

AAASSEMBLAGE, David Maljkovic

8.9 - 22.10.2016

The exhibition follows the narratives and methods that in the work of David Maljković appear in various media, formats, and visual languages. Notwithstanding the existence of narration in the starting point, he does not mediate this narration directly, i.e. in a descriptive way, but he encrypts it, even relativizing its over-determined position, and thus opening new semantic processes.

The elusive and often contradictory role that the artist takes is a constant preoccupation in Maljković's work.

Taking the studio as a symbolic place of production and experiment, during the last thirteen years David Maljković repeatedly problematized the status of the studio. Avoiding to spectacularize the place of creativity that is imposed by the intimist format of the studio, as well as rejecting the stable status imposed by the continuing change, we can view this continuity of problematizing mainly as a position, and not as much as a format.

Here, the positions are given, both in the sense of space and place and as the decision to act, insisting on the autonomy of the studio as an inherently contradictory place that simultaneously opens the questions of the politics of gaze.

Although all these experiences are being transposed into the gallery, and the studio in its motif somehow becomes a kind of an assemblage – the motifs working as torn-off images – we can perceive this very fragmented quality as a broken reality of the artist's everyday space.

Through the works, a pictorial dialog with the studio is being created, and this matrix creates a new whole, continuing to dissolve the very idea of studio.

Using the studio as raw material for the creation of new relations, peeling the content and recycling the form, the methodology of image-building becomes more important than the content and the theme, rejecting the notion of the motif as something that is completed.

This kind of process understanding enables to confront various temporalities, in which the reach and the limits of the motif are being gauged, and in this manner, void and absence become themes.

The traces of the work process in the most literal sense thematize the interstices between form and content, and generate a potential, new content in it.

Both the newly formed reality of the depiction and the very act of construing order, as the processes of formation and mutation of space itself, transpose the studio into the given interstice.