

Project Biennial of Contemporary Art D-0 ARK Underground
Projekt Bijenale savremene umjetnosti D-0 ARK Underground

The Fifth edition of
the Project Biennial of
Contemporary Art
D-0 ARK Underground 2019

Peti ciklus
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ARK

Edo Hozić

Director and founder of the Project Biennial

It was the best-kept military secret in Yugoslavia.

Six people knew about the secret called ARK (Atomic War Command): four generals, the Prime Minister, and Josip Broz Tito. This exclusive club represented a sort of a Praetorian guard charged with defense of our entire country - its achievements, its ideology and its values, our fates and our lives - from an impending catastrophe.

The facility was under construction for 26 years, from 1953 until 1979. The construction cost about 4.6 billion U.S. dollars. The facility spreads over 6,500 square feet. It consists of 12 inter-connected blocks.

Construction of defense facilities is not specific to particular geographic locations, time periods, economic powers or political regimes. 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.

Nowadays, ARK wants sunshine instead of fluorescent lights, the sound of wind blowing through trees instead of the dull noise of its massive air-conditioning unit. It looks forward to the chatter of people and the sound of their footsteps instead of the noise produced by the closing of its steel anti-nuclear doors. It wants, for the first time, to let images and sounds of life into its dark chambers.

And in its solitude, which lasted half a century, it happily welcomes artists.

Artists bring stories from the real, outside world – sometimes lethargic and funny, sometimes prophetic and horrifying. Today, watching and listening to artists' messages, we are learning about our past and our present, and beginning to have a feel for what awaits us in the future.

ARK

Edo Hozić

Direktor i osnivač Projekta Bijenale

Bila je to najstrožije čuvana vojna tajna u Jugoslaviji.

Za tajnu zvanu ARK (Atomska ratna komanda) znalo je šest ljudi: četiri generala, premijer i Josip Broz Tito. Taj klub predstavljao je u neku ruku pretorijance u odbrani čitave zemlje, društvenih dostignuća, ideoloških vrijednosti, naših sudbina i naših života od nadolazeće propasti.

Objekat je građen 26 godina, od 1953 do 1979. Izgradnja je koštala oko četiri milijarde i 600 miliona američkih dolara. Površina mu je 6.500 kvadratnih metara. Sastoji se od 12 međusobno povezanih blokova.

Gradnja odbrambenih objekata nije karakteristika nekog geografskog prostora, vremenskog razdoblja, ekonomske moći niti društvenog uređenja. I kao što su srednjovjekovni arhitekti gradili kamene utvrde po brdima, u periodu Hladnog rata gradila su se atomska skloništa. Razlika između gradnje

jednih i drugih objekata je i u tome što postojanje srednjovjekovne utvrde nije bila tajna, iz daleka su bili vidljivi da bi opomenuli neprijatelja i pokazali snagu odbrane.

ARK danas želi svjetlost sunčevih zraka umjesto neonske rasvjete, žudi za šumom vjetra u krošnji stabla umjesto turobnog šuma glomaznog klima uređaja, on se nada žamoru ljudi i topotu njihovih koraka umjesto zatvaranja protuatomskih čeličnih vrata. Želi, po prvi put, pustiti u svoje mračne odaje sliku i zvuk života.

U svojoj poluvjekovnoj samoći sa radošću je dočekao umjetnike.

A oni su sa sobom unijeli priče iz stvarnog, vanjskog svijeta -ponekad sjetne i smiješne, ponekad proročanske i strašne. Danas, gledajući i slušajući poruke umjetnika, učimo o našoj prošlosti i sadašnjosti i slutimo šta nas čeka u budućnosti.

5th Project Biennial D-0 ARK Underground

April 26 to October 26, 2019

Curators:

Basak Senova

Branko Franceschi

Jonatan Habib Engqvist

Artists:

Bella Rune

the Cuss Group

Jagoda Buić

Larissa Sansour

Mirko Marić

Momčilo Golub

Ramesch Daha

Renee Petropoulos

Vesna Pavlović

Yoko Ono, and

Zlatko Kopljarić

Curatorial Statement

Do secret services dream of a museum?

“Who controls the past controls the future: who controls the present controls the past”.

1984 by George Orwell

The Project Biennial Contemporary Art D-0 ARK Underground was initially programmed to be completed in five editions and designed to become an amalgamation of a military and contemporary art museum after completing its cycle. In this respect, the 5th edition is the “end” that is also the “new beginning”. “Do secret services dream of a museum?” underlines this transition that overlaps closures with the openings and transcends function with vision.

