



Centar za kulturnu
dekontaminaciju

Center for Cultural
Decontamination

Izložba

Exhibition

DVA ZIDA
MARIJANA
MARKOSKA

TWO WALLS
AURÉLIE
WILLIAM LEVAUX

Kustoskinja

Curator

ALEKSANDRA

SEKULIĆ



27.12.2016. – 20.01.2017.

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Izložba

DVA ZIDA AURÉLIE WILLIAM LEVAUX I MARIJANA MARKOSKA

Kustoskinja: Aleksandra Sekulić

**Some people think little girls should be seen
and not heard / But I think, oh bondage, up
yours!**

“Oh Bondage, Up Yours!”, X Ray Spex, 1977

**Si j'étais muette, je gravirais rapidement
les échelons de ta considération. De plaie
quotidienne, je gagnerais le statut d'être
indispensable.**

Tekst sa rada na tekstu Aurélie William
Levaux, 2016

Dva naspramna zida u Centru za kulturnu dekontaminaciju naseljena su radovima dve umetnice, Aurélie William Levaux iz Liježa i Marijane Markoske iz Beograda.

Radovi Aurélie William Levaux, umetnice iz Belgije, crteži na tekstu, proizašli su iz kontekstualizacije neposrednog dominantnog i kritičkog diskursa, alternativne kulture i feminističke kritike: reinterpetirane slike kolonijalnog imaginarijuma, religiozne tabloa i naglašene patrijarhalne konstrukte rastvara u oslobađajućoj ironiji, ogoljava ih i oživljava pobunu protiv svodenja na predviđeno mesto žene i umetnosti. Snaga ove pobune evocira onu inicijalnu slobodu pankaa, aproprijacije, dekonstrukcije i fragmentacije oprešivnog instrumentarijuma protiv koga viče „nepristojna istina“, izniče emancipacija tela i stvaranja. Tradicionalno mesto ženskog stvaranja: tekstil sa slikama, tapiserija, vez, 'kuvarica', mesto narativa žena uzapćenih u domovima, čekanju ravnika, u kuhinji, ovde osvaja novu funkciju – možda zastave, ili bandane, sasvim sigurno nove poezije. Levaux je jasno da je „Himna nestaloj iskrenosti“ zapravo o viziji. Razglednica zemaljska sa koje Papa maše Bogu,

turistički okružen piramidama, pop zvezdama: „Ovde je sve u redu“ osvjetljava „poredak u redu“: pričešća, reprodukciju kako je zapovedano, sekvencionalno prikazano društveno brisanje žene iz zajednice koja se oko nje stvara i njeno manifestno odbijanje „da me se drži članom“. Romantični prizori i kolonijalne fantazije 19. veka, evocirajući crteže i gravire ugrađene u sentimentalno vaspitanje generacija, sada su dograđene novim narativom: bukvalnim, surovim i konsekventnim.

Marijana Markoska izvela je ponovo svoju formativnu kulturu: punk i fanzinsku estetiku. Ubacila se i sama u X Ray Spex epruvete sa omota albuma Germfree Adolescents. Poly Styrene je singl ovog benda iz 1977. “Oh Bondage, Up Yours!”, koji je postao pobunjenička zastava, objasnila kao „više antikapitalistički nego kao feministički“, odbacujući svaku vrstu ropstva. Odloženo dejstvo pobune čija je apsorpcija u poredak postala traumatično mesto generacijama dešava se i dalje, čemu su dokaz upravo X Ray Spex, svojom odloženom eksplozijom u riot grrrrl pokret, jer potencijalnost ove pobune može se prenositi u mehanizmima i idejama koje izmiču reduktivnoj fetišizaciji. Svojim telom Markoska je naselila i One Track Mind, Johnny Thundersa and The Heartbreakers, The Damned, Dead Kennedys, Dead Boys, Black Flag, Big Black, Devo, True Sounds of Liberty, Artističku radnu akciju. Odjeci fanzinske estetike, DIY umnožavanja slike i parole, sada su poželjne sezonske mode, i još je teže oporaviti njihovo inicijalno obećanje osvajanja slobode umnožavanjem. Devalvacija fanzinske političke subverzije, kulturalizacija ove prakse, omogućila je divljanje cena fetišiziranih materijalnih ostataka jedne pobune. Markoska je aberacijom izvukla šimbole, pratila i svojim telom ponovo izvela formule i mehanizme redukcije kojom se punk i fanzinska kultura dizajnom pripitomljavala i normalizovala. Osvetliti proces kulturalizacije i njegove mehanizme, prepoznati naivno saučesništvo, posetiti traumatično mesto obeleženo kao tačka sloma pobune, danas je to vid borbe za oslobađanje emancipacijskih potencijala amortizovanog iskustva.

