

BRANKO MILSKOVIĆ

Selected Works
2013/2023

LUST



Live performance by Branko Milisković
Video by Louis Detroit
Duration: 90 min
The Tank, New York City, U.S.
September 9, 2023

Lust is a psychological force producing intense desire for something, or circumstance while already having a significant amount of the desired object. Lust can take any form such as the lust for sexuality (libido), money, or power.

In a black box theatre, surrounded by the audience, Serbian artist Branko Milisković performs an erotic dreamy situation in which the body touches, feels and smears itself, supported by the mesmerising sound piece of the same title. He alternates between caressing himself and slapping his face or genitals. There is a palpable tension that pervades this piece. The viewer is drawn into the scene as a voyeur, witnessing the image of seduction and pure pleasure of self delusion. The smooth body that radiates and mediates between the conscience and the primitive desires, becomes a fetishised object, a symbol of sexual desire that is self-stimulating, but also as a political body, a symbol of manipulation, greed, power and crime. The space becomes a confrontation between the performer and the audience.

**THE FUTURE BELONGS
TO THEM
(THE LAND OF THE FREE,
THE HOME OF THE BRAVE)**

In the afternoon on September 11, 2023, immediately after the memorial service for the victims of the 9/11 terrorist attack in New York City was over, I showed up, holding a black panel with highly provocative slogan, standing before hundreds of very confused and intrigued visitors, being photographed. I decided to leave when security arrived and told me that somebody had reported me for an inappropriate exposure and wanted me to explain the meaning of the statement.



Performance for photography by Branko Milisković
Photo. Louis Detroit
Postproduction. Danilo Mataruga
Edition 9+1 A/P
New York City, USA
9/11 Memorial site
September 11, 2023
30 years after the first bomb attack in 1993
50 years after the inauguration in 1973.

DELUSIONS (We'll Meet Again)

"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. 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. "Delusions" seem like a lucid projection of illusions, fantasized realities, obsessions, characterized by excessive craving, passionate psychosis or erotomania.

Video installation by Branko Milisković
Production. Art Documents/Vojislav Radovanović
4K, 05'45" Loop, Edition 10
Pearblossom Hwy
Los Angeles, California, USA
June 2023



THE FUTURE BELONGS TO THEM

A photographic work entitled "THE FUTURE BELONGS TO THEM" was created as a reaction to the period of a global pandemic. Modern humanity found itself in a state of bewilderment when, through the Internet, online media and social networks, a pandemic of disinformation, fake and unverified news began to spread, and brought public information to a state of complete dubiousness. Online platforms, which are a paradigm of virtual democracy, have provided great opportunities to various manipulators to create public discourse based on contradictory statements, digressions, the power of persuasion of gullible and confused people, creating a dangerous situation in which it is impossible to distinguish true information from false information. At the same time, a mass media, driven by profits, started distributing a large amount of information, news, analysis and research, forming a cacophony that led many people to a state of chronic anxiety, fear, and often complete nihilism. We could say that many people no longer had a vision of the future. Somehow, almost overnight, a war broke out between Russia and Ukraine. Corona crisis was no longer the main topic. This work is an embodiment and depiction of hypocrisy, socio-political manipulation and mass control, asking the question: to whom this kind of future actually belongs?

Photo work by Branko Milisković

Photography and postproduction by Danilo Mataruga

Chromogenic print, 130x100cm, (150x120cm MAX), Edition 9+2 A/P

Belgrade, Serbia, March 2022



THE FUTURE BELONGS TO THEM



Weight of a Crime

Project. Branko Milisković
Video installations
United Nations Headquarters, New York City
9/11 Memorial, Weehawken, New Jersey, U.S.
November 2022
Video. Jordan T. Paul
Video. Branko Milisković



Artefacts

THE FUTURE BELONGS TO THEM



Todesmarsch

Labour camp

Project. Branko Milisković
Two channel video installation
Liebenau, Graz, Austria, January 2023
Video. Branko Milisković and Maryam Mohammadi

Like a memorial, the artist pauses, text panels in hand, at various sites of historical significance - even if the importance is not necessarily visible at first glance, as is the case with Todesmarsch/Labour camp. The videos were created as part of an artist residency in Graz and were shot on the grounds of a former labour camp that briefly sheltered Hungarian Jews on a death march to the Mauthausen concentration camp in 1945. In the gesture of pausing, Milisković's practice becomes a system of designated and highly self-controlled situations that the artist passes in order to leave a permanent trace.

**THE FUTURE BELONGS TO THEM
(BLOODY NATION)**



**WHO COULD HAVE
IMAGINED THAT
THERE WOULD BE
SO MUCH BLOOD
IN THAT NATION**

Project. Branko Milisković
Photography
Graz, Austria, January 2023
Photo. Maryam Mohammadi

TRANSFIGURATION

Transfiguration is a durational performance in which, Branko Milisković, over a period of three consecutive days, performs three of his most demanding performances, produced over the last 15 years of his career.

The First day entitled PASSION is the embodiment of mourning. Androgynous figure STABAT MATER, walks among the tombs and sings in opera manner for three hours. The first three lines of a 13th Century hymn to Mary, who stands at the foot of the Cross and mourns her son, Jesus Christ, entitled STABAT MATER DOLOROSA (lat. The sorrowful mother was standing), she mourns human suffering and thus transforms herself.

The Second day, METAMORPHOSIS, nude body originally titled "710196", is positioned on the table, intensively present, and the audience is invited to come on stage, to surround it and walk around it in silence, and become part of the entire mise en scène.