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.

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

This edition will present works by Bella Rune, the Cuss Group, Jagoda Buic, Larissa Sansour, Mirko Maric, Momcilo Golub, Ramesch Daha, Renee Petropoulos, Vesna Pavlovic, Yoko Ono, and Zlatko Kopljar. Following the pattern of the previous editions, the participating artists demonstrate different artistic methodologies, approaches, disciplines, media and generations. Nevertheless, as a significant intersection point, criticality and research are inherent

in all the featured works. One has to take into account that new works will merge and co-exist with the 148 works from the previous editions by addressing new perspectives, meanings, and viewing experiences to recognize the bunker as a single entity.

5. Projekt Bijenale D-o ARK Underground

26. april – 26. oktobar 2019. godine

Kustosi: Basak Senova
Branko Franceschi
Jonatan Habib Engqvist

Umjetnice i umjetnici:

Bella Rune
the Cuss Group
Jagoda Buić
Larissa Sansour
Mirko Marić
Momčilo Golub
Ramesch Daha
Renee Petropoulos
Vesna Pavlović
Yoko Ono, and
Zlatko Kopljar

Riječ kustosa

Da li tajne službe sanjaju muzej?"

“Tko kontrolira prošlost, kontrolira budućnost: tko kontrolira sadašnjost kontrolira prošlost”.

1984 by George Orwell

Projekt Bijenale savremene umjetnosti D-o Ark Underground od početka je bio osmišljen da traje 5 izdanja te da naposljetku postane hibridni spoj vojnog i muzeja savremene umjetnosti nakon završetka ovog ciklusa. U tom smislu, 5. izdanje je „kraj”, koji je ujedno i „novi početak”. “Da li tajne službe sanjaju muzej?” naglašava ovu tranziciju u kojoj se završeci preklapaju sa otvaranjima, a funkcija nadilazi vizijom. Projekt je jedinstven primjer kako savremena umjetnost i u situaciji nedostatka dostatnih finansijskih sredstava, nedostatnih stručnih mogućnosti, te političke ili društvene stabilnosti za održanje

bilo koje od kulturnih institucija u Bosni i Hercegovini; spašava vojni muzej, čime se arhivi prošlosti čuvaju za budućnost. Nadalje, projekt pokazuje kako različita područja znanja i istraživanja mogu međusobno njegovati jedno drugo i stvoriti harmoniju nužnu za društveni razvoj.

Peto izdanje predstaviti će djela Bella Rune, The Cuss Group, Jagode Buić, Larise Sansour, Mirka Marića, Momčila Goluba, Ramesch Dahe, Renee Petropoulosa, Vesne Pavlović, Yoko Ono i Zlatka Kopljara. Prateći strategiju prethodnih izdanja, umjetnici koji sudjeluju predstavljaju različite umjetničke metodologije, pristupe, discipline, medije i generacije. Ipak, kao važna polazišna pozicija, kritičnost i istraživanje svojstveni su svim izabranim djelima. Treba uzeti u obzir da će se novi radovi spojiti i koegzistirati sa 148 umjetničkih djela iz prethodnih izdanja čime će se otvoriti nove perspektive, oblikovati značenja i doživljaji kojima će se bunker potvrditi kao jedinstveni entitet.

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Artists and Works
Umjetnici i djela

Bella Rune

(1971, Stockholm)
Lives and works in Stockholm

All Repeated Patterns wants to cover the Whole Wide World, 2018

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 her works with mobile apps in connection to physical materials, Rune is exploring a space of interaction beyond and in-between the tactility of textiles and augmented reality.

(1971, Štokholmu)
Živi i radi u Štokholmu

Sve ponavljajuće mustre žele prekriti cijeli svijet, 2018

Rad polazi od tkanina sa odštampanim uzorcima sovjetske propagande iz dvadesetih i tridesetih godina prošlog vijeka, iz fabričkih arhiva iz Ivanovske oblasti u Rusiji. Rune često stvara radove koji se mogu u širem smislu svrstati među tekstilne skulpture. Često koristi tekstone poput tkanina i odjeće u kombinaciji sa ekranima pametnih telefona kao pozornice za digitalne skulpture, s namjerom da „kreira društvene lucidne snove i svakodnevnu magiju“. U svojim radovima, koji koriste mobilne aplikacije skupa sa fizičkim materijalima, Rune istražuje prostor interakcije izvan i između taktilnosti tekstila i virtualne stvarnosti.

