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Mrdjan BAJIĆ: rasprizorujuće TRANSVERZALE
disenacting TRANSVERSALS

SUPERVIZUELNA

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Iz današnje perspektive ima nečeg pomalo jezivog u činjenici da je Roden svoju čuvenu skulpturu *Bronzano doba*, poznatu još i pod nazivima *Buđenje čoveka* i *Pokoreni*, izradio u Briselu 1877. i da mu je za taj nežni, nimalo herojski, muški akt luminoscentne bronzane puti pozirao dvadesetdvogodišnji belgijski vojnik Ogist Net (*Auguste Neyt*). Fotografiju modela koji pozira u vajarstvu ateljeu snimio je Gaudencio Markoni (*Gaudenzio Marconi*).¹ Tu je skulpturu moguće shvatiti kao alegorijski prikaz, a njen naslov kao metaforu. Jer u terminima istorijskih, odnosno arheoloških periodizacija i klasifikacija, bronzano doba – baš kao i druga polovina devetnaestog veka u kojoj zajedno s Rodenovim delom nastaje ne samo moderna umetnost nego i moderna nauka, a s njom i moderna predstava čoveka – razdoblje je tehnoloških revolucija s dalekosežnim kulturalnim posledicama. Bronzano je doba stvorilo oruđa i oružja koja su u čoveku podstakla zamisao i, štaviše, nametnula imperativ „pokoravanja prirode”, a istovremeno je uspostavljena i hijerarhija moći, manje-više onakva kakva i danas postoji. Rodenova skulptura nastaje

From the current perspective there is something terrifying in the fact that Rodin made his famous sculpture *The Age of Bronze*, also known as *The Awakening of Man* and *The Vanquished One* in Brussels in 1877 and that it was a twenty-two-year old Belgium soldier, August Neyt, who posed for this tender and not at all heroic male nude with its luminescent bronze complexion. A photograph of the model posing in the sculptor's studio was taken by Gaudenzio Marconi.¹ The sculpture can be understood as an allegorical depiction, its title as a metaphor. For in terms of historical or archaeo-



Auguste Rodin,
Bronzano doba / *The Age of Bronze*, 1877,
(*Buđenje čoveka* / *The Awakening of Mankind*,
Pokoreni / *The Vanquished One*)



Auguste Neyt,
Fotografija/Photo: Gaudenzio Marconi





1. Bronzono doba / The Age of Bronze, 1988.

u vreme kada belgijski kralj Leopold II osniva svoju privatnu koloniju u Kongu, gde eksploataciju prirodnog bogatstva sprovodi uz nezamislivi masakr ropski tretiranog lokalnog stanovništva. Da li je možda i Rodenov model Ogist Net bio među onima koji su sprovodili u delo nameru samozvanog filantropa da „dobrobiti hrišćanstva, zapadne civilizacije i trgovine donese afričkim urođenicima”²?

Stotinak godina kasnije, u osvit digitalnog doba, Mrđan Bajić je izradio sasvim drugačiju skulpturu i takođe ju je nazvao *Bronzano doba* (1988). Za razliku od Rodenove, skulpturalna kompozicija Mrđana Bajića na prvi pogled ne doživljava se kao alegorija, već reprezentacija tehnologije dobijanja metala denotiranog naslovom rada. U bronzi ispoliranoj do zlatnog sjaja, odliva trodelno korito nalik onima koja se koriste u procesu prerade rude, a čije nam je žive slike u sećanje utisnuo, na primer, Vertovljev eksperimentalno-dokumentarno-propagandni film *En-*

logical periodisation and classification, the Bronze Age, like the second half of the 19th century in which together with Rodin’s work not only modern art but also modern science came into being, and with it the modern conception of man – was a period of technological revolutions with far-reaching cultural consequences. The Bronze Age created weapons and tools that in prompted mankind to the idea, and, indeed, imposed on it the imperative, of “the subjugation of nature”, while at the same time a hierarchy of power, more or less the same as that which exists today, was established. Rodin’s sculpture was created at the time when the King of the Belgians, Leopold II, founded his own private colony in the Congo, where he conducted the exploitation of natural wealth accompanied by an inconceivable massacre of the local population, who were treated as slaves. Was Rodin’s model, August Neyt, perhaps one of those who carried out the intention of the self-styled philanthropist to bring “the benefits of Christianity, Western civilisation and trade to the African aboriginals”²?



Dziga Vertov;
Entuzijazam: Simfonija Donbasa / Enthusiasm: Symphony of the Donbass, 1931.

A hundred years later, at the dawn of the digital age, Mrđan Bajić produced a very different sculpture which, however, he also called *The Age of Bronze* (1988). Unlike Rodin’s, the sculptural composition of Mrđan Bajić at first sight does not seem to be an allegory, rather a representation of the technology for extracting the metal denoted in the title of the piece. In bronze polished to the shine of gold he cast a tripartite trough like those that are used in the process of processing ore, vivid pictures of which have been engraved in our memories by, for example Vertov’s experimen-

tuzijazam – *Simfonija Donbasa* snimljen 1931. Osa Bajićevog korita napunjenog šljakom, konkretno francuskom jalovinom³, dvaput je prelomljena, a spojevi su od urušavanja osigurani prizmatičnim nožicama postavljenim po sredini konstrukcije i jednim isto tako sjajnim bronzanim valjkom na njenom kraju. Početni je segment poduprt nečim nalik cigli na koju je postavljena stilizovana bronzana ljudska glava koja u sećanje priziva glave pronađene na različitim bliskoistočnim arheološkim lokalitetima. Dvadesetak godina kasnije, jedna slična, ali gigantizovana, glava pojavice se u narativnoj strukturi Bajićeve skulpture i istoimenog crteža naslovljenog *Sirija*. U *Bronzanom dobu* glava, iz čijeg temena suklja bronzani plamen, potiljkom je oslonjena na korito ispunjeno jalovim ostacima rude iz koje je ekstrahirana njena supstanca. Ovde treba napomenuti da valjak postavljen pod završni segment korita konotira kotrljanje, dakle nestabilnu ravnotežu. Time je Mrđan Bajić vizualizovao pojam koji će postati svojevrsni zaštitni znak čitavog njegovog umetničkog opusa.

Premda je u kontekstu naslova *Bronzano doba* nemoguće ne setiti se za bronzano doba amblematske glave iz Akada, nastale pre više od četiri hiljade godina, skulpture koja možda prikazuje vladara Sargona čije je carstvo obuhvatalo gotovo čitavu Mesopotamiju, uključujući i današnju Siriju, u slučaju opusa Mrđana Bajića, kao još jedna privlačna referenca, nameću mi se i neke druge, ne manje fascinantne i slavne arheološke glave. Na jednom od svetski najznačajnijih neolitskih i mezolitskih lokaliteta Lepenskom Viru, smeštenom na desnoj obali Dunava u

tal-cum-documentary-cum-propaganda film *Enthusiasm: The Symphony of the Donbas*, shot in 1931. The axis of Bajić's trough, which is filled with dross, with French slag,³ to be precise, is broken twice, and the joins are prevented from collapsing by prismatic little feet put in the centre of the construction and by a similarly glittering bronze cylinder at the end. The initial segment is supported by something like a brick, on which is placed a stylised bronze human head, which calls to mind the heads found at various archaeological sites in the Near East. Twenty years later, a similar, but hugely enlarged, head was to appear in the narrative structure of a Bajić sculpture and a drawing of the same name entitled *Syria*. In *The Age of Bronze* the head, from the top of which licks a bronze flame, is leaning with its nape against the trough filled with the slag of the ore from which its substance was extracted. It is worth mentioning here that the roller placed under the final segment of the trough connotes rolling, that is, an unstable equilibrium. This is how Mrđan Bajić visualised a concept that was to become a kind of trademark of the whole of his artistic oeuvre.



Glava iz Akada / Head of Akkad, 2250-2200 B.C.E.
(Sargon iz Akada / Sargon of Akkad), 23/22 st.pr.n.e.

Although in the context of the title *The Age of Bronze* it is impossible not to remember the emblematic Bronze Age Head of Akkad created more than four thousand years ago, sculpture that perhaps shows the Emperor Sargon, whose realm covered almost the whole of Mesopotamia, including today's Syria, in the case of the oeuvre of Mrđan Bajić, I cannot help but recall other and none the less fascinating and celebrated archaeological heads as yet another reference. At one of the most important of the world's Neolithic and Mesolithic sites, Lepenski Vir, situated on the right bank of the Danube at

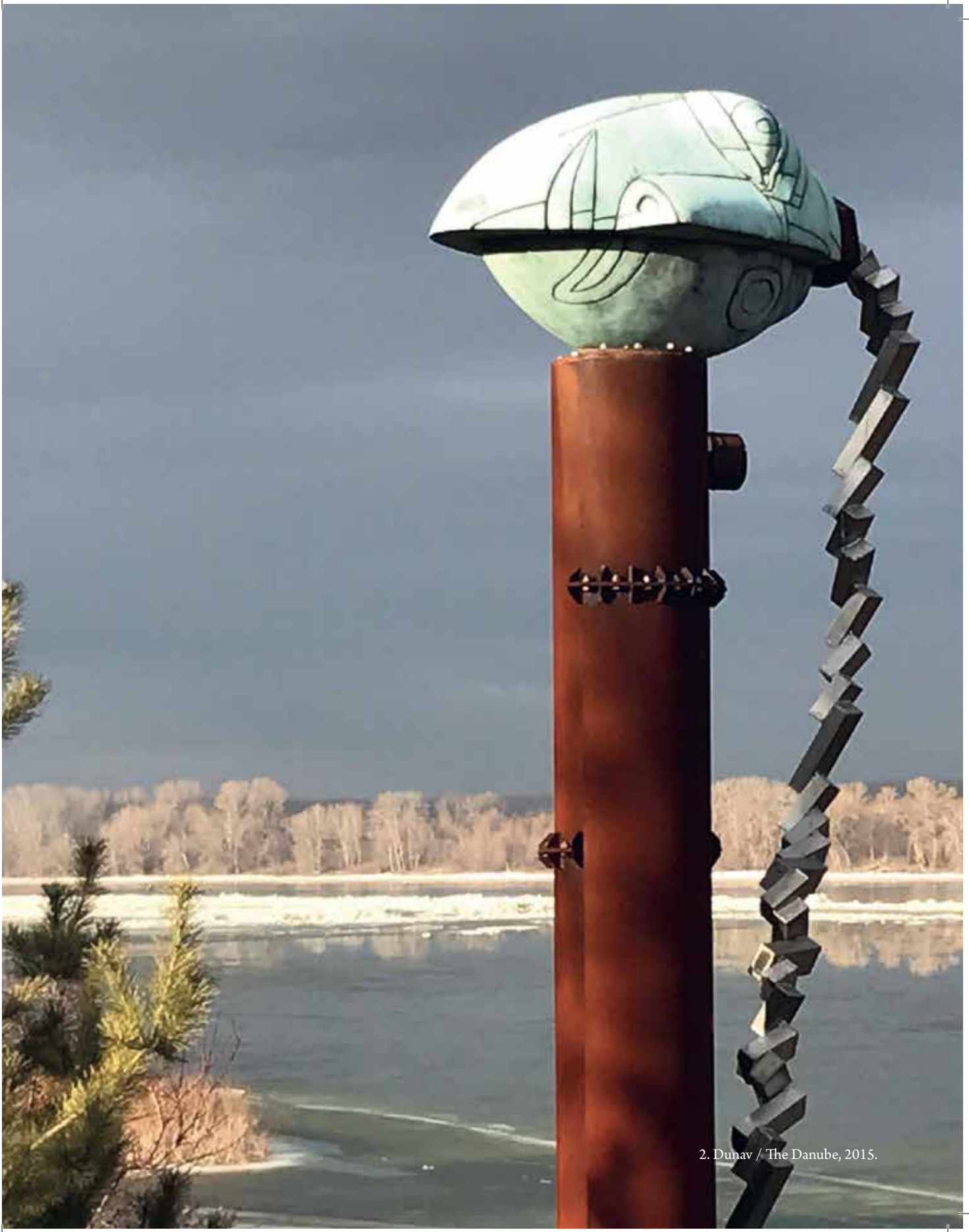
Đerdapskoj klisuri (istočna Srbija), pronađene su kamene humanoidne figure hipertrofiranih glava i ribolikih usta, čiji istaknuti lukovi iznad očiju podsećaju na one koji će se devet hiljada godina kasnije pojaviti na glavama koje poput lajtmotiva obitavaju u Bajićevim skulpturalnim kompozicijama. Godine 1970, u Đerdapskoj klisuri je sagrađena prva, a 1984. i druga hidrocentrala, s pripadajućom branom i akumulacionim jezerom. Iste godine kada i *Bronzano doba*, vajar izrađuje skulpture pod nazivima *Akumulacija*, *Pokretno jezero* i *Trans-formator*. *Pokretno jezero* artikulisano je kombinacijom aluminijuma, poliestera, terakote i "ready made" točka, u formi nagnute trapezoidne kade čije je kretanje, denotirano pomoću dva zadnja točka, zaustavljeno naopako postavljenom glavom, temenom oslonjenom na nešto nalik cepanicama, smeštenom poput oslonca pod prednji kraj recipijenta. Umesto točkova, longitudinalni, na prednjem delu rascepljeni, recipijent skulpture *Akumulacija* oslanja se na dva oslonca nalik klizaljicama izvedenim tako da konotiraju pomicanje u suprotnim smerovima, rasedanje pod težinom tereta koji nose. Naopako okrenuta glava nazire se izranjajući iz rascepa. Urušavanje pod preteškim teretom konotira i kompozicija *Trans-formatora* u kojem dijagonalno nagnuta konstrukcija, koja podseća na stub dalekovoda ili naftne pumpe, izrasta iz „sanduka” od čistog izlivenog bakra napunjenog tankim bakrenim nitima, uzdignutom od tla na kockastim nožicama. Stub završava glavom s transparentnom poliesterskom „izraslinom” u kojoj Mladen Lučić prepoznaje čin bljuvanja plamena.⁴

the Đerdap canyon (eastern Serbia) some stone humanoid figures of hypertrophied heads with fish-like mouths were found, whose prominent superorbital ridges recall those that were to appear nine millennia later on the heads that like leitmotifs dwell in the sculptural compositions of Bajić. In 1970, first one, and then in 1984, a second hydroelectric power station was built in the Đerdap canyon, complete with pertaining dam and reservoir. In the same year as *The Age of Bronze*, the sculptor created pieces called *Accumulation [Reservoir]*, *Moveable Lake* and *Trans-former*. *Moveable Lake* is articulated in a combination of aluminium, polyester, terracotta and ready-made wheels in the form of a sloping trapezoid bath the movement of which, denoted with the help of two rear wheels, is halted by an upside down head with its temples leaning on something like split logs, placed like a support beneath the front end of the recipient. Instead of on a wheel, the longitudinal recipient of the sculpture *Accumulation (Reservoir)*, split in the front part, is rested on two supports like skates, done in such a

way as to connote movement in opposite directions, forced apart under the weight of the burden they carry. The head, turned upside down, can be glimpsed emerging from the breach. Also connoting collapse under a load that is too heavy is the composition *Trans-former*, in which the diagonally inclined structure recalling a HT tower or an oil pump grows out of a "chest" of pure cast copper filled with slender copper filaments raised from the ground on cuboid legs. The pillar ends in a head with a transparent polyester growth, in which Mladen Lučić has recognised the act of belching flame.⁴



Lepenski Vir / Lepena Whirlpool, oko 7.000 pr.n.e. / abt. 7000 B.C

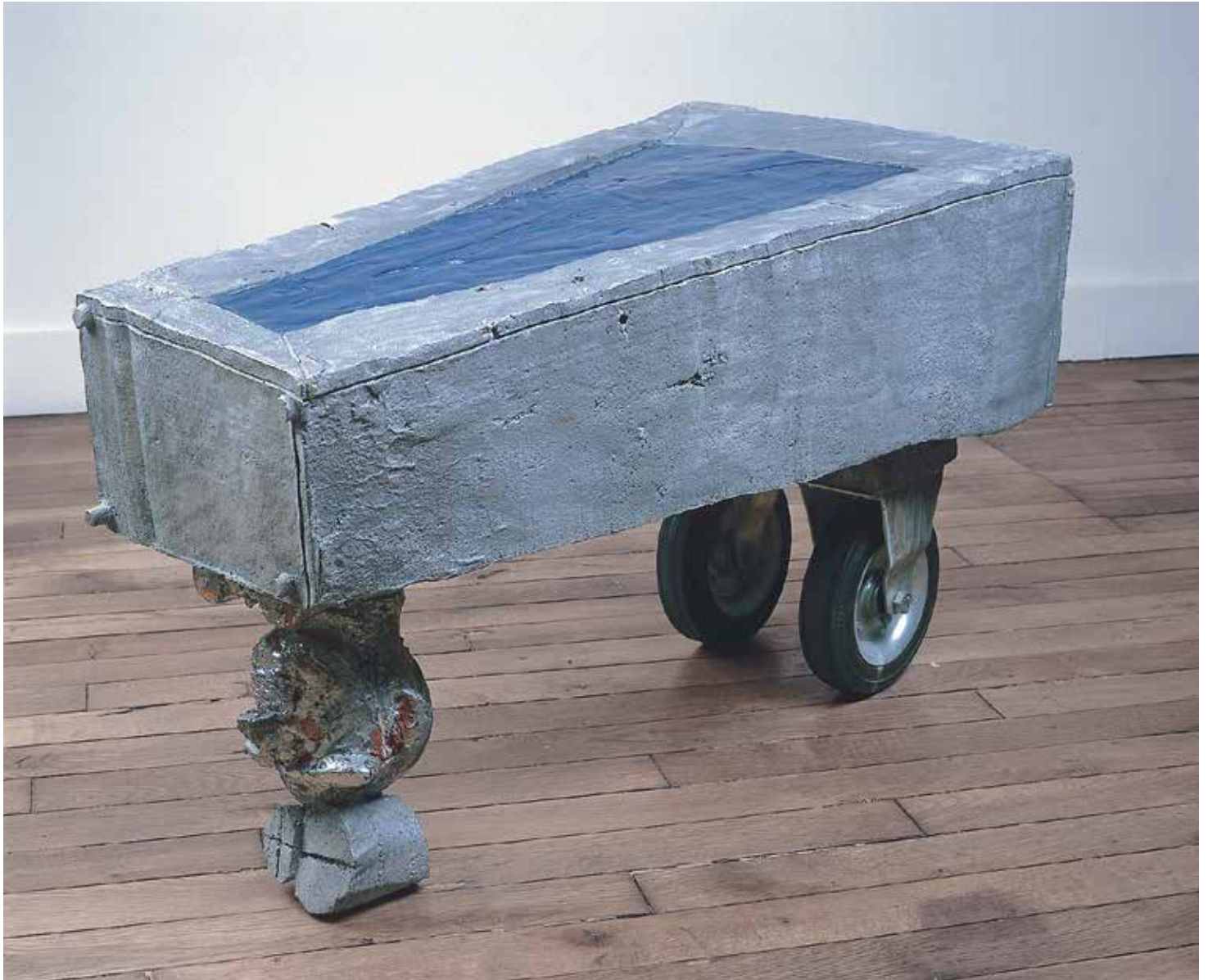


2. Dunav / The Danube, 2015.



3. Akumulacija / Accumulation, 1988.





4. Pokretno jezero / Movable Lake, 1988.

Rane skulpture Mrđana Bajića, koje je kritika odmah po njihovom pojavljivanju na umetničkoj sceni stavila u kontekst postmodernizma, bez sumnje konotiraju pojam istorijskog vremena, i to u rasponu od predistorije i protoistorije do modernog doba čije je osnovno obeležje industrijski način proizvodnje. Imperativ modernizacije i njoj inherentne industrijalizacije bio je ključno mesto političkog diskursa socijalističke Jugoslavije stvorene po završetku Drugog svetskog rata, a koja je s političke karte sveta nestala u poslednjoj deceniji dvadesetog veka, u nizu ratova započelih samo nekoliko godina po nastanku spomenutih skulptura, koje će autor u svojevrsnom *catalogue raisonné*, objavljenom 2006, svesti pod zajednički naziv *Aparati 1987–1991*.⁵ Permutacije motiva artikulisanih tim *Aparatima* pojaviće se i u nizu radova izvedenih tokom 1990-ih i prve decenije dvadeset prvog veka koje Bajić označava krovnim terminom *Trash*.⁶ Ako stavim u odnos motive koji denotiraju pojam takozvanog socijalističkog napretka, artikulisan Bajićevim skulpturama velikog formata tokom 1980-ih, s njihovom kasnijom „minijaturizacijom” naslovljenom engleskom rečju *trash*, koja označava smeće, nužno mi se kao predmet umetnikovog interesovanja nameće pitanje o nasilju političke retorike. Naime, reč *aparatus*, osim tehničke naprave, označava i politički aparat, a u deminutivnoj varijanti – *aparatchik* – postaje naziv za bezličnog pripadnika vladajuće birokratske strukture. Dobro bi bilo ovde napomenuti kako je u drugoj polovini 1980-ih upravo retorikom unutar koje je proizvedena sintagma „antibirokratska revolucija” Slobodan Milošević u Srbiji mobilisao mase, što je posledično rezultiralo nizom ratova na području tadašnje Socijalističke Federativne Republike Jugoslavije, te konačno i njenim raspadom. Za vreme trajanja tog masakra tokom 1990-ih, u svim novostvorenim državama, nekadašnjim federalnim jedinicama, odvijao se proces privatizacije društvenog vlasništva i javnih dobara u kojem je socijalistički društveni sistem opozvan divljim kapitalizmom, pri čemu je

The early sculptures of Mrđan Bajić, which as soon as they appeared on the art scene were contextualised by art critique within postmodernism, undoubtedly connote the concept of historical time, in a range from pre- or proto-history to the modern age, the basic characteristic of which is the industrial manner of production. The imperative of modernisation and the industrialisation inherent to it was a key place in the political discourse of socialist Yugoslavia created after the end of World War II, which vanished from the political map of the world in the last decade of the 20th century in a series of wars started just a few years after the sculptures mentioned had been made, which the author in a kind of catalogue raisonné published in 2006 brought together under the heading *Apparatuses 1987-1991*.⁵ Permutations of the motifs articulated in these *Apparatuses* would appear in a series of works created during the 1990s and in the first decade of the 21st century, which Bajić would designate by the umbrella term *Trash*.⁶ If I correlate the motifs that denote the concept of what was called socialist progress articulated in Bajić's large format sculptures in the 1980s with the later miniaturisation entitled with the English word *trash*, the matter of the artist's interest in the violence of political rhetoric arises. The word *apparatus*, apart from meaning a technological device, also refers to the political *apparatus*, and in the diminutive version, *the apparatchik* is the term for the faceless member of the ruling bureaucratic structure. It has to be said that in the second half of the 1980s, precisely with the rhetoric within which the phrase “anti-bureaucratic revolution” was coined, in Serbia Slobodan Milošević was to mobilise the masses, ultimately resulting in a series of wars in what was then the Socialist Federal Republic of Yugoslavia and ultimately in its breakup. While the massacres were going on during the 1990s, in all the newly created states, the former federal units, a process of the privatisation of socially owned property and public goods went on, in which the socialist social system was revoked by wild capitalism, the very term socialism acquiring connotations of something un-



5. Transformator / Transformer, 1988.



6. Majski stub / May Pole, 1988.

sam termin socijalizam zadobio značenje nepoželjne, gotovo proste reči. Bajićeve rane skulpture sklona sam stoga da stavim u kontekst vrenja na tadašnjoj političkoj, ali i vaninstitucionalnoj kritičkoj kulturnoj sceni. Napominjem pritom da je 1981. godine jedna od najinventivnijih jugoslovenskih rok grupa, beogradski *Idoli*, lansirala hit koji ironiše retoriku socijalističkog napretka čiji je zaštitni znak bila industrijalizacija, odnosno njen nosilac – radnička klasa. Pjesma naslovljena *Maljčiki* započinje stihovima: „Plamene zore bude me iz sna / Fabrička jutro, dim iz dimnjaka...”. Godine 1987. u federalnoj državi u kojoj je radnička klasa nominalno bila vladajuća klasa, u hrvatskom gradiću Labinu događa se prvi dugotrajni štrajk rudara. Dvadesetak godina kasnije, u postjugoslovenskom razdoblju u kojem je agresivna nacionalistička retorika osnažena ekspanzirajućom klerikalizacijom društva izbrisala svaki trag nekad forsirane klasne svesti, Mrđan Bajić započinje seriju radova nazvanih *Radnička klasa ide u raj*. Naziv je citat naslova filma *La classe operaria va in paradiso* (1972) kojim italijanski režiser Elio Petri problematizuje odnos radničke klase i kapitalizmu imanentnog konzumerizma, kao i ništa manje svojstvene mu korupcije. I upravo u referenci na taj odnos prepoznajem razlog zbog kojeg Mrđan Bajić *trash*-om naziva *Aparate* vizualizovane u vreme postojanja socijalističkog društvenog uređenja, danas kada je taj sistem, zajedno s utopijom besklasnog društva, nepovratno nestao. Na đubrištu istorije? Ili, možda, engleska reč *trash* bliže karakteriše retoriku koja je u takozvanom tranzicijskom razdoblju iz socijalizma u kapitalizam na području svih država bivše Jugoslavije, pod maskom domoljublja/patriotizma sa erupcijom nacionalizma i klerikalizma koja će uslediti, normalizovala nasilje i korupciju s imanentnom im *trash* estetikom vidljivom u procesima formatiranja javnog prostora⁷, odnosno *trash* nivoom javnog diskursa.

Tokom višedecenijskog procesa nastajanja i *Aparati* i *Trash* vizualizovani su u nekoliko vari-

desirable, practically obscene. I am inclined to contextualise Bajić's early sculptures by the turbulence of the then political and extra-institutional critical scene. In 1981, it is worth mentioning, one of the most inventive Yugoslav rock bands, the *Idoli* of Belgrade, launched a hit that played ironically upon the rhetoric of socialist progress, the trademark of which was industrialisation, as well as its proponent, the working class. The song entitled *Maltchiki* started with the lines "Flames of dawn wake me from sleep / Factory mornings, smoke from chimneys...". In 1987, in the federal state in which the working class was nominally the ruling class, in the Croatian town of Labin the first long-lasting miners' strike took place. Twenty years later, in the post-Yugoslav period in which aggressive nationalist rhetoric aided and abetted by the expanding clericalisation of society had wiped out any trace of the previously insisted-on class awareness, Mrđan Bajić started a series of works entitled *The Working Class is Going to Heaven*. The title is actually a quote from the title of the film *La classe operaria va in paradiso* (1972) in which Italian director Elio Petri took up the issue of the relationship between the working class and the consumerism immanent to capitalism, and the corruption that was not a bit less typical of it. In the reference to this relationship I can recognise the reason why Mrđan Bajić uses the term *trash* to refer to the *Apparatuses*, visualised at the time of the existence of the socialist social system, today, when this system, together with the utopia of the classless society, has gone never to return. To the dustbin of history? Or does the English word *trash* characterise in greater detail the rhetoric that in the so-called transition period from socialism to capitalism in the area of all the states of the former Yugoslavia, under the mask of patriotism, with its consequent eruption of nationalism and clericalism, normalised violence and corruption with their immanent *trash* aesthetics visible in the processes in which public space was formatted, or in the *trashy* level of public discourse.

During the several-decades-long process in which they were made, both the *Apparatuses* and



7. Bekstvo u Egipt / Flight into Egypt, 1988.



8. Kovačnica / Blacksmith's, 1989.



9. Hidrocentrala / Hydroelectric Power Station, 1989.

janti pojavnosti (namerno ovde ne upotrebljavam termin medija); kao crteži, makete i skulpture velikog formata, pri čemu ni crtež ni maketa ne postoji u funkciji skice za finalnu skulpturu, upravo stoga što Bajićev rad, između ostalog, resemantizuje i pojam proporcija, pri čemu proporcije postaju nesvodive na fizičke dimenzije u smislu izmerljivosti, a time i shvatljivosti. Tako artikulisane razmere generišu pitanja o kontinuitetima i transformacijama nevidljivih supstanci istorijskog vremena.

Glava-plamenik, poput one s *Trans-formatora*, pojavljuje se i na vrhu aluminijumske piramide čije su „noge”, poput krpelja, pričvršćene za gigantski, deformisani, tamnoljubičasti točak od veštačkog krzna u kompoziciji pod nazivom *Hydrocentrala* (1989). Slična će se glava naći i na vrhu unatrag nagnute piramide postavljene na saničke klizaljke u skulpturi koja svojim naslovom *Bekstvo u Egipat* (1988) priziva istoriju zapadne umetnosti, a time i pitanje o značenju samog pojma umetnosti i kulturne baštine. U referencijalnom polju naslova ove skulpture, intrigantnijom od neizostavne ikonografske teme hristolškog ciklusa, nameće mi se jedna tehnološka činjenica. Naime, između 1960. i 1970. na Nilu je sagrađena Asuanska brana zbog koje je čuveni kompleks hramova u Abu Simbelu premešten s prvobitne lokacije. Konotira li možda piramida na klizaljkama taj čin „zaštite svetske kulturne baštine”? Nadalje, finansiranje izgradnje brane Egipat je osigurao nacionalizacijom Sueckog kanala 1956. godine, posle čega je usledila takozvana Suecka kriza, odnosno vojna intervencija Velike Britanije, Francuske i Izrae-

Trash were visualised in several variants of the appearing (I deliberately do not use the term medium here). There were drawings, maquettes, large format sculptures, with neither sketch nor maquette being sketches for a final sculpture, because Bajić’s work, as well as doing other things, re-semanticises the concept of proportions, which become irreducible to the physical dimensions in the sense of mensurability and accordingly of comprehensibility. Proportions articulated in such a way generate questions of the continuities and transformations of the invisible substances of historical time.

The head/blow torch like that in *Transformer* also appears at the top of an aluminium pyramid the “legs” of which, like ticks, are fastened to a huge deformed blue-violet wheel of artificial fur in a composition entitled *Hydroelectric Power Station* (1989). And a similar head was to come on the top of a backward leaning pyramid placed on sledge runners in a sculpture that with its title *Flight into Egypt* (1988) invokes the history of western art

and ipso facto the issue of the meaning of the very concept of art and the cultural heritage. In the referential field of the title of this sculpture, I find a certain technological fact more intriguing than the inevitable iconographic theme of the Christological cycle. That is, between 1960 and 1970, the Aswan High Dam was built on the Nile, because of which the famed complex of Abu Simbel temples was shifted from its original location. Does the pyramid on sledge runners perhaps connote this act of “protection of the world’s cultural heritage”? What is more, Egypt provided the financing of the building of this dam by nationalising the Suez Canal



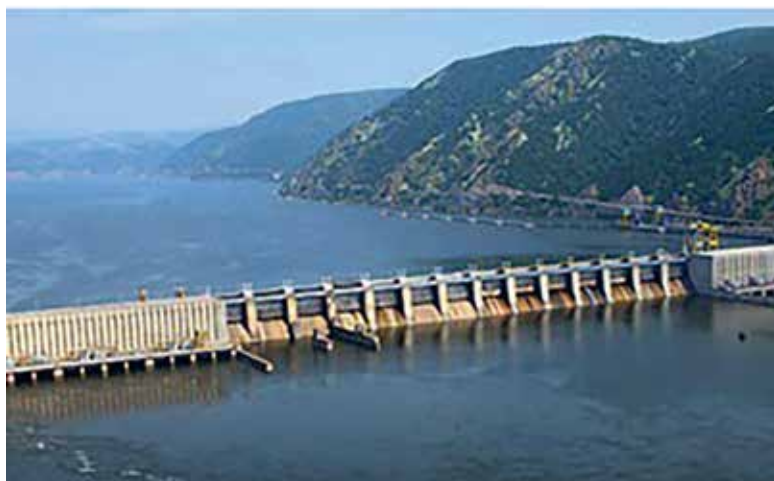
Premeštanje hramova u Abu Simbelu zbog izgradnje asuanske brane, 1968./
Relocation of the temples in Abu Simbel due to the construction of the Aswan Dam, 1968

la. Uskoro zatim započne i niz arapsko-izraelskih oružanih sukoba. U tom geopolitičkom kontekstu zanimljivom mi se pokazuje skulptura pod nazivom *Pedesete* (1988), u kojoj naopako okrenuta glava postoji u funkciji trećeg točka taburea iz kojeg izrasta ukošena trokomponentna visoka konfiguracija nalik sveći prelomljene ose. Crna unutrašnjost taburea ostavlja utisak kao da je ispunjena gustom tečnošću nalik nafti. Napominjem ovde, usput, da su 1950-e bile godine obeležene procesima dekolonizacije afričkog kontinenta.

U spomenutim skulpturama, koje spajaju u tradicionalno shvaćenom vajarstvu nespojive materijale i motive, čitljive su i reminiscencije na sovjetski konstruktivizam, a kontaminacija konstruktivističkog redukcionizma, odnosno modernističkog purizma nekom zaumnom, gotovo dadaističko-nadrealističkom naracijom, odiše oporim humorom montipajtonovskih grotesknih animacija. Onih u kojima se sve ruši, a glave se drobe pod koracima nekih gigantskih stopala. Pišući o ranim radovima Mrđana Bajića, Lidija Merenik zaključuje da oni, svojim subverzivnim oblikovnim postupkom koji se pre temelji na logici slike, odnosno dominaciji boje, negoli na logici tradicionalnog medija skulpture, predstavljaju alogično i metafizičko viđenje predmeta i sveta. U umnožavanju „neobičnih predmeta i još čudnijih 'kuća', dok se figura rastače, rasparčava i polako nestaje, zarobljena i nemoćna pred tom arhitekturom”, ona prepoznaje nastanak jedne nove forme: skulptotekture.⁸ Skulptotektura je, naravno, hibrid. Hibridna su

in 1956, after which came the Suez Crisis, that is, the military intervention of the French, British and Israelis. Soon after, a series of Arab/Israeli armed conflicts was to start. In this geo-political context the sculpture entitled *The Fifties* (1980) seems to me important, an upside down head existing to work as the third wheel of a stool from which grows an obliquely positioned three-component high configuration like a candle with a fractured axis. The black interior of the stool seems to be filled with a dense fluid like crude oil. Here I should mention, incidentally, that the 1950s were also marked by the general decolonisation processes in the African continent.

In these sculptures, which combine in traditionally understood sculpture incompatible motifs and materials, there are also readable reminiscences of Soviet Constructivism, and the contamination of Constructivist reductionism, or modernist purism, by some kind of abstruse, almost Dadaist-Surrealist narration, gives off the rough humour of grotesque Monty Pythonish animations. Those in which



Hydrocentrala Đerdap / Djerdap Hydroelectric Power Station
1970 – 1984.



10. Pedesete / Fifties, 1988.

i mitska bića, poput *Andjela* (2007; 2011) ili *Gorgone* (2012), koja u Bajićevim resemantizujućim demitologizacijama naglavce padaju. Međutim, u njegovom opusu pre nego nešto metafizičko, sklon sam da prepoznam patafizičke refleksije. Patafiziku je u poslednjoj dekadi „dugog” devetnaestog veka „izumeo” jedan od rodonačelnika avangardne umetnosti i preteča teatra apsurda Alfred Žari (*Alfred Jarry*), formulišući je kao umetnost imaginarnih solucija koja simbolički atribuirala svojstva objekata opisanih po njihovoj virtuelnosti, pa sve do njihovih crta lica.

