

**YOU ARE
A VERY
DIFFICULT
MAN,
YOUR PAST
IS A HEAVY
BURDEN**

Branko Milisković

OBMANE—DELUSIONS

Kustoskinja — Curator • Katarina Kostandinović

„Obmane” su izrežirane, filmične pokretne slike, koje referišu na prošlost, sadašnjost i neizvesnu budućnost. One otkrivaju sirova osećanja i propituju priče koje pričamo o sebi, svojim opsesijama, željama, koje su na granici između realnosti i fantazije. Ovo je do sada možda najintimnije delo Branka Miliskovića i prikaz njegovog unutrašnjeg mentalnog habitata koji postaje projekcija i naših skrivenih želja, fantazija i zabluda ukorenjenih duboko u našoj podsvesti.

„Obmane” na početku imaju mračan ton, stvarajući tenziju u iščekivanju radnje koja postaje živa slika, skoro opipljiva u prostoru i interakciji sa posmatračem. Gradeći svoje „persone”, umetnik zapravo stvara „telo”, koje potom zauzima i naseljava. U ovom slučaju telo je konstrukt koji je opsednut idejom o drugom, koji nije prisutan, a čije se prisustvo naslućuje upravo u prostoru između posmatrača i predstave tela.

Umetnost Branka Miliskovića je teatralna, koncipirana kroz pažljivo konstruisane scenske persone koje nastaju spajanjem teksta, igrom reči i slike. Njegovi performansi su visoko estetizovani i često na granici između teatra, opere i performansa. Poredeći ambijent sačinjen od pokretnih slika sa teatrom, na sceni vidimo nas same koji lutamo, suočavajući se s telesnim iskustvom i „zamišljenim” svetom sećanja i iščekivanja. Konceptualni „svet” izložbe manifestuje se kroz slike u fizičkom odnosu i međusobnim relacijama, a predstavljene slike nisu mimezis, već simulacija. „Obmane” su instalacija koja je performativna i deklarativna, poziva na interakciju, na stvaranje vlastite priče i na ispovest. „Obmane”

izgledaju kao lucidna projekcija iluzija, fantazirane stvarnosti, opsesija, sve to što se formira kao sanjarenje, magnovenje ili blistava, iskrena meditacija kada je reč o kratkotrajnim užiticima i trajnim bolovima postojanja. Izložba podseća na performativni san ili psihotično stanje koje karakteriše preterana žudnja, strastvena psihoza ili erotomanija.

Ljubomora, tugovanje, čežnja za drugim, nekim ko je odsutan, ima bitnu ulogu u projekciji brige i opsesije. Taj drugi, „stranac” osmišljen je kao mehanizam putem koga se prikrivaju depresija, lucidnost i usamljenost. Milisković posmatraču zadaje dvostruku ulogu – voajera i drugog koji je predmet opsesije. Privremeni rasplet se dešava u trenutku ponavljajućih ciklusa koji nam omogućavaju da se toj ulozi prepustimo ili da naprosto iz nje izađemo. Ovo nije izložba o iskustvu, ona jeste iskustvo. Određeni narativ se može grubo skicirati dok snoliki ostatak ostaje tu i oblikuje različita osećanja koja ćemo tek doživeti. Slike su čiste u svojoj čulnosti, a zvuci i reči koje čujemo češće su introspekcija nego naracija, poezija zarobljena u bezgraničnom prostoru između realnosti i fantazije.

Čežnja je jedan od centralnih motiva izložbe, a sećanje na prošle događaje ili konstruisanje fantazija oko onih koji su mogli da se dese vezani su za odsustvo „drugog”... Milisković voli da se hrani ubeđenjem da je sve što se dogodilo imalo neki smisao, da je značenje prošlosti sada jasno, da je prošlost i/ili fantazija sigurnija od stvarnosti jer je izvesna. „Obmane” pokazuju fascinaciju multipliciranjem, refleksijom i složenošću ljudske psihe, one su rezultat napetosti između sukobljenih privatnih i javnih ličnosti pojedinca, istinskog i lažnog „izmišljenog” ja.

“Delusions” are directed moving images which refer to the past, present and uncertain future. They reveal raw feelings and question stories that we tell ourselves, our obsessions, desires, which are on the border between reality and fantasy. This is perhaps the most intimate work of Branko Milisković so far and a depiction of his inner mental habitat that becomes a projection of the hidden desires, fantasies and delusions rooted deep in our subconscious.

“Delusions” have a dark tone at the beginning, creating tension in anticipation of the action, which becomes a living image, almost tangible in space and ready to interact with the observer. By building characters, the artist actually creates a “body”, which he then occupies and inhabits. In this case, the body is a construct that is obsessed with the idea of another, who is not present, and whose presence is sensed precisely in the space between the observer and the representation of the body.

Branko Milisković’s art is theatrical, conceived through carefully constructed stage personas that are created by combining text, playing with words and images. His performances are highly aestheticized and often on the border between theater, opera and performance. By comparing the setting made up of moving images with the theater, we see ourselves on the stage, wandering, facing a bodily experience and an “imagined” world of memory and longing. The conceptual “world” of the exhibition is manifested through images in physical relation and mutual connection, and the presented images are not mimesis, but simulation. “Delusions” are an installation that is performative and declarative, it calls for interaction, for creating your own story and for confession. “Delusions” seem like a lucid projection of illusions, fantasized realities, obsessions, everything that is formed as

daydreaming, reverie or radiant, sincere meditation when it comes to the short-term pleasures and permanent pains of existence. The exhibition is reminiscent of a performative dream, or a psychotic state characterized by excessive craving, passionate psychosis or erotomania.

Jealousy, sadness, longing for another, someone who is absent, play an important role in the projection of worry and obsession. The other, the “stranger”, is designed as a mechanism to cover up depression, lucidity and loneliness. Milisković gives the observer a dual role – that of a voyeur and the other who is the object of obsession. The temporary unfolding occurs at the moment of the repeating cycles that allow us to surrender to that role or simply get out of it. This is not an exhibition about experience, it is an experience. A certain narrative can be roughly sketched while the dreamy rest remains there and shapes the different feelings we are about to experience. Images are pure in their sensuality, and the sounds and words we hear are more often introspection than narration, poetry trapped in the boundless space between reality and fantasy.

Longing is one of the central motives of the exhibition, and remembering past events or constructing fantasies about those that could have happened are related to the absence of the “other”... Milisković likes to feed on the belief that everything that happened had some meaning, that the meaning of the past is now clear, that the past and/or fantasy are safer than reality because they are certain. “Delusions” show a fascination with the multiplication, reflection and complexity of the human psyche, they are the result of the tension between the conflicting private and public personalities of the individual, the true and false “fictional” self.

BIO SAM POTPUNO TVOJ I WAS SO COMPLETELY YOURS

video
8'02", 2020.

Na početku me je obuzeo strah, ali sam negde u dubini znao da moram to da uradim.

Nema sramote, nema griže savesti, nema ničega.

Moji nagoni su bili suviše jaki.

Ušao sam nečujno, okupiran anksioznošću, adrenalinom i iščekivanjem nepoznatog.

Svetla su bila prigušena dok mi je srce ludački kucalo. Mogao sam da osetim drhtanje njegovih ruku dok dodiruje moje telo, nošen neizvesnošću.

Stavio je ruke oko mog struka, pažljivo i nežno, mogao sam da osetim jak miris testosterona i svežeg znoja koji je isparavao i obavijao nas kao izmaglica.

Naša naga tela konačno su se spojila formirajući savršen dodir.

Koža na koži.

Prvi put u životu, konačno sam se osetio poželjnim.

Bio sam subjekat i objekat nečije mračne požude.

Sve u vezi sa našim telima, u tom momentu, bilo je nekako suviše poznato; pritisak njegovih ruku na mojim grudima, lepljivost njegovog daha dok mi dodiruje lice, i osećaj kako upravlja mojim telom u ritmu tog jedinstvenog momenta.

Moje ruke su istraživale njegove obline i mišiće.

Osećao sam se kao da modelujem i oblikujem novu živu skulpturu.

Bilo je to telo koje sam očajnički želeo... samo za sebe.

To je bila teritorija koju sam nameravao da osvojim i kolonizujem.

Njegove vatrene usne su plovile svuda po mom senzualnom vratu.

Naviše pa naniže, onda ponovo naviše, grizao je i nežno sisao moju ušnu resicu.

Usne su nam se konačno spojile a njegov vlažan jezik je ušao duboko kako bi me okusio.

Polako, spustio sam se na kolena.

Bilo je to čudno olakšanje, konačno u submisivnom položaju.

Nikada pre toga nisam bio submisivan...

Uvek komandujući. Otelotvorenje autoriteta i žestoke kontrole.

Sada sam bio na kolenima, dole, služio svom totemu požude i uvrnute ljubavi.

Osetio sam da sam imao kontrolu nad situacijom... moje telo je bilo zategnuto kao doboš i glatko kao svila... drhtalo... treslo se kao struna...

Bio je to sudar čiste strasti i nekontrolisane ekstaze.

At first, I was terrified but deep down I knew I had to do it.

No shame, no remorse... nothing.

My urges were unbearable.

I came in silently... overwhelmed with a rush of anxiety, adrenaline, and unknown expectations.

The lights were low, and my heartbeat was loud. I could feel his hands shaking against my body with tremors brought by uncertainty.

He put his hands around my waist, with timid gesture of tenderness, and I could smell the strong musk of testosterone and fresh sweat, mixed in a vapour, engulfing us like a mist.

Our naked bodies crashed finally together, and we made a perfect touch.

Skin on skin.

For the first time in my life, I finally felt wanted.

I was both the subject and the object of someone's dark desire.

Everything about our bodies in this moment was too familiar; the pressure of his hands on my chest, the stickiness of his breath as it touches my face, and the feeling of him directing my body to the beat of the moment.

My hands were exploring his curves and muscles.

I felt I was molding and shaping my new sculpture.

That was the body I desperately wanted... only for myself.

That was the territory I intended to conquer and colonize.

His fiery lips were all around my overly sensual neck.

Up and down, then again up, biting and gently chewing on my earlobe.

Our lips finally met and his wet tongue slid deep to taste me.

Slowly, I got down on my knees.

It was such a strange relief, finally in a submissive position.

Never before have I been submissive...

Always in command... The embodiment of authority and fierce control.

This time, I was on my knees, down below, worshiping my totem of desire and twisted love.

I felt I was in charge and my entire body was tight as a drum and smooth as a silk... shivering... trembling like a string...

It was an impact of pure passion and uncontrollable ecstasy.



U PORICANJU IN DENIAL

video instalacija / video installation
loop, 2020.

Snimak crne bube koja na leđima čini poslednje trzaje jeste projekcija emocije straha, brige i osećanja prolaznosti. Mrtav ili umirući insekt zauzima poznatu pozu, ležeći na leđima, nogama u vazduhu. Snovi o insektima pokazuju namere uma, nepokolebljivu želju i nagon za preživljavanjem. Insekti u snovima često su objekti straha, međutim, veza između insekata i snova nije ograničena na psihoze i noćne more. Ponekad može biti teško reći ko više fantazira, sanjar ili tumač snova.