The Cuss Group

(Formed in Johannesbourg, 2011)
Live and work in Johannesbourg

Fully Automated Luxury Influencer (3 Episodes), 2017

“We live in the age of the influencer. We can hardly scroll through our timelines and feeds without being slyly sold a product from a high-follower individual who’s just like us. While it may seem a mutually beneficial corporate-individual relationship, is influencer culture not just the parasitic infiltration of consumer marketing into all our social relations? Hardly relegated to promoting green juice and diet pills, online personalities can even leverage their presence to mobilize political power—perhaps seen at its most extreme in the rise of Donald Trump. Equal parts humorous and horrifying, Fully Automated Luxury Influencer serves as an instructive warning on the dangers of losing oneself in a world of corporatized online clout.” Taken from DIS.ART

Grupa Cuss

(Osnovana u Johannesburgu 2011.
godine) Žive i rade u Johannesburgu

Potpuno automatizirani luksuzni influencer (3 epizode), 2017

„Živimo u eri influencersa. Skoro da ne možemo pregledati vremenske trake i feedove bez da nam neka osoba sa mnoštvom pratilaca, a koja izgleda baš kao i mi, hinjski ne ponudi neki proizvod. Iako to može izgledati kao odnos između korporacije i pojedinca u kojem postoji uzajamna korist, nije li influencerska kultura ustvari puko parazitsko infiltriranje potrošačkog marketinga u sve društvene interakcije? Teško bi se moglo reći da su online ličnosti svedene samo na promoviranje zelenih sokova i dijetetskih tableta. One mogu svojim prisustvom utjecati čak i na mobilizaciju političke moći – kako se to možda u svom najekstremnijem obliku moglo vidjeti u usponu Donalda Trumpa. Podjednako smiješan i zastrašujući, Potpuno automatizirani luksuzni influencer predstavlja poučno upozorenje o opasnostima gubitka vlastite osobnosti u svijetu korporatiziranog online utjecaja.“ Preuzeto sa DIS.ART

Jagoda Buić

(Split)
Lives and works Zagreb/Pariz/
Dubrovnik/Provans/Venecia

Lampedusa, 2015

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. Humanity's horizons are continuously questioned and threatened by the interests of capital translated through centers of political and military power, which are repeatedly placed before humankind in ever-changing forms.

(Split)
Živi i radi Zagreb-Pariz-
Dubrovnik-Provansa-Venecija

Lampedusa, 2015

Formalna nepretencioznost kompozicije Lampedusa u rukama umjetnice poznate po velikoj gesti izražava nemoć pojedinca da doprinese razrješenju humanitarne katastrofe političkog i ekonomskog izbjeglištva koja u sve većoj mjeri obilježava post-hladnoratovsku i postkolonijalnu podjelu svijeta na bogate i siromašne, one koji žive u miru i one koji žive u perpetualnom ratu. Obzori humanosti u neprekidnom su preispitivanju i ugrozi koju pred čovječanstvo uvijek nanovo i u novim oblicima postavljaju interesi kapitala posredovani kroz centre političke i vojne moći.

Larissa Sansour

(1973, East Jerusalem)
Lives and works in London

In the Future, They Ate From the Finest Porcelain, 2015

In the Future They Ate From the Finest Porcelain resides in the 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. Once unearthed, this tableware will prove the existence of this counterfeit people. By implementing a myth of its own, their work becomes a historical intervention - de facto creating a nation.

(1973, Istočni Jerusalem)
Živi i radi u Londonu

U budućnosti, jeli su iz najfinijeg porculana, 2015

„U budućnosti, jeli su iz najfinijeg porculana“ počiva u presjeku između naučne fantastike, arheologije i politike. Kombiniranjem živog pokreta i kompjuterske animacije, film istražuje značaj mita za istoriju, činjenice i nacionalni identitet. Narativna pobunjenička skupina pohranjuje u podzemno skrovište fino obrađeni porculan – za koji sugerira da pripada potpuno izmišljenoj civilizaciji. Cilj je da utiču na istoriju i potkrijepe buduće tvrdnje o polaganju prava na njihova područja koja nestaju. Kada jednog dana bude iskopano, to posuđe će služiti kao dokaz postojanja krivotvorene nacije. Implementacijom vlastitog mita, njihov trud postaje istorijska intervencija – de facto stvaranje nacije.