*Patafizika je pridodata metafizici, bilo unutar ili mimo njenih ograničenja, protežući se daleko izvan metafizike, kao što metafizika seže izvan fizike. Prim.: prpratna pojava je često slučajna, patafizika će biti, nadasve, nauka posebnoga, uprkos opštem mnjenju da je jedina nauka ona opštoga. Patafizika će istražiti zakone koji upravljaju izuzecima i objasniti univerzum dopunski ovome; ili, manje ambiciozno, opisaće univerzum koji bi mogao – ili bi možda trebalo – biti predodčen umesto tradicionalnog, budući da su zakoni koji bi trebalo da budu otkriveni u tradicionalnom univerzumu takođe korelacije izuzetaka, premda onih učestalijih, ali u svakom slučaju slučajnih podataka koji, svedeni na status neizuzetnih izuzetaka, više ne poseduju čak ni svojstvo originalnosti. [...] Savremena nauka zasniva se na principu indukcije: mnogi su ljudi primetili da određeni fenomen najčešće prethodi ili sledi nekom drugom i iz toga zaključili da će to zauvek biti tako. Kao i druga ustaljena mišljenja, i ovo je istinito samo u većini slučajeva, zavisno od tačke posmatranja, i kodifikovano je jedino zbog komfora – ako uopšte jeste! Umesto da se formuliše zakon pada tela prema središtu, koliko bi primereniji bio zakon o uspinjanju vakuuma prema periferiji, pri čemu bi se vakuum smatrao jedinicom negustine, što bi bila daleko manje proizvoljna hipoteza od izbora konkretne jedinice pozitivne gustine kao što je voda?*⁹

Poput Žarijeve patafizike, performativ Bajićevih „skulptotektura” manifestuje se u artikulaciji

everything collapses and heads are crushed beneath the steps of some gigantic feet. Writing of the early works of Mrđan Bajić, Lidija Merenik concludes that with their subversive formal procedure, based more on the logic of the painting, that is, on the domination of colour, than on the logic of the traditional sculpture medium, they represent an alogical and metaphysical way of seeing objects and world. In the multiplication of “uncommon objects and still weirder ‘houses’, while the figure is dissolved, parcelled up and gradually disappears, captive and impotent before this architecture”, she sees the creation of the new form of *sculptotecture*.⁸ *Sculptotecture* is, of course, a hybrid. Hybrid too are the mythical beings like *Angel* (2007; 2011) or *Gorgon* (2012) which in Bajić’s re-semanticised demythologisations are falling headlong. However, in his oeuvre, I am inclined to see, more than anything metaphysical, reflections of pataphysics. Pataphysics was “invented” in the last decade of the “long” 19th century by one of the founders of avant-garde art and the forerunner of the Theatre of the Absurd, Alfred Jarry, who formulated it as the science of imaginary solutions that symbolically attributes the properties of objects, described by their virtuality, to their lineaments.

Pataphysics... is the science of that which is super-induced upon metaphysics, whether within or beyond the latter’s limitations, extending as far beyond metaphysics as the latter extends beyond physics. Ex: an epiphenomenon being often accidental, pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general. Pataphysics will examine the laws governing exceptions and will explain the universe supplementary to this one; or, less ambitiously, will describe a universe which can be - and perhaps should be – envisaged in the place of the traditional one, since the laws that are supposed to have been discovered in the traditional universe are also correlations of exceptions, albeit more frequent ones, but in any case accidental data which, reduced to the status of unexceptional exceptions, possess no longer even the virtue of originality. (...) Contemporary science is founded upon the principle

drugaijijeg shvatanja univerzuma, u iskazima koji repliciraju konvencionalnoj istoriografiji i geografiji (uključujući i istoriografiju, a pre svega topografiju umetnosti). Govoreći o svom dugogodišnjem intermedijском i interdiskurzivnom projektu *Yugomuzej*, koji uključuje i brojne radove iz serije *Trash*, umetnik kaže sledeće:

...Prošlost ne odsustvuje iz sadašnjosti. Istorija nije ona nauka kojom se bave samo istoričari. Kao ronionci. Zaronite, pronađite nešto, a onda to lepo klasifikujte i imenujte i ostavite na polici da odsustvuje iz sadašnjosti. A oni napolju, izvan, koji nisu ronionci, nikad ne ostanu bez kiseonika, niti ih pojedaju ajkule, niti im se desi bilo šta nelagodno. Oni koji nisu ronionci lepo se obuku i odu u galeriju, ili još bolje, u muzej, i sigurni, sa odmerenog rastojanja, razgledaju police sa eksponatima, i posle, ako imaju vremena, o tome i bezbedno razgovaraju. Kao što istorija nije samo ono čime se bave istoričari, tako ni umetnost nije ono što se izlaže po muzejima. Ni umetnost ne odsustvuje iz sadašnjosti. A sadašnjost vam konstantno ispostavlja sve jezivije račune koji su neizbežni. U bivšoj Jugoslaviji ili bilo gde. U bivšoj Jugoslaviji, doduše, sa posebno istančanim intenzitetom. Ali to što se u ovoj zemlji ispostavljanje računava odvija jednim jezivim i krvavim ubrzanjem, samo je mala specifičnost. Zato su i sistemi za izbegavanje te isplate utoliko vitalniji. Nesnosne istine međutim neće nestati ako se pravimo da ih ne primećujemo. Samo će kamate porasti do dužničkog ropstva.¹⁰

Ove rečenice su izgovorene desetak godina pre nego što je „kamata” u formi nesprečivog terorističkog čina eksplodirala u srcu takozvane civilizovane, ekonomski razvijene i demokratske zapadne Evrope, u Parizu gde se nalazi Rodenov muzej i u Briselu gde je rodonačelnik modernog vajarstva postavio pitanje o materijalu od kojeg je sazdano ljudsko biće. Ta me rodenovska metafora navodi da Bajićevo *Bronzano doba* iz 1988, kao i sve ono što mu je sledilo, sagledam u kontekstu činjenice da je materijalnost umetničkog medija neodvojiva od socijalne materijalnosti, a

of induction: most people have seen a certain phenomenon precede or follow some other phenomenon most often and conclude therefrom that it will ever be thus. Apart from other considerations, this is true only in the majority of cases, depends on the point of view, and is codified only for convenience – if that! Instead of formulating the law of the fall of a body toward a centre, how far more apposite would be the law of the ascension of a vacuum toward a periphery, a vacuum being considered a unit of non-density, a hypothesis far less arbitrary than the choice of a concrete unit of positive density such as water?⁹

Like Jarry's pataphysics, the performative of Bajić's "sculptotectures" is manifested in the articulation of a different understanding of the universe, in statements that retort to conventional history and geography (including the history and above all the topography of art). Speaking of his long-term intermedial and inter-discursive project *Yugomuseum*, which includes many of the works from *Trash* series, the artist says:

...The past does not go absent from the present. History is not that science with which only historians deal. Like divers. Dive down, find something, and then nicely classify it and name it and put it on the shelf to be absent from the present. Those outside, outdoors, who are not divers, are never without oxygen, nor are they eaten by sharks, nor does anything nasty happen to them. Those who are not divers get dressed up and go to the gallery or better still the museum and safely, from a moderate distance, they look at the shelves with the exhibits, and then, if they have time, they can safely talk about it. Just as history is not only that with which historians deal, so art is not what is exhibited in the museums. Art too does not go absent from the present. The present is constantly rendering you increasingly horrid accounts that are unavoidable. In the former Yugoslavia, or elsewhere. In the former Yugoslavia, true, with a specially refined intensity. But the fact that in this country the rendering of accounts takes place with a certain horrid and blood-thirsty acceleration is only a little specificity. That is why the systems for avoiding payments are the more



11. Ando / Angel, 2007.



12. Gorgona / Gorgon, 2012.

ta je neodvojiva od biopolitičkih učinaka vizuelne kulture. Fuko (*Foucault*) je zaključio da je biopolitika neposredni učinak liberalne ekonomije koju je razmatrao u dvestogodišnjoj perspektivi.¹¹ U svojim promišljanjima biopolitike Đorđo Agamben (*Giorgio Agamben*) tvrdi da je konstitucija politike kao totalitarne politike u dosad nepoznatim razmerama postala u naše doba moguća jedino stoga što se politika potpuno transformisala u biopolitiku. „Politika i život toliko su čvrsto isprepleteni u pojmu golog života da taj pojam nije jednostavno analizirati. Dok ne postanemo svesni političke prirode golog života i njegovih modernih avatara (biološkog života, seksualnosti itd.), nećemo uspeti da rasvetlimo neprozirnost njihovog središta i, obratno, kad moderna politika ulazi u blisku simbiozu s golim životom, ona gubi shvatljivost koja, kako nam se još uvek čini, karakteriše juridičko-političko utemeljenje klasične politike.”¹²

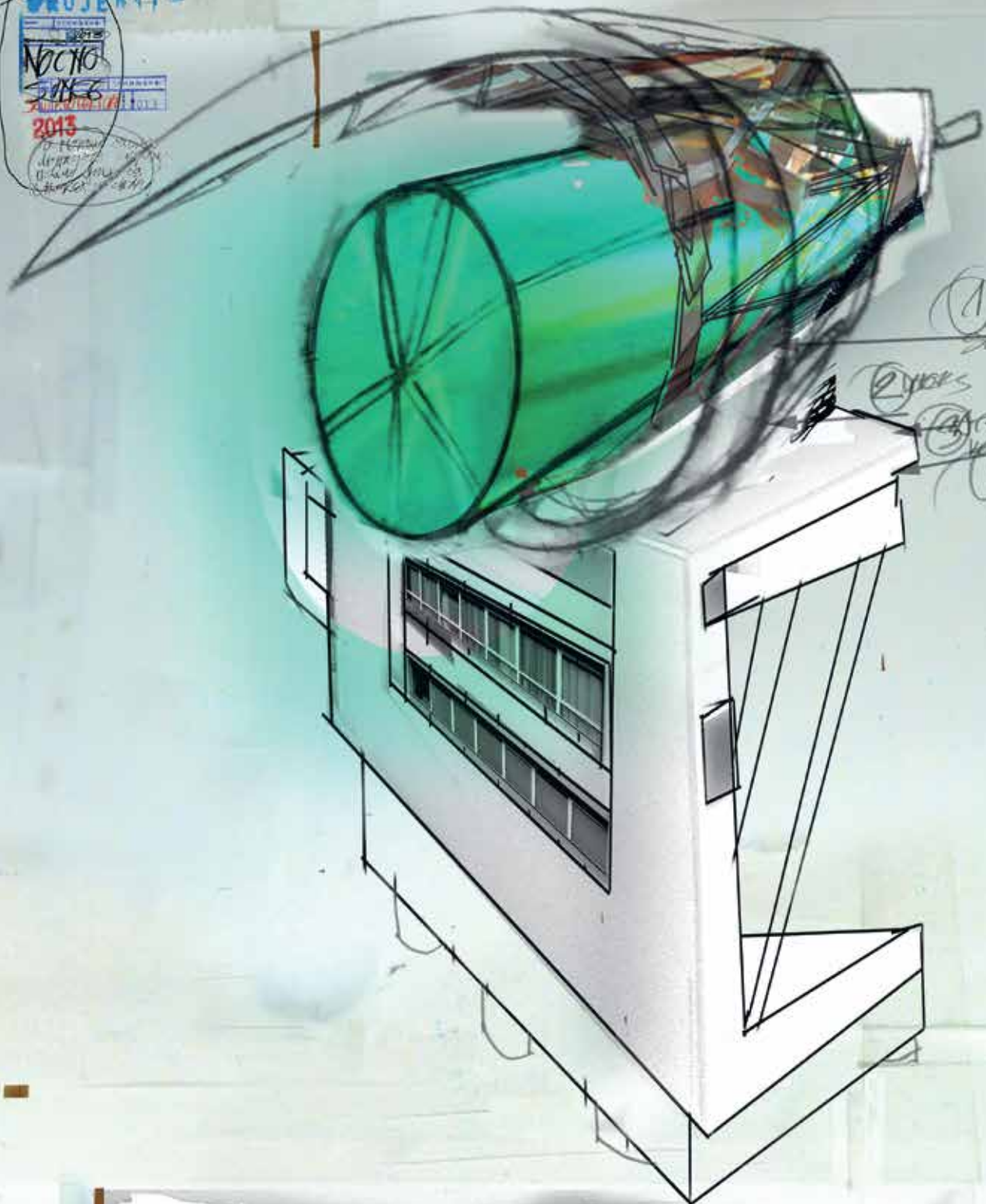
U Bajićevoj detekciji „nesnosnih istina koje neće nestati ako se pravimo da ih ne primećujemo” prepoznajem misao analognu prethodno citiranoj Agambenovoj misli. Jer u svakom od *Aparata* postoji neprozirno središte. Postanemo li svesni biopolitičke prirode golog života i sagledamo li krvavu balkansku orgiju započetu 1991. godine u kontekstu neoliberalne ekonomije, čiji trijumfalni ulazak na velika vrata hronološki koincidira s ulaskom u digitalno doba, postaće sasvim očigledno da je taj masakr, u kojem je zajedno s Jugoslavijom nestala bez traga i socijalna država, zaista bio eksperiment *in vitro* za ono što će se početkom trećeg milenijuma početi da događa na balkanskim „totalitarizmima” Bliskom, a zapadnim „liberalnim demokratijama” Srednjem istoku. U drugoj dekadi „postindustrijskog” ili, ako hoćemo, postmodernog dvadeset prvog veka, doista se dogodilo ono što se 1980-ih, kada Mrđan Bajić stvara *Aparate* koji će kasnije postati *Trash*, činilo nezamislivim – razoreni su Nimrud i Palmira, a fragmenti njihovih Uneskovim poveljama zaštićenih ruševina počeli su cirkulisati

*vital. Intolerable truths, however, will not vanish if we pretend not to notice them. The interest will just turn into debt bondage.*¹⁰

These sentences were spoken a dozen years before the interest fell due in the form of an unpreventable terrorist act, exploding in the heart of the so-called civilised, economically developed and democratic Western Europe, in Paris, where the Rodin Museum is, in Brussels, where the founder of modern sculpture raised the question about the material of which the human being is composed. This Rodinesque metaphor induces me to see Bajić's *The Age of Bronze* of 1988, and everything that came after it, in the context of the fact that the materiality of the art medium is indivisible from social materiality, which in turn is inseparable from the biopolitical effects of visual culture. Foucault concluded that biopolitics was the immediate effect of the liberal economy that he considered in a two-hundred-year perspective.¹¹ In his thinking about biopolitics, Giorgio Agamben states that the constitution of politics as totalitarian politics to a degree hitherto unknown has become possible in our age only because politics has been entirely transformed into biopolitics. “Until we become aware of the political nature of bare life and its modern avatars (biological life, sexuality, etc.), we will not succeed in clarifying the opacity at their centre. Conversely, once modern politics enters into an intimate symbiosis with bare life, it loses the intelligibility that still seems to us to characterize the juridicopolitical foundation of classical politics.”¹²

In Bajić's detection of the “intolerable truths that are not going to disappear if we pretend not to notice them” I recognise a thought analogous to the previously quoted idea of Agamben. For in each *Apparatus* there is an opaque centre. If we become aware of the biopolitical nature of bare life and look at the bloody Balkan orgy started in 1991 in the context of the neoliberal economics whose triumphal entry in a big way coincides chronologically with the entry into the digital age, it will become completely obvious that the slaughter in

000001/3
PROJEKT
NOĆNO
SUNCE
2013



13. Projekt: Noćno Sunce / Projects: Night Sun, 2013.



14. Projekat: Kiseonik / Projects: Oxygen, 2012

14.10.2012
14.10.2012
14.10.2012



15. Mediteran / Mediterranean, 1988.

tržištem umetničkih predmeta. Poznato je i to da su danas, u postmodernom dobu, industrijsku proizvodnju, na kojoj se temelji rast BDP-a, u takozvanim razvijenim, liberalno-demokratskim zemljama zamenile delatnosti informacija, komunikacija i usluga. Dok nam sluh zaglušuju fraze o kreativnim i kulturnim industrijama kao temeljima ekonomskog rasta, događa se brisanje sećanja na ishodišta zapadne civilizacije praćeno nesumnjivom resemantizacijom pojma kulturnog dobra u uslovima globalne neoliberalne ekonomije.

Prošlost „ne odsustvuje iz sadašnjosti”, a Mrđan Bajić se doista prošlošću bavi poput ronioca, ali s tom razlikom što izlaganje „izronjenog artefakta” ne znači njegovo odlaganje *ad acta*. Zato će umetnikov lajtmotiv naopako okrenute glave odmah prizvati u sećanje bliskoistočnu, doduše životinjsku, *tête-bêche* koja se prvi put pojavljuje na mesopotamijskim cilindričnim pečatima. Sagleda li se njegovo umetničko iskazivanje u

which, together with Yugoslavia, the welfare state disappeared without trace, was in fact an in vitro experiment for what at the beginning of the third millennium started to happen in the Near (to the Balkan “totalitarianisms”) and the Middle (to the western “liberal democracies”) East. In the second decade of the post-industrial or, if we will, the post-modern 21st century, what seemed in the 1980s, when Bajić created his *Apparatuses*, later to become *Trash*, inconceivable, really did happen – Nimrud and Palmyra were shattered and fragments of their UNESCO charter-protected ruins started to circulate on the art market. It is also known that today, in the post-modern age, the industrial production on which the growth of GDP is based, has been replaced, in the so-called developed, liberal-democratic countries by the informations, communications and services. While our ears are deafened by phrases about the creative and cultural industries as the foundations of economic growth, memories of the wellsprings of Western civilisation are wiped out, accompanied by an unmistakable



16. Pustinja / Desert, 1986.

kontekstu pojma biopolitike, iz današnje će se perspektive skulpture nastale 1980-ih pokazati kao vizionarske. Naime, među već ranije spomenutim skulpturama iz 1988. godine, kojima „patafizički” reprezentuje i pojam vode, naći će se skulptura *Mediterran* kojoj je u podnožje „kade” utisnuta naopako okrenuta glava. Ima li danas snažnije metafore za pojam golog života od imena mora koje Bliski istok povezuje s Evropom koja svoje „vrednosti” od izbeglica s Levanta brani žilet-žicom? Koliko utopljenih tela? Agamben zaključuje da temeljna biopolitička paradigma Zapada danas nije grad nego logor, te da iz logora nema povratka u klasičnu politiku. A šta ostaje posle logora? Mrđan Bajić je 1986. jedno od svojih humanoidnih korita nazvao *Pustinja* i napunio ga peskom.

Termin skulptotektura kojim Lidija Merenik lucidno označava Bajićeve radove navodi me na promišljanje načina artikulacije njihove tektonike. Očito je da je u svim tim radovima naglašen svojevrsni lom ili kosi nagib središnje ose koji konotira pad ili urušavanje. Taj me lom vodi tekstovima Alena Badijua (*Alain Badiou*)¹⁴ i Đorđa Agambena¹⁵, koji na prelazu dvadesetog u dvadeset prvi vek promišljajući odnos minuloga veka prema samome sebi, odnosno baveći se pojmom savremenosti, ishodište vlastitoj argumentaciji pronalaze u pesmi Osipa Mandeljštama *Vek*, napisanoj 1923. Motiv koji obojicu filozofa privlači jeste slomljena kičma:

*Ali slomljen je hrbat tvoj,
moj divni i žalosni vijeku.
Besmislenim osmijehom
poput nekad gipke zvijeri
okrećeš se, slab i surov,
da pogledaš vlastite tragove.*¹⁶

Shvatajući savremenost kao singularni odnos s vlastitim vremenom, takav da mu se priključuje, a istovremeno distancira od njega kroz neku isfaznost i anahronizam, Agamben konstatuje

resemanticisation of the concept of cultural good in the conditions of the global neoliberal economy.

The past “does not go absent from the present”, while Mrđan Bajić really does approach the past like a diver, with the difference that the exposition of the “dived-up artefact” does not mean that it is put aside. And so the artist’s leitmotif of the upside down head will at once call to mind the Near Eastern, in truth, animal, *tête-bêche* that appears for the first time on Mesopotamian cylindrical seals. If his artistic discourse is considered in the context of the concept of biopolitics, from today’s perspective the sculptures created in the 1980s look visionary. For among the earlier mentioned sculptures of 1988 in which the concept of water is “pataphysically” represented, is the sculpture *Mediterranean*, which has at the foot of the “bath” an impression of an upside down head. Is there today any more powerful metonym for the concept of bare life than the name of the sea that links the Near East with Europe that defends its values against refugees from the Levant with razor-wire? How many drowned bodies? Agamben concludes that the basic biopolitical paradigm of the West today is not the city but the camp, and that there is no going back from the camp to classical politics.¹³ And what is left after the camp? In 1986 Mrđan Bajić called one of his humanoid troughs *Desert* and filled it with sand.

The term sculptotecture that Lidija Merenik astutely uses to designate Bajić’s works leads to me to consideration of the manner of articulation of their tectonics. It is clear that in all these works what is accentuated is a kind of break or diagonal slope of the central axis that connotes a fall or collapse. And this break takes me to the texts of Alain Badiou¹⁴ and Giorgio Agamben¹⁵, who at the transition from the 20th to the 21st century, thinking of the relation of the past century to itself, or dealing with the concept of contemporaneity, found a source for their own argumentation in a poem of Osip Mandelsham written in 1923. The motif taken on by both these philosophers is the broken spine:

kako je pesnik koji je životom platio svoju savremenost onaj koji mora držati pogled uperen u zenice svog veka – zveri, sliti svojom krvlju prelomljenu kičmu vremena.¹⁷ Upereni pogled je čest motiv u radovima Mrđana Bajića. Podsećam ovde na seriju skulptura malog formata nastalu sredinom 1990-ih naslovljenu *Telo*, kojom umetnik (nimalo nalik Delezovom /Gilles Deleuze/ i Gatarijevom /Félix Guattari/ konceptu tela bez organa) vizualizuje organe bez tela. Materijalna pojava tih organa asocira na određene tehničke naprave. Tako su do zlatnog sjaja ispolirane bronzane *Oči* (1996) nalik hibridu satelitske antene, točku bicikla i nekom belom disfunkcionalnom zavrtnju, ili možda starinskom osiguraču za struju. Nekoliko godina kasnije, za foaje Jugoslovenskog dramskog pozorišta u Beogradu Bajić izvodi gigantizovanu varijantu očiju i naziva je *Pozorišna skulptura* (2003). Oči se ovde pružaju direktno iz „kičme“ izvedene u kortenu, koja međutim nije prelomljena već se uzdiže silovitim spiralnim pokretom koji kulminira nadzirućim „razrokom“ pogledom dvaju blistavih diskova od nerđajućeg čelika. Na formalnom nivou i ovde su čitljive konstruktivističke reminiscencije tatlinovske provenijencije, međutim *Pozorišna skulptura* odiše distopijskim štimungom naučnofantastičnih filmova s kraja dvadesetog veka. Monumentalnom ogolelošću ove skulpture odzvanja nešto alijenovsko, dok joj je gipkost uporediva s brzinom Linčovog crva.

U svom predavanju o savremenosti Agamben zaključuje kako je savremen onaj koji je „razdjeljujući i interpolirajući vrijeme kadar preobraziti ga i staviti u odnos s drugim vremenima, čitati povijest na način koji prethodno nije bio poznat, 'čitirati' prema nužnosti koja ni na koji način ne ishodi iz njegove prosudbe, nego iz neophodnosti na koju on ne može ne odgovoriti.”¹⁸ Agambenova se misao svakako oslanja na teze iz Benjaminovog poslednjeg spisa *O shvatanju istorije* (1940) u kojima je jasno eksplicirana ključna razlika između istoricizma i istorijskog materijalizma:

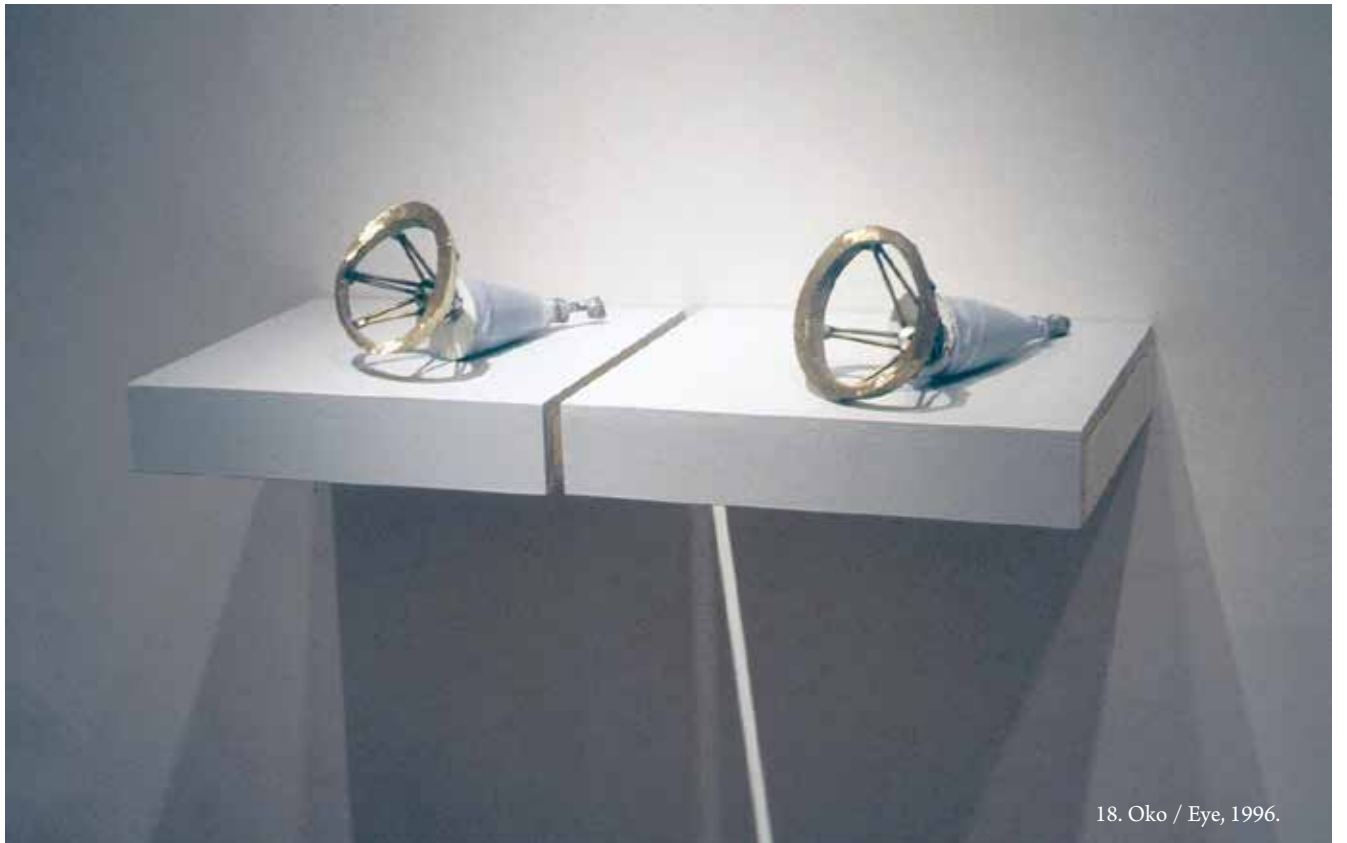
*But your backbone has been shattered
O my wondrous, wretched century.
With a senseless smile
like a beast that was once limber
you look back, weak and cruel,
to contemplate your own tracks.*¹⁶

Understanding contemporaneity as a singular relationship with one's own time, which adheres to it and, at the same time keeps a distance from it through a disjunction and an anachronism, Agamben observes that the poet who must pay with his life for his contemporariness is he who must firmly lock his gaze onto the eyes of his century-beast, who must weld with his own blood the shattered backbone of the time.¹⁷ The “firmly locked” gaze is a frequent motif in the works of Mrđan Bajić. I recall here a series of small-scale sculptures created in the mid-1990s, called *Body*, in which the artist (completely unlike the Deleuze and Guattari concept of a body without organs) visualises organs without a body. The material appearance of these organs suggests certain technical devices. The bronze *Eyes* (1996) are polished to a golden gleam, look like a hybrid of satellite antenna, bicycle wheel and some white dysfunctional screw, perhaps an old fashioned fuse. A few years later in the lobby of the Yugoslav Drama Theatre in Belgrade, Bajić put on a huge version of the eyes and called it *The Theatre Sculpture* (2003). The eyes here extended directly from the spine done in weathering steel, which was not fractured, but rose aloft in a forceful spiral movement culminating in a controlling cross eyed view of two brilliant disks of stainless steel. At a formal level here too Constructivist reminiscences suggestive of Tatlin can be read, but *The Theatre Sculpture* breathes a dystopian atmosphere of the SF films of the end of the 20th century. Something Alien-like resounds in the monumental bareness of this sculpture, while its limberness is comparable with the speed of Lynch's worm.

In his lecture about contemporaneity, Agamben concludes that the contemporary is the “one



17. Pozorišna skulptura / Theatre Sculpture, 2003.



18. Olo / Eye, 1996.

Historijski artikulirati prošlo ne znači spoznati „kako je zapravo bilo”. Znači domoći se sjećanja kao kad bljesne u trenu opasnosti. Historijski materijalizam teži zadržati sliku prošlosti kao kad se historijskom subjektu iznenada ukaže u trenutku opasnosti. Opasnost prijeti i opstojnosti tradicije i onima kojima je upućena. Za jedno i drugo opasnost je ista: izručiti se kao oružje vladajućoj klasi. Svako razdoblje mora nastojati iznova obraniti tradiciju od konformizma koji je sadržan u samom pojmu.¹⁹

Benjamin, zatim, poručuje da je povest predmet konstrukcije, a njeno mesto nije homogeno i prazno vreme, nego vreme ispunjeno prisutnošću. ²⁰ Istorijski materijalist – piše on – ne može se odreći pojma sadašnjosti koja nije prelaz, nego zastaje u vremenu i zaustavlja se. Jer upravo taj pojam definiše sadašnjost u kojoj on piše povest za sebe. Njegove teze o pojmu povesti eksplicite upozoravaju na zamke istorizma, jer „historizam uspostavlja ‘vječnu’ sliku prošlosti, historijski materijalist jedno jedino iskustvo s njom. On prepušta drugima da se predaju bludnici ‘bilo jednom’ u bordelu historizma. Ostaje gospodar svojih snaga: dovoljno da razbije kontinuum povijesti.”²¹ Svojim rasprizorujućim vremenskim transverzalama Mrđan Bajić upravo to čini. Jer, *prošlost ne odsustvuje iz sadašnjosti, a istorija nije ona nauka kojom se bave samo istoričari*. Stoga se performativi njegove skulptotekture manifestuju, među ostalim, i u vizualizacijama procesa osmoze geopolitike i biopolitike. Nadalje, skulptotekturna uspostavlja odnos između tehnološkog i biološkog, štaviše političkog i telesnog, pri čemu je to telesno lišeno i najmanje naturalističke deskripcije.

Svojevrsni „zajednički akord” preko kojega „tonalitet” *Aparata* nastalih poslednjih godina postojanja socijalističke Jugoslavije „modulira” u *Trash* nastao tokom ratne, poslednje decenije dvadesetog veka i poratnog početka dvadeset prvog veka, prepoznajem u skulpturi *Kiseonik* iz 1990. Ta višemetarska skulptura u sebi sadrži

who, dividing and interpolating time, is capable of transforming it and putting it into relation with other times. He is able to read history in unforeseen ways, to “cite it” according to a necessity that does not arise in any way from his will but from an exigency to which he cannot respond.”¹⁸ Agamben’s thought, of course, draws on the thesis of Benjamin’s last work *On the Concept of History* (1940) in which the key distinction between historicism and historical materialism is clearly explained:

“To articulate the past historically does not mean to recognize it ‘the way it really was’ (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger. Historical materialism wishes to retain that image of the past which unexpectedly appears to man singled out by history at a moment of danger. The danger affects both the content of the tradition and its receivers. The same threat hangs over both: that of becoming a tool of the ruling classes. In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it.”¹⁹

Benjamin then informs us that history is the subject of a structure whose site is not homogeneous, empty time, but time filled by the presence of the the now [*Jetztzeit*].²⁰ A historical materialist, he writes, cannot do without the notion of a present which is not a transition, but in which time stands still and has come to a stop. For this notion defines the present in which he himself is writing history. His theses on the notion of history explicitly warn us of a traps of historicism, for historicism gives the ‘eternal’ image of the past; historical materialism supplies a unique experience with the past. “The historical materialist leaves it to others to be drained by the whore called ‘Once upon a time’ in historicism’s bordello. He remains in control of his powers, man enough to blast open the continuum of history.”²¹ By disenacting temporal transversals, Mrđan Bajić does precisely this. For *the past does not go absent from the present and history is not that study with which only historians deal*. Hence the performatives of his sculptotecture are manifest-



19. Srce / Heart, 1996.



20. Jezik / Tongue, 1996.

pojmove uspona i pada. Četiri sandučasta aluminijska recipijenta oslonjena na dva valjkasta točkića uspinju se poput rasklimanih stepenica do vrha označenog poliesterskim plamenom poput onoga koji suklja iz glave smeštene na vrhu skulpture *Trans-formator*. Pod tim plamenom započinje kontrast pada jasno označen napako okrenutom glavom koja je aluminijskim osloncem spojena s „plamenikom”, dok iz njenog temena izvire ogromni, crveni, prizemljeni poluizduvani kožni balon. Kiseonik je potreban za gorenje, za disanje i za letenje balonom. Ova figuracija Mrđana Bajića konotira ponestajanje kiseonika, koje će petnaestak godina kasnije biti eksplicirano tekstom o ronionicima kojima pretila opasnost da „ostanu bez kiseonika”. Negde u to vreme umetnik će izraditi kvazimaketu iste skulpture i uključiti je u seriju *Trash*.

ed, among other things, in visualisations of the process of osmosis between geo- and biopolitics. In addition, sculptotecture correlates the technological and the biological, indeed, the political and the corporeal, the corporeal being deprived of the slightest amount of naturalistic description.

A kind of “joint chord” via which the “tonality” of *Apparatuses* created in the last years of the existence of socialist Yugoslavia is modulated into *Trash*, created during the last, wartime, decade of the 20th century and in the early post-war beginning of the 21st, can be seen in the sculpture *Oxygen* of 1990. Inherent in this several-metre-high sculpture are the concepts of rise and fall. Four casket-like aluminium recipients leaning on two cylindrical little wheels go up like rickety steps to a top marked with a polyester flame like that which billows from the



21. Pluća / Lungs, 1996.

Crveni balon spona je koja *Kiseonik* povezuje sa skulptorskom instalacijom iz 1996. godine naslovljenom *Srce*, artikulisanom na principu udvostručenja, pri čemu ono „drugo” ne biva identično „prvome”, već naprotiv, u nekom blagom iskliznuću ponovo konotira nestabilnu ravnotežu. Instalaciju čine dva identična objekta velikog formata, pri čemu se svaki sastoji od dva gvozdена obruča, od kojih je jedan blago nagnut prema spolja. Posredi su ekscentrični krugovi među kojima se smestilo svojevrsno jezgro izrađeno od crveno obojenog drveta, dok se na gornjem spoju nalazi udvostručeni plamenik iz kojeg „suklja” dvostruki poliesterski plamen, poput onoga u skulpturi *Kiseonik*. Ova instalacija, koja uz pojam podvajanja konotira i rasredištenost, kao i niz, ranije spomenutih, malih skulptura koje svojim nazivima denotiraju telesne organe, nastaje

head located at the top of the sculpture *Transformer*. Starting under the flame is the counter-direction of the fall marked by an upside down head that is joined with an aluminium strut to the burner, while from its crown wells a huge, red, grounded and half-deflated leather balloon. Oxygen is necessary for combustion, for respiration and for flight in the balloon. This figuration of Mrđan Bajić connotes the lack of oxygen that fifteen years later will be explained in a text about divers who are threatened with the danger of running out of oxygen. At about the same time the artist would make a quasi-maquette of the same sculpture, including it in the *Trash* series.

