

## DECONSTRUCTION OF SPACE AND TIME

Photographs of “The Age of Renewal” cycle taken by Nenad Malešević, have emerged as a reaction to the numerous motifs of poverty and obvious examples of disintegration and disorganisation of the society in transition, which the artist notices daily in the environment where he works and lives.

As an appropriate medium for expressing his ideas, the artist chooses the black and white photography wishing to establish parallels with the period of the socialist renewal and the exploitation of social labour after the World War II.

“The Age of Renewal” by Malešević does not contain photographs of people who carry ideological and working enthusiasm or satisfaction and apparent faith in better future. They neither contain new functional objects nor new factory halls but the pictures of the lost society in the aftermath of the war, which is burdened by the uncontrollable accumulation of wealth and great economic disasters. The people we see at his photographs are the exhausted individuals who live their lost and unaccomplished identities.

Concerning his ideas, Malešević creates a contemporary work of art in the context of deconstruction of space and time. His diachronic communication by means of a photography follows the parallels here and now vis-à-vis there and then. Using the methods of careful watching and neutral observation which are backed up with the clear reading of almost each millimetre on the photo, the artist submits his report on reality and dangers of crises which are the cause why we are becoming more and more the subjugated capitalistic space.

Malešević offers the picture of the society where the industrial working class disappears completely and its hegemonic status vanishes away, although it neither diminished globally nor disappeared completely, but in geographical terms it has just moved leaving behind the loss of the previously acquired material practises.

Theoretically speaking, he is interested in the development of the material practises within a new global paradigm as well as the people who are the products of both material practises and various ideologies.

In another words, the creation of a global material market have caused the old forms of labour and production to disappear, and various orders of social reproduction with it too, which nowadays remained, witnessed by these photographs, unadapted and away from the leading flows of capital.

Following the parallel between the old and the new phenomena, his work is faced with the questions about the relationship between art and life in the completely new context, determined with the intentions of the present-day art, which according to the words of Boris Groys, longs for “becoming the life itself, and not just to show the life, that is, to offer its products of art.”

Sarita Vujković