Mirko Marić

(1949, Zenica)
Lives and works in Graz.

No one trusts anyone about anything, 2010/2013

As a living being, man first learned how to breathe. Upon noticing that life is possible only for those who breathe, he began observing (spying 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 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.

(1949, Zenica)
Živi i radi u Grazu.

Niko nikome ništa ne vjeruje, 2010/2013

Kao živo biće čovjek je prvo naučio da diše. Kada je primijetio da samo ko diše, može da živi, počeo je da posmatra (špijunira) svoju okolinu.

Razumio je da nije sam i da drugi, kao i on, žele da budu prvi, brži i jači.

Špijunaža je, kao i disanje, od postanka čovjeka bila važna djelatnost za njegov opstanak. Zbog straha je počeo da manipulira i izmišlja razne laži, da bi preživio i izdigao se iznad ostalih.

Danas je, na njegovu sreću, inteligentni čovjek prepustio inteligentnim mašinama da ga u svakoj prilici neprekidno špijuniraju.

Momčilo Golub

(1949, Ljubuški)
Lives and works in Splitu.

Nothing may surprise us, 2019

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 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.

(1949, Ljubuški)
Živi i radi u Splitu.

Ništa nas ne smije iznenaditi, 2019

U maniri tipičnoj za umjetnikovu praksu, instalacija u parafrazi povijesne dvojbe pojedinca i društva između rata i mira, povezuje prisvojenu vojničku uniformu i dijelove opreme s citatima preuzetim iz slavne Hegelove *Fenomenologije duha* (Phänomenologie des Geistes 1807.), te znakovima i maslinovim grančicama. Dok filozofski citati racionaliziraju ratovanje kao sredstvo opstojnosti države: Država mora s vremena na vrijeme ojačati duh nacije pomoću ratova. Ratovi služe da poremete pravo pojedinca na njegovu samostalnost da se pojedinac ne bi otrgnuo od cjeline; uniforma Wstisnuta opsačem u svežanj tkanine i ovješena o klin, te šljem kamufliran maslinovim grančicama kao općeprihvaćenim simbolom mira, izražavaju umjetnikovu odluku za mir.

Ramesch Daha

(1971, Teheran)
Lives and works in Vienna

Unlimited History
32°N/53°E, 2009/2012

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 complex historical interfaces using original documents, stamps, letters, sketches, and maps excerpted from her research.

(1971, Teheran)
Živi i radi u Beču

Neograničena Istorija
32°N/53°E, 2009/2012

Ramesch Daha kombinira aspekte porodične istorije sa događajima od iznimnog istorijskog značaja. Njen posljednji istraživački projekat polazi od Teheranske konferencije, prvog sastanka lidera Savezničkih sila u Drugom svjetskom ratu, te istražuje istorijske veze između Irana i “velike trojke”. Izuzetno važnu ulogu u ovoj priči ima Transiranska željeznica, projekat koji je predstavljao prvi korak te zemlje u eru industrijalizacije. Daha također razotkriva ključne činjenice o vezama između nacističke Njemačke i izgradnje željezničkog koridora. Kroz istraživački dnevnik, Daha kompilira kompleksne istorijske poveznice koristeći odabrane izvorne dokumente, poštanske markice, pisma, skice i geografske karte iz svog istraživačkog rada.

Rene Petropoulos

(Los Angeles)
Lives and works in Los Angeles

It’s An Old Illness: 3 for 2,
2017 Video (Voices: Kathrin Burmester,
Alec Egan, Elena Rosa)

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. Disorientation as a strategy to navigate language using listening as an action and contemplation and relaxation (color) as a focus give us space to ‘reconsider’. Reflecting on an analog mode of interaction that initially seemed out of sync with the times, has now come to be the only way to thwart or evade the electronic surveillance of today. We have come full circle.

(Los Angeles)
Živi i radi u Los Angelesu

To je stara boljka: 3 za 2,
2017, Video (Glasovi: Kathrin
Burmester, Alec Egan, Elena Rosa)

Razgovori iz romana poredani su i strukturirani tako da stvore novi narativ koji za svoje težište ima filozofska i moralno-etička pitanja egzistencije, strategije i posljedice. Tri govornika se smjenjuju u artikuliranju ovog dijaloga. Smjenjuju se spol i glas. Spajanje javnog i privatnog svijeta, dok uvjetuje naše odluke i postupke, predstavljeno je preslikavanjem „fikcije“ u „stvarnim“ iskazima agenata. Dezorijentacija kao strategija upravljanja jezikom, koristeći se slušanjem kao modulom akcije i kontemplacije, te relaksacijom (bojom) kao fokusom, daje nam prostor da „preispitujemo“. Razmišljanje o analognom modelu interakcije, koji se prvobitno činio prevaziđen, a sada je postao jedini način da se spriječi ili izbjegne elektronski nadzor današnjice. Krug je zatvoren.