The red balloon is a connector that links *Oxygen* with a sculptural installation of 1996 entitled *Heart*, articulated on the principle of duplication,



22. Kiseonik / Oxygen, 1990.



23. Trash: Kiseonik / Trash: Oxygen, 1990/07.



24. Kiseonik / Oxygen, 1990.

za vreme umetnikovog pariskog egzila tokom 1990-ih. Reprezentovani organi nalik su nekoj disfunkcionalnoj fantazmatskoj, zastrašujućoj arhitekturi koja istovremeno podseća na delove mašinskih mehanizama i na prevrnute spomenike. Na primer, *Jezik* je obrnuti obelisk koji balansira na valjkastom vrhu. Baza mu je rascepljena crvenom glaziranom terakotnom krivuljom nalik plamenu, a nad njom se izdiže nešto poput plitke posude iz kakve u različitim sportskim, religijskim i političkim ritualima izvire „večni plamen”. Gledajući ovakvu reprezentaciju jezika, nemoguće mi je da ne pomislim na performativnu moć govora, na niz pogubnih političkih retorika dvadesetog veka koje su iza sebe ostavile nepregledna polja raskomadanih tela. Jezik je, kao što znamo, osnovni društveni ugovor, zakon kojim je, lakanovski rečeno, inherentno Ime Oca. Stoga ne čudi da istovremeno organima Mrđan Bajić izvodi seriju radova naslovljenih *Daddy's Gift*.

Daddy's Gift (1995) pojavljuje se kao krvavo crveni konglomerat objekata rasutih iz dveju otklopljenih metalnih kutija čija materičnost istovremeno konotira „olovna vremena” i Pandorinu kutiju. To što je iz njih poispadalo, predmeti su uobličeni poput ručnih bombi, takozvanih kašikara, čije je telo krvavo crveno, a osigurač modeliran u obliku arhaičnog prikaza ljudske glave – ostanatnog motiva u Bajićevom opusu. Tu su još i dugački noževi crvenih drški, predmeti nalik krstarećim raketama ili avionima crvenoga trupa. Važno je ovde spomenuti da *Daddy's Gift* nastaje iste godine kada trojica predsednika zaraćenih država, nastalih na području nekadašnje Socijalističke Federativne Republike Jugoslavije po diktatu Sjedinjenih Američkih Država, potpisuju Dejtonski sporazum kojim je nominalno okončan rat u Bosni i Hercegovini. Četiri godine kasnije usledilo je NATO bombardovanje Srbije koje je označilo početak kraja Miloševićeve vladavine. Iz današnje perspektive, iz koje je sasvim jasno da je rat na području bivše Jugoslavije bio svojevrsni eksperiment *in vitro* za inauguraciju

the “other” not being identical to “the first”, but on the contrary, in some mild slippage, once again connotes an unstable equilibrium. The installation consists of two identical large-size objects, each of them consisting of two iron hoops, one of which is leaning slightly outward. These are eccentric circles between which is a kind of nucleus made of wood painted red, while on the upper join is a doubled burner from which a double polyester flame “billows”, like that in *Oxygen*. This installation that along with the concept of duplication also connotes decentring, like a series of earlier mentioned small sculptures that with their names denote bodily organs, was created during the artist’s Parisian exile in the 1990s. The organs represented are like some dysfunctional, fantastic, terrifying architecture that recalls at the same time parts of mechanical devices and inverted monuments. For example, *Tongue* is an upside down obelisk that is balanced on the cylindrical peak. Its base is split with a glazed red terracotta curve shaped like a flame, and over it rises something like a shallow dish from which at various sporting, religious and political rituals arises the “eternal flame”. Looking at this representation of a tongue I cannot help but think of the performative power of speech, the string of disastrous political rhetorics of the twentieth century that have left behind them immense fields of dismembered bodies. Language is, as we know, a basic social contract, a law to which in Lacanian terms the Name of the Father is inherent. So it is not surprising that at the same time as the organs Mrđan Bajić did a series of works entitled *Daddy's Gift* [sic]. *Daddy's Gift* (1995) appears as a blood red conglomerate of objects scattered out of two unfastened metal boxes whose materiality connotes at the same time the “leaden times” and Pandora’s Box. What has scattered from them are objects shaped like hand grenades, the body of which is blood red, and the safety pin modelled in the form of an archaic depiction of a human head, an ostanato motif in Bajić’s oeuvre. There are also long knives with red handles, objects like cruise missiles or planes with red hulls. Important to mention is that *Daddy's Gift*



25. Daddy's Gift, 1994.





26. Daddy's Gift (1963), 1994.

permanentnog globalnog ratnog stanja javno ozvaničenog famoznog 11. septembra, nemoćuće mi je da se ovde ne prisetim reči Gertrude Stajn (*Gertrude Stein*) objavljenih 1938. godine:

[...] no war is ever ended, of course not, it only has the appearance of stopping. [...] It is an extraordinary thing but it is true, wars are only a means of publicizing the things already accomplished, a change, a complete change has come about, people no longer think as they were thinking but no one knows it except the creators. [...] The spirit of everybody is changed, of a whole people is changed, but mostly nobody knows it and war forces them to recognize it because during a war the appearance of every-

was created in the same year that the three presidents of the warring states formed in the area of the former SFRY, under the dictates of the USA, signed the Dayton Agreement in which the war in Bosnia and Herzegovina was at least nominally concluded. Four years later, NATO bombed Serbia, marking the beginning of the end of the rule of Milošević. From today's perspective, from which it is very clear that the war in the former Yugoslavia was a kind of *in vitro* experiment for the inauguration of a permanent global state of war declared on that sensational September 11, it is impossible here not to recall the words of Gertrude Stein published in 1938:

[N]o war is ever ended, of course not, it only has the appearance of stopping. [...] It is an extraordinary thing but it is true, wars are only a means of publicizing the things already accomplished, a change, a complete change has come about, people no longer think as they were thinking but no one knows it except the creators. [...] The spirit of everybody is changed, of a whole people is changed, but mostly nobody knows it and war forces them to recognize it because during a war the appearance of everything changes very much quicker, but really the entire change has been accomplished and the war is only something which forces everybody to recognize it. [...] A creator is not in advance of his generation but he is the first of his contemporaries to be conscious of what is happening to his generation. A creator who creates, who is not an academician, who is not some who studies in a school where the rules are already known, and of course being known they no longer exist, a creator then who creates is necessarily of his generation.²²

A thought analogous to this, according to which no war is ever ended, was uttered in 1995 by Giorgio Agamben, elaborating the concept of the state of emergency and exemplifying it with the wars in the former Yugoslavia.

From this perspective, what is happening in ex-Yugoslavia and, more generally, what is happening in the processes of dissolution of traditional State organisms



27. Daddy's Gift, 1994.

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Misao analognu ovoj, prema kojoj nijedan rat nikada ne završava, izriče 1995. i Đorđo Agam-

in Eastern Europe should be viewed not as a re-emergence of the natural state of struggle of all against all which functions as a prelude to new social contracts and new national and State localizations but rather as the coming to light of the state of exception as the permanent structure of juridico-political de-localization and dis-location. Political organization is not regressing toward outdated forms; rather, premonitory events are, like bloody masses, announcing the new nomos of the earth, which (if its grounding principle is not called into question) will soon extend itself over the entire planet.²³

Today, twenty years after the publication of *Homo Sacer: Sovereign Power and Bare Life* (and the set-up



28. Greatest Hits of My Visual Fields, 1996.



29. Daddy's Gift, 1994.



ben elaborirajući pojam vanrednog stanja i uzimajući kao primer ratove na području bivše Jugoslavije.

[...] Iz te perspektive, ono što se događa u bivšoj Jugoslaviji, i šire, u procesima disolucije tradicionalnih organizama Države u Istočnoj Evropi ne bi trebalo posmatrati kao ponovno pojavljivanje prirodnog stanja borbe svih protiv svijeta što funkcioniše kao prethodnica novim državnim ugovorima i novim nacionalnim i državnim lokalizacijama, već radije kao objavu vanrednog stanja kao permanentne strukture juridičko-političke delokalizacije i dislokacije. Politička organizacija ne regredira prema zastarelim formama; upozoravajući događaji, poput krvavih masa, najavljuju novi *nomos* zemlje koji će se (ukoliko se temeljni princip ne dovede u pitanje) uskoro proširiti po celoj planeti.²³

Danas, dvadesetak godina posle objavljivanja knjige *Homo Sacer: Suverena moć i goli život*, (i postava Bajićeve vajarske instalacije naslovljene *Greatest hits of My Visual Field*, u kojoj se pojavljuju i konfiguracije iz serije *Daddy's Gift*) sasvim je očigledno da se taj novi *nomos* zemlje proširio po celoj planeti. Istovremeno, žilet-žica kojom novoprilmjene članice Evropske unije markiraju

of Bajić's sculptural installation entitled *Greatest Hits of My Visual Field*, in which configurations from the *Daddy's Gift* series also appeared) it is very clear that this new *nomos* of the earth really has spread over the whole planet. At the same time, the razor wire with which the new members of the EU are marking the course of the former Iron Curtain, justifying it as the defence of their own way of life, i.e., Christian values, from the customs of the heterodox Syrian and Afghani refugees, confirms Agamben's claim that the camp is the basic biopolitical paradigm of the West. Between 1994 and 1996, then, about at the same time Agamben was writing and publishing this first book in the *Homo Sacer* series, Mrđan Bajić was making four series of inseparable works: the already mentioned *Body* and *Daddy's Gift* and *City* as well as drawings for the book entitled *Dictionary* that he produced in collaboration with theorist and writer Branka Arsić.

The forms articulated in the small-scale sculptures and in the drawings with the same names that represent bodily organs, or individual visual accents of the city, are quite often very similar to each other. Thus *Stomach* is very similar to *Stadium*. Some elements of the *City*, such as *Barracks*, are placed on skates like those that appeared in the

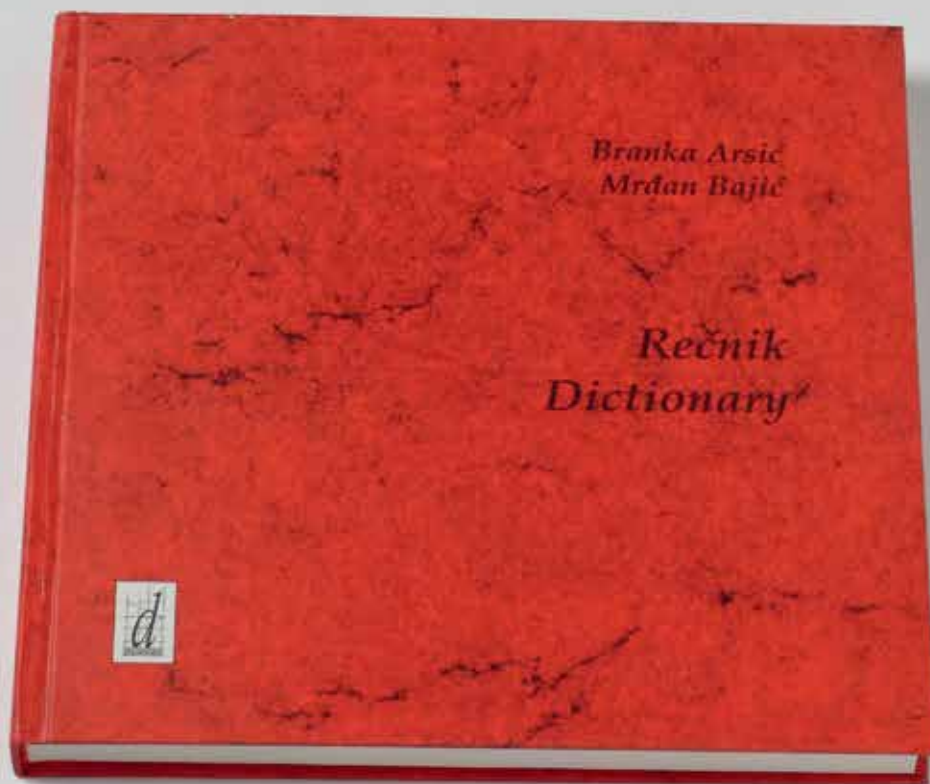


30. Rečnik / Dictionary, 1996.

trazu nekadašnje Gvozdene zavese, argumentujući to odbranom načina sopstvenog života, odnosno hrišćanskih vrednosti od običaja inovernih sirijskih i avganistanskih izbeglica, potvrđuje Agambenovu tvrdnju o logoru kao osnovnoj biopolitičkoj paradigmi Zapada. Između 1994. i 1996, dakle otprilike u isto vreme kad Agamben piše i objavljuje tu prvu knjigu u nizu *Homo Sacer*, Mrđan Bajić radi četiri serije, međusobno neodvojivih radova: već spomenute *Telo* i *Daddy's Gift*, zatim *Grad* i crteže za knjigu pod nazivom *Rečnik*, koju izvodi u saradnji s teoretičarkom i književnicom Brankom Arsić.

Oblici artikulisani skulpturama malog formata i istoimenim crtežima koji predstavljaju telesne organe, odnosno pojedine vizuelne akcente grada, često su jedni drugima nalik. Tu *Stomak* postaje vrlo sličan *Stadionu*. Neki elementi *Gra-*

1980s in the sculptures *Flight into Egypt*, *Reservoir* or *Maypole*. Indeed, the big drawings from the *Daddy's Gift* series clearly show the metamorphosis of what was once the signifier of industrialisation, modernisation and the progress of civilisation into destructive lethal weaponry. Thus the huge wheel that in the sculpture *Hydro Electric Power Station* was lined with soft blue-violet artificial fur has been turned into an unstoppable rolling body that crushes all before it, while from the crown of its archaic head rotating helicopter blades protrude. Instead of the smiling pyramid of *Flight into Egypt*, the skates accelerate the trajectory of a tank like a fort from the pointed barrels of which flame is licking. The visualisation of many of the concepts articulated in the *Body* and *City* series will also be found in the drawings for the *Dictionary* project, from which not only the metamorphoses of topography or geography into biopolitics, but also the effects of the



31. Rečnik / Dictionary, 1996.



32. Rečnik / Dictionary, 1996.



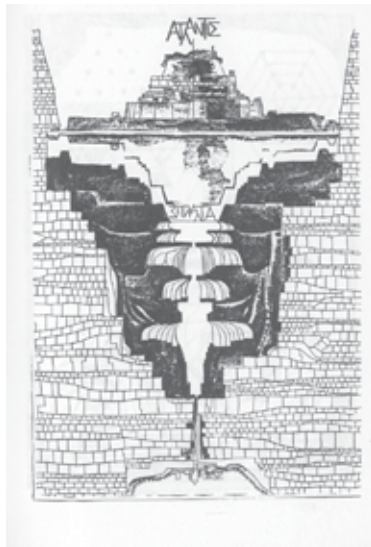
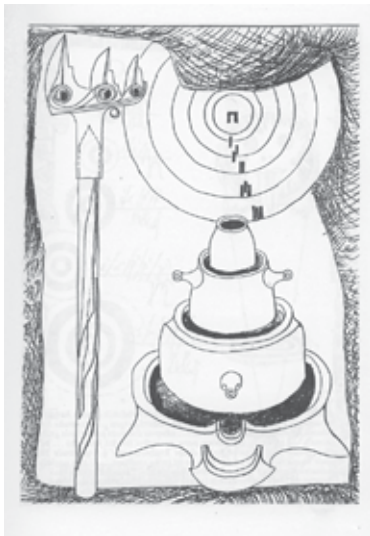
da, na primer *Kasarna*, postavljeni su na klizaljke nalik onima koje su se 1980-ih pojavljivale u skulpturama *Bekstvo u Egipt*, *Akumulacija* ili *Majski stub*. Štaviše, veliki crteži iz serije *Daddy's Gift* jasno pokazuju metamorfozu onoga što je nekad bilo pokazatelj industrijalizacije, modernizacije i civilizacijskog napretka u razorno i smrtonosno oružje. Tako se ogromni točak, koji je u skulpturi *Hidrocentrala* bio obložen mekim modroljubičastim veštačkim krznom, pretvara u nezaustavljivo kotrljajuće telo koje drobi sve pred sobom dok mu iz temena arhaične glave izvire rotirajući helikopterski propeler. Umesto nasmešene piramide iz *Bekstva u Egipt*, klizaljke akceleriraju putanju tenka nalik tvrđavi iz čije uperene cevi suklja plamen. Vizualizacija mnogih pojmova artikulisanih serijama *Telo* i *Grad* naći će se i u crtežima za projekt *Rečnik*, iz kojih postaju sasvim jasne ne samo metamorfoze topografije, odnosno geografije u (bio)politiku, nego i učinci interferencije jezika, migracija i destrukcija.

Razmišljajući o višesmislenim oblicima što

interferences of languages, migrations and acts of destruction become clear.

Thinking over the multipurpose forms that, entitled by terms that signify given bodily organs or a certain kind of building, appear in the *City* and *Body* series as well as the fact that field of reference of these works is undoubtedly the state of war in the area of the former Yugoslavia, in the works of Mrđan Bajić I can see something akin to the work of Bogdan Bogdanović (1922-2010). This outstanding architect, urban designer and planner, philosopher of architecture and writer of culturological fiction, as well as mayor of Belgrade in the 1982-1986 period, as vociferous opponent of Milošević's politics and military campaigns, in 1993 left Belgrade and took up residence in Vienna, staying there until his death. He is an author of the anthological memorials to the victims of the Nazi and fascist terror in Yugoslavia. These monuments deviated entirely not only from the socialist-realist sculptural compositions, but also from the modernist, non-representational approaches

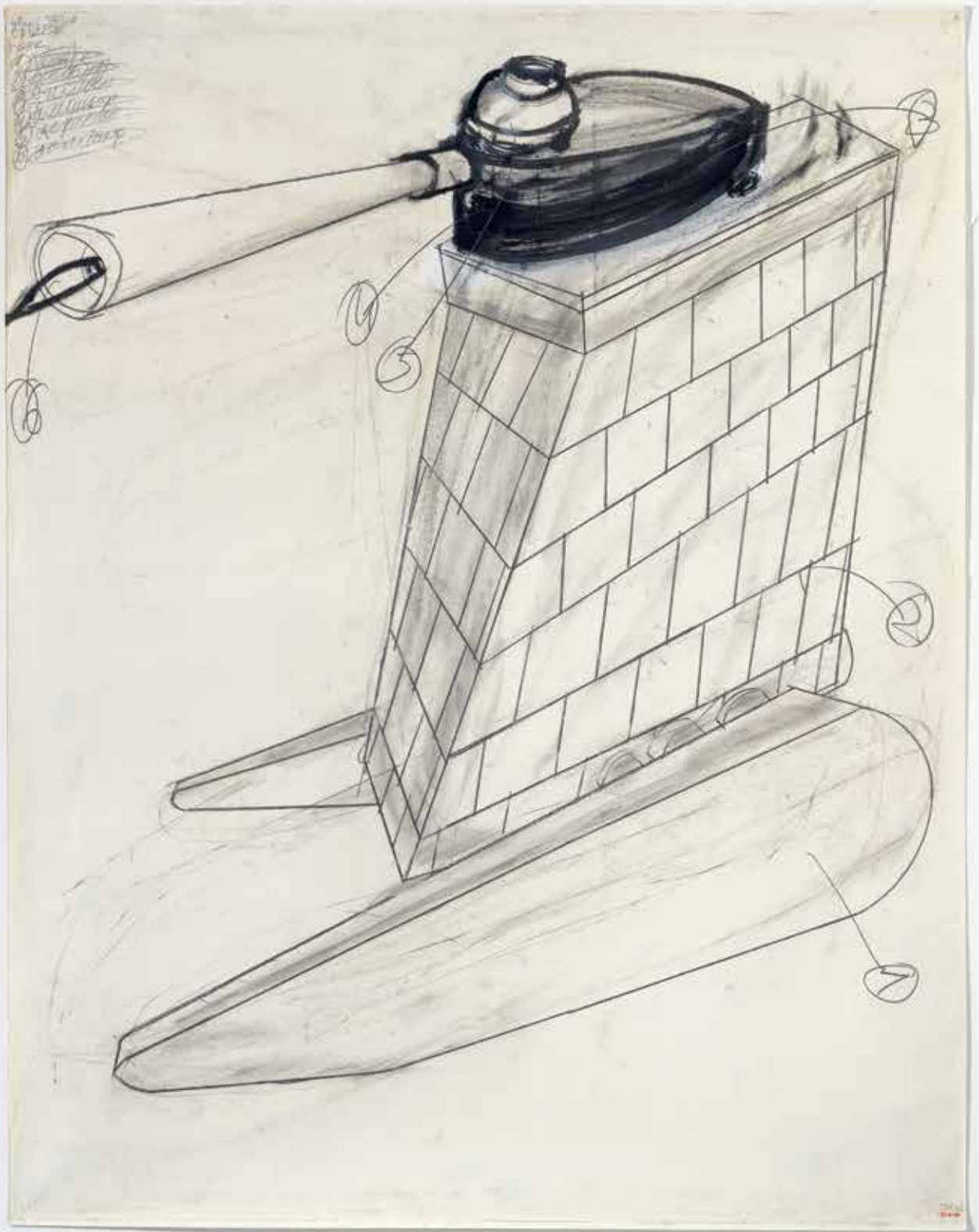
that in the period from the 1950s to the 1970s changed the formal paradigm and established high artistic standards for monumental sculpture. Among the best known of his monuments are *Stone Flower* in Jasenovac (1968), the *Partisan Cemetery*, Mostar (1959-1965), *Slobodište – Symbolic Necropolis*, Kruševac (1960-1965), *Monument to Fallen Combatants in Prilep* (1961), *Monument to Fallen Combatants, Vlasotnica* (1973-1975), *Monument to Jewish Victims of Fascism, Belgrade* (1951), *Popina Memorial Park* (1978) and *Dudik Memorial Park near Vukovar*. If I had to characterise Bogdanović's memo-



Bogdan Bogdanović,
Crteži iz knjige *Krug na četiri čoška* /
Drawings from the book *The Circle on Four Angles*, 1986. (Atlantida / Atlantis)



33. Piramida/ Pyramid, 1988.

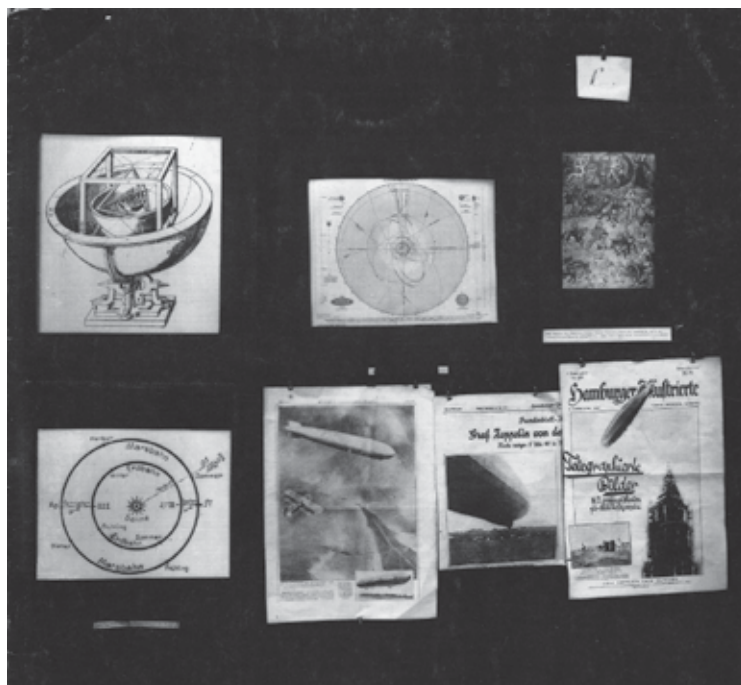


34. Daddy's Gift: Tenk / Tank, 1995.

se naslovljeni terminima koji označavaju pojedini telesni organ ili određenu vrstu građevine pojavljuju u serijama *Grad i Telo*, kao i o činjenici da se u referencijalnom polju tih radova bez sumnje nalazi ratno stanje na području bivše Jugoslavije, u radovima Mrđana Bajića prepoznajem nešto blisko delu Bogdana Bogdanovića (1922–2010). Taj izuzetni arhitekta, urbanista, filozof arhitekture i pisac kulturološke fikcije, pa gradonačelnik Beograda u razdoblju od 1982. do 1986, kao glasni oponent Miloševićevoj politici i ratnom pohodu 1993, napušta Beograd i nastanjuje se u Beču, gde ostaje do smrti. Autor je antologijskih spomenika žrtvama nacifašističkog terora na području bivše Jugoslavije. Ti su spomenici u potpunosti odstupali ne samo od so-crealističkih skulpturalnih kompozicija nego i od modernističkih, nereprezentacijskih rešenja koja su u razdoblju od 1950-ih do 1970-ih promenila oblikovnu paradigmu i postavila visoke umetničke standarde spomeničkoj plastici. Među njegove najpoznatije spomenike ubrajaju se *Kameni cvet* u Jasenovcu (1968), Partizansko groblje, Mostar (1959–1965), *Slobodište – simbolička nekropola*, Kruševac (1960–1965), Spomenik palim borcima u Prilepu (1961), Spomenik palim borcima, Vlasotince (1973–1975), Spomenik jevrejskim žrtvama fašizma, Beograd (1951), Spomen-park Popina (1978), kao i Spomen-park Dudik kod Vukovara (1980). Ako bi jednom rečju trebalo okarakterisati Bogdanovićeve spomenike, bez imalo oklevanja pozajmila bih termin kojim Lidija Merenik označava radove Mrđana Bajića – skulptotektura. Osim toga, ti su spomeni-

rials, I would without hesitation borrow the term that Lidija Merenik uses to designate the works of Mrđan Bajić – sculptotecture. Apart from that, these memorials and memorial complexes were already post-modern, in the 1950s, at the time of the global domination of High Modernist reductionism. What enables me to look at them in the context of the definitions of the post-modernism is the same as what makes them close to the work of Bajić – the capacity to observe and plastically articulate that which might be called temporal transversals that is manifested in the possibilities of the refiguration of certain motifs proper to some past times.

The founder of iconology, Aby Warburg, in his last and unfinished intermedial work *Bilderatlas Mnemosyne* (1924-1929) gives examples of the migration of individual motifs, figures, gestures and what is named by the formulae of pathos, through various eras and cultures. His statement that iconological analysis does not allow self-limitation by the restrictions of the border police for no duty is to



Aby Warburg,
Bilderatlas Mnemosyne / The Mnemosyne Atlas, 1924 – 1929

ci i spomenički kompleksni već 1950-ih, dakle u vreme globalne dominacije visokomodernističkog redukcionizma, bili postmoderni. To što mi omogućuje da ih sagledam u kontekstu odrednica postmodernizma, isto je ono što ih čini bliskim Bajićevom radu – sposobnost zapažanja i plastičke artikulacije svojevrsnih vremenskih transverzala koja se manifestuje u mogućnostima refiguracije određenih motiva svojstvenih nekim prošlim vremenima.

Osnivač ikonologije Abi Warburg (*Aby Warburg*) svojim poslednjim, nedovršenim intermedijским delom *Bilderatlas Mnemosyne* (1924–1929) oprimeruje „migraciju” pojedinih motiva, figura, pokreta i onoga što naziva formulama patosa, kroz različite epohe i kulture. Poznata je njegova izjava da ikonološka analiza ne dopušta samoograničavanje restrikcijama granične policije jer se na misli ne plaća carina. Poput Warburga, Bogdanović i Bajić misle transdisciplinarno, delujući na granici između faktičkog i fikcijskog. Činjenica da je autor *Zaludne mistrije, Urbsa i logosa, Kruga na četiri čoška* objavio *Knjigu kapitela*²⁴ neminovno me vodi etimologiji, odnosno latinskoj reči *caput*, koja označava glavu, a preko tog termina ponovo stižem do Bajićevog ostanatnog motiva. U drugoj polovini 1990-ih arhaična glava, koja konotira neko protoistorijsko vreme, metamorfiraće u glavu Mikija Mause (*Mickey Mouse*).

Miki Maus, taj zaštitni znak Kompanije Walt Disney, stvoren je 1928. godine, u osvit velike ekonomske krize (1929–1933) koja je dala

be paid on thought is well known. Like Warburg, Bogdanović and Bajić think trans-disciplinarily, working at the border between the factual and the fictional. The fact that the author of *Futile Trowel, Urbs and Logos, Circle at Four Corners* published the *Book of Capitels*²⁴ leads me inevitably to etymology, to the Latin *caput*, head, and via this term I once again arrive at Bajić’s ostanato motif. In the second part of the 1990s the archaic head that connotes some proto-historical time was to metamorphose into the head of Mickey Mouse.

Mickey Mouse, that trademark of the Walt Disney Company, was created in 1928, at the dawn of the Great Depression (1929-1933), which gave the initial impulse to the process of change in the basic biopolitical paradigm of the West. To that transition from city to camp, of which Agamben writes, a change after which “there was no return to classical politics”. A year after Mickey’s birth, and just six days before the Wall Street crash, Abby Aldrich Rockefeller and two of her friends found-

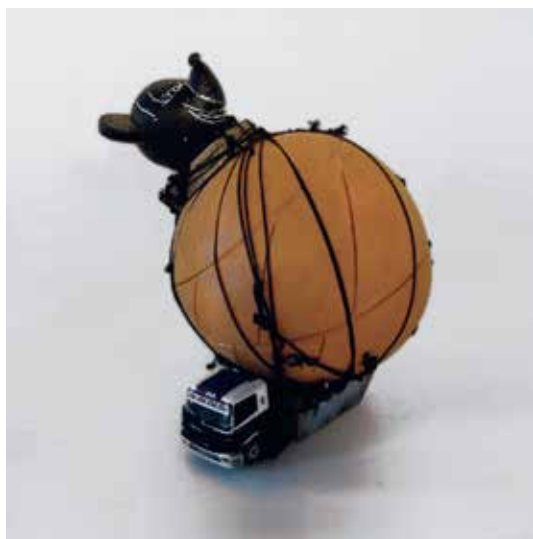
ed the New York Museum of Modern Art or MoMA. The appearance of this museum initiated a process of change of the basic paradigm in the art scene. The Depression was an overture to World War II, at the closing of which, among other things, the Socialist Federal Republic of Yugoslavia was created, and the process of global American military, political, economic and cultural domination began. During the first post-war years, in a USA marked by McCarthy’s witch hunts, through the work of American art criticism the process of norming modernity was started, along with the ex-



Budistički hram, Taipei /
Buddhist Temple Taipei
(foto / photo: L. Kovač, 2004.)



35. Miki / Mickey, 2009.



36. Miki / Mickey, 2009.



37. I Like America and America Likes Me, 2015.

inicijalni impuls procesu promene osnovne biopolitičke paradigme Zapada. Onoj tranziciji iz grada u logor, o kojoj piše Agamben, promeni posle koje „nema povratka u klasičnu politiku”. Godinu dana po rođenju Mikija Mause, a samo šest dana pre kraha berze na Vol stritu, Ebi Oldrič Rokfeler (*Abby Aldrich Rockefeller*) i njene dve prijateljice osnivaju u Njujorku Muzej moderne umetnosti (*Museum of Modern Art – MoMA*). Pojava tog muzeja inicirala je proces promene osnovne paradigme na umetničkoj sceni. Velika depresija bila je uvertira Drugom svetskom ratu po okončanju kojeg je, između ostalog, stvorena i Socijalistička Federativna Republika Jugoslavija, te započeo proces globalne američke vojne, ekonomske, političke i kulturne dominacije. Tokom prvih poratnih godina, u Sjedinjenim Američkim Državama obeleženih Mekartijevim (*McCarthy*) „progonom veštica”, delatnošću američke umetničke kritike započinje proces normiranja modernosti i izvoza onoga što Klement Grinberg (*Clement Greenberg*) naziva “American Type Painting” u Evropu i Južnu Ameriku. U svom seminalnom tekstu *Postmodernizam ili kulturna logika*

port of what Clement Greenberg called “American Type Painting” to Europe and South America. In his seminal text *Postmodernism or the Cultural Logic of Late Capitalism* published in 1984, Frederic Jameson, who also coined the phrase “the political unconscious”, wrote:

“What has happened is that aesthetic production today has become integrated into commodity production generally: the frantic economic urgency of producing fresh waves of ever more novel-seeming goods (from clothing to airplanes), at ever greater rates of turnover, now assigns an increasingly essential structural function and position to aesthetic innovation and experimentation. Such economic necessities then find recognition in the institutional support of all kinds available for the newer art, from foundations and grants to museums and other forms of patronage. Architecture is, however, of all the arts that closest constitutively to the economic, with which, in the form of commissions and land values, it has a virtually unmediated relationship: it will therefore not be surprising to find the extraordinary flowering of the new postmodern architecture grounded in the patronage of multinational business, whose expansion



38. IGRE: Dama herc / GAMES: Queen of Hearts, 1997.

39. IGRE: Monopol / GAMES: Monopoly, 1997.

kasnog kapitalizma objavljenom 1984, Frederik Džejmson (*Frederic Jameson*), inače tvorac sintagme „politički nesvesno”, piše:

„Zbilo se to da je estetska proizvodnja danas postala integrirana u robnu proizvodnju općenito: žestoka ekonomijska hitnja proizvodnje svježih valova sve neobičnijih dobara (od odijevanja do aviona), po sve većim stopama obrtaja, sada pridaje estetičkoj inovaciji i eksperimentiranju sve bitniju strukturalnu funkciju i poziciju. Takve ekonomijske nužnosti onda nalaze priznanje u svim raspoloživim vrstama institu-

and development is strictly contemporaneous with it. That these two new phenomena have an even deeper dialectical interrelationship than the simple one-to-one financing of this or that individual project we will try to suggest later on. Yet this is the point at which we must remind the reader of the obvious, namely that this whole global, yet American, postmodern culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout the world: in this sense, as throughout class history, the underside of culture is blood, torture, death and horror.”²⁵



40. I Like America and America Likes Me, 2012.

cionalne podrške novijoj umjetnosti, od fondacija i subvencija do muzeja i drugih formi pokroviteljstva. Arhitektura je, međutim, od svih umjetnosti konstitutivno najbliža privredi, s kojom, u formi provizija i vrijednosti zemljišta, stoji u zbiljski neposrednom odnosu: stoga neće iznenaditi izvanredan procvat nove postmoderne arhitekture s osloncem na patronat multinacionalnog businessa, čija su ekspanzija i razvoj strogo istovremeni s time. Nadalje ćemo pokušati ukazati na to da te dvije nove pojave stoje i u dubljem dijalektičkom međuodnosu no što je pojedinačno financiranje ovog ili onog individualnog projekta. Ipak, ovo je točka na kojoj moramo podsjetiti čitaoca na ono očigledno; na to da je čitava ta globalna, a ipak američka postmoderna kultura, unutarnji i nadgradbeni izraz cijelog novog vala američke vojne i ekonomijske dominacije širom svijeta: u tom smislu, kao i kroz klasnu povijest, poledinu kulture tvore krv, tortura, smrt i strava.”²⁵

U jednom trenutku Bajićev *Daddy's Gift* postać Miki Maus – ono krvavocrveno telo ručne bombe dobiće u procesu metamorfoze kapitel (ili osigurač) u obliku glave fikcionalnog lika koju poznaju sva deca sveta. Generacije rođene u Jugoslaviji posle Titovog „Istorijskog Ne” Staljinu 1948. godine odrastale su na stripovima i crtanim filmovima iz Diznijeve produkcije i igrale se gumenim figuricama Mikija i njegove družine. Tokom 1980-ih na tržištu su se pojavile nove igračke ili, tačnije, društvene igre uvezene sa Zapada: Monopol i Riziko – *Monopoly* i *Risk*. Istovremeno se u kontekstu rasprava o postmoderni učestalo počeo koristiti termin vitgenštajnovske (*wittgenstein*) provenijencije – jezičke igre. U radovima Mrđana Bajića nastalim sredinom 1990-ih jezičke igre eksplicite su označene kao ratne igre. Godine 1997, kada se (u crtežu) po prvi put pojavljuje Miki-bomba, on izvodi seriju radova koju naziva *Igre*. U metalnim kutijama, poput onih iz kojih se prosipao *Daddy's Gift*, nalaze se različite figurice. Igra naslovljena *Dama Herz* sadrži jarkocrvena srca iz čijeg rascjepa izrasta crna ženska glava oblikom nalik figuricama s

At a certain moment Bajić's *Daddy's Gift* would become Mickey Mouse – the blood-red body of the hand grenade would acquire in the process of the metamorphosis a capital (or safety pin) in the form of the head of a fictional figure known by the world's children. The generations born in Yugoslavia after Tito's "historical no" to Stalin in 1948 grew up on comic strips and cartoons from Disney and played with rubber figures of Mickey and his gang. New toys appeared on the market in the 1980s, or better to say, board games from the west: *Monopoly* and *Risk*. At the same time in the context of discussion of postmodernism it became common to use a term derived from Wittgenstein – a language games. In the works of Mrđan Bajić created in the mid-1990s, language games were explicitly labelled war games. In 1997, when (in drawing) a Mickey bomb first appeared, he produced a series of works that he called *Games*. Various figures were placed in metal boxes like those from which the *Daddy's Gift* spilled. The game called *Queen of Hearts* contains a bright red heart from the cleft of which grows a black female head shaped like the figures from Near Eastern archaeological sites. *Monopoly* contains white houses, from the chimneys of which waves smoke, placed on something like golden boats. In the box of the game called *Risk* there are bright red figures that look like hybrids of some building with no windows and a tank from the gun barrel of which licks flame. They are put on skates, like those under the pyramid of *Flight into Egypt*. The popular game distributed in the lands of ex-Yugoslavia as *Riziko* was invented in 1957 by French film director Albert Lamorisse, who called it *Conquering the World*. It was bought up by Parker Bros, and marketed under the name *Risk: the Continental Game* and then *Risk: the Game of Global Domination*. The game *Monopoly* appeared in the US in 1903 and showed that the economy in which the individual accumulation of wealth was better than that in which constraints were placed on monopolists. The current version, with the subtitle "The Fast-Dealing Property Trading Game" was put on the market by Parker Brothers in 1935. I would contextualise both of

bliskoistočnih arheoloških nalazišta. *Monopol* sadrži bele kućice iz čijih se dimnjaka vijori dim, postavljene na nešto nalik zlatnim barkama. U kutiji igre nazvane *Riziko* nalaze se jarkocrvene figurice koje izgledaju poput hibrida neke zgrade bez prozora i tenka iz čije cevi suklja plamen. Postavljene su na klizaljke poput onih pod piramidom iz *Bekstva u Egipat*. Popularnu društvenu igru, u zemljama bivše Jugoslavije distribuiranu pod imenom *Riziko*, izmislio je 1957. godine francuski filmski režiser Alber Lamoris (*Albert Lamorisse*) i nazvao je *Osvajanje sveta*. Otkupila ju je kompanija Parker Braders (*Parker Brothers*) i pustila na tržište najpre pod nazivom *Risk: The Continental Game*, a ubrzo potom kao *Risk: The Game of Global Domination*. Igra *Monopoly* pojavila se u Americi 1903. godine da bi pokazala kako je ekonomija koja podstiče individualno gomilanje bogatstva bolja od one koja postavlja ograničenja monopolistima. Današnju su verziju s podnaslovom "The Fast-Dealing Property Trading Game" 1935. na tržište plasirali Parker Braders. Obe bih ove popularne igre za decu i odrasle kontekstualizirala Džejmsonovim terminom politički nesvesnog, jer se upravo na tom nivou manifestuje njihov performativ – normalizacija osvajačkog principa. Privatizacije javnih i zajedničkih dobara ili ratnog pohoda s ciljem osvajanja tuđe teritorije, sasvim je svejedno. Istovremeno, *Igrama* u trodimenzionalnom formatu, gde metalne kutije transfiguriraju one kartonske koje sadrže table i žetone za *Monopoli* i *Riziko*, Mrđan Bajić izvodi i seriju istoimenih crteža velikog formata u kojima će se Miki Maus pojaviti kao bomba, a Anđeo kao čigra. Kao trodimenzionalni predmet "portable" formata, Miki-bomba crvenoga tela nastaje 2009. Smešten je na malu stolicu ispletenu od trske čija materičnost konotira binarnu opoziciju između globalne i lokalne kulture ili, ako hoćemo, modernog i predmodernog, odnosno industrijskog i manufakturnog načina proizvodnje.

