In the first cell of the table at the left side stated: the Edition of the biennial in which the artwork is presented with ED., the number of the artwork in my database with N., Then there is a number which shows where the artwork in the bunker is placed. For example, 5.01a means that the artwork is in block five in room number one, section a. If a room has two or more sides, it is marked with a,b,c etc. and finally there are abbreviation of the curator also included. For example, BD stands for Branislav Dimitrijević and so on. See the example:

ED.1	Edition one
N.1	Number one
5.01a	Block five, Room number one, section a
BD	Branislav Dimitrijević

In the second cell of the table, “artist, year and base” which shows the name of the artist, Birth year and where the artist is based. The third and fourth cells contains, “artwork-Title, year” and “Medium” which are self-evident. In the fifth and sixth cells, I wrote keywords and terminologies which I found related to site and context specificity of artworks based on my own research and in the seventh cell, content of artworks, I introduce the artwork very briefly mostly by citing the catalogue or artist’s descriptions and statements (References are: Hozić 2013, Hozić 2015, Cat. Ex. Fourth edition of the Project Biennial 2017, and finally Cat. Ex. Fifth edition of the Project Biennial 2019). In the last cell, I answered if the artworks are still in bunker or not. There are few artworks which have been exhibited and then removed or relocated. I tried to collect all those information to make this database as accurate as possible.

Following abbreviations have been used in this database:

ED.	Edition
N.	Number
BD	Branislav Dimitrijević
PC	Petar Ćuković
BS-BF	Başak Şenova, Branko Franceschi
AD	Adela Demetja
MM-AL	Margarethe Makovec & Anton Lederer
HDC-ID	Hans D. Christ, Iris Dressler
BF-BS-JHE	Başak Şenova, Branko Franceschi and Jonatan Habib Engqvist

Green-marked rows shows artworks which have been mentioned in my Master thesis and
Yellow-marked rows have been extensively discussed.

Edition 1 – 2011, Time Machine – No Network

Edition Number Location Curators	Artist Year Base	Artwork-Title Year	Medium Courtesy	Site-Specific (Based on my research)	Context-Specific (Based on my research)	Topics of Artwork (Based on exhibition documentation)	Still in Bunker?
Ed.1							
ED.1 N.1 5.01a BD	Hüseyin Bahri ALPTEKİN 1957- Ankara- 2007- Istanbul	Melancholia in Arcadia- 2000	Photography (Courtesy of Rampa Gallery, Istanbul)	No	Bunker as topic, Typos of bunker in general, Commenting the space	Globalization, immigration, exile, Initiator of bunker research group (BRG) Homage to Alptekin's bunker research	No
ED.1 N.2 10.02 BD	Caner ASLAN 1957- Malatya- Ankara Based	Repositories, 2010	Video (Courtesy of artist)	No	Show Places to preserve leftovers of civilization	Mineshaft, Germany, Radioactive waste, contrast, preserves leftovers of civilization	Yes
Ed.1 N.3 8.104 BD	Maja BAJEVIC 1967- Sarajevo- Paris and Berlin based	Hair donation for a wig/crown of Jovanka Broz, 2011	Installation (Courtesy of artist)	Yes, Jovanka Broz Tito's room in Bunker	Jovanka Broz Tito, Relationship, Wig, Gender, socialist gift back to her, gender injustice	Gender, Jovanka Broz Tito, connecting private and public and intimate with political, Emotional handling of Tito, Wig made of donated hair of women of Yugoslavia, Finding justice	No
Ed.1 N.4 4.05 PC	BLUE NOSES Vyacheslav MIZIN 1967- Novosibirsk Novosibirsk & Moscow based	Tito's Phantom 2011	Video Installation (Courtesy of artist)	Not the bunker now but fiction about its history	Fiction about bunker, Ethnicities, Army, Ghost of Tito, Heroes, Humor	7 Soldiers hid in bunker during Sarajevo Blockade and NATO bombing Yugoslavia, all get killed by	Yes

	Aleksandr SHABUROV 1965- Novosibirsk Novosibirsk & Moscow based					mysterious phantom, phantom is ghost of Tito, People who died are: Bosniak Akhmet Hodzic, Croat Ivan Juric, Montenegrin Vukota Petrovic, Slovene Miha Pogacnik, Macedonian Milko Troikovski and the Serb Milord Pavlovic. Only Gordan Princip, the descendant of Sarajevo killer Gavrilo Princip, succeeded in destroying the ghost of Tito.	
Ed.1. N.5 9.01 BD	Veronica BROVALL 1975-Falun Berlin based	Lebenstreppe 2011	Sculpture (Courtesy of artist) PVC Pipes, screws, wood, Plaster of paris bandage, aquarelle paint, asphalted paper, steel wire	Yes, somewhat	Dystopia, personal relation to space, symbolic, uncanny, form of life, extinction, fear, ecology, nature	Passing through physical decay to death, archetypical image of life which viewer first ascends and then descends, black material on staircase signifies diseased organic material, all over the bandage is written I was here.	No
Ed.1 N.6 7.03b	Bunker Research group	Installation, 2003/2011	Mixed media	Yes, somewhat	Comparison to other bunkers,	Bunker is not innocent, urban	Yes

7.03f BD	Hüseyin Bahri ALPTEKİN 1957- Ankara- 2007- Istanbul Can ALTAY 1975- Ankara Istanbul based Staffan JOFJELL 1952-Idre Karlstad based Minna HENRIKSSON 1976-Oulu Helsinki based		(Courtesy of artist)		history revisit, global/local, regional, personal response, history rewriting, Narrative	ornament in landscape of history and presence, visual debate with bunker, explore social, cultural, political, individual, sexual implication within the context of global local conflict and universal cognition. Bunkers as siblings and artist in front of them as artist.	
Ed.1 N.7 3.07 BD	Petr BYSTROV 1980- Moscow Moscow based	Under the mushroom, 2011	Object, digital prints, sound (Courtesy of artist)	No	Atom bomb	Production of art, “this never existed before” formula of art making, strong civil involvement into social issue and personal associations, acknowledging art viewer which might have no relation to art	Yes
Ed.1 N.8 5.27 BD	Lana ČMAJČAN IN 1983- Sarajevo Sarajevo based Igor GRUBIĆ 1969- Zagreb Zagreb based	Woman with a candle, 2011	FHD video (18min) (Courtesy of artist)	No	History of War, identity politics, gender	Impact of prominent issue of recent or past history on the position of women in relation to war, identity politics, society and religion. Woman and candle in front of window. It goes from dark to light.	Yes

Ed.1 N.9 5.03 PC	Braco DIMITRIJE VIĆ 1948- Sarajevo Paris based (Stablished)	Century behind me – one second of post historic time, 2009	DVD (Courtesy of artist)	No	Art as cognitive discipline	Gigantic portraits as authoritarian symbols, politician who dominated 20 th century, music classic, power “The whole of history is not as rich as one second of post historic time.”	Yes
Ed.1 N.10 5.09 BD	Jim FINN 1968- St. Louis New York based	Inetrkosmos, 2006	Video (Courtesy of artist)	No	Colonialism of space, Germany, Space, 70s	East Germany, 70s, colonization of space, unique visuals and sound material, oeuvre of busby Berkeley, hip moving music of 70s, infinity, and banality of Deutsch sprachige space travel	No
Ed.1 N.11 8.103 BD	Tina GVEROVI Ć 1975- Zagreb Zagreb & London based Siniša ILIĆ 1977- Belgrade Belgrade based	Precarious adaption II Inside maze there are signs of a ruin, 2011	Installatio n of 10 pieces Drawing and drawing on the panel (Courtesy of artists)	Yes	Transformati on of space to new and common space, disaster handling, ignoring the original space, catharsis, New definitions, transformati ve	Graphic and cultural displacement , understandin g space, territory, and identity. Disaster is not dramatic sequence of event, a utopian or romantic promise of catharsis, the announceme nt of new social space, but as common space, surrounding and we	Yes

						inhabit, live, work, complex, unorganized, disorientating, without trace of defined meaning, directions, or references.	
Ed.1 N.12 4.03 BD	Tina GVEROVIĆ 1975- Zagreb Zagreb & London based	News keeps us awake, 2011	Installation including costumes stuffed with daily newspaper and video projection, dimension variable	Yes	Leftover, people, uncanny, life in bunker, news, Narratives, Scary, transformative	Cloths stuffed with newspaper and shaped to figures which are around the room, light is from video projection. figures seem to be dead. leftover of another time	Yes (Replaced?)
Ed.1 N.13 8.109 8.118 BD	Siniša ILIĆ 1977- Belgrade Belgrade based	No witness, 2011	Site specific intervention (Courtesy of artists)	Yes	Reveal, hierarchy, military, secret, transformative	Sealed room, unpredictable safety maneuver, explore the unknown safe place, sealed place has superb hierarchy	No
Ed.1 N.14 Various locations in Bunker BD	Allard Van Der HOEK 1964- Karlsruhe Amsterdam based	5 to 12 below Germany, 2008-2011	A series of Photographs in 12 Groups (Courtesy of artists)	Yes	Bunker in Germany, cold war, Threat, human psychology, remember 5-12, Connecting global and local, remembrance, human, battlefield, dealing with history, revisit	Bunker in Germany from cold war era, Threat, human psychology, belief in technical feasibility, monument like castle and fortresses, we want to get rid of them, not to remember 5-12, Disappearing place in Germany in connection with konjic	Yes

Ed.1 N.15 4.11 BD	HORVAT 1974- Čakovec London & New York based Tim ETCHELLS 1962- Stevanage Sheffield and london based	To bring down the house, 2006- 2011	Installatio n (Courtesy of artists)	Yes	Archive, destroy, Rebel, personal, Activate, fax, technology, human reactionary, playful, humor, fragile site, uncertainty	New material sending through fax, over 200 works on the paper, collage, drawing, instruction and text, arrive over the course of exhibition, proposition how to destroy or attack a house, to literally or metaphorical ly “bring it down”, simple “enact able instruction” to humorous possibility, growing archive of destroying proposals, easily collapsible place.	Yes, but they stop faxing
Ed.1 N.16 8.00a BD	Vlatka HORVAT 1974- Čakovec London & New York based	After Tito, Tito, 2001	Photogra phy series (Courtesy of artists)	Yes	Tito, portrait, narrative, reflection on history, face off, history commenting, what happened to him really? What is left behind Tito?	Took its title Re- photograph portrait of Tito in various rooms, reflection of light on his face, fluorescent light as bright line on his face. counterpart of official portraits.	Yes
Ed.1 N.17 Prints in Hall between Block 3 and 4 BD	Pravdoliub IVANOV 1964- Plovdiv Sofia based	Domestic patterns, 2011	Photogra phs (Courtesy of artists)	Yes	Military, Ecology, plants, disease, metaphor, Personal	Black humor, sociopolitical critic, comparison of military textile to a sick local plant, he	Yes

