

markovic
TRANSFIGURATIVE
WORKS

markovic
**TRANSFIGURATIVE
WORKS**

1995-2006

for Tara

Contents

Boris Buden

What is political in the art of Milovan Destil Markovic? 7

Text Portraits 11

Homeless Berlin 15

Homeless Belgrade 41

Homeless Tokyo 69

Claudia Wahjudi

Interview: Milovan Destil Markovic on the Text Portraits of
Homeless Project, his conversations with the homeless
and the possibilities of portraits 79

Selfshaves 89

Bojana Pejic

Working on the Face 103

Lipstick Portraits 119

Yoshiko Honda

Transfiguratives 137

Biography / Bibliography 139

Translations of Text Portraits 151

Colophon 159

What is political in the art of Milovan Destil Markovic?

Let me start with a rhetorical question: is Milovan Markovic's art political? The answer is quite easy – Yes, it is. But the trouble is, why and how? A typical explanation of the political meaning of his artworks is given in terms of the so-called politics of representation. In short: Markovic's art is political insofar as it makes visible what is socially underrepresented, that is, what the given power relations have made invisible. His Homeless Project is usually understood as the best example of such a politicization of art. In this project he makes text-portraits (based on interviews) of homeless men – a group of poor people from the margins of our modern, developed society, which is a synonym for social exclusion and public invisibility – and presents their life stories in the public space both in galleries and, in the form of large billboards, on squares and important buildings in seven different cities on four continents, like Berlin, Belgrade, Tokyo, London, etc. In this way, as we are supposed to believe, Markovic helps first the homeless people. By giving them voice and so making them heard in the society, which has forgotten them, he literally lifts them up from the clandestinity and powerlessness of their marginalized existence. On the other side he helps the entire society as well. By means of his art he makes it aware of its exclusions and injustice supporting thereby demands for social reforms and political improvements. We can therefore say that Markovic's art is political as it tries to influence given hegemonic relations with the objective to make society more transparent, more tolerant, more inclusive, which ultimately means more democratic.

This interpretation seems to explain perfectly why is Markovic's art political. But one could cynically object that it doesn't tell us why then it is still considered as art? Although completely missing its target this objection gets directly to the point: It is precisely because of its "politicity" that we can identify Markovic's works as art. Let's try to explain that: Contemporary art is considered as art primarily by its belonging to a separate sphere of life and not by some specific features allegedly inherent to the authentic artworks. In other words, an artefact can be identified as artwork inasmuch as it occupies this realm of autonomy where it only falls under purely aesthetic criteria. This doesn't contradict the politicity of art as so many believe. On the contrary, art can always become political due to its ability to expand or transgress the boundaries of its own autonomous sphere and enter into – or interfere with – other spheres of social and political life. But this move of artwork from a world of its own outwards must always stay retraceable. This is the case in Markovic's Homeless Project, which operates so to say as a sort of two wheels drive – both in art galleries and "outdoor" in urban space, that is, simultaneously in



Markovic, *Prototype Istanbul*, 1996, photo installation

its own, separated public space, which can always claim notorious autonomy of art, and in what we understand as public in political terms. It is therefore extremely important not to mistake this “dualism” of Homeless Project for any sort of Markovic’s hesitation in politicizing his art. He never cuts the umbilical cord of his artwork with the autonomous sphere of art but not because he is anxious about dissolving art in politics and so losing his artist identity. It is the other way round. He insists on the organic bond of his artworks with the separate sphere of art because his understanding of art and therefore his artworks are truly political.

To understand this means above all to overcome something we may call the fetishism of content, in other words, to believe that politicized art lies in its – to use an old-fashioned expression – tendency, that is, in what it wants to achieve in its social and political reality. In the case of Homeless Project this is, as already mentioned above, the intention of helping the poor, of making visible what the existing power relations have made invisible before, of including the excluded, of improving the social life, in short, of deepening, broadening or simply pushing forward the existing democracy.

If this was Markovic’s true intention or rather the final “tendency” of his artworks then one cannot avoid the question: what is actually political about it? What is political in helping homeless people, in making their problems publicly visible? Why, for instance, there is in this context no mention whatsoever of class relationships, or of any tensions or conflicts between the excluded and the included?

The answer is clear: we (mis)take the alleged tendency of Homeless Project for an authentic politicization of art because we have already mistaken today’s liberal concept of consensual democratic politics for politics as such. This is the reason why any sort of moralistic trash can be so easily recognized as an authentic and even subversive political statement and why, by the same token, any insisting on an antagonistic, conflictual notion of politics can be declared ideological, totalitarian and historically obsolete. It is exactly in this power to decide what is political and what is not political in social life or art, where the existing hegemony shows its strongest expression.

If we want to subvert this hegemony in our reading of Milovan Markovic’s artwork we must suggest a completely different formula of its political meaning: his art becomes political not by its tendency, that is, in the intentional content of its public interventions, which is in the case of Homeless Project the act of making poor, marginalized and excluded people more visible, but on the level of seemingly pure artistic creation. What his art makes visible on this level is not a social exclusion but the forgotten, or better, suppressed possibility of a different public space. This is actually the “function” of the large billboards with the excerpts from the life stories of the homeless people. They are not exposed in the public to transmit some social or political message, but to reframe our sensibility for the public space, which is today, in a profoundly totalitarian manner, completely subjected to the capitalist domination, that is, literally crippled to serve the only one purpose, the commodification of everything existing – and, accordingly, to serve as political apologia of this commodification. Homeless Project shows us – makes visible – that this is not the ultimate reality and does so by using exclusively artistic means. It is therefore worth repeating that Markovic’s project has no social function whatsoever precisely in terms of what Adorno once wrote on that

matter, namely, that the social function of art is to have no function. Homeless Project is a pure art and exactly as such it is also political. This obviously means that we can understand its political meaning only on the ground of its aesthetic logic and Markovic's own artistic development.

In his earlier works from the nineties – in the so-called transfigurative works – Markovic was dealing with the problem of portrait (Lipstick Portraits and Selfshaves). His “solutions” to this problem are often understood as a sort of symbolic sublimation of the figurative. According to this interpretation, in portraying famous women as simple lipstick-colours Markovic changes the original appearance into something more noble, that is, in its symbolic essence. This is, as I strongly believe, completely wrong. The women Markovic portrays – from Hillary Clinton to Madonna, from Vivienne Westwood to Catherine Deneuve, etc – are in their original appearance nothing but symbolic images. They are the pop-icons of our time and precisely as such they incorporate already the highest form of modern “noblesse”. In his portraits Markovic reduces the aura of these pop icons to their essence, which is by no means a noble symbolic image, but, on the contrary, their most trivial and cheapest element – the fetish-object of the lipstick. There is nothing Markovic sublimates in his lipstick portraits. He profanes instead – in the best tradition of modern art and modernity in general. Something similar he has done in his Selfshaves. The auratic idea of the Veronica's shroud – not only the most symbolic, the most noble, but literally the most divine idea of an authentic portrait – he reduces to its most trivial and at the same time the most realistic element, to a DNA-sample.

To profane, as we have learned from Giorgio Agamben, means actually, to restore to the common usage what was separated in the sphere of the sacred, or, to say it simpler, it means to give the humans back, what the heaven had alienated from them before. He understands the profanation also as an act of liberation the means of the ends to which they were attached before and sees in it the political task of the coming generation. Well, in his artworks Milovan Destil Markovic already belongs to this generation. This means that he is neither a social worker nor a political propagandist but a true artist indeed. So if you want to understand what is political in his art, take first this art as art seriously.

Boris Buden was born 1958 in Croatia. He lives in Vienna and Berlin. He studied philosophy in Zagreb and cultural science at the Humboldt University in Berlin. Since 1984 he has been working as a freelance publisher and journalist. Several publications in various newspapers, magazines, culture and literature journals in former Yugoslavia, in Europe and the USA. Participation at Documenta 11, Platform_2 in New Dehli (2001). Translator of the works of Sigmund Freud into the Croatian language. Book publications: *Barrikade*, Zagreb 1996; *Kaptolski kolodvor*, Belgrade 2001.

Literature

Giorgio Agamben, *Profanierungen*, Frankfurt am Main: Suhrkamp, 2005.

Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, New York: Continuum, 2004.

T E X T P O R T R A I T S

**HOMELESS BERLIN
HOMELESS BELGRADE
HOMELESS TOKYO**

H O M E L E S S
B e r l i n

My name is Peter Scheller, I live at Checkpoint Charlie in Berlin
April 28 – September 1, 2006



Portrait of PETER SCHELLER
Checkpoint Charlie, Berlin
sketch, banner: 12 m x 24 m





NA, DA HABE ICH MIR S
MATRATZE MIR BESOF
GEPENNT DA, ODER U
WAR SO HOCH, DA MU
UND DECKE DANN HAR
DEN WIND, ABER DAS E
SCHUHE AUSZIEHEN. H
IST, WENN DE DEN GAN
AN EINMAL MUSS MAN
DANN, WENN ICH MICH
AUSGEZOGEN, DIE AN
ABER DAS IST, WENN
KALT, UND SO KANNST
GEWACHT HABEN WEIC
ICH MEHAREN BIN
VIEL DIE ANZE N
S WAR SO HIER, ACH

30
ZONE



SO - DIE LEUTE SCHMEIßEN JA SO VIEL WEG - SO EINER
WIRFT UND DANN SO EINE DECKE UND DANN HABE ICH
IMMER IM BAUWAGEN WAR GUT GEWESEN, ABER DAS
HABE ICH IMMER REINKRAUCHEN, AUCH SO MATRATZE
ABE ICH SOLCHE BLAUEN SÄCKE ABGEDICHTET DURCH
ERSTE WAS WAR, WENN ICH MICH HINGEHAUEN HABE
DAN EINE HAT SICH DIE BEINE ERFROREN NA JA, DAS
HABE ICH TAG UM DIE HAUSER GEHT UND DU HAST SCHUHE
DOCH DIE SCHUHE HABE ICH NACHGEHABEN DAS HABE ICH IMMER
HINGEHAUEN HABE DANN HABE ICH MEINE SCHUHE
GEHABEN, DIE HABEN ALLES ANBEHALTEN, ACH NA JA
MAN MIT SACHEN SCHLAFEN TUT UND AUFSTEHT, IST
DU HAB ICH JEDENFALLS IMMER, WIE DIE ANDEREN
ICH NICHT AUSGEZOGEN, DANN MORGENS, WENN
MICH WIEDER ANGEZOGEN, MIT DIE GANZEN
SCHUHEN, ACH, DAS IST NOCH NICHTS, UND DANN
SO, UM DIE ECKE IST JA AUCH SO... ABER DAMUSST DU



WARTUNG UND
REPARATUR
VEKRA





ICH MIR SO - DIE LEUTE SCHMEIßEN JA SO VIEL WEG - SO EINE
BESORGT UND DANN SO EINE DECKE UND DANN HABE ICH
ODER UNTERM BAUWAGEN WAR GUT GEWESEN, ABER DAS
DA MUSSTE ICH IMMER REINKRAUCHEN AUCH SO MATRAZZE
ANN HABE ICH SOLCHE BLAUEN SÄCKE ABGEDICHTET DURCH
R DAS ERSTE WAS WAR WENN ICH MICH HINGEHAUEN HABE
HEN, HIER EINER HAT SICH DIE BEINE ERFROREN NA JA, DAS
EN GANZEN TAG UM DIE HAUSER ZIEHST UND DU HAST SCHUHE
SS MAN DOCH DIE SCHUHE AUSZIEHEN, DAS HABE ICH IMMER
H MICH HINGEHAUEN HABE DANN HABE ICH MEINE SCHUHE
DIE ANDEREN, DIE HABEN ALLES ANBEHALTEN, ACH, NA JA
WENN MAN MIT SACHEN SCHLAFEN TUT UND AUFSTEHT, IST
KANNT DU, HAB ICH JEDENFALLS IMMER, WIE DIE ANDEREN
EN WEIß ICH NICHT, AUSGEZOGEN UND DANN MORGENS, WENN
N BN, HAB ICH MICH WIEDER ANGEZOGEN, MIT DIE GANZEN
NZE NACHT PENNEN, ACH, DAS IST DOCH NICHTS, UND DANN
ER, ACH SO, UM DIE ECKE IST JAAUCH SO... ABER DA MUSST DU





Homeless Berlin, Galerie Kai Hilgemann, 2006

HAB ICK MIR MAL IN MEINER
JUGENDZEIT VORGESTELLT
WIE ES DOCH IST EEN
BOMBENLEGER ZU SPIELEN IM
GRUNEWALD WAREN DIE AMIS
NOCH, DIE HATTEN JA DOCH
IHREN ÜBUNGSPLATZ DA JA
UND DA SIND WIR ABENDS
IMMER LOSGEGANGEN, UND
HABEN MUNITIONSGURTEL
GESUCHT UND DIE DENN UFF
DEM KUDAMM ALS SCHMUCK
VERSCHIEDERT. GEHT
NATÜRLICH OUCH. JA, DARE
NUR NICHT UFFFALLEN WO DIE
DINGER HERKOMMEN.
EGAL, DET HEISST
DROGENABHÄNGIG BIN ICK
EIGENTLICH IMMER NOCH,
BLOSS JETZT IST ES
FASCHISCH, ALKOHOL UND AB
UND ZU MAL EEN PAAR
STARDAS, SCHLAFTABLETTEN,
VALIUM, MEDINOX. NA, JA,
MEDINOX, GIBT S JA NICHT
MEHR, DIE GEHEN JETZT UNTER
BTM, DAS IST JA
BETÄUBUNGSMITTEL, ALSO
RODETMOLO UND VALIUM, UND
WAT GIBT ES DA NOCH ALLES
AUF DEM MARKT? KEENE
AHNUNG, VESTBORAX, UND
ALLET SO'NE SCHEISSE, WAT
MAN ALLES SO UFF DEM MARKT
KRIEGT NE NUR BILLIG MUSS
ES SEIN, ABER MIT HEROIN HAB
ICH NICHTS MEHR AN DER
BACKE, DET IST VORBEI, DAFÜR
HAB ICK ANGEFANGEN, MEINE
KOLLEGEN ZU BEKLAUEN, UM
AN GELD ZU KOMMEN. DANN
HAB ICK EEN PAAR LEUTE
GEFUNDEN MIT NOCH WAT IM
ARM STECKEN, WAREN SCHON
BLAU UND GRÜN ANGELOFEN.

Portrait of JACQUES DUMKE
Pigments on canvas, 250 cm x 85 cm, 2005

WAT MACHEN WEIL JETZT
GEHEN DIE LEUTE NOCH MIT
PLAKATE OFF DIE STRASSE
ABER ES KOMMT DER
ZEITRAUM, WO SIE MIT DIE
WAFFEN OFF DIE STRASSE
GEHEN UND DANN IST NUR
NOCH MORD UND TOTSCHLAG.
UND DAS KOMMT -
IRGENDWANN, NICHT WENN WIR
ICH SCHATZE, WIR WERDEN
ES SELBER NICHT MITKRIEGEN
ABER ES KOMMT DER
ZEITRAUM, DANN GEHEN SIE MIT
DEN WAFFEN OFF DIE STRASSE
UND MACHEN KÖNNEN SIE'S,
WEIL WENN MAN JETZE SIEHT,
WIE VATER STAAT ABBAUEN
TUT, POLIZEI WIRD ABGEBAUT,
DAS WIRD ABGEBAUT, ALLES
DIE ORGANE, DIE ZUM SCHUTZ
DA WAREN, WERDEN JA
REDUZIERT. UND DA HABEN DIE
LEUTE NOCH MEHR
NARRENFREIHEIT
MIR, MIR, PERSONLICH
BETRIFFT'S JA NICHT SO, WEIL -
WIE SOLL ICH DENN SAGEN?
ICH GEB JA NICHTS AUF DEN
STAAT UND ICH LEBE MEIN
LEBEN UND VATER STAAT KANN
MIR NICHT REINREDEN, DIE
KÖNNEN JA ANKOMMEN MIT
DIES UND DAS, ICH SAGE: WAS
WOLLT IHR DENN VON MIR?
KÖHLE KÖNNEN SIE VON MIR
NICHT, HOLEN
VERANTWÖRTLICH, MACHEN
KÖNNEN SIE MICH NICHT, UND
WENN SIE JETZT SO KOMMEN
WURDEN, WIE FRÜHER ZU DDR-
ZEITEN, WENN DU NICHT
ARBEITEN GEHST, GEHST DU IN
KNAST, DA WURDE ICH IN KNAST
GEHEN, DA RUH ICH MICH DOCH

Portrait of THOMAS KLIEMCHEN
Pigments on canvas, 250 cm x 85 cm, 2005



Portrait of LOTHAR GOERKE
Pigments on canvas, 250 cm x 85 cm, 2005

NA, DA HABE ICH MIR SO - DIE
LEUTE SCHMEISSEN JA SO VIEL
WEG - SO EINE MATRATZE MIR
BESORGT UND DANN SO EINE
DECKE UND DANN HABE ICH
GEFENNT DA ODER UNTERM
BAUWAGEN WAR GUT
GEWESEN, ABER DAS WAR SO
HOCH, DA MUSSTE ICH IMMER
REINKRAUCHEN, AUCH SO
MATRATZE UND DECKE, DENN
HABE ICH SOLCHE BLAUEN
SÄCKE ABGEDICHTET DURCH
DEN WIND, ABER DAS ERSTE
WAS WAR, WENN ICH MICH
HINGEHAUEN HABE, SCHUHE
AUSZIEHEN, HIER EINER HAT
SICH DIE BEINE ERFROREN, NA
JA, DAS IST, WENN MAN DEN
GANZEN TAG UND DIE HÄUSER
ZIEHT UND DU HAST SCHUHE
AN, EINMAL MUSST MAN DOCH
DIE SCHUHE AUSZIEHEN, DAS
HABE ICH IMMER DANN, WENN
ICH MICH HINGEHAUEN HABE
DANN HABE ICH MEINE SCHUHE
AUSGEZOGEN, DIE ANDEREN
DIE HABEN ALLES
ANBEHALTEN, ACH, NA JA
ABER DAS IST, WENN MAN MIT
SACHEN SCHLAFEN TUT UND
AUFSTEHT, IST KALT, UND SO
KANNST DU, HAB ICH
JEDENFALLS IMMER, WIE DIE
ANDEREN GEMACHT HABEN
WEIß ICH NICHT, AUSGEZOGEN
UND DANN MORGENS, WENN
ICH ABGEHAUEN BIN, HAB ICH
MICH WIEDER ANGEZOGEN, MIT
DIE GANZEN LUMPEN, DIE
GANZE NACHT PENNEN, ACH
DAS IST DOCH NICHTS, UND
DANN DAS WAR SO, HIER, ACH
SO, UM DIE ECKE IST JA AUCH
SO... ABER DA MUSST DU

Portrait of PETER SCHELLER
Pigments on canvas, 250 cm x 85 cm, 2005



Portrait of ERHARDT WERNER
Pigments on canvas, 250 cm x 85 cm, 2005



Portrait of THOMAS NOWAK
Pigments on canvas, 250 cm x 85 cm, 2005

HAB ICH 'NE FIRMA
AUFGEMACHT BAUFIRMA HAB
MEINEN FEUERSCHUTZMEISTER
GEMACHT ABGESCHLOSSEN
HAB 'NE GUT GEHENDE
BAUFIRMA GEHABT VORHER
HATTE ICH NOCH 'NE FRAU BIN
NOCH MAL VERHEIRATET
GEWESEN HAB MICH SCHEIDEN
LASSEN MIT DER DRITTEN
FRAU WAR ICH VERLOBT DIE
WAR SCHWANGER WO ICH IN
DEN KNAST KAM STASIKNAST
DAS ZWEITE MAL DIE HAT DAS
KIND GEKRIEGT ALS ICH IM
KNAST WAR JA 1990 NACH DER
WENDE BIN ICH HIER WIEDER
ZURÜCK NACH BERLIN HAB SIE
BESUCHT MEINEN SOHN
KENNEN GELERNT NOCH NIE
VORHER GESEHEN UND DANN
IST NOCH EINE TOCHTER
GEKOMMEN UND DANN HABEN
SIE MEINE FRAU OPERIERT 1997
IM VIRCHOW-KRANKENHAUS
UND DA IST SIE GESTORBEN
DREI TAGE SPÄTER ZWEI MAL
HAB ICH ANGEFANGEN ZU
SAUFEN UND VON DAHER BIN
1990 NACH BERLIN HAE HIER
MEINE FIRMA WEITERGEMACHT
97 FALLE ICH VOM DACH
RUNTER BRECHE MIR DIE
WIRBELSÄULE ZWEI MAL HAB
ICH PLATIN DRIN JETZT
PLATINPLATTEN UND DANN
HABE ICH MEINE FIRMA
ZUMACHEN MÜSSEN
BANKROTT UND MEINE FRAU
STIRBT UND DAS IN EINEM
HALBEN JAHR BIN ICH EIN
HALBES JAHR RUM GERANNT
ARBEIT HAB ICH KEINE
GEKRIEGT KEINE
ARBEITSLOSENVERSICHERUNG

Portrait of UWE vom UFER
Pigments on canvas, 250 cm x 85 cm, 2005

WO HABEN SIE FRÜHER
GEWOHNT? SAG ICH:
LUTTICHER STRASSE, DA SAGT
DIE: UND WARUM SIND S' DA
WEGGEZOGEN? SAG ICH:
WEGGEZOGEN IST RELATIV, ICH
MUSSTE WEGZIEHEN, DA
KONNTEN SIE IHRE MIETE NICHT
BEZAHLEN? JA, WAS SOLL ICH
LUGEN? IRGENDWANN
KRIEGEN SIE S DOCH RAUS, NE
JA, GING NICHT, JA, WAS HABEN
SIE BIS JETZT GEMACHT? JA,
OBDACHLOS, GESTRICHEN!
WAR ICH BEIM ZWEITEN
WOHNUNGSAMT: WO HABEN
SIE GEWOHNT? DA UND DA
UND WO WOHNEN SIE JETZT?
NIRGENDSWO, OHNE FESTEN
WOHNSITZ? JA, GESTRICHEN!
DA... KANN MAN DENEN
ERZÄHLEN, WAS MAN WILL, NE
ES GEHT HALT EINFACH NICHT
NE UND IRGENDWO, ICH HATTE
NIE GEDACHT, DASS VON EINEM
GEREGELTEN, VON EINEM
GEREGELTEN LEBEN MAN IN SO
EINEN SOZIALEN ABSTIEG, VOR
ALLEN DINGEN SO SCHNELL
KOMMEN KANN, DASS MAN VON
HEUTE AUF MORGEN - GUT,
DASS DIE FIRMA INSOLVENZ
GEGANGEN IST, KANN MAN
NICHTS MACHEN - ABER DANN
VON HEUTE AUF MORGEN DIE
FIRMA ZUMACHT? MAN HAT
KEINE KOHLE, WOHNUNG
VERLIERT, DANN NOCH HAUFEN
PROBLEME MIT DEM
VERDAMMTEN FINANZAMT HAT
UND VON JETZT AUF NACHHER
UND DANN NOCH KRANK WIRD
DANN AUF EINMAL ALLES
SCHEISSE VERLAUFT, UND
IRGENDWIE BEWUNDERE ICH

