

# **Württembergischer Kunstverein Stuttgart**

## **Tito's Bunker**

May 27 – August 6, 2017

### **Press Information**

#### **Artists**

Taysir Batniji, Bernd Behr, David Brognon / Stéphanie Rollin, Annalisa Cannito, Olga Chernysheva, Edith Dekyndt, Jan Peter Hammer, James T. Hong, Milomir Kovačević, Susanne Kriemann, Dorit Margreiter, Eduardo Paolozzi, Vesna Pavlović, Dan Perjovschi, Lia Perjovschi, Jorge Ribalta, Alexander Sokurov, The Errorists (Hilary Koob-Sassen, Alexander Köhler & collaborators), Sandra Vitaljić, Jan-Peter E.R. Sonntag, and others

#### **Curators**

Iris Dressler, Hans D. Christ

#### **An exhibition by**

Württembergischer Kunstverein Stuttgart

#### **In cooperation with**

Association Biennial of Contemporary Art  
Sarajevo, Bosnia and Herzegovina

#### **Press tour**

Friday, May 26, 2017, 11 a.m.



## Tito's Bunker

May 27 – August 6, 2017

**Press Tour:** May 26, 2017, 11 a.m.

Opening: May 26, 2017, 7 p.m.

### Artists

Taysir Batniji, Bernd Behr, David Brognon / Stéphanie Rollin, Annalisa Cannito, Olga Chernysheva, Edith Dekyndt, Jan Peter Hammer, James T. Hong, Milomir Kovačević, Susanne Kriemann, Dorit Margreiter, Eduardo Paolozzi, Vesna Pavlović, Dan Perjovschi, Lia Perjovschi, Jorge Ribalta, Alexander Sokurow, The Errorists (Hilary Koob-Sassen, Alexander Köhler & collaborators), Sandra Vitaljić, Jan-Peter E.R. Sonntag, and others

### Curators

Hans D. Christ, Iris Dressler

The point of departure for this exhibition, on show at the Würtembergischer Kunstverein from May 27 to August 6, 2017, is a particular place, Tito's bunker in Konjic (Bosnia and Herzegovina), which is equally negotiated as concrete location and as open-ended metaphor.

The atomic fallout shelter, built from 1953 to 1979 near Sarajevo under the veil of utmost secrecy, today serves as a unique site for a biennial of contemporary art, the *Project Biennial D-0 ARK*. The objective is to establish a museum there based on artworks that have been shown at the biennial.

Iris Dressler and Hans D. Christ have been invited to curate the *4th Project Biennial*. Parallel to this project, they are developing an exhibition for the Würtembergischer Kunstverein. The idea is to approach the bunker both in the very heart of the place itself and from a distance—in its absence or as a kind of phantom.

Based on a broad spectrum of artistic work, the aim in Stuttgart is to bring into play various lines of reference and associations: from the Second World War to the Cold War to the siege of Sarajevo to recent wars; from the atomic bombs detonated over Hiroshima and Nagasaki to the atomic plant accidents in Chernobyl and Fukushima; from the bunker—as a survival shelter—and “living machine” to gated communities. The bunker will be reflected as infrastructure, as promise of deliverance, as post-cataclysmic projection surface, as dispositif of selection, but also as a utopian space.

## Introduction

The point of departure for this exhibition, on show at the Würtembergischer Kunstverein from May 27 to August 6, 2017, is a particular place, Tito's bunker in Konjic (Bosnia and Herzegovina), which is equally negotiated as concrete location and as open-ended metaphor.

From 1953 to 1979, the former head of state in Yugoslavia, Josip Broz Tito, initiated the top-secret construction of a gigantic and—at least theoretically—nuclear-safe bunker in Konjic, a town situated around 40 kilometers south of Sarajevo (and today located in Bosnia and Herzegovina). This shelter, drilled 300 meters deep into the mountain and occupying a space of 6,500 square meters, was conceived for the survival of 350 chosen representatives of the country's political and military elite of that time—including just one woman: Jovanka B. Broz, Tito's wife. Tito himself outlived the accomplishment of the structure by just one year.

Not until the 1990s did the existence of this construction project, which cost 4.6 billion US dollars, become public knowledge. At this time, still no global atomic war had happened, fortunately, but the nation (or more precisely: its "elites") that was (were) to be rescued in this bunker had disappeared: it was quasi atomized.

In 2011, the two artists Edo und Sandra Hozic succeed in launching the *Project Biennial D-0 ARK*, whose site was to be Tito's Bunker. From the very beginning, their aim has been to amass a collection of art through the biennial that would ultimately serve as a basis for a museum in the bunker.

Iris Dressler and Hans D. Christ have been invited to curate the *4th Project Biennial*. Parallel to this project, they are developing an exhibition for the Würtembergischer Kunstverein. The idea is to approach the bunker both in the very heart of the place itself and from a distance—in its absence or as a kind of phantom.

