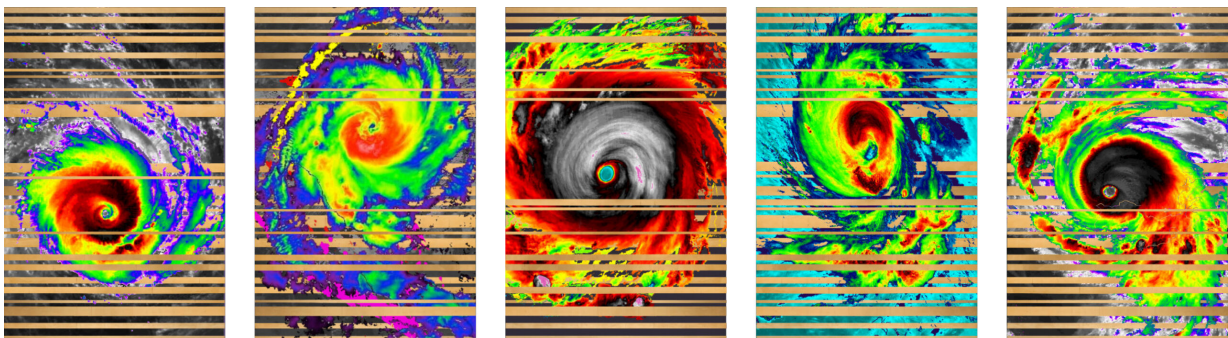


ART from ESLEWHERE: Mexico City
The MOMENTUM Collection at LAGOS

MILOVAN DESTIL MARKOVIĆ



Milovan Destil Marković, *Messenger Irma / Messenger Dora / Messenger Megi / Messenger Maria / Messenger Mangkhut* [Barcode: *Commodity Dream*] (2021),

5 framed prints, ink print on paper, each 29 cm x 42 cm (53cm x 63 cm with frame)

The five prints shown in this exhibition are digital studies for a series of five large paintings (each 300 x 200 cm) from Marković's conceptual practice of Barcode Paintings, with which he has been working since 2008. This body of work consists of stripes that signify written words, often intertwined with visual imagery. Marković's barcode paintings veil their content behind a normalized form; at once the language of commerce, and a kind of digital calligraphy. Barcodes are the product of a systematic process of codification, at the end of which only a rhythmic series of vertical lines remains. Every text can be translated into a barcode and thereby enter the system of global trade, the international rationalized system of distribution of commodities. In Marković's work, there is a tension between the image as an abstract painting and the barcode as algorithmic script. It is possible to scan the bar code with a laser reader or a smartphone app to decode its meaning. Marković's seemingly abstract images can thus be translated into concrete content, revealed also through the title of the painting.



The *Messengers* series is composed of spatial images that, by means of abstract coding, thematize the relationship between environmental destruction through climate change, toxic pollution, current and historical economic interests and their impact on the planet Earth. The five prints consist of barcodes intertwined with satellite images of hurricanes and typhoons which have hit various geographical regions since 2010. Each of these works is composed of an interwoven matrix of barcode and meteorological satellite image of a natural disaster. The barcodes embedded in these works translate to the term "Commodity Dream". While the titles of the works, taken from the sweetly innocent female names given to these hurricanes and typhoons by the World Meteorological Organization, form a stark counterpoint to the harsh truths and tragic aftermath of such natural disasters.

ARTIST STATEMENT:

This body of work conceptually and visually addresses the effects of climate change leading to super-storms and massive fires (which the artist has experienced in recent years in Australia), resulting in damage, death and displacement on a massive scale. This environmental devastation is a consequence of the climate crisis resulting from humankind's mistreatment of the planet which sustains us; a vicious cycle pulling us ever closer to the brink of catastrophe. Driven by human greed and anomalous management of resources, large geographical areas of healthy nature are disappearing from the face of the Earth due to economic colonization and ecocide by aggressive corporations. The *Messengers* series addresses how the profit-oriented focus of humanity is a disastrous commodification of the world. If things continue as they are, human greed will turn our planet into a consumed good, like any other commodity.

- *Milovan Destil Marković*



Milovan Destil Marković (b. in 1957 in Čačak, Serbia. Lives and works in Berlin, Germany.)

www.markovic.org

Milovan Destil Marković 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. Defining himself as a conceptual painter, Marković has exhibited extensively in Europe, Asia, Australia, and in the Americas. His work was 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; Kunstvereiningen 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; and many other notable institutions. 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.