

**DAVID**

**MALJKOVIĆ**

**PART ONE**

# ABOUT THE ARTIST

David Maljković was born in 1973 in Rijeka, the largest seaport in Croatia.

He studied at the universities of Rijeka and Zagreb and has taken artist residency positions in Sweden, Amsterdam, Berlin, Paris and Munich.

In 2003, Maljković spent two years as one of 50 resident artists in the Rijksakademie, Amsterdam's academy of fine art. He described this as a high point in his career; *"You could think about art without worrying about surviving."*

Maljković's artwork is multi-faceted and consists of sculpture, collage, painting, drawing, architectural design and film production.

Maljković values his traditional art training. He feels this understanding is at the heart of his practise and a part of everything he produces. The artist uses two-dimensional planning as the springboard for all of his artwork whether the final piece is to be two or three dimensional and no matter what genre it is.

Maljković is influenced by leading Croatian sculptor, photographer and installation artist Sanja Ivekovic and Turner Prize nominated, installation artist Mike Nelson.

Maljković now lives and works in Croatia's capital Zagreb.



# ABOUT CROATIA

Croatia is a former Yugoslav republic on the Adriatic Sea.

Croatia became a kingdom in the 10th century. It was conquered in 1091 by Hungary and a union was formed that lasted for eight centuries. In 1918 Croatia entered into a union known as the Kingdom of Serbs, Croats, and Slovenes. This new state was renamed Yugoslavia in 1929, with King Alexander, a Serb, establishing a royal dictatorship. Discontent soon began to rise in Croatia, where many began to argue for greater decision-making freedom.

In 1939 an agreement was reached that gave Croatia control over its affairs. World War II broke out soon afterwards, however, and Croatia became an independent state under German and Italian influence in 1941. The Ustaše, the Croatian terrorist organisation that ruled wartime Croatia, carried out a brutal persecution of the nation's Serbs, Jews, and Roma or Gypsy communities. More than 350,000 Serbs were massacred by the regime during the war, including thousands at the notorious Jasenovac concentration camp. In 1945 Croatia rejoined Yugoslavia, which became a People's Republic founded and controlled by the national Communist party. The People's Republic of Yugoslavia consisted of six republics: Serbia, Croatia, Bosnia and Herzegovina, Macedonia, Slovenia and Montenegro. The Communist hold on Croatia lasted until 1990, when the spirit of reform that was spreading throughout Eastern Europe led to new elections.

Croatia declared its independence from Yugoslavia on 25 June 1991, and Yugoslav federal troops invaded. A bloody civil war soon consumed this province, pitting Serbs, Croats, and Muslims against each other. Nearly 1 million refugees from Bosnia and Herzegovina flooded into Croatia by 1994, prompting the nation's government to appeal for international humanitarian and financial aid. The Krajina and Eastern Slavonia regions of Croatia had been annexed by Serbia during the civil war, but a Croatian military offensive in August 1995 succeeded in recapturing Krajina, and Serbia returned Eastern Slavonia in 1998. In November 1995 the leaders of Croatia, Serbia, and Bosnia and Herzegovina signed a peace agreement ending a four year war.



# ABOUT THE WORK

*Sources in the Air* is a retrospective exhibition, showcasing the development of Maljković's artistic style over the last ten years.

The exhibition includes collage, installation, 16mm film projections and video.

*Sources in the Air* is concerned with **time and memory**. "*In order to articulate the present moment we need to look in three directions: yesterday, today and tomorrow.*"<sup>3</sup> Maljković's practise is constantly looking forward and back. He pieces together singular and collective histories whilst also suggesting what the future might look like.

Inspired by Yugoslavian sculptors and architects of the 1950s and 60s, Maljković re-appropriates futuristic, Modernist **architecture** into his work. He layers these landmarks, buildings and monuments into his own scenes and landscapes making a collage, not of different materials, but of moments in time. These structures, erected during Croatia's communist era, have often been left empty or their original uses changed. They mark a gap between a utopian or idealistic heritage and a disillusioned reality.



# ABOUT THE WORK

Maljković uses **collage** and arrangement in his smaller works on paper incorporating other artist's work, art historical references and archival documentation into single pieces. However, *Sources in the Air* moves beyond collaging in its more traditional sense; the convention of using 'found' photographic images; into the layering and assembling of film installations and entire display set-ups.