The shot of the black bug on its back, making its last twitches, is a projection of the emotion of fear, worry and the feeling of transience. A dead or dying insect assumes a familiar posture, lying on its back, legs in the air. Dreams of insects show the intentions of the mind, an unwavering desire and urge to survive. Insects in dreams are often objects of fear; however, the connection between insects and dreams is not limited to psychosis and nightmares. Sometimes it can be difficult to say who fantasizes more, a dreamer or a dream interpreter.



LILI MARLEN

LILI MARLENE

video
22'12", loop, 2020.



Lili Marlen čini poseban segment/konstrukt u Miliskovićevim radovima, ona označava i emociju, osobu i mesto za kojim čeznemo. Kao lajt motiv javlja se u više verzija i transformacija, ona zauzima desetogodišnji opus autora. Scenu emotivnog iščekivanja osobe, koja se nikada neće pojaviti, u realnost smešta zvuk i prisustvo gradske vreve. Lili Marlen je stvar iz prethodnog života, ali ovde nema muzike, prisutan je opipljiv osećaj melanholičnog čekanja, a ni nagoveštaja da će se to čekanje završiti. Čežnja za nekim se razlikuje od nedostajanja. Nedostajanje se oseća umom, a čežnja se oseća celim bićem.



Lili Marlene is a special segment/construct in Milisković's works, it signifies emotion, a person and a place we long for, all at the same time. As a leitmotif, it appears in several versions and transformations; it occupies a ten-year opus of the author. The scene of emotional anticipation of a person who will never appear in reality is set by the sound and presence of city noise. Lili Marlene is a thing from a previous life, but there is no music, there is a tangible feeling of melancholic waiting, and no hint that the waiting will end. Longing for someone is different from missing them. Missing is felt by the mind, and longing is felt by the whole being.

PROGANJAM TE SVOJOM LJUBAVLJU I AM CHASING YOU WITH ALL MY LOVE

video instalacija / video installation

11'02", 2020.



Scena apsurdna smeštena je u kupatilu hotelske sobe. Muškarac leži u kadi punoj pene, pije šampanjac, naizgled se opušta i često gleda kroz dvogled. Isprva telo koje posmatra deluje zavodljivo i omamljujuće, poput narcisa koji zavodi, ali ubrzo taj pogled postaje nelagodan, zavođenje sablasno. Scena u kadi se pretvara u scenu iz Kjubrikovog „Isijavanja” gde svakog trenutka očekujemo da se telo pretvori u sablast. Posmatrač oseća da ga telo uhodi i skenira kao žrtvu. Proganjanje nije identično deluzionalnoj erotomaniji. Da bi prevazišao bazično napuštanje, koje se trudi da maksimalno umanji, progonitelju je potrebna fantazija o povezanosti.



The absurd scene is located in the bathroom of a hotel room. The man is lying in a tub full of foam, drinking champagne, seemingly relaxing and often looking through binoculars. At first, the body that observes seems seductive and stunning, like a narcissist who seduces, but soon that look becomes uncomfortable, seductively eerie. The scene in the bathtub turns into a scene from Kubrick's "The Shining" where we expect the body to turn into a ghost at any moment. The observer feels that the body is stalking them and scanning them as prey. Stalking behavior is not identical to delusional erotomania. In order to overcome the basic abandonment, which they try to minimize, the stalker needs a fantasy about connection.

POŽUDA LUST

video instalacija / video installation

4'10", loop, 2020.



Erotska snolika situacija u kojoj telo samo sebe draži, dodiruje, oseća i razmazuje, manifestacija je požude. Posmatrač biva uvučen u scenu kao voajer, prisustvujući prizoru zavođenja i koketiranja sa objektivom kamere. Glatko telo koje isijava postaje fetišizirani objekat, simbol seksualne želje koja je autostimulišuća.



An erotic dreamy situation in which the body touches, feels and smears itself, is a manifestation of lust. The viewer is drawn into the scene as a voyeur, witnessing the image of seduction and flirting with the camera lens. The smooth body that radiates becomes a fetishized object, a symbol of sexual desire that is self-stimulating.

ČELAVI ČOVEK

THE BALD-HEADED MAN

dvokanalna video instalacija / two-channel video installation
loop, 2020.

*Bio jednom jedan ćelavi čovek, koji nije imao ni oči ni uši.
Nije imao ni glavu, tako da su ga "ćelavi" uslovno zvali.
Da govori, nije mogao, jer nije imao usta. A nos, takođe, nije imao.
Niti jedan talenat nije posedovao, kako god.
Nije umeo da peva.
Nije umeo da piše.
Nije umeo da igra.
Nije umeo da glumi.
Nije umeo da crta, slika niti vaja.
BIO JE POTPUNO NEUPOTREBLJIV!
Lični stav nije imao, a ni harizmu.
Da zaradi novac nije umeo, niti da investira.
Međutim, da se bavi investicijama nije ni mogao, s obzirom da nije imao čak ni ruke ni noge.
Ni stomak nije imao, ni kičmu nije imao, ni leđa nije imao, niti bilo kakvih unutrašnjih organa.
NIŠTA NIJE IMAO!
Tako da nije jasno o kome je reč. Bolje onda da o njemu uopšte više i ne govorimo.*



„Ćelavi čovek” nastaje kao izmenjena i nadograđena kratka apsurdna priča Danila Harmsa pod nazivom „Riđi čovek”. Milisković koristi Harmsovo oslikavanje životnih situacija izrazom groteske i alogičnosti, koje pritom imaju i uvredljiv ton. On preuzima telo ćelavog muškarca i poništava samog sebe. Poput „preslikavanja” u izvrnutom ogledalu, izopačenje zavisi od toga sa koje strane ogledala se stvari posmatraju. Šta je destrukcija sebe ako ne suicid vlastitih misli, želja i poriva? Za egoistu je samoubistvo potpuni reset onog svog u sebi samom (tj. onoga što on smatra za svoje u sebi samome). I kada to izgubi, on gubi sebe. Egocentričnost nije ljubav prema sebi, koliko je razaranje sebe samog. Milisković se zajedljivo smeje postojanju, ne upućujući nikome ništa.

*There was a bald man who had no eyes or ears.
Neither did he have a head, so he was called bald, theoretically.
He couldn't speak. Since he didn't have a mouth, nor did he have a nose.
He had no talents, whatsoever.
He could not sing.
He could not write.
He could not dance.
He couldn't act.
He could not draw, paint, or sculpt.
HE WAS USELESS!
He had no attitude, he had no charisma.
He was unable to make money, neither was he good with investments.
But he couldn't invest since he didn't have any arms or legs.
He had no stomach, and he had no spine, and he had no back and he had no innards.
HE HAD NOTHING, AT ALL!
Therefore, there is no knowing whom we are even talking about. In fact, it's better that we don't say any more about him.*



“The Bald-Headed Man” is a modified and upgraded version of a short absurd story by Daniil Kharms called “The Red-Haired Man”. Milisković uses Kharms’ depiction of life situations as an expression of grotesque and illogicality, which also have an offensive tone. He takes over the body of a bald man and annuls himself. Like “mirroring” in an inverted mirror, distortion depends on which side of the mirror things are viewed from. What is self-destruction if not the suicide of one’s own thoughts, desires and urges? For the egoist, suicide is a complete reset of their own in themselves (i.e., what they consider their own in themselves). And when they lose that, they lose themselves. Egocentrism is not self-love, but self-destruction. Milisković laughs sarcastically at existence, addressing nothing to no one.

video instalacija / video installation
loop, 2020.

Često razmišljam, iz pozicije umetnika performansa, kako me publika posmatra, šta ona vidi. To nije teatarski performans, to je skulptura, živa skulptura, da li ta forma tela ima smisla, da li je telo previše izduženo, da li previše napregnuto? U toj poziciji sam osećao ljude oko sebe, iako sam sve vreme, nepomično, gledao u plafon. Jako čudne varke i iluzije su se dešavale tokom trajanja „žive instalacije“. Imao sam osećaj da se plafonska greda spustila na nekoliko centimetara od mog oka, a dešavalo se i da je jako daleko. Osećao sam se klaustrofobično u momentima kada je greda bila nadomak mog lica. Čak se i pomerala. Dešavalo se da vidim ljude gore. To su obmane, to više nisu iluzije, to stanje ne dozvoljava mom mozgu da se ugasi. Čuo bih ljude koji me poznaju, verovatno i ja njih, da me pozdravljaju u prolazu. To mi se činilo jako naivno. Imao sam osećaj da su tu bili ljudi koje znam, ali tada nisam mogao sebi da dozvolim da o njima razmišljam. To je jedno čudno magnošenje. Ja nisam telo koje se viđa sa vama, ja sam novi entitet koji vas više ne prepoznaje.

To telo je bilo u prostoru, a oko njega su sećanja u koje drugi ulaze. Svaki put kada bi neko novi ušao u galeriju sa sobom bi uneo hladan talas.

U mom radu uvek postoji momenat iznenađenja, a prvo moram sebe da iznenadim. Ne mogu da radim probe, to onda više nije to. Zato se javljao bizaran osećaj u telu, tako nepomičnom. Osećao sam da se telo pomera, da odlazi, da se pomera u levo, pa u desno. Nekada bi se skratilo, a nekada bih osetio da je telo iz dva dela. Kao da nema sredine. Dok sam ležao i dok je telo disalo, sve mentalne slike koje se nalaze na projekcijama, zvuci koji se preklapaju i repeticije dolaze do izražaja, jer su sva čula u tom momentu izoštrana.

I often think, from the position of a performance artist, how the audience observes me, what they see. It's not a theatrical performance, it's a sculpture, a living sculpture. Does that shape of the body make sense, is the body too elongated, is it too tense? In that position, I felt the people around me, even though I was staring at the ceiling all the time. Very strange deceptions and illusions took place during the "live installation". I had the feeling that the ceiling beam dropped a few centimeters from my eye, also, I had a feeling that it was very far away. I felt claustrophobic in the moments when the beam was close to my face. It even moved. I used to see people up there. These are deceptions, these are no longer illusions, this condition does not allow my brain to shut down. I would hear people who know me greet me while passing by, I probably knew them too. That seemed very naive to me. I had a feeling that there were people, but I couldn't permit myself to think about them. It's a weird reverie. I am not a body that sees you, I am a new entity that no longer recognizes you.

