



The Arrangement

Marina Marković

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dogovor ; aranžman

23.11. - 10.12. 2021.

performans tetoviranja loga galerije je 23.11. od 19h

Vlastitu kožu valja skupo prodati

Ovaj svijet, moje okruženje, prokleta je i nastrano, pokvareno do same srži, opasno za život i puno zla.

Tu i tamo poneka iskra ljudskosti sijevne, da bi se u tom bljesku jednako brzo ugasila, pala u crnu gustu tintu. U tom mraku bauljamo, mi ljudi, sa željom za preživljavanjem, duboko i čvrsto usidreni u svome tijelu, kostima i koži. Poistovječeni s fizičkim i materijalnim odrazom našeg otiska u prostoru nastojimo sebi osigurati što tvrdi komad štita od svijeta samoga. U tome ozračju dvije su vrste nas, oni kojim je štit godinama sve deblji i čvršći, te oni kojim je sve tanji i slabiji.

Ovi potonji pustili su kroz svoje sitne pore taj svijet u sebe, nekako se ohrabрили, iz tko će ga znati kojih špekulantskih razloga, postali su nekako prohodni, prozračni, više ljudski, ranjivi, svoji.

Umjetnost je jedan od njihovih alata kojima polako i uporno buše, prodiru, traže put do nas koji smo okamenili, u željezo se pretvorili, hrđati počeli.

Marina Marković jedna je od tih kojima se štit stanjio, gotovo nestao te joj je samo koža ostala da je dijeli od rasplinuća.

Njezin put i naukovanje u umjetničkom zanatu počinju na studiju slikarstva tijekom kojega brzo shvaća kako je danas jedino pravo platno i moćna slika koju umjetnik može dati svijetu prisustvo vlastitim tijelom i osobom u njemu. Tranzicija od slikarskog u performativno bila je polagana i temeljita. Godine provedene u naukovanju za tako složenu zadaću i ulogu bile su asketske i obilježene čvrstom voljom za postizanjem nedostižnog savršenstva lišavanjem onoga esencijalnog – hrane. Svaki mudrac ima svoju askezu kojom dolazi do mudrosti. Što je askeza sablažnjivija, mudrost bi trebala biti dublja, ili u ovom slučaju kod Marine, ludost (u smislu zaigranosti životom bez obzira na rizik), iskrenija je i začudnija. No, sliku i crtež ne zaboravlja, te joj taj posrednički pristup kroz medij crteža, akvarela ili nekog traga u nekom tvrdom mediju postaje odmor, divna meditacija između erosa i smrti na komadu nježnog i tankog papira. Vodom i bojom nastaju tako prizori i slike izgubljenog sna blago perverzno starca ili napaljenog tinejdžera o Edenu punom podatnih žena ili raznih tjelesnih oblika sa ženskim atributima iznad kojih odzvanja mantra o poslušnosti i predanosti.

Performans kao forma koja prezentira više negoli reprezentira, tj. nudi stvarno i izravno iskustvo, ima svoje korijene u moćnim inicijacijskim obredima primitivnih kultura koji su imali zadatak promijeniti stanje i na koncu svijest onoga koji u ritualu sudjeluje. Danas, ovaj surogat ritualnosti prisutan je u performansu kod nekih umjetnika koji su jedini protagonisti svojih radova u toj formi, te su time utrljali put misiji koja može trajati sve dok je njih živih i sve dok im 'srce bije'.

U toj tvrdoj stvarnosti Marinin Eden onih erotiziranih pa politiziranih crteža ona je sama. Njezino tijelo i duh alat su kojim ostavlja traga prostoru u kojem gostuje performansom jer čin makar i minimalnog prolijevanja krvi kroz ubode iglom za tetoviranje uvijek sa sobom vuče i neke pomalo mistične posljedice.

Slikarstvo koje ovdje vidimo kroz iglu koja tetovira njezinu kožu bušeci je tehnikom koja se, najčešće, izvodi rukom, bez stroja, paradigma je davanja svoga vitalnog organa javnosti na udar i uvid.