Treći, centralni zid je ekran još jednog naseljavanja preuzetog narativa. Marijana Markoska ponovo izvodi najstariji sačuvani zvučni film, u kojem Džordž Bernard Šo govori o slavi, Musoliniju i drugim relevantnim temama. Ponovnim izvođenjem trenutka u kojem se stiže glas otvara se dijalog naspramnih zidova.

Agonistička arhitektura izložbe sugeriše suprotstavljanje, međutim to je i pozicija ogledala i svojevršno rušenje modela projektne „saradnje i razmene“, rušenje preglednog niza muzejske izloženosti. Pre svega to je podsećanje na današnje mesto umetnosti, na zid, granicu autonomne zone umetnosti i zaoštrenih društvenih borbi, na žičane i „zidove koje će Oni sami graditi“ preko kojih nepredviđeni neće prelaziti. Patrijarhalna, kolonijalna, kapitalistička i feudalna, „prava tradicija“ na kojoj su ovi zidovi izrasli ovde je dekonstruisana otetim prizorima, uzviknutim rečenicama, telima. Deteriorizacija subjekta u globalnom digitalnom režimu „nevidljivosti u preizloženosti“, imperativi user-generated životopisa, ovde su pripitomljeni, zaustavljeni, izvučeni iz dekontekstualizovanog automatizovanog dizajna potrošnje sadašnjosti.

Izloženi radovi:

Aurélie William Levaux:

36 crteža i vezova na tekstu različitih formata

Marijana Markoska:

12 digitalnih printova
Greetings, video rad

Predlozi za slobodnu igru asocijacija uz ovu izložbu: zidovi u politici Evrope, Amerike, sveta 2016. godine; 40. godišnjica pankaa kojoj je pokroviteljica britanska kraljica; četvrti zid; pobuna u Poljskoj protiv zakona o abortusu 2016. godine; „Dva vremena jednog zida“ (Političke prakse (post) jugoslovenske umetnosti), „Another Brick in the Wall“ i majica Johna Lydona „I HATE Pink Floyd“ zbog koje je pozvan u bend Sex Pistols; koncept „muzeja bez zidova“, pojam kulturalizacije po Borisu Budenu i zamah „opsešivnog memorijalizma“; Facebook Wall; prazno 1. mesto britanske muzičke liste 1977. koje je označilo pobedu God Save the Queen Sex Pistolsa; belgijska i evropska kolonijalna estetika; svečano spaljivanje kolekcije punk memorabilija iz kolekcije Vivienne Westwood i Malcolma McLarena na Temzi 2016.

Izložbom „Dva Zida“, Centar za kulturnu dekontaminaciju najavljuje kontra-manifestaciju 40. godišnjici punk pokreta u 2017. godini: Never Mind 40, povodom 40. godišnjice izlaska albuma Never Mind the Bollocks grupe Sex Pistols. Ovim albumom objavljena je istina o kraju II svetskog rata, odnosno slomu socijalne politike u Evropi koja je kao izborna bolja budućnost ponuđena narodima koji su iz rata izašli. Posle četrdeset godina rezultati ovog obrušavanja budućnosti više su nego očigledni.