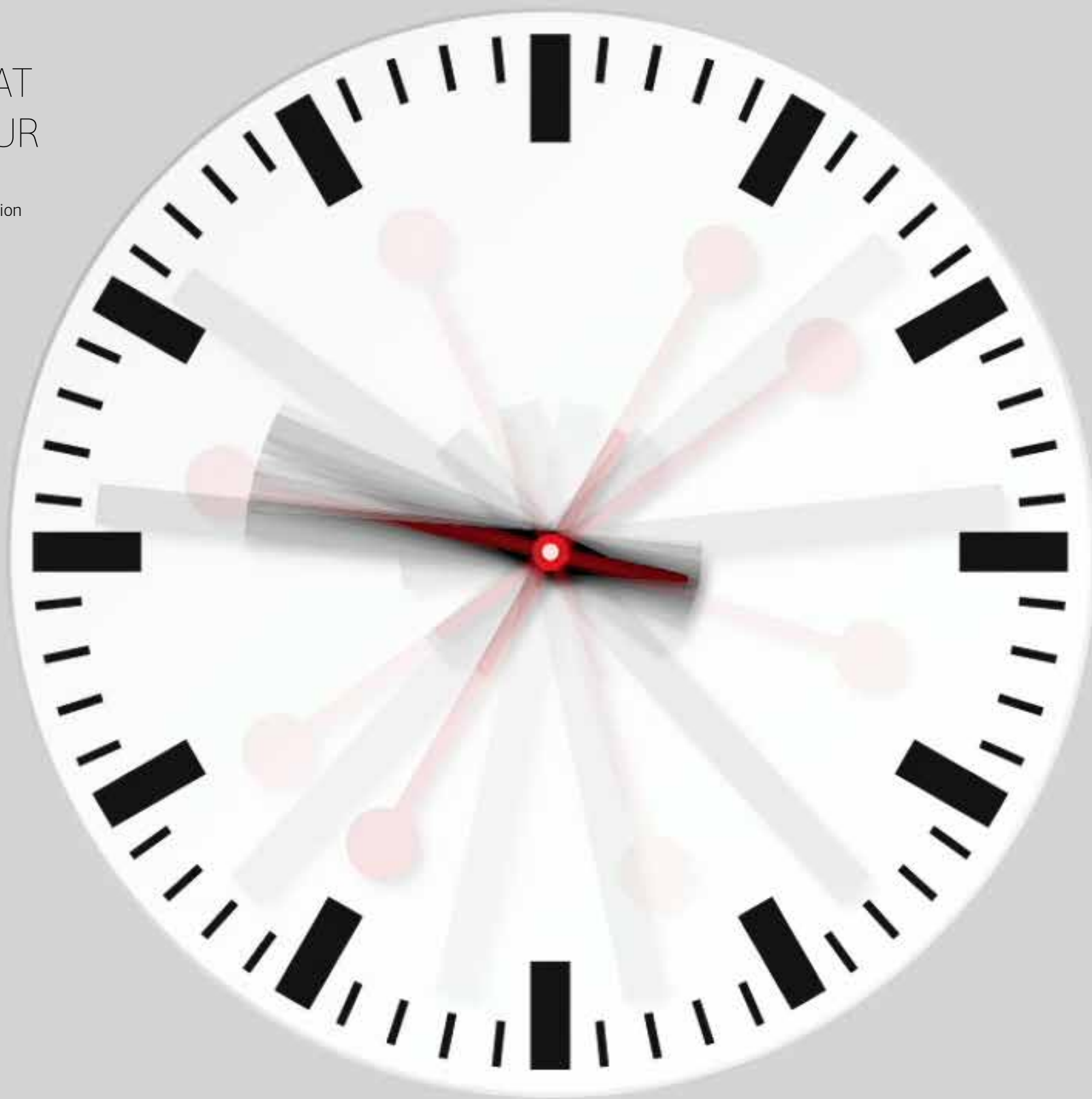
The body was in space, and around it are memories that others enter. Every time someone new entered the gallery they would bring a cold wave with them.

There is always a moment of surprise in my work, and first I have to surprise myself. I can't do rehearsals, then that's not it anymore. That is why a bizarre feeling appeared in the body, so motionless. I felt the body move, go away, move left, then right. Sometimes it would shorten, and sometimes I would feel that the body is in two parts. As if there is no middle. As I laid and as the body breathed, all the mental images found in the projections, the overlapping sounds, and the repetitions come to the fore because all the senses are sharpened at that moment.



OBMANJENI SAT DELUDED HOUR

video instalacija / video installation
loop, 2020.



YOU ARE A VERY DIFFICULT MAN
YOUR PAST IS A HEAVY BURDEN

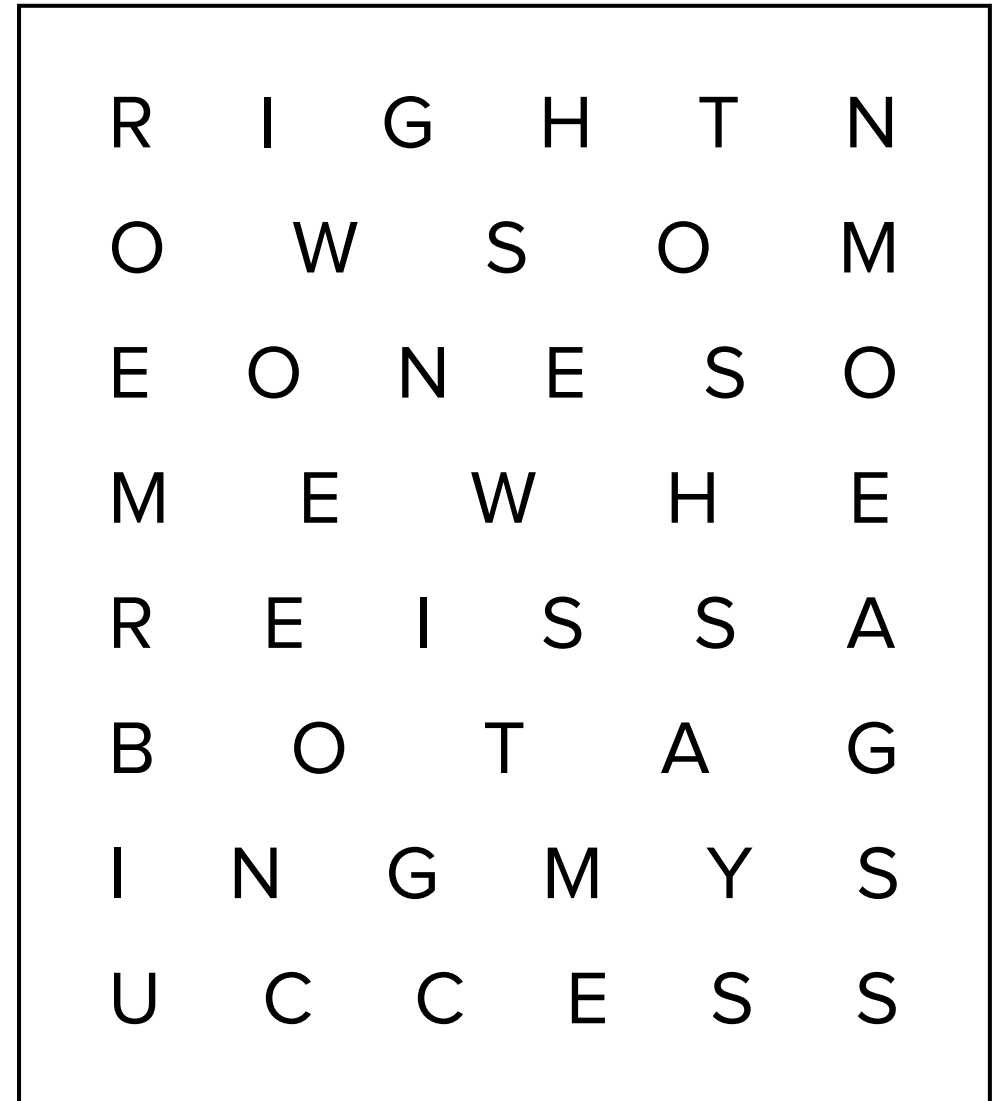
instalacija, kater tekst / installation, vynil text
700 x 110 cm, 2020.

(TI SI VEOMA TEŽAK ČOVEK
TVOJA PROŠLOST JE VELIKI TERET)



RIGHT NOW SOMEONE SOMEWHERE
IS SABOTAGING MY SUCCESS
(BAŠ SADA NEKO NEGDE
SABOTIRA MOJ USPEH)

instalacija, digitalna štampa / installation, digital print
350 x 120 cm, 2020.



KK Tekst uz izložbu koji sam napisala velikim je delom sačinjen od beležaka koje su nastajale nakon naših sastanaka, razgovora koje smo vodili tokom pripreme izložbe. Za mene su „Obmane” tvoje najintimnije delo do sada, ne zato što su na neki način eksplicitne, već zato što tvoji „konstrukti” u ovom slučaju prikazuju ogoljenog, ranjivog tebe, a ne kostimirane scenske persone. Hajde da razgovaramo o fantazijama, zabludama i opsesijama koje su delom otelotvorene kroz video instalacije.

BM Izložba „Obmane”, uopšte nije trebalo tako da se zove. Izložba je trebalo da se zove „Hôtel” i zapravo je bila nešto potpuno drugo. „Hôtel” je nastajao protekle godine dok nismo bili u situaciji da se bavimo koronavirusom i restriktivnim merama. I to je trebalo da bude saradnja između crnogorskog umetnika koji se predstavlja kao Dante Buu i mene. Mi smo se upoznali pre dve godine u Novom Sadu na jednoj rezidenciji i stvorila se jedna, naizgled, velika emotivna ljubav, što kasnije shvatam da je bila konstrukcija moje iluzije, odnosno, obmane. Tada smo zajedno razmatrali mogućnosti da zajedno izložimo, ja nisam neko ko saraduje direktno sa drugim umetnicima na istoj ideji, ali sam pristao da vidim do koje tačke to može da se razvije i šta bi to trebalo da bude. I u jednom momentu smo počeli da razvijamo ideju i odlučili se da koncept za izložbu nazovemo „Hôtel”. Aplicirali smo za Galeriju Podroom KCB-a, dobili smo prostor i veoma intenzivno i sa puno entuzijazma i elana smo počeli da se bavimo izložbom. Vidali smo se, razgovarali smo, merili smo prostor galerije, maštali, razmišljali šta će se naći unutra. I onda se naravno desio neki čudan rascep, desila se korona. I onda je došlo neko čudno vreme gde niko ni sa kim nije diskutovao o izložbi, nismo znali da li će moći da se realizuje, kada će se realizovati, finansijska sredstva su bila nepoznanica, tako mi se činilo da su i naše potrebe za saradnjom počele polako da jenjavaju, nestaju. U jednom momentu je naprosto bilo potrebno da se govori o izložbi kako bi se realizovala. Dante me je pozvao iz Crne Gore i rekao da neće biti u mogućnosti da saraduje