Tijelo koje je tako i subjekt koji aktivno sudjeluje, i objekt nad kojim se urbani ritual s primjesom fetišizirane mistike izvodi, kod Markoviće je izmiješan i bez stvarne granice. Ona je sama sebi i protagonist i antagonist.

Tanka živa membrana kože koja dijeli nas od njih, nju od okoline, postala je platno na kojem se teško izbrisivo, možda zauvijek, duboko u kožu utiskuju grafizmi, zapravo logotipi privatnih ili javnih ustanova koje se bave izlaganjem i organizacijom likovnih i kulturnih aktivnosti. Takav sadržaj unesen ružičastom tintom kroz iglu u epidermu trebao bi imati posebno značenje za Marinu, a tetovirano znakovlje svojevrсно je memento, podsjetnik nabijen energijom o samome činu tetoviranja i značenjem tetovaže.

Iza svakog od tih znakova krije se mali ili veći sustav institucija ili ustanova kojemu je zadaća promovirati kreativni rad, davati prostor i glas manjinama svih vrsta, nositi neko nasljeđe duha koji stvara i ostavlja trag u prostoru i vremenu bez pretjerane želje za dominacijom ili ponižavanjem bilo koga. Taj blaženi, izolirani, ponekada moćan, a najčešće nemoćan svijet utočišta umjetničkog stvaranja predstavljen ubodima iglom i tintom na koži, njezina je osobna konstelacija Križnog puta kojim kroči svome spasenju.

Hodočasnički put kojim Marina prolazi, svojevrсно je 'Camino Santiago' od galerije do galerije na kojemu pod svojom kožom sakuplja tetovaže njihovih loga. Ružičasta boja tih logotipa institucija, nazovimo ih za ovu priliku crkvama ili hramovima suvremenog i tolerantnog duha, kolorit je mesa, onoga što se ispod kože krije. Boja je to koji mnogi obožavaju, drugi pak preziru, boja istovremenog bijega od stvarnosti i znak pripadnosti izgrađenome i življenome svijetu vlastite stvarnosti u kojoj je tragedija često pretvorena u glamur.

Poput neke urbane svetice koja izaziva divljenje (ili žaljenje u nekih) svojom askezom i odricanjem izgradila je svoju umjetničku hagiografiju, rekli bi suvremenim jezikom – stil. Upravo stil, taj zbir i derivat unutrašnjih i vanjskih manifestacija naše osobnosti i identiteta, njezina je i naša Sveta knjiga kojom nastojimo ostaviti trag u urbanome tkivu sredine u kojoj živimo.

Kad vrijeme na našoj koži odradi svoje, ostavit će snažan grafički zapis naborane kože, no Marinina koža imat će na sebi priču o posebnom putu 'sebedarja' institucijama u kulturi u kojima je ta glamurozna tragičarka plavih očiju prolila kaplje krvi gutajući život pred sobom.

Ovaj svijet, moje okruženje je sveto i lijepo, smisleno do same srži, prilagođeno životu i puno dobrote.

Emil Matešić

If One Sells His / Her Skin, It Should Be to the Biggest Seller

This world, my surroundings, is damned and depraved, rotten to the core, life-hazardous and filled with evil.

Here and there a spark of humanity shines through, only to be quickly extinguished, dropped into black thick ink. We wander through this darkness, us humans, with our desire for survival, deeply and firmly anchored in our body, bones and skin. Identified with the physical and material reflection of our imprint in space we try to build ourselves a shield, as thick as possible, to protect us from the world. In this kind of environment two different kind of people dwell, those whose shield gets thicker and firmer over the years, and those whose shield gets thinner and more fragile.

The latter have let that world enter them through their tiny pores. For speculative reasons unknown they became more negotiable, transparent, human, vulnerable, original.

Art is one of their tools which they slowly and tenaciously grind, penetrate, trying to reach us who have become petrified, turned into iron and began to rust.

Marina Marinković belongs to the kind whose shield has become fragile, has almost disappeared while only her bare skin keeps her from dissolution.