						connected these two things which are not related as artistic connectivity and consciousness	
Ed.1 N.18 Staircase Block 8 BD	Pravdoliub IVANOV 1964- Plovdiv Sofia based	Behold, 2011	Installation (Courtesy of artists)	Yes	Military, Tito, space, Comment the space, comprehensive process, transformative because with same font you might think it was always here	Laser cut metal letters with typeface of Yugoslavia army handmade bunker plans, "Behold the cathedral of fear, build within a mountain of power but bigger than it." Toward Tito's apartment, reflection on space	Yes
Ed.1 N.19 10.01 BD	Villu JAANISOO 1963- Tallinn Pirkkala based	Fog is a cloud that is related to the land, 2011	Installation (Courtesy of artists)	Yes	Nature, comment the space, material from UN, Lamps and they must take it out, Redness, indifference, transformative	Repeat the space and not copying it, nature, rain on gifted people and other kind, nature does not care if we exist, nature just is and don't care about us	No
Ed.1 N.20 3.41a BD	Bojan JOVANOVIĆ 1982- Jagodina Belgrade based Smilja IGNJATOVIĆ 1987- Belgrade Belgrade based	Captured rain	Installation (Courtesy of artists)	Yes	History, nature, ecology, power, past present, remembrance, commenting space, water, air.	Full and empty volume, water and air, material and immaterial, limited, and unlimited power of water, relation between present and past historical context.	Yes

						location and current politics	
Ed. 1 N.21 8.02- 8.06 BD	Šejla KAMERIĆ 1976- Sarajevo	Hooked, 2010	Installation (Courtesy of Galerie Tanja Wagner, Berlin and Galerie Krobath, Vienna)	Yes	Gender, Nature, weaving, commenting the space, Philomela, rape history, War crimes, objection in weaving format, transformative	Disconnecting concept of intimacy from its traditional form, reveal in insubstantiality, estranged from familiar, crochet which imitating web of giant spider, unease feeling, gender specific, (Work with women of Konjic?), reference to Philomela, woman weaver artist who got raped and mutilated by Tereus, in same manner as Philomela by weaving to tell a story	No
Ed.1 N.22 5.01 BD	Karsten KONRAD 1962- Würzburg Berlin based	ShelterSkelter , 2011	Site specific Sculpture , installation (Courtesy of artists)	Yes	Catastrophic , Dystopia, anticipation, Furniture, Tito, deconstruction, Drama, transformative	Filling room with deconstructed furniture, concealing a Tito's portrait, state of catastrophe anticipation in bunker, staged event. Deconstructed aesthetics formally.	Yes
Ed.1 N.23 Infront of building nr.3 BD	Marko LULIĆ 1972- Vienna Vienna based	Istanbul/ Istanbul, 2011	Installation (Courtesy of artists)	Yes	History, story, visible, excavation, archeology of modernism, hidden,	Map of hidden bunkers plus this one with its code name, archeology of	Yes

					secret, reveal, Narrative, public space, Private space	modernism, making visible, history, story, reread, translation, modification	
Ed.1 Nr.24 Infront of building nr.3 BD	Basim MAGDY 1977-Assiut Basel & Cairo based	A sign for remembrance, 2011	Engraved aluminum, steel and enamel, 125*50*35 CM (Courtesy of artists)	Yes	Dystopia, Tito, monument, futuristic past, nuclear disaster, reflecting past, super comparison to LULIĆ work for different use of private and public. Story, history	Permanent sign in front of entrance and exit of building, chosen one comes out after of nuclear attack, re-enactment of all known history, "let us build a monument to remind us of our futuristic past." Possible reference to all those monuments which Tito made during 60 and 70s.	Yes
Ed.1 N.25 5.20a BD	Basim MAGDY 1977-Assiut Basel & Cairo based	Our prehistoric fate, 2011	Two duraclear prints on vintage Yugoslavian military light box displays and clamps. Print is each 151*177 CM (Courtesy of artists)	Yes	Ecology, future, past, dystopia/utopia, war room, decision, light, box, military, nature, extinction, transformative	"The future belongs to us" and encyclopedia picture of prehistoric creature, light box of war room, rich pool of possibilities (Extinction), or maybe prehistoric times happens again.	Yes
Ed.1 N.26 4.07 BD	David MALJKOV IĆ 1973-Rijeka Zagreb based	These days 2005	Video (Courtesy of artists and Annet Gelnik Gallery, Amsterdam)	No	Link to architecture, east/west Economy, social political	Iconic architectural building: Italian pavilion in Zagreb fair, established by Tito, sign of social, economic and political growth,	No

						economic link between west and Yugoslavia, abandoned place, create hallucination of future and past, absurdity	
Ed.1 N. 27 5.25a BD	Radenko MILAK 1980- Travnik Banja Luka based	What else did you see? I couldn't see everything! 2010-2011	Series of painting (Courtesy of artist)	No	Media, Journalist, war crime, witnessing war, repetition, BiH history	Ron Haviv, photojournalism, woman being kicked by Arkan's soldier brutally, War crime, witnessing crimes, American, media role in war, obsessive repetition of motives of a haviv's photo.	No
Ed.1 N.28 7.01 BD	Mladen MILJANO VIĆ 1981- Zenica Banja Luka based	Today I become a real artist	Performance and documentary video, 2011 (Courtesy of artist and Antje Wachs Gallery, Berlin)	debatable	Identity, history, war, military, personal engagement, crisis, reborn, self-contextualization	Room with chair, table, wine, helmet, tv, and photograph on the wall, family photo of artist with his parents on day he took oath of allegiance to military, drink wine out of helmet and destroy his own photo with same tool.	Yes
Ed.1 N.29 5.29a BD	MONUMENT GROUP (Established in 2002) Damir Arsenijević, Ana Bezić, Jasmina Husanović, Pavle Levi, Jelena Petrović, Branimir	What does war stand for today, 2011	Installation (Courtesy of artists)	Not really	Bureaucracy, War and peace discourse, maintenance of Kosovo apartheid	War in Kosovo and the state which tries to normalize it. Necessity of war for today's status in political Situ. Catherin Hass. The	No

	Stojanović and Milica Tomić					group could not enter BiH because of visa stress with between BiH and Kosovo which shows the status quo.	
Ed.1 N.30 8.01 BD	Museum of American art, Berlin (Established in 2002)	Vanguard American painting, 2006	Installation (Courtesy of Museum of American art)	slightly	American art in Yugoslavia, USIS, MoMA, Guggenheim, culture war	Circulating American art in EU in 50s. this show was shown in several Yugoslavian cities: Skopje, Belgrade, Zagreb, Rijeka, Ljubljana and Maribor. Organisation by US information service USIS in cooperation with MoMA and Guggenheim. Goal: to show important American artists: Pollock, Rothko, Gorky, Reinhardt, Motherwell, Klein, Rauschenberg and Jones.	No
Ed.1 N.31 8.107 BD	Ioana NEMES 1979-2011, Bucharest	Monthly Evaluations (06.09.2006), 2001-2010	Installation (Courtesy of artists)	Yes	Tito Bedroom, homage to dead artist, subjectivity, objectivity, transformative	Evaluating quality of activity of artist with number, colors and measurable things, changing object and subjective	Yes, in another room
Ed.1 N.32 Corridor	Ahmet ÖĞÜT 1981-Diyarbakir	Things we count, 2008	Video (Courtesy of artist)	No	War facility, Airplane, source of problem	Counting in Kurdish, Turkish and English,	No

between block 2 and 3 BD	Istanbul and Amsterdam based					show an airport for war airplane in US Arizona, Facility for B-29 and C-47. These machines where always war was and will be where war breaks	
Ed.1 N.33 4.15 PC	Milija PAVICEVIĆ 1950-Cetinje Cetinje based	Some Mornings, 2011	Object (Courtesy of artist)	Not really	Abstract handling, need lots of clarification but then it is relevant, preservable, valuable, minority, disabled, paralyzed patient, commenting space, transformative	Decontextualize an object and present it in aesthetically pleasing form as valuable and preservable object in bunker. Convert room to red shell, object is medical shovel to assist defection of paralyzed patients, gilded leaves cover the inner surface of object.	Yes
Ed.1 N.34 6.07 BD	Marko PELJHAN 1969-Gorica Santa Barbara, Ljubljana and Riga based	/New life/ a Work of the Resolution series, 2011	Installation (Courtesy of artists)	Yes	Engagement with equipment from communication room in bunker	Radio transceiver, secret macroni built HF antenna set up found in communication room and out in the woods above it, it has a Morse code which do automatic global transmission of a message in Yugo language automatically, the frequencies	Supposed to be

						to broadcast changes daily according to visible code in the room, output power is 150 W, system is known as “puzzling Bosnia beacon”	
Ed.1 N.35 8.09 - 8.15 BD	Ivan PETROVIĆ 1973- Kruševac Belgrade based	Photo- Wallpaper, 2011	Installatio n (Courtesy of artists)	somewhat, by decorating the rooms	Personal handling, decorating bunker with images in formalist first impression, rejected privacy	Use found negative or abandoned negative and print them as wallpaper, question of relation between photography and photographe d, relation between photographic reality and comprehend reality, rejected negatives and slides as symbol of privacy	Yes
Ed.1 N.36 5.31 BD	Tobias PUTRIH 1972, Kranj Boston and Ljubljana based	Holivud, 2011	Installatio n (Courtesy of artists)	Debatable	Transformati ve, Tito, Film, Narrative of Tito, Burton, fact and fiction, story, and history	Portrait of Richard Burton as Tito in Film “Sutjeska”, installation which works with lights, walls, pictures and explore relations between Tito and Burton	Yes
Ed.1 N.37 8.16 BD	Lisi RASKIN 1974-Miami New York based	S.N. 56314, 2011	Sound Installatio n (Courtesy of artists)	Yes	Reverse in and outside, bring outside inside, feel sorry for bunker, kind of ignorant, trying to make bunker beautiful. No need to	Sound of outside world in bunker, element of beauty and richness to add to bunker, bird song, rainstorm,	Yes

					sugar code bunker but also maybe want to show what it would miss but by blending another aspect of bunker. Transformative	and ocean tide as it laps seashore	
Ed.1 N.38 Block 11 BD	Lala RAŠČIĆ 1977- Sarajevo Sarajevo, Zagreb and New Orleans based	The damned Dam Catastrophe, 2000, Radio play He Damned Dam, 2010, Video The Dam, 2010, Video Documentatio n	Video (Courtesy of artist) Radio Play (Courtesy of radio Lukavac)	No	Ecology, nature, river, BiH, EU, Love, Dystopia	Film, fictive, 2027, love, dystopia, BiH and EU, catastrophe, river, lake, disasters, field research on specific location, oral literature	No
Ed.1 N.39 Tunnel at the entranc e to the block 9 BD	RÖMER + RÖMER Nina RÖMER 1978- Moscow Berlin based Torsten RÖMER 1968- Aachen Berlin based	Die Flut, 2010	Oil on canvas (Courtesy of Galerie Michael Schultz	No	Nature, ecology, global warming, Dystopia, disaster	See of friendship between Korea and Japan, raising awareness about global warming and climate change, pre apocalyptic modus	No
Ed.1 N.40 Block 8 BD	Erzen SHKOLOL LI 1976- Pejë Pristina based	Wreath, 2009	Installatio n (Courtesy of artists)	Debatable	Cultural context, Balkan, anthropolog y, modernism, cultural, sociopolitica l	instinctive and biased anthropologi st, re- enacting traditional ceremonies and utilizing local rituals to draw attention to sociopolitica l situation using contemporar y symbols, art practice commenting in Balkan in past and present and locating him	No