sa mnom iz privatnih i političkih razloga, i naravno pandemijskih i ja sam odlučio da krenem da se bavim svojom samostalnom izložbom. U tom momentu nisam mogao da znam šta bi to moglo da bude, ali sam onda upao u jedno ludačko kreativno stanje koje je trajalo deset dana, gde sam praktično samo i sve vreme razmišljao o novim radovima. Da li sam sedeo, da li sam ležao u krevetu da li sam projektovao vizije na plafon, da li sam hodao ulicom, u svakom slučaju ja sam sve vreme konstruisao slike. To je jedno jako čudno kreativno ludilo gde vam se događaju prskalice u mozgu, poput mini moždanih udara koje sve vreme doživljavate. To su slagalice, tetrisi koji padaju non-stop, padaju i ne poklapaju, neki se poklapaju, tako u nedogled. Probudite se ujutru i sve te stvari koje nisu imale smisla naprosto nestanu i zapitate se kako ste uopšte do toga došli. Druge stvari su počele da se usložnjavaju, da poprimaju oblik i da imaju sve više i više smisla do te mere da počinju da proganjaju. Posle nekoliko dana frenetičnog istraživanja naslova, a strašno volim da se bavim nazivom rada, izložbe, odlučio sam da to budu „Obmane” (Delusions). I onda sam počeo da se sve više bavim tim mentalnim slikama koje su se javljale, neke su imale smisla neke su zahtevale mnogo novca, neke su zahtevale veću organizaciju, prisnije kontakte sa ljudima, što nije naravno bilo moguće u vreme pandemije. Onda sam morao, između ostalog, da napravim neku vrstu samocenzure, a da pritom ne pravim totalni kompromis sa sobom, i da te slike na kraju zaista budu ubedljive i da deluju kao da apsolutno nikakav kompromis nije postojao. Naravno, krenuo sam da saradujem sa tobom, kustoskinjom, ti si totalno uronila u to i izvela si jedan neverovatan zahvat, taj entuzijazam se izuzetno retko sreće u umetničkom svetu. Najviše jer smatramo da smo mi umetnici u potpunosti posvećeni, a svi drugi koji rade oko nas su ljudi koji rade za novac, poene, koje posle određene satnice ništa više ne zanima. Mislim da smo mi ušli u jedan totalno ludački proces koji je rezultirao onim što se danas nalazi u Galeriji Podroom. Ova izložba dobija neverovatno pozitivne kritike, ona ne ostavlja nikoga ravnodušnim, to možda jeste izlizana fraza, ali to su slike koje mame, koje vas hipnotišu i uvode u trans, situaciju u kojoj se ranije možda nikada niste našli, tek samo u čudnim snovima, možda u nekom procepu između sna i jave. Iskonstruisana je jedna specifična atmosfera i izložbu čini deset elemenata, osam su video instalacije, a dve su instalacije sa tekstom – dva stejtmenta.

Čudno je kako publika prolazi kroz taj sistem obmana, šta su za njih obmane? Publika se pojavljuje tu u nekoliko kategorija, sve zavisi od njihovih predubeđenja. Neki zalutaju pa ne znaju gde su došli. Ali moram da istaknem najvažnije, performans koji sam izveo prošle godine na Off Broadway u Njujorku pod nazivom „710196”. Telo koje sam predstavio je jedno neimenovano telo, to je broj. Iz istorije znamo u kakvim prilikama su se brojevi dodeljivali ljudima, ignorišući identitet, pa i humanost, čak i kada su bili sahranjivani. Performans ili živa instalacija tog tela, dogodila se u okviru „Obmana” i pored svih restrikcija, performans se desio poštujući sve mere predostrožnosti koje su propisane u suzbijanju širenja koronavirusa, niko nije mogao da uđe bez maske i u galeriji je maksimalno moglo da boravi petoro u isto vreme, niko se nije zadržavao dugo, kako bi se tokom dva sata trajanja žive instalacije moglo videti što više. I za mene lično kao umetnika performansa koji je bio izložen na stolu, potpuno nag, u jako neprijatnim okolnostima gde je bilo vrlo hladno, osetio sam neko čudno magnošenje. Ljudi su prolazili pored mene, ja ih nisam video, ležao sam na stolu i gledao u plafon. Koncentrisao sam se na to zamagljeno vidno polje, te sam samo mogao da osećam ljude koji tu borave, prolaze, neke glasove sam čuo, neki su se javljali. Osetio sam hladne talase koje su ljudi donosili za sobom od spolja. To telo se na čudan način hladi i greje, stopala i listovi su mi bili u potpunom frizu, a glava kao da je bila užarena. Po završetku dvočasovnog performansa, meni je bilo potrebno dvadeset minuta da ustanem sa stola. Krvni pritisak se poremeti, životna energija opadne. To stanje je bilo poluhibernetičko i bilo je potrebno naći način da se vratim u život, a da se ne onesvestim, da mi ne pozli, da ne uđem u stanje groznice koja bi ostala sa mnom celu noć. Kada se sve završilo imao sam jednu čudnu viziju o tome kuda to ide i gde izložba ide, šta smo to veće otvorili – čudnu pandorinu kutiju emocija koje su mogle da se jave samo u ovom momentu i pod ovim okolnostima.

KK Kada govorimo o „Obmana”, izložbi koja predstavlja jedno zaokruženo delo, zaokružen rad, čini mi se da mi nisi odgovorio na pitanje zašto je ovo tvoje najintimnije delo i kako se razlikuje od persona, kako ih nazivaš, ili konstrukata koji zaokupljuju veliki deo tvoje prakse.

BM Najintimnije je zato što sam ja u svojoj praksi, dugoj već petnaest godina, uglavnom radio na formiranju određenih istorijskih citata – političke, socijalne, militarne prirode, te je sada bilo pitanje koncepta i momenta u kome to telo nastaje. Ja generalno imam tri tela koja u svom umetničkom stejtmentu propagiram, to je socijalno, militarno i političko telo. Ta tri tela nekada idu odvojeno, nekada mogu da se udruže, a sva tri se granaju na brojna druga tela. To su bile konstrukcije koje sam ja kreirao i u njih ulazio i nebitno da li sam se tom prilikom bavio svojim ličnim životom, da li sam lično ulazio u konflikt sa publikom, da li sam izbacivao sirove emocije, oni su na neki način bili pod protektoratom tog tela. Ovo je bila prilika da uradim nešto što nisam mogao da uradim ranije, iako sam bio u sličnoj situaciji, ovo je bila takva prilika gde ništa ne može da se izgubi. Ne govorim o moralu, za mene je moral ne ukrasti, ne udariti, ne prevariti. Moral za mene nije diskusija o golotinji, nagom telu i seksu. Zbog toga mislim da je ova izložba lična jer dolazi iz lične priče i citati koji se nalaze u vidu stejtmenta su lični citati. Da li je u pitanju koketiranje sa ličnim frustracijama, sa projekcijama drugih o meni, da li sa totalnim iluzornim ili fantastičnim citatima... sada nije priča. Ali kada uđete i suočite se sa radovima, možete shvatiti da su to lične priče i dolaze iz najdubljeg nivoa moje istorije i trenutnog stanja. Vi se projektujete na te slike i to počinju da budu vaše lične priče. I zato mislim da su ovi radovi najintimniji u odnosu na prethodne baš zbog toga što su totalno ogoljeni. Nema političko-socijalne konstrukcije da ih štiti.

KK Dve instalacije – „Ćelavi čovek” i instalacija sa tekstom (Baš sada, neko, negde, sabotira moj uspeh) – bave se pitanjem sabotaže i poništenja ili autosabotaže i samoponištenja. Šta je destrukcija sebe ako ne suicid vlastitih misli, želja i poriva? Za egoistu je samoubistvo potpuni reset onog svog u sebi samom (tj. onoga što on smatra za svoje u sebi samome). I kada to izgubi, on gubi sebe. Egocentričnost nije ljubav prema sebi, koliko je razaranje sebe samog. Milisković se zajedljivo smeje postojanju, ne upućujući nikome ništa. Šta misliš o ovome što sam napisala?

BM To ima smisla tek sada, rad „Ćelavi čovek” je bio zamišljen da bude neka vrsta apсурдно-lucidne priče koja neće imati nikakvu posebnu pozadinu. Nastala je kao rekonstrukcija i nadogradnja čuvene

apsurdne priče Danila Harmsa „Riđi čovek” – u kome on priča o riđem čoveku, ali ga toliko poništava da na kraju kaže da mi nemamo pojma ko je on bio i da je najbolje da ne govorimo o njemu. Baš kada sam vodio ljude kroz izložbu i kada smo se zadržavali na tom poslednjem radu, ja sam počeo da shvatam koliko taj čitav koncept anuliranja sebe, odnosno poništavanja, može da dovede do ozbiljnih posledica. Šta se događa kada vi sebe poništavate? Kažete – ja ne umem to da radim, ja nisam takav, ja nisam dobar čovek, nisam lep, nisam umetnik, ne umem da pevam, da pišem, ja ne umem da hodam, ja nemam ruke, nemam noge, nemam glavu, MENE NEMA! I onda idete do apsolutnih granica poništavanja samog sebe, gde kažete – najbolje da uopšte više ne govorimo o meni, odnosno, tom čoveku. Ja pitam, šta je onda rezultat toga? Za mene je to suicid. Ako u potpunosti sebe poništite, šta drugo vama ostaje? To su teške depresije koje kod ljudi mogu da izazovu pitanja koja neminovno vode do jedinog izlaza – samoubistva.

KK Da li se to odnosi samo na tvoju umetničku praksu, profesionalni život ili se odnosi i na tvoj privatni život? Čini mi se da svaki put kada kreiraš konstrukte, tzv. persone, deo tebe postane to, a deo tebe odbaci ono pre.

BM Komplikovano je pitanje. Mislim da ništa ne odbacujem, to se na neki način, kao ovi recidivi virusa, taloži u telu. Ne oslobađam se toga, već zauzimam nova performativna stanja i polja, a sve što sam prethodno uradio ostaje ogromno iskustvo koje nosim kao teret, on može biti kreativno dobar teret, a nekada može biti veliki, težak teret koji mi smeta u životu, način na koji se ophodim prema svetu oko sebe, način na koji mi koncentracija funkcioniše dok razgovaram sa ljudima. Često se dešava da ne mogu da razgovaram sa osobama koje imaju ograničeno opažanje ili da pričam o nečemu što ja ne percipiram kao važno. I onda mi bude jako dosadno, postanem anksiozan i moram da odem. To su stanja sa kojima se živi, ali u svakom slučaju se konstruišu, rekonstruišu, dekonstruišu, nesvesno koristim određene elemente iz prethodnih radova, a kasnije oni postanu jasni, super jasni i imaju veliko opravdanje. Recimo, koncept sabotaže. Meni to tek sada ima neverovatno mnogo smisla kada uporedim nove radove sa starim, neke reference, mislim da sve

ima razlog zašto postoji. Čak iako nema konkretnu svrhu, da nema razloga, ne bi ni postojalo.