Portrait of ŽELJKO NOVAK
Pigments on canvas, 250 cm x 85 cm, 2005





Homeless Berlin, video installation, Galerie Kai Hilgemann, 2006



Erhardt Werner, 2004, interview, DVD 60 min



Jaques Dumke, 2004, interview, DVD 60 min



Lothar Goerke, 2004, interview, DVD 60 min



Peter Scheller, 2004, interview, DVD 60 min



Uwe vom Ufer, 2004, interview, DVD 60 min



Thomas Kliemchen, 2004, interview, DVD 60 min



Thomas Nowak, 2004, interview, DVD 60 min



Željko Novak, 2004, interview, DVD 60 min

Homeless Berlin, interviews, 2004



ConTemporary homes, central Berlin, 2005



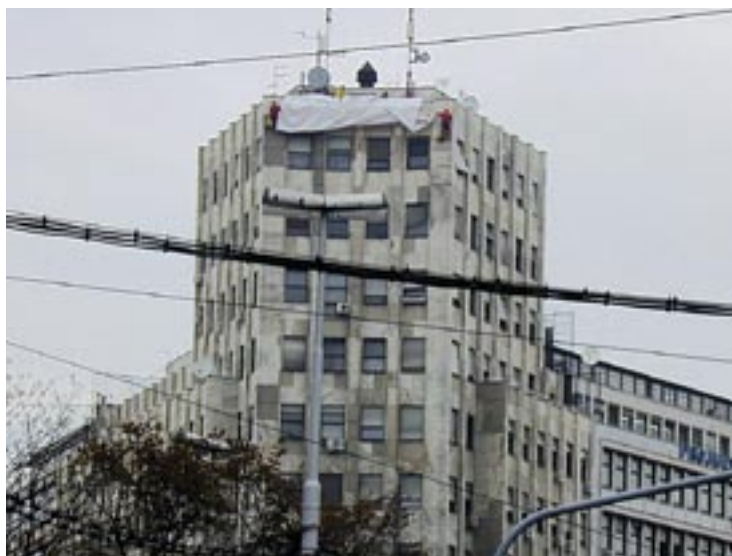
H O M E L E S S
B e l g r a d e

My name is Dragan Stankić, I live at Terazije Square in Belgrade
November 7 – December 1, 2003



Portrait of DRAGAN STANKIĆ
"Albania" Palace, Terazije Square, Belgrade
sketch, banner: 40 m x 8.90 m





Unveiling of Portrait of DRAGAN STANKIĆ, 40 m x 8.90 m, "Albania" Palace, Belgrade, November 7, 2003

ЛЕТНЕТЕ У ЈУТРО УВЕЧЕ У 4,
У ЈУТРО СЕ ЛИЖЕТЕ ПА ЈАКО,
У 4 У 4 СЕ ЛИЖЕТЕ У 3 4
ЛЕТНЕТЕ, ЧИМ ЧУЈЕТЕ ДА
ЦВРКУБУ ПТИЧИЦЕ АХА
СВАНУЛО, УВЕЧЕ КАД СЕ
СМРКАВА И ВИДИМ СУНЦЕ
ПРОЛАЗИ ДОБЕМО ОНЕТ ТАМО
РАДУ НАМЕСТИМО ОН ЈЕРЛО
СТАВАО САМ НА ОНИМА ОД
ЦАКОВИМА, НА ЈПОНСКИМ
ЦАКОВИМА, СТАВИМ УНУТРА
СЕНО, ДРУГИ ЦАК СТАВИМ ЗА
ГЛАВУ И ТАКО САМ СТАВАО
НИ САМ ИМАО У ПОЧЕТКУ
РЕБЕ, ПОКРИВАО САМ СЕ
КАРТОНИМА, МЕЂУТИМ,
КАСНИЈЕ САМ НАШО, О РЕКО
КО ЈЕ ОВА СРЕПА, БАШО
НЕКО РЕБЕ, КАД СЕ
ПОКРИВАТЕ, КАРТОНИМА
ХЛАДНО ДА СЕ СМРЗНЕШ О,
РЕКО О, СУПЕР САД ИМА ДА
СТАВАМ КО ЈАГЊЕ, А ДОПЕ
ИМАМ ЦАКОВЕ СА СЕНОМ,
ОНО СЕНО МИРИШЕ СТАВАТЕ
КО БОЈ, ХЛАДНО ДУВА ВЕТАР,
НЕМА КРОВАТОРЕ МЕЂУТИМ,
ЈА СЕ СНАЂЕМ, ГРАЂЕ И ТО,
ЈЕДАН ДЕО ОНО НАДКРИЈЕ,
ДРУГИ ДЕО ОСТАНЕ, КАО
ТЕРАСА, ТОЛО ГОРЕ, НЕМА
НИШТА МЕЂУТИМ НИЈЕ МИ ТО
ПРОКИШЊАВАЛО, ПОСЛЕ
ПОСТЕПЕНО САМ УСПЕО ДА
ПОКРИЈЕМ СВЕ ДА НИ ДЕ НЕ
ПРОКИШЊАВА, ЈОШ НА
ЈЕДНОМ МЕСТУ
ПРОКИШЊАВАЛО, НОЋУ ЈА
СЕ ЛИЖЕМ ВИДИМ КАПЉЕ
ГДЕ КАПЉЕШ, ПОГЛЕДАМ,
ОНО ГОРЕ ВИДИМ СВЕТЛИ, А
РЕКО ТУ КАПЉЕШ, КАД ЈЕ
КИЦА ТУ СЕ САКРИЈЕМ, ГДЕ
БУ, НЕМАМ КУД КИЦА ПАДА





ЛЕГНЕТЕ У ЈУТРО УВЕЧЕ У 4,
 У ЈУТРО СЕ ДИГНЕТЕ НА ТАКО 3 4
 У 4 У 4 СЕ ДИГНЕТЕ У 3 4
 ЛЕГНЕТЕ ЧИМ КУЈЕТЕ АХА,
 ЦВРКУЈУ УВЕЧЕ КАД СЕ
 СВАКУЛО И ВИДИМ СУНЦЕ
 СМРКАВА И ДОБЕМО ЕТ ТАМО
 ПРОЛАЗИ ДОБЕМО ОНА ЈБРЛО,
 РАДУ НАМЕСТИМО ОНА ОНИМ ОД
 СПАВАО САМ НА ОНИМ ОД
 ЦАКОВИМА НАЈЛОНСКИМ
 ЦАКОВИМА СТАВИМ УНУТРА
 СЕНО ДРУГИ ЦАК СТАВИМ ЗА
 ГЛАВУ И ТАКО САМ СПАВАО
 НИСАМ ИМАО У ПОЧЕТКУ
 ПЕБЕ ПОКРИВАО САМ СЕ
 КАРТОНИМА МЕЂУТИМ,
 КАСНИЈЕ САМ НАШО О РЕКО,
 КО ЈЕ ОВА СРЕПА БАЦИО
 НЕКО ПЕБЕ, КАД СЕ
 ПОКРИВАТЕ КАРТОНИМА
 УПЛАДНО ДА СЕ СМРЗНЕШ О,
 РЕКО О СУПЕР САД ИМА ДА
 СПАВАМ КО ЈАГЊЕ А ДОЛЕ
 ИМАМ ЦАКОВЕ СА СЕНОМ
 ОНО СЕНО МИРИШЕ СПАВАТЕ
 КО БОЈ ХЛАДНО ДУВА ВЕТАР,
 НЕМА КРОВАТОРЕ МЕЂУТИМ,
 ЈА СЕ СНАБЕМ ГРАЂЕ И ТО
 ЈЕДАН ДЕО ОНО НАДКРИЈЕ
 ДРУГИ ДЕО ОСТАНЕ КАО
 ТЕРАСА ТОЛО ГОРЕ НЕМА
 НИШТА МЕЂУТИМ НИЈЕ МИ ТО
 ПРОКИШЊАВАЛО ПОСЛЕ
 ПОСТЕПЕНО САМ УСПЕО ДА
 ПОКРИЈЕМ СВЕ ДА НИГДЕ НЕ
 ПРОКИШЊАВА ЈОШ НА
 ЈЕДНОМ МЕСТУ
 ПРОКИШЊАВАЛО НОЋУ ЈА
 СЕ ДИГНЕМ ВИДИМ КАПЉЕ
 ГДЕ КАПЉЕШ ПОГЛЕДАМ
 ОДО ГОРЕ ВИДИМ СВЕТЛИ А
 РЕКО ТУ КАПЉЕШ КАД ЈЕ
 КУША ТУ СЕ САКРИЈЕМ, ГДЕ
 ТУ НЕМАМ КУД КУША ПАДА





Homeless Belgrade, CZKD / Paviljon Veljković, 2003

БИЛО ЈЕ ВЕОМА ТЕШКО, ПА
ДА НЕМАШ НИКОГ, НИКОГ А
НИКО НИ ДА ДОЂЕ ДАЛЕКО
СИ БОГУ ИЗА НОГУ, НИШТА СЕ
НЕ ЗНА О ТЕБИ, НЕ САМО О
МЕНИ О МНОГИМ ЉУДИМА ИЗ
МОЈЕ ГЕНЕРАЦИЈЕ И ИЗ ДРУГЕ
ГЕНЕРАЦИЈЕ БИЛО ЈЕ ТЕШКО,
ДАЋУ НОГУ НА ТЕЖЕ ВРЕМЕ,
О ТОМЕ НЕ БИХ НИ ВОЛЕО ДА
ПРИЧАМ, ПРОШАО САМ НА
ПРИМЕР, СВАКУ ГРАНИЦУ,
РАЗУМЕТЕ, ОД ХРВАТСКЕ ПА
ДО БОСНЕ ПРОШАО САМ, БИО
САМ ТАМО, СТРЕЛАЦ И НЕ
ЗНАМ ШТА ДА ВАМ КАЖЕМ,
РЕТКО ЈЕ БИЛО ЛЕПИХ
ДЕТАЉА, РЕТКО, РАЗУМЕТЕ,
НЕ ЗНАМ НИ ЈА МОЖДА ЈА ТО
ТАКО ОСЕЋАМ, ЗБОГ РАДИ,
ЈЕР НЕМАМ СТВАРНО НИШТА,
НЕМАМ НИШТА, ОВО ШТО
ВИДИТЕ НА МЕНИ ТО ЈЕ СВЕ,
РАЗУМЕТЕ ШТО ЈЕСТЕ ЈЕСТЕ,
ЈА КАЖЕМ ШТО ЈЕСТЕ А
МОЖДА НЕ МОЖДА ЗНАМ
СИГУРНО, РАЗУМЕТЕ, КАКО
САМ ТАМО ЖИВЕО И ДОК САМ
ИМАО НЕШТО СВОЈЕ, КАО
СВОЈЕ, ЗНАО САМ СВЕ КАКАВ
САМ БИО И ШТА САМ РАДИО,
И КАКО САМ РАДИО МОЖДА
БИ, НЕТО СИГУРНО БИ ДА
ИМАМ НЕШТО ЗНАМ КАКО БИ
КОЈИМ БИ ПУТЕМ КРЕНУО, ЈЕР
ЈА САД СТВАРНО НЕМАМ ПУТ
МИСЛИМ ЈА ИДЕМ ДАЉЕ, АЛ
ДОКЛЕ ДА ИДЕМ, ДА ВАМ
КАЖЕМ МИСЛИМ ДА БИ АМ
ОДАВЛЕ А ГДЕ ДА БИ АМ НЕ
ЗНАМ ИЛИ ПУ ОПЕТ МИСЛИМ,
КРАШЋУ, ПРОВАЉИВАЋУ,
ПРОВАЉИВАЋУ, ЗАРАДИЋУ
ЈОШ ГОРЕ ТО МИ ОСТАЈЕ,
ЗНАЧИ НЕМА СЛЕДЕЋЕ.

Portrait of JOVICA NIKOLIĆ
Pigments on canvas, 250 cm x 85 cm, 2003

ПЕРСПЕКТИВНОСТ СВОЈУ НЕ
ВИДИМ, НИТИ БУДУЋНОСТ, ЈА
БУДУЋНОСТИ ВИШЕ НЕМАМ,
НЕМАМ ПЕРСПЕКТИВЕ, НЕМАМ
НИШТА, ИМАМ ЈОШ ОВО МАЛО
ПЛАВЕ, ШТО БИХ ВОЛЕО ДА
ПРКНЕМ, ДА БУДЕМ ПРОСТ,
НЕМАЈУ НИ ОНИ, ЗА ОВЕ НЕ
ЗНАМ, А КОЈЕ ЗНАМ, НЕМАЈУ
НИ ОНИ, НЕМАЈУ, ОНИ МУСПЕ
ДА ЋЕ УСПЕТИ, АЛИ НИ У КОМ
СЛУЧАЈУ НЕЋЕ УСПЕТИ, ШТА
ЋЕ УСПЕТИ? ДА УКРАДУ
ФЛАШУ ПИЋА, ЈЕ ЛИ? ЈА
ПОТРАЖИМ, ОД МОЈИХ
ПРИЈАТЕЉА, ДОЛУШЕ ПО-
ТРАЖИМ И ОД НЕПОЗНАТИХ,
ЕВО, КАКО СЕ ЈА КАДА
ПРОСИМ, ОБРАЋАМ: ДОБАР
ДАН, ЕЛЕГАНТНА ТА - АКО ЈЕ
ЖЕНСКО, ИЗВИНИТЕ, ДА ЛИ
СТЕ У МОГУЋНОСТИ, СЕ ЈО
МИЛА, ДА МИ ПОМОГНЕТЕ СА
20 ДИНАРА, НИЈЕ МЕ НИКО
ПОСТАО ТАМО ГДЕ НЕ ТРЕБА,
НЕГО МЕ ГЛЕДА ПА АКО ИМА,
ДА МИ И ПО СТО ДИНАРА
УДЕЛИ, ОНИ ТО ЗОВУ
УКИЦАЊЕ, ТО ЈЕ ПРОШЊА,
ЕВО, ЈА ОВДЕ СЕДИМ, ЈА НЕ
МОГУ МИЛИМОЈИ, ЈА НЕ МОГУ
СТО МЕТАРА ДА ОДЕМ, НЕ
МОГУ РОДЕ, МОГУ СТО
МЕТАРА, МОГУ ЈЕДНО СТО
МЕТАРА, МОГУ, ШТА ЈА ЗНАМ,
СТО МЕТАРА МОГУ ДА ОДЕМ,
ПА ОНДА ИЛИ ДА ПАДНЕМИТИ,
ДА СЕДНЕМ, А ВЕКИНОМ
ПАДНЕМ, ОВО ОБЕЗБЕЂЕЊА
РАДИ, "ПОЛИТИКЕ", ЈОЈ
МУЧЕНИК, КАЖЕ, ЦЕО ДАН НА
ЈЕКОМ МЕСТУ, ЦЕЛУ НОЋ, НЕ
ПЛАЧУ ОНИ, НЕГО ЈА КАКО
ИЗДРЖИ? НЕ МОЖЕ ДА СЕ
ПОМЕРИ, КАЖЕ, МОГУ ДА ВАМ

Portrait of VLADO TRBOVIĆ
Pigments on canvas, 250 cm x 85 cm, 2003



Portrait of DRAGAN STANKIĆ
Pigments on canvas, 250 cm x 85 cm, 2003



Portrait of RATKO AMATOVIĆ
Pigments on canvas, 250 cm x 85 cm, 2003



Portrait of ARIF MEMETOVIĆ
Pigments on canvas, 250 cm x 85 cm, 2003



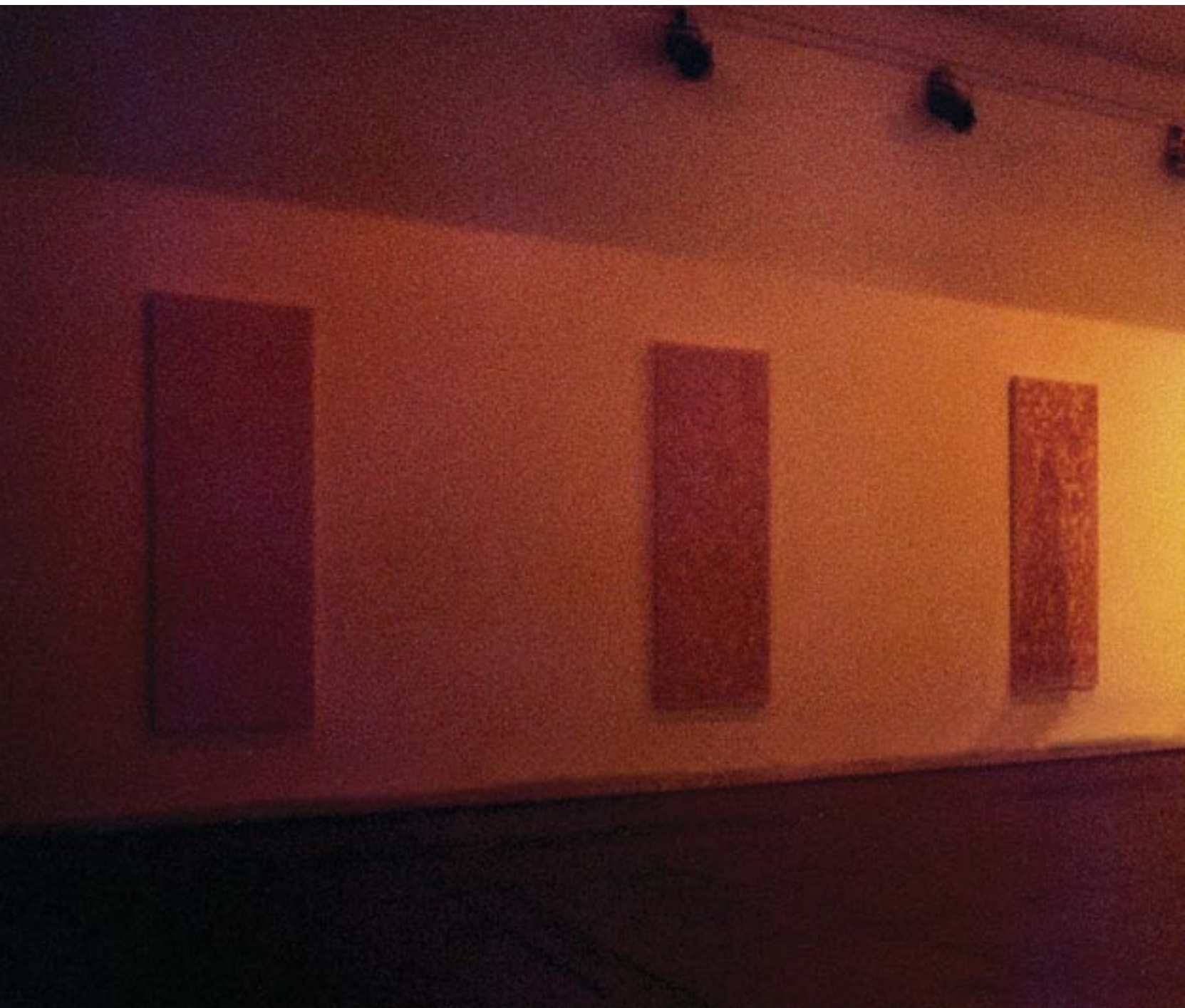
Portrait of HABIB VLJAŠI
Pigments on canvas, 250 cm x 85 cm, 2003

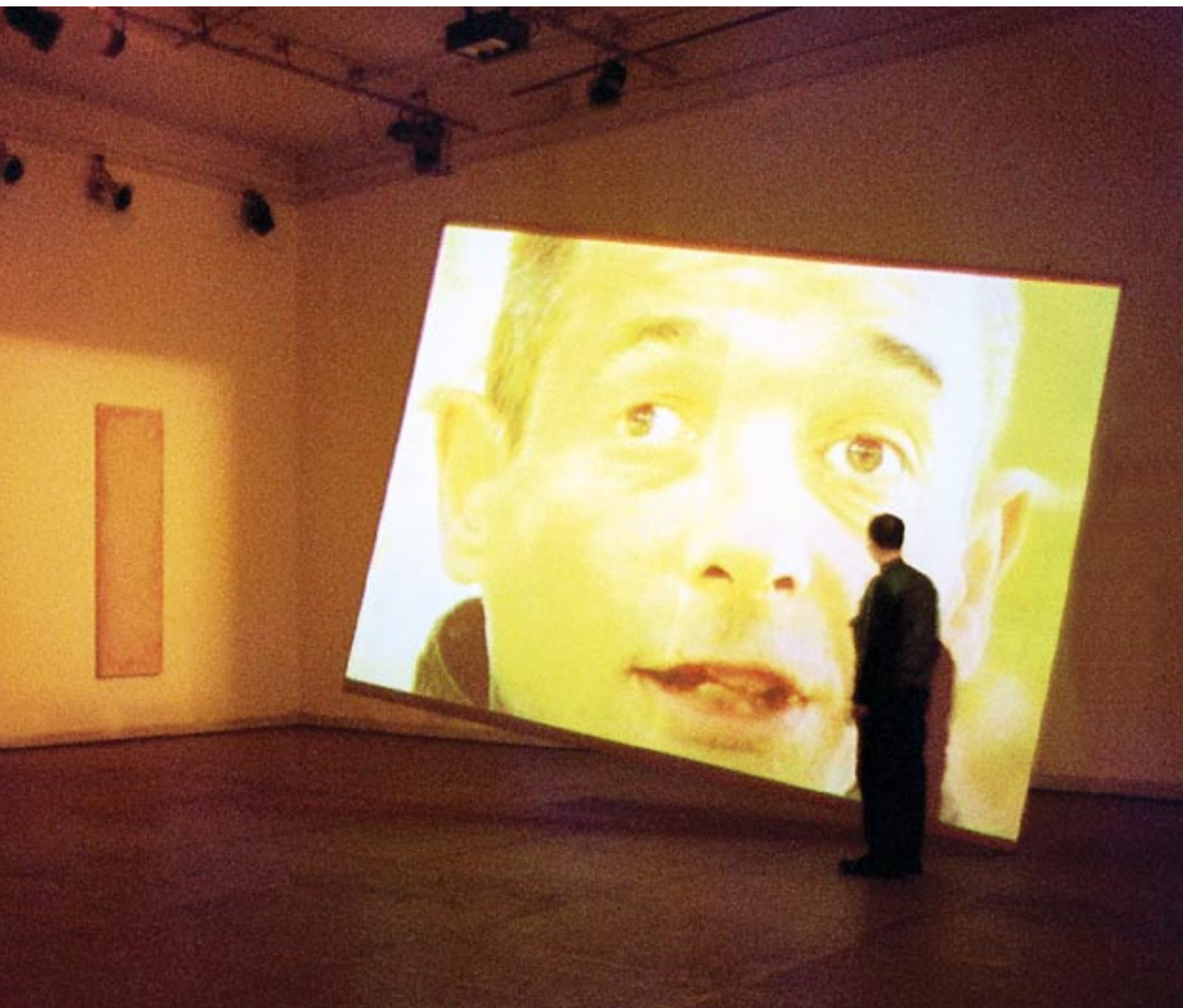
ЈУТРОС ДА ВАМ КАЖЕМ БАШ
САМ НЕШТО РАЗМИШЉАО
МОЖДА ЈЕ И ГРЕХ ШТО ТАКО
МИСЛИМ ТЕШИТИ МЕ У ТИМ
ТРЕНУТИМА ЈЕ ПО МЕНИ
ВЕОМА ВЕОМА НЕ ИСПЛАТИ
СЕ КАД МИ КАЖУ ЉУДИ
НЕМОЈ ДА СЕ МОЛИШ БОГУ,
ПОШТО СЕ ЈА МОЛИМ БОГУ,
СВАКЕ НОћи ДА СЕ НЕ
ПРОБУДИМ ДА МЕ УЗМЕ У
СВОЈЕ НАРУЧИЈЕ ДА СЕ НЕ
ПРОБУДИМ ВИШЕ ДА НЕ
ЖИВИМ ВИШЕ У ОВИМ
МУКАМА ПАКАКО ЛЕТНЕМ
ДА СЕ ТРИ ПУТА ДНЕВНО ТРИ
ПУТА ДНЕВНО МОЛИМ НЕ
ИДЕМ У УС ДА СЕ МОЛИМ ТО
ЈЕ ГРЕХ И СРАМОТА НЕТО
УЉЕМ У КРЕВЕТ ЈЕДНО
СТАВНО САЧЕКАМ ДА СЕ СВЕ
СТИЦА ПОКРИЈЕМ СЕ ПРЕКО
ГЛАВЕ И У СЕБИ ЧИТАМ
МОЛИТВЕ И ЗАВРШЕН ПОСАО
И ПРВО ШТО БОГА МОЛИМ ТО
ЈЕ ДА МИ УЗМЕ ЖИВОТ ДА СЕ
НЕ ПРОБУДИМ У ЈУТРО И ДА
ВИДИМ ОПЕТ ДА НИСАМ
САЊАО ЗНАТЕ КАКО ВАМ ЈЕ
НА ГОРЕ ДА САЊАТЕ СЕБЕ У
ЗДРАВОМ СТАЊУ ДА СЕ
НЕШТО ДЕЦАВА У НЕКОМ
АМБИЈЕНТУ РЕЧИМО ДА СТЕ У
ПАРИЗУ ЗДРАВИ КАО
НЕКАД СА НЕКОМ ДЕВОЈКОМ
УОПШТЕ НЕКИ ЛЕП
ТРЕНУТАК И СНДА СЕ
ПРОБУДИТЕ И ПРГ КАО
ОНО ОБЛАК ПРАШИНЕ СЕ
РАЗЉЕ И ВИ ВИДИТЕ ДА СТЕ
И ДАЉЕ ОНАЈ ТАКОЗВАНИ
ИНВАЛИД КАКО МЕ ВЕЋ ЗОВУ
БОГАЉ ДОБРО НЕКА САМ
И БОГАЉ НЕМА ВЕЗЕ ТО МИ
ЈЕ И ХВАЛА И ОД ОВЕ