Miki-bomba nije samo jezgrovita crnohumorna vizualizacija Džejmsonove tvrdnje o globalnoj, a ipak američkoj postmodernoj kulturi

these popular games for children and adults with the Jamesonian term political unconscious, for it is at this level that their performative is manifested – the normalisation of the principle of conquest. Whether by the privatisation of public or common goods, or by wars of conquest the aim of which was to occupy others' territory, it was all the same. At the same time as *Games*, in a three-dimensional format in which metal boxes transfigured those of cardboard that contained the boards and counters for *Monopoly* and *Risk*, Mrđan Bajić produced a series of large-sized drawings of the same names in which Mickey Mouse appeared as a bomb, and Angel as a whirligig. As three-dimensional object the "portable" format of the Mickey bomb with the red body appeared in 2009. It is placed on a small chair woven of rush, the materiality of which connoted binary opposition between global and local culture or perhaps the modern and the premodern, the industrial and the pre-industrial household manner of production.

The Mickey bomb is not just a pithy black-humour visualisation of Jameson's claim about the global and yet also American post-modern culture, in the background of which was blood, torture, death and horror, but was also a kind of retort to Beuys' utopian idea of social sculpture. That is, in 2012, in a series of large drawings and a single marble sculpture of practically monumental proportions in which a huge figure of the Mickey bomb (which had around its neck a fashionably knotted scarf a bit like the safety pin of the grenade) was transported on a tiny truck, was to appropriate the title of one of the best known of Beuys' performances – *I Like America and America Likes Me*, done in 1974. Beuys, as is well known, so as not to step foot on American soil, at JFK Airport, had himself taken out of a plane on his emblematic felt stretcher and transported by ambulance to the Rene Block Gallery in New York, where he spent three days in the company of a coyote. Bajić's Mickey Mouse is entirely devoid of any of Beuys' theatricality through which the (self)criticism of the



41. I Like America and America Likes Me, 2012.



42. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2013.



43. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2008/12.



44. Radnička klasa ide u raj /
The Working Class is Going to Heaven; 2008.

čiju poledinu čine krv, tortura, smrt i strava, nego i svojevrсна replika Bojsovoj (*Beuys*) utopijskoj ideji socijalne skulpture. Naime, 2012. Bajić će serijom velikih crteža i jednom mermernom skulpturom gotovo spomeničkih gabarita, u kojima se gigantska figura Mikija-bombe (koji oko vrata nosi pomodno svezan šal pomalo nalik osiguraču ručne bombe) transportuje na sićušnom kamionu, aproprirati naslov jednog od najpoznatijih Bojsovih performansa *I Like America and America Likes Me*, izvedenog 1974. Bojs je, kao što je poznato, da ne bi nogom kročio na američko tlo, na aerodromu DŽFK dao da ga iznesu iz aviona na njegovim amblematskim pustenim nosilima i da ga prevezu ambulatnim kolima do njujorške galerije Rene Blok (*Rene Block*) gde je tri dana proveo u društvu kojota. Bajićev Miki Maus u potpunosti je lišen bojsovske teatralne patetike kojom odjekuje (samo)kritika ideologije krvi i tla. Poput Bojsa, ni Miki-bomba svojim telom ne dotiče tlo, jer postoje daleko efikasniji načini na koje ideologija konzumerizma može „pasti na plodno tlo”. Možda se baš zato Mikijeva glava od 2008. počinje pojavljivati u seriji radova pod nazivom *Radnička klasa ide u raj*.

U toj su seriji karakteristične transformacije tela za koje je glava zavezana čvrstim crnim kanapom. Pratimo zapravo metamorfoze oblika nalik bombi, izvedenog u terakoti, u konglomerat kartonskih kutija, ambalaže koja ništa ne sadrži. Takođe je zanimljiva i metamorfoza prevoznog sredstva na kojem taj simbol liberalne demokratije, neodvojive od slobodnog tržišta i imanentnog mu imperijalizma, putuje: tamo gde mu je telo nalik bombi, vozi se na kamionu – dečjoj igrački, dok je telo – toranj sazdan od prazne kartonske ambalaže postavljeno na minijaturna metalna kolica s ručicom, kolica na kakvim se roba prevozi po skladištu. U seriji *Radnička klasa ide u raj*, umesto pomodnog šala Mikiju je oko vrata zavezana crvena pionirska marama. Taj put u raj varira u dimenzijama, od onih koje veliči-

blood and soil ideology resounds. Like Beuys, the Mickey bomb does not touch the ground with its body, for there are far more efficient ways in which the ideology of consumerism can “fall upon fertile soil”. Perhaps for this reason then Mickey’s head from 2008 started to appear in the series of works entitled *The Working Class is Going to Heaven*.

In this series there are significant transformations of the body to which the head is tied with strong black rope. In fact we are following the metamorphoses of the shape like a grenade done in terracotta into a conglomerate of cardboard boxes, packaging that contains nothing. Also interesting is the metamorphosis of a means of transport on which this symbol of liberal democracy, inseparable from the free market and its immanent imperialism, travels: where his body is like a bomb, he drives on a truck, a toy, while the body – the tower composed of empty cardboard boxes is placed on a miniature metal trolley with a handle, the kind of thing that goods are transported around warehouses on. In the series *The Working Class is Going to Heaven*, instead of his fashionable scarf, Mickey has a Pionir (children’s socialist organisation) neckerchief. This journey to paradise varies in its dimensions, from those that in size are like the children’s toy that fits on the palm of the hand, to huge, where the installation stretches from floor to ceiling of the exhibition venue. At the exhibition with the significant title *Le porte del Mediterraneo* put on in 2008 in Palazzo Piozzo in Rivoli, Bajić placed the packages of which Mickey’s body was made on old fashioned black bikes, thus including in the referential field of the work the celebrated 1948 neo-realist film of Vittorio de Sica *Bicycle Thieves* (*Ladri di biciclette*). Here the journey to paradise is explicitly signified by a dysfunctional means of transport.

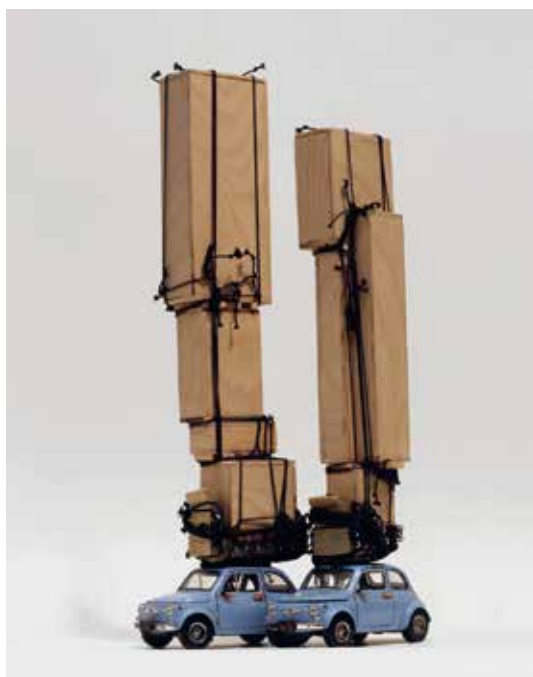
Between 2008 and 2013, a kind of symbol of the welfare state in the time of socialist Yugoslavia made frequent appearances in the series *The Working Class is Going to Heaven*. This was the car Zasta-



45. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2013.



46. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2011.



47. La classe operaia va in Paradiso, 2008.

nom odgovaraju dečjoj igrački što stane na dlan, do kolosalnih gde instalacija seže od poda do plafona izložbenog prostora. Na izložbi simboličkog naslova *Le porte del Mediterraneo*, postavljenoj 2008. u Palaco Pijoco (*Palazzo Piozzo*) u Riviliju, Bajić je pakete od kojih je sazdano Mikijevo telo postavio na starinske crne bicikle, uključivši tako u referencijalno polje rada i čuveni neorealistički film *Kradljivci bicikla* (*Ladri di biciclette*) koji je 1948. režirao Vittorio de Sica (*Vittorio de Sica*). Tu je put u raj eksplicite označen disfunkcionalnim prevoznim sredstvom.

Između 2008. i 2013. u seriji *Radnička klasa ide u raj* učestalo će se pojavljivati svojevrsni simbol države blagostanja u vremenu postojanja socijalističke Jugoslavije. Posredi je automobil „zastava 750”, popularni „fića”, licencna varijanta Fijatovog modela 600 koji je desetinama godina proizvođen u kragujevačkoj fabrici automobila i vatrenog oružja „Crvena zastava”. Cena tog malog i izdržljivog automobila činila ga je dostu-



48. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2013.

va 750, commonly known as Fića, a license version of the Fiat 600, which was produced for decades in the Kragujevac Crvena Zastava weapons and automobile factory. The price of this hardy little car made it accessible to all classes. And of course the Fića existed in the form of children's toy. On the roofs of these toys, which are in fact collectors' items today, Mrdan Bajić arranges travel goods for the journey to heaven: towers made of cardboard boxes bound with black cord. To go to paradise, a prerequisite is death. In the transition from socialism to wild capitalism in the 1990s in ex-Yugoslavia the working class has been discursively extinguished. There are also variants in which the the Fića toy has blow up balloons fixed to its roof. Perhaps for this symbol of the decent standard of living of the working class to be able to take off, like those of the voices filled with hot air in Ionesco's *Lesson*.

Toy cars, like Mickey Mouse in *The Working Class is Going to Heaven* series, connoting child-



49. Drugi dom / Second Home, 2010.

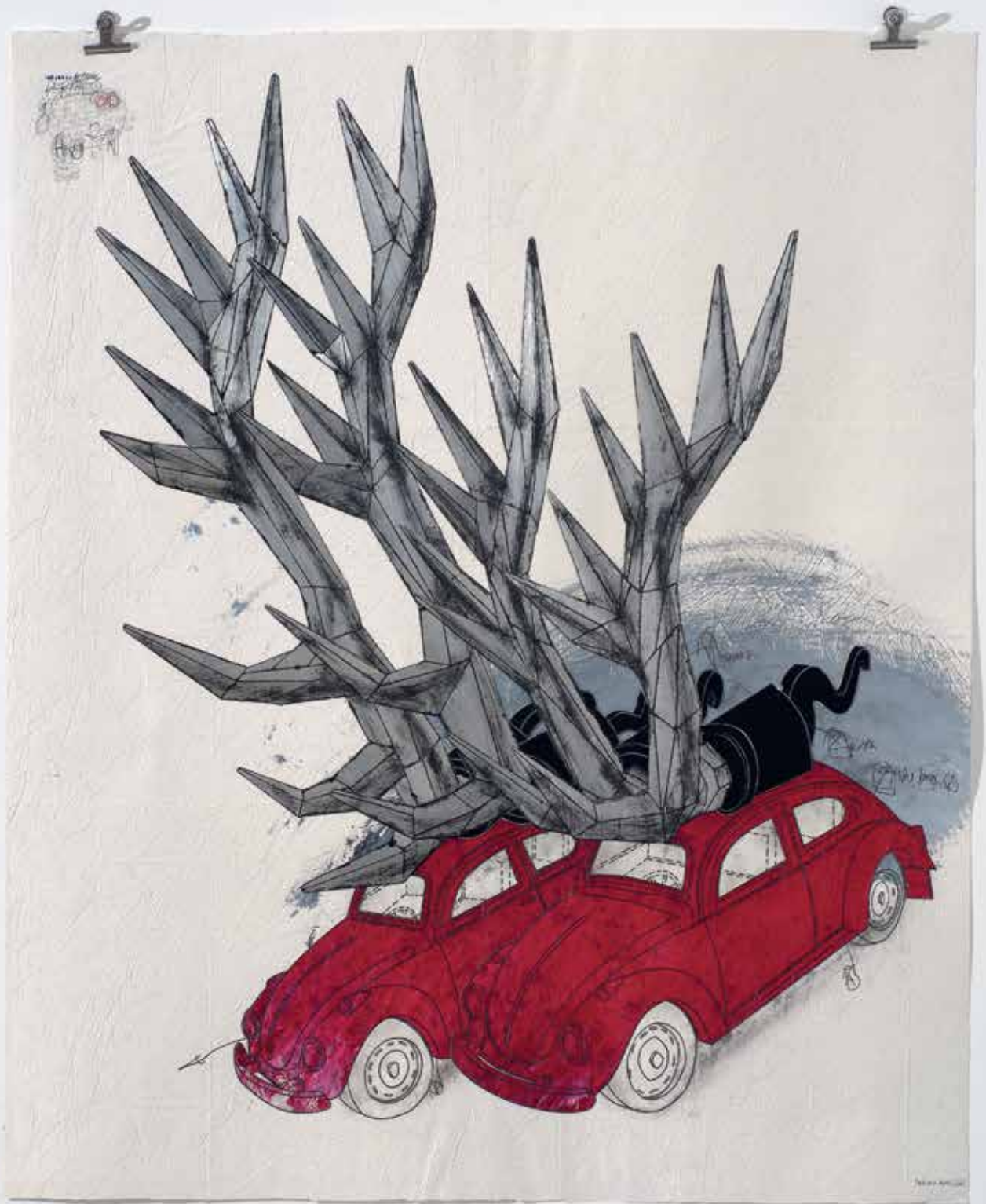


50. Gastarbeiter, 2009.

pnim svim socijalnim slojevima. „Fića“ je, naravno, postojao i u formi dečje igračke. Na krovove tih igračaka, koje su danas zapravo antikviteti, Mrđan Bajić slaže prtljag za put u raj: tornjeve sačinjene od kartonskih kutija svezanih crnim kanapom. Da bi se otišlo u raj, prethodno je potrebno umreti. U tranziciji iz socijalizma u divlji kapitalizam tokom 1990-ih na području bivše Jugoslavije diskurzivno je izumrla radnička klasa. Postoje i varijante u kojima su na krov fiće-igračke vezani baloni na naduvavanje. Možda zato da bi taj simbol pristojnog životnog standarda radničke klase mogao poleteti, poput onih glasova ispunjenih toplim vazduhom iz Joneskove (*Ionesco*) *Lekcije*.

Igračke automobili, kao i Miki Maus u seriji *Radnička klasa ide u raj*, konotirajući detinjstvo, označavaju nešto što je nepovratno nestalo, ali i nešto na šta postoji sećanje koje je u raskolu s kolektivnim pamćenjem. Ili, možda tačnije, u raskolu s revidiranom oficijelnom istorijom svoj-

hood, signify something that has disappeared beyond return, as well as something of which there is a remembrance in schism with the collective memory. Or more precisely, in schism with the revised official history typical of all the states created in the 1990s in what used to be Yugoslavia. It is no accident that the process known as transition is indicated in Bajić's work by two playthings of a marked symbolic charge: by Mickey Mouse, signifier of the capitalist West, and the Fića, signifier of socialist Yugoslavia. But what in this signifier relationship undermines the binary opposition is the concept of migration, made explicit by the migrating motifs. For the same motif appears in various tales that Mrđan Bajić articulates with toys. Migrating from one to the other, the motif relates the various stories. In 2009 Bajić assembled a figuration entitled *Gastarbeiters* in which the roof of a little blue Fića is being crushed by a huge metal roller carved with grooves similar to those on the body of the grenade. On the roller is a pile of rolled-up oriental carpets tied with black cord. In the 1970s, the guest



51. Germania, 2012.



52. Germania, 2011.

stvenoj svim državama nastalim tokom 1990-ih na području nekadašnje Jugoslavije. Nije slučajno da je proces takozvane tranzicije u Bajićevom radu označen dvema igračkama izrazitog simboličkog naboja: Mikijem Mausom, kao simbolom kapitalističkog Zapada, i fićom, kao simbolom socijalističke Jugoslavije. Međutim, ono što u tom simboličkom odnosu minira binarnu opoziciju jeste upravo pojam migracije ekspliciran migrirajućim motivima. Jer jedan te isti motiv pojavljuje se u različitim pričama koje Mrđan Bajić artikuliše dečjim igračkama. Migrirajući iz jednu u drugu, taj motiv različite priče postavlja u međusobni odnos. Tako 2009. nastaje figuracija pod nazivom *Gastarbajteri* u kojoj krov malog plavog „fiće” gnječi ogromni metalni valjak izrezbaren zakivcima poput onih kakvi se nalaze na telu bombe. Na tom je valjku hrpa zarolanih orijentalnih tepiha zavezanih crnim kanapom. Gastarbajteri su 1970-ih iz socijalističke Jugoslavije masovno odlazili na privremeni rad u kapitalističku Nemačku, gde je, kao i danas, za određene poslove postojao manjak (jeftine) radne snage. Svoju ušteđevinu slali su porodicama u domovinu, a one su ih često koristile za izgradnju svojih kuća. Mnoge od tih kuća razorene su 1990-ih u ratovima na području bivše Jugoslavije. Mnogi od tih gastarbajtera postali su 1990-ih prognanici i izbeglice, legalni ili ilegalni imigranti u zemljama tada mirnog i sigurnog Zapada. Među Bajićevim radovima artikulisanim igračkama-automobilima postoji jedan nazvan *Germania* u kojem dve Folksvagenove (*Volkswagen*) popularne „bube” na krovu nose par ogromnih, u metalu uobičajenih jelenskih rogova. Ti rogovi izviru iz nečega poput automobilske auspuha, što diskretno označava stanje kontaminiranog vazduha. *Germania* je načinjena 2011. godine, u trenutku kada Nemačka, kao vodeća ekonomska sila Evropske unije, insistira na drastičnim „merama štednje” i „bolnim rezovima” za zemlje evropskog juga i jugoistoka kojima svemoćne banke u sprezi s „rejting agencijama” nameću enormne kamate za nova kreditna zaduživanja potrebna za „servisira-

workers (*Gastarbeiters*) went off in huge numbers for temporary work in capitalist Germany where for certain categories of work there was (as there is today) a labour shortage. They would send back their savings to families at home, and often used them to build their own houses. Many of these houses were razed to the ground in the 1990s wars in ex-Yugoslavia. Many of these guest workers became displaced persons and refugees, legal or illegal immigrants in the countries of the then peaceful and secure West. Among Bajić’s works articulated with toy cars there is one called *Germania*, in which two VW beetles carry on their roofs a pair of huge metal antlers. These antlers stem out of something like an exhaust pipe, discreetly indicating air pollution. *Germania* was made in 2011, when Germany, as leading economic power in the EU, was insisting on drastic “austerity measures” and “painful cuts” for the countries of the European south and south-east, onto which the omnipotent banks in collusion with the rating agencies forced huge interest payments for the new loans taken on merely for the “servicing of the public debt”. These were measures that took away from the inhabitants of these countries with their rising rate of unemployment among the young and the highly qualified the last vestiges of welfare rights. More or less at the same time, to indicate a group of European Mediterranean states that had got trapped in a hopeless economic crisis – Portugal, Italy, Greece and Spain – the umbrella term PIGS appeared in the slang of trans-national financial and bureaucratic structures. The appearance of this term coincided with the global, media-generated, panic about a swine flu epidemic that provided the pharmaceutical industry with a substantial superaddition of profit from the sale of useless, inadequately tested and potentially dangerous vaccine. In South Slav languages there is a saying that indicates fraud – we say that someone has been sold a horn for a candle (like, selling a pup). And perhaps such a state in Europe, “united” after the fall of the Berlin Wall, was signified by the composition *Germania*.

Then, in Bajić’s work migrations are explicitly

nje javnog duga”. Mere su to koje stanovnicima tih zemalja s rastućom stopom nezaposlenosti mladih i visokokvalifikovanih ljudi ukidaju i onaj preostali minimum socijalnih prava. Negde u isto vreme za označavanje skupine evropskih mediteranskih zemalja zapalih u beznadnu ekonomsku krizu – Portugaliju, Italiju, Grčku i Španiju – u žargonu transnacionalnih finansijsko-birokratskih struktura pojavio se krovni termin PIGS. Nastanak termina koincidirao je s globalnom, medijski generisanom panikom zbog epidemije svinjskog gripa koja je farmaceutske industriji donela popriličan ekstraprofit od prodaje beskorisne i nedovoljno testirane, potencijalno opasne vakcine. U južnoslovenskim jezicima postoji jedna uzrečica kojom se označava prevara – kaže se da je nekome „prodat rog za sveću”. I možda je upravo to stanje u Evropi, „ujedinjenoj” posle pada Berlinskog zida, označeno kompozicijom *Germania*.

Nadalje, u Bajićevom su delu migracije eksplicite označene skulpturom *Drugi dom* (2010), u kojoj udvostručeni mali beli „fića” na krovu nosi veliku prevrnutu belu kuću. Kuća je doslovce iskorenjena, a iskorenjenost je označena metalnim stubovima njenih temelja okrenutih naglavačke. Poput gigantske glave – hibrida anđela i zvezde repatice, monumentalne skulpture postavljene u 2013. u jednom beogradskom vrtu, koju je skulptor nazvao *Baštenski anđeo*. A baštenski je anđeo nešto sasvim drugačije od vrt-nog patuljka.

Crtež po značenju analogan skulpturi *Drugi dom* pojavljuje se u projektu *Rečnik* označavajući pojam seobe. *Seobe* su artikulisane rasklimanom vertikalom sastavljenom od kutija poput onih metalnih u skulpturi *Kiseonik*, smeštenih na neko vozilo koje odmiče takvom brzinom da mu se kontura rasipa. Seobe, svakako, rizomatski vode do jednog od najvažnijih romana u srpskoj književnosti – *Seoba* Miloša Crnjanskog, a preko transistorijske naracije Crnjanskog do istoimene

indicated in the sculpture *Second Home* (2010) in which a little white Fića is carrying a large upside down white house on its roof. The house has been literally uprooted, and the deracination is indicated by the metal pillars of its foundations turned upside down. Like the gigantic head – a hybrid of angel and comet, a monumental sculpture put up in 2013 in a garden in Belgrade, which the sculptor called *Garden Angel*. And a garden angel is something very different from a garden gnome.

A drawing semantically analogous to the *Second Home* sculpture appears in the *Dictionary* projects, signifying the entry migration, or move. *Migrations* are articulated by a wobbly vertical composed of boxes like the metal boxes in *Oxygen*, placed on a vehicle that is driving at such speed that the contour is crumbling. And *Migrations* (*Seobe*) take us, of course, rhizomatically to one of the most important novels in Serbian literature, the *Seoba* (*Migrations*) by Miloš Crnjanski, and via Crnjanski's trans-historical narration to the small scale sculpture of the same name that is a part of Bajić's transmedia project *Yugomuseum* as well as of the sculptotecture series *Trash*. In memoirs entitled *Embahade*, where he records events from his posting to the Yugoslav Embassy in Berlin during the late 1920s and 1930s, Crnjanski disputes a famed Latin adage, observing that it is not true that history is the teacher of life, for we have never learned anything from history.²⁶ An analogous statement is echoed everywhere in the works of Mrđan Bajić, and is made explicit in *Yugomuseum*. And so the configurations that are articulated with ready-mades – toy cars, and sculptural forms often like them, a kind of memo of the lasting process in which historical memory is deleted. *Reset?*

One large drawing and a sculptural assemblage of 2013 are called *Dallas*. The inside of a pink convertible the design of which reveals the early 1960s is completely occupied by one of the grenades from the *Daddy's Gift* series. But it is equipped not with a Mickey head but a black archaic head that to an ex-

skulpture malog formata koja je deo Bajićevog transmedijskog projekta *Yugomuzej*, ali i serije skulptotektura *Trash*. U memoarima pod nazivom *Embahade*, gde beleži događaje iz vremena svog službovanja u jugoslovenskoj ambasadi u Berlinu krajem 1920-ih i 1930-ih, Crnjanski osporava čuvenu latinsku sentencu konstatujući da nije istina da je istorija učiteljica života, jer iz istorije nikada ništa nismo naučili. Iskaz analogan tome odjekuje gotovo svim radovima Mrđana Bajića, a eksplicira se u projektu *Yugomuzej*. Stoga su i konfiguracije artikulisane ready-made objektima, automobilčićima-igračkama, i skulpturalnim oblicima često na njih nalik, svojevrsni podsetnik na trajni proces brisanja istorijskog pamćenja. *Reset?*

Jedan crtež velikog formata i jedan skulpturalni asamblaj iz 2013. godine naslovljeni su *Dallas*. Kabinu ružičastog kabrioleta čiji dizajn odaje rane 1960-te u potpunosti je zauzela jedna od onih bombi iz serije *Daddy's Gift*. Umesto Miki-jevom, opremljena je crnom arhaičnom glavom koja pomalo podseća na glave što će se, sa suzama koje vrcaju iz očiju, pojaviti iste te 2013. godine u crtežima i skulpturama iz serije *Sirija*.

Ružičasti kabriolet je *Pink Cadillac*, simbol posleratnog američkog izobilja koji je od svoje pojave krajem 1950-ih, zajedno s krilaticom "think pink", obilato eksploatisan u globalnoj („a ipak američkoj“) pop kulturi. Međutim, naslov Bajićevog rada u konstelaciji s datim vozilom u kojem se nalazi eksplozivna naprava, a čija se ružičasta boja pri dnu formata papira u varijanti velikog crteža doslovce cedi iza sivkasto bele pozadine, upućuje na ubistvo Džona Fildžeralda Kenedija (*John Fitzgerald Kennedy*). Premda se tog petka, 22. novembra 1963, DžFK (*JFK*) nije vozio u ružičastom „kadilaku“, nego u crnom „linkolnu“, koji se danas nalazi u Fordovom muzeju, njegova supruga Džeki (*Jackie*), koja će ubrzo, zahvaljujući Vorholovoj (*Warhol*) opsesiji, postati ikona i visoke umetnosti i pop kulture,



53. Daddy's Gift, 2008.

tent recalls the heads that, with tears bursting from the eyes, was to appear in the same year, 2013, in drawings and sculptures in the *Syria* series.

The pink convertible is that Pink Cadillac that symbolised the American cornucopia that from its appearance at the end of the 1950s, with the slogan think pink, was to be copiously exploited in global (and yet still American) pop culture. However, the title of Bajić's work in the setting with the given car in which there is an explosive device, the pink of which at the bottom of the paper in the variant of the big drawing, literally drips from a greyish white background, indicates the assassination of John Fitzgerald Kennedy. Although on that Friday, November 22, 1963, JFK was not riding in a pink Cadillac but a black Lincoln, today in the Ford Museum, his wife Jackie, who was soon, thanks to the obsession of Warhol, to become an icon of both high art and pop culture, wore in *Dallas* a suit and hat in the colour of the car on which Mrđan Bajić places the grenade with the negroid head instead of a safety



54. Dalas / Dallas, 2013.

nosila je u Dalasu kostim i šesir u boji autića na koji Mrđan Bajić postavlja bombu s negroidnom glavom na mestu osigurača. I upravo ta igračka – ružičasti „kadilak”, koju umetnik dovodi u metonimijski odnos s najčulenijom udovicom dvadesetog veka, ženom koja ujedno postaje znak – označivač moderne umetnosti, Amerike, globalne kulture i globalne politike neodvojive od interesa krupnog kapitala i ekspanirajućeg „slobodnog” tržišta, vodi me konstataciji da su svi radovi Mrđana Bajića fragmenti jednog kompleksnog istorijsko-materijalističkog narativa baziranog na diskurzivnoj figuri migrirajućeg motiva. Migrirajući motiv jeste upravo to što u kritičku relaciju postavlja prividno nepovezane događaje, različita vremena i međusobno udaljene geografske lokacije. Usredsređujući se na diskutabilni pojam umetnosti, pre svega moderne i savremene umetnosti, na pojam koji je u Dalasu implicitno apostrofirao kabrioletom u boji odeće Džeki Kenedi (*Jackie Kennedy*) na dan ubistva DžFK, posredstvom dela jednog drugog umetnika dolazim do semiotičke veze između dvaju kontinenata, Evrope i Azije ili, konkretno, do pitanja šta to, i kako, povezuje Srbiju (kao i ostale zemlje na području bivše Jugoslavije) 1990-ih i Vijetnam 1960-ih? I tu nevidljivu vezu prepoznajem u sintagmi sadržanoj u podnaslovu društvene igre *Riziko – The Game of Global Domination*, igre koja je u Bajićevom delu označena migrirajućim motivom bombe. Reč je o nezaustavljivoj kolonijalističkoj ekspanziji u razdoblju deklarativne dekolonizacije. Sinonim joj je globalizacija.

Za razliku od Mrđana Bajića koji ready-made objekte industrijske provenijencije dograđuje sopstvenim plastičnim figuracijama, Janj Vo (Danh Vo), umetnik vijetnamskog porekla i danskog državljanstva, s trenutnom adresom u Meksiko Siti, predmete koji su bili svedoci određenih, u globalnoj istoriografiji nezaobilaznih događaja, kupuje na aukcijama. Tako je niz predmeta kojima je 2013. godine strukturirao svoju izložbu *Go mo ni ma da* u Muzeju moderne

pin. And this toy, the pink Cadillac, which the artist relates metonymically to the most celebrated widow of the 20th century, a woman who also became a sign - the signifier of modern art, America, global culture and global politics inseparable from the interests of big capital and the expanding free market, drives me to the conclusion that all the works of Mrđan Bajić are fragments of a complex historical-materialist narrative based on the discursive figure of the migrating motif. A migrating motif is precisely what poses in a critical relation apparently unconnected events, various times and distant geographical locations. Concentrating on the arguable concept of art, above all modern and contemporary art, on the concept that in Dallas is implicitly addressed by the convertible in the colour of the outfit of Jackie Kennedy on the day JFK was murdered, via the work of another artist, I arrive at a semiotic link between two continents, Europe and Asia, or, in concrete terms, to the issue of what links, and how it does, Serbia (and the other countries of ex-Yugoslavia) in the 1990s and Vietnam in the 1960s. I can identify this hidden link in the phrase contained in the subtitle of the board game *Risk – the game of global domination*, a game that in Bajić's work is marked by the migrating motif of the bomb. What we have here is a relentless colonialist expansion in the period of what was on paper decolonisation. A synonym for it is globalisation.

Unlike Mrđan Bajić, who extends ready-made industrially produced objects with his own sculptural figurations, Danh Vo, an artist of Vietnamese origin and Danish citizenship, currently resident in Mexico City, buys at auctions objects that have witnessed certain unavoidable events in global historiography. Thus he bought at a Sotheby's auction advertised as "The White House Years of Robert S. McNamara" a series of objects with which in 2013 he structured his exhibition *Go mo ni ma da* in the Musée d'Art moderne de la Ville de Paris. In the exhibition venue he hung two mahogany structures of Chippendale chairs from which he had removed the leather upholstery hanging it on a nail in the

umetnosti grada Pariza (*Musée d'Art moderne de la Ville de Paris*) kupio na aukciji oglašenoj kao "The White House Years of Robert S. McNamara" koju je organizovala aukcijska kuća Sadebi (*Sotheby's*). U izložbenom prostoru dve mahagoni konstrukcije čipendejl (*chipendale*) fotelja, s kojih je skinuo kožnu presvlaku i obesio je o ekser na zidu, pokazavši time da se radi o doslovce odranoj koži, stavio je u odnos s pismom koje je Žaklina Kenedi 30. novembra 1963. uputila Maknamari (*McNamara*), šaljući mu na poklon spomenute fotelje. Sadržaj pisma je sledeći:

Saturday, November 30th 1963.