KK Čežnja je jedan od centralnih motiva izložbe, javlja se u više radova. Ljubomora, tuga, opsesija i požuda su takođe dominantna raspoloženja koja se mogu osetiti u radovima. Kako se izvode emocije ili sirova osećanja? Šta znači tekst u „Bio sam potpuno tvoj”, šta znači čekanje u „Lili Marlen”, šta znači fantazija o povezanosti u „Proganjam te svojom ljubavlju”? Da li ti voliš da se hraniš ubeđenjem da je sve što se dogodilo imalo neki smisao, da je značenje prošlosti sada jasno, da je prošlost i/ili fantazija sigurnija od stvarnosti jer je izvesna?

BM Moram priznati da ako ne postoje emocije, jake emocije, ja neću ni da radim. Ne želim da radim radove koji su anemični, koji ne govore nikome ništa, ne upućuju nikome ništa. Zato često upotrebljavam i prenaplašene emocije koje vadim iz sebe i onda ih stavljam na postament. Onda se one tu razvijaju i, naravno, od toga kako publika njih percipira, doživi i obradi, sažvaće, kako ih svari ili povrati, one dobijaju oblik. Mi možemo govoriti o spektru emocija. Da li je to ljubomora, čežnja, maliciozne intencije, proganjanja, ekstremna tuga – brojne emocije koje dolaze iz libida. Libido, životna energija koju posedujemo, nas drži u životu. Da nema libida bili bismo obične školjke koje leže po krevetima i ne bismo imali nikakav poriv za radom, stvaranjem, životom. To je ono što nas održava – seksualna energija. A ta seksualna energija onda zavisi kako je kanališemo, ona može otići u veliku kreativnost, ali ako dođe do devijacije, ona može da ode i u patologiju, u različite nivoe patološkog ponašanja. To sve dolazi iz libida. Šta znače emocije ili sirova osećanja, čini mi se da sam prethodno na to odgovorio. U radu „Bio sam potpuno tvoj”, bilo je važno pokazati šta se događa u tom telu koje se prvi put suočava sa nečim novim, koje prvi put ima seksualni odnos, kako se ono ponaša, koje su bure emocija u pitanju, straha, iščekivanja koje telo proživljava kada se suočava sa, možda, nepoznatim čovekom. A s druge strane, momenat čekanja je veoma utkan u naš svakodnevni život. Niko od nas ne voli da čeka. Mi bismo voleli da to nešto što želimo odmah dođe. Čekanje je za nas neprirodan proces, ali je on izuzetno prirodan kada se posmatra iz biološke perspektive,



odnosno iz perspektive prirodnog ciklusa, sve ima određeno vreme, a vreme ponekad neverovatno traje. Moramo da naučimo da živimo sa tim, kako da izgradimo strpljenje, kako da naučimo da gledamo, posmatramo, da ne konzumiramo preterano stvari velikom brzinom, onda nam one dosade, pa tražimo još i ne vidimo nikakav smisao u postojanju. Onda ništa više nema smisla. Zato je koncept čekanja jako karakterističan, a javlja se i novo pitanje – kako umetnik performansa svaki put izvodi isto telo i predstavlja ga kao novo? Sa tim konceptom se nisam teorijski susreo ranije, ali sada počinjem da ga elaboriram i shvatam. Na koji način, kada reizvodite performans, dan za danom, svaki put predstavljate svoje performativno telo publici kao da ga gledaju prvi put? To zavisi i od toga na koji način ste formirali situaciju, jer telo kao telo, ne može uvek da se ponovi i da postane totalno novo, ukoliko ne organizujete određene mentalne i fizičke konstrukcije, organizacione konstrukcije. To je stvaranje, konstruisanje iluzije za publiku. A ono što je pogubno za svakog umetnika performansa jeste da uđe u manir, u rutinu i da otalja. Onda bolje ne raditi uopšte.

KK Govoriš o tekstu, kada si razmišljao o izložbi krenuo si od jedne reči, od naslova oko kojeg si konstruisao određene mentalne slike, oko mentalnih slika emocije. Da li to ide tim redom? Da li prvo kreiraš mentalne slike o kojima često govoriš, poput forme u skulpturi, pa onda u te mentalne slike usađuješ emocije koje bi trebalo da se izvedu?

BM To ide uzajamno, ali pošto sam ja vizuelni umetnik, mene prvo okupiraju mentalne slike. To su konstrukcije koje sanjam, vidim viziju na plafonu, u stanju sam da po nekoliko sati ležim u krevetu i projektujem ideje na plafon jer je to jedino prazno polje u mojoj sobi koje nije ispunjeno fotografijama, ogledalima, ostalim čudima. Onda analiziram tu situaciju. Dešava se da dobijem prostor negde, koji nisam video, a dobio sam određene koordinate, fotografije, te ja moram rekonstruisati to i videti kako će moj performans u prostoru najbolje funkcionisati. U svojoj glavi vidim taj prostor na plafonu ili dok hodam, te idem toliko daleko da mogu tačno da konstruišem situaciju u koju ja ulazim i stajem u performativno polje – gde je publika, kakvo je osvetljenje, gde publika sedi, da li sedi, da li stoji –

mogu ih videti kako me posmatraju, gde su fotografi, gde je kamera, kako gledam, koji su mi rakursi, sve mogu da vidim! Kada zapravo dođem na to mesto, onda se suočim sa onim što je realnost. To liči na dve transparentne folije, na jednoj se nalazi skica vaših želja i imaginacije, a na drugoj je realnost, onda dolazi do nepoklapanja. Kod mene se vrlo često dešava da se one skoro pa poklope, ali naravno tu gde se ne poklopi, napravi se zdrav kompromis.

KK Sećanje na prošle događaje ili konstruisanje fantazija oko onih koji su mogli da se dese vezani su za odsustvo „drugog“, koji je predmet opsesije, ali i mehanizam putem koga se prikrivaju depresija, lucidnost i usamljenost. Čini mi se da je prisustvo drugog najjače u tekstualnoj instalaciji „TI SI VEOMA TEŽAK ČOVEK, TVOJA PROŠLOST JE VELIKI TERET“.

BM Da, kada vam neko kaže da ste težak čovek to je jedna situacija, a kada se ta ista rečenica dopuni tvrdnjom da je moja prošlost teška, onda je teško ne zapitati se šta je to prošlost, koja je to prošlost i da li ste mogli da utičete da ta prošlost ne bude težak teret. Ta konstatacija ume da proganja neko vreme, da kao teret stoji na leđima, na grbi koju odjednom dobijete. Stalno preispituje i onda vi preispitujete sebe, da li je to tako, gde sam pogrešio, da li to što sam težak čovek znači u profesionalnom smislu, zato što tražim tačnost, preciznost i poštovanje umetničkog koncepta, jer sve što radimo – radimo za viši cilj, niko od nas nema ovde neku ličnu korist ili ne bi trebalo da je ima. S druge strane se pitam – kako sada da budem dobar. Kako da budem bolji čovek, kako da ne povredim nekoga, kako da budem više druželjubiv. To su stvari u kojima se ili uspe ili ne uspe, takva je priroda. Kada govorim o sebi, tačno znam kada sam opušten kada sam profesionalan. Kada sam opušten, mogu otići daleko, do neprepoznatljivosti. Tada nema nikakvih granica, rigidnosti.

KK „Obmane“ su instalacija koja je performativna i deklarativna, poziva na interakciju, stvaranje vlastite priče i na ispovest. Posetiocu uvek zadaješ neku ulogu, to često činiš u svojoj praksi. Kakvu ulogu posmatrač ima sada i koliko na njega možeš da utičeš?

BM Mislim da je posmatrač sada potpuni voajer, ljudi ulaze u Galeriju i suočavaju se sa veoma atraktivnim, ali i izazovnim živim slikama koje se javljaju na zidovima, televizorima, kroz stejtmente, rečenice. I onda ako imate vremena i možete da dozvolite sebi da uđete i posvetite svakom radu bar petnaest, dvadeset minuta, onda možete i dublje da uđete u tu situaciju i postignete momenat gde se projektujete u te radove i analizirate ono što biste želeli da budete, a niste. Način na koji se ljudi projektuju na žive slike je vrlo simptomatičan, zavisi od toga gde su prethodno bili, da li su umorni, pa tako umorni stoje ispred radova i ne vide ništa, već razmišljaju o tome da će otići kući da se odmore. Ili su došli sa namerom da kontempliraju. Zato je važno da se posmatrači, publika, edukuju, da se posveti onome što gleda. Svako od nas može da priušti sebi takvu vrstu ekstravagancije. Nijedan naš događaj nije komercijalne prirode, ne naplaćuju se ulaznice, može se doći u bilo koje doba dana. Mislim da je to važno, da se kroz proces preispitivanja i projektovanja dođe do mentalnog pročišćavanja, jer umetnost i služi, između ostalog, kao rehabilitaciono sredstvo. Dobra kompozicija, boje, odnosi, emocije, arhitektura, to sve utiče na naše emotivno stanje. I normalno je kada je nešto treš i kič da će to kod zdravorazumskog čoveka izazvati revolt i loše stanje. Zato je naša obaveza između ostalog da edukujemo ljude da dođu i da pročišćuju svoja čula. U svakodnevnom životu naša čula se prljaju raznoraznim senzacijama, naslovima, jako je važno da se u jednom momentu očistite od svega toga i da shvatite šta je suština emocije, postojanja, estetike, šta je suština lepog, iako ono može da bude ružno. Ružno takođe može biti izuzetno lepo ukoliko je dobro konstruisano i prezentovano.

KK U „Obmanama” svesno ignorišeš i izbegavaš političke reference koje često koristiš u svojoj praksi, zašto je to tako kada živimo jedan istorijski momenat?

BM To je svesno urađeno jer nas bombarduju raznim informacijama sa svih strana. Da li su to mas mediji, da li teoretičari zavere koji se svuda javljaju i izlaze kao pacovi kroz različite internet portale. Mislim da sam se smorio toga, da nisam želeo da se sada na sve to pojave i moji politički komentari. Jednostavno sam želeo da prikazem drugu stranu tog osećanja. Na koji način se živi, na koji način se

najobičniji čovek, kakvim sebe smatram, suočava sa izazovima, sa nepoznicama – šta će biti sutra, šta je ovo oko mene, ko su ti ljudi, koja je ovo pošast. Kako ove okolnosti preživljavamo, sa čime se suočavamo, da li je moguće da smo bili takve „sreće” da nas zadesi ovo što nas je zadesilo? Hoću da kažem da sam svesno mislio da uradim ono što nisam radio u prethodnim radovima, da se emotivno i fizički ogolim. Ovo je izložba za koju je najmanje otišlo novca na kostime, ovde nema kostima, perika, posebne šminke, cipela, korseta, tu je telo koje se nalazi u različitim situacijama i koje onda projektuje sve te svoje strahove, svoja nadanja, želje, impresije, potrebe. I to zaista postaje obmana, a kada smo završili koncept obmana vraćam se na politički diskurs. To jesu obmane, mi živimo u obmanama, mi smo toliko obmanjeni da više nismo svesni u šta možemo da verujemo, a trenutno možemo samo to da činimo. Empirijski više ništa ne postoji, ne možemo ništa da ispitamo, živimo u situaciji u kojoj tzv. opasnost ne vidimo i mi sada možemo samo da verujemo. Dolazimo do nivoa dogme, verujemo da smo se sterilisali, da u našem užem okruženju opasnost ne postoji, mi verujemo da onaj tamo nije potencijalni prenosilac, mi verujemo da naš roditelj nije onaj koji će nas ubiti virusom. Ovo je teška psihoza u kojoj živimo.