The Third day, TRIUMPH, the day of Victory, is the culmination of Transfiguration. For three hours, Milisković waves the red flag, symbolically announcing the triumph after the period of suffering, victory of life and call to struggle.

Branko Milisković
TRANSFIGURATON (PASSION, METAMORPHOSIS,
TRIUMPH) Curated by Dejan Vasić
Duration: 3 hours / 3 days
Photo. Vladimir Opsenica
1-3 September 2021 at Center for Cultural
Decontamination, Belgrade, Serbia

<https://brankomiliskovic.wordpress.com/transfiguration/>



TRANSFIGURATION

Transfiguration is a durational performance in which, Branko Milisković, over a period of three consecutive days, performs three of his most demanding performances, produced over the last 15 years of his career.

The First day entitled PASSION is the embodiment of mourning. Androgynous figure STABAT MATER, walks among the tombs and sings in opera manner for three hours. The first three lines of a 13th Century hymn to Mary, who stands at the foot of the Cross and mourns her son, Jesus Christ, entitled STABAT MATER DOLOROSA (lat. The sorrowful mother was standing), she mourns human suffering and thus transforms herself.

The Second day, METAMORPHOSIS, nude body originally titled "710196", is positioned on the table, intensively present, and the audience is invited to come on stage, to surround it and walk around it in silence, and become part of the entire mise en scène.

The Third day, TRIUMPH, the day of Victory, is the culmination of Transfiguration. For three hours, Milisković waves the red flag, symbolically announcing the triumph after the period of suffering, victory of life and call to struggle.

Branko Milisković
TRANSFIGURATON (PASSION, METAMORPHOSIS,
TRIUMPH) Curated by Dejan Vasić
Duration: 3 hours / 3 days
Photo. Vladimir Opsenica
1-3 September 2021 at Center for Cultural
Decontamination, Belgrade, Serbia

<https://brankomiliskovic.wordpress.com/transfiguration/>



TRANSFIGURATION

Transfiguration is a durational performance in which, Branko Milisković, over a period of three consecutive days, performs three of his most demanding performances, produced over the last 15 years of his career.

The First day entitled PASSION is the embodiment of mourning. Androgynous figure STABAT MATER, walks among the tombs and sings in opera manner for three hours. The first three lines of a 13th Century hymn to Mary, who stands at the foot of the Cross and mourns her son, Jesus Christ, entitled STABAT MATER DOLOROSA (lat. The sorrowful mother was standing), she mourns human suffering and thus transforms herself.

The Second day, METAMORPHOSIS, nude body originally titled "710196", is positioned on the table, intensively present, and the audience is invited to come on stage, to surround it and walk around it in silence, and become part of the entire mise en scène.

The Third day, TRIUMPH, the day of Victory, is the culmination of Transfiguration. For three hours, Milisković waves the red flag, symbolically announcing the triumph after the period of suffering, victory of life and call to struggle.

Branko Milisković
TRANSFIGURATON (PASSION, METAMORPHOSIS,
TRIUMPH) Curated by Dejan Vasić
Duration: 3 hours / 3 days
Photo. Vladimir Opsenica
1-3 September 2021 at Center for Cultural
Decontamination, Belgrade, Serbia

<https://brankomiliskovic.wordpress.com/transfiguration/>



DELUSIONS

“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. “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.

Branko Milisković

Solo exhibition curated by Katarina Kostandinović Video stills. Milica Drinić

12th November - 3 December 2020 at Podroom Gallery
Belgrade Cultural Center, Serbia



<https://brankomiliskovic.wordpress.com/delusions/>

DELUSIONS

“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. “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.

Branko Milisković

Solo exhibition curated by Katarina Kostandinović Video stills. Milica Drinić

12th November - 3 December 2020 at Podroom Gallery
Belgrade Cultural Center, Serbia

<https://brankomiliskovic.wordpress.com/delusions/>



DELUSIONS

“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. “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.

Branko Milisković
Solo exhibition curated by Katarina Kostandinović Video
stills. Milica Drinić
12th November - 3 December 2020 at Podroom Gallery
Belgrade Cultural Center, Serbia

<https://brankomiliskovic.wordpress.com/delusions/>



710196

In an empty space, an unidentified nude body will be exposed lying down on the designated surface, remaining motionless. The public may enter the space at any moment during the designated timeframe, take the form attached on a clipboard, walk freely around the body, observe, analyse and select personally the most appropriate labels (tags) out of given choices. When each person finish filing out the form, they should place it back on a table and remain or leave the space. Once the performance is over, all forms will be collected for a statistic purposes which will be published online. The main idea behind the concept is to learn how the general public, who don't know anything about the exposed body, will declare it according to their personal prejudices and inner instincts.

This experimental social study in a form of an art performance is a poignant reference on ever growing questions and dilemmas about identities, genders, race, liberalism and political correctness, nowadays.

