

ways, too; Maljković brings this to light as he continually tests out alternate presentations, develops iterative ways of working, or lets the forms themselves shapeshift from one show to the next.

Maljković speaks of his interest in the possibility that an artist's methodology, or his specific perceptions, can themselves be the artwork. Leaning into this idea, *Also on View* is his latest effort to look at the underlying structure of his practice and tease out potential through-lines within it. Developing a new scenario for these disparate works, the artist lets them become what he calls "a new collective body." As viewers, we join Maljković in the puzzle of these works' new togetherness, tracing out various underlying logics and interrelationships.

Curated by Karsten Lund.

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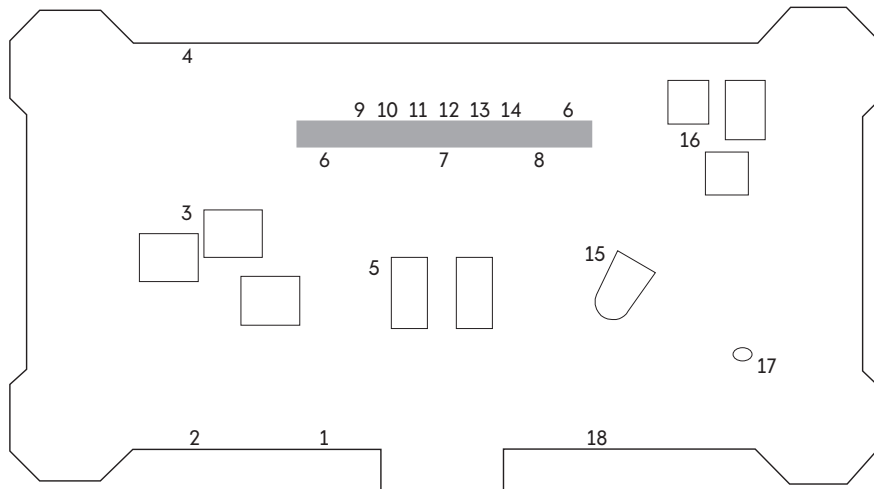
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DAVID MALJKOVIĆ
ALSO ON VIEW

In everyday life we're constantly shifting between larger considerations and close-up views—between the forest and the trees, so to speak. The same kinds of implicit choices run through an artist's practice, whether their strategies nudge the viewer to think more about individual artworks, or groupings, or an evolving body of work over time. An artist can also call on the viewer to actively consider these different registers and hold them in mind all at once. Using a variety of methods that are occasionally very direct and sometimes more subtle or coded, David Maljković asks us to do exactly that.

The Croatian artist works freely across a wide range of media—including photography, video, painting, sculpture, and many hybrid forms. One might also say that the exhibition is a medium for him as well, equal to all the others. His individual works are fine-tuned and meticulously made; they are also rich with layered content, delving into certain cultural histories in the former Yugoslavia, his own

beginnings as an artist, or other circumstances that offer echoes of the past or future here in the present. Time wraps in on itself in many of these individual works, but on another level, Maljković is always playing out a much longer arc as well. As he presents successive exhibitions, year by year, he explores how each show can rework and reassess what he has done before, while also opening possible doorways for projects yet to come.

Maljković brings these ways of working to his exhibition at the Renaissance Society, gathering and reconfiguring elements that originate from different moments in his practice so far. A push and pull takes shape between works as new relationships emerge on the level of form, process, method, and material. His previous investigation of Peugeot's experimental concept cars appears in various expressions, including a molded fiberglass sculpture, a brief video, and series of draped photos on poly-vinyl fabric. Cropping up throughout the exhibition, a number of other works share an identical