Portrait of ZORAN ŠILJAK
Pigments on canvas, 250 cm x 85 cm, 2003



Portrait of BRANKO HUSTIĆ
Pigments on canvas, 250 cm x 85 cm, 2003





Homeless Belgrade, video installation, CZKD / Paviljon Veljković, 2003



Arif Memetović, 2003, interview, DVD 60 min



Branko Hustić, 2003, interview, DVD 60 min



Jovica Nikolić, 2003, interview, DVD 60 min



Ratko Amatović, 2003, interview, DVD 60 min



Dragan Stankić, 2003, interview, DVD 60 min



Habib Vijaši, 2003, interview, DVD 60 min



Vlado Trbović, 2003, interview, DVD 60min



Zoran Šiljak, 2003, interview, DVD 60 min

Homeless Belgrade, interviews, 2003



ConTemporary homes, central Belgrade, 2003





ConTemporary homes, central Belgrade, 2003



H O M E L E S S
T o k y o

My name is Hitoshi Suzuki, I live at Tokyo Station Square in Tokyo



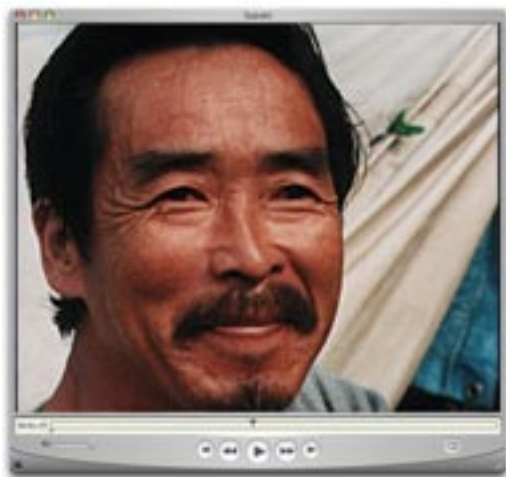
Portrait of HITOSHI SUZUKI
Asahi Bank Building, Tokyo Station Square, Tokyo
scetch, banner: 30 m x 8 m



Kobayashi, 2005



Kawasaki, 2002



Suzuki, 2002



Udagawa, 2005



Honda, 2002



Kawamata, 2002



Hoshimoto, 2005

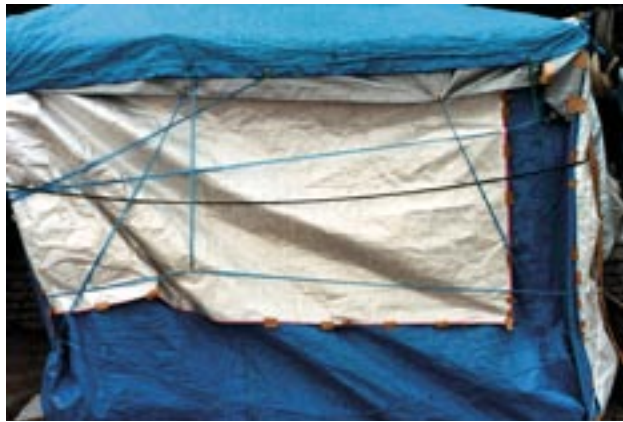


Fukagawa, 2002

Tokyo interviews, 2002-2005



ConTemporary homes, central Tokyo, 2002





ConTemporary homes, central Tokyo, 2002



Milovan Destil Markovic on the Text Portraits of Homeless Project, his conversations with the homeless and the possibilities of portraits.

Interview: Claudia Wahjudi

It is quite a leap from your series Lipstick Portraits to the Text Portraits. For the one color red Lipstick Portraits, you used world-famous women such as Hillary Clinton and Phoolan Devi as models. In contrast, the eight Text Portraits of the Homeless Project are of anonymous homeless men. How did you get from one extreme to the other?

For the Lipstick Portraits, I needed famous personalities because they were one color pictures rather than images. The viewer does not see a regular portrait, but rather red surfaces, and he remembers what he knows from celebrity. I chose charismatic personalities from all over the world to show the different cultural backgrounds of images using make-up. However, with the men's portraits, it took a little time for me to decide to use the homeless as models. My key question was, "What is the male equivalent to female make-up?" In Western culture, it has been the razor, ever since the French Revolution. Shaving is an initiation rite. But to choose famous men for a portrait series would be rather boring in the first place, and secondly, there are not enough charismatic men. Besides, I wanted to create this image differently.

Why, of all things, did you portray the homeless?

In my search for models, the form I chose helped a lot: the basis behind portraits of homeless is using language and text and not pictures as much in the traditional sense. I wanted to create a portrait out of an interview, bringing together the interview and the picture. An interview is already a kind of portrait. My creative work consists in choosing a central passage, a still, that is transfigured as an image. The subject would be recast as a global phenomenon, but this time anchored locally, and it should be an antithesis to glamour, fame and femme fatale images. Homelessness is a phenomenon of the city that occurs worldwide but is strongly centered in the local. The homeless in Homeless Project are men without house or home. In traditional societies, the man built the house in which the woman then settled.

In traditional thinking, homeless men are also robbed of their manhood?

They are failures: in society, in the family and ...

... to themselves?

Yes. The most important elements for me were the stories. These people have something to say – about life, about their lives – that a famous personality most likely could not say.

In both series, were you looking for subjects that did not fit the ideal of their genders? Giving up the role of nurturer and protector in order to be in the public eye is less understood for women than it is for men.

Yes, although that was not my original intent. For me, the panel came first and the question was which form it would take.



Markovic, *Homeless Berlin*, Uwe vom Ufer, 2004, interview

Did you plan from the beginning that Homeless Project would use so many elements: interviews, videos, photographs, eight pictures for the exhibit in a gallery and a billboard on the public space?

No. That's the way the project developed. The key element was the interviews. I had decided to do camera interviews, so I could have both: the picture documents and the tone, the text. That was enough material for me to begin with. Out of the mass of information, I had to build a profile, all in one color, compressing one still and finding the 10 or 15 key sentences.

What interview technique did you use?

In Belgrade, Tokyo and Berlin, I did 20 to 25 interviews for an hour each with homeless people. The interviews began with "police information:" name, place of birth, place of residence and the length of time of homelessness. I needed this information to begin the conversation. Later the camerawoman and I just let the interviewees run. Some needed questions because they didn't know what they should talk about, but others could not stop once they had started.

In that case, did you just stop the interview?

I had to. I gave myself parameters, as in a performance: for each interviewee, we had an hour-long cassette tape. Sometimes that was a shame. With two or three of the men, I would have liked to do five hours of interviews, but I could not find them again because they have no fixed address.

Who were your interview subjects?

In Japan, I mostly met people in the parks or other public places that they have made their own. The homeless in Japan are very organized: they go into certain places and build shanties. For example, there was one who worked in management for Sony and decided to live on the street. He wanted to free himself from the social structure and the hierarchical construction of Japanese society. I don't know if he is rich or poor; it doesn't matter. He had lived for 15 years in one of these huts and told me that he was happy as he never was on the other side. In Belgrade, I interviewed homeless who were persecuted in the war and were expelled from their homes: Serbians who had fled Croatia, Bosnia and Kosovo. Others had been mercenary soldiers but afterwards landed on the street. Unfortunately I did not get to talk with the other side, since I did not have projects in Zagreb and Sarajevo. In Germany, I met one man who had lived with his mother in Brandenburg his entire life. When he was 40, his mother died suddenly and he ended up on the street. I was interested in the point at which the subjects entered homelessness – these were big decisions for them.

In Homeless Project, you concentrated on "visible homelessness" without interviewing people living in state or charitable facilities or forced to live with family and friends. It is interesting that you did not talk about housing shortages, which is cited as a classic cause of homelessness in the literature on the subject.

That's right. Having a home does not necessarily solve the problem. The problem is upheaval such as war or the German unification. When a person loses a home, there are always more factors at play; not just the fact that he



Homeless Project, recording a homeless man

has no apartment or house, but also his history, such as his childhood, and the violence of his daily life, not just larger catastrophes. To dismiss that would be a lie. Often, the psychological background plays a big role. Many homeless are stuck so deep in their situation that they need social support in order to find a socially acceptable position again.

Out of a 60-minute interview, you chose a passage of three or four minutes. How did you reach the final extract?

I read. We had the interviews transcribed – in slang, how they were spoken, with all the mistakes. Then I reduced the texts in much the same manner as I reduced the Lipstick Portraits to color.

As a sculptor who must carve away material to find the form, you carved away the text until one quote remained?

Painting is adding, but shaving is taking away; it's sculptural work. The quote consists of a closed piece; I have not made a collage. The selected person made his own particular way through the interview, spoke about certain topics and thus exhibited his character, his profile. So it was not difficult to find the 15 sentences to describe the background of the subject or his culture. In a traditional portrait, let's say the Mona Lisa, maybe 10 percent is the character of the subject. That's not much. The rest is clothing, haircut, make-up. A classic portrait does exactly as much or little to portray a person as my Text Portraits do.

Out of the eight short passages from the interviews that were selected for each city, how do you choose one particular quote for the city billboard?

That depends on the context. I speak with the people in each city about the quotes and about the current politics and mood there to figure out which one of the eight would fit. I should not make this decision on my own.

Can you give an example?

With my first project, in Belgrade, I initially chose a very politically charged interview. I thought it would fit; the interview subject had a lot to say about society and he criticized the war in Bosnia and the Serbian Church. But when I spoke with others involved, they expressed doubts: the elections would be taking place right after when I wanted to put up my billboard. It was clear to me that I should avoid being used politically or help either party get more votes. As an artist, I want to stay neutral, and I do not want someone's message that was given in a certain context placed into a totally different context. I do not want to manipulate.

But you filter. Is it your wish to define the image of the homeless for the public?

I always want to show a portrait as a portrait. What the viewer thinks or not depends on him – there is no additional information on the billboard. But he should not immediately think, "Aha, this is about homelessness." The passer-by can ask himself whether the billboard is an ad or a political pamphlet. This ambiguity is very important for me.



Soviet Army tanks face U.S. Army tanks, 1961, at the Friedrichstrasse checkpoint (Checkpoint Charlie), Berlin



After the bombardment, Belgrade, May 1999



Mao Tse-Tung, Tiananmen Square, Peking

Why did you choose buildings as the media for the portraits?

My work deals with images in public space as has been done since the Russian Revolution and with which the Russian avant-garde took issue. In Eastern Europe and other countries with a one-party system, the billboard was and is a political ad; in Western Europe and countries with similar systems, it is used commercially and covers whole buildings. Even in the Islamic world, where there is a ban on images, the billboard is either an expression of Western commerce or a medium for socialist-realist images, as influenced by the Soviet Union. I am using their form for the portraits of people who count as nothing and nobody in society, in places where commerce or power dominate. I'm shuffling the deck.

A building – a roof over one's head – is what the homeless lack.

This is the contradiction with which this project deals. I need these buildings because they are in consumer areas. The homeless also go there; there is something for them to get – a little bit of money. In these same places are offices where decisions are made about millions or about war and peace. When I deal with the firms located there about using their facades for my billboards, I speak with managers who have power, and the next morning I meet with people who live on the street.

On which buildings are the billboards already placed and on which buildings should they be placed in Moscow and New York?

In Belgrade, I used a building on Terazije Square in the city center in an area that is now a business center. Earlier, there was a portrait of Tito there and slogans for the state, brotherhood and labor. In Berlin, I initially wanted to put it up on Potsdamer Platz, but it was very complicated. Now it is in a central area – at Checkpoint Charlie – with many tourists and businesses.

In Tokyo, it is on the post bank in the center of Tokyo Square, where crowds of people gather and shop nonstop. In Moscow, I am looking for a place where political portraits used to hang and which is now used commercially. In the USA, the architecture will play a bigger role; in New York, with its skyscrapers, I have to approach the dimensions differently.

It is very symbolic that in Berlin, there were no businesses that wanted to display the portrait.

The refusal of the businesses reflects the huge crisis in the Berlin real estate market. There is no desire to be charitable because things are going poorly for the business itself. When I bring up the subject of homelessness with my billboard, I am causing yet another problem. In Germany, people would much rather leave charity to the state than in the Anglo-Saxon countries. That is very disappointing to me. The topic of homelessness is immediately blocked out. There is a nice passage in

Empire by Antonio Negri and Michael Hardt about the poor and how important they are for the economy. The whole economy profits from them. People should be aware of the poor and help them to boost the economy. In Germany, they have not yet realized this.



Markovic, Portrait of Detlef Binder, Potsdamer Platz, Berlin, digital print on transparent material, approx. 80 m x 8 m (sketch)

What was the reaction in other countries?

Refusal came in other forms. In Belgrade, for example, a minor bureaucrat wanted money in exchange for his help. And in Tokyo, they wanted to see what others were doing before they committed to doing anything themselves. That meant that no one made a decision. The employees in the public relations department are afraid of a new topic like mine; they think that it could be dangerous and that they could be risking their jobs.

Was there anything in the interviews with the homeless that surprised you?

I had not expected to get so much information about the state, social politics and society. That really surprised me.

Such as?

Something about how people lived in the GDR, that people also sent their mothers flowers, that in everyday life, people lived as people did in, say, Regensburg. Between East and West there is not such a great difference. But there are crucial differences that make one man homeless and not another: places where there was war or economic upheavals or floods, acts of God. The differences naturally include the cultural background and the moral climate. In India, for example, everyone gives the beggar money. In Germany, however, they expect him to find a respectable job. I learned a lot about the different cultures from what the subjects had to say.

European literature has portrayed homelessness as either a romantic life of freedom, focusing on roaming and itinerancy, or it has used homelessness as a warning to the bourgeoisie and nobility that they can also fall, as in Balzac's Oberst Chabert, who after the loss of his love and without the structure of the military, loses his way and his fortune and dies as an anonymous, deranged vagabond.

This is what Negri and Hardt called "the dangerous freedom of the poor." But fear of homelessness is, in part, a northern European view. In the south, in the Mediterranean, the poor person – quasi a *modus operandi* – is treated as a part of society and is recognized as an individual. He is, so to say, the fool in the king's court who can say anything. In the south, homelessness is fated. It is the similar in Japan.

In Belgrade and Tokyo, you photographed the sleeping places of the homeless. Why?

The photographs relate to the portraits in the series: I was interested in the dwellings as images of their owners. Besides, I was interested in their impermanence, the technical know-how of their builders and their mix of materials, space and culture. The photographs are by-products and are displayed in the installation as the interviews are.

What story do these dwellings tell?

I wanted to know: which material is the most flexible, which lasts the longest, which is used in which culture, which is available on the street? In Tokyo, for example, the shanties have floors because in Japan people sleep on the floor. So even the poorest have floors. In Belgrade, this is unimaginable. In Belgrade, if you have a floor, you are rich. In Berlin, it is forbidden to



Saparmurat Niyazov, Fidel Castro, Kim Il Sung
and Kim Jong Il, Mustafa Kemal Atatürk

sleep on the street or to build temporary dwellings. Here the state has more control: agencies and welfare institutions offer emergency accommodations, so there aren't any shanties in Berlin.

Aren't there also global similarities in homelessness?

A businessman in Tokyo lives differently than a businessman in New York, even when both work for Sony. They are affected by their local context. This is also true for the homeless.

Do you view the photos of the shanties as architecture, documentary or portrait photography?

They are photos of façades, not three-dimensional buildings.

I ask, because homelessness is not an uncommon topic in art, especially in documentary photography. Then there is narrative photography, such as Boris Mikhailov's series *Case History* or Dayanita Singh's portraits of a eunuch living in a cemetery. Intervention by artists to improve the situation of the homeless is quite common, such as the Homeless Vehicles

sculptures by Krzysztof Wodiczko or the mobile medical provisions of the Gruppe Wochenklausur in Vienna. How does the Homeless Project fit in?

I was interested in an image and I approached the topic from the point of view of this question, not the other way around. In the '20s, artists and intellectuals worked to approach workers and the poor. Such contact always took place, and they were very important. It's like in Neapolitan cooking: the inspiration always comes from below.

Is the discussion of homelessness in art part of a larger effort to bridge the assumed divide between art and life?

Perhaps not to bridge it, but to live it. Artists are free enough to figure out something of their own. I did not have a preconceived formula of how the Homeless Project should go. If I may take journalism as an example ...



Banner with Muammar al-Gaddafi, Tripoli

...please ...

... there is a certain form that is expected from the employer or from the reader. But in art, you can perhaps go this way, perhaps that way, and maybe you will not exhibit here, but there. The form is more free than in journalism or politics. My work deals with politics, but that is not my primary concern. My major interest in this project is the picture.

In 2000, Jochen Gerz created a work about the homeless in Paris: *Les Mots de Paris* was exhibited in front of a church, and Gerz also used quotes from the homeless. However, he engraved these on glass plates, placed them on the ground in front of bus stops and provided them with a slot for money so that a homeless association could get some benefit from it. And for the length of the project, he hired homeless people. Have you also arranged such cooperation with those involved?

No, I cannot manage such an effort alone. My contribution consists in the fact that I bring attention to the issue with my project. A percentage of the sales from the work go to the homeless center that helped me contact the interviewees.

Can art, by collecting money or offering practical help, suggest solutions? Or is that not the role of art?

Art is inherently political, and everything that goes on in the public sphere relates to its role. But as an artist, it is one thing to give a big speech and another to go beyond and find a way to draw attention to the work situation and the homeless. That requires give and take. That is a suggestion but not yet a solution. A solution? Such a project makes a momentary ripple and makes sure that different people deal with the subject of homelessness. Because everyone is potentially homeless.

That is why people are afraid of this topic.

I have been asked why I am doing Homeless Project and if I am afraid of homelessness. Yes, homelessness is not something that you want to go through.

Homeless Project is your first work in public space. Why did you decide on this step?

Maybe because of my past. I grew up in a state where portraits and photographs of famous people were displayed in public space. Now I am at the point in my life where a step into the public space makes sense: as a boy, I had to read the pamphlets in Belgrade, and now I can hang them myself in the center of Berlin or Tokyo.

The late revenge of Milovan Markovic?

Yes (laughs). But seriously: I have always had problems with the cult of personality and the cult of commodity; it doesn't matter who or what they spin. My work is something like the reverse of this cult and its ideology.

Homeless Project also follows cult rules. You do not see the subjects in the portraits, and in the Ten Commandments it says: "Thou shalt not make unto thee a graven image, nor any manner of likeness ..." The Text Portraits have to do with cults.

It has to do with iconoclasm. I am very cautious about images and the possible cults surrounding them. I don't see such a big difference between an advertising billboard image of an athlete performing and a socialist picture of workers looking to the future. In Lenin's time, Socialist Realism, not Suprematism or Constructivism, won the fight of who was to represent the image of the new man. The question was, "Why?" and the answer from the political center was, "Because the people understand Socialist Realism better." The communist states rephrased Christian iconography into one-party system iconography. Marx, Lenin and Stalin, for example, would be depicted as the Holy Trinity. I am not saying that this was done intentionally, but in their presentation and perception, not much changed. The big companies do the same thing today, as Naomi Klein has pointed out in her book, No Logo.



Campaign for the state elections, Berlin, 2006

Literature

Ingrid Breckner, "Wohnungsnot, Obdachlosigkeit", in Hartmut Häußermann, Ed., *Großstadt. Soziologische Stichworte*, Opladen: Leske + Budrich, 1998, 279 ff.

Michael Hardt, Antonio Negri, *Empire. Die neue Weltordnung*, Frankfurt am Main: Campus, 2002.

Honoré de Balzac, *Oberst Chabert*, Stuttgart: Reclam, 1998.

Boris Mikhailov, *Case History*, Zürich, Berlin, New York: Scalo, 1999.

Dayanita Singh, *Myself Mona Ahmed*, Zürich, Berlin, New York: Scalo, 2001.

Rudolf Frieling and Dieter Daniels, Eds., *Medien Kunst Netz*, Bd. 2. Wien/New York: Springer, 2005.

www.wochenklausur.at/projekte/o1p_lang_dt.htm am 18.1. 2006

www.gerz.fr/html/main.html?res_id=5a9df42460494a34beea361e835953d8&art_id=13587ac3b85a485eaffed3f88726a42f am 18.1.2006

Naomi Klein, *No Logo*, London: Flamingo/Harper-Collins, 2000.

But a contradiction remains. On one side you express skepticism about the use of portraits. On the other side, the traditional portrait ennobles the subject. That is exactly what you are doing by placing the image of a homeless person in public space: lifting up someone who stands very low in society.

Yes, only I don't utilize the familiar forms as they are usually used. As I said before, a billboard with a Riefenstahlesque body or with Coca-Cola is not so far away from the earlier images in Moscow, or in Tehran or Belgrade. Only now it is not about Leninism, but buying. Tomorrow it could be something else more dangerous than shopping.

With your portraits, you make people visible who are mostly not named in the debate about society. That is a political act, right now, to form a new class society in many places. So your portraits are also political portraits.

You could say that. As an artist, I have my opinion and my critical position, because I have spoken with 75 people. One lost his job, one a company, one became homeless for political reasons, one lost his apartment because he came from the GDR and did not know how to approach social agencies, and so forth...

Could you say that your type of portraiture generates democratic portraits?