Branko Milisković

Live performance for camera, duration 1 hour

Photo by Shina Peng

Supported by the Ministry of Culture of Serbia

12th November 2019 at The Tank

New York City, United States of America

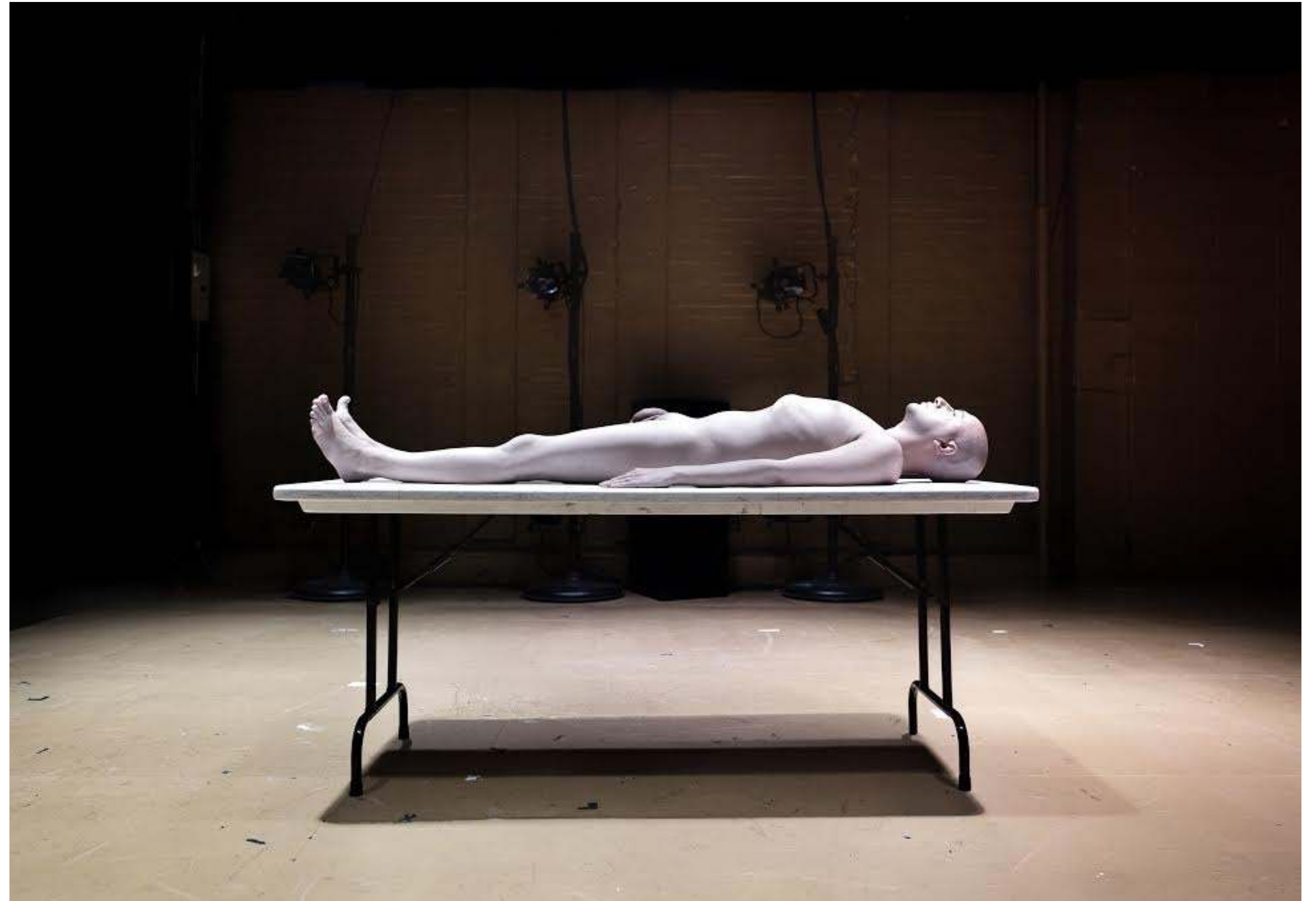


710196

In an empty space, an unidentified nude body will be exposed lying down on the designated surface, remaining motionless. The public may enter the space at any moment during the designated timeframe, take the form attached on a clipboard, walk freely around the body, observe, analyse and select personally the most appropriate labels (tags) out of given choices. When each person finish filing out the form, they should place it back on a table and remain or leave the space. Once the performance is over, all forms will be collected for a statistic purposes which will be published online. The main idea behind the concept is to learn how the general public, who don't know anything about the exposed body, will declare it according to their personal prejudices and inner instincts.

This experimental social study in a form of an art performance is a poignant reference on ever growing questions and dilemmas about identities, genders, race, liberalism and political correctness, nowadays.

Branko Milisković
Live performance for camera, duration 1 hour
Photo by Shina Peng
Supported by the Ministry of Culture of Serbia
12th November 2019 at The Tank
New York City, United States of America



LUST

Lust is a psychological force producing intense sexual desire for an object, or circumstance while already having a significant amount of the desired object.

Photo work by Branko Milisković
Photography and collaboration with Aleksandar Crnogorac
Postproduction by Aleksandra Bojanić and Danilo Mataruga
Chromogenic print, 100x150cm
Supported by G12HUB and Belgrade City Government
August 2019



CABARET OF AN INTRUDER

In *Cabaret of an Intruder* Milisković pushes the idea of a cabaret to the next level. Originally a more informal form of theatre, performed in a pub or restaurant, with unconventional content, in Milisković's show, the artist breaks the fourth wall and forces his audience into often uncomfortable situations, singing directly to them, beckoning for them to approach him and crowd around him, imploring them to come closer than most audiences ever would. Milisković comments that the Intruder is someone who infiltrates a particular group of people with the aim of understanding and even 'colonising' it. In his words, the Intruder's aim is "to adapt, assimilate as well as to become a member of certain group but somehow, sooner or later, an intruder is unable to make it all the way through, becoming very suspicious as an element which doesn't belong to the group, clearly interfering." In this performance, the Intruder doesn't fit in from the beginning, appearing before the audience in gender-ambiguous stage make-up and quirky, albeit masculine clothing—a bow tie and suspenders. He invades the viewers' personal space, singing old-timey melancholic tunes such as Irving Berlin's 1923 ballad 'What'll I do,' while staring directly into the eyes of one of the audience members.