**Curating a gallery;** how works fit into an exhibition space, take on new forms and react with each other are key concerns for Maljković at BALTIC. His works are exhibited here within a unique architectural setting designed in collaboration with architect Miroslav Rajic. Within BALTIC's Level 3 gallery, an enclosed, centrally placed rectangular space forces the visitor to walk right to the back of the gallery, peaking into spy holes on the way, before being able to experience the exhibition directly. Once inside, the space is layered with 16mm film projections, architectural display structures, the click-click-whirr of projectors and the subtle flickering of film stills and video.



# THINGS TO THINK ABOUT

Find *Out of Projection* 2009. Remember to ask a member of BALTIC Crew if you can't find it.

This film is a two-screen work exploring memory and how it can be used to predict the future.

The work was filmed at the carefully-guarded test track of car giants Peugeot in Souchaux, North-Eastern France and references science fiction and documentary film genres.

The large, primary screen in this work shows elderly couples moving slowly around the test track as well as looking, standing, waiting and wandering through forest paths and concrete and natural environments. Accompanied by futuristic car prototypes the couples are not actors but actual retired company workers. They act as a medium between past and future.

The second, smaller screen in this work presents close-up interviews with individual workers. Their voices are purposely not heard as they silently recollect their memories.

- Why do you think the artist used retired company workers in his work, rather than actors?
- How might the work have changed if Maljković had used actors to present these stories?
- What is the significance of the individual interviews being silent?
- Look at the body language of the people being interviewed. What does it tell you about the memory they are recounting?
- If you could hear the workers' stories, what do you think they would be saying?



# IN MY OPINION

In the series *Scene for a New Heritage Trilogy* 2004-6, Maljkovic's three films travel through time to show how the artist imagines the future and how the meanings of history and monuments change. The artist asks what happens to a designed form when it is abandoned by ideology. What potential is left?

Maljković asks these questions specifically in relation to a silver-panelled, incongruous monument erected at a memorial park in Petrova Gora, a Croatian mountain range. Designed by native sculptor Vojin Bakić between 1970 and 1981, the structure was commissioned by the communist government as a memorial for victims of WWII and the country's resistance during that time. It was once visited, as a monument of the past and a symbol of future prosperity, by all primary school pupils during communist superiority. However, during the Croatian War of Independence there was considerable change in the country's political and ideological climate. Consequently, symbols of the former regime's beliefs came under attack, and the monument was significantly damaged during the 1990s. Today it exists, as Maljković describes, as *"an artefact, a structure without a function"* used only to house transmitters for Croatian television and mobile phone providers.

Set in the futuristic world of 2045, the first film follows a group travelling to the memorial park at Petrova Gora. They visit the communist monument and wonder about its long-forgotten meaning. The young men communicate in traditional Croatian folk song which Maljković re-casts as a futuristic language. In his diary notes, the artist alludes to a sense of time-travelling mystery.

*"I returned to the future and was in 2045 on the 25th May. I followed a group of people who set out in quest of their heritage and everything seemed without pressure; history became an issue of fiction, and time created a collective amnesia."*<sup>4</sup>





# IN MY OPINION

The second part of the trilogy, set twenty years later, follows a solitary young man returning from the future as he is guided through the monument's cavernous and decaying interior by a magical shining ball. Large groups of puzzled but patient young people gather around the derelict monument in the third film. It is not known whether this film is set in the future and there are no identifiable markers to point to a historical past.

Maljković's series resonates with the feeling of a science fiction film complete with foil-covered cars, silver footballs and an electronic soundtrack. These symbols of sci-fi enliven the location with new meaning, perhaps even turning it from a historical monument to a vision of the future.

- Imagine what life will be like for you in 2045. What will the world look like, smell like, sound like? What will you be wearing, doing, saying? How will the world be different? How will it be the same?
- Returning from 2045, which moment in your life, or from history, will you re-visit? What might you change and how would this impact on you or the world?
- What are the young people in Maljković's third film waiting for? In your opinion, what should happen next in the film?
- Maljković uses a silver sphere to guide someone around the monument's interior. What would you use as a mysterious tour guide? What kind of associations does this object have for you?
- How did you spend your last 25th May? In an ideal world, what would you like to be doing on your next one?



# THINGS TO THINK ABOUT

Find *Sources in the Air* 2011. Remember to ask a member of BALTIC Crew if you can't find it.

This installation gives its name to the title of Maljković's whole exhibition. It features collaged canvases hanging from the outside of an empty Plexiglas vitrine or clear case. Here, the canvases reject the protected casing they would normally have received, in favour of dangling from the edges like fragile fragments.