						in cultural context	
Ed.1 N.41 4.01 BD	Alma SULJEVIĆ 1963- Kakanj Sarajevo based	I swear on Tito, 2008- 2011	Video Installatio n (Courtesy of artists)	Debatable	Tito, Personal dealing with him, family story, fiction and fact, story, and history	Personal story about Tito's portrait in a house with broken nose, story between her and her mother, repairing nose of Tito and Tito statue which moves around the house. Forbidden to move it again	Yes
Ed.1 N.42 4.19 BD	Sz BERLIN Established in 2007 London	Communiqué, 2011	Text (Courtesy of artists)	Debatable	War context, Germany, territory, parallelism, cold war	Communicat ion of east German army (N.V.A.) to use nuclear weapons which probably got broadcast from bunker like ARK D- 0, parallel histories, exploring possibility of incursion of Yugoslavia by Germans or other Warsaw pact forces, such texts are in konjic in teleprint rooms.	Yes
Ed.1 N.43 5.11 BD	Sz BERLIN Established in 2007 London	Radioactive Half- life, 2011	Audio Piece, (Courtesy of artists)	Yes	propaganda of war, military, cold war, Yugoslavia, history, narratives, patriarchy, using military phone	Three-part audio montage, cold war era, processed sound of bunker, ghostly commands, military slogan, patriotic songs,	Yes

						absurdity of hearing those effort by knowing how Yugoslavia fall apart later, you can listen to installation by picking military phone with help of army of Bosnia, by moving room to room viewer listen to the piece evolving	
Ed.1 N.44 Tunnel BD	Sz BERLIN Established in 2007 London	25 kt, 2011	Audio installatio n (Courtesy of artists)	Yes	Cold war, nostalgia, dystopia, military, bomb, nuclear, reality, history, story, fiction and fact, commenting the space	Acoustically simulated the detonation of 25-kt nuclear device mixed with audio sample of bunker, cold war nostalgia, death wish within cold war culture, how close cold war was to apocalyptic confrontatio n, each time a group arrived in bunker it blasted sound which could have been heard in whole bunker, piece was played in live concert in London in 2011	Yes, but don't get played
Ed. 1 N.45 Tunnel Bd	Sz BERLIN Established in 2007 London	Bunker Performance, 27.05.2011	Performa nce	Yes	Sound, loud, reflecting the space	Perform of high-volume live audio visual in entrance, last 40 min and	No, it was a one-time performa nce

						was removed because military personal asked them to remove it. Tracks were made during their residency in bunker	
Ed.1 N.46 8.01c BD	Nebojša ŠERIĆ SHOBA 1968 – Sarajevo New York based	Fear, 2011	Installation (Courtesy of artist)	Yes, by using the wind in infrastructures	Politic of fear, cold war commenting, engagement with narratives, nuclear, fear attack, irrational, uncanny	Fear, overwhelming, emotion, fear politically manipulated and enhanced, using fear as tools by government, people in fear surround or succumb, source of fear is always hidden somewhere by powerful government or individuals	Yes
Ed.1 N.47 5.39 BD	ŠKART Established in 1990 Belgrade Dragan PROTIĆ Đorđe BALMAZO VIĆ Belgrade based	I only remember Happy Days (Water raises around us) POEMMAC HINE 01, 2011	Poetry Machine (Courtesy of artists)	Yes, the machine seems very much like the other equipment in bunker	Preserve, poem, personal, culture what to preserve, playful	Box of active poetry, record your favorites or listen to other's favorite, it only keeps well memorized poem for future culture	Yes
Ed.1 N.48 Square next to the River Neretva a BD	ŠKART Established in 1990 Belgrade Dragan PROTIĆ Đorđe BALMAZO VIĆ Belgrade based	Bunker- Poetry, training in active poetry, 2011	Poetry performance (Courtesy of artists)	Yes, engaging Konjic school and people and viewer and whoever	Public performance	Performance with locals, engaging audience, no matter who they are	No

	+Reduction PESNIČEN JA + Konjic Scouts						
Ed.1 N.49 Block 9 BD	Wolfgang THALER 1969- Salzburg Vienna based	Frames of an unfinished Modernization	A series of photographs (Courtesy of artist)	Debatable	Yugoslavia, architecture, socialist design	Photograph project, Modernism in between: the mediatory architectures of socialist Yugoslavia, Jovis Berlin, 2012, Architecture in Vladimir Kulić and Maroje Mrduljaš retrospective architecture history, database	Yes
Ed.1 N.50 8.102 PC	Dragoljub Raša TODOSIJE VIĆ 1945 - Beograd Belgrade based	Hand over the money, jackass, 2011 Titel in Serbian : Opera “Seronjo daj pare“	Installation (Courtesy of artist)	YES	Strong feeling toward the space, selfishness of builder, madness, commenting on money they used by the title	L'homme trouvé (the man found?) Commenting on having the exhibition in belly of ideological fantasy driven by soulless selfishness of hillbilly clique in power, bunker contradict the common sense and lofty moral standards, you are not allowed to relativize the traces of madness in this space	Yes
Ed.1 N.51 5.07 PC	Jelena TOMAŠEV IĆ 1974- Podgorica Podgorica and Berlin based	Thoughts, 2010	Installation (Courtesy of artist)	No	Transformati ve, ecosystem	Thought contextualize another though, creating ecosystem with water air soil and plants,	Yes

						thoughts show its origin and its process	
Ed. 1 N.52 4.21 and 4.23 PČ	Natalija VUJOŠEVIĆ 1976- Titograd Podgorica based	We're not gonna make it, 2011	Installation (Courtesy of artist)	debatable	Partisan, history, ecology, system, context of war, memory, forgetting, collective memory	Partisan small figure in wind and among grasses, their figure gets lost in grasses with time and they get forgotten, absurd surreal scene	Yes
Ed.1 N.53 8.07 BD	XYZ – Established in 1997 Matej GAVULA 1972- Bratislava Bratislava based Milan TITTEL 1966- Litomyš Senec & Bratislava based	Neon, 2008	Sound Installation (Courtesy of artist)	Yes	Light, sound, abstract engagement, bunker equipment, space	Collection: Medzisvet interworld that respond to pre tempore place, recorded sound of igniting moment of light device which belongs to bunker and giving it back in loop and sound. So, produce light by sound.	Yes
Ed.1 N.54 4.25 BD	Milan TITTEL 1966- Litomyš Senec & Bratislava based	Time Machine	Installation (Courtesy of artist)	No?	Abstract, transformative	Notion of sculpture with perception of space, transformation of object, statement, and situation into spatial installation, showing electrical light running in real time	Yes
Ed.1 N.55 4.09 BD	Milan TITTEL 1966- Litomyš Senec & Bratislava based	Cuprum, 2011	Installation (Courtesy of artist)	Debatable	Socialism	Transform everyday object to statements, 10.000 piece of 1 cent, smallest coin is useless	Yes

						without the others, commenting on socialism, valuable body is made of small entity	
Ed.1 N.56 4.09 BD	Matej GAVULA 1972- Bratislava Bratislava based	Phono Letter, 2005	Sound Installatio n (Courtesy of artist)	?	?	Sound, shift between stability and instability, phono letter, snippets from south American location and recording gathered in Europe by members of Czechoslovak DX club in 70s, distributed them by mail to his friends.	Yes
Ed.1 N.57 3.13 BD	Matej GAVULA 1972- Bratislava Bratislava based	Spheres, 2010	Installatio n (Courtesy of artist)	Yes	Not really but it is transformative and has so much abstract value, interpretable	Sculpture and carving stones, reinvent and redefine the forms of perceptive stone, travertine stone shaped like spheres, articulates new meaning to the space, expand into space as explosions	Yes

Edition 2 – 2013, Time Cube/The Castle

Edition Number Location Curators	Artist Year Base	Artwork -Title Year	Medium Courtesy	Site-Specific (Based on my research)	Context-Specific (Based on my research)	Topics of Artwork (Based on exhibition documentation)	Still in Bunker?
Ed.2				In Ed 2 in comparison to Ed 1 more works in hallway and corridors and between rooms.			
Ed.2 N.1 Corridor between block 2 and 3 BS-BF	Adel ABIDIM 1973- Baghdad Helsinki based	Memoria 1, 2009	Video (Courtesy of artist)	No	Bombardment- War memories, loneliness, animals	Childhood memory of bombardment of Baghdad and Al-Jomhuriyya bridge, which was destroyed, A cow faced his death in middle of Baghdad all alone.	Yes
Ed.2 N.2 4.17 BS-BF	Alban MUJA 1980- Mitrovica, Pristina based	Artist's Moves, 2013	Drawing (Courtesy of artist)	Yes	Form comparison to a labyrinth, line of thoughts in comparison with line of physical movement, Formalist, easy approach, not engaging with its history but with its architecture, physicality, reality, need for solution to	Walk every day with different artist and draw their path in bunker in form of a line, Physical presence and movement of artist, memory challenge, navigating self in bunker to reflect its essence, it shows artist thought but also physical movement, also journey of visitors to memorize where they are, where	Yes

					get out of bunker easily → maybe it has to do with fear of getting lost in bunker	they head to. Fabricate Tito's memory (HOW?), find a way out of Tunnel	
Ed.2 N.3 Tunnel between the two main entrance to the bunker BS-BF	Alfredo PIRRI 1957- Cosenza Rome based	Steps, 2013	Installation (Courtesy of artist)	Yes (representative power of Pirri)	Sound image, arc, power of the space, like what a pharaoh makes in middle of pyramid. Gun binocular, breaking its spirit to smaller pieces, elusive, recreating a space, movement, blindness, cut through the eye	Underground space with sepulchral aspects of any other subterranean space, it is like middle of pyramid but without decorations, arc made of concrete, and when it reflects on the ground, look like a circle. The mirror on the ground, loses rigidity when one walk over it, it become malleable, plastic and break to smaller pieces, space becomes elusive. Also, you hear the sound of walking on mirror (Sound image), high and low/heaven and Hell, cut through the eye proposes blindness but also producing a new image Bunuel reference to movie.	Yes
Ed.2 N.4 Various locations in corridor	Almin ZRNO 1966-Sarajevo Sarajevo based	"Castle", 2013	Color photography mounted on kapafix (Courtesy of artist)	Yes	futuristic castle, new genealogy for bunker (its root is like a castle), how do we	Historical and economical aspect of bunker just like castles all around BiH, modernist development	Yes

BS-BF					use it now? like all other castles, wartime heritage, analogy	of a castle in context of castle design in BiH, architectural history of military edifices, wartime heritage became in analogy for creation of better future for people of the region.	
Ed.2 N.5 5.29a BS-BF	Apparatus 22 (Erika Olea, Maria Farcas, Dragos Olea) Studio Basar (Cristi Borcan, Alex Axinte) Bucharest based	The hour broadcast , 2013	Sound Installation (courtesy of artists)	Yes	Dystopia, propaganda , nuclear disaster, psychology , empower, inform, entertain, radio station, inside vs. outside, paranoia, propagandi st register of utopia, poetic, utilitarian depiction of outside	Imaginary broadcast of a radio after nuclear catastrophe, reproduction as well as imagining the radio entertainment, empowering, propaganda informing tool, also reflecting of psychological aspect of people's state of mind after such event, groundbreakin g science is only for usage of military, just like bunker,	Yes
Ed.2 N.6 Block 7 BS-BF	Armin LINKE 1966- Milan Milan and Berlin based Srđan Jovanović WEISS 1967-Subotica New York based	Socialist Architect ure: the vanishing act, 2013	Photographs (Courtesy of artists)	Debatable	Socialist design, spatial, form, body, ideology, Ideological architecture , federation and vanishing architecture	Photography in Croatia, BiH, Montenegro, Macedonia, and Serbia. Ideological architecture without Yugoslavia, traditional architecture is materially and spatially bound to its own body and loci. Vanishing as process of	Yes

						dismantling and destruction, we could propose that the vanishing act of socialism leaves the ideology in the past. Thus, the vanishing act pushes the remaining socialist architecture toward the future.	
Ed.2 N.7 2.07 2.09 2.11 BS-BF	AutopsiA 1980- formed in Novi Sad Novi Sad and Prague based	Traut sitzt die Einsamkeit (solitude now mourns), 2013	Installation (Courtesy of artists)	No	No	Light and word are the same, day and night	Yes
Ed.2 N.8 4.07 BS-BF	Banu CENNETOĞLU 1970- Ankara, Istanbul based Yasemin ÖZCAN 1974- Istanbul Istanbul based	What is it that you are worried about? 2013	Video (Courtesy of artists)	Yes	Metaphysic innerspeak, holographic metaphysic , humor, bunker, energy, ancestors, karmic, cleaning, recreating the space, funny comment on how to reuse the space	Measuring non-artistic practice to measure the power of the bunker. The object put through “holographic” energy scan by the habitat and human energy rebalancing coach Zeynep Sevil Güven. Güven uses simultaneousl y innerspeak (jean Addrienne method, 144 file with 36pieces of information which is applied in kinesiology to communicate and clear karmic and ancestral blocks) and her self- developed	Yes