- 1 *Alterity Line*, 2017
HD video animation, no sound; 58 mins looped
- 2 *Alterity Line*, 2017
HD video animation, no sound; 55 mins looped
- 3 *All Day All Year*, 2016
Parquet panels, Plexiglass boxes, lighting filters
Courtesy of T293, Rome
- 4 *Alterity Line*, 2017
HD video animation, no sound; 16 mins looped
- 5 *AAASSEMBLAGE (POSTAMENT 1 & 2)*, 2016
Forex board
Courtesy of Dvir Gallery, Brussels and Tel Aviv
- 6 *Untitled*, 2009-18
Custom wall; microphone; microphone stand;
amplifier; four inkjet prints on fabric; three
projectors; *Out of Projection* HD video, no
sound; *Undated* HD video animation, no sound;
Afterform HD video animation, no sound
- 7 *Frustrated Painter or Something about Painting*,
2003-2018
PS Blue Back wallpaper, pigment, and wheat paste
- 8 *Problems with Predecessor*, 2017
Inkjet print, oil paint
- 9 *Alterity Line*, 2002-2017
Oil paint on canvas, laser etching on plexiglass

- 10 *Alterity Line*, 2002-2017
Oil paint on canvas mounted to dibond with laser
etching
- 11 *Alterity Line*, 2003-2017
Oil paint on canvas mounted to dibond with laser
etching
- 12 *Alterity Line*, 2002-2017
Oil paint on canvas mounted to dibond with laser
etching
- 13 *Alterity Line*, 2003-2017
Oil paint on canvas mounted to dibond with laser
etching
- 14 *Vignettes*, 2016-2017
Inkjet print on canvas mounted on dibond with
laser etching
- 15 *Untitled*, 2014
Fiberglass mold of the Peugeot Moovie Car
- 16 *Alterity Line*, 2018
Found acrylic grates with paint residue and
plexiglass boxes
- 17 *A Long Day for the Form*, 2012-2014
Bronze, styrofoam, and sound
Courtesy of the artist
- 18 *In Low Resolution*, 2014
Carousel slide projection, 80 slides

All works are presented courtesy of the artist and Metro Pictures, New York, except where noted.

title, *Alterity Line*, which suggests their shared lineage or affiliation. In those works, the artist’s early line drawings resurface in various guises: as laser etchings on painted canvases, in small animations, and as delicate lines on a plexiglass box.

The exhibition is anchored by five sculptures, all presented on the floor, low to the ground. These works, shown together for the first time here, revel in surfaces and tactile materials, with differing measures of roughness and polish. *All Day All Year* replicates the old parquet floor of the artist’s studio in Zagreb, using wood tiles dating from the same era, accompanied by the colored filters he often uses in the photographic side of his practice. Two other floor sculptures reveal the physical traces of different production processes, such as CNC milling (a computer-controlled tool used to make intricate cuts) and the laser etching used to replicate his line drawings. These works allow usually hidden techniques to come into the foreground, as the resulting marks and residues create their own contingent sculptural objects.

With every exhibition Maljković crafts a new experience for the viewer—thinking intently about how each work inhabits the space around it, both on its own and as part of a temporary ensemble. Here, he has carefully devised the presentation for this architectural space, setting up lively contrasts in placement, scale, and material that facilitate various ways to see and think about his works. The main intervention is a long, thick wall with a constellation of works on either side, including one work that the artist completed on site, *Frustrated Painter or*

Something about Painting. The array of objects and images surrounding this edifice are largely concentrated toward the middle of the room in an arrangement that encourages a walking orbit around the perimeter of the space. There at the edges, small projected animations find unassuming positions near the existing power outlets.

The title of the exhibition, *Also on View*, borrows a line commonly used by museums. Typically, this phrase is an invitation to see another show in the building, something that isn’t the main center of attention. Here, the center disappears and any clear sense of hierarchy dissolves. The title proposes a gentle pivoting from one thing to another, or a kind of roving attention. Together with Maljković’s spatial choices, this linguistic gesture shifts the emphasis to the relationships between the works, while also allowing those relationships to remain fluid.

Following a sequence of survey exhibitions of Maljković’s work in Europe in recent years, *Also on View* offers something more like a collection of notes or gestures, unburdened by the need for a “proper presentation” of each work or a singular statement on his practice. The artist suggests seeing the works here, for the moment, as “facts” rather than as “artifacts”: a set of things that exist on their own terms, decoupled from their initial intents or the values ascribed to them later. His willingness to look at his own output in variable ways reflects a deeper recognition, and even an embrace, of the way our understanding of artworks shifts across contexts and conditions. As material objects, these works are potentially mutable in other