KK Svedoci smo i momenta tzv. „lova na veštice” ili „lova na vizuelne umetnike”, kako putem društvenih mreža tako i putem javnih medija. Kako komentarišeš tzv. progon ili sajber zlostavljanje koje savremeni umetnici trpe u poslednje vreme?

BM Nisam se ranije suočavao sa takvim stvarima. Bio sam u nekim onlajn grupama kritikovan zbog eksplicitnosti u svojim radovima, ali nikada do sada nisam dobijao javne pretnje. Ja sam se jedno jutro probudio, počeo da proveravam svoje naloge na društvenim mrežama i video obaveštenje od Fejsbuka putem opcije „face recognition” da neko koristi moje fotografije. Otišao sam da vidim ko me je „označio” i video sam da je jedan čovek postavio petnaest mojih fotografija, skinuo ih je sa moje strane i objavio stejtment u kome piše kako je jednom u Blic-u komentarisao Biljanu Srbljanović, i ukazao na njenu vezu sa onim što nam „duboka država” plasira kao umetnost, i da je u Beogradu zajedno sa Urošem Đurićem vodila izložbu Grejsona Perija, pa nastavlja da mu od tada zanimljivi „umetnici”

posećuju profil i rekao – „predstavljam vam Branka Miliskovića”. Tu su nastupile salve uvreda u komentarima koji su dolazili, kako sa vidljivih, tako i sa anonimnih naloga, u kojima osim uvreda dobijam i pretnje kao i konstatacije da sam živo zlo koje hoda zemljom i propagira satanističke vrednosti, da me treba momentalno strpati u zatvor ili čak izreći smrtnu kaznu po kratkom postupku, da me treba „iščekićati” po glavi da ozdravim, a jedan je predložio da se pamti i pravi spisak... To se sve događalo nekako pred sam početak moje izložbe da bi se u međuvremenu oglasili i neki drugi portali kao što je portal „Prismotra”, koji navodno svake nedelje targetira nekog umetnika ili nekoga ko nije po „njihovim” političkim standardima, izvlače situacije iz konteksta i sklapaju u veoma maliciozne i degradirajuće javne objave. Sličnog karaktera je bila i emisija na Pinku 3 u kojoj su se javno prikazivali i kritikovali radovi nekolicine umetnika. Mislim da je sve krenulo da eskalira onog momenta kada je izložba grupe Momci u galeriji Stara kapetanija vandalizovana od strane nepoznatih lica, dok je bivši Ministar kulture hipokritno osudio napad na izložbu stripova, ali i napomenuo da takva izložba sa nekim sramnim radovima nije ni smela da se otvori, drugim rečima, da je provokacija izazvala zasluženu reakciju. Čini mi se da je trenutno neko zatišje jer su brojni umetnici digli glas u medijima, ali videćemo kuda će to da ide.

KK Da se vratimo na „Obmane”, da li su fantazije u vezi sa obmanama završene ili o čemu trenutno fantaziraš?

BM Nikada, ne, neće se završiti nikada. Pa mi non-stop obmanjujemo sebe, jedni druge, bivamo obmanjeni na višim instancama. Tako da su to, između ostalog, i principi po kojima svet funkcioniše. Zašto bih ti ja sada dao jasne odgovore na tvoja pitanja, ja ću okolišati, ja ću ti davati kamufliranu informaciju, usmeriti te na stranu koja nije to. Po principu igre toplo-hladno. Mislim da čitav svet funkcioniše po principu obmanjivanja, mediji obmanjuju ljude, mi obmanjujemo jedni druge. Ne znam kako bi izgledao svet kada bismo svi govorili istinu i informacije dobijali direktno.



KK The exhibition text that I wrote was largely assembled from notes that were made after our meetings, conversations that we had during the preparation of the exhibition. For me, “Delusions” is your most intimate work so far, not because they are explicit in some way, but because your “constructs” in this case depict a naked, vulnerable you, not a costumed stage persona. Let’s talk about fantasies, delusions and obsessions that are partly embodied in video installations.

BM The “Delusions” exhibition should not have been called that at all. The exhibition was supposed to be called “Hôtel” and was actually something completely different. “Hôtel” was in the making in the course of the past year until we arrived in this situation where we are dealing with the coronavirus and restrictive measures. And that was supposed to be a collaboration between the Montenegrin artist who introduces himself as Dante Buu and me. We met two years ago in Novi Sad at a residence and, seemingly, a great emotional love was created, which I later realized was the construction of my illusion, that is, delusion. Then we considered the possibilities of exhibiting together, I am not someone who collaborates directly with other artists on the same idea, but I agreed to see to what point it could be developed and what it should be. And we started developing an idea and decided to call the exhibition concept “Hôtel”. We applied for the Podroom Gallery of the Cultural Centre of Belgrade, we got the space and very intensively and with a lot of enthusiasm we started to deal with the exhibition. We saw each other, we talked, we measured the space of the gallery, we fantasized, we thought about what would be inside. And then, of course, the coronavirus happened, and a strange period started where no one discussed the exhibition with anyone, we didn’t know if it would be possible to realize it, when it would be realized, the budget was unknown, so it seemed to me that our needs for cooperation began to slowly subside, disappear. At one point, it was simply necessary to talk about the exhibition in order to realize it. Dante called me from Montenegro and said that he would not be able to cooperate with me for private and political reasons, and of course pandemic, and I decided to plan my solo exhibition. At that moment, I couldn’t know what it could be, but then I fell into a crazy creative state that lasted for ten days, where I was thinking about new works practically all the time. Whether I was sitting, whether I was lying in bed, whether I was projecting visions on the ceiling, whether I was walking down the street, in any case, I was constructing images all the time. It’s one really weird creative

craze where sprays happen in your brain, like the mini strokes you experience all the time. These are puzzles, tetris that fall non-stop, fall and do not match, some match, etc. You wake up in the morning and all those things that didn’t make sense just disappear and you wonder how you got there at all. Other things began to be more complex, to take shape, and to make more and more sense to the point that they began to haunt me. After a few days of frantic research of the title, and I really like dealing with the title of the work, the exhibition, I decided to name it “Delusions”. I started to deal more and more with those mental images that appeared, some made sense, some required a lot of money, some required more organization, closer contacts with people, which of course was not possible during the pandemic. I had to, among other things, make some kind of self-censorship, without making a total compromise with myself, for those images to be really convincing in the end and to seem as if there had absolutely been no compromise. Of course, I started working with you, the curator, you totally immersed yourself in it and delivered an incredible effort, that enthusiasm is extremely rare in the art world. Mostly because we artists believe that we are completely devoted, and all the others who work around us are people who work for money, points, who are no longer interested in anything after a certain hourly rate. I think we entered into a totally insane process that has resulted in what we have in the Podroom Gallery today. This exhibition received incredibly positive reviews, it leaves no one indifferent, it may be a worn-out phrase, but these are images that entice, hypnotize and put you into a trance, a situation you may never have found yourself in before, only in weird dreams, perhaps in some gap between dream and reality. A very specific atmosphere has been constructed and the exhibition consists of ten elements, eight are video installations, and two are installations with text - two statements. It is strange how the audience goes through that system of deception, what are deceptions for them? The audience appears here in several categories, it all depends on their background. Some get lost so they don’t know why they are there. But I have to point out the most important thing, a performance I did last year on Off Broadway in New York called “710196”. The body I presented is one unnamed body, that is a number. We know from history on what occasions numbers were assigned to people, ignoring identity and even humanity, even when they were buried. The performance or live installation of that body took place as part of “Delusions” and despite all the restrictions, the performance was realized in compliance with all the precautions prescribed to fight the spread of the coronavirus, no one could enter without a mask and the gallery could accommodate a maximum of five at the same time, no one stayed long, so that as much as possible could be seen

during the two hours of live installation. And for me personally as a performance artist who was exhibited on the table, completely naked, in very unpleasant circumstances where it was very cold, I experienced a strange reverie. People were passing by me, I didn't see them, I was lying on the table and looking at the ceiling. I concentrated on that blurry field, and I could only feel the people around me, passing by, I heard some voices, some were saying hello. I felt the cold waves that people brought with them from outside. That body cools down and warms up in a strange way, my feet and calf muscles were completely cold, and my head seemed to be burning hot. After the two-hour performance, it took me twenty minutes to get up from the table. Blood pressure is disturbed, life energy drops. That state was semi-hibernetic and it was necessary to find a way to return to life, without fainting, without getting sick, without entering a state of fever that would stay with me all night. When it was all over, I had a strange vision of where it was going and where the exhibition that we had opened that evening was going - we had opened a strange Pandora's box of emotions that could only appear at this moment and under these circumstances.

KK When we talk about "Delusions", an exhibition that represents a completed work, it seems to me that you did not answer the question why this is your most intimate work and how it differs from the personas, as you call them, or the constructs that occupy a great part of your practice.

BM It is the most intimate because in my practice, which has been going on for fifteen years, I mostly worked on forming certain historical quotes - political, social, military in nature, and now it was a question of the concept and the moment in which that body is created. I generally have three bodies that I propagate in my artistic practice, that is a social, military and political body. These three bodies sometimes go separately, sometimes they can unite, and all three branch into numerous other bodies. These were constructions that I created and occupied, and it didn't matter if I was dealing with my personal life, if I was personally in conflict with the audience, if I was letting out raw emotions, they were in some way under the protectorate of those bodies. This was an opportunity to do something I couldn't do before, even though I was in a similar situation, this was such an opportunity where there was nothing to lose. I'm not talking about morality. For me, morality is not a discussion about nudity, a naked body and sex. That is why I think that this exhibition is personal because it comes from a personal story and the quotes that are in the form of statements are personal. Whether it's a matter of flirting with personal frustrations, with projections of others about me, with totally illusory

or fantastic quotes... that's not the issue here. But when you come in and face the works, you can understand that they are personal and come from the deepest levels of my history and current situation. You project yourself onto those images and they start to be yours. And that is why I think that these works are the most intimate in relation to the previous ones, precisely because they are totally naked. There is no political or social construction to protect them.

KK Two installations - "The Bald-Headed Man" and the text installation (Right now, someone, somewhere, is sabotaging my success) - deal with the issue of sabotage and annulment or self-sabotage and self-annulment. What is self-destruction if not the suicide of one's own thoughts, desires and urges? For the egoist, suicide is a complete reset of his own in himself (i.e., what he considers his own in himself). And when he loses that, he loses himself. Egocentrism is not self-love, but self-destruction. Milisković laughs sarcastically at existence, addressing nothing to no one. What do you think of what I wrote?