						ZSG healing method to reveal a data in this space. She uses plan of bunker to perform spiritual cleaning.	
Ed.2 N.9 5.33 BS-BF	Brian DAILY 1951- Pittsburg Woodstock/Washington DC based	14 Stations at the crossroads, 2010	Photographs (Courtesy of artists)	No	No	Narrative of artist's life journey, critical decision in his life, artist pursuing curiosity in government, produces symbols of his life journey with colors and challenges audience to understand them, the colors estimate his mood like passion, caution, optimism, youth. Experience along way of life of artist	Yes
Ed.2 N.10 Hall in Block 6 BS-BF	Carl Michael von HAUSSWOLF F 1956- Linköping, Stockholm and Palma de Mallorca based	Red Empty (Sarajevo 2013)	Photography (light installation and documentation) (Courtesy of artists)	Yes	Very personal marking, art challenging system, abstract, engaged art	Multiyear project and mark different building in Europe Asia and America red. Distinction between abstract and engaged art, the red marked building is abandoned, accompanied by sound which has physical impact on body as well	Yes
Ed.2 N.11 8.01a BS-BF	Carlo CROVATO 1965- London Berlin based	Mechanical advantage, 2013	Installation (Courtesy of artist)	Yes	Fear, funny, uncanny, very odd	Light and sound installation in Morse code	Yes

					physical experience	producing SOS in ... by opening and closing the door which somehow imply madness and at the same time very genius use of technology to generate light	
Ed.2 N.12 8.03 8.04 BS-BF	Conor McGRADY 1970- downpatrick Burren/New York based	Retreat/C lose Quarters, 2013	Installation drawings (Courtesy of artist)	Yes	Commentin g ideological space, architecture , formalist, modernist, psychology , collapse of ideology, institutional space and refuge	Bunker as ideological monument and liminal space. Embodies language of armor. As a literal and metaphorical retreat represent ideological enclosure. Its strength and standing during years in is paradox to its ideological failure, social collapse and national dissolution. Frozen in time.	Yes
Ed.2 N.13 6.09 BS-BF	ZAVEN 1974- Beirut Beirut based	A Bunker fairy tale, 2013	Sound and Video Installation (Courtesy of artist)	No	Personal engagemen t with concept of time and memory. Civil war, reinventing past, bunker as protection, bunker as a place which save something from time. Fairy tale	Inspiration: encounter of peter pan (James M. Barries) and Alice (lewis carroll) and radio piece of Walter Benjamin. It works with the memory which has not been affected through time. Act of remembering past to change it. What shows is family Christmas in	Yes

						Lebanon during 1975 and civil war. Bunker protected the specific moment in time. s	
Ed.2 N.14 5.09 BS-BF	Dalibor MARTINIS 1947- Zagreb Zagreb based	Zagreb 1,0339 (Dalibor Martinis2 011/ 1945 Antonio Perajica)	DM, Data recovery series Video installation (Courtesy of artist)	No	Memory, collective memory, memory loss, Croatia, corruption, politics, fascism, history revision, not directly related to bunker, Yugoslavia , then and now	Starting point: Photo 1945 from Antonio Perajica. Photo shows a staged demo after liberation of Yugoslavia from Fascism and their support to communist party in Ban Jelačić. Second channel sound from same square in 2011 showing demo against corrupted politician. Dealing with general memory loss by reconstructing events. Contextualization not through interpretation, manipulation, or historicizing. Instead generate “phenomenon without context which completely conforms to real event” (Wallace stevens)	Yes
Ed.2 N.15 8.104 BS-BF	Danica DAKIĆ 1962-Sarajevo Dusseldorf based	Jelica Dakić by Danica Dakić, 2012	Photograph, text, Danica Dakić, 2012 (Courtesy of artist)	Yes	Gender, labor, mother daughter, personal history, Marxism, humor,	“Labor is a conscious human activity” Marxist definition of labor by artist mother to her	Yes

					collective memory, women, loneliness, ideology	daughter. Collective memory. Portrait of Jelica Dakić in 2010 in Opatija. Strength and beauty and humor. Reflecting on only room which is thought for only woman in bunker.	
Ed.2 N.16 3.29 3.33 And Main entrance BS-BF	Daniel Garcia ANDUJAR 1966-Almoradi Barcelona based	Universitas (Magistrorum et scholarium) Stećci – Gymnasium, 2013	Installation (Courtesy of artist)	Yes	Commenting on bunker. Aiming to reconstruct it as a place one can learn in. reusing bunker, referring to different purpose of bunker and how to change it.	Bunker for preservation, isolation, secure storage facilities but also tension disappointment, dreams, hopes and miseries of group of people who cohabit. Bunker is an inadequate, obsolete, paradoxical, useless, and bizarre construction. But some says it can continue as secure storage facility and isolation civil educational space. Latin Universitas refers to number of individuals associated to one body such as society, community a guild or corporation.	Yes
Ed.2 N.17 8.111 8.112 8.113 8.114	Dario ŠOLMAN 1973- split Split and New York based	Immurement, 2013	Installation/Drawing animations (Courtesy of artist)	No	Dystopia, storytelling	Imaginary world, see Hozić 2013, p.110	Yes

BS-BF							
Ed.2 N.18 5.25 BS-BF	Edin NUMANKADI Ć 1948- Sarajevo Sarajevo based	Records 2012 Boxes 2012	Installation (Courtesy of artist)	No	Personal, war, storytelling , collective memory, fragment, contempora neity,	Notes and boxes. Work in two years. Notes represent text that author read during war. Box exhibit daily objects for artist during war. Image- object, reality- illusion	Yes
Ed.2 N.19 Corrid or before entranc e to block 9 BS-BF	Edo MURTIĆ 1921- Velika Pisanica, 2005 Zagreb	Cadavers 1995/201 2	Light box (Courtesy of artist's family)	No	Light box, corridor, aesthetics, human nature, skeleton, dystopia, Yugoslavia , collapse, generals, War, Ethnicities conflict, Region.	Regional representative of modernist aesthetics interwoven with leftwing → Century of war. Cadavers' representation, vocal spokesman of death are skeleton of those generals service caps and national decoration. This is caused by human nature not only situation in society.	Yes
Ed.2 N.20 8.01 BS-BF	Emre ERKAL 1972- Ankara Ankara based	Paleontol ogy of aspiratio ns, 2013	Installation (Courtesy of artist)	Yes, to some point	Actual building, mountain, nature, abstract, life of bunker, architecture , Paleontolog y, scientific approach, attempt of objectivity, trying to distance self from the object, archeology of modernism, commentin g the	What exists behind the tunnel and walls of the bunker? Fossils and Aeon bygone coexist with utopian strategic military bunker. Mountain as a womb awaiting rebirth. Forces of entropy are slowly eating away from these corpora, edifices, and aspirations.	Yes

					bunker, Anthropocene		
Ed.2 N.21 Tunnel BS-BF	Ibro HASANOVIĆ 1981- Ljubovija Brussel and Sarajevo based	The song sustained us, to her we are thankful! 2012	Installation (Courtesy of artist)	Debatable	-	Mostly narratives and image based on history, memory and mythology. Work in progress and something discovered rather than made. Presence of ambiguity. Multi-layer works which invite viewer to meditate.	Yes
Ed.2 N.22 8.05 BS-BF	Igor BOŠNJAK 1981- Sarajevo Trebinje based	Doomsday Room, 2011	Video installation (Courtesy of artist)	Yes	Dystopia, nuclear attack, ruins, witness, disaster, catastrophe , doomsday, corps, attack, simulating, window, outside, What if.	Fictional space which screens nuclear explosion in loop in a “parergonic” view through window. In room there are old radio, broken computer, window, dried flower, old newspaper and haptic audio- visual effect, sound and vibration and electronic images and synthetic wind. Work try to simulate such event.	Yes
Ed.2 N.23 5.35 BS-BF	János SOGÁR 1958-Budapest Budapest based	The typewriter of the illiterate, 2001	Digital video, 8 min. drums: Bobby Previte (Courtesy of artist)	No	Gun, violence, War, illiteracy, education, world problems, Kalashnikov, reality, inner self, critical thinking, what is the real problem?	Weapon as something common between different countries and culture, Esperanto of aggressivity, Somalian proverb: I and Somalia against the world, I and my clan	Yes

						against Somalia, I and my family against the clan, I and my brother against the family, I against my brother. Barry Sanders: gun is the typewriter of the illiterate.	
Ed.2 N.24 4.13 BS-BF	Kim CASCONe 1955-Albion San francisco and EU based	Sanctum – Salt, 2013	Installation (Courtesy of artist)	Yes	Defining the bunker, commentin g the bunker, ambience, hill of salt(?), unspaced, uncanny, scarry, exploring psyche, fear, go within, travel inside out, abstract, psychologi cal, simple	Bunker as unspaced. A monument of unspaced. Unspaced according to steven hall in the raw shark Text is unvisited, unnamed, and uninhabited, empty area beneath the normally used parts of the urban landscape. Unspaced inflicts an anxious disorientation that is relieved when re- entering civilian space. Sanctum offers the visitor respite from the labyrinthine a temporality of the bunker unspaced, inviting them to project their own psyche outwards onto the darkened space surrounding them thus allowing them to orient within their own personal space.	Yes

Ed.2 N.25 5.05 BS-BF	LAIBACH Formed in 1980 Trbovlje Ljubljana based	NATUR A MORTA, 2011	Mixed media, still life installation (Courtesy of artist)	Arguable	Adolf Hitler, Art, still life, Art in bunker, connection is unstable, corpse, uncanny, cup of fascism, architecture change, general approach , comparison ,	Still life (Literally: Dead nature) depicting inanimate subject matter, commonplace object which are natural or man-made, in Vienna Years Hitler tried to live his life selling painting, most of them architectural landscape, war ruins or still life, also painted people as dead matters, he could be representative of the bad art which according to museum of bad art in Dedham, Massachusetts is the art which has been created with best intentions but went horribly wrong. The US Army at the end of WWII seized a number of Hitler's painting and they are still in bunkers. "I am an artist and not a politician. Once the Slavic question is settled, I want to end my life as a corpse of art." Hitler 1939	Yess
Ed.2 N.26 8.00	Luchezar BOYADJIEV 1957-Sofia	Endspiel. 2013	Object (Courtesy of artist)	Yes	Cold war, chess, endgame,	Endgame scenario for nuclear	Yes