Vesna Pavlović

(1970, Kladovo)
Lives and works in USA.

Fabrics of Socialism, 2013/2019

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 of artistic interventions represent a psychological portrait of an era, burdened by the photographic representation of socialist propaganda. Using the strategies of materialization and subjectivization 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.

Courtesy Museum of Yugoslavia

(1970, Kladovo)
Živi i radi u USA.

Tkanine socijalizma, 2013/2019

Fotografije i instalacije iz serije Tkanine socijalizma Vesne Pavlović predstavljaju vizuelno istraživanje fotografskog arhiva Fototeka Muzeja Jugoslavije. Radovi, izvedeni kroz niz umjetničkih intervencija, predstavljaju psihološki portret jednog vremena, opterećen fotografskom reprezentacijom socijalističke propagande. Kroz strategije materijalizacije i subjektivizacije arhiva, umjetnica dovodi u pitanje socijalističku utopiju i grandioznu viziju u zemlji u kojoj je nakon smrti predsjednika ubrzo uslijedila dekada ratova. Kroz slojevitost projektovanih, snimljenih slika i tekstova, Tkanine socijalizma stvaraju tenziju između privatnih momenata i kolektivnog sjećanja.

Zahvaljujući Muzeju Jugoslavije

Yoko Ono

(1933, Tokyo)
Lives and works in New York

Documentary video by Yoko Ono on Imagine Peace Tower, 2008

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 languages. These words, and the name of the tower, are a reference to Lennon's campaign for peace, and his song "Imagine". The Tower consists of 15 searchlights with prisms that act as mirrors, reflecting the column of light vertically into the sky from a 10-metre wide wishing well. It often reaches cloud base and indeed can be seen penetrating the cloud cover. 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. Ono plans to have the tower lit every year from 9 October, Lennon's birthday, through 8 December, the date he was shot.

(1933, Tokio)
Živi i radi u New York-u

Dokumentarni film Yoko Ono Toranj Zamisli mir, 2008

Toranj „Zamisli mir“ je spomenik Johnu Lennonu koji je podigla njegova udovica Yoko Ono. Nalazi se na ostrvu Viðey u Kollafjörðuru blizu Reykjavíka na Islandu. Sastoji se od visokog svjetlosnog tornja projektiranog sa spomenika od bijelog kamena na kojem su uklesane riječi „Zamisli mir“ na 24 jezika. Ove riječi, kao i naziv tornja, su aluzija na Lennonovu kampanju za mir, te njegovu pjesmu „Zamisli“ („Imagine“). Toranj se sastoji od 15 reflektora sa prizmama koje služe kao ogledala te reflektuju stub svjetlosti vertikalno ka nebu iz desetmetarskog bunara želja. Svjetlost često dopire do oblaka, te se može vidjeti i kako probija oblake. U vedrim noćima čini se da dostiže visinu i do 4.000 metara. Ispod svjetlosnog tornja je zakopano više od milion zapisanih želja koje je Ono više godina skupljala za drugi projekat pod nazivom „Drveće želja“. Ono planira da toranj bude osvijetljen svake godine od 9. oktobra, Lennonovog rođendana, do 8. decembra, datuma njegovog ubistva.

Zlatko Kopljar

(1962, Zenica)
Lives and works in Zagreb.

K6, 2000/2019

“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.

(1962, Zenica)
Živi i radi u Zagrebu.

K6, 2000/2019

«Na mjestu gdje je izveden K6 u bombardiranju grada 23.09.1992. poginuo je moj otac. Mjesto sam obilježio bijelim pravokutnikom ispod kojeg sam napisao datum pogibije kao niz brojeva: 23091992. Znak je kroz desetak dana izbrisan gumama automobila.»

K6 je izveden 2000. godine na magistralnoj cesti Slavonski Brod - Bosanski Brod, na granici Hrvatske i Bosne i Hercegovine, kao snažan izraz svijesti o (ne) važnosti sudbine pojedinca uhvaćenog među silnice tektonskih društvenih promjena i ratova.

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