27th December 2016 to 20th January 2017
The Center for Cultural decontamination
Exhibition

TWO WALLS AURÉLIE WILLIAM LEVAUX AND MARIJANA MARKOSKA

Curated by Aleksandra Sekulić

Some people think little girls should be seen and not heard / But I think, oh bondage, up yours!

"Oh Bondage, Up Yours!", X Ray Spex, 1977

Si j'étais muette, je gravirais rapidement les échelons de ta considération. De plaie quotidienne, je gagnerais le statut d'être indispensable.

Text on the drawing on textile by Aurélie William Levaux, 2016

Two walls facing each other in the Center for Cultural Decontamination are taken by the works of two artists: Aurélie William Levaux from Liege and Marijana Markoska from Belgrade.

The artworks of Aurélie William Levaux, an artist from Liege, are drawings on textile. They represent an outcome of contextualization of the immediate dominant and critical discourse, of the alternative culture and feminist critique. The author dissolves reinterpreted images of colonial imaginary, religious representations and emphatic patriarchal constructs, turning them into liberating irony, stripes them bare and revives rebellion against reducing women and art to their traditionally allocated positions. The force of this rebellion evokes the initial punk freedom, its appropriation, deconstruction and fragmentation of the oppressive instruments that an "indecent truth" shouts against, leading to the emancipation of the body and of creation. The traditional expressions of female creation – painted textile, tapestry, embroidery, "cooks" – that

are pointing to the narratives of women imprisoned in their homes while they are toiling in their kitchens and waiting for their warriors to come back are gaining a new function, becoming flags or bandanas of a new poetry. Levaux makes clear that the "Ode to Vanished Honesty" is really about a vision. An earthly postcard depicting the Pope waving to God in a manner of tourist surrounded with pyramids or pop stars: "Everything is in order here" sheds light to the "order in ordering" – communions, procreation as it is written down – and points to a sequentially represented social erasure of women from the very community created around her and to her manifest rejection of "membership". Romantic images and the 19th century colonial fantasies are evoking drawings and gravures that have been embedded in the sentimental education of many generations. Those images are now reassembled within a very different narrative – literal, cruel and consequent.

Marijana Markoska is dealing with a culture formative for her – punk and fanzine aesthetics, plunging herself into the X-Ray Spex test tubes from the album cover *Germ-free Adolescents*. Poly Styrene, the singer, clarifies how the "Oh Bondage, Up Yours!", a 1977 single of that band, that became the banner of rebellion, according to her it was "more anti-capitalist than feminist", rejecting thus any kind of slavery. A delayed effect of a rebellion, whose absorption into the system became a traumatic point, is still productive. The X-Ray Spex are a proof of it, with their delayed explosion into the riot grrrl movement, since the potentiality of the rebellion can be transferred through mechanisms and ideas that escape reductionist fetishism. Markoska also inhabited with her own body the songs, images and album covers of the One Track Mind, Johnny Thunders, The Damned, The Dead Kennedys, The Dead Boys, Black Flag, Big Black, Devo, True Sounds of Liberty. The echoes of fanzine aesthetics, do-it-yourself Xeroxing of images and slogans have become nothing more than sessional vogues. Over the time it's become even harder to revive the initial promise of freedom by establishing production in the DIY way. Culturalization of

those practices – the process of devaluing the fanzine movement's political subversiveness – has enabled an unbound inflation in prices of the material remains of an uprising. Markoska deviated from the usual paths of interpreting punk and fanzine culture by extracting their symbolic content from the abovementioned process and by following their trajectory with her own body, thus reenacting the formulations and mechanisms of reductionism that had tamed and normalized the movement through its reduction to mere design items. An effort to shed light on the process of culturalization and its mechanisms, as well as to recognize a hidden complicity with them by revisiting the traumatic place of upheaval's breakdown, represents a form of struggle for liberating the emancipatory potentials of an experience that has been officially mediated and moderated.