Her path and artistic training originate in painting, but during her studies she quickly realised that nowadays the only true canvass and powerful image an artist can give to the world is the presence of his own body and person inside it. The transition from painterly to performative was slow and thorough. Years spent in training for such a complex task and role were ascetic and marked by a firm will to achieve an unreachable perfection by depriving herself of the essential - food. Every sage finds his own asceticism in order to reach wisdom. The more shocking the asceticism, the deeper the wisdom should be, or in Marina's case, the madness (in the sense of a certain joie de vivre no matter the risk) is more sincere and curious.

However, she does not forget painting and drawing and this intermediary approach through the medium of drawing, water-colour or some trace in some sturdy medium becomes a restful, beautiful meditation between eros and death on a piece of soft and delicate paper. Water and paint create scenes and images of a lost dream, dreamt by a mildly perverse old-man or a horny teenager, about an Eden filled with supple women or various bodily forms with female attributes, above which resonates a mantra concerning obedience and devotion.

Performance as a form that presents rather than represents, i. e. offers real and direct experience, has its roots in the powerful initiation rituals of primitive cultures, which were supposed to change the condition and eventually the conscience of the ritual participant. Today, this rituality surrogate is present in performances by certain artists who are the sole protagonists of their works in this form, and in doing so they paved the way for a mission which can last until they are alive and their "heart is beating".

In this hard reality Marina's Eden of eroticised and politicised drawings is herself. Her body and spirit are a tool, by which she leaves a trace in the space she visits with her performance - for even minimal spilling of blood, through the use of a tattoo needle, always carries certain somewhat mystical consequences.

The painting which we observe here through the needle that tattoos her skin with a technique, most often performed manually, without the presence of a machine; is a paradigm of giving one's vital organ to the public to bruise and survey. The body thus becomes both an actively participating subject and an object over which an urban ritual is being performed with a hint of fetishized mystique. With Marković it is mixed and there is no real demarcation line. She is her own protagonist and antagonist. The thin live membrane of skin that separates us from them, her from the environment, has become a canvass on which graphic signs, actual logos of private or public institutions that exhibit and organise artistic and cultural activities, are imprinted deep into the skin. They are almost ineradicable, perhaps permanent. This kind of content is inscribed with pink ink and a needle into the epiderma and it is supposed to hold a special meaning for Marina. The tattooed insignia is a sort of memento, a reminder charged with energy concerning the very act of tattooing and the meaning of the tattoo.

Behind each of these signs lays hidden a small or larger system of institutions or organisations founded to promote creative work, provide space and voice to all sorts of minorities, carry a certain legacy of spirit which creates and leaves its mark in space and time without an excessive desire to dominate or humiliate anybody. This blissful, isolated, at times powerful, but more often powerless world – the sanctuary of artistic creation – represented with needle pricks and ink on the skin, is her personal Stations of the Cross constellation through which she treads towards her salvation.

The pilgrimage Marina is undertaking is her own version of "Camino Santiago" from gallery to gallery during which she collects tattoos with their logos on her skin. The pink colour of these institutional logos, lets call them, for this occasion, churches or temples of contemporary and tolerant spirit, is the colour of meat, that which is covered by skin. It is a colour many adore, while others despise. It is simultaneously the colour which symbolises escape from reality and a sign of belonging to a constructed and living world in whose reality tragedy is often turned into glamour.

Like some kind of an urban saint who is admired (or pitied by some) she has built her own artistic hagiography, or in contemporary language – style, on asceticism and self-sacrifice. This style, the sum total and derivative of the inner and outer manifestations of our personality and identity, is hers and ours Sacred Book through which we are trying to leave a mark on the urban fabric of our surroundings.

When time leaves its mark on our skin, it will leave behind a strong graphic recording of wrinkled skin, but Marina's skin will carry a story of the peculiar journey of "self-giving" through cultural institutions in which this glamorous blue-eyed tragedian spilled drops of blood while devouring the life in front of her.

This world, my surroundings, is sacred and beautiful, meaningful to the core, life-affirmative and filled with goodness.

