

David Maljkovic

Out of projection

9 September 2009 – 18 January 2010



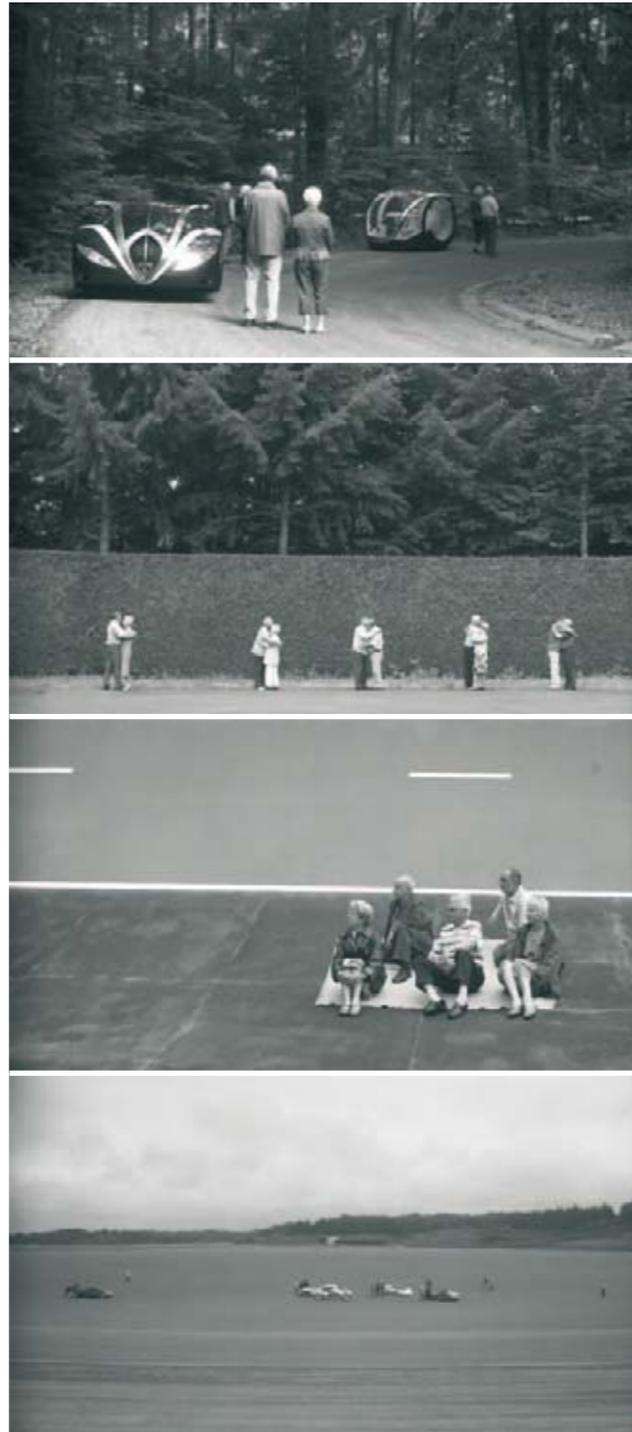
David Maljkovic.

Out of Projection

In recent years, David Maljkovic has worked on preexisting spaces where his interventions open the door to a dialog between several factors: the reality of current post-Fordist capitalism, memories of the 20th century's ideological and productive utopias, and an imagined future associated with the consumption of high technology from a meta-historical perspective close to science fiction. In his work, oral tradition is paradoxically united with collective amnesia, pointing the spectator towards a series of voyages in time marked by the coexistence in a timeless limbo—nonetheless locatable on any map—of the suggestion of a mechanized future perfected and polished like metal bodywork, and a past relived through the testimony or physical presence of humans.

For the two-channel video, *Out of Projection*, Maljkovic chose the Peugeot headquarters in the French city of Souchaux. Its protagonists are retired company workers who now build ideas for future projects. The place where this future planning takes place has all the characteristics of conspiratorial spaces associated with both science fiction and Cold-War movies: an unmarked redoubt hidden in the woods to avoid industrial espionage, where the work consists of giving physical form and appearance to the future.