The antagonistic structure of the exhibition suggests confrontation, although it also brings about a mirroring effect as well as a certain destruction of the model of project-driven "collaboration and exchange" – a destruction of visibly ordered seriality of museum exhibitions. Above all, it represents a reminder of today's place of art – a wall that represents the border between the autonomous zone of art and radicalized social struggles. A wall that reminds of the barbed-wire wall that governments have installed along their state borders, the ones that "we are going to build ourselves" to prevent those unforeseen to cross. Those walls were produced by the only "veritable tradition" of patriarchy, colonialism, capitalism and revived feudalism, and this exhibition deconstructs it with hijacked scenes, shouted-out sentences and bare bodies. Deterioration of the subject within the global digital regime of "invisibility by overexposure" and the imperatives of user-generated evangels are being stopped here and drawn out of the decontextualized and automatized consumption design of today.

The third wall, the central one, is the screen of another inhabitation of the appropriated narrative. Marijana Markoska is reenacting the oldest preserved sound film, in which

George Bernard Shaw reveals his views on fame, Mussolini and other relevant issues of that time. Reenactment of the very moment of gaining a voice can open the dialogue between the two walls.

Exhibited works:

Aurélie William Levaux:

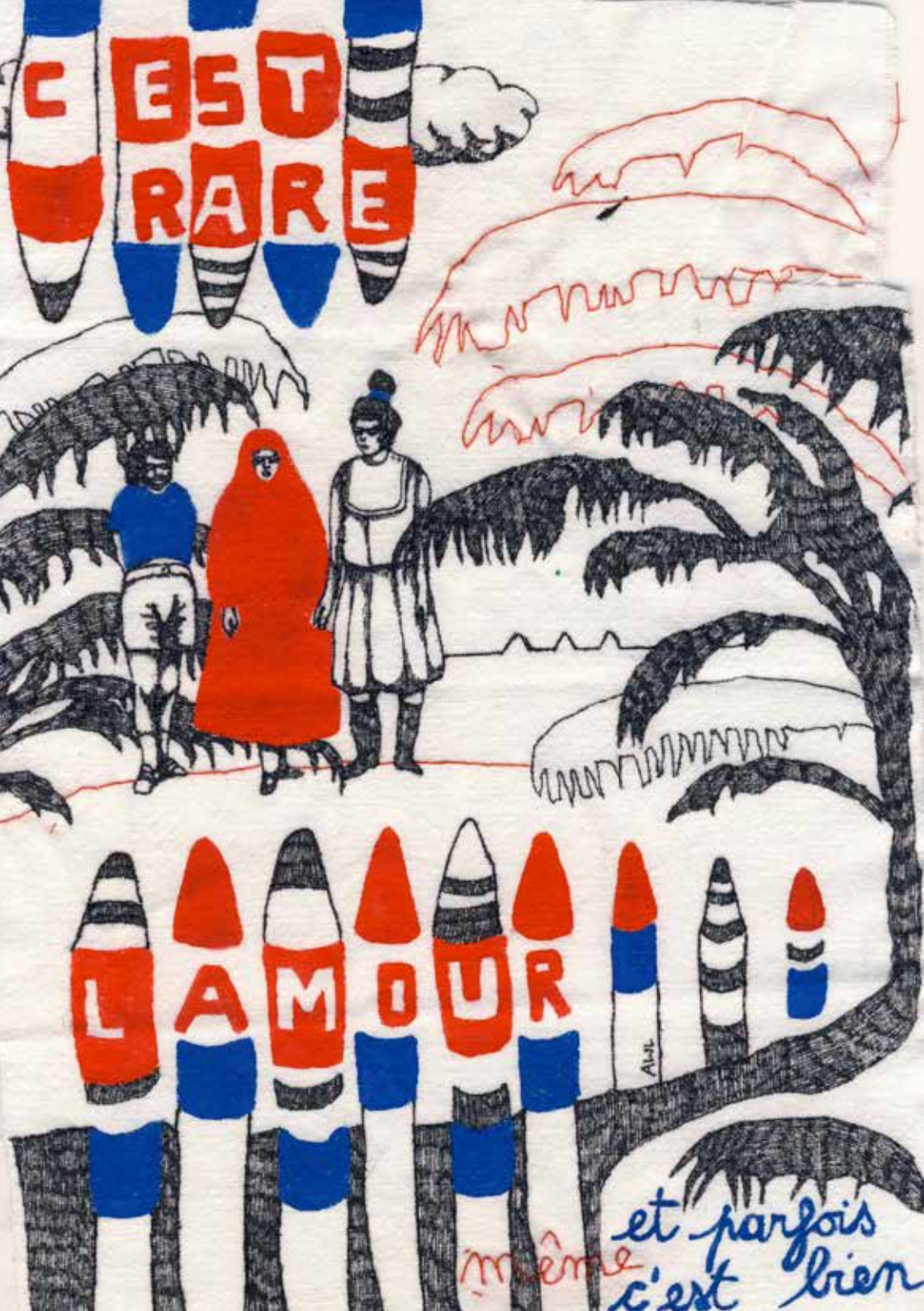
Drawings and embroidery on textile, 36 pieces, various formats