Inspired by an unrealised design proposal for the Yugoslavian Pavillion at 1958s Belgium World Fair, *Sources in the Air* 2011, borrows the idea of architectural suspension and anti-gravity from Croatian architect and artist Vjenceslav Richter.

Maljković's canvases are painted with geometric, abstract forms and collaged with small swaths of multi-coloured cotton cloth. Maljković also appropriates images from a 1970s publication documenting international Communist summits in Yugoslavia, including these at the corners of his canvases. These photographic fragments show partial gestures; hands placed protectively downwards or clasped in an embrace, obscured facial expressions, arms crossed in observation and the strict dress code adhered to by the bureaucrats of the seventies.



# THINGS TO THINK ABOUT

Maljković is purposely ambiguous about the specific events and conversations that produced these bureaucratic images. *“The images haven't been chosen because of their historical meaning”* the artist states, *“but are focussed more on intimate details”*

- Why do you think the vitrine is empty? Is the vitrine definitely empty? What could be inside it?
- What are the implications of hanging canvases on something other than a wall? How does this change the way we look at artwork?
- Look at the gestures of the Yugoslavian diplomats. What kind of situations do you think have produced these poses and gestures?



# HERE'S ONE I MADE EARLIER

*Missing Colours*, 2010 uses Maljković's home district of Novi Zagreb, Croatia, as its setting. The area is mostly residential, characterised by blocks of flats and tower blocks built during the country's Socialist era.

Maljković's slide projection is inspired by a key scene in the 1980s Yugoslav comedy film *Balkan Spy*. The movie sees an artist throw coloured paint against grey, drab apartment buildings before being arrested by police.

In response to this, Maljković places coloured filters, used in photography to test colour brightness, in front of more than 80 locations in Novi Zagreb, literally inserting colour into everyday life.



# HERE'S ONE I MADE EARLIER

- How significant is it that the artist used his home district as the backdrop for this work?
- How do Maljković's coloured filters impact his chosen landscapes?
- What does the title *Missing Colours* mean?
- How does colour change the mood of an artwork?
- How does changing the colour of an artwork change the way you feel about it?
- In your opinion, which colours are positive and which are negative?
- Choose a location, landscape, view or scene you would like to 'colourise'. Use colour paddles or coloured acetates to change it. Which colours make it look warmer, colder, happier, lonelier, historical, futuristic?
- Maljković uses coloured filters to inject colour into these locations. What would you use?
- Choose an object that means something to you and photograph it in various different locations around your local area. Make a photo journey with your images. Compare your images with someone else. What is different? What is the same?
- Experiment with light and colour by making your own colour filter. Make a simple kaleidoscope following the instructions here:  
<http://kids.nationalgeographic.co.uk/kids/activities/funscience/be-dazzled>  
Light travels in straight lines through empty space but when it hits something it changes direction and sends reflected light back. The reflections within a kaleidoscope bounce back and forth to create multiple, multi-faceted images.
- Use Maljković's *Missing Colours* as a starting point to investigate the properties of molecules in science. Using full fat milk, food colouring and washing-up liquid observe the normally invisible molecule gymnastics that occur when proteins and fats interact with hydrophobic soap molecules. Use the same colours as Maljković to create your own unique colour filters:  
<http://www.stevespanglerscience.com/experiment/milk-color-explosion>
- Explore the way the human eye and brain react to colour and process pattern recognition by making a Benham's Disk.  
<http://www.stevespanglerscience.com/experiment/mysterious-appearing-colors>

# HERE'S ONE I MADE EARLIER

Maljković's *Again for Tomorrow* 2005 is a small collaged sculpture made of torn, scrunched and layered, out of date and cheaply-reproduced travel advertisements.

- What importance do you think the advertised destinations have for Maljković?
- What do you know about the places advertised? Choose one and find 5 key facts about it. Would you recommend it as a holiday destination? How might you advertise it?
- Create your own paper sculptures by tearing, folding, cutting, layering, rolling, plaiting, scrunching and balling different papers. Exhibit them in unusual ways like Maljković. Think about suspending them, exhibiting in corners or against walls.
- Choose an artwork from Maljković's exhibition and use it as a starting point for free writing. Write continuously for 5 minutes without any thought for spelling, grammar or where your topic takes you. This technique produces raw, often unusable, material but helps to overcome writing laziness, boredom and self-criticism.
- As a class, or in smaller groups, choose an artwork that interests you. Individually, think of a quote, song lyric, saying or word that relates to what you are looking at. Collect these words and lines together and arrange them into a word poem.