Branko Milisković

Live performance, duration 50 min

Selected by Ksenija Samardžija

Photo by Marija Konjikušić

Makeup by Brana Kostić

Production INNER VOICES performance festival

Supported by Saša Marčeta Foundation

29th March 2019 at Cinema Balkan

Belgrade, Serbia



CABARET OF AN INTRUDER

In Cabaret of an Intruder Milisković pushes the idea of a cabaret to the next level. Originally a more informal form of theatre, performed in a pub or restaurant, with unconventional content, in Milisković's show, the artist breaks the fourth wall and forces his audience into often uncomfortable situations, singing directly to them, beckoning for them to approach him and crowd around him, imploring them to come closer than most audiences ever would. Milisković comments that the Intruder is someone who infiltrates a particular group of people with the aim of understanding and even 'colonising' it. In his words, the Intruder's aim is "to adapt, assimilate as well as to become a member of certain group but somehow, sooner or later, an intruder is unable to make it all the way through, becoming very suspicious as an element which doesn't belong to the group, clearly interfering." In this performance, the Intruder doesn't fit in from the beginning, appearing before the audience in gender-ambiguous stage make-up and quirky, albeit masculine clothing—a bow tie and suspenders. He invades the viewers' personal space, singing old-timey melancholic tunes such as Irving Berlin's 1923 ballad 'What'll I do,' while staring directly into the eyes of one of the audience members.

Branko Milisković

Live performance, duration 50 min

Selected by Ksenija Samardžija

Photo by Marija Konjikušić

Makeup by Brana Kostić

Production INNER VOICES performance festival

Supported by Saša Marčeta Foundation

29th March 2019 at Cinema Balkan

Belgrade, Serbia



APPOINTED

“In order to make a firm critical reaction against the UN’s policy of separating themselves with armed security guards and steel fences from civilians, whilst working as a secret society and in parallel retaining the position of global peacekeepers, I have decided to make myself a new fictive Secretary-General of the United Nations; working and existing in its own dimension having an unlimited mandate. In a 3 hour long public performance, I have delivered eight inaugural statements of previous UN General Secretaries, since 1946 until now.

In the frame of the 57th October Salon, I made a premiere of my newly constructed Secretary General’s body which, for the very first time in history, was a woman.”

Photo work by Branko Milisković

Photography, hairstyle and postproduction by Danilo Mataruga

Makeup by Brana Kostić

Costume by Olivera Lekić

Production 57th October Salon / Belgrade Cultural Centre

Coproduction G12HUB

Chromogenic print, 100x80cm, Edition 10 (9+1)

October Salon collection Edition 1/10

Gallery of Contemporary Art, Smederevo Museum, Edition 2/10

Belgrade, Serbia, September 2018



APPOINTED

"In order to make a firm critical reaction against the UN's policy of separating themselves with armed security guards and steel fences from civilians, whilst working as a secret society and in parallel retaining the position of global peacekeepers, I have decided to make myself a new fictive Secretary-General of the United Nations; working and existing in its own dimension having an unlimited mandate. In a 3 hour long public performance, I have delivered eight inaugural statements of previous UN General Secretaries, since 1946 until now.

In the frame of the 57th October Salon, I made a premiere of my newly constructed Secretary General's body which, for the very first time in history, was a woman."

Branko Milisković

Live performance, duration 3 hours

Curated by Gunnar Kvaran and Danielle Kvaran

Photo by Boris Burić

Hairstyle by Danilo Mataruga

Makeup by Brana Kostić

Costume by Olivera Lekić

Lectern by Boban Stojmenović

Logo by Branko Milisković

Assistant Nikolina Janković

Production 57th October Salon / October Salon collection

16th September 2018 at Belgrade City Museum



APPOINTED

While on an artist in residence program in Geneva, Branko Milisković's main goal was to try to enter the United Nations quarter while following his basic concept, that of being an intruder (a foreign body). Milisković made several attempts to obtain legal permission to get access to the UN's Ariana Park as well as to the main building complex in order to have a photographic session. However, after negotiating for more than two months with several UN bureaucrats responsible for accreditation, Milisković's inquiries were turned down due to his inability to provide the required documents. In order to react to and strongly criticise the UN's policy of separating themselves with armed security guards and a steel fence from the civilians, working as a secret society and simultaneously retaining the position of global peacekeepers, Branko Milisković decided to inaugurate a new fictive Secretary-General of the United Nations, working and existing in its own dimension with an unlimited mandate. In his 2 hour-performance APPOINTED, Branko Milisković delivers the eight inaugural speeches written for the eight UN Secretary Generals since 1946.

Photo work by Branko Milisković
Photography and postproduction by Sean MacLeod
Digital print, 100x80cm, Edition of 10
Supported by EoFA and Mali Princ Foundation
Geneva, Switzerland, June 2016



DAS LIED AUS DEM GRAB

“Das Lied aus dem Grab” eng. “The Song from the Grave” originates from the previous durational concept of mine entitled “The Song of a Soldier on Watch (WW3 Lili Marlene)” started in 2011. as a durational living installation, being performed throughout European countries and Canada, currently in the form of one man opera.

For this single screen HD video, I have decided to visit the burial site of Marlene Dietrich at the III. Städtischer Friedhof Stubenrauchstraße cemetery in Berlin, Germany. I am seating next to the simple gravestone miraculously illuminated by the sun, surreally still, wearing a black suit and full makeup, staring at Marlene’s gravesite, singing Lili Marlene song a cappella. This is not the song sang directly to Marlene Dietrich but rather to the personification of a soldier lying dead in the tomb, longing eternally for his love to come back, over and over again.