Dear Bob – I wanted so much to give you something special of Jack's – that would mean something to you and that he would have wanted you to have. But I have been going through his things – they are all such little personal things – so few at any value and I don't think anyone but me could possibly decipher what they were – so I decided that this chair was what he would want you to have. You are the only member of this Cabinet who will have the chair he sat in during Jack's administration. When you go to the White House Monday morning – you will have a new chair. With all my deepest love and the deepest thanks of my heart for all you did to help Jack's name shine so brightly.

*Jackie*²⁷

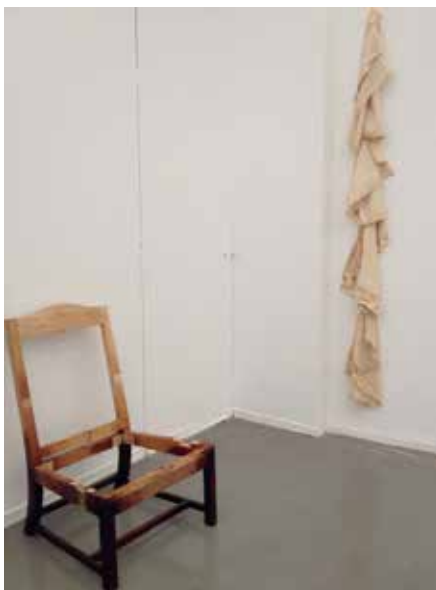
Među eksponatima na istoj Janj Voovoj izložbi našla se i rukom dopisana indigo kopija pisma datiranog 12. decembra 1960. kojim Maknamara prihvata Kenedijevu ponudu da postane ministar odbrane u novoj administraciji. Papir na kojem je pismo napisano

wall, showing that it was literally a matter of flayed skin, and related them with a letter that Jacqueline Kennedy sent on November 30, 1960 to McNamara, giving him the said chairs as a gift. The contents of the letter read as follows:

Saturday, November 30th 1963.

Dear Bob – I wanted so much to give you something special of Jack's – that would mean something to you and that he would have wanted you to have. But I have been going through his things – they are all such little personal things – so few at any value and I don't think anyone but me could possibly decipher what they were – So I decided that this chair was what he would want you to have. You are the only member of this Cabinet who will have the chair he sat in during Jack's administration. When you go to the White House Monday morning- you will have a new chair. With all my deepest love and the deepest thanks of my heart for all you did to help Jack's name shine so brightly.

*Jackie*²⁷



Danh Vo, Dve stolice iz sobe kabineta Kenedijeve administracije / Two Kennedy Administration Cabinet Room Chairs, 2013.
Fotografija/Photo: Pierre Antoine

Among the exhibits at the same show of Danh Vo is a handwritten carbon copy of a letter dated December 12, 1960, in which McNamara accepts Kennedy's invitation to be secretary of defence in the new administration. The paper on which the letter is written has the heading of the Ford Motor Co., for McNamara, later known as the main architect of the Vietnam war, was then the president of that corporation. After he stepped down as secretary in 1968, he became director of the World Bank, and he is also credited with the consolidation of the intelligence and logistical functions of the Pentagon. Among the personal objects



55. Sirija / Syria, 2013.



56. Čupovi / Jugs, 1986.

no sadrži zaglavlje Kompanije Ford (*Ford Motor Company*), jer je Maknamara, kasnije poznat kao glavni arhitekta vijetnamskog rata, tada bio predsjednik uprave te kompanije. Po napuštanju pozicije ministra odbrane, 1968. godine, postaje direktor Svetske banke, a u zasluge mu se pripisuju i konsolidacija obaveštajnih i logističkih funkcija Pentagona. Među ličnim predmetima koji su posle njegove smrti 2009. godine prodati na aukciji našla se i kutijica sa šest malih bliskoistočnih antikviteta koju je 1968. tadašnji izraelski ministar odbrane Moše Dajan poklonio kolegi i prijatelju Maknamari. Poznato je da je Maknamara iste godine, povodom eskalacije rata u Vijetnamu zatražio Dajanov savet.

Razumevajući operacionalizaciju pojma američke spoljne politike diskurzivnom figurom koja na semiotičkom nivou povezuje radove Mrđana Bajića i Janj Voa, zanimalo bi me da li je kutijica

that after his death in 2009 were sold at auction was a box with six small Near Eastern antiques, which the then Israeli defence minister Moshe Dayan had given his friend and colleague McNamara in 1968. It is known that in the same year, when the Vietnamese war was hotting up, he had sought the advice of Dayan.

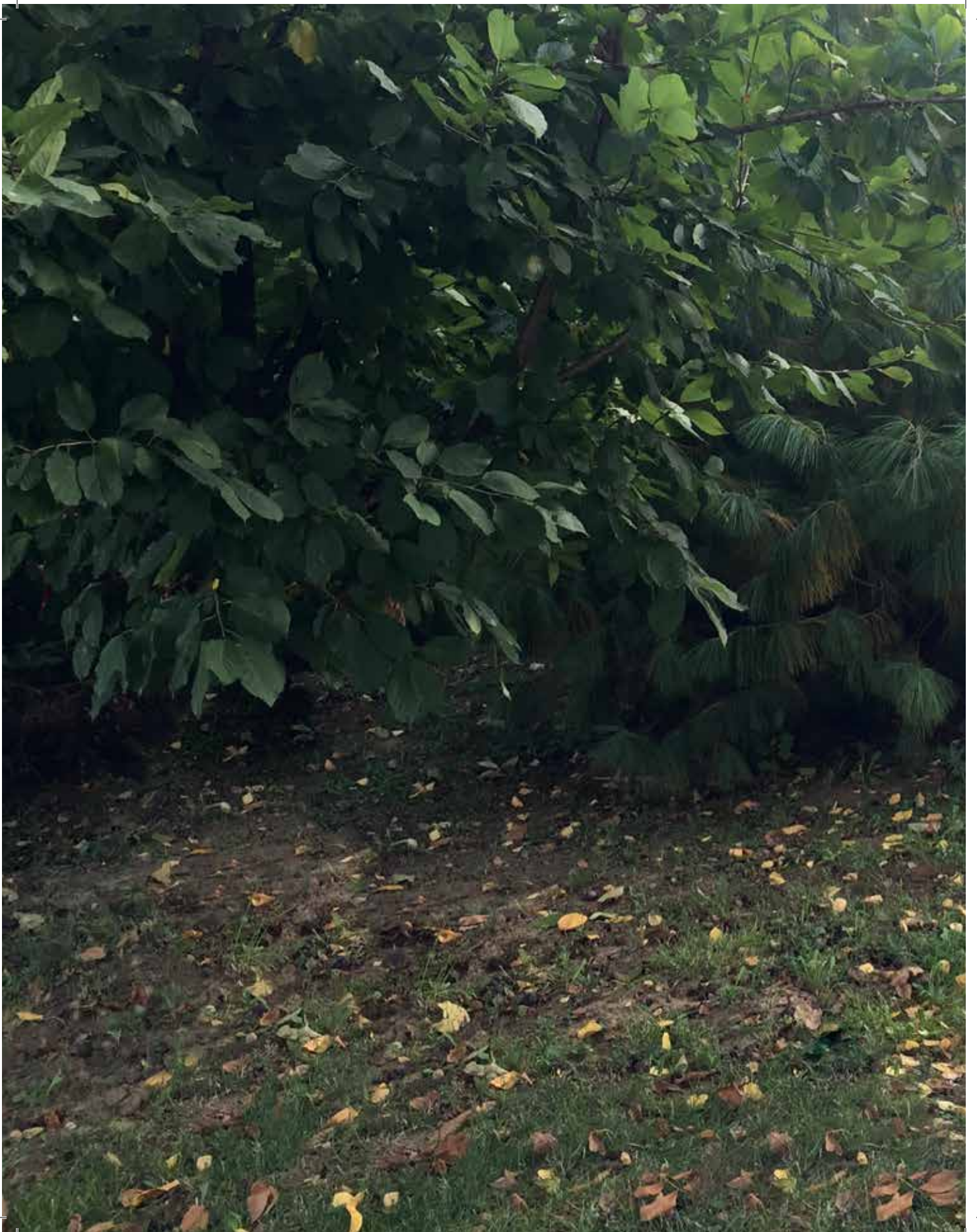
Having understood the operationalisation of the concept of American foreign policy as discursive figure that at a semiotic level links the works of Mrđan Bajić and Danh Vo, I wondered if the box with Near Eastern antiques contained any figurines like that from Bajić's *Syria*, where a calm but weeping face of a woman emerges from a ceramic pot recalling a bomb. The sculptor had modelled the head from a sketch of a sculpture that he had seen in a Syrian museum, and glass tear-shaped beads of cobalt blue that were used for the making of the lustre were bought in an old glassworks in Damas-



57. Sirija / Syria, 2012.



58. Sirija / Syria, 2014/15.





59. Sirija / Syria, 2016

s bliskoistočnim antikvitetima sadržavala i figurice poput one iz Bajićevog rada *Sirija*, gde iz keramičkog čupa, koji podseća na bombu, izranja smireno, ali uplakano lice žene. Glavu je vajar modelirao prema skici skulpture koju je posmatrao u jednom sirijskom muzeju, a staklene suzoliklike perle kobaltno plave boje, koje se koriste za izradu lusterata, kupio je u staroj fabrici stakla u Damasku. Lice *Sirije* priziva mi u sećanje Pikasovu (*Picasso*) sliku *Žena koja plače*, navodno portret Dore Mar (*Dora Maar*) naslikan 1937, u vreme kad slikar razrađuje likove očajnika koji nastanjuju *Gerniku* (*Guernica*). Ono što Bajićevu *Siriju* povezuje sa sedamdesetak godina starijom slikom, *Gernikom*, nedvosmisleno je pojam bombe imanentan neprestanoj igri globalne dominacije.

Na istoj izložbi *Go mo ni ma da*, čiji bi naslov na standardnom engleskom jeziku značio “good morning madam”, a svojom fonetičkom izobličenošću konotira kolonijalnu prošlost i globalizovanu sadašnjost jugoistočne Azije, Janj Vo izlaže tri kristalna lusterata demontirana 2009, za vreme restauracije zgrade pariskog hotela „Mažestik”. Lusteri koji su osvetljavali plesnu dvoranu hotela bili su svedoci 27. januara 1973. potpisivanja mirovnog sporazuma između Sjedinjenih Američkih Država i Vijetnama. Rat je međutim potrajao do 1975. Janj Vo u svojoj rasprizorujućoj instalaciji ta rasvetla tela naziva po trenutku njihove demontaže – 8:03, 28.05.2009. Performativ ovog rada, koji nedvosmisleno problematizuje odnos svedočenja i istorijskog pamćenja, vodi me crnohu-

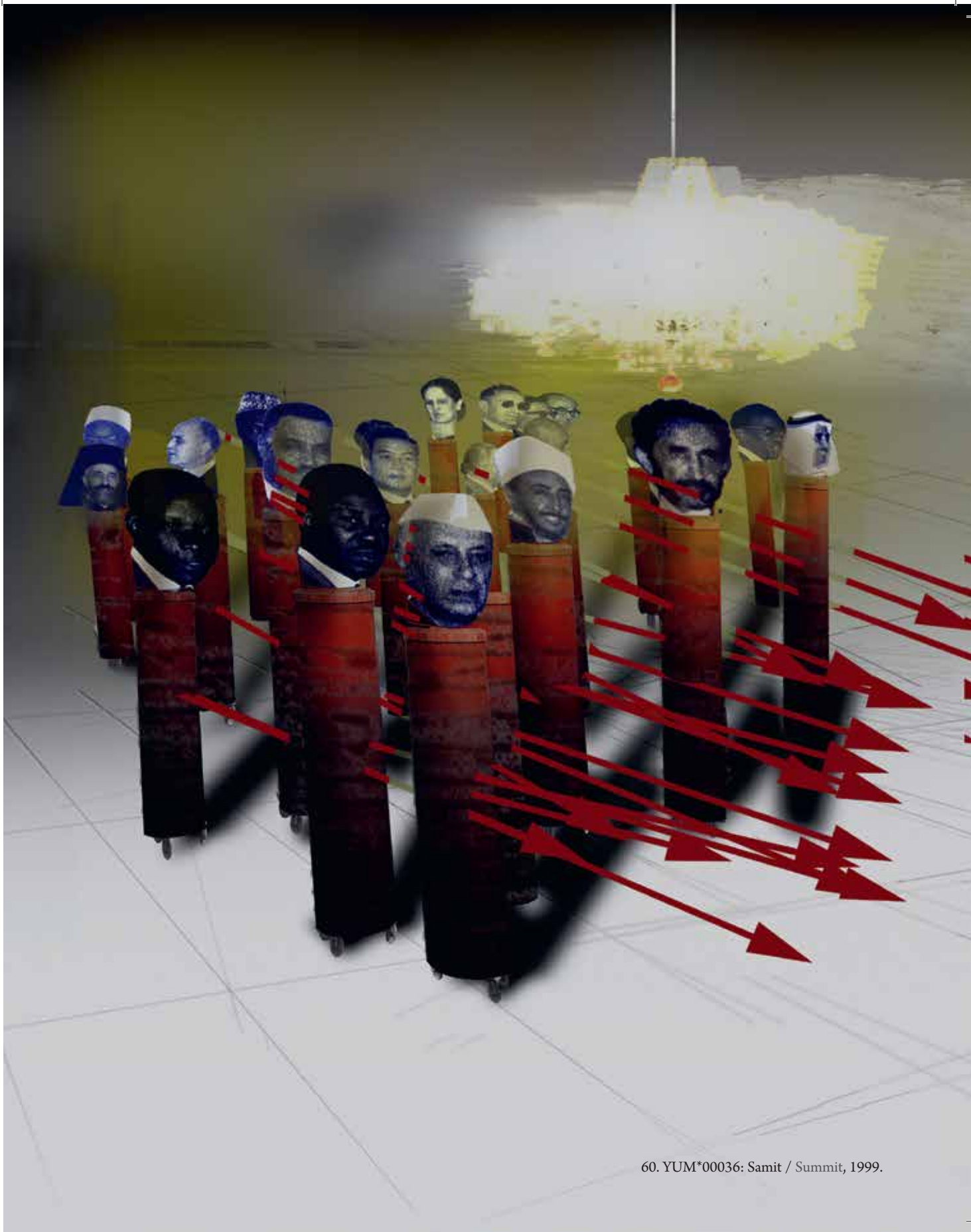
cus. The face of *Syria* recalls the Picasso painting *Weeping Woman*, allegedly a portrait of Dora Maar painted in 1937, at the time when the painter was working out the figures of the wretched figures that inhabit *Guernica*. What links Bajić's *Syria* with the seventy-years-old painting *Guernica* is without doubt the idea of bomb, immanent to the incessant game of global domination.

At the same exhibition, *Go mo ni ma da*, which in standard English would be *good morning, madam*, but which with its phonetic deformation connotes the colonial past and globalised present of South East Asia, Danh Vo exhibited three crystal chandeliers taken down in 2009 while the Parisian Hotel Majestic was being renovated. The pendant lamps that lit up the hotel's ballroom had witnessed the January 27 1973 signing of the peace agreement between the USA and Vietnam. But the war continued until 1975. In his disenacting installation Danh Vo titles these lighting fitments according to the moment they were taken down – 8:03, 28.05.2009.

The performative of this work, which with absolute certainty problematises the relation between witnessing and historical memory, takes me to the black humour collages in the form of a light boxes that Mrđan Bajić produced for his *Yugomuseum*. In them, among other things, I see the shoes in which on November 21, 1995, Slobodan Milošević initialled the so-called Dayton Agreement signed officially on December 14 the same year in the Élysee Palace in Paris. The act of signing nominally ended the war in ex-Yugoslavia, and also regulated the territorial organisation of Bosnia and Herzegovina. The agreement,



Danh Vo, 8:03, 28.05.2009
Fotografija/Photo: Pierre Antoine



60. YUM*00036: Samit / Summit, 1999.



mornim kolažima koje u formi *light box*-a Mrđan Bajić izvodi za potrebe svog *Yugomuzeja*. U njima se, među ostalim, vide i cipele u kojima je Slobodan Milošević 21. novembra 1995. parafirao takozvani Dejtonski sporazum koji je službeno potpisan 14. decembra iste godine u Jelisejskoj palati u Parizu. Činom potpisivanja nominalno je okončan rat na području bivše Jugoslavije, odnosno regulisano je teritorijalno ustrojstvo Bosne i Hercegovine. Sporazum, čiji se originalni tekst i danas čuva u Parizu, usledio je posle višednevnih pregovora, održanih u američkoj vojnoj bazi Rajt-Paterson (*Wright-Patterson*) u Dejtonu (*Dayton*), u kojima je, pod paskom ambasadora Ričarda Holbruka (*Richard Holbrooke*) i generala Veslija Klarka (*Wesley Clark*), Milošević sudevao zajedno s hrvatskim i bosanskohercegovačkim predsednicima Franjom Tuđmanom i Alijom Izetbegovićem. Među eksponatima *Yugomuzeja* nalazi se i odelo u kojem je Milošević poslednji put video Kosovo. Valja ovde napomenuti da je taj „eksponat“ *Yugomuzeja* stvoren i distri-

the original wording of which is kept today in Paris, came after several days of negotiations held in the American Wright-Patterson army base in Dayton, in which, under the watchful eyes of Ambassador Richard Holbrooke and General Wesley Clark, Milošević took part with his Croatian and Bosnia and Herzegovina counterparts, Presidents Tuđman and Izetbegović. Among the exhibits of the *Yugomuseum* is the suit in which Milošević saw Kosovo for the last time. It is worth mentioning here that this exhibit of *Yugomuseum* was created and distributed to “museum users” in spring 1999, during the NATO bombardment of Serbia, when it was not yet known for certain that Milošević really would never again see Kosovo, from which, calling it the heart of Serbia in his Gazimestan speech, he had to all intents and purposes set out on his campaign of conquest. Soon after the ending of the NATO bombing, with the patronage of the UN, the process in which Kosovo seceded from Serbia began. After the demonstrations known as the October 5 events, Milošević was deposed, and a few months

buiran „korisnicima muzeja” u proleće 1999, za vreme NATO bombardovanja Srbije, kada se još nije sa sigurnošću znalo da Milošević doista nikad više neće videti Kosovo s kojeg je, nazvavši ga u svom gazimestanskom govoru „srcem Srbije”, praktično i krenuo u osvajački pohod. Jer ubrzo po završetku NATO bombardovanja, započeo je, pod patronatom Ujedinjenih nacija, proces otcepljenja Kosova od Srbije. Milošević je posle demonstracija poznatih pod nazivom „petooktobarski događaji”, 2000. godine svrgnut s vlasti, da bi posle nekoliko meseci, 28. juna 2001, tačno na dvanaestu godišnjicu svog govora na Gazimestanu, bio izručen Međunarodnom sudu za ratne zločine u Hagu.

Postoji još jedan dvosmisleni motiv koji mi dopušta da performative radova Mrđana Bajića shvatim kao analogne performativima instalacija Janj Voa. Posredi je Kip slobode, simbol Sjedinjenih Američkih Država, koji se pojavljuje u radovima oba umetnika. U *Yugomuzeju* izranja iz nečega poput akvarijuma smeštenog unutar light box-a pod nazivom *Šešir*. U skladu s muzeološkim standardima, taj je eksponat uz naziv i godinu nastanka praćen inventarskim brojem, podacima o dimenzijama predmeta, materijalima od kojih je sačinjen, tehnici izvođenja, kao i podacima o načinu akvizicije:

00028 Šešir; 300 x 400 x 300 cm, 1999.

Staklo; osiromašeni uranijum; hologramska projekcija Kipa slobode; drvo; slonovske noge; šešir sa trakom od krokodilske kože i brošem u obliku leptira koji je nosila Medlin Olbrajt pri prvoj poseti snagama KFOR-a, koje čuvaju mir na novom, multikonfesionalnom, multikulturalnom, multietničkom i multiradioaktivnom Kosovu. Donator: UN²⁸

Ova legenda, kao i sve ostale pridružene ekspanatima fikcijskog *Yugomuzeja*, i sama je fikcionalizovana. Objekt, svakako, nije trometarskih dimenzija, a materijali poput šešira, slonovih nogu, radiokativnih materija, kao i hologram-



61. Košulja / Shirt, 1999.

later, on June 28, 2001, precisely on the 12th anniversary of the Gazimestan speech, was surrendered to the ICTY in The Hague.

There is one more ambiguous motif that permits me to understand the performatives of the works of Mrđan Bajić as analogous to the performatives of Danh Vo's installations. The Statue of Liberty, symbol of the USA, which appears in the works of both artists. In *Yugomuseum* it emerges from something like an aquarium located inside a light box entitled Hat. In line with museological standards, this exhibit, along with the name and the year it was produced, is accompanied by an inventory number, and dimensions of the object, the materials of which it is made, the technique of execution and details about the way it was acquired.

00028 Hat; 300 x 400 x 300 cm, 1999

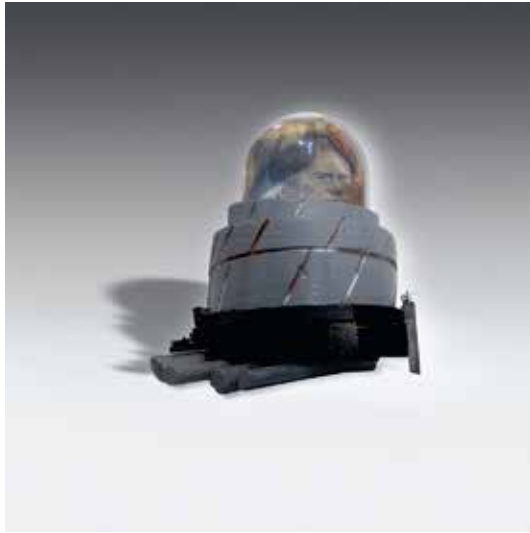
Glass; depleted uranium; holographic projection of the Statue of Liberty; elephant feet; hat with band of crocodile skin and brooch in the shape of a butter-



62. Tenk / Tank, 1999.



63. YUM*00010: Odelo / Suit, 1999.



64. Titoland, 1999.

ska tehnologija, predstavljeni su postupkom digitalne fotomontaže koji, sagledan u istorijskoj perspektivi, konotira kritički performativ dadaističkih, politički angažovanih kolaža, na primer onih Hane Hoh (*Hannah Höch*) i Džona Hartfilda (*John Heartfield*) iz vajmarskog perioda. Nadalje, Bajićeva kritička fikcionalizacija, u čiju su narativnu strukturu upređeni elementi stvarnih događaja koje su zabeležili globalni mediji i globalna istoriografija, zasniva se na metodu koji se može uporediti s Barouzovom cut-up tehnikom i imanentnoj joj ispremešanom porukom (*scrambled message*). Vilijam Barouz (*William Burroughs*) priznao je svojevremeno da je svrha njegovog projekta (*underground press*) da stvori jezik u kojem se određeni falsifikati, nasleđeni u svim postojećim zapadnim jezicima, više neće moći formulisati. Tvrdi da kontrola masovnih medija zavisi od polaganja asocijativnih linija, Barouz zaključuje da prekidanje tih linija uzrokuje i prekid asocijativnih spona.²⁹

“Underground press služi kao jedino delotvorno suprotstavljanje rastućoj moći i sve sofisticiranijim

fly worn by Madeline Albright on her first visit to the KFOR troops that keep in the peace in the new multi-confessional, multicultural, multiethnic and multiradiactive Kosovo. Donor: UN²⁸

This caption, and all others associated with the exhibits of the fictional *Yugomuseum* is itself fictionalised. The object is not 3 metres in size, and materials like the hat, elephant feet, radioactive substances and the hologram technique are represented by a process of digital photographic montage that, looked at in a historical perspective, connote the critical performatives of Dadaist politically engaged collages like those of Hannah Höch and John Heartfield from the Weimar period. Then, Bajić’s critical fictionalisation in the narrative structure of which elements of real events recorded by global media and global historiography are woven is based on a method comparable with Burroughs’ cut-up technique and its pertaining scrambled message. William Burroughs once admitted that the purpose of his project (underground press) was to build up a language in which certain falsehoods, inherited in all existing western languages, could no longer be formulated. Claiming that control of the mass media was dependent on the laying down of lines of association, Burroughs concluded that interrupting these lines would bring about a break in the associative connections.²⁹

“The underground press serves as the only effective counter to the growing power of and the more sophisticated technique used by establishment mass media to falsify, misrepresent, misquote, rule out of consideration as a priori ridiculous or simply ignore and blot out of existence: data, books, discoveries that they consider prejudicial to establishment interest. You need a scrambling device, TV, radio, two video cameras, a ham radio station and a simple photo studio with a few props and actors. For a start you scramble the news all together and spit it out every which way on ham radio and street recorders. You construct fake news broadcasts on video camera.”³⁰



65. YUM*00009: Strug / Lathe , 1999.

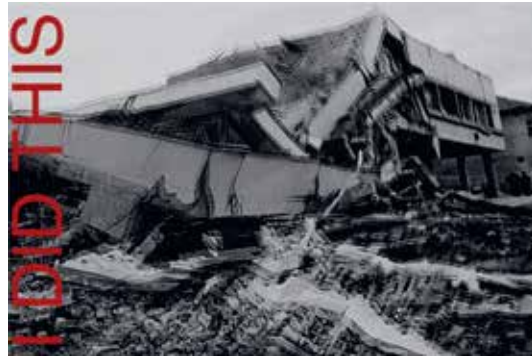
tehnikama koje službeni masmediji koriste da bi falsifikovali, pogrešno predstavili, pogrešno citirali, isključili iz razmatranja kao a priori smešne ili jednostavno ignorisali podatke, knjige, otkrića koja smatraju pristrasnim u odnosu na interes establishmenta. [...] Potrebna vam je sprava za izokretanje, televizor, radio, dve video-kamere, amaterska radio-stanica i uređaji za ulično snimanje. Video-kamerom konstruišite lažno emitovanje, a za sliku možete koristiti uglavnom stare snimke.”³⁰

Bajićev *Yugomuzej* je svojevrsna naprava za izokretanje, a u njegovim su *light box*-ovima doista montirani stari snimci čija rekontekstualizacija prekida ustaljene asocijativne linije. *Yugomuzej* tako postaje interdiskurzivno polje u kojem se događa preusmeravanje asocijativnih tokova. Novostvoreni neograničeni prostor relacijskih

Bajić’s *Yugomuseum* is a kind of scrambling device, and his light boxes do contain edited old recordings the recontextualisation of which breaks off the usual lines of association. *Yugomuseum* thus is an interdiscursive field in which the redirection of the flows of association takes place. The newly created unlimited space of relational forces generates disenactments in which the interference of global and local and present, past and future becomes perceptible. It is not then accidental that a container with a hologram projection in which, over the emerging, or perhaps sinking, head of the Statue of Liberty, floats the hat of the former American secretary of state Madeleine Albright, is located on cut off elephant feet. This huge, hardy and good tempered animal, whose dismembered body has for centuries been the object of global trade in luxury goods, has a long memory.



66. I DID THIS : 02 Novi Sad, 1999.



67. I DID THIS : 01 Užice, 1999.

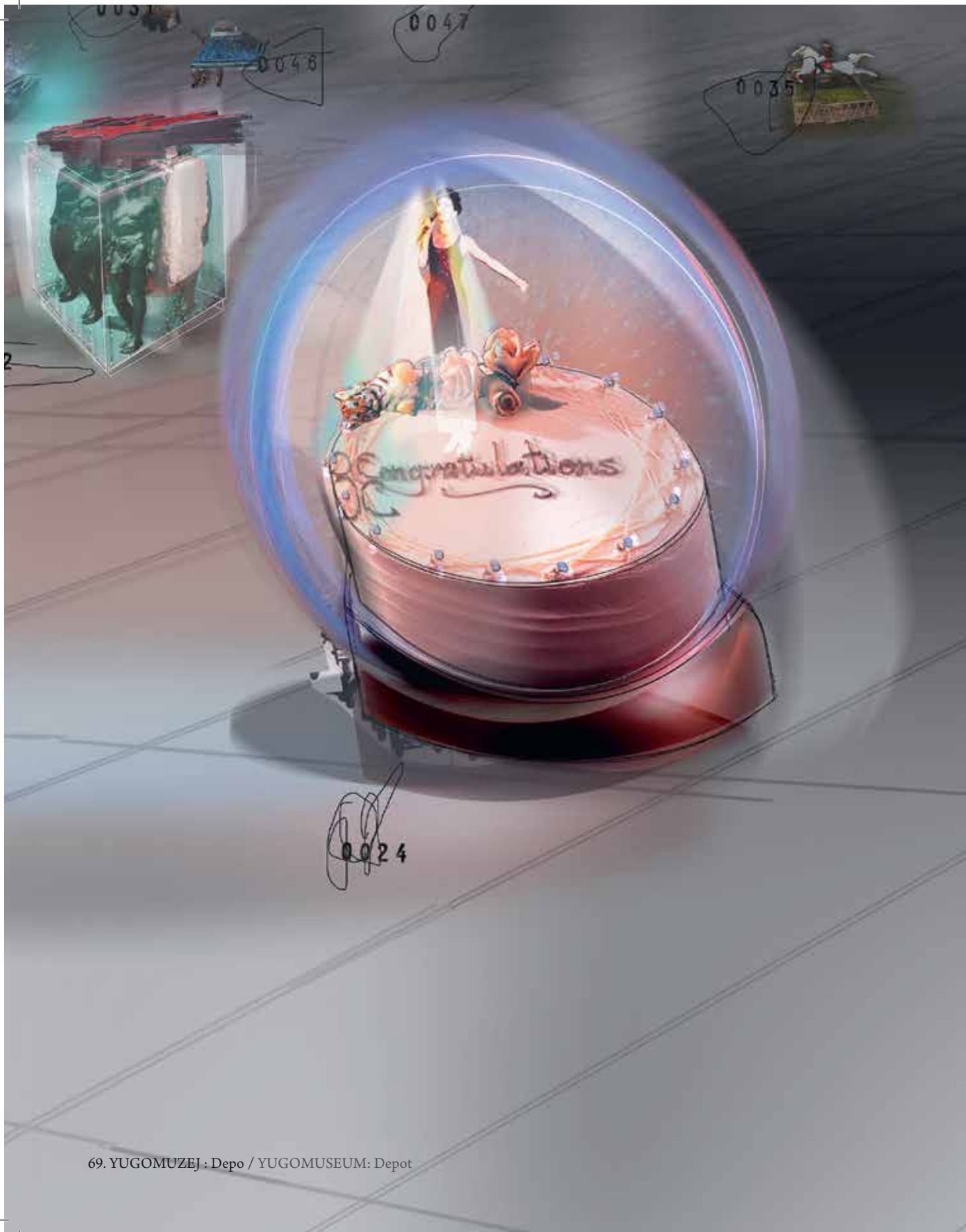
sila generiše rasprizorenja u kojima interferencija globalnog s lokalnim, te sadašnjeg s prošlim i budućim postaje perceptibilna. Stoga nije slučajno da je kontejner s „hologramskom projekcijom” u kojoj nad izranjajućom ili možda tonućom glavom Kipa slobode lebdi šesir tadašnje američke državne tajnice Madlen Olbrajt (*Madeleine Albright*), postavljen na odsečene slonovske noge. Ta ogromna, izdržljiva i dobroćudna životinja, čije je raskomadano telo već vekovima predmet kolonijalne trgovine luksuznom robom, ima dugotrajno pamćenje.

Za razliku od Bajičeve „hologramske projekcije” Janj Voov *Kip slobode* opipljivo je materijalan. Izlaže se u fragmentima, neretko u isto vreme na različitim krajevima sveta, pod naslovom *We the People*. Ta zvučna i svima dobro poznata fraza, koja u slobodnom prevodu znači „u ime naroda”, aproprijacija je prvih triju reči preambule Ustava Sjedinjenih Američkih Država u kojoj se spominju sloboda, blagostanje i pravda. *Kip slobode* izrađen je 1886. kao poklon Francuske Sjedinjenim Američkim Državama povodom stogodišnjice donošenja Deklaracije o nezavisnosti. Oblikovao ga je vajar Frederik Ogist Bartoldi (*Frédéric Auguste Bartholdi*), a gvozdena je potkonstrukcija delo Gistava Ajfela (*Gustave Eiffel*). Poput *Kipa*

Unlike Bajić’s hologram projection, Danh Vo’s *Statue of Liberty* is palpably material. It is exhibited in fragments, sometimes simultaneously in various parts of the world, entitled *We the People*. This sounding and well known phrase, is an appropriation of the first three words of the preamble to the US Constitution, in which freedom, prosperity and justice are mentioned. The Statue of Liberty was made in 1886 as a gift of France to the USA, on the occasion of the centenary of the adoption of the Declaration of Independence. It was shaped by the sculptor Frédéric Auguste Bartholdi, and the iron substructure was made by Gustave Eiffel. Like the Statue of Liberty, the Eiffel Tower is also a marvel of the technology of the time, and an unambiguous signifier of the idea of democracy. The Tower was inaugurated in 1879 to mark the holding of the World Exposition in Paris, which in turn commemorated the centenary of the French Revolution, which labelled the idea of the Republic with the motto “equality, fraternity and liberty”. This imperative, naturally, did not refer, for example, to the inhabitants of Indochina, which had become a French colony in the decade before the building of the Eiffel Tower and from which, after the ending of the Vietnam War, Danh Vo’s family set off in a boat toward the democratic West.



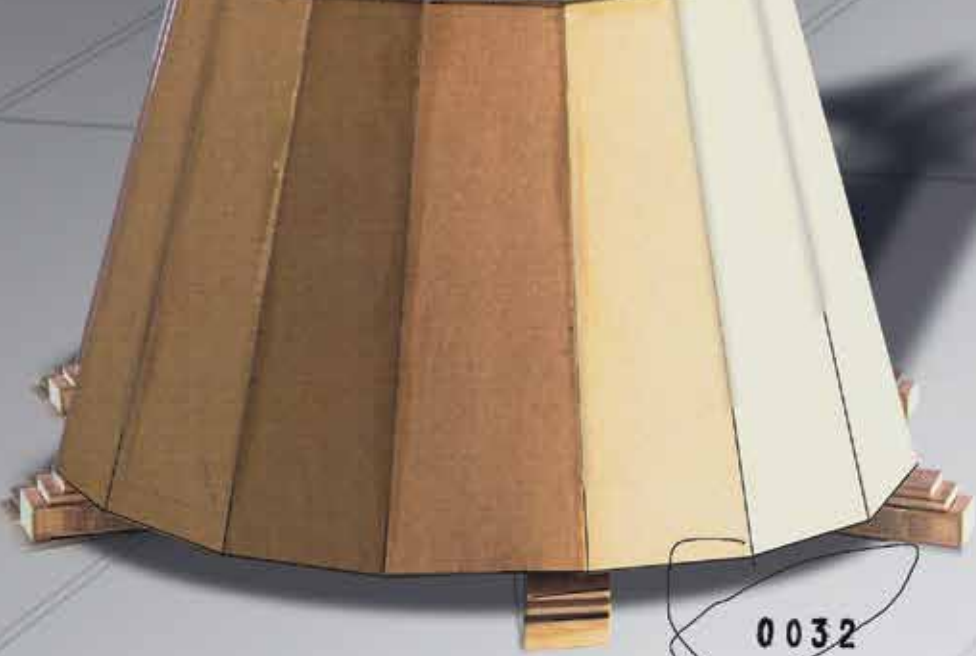
68. YUM*00028: Šešir / Hat, 1999.