Yes, but I would not call them that. I would rather call them "cult-less" portraits, because they don't focus on just one person, but on many. For me there is not a big difference between working on art or on society, because art is always a picture of society. Even the Mona Lisa reflected her society: the hair was cut one way and not another, the clothes followed a certain look and women were not emancipated. You can see all that in this portrait. In the public space, there is more to add: I can't talk about genius, because I pay closer attention to the other members of society. You register the socio-political situation more precisely and learn to take political responsibility.



Taking down the banner of Saddam Hussein, Iraq

That responsibility is also one of the viewer, who, unlike a gallery visitor, does not see your work voluntarily. What can you expect of him?

I have a responsibility to the people portrayed. But to the recipients? Architecture does not ask that either. Does the Christmas tree ask passers-by if they are Muslim? In my opinion, art poses no threat: art, compared with the capital behind advertisements, has very little power. It is different when art is politically organized and represents the state.

Do you envision doing further work in public spaces?

I don't like to repeat myself. There are very few opportunities to work with pictures in the public space: mostly it is sculpture or objects or billboard art that comes from graphic design and advertising. But if I could explore something new, why not?

Claudia Wahjudi is an editor with Berlin city magazine *Zitty* and also works as a freelance culture journalist. Her work has been featured in art and culture publications including, among others, *Kunstforum International*, *Metropolis M*, *Der Tagesspiegel*, *Frankfurter Rundschau*, *taz*, *Emma* and *u_spot*. Her own publications include *Metroloops. Berliner Kulturentwürfe* (Berlin, 1999) and *Handbuch Antirassismus* (together with Mirko Heinemann and Alfred Schobert, Essen, 2002).



Putting up Coca-Cola, advertisement in Iraq

S E L F S H A V E S

17.10.00
25.03.00
06.05.00
08.10.00
30.08.00
19.02.00
15.09.00
20.09.00
13.04.00
17.02.00
01.05.01
12.07.01
02.09.01
05.04.01
30.06.00
26.12.01
09.11.01
12.05.00





SELFSHAVE on 06.05.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFHAVE on 25.03.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFSHAVE on 30.08.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFSHAVE on 08.10.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFSHAVE on 15.09.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFHAVE on 19.02.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFSHAVE on 17.10.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm



SELFSHAVE on 20.09.00
Textile paint on cotton towel, 2000, 100 cm x 50 cm

Working on the Face

The face is politics.

Deleuze/Guattari, *A Thousand Plateaus*, 1987

When asked to describe his artistic practice, Milovan Markovic usually states that in the last ten years, he has been “working on the face.”^[1] On a theoretical level, this work has entailed his inquiry into the social production of the face. On the level of artistic practice, his focus shifted from installations to painting, and around 1995, he started to “produce faces”; this production resulted in a body of work he came to name *Transfigurative Portraits*.

The Face

Markovic commenced researching the representation of the human face in various religious traditions and then turned to the secular context, exploring the presence of the face in the public iconosphere. These investigations helped him acknowledge that the human face is not a universal category, but that its production is fully dependent on the immediate social surroundings in which the face appears: it may appear in religious art, in secular “high” art, in mass culture, on a street billboard; the face is also worked on in everyday life, where the acts of “putting on a face” (by wearing make-up or shaving, for example) are performed daily. Moreover, all these diverse productions of the face that we encounter in one culture are not fixed and stable, but change over time^[2], and, furthermore, they are, as a rule, not shared by all the members of the society but only by some of them. How are we, then, to define the face? Perhaps it is best to turn to Thomas Laqueur and paraphrase his “Archimedean point” as regards the human body: the face could be well defined as a *space between* the real, transcultural face and its representation.^[3] This space between is an *interactive sphere*, which, according to Norman Bryson, consists of “the complex interaction among all the practices which make up the sphere of culture: the scientific, military, medical, intellectual and religious practices, the legal and political structures, the structure of class, sexuality and economic life, in the given society.”^[4] In this social space, which differs from culture to culture, the concept of the face is being negotiated and formulated, constructed and deconstructed, theorized and pictured, worn and taken off.

All these observations should be, I think, taken into consideration when we discuss the genre of portrait painting today. Traditionally, the making of the portrait was based on co-presence, i.e., proximity of the sitter and artist; in the last thirty or so years, this convention has been irrevocably lost and today there is hardly a relevant painter who paints people according to nature. Instead, today’s painters rely mainly on those faces that are looking at us from city posters, TV screens or newspapers. These faces are often defined as “machines of intimacy” since they suggest closeness, but only simulate proximity. Due to this, faces have become media of *presence-at-distance*, as Manfred Fassler put it.^[5] In producing portraits, artists manufacture representations

1 An unpublished interview with the artist, Berlin, May 2000.

2 Danish art historian, Simon Sheikh, remarked that in the media culture of the 1980s, “having a face” was quite significant for those AIDS-scared times, when “the face was once again the essence of the body.” He holds that in the more physical 1990s, “the body” came back. S. Sheikh, “Close-up, Face Off - Contemporary Art, Film and Fragmentation,” in Lene Crone and Lars Movin, Eds., *Close-Ups*, ex. cat., Copenhagen: Nikolaj, Copenhagen Contemporary Art Center, 1999, 96.

3 Thomas Laqueur, *Making Sex - Body and Gender from the Greeks to Freud*, Cambridge, Mass., and London: Harvard University Press, 1992, 16.

4 Norman Bryson, “Semiology and Visual Interpretation,” in N. Bryson et al., Eds., *Visual Theory: Painting and Interpretation*, New York: HarperCollins Publishers, 1991, 72.

5 Manfred Fassler’s term “Fernanwesenheit” (presence-at-distance) is cited in Thomas Macho, “Das prominente Gesicht: Notizen zur Politisierung der Sichtbarkeit,” in Sabine R. Arnold et al., Eds., *Politische Inszenierung im 20. Jahrhundert: Zur Sinnlichkeit der Macht*, Wien et al.: Böhlau, 1998, 171.

6 Guy Debord, *The Society of the Spectacle*, Detroit: Black & Red, 1983. [original: *La société du spectacle*, Paris: Editions Buchet-Chastel, 1967.]

7 Gilles Deleuze, "Plato and the Simulacrum" [1969] cited in Hal Foster, *The Return of the Real*, Cambridge, Mass., and London: The MIT Press, 1996, 104.

8 Unpublished interview with the artist, Berlin 1997.

9 Cf. Lidija Merenik, *Beograd: osamdesete* [Belgrade: the 1980s], Novi Sad: Prometej, 1995.



Markovic, *Žestoki press*, club Akademija, 1982, Belgrade

after representations, using as a “model” an *already-made* image – the image produced in/by mass media (press photography, film, television, Internet and occasionally, art history). In other words, in painting portraits, contemporary artists rely on faces that have been previously instituted in mass media without sharing modernism’s longing for an “origin” or “original presence.” Guy Debord would say that they take a position of “spectators,” given that they keep to the “second-hand” experience.[6] In repeating faces from the media, today’s portrait producers maintain the major imperative of the portrait genre, which is *similarity* between the portrayed subject and his or her representation. In producing a “copy” of a face that has already been worked on by another medium, however, they end up with a figurative image.

This is exactly where Milovan Markovic starts. His *transfigurative* works are all portraits, which, however, do not show faces. Instead of making “copies” endowed with physical resemblance, he presents us with the simulacrum, which, as Deleuze wrote, “calls into question the very notion of the copy and the model.”[7] Since the mid-1990s, he has been working on three series, of which *Selfshaves*, consisting of eighteen self-portraits, is completed (2000-2001) and the other two, *Lipstick Portraits* and *Text Portraits*, are still in progress. *Lipstick Portraits* (initiated in 1995) is an open series comprising up to now twelve paintings of renowned women from Asia, South and North America, and Europe. For each portrait, the artist employs a different lipstick color that for him corresponds to the woman’s cultural background and race. The lipstick paint is uniformly rubbed onto the velvet surface, covering its original color. After the application of the lipstick, which, like a new “skin,” protects the soft surface, the velvet is stretched and mounted with a golden frame. In portraying women, some of whom are regarded as “icons” of our time, Markovic does not repeat their faces, which are familiar to us due to their (over-) presence in the media of mass reproduction. Instead, he shapes the women’s individuality with utterly pictorial means (by a particular color of lipstick), but indicates their identities with a nominalist gesture, i.e., via their names presented on metal plates placed on the lower side of the frames.

In *Lipstick Portraits*, Markovic approaches his “models” as *discursive figures* whose fame, “image” and ultimately, “charisma,” are in great part produced *through* their visibility in mass media, and in fact, for us mortals, they only exist *in* and *by* visual representations. In *Homeless Project* (a series started in 2002), Markovic deals with an opposite politics of representation that involves the production of invisibility of a particular social group – homeless men. In undoing such politics, Markovic conceived of an ongoing project of contextual art practice that has so far been performed in Belgrade, Tokyo, and Berlin. The artist carries out video interviews with homeless men and then, after selecting a particular fragment indicative of the men’s lives or worldview, “translates” video statements into the medium of painting: the resulting “image” is a text portrait. The statements are first printed on large-scale canvas, and afterward colored by hand with skin-tone pigments. Besides video scenes and text portraits that are shown in a gallery space, in each of the cities where the project has evolved, one text portrait of a homeless man is installed on a city façade. Once in the public space, the portrait of the homeless man and a rather personal story about his individual (and destitute) social condition enters into competition with images/signs of commercial and political promotion.

The Icon

Before he commenced working *on the face*, Milovan Markovic went through a working period he retrospectively called “preparing the ground.” [8] Although this phrase is commonly used by painters who prepare canvases and paints for their paintings, in Markovic’s case, this phrase has a specific connotation that does not come from contemporary painting practices, but from icon painting. This was a tradition that he acknowledged only after he completed his studies at the Faculty of Fine Arts in Belgrade.

Milovan Markovic started exhibiting in the early 1980s, in a decade that was marked by a “return to painting.” *Operation painting*, which then boomed on the international art market, was carried out by a new generation of painters who recycled traditional artistic role models and conditions of production and did not have many problems with the role of art as commodity. The figures of the genius and the “hero-painter” (as a rule, a male painter) of the 1980s microwaved, as it were, the notion of high art and authorship that had been thoroughly questioned during the 1970s. In contrast with his colleagues in the former Yugoslavia who became seduced by figurative expression and who vacillated between the German *Neue Wilde* and the Italian *Transavanguardia*, Markovic did not find the politics of expression, art of appropriation and cynicism typical of the 1980s appealing. He has instead shown inclination towards the conceptual and iconoclastic strategies of post-’68 art; since the beginning of his career, he has never restricted himself to using just one medium, but has rather worked with non-painting media such as installation, performance, photography, and, occasionally, video. While there was a trend in Belgrade known as *New Wave Painting* [9], Markovic, more than any other member of his generation, was directly involved in the New Wave music scene: besides taking part in exhibitions, he was organizing art and music events at the Faculty of Fine Arts, and even producing set design for cultural programs of TV Belgrade. In this, his position among his art colleagues in Belgrade was indeed unique.

After finishing his studies of painting under professors who were either abstract painters or who at least offered their students an education informed by the modernist canon, Markovic immediately turned down stretched canvas as well as the concept of the “finish fetish.” He was much more interested in the *process* and therefore commenced working with given gallery spaces transforming them into “total environments” or *spatial paintings*, having, however, limited duration. These works with/ in real space, which directly involved the viewers, manifested his interest in an art with direct social and utopian disposition. Yet another element was involved in his spatial works, on a both theoretical and practical level: besides his interest in modernist heritage left by Ives Klein, Kazimir Malevich and Piet Mondrian, Markovic turned to explore a tradition he adopted as his own. This was the Byzantine “doctrine of the icon,” which had established a particular “theory of the image” and promoted a specific relation to space; this theory and its



Markovic, *Novi prostor / New Space*, paper on wall, 1980, Galerija SKC, Belgrade



Markovic, *Fragmenti slike: spomenik / Fragments of Painting: Monument*, paper on wall, 1982, Galerija SKC, Belgrade

10 Marie-José Mondzain, "The Holy Shroud," in Bruno Latour and Peter Weibel, Eds., *Iconoclasm*, Karlsruhe: ZKM, 2002, 327.

11 Eric Alliez and Michel Feher, "Reflections of a Soul," in M. Feher et al., Eds., *Fragments for a History of the Human Body, Part One*, New York: Zone, 1989, 47-84.



Markovic, *Gate of Harmony*, gold leaf and tar on canvas, Aperto '86, 42nd Venice Biennial, Venice, 1986

12 P. A. Michelis quoted in E. Alliez and M. Feher, *ibid.*, 76.

13 During the iconoclastic controversies, it was seriously discussed whether the face of the "divine ruler" (Christ) or his "earthly representative" (the emperor) should appear on the metal money. Thus, the dispute over icons deeply implicated two indivisible – and at the same time invisible – things: political power and economy. See Marie-José Mondzain, *Image, icône, économie*, Paris: Éditions du Seuil 1996.



Markovic, *Prototype New York*, photos, mirror and gold leaf on slippers, Berlin Divided, 1992, P.S.1 Museum, New York

subsequent applications in Byzantine and later Serbian Christian Orthodox medieval art were to become central to Markovic's understanding of pictorial space.

The icon doctrine, formulated during the iconoclastic controversies in Byzantium (730-786, and 813-843) postulated the icon as a sign of the "invisible God." Byzantine scholar Marie-José Mondzain points out: "The doctrine of the icon is a long construction of the procedures that make it possible to reproduce without showing, to attain the invisible in the visible, to show divine infinity without locking it in the idolatrous enclosure of the drawn line and contours." [10] It is true that in many other religious traditions, the play of visibility and invisibility has an equally important role, but Byzantine theoreticians and practitioners elaborated a specific, if not unique, relation to painted space exemplified in the invention of the *reversed* perspective. The icon painter is to avoid the third dimension, the "dimension of the body," because it is considered to be an obstacle for reaching the "forth dimension," that of the soul. [11] As it left the "dimension of matter" behind, Byzantine art invented ways of depicting bodies in a state of weightlessness. What mattered now was the face: "In order to represent the depth of man's internal life, art no longer needed to evoke the body's harmonious proportions; now it concentrated attention on the characteristic features of the face and its expressivity, on the eyes, the lips and the wrinkles of the face of these ascetics whose dematerialized, stiff bodies remain suspended in a space, as if they were 'not of this world.'" [12] Due to the animosity towards three-dimensional representations that found its peak in the iconoclastic wars, freestanding sculpture gradually disappeared from Byzantine sacral art. What remained, in the way of sculptural work, was only the bas-relief that appeared either as a part of architecture or as a "frame" for the icons in the iconostasis. Consequently, the site where the image (*eikon*) is situated is merely a *flat* surface – the wall is a support for frescos, the floor for mosaics, wooden panels for the portable icons and last but not least, the surface of golden or silver coins. [13]

In his installations of the early 1980s, Markovic was primarily concerned with flatness and thus used the wall of the "white cube" as support and frame for his works. At that time, he worked with paper and produced unstretched canvases coated with bitumen and golden signs. In doing so, he did not resort to citation or reprise of iconographic models emerging in Byzantine and medieval art; rather, as an associate of the Russian/Soviet avant-garde, Malevich in particular, Markovic linked non-objectivity with spirituality, examining not forms but the "effects of the icon" [14] in contemporary culture.

Upon his arrival in West Berlin in 1986, Markovic opened his series titled *Prototypes*. [15] It included a number of installations composed of sculptural and painted units that occupied not only the walls but also gallery floors. Some elements staged in these spatial works were designed for a particular exhibition site and lasted only temporarily, and some others had an independent existence as specific objects in which Markovic continued exploring spatial and pictorial potentials of the icon tradition (the golden aureoles indicating the presence of the face, and the use of wax, for example). At that time, he introduced into his practice elements of the ready-made, such as Euro-palettes, for example, serving as the

“carriers” of frail materials (wax and gold). Markovic considers that with the *Prototypes* of the early 1990s, he accomplished his “work on the ground” and started formulating his prime artistic objective: “the work on the face.”

The Transfigurative

Around 1995, Milovan Markovic began making portraits, but in revisiting an old genre, he neglected portraiture’s conventional capability to disclose a resemblance. Indeed, both his *Lipstick Portraits* and *Text Portraits* manifest a radical detour from the tradition of “realistic” or iconic imagery. Given that none of these portraits deliver what is expected from a portrait in the Western context, a display of the face, it is easy to conclude that Markovic tries – and even succeeds – to produce portraits emptied of images. The reverse is true. Markovic’s portraits do offer us faces, but do not seduce us with their representational aspect. We could label these portraits “abstract,” “non-figurative” or even “post-figurative.” Markovic, however, calls them *transfigurative*.

The term *transfigurative* has a double meaning for Markovic. It suggests, first, that his portraiture lies *beyond* and on *the other side of* the figurative. His female and male portraits are pictorial representations in which he is ceaselessly testing what lies behind the possibility of iconification. The notion of *transfigurative* cannot be fully understood if we disregard the cultural and artistic traditions that lie behind it: the heritage of the twentieth century’s abstraction and the post-cubist pictorial space, which, as modernist theoreticians used to claim, managed to prevail over a centuries-long “terror of the representational.” The modernist picture space, as earlier with Byzantine icons, is conceived in terms of *flatness* and thus it must avoid any perspective illusion of the third dimension as it was instituted in the Renaissance. In the context of modern art, this first occurred with the cubist revolution, which, according to Clement Greenberg at least, freed painting from representation [16], in which the non-representational is taken to be a substitute for non-figurative.

However, in discussing the advent of abstract painting, Francis Frascina reveals an important aspect involved in its reception, claiming that, “the concept of non-figurative as a deliberate mode presupposes that figurative is what is normally expected.” Such a theoretical position challenges a long-lived modernist doctrine shared by the pioneers of abstraction and their later followers, for whom “pure” abstract art (painting in particular) had inevitably broken all the ties with first-hand reality: this detachment brought about art’s full autonomy. Frascina departs from modernist essentialism and proffers instead an approach in which the strict boundary between the abstract and the representational is actually blurred: “[T]he possibility of abstract paintings being seen as *paintings* (that is to say, as potential forms of high art) depends upon our tendency to look at their surfaces as *other* than merely flat – to look at them, in fact, as *potentially* figurative.” [17] This occurs, it seems to me, when we look at Markovic’s transfigurative works, as they entail a process of going *through* the figurative. One can describe the transfigurative portraits as those that are *no longer* and *not yet* figurative: *no longer*, as the initial image (the model) for the portraits, which comes from the media iconosphere (press and electronic means in the case of *Lipstick Portraits*, and the video interviews in *Text Portraits*) is here re-presented in such a way that the por-



Markovic, *Prototype*, gold leaf and wax on europalette, Laboratorium, 1989, Brühler Kunstverein, Brühl

14 See B. Pejic “The Icon Effect,” in *Avant-Garde: Masterpieces of the Costakis Collection*, ex. cat., Thessalonica: State Museum of Contemporary Art, 2000, 44-58.

15 See B. Pejic, “Die Goldene Dimension,” in *Farbe Gold*, ex. cat., Berlin: Ars Nicolai, 1992.



Portrait with the head painted out, mural painting with painted frame, 4th century AD, Rome, San Callisto, Oceanus crypt

16 See Peter Osborne, “Modernism, Abstraction and the Return to Painting,” in P. Osborne, with A. Benjamin, Eds., *Thinking Art: Beyond Traditional Aesthetics*, London: ICA 1991.

17 Francis Frascina, “Abstraction,” in Charles Harrison et al., Eds., *Primitivism, Cubism, Abstraction – The Early Twentieth Century*, New Haven & London: Yale University Press, 1993, 203. (italics in original)



The Goddess as Void (bronze, Rajasthan, ca. 1900): an anthropomorphic frame defines the symbolic context in which the totality of the image is represented by its absence

18 "Transfiguration" - a sign of the radiant appearance of Christ on a mountain peak before three of his disciples.

19 W.J.T. Mitchell, *Iconology - Image, Text, Ideology*, Chicago and London: The Chicago University Press, 1986, 31.

trayed face does not resemble its media original; *not yet*, because as soon as we read the title of the work and understand that we are looking at a portrait, we must activate our visual memory and project onto the "empty" surfaces the face we know from the media.

The term *transfigurative* has in Markovic's work yet another meaning. Even though the spiritual routine of "unveiling the face" (so crucial for the making of traditional icons) was important for his formation, the notion of transfiguration here loses its original religious connotation.[18] The *transfigurative* should rather be understood as his *artistic procedure*, a *modus operandi* common, as it were, to the painters and photographers involved in portraiture: they actually transfigure, i.e., transform the three-dimensional reality (the human body, the face) in an attempt to obtain its *planate translation* – an image on flat surface that is freed of the "ballast of the objective world," as Malevich had once put it.

In dealing with the medium of the face, however, Markovic does not make up portraits that involve a degree of likeness to or identity with the persons he has chosen as models: his portraits are indeed *faceless*. It may, therefore, seem that the artist breaks here with Western pictorial practices in which the notion of the portrait is premised on the idea of resemblance or likeness. In elaborating on the ideology of images, W.J.T. Mitchell discusses a notion of *image as likeness* and comes to the opposite conclusion. He argues that in our tradition, the word "image" is taken to be a "resolutely non- or even anti-pictorial notion." He explains: "This is the tradition which begins, of course, with the account of man's creation 'in the image and likeness' of God. The words we now translate as 'image' (the Hebrew *tselem*, the Greek *eikon*, and the Latin *imago*) are properly understood, [...] not as any material picture, but as an abstract, general, spiritual 'likeness.' The regular addition, after 'image,' of the phrase 'and likeness' (the Hebrew *demuth*, the Greek *homoiōs*, and the Latin *similitudo*) is to be understood, not as adding new information, but as preventing a possible confusion: 'image' is to be understood not as 'picture' but as 'likeness,' a matter of spiritual similarity." [19] Seen from this perspective, transfigurative portraits could be said to engage a similar kind of spiritual resemblance. However, in contrast with our humanist and Christian tradition in which, as Mitchell assumes, the image is formed by an abstract or universal likeness, Markovic introduces a likeness that is not general, but instead gendered: the works for which he uses the lipstick are "naturally" portraits of women, whereas those with texts are portraits of men. In both female and male portraits, spiritual likeness is linked with flatness.

The Surface

In elaborating on "abstract machines producing faciality," Deleuze and Guattari concluded that "the face is a surface," and indeed all other comparisons they employ when discussing the face revolve around the notion of the surface ("the face is a map" or "the screen with holes"). [20] Even though their theory may be influenced by film images, they do not write here about representations of the face in visual arts. When we turn to the field of painting, it is easy to speak of face-as-surface. The question is what the face *gains* when it is represented on flat support, be it wall, canvas, paper, or film screen. Further



Marlene Dietrich in *The Scarlet Empress*, Josef von Sternberg, 1934

20 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, Minneapolis: University of Minnesota Press, 1987, 170. [Originally published as *Mille plateaux*, Paris: Les Éditions de Minuit, 1980.]

questions follow. First, *why* should the two-dimensional image be presumed to promise, and even guarantee, the “presence” of the spiritual? Second, *why* are modern-age faces represented on surfaces mostly believed to tell the “truth” of the face? And third, *why* does Markovic in his faceless *Lipstick* and *Text Portraits* employ surfaces (velvet and canvas, respectively) in order to suggest – like many artists in the tradition of abstract painting – that what counts in the portrait is “spiritual likeness” and not iconic repetition of the face?