BM It only makes sense now, the work "The Bald-Headed Man" was designed to be a kind of absurd-lucid story that will not have any special background. It was created as a reconstruction and upgrade of the famous absurd story by Daniil Kharms, "The Red-Haired Man" in which he annuls him to such an extent that in the end he says that we have no idea who he was and that it is best not to talk about him. Just when I was guiding people through the exhibition and when we stopped by this work, I began to realize how much this whole concept of self-annulment, that is, annulment, can lead to serious consequences. What happens when you "undo" yourself? You say - I can't do that, I'm not like that, I'm not a good person, I'm not beautiful, I'm not an artist, I can't sing, I can't write, I can't walk, I don't have arms, I don't have legs, I don't have a head! And then you go to the absolute limits of self-annihilation, where you say - it's best not to talk about me at all, that is, that man. I ask then, what is the result of that? For me, it's suicide. If you completely undo yourself, what else is left for you? These are severe depressions that can trigger questions in people that inevitably lead to the only way out - suicide.

KK Does it only apply to your artistic practice, professional life or does it also apply to your private life? It seems to me that every time you create constructs, the so-called persona, a part of you becomes that, and a part of you rejects the previous.

BM It's a complicated question. I don't think I'm rejecting anything, in a way, like these relapses of the virus, it settles in the body. I don't get

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rid of it, but I take on new performative states and fields, and everything I've done before remains a huge experience that I carry as a burden, it can be a creatively good burden, and sometimes it can be a big, heavy load that haunts me - the way I treat the world around me, the way my concentration works while talking to people. It often happens that I cannot talk to people who have limited perception or talk about something that I do not perceive as important. And then I get really bored, I get anxious and I have to leave. These are the conditions with which one lives, but in any case they are constructed, reconstructed, deconstructed, I unconsciously use certain elements from previous works, and later they become clear, super clear and have great justification. For example, the concept of sabotage. It only makes incredible sense to me now when I compare new works with old ones, some references, I think everything has a reason why it exists. Even if it has no specific purpose, if there were no reason, it would not even exist.

KK Longing is one of the central motives of the exhibition, it appears in several works. Jealousy, sadness, obsession and lust are also dominant moods that can be felt in the works. How are emotions or raw feelings performed? What does the text in "I was so completely yours" mean, what does waiting in "Lili Marlene" mean, what does the fantasy about connection mean in "I'm chasing you with all my love"? Do you like to feed on the belief that everything that happened had some meaning, that the meaning of the past is now clear, that the past and/or fantasy are safer than reality because they are certain?

BM I have to admit that if there are no emotions, strong emotions, I won't even work. I don't want to do things that are anemic, that don't tell anyone anything. That's why I often use overemphasized emotions that I take out of myself and then put them on a pedestal. They develop there and, of course, from how the audience perceives, experiences and processes them, digests them or rejects them, they get a shape. We can talk about a spectrum of emotions. Whether it is jealousy, longing, malicious intentions, persecution, extreme sadness - numerous emotions that come from libido. Libido, the life energy we possess, keeps us alive. If there were no libido, we would be mere shells lying on beds and we would not have any urge to work, create, live. That is what sustains us - sexual energy. And that sexual energy then depends on how we channel it, it can go into great creativity, but if there is a deviation, it can also go into pathology, into different levels of pathological behavior. It all comes from libido. What emotions or raw feelings mean, it seems to me that I have answered that

before. In the work "I was so completely yours", it was important to show what is happening in that body that is facing something new for the first time, that has experienced sexual intercourse for the first time, how it behaves, what storms of emotions, fear, expectations beset the body when it is confronted with, perhaps, an unknown man. On the other hand, the moment of waiting is very much woven into our everyday life. None of us like to wait. We would like for something we want to come right away. Waiting is an unnatural process for us, but it is extremely natural when viewed from a biological perspective, that is, from the perspective of the natural cycle, there is a certain time for everything, and time sometimes has an incredible duration. We have to learn to live with it, to build patience, to learn to look, observe, not to consume things excessively at high speed, because we get bored of them, we ask for more and still don't see any meaning in existence. Then nothing makes sense anymore. That is why the concept of waiting is very characteristic, and a new question arises - how does a performance artist perform the same body every time and present it as new? I have not encountered this concept theoretically before, but now I am beginning to elaborate on it and understand it. In what way, when you re-perform, day after day, do you present your performative body to the audience every time as if they were watching it for the first time? It also depends on how you have formed the situation, because the body as a body cannot always be repeated and be totally new, if you do not organize certain mental and physical constructions, organizational constructions. It is the creation, the construction of an illusion for the audience. And what is disastrous for every performance artist is to get into the manner, the routine. Then you had better not work at all.

KK You are talking about the text, when you were thinking about the exhibition, you started from one word, from the title around which you constructed certain mental images, around mental images emotions. Does it go in that order? Do you first create the mental images you often talk about, such as the form in the sculpture, and then you imprint in those mental images the emotions that should be performed?

BM It goes hand in hand, but since I'm a visual artist, I'm first occupied with mental images. These are the constructions I dream of, I see a vision on the ceiling, I am able to lie in bed for a few hours and project ideas on the ceiling because it is the only empty field in my room that is not filled with photos, mirrors, other wonders. Then I analyze that situation. It happens that I get a space somewhere, which I haven't seen, and I have received certain coordinates, pho-

tos, so I have to reconstruct that and see how my performance will work best in the space. In my head I see that space on the ceiling or as I walk, and I go so far as to be able to accurately construct the situation I enter and stand in the performative field - where the audience is, what the lighting is like, where the audience sits, whether it is sitting, or standing - I can see them watching me, where the photographers are, where the camera is, how I look, what my angles are, I can see everything! When I actually come to that place, then I face what reality is. It looks like two transparent foils, on one there is a sketch of your wishes and imagination, and on the other there is reality, then there is a mismatch. It often happens to me that they almost coincide, but of course, where they do not coincide, a healthy compromise is made.

KK Remembering past events or constructing fantasies about those that could have happened is related to the absence of the "other", which is the subject of obsession, but also the mechanism by which depression, lucidity and loneliness are covered up. It seems to me that the presence of the other is the strongest in the textual installation "YOU ARE A VERY DIFFICULT MAN, YOUR PAST IS A HEAVY BURDEN".

BM Yes, when someone tells you that you are a difficult person it is one thing, and when that same sentence is supplemented by the statement that my past is difficult, then it is hard not to wonder what the past is, what that past is and whether you could have influenced that past so as not to be a heavy burden. That statement can haunt you for a while, stand as a burden on your back, on this hump that you suddenly get. It constantly re-examines and then you re-examine yourself, is that so, what have I done wrong, does being a difficult person mean in a professional sense, because I seek accuracy, precision and respect for the artistic concept, because everything we do - we do for a higher goal, none of us have any personal benefit here or should not have one. On the other hand, I wonder - how do I be good now. How do I be a better person, how do I not hurt anyone, how do I be more friendly. These are things that either succeed or fail, that is natural. When I talk about myself, I know exactly when I'm relaxed when I'm professional. When I'm relaxed, I can go far, beyond recognition. Then there are no limits, there is no rigidity.

KK "Delusions" are an installation that is performative and declarative, inviting interaction, the creating of one's own story and confession. You always assign a role to the viewer, you often do that in your practice. What role does the observer play now and how much can you influence them?

BM I think the observer is now a complete voyeur, people enter the Gallery and are confronted with very attractive but also challenging live images that appear on walls, television screens, through statements, sentences. And then if you have time and you can allow yourself to go in and dedicate at least fifteen, twenty minutes to each work, then you can go deeper into that situation and reach the moment where you project yourself into those works and analyze what you would like to be, and you are not. The way people project themselves on vivid images is very symptomatic, it depends on where they have been before, whether they are tired, so tired they stand in front of the works and see nothing, but think about going home to rest. Or they came with the intention of contemplating. That is why it is important for the observers, the audience, to be educated, to dedicate themselves to what they are watching. Each of us can afford that kind of extravagance. None of our events are commercial in nature, no tickets are charged, they can be reached at any time of the day. I think that it is important to achieve mental purification through the process of re-examination and design, because art serves, among other things, as a rehabilitation tool. Good composition, colors, relationships, emotions, architecture, it all affects our emotional state. And it is normal when something is trash and kitsch that it will cause revolt and a bad state in a sane person. That is why our obligation is, among other things, to educate people to come and purify their senses. In everyday life, our senses are polluted with various sensations, headlines, it is very important to cleanse yourself of all that at one point and to understand what the essence of emotion, existence, aesthetics is, what the essence of beauty is, although it can be ugly. The ugly can also be extremely beautiful if it is properly constructed and presented.

KK In "Delusions", you consciously ignore and avoid political references that you often use in your practice, why is that when we are living a historic moment?

BM It was done consciously because we are bombarded with various pieces of information from all sides. Be it the mass media, be it the conspiracy theorists who appear everywhere and spread out like rats through various internet portals. I think I'm tired of that, that I didn't want my political comments to appear on top of all that now. I just wanted to show the other side of that feeling. The way you live, the way the most ordinary person, as I consider myself, faces challenges, unknowns - what is going to happen tomorrow, what is this around me, who are these people, what is this plague. How do we survive these circumstances, what are we facing, is it possible that we were so "lucky" as to have what happened to us happen? I want to say

that I consciously thought about doing what I had not done in previous works, exposing myself emotionally and physically. This is an exhibition for which the least money was spent on costumes, there are no costumes, wigs, special make-up items, shoes, corsets, there is a body that is in different situations and which then projects all its fears, its hopes, desires, impressions, needs. And that really becomes a deception, and when we have finished the concept of deception, I return to political discourse. These are deceptions, we live in deceptions, we are so deceived that we are no longer aware of what we can believe in, and at the moment we can only do that. Empirically, nothing exists anymore, we cannot examine anything, we are living in a situation in which we can't see the so-called danger and the only thing we can do now is believe. We reach the level of dogma, we believe that we have made ourselves not clean but sterile, that there is no danger in our immediate environment, we believe that the one over there is not a potential spreader, we believe that our parent is not the one who will kill us with the virus. This is the severe psychosis we live in.

KK We are also witnessing the moment of the so-called "Witch hunt" or "Visual artist hunt", both through social media and public media. How do you comment on the so-called persecution or cyber abuse that contemporary artists have been suffering lately?