BS-BF	Sofia based				Kings, symbolism at its best, black and white world, black and white chess stones, Russia Vs. US, there is a huge possibility not to end this game and bunker is one symptom of this war which took so long to come to an end. The soldiers are not moving. Very well/smart located in the bunker.	Armageddon, the king is to be protected at all costs, the resources of the country is used to fortify the king's last stand, all done in secret, for what? (Marcel Duchamp book about the game of chess which indicate a game with two lonely kings and few pawns which don't happens normally in chess game. As long as the game is, there will be somebody who wants to play it and don't want to make a mistake.	
Ed.2 N.27 Main entrance of the Tunnel BS-BF	Mirosław BALKA 1958- Warsaw Warsaw and Otwock based	Carrying the Rainbow, 2013	Installation (Courtesy of artist)	YES	Worker, Rainbow, Sexuality equality, gender, minority, workers of bunker, commenting the space, reflecting its failure, oppression, very context and Site specific. Secret.	Found object-based artist who reflect on the part of the objects. Subtle trace of history turns the ostensibly laconic language of his sculpture in an elusive structure formed of layers of hidden meaning. Oblique association and references oscillate between personal and collective memory, biographical experience and historical events. His art	Yes

						also draws upon places where it is being made.	
Ed.2 N.28 Soldier's living room 6.05b BS-BF (Originally in the entrance of the bunker but later moved)	Nemanja CVIJANOVIĆ 1972-Rijeka Rijeka and Venice based Davor MIŠKOVIĆ 1971, Bihać, Rijeka based	NATO Lounge/ Aligned	(Courtesy of artist)	YES	NATO, NAM, Ex- Yugoslavia , war and decision, humor, history, consuming, dictator, democracy, SFRY, Real logo and stuff, confusing, politics, nationalism	NATO lounge is a place to get informed and consume something. It is places in department of telecommunication answer and comments decision by ex-Yugo countries toward a dictate of the international community to join NATO pact (Pretorian military class in the service of today's capitalist empire) despite the historical role of SFRY in the establishment of the Non-Aligned movement (NAM) as a response to a division of the world into blocks.	Yes
Ed.2 N.29 2.17 BS-BF	Nenand MALEŠEVIĆ 1981-Sarajevo Belgrade based	In front of the house of Asterion, 2013	Photography (Courtesy of artist)	No	Geopolitical, comparison to myth, Greek mythology, cliff, significance, distinctiveness, commenting the place, Tito, ruler, dictator,	Perhaps I have created the stars and the sun and the enormous house, but I do not remember anymore (Borges, house of Assertion) ARK is worthy of Daedalus. As if Daedalus dug into a cliff. A cliff which is chosen as house of Tito	Yes

						is distinctive. It is geopolitical fundament as well as significant. Affirms the myth of ruler's power to make a best shelter for himself, hence an illusion to assertion, ruler of stars and dweller of labyrinth who kills the youth until slain by Theseus.	
Ed.2 N.30 5.01a BS-BF	Paul DEVENS 1965-Maastricht Maastricht based	Tracker, 2013	Installation (Courtesy of artist)	Yes	Sound, bunker, commentin g the bunker, Sarajevo, Vague, deconstruct ion, Robot, technology, record, ambient	Recording in area von Sarajevo und bunker, present cut- through of today's life in landscape which has visible or invisible weight of recent history. The routes of recording tracks on GPS-Logger. The rout from GPS is produced and scaled down by the programmable robot above the turntable. The robot can lower a stylus to vinyl record with edited recordings, to play it back. The manifestation of the space, history and social context define the site specificity. The sound was often deconstructed	Yes

						and placed in another context. The presence of audience is also integrated in sound installation. Recordindustry.com	
Ed.2 N.31 Block 10 8.105 BS-BF	Renata POLJAK 1974-Split Zagreb and New York based	Staging actors/Staging beliefs (2011/2012)	Video installation (Courtesy of artist)	I guess they moved it to Tito's bedroom. Not sure instead of the red installation from dead artist Ioana NEMES	Personal, memory, film, Yugoslavia, collapse, ideology, storytelling, actors, culture, propaganda, political agenda, Tito, socialism, cinematography, images.	In Tito's room, personal memory and autobiography as starting point and its relation to power and political agenda to shape cultural memory. Two famous Yugoslavian film: Bosko Buha (1978) and train in the snow (1976). they had propaganda purpose for socialist life and spread among people. She shows what happened to actors of these films and what happened to Yugoslavia and its ideology and how Croatia gained its identity in 90s after collapse.	Yes
Ed.2 N.32 8.00d BS-BF	Saeri KIRITANI 1970-Kanazawa Kanazawa and New York based	Room B-29, 2013	Video installation (Courtesy of artist)	No	Nuclear, Japan, Boeing B-29, Bomb, metaphor, rice, symbolism.	Boeing B-29 dropped bomb on Hiroshima and Nagasaki. 06.08.1954. bomb called Little Boy (uranium 235) vanished 13,2 Square Km. 166000 people died.	Yes

						<p>79000 got injured. (Hiroshima had 350000 population at time. Second bomb (fat man (plutonium 239) at 09.08.1954. vanished 6,7 Square Km. 149000 died. 75000 injured. (Nagasaki had 240000 population). Many still suffers from radiations. In video the phantom is touching rice and departed souls. She rings the bell from "Inari" shrine, known as food goddess. The rice is metaphor for life. The phantom (she) tried to be departed in peace, but she has such vivid memories. And her soul is lost in transitory.</p>	
Ed.2 N.33 Hallway in Block 8 BS-BF	Simona DUMITRIU 1978-Bucharest Bucharest based	The surveillance handbook, 2012	Installation (Courtesy of artist)	No	Comparison to other communist country. Romania, spy, how to spy, revealing a secret, secrecy as a tool in totalitarian communist regime, artistic research, political, justice, simultaneous	Work with secret police in Romania archive. Now in hands of political investigation of group CNSAS (national council of the study of Securitate archives). Initially a big artistic research project. Art of covert	Yes

					us time, and era.	surveillance from manual handwritten script in 1989. To learn how to make image or sound to basically spy on people. The photos show how they used this knowledge in real situations. Collective author is Romania secret police. They have been produced in public shop to expose them to public as performative act. <i>Second life in communism, exhibition and workshop by ioana Macrea Toma, Iosif Király, Cristina Anisescu, Simona Dumitriu, Bogdan Bordeianu, 4- 19 May 2012, platform project space, Bucharest. All the scanned docs belong to CNSAS.</i>	
Ed.2 N.34 2.28- 2.28a BS-BF	STEALTH.unli mited Ana Džokić (1970- Belgrade), Marc Neelen (1970- Heerlen, Belgrade and Rotterdam based	D-0 to DO, 2013	Installation (Courtesy of artist)	YES	Doomsday, utopia, life machine, dystopia, food water shortage, global warming, blood, machine, health, life machine, what to do? radical changes,	What if bunker was available to all of us? What if with help of distributed and miniaturized autonomous systems that provides us with water food and energy, we don't need to sit in	Yes

					imaginary, symbolism, alienation from life machine to reproduce the urge to change society in a way one change life when in need of those blood supplies urgency, agency, Bunker changing	aftermath of cataclysms, but can avoid one in first place? With calamity of massive cold war catastrophism withering away, and other global challenges ahead, such dispersed devices may on a personal scale take away our reliance on large protective systems, our dependence on scarce resources and our ongoing contribution to fatal global warming, food, or water shortage. <i>D-0 to DO reveals community in the making that has taken the choice of different path.</i>	
Ed.2 N.35 Block 0, 0.01 BS-BF	Yane CALOVSKI 1973-Skopje Skopje based	Potential Arrange ment, 2013	Installation (Courtesy of artist)	YES	Forgetting, getting lost in bunker, catastrophe, nuclear, anticipation, motivation, ideology, end point, set design, fear, block zero, zero as symbol, tire of cars looks like the number zero, stage fear, psychology	How do we stage fear, or how do we act surprised, becomes critical in the final installation? Work is inspired by existentialism of one's own forgetfulness challenged by social and political distinctiveness of the site. The work made to function as a piece of	Yes

						dramaturgy motivated by the psychology of the site, and specifically the decontaminati on rooms of block 0. Anticipation of catastrophe, and how it linked to finitude, as well as salvation and even progress, becomes the most important concerns.	
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Edition 3 – 2015, Possibilities vs. Catastrophe/Parallel Development

Edition Number Location Curators	Artist Year Base	Artwork- Title Year	Medium Courtesy	Site-Specific (Based on my research)	Context-Specific (Based on my research)	Topics of Artwork (Based on exhibition documentation)	Still in Bunker?
ED.3							
Ed.3 N.1 1.01e 1.01d AD	Leone CONTINI 1976- Florence Florence based	Inhabitants- Pilot Study, 2015	Mixed Media (Courtesy of artist)	Yes	Life, Ecology, microscopic , bacteria, life, billion years, colonialization of Nature, commenting life in bunker, Fear monument, Anthropocene	Bunker is enclosed world made of concrete. Aim: build barrier to ecosystem. If outside is polluted with nuclear atom, bunker's living creature would filter the life which supposed to take over the world. Artwork reveal that bunker is either isolated or sterile. Lots of microscopic lives live in bunker mostly bacteria which lived before us and will live after us. Project aim to show how nature is colonized. Study with biology department of Rome university.	Yes
Ed.3 N.2 Block 9	Dante BUU	Brotherhood , 2015	Two-part text installation	Yes, reflecting male	Gender, Sex, militarism,	Brother you are my sister	Yes

8.15 MM- AL	1987- Rožaje Sarajevo based		(Courtesy of artist)	only space	hegemony of brotherhood and unity and also patriarchy and masculinity, gender image, Yugoslavia, socialism, Justice,	Gender aspect on public and private, reflecting gender in former socialist Yugoslavia, Tracing the idea of heritage of Y as a closed male space. Modern army remain a place which individuality is suffocated regarding both sexual orientation and biological sex. Homosexual men and women are discriminate d in military. Homosexual people don't exist in militarism. Brother and sister in Bosnian and English bring the concept of socialism and reflect their role in society in Yugoslavia. Reflecting hegemony of brotherhood and unity and also patriarchy and masculinity.	
Ed.3 N.3 8.117 MM- AL	Document ary embroider y Vahida RAMUJK IĆ	War of buttons, 2015	Tapestry (Courtesy of artists)	Yes	Economy, value, oral history, embroidery, storytelling, truth telling, rebranding bunker,	During building time over 25 years, money, trust, and work was invested in bunker.	Yes