Even though it seems that in Markovic’s practice, the concern with flatness comes from two different sources – one the Byzantine icon, and the other the modernist painting canon – the opposite is true. These two sources (one “Eastern,” the other “Western”) are both informed by the same philosophical tradition, namely, Neoplatonism, which refutes any representation of the third dimension and geometric perspective.^[21] With the advent of photography, art could cease to be a mere window onto the visible world, a world made of transient and deceiving appearances; artists started to look for “truth” elsewhere. In embracing the essentialist tradition, many early modernists started to search for the “immutable essence” or “truth” and went back to the Neoplatonic heritage.^[22] This is exactly the philosophical thought behind the Byzantine icon, slightly adapted, however, to fit the Christian doctrine of salvation. Byzantine art is often believed to be the first truly metaphysical art because it broke with a selective imitation of nature and turned towards depicting the inwardness of the mind. This was not a *planar* dimension anymore, as in Egyptian art, but rather the *planate* dimension.^[23] Such a concept of pictorial space offers a flattened image, and on the basis of this, Clement Greenberg construes the parallels between Byzantine and modernist art. He points to the pictorial, non-tactile effects of the painted surface and the “extra-artistic” impact such a surface produces on the viewer. He writes: “The new kind of modernist picture, like the Byzantine gold and glass mosaic, comes forward to fill the space between itself and spectator with its radiance.” The process of gradual flattening of the pictorial space from Gauguin to Cubism to Newman, Rothko and Pollock, Greenberg thinks, could find its parallels in the Byzantine pictorial tradition since the “Byzantines dematerialized first-hand reality by invoking a transcendent one.”^[24] Even before Greenberg wrote this, American artists affirmed: “We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth.”^[25] In contrast, American modernists belonging to the later generation were far less (if at all) interested in associating flatness with truth. Andy Warhol belonged to this new generation, and he, perhaps more than any artist of his time, understood not only the implication of surface in art (as in his silkscreen paintings), but in contemporary culture in general.^[26]

Several critics who wrote about Markovic’s *Lipstick Portraits* read them as “monochromes,” thus establishing a lineage with the modernist experience of monotint painting. None of the critics who discussed his *Text Portraits* mentioned that these works on canvas are *also* monochromes, as the artist, in

21 Traces of this philosophical approach persist, for example, in contemporary film theory, particularly in those studies that deal with the close-up “The close-up is a specific feature of the photographic-mechanical representation of reality, and therefore a phenomenon which is attached to the twentieth century. Strategically, the close-up is the ultimate consequence of the modernist ambition of seeing through surface, the ultimate expression of the idea of depth per se. The depth of close-up is not a spatial depth, but the depth of the object, the depth of the mind.” L. Crone and L. Movin, “How close can you get?” in *Close-Ups*, op. cit., 16.

22 Cf. Mark A. Cheetham, *The Rhetoric of Purity – Essentialist Theory and the Advent of Abstract Painting*, Cambridge: Cambridge University Press, 1991.

23 E. Alliez and M. Feher, “Reflection of a Soul,” op. cit., 76.

24 Clement Greenberg, “Byzantine Parallels” [1958], in C. Greenberg, *Art and Culture*, Boston: Beacon Press, 1961, 167-170.



Markovic, *Letter to MJM*, aquarelle on Japan paper and wood, 1996

25 This statement of 1943 is signed by Adolph Gottlieb, Mark Rothko, and Barnett Newman. Cited in Donna De Salvo, “Afterimage,” in *Andy Warhol – Retrospective*, Los Angeles: The Museum of Contemporary Art, 2002, 47.

26 Cf. D. De Salvo, op. cit., 47.

applying texts to canvas, employed a *single* skin-like *color* (pigment) in each case whose tone differs from portrait to portrait. In both female and male, we are confronted with the procedure of “one surface – one color” (C. Ratcliffe), which is obvious in the lipstick portraits, where the paint is applied over the entire surface, and less transparent in the homeless portraits, where we pay less attention to color and method of execution, since we are more focused on reading the texts.

If we accept that the modern/ist monochrome is a historical antecedent of Markovic’s portraits, then we can recall here Alexander Rodchenko, Yves Klein or Pierro Manzoni, whose practices are considered to be the peak of modernist experience. Ann Eden Gibson analyzes monochrome painting as the epitome of Modernism: “As a modernist icon, monochrome painting appeared to *be*, as well as to stand for, ‘testing’ of painting’s limits that isolated the essential and discarded the inessential. Read this way, their Spartan self-sufficiency posited monochrome as somehow objectively, universally recognizable as painting’s essence – as paradigmatic *painting*.”[27] “Silence” and “blankness” attributed to the monochrome surface is habitually based on the presumption that the application of just one color frees paintings from the representational. Art historians have demonstrated many times that the European modernists and their American colleagues (Robert Ryman and Ad Reinhardt, for example) used different ways to arrive at the point of the “blank canvas.” However, discussing “emptiness” and the “zero degree” of painting, Charles Harrison contends: “To talk of blank painting is not simply to conceive of an empty canvas. On the contrary, the typical “blank” painting is a canvas made apparently blank – or apparently almost blank – through the application of paint.” He also dismantles the trust in monochrome as “mute” painting: “The surface of an almost blank painting may be – has been – black or white or gray. Its texture may vary – has varied – from the dense and detailed to the smooth and even. It is not possible that this surface should exclude all possibility of figuration or association.”[28] Gibson proffers a similar line of thinking and argues that the monochrome “is hardly an escape from the figuration, since monochrome is eminently open to an array of figural interpretations. It has to do, rather, with monochrome’s *juissance*, with its play with figurations.”[29] In these recent approaches, which destabilize modernist reading of monochrome, one important aspect is not revealed and this is the relation of monotint painting to language: even though the modernist practitioners as well as critics who supported them tended to obscure (if not negate) the role of language in “silent canvases,” abstract artists themselves have had to resort to language. The representational element emerges in the form of the titles of their works, which, as often as not, provide the viewers with narrative clues or the subject matter of their paintings. When Markovic presents the name of the portrayed subject in front of a single-colored surface that is purely pictorial, he in fact disrupts the monochrome’s alleged capability of self-reference, as he does not hide, but instead deliberately reveals his referential content: the woman’s name is a textual supplement that is an integral part of her portrait.

Besides this, the other means by which Markovic subverts the tradition of monochrome is the frame: moreover, a frame leafed with gold. Modernist practice in painting is performed as a continual liberation from the frame, given that this *parergon* (Derrida) as a three-dimensional “addition” to the

27 Ann Eden Gibson, “Color and Difference in Abstract Painting: The ultimate case of monochrome” [1992] in Amelia Jones, Ed., *The Feminism and Visual Culture Reader*, London and New York: Routledge, 2003, 193-194.

28 Charles Harrison, *Conceptual Art and Painting – Further Essays on Art and Language*, Cambridge, Mass., and London: The MIT Press, 2001, 143 and 144.

29 A. E. Gibson, op. cit. 199.

30 Piet Mondrian [1943], cited in Jean-Claude Lebensztejn, “Starting out from the Frame,” in Peter Brunette and David Wills, Eds., *Deconstruction and the Visual Arts – Art, Media, Architecture*, Cambridge: Cambridge University Press, 1994, 134.

painting disturbs viewers' concentration on the flat pictorial space. Mondrian expressed this most succinctly, stating that, "the framing causes sensation of three dimensions" because it "gives the illusion of depth ..." [30] In Markovic's case, the aureate frame surrounding the velvet surface does not have the function of establishing any perspectival delusion; rather, the gilded frame, akin to aureoles that represent light around the head of a divine figure or a saint in medieval art, indicates that the portrayed face is *there*, although not visible.

The Mask

Markovic's female portraits in which he employed lipstick are not simply a happy encounter of "high art" and "low material," but are also works that question the understanding of make-up as a "deceptive surface": this is a trope recurring in Western philosophy and theory, spanning from Plato to Hollywood and its figure of the *femme fatale*. Cosmetics have been perceived as a "fallacious mask" concealing a woman's "genuine" self, as a cover that must be wiped away to reveal a woman's "true face." In contrast to abundant literature dedicated to female modes of beautification, there is hardly any relevant study that exclusively discusses the role of make-up in the production of masculinity, although over the past thirty years, the 'man's world' has undergone radical changes. If some twenty years ago, masking and make-up were a privilege in "arty" circles (as in camp), today it is unimaginable that a male politician or leader would appear before photo and TV camera without "putting on a face," let alone with a two-day beard. If the beard was a sign of "true masculinity" only a century ago, and later indicated a refusal of the society-in-order (with the hippie movement), today, the beard has become a look by which we recognize the "other": Muslims, terrorists, and last but not least, homeless men.

Nonetheless, the practices of masking and its conceptualization are still stereotypically associated with womanhood only. Consistent with patriarchal representation, the dialectic model of the mask vs. the face has been supplemented with a further set of oppositions such as truth/untruth, surface/depth, outside/inside, façade/substance, and appearance/essence. Until relatively recently, Western cultural construction of *la femme* heavily relied on these binaries, in which "femaleness" as a rule belonged to the negative parts of these couplings. If we are to consider womanliness as a "play of surfaces" and as "putting on masks," then we should also bear in mind that these assessments are *in part* nourished by the negative implications of the mask in the Western world. Comparatively observing masking conventions and their ambiguities in different cultures, anthropologist David Napier points out: "In the West, the word 'mask' has come to connote something disingenuous, something false, but in many other cultures, such connotations do not pertain, or at least are secondary to the development of *personae* that the mask incarnate. For Westerners, *persona* tends to be distinguished from personality rather than accepted as part of it." [31] Similar considerations feed into a philosophical tradition that could be, as some theorists argue, traced back to Plato, where the "appearance" is set against "truth." In the Christian tradition, which had always manifested a deep-seated uneasiness about nudity (and ultimately, sexuality), the mask had assumed the status of the "false face" or even the "absent face." In his book on portraiture, Richard Brilliant also



Female make-up



Male make-up

31 A. David Napier, *Mask, Transformation, and Paradox*, Berkeley, Los Angeles, and London: University of California Press, 1986, XXII.

32 Richard Brilliant, *Portraiture*, London: Reaktion Books, 1991, 113.

33 Catherine Constable, "Making up the Truth – On lies, lipstick and Friedrich Nietzsche," in Stella Bruzzi and Pamela Church Gibson, Eds., *Fashion Cultures*, London: Routledge, 2000, 191. Constable supplies her survey with several examples from Hollywood classics with Marlene Dietrich.

34 Cf. Mary Ann Doane, *Femmes fatales – Feminism, Film Theory, Psychoanalysis*, New York and London: Routledge, 1991.

35 G. Deleuze and F. Guattari, *A Thousand Plateaus*, op. cit., 181.

36 Alexandra Warwick and Dani Cavallaro, *Fashioning the Frame – Boundaries, Dress and the Body*, Oxford and New York: Berg, 1998, 138.

elaborates on the ambiguity of masking in the Western world: "Real masks are hollow, but the masks that civilized people (*sic*) put on have no physical existence separate from their own flesh, their 'own' face, although what lies behind them may be impossible to know. They are both transparent and opaque, because such masks conceal the being within from others, blocking their access to it, while simultaneously making a social commitment to these same others by presenting some visible, comprehensible form of the self that might be recognized." [32]

In her article "Making up the Truth – On lies, lipstick and Friedrich Nietzsche," Catherine Constable starts indeed with Plato and explores philosophical and later psychoanalytical and feminist implications of make-up by analyzing various theoretical constructions of the opposition between the "surface" of the mask and the "truth" of the face: "The common-sense view of make-up defines cosmetics as a mask which covers over the true face. This basic model of opposition between the mask and the face can be seen to feed into a dialectical model of appearances versus truth that begins with Plato and later informs the work of contemporary feminist theorists such as Luce Irigaray and Laura Mulvey." [33] In reviewing the existing literature dealing with this subject, she follows the valuable writings by Mary Ann Doane [34], and tries to deconstruct in a feminist way the notion of the mask and make-up founded upon usual binary models fostering an incompatibility of surface (appearance) and depth (the truth). Constable maps out an "alternative construction" of make-up and "femininity" and turns to Nietzsche, who, in *The Gay Science*, for example, establishes an anti-hermeneutics informed by a revalorization of the surface, which ultimately brings about a collapse of the oppositions of surface/depth and appearance/reality. Circling around Nietzsche, Jacques Derrida holds that "truth" can only be a "surface." In *Spurs*, as Nietzsche earlier, he takes up the idea of "veiling" and associates "the question of woman" with instability, indecisiveness, and dissimulation, which are for him operative concepts helping to destabilize the notion of metaphysics otherwise central to his philosophical writing. This line of thinking offers, as it were, a more complex appreciation of masking, veiling, and make-up, as they bypass the negative pairing figuring in the depth-versus-surface and the truth-versus-deception model.

Some recent ideas on masking, in contrast, avoid this stereotype, and conceive of the mask either as "the face itself, the abstraction or operation of the face" [35], or draw attention to the function of the "false face" as a kind of shelter: "In this respect, the mask is a token of the desire for self-protection, which is varyingly exemplified by a growing of beards, the elaboration of hairdo or artful reshaping of eyebrows, the wearing of wigs, jewelry, or make-up, the practices of dyeing, plastic surgery ... and countless other forms of physical editing." [36]

The Masquerade

Markovic's *Lipstick Portraits* and *Text Portraits* offer clear gender positioning in which femininity is associated with public achievement, fame, and ultimately, power, while masculinity is linked with social failure, anonymity, and powerlessness. This may occasion a number of questions.

Does Markovic propose here an inversion of a patriarchal vision of women's and men's social and gender roles? Indeed, all portrayed women are chosen because they are successful in their professions and on account of their social and political engagement. The men, in contrast, figure in Markovic's work precisely because they are "losers" and social outsiders who enjoy zero visibility in both life and in the media where they are represented, not as individual subjects, but as a faceless "collective body" that points to the "other side" of our society steeped in a myth of abundance. On the other hand, Markovic's gender constellation may as well trigger a completely opposite question: do his women portraits reactivate – instead of destabilizing – the patriarchal technologies of representation? In *Lipstick Portraits*, the female celebrities are presented as "image," as something to be looked at, and, as a feminist critic would remark, they are even painted with a "typically female" utensil, the lipstick. In contrast with the prominent women who seem to be here "sexualized" and framed as image (in both the metaphorical and literal sense), the homeless men in the *Text Portraits* acquire their public visibility through speech (the interviews), which is then transferred into written language. All in all, Markovic's gender setting may sustain – yet again – those time-honored concepts of femininity and masculinity according to which women "appear" as speechless subjects, whereas men acquire their subject status via language. The mentioned dilemmas, which every decent feminist would point out, require, I believe, some additional explanation.

Lipstick Portraits include women who all bear their "masks of fame." Here are women whose profession is linked with "glamour": film, pop, opera, and fashion stars like Catherine Deneuve, Madonna, Jessye Norman, and Vivienne Westwood, respectively. Next to them is Gal Costa, who became one of Brazil's foremost female *Tropicalismo* movement singers and guitar players during the late sixties and seventies. The series includes portraits of politicians such as Hillary Clinton (The First Lady of the U.S.A. at the time and today an American senator) and two women politicians from Asia, Pakistani Benazir Bhutto and Burma's human rights activist Daw Aung San Suu Kyi (who received the Nobel Prize for Peace in 1991); beside them is a Hindu, Phoolan Devi, an Indian politician, outlaw and rebel known as the "Bandit Queen" or female "Robin Hood" (who was assassinated in 2001). Markovic's gallery also includes two royal women, Sonia, the Queen of Norway, and Princess Masako of Japan, and finally, one philosopher based in France, Julia Kristeva.

This global panorama of female celebrities could certainly be compared with Andy Warhol's silkscreen paintings of women considered to be *American icons*, such as Marilyn Monroe, Liz Taylor or Jackie Kennedy, whose faces he multiplied, repeated and varied in different colors. Warhol's portraits are not based on a direct face-to-face encounter between the artist and the sitter, given that, as some critics rightly remarked, Warhol did not deal with "truth" about Monroe as a person but rather with "her public image, an image which per definition is infinitely reproducible. Warhol is depicting not so much a person as a product."^[37] When approaching Warhol's portraits, those of Monroe in particular, some Marxist critics acknowledged a "seeming acceptance of the reduction of a woman's identity to a mass-commodity fetish."^[38] Moreover, feminist deconstruction of patriarchal regimes of representation was rather influent, and the work also turned to consumer-



Lipstick advertising

37 David Batchelor, "Modernity & Tradition: Warhol & Andre," in Liz Dawtrey et al., Eds., *Investigating Modern Art*, Yale University Press in association with the Open University, 1996, 132.

38 Thomas Crow, "Saturday Disasters: Trace and Reference in Early Warhol," in Serge Guibaut, Ed., *Reconstructing Modernism*, Cambridge, Mass., and London: The MIT Press, 1990, 315.



Election campaign for the Bundestag, Konrad-Adenauer-Haus, Berlin, September 2005

39 Laura Mulvey (co-written with Colin MacCabe), "J.-L. Godard: Images of Women and Sexuality" [1980], in L. Mulvey, *Visual and Other Pleasures*, Bloomington and Indianapolis: Indiana University Press, 1989, 54.

40 Peg Zeglin Brand, "How Beauty Matters," in P. Z. Brand, Ed., *Beauty Matters*, Bloomington and Indianapolis: Indiana University Press, 2000, 3.

41 Pam Meecham and Julie Sheldom, *Modern Art – A Critical Introduction*, New York and London: Routledge, 2000, 52.

42 See, for example, M. A. Doane, "Film and the Masquerade," [1982] in M. A. Doane, *Femmes fatales*, New York and London: Routledge, 1991; also, Stephen Heath, "Joan Riviere and the Masquerade," in Victor Burgin, and Cora Caplan, *Formations of Fantasy*, London: Methuen, 1986; and Sarah Wilson, "Femininities-Masquerades" [1995] in Jennifer Blessing, Ed., *Rose is a Rose is a Rose – Gender Performance in Photography*, New York: Guggenheim Museum, 1997, 134-155.

43 Joan Riviere, "Womanliness as a Masquerade" cited in M. A. Doane, *Femmes fatales*, New York and London: Routledge, 1991, 25. Originally published in: *The International Journal of Psychoanalysis*, 10, 1929.

44 A. Warwick and D. Cavallaro, *Fashioning the Frame*, op.cit., 130.

45 Peter Marcuse, "Abandonment, Gentrification, and Displacement: the Linkage in New York City" [1986] quoted in Martha Rosler, "Fragments of a Metropolitan Viewpoint," in Brian Wallis, Ed., *If You Lived Here – The City in Art, Theory, and Social Activism*, (A Project By Martha Rosler), Seattle: Bay Press, 1991, 36.

46 This tendency was very obvious in Berlin, for example, where Markovic, searching for a façade of an office building, contacted more than 40 owners and/or institutions and each time received a negative answer.

47 M. Rosler, op. cit., 33.

48 Allan Sekula cited in Rosalyn Deutsche, *Evictions – Art and Spatial Politics*, Cambridge, Mass., and London: The MIT Press, 1998, 170.

ist society, which, as Laura Mulvey once argued, necessitates that "a woman must buy the means to paint on (make-up) and sculpt (underwear/clothes) a look of femininity, a look which is the guarantee of *visibility* in sexist society for each individual woman." [39] It is easy to use similar arguments apropos Markovic's portraits of *femmes célèbres*, as visual seduction is here performed through fetishizing the commodity form, suggested by the very materials he employed for painting them: the lipstick, whose phallus-like form has obvious sexual connotations (exploited *ad nauseam* in advertising, where it is usually shown as entering a woman's lips). This is a piece of make-up that conventionally stands for female eroticism and seduction, but which at the same time signals the vanitas of appearance and the transience of existence. Moreover, Markovic frames the portraits with gold, a color whose secular meaning is associated, on the one hand, with the triviality of kitsch and on the other, with a "dream world" of glamour.

All this leads to a conclusion that Markovic's velvety female portraits appear to conform to the regimes of representation that manufacture "woman" as "image" and ultimately commodity icon fit for global consumption. Thus, it seems that *Lipstick Portraits* indeed reduce women who successfully practice their professions in the different parts of the globe to "typically feminine" rituals of beautification and wearing of make-up. Feminist theorists of the 1970s shared an animosity towards make-up practices, and, similarly to male authors, placed woman's "true face" against the "falseness" of make-up. In addressing the same dichotomies, feminists such as Luce Irigaray in her philosophical discourse and Laura Mulvey in her theories of female spectatorship took a rather negative stance as regards masking and make-up; they critically recognized make-up as a "patriarchal strategy" that constructs femininity as pure appearance, as it stresses woman's role as visual object, serving to support the male subject. More recently, however, feminist authors who deal with codes of beautification have introduced a less rigid understanding of make-up and female beauty, suggesting that this daily practice may trigger two rather different positions: "Women debate whether an elusive ideal of beauty is a menacing, male-fabricated myth that victimizes women or an avenue of self-realization by which women become empowered agents." [40] Indeed, the meaning of cosmetics, and coloring of the lips in particular, is no longer defined as a habitual opposition between surface and substance: "The lipstick both conforms to the use of the female form as a clichéd repository of patriarchal values and subverts it." [41]

Taking up the issue of subversion, the question to be asked is not whether Markovic's *Lipstick Portraits* reproduce an essentialist comprehension of femininity; the question is rather *what notion* of femininity these portraits endorse. The notion of femininity that these artworks put forward is, I trust, the concept of "femaleness as a masquerade," elaborated in 1929 by English lay analyst Joan Riviere, whose work is frequently revisited in recent feminist, film and psychoanalytic theory. [42] In her most influential piece of analytic writing, Riviere tends to go beyond Western dualistic thinking, part of which is a discourse of two types of femininity, the intellectual and the gentle feminine. Instead, she asserts that *all* femininity is masquerade and *performance*: "Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisal expected if she was found to possess it [...]. The reader may now ask how I define wom-

anliness or where I draw the line between genuine womanliness and the “masquerade.” My suggestion is not, however, that there is any such difference; whether radical or superficial, they are the same thing.”[43] Conceptualized in this manner, the mask ceases to indicate the “absence” of truth: it is a construct and resistance to patriarchal norm, which due to its performative disposition, could be mobilized in a variety of possible ways. We may thus assume that women represented in the *Lipstick Portraits* wear “the mask of femininity” in the way described above, but Markovic’s practice indicates yet another understanding of the mask: given that these famous women are publicly exposed personalities who have to show their “faces” on a daily basis, the mask could be understood as a desire for protection of privacy. As Bakhtin believed, the mask is an “involvement shield, whereby individuals protect their privacy at the same time as they commune with others,” and in doing so they “manage to isolate themselves, yet simultaneously project intended identities on the external world.”[44]

The Façade

Text Portraits are paintings belonging to Markovic’s *Homeless Project*, which started in the public space, namely with the interviews the artist carried out with homeless men in Tokyo, Belgrade, and Berlin. Even though the video interviews and handmade text paintings are shown in art spaces, the main goal of the project is to “turn back” the homeless problem to the street by visualizing the linkage between destitution and town development: in each of the cities where the project was realized, a text portrait of one homeless man is printed on a banner and installed on a façade.

