

Aesthetica



David Maljković:
In Low Resolution
PALAIS DE TOKYO, PARIS
20 OCTOBER - 11 JANUARY

David Maljković's *In Low Resolution* invites visitors to explore the ambiguity of a seemingly randomly constructed present. His first show at Palais de Tokyo continues the artist's exploration of the notions of time and history. Maljković's work is deeply rooted in the context of his native culture, nevertheless, due to the intensity of de-contextualisation in his artistic method, it conveys a collection of faint shadows of initial memories.

Most of the artworks are presented on white podiums, encouraging the viewer to ascend. Two fogged showcases of *Display for Sources in the Air at MUSAC*, and *León, 2011* (2011) serve as a reactivation of Maljković's older works. The film *Out of Projection* (2009) depicts the rupture of time by showing retired workers and futuristic car prototypes. Aside from the film, Maljković exhibits a prototype vehicle created in 2004 by a young car designer for Peugeot. Paper print *In Low Resolution* (2009-2014) portrays retired car industry workers on a background of contemporary concept cars that rest indiscernible, showed off in pixels. In *Undated* (2013) Maljković presents the hands of the Croatian sculptor, Ivan Kožarić, a member of the renowned conceptual art collective, Gorgona. He manipulates a ball of aluminium while the viewer notices some "glitches" on the screen, thus accentuating the gap between time, history, stories and generations.

The creations of Maljković represent stratification as an artistic method, both from the formal and conceptual point of view. He digs and accumulates, detaches and appropriates, puts into collages and disassembles, and fills up and creates voids.



Mary Evans and Emeka Ogboh:
Mirrors & Echoes
TIWANI CONTEMPORARY, LONDON
14 NOVEMBER - 20 DECEMBER

Mary Evans and Emeka Ogboh collaborate for the first time on *Mirrors & Echoes*. The show continues from their radio broadcast during Art Dubai in 2013, where they discussed the changing landscape of Lagos, Nigeria, and it feels as if two souls have merged in supernatural harmony.

The central motif is Evans's recollections of her childhood in the city and Ogboh's daily experience of his hometown, constructing a portrait of an evolving city through paper cut-outs, sound pieces, sculpture and installation. It feels like a cohesive space as you move from one piece to the next, reflecting the way that the city itself is a whole, comprised of disparate parts.

Ogboh's digital collages, *Untitled* (2014), convey the confusion of modern life with their warped imagery and bustling soundscapes, while Evans's *The Bronze Collection* (2014) gives figures from her past an affectionate and overarching timelessness. The traditional ceramics, innovatively placed in the walls, underscore how respect for the past continues to shape the present. The whole place shimmers with gold, but as a literal expression of the idea that the richness of life in Lagos is in tradition and community rather than in material wealth.

The varied elements of this exhibition offer a careful reflection on the individual's relationship with place that is at once progressive and historically aware. The city, seen from culturally similar but geographically different vantage points, becomes a site of continuously evolving collective memory that harbours all the tenderness and terror of human life.



Abraham Cruzvillegas:
Autoconstrucción
JUMEX MUSEUM, MEXICO CITY
14 NOVEMBER - 8 FEBRUARY

Abraham Cruzvillegas' (b. 1968) new work alludes to the fact that there is poetry in the need for architecture and thus it can become the cultural root of creativity. *Autoconstrucción* was inspired by his childhood in Mexico City and speaks of the social and physical boundaries that are to be found within modern cities. The unrelenting expression of life is examined at the level of the basic needs of human beings and social identity.

Cruzvillegas' structures are reminiscent of dwellings in favelas or shanty towns seen around the world: not quite straight, square and unfinished. Like unplanned housing, the sculptures simultaneously create and destroy themselves. Their temporary nature, fragility and perseverance are put on a pedestal made out of everyday resources. In the context of the museum, this informal architecture is innovative and beautiful while also depicting adversity.

The need to make art is seen as synonymous with the need to make a home. The work is a nod to the artistic expression that is established within and pervades every social class. Furthermore, Cruzvillegas points to the creative process being a direct result of the lack of material possessions, as illustrated by improvisational architecture.

The requirement for shelter is one of the fundamental reasons why human beings create forms and decorative solutions simultaneously. This basic need renders expression inevitable and even in the poorest parts of the world there exists a richness of imagination and innovation. Indeed, there is a warmth and familiarity in the architecture and aesthetic of need.