69. YUGOMUZEJ : Depo / YUGOMUSEUM: Depot

0040

0037



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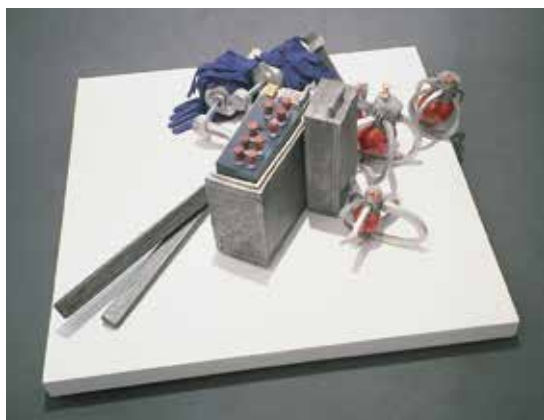
slobode i Ajfelova kula je svojevrsno čudo moderne tehnologije tog vremena, ali i nedvosmisleni označilac pojma demokratije. Naime, kula je inaugurirana 1879. povodom održavanja Svetske izložbe u Parizu, čime je obeležena stogodišnjica Francuske revolucije koja je ideju Republike simbolički označila krilaticom „jednakost, bratstvo i sloboda”. Taj se imperativ, svakako, nije odnosio na, na primer, stanovnike Indokine, koja postaje francuska kolonija u deceniji pre nego što je usledila izgradnja Ajfelove kule, a iz koje će, po okončanju vijetnamskog rata, JanjVoova porodica čamcem zaploviti prema „demokratskom Zapadu”.

Za vreme studijskog boravka u Parizu, kada na aukciji kupuje demontirane lustere koji su svedoci potpisivanja mirovnog sporazuma u hotelu „Mažestik”, Janj Vo otkriva da je figura *Kipa slobode* iskucana u bakrenom limu tankom samo 2,5 milimetra. Ta fascinantna nesrazmera između kolosalnih dimenzija skulpture i krhkosti njene supstance, navela ga je na izradu replike u razmeri 1:1. Proces re-produkcije skulpture odvijao se između 2011. i 2013. u Kini. U ovom performativnom činu kojim se insistira na postupku manuelne izrade u doba dominacije digitalnih tehnologija, pre svega prepoznavanjem problematizovanje pojma globalnog tržišta rada, odnosno činjenice da je zbog jeftine, gotovo ropski tretirane radne snage glavina svetske industrijske proizvodnje preseljena u Kinu i tzv. zemlje Trećeg sveta.

Godine 2007, kada Mrđan Bajić na Bijenalu u Veneciji u Srpskom paviljonu izlaže fragmente *Yugomuzeja* i nekoliko skulptotektura koje konotiraju pojmove radničke klase i industrijske proizvodnje, Slavoj Žižek objavljuje tekst *Kineska Dolina suza: Da li je autoritarni kapitalizam budućnost?* u kojem oponira ustaljenom shvatanju demokratije kao „prirodnog” pratioca kapitalizma. Upoređujući aktuelni kineski partijski totalitarizam s genezom evropskog kapitalizma, zaključuje da ono što se danas događa u Kini nije

While he was in Paris as an artist in residence and bought at auction the dismantled chandelier that had watched over the signing of the peace treaty in the Hotel Majestic, Danh Vo discovered that the Statue of Liberty had been repousséed in copper sheeting only 2.5 mm thick. This fascinating disproportion between the huge dimensions of the sculpture and the fragility of its substance led him to make a replica on the scale of 1 to 1. The process of reproducing the sculpture took place in China between 2011 and 2013. In this performative act, which insisted on the procedure of manual workmanship in the period of the domination of digital technologies, I see above all a problematisation of the idea of the global labour market, or the fact that because of the cheap labour, treated practically as slave labour, most of the world's industrial production has moved to China and the countries of the Third World.

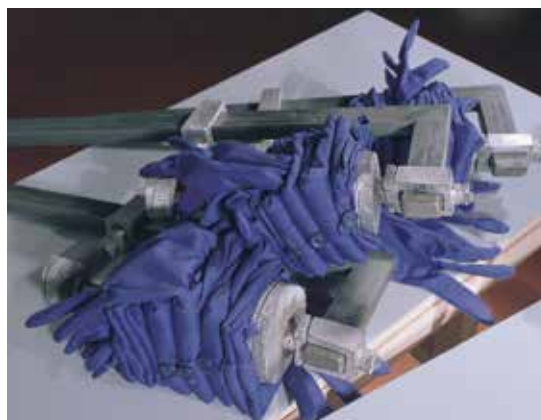
In 2007 when at the Venice Biennale in the Serbian Pavilion Mrđan Bajić exhibited fragments of his *Yugomuseum* and a few sculptotectures that connoted the concepts of the working class and industrial production, Slavoj Žižek published the text *Chinese Valley of Tears: Is Authoritarian Capitalism the Future?* in which he rejected the standard understanding of democracy as the natural companion of capitalism. Comparing the current Chinese party totalitarianism with the genesis of European capitalism, he concluded that what is happening in China today is no oriental despotic distortion of capitalism but, rather, a repetition of the development of capitalism in Europe itself. In the early modern period, most European countries were not a bit democratic, and democracy, if it existed at all, was reserved for the land-owning liberal elite, not for the labourers. The conditions for capitalism were created and maintained by a brutal state dictatorship, very like that in today's China. The state legalised violence, the expropriation of ordinary people, turning them into the proletariat, afterwards disciplining them to teach them to adjust to their new servile role. Recalling the fact that today's



71. Krv, znoj i suze / Blood, Sweat and Tears, 1997.

orijentalno-despotska distorzija kapitalizma, nego pre ponavljanje razvoja kapitalizma u samoj Evropi. Jer u ranom modernom razdoblju većina evropskih zemalja nije bila ni najmanje demokratska, a demokratija je, ukoliko je uopšte i postojala, bila rezervisana za posedničku liberalnu elitu, a ne za radnike. Uslovi za kapitalizam stvarani su i održavani brutalnom državnom diktaturom, vrlo sličnoj onoj u današnjoj Kini. Država je legalizovala nasilnu eksproprijaciju običnih ljudi koje je pretvorila u proletarijat, da bi ih potom disciplinovala učeći ih kako da se prilagode svojoj novoj služinskoj ulozi. Podsećajući na činjenicu da je današnji prelaz iz države blagostanja na novu globalnu ekonomiju u zapadnoj Evropi praćen bolnim samoodricanjem, smanjenjem sigurnosti i zajemčenog socijalnog staranja, Žižek zaključuje kako kineski autoritarni kapitalizam možda nije samo podsetnik na evropsku prošlost već i slutnja naše budućnosti.³¹

Jedna od skulptura izložena 2007. u Srpskom paviljonu u Veneciji, na čijem se pročelju još uvek nalazi njegov nekadašnji naziv – Jugoslavija, nazvana je *Daću ti ono što nemam* (2007). Dve dugačke poluge, poput onih koje spajaju vagonu u kompoziciji voza, izviru iz platforme na točkovima. Na platformi se nalazi blago nagnuti



transition from the welfare state to the new global economy in western Europe is accompanied by painful self-denial and cuts in security and guaranteed welfare, Žižek concludes that Chinese authoritarian capitalism is not just a reminder of the European past, but an intimation of our own future.³¹

One of the sculptures shown at the Serbian Pavilion in Venice in 2007, on the facade of which is still its former name of Yugoslavia, was called *I'll give you what I don't have* (2007). Two long levers, like those that are used to join wagons in a train, emerge from a platform on wheels. On the platform is a slightly tilted wooden cylinder that serves as base for the figure of a horizontally placed skull articulated of elements of stainless steel that represent the eye sockets, the nasal bone and the teeth. The interstices of this shocking, but also comic construction located on a dysfunctional vehicle that has nothing to pull, are filled in with a pile of blue working overalls, recalling the piles of used clothing that during the Balkan wars of the 1990s were given to the displaced. Blue worker's overalls had also appeared in the work of Mrđan Bajić ten years earlier, in the installation *Blood, Sweat and Tears* (1997), where they were placed in an orderly fashion and so as to reduce their volume compressed with a metalworker's vice. The three



72. Daću ti ono što nemam / I'll give you what I don't have, 2007.



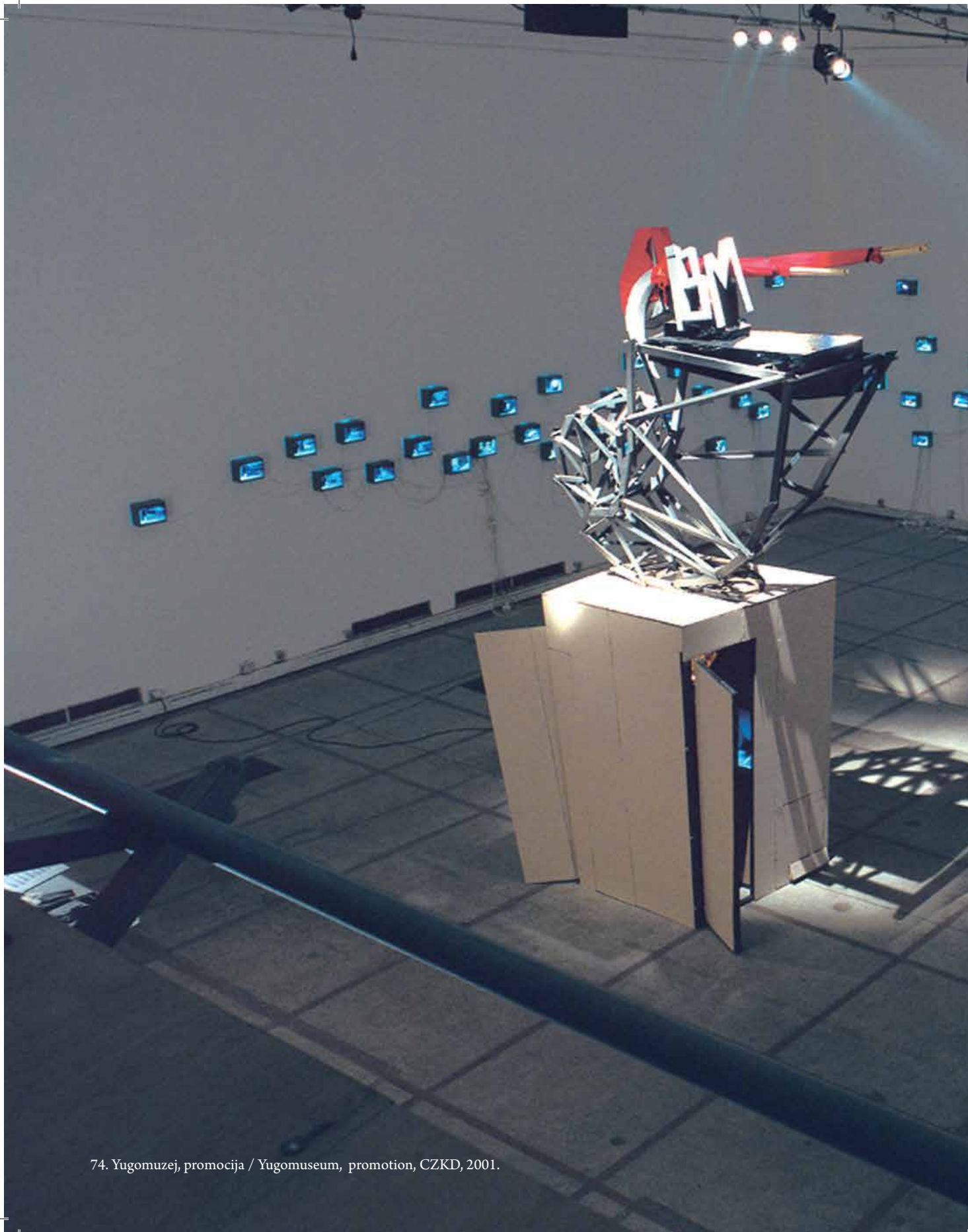
73. Fabrika / Factory, 2007.

drveni valjak koji funkcionise kao postolje za figuru polegnute lobanje atrikulisane elementima od nerđajućeg čelika kojima su predstavljene očne duplje, nosna kost i zubalo. Međuprostori te zastrašujuće, ali ujedno i komične konstrukcije smeštene na disfunkcionalno vozilo koje nema šta da povuče, ispunjeni su gomilom plavih radničkih odela, koja podseća na hrpe rabljene odeće kakvom su tokom balkanskih ratova 1990-ih „darivani” prognanici. Plava radnička odela pojavila su se u radu Mrđana Bajića i deset godina ranije, u instalaciji *Krv, znoj i suze* (1997), gde su bila uredno složena, i radi smanjenja volumena stegnuta bravarskom stegom. Tri reči koje čine naslov tog rada reminiscencije su na čuvenu rečenicu kojom se Vinston Čerčil (*Winston Churchill*), u maju 1940. godine, preuzimajući dužnost premijera, obratio Donjem domu Britanskog parlamenta: “I have nothing to offer but blood, toil, tears and sweat”. Migrirajući motiv radničkog odela uspostavlja narativnu vezu između tog rada, strukturiranog metalnim kontejnerima poput onih u kojima se prenose radioaktivne materije ili virusi i „eritrocitima” nalik bombama, s deset godina kasnijim radom čiji naslov sadrži oksimoronsko obećanje „daću ti ono što nemam”, a iz kojega nam se u lice ceri gigantska lobanja napunjena doslovce ispražnjenim označiteljem onoga što je nekad postojalo kao radnička klasa u čijem su se vlasništvu, barem nominalno, nalazila i sredstva za proizvodnju. Međutim, upravo taj naslov, koji aproprirajući baš Čerčilove reči metonimijskim lancem vodi do pojma imperijalizma, jeste to što u Bajićevom delu iscertava transverzalu koja dovodeći u odnos različita vremena i zemljopisne položaje postavlja pitanja o odnosu geopolitike i biopolitike.

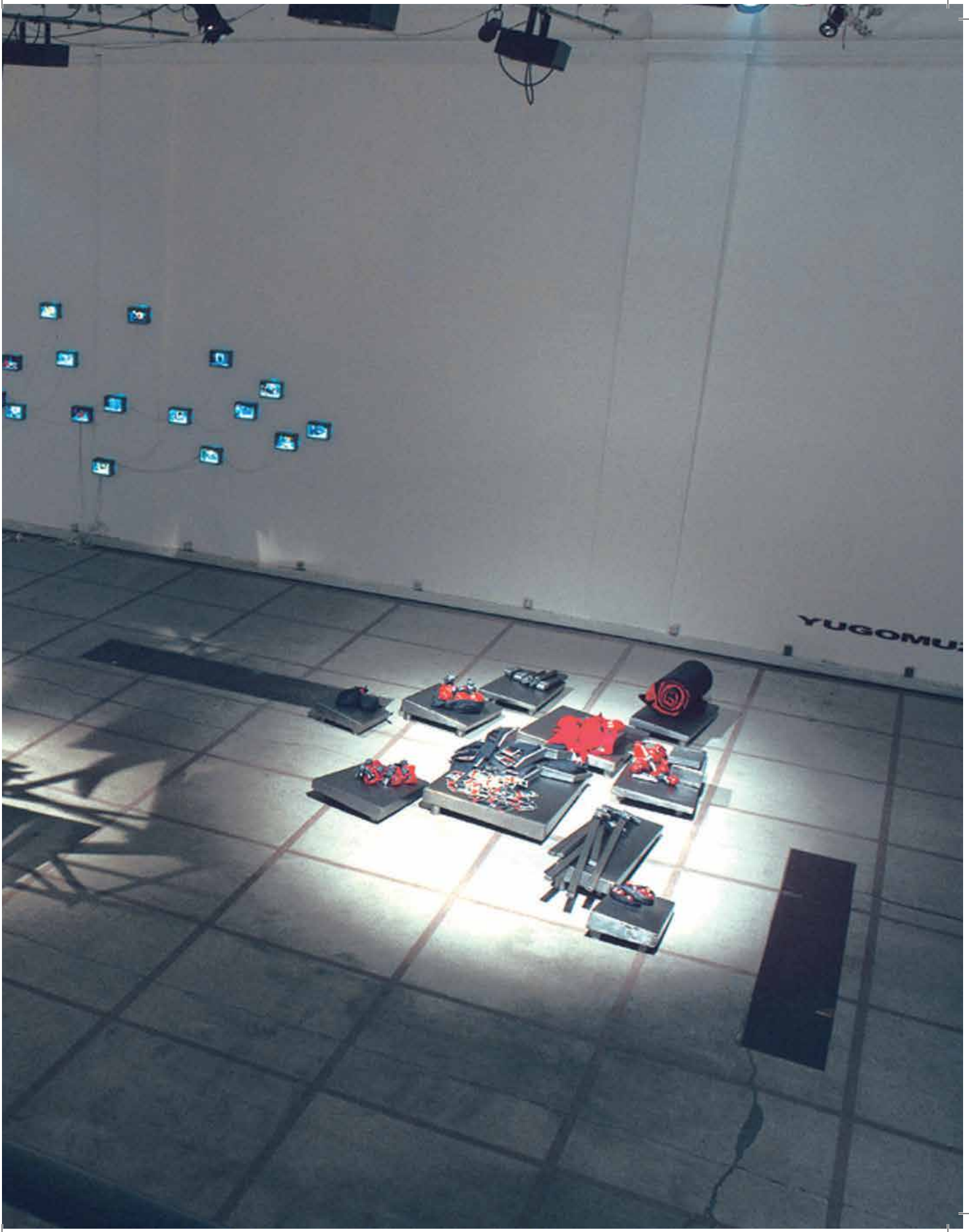
Mada je sasvim jasno da je referent radova ovog umetnika, nastalih tokom 1990-ih i početkom 2000-ih, rat na području bivše Jugoslavije, njegova rekontekstualizacija citata i motiva koji označavaju prelomne momente u svetskoj istoriji otvara prostor za kritičko promišljanje globalnog

words that make up the title of the work are reminiscences of the famous sentence with which Winston Churchill, in May 1940, taking on the duty of prime minister, addressed the House of Commons: “I have nothing to offer but blood, toil, tears and sweat”. The migrating motif of the overalls sets up a narrative link between this work, structured with metal containers like those used to transfer radioactive substances or viruses and erythrocytes like bombs, and the ten-years later work the title of which contains the oxymoronic promise “I’ll give you what I don’t have”, from which a gigantic skull filled literally with the empty signifier of what once existed as a working class, in whose hands, at least nominally, the means of production once lay, leers in our faces. But this title, which in its appropriation of the words of Churchill leads by a metonymic chain to the concept of imperialism, is what in Bajić’s work plots out a transversal that, correlating different times and geographical positions, raises the issue of the relationship between geopolitics and biopolitics.

Although it is very clear that the fundamental referent of the works of this artist created during the 1990s and the early 2000s is the war in the former Yugoslavia, his recontextualisation of quotes and motifs that signify watershed moments in world history opens up space for a critical consideration of the global context in which this war in the heart of Europe became not only possible but actually desirable. Hence it is no accident that the idea of the fictional *Yugomuseum* is articulated with a sculptotecture that recalls the inverse diagrammatic depiction of a wave of the sea, the grounded peak of which winds spirally depriving the building of its stable equilibrium and making out of it an oscillating body. On the other hand, this building is in its mobility also biomorphic, practically monstrous. At the top of it struts a gigantic sculptural logo consisting of a form like the communist symbol of hammer and sickle wrapped in red and blue cloth. These colours were present in the flag of the Socialist Federal Republic of Yugoslavia, and



74. Yugomuzej, promocija / Yugomuseum, promotion, CZKD, 2001.





75. Stanimir i Stanimirka, 1999.



76. Pozdrav sa Jadrana / Greeting from the Adriatic, 1999.

konteksta u kojem je taj rat u srcu Evrope postao moguć i gotovo poželjan. Stoga nije slučajno da je ideja fikcionalnog *Yugomuzeja* artikulisana skulptotekturom koja podseća na inverzni shematski prikaz morskog talasa čiji se prizemljeni vrh spiralno uvija lišavajući građevinu stabilne ravnoteže i čineći od nje oscilirajuće telo. S druge strane, ta je građevina u svojoj pokretljivosti biomorfna, gotovo čudovišna. Na vrhu joj se kočperi gigantski skulpturalni logotip, sačinjen od oblika nalik komunističkom simbolu srpa i čekića omotanih tkaninom crvene i plave boje. Te su se boje nalazile u zastavi Socijalističke Federativne Republike Jugoslavije, a i danas u različitim međusobnim kombinacijama postoje u nacionalnim zastavama Republike Srbije, Republike Hrvatske i Republike Slovenije, dakle u zastavama onih zemalja koje su bile konstitutivne jedinice države nastale po završetku Prvog svetskog rata, tokom kojeg su se na području Evrope raspala četiri velika carstva: rusko, tursko, nemačko i austrougarsko. Reč je o Kraljevini Srba, Hrvata i Slovenaca, kojoj će, posle uvođenja šestojanuarske diktature 1929, kralj Aleksandar Karađorđević promeniti ime u Kraljevina Jugoslavija. Za tekstilom omo-

today are found in various combinations in the national flags of Serbia, Croatia and Slovenia, in the flags, then, of those countries that were constitutive units of the state that came into being at the end of World War I, during which four big empires in Europe fell to pieces – the Russian, Turkish, German and Austro-Hungarian. This was the Kingdom of the Serbs, Croats and Slovenes, the name of which, after the establishment of the January 6 Dictatorship in 1929, King Alexander Karađorđević changed to the Kingdom of Yugoslavia. Fixed to the textile-wrapped hammer and sickle in the *Yugomuseum* logo are the large capital letters IBM. The same three letters are contained in the planetarily known logo that works as an abbreviation for International Business Machines, a firm founded in the USA at the end of the 19th century, which, during the 20th century, became the leading company in the area of computing and information technology. As is well known, changes in economic, political and cultural paradigms are dependent on changes in technological paradigms. The dawn of the digital age, of which IBM might well be considered the symbol, coincided with the fall of the Berlin Wall, the Iron Curtain, and the consequent downfall of



77. Mirotvorci / Peacemakers, 1999.

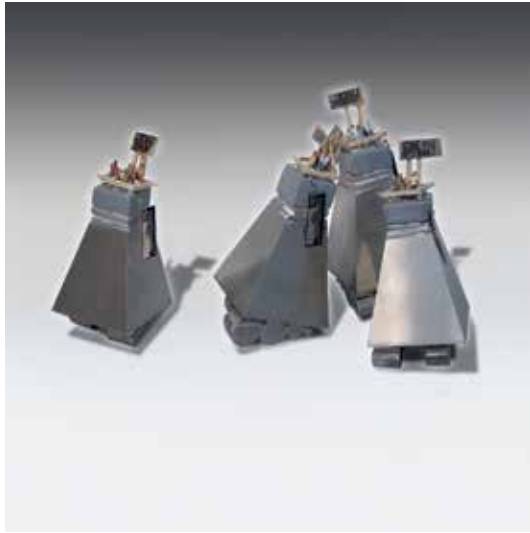


78. Restrikcija / Restrictions, 1999.

tani srp i čekić u logotipu Yugomuzeja prikovana su velika štampana slova IBM. Ista tri slova sadržana su i u planetarno poznatom logotipu gde funkcionišu kao skraćenica za International Business Machines, fabriku osnovanu u Sjedinjenim Američkim Državama krajem devetnaestog veka, a koja je tokom dvadesetog veka postala vodeća kompanija u oblasti računarstva i informatičkih tehnologija. Poznata je činjenica da su promena tehnoloških paradigmi uslovljene promene ekonomskih, političkih i kulturnih paradigmi. Ulazak u takozvano digitalno doba, čijim se simbolom može pojmiti upravo IBM, koincidirao je s padom Berlinskog zida, odnosno Gvozdena zavese i propašću komunizma koji je usledio na istoku Evrope. Odagnani „bauk komunizma“ katalizirao je proces rastakanja socijalne države na Zapadu jer je ubrzo čitavim kontinentom počela glasno odjekivati rečenica: “And you know, there’s no such thing as society. There are individual men and women and there are families”.³² I dok je radnička klasa 1990-ih u ime nacije i vere ginula na ratištima, fabrike koje je nominalno posedovala i kojima je samoupravljala prodane su za sitniš nekim muškarcima, ženama i porodicama,

communism in Eastern Europe. The expulsion of the “spectre of communism” was a catalyst for the process of the dilution of the welfare state in the West, for soon the sentences “And you know, there’s no such thing as society. There are individual men and women and there are families”³² began to echo around the whole of the continent. And while in the 1990s the working class perished on the battlefronts in the name of the nation and faith, the factories it nominally owned and self-managed were sold for small change to some men and women and families who soon shut them down and with the profitable buildings and lands on which the factories were built played the game of Monopoly. The rhetoric of socialist self-management on the threshold of the new millennium was replaced by the imperative invocation of foreign investors that would, or so it was said, create jobs for the impoverished and socially deprived local population.

In 1979 the council of Quebec University commissioned Jean-Francois Lyotard to write a study of the influence of technology on exact science. Lyotard published his “report on knowledge” under the title of *The Post-Modern Condition* and in it he



79. Demonstracije / Demonstrations, 1999.

koji su ih ubrzo zatvorili, te s profitabilnim građevinama i zemljištima na kojima su se te fabrike nalazile zaigrali igru Monopol. Retoriku socijalističkog samoupravljanja na pragu novog milenijuma zamenilo je imperativno prizivanje stranih investitora koji bi, navodno, trebalo da otvore radna mesta za osiromašeno i socijalno obespravljeno lokalno stanovništvo.

Godine 1979. Savet Univerziteta u Kvebeku naručuje od Žan-Fransoa Liotara (*Jean-François Lyotard*) studiju o uticaju tehnologije na egzaktne nauke. Svoj „izveštaj o znanju” Liotar objavljuje pod nazivom *Postmoderno stanje* i u njemu zaključuje da je „znanje poslednjih decenija postalo glavna proizvodna snaga, što je već znatno izmenilo sastav aktivnog stanovništva u najrazvijenijim zemljama i što predstavlja najuže grlo za zemlje u razvoju. U postindustrijskom i postmodernom dobu nauka će zadržati i bez sumnje još povećati svoj značaj u bateriji proizvodnih kapaciteta država-nacija. Ta je situacija čak jedan od razloga koji navode na pomisao da će se razmak

concluded that “knowledge has over the last few decades become the principle force of production, which has already had a noticeable effect on the composition of the work force of the most developed countries and constitutes the major bottleneck for the developing countries. In the post-industrial and postmodern age science will maintain and no doubt strengthen its pre-eminence in the arsenal of productive capacities of the nation-states. Indeed, this situation is one of the reasons leading to the conclusion that the gap between developed and developing countries will grow ever wider in the future”.³³ From a distance of almost forty years, it can be seen that Lyotard was a hundred percent right. The wars in the former Yugoslavia were a good excuse for the ruling political and financial oligarchies in the newly produced states drastically to reduce investment in science and education. The performatives of the all-embracing anti-intellectual public discourse were manifested in the vigorous erection of barriers to the development of critical and creative thinking, which in the end resulted in a kind of normalisation of structural violence accompanied by the imperative to wipe out historical memory. And of course, in the proliferation of trash in the garb of national cultural values. And perhaps just for that reason from Bajić’s sculptural configuration *I’ll give you what I don’t have* a gentle whistle can be heard, for “the past does not go absent from the present” and “history is not the science that only historians deal with”.

Explaining her own understanding of criticality, Irit Rogoff says that the point of any form of critical and theoretical activity was not a solution, rather enhanced awareness, and the purpose of criticality is not to find an answer but to access a different manner of inhabitation. Within criticality it is not possible to stand outside the problematic and objectify it as a disinterested mode of learning. Criticality is a recognition that we have to be fully armed with theoretical knowledge, that we must be capable of the most sophisticated manners of analysis, but that after all we are also living out the very



80. YUM*00033: Dinastija / Dynasty, 1999.



81. YUM*00012: Jovanka, 1999.

prema državama u razvoju neprekidno povećavati. U svom obliku informatičke robe neophodne proizvodnoj moći, znanje već jeste i biće veliki, možda i najznačajniji činilac u svetskom nadmetanju za vlast. Kao što su se države-nacije borile za osvajanje teritorija, a potom za ovladavanje raspolaganjem i korišćenjem sirovina i jeftine radne snage, može se zamisliti da će se u budućnosti boriti za ovladavanje informacijama. Tako se otvara novo područje za industrijske i trgovačke strategije i za vojne i političke.³³ S gotovo četrdesetogodišnje distance pokazuje se da je Liotar bio potpuno u pravu. Ratovi na području bivše Jugoslavije poslužili su kao dobar izgovor vladajućim političko-finansijskim oligarhijama u novonastalim državama da drastično smanje ulaganja u nauku i obrazovanje. Performativi sveobuhvatnog antiintelektualnog javnog diskursa manifestovali su se u intenzivnom postavljanju prepreka razvoju kritičkog i kreativnog mišljenja, što je na kraju rezultiralo svojevrsnom normalizacijom strukturalnog nasilja praćenom imperativnim brisanjem istorijskog pamćenja. I dakako, proliferacijom *trash*-a u ruhu nacionalnih kulturnih vrednosti. I možda se upravo zato iz Bajićeve skulpturalne konfiguracije *Daću ti ono što nemam* čuje ležeran zvižduk, jer „prošlost ne odsustvuje iz sadašnjosti”, a „istorija nije ona nauka kojom se bave samo istoričari”.

Pojašnjavajući vlastito shvatanje kritičnosti (*criticality*) Irit Rogoff (*Irit Rogoff*) tvrdi da smisao svakog oblika kritičke, teorijske aktivnosti nikad nije bilo rešenje, već pre pojačana svesnost, a svrha kritičnosti nije pronaći odgovor nego pristupiti različitom načinu obitavanja. Unutar toga što kritičnost podrazumeva nije moguće stajati izvan problematike i objektivizovati je kao nezainteresovani način učenja. Kritičnost je prepoznavanje da moramo biti potpuno naoružani teorijskim znanjem, da moramo biti sposobni za najsofisticiranije načine analize, ali da ipak i mi lično živimo unutar samih uslova koje nastojimo analizirati i koje moramo prihvatiti. Kritičnost bi



82. Gedža, 1999.

conditions that we are endeavouring to analyse and come to terms with. Criticality is a state of duality in which a person is at once empowered and disempowered, knowing and unknowing. It might seem – writes Rogoff – that criticality is in itself a form of embodiment, a condition from which it is not possible to get out or gain a critical distance, a state that links our knowledge and experience in a manner that is not complimentary. Unlike wisdom, which assumes that we learn from experience, criticality is a state of deep frustration in which the knowledge and the insights that we have gained cannot mitigate the conditions in which we live.³⁴

From this kind of state of duality and profound frustration that Rogoff calls criticality, in the period between 1998 and 2004 Mrdjan Bajić developed the complex intermedial project *Yugomuseum* that found room for many of the concepts that during the previous two decades he had articulated in the formats of drawings and sculptotecture. Having recourse to the theoretical concept of criticality as a tool for the reading of the *Yugomuseum* project, I found a good deal of interest in the introducto-

tako bila stanje dualnosti u kojem je neka osoba istovremeno ovlašćena i obespravljena, znajuća i neznajuća. Moglo bi se činiti – piše Rogof – da je kritičnost sama po sebi način utelovljenosti, stanje iz kojeg nije moguće izići ili uspostaviti kritičku distancu, stanje koje vezuje naše znanje i naše iskustvo na način koji nije komplimentirajući. Za razliku od „mudrosti”, koja pretpostavlja da učimo iz iskustva, kritičnost je stanje duboke frustracije u kojem nam znanje i uvidi koje smo stekli ne mogu ublažiti uslove u kojima živimo.³⁴

Iz takvog stanja dualnosti i duboke frustracije, koje Rogof naziva kritičnošću, Mrđan Bajić u razdoblju između 1998. i 2004. razvija kompleksni intermedijски projekt *Yugomuzej*, u kojem će svoje mesto naći i mnogi od koncepata koje je tokom prethodnih dveju decenija artikulirao u formatima crteža i skulptotektura. Posežući za teorijskim konceptom kritičnosti, kao alatom za čitanje projekta *Yugomuzej*, zanimljivim mi se nameće uvodno poglavlje knjige *Terra Infirma: Geography's Visual Culture* koju Irit Rogof objavljuje 2000. godine. U njemu autorka, dosledno svom konceptu situiranog znanja, smatrajući potrebnim da označi istorijski kontekst nastanka teksta knjige, navodi da je knjiga započeta u vreme izbijanja rata u Hrvatskoj, a za štampu je bila spremna u momentu kada je NATO prekinuo bombardovanje Srbije.³⁵

U vreme dok Rogof piše tu knjigu, čiji bi naslov mogao biti i alternativno ime *Yugomuzeja*, Mrđan Bajić izdomljen živi u Parizu i izvodi rad snažnog emotivnog naboja naslovljen *Sto za dugo rastajanje* (1992) u kojem su čitljive formalne i performativne sponse s ranijom skulpturom *Gvozdeno doba* (1989). U obe skulpture radi se o masivnoj kružnoj, rascepljenoj formi, nalik takozvanom tortnom grafikonu. *Gvozdeno doba* zaista je izrađeno od metala označenog naslovom, a u piramidalnom rascepu zalivenom poliesterom stešnjena je naopako okrenuta arhaična glava. Te 1989. godine činilo se da će nestati rascap koji je Evropu delio na Prvi i Drugi svet. U Socijali-

ry chapter of the book *Terra Infirma: Geography's Visual Culture* that Irit Rogoff published in 2000. Consistently to her concept of situated knowledge, thinking it necessary specifically to define the historical context of the origin of the text, the author said that she started to write it in 1991, when the war in Croatia broke out, and that the book was just about to be published in 1999 when NATO stopped its bombing of Serbia.³⁵

At the time when Rogoff was writing this book, whose title could be an alternative title of *Yugomuseum*, Mrđan Bajić, then living an expatriate life in Paris, produced a powerfully emotionally charged work called *Table for a Long Parting* (1992), in which formal and performative links with the earlier sculpture *Age of Iron* (1989) can be read. In both sculptures there is a massive, circular, split form, like a pie chart. *Age of Iron* really was made of the metal referred to in the title, and squeezed into the pyramidal cleft filled with polyester was an upside down archaic head. In 1989 it seemed that the chasm that divided Europe into First and Second World was going to disappear. In the Socialist Federal Republic of Yugoslavia that since the ending of the Second World War had, thanks to its geographical position, been politically neither East nor West, these years with dizzying rapidity were to start bringing event after event that were soon to bring its successor states to the edge of a situation characteristic of what is called the Third World. The wooden *Table for a Long Parting* was blood red. Its split hemispheres were linked with an extendable metal construction, and underneath each one of them was a drawer filled with plaster figures of angels dipped in granulated sugar.

Complementary to the *Table for a Long Parting* is a sculptotecture from the same year entitled *Wardrobe for Red Shirts*. The process of the making of this work sets up a kind of chronogeographical, mnemonic and melancholic transversal that in a practically Proustian way at the metonymic level limns the figure of the expatriate. In Paris, then,



83. Trash, 1987/2007



84. Trash: Nož / Knife, 1996/2007.

stičkoj Federativnoj Republici Jugoslaviji, koja se od završetka Drugog svetskog rata, zahvaljujući svom geografskom položaju, nalazila u političkoj poziciji ni Istoka ni Zapada, te su se godine vrtočkom brzom počeli nizati događaji koji će uskoro njene države naslednice dovesti do ruba stanja svojstvenog takozvanom Trećem svetu. Drveni *Sto za dugo* rastajanje krvavo je crvene boje. Njegove rascepljene polutke povezane su rastegljivom metalnom konstrukcijom, a ispod svake od njih nalazi se fioka ispunjena gipsanim figuricama anđela uronjenih u kristal šećer.