Homelessness is a critical social issue that visual artists started to address in the early 1980s, particularly in the U.S. of the Reagan era, where the process of gentrification was immediately accompanied by anti-loitering law, which brought urbanist Peter Marcuse to conclude: “Homelessness exists not only because the system is not working but because this is the way system works.”[45] When responding to homelessness, artists usually mount a similar critique, stressing the fact that each society tends to neutralize this problem by producing the invisibility of this social group.[46] On the other hand, when occasionally homeless people become visible in the news media, they appear exactly as a stereotypical “group” in which the members of the “group” feature as de-individualized and depersonalized. In order to correct these state/media strategies, the majority of artworks focusing on unhoused persons tend to render the homeless problem visible and, in doing so, shed light on individual members of the “group.” Martha Rosler sums up such a procedure: “it ‘humanizes’ by particularizing.”[47] American artists and theorists who have coped with this theme developed a contradictory discourse debating whether photographic practice is appropriate here at all, since it further neutralizes homeless men and women by presenting them in an “artified” manner, a tendency that Allan Sekula once named “the ‘find-a-bum’ school of concerned photography.”[48] Markovic’s *Homeless Project* also reveals these contradictions, as he also resorts to the documentary method and interview format: in the portraits of homeless men, he “humanizes” and individualizes a member of the “group.” However, in contrast to photographic



First of May Parade, with portrait of Marshal Tito (in the background), Terazije Square, Belgrade, May 1, 1947



Braco Dimitrijević, *Casual Passes by*, 1971, photographic documentation, 4 parts 3x (270 x 238 cm) and 87 x 67 cm, artist’s property, photograph: Archive Braco Dimitrijević



Cigarette advertising



Follower of Dionisii, St. John Chrysostom and St. Basil, 16th century AD

49 R. Deutsche, op.cit., 51.

50 Unpublished interview with the artist, Berlin, February 2006.

51 John Berger, *Ways of Seeing*, London: British Broadcasting Corporation and Penguin Books, 1972, 149.



Agit-construction with photomontage walls, Sverdlov Square, Moscow, May 1, 1932

image, which, once exhibited in art context or in media, “attempts to restore a surface calm that belies underlying contradictions”[49], Markovic’s pictorial representations are not “calm surfaces,” as they do not conceal but make instead make the conflicting social matrix transparent. This transparency is obtained by the use of language, which is here the constitutive element establishing the *visibility* of a homeless individual. In the video interviews (each lasting one hour), language is present in the form of speech: a homeless man, shown only in close-up, narrates about his life. In the painted portraits, Markovic transfers speech from the interview into a text, which is now applied to canvas with pigment (250 x 86 cm). Each text portrait presenting a confession pronounced in the first person is, for Markovic, “the best close-up you can get.”[50] By reading these textual close-ups, we learn that problems enmeshed in the homeless condition are not universal, since they differ from place to place (say, from Belgrade to Berlin to Tokyo). We also understand that this condition is not a collective “fate” shared by the homeless as a social “group,” given that reasons for becoming homeless also vary from person to person.

The banners with the text portrait of Dragan Stankic installed on an office building on Terazije Square in Belgrade (2003), and that of Peter Scheller mounted on a façade at Checkpoint Charlie in Berlin (2006) are subversive visual signs that disrupt two basic ideologies displayed on the cities’ façades: political advertising and commercial marketing. During the Cold War, the façade was indeed a site in which the differences between the Western and Eastern ways of life were perhaps the most evident. In the West, as John Berger remarked thirty years ago, commercial culture has had the following impact: “Publicity turns consumption into a substitute for democracy.”[51] In the East, the portraits of Lenin and Mao (standing for the East, “ideology” and the breaking of human rights) were incompatible with the Marlboro Man or Marilyn Monroe (personifying the West, “freedom” and democracy). Within Western mass culture, the “public face” of a movie or pop star was (and still is) productive in that it “construct[s] ideological subject positions (i.e., imaginary relationship between the image/character and the viewer/reader).”[52] In the democratic setting, the faces of politicians used in electoral campaigns have been, in Roland Barthes’s understanding, the best “anti-intellectualist weapon,” since the photographic portraits confirm paternalistic quality (and virility) in an election, sending a message to voters: “*Look at me: I am like you.*”[53] Under state socialism, the portraits of the leader also confirmed the paternalistic and virile features of Communist power, but in contrast to the West, the “public faces” were meant to stay forever, since the petrifying of these faces in monuments was as common as the production of the face on a flat surface (banners on façades or photographic albums). The iconophilic “nature” of Communist power is thus sometimes recognized as having Byzantine roots: “Political representation has a double signification, in first projecting the physical persona of the revered leader, and secondly in constructing an ideological community of shared interests. This entails finding a form that mediates between the corporeal person and transcendental icon.”[54] The face of the leader had been exposed to (or rather imposed on) “his” masses, as in street celebrations, for example. In addition, the “red icons” underwent mass consumption as well, as numberless photographs of Socialist homes containing leaders’ portraits testify. Communist “public

faces” such as those of Lenin, Stalin, Mao, Tito, or Ulbricht were not simply “expression of power” or a manifestation of inherent iconophilia, but rather representations (iconic, symbolic, or otherwise) that we read today as signs performing *spatialization*, i.e., the realization of Communist power.

In our post-Communist age, the cityscape of almost every world’s metropolis has become a cacophonous network of *publicizing* faces. Markovic mimics the rules of the game, which is no longer restricted to the West (as Berger described it in the 1970s), but is played globally: “The visibility of public figures for the subject of mass culture occurs in a context in which publicity is generally mediated by the discourse of consumption.”^[55] Indeed, in today’s democratic public spaces, there is basically no big *visual* (i.e., formal) difference between the photograph of a political candidate whose electoral posters promise us a “better life” (in the near future) and advertising for plastic surgery that “guarantees” us our new, “better selves” (again, in the future). Regardless of the futurological message it transmits, each public face we see in political and commercial advertising tends to address us “directly” and “personally.” Markovic’s *Text Portraits* address us from the façade in the same way, but these ‘talking faces’ speak of *here* and *now*; they tell about things that are “behind the façade,” thus establishing a merging of the public and the private, indicating the link between the homeless and social changes – be it redevelopment (as in Tokyo and in Berlin) or economic transition and post-war circumstances (as in Belgrade).

Like any other ‘public face’ that flashes in the public iconosphere and soon disappears, portraits of homeless men occupy the city’s façades for a restricted period of time. Even so, they do contribute – temporarily, alas – to the “production of the city,” as they point at a fusing of *social* and *spatial* relations involved in this production. Following Henri Lefebvre and materialist urban theorists, Rosalyn Deutsche does not view the urban setting as a neutral “context” or “backdrop” for art practices, but instead analyzes spatial forms as social structures that “produce” the city: “[T]he built environment – and visual and textual images of the city – can only be rescued from idealist doctrines and analyzed as social in the first instance if, released from the grip of determinism, they are recognized, as other cultural objects have been, as representations. Neither autonomous in the aesthetic sense – embodiment of eternal aesthetic properties – nor social because produced by an external society, representations are *not* discrete objects at all but *social relations*, themselves productive of meaning and subjectivity.”^[56]

Bojana Pejic was born in Belgrade in 1948. She studied art history and worked at the Student Cultural Center in Belgrade from 1971 until 1991, where she organized many programs and curated shows. She has been practicing art critique since the mid-1970’s, and was one of the editors of the art-theoretical journal *Moment*, edited in Belgrade (1984-1991). She moved to Berlin in January 1991, and is now working as a freelance art critic/curator. She was chief curator of the exhibition *After the Wall – Art and Culture in post-Communist Europe*, organized by Moderna Museet in Stockholm in 1999, which traveled to Budapest and Berlin (2000). She held the Rudolf Arnheim Guest-Professorship at Humboldt University (Berlin), Art History Department, during the Summer Semester 2003.



Election campaign for the Bundestag, 1972

52 Leerom Medovoi, *Mapping the Rebel Image: Postmodernism and the Masculinist Politics of Rock in the U.S.A.*, *Cultural Critique*, Nr. 20, 1991-92, 156.

53 Roland Barthes, “Photography and Electoral Appeal” [1970], in R. Barthes, *Mythologies*, London: Vintage, 1972, 91. (italics in original)

54 Albert Boime, “Perestroika and the Destabilization of the Soviet Monuments,” in *ars*, Nos. 2-3, Bratislava 1993, 218. (special issue on “Totalitarianism and Tradition”)

55 Michael Werner, “The Mass Public and the Mass Subject” [1991], in M. Warner, *Publics and Counterpublics*, New York: Zone Books, 2005, 169.

56 R. Deutsche, *op.cit.*, 224. (italics B. P.)



Commercial and entertainment district, Shibuya, Tokyo

L I P S T I C K P O R T R A I T S

AUNG SAN SUU KYI
JESSYE NORMAN
GAL COSTA
PRINCESS MASAKO OF JAPAN
BENAZIR BHUTTO
JULIA KRISTEVA
QUEEN SONJA OF NORWAY
HILLARY CLINTON
CATHERINE DENEUE
MADONNA
VIVIENNE WESTWOOD
PHOOLAN DEVI







Portrait of JESSYE NORMAN
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1996
Collection of Contemporary Art Museum Kumamoto



Portrait of AUNG SAN SUU KYI
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1996
Collection of Contemporary Art Museum Kumamoto



Portrait of GAL COSTA
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1996
Collection of Contemporary Art Museum Kumamoto



Portrait of PRINCESS MASAKO OF JAPAN
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995



Portrait of JULIA KRISTEVA
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1996
Collection of Contemporary Art Museum Kumamoto



Portrait of BENAZIR BHUTTO
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995



Portrait of QUEEN SONJA OF NORWAY
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995



Portrait of HILLARY CLINTON
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995
Collection of Contemporary Art Museum Kumamoto



Portrait of CATHERINE DENEUVE
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995
Private collection Berlin



Portrait of MADONNA
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1999



Portrait of VIVIENNE WESTWOOD
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995
Collection of Contemporary Art Museum Kumamoto



Portrait of PHOOLAN DEVI
Lipstick on silk velvet, frame with composition gold leaf and engraved brass plate, 122 cm x 86 cm, 1995

Transfiguratives

Milovan Markovic's *Transfiguratives* series features portraits of famous women from all countries and fields. The list of figures includes singer Jessye Norman, actress Catherine Deneuve, designer Vivienne Westwood, philosopher Julia Kristeva, politician Hillary Clinton, etc.

Markovic gathers information on the woman who should be painted, and once he has decided on a specific image, he chooses the most suitable color to depict her from a palette of lipstick produced in the former East Germany. Carefully painting in the fine velvet, he uses around 60 lipsticks for each portrait. To complete the work, he chooses a special gilded frame, inscribes the name of the painted figure on a brass plate, and installs the picture in the frame.

We compare the glossy canvas created from the intimate medium of lipstick skin rendered in bold red, pink, and purplish red with the name on the plate and, further comparing with colors allocated to others, we try to confirm the relation between "that color" and "that person." The idea of the will, desire, and role of the woman projected by the lipstick colors gives an added dimension to the image.

These portraits are minimal in simple colors, but the gilded frame is adopted from classical painting frames following the long traditions of portraiture. This supports its meaning as a portrait and indicates a key to interpret the contemporary portrait.

To "transfigure" means to change the original appearance into something more noble. Since the images of these famous people appear everywhere in the mass media, the portraits can be said to be filled with a refined and noble elegance that reproduces a symbolic rather than figurative image.

Throughout the history of art, artists have sought to express universal truth, and viewers have been trained to interpret the essence through what was visualized. Because his images of the women are not directly related to a single situation, and concrete shapes are avoided, the observer is evoked into facing the picture earnestly and striving for a deep interpretation. It could be called a warning to the modern media society, that people are vulnerable to trusting visualized things and allowing no time for questions of truth.

Transfiguratives lead the observer through the silence to reveal the secret image, and through time to create new stories about the people depicted, as portraits that can hand down their images.

BIOGRAPHY / BIBLIOGRAPHY

BIOGRAPHY

Curriculum Vitae

Born 1957 in Čačak, Serbia. Lives in Berlin and Belgrade

1977-83

Studied painting at the Faculty of Fine Arts, University of Arts, Belgrade

1980-85

Cooperates with Studentski kulturni centar (SKC), Belgrade

1981-85

Founded group *Žestoki* (with Vlasta Mikić), Belgrade

1982-84

Founded and directed (with Vlasta Mikić) *club Akademija* at Faculty of Fine Arts, Belgrade

1982-85

Organizes series of events *Žestoki Dešavanja*, Belgrade

1983

M.A., Faculty of Fine Arts University of Arts, Belgrade
Art symposium Sopoćani, Sopoćani, Serbia
Study of icons and frescos in Byzantine and Serbian monasteries

1984-85

Cooperates with Boris Miljković and Srdjan Šaper on TV Galerija, Radio Television Belgrade, Belgrade

1985

DJ events at the *club Akademija*, Belgrade
Organizes exhibition *Total Art Work*, Galerija SKC, Belgrade

1986

Studio in West Berlin

1987

Beginning of cooperation with Sissel Tolaas on *Laboratorium* projects
Study travels to Peru, Columbia, Bolivia, and Brazil

1989

Organizes *Sava Projekt* (with Sissel Tolaas), Shipyard Sava in Mačvanska Mitrovica, and Park of the International Center Sava, Belgrade

1990

Begins to work on *Prototypes*

1991

Atelier at Kunst-Werke, Berlin
Art symposium Mileševa, House of Revolution, Prijepolje

1992

Organizes *Red Cross – International Art Action*, (with Ryszard Wasko and Raffael Rheinsberg), Berlin, Lodz, Prague, Bratislava, Budapest, Sarajevo, and Tirana
Organizes a soccer game *Artists against curators* at the opening of "Berlin 37 Räume", Kunst-Werke, Berlin
Organizes support for state independent media in Belgrade during the war in Yugoslavia

1993

Organizes exhibition *Privat*, Kunst-Werke, Berlin

1994

Begins to work on *Transfigurative Painting*
Founded *mock-up*, Berlin

1999

Work on internet project *worldbeograd* (with Vlasta Mikić, Miroljub Marjanović), Berlin, Belgrade, New York

2002

Begins to work on *Homeless Project*

2003

Art symposium Istanbul Art Museum Foundation, Turunç, Turkey

Awards and Grants

1983

24th October Salon Award, Belgrade

1984

Grant for Young Artists, The City of Belgrade, Belgrade

1986

Politikina nagrada, Vladislav Ribnikar Foundation Award, Belgrade

1990

Mileševa White Angel Award, Prijepolje

1991

Arbeitsstipendium, Senate of Berlin, Berlin

1996

19h Memorial of Nadežda Petrović Award, Čačak

2000

The City of Čačak Award, Čačak
Grant from Pollock-Krasner Foundation, New York

2004

Hauptstadtkulturfonds, Berlin

2005

Katalogförderung, Senate of Berlin, Berlin

Collections

Department of Culture, City of Belgrade, Belgrade
Kunstmuseum Düsseldorf, Düsseldorf
Museum of Contemporary Art, Belgrade
Landesmuseum Joanneum, Graz, Austria
Vladislav Ribnikar Foundation, Politika, Belgrade

International Center Sava, Belgrade
 Künstlerförderung des Landes Berlin, Berlin
 House of Revolution, Prijepolje, Serbia
 The Artists' Museum, Łódź, Poland
 Wanås Castle, Knislinge, Sweden
 Evangelisches Altenheim Wahlscheid, Lohmar, Germany
 National Museum, Belgrade
 Contemporary Art Museum, Kumamoto, Japan
 Istanbul Art Museum Foundation, Istanbul
 Neuer Berliner Kunstverein, Berlin
 and private collections: Berlin, Belgrade, New York, Tokyo, Cologne, Oslo, Rome etc.

Solo Exhibitions

1980

Novi prostor, Galerija SKC, Belgrade

1981

Dan umetnosti – spomenik umetnosti / World Art Day – Monument of Art, Marshal Tito Street, Galerija SKC, Belgrade
Ambijent (with Vlasta Mikić), Petkom u 22, Studio Radio Televizije Beograd, Belgrade

1982

Fragmenti slike: spomenik, Galerija SKC, Belgrade (cat.)

1983

Crni prostor, Galerija Galerija SKC, Belgrade (cat.)
Zlatni hram, abandoned house, Motovun, Croatia

1984

Velika invokacija (with Vesna Viktorija Bulajić), Galerija Sintum, Belgrade
De Stil Markovic, Davide Cecilia, Nuova Galleria Internazionale, Rome (cat.)
Velika invokacija (with Vesna Viktorija Bulajić), Srećna galerija / Happy Gallery SKC, Belgrade

1985

Euharistija, Salon Muzeja savremene umetnosti, Belgrade (cat.)
Bilder, Zeichnungen, studio d, Ingrid Dacić, Tübingen, Germany
Destil Marković, Vlasta Mikić, Galerija Kulturnog centra, Novi Sad, Serbia (cat.)
Zeit der Zeremonie, Sonne Berlin Ausstellungen, West Berlin

1986

Zeit der Zeremonie, studio d, Ingrid Dacić, Tübingen, Germany

1987

Laboratorium: Berlin (with Sissel Tolaas), org.: Berliner Künstlerprogramm des DAAD, Monumentenstrasse 24, Katakomben, West Berlin (cat.)
Laboratorium: Bergen (with Sissel Tolaas), org.: Bergens Kunstforening, Georgernes Verft 3 USF, Bergen, Norway
Trinity (with Sissel Tolaas and Ilija Šoškić), org.: Croatian Association of Artists (HDLU), crypt of St. Dujce Cathedral, Split, Croatia

1988

Satzgegenstand, Monumentenstrasse 24, Katakomben, West Berlin

1989

Laboratorium: Australe – Boreale (with Sissel Tolaas), org.: Brühler Kunstverein, Orangerie Schloss Augustusburg, Brühl, Germany

1990

Zeichnungen und Installationen, Galerie André Joliet (Galerie Neuburger), Duisburg, Germany
Laboratorium: The Drawing of Nature – The Nature of Drawing (with Sissel Tolaas), Galeria ON and Galeria AT, Poznań, Poland

1991

Galerija Doma revolucije, Prijepolje, Serbia (cat.)

1992

Prototypes, Het Apollohuis, Eindhoven
Prototypes, Haus am Lützowplatz, Berlin

1993

Alphabeten und Analphabeten in Iconostasis, Ideenbank im Dreieck, Oderbergerstrasse 2, Berlin

1996

Prototipovi / Prototypes, Galerija Zvono, Belgrade (cat.)
Transfigurative Painting, Galerie A. von Scholz, Berlin (cat.)

2003

Karminke, Galerija Zvono, Belgrade
Homeless Belgrade, façade of "Albanija Palace", Terazije Square, and Centar za kulturnu dekontaminaciju / Center for Cultural Decontamination / Paviljon Veljković, Belgrade

2005

Prototype Tokyo, nichido contemporary art, Tokyo

2006

Homeless Berlin, façade at Checkpoint Charlie, and Galerie Kai Hilgemann, Berlin

Group Exhibitions (selected)

1979

Polaganje tepiha, (with Veso Sovilj, Milorad Vujašanin, Zdravko Santrač), entrance of Likovna galerija Kulturnog centra Beograda, Belgrade

1980

Mladi '80 / Mladi Beogradski umetnici, Salon Muzeja savremene umetnosti, Belgrade (cat.)
Likovna radionica, Studentski kulturni centar, Belgrade
Mala slika, Galerija Meduza, Koper, Slovenia (cat.)

1981

Likovna radionica, Galerija SKC, Belgrade
SKC Beograd, Galerija ŠKUC, Ljubljana
Beogradski umetnici najmladje generacije,
Salon Muzeja savremene umetnosti,
Belgrade
*Workshop and exhibition of students
from the Faculty of Fine Arts Belgrade*,
Kunstmuseum Düsseldorf, Düsseldorf,
Germany

1982

New Now, Galerija Pinki, Zemun, Serbia
(cat.)

1983

Prostor: Beograd / Raum: Belgrad,
Akademie der Bildenden Künste, Munich
(brochure)
Umetnost osamdesetih, Muzej savremene
umetnosti, Belgrade (cat.)
5. Dubrovački salon, Umjetnička galerija,
Dubrovnik, Croatia (cat.)
24. Oktobarski salon, Umetnički paviljon
Cvijeta Zuzorić, Belgrade
Beograd – Wien / Beč – Belgrad,
Galerija SKC, Belgrade; Institut für
Gegenwartskunst an der Akademie der
Bildenden Künste, Vienna (cat.)
11. Jesenji salon, Umjetnička galerija,
Banja Luka, Bosnia-Herzegovina (cat.)
9 x 3, Cankarjev dom, Kulturni in
Kongresni centar, Ljubljana (cat.)
Kritičari su izabrali, Likovna galerija
Kulturnog centra Beograda, Belgrade
(cat.)

1984

Likovna kolonija Sopoćani, Galerija
Studentskog kulturnog centra, Belgrade
Viaggio, Nuova Galeria Internationale,
Rome
10 x 3, Likovna galerija Kulturnog centra
Beograda, Belgrade (cat.)
Slika/cртеж: osamdesetih godina, Galerija
Likovni susret, Subotica, Serbia (cat.)
Nova slika crteža, Savremena galerija
Centara za kulturu Olga Petrov, Pančevo,
Serbia (cat.)

*Videoart: 5. Festival international d'art
video*, Locarno, Italy (brochure)
*XIX. Internationale Malerwochen in
der Steiermark*, Neue Galerie am
Landesmuseum Joanneum, Graz,
Austria (cat.)
Video 84, Montreal; Québec (cat.)
Predeo kao povod – prostor kao ishodište,
Narodi muzej / National Museum, org.:
Savremena galerija, Zrenjanin, Serbia
(cat.)
YU Video, Muzej savremene umetnosti,
Skopje

1985

EU-Video '85, org.: Centro Videoarte,
Palazzo dei Diamanti, Ferrara, Bologna
(cat.)
YU Video, Sarajevska zima 85, Sarajevo
*Giovane Arte Yugoslavia - Senz' arte ne
parte*, Collegio Universitario, Turin
*Godišnja izložba Udruženja likovnih
umetnika Pristine*, Galerija doma
omladine Boro i Ramiz, Priština, Serbia
Aprilski Susreti / April Meetings, Galerija
SKC, Belgrade
Video Meeting, Galerija SKC, Belgrade
Beograd 1999, Salon Muzeja savremene
umetnosti, Belgrade (cat.)
13. Bijenale Mladih, Moderna galerija,
Rijeka, Croatia (cat.)
Postizmi: Beogradska scena, Galerija
Koprivnica, Koprivnica; Galerija Slika,
Varaždin, Croatia (cat.)
3. Festival Internazionale Cinema Giovani,
Turin
*Zugehend auf eine Biennale des Friedens –
Dem Frieden eine Form geben*, Kunsthaus
und Kunstverein Hamburg, Hamburg
(cat.)

1986

Jugoslovenska dokumenta '86, Olimpijski
centar Skenderija, Sarajevo
Sixth Triennale-India 1986, Lalit Kala
Akademi Rabindra Bhavan, New Delhi
(cat.)
Aperto '86, 42nd Venice Biennial, Venice
(cat.)

Umetnost interrelacija, Umetnički paviljon
Cvijeta Zuzorić, Belgrade (cat.)
Zwischen Himmel und Erde, Rhumeweg 26,
West Berlin (cat.)
*Junge Kunst aus Jugoslawien / Mlada
jugoslovenska umjetnost: Steirischer
Herbst '86*, Künstlerhaus und Neue
Galerie am Landesmuseum Joanneum,
Graz; Hochschule für Angewandte
Kunst, Vienna; Künstlerhaus, Klagenfurt;
Salzburger Kunstverein, Salzburg (cat.)