# HERE'S ONE I MADE EARLIER

Maljković uses a variety of different digital media to present his ideas including HD and 16mm film projectors and slideshows.

Film works by presenting images with minor differences in a steady progression to trick the eye into thinking the images are actually moving.

- Experiment with your own simple moving images by making a flick book or a spinning thaumatrope: <http://www.wikihow.com/Make-a-Thaumatrope>

The thaumatrope, or spinning disk illusion, tricks the brain in a similar way to film. When images flash in rapid succession, like when the thaumatrope's strings are pulled taut, the brain cannot process them as individual images any longer. Instead, the brain takes the two images and combines them into one "hybrid" image. When animators, film makers or artists use this principle, they use sequential images, for example, of a person walking, and flash them in rapid succession to create the impression that the person is actually moving. In reality, there are hundreds, or even thousands, of individual images being blurred into one moving image.

A projector continuously moves film along a path so that each individual frame of the film is stopped for a fraction of a second in front of a light source. The light source provides extremely bright illumination that casts the image on the film through a lens onto a screen.

- Think about the principles of light and projection by making your own camera obscura or pin hole camera. Artists in the seventeenth and eighteenth centuries used this technique to project images which they traced to create realistic, detailed drawings.

- 1 Use a box with four sides and a lid; shoeboxes are ideal. Take off the lid and set it aside. Tape any rips or joins in your box to ensure that no light can get into it.
- 2 Next, draw around a mug and cut this out of your box. At the opposite side, cut out a rectangle about 12x8cms. You should be able to see right through the box now.
- 3 Cut a square of sugar paper or foil bigger than your mug and tape it over the top of your circular hole.
- 4 Use a drawing pin or needle to make a small hole at the centre of your foil.
- 5 Cut out a piece of tracing or greaseproof paper larger than your rectangular hole and tape it to the inside of your box, making sure it covers your hole. This will be your screen.
- 6 Tape the lid on to your box.
- 7 Point the tinfoil end of your camera towards something bright, like the view out the window, and look at the screen. Putting a coat or blanket over your head so that you are in the dark will help to make the image clearer.

You can even turn a whole room into a projecting camera obscura:  
[www.howcast.com/videos/387145-How-to-Transform-a-Room-into-a-Camera-](http://www.howcast.com/videos/387145-How-to-Transform-a-Room-into-a-Camera-)

<sup>1,2</sup> Maljković, D at <http://www.guardian.co.uk/artanddesign/2010/nov/17/david-maljkovic-best-shot>

<sup>3</sup> David Maljković interviewed by Fiona Liewehr. *Temporary Projections (exh. Cat.)*, Vienna: Georg Kargl Galerie, 2011, p. 63

<sup>4</sup> Yilmaz Dzeiwor (ed). *Almost Here (exh. Cat.)*. Hamburg and Cologne: Kunstverin Hamburg and DuMont, 2007. p207

# FURTHER RESEARCH

DONALD JUDD/ROBERT MORRIS/BRUCE NAUMAN  
EXAT51/YUGOSLAV SCULPTORS AND ARCHITECTS  
OF 50S AND 60S/SANJA IVEKOVIC/MIKE NELSON  
CAREY YOUNG/MARTIN BOYCE/TACITA DEAN/ROSA BARBA  
Yael BARTANA/TOBY PATERSON/VJENCESLAV RICHTER  
VOJIN BAKIC/VICTOR PASMORE'S APOLLO PAVILLION  
AT PETERLEE/BERTOLD LUBETKIN



# LITERACY KEY WORDS

abstract

bureaucrat

ambiguous

collective

trilogy

gesture

prototype

sculpture

multi-faceted

biennale

singular

futuristic

Communist

memorial

collage

installation

manipulate

re-appropriate

Modernist

utopian

prosperity

architecture

suspension

articulate

vitrine

superiority

curate

superiority

residential

diplomat

homeland

independence

**PART TWO**

# NOTES FOR TEACHERS

Contemporary art is incredibly diverse and wide ranging and can be used to support teaching and learning as part of an entire learning experience.

Contemporary art challenges, exposes and explores cultural and social issues and identities, investigating their meaning through a wide range of practices. BALTIC's programme aims to build pupils' confidence and encourage aspirations, develop their visual language and creative thinking as well as furthering their artistic skills, encouraging students to offer opinions and take risks in response to such visual, cultural and creative stimuli, safe in the knowledge that art has no 'wrong answer'. Contemporary art can be used to generate creative thinking in all subject areas, supporting and offering transferable learning across the curriculum.