BM I have never faced such things before. I have been criticized in some online groups for being explicit in my work, but I have never received public threats before. I woke up one morning, started checking my social media accounts and saw a notification from Facebook via the "face recognition" option that someone was using my photos. I went to see who had "tagged" me and I saw that a man had posted fifteen photos of me, having taken them from my page and published a statement which says that he once commented on Biljana Srbljanović in Blic, and pointed out her connection with what the "deep state" markets as art, and that in Belgrade, together with Uroš Đurić, she led the exhibition of Grayson Perry, and since then interesting "artists" have visited his profile and he said - "I present to you Branko Milisković". There were volleys of insults in the comments coming from both visible and anonymous accounts, in which, in addition to insults, I also received threats and statements that I was evil incarnate that walked the earth and propagated satanic values, that I should be sent to prison immediately, or even given the death penalty in an expedited procedure, that I should be "hammered" on the head to come to my senses, and one person suggested memorizing and making a list. It all happened somehow just before the

beginning of my exhibition, and in the meantime some other portals announced themselves, such as the Prismotra portal, which allegedly targets an artist or someone who is not in accordance with "their" political standards every week, they take situations out of context and put them into very malicious and degrading public announcements. There was a show on Pink 3 of a similar character, in which the works of several artists were publicly displayed and criticized. I think that everything started to escalate at the moment when the exhibition of the group Momci in the Stara Kapetanija gallery was vandalized by unknown persons, while the former Minister of Culture hypocritically condemned the attack on the exhibition of comics, but also noted that such an exhibition with some shameful works should not have been opened, in other words, that the provocation had been the cause for a well-deserved reaction. It seems to me that there is a lull at the moment because many artists have raised their voices in the media, but we will see where that will go.

KK Let's go back to "Delusions", are the fantasies about delusions over or what are you currently fantasizing about?

BM Never, no, they will never end. Well, we deceive ourselves non-stop, we deceive one other, we are deceived in higher instances. So these are, among other things, the principles by which the world functions. Why would I give you clear answers to your questions now, I will go around them, I will give you camouflaged information, point you in a direction that is not that. According to the "will he/won't he" game. I think the whole world works according to the principle of deception, the media deceive people, we deceive one other. I don't know what the world would look like if we all told the truth and got the information directly.



Svedena, tematski
jasna, vizuelno snažna
postavka.

Velvet moonlight

process

Intimno, čisto, lepo

Tegoba. Život. Patnja...

Eros&Tanatos... very
German... bravo!

Oči.
Vreme.
Hipnoza.
Intenzivni osećaj da si
posmatran dok
posmatraš.

Fenomenalno izgleda
Podroom, bas sam bio van
sebe. Mnogo profi,
teško/ozbiljno. Hoću opet
da odem sam kad bude
bilo prazno. Baš sam
oduševljen.

Uspela je, čekao se red
- u knjižari
Ulazilo se po pet
Ako dvoje izađu, dvoje
mogu da uđu. I tako.
Organizacija odlična.
Zato je Branko dopustio
sebi da leži nag na sred
galerije i odmara, a da
nije sve bilo pod konac
ne bi mogao, barem ne
mirno.
To je praksa.

Bilo je fantastično dragi
Branko. Hvala na tome.
Postavka je odlična. Uživala
sam kao i uvek. Relevantno,
zrelo, misaono... Moram da
saberem utiske.

Hvala Vam za poziv, srećna
što sam sinoć bila na
Vašoj izložbi/performansu,
doživela upravo ono
što sam očekivala, uz-
buđenje i kreativnost u
nastajanju i klimaksu.
EksPLICITNOST je samo
doprinela osećanju realis-
tičnosti apsurdna,
intrigantno i poetski u
svakom pogledu.

Hej! Baš si me nadahnuo!
Uglavnom ne radim
preterano zanimljive stvari
što se tiče kulture i
događaja, pa je ovo bilo vau!

Ti si lucidan, provokativan,
duhovit... a sveden.
A kontakt sa posmatračem
se odvija intenzivno.

U tvojim performansima
nikada nisam siguran
da li govoriš iz persone
koju konstruišeš ili je to
tvoj lični stav, i uvek postoji
momenat nelagodje.

Neću u jednoj već više
recenica, pre nego što
"ne budem u mogućno-
sti" da to uradim. Jako
lepa postavka pre svega,
izborio si se sa prostorom
kao pravi profesionalac
i izuzetno sam ponosna
na tebe u tom smislu a
to nije bilo lako. Drugo,
interesantno mi je da vidim
pregršt ovih video radova,
novo što se tebe tiče, tako
random poređanih, kao
neke skice ili pre neki snovi
koji te proganjaju i čini mi
se da ćeš se moći sa sva-
kim ponaosob baviti i duže
i temeljnije ga obrađivati u
narednom vremenu. Deluje
mi cela stvar kao neki tvoj
skicen-blok koji si nam
izložio, u fazonu - "eto o
ovome razmišljam i tamo
ćemo se dalje sretati". Kao
tizeri za buduće projekte.
Možda grešim. Možda si
zauvek završio sa ovim
svim, ali ja bih volela još
da ih srećem. Možda si me
zapravo samo obmanuo :)
Bravo u svakom slučaju.

*Tokom trajanja dvočasovne žive instalacije u
Galeriji Podroom (12.11.2020), publika
je dobila instrukcije da nakon izlaska iz galerije
napiše sirov utisak. impresiju o izložbi.

BRANKO

(1982, Beograd) studirao je na Fakultetu likovnih umetnosti u Beogradu u klasi profesora Mrđana Bajića na Odseku za skulpturu. Završio je osnovne studije na Royal Academy of Art u Hagu, Holandija i diplomirao na odseku za 3D. Između 2010. i 2012. godine počinje master studije na Hochschule für Bildende Künste u Hamburgu u klasi profesorke Žan Faust na odseku za Proširene medije. Branko Milisković od 2005. godine radi u polju živog performansa, modernog teatra i opere, kabarea, radija, fotografije i filma. Svoje performanse izvodio je na prestižnim internacionalnim i domaćim festivalima, izložbama i umetničkim rezidencijama među kojima su Reims Scenes d'Europe 2015, Rems, Francuska; Galerie Metropolis, Pariz 2014; CSW/CoCA, Torun, Poljska; G12HUB, Beograd, Srbija; solo produkcije u Kampnagelu, Hamburg, Nemačka i Les Halles, Brisel, Belgija 2011-2014; Festival filma Utreht i Rotterdam 2009; Kaai studio, Brisel 2016; CIRCA art actuel, Montreal, Kanada 2017; Live Art Development Agency LADA, London, UK; YFV Sijetl, SAD; Kulturni centar Srbije u Parizu, Francuska; Bioskop Balkan, Beograd, Srbija; Tehnički muzej Nikola Tesla, Zagreb, Hrvatska; TENK off Brodvej, Njujork, SAD, 57. Oktobarski salon, Beograd... Njegov rad je uvršten u knjigu „Performance Art in Eastern Europe since 1960“ - dr. Ejmi Brizgel kao i u „Situating Populist Politics-Arts & Media Nexus“, Milene Dragičević Šešić i Mirjane Nikolić.

Miliskovićev performans APPOINTED je 2019. godine postao deo Kolekcije Oktobarski salon i prvi efemerni rad otkupljen od strane Ministarstva kulture i informisanja Republike Srbije.

Branko Milisković živi u Beogradu a svoje performanse, predavanja kao i izložbe imao je u Italiji, Nemačkoj, Belgiji, Srbiji, Bugarskoj, Hrvatskoj, Poljskoj, Izraelu, Rusiji, Holandiji, Švajcarskoj, Finskoj, Norveškoj, Velikoj Britaniji, Kanadi i Sjedinjenim Američkim Državama.

MILISKOVIĆ

(b.1982, Belgrade, Serbia) studied at the Faculty of Fine Arts in Belgrade in the class of Professor Mrđan Bajić at the Department of Sculpture. He completed his BFA studies at the Royal Academy of Art in The Hague, the Netherlands, and graduated from the Department of 3D. From 2010 to 2012 he completed his MFA studies at the Hochschule für Bildende Künste in Hamburg in the class of Professor Jean Faust at the Department of Extended Media. Since 2005, Branko Milisković has been working in the field of live performance, modern theater and opera, cabaret, radio, photography and film. He has performed at prestigious international and local festivals, exhibitions and art residencies, including Reims Scenes d'Europe at La Comedie de Reims, France; CSW/CoCA, Torun, Poland; G12HUB, Belgrade, Serbia; solo productions at Kampnagel, Hamburg, Germany; Les Halles, Brussels, Belgium; Zeitraumexit, Mannheim, Germany; Kaai studio, Brussels, Belgium; CIRCA art actuel, Montreal, Canada; LADA, London, UK; YFV, Seattle (WA), The Tank, NYC, USA; 57th October Salon, Belgrade, Serbia etc. His work is included in the book "Performance Art in Eastern Europe since 1960" - dr. Amy Bryzgel as well as in "Situating Populist Politics-Arts & Media Nexus" by Milena Dragičević Šešić and Mirjana Nikolić.

In 2019, Milisković's performance APPOINTED became part of the October Salon Collection and the first ephemeral work purchased by the Ministry of Culture and Information of the Republic of Serbia.

Branko Milisković lives in Belgrade and has had his performances, lectures and exhibitions in Italy, Germany, Belgium, Serbia, Bulgaria, Croatia, Poland, Israel, Russia, the Netherlands, Switzerland, Finland, Norway, Great Britain, Canada and the United States.

Impresum

Izdavač / Publisher
Kulturni centar Beograda / Cultural Centre of Belgrade
Za izdavača / On behalf of the publisher
Aleksandar Ilić

Galerija / Gallery PODROOM
Trg Republike 5/-1, Beograd / Republic's Square 5/-1, Belgrade
Savet galerije / Gallery council
Branka Benčić, Ines Grosso, Zorana Đaković Minniti

Branko Milisković OBMANE / DELUSIONS

12.11 – 3.12.2020.

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Tekstovi / Texts
Katarina Kostandinović
Branko Milisković

Urednica kataloga / Editor
Katarina Kostandinović

Prevod / Translation
Katarina Kostandinović
Bojana Gledić

Korektura / Proofreading
Zorana Đaković Minniti
Bojana Gledić

Fotografije / Photo
Tanja Drobniak, Milan Kralj, Vladimir Opsenica, Branko Milisković

Dizajn i prelom / Design and layout
Bojana Aleksijević

Postavka i produkcija radova / Installation and production of the works
Kulturni centar Beograda / Cultural Centre of Belgrade
Dejan Pavić, Dragan Nikolić

Izložbu su podržali Grad Beograd – Sekretarijat za kulturu, Ministarstvo kulture i informisanja Republike Srbije / Supported by the City of Belgrade – Secretariat for Culture, Ministry of Culture and Information of the Republic of Serbia

Posebno hvala / Special thanks
Radio Beograd, Hyatt Regency Belgrade Hotel, AUDSHULE studio, Kamerarental

ISBN-978-86-7996-254-6

OBMANE

BRANKO MILISKOVIĆ

12. 11 – 3. 12. 2020.

Galerija Podroom

Трг републике 5/-1

DELUSIONS

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Gallery Podroom

Republic Square 5/-1

www.kcb.org.rs