This is what Lili Marlene song is all about.

Branko Milisković
(The Song from the Grave)
Single channel HD video, 05'23"
Filmed at Marlene Dietrich’s burial site
III. Städtischer Friedhof Stubenrauchstraße, Berlin, Germany
Assisted by Helen Schröder
Edited by Branko Milisković
19 September 2017



[G]RAND MASTER



Diptych by Branko Milisković
Freemasons' Hall, London, UK. November 2017
Photography and postproduction by Isidora Bojović
Digital print, 2x 100x80cm, Edition of 10

[G]RAND MASTER

[G]RAND MASTER is 7 hours long performance by Branko Miliskovic. This concept was specially designed for Cuypers-kiosk pavilion (1880) in Roermond. Cuypers, an extraordinary person, was experimenting with historical styles in particular with Gothic. He restored many churches, such as the Munsterkerk, but also designed Central Station and Rijksmuseum in Amsterdam. Branko Miliskovic, like Cuypers, is inspired by the notion of "Gesamtkunstwerk" where all art disciplines are united as a whole. Miliskovic also studied architecture and (through the studies of sculpture) he became a performance artist. The performance by Branko Miliskovic is not a historical description of Cuypers life but rather an internal monologue of an artist himself. The performance is dominated by intense body presence and an expressive symbolical narrative.

The performance [G]RAND MASTER, was carefully staged, under the round Kiosk, next to the Munsterkerk, adapted by Pierre Cuypers. The concept was meticulously thought out in all its details, props, setting, floor, etc. When I overlook the photographs I realize all the more, that it was a remarkable event, which gives new food for thought about Cuypers, his architecture and heritage. Branko's performance was really spiritual, very concentrated and evocative. Edwin Becker (Chief Curator of Exhibitions at Van Gogh Museum, Amsterdam)