Tom *Stolu za dugo rastajanje* komplementarna je skulptotekturna iz iste godine naslovljena *Ormar za crvene košulje*. Proces izvođenja rada uspostavlja svojevrsnu hronogeografsku, mne-moničko-melanholičnu transverzalu koja gotovo prustovski, na metonimijskom nivou ocrta figuru apatrida. Mrđan Bajić, naime, u Parizu kupuje plamenocrveno platno i šalje ga majci koja u Beogradu od tog materijala šije sedam crvenih košulja i šalje mu ih natrag u Pariz. Košulje je umetnik složio u disfunkcionalni drveni *Ormar* nalik naglavačke postavljenom obelisku čija sidrišna konstrukcija od paljenog drveta podseća na temelje iskorenjenih kuća iz kasnijeg



85. Trash: Bager / Excavator, 1999/2007.

Mrdjan Bajić bought some bright red cotton and sent it to his mother who, in Belgrade, sewed seven red shirts out of the fabric and sent them back to him in Paris. The artist arranged the shirts in the dysfunctional wooden *Wardrobe*, like an upside down obelisk, the anchoring construction of which, of burned wood, recalls the foundations of the uprooted houses from the later work *Second Home*. The tip of this obelisk, which in this earthquake situation becomes the base, has bent under the weight of the upper structure, and thus distorted recalls the pegs that are used to fix tablecloths to their tables, not to be blown away by the wind. Pouring from the burned, upwards rearing, foundations of the cupboard, is an aluminium construction, like a topsy-turvy Greek funerary stela, which instead of the relief with a depiction of the departed, contains the compressed red shirts. There is something spectral in the clean unworn shirt, as there was in the rejected workers' overalls. Where is the body? To whom does it belong?

The *Yugomuseum* project, it would seem, raises precisely these questions:

Have you ever wanted to make a collection, of unheard of extent, of objects that have vacuumed into themselves the



86. Trash: Krv / Blood, 1996/2007.

rada *Drugi dom*. Vrh tog obeliska, koji u ovoj zemljotresnoj situaciji postaje podnožje, povio se pod teretom gornje konstrukcije, pa takav, izobličan podseća na štipaljke kojima se stolnjaci pričvršćuju za stolove. Da ih ne oduva vetar. Iz uvis stršećih spaljenih temelja „ormara” izliva se aluminijska konstrukcija, nalik naglavačke okrenutoj grčkoj nadgrobnjoj steli koja umesto reljefa s prikazom pokojnika sadrži utisnute složene crvene košulje. Ima nečeg sablasnog u čistoj neodevenoj košulji, kao i u odbačenom radničkom odelu. Gde je telo? I kome pripada?

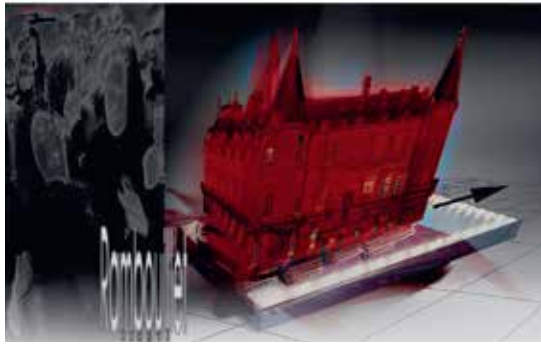
Čini se da upravo ta pitanja postavlja projekt *Yugomuzej*:

Da li ste nekad poželeli da napravite neviđeno opsežnu kolekciju predmeta koji su u sebe usisali značenja epohe u kojoj ste živeli? Da te predmete, zatim, grupišete po volji, nahodjenju ili hiru, svedjedno, sa ubeđenjem da baš tako grupisani još istinitije, još ogoljenije, ispostavljaju svoj smisao u polje očiglednosti, daju presek „tkiva” istorijskih fakata i slojeva – kojih su svedoci – a pri tom detektuju malignost. Yugomuzej je posledica takve želje. Yugomuzej je takva kolekcija oformljena u Beogradu, u jadnom ostatku eksplodirane Jugoslavije, zemlje



87. Trash: Eritrociti / Erythrocytes, 1996/2007.

meanings of the epoch in which you have lived? And then to group these objects, at your will, discretion or whimsy, never mind which, with the conviction that grouped just in this way, they still more truthfully, still more nakedly, set out their sense in the field of visibility and give a cross-section of the tissue of historical facts and layers – of which they are the witnesses – all the while detecting the malignancy. Yugomuzej is the consequence of just such a wish. Yugomuzej is just such a collection, formed in Belgrade, in the wretched remains of an exploded Yugoslavia, land whose corpses at the moment of its collapse almost everyone contemptuously denied. The shade of the “dungeon of the nation” and the “self-managing paradise” continued posthumously to produce an identity that, with the prefix ex-, was pasted with senseless vehemence onto its former inhabitants. In both their dreams and with the morning papers, and when they left these lands forever, and when they returned, and when they met new people, and in particular when they met each other again, once again mixed up. The hard-earned personal identity would be overtopped by a shadow of territorial and national identity. Overtopped with images of unbearable events. Overtopped with memories that nobody any longer wished for. With objects that nobody any longer wanted. With objects with a surplus of meaning. Encumbering, unimportant, pompous or bizarre fragments that like bits of polystyrene packaging, however much you shake, refuse to be shaken off the new coat. The question runs: can these fragments be collected in order to be



88. YUM*00013: Rambouillet, 1999.



89. YUM*00029: Žica / Wire, 1999.

čije su se lešine u trenutku njenog raspada gotovo svi prezrivo odrekli. Senka „tamnice naroda” i „samoupravnog raja” nastavila je da posthumno produkuje identitet koji se, prefiksom *ex*, lepio nerazumnoj žestinom na njene bivše stanovnike. I u snu, i uz jutarnje novine, i kada bi te krajeve zauvek napustili, i kada bi se vratili, i kada bi upoznali nove ljude, i posebno kada bi se međusobno, ponovo izmešani, sretali. Mukom sticani personalni identitet ostao bi natkriljen senkom teritorijalnog i nacionalnog identiteta. Natkriljen slikama nesnosnih događaja. Natkriljen sećanjima – koja više niko nije želeo. Predmetima – koje više niko nije hteo. Predmetima sa viškom značenja. Opterećujući, nevažni, pompezni ili bizarni fragmenti koji, poput komadića ambalažnog stiropora – koliko god mahali – odbijaju da se odlepe od novog kaputa. Pitanje glasi: mogu li ti fragmenti biti kolekcionirani, kako bi se od njih ponovo napravila ambalaža za osetljivu prazninu zajedničkog sećanja i ponovnog preispitivanja?³⁶

Nije slučajno da Mrđan Bajić na samom kraju dvadesetog veka pitanje o karakteru minolog stoleća, za razliku od Badijua i Agambena, koji to čine knjigama, postavlja diskurzivnim formatom muzeja. Kritičnost je, podsetimo se, „način utelovljenosti, stanje iz kojega nije moguće izaći ili uspostaviti kritičku distancu”, ali i „stanje dualnosti”. I upravo je to stanje ono što se opire

*used to remake packaging for the sensitive emptiness of joint memory and renewed re-examination?*³⁶

It is not by chance that at the very end of the 20th century Mrđan Bajić puts the question of the character of the past century, unlike Badiou and Agamben who raise it in books, in the discursive format of the museum. Criticality, we recall, is a “mode of embodiment, a state from which it is impossible to get out or set up a critical distance”, and also a “state of duality”. And it is just this state that resists every identity politics. Identity, we have learned, is not a fixed but a performative category, dependent on the effects of norms that are cited and reproduced by reiteration, are embodied and as they do so materialise the bodies that they signify.³⁷ We know too that subversions of identity are possible, precisely through practices of appropriating enactment of norms in which these norms, paradoxically, are disenacted, and become something else, non-identical. And it is just such a strategy of disenactment that Bajić’s *Yugomuseum* employs: he cites museum norms and the discourse of contemporary museology precisely so as to de-musealise historical memory, and make the act of remembering effective in the procedure of the subversion of politics of identity. These politics are not in the least limited to what is colloquially called high or everyday politics. We have witnessed, that is, the politicisation of culture



90. YUM*00040: Parada / Parade, 1999.



91. Yugomuzej / Yugomuseum, 1998/07 (detalj/detail)

svakoj identitarnoj politici. Identitet, naučili smo, nije fiksna nego performativna kategorija, zavisna od učinaka normi koje se citiraju i reprodukuju kroz reiteraciju, utelovljuju se i pritom materijalizuju tela koja označavaju.³⁷ Znamo i to da su subverzije identiteta moguće, i to upravo kroz prakse aproprirajućih uprizorenja normi u kojima se te norme, paradoksalno rasprizoruju, pa isto postaje nečim drugim, ne-identičnim. I upravo takvu strategiju rasprizorenja primenjuje Bajićev *Yugomuzej*: on citira muzejske norme i diskurs savremene muzeologije upravo zato da bi demuzealizirao istorijsko pamćenje, a čin sećanja učinio delatnim u postupku subverzije politika identiteta. Te politike nisu ni najmanje ograničene na ono što se kolokvijalno naziva „visokom” ili

and the culturalisation of politics. These processes, at a global level, gained their peak with the entry in the digital age, at the waning of the 20th century, precisely in the period in which Mrđan Bajić articulated the *Yugomuseum* project (1998-2004). A kind of symbol of these processes in which, beneath the threshold of perception, multinational corporate capital, the aestheticisation of practically everything and the all-encompassing spectacle interfere, is the phantasmagoric Guggenheim Bilbao, grandly opened in 1997.

During the 1990s, via various foundations, international corporate capital started in the Former East³⁸ to support financially the collection and purchase of documentation and the creation of digi-

„dnevnom” politikom. Svedoci smo, naime, politizacije kulture i kulturalizacije politike. Ti procesi, na globalnom nivou, vrhunac doživljavaju ulaskom u digitalno doba, na izmaku dvadesetog veka, upravo u razdoblju kad Mrđan Bajić artikuliše projekt *Yugomuzeja* (1998–2004). Svojevrsni simbol tih procesa u kojima ispod praga percepcije interferiraju multinacionalni korporacijski kapital, geopolitika, estetizacija svega i svačega, te sveobuhvatni spektakl, fantazmagorijski je *Guggenheim Bilbao*, svečano otvoren 1997.

Tokom 1990-ih, posredstvom različitih fondacija međunarodni korporativni kapital počinje na Bivšem Istoku³⁸ finansijski da podržava prikupljanje i otkup dokumentacije, kao i stvaranje digitalnih arhiva eksperimentalnih i inovativnih, kritičkih umetničkih praksi koje su za vreme Hladnog rata iza Gvozdene zavese bile izuzetno vitalne, ali su tada ostajale gotovo potpuno izvan područja interesa tadašnjeg „internacionalnog”, odnosno zapadnog, umetničkog sveta. Ti fenomeni postaju na početku trećeg milenijuma nova roba ponuđena na globalnom tržištu umetničkih dela, a takozvana „umetnička dokumentacija” novi umetnički format u muzejsko-galerijskom diskursu.³⁹ Nepotrebno posebno spominjati, „razvijeni” Zapad na prelazu hiljadugodišnjice kapitalizuje činjenicu da takozvane kreativne i kulturne industrije, koje neretko u procesima institucionalizacije „borgovski” asimiliraju i neutrališu kritički potencijal politički angažovanih umetničkih praksi, u velikoj meri doprinose ekonomskom rastu. I dok se na „Bivšem Zapadu”, u kontekstu globalno imperativne zabave i „organizacije slobodnog vremena” neprestano otvaraju novi, sve čudnovatiji i „demokratičniji” muzeji, na ratovima i sinhronoj im privatizacijskom pljačkom ekonomski i intelektualno opustošenom Balkanu, neretko se zatvaraju i oni postojeći. Među njima i beogradski Muzej savremene umetnosti, oštećen 1999. u NATO bombardovanju, a od 2007. do danas zatvoren za javnost zbog adaptacije, rekonstrukcije i dogradnje zgrade.⁴⁰

tal archives of experimental and innovative critical art practices that during the time of the cold war were exceptionally vital behind the Iron Curtain, but were then almost totally outside the area of interest of the then international, that is, Western, art world. At the beginning of the third millennium these phenomena became new commodities on offer in the global art market, and what is called “artistic documentation” gained legitimacy as a new art format in museum-gallery discourse.³⁹ It is not necessary particularly to mention that the developed West at the turn of the millennium capitalised on the fact that the so-called creative and culture industries, which not infrequently in the process of institutionalisation assimilated (in the Borg-style) and thus neutralised the critical potential of politically engaged art practices, amply contributed to economic growth. And while the “Former West” in the context of the global imperative of entertainment and the organisation of leisure time ever weirder and more democratic museums were incessantly opened, in the Balkans, laid waste economically and intellectually by wars and the simultaneous robbery of privatisation, those that existed were frequently closed. Among them was the Belgrade Museum of Contemporary Art, damaged in NATO bombing in 1999, and from 2007 to this day closed to the public because of conversion, reconstruction and extension.⁴⁰

From Baudrillard’s theorem we learned that every attempt to knock down the consumer system is condemned at the outset to failure, for the system itself has incorporated attempts at its own obstruction. Subversion, he says, is possible only by the performance of a perfect simulacrum. Such a simulacrum is *Yugomuseum*, which operationalises all the principles of contemporary museology, from the display of multimedia artefacts, through guided tours for the public, lectures, dissemination of the contents via the Internet, marketing, advertising and a museum shop. The bearer of the subversive potential is here the specific mode of focalisation. In narratology, focalisation is the relation between

Iz Bodrijarove pouke naučili smo da je svaki pokušaj rušenja konzumerističkog sistema unapred osuđen na propast jer sam sistem sadrži ukalkulisane sve pokušaje svoje opstrukcije. Subverzija je, tvrdi on, moguća jedino izvođenjem savršenog simulakruma. Takav simulakrum je *Yugomuzej*, koji operacionalizuje sve principe savremene muzeologije, od izlaganja multimedijjskih artefakata, preko stručnih vodiča za publiku, predavanja, diseminacije sadržaja putem interneta, do marketinga, oglašavanja i muzejskog dućana. Nosilac subverzivnog potencijala ovde je upravo specifični način fokalizacije. U naratologiji fokalizacijom se naziva odnos između „viđenja” onoga „ko percipira” i onoga „što je percipirano”. Taj je odnos rezultat izbora između različitih „tačaka posmatranja” s kojih se elementi mogu prezentovati. Subjekt fokalizacije, fokalizator jeste tačka s koje se elementi sagledavaju. Ta tačka može biti smeštena unutar nekog lika (kao element fabule) ili izvan njega. Mike Bal (*Mieke Bal*) kao posebnu vrstu fokalizacije ističe pamćenje, zato što je pamćenje „čin viđenja prošlosti”, ali je kao čin smeštena u sadašnjost pamćenja.⁴¹ I upravo tu posebnu vrstu fokalizacije Mrđan Bajić operacionalizuje izborom logotipa IBM za projekt *Yugomuzeja*, u kojem je sama ideja koherentnog subjekta fokalizacije, odnosno fokalizatora, destabilizovana upotrebom figure homofonije koju je krajem devetnaestog veka svojim „bacanjem kocki” inaugurisao Stefan Malarne (*Stéphane Mallarmé*), otvorivši time put „postmodernom” padu velikih naracija.

Hibridizacija IBM-ovog trajno živog logotipa s upokojenim simbolom srpa i čekića ne konotira samo proces takozvane tranzicije (iz socijalizma u kapitalizam, iz modernog u postmodernu doba ili, ako hoćemo, iz društva komunističkih rituala u globalno društvo spektakla), već pre svega insistira na dekonstrukciji procesa fokalizacije kojima su generisani određeni istorijski narativi. IBM je tako moguće istovremeno razumeti kao skraćenicu za *International Business Machines* i pročitati kao potpis-svedočanstvo umetnika, koji

“vision”, the agent that sees, and that “which is seen”. This relationship is the result of the choices between various “points of view” from which the elements can be presented. The subject of the focalisation, the focalisor, is a point from which the elements are viewed. That point can lie with a character (i.e., an element of the fabula) or outside it. Mieke Bal puts forward memory as a special kind of focalisation, because memory is an act of “vision” of the past, but as an act situated in the present of memory.⁴¹ And it is this particular kind of focalisation that Mrđan Bajić operationalises with the choice of the IBM logo for the *Yugomuseum* project, in which the very idea of coherent subject of focalisation, that is, the focalisor, is destabilised by the use of the figure of homophony, which at the end of the 19th century by his “throwing the dice” was inaugurated by Stéphane Mallarmé, thus opening the way to the post-modern fall of grand narrative.

The hybridisation of the long-lasting IBM logo with the pensioned-off symbol of hammer and sickle does not connote just the process of what is called transition (from socialism to capitalism, from the modern to the postmodern age, or if we like, from the society of communist rituals to the global society of spectacle), but above all insists on deconstruction of the processes of focalisation used to generate certain historical narratives. IBM can thus be simultaneously understood as an abbreviation for *International Business Machines* and read as a signature/testimony of the artist, who in this case, in line with current trends in the art world, is a curator, consenting meanwhile to pronounce the position of first person singular not in his native language but in English, global language of communication – *I Bajić Mrđan*. But who or what is that I?

Judith Butler writes:

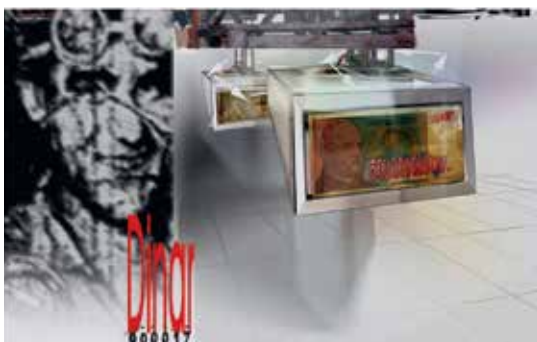
“Where there is an “I” who utters or speaks and thereby produces an effect in discourse, there is first a dis-



92. Trash: Yugomuzej model / Yugomuseum Model, 1999/07.



93. Yugomuzej (detalj unutrašnjosti) / Yugomuseum (interior detail), 1999/07.



94. YUM*00017: Dinar, 1999.



95. YUM*00016: Memorandum, 1999.

u ovom slučaju, u skladu s aktuelnim tendencijama u umetničkom svetu, postaje kustos pristajući pritom da poziciju prvog lica jednine umesto na maternjem jeziku izgovori na engleskom, globalnom jeziku komunikacije – *I Bajić Mrđan*. Međutim, ko je, ili šta je to *Ja*?

Džudit Batler (*Judith Butler*) piše:

„Tamo gde postoji „ja” koje izgovara ili govori i time u diskursu proizvodi učinak, najpre postoji diskurs koji prethodi i omogućuje to „ja”, te u jeziku stvara ograničavajuću putanju svoje volje. Tako ne postoji „ja” koje stoji iza diskursa i sprovodi svoju volju kroz diskurs. Naprotiv, „ja” se ostvaruje jedino kroz bivanje pozvanom, imenovanom, interpeliranom, a ta diskursivna konstitucija događa se pre nego što nastane „ja”; ona je tranzitivno prizivanje „Ja”. Štaviše, ja mogu reći „ja” jedino ako mi se prvo netko obratio, a to obraćanje mobilise moje mesto u govoru: paradoksalno, diskursivni uslov društvenog prepoznavanja *prethodi i uslovljava* formiranje subjekta; prepoznavanje nije dato subjektu, već ono formira taj subjekt (...), „Ja” je tako citat mesta „ja” u govoru, gde to mesto ima određeni prioritet i anonimnost s obzirom na život koji animira; to je istorijska revizibilnost imena koje mi prethodi i nadilazi me, ali bez kojeg ja ne mogu govoriti.”⁴²

To „ime koje mi prethodi” i „bez kojeg ja ne

course which precedes and enables that “I” and forms in language the constraining trajectory of its will. Thus there is no “I” who stands behind discourse and executes its volition or will through discourse. On the contrary, the “I” only comes into being through being called, named, interpellated, to use the Althusserian term, and this discursive constitution takes place prior to the “I”; it is the transitive invocation of the “I”. Indeed, I can only say “I” to the extent that I have first been addressed, and that address has mobilized my place in speech; paradoxically, the discursive condition of social recognition precedes and conditions the formation of the subject: recognition is not conferred on a subject, but forms that subject (...) The “I” is thus a citation of the place of the “I” in speech, where that place has a certain priority and anonymity with respect to the life it animates: it is the historically revisable possibility of a name that precedes and exceeds me, but without which I cannot speak.”⁴²

Mrđan Bajić describes this name that “precedes me but without which I cannot speak” with the metaphor of the little pieces of polystyrene packaging that refuse to be shaken off a new coat. So it was necessary to accept it in order to undo the discourse that has created it. The term ex-Yugoslav started to circulate globally at the same time as post-Soviet. Signifying the past time, both terms announce the New World Order. In the seminal book *A Critique of the Postcolonial Reason*, Gayatri Spivak detects



96. Yugomuzej / Yugomuseum, 1999.

moгу govoriti” Mrđan Bajić opisuje metaforom komadića ambalažnog stiropora koji „odbijaju da se odlepe od novog kaputa”. Stoga ga je bilo potrebno prihvatiti da bi se raščinio diskurs koji ga je stvorio. Termin eksjugoslovenski u globalni opticaj kreće u isto vreme kada i termin postsovjetski. Označavajući prošlo vreme, oba termina najavljuju Novi svetski poredak. U seminalnoj knjizi *Kritika postkolonijalnog uma* Gayatri Spivak (*Gayatri Spivak*) detektuje novu podelu sveta na sever i jug, te koristi sintagme „postsovjetska situacija” i „postsovjetski svet”. Takozvani Treći svet prema njenom je shvatanju izmeštanje starih kolonija, kao što se i sam kolonijalizam izmešta u neokolonijalizam. Razlikujući pojmove kolonijalizam i imperijalizam, ona pod terminom neokolonijalizam podrazumeva široki ekonomski, a ne teritorijalni poduhvat svojstven imperijalizmu. Pritom tvrdi da je postsovjetska situacija narativ o razlikama između kolonijalizma i imperijalizma pomaknula u dinamiku finansijalizacije sveta. Termin globalizacija bio bi tako svojevrjni eufemizam za finansijalizaciju sveta. Detaljno

a new division of the world into north and south, and uses the phrases “post-Soviet situation” and “post-Soviet world”. The Third World, so called, in her understanding, is a displacement of the old colonies, just as colonialism itself is displaced into neo-colonialism. Differentiating the concepts of colonialism and imperialism, by the term neo-colonialism she implies a broad economic and not the territorial undertaking typical of imperialism. She says that the post-Soviet situation has shifted the narrative about the differences between colonialism and imperialism into the dynamics of the financialisation of the world.⁴³ The term globalisation would then be a kind of euphemism for the financialisation of the world. Explaining in detail the role of the East India Company in the centuries-long process of the colonisation of India, Spivak disputes the simplified binary opposition between the bad colonisers and the good coloniseds, emphasising in fact the role of the local elites (those who spoke English, that is), the dynamics of corruptive processes in the procedures of colonisation. Dealing primarily with the epistemological violence typical of coloni-



97. Yugomuzej, promocija / Yugomuseum, promotion, BELEF, 1999.



98. Yugomuzej / Yugomuseum, 1999/07.

obrazlažući ulogu britanske *East India Company* u viševjekovnom procesu kolonizacije Indije, Spivakova osporava simplifikovanu binarnu opoziciju između „zlih“ kolonizatora i „dobrih“ kolonizovanih ističući upravo ulogu lokalnih elita („onih koji govore engleski“), odnosno dinamiku koruptivnih procesa u postupcima kolonizacije. Baveći se pre svega epistemološkim nasiljem svojstvenim kolonijalizmu, ona pokazuje kako je nacionalizam „izmeštena ili obrnuta legitimacija kolonijalizma“⁴⁴ i često alibi za delovanje transnacionalnih agentura, na primer u slučajevima kad je rodna represija deklarativno bila povod za vojnu intervenciju.⁴⁵

Premda je projekt *Yugomuzeja* započeo godinu dana ranije, njegova javna inauguracija dogodila se u avgustu 1999, po završetku NATO vojne intervencije, odnosno „u sveopštoj atmosferi obnove i izgradnje zemlje“.⁴⁶

Promocija je obavljena:

*podizanjem skele i bilborda na samoj rotondi

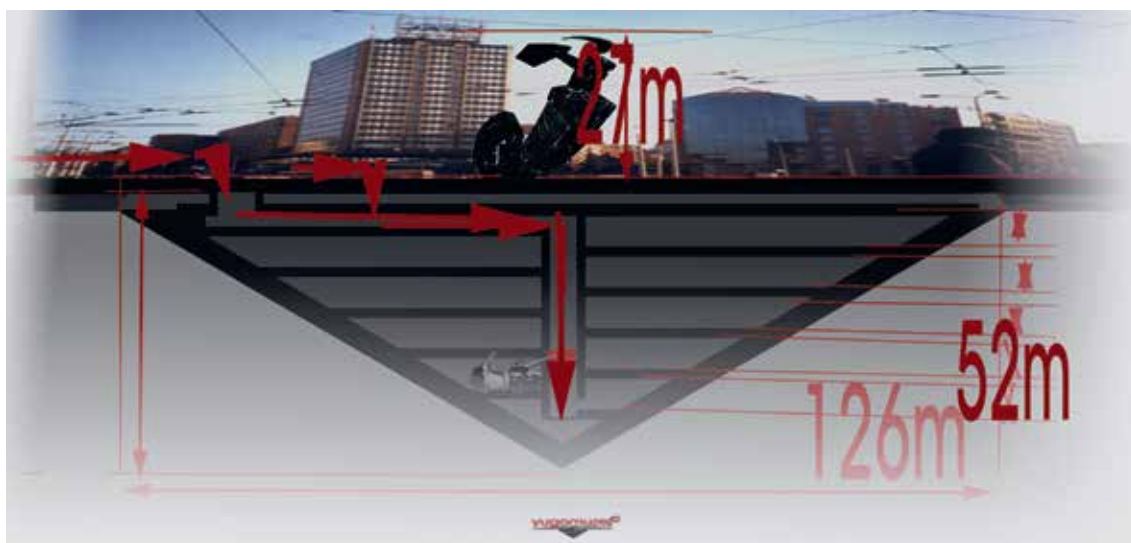
alism, she shows that nationalism is a “displaced or reversed legitimation of colonialism”⁴⁴ and often an excuse for transnational agencies, for example, when gender repression ostensibly provides the occasion for military intervention.⁴⁵

Although the project *Yugomuseum* started a year earlier, its public inauguration came in August 1999, after the ending of the NATO military intervention, in the “general atmosphere of reconstruction and development of the country”⁴⁶.

The launch was announced by:

* the erection of scaffolding and billboards on the roundabout of Slavija Square itself

* the creation of media disinformation about the just recently started building of a 27 m high monument that contained a hammer and sickle crossed with the IBM logo and a large museum space to house the most bizarre objects from the eighty-year history of several, and so very different, Yugoslavias, which is at the same time a huge underground shelter.⁴⁷



99. Yugomuzej / Yugomuseum, 1999/07.

Trga Slavija

*kreiranjem medijske dezinformacije o upravo započetoj gradnji 27m visokog spomenika, koji sadrži srp i čekić ukršten sa IBM logotipom, i velikog muzejskog prostora u kome će biti smešteni najbizarniji predmeti iz osamdesetogodišnje istorije nekolikih, a tako različitih Jugoslavija, koji je istovremeno i veliko podzemno sklonište.⁴⁷

Trg Slavija na kojem Bajić u maniru Barozovog *underground press*-a izvodi savršeni simulakrum gradilišta veleplepnog velegradskog zdanja, najveći je i najprometniji trg ne samo u Beogradu nego i u čitavoj nekadašnjoj Jugoslaviji. Prema umetnikovim rečima, to je trg „koji je obećani poslovni centar pristižuće budućnosti grada, koja zapravo nikada nije stigla. Trg koji je mesto svakovrsnih ukrštanja, na kome stoje vidljivi, ali izmešani, netaknuti slojevi različitih istorijskih epoha i ideoloških poruka, slojevi koji se konstantno menjaju i prepliću u nekoj vrsti stabilnog diskontinuiteta.”⁴⁸ Sedam metara visoki

Slavija Square, on which Bajić in the manner of Burroughs' *underground press*, produces a perfect simulacrum of the building site of a magnificent big city building, is the biggest and busiest central square not only in Belgrade but in the whole of the former Yugoslavia. In the artist's words this is a square “that is the promised business centre of the up-and-coming future of the city, which actually never arrived. The square that is the site of all kinds of intersections, on which there are visible, mixed, untouched layers of various historical epochs and ideological messages, layers that are in constant change, interweaving in some kind of stable discontinuity.”⁴⁸ The seven-metre-high billboard fixed onto a builder's scaffolding, as befits the signification or rather occupation of the construction site, contains a photo-montage scene of the future appearance of the central city square. This image, however, is not coherent, and is even polyperspectival. A large part of the board is occupied by a picture of a new and monumental interpolation in the city texture: a gigantic sculptotecture that is at once museum and monument. The swinging movement

bilbord pričvršćen na građevinsku skelu, kao što priliči označavanju ili, preciznije, zaposedanju teritorije gradilišta, sadržavao je fotomontažni prizor budućeg izgleda središnjeg gradskog trga. Međutim, ta slika nije koherentna, ona je štaviše i poliperspektivna. Veći deo reklamnog panoa zauzima slika nove monumentalne interpolacije u gradskom tkivu: gigantske skulptotekture, koja je ujedno muzej i spomenik. Njišuće kretanje sugerisano oblikom tog nadrealnog zdanja preti drobljenjem svega oko sebe, a ta opasna situacija konotirana je kadriranjem iz donjeg rakursa, viđenjem novouređenog trga iz tzv. žablje perspektive. Koherencija slike budućeg izgleda trga minirana je prizorom datim na levoj margini bilborda: prizorom viđenim iz ptičje perspektive u kojem oblačnim nebom, poput bombardera, lete ukršteni čekić i viljuškasti ključ, čija simbioza, asocirajući na svastiku, generiše dodatan osećaj nelagodnosti u činu posmatranja slike budućeg zdanja.

Ovakvu potkopavajuću strukturu vizuelnog polja održavaju i svi *light-box*-ovi koji će tokom sledećih pet godina postati ekspanati *Yugomuzeja*. Tako će krvavo odelo u kojem je 1914. u Sarajevu ubijen austrougarski prestolonaslednik Franc Ferdinand (*Franz Ferdinand*) postati zabeleška na margini fotomontaže naslovljene *Banovine*, u kojoj je konjanički portret srpskog kralja Aleksandra I Karađorđevića, poznatog i pod imenom Aleksandar Ujedinitelj, prvog vladara države nastale nakon raspada Austrougarske monarhije, postavljen na zemljopisnu kartu Jugoslavije sačinjenu od cveća koje raste u pojedinoj banovini, teritorijalno-administrativnoj jedinici Kraljevine Jugoslavije. Aleksandar je u istoriji ostao zabeležen po tome što je ukinuo Ustav i uveo diktaturu. Ubijen je 1934. u Marselju u atentatu izvedenom u saradnji ustaša s članovima organizacije VMRO. Bio je to jedan od prvih atentata u istoriji zabeležen filmskim kamerama.

Odnos slikovnih margina kojima Bajić oprema vizualizacije pojedinih dominantnih narativa

suggested by the form of this surreal building threatens to crush everything around it, and this dangerous situation is connoted by the framing from the lower angle, with the vision of the newly developed space from the worm's eye view. The coherence of the image of the future appearance of the space is undermined by the scene given on the left hand margin of the billboard: a scene from bird's eye view in which like a bomber a crossed hammer and spanner are flying, the symbiosis of which, suggesting the swastika, generates additional disquiet in the act of observing the image of the future edifice.

All the light boxes that during the following five years were to become exhibits in *Yugomuseum* reflected this kind of undermining structure of the visual field. The bloody suit in which in 1914 Archduke Franz Ferdinand, crown prince, was killed in Sarajevo became a note in the margin of a photo-montage entitled *Banovine*, in which there is an equestrian portrait of King Alexander I Karađorđević, also known as Alexander the Unifier, the first ruler of the state that came into being after the collapse of the Austro-Hungarian empire, placed on a map of Yugoslavia composed of the flowers that grow in the individual banovina, that top-level territorial and administrative unit of the Kingdom of Yugoslavia. Alexander is remembered in history for having done away with the Constitution and brought in a dictatorship. He was assassinated in 1934 in Marseilles in a plot between Ustasas and members of the [Macedonian] VMRO organisation. It was one of the first assassinations in history to have been recorded on film.

The relation of the pictorial margins with which Bajić furnishes the visualisation of the individual dominant narratives of the eighty year history of the three Yugoslavias with a main scene, deterritorialises the actual concept of Yugoslavia by contextualising the factors of the triple origins and disappearances by global political paradigm changes, that is, the dynamics of displacement of neo-colo-



100. Yugomuzej, Paviljon Jugoslavija / Yugomuseum, Pavilion Yugoslavia; Venice, 2007.

iz osamdesetogodišnje istorije triju Jugoslavija s „glavnim prizorom”, deterritorijalizira sam pojam Jugoslavije tako što momente njenih trostrukih nastanaka i nestanaka kontekstualizuje globalnim promenama političkih paradigmi, odnosno dinamikom izmeštanja (neo)kolonijalizama i imperijalizama. Ili, preciznije, „igrom globalne dominacije”. Jedan od *light box*-ova naslovljen je *Puška* i nazivom denotira pokret nesvrstanih. Podaci o tom muzejskom eksponatu govore da kontejner od stakla i gvožđa sadrži sabrana dela J. B. Tita, punjenog lava i pušku „kojom je Drug Tito ubio lava prilikom jedne od svojih mnogobrojnih poseta prijateljskim i nesvrstanim zemljama Afrike”. Kao donatori ovog eksponata navode se oružari „Crvene zastave” iz Kragujevca. Posredi je ista fabrika, koja je, dok se doživotni predsednik SFRJ relaksirao na za njega posebno upriličenim afričkim safarijima, proizvodila „fiću”, kojim je samo deset godina posle Titove smrti radnička klasa otputovala u raj. A zajedno s njom i pokret nesvrstanih. Jer hladni je rat, navodno, završio padom Berlinskog zida, da bi se danas, u vreme takozvanog Bregzita (*Brexit*) koji preti raspadom Evrope ujedinjene finansijalizacijom i NATO vojnim bazama, pokazao i te kako podgrejanim. To je podgrejavanje na ikoničkom nivou jasno konotirano likom jednog drugog ljubitelja lova na velike divlje mačke, Vladimira Putina. No, u današnjoj se „ujedinjenoj” Evropi, koja fantomski trag nekadašnje Gvozdena zavese pokušava materijalizovati takozvanim „uspravicama”, manje radi o tenkovima negoli o naftovodima i gasovodima. Prizori poput onih iz ratova na području bivše Jugoslavije tokom 1990-ih stižu danas s Levanta, a u evropskim su metropolama u modi eksplozivni prsluci.

Crnilom nalik nafti zalivena je unutrašnjost purpurno obojenih keramičkih posuda kojima je Mrđan Bajić 1986. artikulisao instalaciju *Čupovi*. U materiju kojom su ispunjene posude do grla su uronjena tela čije glave, iz kojih suklja beli plamen, izvire iz čupova. *Alibaba i 40 hajduka?* Ako

nialism and imperialism. Or more accurately “by the game of global domination”. One of the light boxes is called *Rifle* and specifically denotes the non-aligned movement. The data about this museum exhibit say that a container of glass and iron contains the collected works of J. B. Tito, stuffed lion and a rifle “with which Comrade Tito killed a lion during one of this many visits to the friendly and non-aligned countries of Africa.” The donors of this exhibit, it says, are the Armourers of Red Flag [Crvena Zastava] of Kragujevac. This is the same factory that, while the lifelong president of SFRY was relaxing on one of the African safaris put on especially for him, was making the Fiću, in which just ten years after the death of Tito, the working classes set off to paradise. And together with them, the non-aligned movement. For the Cold War, apparently coming to an end with the fall of the Wall, but today, in the age of Brexit, which threatens to bring down Europe united with financialisation and NATO bases, turned out to be very well warmed up. This warming up at an iconic level is clearly connoted with the figure of yet another lover of the hunt for the big wild cats, Vladimir Putin. But in today’s “united” Europe, which is attempting to materialise the phantom trace of the former Iron Curtain with what are called “uprights”, there is less to do with tanks than with oil and gas pipelines. Scenes like those from the wars in the former Yugoslavia during the 1990s are now coming from the Levant, and exploding waistcoats are in fashion in European big cities.