	<p>1972- Belgrade Belgrade based Dejan DOŠLJA K 1973- Belgrade Belgrade based</p>				<p>reevaluation , work invested, military, failure, economy structure, money, work, trust, artwork collection, reflecting cultural event as economy value in comparison to military bunker with economical value</p>	<p>Primary value of bunker is downgraded now. But ministry of defense still pays the costs. Since 2011 art entered bunker and bring economic value but underlined with new ideals. Historic cultural heritage accumulates new value through culture and artwork collection. who does this value serve? Artists made documentary embroidery to depict complex institutional and informal panorama surrounding the bunker. All the info gathered through conversation with locals in Konjic municipality: representatio n of local institution, tourist agency, NGOs, the antifascist union, soldiers, worker, journalist and citizens.</p>	
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Ed.3 N.4 5.27 AD	EFFI 1971- Ramat- Gun Brussel based AMIR 1969- Haifa Brussel based	Mnemonic Gymnastics, 2015	Video HD (Courtesy of artists)	Can be shown somewh ere else but way more interesti ng in this location.	Art collection, disruption, memory, place and image, reflecting, authority and authorship, commenting the space, historical context. Present context.	A tour through bunker with cite of a Latin textbook (loci et images). Making mental image and placing them. The guide's authorship and authority get sabotaged and commented and ruined by artists.	Yes
Ed.3 N.5 Entranc e of the bunker AD	Helidon GJERGI 1970- Tirana NYC and Tirana based	Tango Down, 2015	Site specific installation, mirrors, text (Courtesy of artist)	YES, very powerful and very well integrate d in the space.	Video games, mirror, infinity, realities, virtual, war narratives, facing, confrontatio n	Turn the entrance to hall of mirrors, creating infinite and make all spatial limitation disappears. The mirrors were titled by different video games developed by using context of cold war. The human body is trapped between endlessness and repetition of material threat.	Yes
Ed.3 N.6 8.109 MM- AL	G.R.A.M. Formed in Graz- 1987 Graz based	Istambul, 2011	Video, 8 min Directed by: G.R.A.M. Actors: G.R.A.M. Camara: Markus Haslinger, Uwe Seisner Editing: Norber Pfaffenbichler Sound: Josef Klammer Postproduction: xxkunstkabel	No	Not really	Clip Istambul, "Zock fest" wiener aktionismus, pretend smoking the fake joint although smoking the real one and removed by police. By Wolfgang	Yes

			(Courtesy of artists)			Bauer and Gunter Falk. Art and life blurs.	
Ed.3 N.7-A 1.07 AD	Tue GREENF ORT 1973- Hollback Berlin based	Closed biosphere, 2003 - ongoing	PET water bottle, freshwater sample (Courtesy of artist)	No	In context with other works, it is, Anthropocene, universal, closed system	Closed ongoing living system. Starts in 2003. five liters of fresh water with diverse sample of living organism from a fire pond in the outskirt of Frankfurt am main. In the beginning snails and various water plant could be seen. After 12 Years there is still life in it.	Yes
Ed.3 N.7-B 1.07 AD	Tue GREENF ORT 1973- Hollback Berlin based	Microcosmos, 2009	Video, 8:54 min (Courtesy of artist)	No	Life, Ecology, microscopic , bacteria, life, billion years, colonialization of Nature, commenting life in bunker, Anthropocene	Microscopic video of living creatures in closed biosphere	Yes
Ed.3 N.7-C 1.07 AD	Tue GREENF ORT 1973- Hollback Berlin based	Neretva, 2015	Series of Polaroid photographs (Courtesy of artist)	Yes, kind of	rare species, Life, Ecology, microscopic , bacteria, life, billion years, colonialization of Nature, commenting life in bunker, Anthropocene, commenting nature,	Neretva gain its name from the Celts who called the river "Nera Etwa" means flowing divinity or divine river. It is home to rare species. All the endemic Neretva salmonid fish are	Yes

					dystopia, awareness	endangered due to building of dams. A further treat is hybridization : genetic ascendancy of introduced non-native trout. Poaching, mismanagement of waters and fisheries irreversible changes the divine river.	
Ed.3 N.8 1.01a AD	Wiebke GRÖSCH 1979- Frankfurt/ Main Frankfurt/ Main based Frank Metzger 1969- Frankfurt/ Main Frankfurt/ Main based	The Hill, 2015	Installation Different Materials (Courtesy of artist)	Yes, kind of	Ant hill comparison to bunker, queen vs. Tito. Queen takes care of its people and reproduce at least. What has Tito done? Life, Ecology, Nature, commenting life in bunker, hierarchy metaphor, dystopia, awareness	An ant hill house an autonomous state system in which each member has a clearly defined task within its hierarchy. The queen is safe inside the hill and controls the fate of her people.	Yes
Ed.3 N.9 1.01c AD	Flaka HALITI 1982- Pristina Munich/Vi enna based	I was like you before I got stoned by fresh air, 2013	Digital photograph mounted on PVC-Forex board, framed, 170*113cm (Courtesy of LambdaLambda Lambda)	No	Subject/object, stone representative, storytelling, identity structure	Stone from Switzerland found in the river by artist to be photographed but was also used by another artist and as the other one toss it back to river it cracked. It represents rocky nature around the bunker and in context refers to its	Yes

						ontology whereby the works title suggests exploration of body or identity transformation. The stone also reminds of lack of fresh air in bunker. It has ability to tell or mute a story. Invite audience to read and experience Stone as storyteller subject and not an object	
Ed.3 N.10 Wall in front of the bunker MM-AL	Marlene HAUSEG GER 1984- Leoben Vienna based	Sundial, 2015	Site specific installation (Courtesy of artist)	YES	Symbol, sign, reveal the bunker, decoration, jack hammer, ruin, destruction, commenting bunker, a fake house, minimalism	Three houses hidden from public and no decoration. Connect decoration to function and decorate a fake house. Sundials are from Egypt and Babylon time. the object replaces with jackhammer. a sign of transience of things even as massive as bunker.	Yes
Ed.3 N.11 2.03 AD	Dritan HYSKA 1980- Korçë Tirana based	House of two brothers, 2013	7B-W Photographs, 40*40 cm (Courtesy of artist)	No	Albania, architecture, ideology, communism, capitalism, brothers. Personal vs. social.	Architecture in Albania in last 25 years. Introducing free market economy and its impact on urban landscape and architecture. This represents destruction but also growth and	Yes

						personal taste.	
Ed.3 N.12 4.09 AD	Adela JUŠIĆ 1982- Sarajevo Sarajevo based	Here come the women, 2015	Mixed Media (Courtesy of artist)	Yes	Gender, women, Antifascist front women, WWII, struggle, justice, commenting an era, Yugoslavia, socialism heritage.	Collaboratio n with Crvena and Andreja Dugandžić and what has our struggle given us project. Online archive and role of antifa women in WWII and their tribute to rebuild socialist Yugoslavia. The people's front decided to abolish antifa women in 1953 when bunker building started to get built. Another cold war has started for women that year. Again, they sent back to perform their natural role in private sphere of their home to get domesticated .	Yes
Ed. 3 N.13 Block 9 Emergency exit MM- AL	Johanna KIRSCH 1980- Sazburg Vienna based	Cave Exit Ape. 2015	Site Specific Installation (Courtesy of artist)	YES	Not so strong Life, Ecology, Years, colonializati on of Nature, commenting life in general, Anthropoce ne, ape, extinction, dystopia,	We who belong to one of the four species of great apes (Hominidae) succeed to make earth ours and other three are endangered to get extinct. "Geology of humankind",	Yes

					Archeology of modernism	Anthropocene: human as most important dominant of geological biological and atmospheric process on earth. It is appropriate for us to see ourselves in context of nature again. A revolution toward our closest relatives like, orangutan, guerilla and chimpanzee would be better in many perspectives than working in faculties that precipitate human societies into continuously progressing neurosis and destructiveness. Our ancestors used walls to immortalize themselves. Contemporary cave painting suggest that this painting also can be read in such manners.	
Ed. 3 N.14 Outside and also Tunnel and various places in the bunker	Elvedin KLAČAR 1976 – Rudo Vienna and Sarajevo based	The object affair or good intentions, 2015	Object, Video, Performance (Courtesy of artist)	Yes, very performative also.	Archeology of modernism, Zenit, Avant Garde Yugoslavia, Art in bunker, preserve.	ARK suggests that military precision is coupled with strictness. Yet the building is harbors to an aesthetic secret long	Yes

MM-AL						<p>before biennial. It was already important to Yugoslavian art history. Art from 60s to 90s was collected here undetected only few people knew this, and knowledge got lost after breakup of Yugoslavia. Artist introduces us to world of bunker artwork and familiarize the soldiers with significant artefact. Security force of the bunker would be happy to guide a visitor to recently found artworks. They can tell quiet a lot about their importance for politics in cold war era and the good intentions of collectors. And know about the affair which brought forth the work visible.</p>	
Ed. 3 N.15 5.20a MM-AL	Damian LE BAS 1963- Sheffield Across EU and UK based	Roma Jugoslavija, 2015	Painting and collage on maps (Courtesy of artist)	YES	Borders, new borders of Yugoslavia, gypsies, body, mind, identity freedom	Punk days in artist teenage time as reference in his art and worldview. Hozic 2013, p. 126	Yes

						Maps as surface for artworks. Artist spread figures, vehicles, faces and other elements on maps. It is not only gesture of artistic freedom of movement but also freedom of movement for human being beyond borders and nation state which aim to constrict, control and contract and often invade not only our body but also our mind.	
Ed. 3 N.16 5.20a MM- AL	Delaine LE BAS 1965- Worthing Across EU and UK based	Time Chamber, 2015	Mixed Media installation (Courtesy of artist)	Yes	Student protest, countercultu re, 60s and 70s, time comparison, commenting the time which has been freeze in bunker, historical events,	Based on the image in spaced out book: radical environment of psychedelic 60s. by Alastair Gordon 2008, bricolage, library and soundtrack about countercultur e, garment reminiscent of the some of the time that were at revolt against the system. Time chamber act as "sit in" or "crash pad" reminder of the protest of student and countercultur	Yes

						e in 60s and 70s that were happening all around the world in time which the bunker has been built. Hozic 2013, p.127.	
Ed. 3 N.17 7.01 & various places in the bunker MM- AL	Ralo MAYER 1976- Eisenstadt Vienna based Oliver GEMBAL LA 1972- Hamburg Hamburg based	Messages from a history of closed systems, 2015	8 prints on black aluminum Dibond, 75*75 cm Set of 8 Postcards (Courtesy of artists)	No	Closed system, comparison between different system, ecology, space, dystopia, Anthropocene	Ark is closed system like planet, doomsday, show case of other closed systems like: wardian case, a sealed container for commercial plants in 19 th century. largest artificial ecological closed system was biosphere 2 in space. There are print of those places on the wall. Mostly so dark which look like a window to another space. While closed system are materially sealed, they need to be open for flow of energy and information. You can also send post cards designed by artist from ARK.	Yes
Ed.3 N.18 5.29 5.29a AD	Anna McCARTHY 1981- Munich	HOW TO START A REVOLUTION; Archive Konjic D-0	Mixed Media installation (Courtesy of artist)	Debatable	Fact/fiction, Revolution, humor, aesthetic, romanticism , cliché,	Safety coffin is sequel to artists' series of in-flux archives within her	Yes