While their project for the bunker, which already features over 120 works of art from the previous biennials, will be limited to six new artistic interventions, the aim in Stuttgart is to bring into play, based on a broad spectrum of artistic work, various lines of reference and associations: ranging from the Second World War to the siege of Sarajevo to recent wars of the early 21<sup>st</sup> century; from the nuclear threat to the "ghosts" of the Cold War and to the threat of impending ecological collapse; from the bunker as a "living machine" and survival shelter through the museum's system to the *Biosphere 2*: a failed experiment carried out in the 1990s to prepare for an escape to Mars.

The exhibition examines fictions of control, salvation and escape. It is about the "zero hour" as a post-catastrophic projection surface, about structures of selection—which are both the bunker and the museum—as motifs of camouflage and repression, about dystopian as well as utopian spaces. The invited artists take up these and other aspects both directly and indirectly.

To more than twenty artistic works—including video works, extensive photographs, installations and objects—include those produced for Tito's bunker and further developed or reproduced for Stuttgart. They deal in particular with the infrastructure of the bunker as well as its planned transformation from a military shelter into an art and military museum.

In addition to the artworks, the exhibition also includes a number of historical and contemporary reference materials, including the cult film *Atomic Café* of 1982 (directed by Jayne Loader and others), various magazines, like for example *Galaksija* a magazine for science and science-fiction published between the 1970s and 1990s in Yugoslavia or information on the "Central Storage Site of the Federal Republic of Germany ", which is located in a disused silver mine in Oberried. Here, the German cultural property on microfilm is now protected in 1,500 stainless steel containers against wars ...

A series of film screenings, lectures, guided tours and other events will take place during the exhibition. The films include Marcel Ophüls's *Veillées d'Armes* (1994) about the siege of Sarajevo and "Journalism in Times of War" as well as Jimmy T. Murakami's moving animation film *When the Wind Blows* (1984), which highlights the lack of opportunities for nuclear weapons.

A brochure will be published.

## **Works in the Exhibition (Selection)**

Courtesy (unless otherwise noted): the artists

### **// Taysir Batniji**

b. 1966 in Gaza, lives and works in both France and Palestine

#### **Me 2, 2003**

Video, 02'04"

Courtesy: the artist and Sfeir-Semler Gallery, Hamburg and Beirut



A jerky self-portrait dancing to a Gloria Gaynor song ("I Will Survive") heard during a street carnival. The artist spins around himself in his apartment.

This video, made at the beginning of the Iraq war in 2003, is a superimposition of two simultaneous shots. The artist turns while looking at himself turning. Taysir Batniji has chosen this impromptu movement as a personal reaction against the war and its violent, even immoral, representation by the media.

### **// Bernd Behr**

b. 1979 in Hamburg, lives in London

#### **Amoy Gardens, 2003/07**

35mm slide projection with sounds, 34 slides



This slide and sound work associates Le Corbusier's treatise on "Exact Air" in *La Ville Radieuse* (The Radiant City,

1933), which propagates total control, hygiene, and manipulation of air through filtering, drying, humidification, and disinfection, with photographs of Amoy Gardens: a densely settled, middle-class housing estate in Hong Kong that was considered the epicenter of the SARS epidemic in 2002 due to dilapidated water pipes and malfunctioning ventilation systems.

// David Brognon / Stéphanie Rollin

D.B.: b. 1978 in Messancy; S.R.: b. 1980 in Luxembourg; live in Paris and Luxembourg

**Famous People Have No Stories (Marie de Nazareth, Pierre Cardin, Robert Schuman)**, since 2013

Series of 16 inkjet prints, each 45 x 35 cm, framed

Courtesy: The Artists & Galerie Albert Baronian, Brussels



The series *Famous People Have No Stories* compiles photographs of the palms of hands found in sculptures and monuments of famous personalities like Jeanne d'Arc, Charles de Gaulle, Théodore Géricault, Harry Houdini, François Mauriac, among others. Here, the gaze is directed toward the so-called life line—at times clearly delineated and in other cases faded by time—which supposedly foretells one's personal fate. The photographs allow absolutely no conclusions to be drawn about the identity of the respective prominent individual whose palms we behold here. The construction, selection, randomness, and the disappearance of the historical canon all manifest in these hands, as does the fiction of salvation and survival.

// Annalisa Cannito

\*1984 in Acqui Terme, lives in Acqui Terme

**Silence is Violence, 2017**

light box

Co-produced by: Association Biennial of Contemporary Art, Sarajevo, Bosnia and Herzegovina and Württembergischer Kunstverein Stuttgart



In this work, Annalisa Cannito references a propaganda placard that stood in the 1940's on the grounds of the Hanford Site, a nuclear facility in Washington State established in 1943 in connection with the so called "Manhattan Project". The Manhattan Project was a top-secret atomic bomb project by the USA that had been started during the Second World War. Even well into the Cold War era, the Hanford Site served the production of plutonium for nuclear weapons. Among other things, the bomb that was dropped on Nagasaki was built here. Today, the Hanford Site is one of the western hemisphere's most severely radioactively contaminated areas. During construction of the facility, both workers and residents were bound to maintain strictest secrecy about the project, under threat of prosecution. Both the construction of the nuclear bunker in Konjic as well as of the neighbouring armaments factory also stood under a comparable rule of secrecy. In the late 1940's, due to increasing tensions with the Soviet Union, Tito launched the concept of "the people's national defence". This was accompanied by the construction of large-scale military facilities and defence structures, which were made possible in no small part by massive support from the USA.