Performance by Branko Milisković

Duration: 7 hours

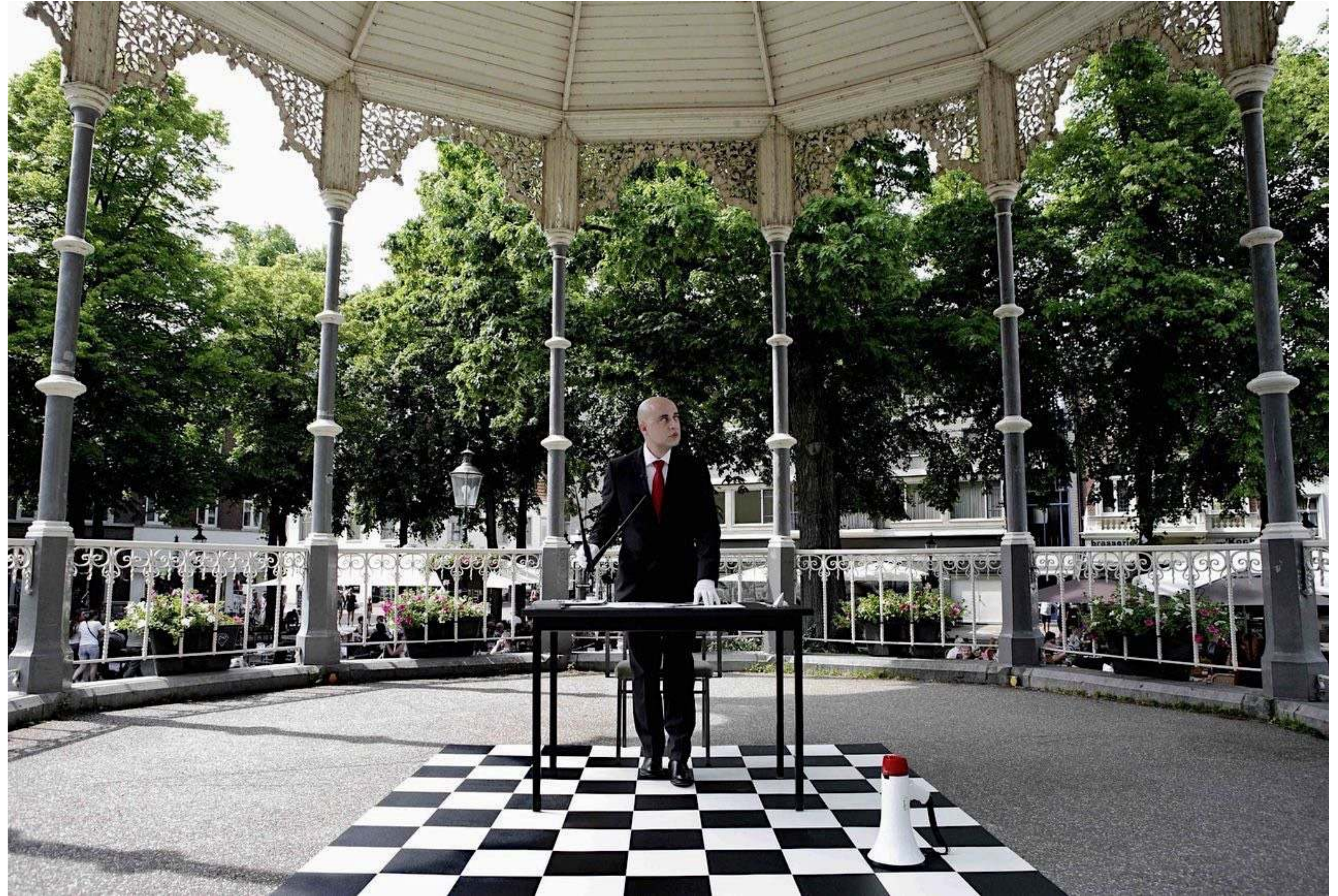
Performed at Munsterplein, Roermond, NL

Curated by Laura Adams

Special thanks to Edwin Becker

Performed on 28th of May 2017, 15-22h

Photography by Evert Bongers



[G]RAND MASTER

[G]RAND MASTER is 7 hours long performance by Branko Miliskovic. This concept was specially designated for Cuypers-kiosk pavilion (1880) in Roermond. Cuypers, an extraordinary person, was experimenting with historical styles in particular with Gothic. He restored many churches, such as the Munsterkerk, but also designed Central Station and Rijksmuseum in Amsterdam. Branko Miliskovic, like Cuypers, is inspired by the notion of "Gesamtkunstwerk" where all art disciplines are united as a whole. Miliskovic also studied architecture and (through the studies of sculpture) he became a performance artist. The performance by Branko Miliskovic is not a historical description of Cuypers life but rather an internal monologue of an artist himself. The performance is dominated by intense body presence and an expressive symbolical narrative.

The performance [G]RAND MASTER, was carefully staged, under the round Kiosk, next to the Munsterkerk, adapted by Pierre Cuypers. The concept was meticulously thought out in all its details, props, setting, floor, etc. When I overlook the photographs I realize all the more, that it was a remarkable event, which gives new food for thought about Cuypers, his architecture and heritage. Branko's performance was really spiritual, very concentrated and evocative. Edwin Becker (Chief Curator of Exhibitions at Van Gogh Museum, Amsterdam)

Performance by Branko Milisković

Duration: 7 hours

Performed at Munsterplein, Roermond, NL

Curated by Laura Adams

Special thanks to Edwin Becker

Performed on 28th of May 2017, 15-22h

Photography by Evert Bongers



CABARET OF AN INTRUDER

In Cabaret of an Intruder Milisković pushes the idea of a cabaret to the next level. Originally a more informal form of theatre, performed in a pub or restaurant, with unconventional content, in Milisković's show, the artist breaks the fourth wall and forces his audience into often uncomfortable situations, singing directly to them, beckoning for them to approach him and crowd around him, imploring them to come closer than most audiences ever would. Milisković comments that the Intruder is someone who infiltrates a particular group of people with the aim of understanding and even 'colonising' it. In his words, the Intruder's aim is "to adapt, assimilate as well as to become a member of certain group but somehow, sooner or later, an intruder is unable to make it all the way through, becoming very suspicious as an element which doesn't belong to the group, clearly interfering." In this performance, the Intruder doesn't fit in from the beginning, appearing before the audience in gender-ambiguous stage make-up and quirky, albeit masculine clothing—a bow tie and suspenders. He invades the viewers' personal space, singing old-timey melancholic tunes such as Irving Berlin's 1923 ballad 'What'll I do,' while staring directly into the eyes of one of the audience members.

Performance by Branko Milisković
Performed on January 14, 2017
Duration: 50 min
CIRCA art actuel, Montreal, Canada
Thanks to Amelie Jerome and Emilie Granjon
Text by Amy Bryzgel



THE SONG OF A SOLDIER ON WATCH (WW3 LILI MARLENE)

Branko Miliskovic was working on a novel performance, inspired by Arnold Schönberg's famous opera Erwartung and concept of perpetual anticipations. Involved here is a variation on the suffering of thousands of families during and after the World Wars, awaiting the return of their loved ones from the front. The origins of this performance lie, moreover, in a work created earlier by the artist, titled The Song of a Soldier on Watch, and inspired by one of the most popular German songs of recent decades, as well as one of the most controversial, Lili Marlene, regarded as one of the first songs encouraging fraternization between enemy soldiers. Accustomed to hours-long performances, Branko Milisković offers in Reims a more traditional format of 62 minutes. In the overcrowded Studio of La Comédie where the last arrived spectators could not enter, the Serbian performer awaits his audience, standing like a White Lady, half-hidden at the back of the stage. This time, he chose to incarnate a widow. With his blood red lipstick, smoky eyes and ultra thin eyebrows, he reminds us Marlene Dietrich, the one who made Lili Marleen go down in history. Between a couple of songs, she waits for a soldier that will never come back. The slightly shifted clock runs, trains go by, one last letter reaches her. And he sings, Lili Marleen. He is both the soldier who is about to die of asphyxiation, and his lover who is mourning him in the stunning final of the opera Erwartung by Schönberg.

Performance by Branko Milisković
Reims Scenes d'Europe, FRAC Champagne-Ardenne
Duration: 65 min, Reims, France, February 2015
Photography by Martin Argyroglo



THE SONG OF A SOLDIER ON WATCH (WW3 LILI MARLENE)

Branko Miliskovic was working on a novel performance, inspired by Arnold Schönberg's famous opera *Erwartung* and concept of perpetual anticipations. Involved here is a variation on the suffering of thousands of families during and after the World Wars, awaiting the return of their loved ones from the front. The origins of this performance lie, moreover, in a work created earlier by the artist, titled *The Song of a Soldier on Watch*, and inspired by one of the most popular German songs of recent decades, as well as one of the most controversial, *Lili Marlene*, regarded as one of the first songs encouraging fraternization between enemy soldiers. Accustomed to hours-long performances, Branko Milisković offers in Reims a more traditional format of 62 minutes. In the overcrowded Studio of La Comédie where the last arrived spectators could not enter, the Serbian performer awaits his audience, standing like a *White Lady*, half-hidden at the back of the stage. This time, he chose to incarnate a widow. With his blood red lipstick, smoky eyes and ultra thin eyebrows, he reminds us Marlene Dietrich, the one who made *Lili Marleen* go down in history. Between a couple of songs, she waits for a soldier that will never come back. The slightly shifted clock runs, trains go by, one last letter reaches her. And he sings, *Lili Marleen*. He is both the soldier who is about to die of asphyxiation, and his lover who is mourning him in the stunning final of the opera *Erwartung* by Schönberg.