In carrying out their new functions, each of these workers acts as a medium between past and future, moving around the test track or alongside the car prototypes. The presence of these automobiles without real use also serves to recall the future, what is yet to come, a machine on whose production line these workers will not be spending their energy. Looking out from a future, these automobiles are a baroque *memento mori* in reverse: it is not a decaying corpse that speaks to us, but rather a machine that has yet to be born. The emotional effect produced by this paradox rests on the electronic sound that accompanies this first projection. Composed by Jan St. Werner (of the group Mouse on Mars), it seeks to produce determined effects on viewers, detaching them from the cold aura of the automobile's pure form and leading them from pure physicality towards a new mental and emotional state.



The second projection seems, at first glance, to be a concession to authenticity, “making it possible to speak of” the classic documentary, which is even suggested by the screen's 4/3 format (a classic TV format). But the viewer is not allowed to hear the sound and is faced with mute expressions and less-than-eloquent postures. With this decision to block the sound channel, Maljkovic seeks to generate frustration in the viewer, thus suggesting the incomplete nature of any discourse about the past. In their desire to listen to the characters, visitors are bothered or aided by the only sound channel available to them: that of the main projection.

In its totality, *Out of Projection* spans two antithetical film genres: science fiction (speculative discourses about the future) and documentary (narrative discourses about the past or present), but it transcends both, generating a hybrid: the documentary informs and misinforms at the same time, causing confusion, while the science-fiction story is altered by the physical presence of precise subjects and historical places.

The FISSURES (*Fisuras*) program at the Reina Sofía Museum (MNCARS) seeks to explore the museum's architectural interstices via a critical connection with the fissures offered by reality. And Maljkovic reveals historical, generational and narrative fissures that use the future (impossible to chronicle or narrate) to break links with specific political coordinates. But a fissure also occurs in the communication of memory; the past is silenced to inaugurate the collective amnesia of the future. Maljkovic's discourse is imprinted with the incendiary character of futurism but coated with a certain baroque melancholy associated with his own experience of utopian failure. Born in a setting of Balkan socialism, he grew up in the midst of its fragmentation and war. He speaks to us through those who are *no longer*, retirees (they will soon be in the majority in capitalist societies) and those who are *not yet*, the automobile prototypes.

David Maljkovic, *Out of Projection*, 2009, HD Video, sound. Courtesy of the artist and Annet Gelink Gallery, Amsterdam, Georg Kargl, Vienna, Metro Pictures, New York.

Biography

Born in Rijeka, Croatia, in 1973, David Maljkovic has used hybrid media such as collage, photography or video installation to address subjects such as the construction of the future, technology, collective memory and the reoccupation of spaces with historical or ideological significance. As an artist born in Tito's Yugoslavia, he has tangentially approached his country's metamorphosis and trauma in his work. For example: in the video, *Scene for a New Heritage* (2004-2006), he reflects upon forgetting as a way of rethinking history by analyzing the strangeness felt by a group of youths from the year 2045 when contemplating a monument-relic from the socialist period. In *Lost Pavilion* he continues a line that began with *Lost Memories from These Days*, reconstructing spaces from the Zagreb Fair, one of the few points of exchange between the United States, the USSR and the Third World during the Cold War.

Maljkovic has shown his work at MoMA's P.S.1 in New York, the Whitechapel Art Gallery in London, the Kunstverein of Hamburg and CAPC in Bordeaux, among other institutions. In 2009, he received the ARCO Prize for Young Artists for his work, *Nothing Disappears Without a Trace*.

Selected bibliography

Maljkovic, David. *Place with Limited Premeditation*, Amsterdam, Artimo, 2005. Interview by Charles Esche.

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**Museo Nacional
Centro de Arte Reina Sofía**

Edificio Sabatini

Santa Isabel, 52,
28012 Madrid

Edificio Nouvel

Plaza del Emperador Carlos V, s/n
28012 Madrid

Tel: 91 774 10 00
Fax: 91 774 10 56

Museum hours

Mondays to Saturdays: 10.00 - 21.00
Sundays: 10.00 - 14.30
Closed Tuesdays

Exhibition galleries will be vacated
15 minutes before the museum closes

www.museoreinasofia.es

Palacio de Cristal

Parque de El Buen Retiro, Madrid
Tel: 91 574 66 14

Free admission

Timetable

October to March (included):
Mondays - Saturdays: 10.00 - 18.00
Sundays and Holidays: 11.00 - 16.00

April to September (included):
Mondays - Saturdays: 11.00 - 20.00
Sundays and Holidays: 11.00 - 18.00
Closed Tuesday

Illustrations

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