	Munich based	ARK. Safety coffin, 2015				multilayered long-term project how to start a revolution which question the aestheticization and romanticizing of rebellion and revolution by satirically exposing common cliché within the self-constructed fact vs. fiction microcosmos .	
Ed.3 N.19 1.01 AD	Damir OČKO 1977- Zagreb Zagreb based	Study on shivering (no 5-2), 2014-2015	Sound installation 8 Poems, Speakers, amplifier, DVD Player (Courtesy of artist)	No	No	Teeth chattering sound installation and 8 parts score for the narration of poem which has been the core of the film TK. 2014. Motive of teeth as symbol of violence and unexpectedness during the film. To kiss with a tooth as a metaphor to sociopolitical situ. Hozić 2013, p.130	No
Ed. 3 N.20 8.01b MM-AL	Nikolay OLEYNI KOV 1976- Gorky City Saint Petersburg based	OSLOBOĐENJE: the burlesque museum, 2015	Installation (Courtesy of artist)	Yes	Resurrection , chosen one, Dystopia, utopia, child, Tito, Jovanka, Kitchen, porn, media, queer, solitude, BiH, OSLOBOĐENJE,	Story of fictional unknown child of Tito and Jovanka as a fictional 3D map. Nobody knew about the kid which was in ARK. But there is a myth when	Yes

					liberation, neo liberal, anti-Nazi, WWII, Yugoslavia	he/she come to surface of the earth the real liberation of people will happens. Liberation (OSLOBOD ENJE) is the name of the neo-liberal newspaper in Sarajevo which was found in WWII era as anti-Nazi. In the past in was the flagship of the socialism non-aligned propaganda in BiH. Artist also involves aspects of porn, media, solitude and queer issue in order to develop dystopian site-specific narrative. And by the way we are still waiting for the child appearance.	
Ed.3 N.21 1.01 AD	Alketa RAMAJ 1983- Përmet Tirana based	lindje perëndim lindje, 2015	Neon light writing installation (Courtesy of artist)	Yes	East/west debate, neon work,	lindje: East sunrise and birth perëndim: West sunset and decay Three words together indicate infinite circle of nature. Language: Albanian	Yes
Ed. 3 N.22 Block1 0 MM- AL	Selma SELMAN 1991- Bihać Bihać and Budapest based	Iron curtain/Mer cedes 310. 2014-2015	Photograph, installation with metal (Courtesy of artist)	Yes	Personal history of Roma, precarity, symbol, sign, Iron curtain,	Reflecting safe place in 21 century, personal safe place is Mercedes 310, family	Yes

					private, survival, humor, ideology, physical and psychological barrier,	job collecting and selling iron. Their source of survival, Selma has Roma origin, she picks up social and economic circumstances of her life. Iron curtain as ideological symbol for conflict between contesting systems, physical and psychological barrier. By transferring her iron curtain onto the floor, the artist avoids constructing a new wall but instead symbolically opens up a demanding terrain of bringing people in touch.	
Ed. 3 N.23 Block1 0 MM- AL	Mladen STILINO VIĆ 1947- Belgrade Zagreb based	Material Value of Laziness (2004) 2015	Text installation (Courtesy of artist)	Yes	Labor, Laziness, reflecting facility, reflecting his own practice, society critic, productivity production of art, resistance, socialism value.	Topic of laziness for production of art and center topic in his work. There is no art without laziness but at the same time there is no place for laziness in society. No right for existence of laziness in productive and progressive society.	Yes

						<p>Therefore laziness as resistance. Two large diesel tanks in block 10 were installed as provision. In case two other electrical energy system failed. Only in such event these two tanks would run and make generators works. Until then their mission was on stand-by and inactive.</p>	
Ed. 3 N.24 5.21 MM- AL	Sylvia WINKLE R 1969- Salzburg Stuttgart based Stephan KÖPERL 1966- Langenau Stuttgart based	“So sehen Sieger aus” (This Is What Winners Look like). 2015	Installation with private newspaper archive of taz-die Tages Zeitung (1979-2015); framed cover of the issue of 30 June 2011 (Courtesy of artists)		Nuclear, Anti- Nuclear, civil courage, civil resistance, Germany, commenting the problem which lead to bunker building.	<p>This was the lead of berlin-based newspaper Taz. Die Tages Zeitung, since 1979 published daily and is anti-nuclear arrangement and tries to fight the global urge to be nuclear. leftist. The visual represent the long civil resistance to nuclear problem and on the wall are archive of Taz from private archive</p>	Yes

Edition 4 – 2017, Tito's Bunker

Edition Number Location Curators	Artist Year Base	Artwork- Title Year	Medium Courtesy	Site-Specific (Based on my research)	Context-Specific (Based on my research)	Topics of Artwork (Based on exhibition documentation)	Still in Bunker ?
ED.4							
Ed.4 N.1 7.01 Entrance HDC- ID	Annalisa Cannito 1984 - Acqui- Terme Acqui- Terme based	SILENCE IS VIOLENCE, 2017	Site specific installation . Lightbox; Bullets (Courtesy of the artist)	Yes	Comparison between US and Yugoslavia, secrecy, facility, commenting the bunker, military, propaganda, war, ethnicities, grand lie, WWII, Cold war, Konjic, Manhattan project, weapons and ammunition	The propaganda billboard found around the Hanford Atomic Plant site in Washington State, USA, established in 1943 as part of the Manhattan Project, the top-secret atomic bomb program conducted by the United States during World War II. The project was then expanded throughout the Cold War period. Workers and inhabitants living nearby were threatened and obliged to maintain se- crecy about the construction. The same logic indeed was imposed in Bosnia, and in this specific context in Konjic, regarding the D-0 ARK Underground bunker and the Igman	Yes

						ammunition factory next to it. Because of growing tensions with the Soviet Bloc, the "All People's Defense" concept was devised by Tito. The five-pointed star that was positioned in the center of the Yugoslavian flag symbolized the five fingers of the worker's hand. Here it is composed of projectiles pointing one against the other.	
Ed.4 N.2 8.06 HDC- ID	Jan Peter Hammer 1970 – Berlin Berlin based	THE DIG, 2017	Video, 22' (Courtesy of the artist) Supported by the Berlin Senate Department for Culture and Europe	No	Archeology, Bulgaria, Bronz age, comparison to modernism archeology, human nature, treasure hunting, Soviet Union, spomeniks, circulate online as purported evidence of alien presence on Earth, future look like the distant past, primitivism, modernism, undone history, deindustrializati on	In 1977, Bulgarian archaeologist Vetsislav Gergov dis- covered a 6,500-year-old Early Bronze Age settlement in Telish, in district of Pleven. The archaeological site contained, among other things, a small cylindrical object, whose function is unknown. The coincident availability of affordable metal detectors and easy access to the Western auction house market turned archaeological looting into	Yes

						<p>one of the few available sources of independent income.</p> <p>These sites, which once signified progress, feel so alien to the reality of an economy that has devolved into barter and scrapping that one would think they were built by another species—much in the same way that images of Yugoslav World War II memorials, called spomeniks, circulate online as purported evidence of alien presence on Earth.</p>	
Ed.4 N.3 Various places in corridor HDC-ID	Dan Perjovsc hi 1961 - Buchares t Sibiu based	UNTITLED, 2017	Wall drawings (Courtesy of the artist)	Very engaged and spread, partly destroyed	Bunker, preservation, future, war, Yugoslavia, history, private, public, betraying socialism, fear, military, elite, leader, equality, justice, art in bunker, aware, UN, Utopia, dystopia, utopic off topic, enter, future after future, zukunft as trap, Bomb, mother of all bombs, trauma, privremen, women, gender, contemporary, liberty, I am not exotic, I am exhausted	<p>The keyword is “Future.” Not only for the bunker (which is in itself a device to buy future) but for the collection of art hosted by the bunker, for the country hosting the bunker, for the continent hosting the country, and for the planet where all of these things happen.</p>	Yes

Ed.4 N.4 Block 9, 7.01 HDC- ID	Lia Perjovsc hi 1961 - Buchares t Sibiu based	THE BIENNIAL, THE PROJECT, THE BUNKER, THE CURATOR S' KEYWORD S, AND THE MUSEUM, 2017	Series of mind maps (Courtesy of the artist)	Yes and no	Utopia, dystopia, mind map, war, conflict, Tito, bunker, elite, security, secrecy, equality, justice, biennial, museum	I follow the curators' keywords: a Biennial in a Bunker (Tito's Bunker in Konjic, nuclear-safe for 350 chosen representative s of the political and military "elite"); Sarajevo, Bosnia and Herzegovina (the 1992–96 war); 20 and 21st centuries; an accumulation of works (it is the 4th exhibition) that outlines a museum of contemporary art today (in a world full of all kinds of crisis, global warming with no backup planet). I had some questions for myself about safety (in a constantly changing world), about the "elite" in an equal society (communism), about utopia becoming dystopia. I have organized all this research in a collage of mind maps in search of a conclusion.	Yes
Ed.4 N.5 8.01 HDC- ID	Jorge Ribalta 1963- Barcelon a	WATER, WIND AND WIRE, 2016	Series of gelatin silver prints	Yes	Meta, documentation, transformation, cold war, biennial,	meta-project, a kind of photographic documentation of the current	Yes

	Barcelon a based		(Courtesy of the artist)		parallelism, inside/outside dialectics, geological strata (as a kind of anticipatory archeology), water supply Ljuta, nature, ecology,	transformation of a Cold War atomic shelter into a contemporary art museum through the format of a Biennale. In order to make visible the Project Biennale's preconditions, I established a parallel between some of the most basic survival systems in the shelter designed to preserve life conditions under atomic war (like the air conditioning, the water supply, and the communica- tions systems) and the "making of" the 4th exhibition. In both cases, what is represented (in the form of a kind of "artificial breath") is what is normally unseen, taken for granted. The inside / outside dialectics rep- resented in the images problematizes the (never- tested) autonomy of the atomic survival structure as well as the	
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						<p>artistic autonomy. The photographs were shot on October 27 and 28, 2016. They are the first presentation of a work in progress, which will develop in the near future as successive layers or geological strata (as a kind of anticipatory archeology), including the “making of” the exhibitions in Konjic (April 2017) and Stuttgart (May 2017). The photographs of the water supply start with the spring of the Ljuta, the source of drinking water for both the shelter and the town of Konjic and ends with the water section in Bloc 11. The photographs of the air conditioning in Bloc 9 mix with the emergency exit and air source structures to the outside, on the hill behind the camouflaged part of the shelter. Close</p>	
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						to such outdoor structures, the remnants of the vandalized buried wires formerly connected to the shelter's communications section still can be seen in the forest.	
Ed.4 N.6 Block 9 HDC-ID	Jan-Peter E.R. Sonntag 1965 – Lübeck Berlin based	BAGHDAD, 2017	Print on Tyvek, 250 × 182 cm (Courtesy of the artist) based on a digital photograph y of a four color + gold printed stamp from Iraq 1982 taken with a Nikon 800E with a AF-S Micro NIKKOR 60mm Macro on a Kaiser RS1 Reprosyste m with a Luce Solare 5000K light on and through	No	Nonaligned movement, Baghdad, Tito, complicated technological process in choosing material to reflect the topic in technic, head of state, government, Yugoslavia, history, hypocrisy,	art print on TYVEK in two parts the stamp, based on a digital photography of a four color + gold printed stamp from Iraq 1982, shows letters, numbers and signs and a portrait of Tito based on a drawing. Tyvec is the name – a registered trademark of DuPont – of a paper like material – flash spun high-density polyethylene fibers, which will be used in the art system for covering paintings and overalls out of Tyvek will be used by people working in clean rooms, laboratories, or contaminated land. The stamp reminds today on the 7th Conference of Heads of State or Government	Yes

						of Non – Aligned Countries in Baghdad 1982, which took place one year later in March 7-12 in New Delhi.	
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Edition 5 – 2019, Do Secret Services Dream of a Museum?