Marijana Markoska:

Digital prints, 12 pieces
"Greetings", video

Suggestions for free associative play of the exhibition: wall in the policies of Europe, America and the rest of the world in the year 2016; 40th anniversary of punk movement supported by the British queen; The fourth wall; the 2016 Polish protest against the law on abortion; "Two Times of a Wall"; "Another Brick in the Wall" and John Lydon's t-shirt "I HATE Pink Floyd" that got him invited to join the Sex Pistols; The concept of "museum without walls", Boris Buden's notion of culturalization and the sway of the "obsessive memorialism"; Facebook wall; the empty number one place at the UK music chart in 1977 because of the impossibility to name its holder, the Sex Pistols' "God Save the Queen" single; Belgian and European colonial aesthetics; the solemn act of burning the punk memorabilia collection of Vivian Westwood and Malcolm McLaren at the river Thames in 2016.

The Center for Cultural Decontamination with the exhibition "Two Walls" is announcing at the time of the 40th anniversary of punk movement in 2017 a counter-manifestation entitled Never Mind 40 in honor of the 40th anniversary of publication of Sex Pistols' Never Mind the Bollocks. This album proclaimed the truth about the ending of the Second World War [according to Phil Oakey's statement in Eva Wood's Made in Sheffield film], i.e. about the break-down of the European social policies that has been offered to the people as a post-war promise of a better future. The result of this breakdown are more than obvious forty years after it.





AURÉLIE WILLIAM LEVAUX

Potičući iz alternativne strip scene, izmičući uobičajenim kategorizacijama, Aurélie William Leviaux stvara koristeći registre nadrealizma, konceptualne umetnosti i pop kulture, stvara izazov umetnosti i društvu suočavajući ga sa izandalim društvenim i umetničkim formama, političkim i religijskim narativima. U tandemu sa umetnikom po imenu Moolinex godinama radi multimedijalne performanse, intervencije, izložbe i knjige. Auréliewilliamlevaux.be

Rad na drvenim panelima koji čine sekvence gigantskog stripa rezultirale su i u triptihu koji se bavi materinstvom što je postala glavna tema nekih od velikih publikacija Aurélie William Leviaux: Menses Ante Rosam. Ovaj triptih postoji na razmeđu i 'prevodi' između umetničkog porekla – alternativnog autorskog stripa i polja savremene umetnosti. Umetnica iz Liježa je postigla međunarodni uspeh počinjući 2003. u fanzinima i samizdatima, danas redovno objavljujući knjige. Njena umetnost emanira iz intuicije, imaginacije, želje, teskobe, iskustva, tretiranih sa osećajem majstorstva tehnike, dajući radovima izražajnost i mogućnosti višestruke interpretacije.