1987

33. Westdeutsche Kurzfilmtage, Luise-
Albertz-Halle, Oberhausen, Germany

1988

Kunst-Video!, Galleri F 15, Moss, Norway
Letnji susreti, Tvrdjava Lovrjenac,
Dubrovnik, Croatia
*Letnji susret umetnika / Summer Artists'
Meeting*, SKC, Belgrade
Kreuzung, Rhumeweg 26, West Berlin

1989

*Synnyt: Nykytaiteen lähteitä / Sources of
Contemporary Art*, Nykytaiteen Museo,
Helsinki (cat.)
Mediterraneo per l'Arte Contemporanea,
Expo Arte, Bari, Italy (cat.)
Paradies ohne Ort, Rhumeweg 26, West
Berlin
Sava Projekt, Park of the International
Center Sava, Belgrade
Jugoslovenska dokumenta '89, org.:
Galerije Grada Sarajeva, Olimpijski centar
Skenderija, Sarajevo (cat.)

1990

Inventionen '90: Festival Neuer Musik,
org.: Akademie der Künste, Berliner
Künstlerprogramm des DAAD, TU,
Ballhaus Naunynstrasse, Berlin
*La poetica materiale: L'opera come spirito
del luogo*, Galleria Piero Cavellini, Brescia;
Galleria Mazzocchi, Parma; Galleria Oddi
Baglioni, Rome (cat.)

Malerei – Grafik – Installationen: 40 Jahre Künstlerförderung 2. Teil, Technologie- und Innovationspark Berlin (TIB), Berlin (cat.)

Mileševa '90, Galerija Doma revolucije, Prijepolje, Serbia (cat.)

Construction in Process back in Łódź 1990, The Artists' Museum et al., Łódź, Poland (cat.)

1991

Berlin Divided, P.S.1 Museum, New York
Wanås 1991, Wanås Castle, Knislinge, Sweden (cat.)

Künstler für den Frieden, Galerie Ingrid Dacić, Tübingen, Germany

1992

Farbe Gold: Dekor – Metapher – Symbol, Beweggründe für Malerei heute, Haus am Lützowplatz, Berlin (cat.)

Berlin 37 Räume, Kunst-Werke, Berlin (cat.)
International Painting Interactive,
Siggraph Art Show, McCormick Place, Chicago (cat.)

S.I.N.N., Rhumeweg 26, Berlin
Junge Kunst, Saarland Museum, Saarbrücken; Brandenburgische Kunstsammlungen Cottbus, Germany (cat.)

1993

Privat, Kunst-Werke, Berlin

1994

Umetnička kolonija "Mileševa" Grad galerija, Dom Revolucije, Prijepolje (cat.)

1995

Pars pro toto (en passant 9), Podewil, Berlin (cat.)

ExtraMuros, House of Kristian Dubbick and Eva Sjödaahl-Essén, Lohmar-Neuhonrath, Germany

Faire Face, 46th Venice Biennial, Palazzo Bragadin, Venice

Slikarstvo u Srbiji: osma i deveta decenija, Vukova spomen galerija, Tršić; Galerija savremene umetnosti, Sombor; Umetnička galerija, Kruševac; Narodni muzej, Požarevac; Gradska galerija, Užice; Narodni muzej, Valjevo; Narodni muzej, Kraljevo; Narodni muzej, Zaječar; Muzej rudarstva i metalurgije, Bor; Galerija, Piroć; Narodni muzej, Šabac (cat.)
Orient/ation: 4th International Istanbul Biennial, Istanbul (cat.)

1996

19. Memorijal Nadežde Petrović, Umetnička galerija Nadežda Petrović, Čačak (cat.)

1997

Entgegen: Religion Gedächtnis Körper in Gegenwartskunst, Kulturhaus et al., Graz, Austria (cat.)
Art Cologne, art fair, Galeria A. von Scholz, Cologne

1998

Gruppenbild, Galerie A. von Scholz, Berlin
Madonna & Co – Female Icons, Galerie Christa Burger, Munich

1999

After the Wall: Art and Culture in Post-Communist Europe, Moderna Museet, Stockholm (cat.); Ludwig Múzeum, Budapest; Nationalgalerie im Hamburger Bahnhof - Museum für Gegenwart, Berlin
Video umetnost u Srbiji / Video Art in Serbia, org.: Centar za savremenu umetnost / Center for Contemporary Arts, Bitef teatar, Belgrade (cat.)

2000

Art Forum Berlin, art fair, Galerie A. von Scholz, Berlin
Umetnost 2000: 21. Memorijal Nadežde Petrović, Umetnička galerija Nadežda Petrović, Čačak (cat.)

2001

Vägskäl 2001, Leksands Kulturhus, Leksand, Sweden
Vizanteme, Umetnička galerija Nadežda Petrović, Čačak; Gradska galerija, Požega (cat.)

2002

Zum in zum aut: 43. Oktobarski salon / Zoom In Zoom Out: 43rd October Salon, Muzej istorije Jugoslavije – Muzej 25. maj / Museum of History of Yugoslavia – Museum "25th May" et al., Belgrade (cat.)
Attitude 2002: One Truth in Your Heart, Contemporary Art Museum, Kumamoto, Japan (cat.)

2003

Identity, nichido contemporary art, Tokyo
...and... / ...ve..., org.: Istanbul Art Museum Foundation, Military Museum Exhibition Halls, Harbiye, Istanbul (cat.)

2004

Old Now: Kritičari su izabrali 2004, Likovna galerija Kulturnog centra Beograda, Belgrade (cat.)
Lies, Lust, Art & Fashion: Signale der Kleidung, Podewil, Berlin
Love It or Leave It: 5. Cetinjsko bijenale / Cetinje Biennial V, Cetinje, Dubrovnik, Tirana (cat.)

2006

Art Cologne, art fair, Galerie Kai Hilgemann, Cologne

Videos and Films

1983-84

Velika invokacija / Great Invocation (with Vesna Viktorija Bulajić), 21 min., video, independent production, Belgrade

1984

Sveti ratnik / Sacred Warrior (with Vesna Viktorija Bulajić), 8.40 min., video, production: TV Galerija, Radio Television Belgrade, Belgrade

Main role (with Vesna Viktorija Bulajić)
in *Špica za TV Galeriju*, by Boris Miljković,
1 min., video, production: TV Galerija,
Radio Television Belgrade, Belgrade

1985

Viktorija, 5 min., video, production: TV
Galerija, Radio Television Belgrade,
Belgrade

1987

Laboratorium (with Sissel Tolaas), 20 min.,
film, super 8, independent production,
West Berlin
Zwischen Feuer und Wasser, 2 x 60 min.,
independent production, West Berlin

1988

Sun Mountain, 8 x 60 min., production:
independent production, West Berlin
Illuminates Inka, 20 min., film, super 8,
independent production, West Berlin

1992

Perfect Soldier, 5 min., video, independent
production, Berlin

1996

Autoportrait with Knife (Roman Principles),
10 min., video, production: mock-up,
Berlin

1998

make-up-no-war, 1 min., DVD, production:
mock-up, Berlin

1999

5. Mai 1999, 1 min., DVD, production:
mock-up, Berlin
Radomir, 60 min., DVD, production:
mock-up, Berlin
worldbeograd (with Vlasta Mikić
and Mima Marjanović), web project,
production: žestoki, Berlin, Belgrade,
New York

2000

www.markovic.org, website, production:
mock-up, Berlin

make-up, DVD, production: mock-up,
Berlin
Aftershave, 10 min., DVD, production:
mock-up, Berlin

2003

Homeless Belgrade, 8 x 60 min., DVD,
production: CZKD, Belgrade

2005

Homeless Berlin, 8 x 60 min., DVD,
production: mock-up, Berlin

Performances

1981

Spomenik umetnosti, "Dan umetnosti
– spomenik umetnosti / World Art Day
– Momument of Art", Marshal Tito Street
and Galerija SKC, Belgrade

1982

Žestoki event, swimming pool Pinki,
Zemun, Serbia
Concert of *Žestoki* group (with Vlasta
Mikić, Pegi Gavroš, Srba Travanov), club
Akademija, Belgrade

1983

Crni prostor, Galerija SKC, Belgrade

1985

Euharistija, Salon Muzeja savremene
umetnosti, Belgrade
Viktorija, Salon Muzeja savremene
umetnosti, Belgrade
Kraft des Lichtes (with Detlef Katzinski),
Leuchtturm, West Berlin

1986

Tor der Harmonie, "Aperto '86", 42nd
Venice Biennial, Venice

1987

Laboratorium (with Sissel Tolaas),
Monumentenstrasse 24, Katakomben,
West Berlin
Pantokreator, "Trinity", Crypt of St. Duje
Cathedral, Split, Croatia

Zwischen Feuer und Wasser,
"33. Westdeutsche Kurzfilmtage", Luise-
Albertz-Halle, Oberhausen, Germany

1988

Sun Mountain, "Kunst-Video!", Galleri F 15,
Moss, Norway
Velika gospoinea, "Letnji susret umetnika /
Summer Artists' Meeting", SKC, Belgrade

1989

ć, dj, lj, nj, "Jugoslovenska dokumenta '89",
Olimpijski centar Skenderija, Sarajevo
Laboratorium, Orangerie Schloss
Augustsburg, Brühl, Germany

1990

abcdefg, "Zeichnungen und
Installationen", Galerie André Joliet
(Galerie Neuburger), Duisburg, Germany
Umwälzung (with Henning Christiansen,
Sissel Tolaas et al.), "Inventionen '90",
Ballhaus Naunynstrasse, Berlin
Prototype Brescia – Know How Europe,
"La poetica materiale: L'opera come
spirito del luogo", Galleria Piero Cavellini,
Brescia, Italy
Prototype Parma – Know How Europe,
"La poetica materiale: L'opera come
spirito del luogo", Galleria Mazzocchi,
Parma, Italy
Prototypes Roma – Know How Europe
"La poetica materiale: L'opera come
spirito del luogo", Galleria Oddi Baglioni,
Rome
Prototype Lodz, "Construction in Process
back in Łódź 1990", The Artists' Museum,
Łódź, Poland

LECTURES

1980

Student Culture Center (SKC), Belgrade

1981

Art History Department, University of
Belgrade, Belgrade

1983

Club Akademija, Faculty of Fine Arts,
University of Arts, Belgrade

1987

Universities of Oslo, São Paulo, Belgrade,
and at Technical University Berlin, West
Berlin

1990

Mileševa Symposium, House of
Revolution, Prijepolje, Serbia

1993

Student Culture Center (SKC), Belgrade

2002

Merit College and Ezu School,
Kumamoto, Japan

2003

Istanbul Art Museum Foundation
Symposium, Turunç, Turkey

BIBLIOGRAPHY

Solo Exhibition Catalogues and Books

*De Stil Marković: Fragmenti slike:
spomenik*, Belgrade: Studentski
kulturni centar, 1982. Text: Bojana Pejić,
"Razbijanje slike i..." / "Breaking up the
Painting and..."

De Stil Marković: Crni prostor / Black Space,
Belgrade: Studentski kulturni centar,
1983. Text: Bojana Pejić, "Akatist crnom" /
"Akathistos to Black"

De Stil Marković: Euharistija, Belgrade:
Muzej savremene umetnosti, 1985.
Text: Bojana Pejić, "Mythopoeic"

Destil Marković, Vlasta Mikić, Novi Sad:
Galerija kulturnog centra, 1985. Text:
Ješa Denegri

Milovan Markovic, Sissel Tolaas,
Laboratorium: The Key of Creation,
book, Berlin: Deutscher Akademischer
Austauschdienst, 1988

Milovan De Stil Marković, Prijepolje: Dom
revolucije, 1991

Marković: Prototipovi / Prototypes,
Belgrade: Galerija Zvono, 1996.
Text: Miroljub Marjanović

Markovic: Transfigurative Painting, Berlin:
Galerie A. von Scholz, 1996

Group Exhibition Catalogues (selected)

Mladi 80, Belgrade: Muzej savremene
umetnosti, 1980. Text: Milovan Marković

New Now, Zemun: Galerija Pinki, 1982

Umetnost osamdesetih, exh. cat.,
Belgrade: Muzej savremene umetnosti,
1983. Texts: Ješa Denegri, Jadranka
Vinterhalter, Jovan Despotović, "Posle
osamdesete: umetnost u znaku
raznolikosti"

Beograd – Wien / Beč – Belgrad, Belgrade:
Studentski kulturni centar, 1983. Text:
Biljana Tomić

Kritičari su izabrali, Belgrade: Kulturni
centar, 1983. Text: Jovan Despotović,
"Mrdjan Bajić, Tahir Lušić, De Stil
Marković"

Viaggio, ed. by Antonio d'Avossa, Rome:
Nuova Galleria Internazionale, 1984

*XIX. Internationale Malerwochen in der
Steiermark*, Graz: Neue Galerie, 1984

Postizmi: Beogradska scena, Koprivnica:
Galerija Koprivnica, Varaždin: Galerija
Slika, 1985. Texts: Bojana Pejić, "Postizmi";
"Milovan De Stil Marković" (interview)

*Zugehend auf eine Biennale des Friedens
– Dem Frieden eine Form geben*, Hamburg:
Kulturbehörde Hamburg und das
Kuratorium der Art-of-Peace-Biennale,
1985

Sixth Triennale-India 1986, New Delhi: Lalit
Kala Akademi, Rabindra Bhavan, 1986

*XLII Esposizione Internazionale d'Arte,
La Biennale di Venezia: Arte e Scienza*,
Venice: Electa, 1986

*Junge Kunst aus Jugoslawien / Mlada
jugoslavenska umjetnost: Steirischer Herbst
'86*, Zagreb: Galerije grada Zagreba,
1986. Text: Lidija Merenik, "Belgrad: Die
Achtziger Jahre" / "Beograd: osamdesete
godine"

*Synnyt: Nykytaiteen lähteitä / Sources of
Contemporary Art*, Helsinki: Nykytaiteen
Museo, 1989

Mediterraneo per l'Arte Contemporanea,
Bari: Fiera del Levante Expo Arte, 1989.
Text: Biljana Tomić

Jugoslovenska dokumenta '89, Sarajevo:
Olimpijski centar Skenderija, 1989

*La poetica materiale: L'opera come
spirito del luogo*, Brescia: Edizioni Nuovi
Strumenti, 1990. Text: Martina Corgnati,
"A D.S." / "For D.S."

*Farbe Gold: Dekor – Metapher – Symbol,
Beweggründe für Malerei heute*, Berlin:
Haus am Lützowplatz ed.: Künstlerhaus,
Berlin: Nicolai, 1992. Text: Bojana Pejić,
"Die goldene Dimension"

Berlin 37 Räume, Berlin: Kunst-Werke, 1992
Junge Kunst, Saarbrücken: Saar Ferngas
AG, 1992

*Orient/ation: 4th International Istanbul
Biennial*, Istanbul: Istanbul Foundation
for Culture and Arts, 1995. Text: Milovan
Markovic, "Collective Portrait"

19. *Memorijal Nadežde Petrović*, Čačak:
Umetnička galerija Nadežda Petrović,
1996. Text: Bojana Pejić, "Andjeo, telo,
zazorno" / "Angel, Body, Abject"

*Entgegen: Religion Gedächtnis Körper
in Gegenwartskunst*, Graz: Kulturhaus
/ Ostfildern-Ruit: Cantz, 1997. Texts:
Manfred Richter, "Zum Streit um das
Bild aus heutiger ökumenischer Sicht";
Alexandra v. Scholz, "Milovan Markovic"

*After the Wall: Art and Culture in Post-
Communist Europe*, Stockholm: Moderna
Museet, 1999. Text: Angelika Stepken

*After the Wall: Kunst und Kultur im
postkommunistischen Europa*, exh.
guide, Berlin: Stiftung "Brandenburger
Tor" der Bankgesellschaft Berlin und
Staatliche Museen zu Berlin – Preußischer
Kulturbesitz, 2000. Text: Bojana Pejić,
"Milovan Marković"

*Zum in zum aut: 43. Oktobarski Salon /
Zoom In Zoom Out: 43rd October Salon*,
Belgrade: Kulturni centar, 2002

*Attitude 2002: One Truth in Your
Heart*, Kumamoto: Contemporary Art
Museum, 2002. Texts: Milovan Marković,
"Transfiguratives"; Yoshiko Honda,
"Handed-down Portrait"

*And / Ve: Meeting of the Artists / sanatçılar
buluşuyor*, Istanbul: Istanbul Art Museum
Foundation, 2003. Text: Suzana Milevska

Old Now: Kritičari su izabrali 2004,
Belgrade: Kulturni centar, 2004. Text:
Jovan Despotović, "Old Now: ili profesori
FLU – plastičari / Old Now: or Professors
at the Faculty of Fine Arts – Sculptors"

*Love It or Leave It: 5. Cetinjsko bijenale
/ Cetinje Biennial V*, Cetinje: National
Museum of Montenegro / Kassel:
Kunsthalle Fridericianum, 2004.
Text: Milovan Marković

Books (selected)

Stefanie Endlich and Rainer Höynck
(Eds.), *Blickwechsel: 25 Jahre DAAD*, Berlin:
1988. Ill.: *Laboratorium I*

Monika Minnhagen-Alvsten and Marika
Wachtmeister (eds.), *Wanås – konsten,
parken, slottet*, Kristianstad: Länsmuseum
i Kristianstad, 1994. Text: Marika
Wachtmeister, "Myt, rit och ångest, 1991" /
"Myth, Rite, and Anxiety, 1991"

Lidija Merenik, *Beograd: osamdesete
– Nove pojave u slikarstvu i skulpturi 1979-
1989 u Srbiji*, Novi Sad: Prometej, 1995.
Text: Lidija Merenik, "Novi talas: Beograd
ranih osamdesetih godina"

"Muzeum artystow" międzynarodowa
prowizoryczna wspólnota artystyczna
Łódź / *The Artists' Museum international
provisional artists' community Łódź*, Łódź:
The Artists' Museum, n.d. 1996

*Osamdesete: Teme srpske umetnosti 1980-
1990*, Novi Sad: Svetovi, 1997. Texts: Ješa
Denegri, "Milovan De Stil Marković";
"Žestoki"

Art Gamadas, vol. 2, Kumamoto:
Contemporary Art Museum, CAMK Press,
2002/2003

Articles and Reviews (selected)

Ješa Denegri, "Beograd: dvije priredbe
mladih umjetnika", *Oklo* (Zagreb), October
20 - November 13, 1980

Bojana Pejić, "Prvih deset godina: Galerija
SKC", *Dometi* (Rijeka), May 1981

De Stil Marković, "Dok ceo grad spava,"
Zum Reporter (Belgrade), March 18-25,
1982

De Stil Marković, "Water Sex u SKC-u",
Zum Reporter (Belgrade), September 30
- October 7, 1982

Jovan Despotović, "Žestoki potezi bojom",
Književne novine (Belgrade),
November 9, 1982

De Stil Marković, "Ritual megalomanskih
formi", *Zum Reporter* (Belgrade),
November 25 - December 2, 1982

Bojana Pejić, "Vremena ikonodula", *Polja*
(Novi Sad), no. 289, March 1983

Jovan Despotović, "'Žestoki' stil De Stila",
Mladost (Belgrade), April 30, 1983

Ješa Denegri, "Fine postcards Belgrado",
Juliet Art Magazine (Triest), no. 11, April/
May 1983

Ž. [Željko] Kipke, "Fragmenti slike: spomenik," <i>Studentski list</i> (Zagreb), October 26, 1983	Mirjana Živković, "Posvećenost umetnosti," <i>Politika</i> (Belgrade), January 17, 1986	Dragan Jovanović Danilov, "Velika invokacija Milovana De Stila Markovića," <i>Medjaj</i> (Titovo Užice), 1988
Gvido Pretnja [Slavko Timotievič], "Oktobarski salon: Najzad mladi," <i>Omladinske novine</i> (Belgrade), November 6, 1983	Milan Damnjanović, "Nagrada 'Vladislav Ribnikar': bez provincije," <i>NIN</i> (Belgrade), January 26, 1986	M. Stojanović, "Milovan Marković u Brilu," <i>Politika</i> (Belgrade), September 6, 1989
Mirjana Živković, "Vreme 'Žestokih,'" <i>Politika</i> (Belgrade), December 31, 1983 / January 1-2, 1984	S. [Slavko] Timotijević, "De Stil Marković – komad koji ganja umetnost po svetu," <i>Književne novine</i> (Belgrade), January 1986	Angelika Stepken, "Construction in Process back in Lodz," <i>Kunstforum International</i> (Ruppichterth), no. 111, January/February 1991
Zoran Markuš, "Hoće da neće," <i>Nedeljna Borba</i> (Belgrade), January 21-22, 1984	Jovan Despotović, "Euharistija: De Stil Marković," <i>Moment</i> (Belgrade), no. 5, April/June, 1986	Ingela Lind, "Röd fullträff i bokskogen – Dragnig åt metafysik och melankoli i Wanås," <i>Dagens Nyheter</i> (Stockholm), May 31, 1991
Sanja Kesić, Miroljub Marjanović, "Razgovori sa umetnicima: Slava nije težnja, ona je samo posledica!," 3+4 časopis studenata istorije umetnosti, Belgrade, 1984	Mirjana Djordjević, "Staza prosvetljenja: susreti sa stvaraocima: Milovan De Stil Marković" (interview), <i>Politika</i> (Belgrade), June 9, 1986	Harald Fricke, "Manchmal lichtet sich dennoch der Blick ...," <i>die tageszeitung</i> (Berlin), March 6, 1993
Aleksandar Djurić, "Reinkarnacija stila," <i>Politika</i> (Belgrade), January 14, 1985	Biljana Tomić, "Aperto 86," <i>Moment</i> (Belgrade), no. 6/7, September/December, 1986	Antoine Perraud, "L'épuration artistique," <i>Télérama</i> (Paris), June 7, 1995
Darka Radosavljević, "Varijacije na euharistiju," <i>Student</i> (Belgrade), no. 1-2, January 16, 1985	ac [Andreas Conrad], "Der 'Schlüssel der Schöpfung' in einem Kreuzberger Keller," <i>Der Tagesspiegel</i> (Berlin), March 22, 1987	Savo Popović, "Ikona je, zapravo, alfabet," <i>Nedeljna Borba</i> (Belgrade), June 1-2, 1996
Kosta Vasiljković, "Žestina utopijske refleksije," <i>Komunist</i> (Belgrade), February 1, 1985	Wiglaf Droste, "Der große Wurf," <i>die tageszeitung</i> (Berlin), March 24, 1987	Miroljub Marjanović, "Preisпитivanje profanog lika" (interview), <i>Vreme</i> (Belgrade), June 8, 1996
Angelika Stepken, "Allchemie und Astrologie auf Leinwand," <i>Zitty</i> (Berlin), no. 19, 1985	Harald Flor, "Fra Berlin til Bergen," <i>Dagbladet</i> (Oslo), May, 1987	Mirjana Djordjević, "Staza prosvetljenja – susreti sa stvaraocima: Milovan De Stil Marković" (interview), <i>Politika</i> (Belgrade), June 9, 1996
Bojana Pejić, "De Stil Marković: čovek kreativnog doba" (interview), <i>Moment</i> , Belgrade, no. 3-4, November 1985 / March 1986	Angelika Stepken, "Sissel Tolaas und Milovan Marković," <i>Kunstforum International</i> (Cologne), May/June, 1987	Jovan Despotović, "Ruka koja salutira," <i>Vreme</i> (Belgrade), June 22, 1996
	Ingrid Blekastad, "Liv, død, skaping," <i>Bergens Tidende</i> (Bergen), June, 6, 1987	Gordana Vasiljević, "Staza prosvetljenja," <i>Nova Borba</i> (Belgrade), June 26, 1996
M. [Mirjana] Živković, "Odluka žirija 'Politike' za nagradu iz fonda Vladislav Ribnikar: Dobitnik Milovan De Stil Marković," <i>Politika</i> (Belgrade), January 17, 1986	Finn Jor, "Kunst på femti skinner," <i>Aftenposten</i> (Oslo), March 5, 1988 Tuvid Larsen, "Kunst som surret," <i>Arbeiderbladet</i> (Oslo), March 5, 1988	Martin Conrads, "Hillary Clintons Kleid – Die Frau als Projektionsfläche im Goldrahmen: Lippenstift-Bilder von Milovan Markovic in der Galerie A. von Scholz," <i>Zitty</i> (Berlin), 1996