Text by: Emil Matešić

Translated by: Dina Pokrajac

Marina Marković rođena je u Beogradu (Srbija) 1983. godine. Diplomirala je slikarstvo na Fakultetu za likovne umjetnosti u Beogradu, gdje se trenutno nalazi na doktorskom studiju. Koristi razne medije i inovativne postupke u svome radu, ne sakrivajući svoju vještinu i strast za gotovo klasičnim crtežom na papiru. U njima često koristi kombinaciju društveno angažiranih poruka i erotizirani crtež na kojima dekonstruira pojam ženskoga tijela kao seksualnog objekta i subjekta poslušnosti.

U situacijskim radovima bavi se protokolom vremena u datom prostoru i konteksta obavljenog rada u istome, dok u drugim radovima koji uključuju dimenziju vremena detaljno dokumentira svoj put i iskustvo poremećaja prehrane nudeći nam na uvid detaljan i estetizirani put prema ozdravljenju.

Kao cjeloživotni projekt odabrala je tetoviranje na vlastitoj koži logotipa institucija koje se bave likovnom umjetnošću i kulturom. Radovi su joj izlagani u mnogim zemljama, nekoliko je puta pozvana kao artist in residence, dobitnica je nagrade Dimitrije Bašićević Mangelos u 2011. za mladu umjetnicu, te nagrade njemačkog magazina Kaltblut za nadolazećeg umjetnika u 2018. godini, Nagrade za crtež koju dodeljuje Fondacija Vladimir Veličković za 2021. godinu.

U Galeriji na katu po prvi puta nastupa i izlaže u Hrvatskoj. Živi i radi u Beogradu, a blisko suraduje s galerijom X Vitamin.

Iz izjave umjetnice: "Putem složenih odnosa bliskih ali društveno suprotstavljenih koncepata ona diskutuje različite forme javnih i intimnih formi potčinjenosti i dominacije. Kroz celokupnu umetničku praksu Markovićeva razotkriva različite socio-političke mehanizme pritiska odnosno biopolitičkog imperativa koji je nametnut ženama od strane heteropatrijarhata, ukazujući na to koliko su pitanja slobode i prinude za ženu neodvojiva."

Galerija na katu zahvaljuje Kseniji Marinković za pomoć i razumijevanje pri realizaciji ovoga performansa i izložbe.

Marina Marković was born in Belgrade (Serbia) in 1983. She graduated in painting from the Faculty of Applied Arts in Belgrade, where she is currently doing her doctoral thesis. In her work she uses various media and innovative procedures, without masking her skill and passion for an almost classical paper drawing. She often uses a combination of socially engaged messages and eroticized drawings through which she deconstructs the notion of the female body as a sexual object and a subject of obedience.

In situational works she deals with the flow of time in a set space and the context of the work made within it, while in other works that include the dimension of time she minutely documents her journey and experience with eating disorder, providing us with an insight into a detailed and aestheticized path towards healing.

As a lifelong project she chose tattooing logos of artistic and cultural institutions on her own skin. Her works have been exhibited in many countries and she was an artist in residence on several occasions. She is the winner of the Dimitrije Bašićević Mangelos Award for young artist in 2011, and an award given out by the German magazine Kaltblut for upcoming artist in 2018, and the Vladimir Veličković drawing awards for 2021.

In the Upper Floor Gallery, she will be performing and exhibiting in Croatia for the first time. She lives and works in Belgrade where she works closely with the gallery X Vitamin.

Extract from artist statement: "Through complex relationships of close but socially opposed concepts that discipline the body, Marina discusses disparate forms of public and intimate forms of subordination and domination. Throughout her entire artistic practice, Marina tries to unveil various socio-political mechanisms of pressure, that is, the biopolitical imperative imposed on women by the heteropatriarchy, pointing to the extent to which the issues of freedom and coercion are inseparable for women."

The Upper Floor Gallery would like to thank Ksenija Marinković for all her help and understanding during the making of this performance and exhibition.

Marina Marković- The Arrangement

23. 11. – 10. 12. 2021. - Galerija na katu

IZDAVAČ: Kulturno informativni centar, Preradovićeva 5, Zagreb / ZA IZDAVAČA: Petar Bujas

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PREDGOVOR: Emil Matešić

PRIJEVOD NA ENGLESKI: Dina Pokrajac

OBLIKOVANJE PLAKATA: Emil Matešić / OBLIKOVANJE KATALOGA: Vedran Grladinović

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