Coming from the underground contemporary drawing scene, creators of many books that defy categorization as either illustration or artist books, Aurélie-William Leviaux and Moolinex now increasingly also go off-script and create together objects which are not books. Resorting typically to DIY materials, old-fashioned knitting techniques and overly didactic contents, their work is playful and subversive. Drawing simultaneously from the Pop, Conceptual and Surrealist traditions, they challenge assumptions about what society/art is or ought to be, hijacking traditional forms, political and religious narratives to dramatic effect. Iz teksta kritičara Genaro Marcos

The idea, ultimately unrealized, of creating a giant comic strip led AurélieWilliam Leviaux to craft a number of narrative sequences on wood panels. It was during this phase that she created the untitled triptych dealing with motherhood: a theme that was later to dominate one of Leviaux's main publications, Menses Ante Rosam. The triptych also features another of her recurrent characters, the little girl – a little girl who speaks like a woman. This child is an alter ego, according to the artist, who describes the project as a kind of private diary chiefly developed in the form of drawings embroidered onto canvas. The three-panel work occupies an intermediate position between its artistic origins – alternative, 'auteur' comic strips – and the world of contemporary art. AurélieWilliam Leviaux is an artist from Liège who has achieved international renown. In 2003 she started publishing her drawings in fanzines, and since 2008 has been regularly producing her own books. In them we discover a world of mingled dreams and reality, revolving around femininity, maternity and sexuality. Leviaux's art emanates from intuition, imagination, desire, anguish, and experience, treated with a sense of the fantastic and a great mastery of technique, to produce works whose suggestive expressiveness opens them up to a multiplicity of interpretations. (Genaro Marcos)

SELECTED EXHIBITIONS/IZABRANE IZLOŽBE

2014

- Prophets, Galerie Nadine Feront, Bruxelles, avril 2014
- Rien par terre (AWL), La Mauvaise Réputation, Bordeaux, janvier 2014
- Soyons raisonnables, Ma première galerie, Paris, janvier 2014
- L'Amourde, AWL+M, La Space, Liège, octobre Solo Shows Moolinex 2013
- AWLM, L'Asso Générale, Point Ephémère, Paris, juin 2013
- Johnnychrist, AWL+Moolinex, Le monte-En-L'air, Paris, mars 2013
- Mytic 27, (Moolinex) Espace Pierre Cardin, paris, décembre 2013
- Alternatives, (Moolinex) Maison Des Arts Georges Pompidou, Cjarc, octobre 3013
- L'Amourde, AWLM La Space, Liège 2013
- Awlm, Point Ephémère, Paris, juin 2013
- L'Army Secrete, Moolinex La Friche, Marseille, mai 2013
- Hey! Modern Pop and Pop Culture, Moolinex La Halle Saint-Pierre, Paris, 2013
- A Tant Rêver Du Roi, Moolinex La Centrifugeuse, Pau, avril 2013

2012

- L'alliance, AWL+Moolinex, La mauvaise réputation, Bordeaux, décembre 2012
- Une envie pénétrante, galerie Pierre Hallet, Bruxelles, novembre 2012
- L'heure vient vilaine petite chose, galeria D406, Modène, Italie, septembre 2012
- End Of The World Party, Galerie Nadine Feront, décembre 2012
- Glocal Session, Frac Angoulême, septembre 2012
- Un Seul But Le But, Hectolictor Galerie, Bruxelles, septembre 2012
- Glocal Session, Frac Angoulême, septembre 2012

SELECTED PUBLICATIONS/IZABRANE PUBLIKACIJE:

2014

- Le verre à moitié vide, AWL, (Ed. Atrabile)
 - La question, Moolinex (Ed. Superloto)
- 2013
- Johnnychrist, une certaine empathie envers le fragile, Moolinex et AWL (Ed. Atrabile, mars 2013)
 - Sergent coloriage, Moolinex (Ed. United Dead Artists) 2013
- 2011
- Flip & flopi, Moolinex (ed. Les Requins Marteaux) 2011
 - 986/1988, Moolinex (ed. Les requins Marteaux) 2011
 - C'était ça ou couvrir le monde de crottes de merde, awl et Moolinex, septembre 2011
 - Prédications, awl et isabelle Pralong, atrabile, juin 2011
- 2010
- Les yeux du Seigneur, AWL La Cinquième Couche, mars 2010
 - Super 45, Moolinex (ed. Les requins Marteaux) 2010
- 2009
- Art pute deluxe, Moolinex (ed. Le dernier Cri) 2009
- 2008
- Menses ante Rosam, AWL La Cinquième Couche, novembre 2008



MARIJANA MARKOSKA

Kroz kulturu sećanja, bavi se identifikacijom, ličnim i društvenim identitetom. Kao medijum najčešće koristi kompjutersku umetnost i video. Potencira vezu likovne umetnosti sa (popularnom) muzikom i filmom. Doktorirala je na grupi za digitalnu umetnost Univerziteta Umetnosti Beograd, a osnovne studije slikarstva završila na Fakultetu Primenjenih Umetnosti istog Univerziteta. Više puta samostalno izlagala u Beogradu, takođe na brojnim video festivalima i grupnim izložbama u Srbiji i inostranstvu. Laureat nagrade za višemedijsku umetnost Prolećnog salona ULUS-a 2009. Iste godine je bila nominovana za Politikin nagradu u oblasti likovne umetnosti za zajedničku izložbu sa Srđanom Điletom Markovićem u galeriji Zvono.

Through a culture of remembrance, Marijana Markoska deals with identification, personal and social identity. Her preferred mediums are computer art and video. She intensifies the relationship between visual arts and (popular) music and film. She holds a PhD from the department of digital arts at the University of Arts in Belgrade, as well as MA in painting from the same institution. She has had several solo exhibitions in Belgrade, and has also participated in numerous video festivals and group exhibitions in Serbia and abroad. She is the Laureate of the Award for Multimedia Arts of the Spring Salon of ULU Serbia in 2009. That same year, she was nominated for the *Politika* award in the field of fine arts for a joint exhibition with Srđan Djile Markovic in the Zvono gallery in Belgrade.

IZABRANE IZLOŽBE/SELECTED EXHIBITIONS

2010

- Cvijeta Zuzorić Pavilion, Belgrade
Autumn salon
- International Triennial of Expanded Artistic Media
- Cvijeta Zuzorić Pavilion, SKC, Belgrade -
"ANTIGENA 3D"
- O3one Gallery, Belgrade
"ANTIGENA 3D", PhD solo exhibition

2009

- SKC Gallery, Belgrade - "ANTIGENA",
solo exhibition
- Zvono Gallery, Belgrade - "Šifra/Code"
- Cvijeta Zuzorić Pavilion, Belgrade
Spring salon, video, rewarded for the video
"Operaton Painting" with Katarina Kaplarski

2008

- Cvijeta Zuzorić Pavilion, Belgrade
Autumn salon
- Terminal 00, London
- 9th international Biennale of Miniature Art,
Gornji Milanovac
- Cvijeta Zuzorić Pavilion, Belgrade
Spring salon
- April meetings festival, SKC, Belgrade
- Cvijeta Zuzorić Pavilion, Belgrade
New members of ULUS exhibition

2007

- University of Arts, Belgrade - Strategies of
events – Art in the time of new media
- SKC Gallery, Belgrade
"Sequence of Tenses", solo exhibition
- MuHKA hack - Video Speakers Corner,
Antwerp, Belgium
- ART TECH MEDIA, Art & New Media
Festival, Spain
- FILE, International Festival Of Electronic
Language, Brazil
- Divishow Studio & Gallery Cuautitlan Izcalli,
Mexico
- European Art Students' Digital Works,
Slovenia



Impresum

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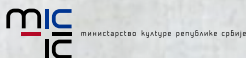


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