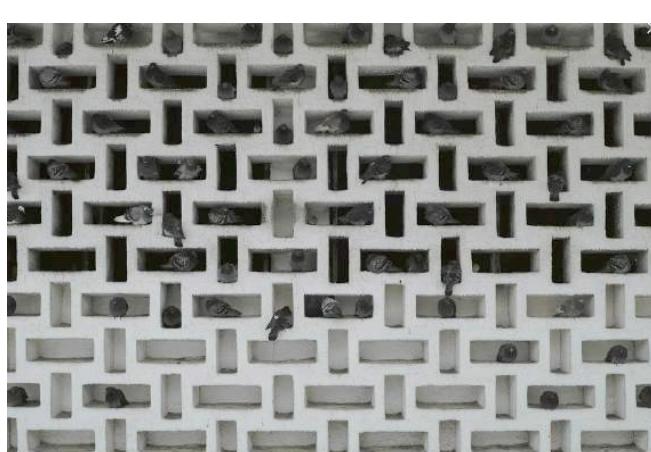
// Olga Chernysheva

b. 1962 in Moscow, lives in Moscow

**Compossibilities, 2013**

Color photography, 80 x 120 cm

Courtesy: the artist and Diehl Gallery, Berlin



The photograph depicts pigeons occupying an otherwise unidentifiable, cassette-like architectural element. Its structure recalls the modernistic ideals of mass housing and its dogma of efficient space utilisation. The title derives from Gottfried Wilhelm Leibniz' concept of compossibility, which states that different things, essences and substances are possible in their coexistence.

// Edith Dekyndt

b. 1960 in Ypern, lives in Tournai and Berlin

**Provisory Object 03, 2004**

Video, 3'31", no sound

Courtesy: the artist and ARGOS centre for art and media, Brussels



Edith Dekyndt's video shows the membrane of a soap bubble, in this case stretched between the thumb and the finger of a hand. Depending on the way the light falls, colors and shapes appear in the reflections from its surface; once in a while a drop falls down, and after two minutes the "bubble" finally bursts.

// Jan Peter Hammer

\*1970 in Berlin, lives in Berlin

**The Dig, 2017**

Video, 21:55'

Supported by the Berlin Senate Department for Culture and Europe



In 1977, Bulgarian archaeologist Vetsislav Gergov discovered a 6500 year old settlement from the early Bronze Age in Telish, a district in Pleven, Bulgaria. the archaeological site contained, among other things, a small,

cylindrical object whose function is unknown. Gergov believes that the object represents an alien spaceship. In Bulgaria, "treasure hunting" has become a popular occupation, due to the large amounts of archaeological artefacts to be found. The dissolution of the Soviet Union brought a far-reaching deindustrialisation and unemployment in its wake. The availability of affordable metal detectors as well as easy access to western auction houses have turned archaeological looting into one of the few existing resources for an independent income. With its hills furrowed by recent excavations, rising amidst the ruins of former steelworks from the Soviet era, shuttered factories and an abandoned aerospace centre, a peculiar temporality, an unfinished history, seems to inhere in contemporary Bulgaria. These places that once symbolised progress, seem so very alien in an economy consisting of barter and scrap trade that one might think they had been built by another species—like the Yugoslav monuments of the Second World War, called Spomeniks, that are making the rounds in the internet as supposed proof of the presence of extraterrestrials on earth. (after a text by Jan Peter Hammer).

// James T. Hong

b. 1970 in Minnesota, lives in USA and Taiwan

*Cutaways of Jiang Chun Gen – Forward and Back Again, 2012*

HD video, 10'



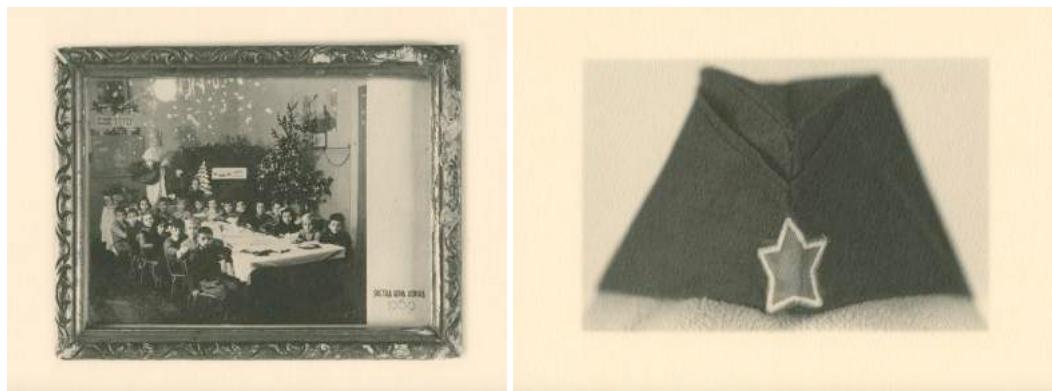
This short documentary film is the portrait of a Chinese farmer who, in 1942 at the age of two years, was exposed to Japanese biological weapons. His closest family members died from their infections, but he has been living with open wounds on his feet for seventy years.