Angelika Stepken, "Make-up-Bilder:
Milovan Markovics Porträts berühmter
Frauen," *Neue Bildende Kunst* (Berlin),
February/March 1997

Claudia Wahjudi, "After the Wall,"
Kunstforum International (Ruppichterth),
January - March, 2001

J. Br. [Jacques Brunel], "Miroirs rouge,"
Le Monde (Paris), September 20, 2001

Sumie Kawai, "Berlin," *Pen* (Tokyo),
no. 106, 2003

Ljiljana Tadić, "De Stil Marković – Jedan
od 'Žestokih'" (interview), *Lice* (Belgrade),
no. 31, 2003

M. Jovanović, "'Nevidljivi narod' od
Berlina do Johanesburga," *Danas*
(Belgrade), November 6, 2003

Ljubica Jelisavac, "Priča o baskućnicima,
priča o nama" (interview), *Blic* (Belgrade),
November 7, 2003

S. Dj. M. [Srdjan Djidja Marković],
"Karmin za žene, za muškarce brijanje,"
Glas (Belgrade), November 18, 2003

Claudia Wahjudi, "Die Unsichtbaren,"
u_Spot (Berlin), no. 4, 2004

Robert Reed, "Milovan Markovic's
'Prototype' artworks," *The Daily Yomiuri*
(Tokyo), edition A, August 18, 2005

Ozaki Tetsuya, "Milovan Markovic
'Prototype Tokyo,'" *Art it* (Tokyo), vol. 3, no.
3, summer/fall 2005

Nakahara Sayoko, "Milovan Markovic
'Prototype Tokyo,'" *Relax* (Tokyo), no. 103,
September 2005

Translations of Text Portraits

Translation of Text Portraits

Homeless Berlin

Erhardt Werner

yes, heres my glasses, glasses case, toothpaste, biro and these ... this plastic cutlery, plastic, hard plastic, so when I'm on the move, I can – a tin of fish, I like that when I'm on the move, I like fish, tin of fish and then straight into the bin, the empty tin, not with tomato, I like that, pull open, easy, I mean, now this is an example.... You know. And heres ear plugs, if you're in a hostel, if someone snores, you know, coughs or whatever, makes it quieter, doesn't stop it, mind. When I was in Munich - a long time, six months – here, I've got a notebook where I've the phone numbers, of the relatives, where I ring now and then. And heres pension stuff like, you know, here. I haven't got my rucksack here now, it's in there. Yes. Socks to change, underwear to change, when I have a shower, you know, you can shower in a few places and then I need a change and I have the outside clothes on longer of course. Then I put different trousers on and go to the laundrette or do it on order, here in Wetzowstraße, I have the address and there you can

Jacques Dumke

when I were a boy, I use ta think about wor it might be like to be a bomber, blowin up bombs an all. There were yanks, in grunewald an they ad a shootin range. Yeh, so wed go out there evenings like, and look for ammunition belts. We flogged em on the Kudamm as jewelry, why not? Main thing, no one found out where wed got em from, never mind, eh, I mean, spose I'm still a junkie, but now its grass, alcohol, now and then a few Starda, sleeping pills, Valium, Medinox. Er, there's no Medinox these days. They're all narcos, you know, narcotics, I mean Rodetmol and Valium, an what else d'they sell these days? No idea. Vestborax and all that crap. What you can get, has to be cheap, mind, but I want nowt more ta do wiv heroin, that's over, even started pinching from my workmates for that, needed the cash, then I found a couple wiv God knows what stuck in their arms, already turned blue and green.

Lothar Goerke

God only gave us one nose, cos we couldn't've stuck two in the glass, we'd've had to lap up our wine... course, it's a shame in't it. yeh, but I've no other mot-to left in my life, no sir, not since i saw that protest would be no good. oh, I'm past the age of protest, what can I say? I don't mean I agree wiv all that, but Ive got so far now, I say what good can I do, it'll soon be all over, yeh, like they say, yeh, I can't change anything - don't want to these days, sometimes takes a long time before you get it, see that all you're doing is running around, for some folk or other to manipulate, an object of manipulation, that you're being exploited some'ow, for their interests. Yeh, one way or another, it makes you sad, some'ow, yeh, so you say: fuck off, all of you, what the hell, yeh, That's about it, In't it, don't know anythin else. all be let out now, will it, eh?

Peter Scheller

yknow, I got like – so much gets chucked out – a mattress like and a blanket and I kipped there. Or under a builder's shed was good. But that was this high, an I ad te crawl under. Wi me mattress and blanket like. Then I ad them blue bags like, keep me warm in wind. But first thing when I got misself down for a kip, I took me shoes off. A bloke ere got is legs froze. Well, y'know, walkin streets all day wi shoes on, you avta take em off some time. I allus did that when I kipped. Took me shoes off. others keep it all on. Well, if you kip wi yer clothes on, you get up an it's cold, so you can, or I allus did, don't know what others do, get undressed. Next day I move on an I put me clothes on again. Sleepin all night wi all yer clothes on - sno good. And that was like, here, round the corner, like ... Yeh, but then you

Thomas Kliemchen

do sumfink, cos now theys still goin out on streets wiv banners, but there'll come a day when they'll get their guns out. We'll ave violence and shootin. And then what – sometime, not when we ... don't reckon we'll see it, but the day will come, they'll ave their guns out on the street, and they can do it - look at ow the state's falling apart, even now, police is bein cut back, everyfinks bein cut back, the organs of state thats there to protect us, yeh, cut back, all of em. So folk can do what they like, even more now. Me personally, it don't bother me, cos – how shall I put it? I reckon nuffink to the state, I live my life and the state can't tell me nuffink. They can come ere wiv this and that and I'll say: What d'you want from me? They won't get no money outa me, they can't say I'm responsible, an if they come now ... like they did in the GDR ... if you missed work you did time, I'd go down the nick. Least I'd'av a rest there

Thomas Nowak

I don't want to be turned out by folk I know and lose my friends. So some-times I exaggerated a bit when I had a bit of cash available from collecting empties or something else, I mean I bought a pack of cigarettes, I watched out there, too, a pack costs 3 Euros in a shop and I got them for 2 Euros from the fi-jis, so I thought to myself: that would be pretty daft of you, so that's what I did. But when I had a full pack, like, and I went to see Holger or Cornelia or whoever, I liked to play the lord, you know what, I said, if I eat and sleep here, you can have this pack of fags, and it was all I had, really, but I didn't tell it to her straight. I said to her, I just ... well, I played the lord so she didn't see how bad things were, she was dead keen, too, she thought it was ... I smoked some of the pack, too, ok, but the truth of it was ... well, the truth was somewhere else

Zeljko Novak

where did you used to live? I say: Lütticher Strasse, and she says: Why did you decide to move? I say: decide is relative, I didn't have much choice. You couldn't pay the rent? Yeh, why should I lie? They only find out some time, don't they? Yeh, couldn't pay. So what have you been doing up to now? Well, homeless. Off the list! So I go to the next housing office: Where did you live? Here and there. And where do you live now? Nowhere. No fixed abode? Mm. Off the list! Then ... You can tell them what you like, it doesn't help. No, and some time ... I never thought you

could slither down from regular... from a regular life, like, right down the social ladder, so quickly, from one day to the next – right, so there's nothing you can do about the company going bust – but then, from one day to the next, the company closes down? You've no money, you lose your flat, you have a load of problems with the bloody tax office. And its one damn thing after another, and then you get sick, and all at once everything is going really crap, and you know I admire

Uwe vom Ufer

started up a company, building firm. Trained at fire prevention, qualified an' all. A building firm, doing well. Had a wife, too, was married before that an' got divorced. Engaged to a third woman, she was expecting when I landed behind bars, Stasi jail, second time, she had the baby when I was in jail. Yep, 1990, after the Wall came down, I'm back here in Berlin, seeing her, getting to know my son. Hadn't seen him before. Then we had a little girl, an' all. And then they operate on the wife, in Virchow hospital, 1997, an' three days later she's dead. Twice. Started on the booze, and that's why... Came to Berlin in 1990, kept the firm going here. Fell off a roof in 1997 and broke my back in two places – platinum in there now, platinum plates. So I had to close down the company, went bust. And the wife dies. All in six months. Ran around for 'bout six months, couldn't get work, no unemployment insurance

Homeless Belgrade

Arif Memetović

I live here, in this shanty. I've only got this one hut, with six of us living here. There're four kids, my wife, and me. And we cram ourselves in it somehow, barely. There's not enough space in there, but what can we do? We make it through somehow. Some up there, some here, and that's how we live somehow, y'know. Life is very, how you say, it sucks. During the day, in the mornings mostly, I go around with my handcart and collect cardboard from bins and containers. I collect cardboard, making one round, it all depends. But there's loads of it and you can't pick up enough, y'know. I used to pick up from 50 to 100 kgs in a day. And you couldn't pick more cuz there's other people who collect cardboard. And that's all. I'll tell ya now. Two handcarts. I come back twice for one, two carts a day and ya can't do more than that, no way. You need three-four hours to load one cart. There ain't enough cardboard. There're a lot of people who collect cardboard so you can't take much. It's hard to find, and I can hardly pick up two carts full every day. And that's all. And when I collect it, I have to buy somethin' for my kids, winter's coming, there ain't no firewood, this'n'that. Whatever we find in the bins is what we eat. There's no other choice.

Branko Hustić

Otišić, that's where the front line was, and I was keeping guard there. I didn't demolish anything. Everything was fine, but, this, I'm sorry about what happened. What's to know. We went there. First they attacked us and then we cleaned that terrain of them. Then we kept guard and that's how that time passed. Four years. We kept that front line, and so forth. It wasn't so bad. I was in the company of

others. And when I had free time, I would come here, home. I would work on something around the house, do some farming and such. My brothers fled to England. They spent some time here in Serbia. I lived with my folks. My father died and only my mother and I were left and we fled to here in the exodus in '95. And then I lived and worked here for some time, some time. Then my mother went to England, she left me to go to England. I was left on my own. And then I felt some, I don't know, pressure. I've no idea. Then I went to a hospital there, I went two-three times. I am taking some therapy, some medication. And I can't take care of myself but the doctor recommended me through the Centre for Social Work for me to be here, so that I can get well, but it's not really working

Dragan Stankić

you hit the sack in the morning, at night, at 4, you get up in the morning, and so on, at 4, at 4 you get up, at 3, at 4 you lie down, as soon as you hear the birds singing, you think, aha, it's dawn. At night when it gets dark and I see the sun starting to set, I come again, they're working there, I clean up the mess, I've slept on those, made of... nylon bags, I put hay inside, I put another bag for my head, and that's how I slept, I didn't have a blanket at first, I would cover myself with cardboard, but later, I found one, oh, I said, what great luck, someone threw out a blanket, it's freezing cold when you cover yourself with cardboard, oh, I said, great, now I'll sleep like a lamb, and I've got hay bags down there, and hay smells good, and you sleep like a log. The wind is cold, there's no roof up there, but I make my way, with branches and such, and one part is covered and the other part stays open, like a terrace, it's bare up there, there's nothing. But it's never leaked, later I managed to cover it all up, so that it didn't leak anywhere. It still leaks in one part, at night I get up, I can see it dripping. Where's it dripping from, I look up, I see some light and I say, oh, that's where it's coming from, when it's raining this is where I hide, where else can I go, I don't have anywhere else, it's raining

Habib Vlaji

just so they won't throw me into tar, so they won't burn me in the fire. The mosque won't save me because I'm poor, but because as long as the world lives every man's got to answer for his deeds and there'll be a well. That well will be 3000 years deep. That's where sap is to be cooked, it will be cooked for 77 years. And there'll be a bridge, one bridge, like a thread, and every man's got to walk over that thread. Good people will pass that bridge, and bad people will fall into the well, they'll get lost there. Y'know who those people are? Those who kill, steal, who separate a husband and wife. Those people who separate a husband and wife and who steal, lie, who kill people who aren't guilty. Let's say, there're people who fight, and kill those who aren't guilty. There. And for the good people of this world, it's God's will that they plant flowers, and for those bad people to make their graves too tight, much too tight, tight. They won't rest in peace. Because when a man dies, it's only two days he lies in a coffin, and on the third day he's buried. When we say a prayer over the dead man, and his soul comes to this finger, it's already over. There's no more. And people will live again when a thousand years pass

Jovica Nikolić

it was hard, really hard. Well, yeah, you have nobody, no one comes to visit, you're so far away in some God-forsaken place, no one knows anything about you, not only about me, but about many of those from my generation and from other generations. It was hard, during the days and nights, the hardest time ever. I don't even like to talk about it, I passed, for example, every single border, y'know, from Croatia to Bosnia. I passed them all, I was there, a sniper, and I don't know what else to say... There weren't many nice details, rarely, y'know, I don't know myself, maybe that's how I feel. I really don't have anything. I don't have anything. What you see on me is all I got, y'know, I say it like it is. And maybe, not maybe, I know for sure, y'know, how I lived there and when I had something of my own, like my own, I knew what I was like, and what I did, and how I did it. Maybe, no, certainly, if I had something I know what I'd do, what path I'd take, cause now I don't really have a path. I mean, I'm going on, but where and how far, let me tell you, I think I'm running, I don't know, I'll go again, I think I'm gonna steal, break in. I'll break in, it'll get worse for me. That's all that's left, there's nothing else.

Ratko Amatović

there was none of that, thank God. There wasn't any of that. No one's touched me since I've been here, except for a policeman who hit me once. What can I say, they're awful. He kicked me like a football. Just like that. For no reason. Well, I've got nothing to say about that. He really kicked me for no reason. I had gone out to make some money for bread, and he says to me: c'mhere buddy. Gimme your I.D. I didn't have any I.D. on me, I had my daughter's I.D. with me. Here, man, I don't have any other. My old one was torn up, I knew my number, I can even say it off by heart. He says: you don't have to say anything to me, the power's with us. Alright, man, no problem. What can I say? What can I say to him when he tells me: the power's with us. Well, like that. Nothing, I gave him my stuff. I had, I had found that ammunition from mortars, that gleaming kind, that burns when fired from those cannons. I had found one case of that ammunition. He says: Where'd you get that from? Well, I found it, comrade, in a container. I hadn't reinforced it, that ammunition, it's not like I had made it. I found it and that was that. Whatever I find, I carry with me, whatever I find. I carry it. Meaning, that's something valuable, and I carry it there,

Vlado Trbović

I don't see any perspective for me, or any future. I don't have a future anymore. I have no perspective, I have nothing. I still have what's left in my head and I'd like it to drop dead, to be blunt... They don't even have it. For these, I don't know, but for the ones I know, even they don't have it. They don't. They think they'll succeed, but they won't succeed in any case. What'll they succeed in? To steal bottles of alcohol? I ask my friends for that. In fact, I ask strangers too. Here's an example of what I say when I'm begging: Good day – that's elegant, isn't it – if it's a woman. Excuse me, sister, would you possibly be able to help me with 20 dinars, or with what you can. But, I start people off, the serious ladies. No one's ever told me off, but they look at me, and if they have something, they'll give me up to a hundred dinars. In one piece. They call that mooching. That's begging. Look, I'm sitting here, I can't, I can't make a hundred meters. I can't, man... I mean, I can, a hundred

meters. I can make a hundred meters, I can. Maybe. I can go a hundred meters, and then I'll either fall or I'll sit down. And I usually fall. This kind of security for "Politika". Oh, poor martyr, they say, sitting in one place the whole day. The whole night. They don't cry, I do. How does he stand it? He can't reconcile it, he says I can

Zoran Šiljak

this morning, let me tell you, I was thinking about something, maybe it's a sin that I think that way, to comfort myself in those times, is, for me, very, very... it's not worth it. When people say to me, hey man, can I get a cigarette? I can talk and smoke too. When people tell me don't pray to God, as I pray to him every night not to wake up in the morning. For him to take me, into his arms, for me not to wake up anymore, that I don't have to live in this misery anymore. And as I lie down, three times a day, three times daily I pray. I don't go to the toilet to pray, that's a sin and a right shame, but I go to bed, simply, I wait for everything to quiet down, I cover my head and I say prayers in my head, and that's that. And the first thing I ask of God is that he takes my life, that I wake up in the morning and that I see that I haven't been dreaming again. Y'know, when it's the worst, when you dream about yourself in a healthy state and that something is happening, that you're in some kind of atmosphere, let's say, that you're healthy in Paris, like you once were, with some girl, some nice moment, and then you wake up, and whoosh... It's like a cloud of sand scattering and you see that you are still that same so-called invalid, as they already call you a cripple. Fine, so I'm a cripple. It doesn't matter, that's a thank you, from this

COLOPHON

Concept

Milovan Destil Markovic

Graphic design

mock-up Berlin in collaboration with
Milovan Destil Markovic

Additional text composition

C. & A. / outlaw consulting enterprises

Editing

Diedrich Ausprunk

Texts

Dr. Bojana Pejic, Dr. Boris Buden

Interview

Claudia Wahjudi

Translation and proof reading

Jennifer Sokolowsky, Ljiljana Čolović

Photo credits

Christoph Musiol, Goranka Matić, Denja
Antonović, Srdjan Veljović, Maria Mohr,
zestoki press

Reprography / Print / Binding

Publikum Belgrade

Typeface

Myriad Pro, Minion Pro

Paper

m real 150 g

Copies

800

Supported by

Senate of Berlin, Katalogförderung;
Publikum, Belgrade; Galerija Zvono,
Belgrade; CZKD / Paviljon Veljkovic,
Belgrade; Galerie Kai Hilgemann, Berlin;
nichido contemporary art, Tokyo and
mock-up, Berlin

Thanks to

Bojana Pejić, Boris Buden, Marina
Abramović, Flóra Tálasi, Alexandra
Rückert, Christian Bauschke, Mathias
Osterwold, Claudia Wahjudi, Nicolas
Jaissing, Gerti Fietzek, Diedrich Ausprunk,
Nanette Consovoy, Borka Pavićević,
Ljiljana and Miki Tadić, Kai Hilgemann,
Hitoshi Takeda, Edda Raspé, Alessandra
Pace, Kathrin Becker, Adrienne Goehler
(Hauptstadtkulturfonds), Gisela Klabuhn,
Rebekka Drusche, Christoph Kraetz
(Robotsystems), Jovan Čekić, Markus
Schmacht (Neonardo), Marijana Mitrović,
Zoran Resanović, Marius Babias, Mathias
Doepfner, Fares Al-Hassan, Predrag Bata
Ristanović (Publikum), Heinz and Julia
Siepmann, Paul Corracola, Elizabeth P.
Morgan, Miroljub Mima Marjanović,
Simone Hahn, Angela Spieth, Susanne
Lorenz

© VG Bild-Kunst, Bonn 2006
for the works of Milovan Markovic

© Nürnberg 2006, Verlag für moderne
Kunst Nürnberg, and the authors

All rights reserved. No part of this
publication may be reproduced, stored
in a retrieval system, or transmitted in
any form or by any means, electronic,
mechanical, photocopying, recording,
or otherwise, without the prior written
permission

Printed and assembled in Serbia

ISBN-10: 3-939738-02-6

ISBN-13: 978-3-939738-02-2

Bibliographic information published by
Die Deutsche Bibliothek: Die Deutsche
Bibliothek lists this publication in the
Deutsche Nationalbibliografie; detailed
bibliographic data is available on the
Internet at <http://dnb.ddb.de>

Distributed in Europe (excl. Switzerland
and the United Kingdom) by
LKG Leipziger Kommissions- und
Großbuchhandelsgesellschaft mbH
Pötzschauer Weg, 04579 Espenhain
phone 0049 / (0)34206 / 65 134
fax 0049 / (0)34206 / 65 130

Distributed in the United Kingdom by
Cornerhouse Publications
70 Oxford Street
UK, Manchester M1 5 NH
phone 0044-(0)161-200 15 03
fax 0044-(0)161-200 15 04

Distributed outside Europe by
D.A.P.
Distributed Art Publishers, Inc., New York
155 Sixth Avenue, 2nd Floor
USA, New York, NY 10013
phone 001-212-627 19 99
fax 001-212-627 94 84

Transfigurative Works investigates the possibilities and challenges as well as the limits of visual representation in general, but it is primarily concerned with the role of the close-up, which tends to draw attention to the politics of representation involved in the production of visibility and invisibility of the human face. Both of these productions are socially conditioned and socially performed. Moreover, as often as not, they are produced in/by public space, where the “ideal face” may be used for fulfilling ideological, propaganda or market purposes.

Markovic applies the term *transfigurative* to a body of work he started to produce in the mid-1990s, comprising three series: *Lipstick Portraits*, *Selfshaves* and *Text Portraits*. In all of these works, his focus has been on the human face. In contrast to conventional portraits based on figurative procedures, however, his works are not representational and iconic. Even though his works are all pictures of real men and women, his portraits are other than figurative; they go beyond pure resemblance. They are not abstract, but rather trans-figurative.

In the first series, *Lipstick Portraits*, he portrayed women he considers to be the most renowned women of the world, whose faces are familiar to us because they have been reproduced thousands of times via the media of mass reproduction: printed press, television, internet, etc. In each of the *Lipstick Portraits*, the lipstick is evenly applied onto a velvet surface. The painting material used is the most common substance for women's daily make-up, for making or reinventing the face. Markovic indeed holds that make-up is women's self-portraiture. This series deals with female celebrities who owe their fame and public visibility to their respective profession or career.

However, his most recent series, *Text Portraits*, unveils a completely different setting: unemployment, homelessness and social – that is, public – invisibility. In contrast to the women's portraits in which, in looking at the figure-less images, we rely on our memory images to try to recall the women's “real” faces as we know them from the media, in Markovic's portraits of homeless men, we are facing pictures of individuals who are anonymous to us, as they belong to a social group that each society in which they live tends to make invisible. These text portraits are based on interviews Markovic performed with homeless men in various world capitals. They represent the men's identities through their life stories; the real person is transfigured via autobiographical text that is fixed onto canvas with pigment.

Milovan Destil Markovic has exhibited extensively in Europe, Asia and Americas.

His work was featured in Aperto at 42th Venice Biennial, 4th Istanbul Biennial, São Paulo Biennial, 46th Venice Biennial, 6th Triennial-India New Delhi, Moderna Museet Stockholm, Kunst-Werke Berlin, P.S.1 Museum New York, Saarland Museum Saarbrücken, The Artist Museum Lodz, Museum of Contemporary Art Belgrade, Landesmuseum Graz, Kunstmuseum Düsseldorf, Kunstforeningen Bergen, Kunstverein Hamburg, National Galerie Hamburger Bahnhof - Museum für Gegenwart Berlin, Ludwig Museum for Contemporary Art Budapest, Contemporary Art Museum Kumamoto, Art Museum Foundation and Military Museum Istanbul, 5th Biennial Cetinje and many others.