BALTIC offers a variety of workshops, talks, artist sessions and research opportunities for primary, secondary and post-16 students. Many are free.

To book a session, arrange a visit or chat about an opportunity, please contact our Schools and Colleges Programmer, Vicky Sturrs on 0191 440 4929 or [vickys@balticmill.com](mailto:vickys@balticmill.com)

## **GALLERY WORKSHOP**

### **SUITABLE FOR EYFS, KS1&2 AND SEND / FREE**

Through looking, talking, drawing and making activities, your pupils will build confidence and visual language in the gallery space.

Explore BALTIC exhibitions in this hands-on, one hour session led by the Learning Team. With lots of short, engaging and practical activities your pupils will respond to the artwork through personal opinions, drawings and other creative ideas.

This session includes individual, partner and group tasks and is tailored to the needs of your group.

## **TALK & TOUR**

### **SUITABLE FOR KS3, 4, POST-16 AND SEND GROUPS / FREE**

Led by BALTIC staff, this 30 minute introductory tour to one of the gallery's exhibitions will look at key works, themes and ideas.

The tour will encourage questioning, opinion-gathering and debate, giving students a more in-depth knowledge of the exhibited contemporary art at BALTIC.

## **ARTIST STUDIO SESSION**

### **SUITABLE FOR EYFS, KS1,2,3&4, POST-16 AND SEND**

#### **£100 + VAT HALF DAY, £200 + VAT FULL DAY**

Practical art workshops delivered by one of BALTIC's experienced artist facilitators develop your pupils' creative inspiration, influences, skills and techniques. Artist Studio Sessions give your pupils the opportunity to get initial inspiration for projects, develop new artistic practices, work closely with a practicing artist and take creative risks.

Use the exhibitions as a focus, come with a ready-designed project, or leave it to BALTIC to create a bespoke session from your ideas and desired outcomes.

BALTIC's artist team have diverse interests and workshop skills can include sculpture, printing, textiles, installation, photography, drawing, animation and sound work to name only a few!

Artist Studio Session's can take place at BALTIC or at your school and include all materials.

# CROSS CURRICULAR OPPORTUNITIES

- Art, Craft and Design
- Science
- English
- Geography
- Citizenship
- ICT

# USEFUL LINKS AND ADDITIONAL RESOURCES

BALTIC

[www.balticmill.com](http://www.balticmill.com)

BALTIC Multimedia Database

<http://archive.balticmill.com>

BALTIC Secondary school Resources Bank:

[www.balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary](http://www.balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary)

# IMAGE CREDITS

## Page 3

David Maljković  
Portrait image

## Page 5

*Sources in the Air*, installation view at BALTIC  
Centre for Contemporary Art 2013.  
Courtesy the artist and BALTIC  
Photo: Colin Davison

## Page 6

*Sources in the Air*, installation view at BALTIC  
Centre for Contemporary Art 2013.  
Courtesy the artist and BALTIC  
Photo: Colin Davison

## Page 7

*Out of Projection* 2009. 2 channel HD video  
installation. 18'41  
(film still). Courtesy the artist and Georg Kargl Fine  
Arts, Vienna;  
Metro Pictures, New York; Sprueth Magers Berlin,  
London; Annet  
Gelink Gallery, Amsterdam

## Page 8

*Scene for New Heritage Part 2* 2006, (film still).  
Courtesy the artist and Georg Kargl Fine Arts,  
Vienna; Metro Pictures, New York; Sprueth Magers  
Berlin, London; Annet Gelink Gallery, Amsterdam

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*Sources in the Air*, installation view at BALTIC  
Centre for Contemporary Art 2013.  
Courtesy the artist and BALTIC  
Photo: Colin Davison

## Page 10

*Sources in the Air* 2011.  
Courtesy Annet Gelink, Amsterdam

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*Sources in the Air*, installation view at BALTIC  
Centre for Contemporary Art 2013.  
Courtesy the artist and BALTIC  
Photo: Colin Davison

## Page 12

*Missing Colours* 2010  
35mm (slide installation)  
Courtesy Annet Gelink, Amsterdam

## Page 14

*Again for Tomorrow* 2005  
Found posters  
Courtesy Annet Gelink, Amsterdam  
Photo: Ilya Rabinovich