// Milomir Kovačević (*genannt/called Strasni*)

\*1961 in Cajnice (today Bosnia and Herzegovina), lives in Paris

**Sarajevo dans le cœur de Paris (Sarajevo in the heart of Paris), 2007-2008**

series of 32 bw photographs, handdrawn texts attached to each, gerahmt / framed, je / each 40 x 50 cm



Photographer Milomir Kovačević, born in today's Bosnia-Herzegovina, and who has been living for decades in Paris, is mainly known for his photographs of the civil war in the former Yugoslavia and the siege of Sarajevo (1992-1996). The exhibition, by contrast, presents an excerpt from a continuing series that approaches memory from the perspective of exile. Kovačević asks former residents of Sarajevo who, like himself, have immigrated to Paris, to make available an object that represents to them their most significant connection with Sarajevo.

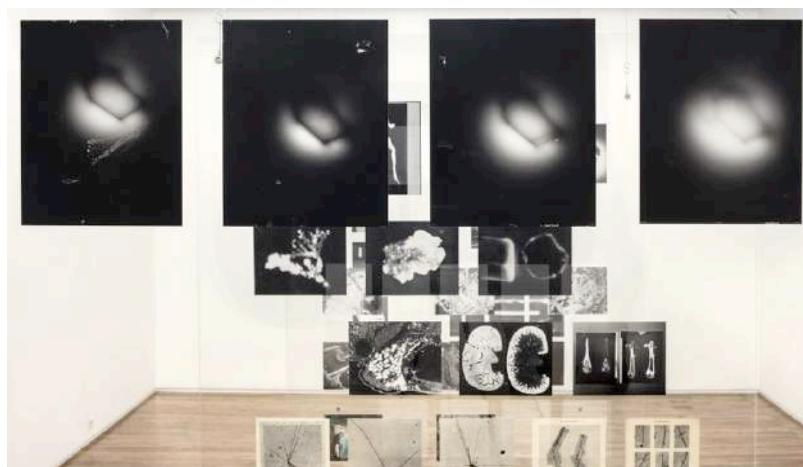
Kovačević photographs these objects in a neutral manner and supplied with a personal text by the respective owner. In this way, a deeply subjective, photographically recorded and linguistically commented selection of objects, a kind of Musée Imaginaire, whose open-ended collection is based on many-voiced selection processes.

// Susanne Kriemann

b. 1972 in Erlangen, lives in Berlin

**Pechblende (Prologue), 2016**

4 photographs, ca. 180 x 200 cm each



Based on her studies on the invisibility of radioactivity, both real and political, Susanne Kriemann developed various versions of autoradiograms in collaboration with scientists at the American Museum of Natural History (New York), the National Archives (Washington, DC), and the Museum für Naturkunde (Berlin). Autoradiograms

are a special kind of photography in which photosensitive material is exposed through actual radioactive objects. This cameraless exposure gives rise to an indexical yet highly abstract picture in which the now iconic photographs of an atomic mushroom and its radiant light linger as a haunting image. In *Pechblende (Prologue)*, Kriemann combines her own autoradiograms and photographs with archival images from various sources, including aerial pictures and scientific photographs evidencing the radioactive contamination of animals, plants, and people.

// Dorit Margreiter

b. 1976 in Vienna, lives in Vienna

**Gescheitertes Modell eines geschlossenen Systems (Failed Model of a Closed System), 2006**

Series of slides, slide projection below a glass cover



In the slide series *Gescheitertes Modell eines geschlossenen Systems (Failed Model of a Closed System)*, Dorit Margreiter explores the American experiment of an artificially created biosphere in the early 1990s that attempted survival independently of our atmosphere but failed: celebrated by the media and shattered by its artificiality in real life. The projector itself becomes an object under observation, which opens up a space of illusion through projection and already captures that which is being shown as a small image on the pane.

(Source: <http://gfzk.de/wp-content/uploads/2011/06/dorit.pdf>)

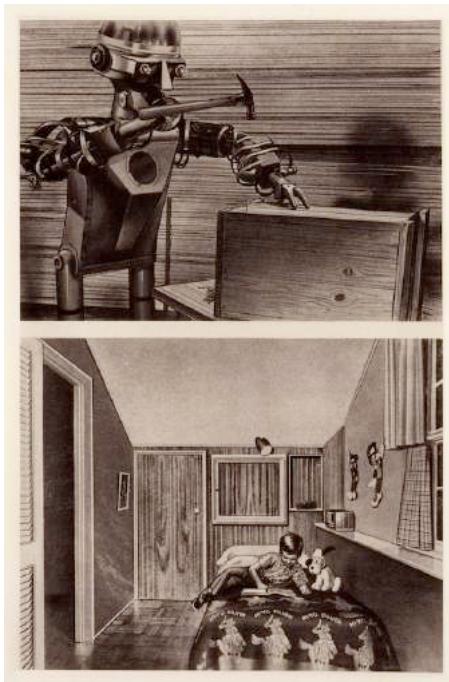
// Sir Eduardo Paolozzi

b. 1924 in Leith, d. 2005 in London

**Cloud Atomic Laboratory, 1971**

Series of eight prints

© Trustees of the Paolozzi Foundation. Courtesy of the British Council Collection. Licensed by VG Bild-Kunst, Bonn 2017