Performance by Branko Milisković
Reims Scenes d'Europe, FRAC Champagne-Ardenne
Duration: 65 min, Reims, France, February 2015
Photography by Martin Argyroglo



HERR MILSKOVIC

LEBEN EINES EINDRINGLINGS

This piece symbolizes two entities of his own body, asking personal as well as widely notorious social questions. While observing political connotations of *The Body*, Milisković is intending that, by dividing his own-self into two entities, achieve some other forms of hybridity, establishing a bizarre fusion between man and women, animal and machine. In this production, Miliskovic collaborates with German performer and theatre director Helen Schröder who will be the other side of Miliskovic, while Branko Miliskovic himself represents his own irrational, androgenic, queer, promiscuous and socially intolerable body. HERR MILSKOVIC is ageless, genderless with an unspecified socio-political declaration, leaving somewhere in-between, somewhere on the way, but basically levitating. Performance "Herr Miliskovic" contains elements of contemporary choreography, dance, hardcore performance, cabaret, and opera. The main premise is particular relation, co-operation as well as conflicts between two different entities of Branko Miliskovic, constant socio-political argues and finally the question "Who has committed Genocide?" Visually and structurally "Herr Miliskovic" is not a historical documentary theatre piece nor pamphlet theatre but rather more surreal nightmare of dreamlike collages using a special language of symbols, associations often without any logical order. Situations in this piece are intertwining each other, often dislocated occasionally reappearing, mainly following a philosophy of David Lynch by whom many everyday situations are often senseless and irrational and therefore very justified. Vocal parts in HERR MILSKOVIC are very protruding. Singing or speaking out certain phrases goes repetitively, very often in full voice up to ten minutes in length without break, causing a hypnotic effect of mantra.

Theatre production by Branko Milisković

Performers: Helen Schröder and Branko Milisković

Duration: 65 min, Kampnagel, Hamburg, Germany.

Supported by Kulturbehörde Hamburg and Hamburgische Kulturstiftung,
January 2014

Photography by Anja Winterhalter



HERR MILSKOVIC

LEBEN EINES EINDRINGLINGS

This piece symbolizes two entities of his own body, asking personal as well as widely notorious social questions. While observing political connotations of *The Body*, Milisković is intending that, by dividing his own-self into two entities, achieve some other forms of hybridity, establishing a bizarre fusion between man and women, animal and machine. In this production, Miliskovic collaborates with German performer and theatre director Helen Schröder who will be the other side of Miliskovic, while Branko Miliskovic himself represents his own irrational, androgenic, queer, promiscuous and socially intolerable body. HERR MILSKOVIC is ageless, genderless with an unspecified socio-political declaration, leaving somewhere in-between, somewhere on the way, but basically levitating. Performance "Herr Miliskovic" contains elements of contemporary choreography, dance, hardcore performance, cabaret, and opera. The main premise is particular relation, co-operation as well as conflicts between two different entities of Branko Miliskovic, constant socio-political argues and finally the question "Who has committed Genocide?" Visually and structurally "Herr Miliskovic" is not a historical documentary theatre piece nor pamphlet theatre but rather more surreal nightmare of dreamlike collages using a special language of symbols, associations often without any logical order. Situations in this piece are intertwining each other, often dislocated occasionally reappearing, mainly following a philosophy of David Lynch by whom many everyday situations are often senseless and irrational and therefore very justified. Vocal parts in HERR MILSKOVIC are very protruding. Singing or speaking out certain phrases goes repetitively, very often in full voice up to ten minutes in length without break, causing a hypnotic effect of mantra.

Theatre production by Branko Milisković

Performers: Helen Schröder and Branko Milisković

Duration: 65 min, Kampnagel, Hamburg, Germany.

Supported by Kulturbehörde Hamburg and Hamburgische Kulturstiftung,
January 2014

Photography by Anja Winterhalter



ENDLING

An endling is an individual animal that is the last of its species or subspecies. Once the endling dies, the species becomes extinct.

Branko Milisković, a Serbian artist, said in a discussion that according to him professionalism and masochism go hand in hand (“it is impossible to build a bridge without losing some of the workers”). An element of self-destructive behaviour is an indispensable sacrifice, the proof of how much one cares for the relationship with the audience. Who needs such sacrifice? Risky business. One needs to take rejection into account, as well as its exceptionally unpleasant variation – indifference. Milisković, however, reached his goal. After moving very slowly naked on his back along a path of sharp stones for a long time, when he reached the summit, the lights went out in the gallery. He sat in semi-darkness covered with a bedspread and rested. The people sitting around on poufs rested with him. That was the last action of the festival. At the very end – an exceptional sense of unity.

Performance by Branko Milisković
Gallery Labyrinth, Lublin, Poland
October 2013, duration: 2 hours
Photography by Diana Kołczewska



COUVRE-FEU

In times of curfew, certain rules come into force. The audience plays the main role here. Methods of crowd control and mass influence will be in store, as well as the chance for some civil disobedience!

