

MILOVAN DESTIL MARKOVIC



Milovan Destil Markovic, *Bank Me Now!*, (2014), gold leaf, pigments and MDM binder on canvas, 31cm x 30cm

Courtesy of the artist © Milovan Destil Markovic

Price: € 3,400 Euro + VAT

In *Bank Me Now!*, Milovan Destil Marković distills the language of contemporary capitalism into a shimmering provocation - part prayer, part command, part sardonic humor. The phrase, rendered in gold leaf and pigment, glows with the seduction of capital's sacred aura. In Marković's hands, banking becomes both verb and fetish, transforming the transactional into the devotional: *to bank* becomes *to believe*.

The work belongs to Marković's ongoing Barcode Series, in which words and symbols are translated into linear, codified compositions that recall both consumer packaging and minimalist

abstraction. The title of each painting becomes also its form and content, translated into a bar code painted on canvas, as well as stuck to the side of the work like any product on a supermarket shelf. Here, language itself becomes a commodity - stripped of meaning, priced by context, and gilded with the false promise of value. The barcode is at once a contemporary icon and a weapon: the invisible architecture of global capitalism made visible, aestheticized, and absurd.

Bank Me Now! embodies this collision of faith and finance, desire and domination. Its glittering surface evokes both sacred altarpiece and luxury branding — an object that blurs the line between art, commodity, and currency. The gold leaf, long associated with divine illumination – and which Markovic employs in this context in his Aureoles Series if disembodies, abstracted golden halos - becomes instead the emblem of market worship: an alchemy that turns exploitation into beauty, and greed into gospel.

Within the context of *Art from Elsewhere: DEEP THROAT*, Marković's painting reads as a sly meditation on the pornography of power and the obscene performance of geopolitics. In a world where banks collapse and are resurrected like deities, where crises are traded as commodities, and where morality is measured in profit margins, *Bank Me Now!* lays bare the eroticism of capital — the compulsive desire to possess, to consume, to believe.

Marković's practice exposes the linguistic and visual codes of the market as the true theology of our time. His painting gleams like a sacred relic of a faith gone rogue — an object that asks not for redemption, but for reflection. What, after all, remains sacred when value itself has become the only god worth worshipping?

ARTIST BIO: <http://www.markovic.org/page/vitae/exhibitions.html>

MILOVAN DESTIL MARKOVIC (born in 1957 in Čačak, Serbia. Lives and works in Berlin, Germany; Belgrade, Serbia, Kangaroo Island, Australia.)

Milovan Destil Markovic is a conceptual artist whose practice spans installation, painting, performance, and video. Marković studied painting at the Faculty of Fine Arts at the University of Arts, Belgrade, where he graduated in 1983. He has lived and worked in Berlin since 1986. Defining himself as a conceptual painter, Marković has exhibited extensively in Europe, Asia, Australia, and in the Americas. Marković's works are held by numerous public and private collections throughout the world, including: Contemporary Art Museum, Kumamoto, Japan; Neuer Berliner Kunstverein, Berlin, Germany; Museum of the City of Belgrade, Serbia; Istanbul Art Museum Foundation, Istanbul, Turkey; Museum of Contemporary Art, Belgrade, Serbia; Kunstmuseum Düsseldorf, Germany; Landesmuseum Joanneum, Graz, Austria; The Artists' Museum, Lodz, Poland; MOMENTUM, Berlin, Germany; amongst others.

Marković's work has been featured in the 42nd Venice Biennial (Aperto '86); 4th Istanbul Biennial; 46th Venice Biennial; 6th Triennial New Delhi, India; the 56th, 49th, 24th October Salon, Belgrade Biennale; 2018 Lorne Sculpture Biennale; Hamburger Bahnhof Museum of

Contemporary Art Berlin; Museum of Contemporary Art Kumamoto; MoMA PS1, New York; Moderna Museet, Stockholm; Ludwig Museum, Budapest; Saarland Museum, Saarbrücken; The Artist's Museum, Lodz; National Museum, Prague; Museum of Contemporary Art, Belgrade; MSURS Museum of Contemporary Art, Banja Luka; Landesmuseum Graz; Kunstmuseum Düsseldorf; Museum of Modern Art, Ljubljana; National Gallery, Athens; Art Museum Foundation Military Museum, Istanbul; KW Institute for Contemporary Art, Berlin; Kunstverein Hamburg; Kunstforeningen Bergen; Kunstverein Jena; Galleri F15 Oslo; Nishido Contemporary Art, Tokyo; Fei Contemporary Art Center, Shanghai; the art program of the European Capitol of Culture Novi Sad; Museum of Modern Art Ljubljana; and many other notable institution worldwide.