This eight-part graphic print series of sixteen pictures is based on paintings that were in turn modeled after photographs published in magazines, books, and newspapers from the 1950s to 1970s. They reference dreams of machines and mechanistic scientific discourses of the postwar period or Cold War—such as space travel, robotics, atomic energy, the living machine, and behaviorism—along with related dilemmas.

// Vesna Pavlović

b. 1970 in Serbia and Montenegro, lives in Nashville, USA

**Fabrics of Socialism: Fototeka, 2013**

Slide projection on curtain



The project *Fabrics of Socialism*, which is being shown in a variety of forms and formats, is based on the official archive of Josip Broz Tito in the Museum of Yugoslav History in Belgrade. It was established for the purpose of recording the private side of the career and travels of the former president of Yugoslavia. Following the images from this semi-public archive, Vesna Pavlović probes the monumentality of the socialist vision in a country that

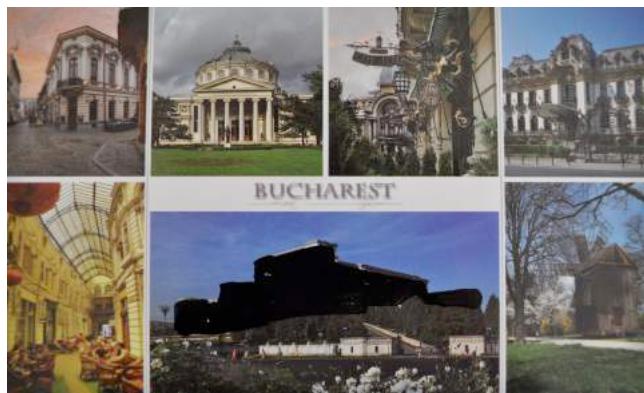
sank into decades of civil war shortly after the death of the author and spearhead of this vision. The version of *Fabrics of Socialism* to be seen in this exhibition, which bears the additional title *Fototeka* (phototheque), comprises eighty black-and-white slides from the Tito archive. They are projected onto a grey curtain, so that the images break up into folds. The historic documents—and thereby the history itself—appear fragile, slightly distorted and phantom-like: as if they were ghosts of socialism and the Cold War.

// Dan Perjovschi

\*1961 in Sibiu, lives in Sibiu

Untitled, 2017

Series of overpainted postcards



Following the Pentagon, the Palace of the Parliament, initiated by Romanian dictator Nicolae Ceaușescu in 1983 and known as the “House of the People”, is the world’s second-largest building in terms of surface area, and the symbol of the brutal Ceaușescu regime. It was completed only after the revolution of 1989 and at first used exclusively as the parliament building. Then, in 2004, the first museum of contemporary art was quartered in the gigantic building. From the outset, Dan und Lia Perjovschi were among the committed opponents of the close association of government and art at this fraught location, which is now celebrated on postcards as the city’s landmark. Dan Perjovschi has collected all Bucharest postcards in circulation on which the “House of the People” appears, painted over the unwelcome building in black, and thereby transformed it in a certain sense into a menacing shadow. The act of cancelling out, so it seems, produces its own monsters... The question of how to deal with the representations and testimonials to a painful past remains ambivalent. In the case of Ceaușescu’s “House of the People”, as with Tito’s bunker, the question also arises as to how far art is instrumentalised to exorcise the evil spirits that haunt certain places.

## // Lia Perjovschi

\*1961 in Sibiu, lives in Sibiu

**The biennial, the project, the bunker, the curators' keywords, and the museum, 2017**  
series of mind maps



In her work, consisting of diverse mind-maps, the artist takes the curators' key concepts as her point of departure: the theme is a bunker (Tito's nuclear bunker in Konjic for 350 representatives of the political and military elite); Sarajevo (the siege of 1992-1996); various symptoms of the 20th and 21st centuries; a collection of works and a museum in the bunker; a world filled with crises such as global warming in the absence of a back-up planet. The artist expands these aspects along her own questions with respect to security in a continually changing world, with respect to elites in a society based on equality (Communism), and with respect to a utopia devolving into a dystopia.