Edition Number Location Curators	Artist Year Base	Artwork-Title Year	Medium Courtesy	Site-Specific (Based on my research)	Context-Specific (Based on my research)	Topics of Artwork (Based on exhibition documentation)	Still in Bunker ?
ED.5							
Ed.5 N.1 5.11 5.29a 8.16 6.01 6.09 3.35 BF- BS- JHE	Bella Rune 1971- Stockholm Stockholm based	All Repeated Patterns wants to cover the Whole Wide World, 2018	fabrics printed	No	Soviet Union, textile, pattern	This work departs from fabrics printed with Soviet propaganda designs from the 1920s and 1930s found in the archives of Ivanovo factories in Oblast, Russia. Rune often creates works in what might be called an expanded field of textile sculpture. She often uses surfaces like fabrics and clothes, combined with a smartphone screen as the stage for a digital sculpture, with the ambition “to create social lucid dreaming and everyday magic”. in- between the tactility of textiles and augmented reality.	Yes
Ed.5 N.2 4.25 BF- BS- JHE	The Cuss Group Formed in Johannesbu rg, 2011) Johannesbu rg based	Fully Automated Luxury Influencer (3 Episodes), 2017	?	Not sure	online personalities can even leverage their presence to mobilize political power,	Fully Automated Luxury Influencer (3 Episodes), 2017 “We live in the age of the influencer. We	Yes

					humor/horrifying	can hardly scroll through our timelines and feeds without being slyly sold a product from a high-follower individual who's just like us. Online personalities can even leverage their presence to mobilize political power—perhaps seen at its most extreme in the rise of Donald Trump. DIS.ART	
Ed.5 N.3 5.37 BF- BS- JHE	Jagoda Buić Split Zagreb/Pari z/Dubrovnik/ Provans/ Venecia based	Lampedusa, 2015	?	Not sure	post-Cold War and postcolonial division of the world into the rich and the poor, perpetual war, Humanity, capital translated through centers of political and military power	Formal unpretentiousness of the Lampedusa composition in the hands of an artist known for her grand gesture expresses the inability of the individual to contribute to resolving a humanitarian disaster of a political and economic exile which is increasingly characterizing the post-Cold War and postcolonial division of the world into the rich and the poor, into those who live in peace and those who live in perpetual war.	Yes
Ed.5 N.4 8.14	Larissa Sansour 1973 - East Jerusalem	In the Future, They Ate from the Finest	Video	?	sci-fi, archaeology and politics, CGI, myth for history, fact and	In the Future They ate from the Finest Porcelain resides in the	Yes

BF- BS- JHE	London based	Porcelain, 2015			national identity, fictional civilization	cross-section between sci-fi, archaeology and politics. Combining live motion and CGI, the film explores the role of myth for history, fact and national identity. A narrative resistance group makes underground deposits of elaborate porcelain - suggested to belong to an entirely fictional civilization. Their aim is to influence history and support future claims to their vanishing lands.	
Ed.5 N.5 Block 6 BF- BS- JHE	Mirko Marić 1949 - Zenica Graz based	No one trusts anyone about anything, 2010/2013	?	?	espionage is vital to his survival, human, breath, machine, technology, spy, dystopia	As a living being, man first learned how to breathe. Upon noticing that life is possible only for those who breathe, he began observing (spy- ing on) his surroundings. He understood that he is not alone, and that others, like himself, want to be the first, the fastest, and the strongest. Like breathing, since the dawn of man espionage has been vital to his survival. Because of his fears, he began to manipulate and invent fabrications in	Yes

						order to survive and rise above the others. Fortunately for him, today the intelligent man has allowed intelligent machines to spy on him at every opportunity, at all times.	
Ed.5 N.6 2.15 BF- BS- JHE	Momčilo Golub 1949- Ljubuški Splitu based	Nothing may surprise us, 2019	Installation	Debatable	Individual vs. society (whole), war and peace, military uniform, Hegel, phenomenology of spirit, symbol, olive branch, rationalizing war for state survival, choosing peace	In a manner typical of the artist, by paraphrasing the eternal dilemma of both the individual and the society between war and peace, the installation merges an appropriated military uniform and bits of equipment with quotes from Hegel's famous Phenomenology of Spirit (Phänomenologie des Geistes, 1807), as well as symbols and olive branches. The philosophical citations rationalize war as a means for the state's survival – From time to time, the State needs to strengthen the morale of the nation by means of war. Wars serve to disrupt the individual's right to independence, so the individual would not depart from	Yes

						the whole – whereas the uniform bundled tightly with a belt and hung on the wall, along with a helmet camouflaged with olive branches as the universally accepted symbol of peace, express the artist's decision to choose peace.	
Ed.5 N.7 8.115 BF- BS- JHE	Ramesch Daha 1971- Teheran Vienna based	Unlimited History 32°N/53°E, 2009/2012	complex historical interfaces using original documents , stamps, letters, sketches, and maps	No	Personal, history, Iran and big three, WWII, industrializatio, research diary approach	Ramesch Daha combines aspects of her family history with events of profound historical significance. Her latest research project stems from the Tehran Conference, the first meeting of the Allied leaders in World War II and pursues the historical links between Iran and the “Big Three”. Crucial to this story is the Trans-Iranian Railway, a project which marked the nation's first steps into the age of industrialization . Daha also uncovers pivotal facts on the link between Nazi Germany and the railway's construction. With a research diary approach, Daha compiles	Yes

						complex historical interfaces using original documents, stamps, letters, sketches, and maps excerpted from her research.	
Ed.5 N.8 8.118 BF- BS- JHE	Rene Petropoulos Los Angeles Los Angeles based	It's An Old Illness: 3 for 2, 2017 Video (Voices: Kathrin Burmester, Alec Egan, Elena Rosa)	?	?	moral/ethical questions of existence, gender, voice, public/private, fiction and fact, contemplation and relaxation, reconsider, circle	The conversations from the novels were ordered and sequenced to form a new narrative anchored in philosophical and moral/ethical questions of existence, strategy, and consequence. Three speakers alternate in articulating this dialog. Gender and voice are in rotation. The merger of the public and private world as it conditions our decisions and actions is revealed in the mirroring of 'fiction' as expressed in 'actual' accounts of agents.	Yes
Ed.5 N.9 4.03 BF- BS- JHE	Vesna Pavlović 1970- Kladovo USA based	Fabrics of Socialism, 2013/2019	Photograph and Installation	Yes	Socialism, Yugoslavia, a psychological portrait of an era, strategies of materialization and subjectification of the archive, utopia, personal, war, collective memory, private moment	Photographs and installations from Vesna Pavlović's Fabrics of Socialism series offer an exploration of the Museum of Yugoslavia Fototeka photographic archive. The works, produced through a series	Yes

						<p>of artistic interventions represent a psychological portrait of an era, burdened by the photographic representation of socialist propaganda. Using the strategies of materialization and subjectivation of the archive, the artist questions the socialist utopia and grandiose vision in a country which, soon after the president died, faced a decade of wars. Through layered, projected and recorded images and texts, Fabrics of Socialism creates a tension between the private moments and collective memory.</p>	
Ed.5 N.10 5.09 BF- BS- JHE	Yoko Ono 1933- Tokyo New York based	Documentar y video by Yoko Ono on Imagine Peace Tower, 2008	Video	No	Peace, light,	<p>The Imagine Peace Tower is a memorial to John Lennon from his widow, Yoko Ono, located on Viðey Island in Kollafjörður Bay near Reykjavík, Iceland. It consists of a tall tower of light, projected from a white stone monument that has the words "Imagine Peace" carved into it in 24</p>	Yes

						languages. On a clear night it appears to reach an altitude of at least 4000 m. Buried underneath the light tower are over 1 million written wishes that Ono gathered over the years in another project, called Wish Trees.	
Ed.5 N.11 3.21 BF- BS- JHE	Zlatko Kopljär 1962- Zenica Zagreb based	K6, 2000/2019	?	Debatable	War, personal memory, personal history, BiH, Croatia, individual fate, social changes	“My father was killed during the bombing of the city on 23 September 1992 at the location where K6 was performed. I marked the spot with a white rectangle under which I wrote the date of his death as a series of numbers: 23091992. Within ten days, the sign was erased by car tires.” K6 was performed in 2000 on the main road connecting Slavonski Brod and Bosanski Brod, at the border between Croatia and Bosnia and Herzegovina, as a powerful expression about the (un)importance of the individual’s fate caught between the tectonic faults of social change and wars.	Yes

12. Abstract

ARK D-0, a secret military atomic bunker, built in 1953-1979 in former Yugoslavia has been transformed into a hybrid exhibition space in the city of Konjic in today's Bosnia and Herzegovina during the 2000s. Through five biennials, held by Edo Hozic and Sandra Miljevic Hozic, 135 artworks were exhibited in ARK D-0 all of which remain on display to date. Since there is no central database that holds or archives the bunker's collection, I have compiled a thematic database to systematically archive descriptive and interpretive data of all the artwork exhibited in the space. In this thesis, I examine the transformation process of the bunker through artistic intervention and strategies of the group of artworks. To do so, I review the historical and socio-political context of this military facility in both political states, Socialist Federal Republic of Yugoslavia and Bosnia and Herzegovina and the precarious condition of cultural policy in post-Dayton BiH as well as the architectural and technical particularities of the construction itself. I further review the cold war discourse, reflected upon from various angles in each iteration of the biennials in shaping the new narrative around this facility. Building on the site specificity discourse, I argue there is a contradiction of the concept between transformation and hybridity in this site. I argue that the military facility and the exhibition area are complementary to one another, and the site and art are integrated and can be perceived as one hybrid frame. I suggest the Project ARK D-0 have transformed the bunker into a visible and accessible public space; a hybrid museum that has highlighted the political confidentiality previously housed in the same space. Finally, I use comparative review methodology and formal and interpretive description and analysis to discuss 13 site and context specific artworks and installations and their strategies, context, and formal aspects.

Zusammenfassung

Der geheime militärische Atombunker ARK D-0, der 1953-1979 im ehemaligen Jugoslawien gebaut wurde, wurde in den 2000er Jahren in einen hybriden Ausstellungsraum in der Stadt Konjic im heutigen Bosnien und Herzegowina verwandelt. In den fünf Biennalen, die von Edo Hozic und Sandra Miljevic Hozic veranstaltet wurden, wurden 135 Kunstwerke im ARK D-0 ausgestellt und gesammelt. Da es keine einheitliche Datenbank über die im Bunker ausgestellten Kunstwerke gibt, habe ich eine thematische Datenbank zusammengestellt, um die beschreibenden und interpretierenden Daten aller im Bunker ausgestellten Kunstwerke systematisch zu archivieren. In dieser Arbeit wird der Transformationsprozess des Bunkers durch künstlerische Interventionen und Strategien untersucht. Dazu wird der historische und soziopolitische Kontext dieser Militäreinrichtung in zwei verschiedenen Epochen und somit auch Staaten, der Sozialistische Föderative Republik Jugoslawien und Bosnia und Herzegovina, untersucht, die prekäre Situation der Kulturpolitik in post-Dayton-BiH beleuchtet und die architektonischen und technischen Besonderheiten des Baus ausführlich beschrieben. In einem nächsten Schritt wurden die Rolle der Biennale, der Diskurs über den Kalten Krieg und die verschiedenen Perspektiven der Biennale-Editionen bei der Gestaltung der neuen Erzählung über diese Einrichtung untersucht. Im theoretischen Teil der Arbeit wird auf den Diskurs über die Spezifität des Ortes eingegangen. Der Widerspruch zwischen dem Konzept der Transformation und der Hybridität wird beleuchtet. Es kann argumentiert werden, dass Militäreinrichtung und Ausstellungsbereich, Ort und Kunst in einem integrativen Verhältnis zueinanderstehen. Es entsteht der Eindruck eines sich ergänzenden hybriden Rahmens. Sichtbarkeit, Zugänglichkeit und Bewusstseinsbildung haben sich als die wichtigsten Vorzüge des Bunkers von Konjic als öffentlicher Raum herausgebildet. Im letzten Kapitel diskutiere ich dreizehn orts- und kontextspezifische Kunstwerke sowie Installationen und ihre Strategien, ihren Kontext und ihre formalen Aspekte, methodisch durch Vergleich und formale sowie interpretative Beschreibung und Analyse.