Couvre-feu (eng. Curfew), in the political sense of that word, is a military order specifying a time after which certain regulations apply. This piece would be a fusion of live performance and political theatre in which the artist will intend to engage the entire public to play the main role in this experimentally constructed social platform. The artist is ready to setup the methods for controlling and conditioning the masses, as well as to remain aware of possible civil disobedience at any time.

In Curfew, for example, a performance that he has done several times in different venues, the artist takes on an authoritarian role, commanding the participants to carry out various tasks. During this "curfew," it is his rules and regulations that would apply to the audience, however the artist remained aware of the possibility of civil disobedience within this framework. In fact, in one of the performances, one of the participants left, then came back later and kissed him! It was perhaps the greatest form of civil disobedience – the violation of one's personal and private space – but Branko, the true performer, didn't flinch, and remained in character.

From the text written by Amy Bryzgel , *Performing the East*

Performance by Branko Milisković
TROUBLE #9, Les Halles, Brussels, Belgium
April 2013, duration: 60 min
Curated by Antoine Pickels
Photography by Hichem Dahes



COUVRE-FEU

In times of curfew, certain rules come into force. The audience plays the main role here. Methods of crowd control and mass influence will be in store, as well as the chance for some civil disobedience!

Couvre-feu (eng. Curfew), in the political sense of that word, is a military order specifying a time after which certain regulations apply. This piece would be a fusion of live performance and political theatre in which the artist will intend to engage the entire public to play the main role in this experimentally constructed social platform. The artist is ready to setup the methods for controlling and conditioning the masses, as well as to remain aware of possible civil disobedience at any time.

In Curfew, for example, a performance that he has done several times in different venues, the artist takes on an authoritarian role, commanding the participants to carry out various tasks. During this "curfew," it is his rules and regulations that would apply to the audience, however the artist remained aware of the possibility of civil disobedience within this framework. In fact, in one of the performances, one of the participants left, then came back later and kissed him! It was perhaps the greatest form of civil disobedience – the violation of one's personal and private space – but Branko, the true performer, didn't flinch, and remained in character.

From the text written by Amy Bryzgel , *Performing the East*

Performance by Branko Milisković
TROUBLE #9, Les Halles, Brussels, Belgium
April 2013, duration: 60 min
Curated by Antoine Pickels
Photography by Hichem Dahes



CV

Branko Milisković [Бранко Миљисковић] was born in 1982 in Belgrade/Serbia. Born in Former Yugoslavia he was the last generation of Marshall Tito's Pioneers. In 1989 Yugoslavia broke up and he has started his primary school passing through the period of isolation, embargo, inflation and devastation of his country. After having completed the secondary school for Architecture, Milisković studied Polytechnic High School (Industrial Design) 2001-2003 and Faculty of Fine Arts, class of Mrđan Bajić in Belgrade/Serbia 2003-2007. He has received the Dutch scholarship HSP Huygens in 2008 and continued his Bachelor at the Royal Academy of Arts in The Hague, The Netherlands and obtained his degree in 2009. Milisković has earned his Master degree from Hochschule für Bildende Künste, Hamburg, class of Jeanne Faust (2012). Communicating with the audience, both in a direct and tinged with mystification manner, the artist uses body and identity as the main media. Creating subsequent characters, he faces with their national background. Milisković sees his work as a system of designated and highly self controlled situations in progression through which he is passing, aiming to leave a permanent trace and bring his own standards. Branko Milisković is particularly devoted to a long term concepts, living installation, cabaret and mono opera, interested in "individual and social choreography" as well as "the power of stillness and repetition". His work have been shown internationally such as at Reims Scenes d'Europe 2015 at La Comedie de Reims; Galerie Metropolis, Paris; Gallery Ron Mandos, Amsterdam; CSW/CoCA, Torun; GI2 HUB, Belgrade; solo productions at Kampnagel, Hamburg; Les Halles, Brussels 2011-2014; Zeitraumexit, Mannheim; Collegium Hungaricum Berlin; Biennial of Young Art, Moscow; Kaaistudios and Workspacebrussels; CIRCA art actuel, Montreal; LADA, London; Yellow Fish V, Seattle; 57th October Salon, Belgrade, Podroom Gallery, Belgrade Cultural Center; Center for Cultural Decontamination, Belgrade, The Tank, NYC; HRT Zagreb; Goethe Institut, Belgrade; SGSU Subotica; Kunsthaus Graz, Austria etc.

Milisković currently resides in Belgrade, Serbia and works wide internationally. He was performing and exhibiting in Venice, Turin, Alba (Italy), Hamburg, Berlin, Gießen, Baden-Baden (Germany), Brussels (Belgium), Paris, Marseille, Reims (France), Krems, Graz (Austria), Belgrade (Serbia), Tel Aviv (Israel), Moscow (Russia), Piotrkow Trybunalski, Torun, Lublin (Poland), Sofia (Bulgaria), Zagreb (Croatia), Turku, Helsinki (Finland), Trondheim (Norway), The Hague, Amsterdam, Rotterdam, Utrecht, Eindhoven, Haarlem, Arnhem, Den Bosch, Roermond (The Netherlands), Winterthur, Geneva (Switzerland), Aberdeen, London (UK), Montreal (Canada), New York, Chicago, Seattle, Los Angeles (USA).

Branko Miliskovic
E-mail : miliskovic@gmail.com
www.brankomiliskovic.wordpress.com



Photography by Miljana Vukovic for ArtElle, Serbia 2015

www.brankomiliskovic.wordpress.com