## // Jorge Ribalta

\*1963 in Barcelona, lives in Barcelona

**Water, Wind and Wire, 2016**

Series of gelatin silver prints, jeweils / each 30 x 36 cm

Co-produced Association Biennial of Contemporary Art, Sarajevo, Bosnia and Herzegovina and Württembergischer Kunstverein Stuttgart



As part of the 4th Project-Biennial in Konjic, Jorge Ribalta was invited to negotiate this project on a meta-level: in the form of a photographic documentation of the processes of transformation of a historic nuclear bunker from the Cold War era, via the present model of a biennial, into a museum of contemporary art. The photographs that have arisen to date were taken during two stays in Konjic; on the one hand during the run-up, and on the other during the installation and opening of the 4th Project-Biennial. For the exhibition in Stuttgart, Ribalta has divided his photographs into four chapters. The first, titled **Water, Wind and Wire**, breaks with the notion of a bunker as an autonomous system by tracing the paths of water and air supply as well as the wires to

the external world. The second chapter, titled ***Bunker/Museum***, shows moments of the arising of the 4th *Project Biennial*. The third chapter, ***Phantom Public***, focuses on the official visitors to the opening, the press representatives and those persons responsible for the smooth operation of this event. The fourth chapter, ***Visit Konjic***, then examines the bunker, the Biennial and Konjic along tourism-related structures: from the curators' on-site explorations to a tour of the bunker by the London School of Business.

// Alexander Sokurov

b. 1951 in Podorvikha, Irkutsk Oblast, lives in St. Petersburg

***Spiritual Voices, 1995***

Video, 327'



Between 1994 and 1995, about the same time to the siege of Sarajevo, Alexander Sokurov spent several months with the Russian troops in Afghanistan. The resulting five-part film focuses the anonymous life of the soldiers at this disastrous base between ambiguity, threat and deadly boredom. The film takes almost six hours and thus challenges the format exhibition. The problem of duration is almost in the room ... it will be hard to cope with.

// The Errorists (Hilary Koob-Sassen, Andreas Köhler & collaborators)

HKS: \*1975 in Boston, lives in London

***Faith In Infrastructure, Part 1 & 2, 2007 – 2009***

Video, 15'13"



*Faith In Infrastructure* is a multi-part project consisting of a manifesto, live performances and a video. The video is based on a collage of music and vocal pieces situated between psychedelic and punk, texts, sculptures and paintings by Hilary Koob-Sassen and Andreas

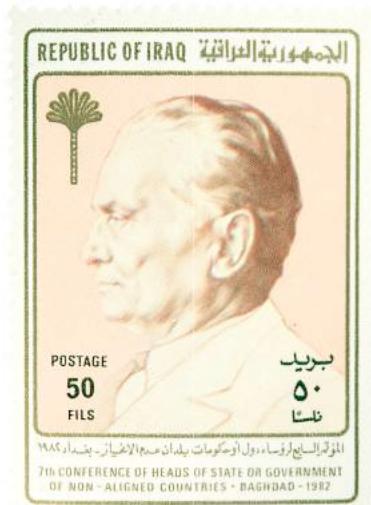
Köhler. Climate change, the abstractions and cynicism of algorithm-based finance capitalism, bio- and genome policies, the abscesses of real-estate speculation and the privatisation of infrastructure are negotiated in a sustained delirium between master plan and loss of control, utopia and dystopia.

// Jan-Peter E. R. Sonntag

\* 1965 in Lübeck, lives in Berlin

*Baghdad, 2017*

Print on Tyvek, 250 x 182 cm



The work *Baghdad* references a postage stamp of the Republic of Iraq from 1982 showing the likeness of Josip Broz Tito, one of the founders of the Non-Aligned Movement. The stamp was printed to commemorate the 7th conference of the non-aligned nations, which was to be held in Baghdad. Ultimately, Saddam Hussein, the Iraqi head of state at the time, was forced to cancel the conference due to the conflict between Iran and Iraq. Instead, the conference met a few months later in New Delhi. The stamp is part of an entire series devoted to commemorating a specific historical event that in this form never occurred.

Jan-Peter E.R. Sonntag has greatly enlarged a digital photo of the Tito stamp and printed it on a Tyvek fabric—a registered trademark of the DuPont company—is a paper-like material consisting of polyethylene fibres that is generally used to pack paintings or in the manufacture of protective clothing for persons working in sterile rooms, laboratories or on contaminated ground.

// Sandra Vitaljić

b. 1972 in Pula, lives in Zagreb

*Slana, Croatia from the series Infertile Grounds, 2009*

Photograph



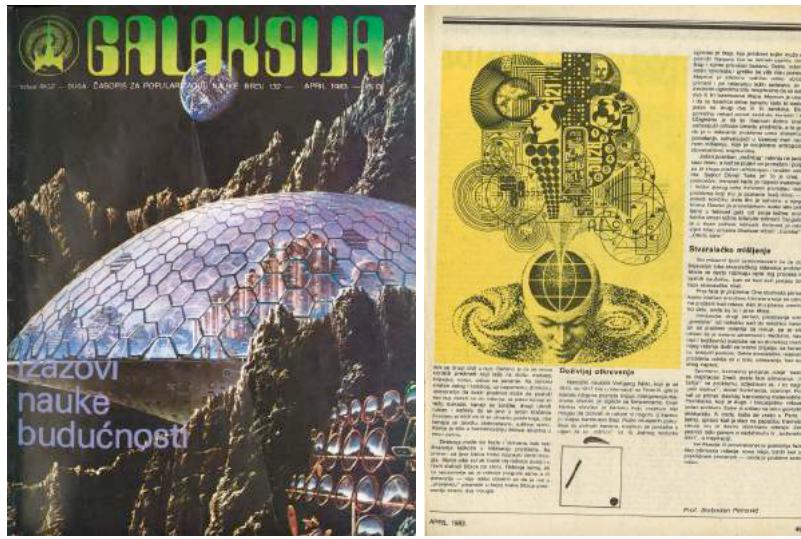
Landscapes in the photographs from the *Infertile Grounds* series are marked by trauma, historical events, and human experience. Woods, fields, and rivers are part of folk tales and myths, but have also become part of a rhetoric legitimizing political systems and ideologies. Names like Jasenovac and Bleiburg went beyond their topographical referentiality and, each time they were mentioned, included different possible interpretations and contextualizations. The artist was interested in places that political rhetoric had used copiously in inflammatory speeches during the 1990s, places of institutionalized memory as well as those that had never been marked by a single memorial plaque. As after World War II, so after the war in the former Yugoslavia, the politics of memory labeled what needed remembering and suppressed what was desirable to forget.

In the *Infertile Grounds* series, the artist endeavors to create a place of memory within the space of the photograph, an alternative memento that is not created by ideology, but rather by the need to open up the space of remembrance for victims who are never going to acquire their own space in the official culture of memory.

## Reference materials in the exhibition

The exhibition includes a series of historical and current reference materials.

Among these are a range of magazines and journals, such as **Galaksija**, a magazine aimed at popularising science and science fiction that appeared in the former Yugoslavia from 1972 until the 1990's. The defining themes of each issue are archaeology, satellites, futuristic urban structures and flight to other planets. Nikolai Lutohin was one of the magazine's outstanding graphic artists.



In 1942, **Esquire**, "the magazine for men", published a text by Salvador Dali on "total camouflage for a total war". Whereas camouflage in the First World War was influenced by Cubism and its exponent Pablo Picasso, during the Second Worl War there was only one lord and master of concealment and deception, namely Dali himself.



Additional materials such as brochures, books, or the 1980's cult film *Atomic Café* explore the - in part wantonly cavalier - attempts to reassure the public in the face of the threat of nuclear war.



Left to right: *Jeder hat eine Chance* (i.e. everybody has a chance), brochure of the Minister of the Interior, BRD 1961; Wolf Schneider, *Hat jeder eine Chance?* (i.e. does everybody have a chance?) 1962; Film still from Jayne Loader's *Atomic Café*, USA 1982

Since 1975, a (continually growing) selection of German cultural assets are stored – recorded on microfilms and shielded from nuclear attack – in currently over 1500 stainless-steel containers in the so called "**Central Storage Site of the Federal Republic of Germany /Zentraler Bergungsort der Bundesrepublik Deutschland**", located in a decommissioned silver mine in Oberried near Freiburg.



## DATES + PROGRAM

### OPENING WEEKEND

Friday, May 26, 2017, 11 a.m.

#### **Press conference**

Friday, May 26, 2017, 7 p.m.

#### **Opening**

Saturday, May 27, 2017, 2 p.m.

#### **Tour through the exhibition with the artists and the curators**

### DURING THE COURSE OF THE EXHIBITION

Wednesday, May 31, 2017, 7 p.m.

#### **Lecture**

#### ***Luftschutzzanlagen, Bunker und andere Untertageanlagen in Stuttgart (i.e. air raid shelters, bunkers and other underground facilities in Stuttgart)***

A lecture by Norbert Prothmann (research and study group Untertage e.V.) on bunkers and their history in Stuttgart. The research and study group Untertage e.V. is a non-profit, trans-regional public-interest association for the study, rediscovery, documentation and preservation of air raid shelters, bunkers and other underground facilities from the 19th and 20th centuries. As introduction to the lecture, Iris Dressler (director of the Württembergischer Kunstverein) will report on the Project Biennial D-0 ARK in Tito's bunker in Konjic, and the exhibition connected with it.

Venue: WKV Glastrakt

Thursday, June 29, 2017, 7 p.m.

#### **Film Screening**

#### ***When the Wind Blows***

Animated film by Jimmy T. Murakami

(after the graphic novel of the same name by Raymond Briggs)

GB 1986, duration: 80 Minuten

Venue: WKV Glastrakt

Jim and Hilda are an amiable elderly couple leading a peaceful life behind evergreen hills. One day they learn from the radio that a nuclear attack is imminent. They believe they can master the situation with a door leaned against the wall and advice from a dubious brochure. They survive the attack, but have no chance for survival due to radiation. In the face of their desperate situation, their naiveté and hopefulness are deeply moving.

Tuesday, July 4, 2017, 7 p.m.

#### **Film Screening**

#### ***Veillées d'armes. Journalism in Times of War (Part I: First Journey)***

A documentary by Marcel Ophüls

F/BRD 1994

Duration: 92 minutes

Venue: WKV Glastrakt

Friday, July 7, 2017. 8 p.m.

**Film Screening (in- and outdoors)**

***Veillées d'armes. Journalism in Times of War (Part II: Second Journey)***

A documentary by Marcel Ophüls

F/BRD 1994

Duration: 141 minutes (with break)

Venue: Glastrakt and Skulpturenhof starting at dusk

***Veillées d'armes*** is a documentary on journalism in wartime. Focal point of the events is the besieged, embattled Bosnian capital of Sarajevo, which Marcel Ophüls visited three times, starting in January 1993. The main showplace is the Holiday Inn Hotel, where most of the war correspondents are quartered as if in a media centre. Ophüls follows British, French and American teams of journalists on their coverage investigations inside the city and their trips to Serbian positions in the surrounding areas, he becomes a witness to the dangers reporters are subject to, shows their attitude towards their work and reflects on their – more or less significant – influence on public opinion and the policies of their home states.

(Source: Info sheet on and by the 25th International Forum of Young Film / Internationales Forum des Jungen Films, Berlin 1995)

Thursday, July 20, 2017, 18 Uhr

**Guided Tour**

**Heilbronner Straße Tunnel: one of Stuttgart's first protective structures**

Guided tour through the Heilbronner Strasse Tunnel with Norbert Prothmann (research and study group Untertage e.V.) to accompany the exhibition *Tito's Bunker* at the Würtembergischer Kunstverein Stuttgart.

Meeting point: Heilbronner Straße

Duration: 1 hour

Admission: p.P. 3 EUR

The starting point of the WKV exhibition is a remarkable site: Tito's bunker in Konjic (Bosnia-Herzegovina), negotiated in equal measure as a concrete place and open-ended metaphor. In the WKV's immediate neighbourhood, at the central railway station beneath Heilbronner Straße is one of Stuttgart's first protective structures: a tunnel, of which only parts of the original tunnel still exist and are accessible, and which were already completed on 1 September 1939, before the outbreak of war. Do the protective structures in the Stuttgart area show similarities or differences with Tito's bunker in Konjic? If so, what are they?

GUIDED TOURS TO THE EXHIBITION

**Curator's tour**

Wednesday, June 14, 2017, 7 p.m.

Wednesday, July 5, 2017, 7 p.m.

Sunday, August 6, 2017, 4:30 p.m.

**Free guided tours**

Each Sunday, 3 p.m.

**Individual tours**

Appointments upon request ([mocko@wkv-stuttgart.de](mailto:mocko@wkv-stuttgart.de))

Costs per group up to 25 persons: 50 EUR + reduced admission

## DETAILS + CREDITS + CONTACT

### TITO'S BUNKER

#### *Württembergischer Kunstverein Stuttgart*

May 27 – August 6, 2017

With: Taysir Batniji, Bernd Behr, David Brognon / Stéphanie Rollin, Annalisa Cannito, Olga Chernysheva, Edith Dekyndt, Jan Peter Hammer, James T. Hong, Milomir Kovačević, Susanne Kriemann, Dorit Margreiter, Eduardo Paolozzi, Vesna Pavlović, Dan Perjovschi, Lia Perjovschi, Jorge Ribalta, Alexander Sokurow, The Errorists (Hilary Koob-Sassen, Andreas Köhler & collaborators), Sandra Vitaljić, Jan-Peter E.R. Sonntag, among others

#### *Bunkeranlage in Konjic*

4th Project Biennial D-0 ARK

April 21 – October 21, 2017

With: Annalisa Cannito, Jan Peter Hammer, Dan Perjovschi, Lia Perjovschi, Jorge Ribalta, Jan-Peter E.R. Sonntag, and others

### A project by

Württembergischer Kunstverein Stuttgart

and Association Biennial of Contemporary Art Sarajevo, Bosnia and Herzegovina

### Curators

Iris Dressler, Hans D. Christ

### Supported by

Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg

Kulturamt der Stadt Stuttgart

Bundeskanzleramt Österreich

Argos. Centre for Art and Media

Institut Français Stuttgart

ProLab Stuttgart

Ritter Sport

### PRESS

#### Press tour

Friday, May 26, 2017, 11 a.m.

#### Press contact

Barbara Mocko

Phone: +49 (0)711 – 22 33 713

[mocko@wkv-stuttgart.de](mailto:mocko@wkv-stuttgart.de)

#### Press information

<http://www.wkv-stuttgart.de/presse>

## **INFO**

Württembergischer Kunstverein Stuttgart  
Schlossplatz 2  
DE - 70173 Stuttgart  
Fon: +49 (0)711 - 22 33 70  
Fax: +49 (0)711 - 29 36 17  
[info@wkv-stuttgart.de](mailto:info@wkv-stuttgart.de)  
[www.wkv-stuttgart.de](http://www.wkv-stuttgart.de)  
[www.facebook.com/wuerttembergischer.kunstverein](https://www.facebook.com/wuerttembergischer.kunstverein)

### **Hours**

Tue, Thu–Sun: 11 a.m. – 6 p.m.  
Wed: 11 a.m. – 8 p.m.

### **Admission**

5 Euro, 3 Euro discount  
Members of WKV: free