The interior of the purple coloured ceramic pots with which in 1986 Mrđan Bajić articulated the installation *Jugs* is filled with a black substance like oil. The pots are filled with this substance to the necks, and in them are immersed bodies the heads of which, from which white flame billows, peer out of the jugs. *Ali Baba and the Forty Thieves?* If my memory does not deceive me, the core of the tale is a dialectic of greed and dismembered body. The tales that we recall from childhood are not infrequently prefigurations of the horrid principles

me sećanje ne vara, okosnicu priče čini dijalektika pohlepe i raskomadnog tela. Bajke koje pamtim iz detinjstva neretko su prefiguracije jezivih načela normalizovanih diskursima koji stvaraju našu stvarnost.

Trideset godina nakon svog nastanka, i instalacija *Čupovi*, poput mnogih umetnikovih ranih radova, pokazuje se vizionarskom. I tada, kao i u decenijama koje su sledile, Bajić je najrazličitije predmete i njihova potencijalna značenja postavljao u odnose iz kojih je postajalo moguće detektovati malignost određenih narativa.

Otprilike u isto vreme kada se lik Mikija Mause otelotvorio u bombi, u Bajićevoj seriji *Trash* pojavljuje se još jedna popularna igračka koja konotira detinjstvo svih onih koji su odrastali u dvadesetom veku: plišani medvedić, globalno poznat pod imenom *teddy bear*. Igračka se gotovo istovremeno, početkom dvadesetog veka pojavila u Nemačkoj i Sjedinjenim Američkim Državama, međutim, manje je poznato da je to umiljato ime, teddy bear, dobila po američkom predsedniku Teodoru Ruzveltu (*Theodore Roosevelt*). Postoji jedna anegdota iz njegovog lova na američkog mrkog medveda, u kojoj je, zapravo, sadržan sav cinizam visoke politike. Teddy bear – bomba u Bajićevoj izvedbi, vozi se konopcima zavezan za tačke. U ruci mu je baklja čiji plamen podseća na onaj koji iz repa lansirane rakete izviire u svemir. U razdoblju između 2010. i 2013. taj i takav lik medvedića pojavljiivaće se u seriji velikih crteža i malih skulptura naslovljenih *Gazpromnjet*, jasno konotirajući rusku naftnu kompaniju Gazprom Neft i njene interese na globalnom tržištu energenata. Negacija sadržana u Bajićevoj distorziji imena naftnog giganta s Istoka ponovo u fokus stavlja geopolitiku, odnosno strateške interese „svetskih velesila” na Balkanu i igru, nalik onoj hladnoratovskoj, u kojoj Srbija, tradicionalno u sferi ruskih interesa, dobija primamljivu, ali i neugodno obavezujuću ponudu za ulazak u Evropsku uniju. Godine 2013. zavezani medve-

normalised by discourses that create our reality. Thirty years after its origination, the installation *Jugs*, too, like many of the artist's works, proves visionary. Then too, as in the decades to come, Bajić put the most diverse kinds of objects and their potential meanings into relationships from which it became possible to detect the malignancy of certain narratives.

At about the same time when he embodied the Mickey Mouse figure into a bomb, in the Bajić *Trash* series there was another popular toy that has connotations of the childhoods of all those who grew up in the 20th century: the soft toy universally known as the teddy bear. The toy appeared almost at the same time, in the early 20th century, in Germany and in the USA. Perhaps not very well known is that it got the pet name *teddy* from the American president Theodore Roosevelt. There is an anecdote about him hunting the American brown bear in which there is all the cynicism of high politics. The teddy bear bomb in Bajić's version rides tied with ropes to a wheelbarrow. In his hand is a torch the flame of which recalls the exhaust from a rocket launched into space. In the period between 2010 and 2013 this bear and bears like it were to appear in a series of big drawings and small sculptures entitled *Gazpromnjet*, clearly suggesting the Russian oil company Gazprom Neft and its interests in the global energy market. The negation contained in Bajić's distortion of the name of the Eastern oil giant once again puts the focus on geopolitics, that is, on the strategic interests of the "world big powers" in the Balkans and the game, like that of the Cold War, in which Serbia, traditionally in the Russian sphere of interests, obtains an attractive but awkwardly constraining offer to enter the EU. In 2013 the bound bear, torch in hand, becomes *Walking Sculpture*, given the function by the artist of mobile monument at the site of the fifth of October events of 2000.

The concept of the mobile monument, a patent oxymoron, in Bajić's work has a powerful subver-



101. Gazpromnjet, 2011.

dić s bakljom u ruci postaje *Šetajuća skulptura* kojoj autor namenuje funkciju mobilnog spomenika na mestu petooktobarskih događaja iz 2000. godine.

Koncept mobilnog spomenika, kao očiti oksimoron, u Bajićevom delu ima snažan subverzivni učinak. U seminalnom tekstu *Skulptura u proširenom polju*, Rosalind Kraus (Rosalind Krauss) tvrdi da skulptura nije univerzalna, nego istorijski omeđena kategorija. Istorijski gledano, piše ona, čini se da je skulptura neodvojiva od logike spomenika, a prema toj logici ona bi bila komemorativna reprezentacija. Nalazi se na određenom mestu i simboličkim jezikom govori o značenju ili o upotrebi tog mesta. Takve su skulpture vekovima nastajale u zapadnoj umetnosti i funkcionisale u odnosu s logikom reprezentiranja i markiranja. Zato su figurativne i ver-

sive effect. In the seminal text *Sculpture in the Expanded Field*, Rosalind Krauss claims that sculpture is not a universal but a historically bounded category. Looked at historically, she writes, it seems that the logic of sculpture is inseparable from the logic of the monument, and according to this logic it would be a commemorative representation. It sits in a particular place and in a symbolic tongue it speaks about the meaning or use of that place. Such sculptures have been created for centuries in western art and have functioned in a relationship with the logic of representation and marking. This is why they are figurative and vertical, and why their pedestals are an important part of the structure, since they mediate between actual site and the representational sign.⁴⁹ Unlike them, at the end of the 19th century, the monument's logic began to fade out, and the first signs of this process, Kraus finds, are in two Rodin sculptures, *The Gates of Hell* and *Balzac*. In her opinion, with these two sculptural projects that cross the threshold of the logic of the monument, sculpture entered a space that might be called its negative condition – a kind of sitelessness or homelessness, an absolute loss of place. For legal casts of these two Rodin works are kept in a few world museums, and not a single copy exists at the site for which it was commissioned and conceived. The modernist period of sculptural production, claims Krauss, “operates in relation to this loss of site, producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential. It is these two characteristics of modernist sculpture that declare its status, and therefore its meaning and function, as essentially nomadic. Through its fetishization of the base, the sculpture reaches downward to absorb the pedestal into itself and away from actual place; and through the representation of its own materials or the process of its construction, the sculpture depicts its own autonomy.”⁵⁰ Taking Brancusi's works as an example of this absorption of the base, she says that the base becomes essentially transportable, the marker of the works' homelessness integrated into the very fibre of the sculpture.⁵¹



102. Gazpromjet, 2013.



103. Gazpromjet, 2012.



104. Gazpromnjet, 2012.



105. Easy Rider, 2013.

tikalne, a njihova su postolja važan deo strukture budući da posreduju između aktuelnog mesta i reprezentacijskog znaka.⁴⁹ Za razliku od njih, krajem devetnaestog veka logika spomenika počinje iščezavati, a prve naznake tog procesa Krausova detektuje u dvema Rodenovim skulpturama, *Vratima pakla* i *Balzaku*. Prema njenom mišljenju, s ta dva skulpturalna projekta, kojima je prekoračen prag logike spomenika, skulptura je ušla u prostor koji bi se mogao nazvati njenim negativnim uslovom – svojevrsnom bezmestnošću, ili bezdomnošću, apsolutnim gubitkom mesta. Jer, legalni odlivci tih dvaju Rodenovih radova nalaze se u nekoliko svetskih muzeja dok nijedan primerak ne postoji na mestu za koje su naručeni i koncipirani. Modernistički period skulpturalne produkcije, tvrdi Krausova, „dejstvuje u odnosu na taj gubitak mesta proizvodeći spomenik kao apstrakciju, spomenik kao čisti marker ili bazu, funkcionalno bezmestan i naširoko samoreferencijalan. Te dve karakteristike modernističke skulpture ono su što obznanjuje njen status, a time i njeno značenje i funkciju, kao esencijalno nomadski. Fetišizacijom baze, skulptura poseže za onim što je ispod da bi apsorbovala postolje u samu sebe i odmaknula se od aktuelnog mesta, a kroz reprezentaciju svojih sopstvenih materijala ili procesa konstrukcije, skulptura opisuje svoju sopstvenu autonomiju.”⁵⁰ Oprimerujući tu apsorpciju baze Brankuzijevim delima, Krausova tvrdi da baza postaje esencijalno transportabilna, marker bezdomnosti dela, integrisana u samo tkivo skulpture.⁵¹

Sasvim je očigledno da Mrđan Bajić mobilnim spomenikom označava pojam esencijalne transportabilnosti, kao i to da je *Šetajuća skulptura* „apsorbovala svoje postolje” i „reprezentovala vlastiti materijal i proces konstrukcije”. Međutim, ona nipošto nije postala samoreferencijalna. Njena transportabilnost ne označava modernističku bezmestnost nego upravo kritičnost kao stanje frustrirajuće dualnosti, odnosno poziciju situiranog znanja. Transportna kolica ovde preuzimaju

It should be very clear that Mrđan Bajić with his mobile monument is signifying the concept of essential transportability, and also that *Walking Sculpture* “has absorbed its base” and “has represented its own materials and process of construction.” But it never became self-referential. Its transportability does not indicate the modernist placelessness, but actually criticality as state of frustrating dualism, that is, the position of situated knowledge. The wheelbarrow here takes on the function of the paradoxically (non)-absorbed pedestal that mediates between the place and the representative sign. However, this “place” is at the same time here, but always somewhere else as well, and accordingly signified with the wheelbarrow motif that resemantises the theme of “essential nomadism”, denotes the process of de-territorialisation: the irreducibility of place to territory. The place whose meaning the mobile monument speaks of “in a symbolic language” ceases to be a certain geographical toponym and becomes a limitless field of oscillating global forces. Accordingly the place of the events of October 5 to which Bajić in *Walking Sculpture* erects a mobile monument is not a location but a situation. The intersection of utopia and dystopia in which space, as fundamental existential category, shows itself as the effect of the dialectics of paradoxically simultaneous times. Of those in which the present vanishes in the promise of a future never to arrive.

So it became necessary for the mobile sculpture to divulge its own materials and construction, but far from the modernist imperative of the purity of an individual art medium in which art represents just itself and thus proclaims its own autonomy. As against that, *Walking Sculpture* has divulged social materiality as the tissue of the artistic medium. Mitchell’s line of reasoning has made us aware of the fact that the medium is not just a set of materials, an apparatus or a code that “mediates” between individuals, but a system and an environment, a complex social institution that contains individuals within it, and is constituted by the history of practices, rituals, and habits, skills and techniques,



106. Šetajuća skulptura / Walking Sculpture, 2013

funkciju paradoksalno (ne)apsorbovanog postolja koje posreduje između aktuelnog mesta i reprezentacijskog znaka. Međutim, to je „mesto” istovremeno ovde, ali uvek i negde drugde i, kao takvo, označeno motivom kolica koji resemantizuje temu „esencijalnog nomadizma”, denotira proces deterritorijalizacije: nesvodivost mesta na teritoriju. Mesto o čijem značenju mobilni spomenik „govori simboličkim jezikom” prestaje da bude određeni geografski toponim i postaje bezgranično polje oscilirajućih globalnih sila. U skladu s tim i mesto petooktobarskih događaja kojima Bajić *Šetajućom skulpturom* podiže mobilni spomenik nije lokacija nego stanje. Mesto u kojem se seku utopija i distopija, u kojem se prostor, kao temeljna egzistencijalna kategorija, pokazuje učinkom dijalektike paradoksalno simultanih vremena. Onih u kojima sadašnjost iščezava u obećanju budućnosti koja nikada neće stići.

Zato je bilo potrebno da mobilni spomenik obznani sopstveni „materijal i konstrukciju”, ali daleko od modernističkog imperativa čistoće pojedinog umetničkog medija u kojoj bi umetnost reprezentovala samu sebe i time proglasila sopstvenu autonomiju. Nasuprot tome, *Šetajuća skulptura* obznanila je socijalnu materijalnost kao tkivo umetničkog medija. Mičelova (W.J.T. Mitchell) nam je argumentacija osvestila činjenicu da medij nije samo niz materijala, aparat ili kod koji posreduje među pojedincima nego ujedno sistem i okruženje, kompleksna društvena institucija koja u sebi sadrži pojedince, a konstituiše se na istoriji praksi, rituala, običaja, veština i tehnika, kao i nizom materijalnih objekata i prostora.⁵²

Šetajućoj skulpturi prethodila je u razdoblju između 1997. i 2001. „utopijska serija” predimenzioniranih skela-skulptura.

„Projektovano za konkretne prostore Beograda: Trg Republike, Vinča, Rakovica, Studentski trg, Pionirski park, Slavija, Ušće, Novi Beograd... sa konkretnim i bolnim temama, jasno obeleženo vremenom

as well as by a set of material objects and spaces.⁵²

Walking Sculpture was preceded in the period from 1997 to 2001 by the “utopia series” of oversized scaffolding sculptures.

“Designed for concrete spaces of Belgrade: Trg Republike, Vinča, Rakovica, Studentski trg, Pionirski park, Slavija, Ušće, Novi Beograd... with concrete and hurtful themes, clearly marked by the time and context in which they were started. Conceived as a kind of giant exhibition, in the open air, with sculptures temporarily scattered over important points in the city. Scaffolding-sculptures that seemingly talk with monumental over-emphasis, and actually mock and implode.”⁵³

The concept of scaffolding-sculpture is a clear act of the subversion of sculpture’s historically inherent character of the monument, and it is at the same time a critical reflection of the collective body that during the past century with the proliferation of monumental sculpture desperately tried to anchor its own identity. Unlike the idea of duration that makes a monument a monument, scaffolding on the one hand signifies something temporary, and on the other connotes the concept of illusion, the quintessence of which is summed up in the term Potemkin Village. However, in the referential field of scaffolding there also lies the concept of art that here, in some rocking movement, like that articulated by Bajić’s monument *Yugomuseum*, oscillates between utopia and dystopia. Through the metonymic chain, a scaffold leads to construction, and construction to the Soviet avant-garde or Constructivism. From being a fellow-traveller of the Revolution to being its waste. From belief in the transformative power of art to the monstrous ideas of engineering human souls. Boris Groys says that the Soviet experiment in the development of an artificial society inaugurated a new epoch of political imagination that is still far from its end. Here the art of politics is transformed into the politics of art, and the political imagination is assimilated into the artistic imagination.⁵⁴ He also demystifies what is



107. „24 23 2“, D. Đorđević / M. Bajić, 2013.



108. YUM: 00040 Parada/ Parade; 00039: Štafeta / The Relay Baton, 2011.



109. Skulptura koja se zove Slikarstvo / A sculpture called Painting, 2012.

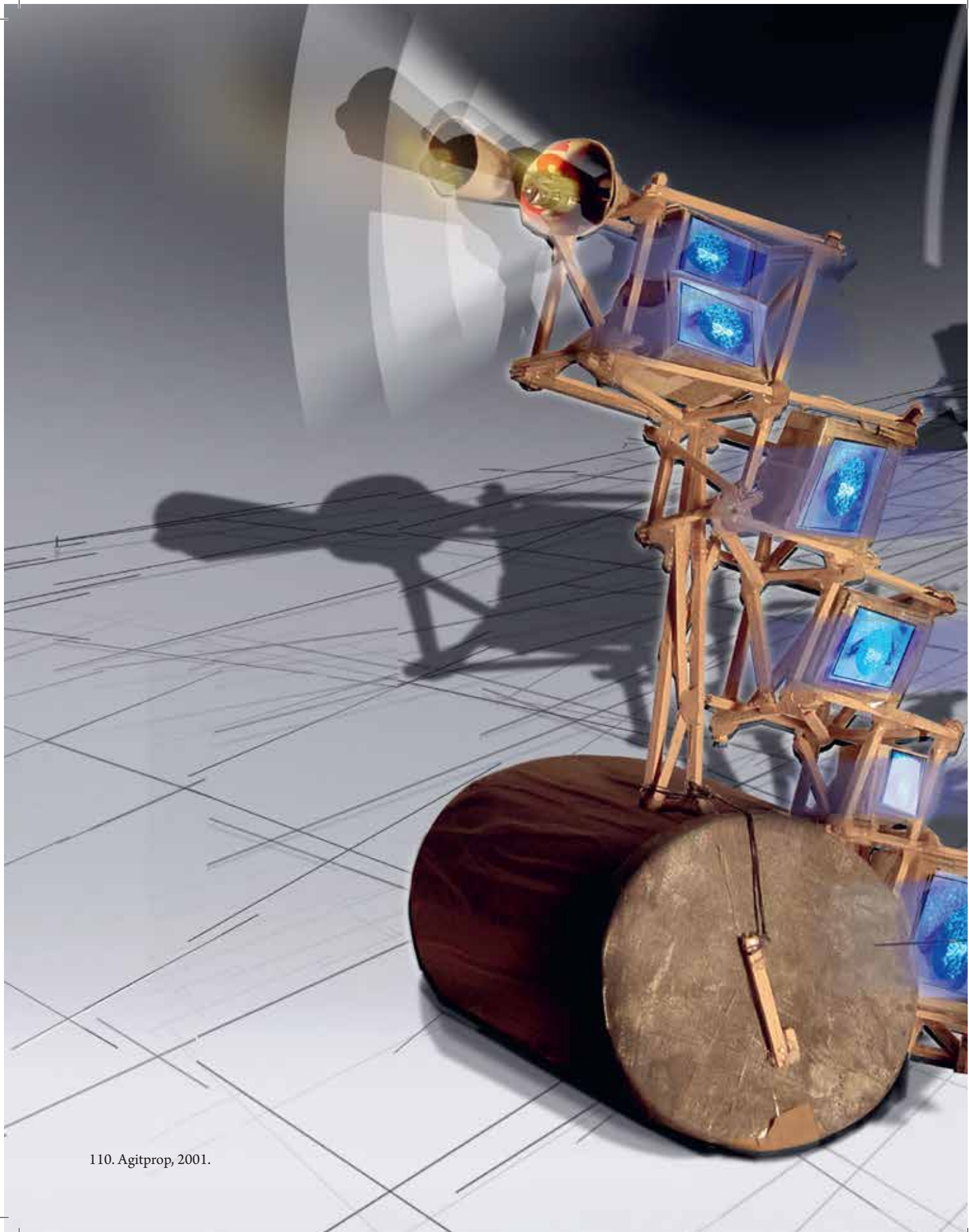
i kontekstom, u kome su započete. Zamišljeno kao neka vrsta gigantske izložbe, na otvorenom prostoru, sa skulpturama privremeno pobacanim po važnim gradskim punktovima. Skele-skulpture koje naizgled govore spomeničkom prenaplašenosti, a zapravo se rugaju i urušavaju.”⁵³

Koncept skele-skulpture evidentni je čin subverzije skulpturi istorijski inherentnog karaktera spomenika, a ujedno i kritička refleksija o kolektivnom telu koje je tokom minulog veka proliferacijom spomeničke plastike grčevito nastojalo da usidri sopstveni identitet. Za razliku od ideje trajanja, koja spomenik čini spomenikom, skela s jedne strane označava nešto privremeno, a s druge konotira pojam obmane čija je bit sažeta u terminu „Potemkinovo selo”. Međutim, u referencijalnom polju pojma skele nalazi se i pojam umetnosti koji tu, u nekom njišućem kretanju, poput onog artikulisanog Bajićevim monumen-

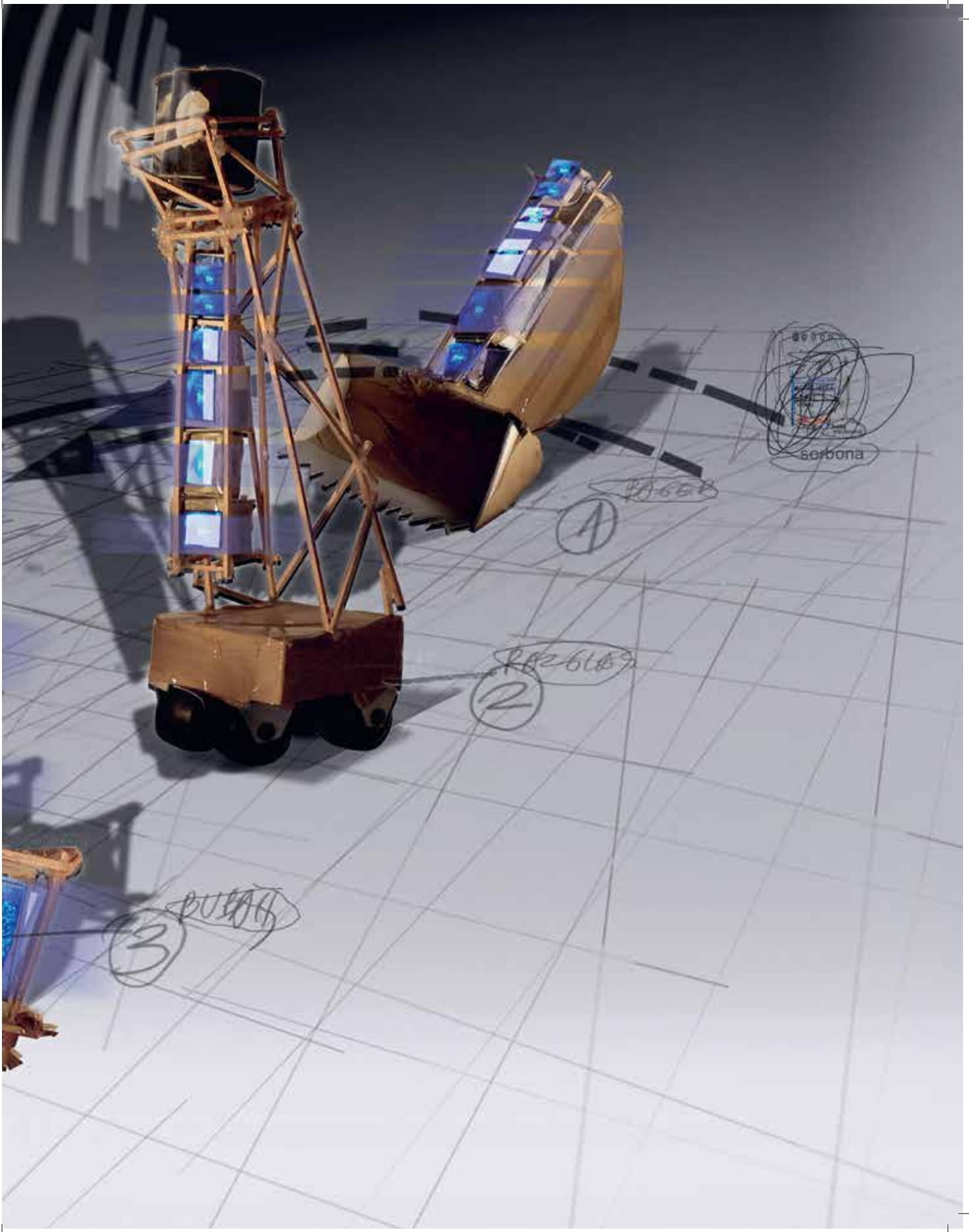
called the heroism of the avant-garde, concluding as follows:

“Their problem was not how to create art that would be liked or disliked by elites or by masses, but how to create masses that would appreciate good – namely, avant-garde art. The Russian avant-garde did not want to submit its artistic practice to the aesthetic judgement of the public, but rather to submit the public to its aesthetic judgement. And its problem was not how to criticise power, but how to take power and to execute this power in the most radical way. Russian avant-garde understood itself not as critical art, but as powerful art, able to shape the fate of the Russian population and the whole world. This attitude was also that of Stalinist Socialist Realism. Socialist Realism did not seek to be liked by the masses – it wanted to create masses that it could like.”⁵⁵

It is very clear that reminiscences of Soviet Constructivism appear right in the early works of Mrđan Bajić. However, an explicit resemanticising



110. Agitprop, 2001.



tom *Yugomuzeja*, oscilira između utopije i distopije. Metonimijskim lancem skela vodi do konstrukcije, a konstrukcija do sovjetske avangarde, odnosno konstruktivizma. Od saputništva Revolucije, do njenog otpatka. Od verovanja u transformativnu moć umetnosti, do monstruozne zamisli inženjerstva ljudskih duša. Boris Groys (*Boris Groys*) tvrdi da je sovjetski eksperiment u izgradnji artificijelnog društva inaugurisao novu epohu političke imaginacije koja je još uvek daleko od svoga kraja. Tu se umetnost politike transformiše u politiku umetnosti, a politička se imaginacija asimilira u umetničku imaginaciju.⁵⁴ On takođe demistifikuje takozvani heroizam avangarde zaključujući sledeće:

„Problem nije bio kako stvoriti umetnost koja se hoće ili neće svideti eliti, odnosno masama, nego kako stvoriti mase koje će ceniti dobru, naime, avangardnu umetnost. Ruska avangarda nije htela svoju umetničku praksu podvrgnuti sudu javnosti, već pre podvrgnuti javnost svom estetskom sudu. Njihov problem nije bio kako kritikovati moć, već kako se dokopati moći i kako tu moć sprovesti na najradikalniji način. Ruska avangarda sebe nije smatrala kritičkom umetnošću, već moćnom umetnošću sposobnom da uobliči sudbinu ruske i svetske populacije. Isti stav imao je i staljinistički socijalistički realizam. Socijalistički realizam nije hteo da se sviđa masama – želeo je da stvori mase koje bi se njemu svideli.”⁵⁵

Sasvim je očigledno da se reminiscencije na sovjetski konstruktivizam pojavljuju već i u ranim radovima Mrđana Bajića. Međutim, eksplicitna resemantizujuća apropijacija Tatlinove le-

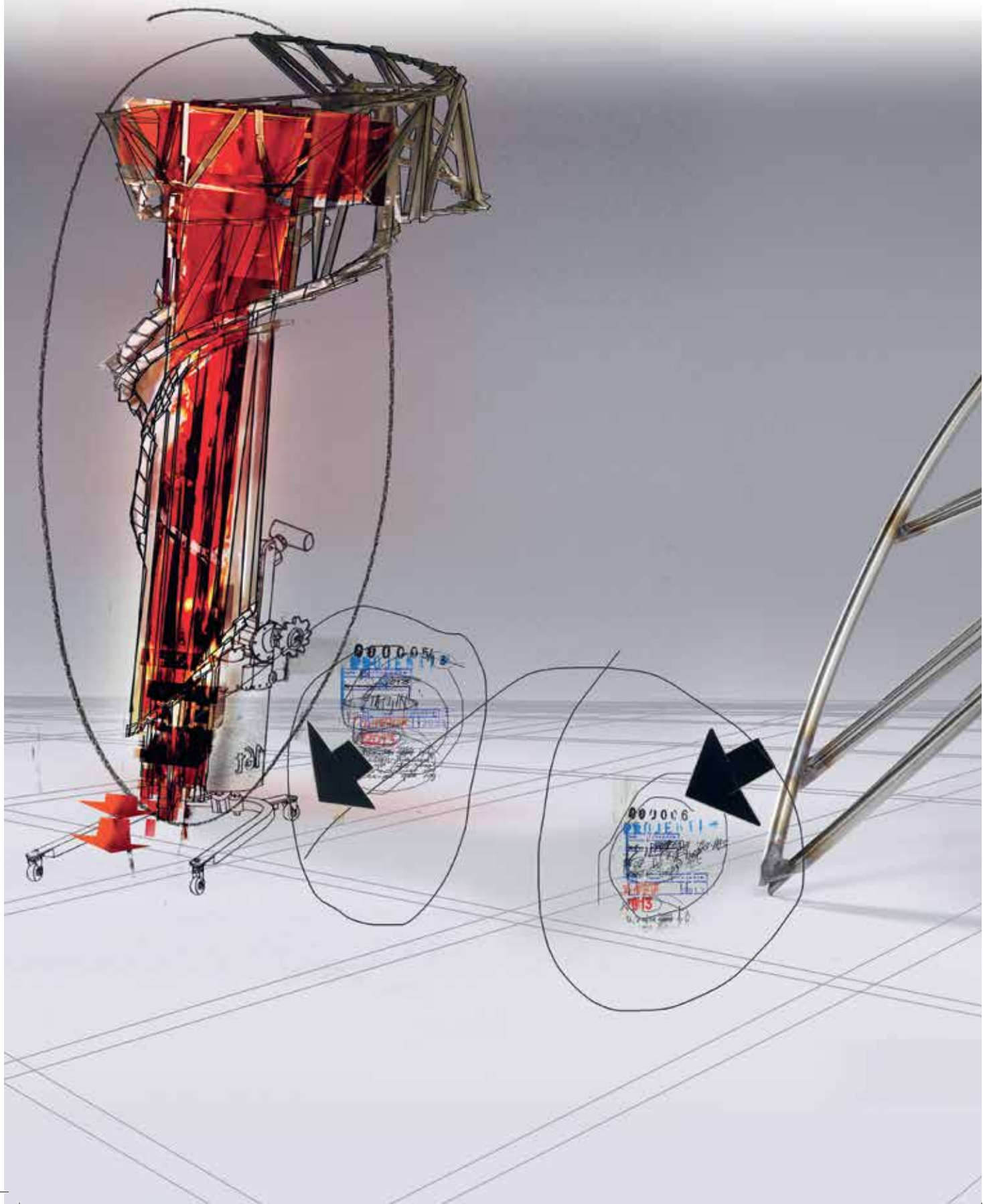
appropriation of Tatlin’s legendary and lost twenty-metre maquette of the *Monument to the Third International* would appear in his “utopian” projects in the second decade of the third millennium. In the *Tatlin* project (2013) he turns a form similar to the *Monument to the Third International* upside down, so that it looks like a giant bit boring a hole in the ground. Will oil gush out, as a global signifier of the New World Order, the last barrier to which was removed by the collapse of the utopian idea (which experienced its dystopian materialisation in the form of the gulag), the idea to which Tatlin intended to erect a monument in the form of an architectural and technological miracle? Perhaps Bajić’s utopian sculptotecture projects, in which Tatlinesque centrifugal coils acting as air scrubbers nestle on the roofs, allude precisely to this fact. In several visualisations of the project (*Mid*)*night Sun* (2010-2013) there is a clear link between the huge sculpture *Le rayon vert* exhibited for the first time at the Venice Biennale in 2007 in the context of *Factory* and *Yugomuseum*. It is worth recalling that this title brings into the discursive space of the sculptotecture a spectrum of connotations from Rohmer’s film *Le rayon vert*, which, between the lines, plays with the theme of the novella of the same title by Jules Verne in which a transformable, practically therapeutic, cognitive power is ascribed to a rare optical phenomenon – a green flash. A scene of a green flash is something in radical contrast to the scenes of destructions that Mrđjan Bajić brings down under the common denominator *Greatest Hits of My Visual Field* afterwards commemorating them in a series of utopian sculpture-scaffoldings.



Tatlin / Tatlin
Maketa za spomenik Trećoj Internacionali / Model for the Monument to the Third International 1919-1920.



111. Trash: Tatlin / Tatlin, 2003/07.





112. Tatlin : Prière de ne pas toucher, 2013.



113. Zeleni zrak / Le rayon vert, 2007.

gendarne (izgubljene) dvadesetmetarske makete *Spomenika Trećoj internacionali* pojavice se u njegovim „utopijskim” projektima u drugoj deceniji trećeg hiljadugodišta. U projektu *Tatljin* (2013), on formu nalik *Spomeniku Trećoj internacionali* okreće naglavačke, tako da se ona čini kao gigantska burgija koja buši tlo. Hoće li pritom poteći nafta, kao globalni simbol Novog svetskog poretka kojem je poslednja barijera uklonjena slomom utopijske ideje (koja je svoju distopijsku materijalizaciju doživela u formi gulaga), ideje kojoj je Tatljin naumio da podigne spomenik u formi arhitektonsko-tehnološkog čuda? Možda baš na tu činjenicu aludiraju projekti Bajićevih utopijskih skulptotektura u kojima se na krovovima zgrada gnezde tatljinovske centrifugalne zavojnice kao svojevrsni pročišćivači zagađenog vazduha. U nekoliko vizualizacija projekta *Noćno sunce* (2010–2013) postoji jasna veza s gigantskom skulpturom *Zeleni zrak* izloženom po prvi put na Venecijanskom bijenalu 2007. u kontekstu *Fabrike* i *Yugomuzeja*. Valja podsetiti da taj naslov u diskurzivni prostor skulptotekture uvodi i spektar konotacija iz Romerovog (*Éric Rohmer*) filma *Le rayon vert* koji se, između redova, poigrava temom istoimene novele *Žila Verna* (*Jules Verne*) u kojoj se transformabilna, gotovo isceliteljski saznanja moć pripisuje retkom optičkom fenomenu – zelenom blesku. A prizor zelenog bleska nešto je radikalno oprečno prizorima destrukcije koje Mrđan Bajić svodi pod zajednički naziv *Greatest Hits of My Visual Field* da bi ih kasnije i komemorirao serijom utopijskih skulptura-skela.

Malignost globalnog ekološkog zagađenja neodvojivog od mentalne kontaminacije neizostavna je tema Bajićevih radova. U jednom crtežu iz 2011. zemaljska kugla vozi se na kolicima za smeće. *Trash?* Glava Mikija Mause ili *teddy bear*-a, sasvim je svejedno, transformiše se u globus vezan kanapima iz kojeg se nekontrolisano, poput gremlina, množe kugličaste izrasline. U crtežu *Globus* (2012) otežala zemaljska kugla postavljena je na krhku skelu na koju su pričvršćeni rezervoari

The malignity of the global ecological pollution inseparable from mental contamination is a theme never far away in Bajić's works. In one drawing of 2011, the globe is being driven on a trash cart. *Trash?* The head of Mickey Mouse, or else of a teddy bear, it is quite irrelevant, which is transformed into a globe tied with ropes from which, uncontrollably, like gremlins, spherical little growths are multiplying. In the drawing *Globe* (2012) the heavy globe is placed on a fragile scaffolding onto which tanks and pipes that recall oil pipelines are fastened. The scaffolding is like a multiplied camera tripod made of bamboo canes. It calls thus to mind Vertov's enthusiastic *Man with a Movie Camera*, but it is nevertheless closer to Kentridge's dystopian *World Walking* (2007) in the referential field of which lies the exploitation of the African continent inseparable from western genocidal politics. The ocean masses of *Globe* are black, like dense oil slicks. A hybrid of globe and bomb was to appear in 2013, in several different variants of the *Easy Rider* project, where the function of the base of our planet is taken by a toy motorbike bound fettered with a bamboo scaffolding, which is charged from the black globe/bomb placed on the saddle. The sphere is split along the line of the Equator, and its body is full of growths like ulcers from which poke out flame-coloured fuses.

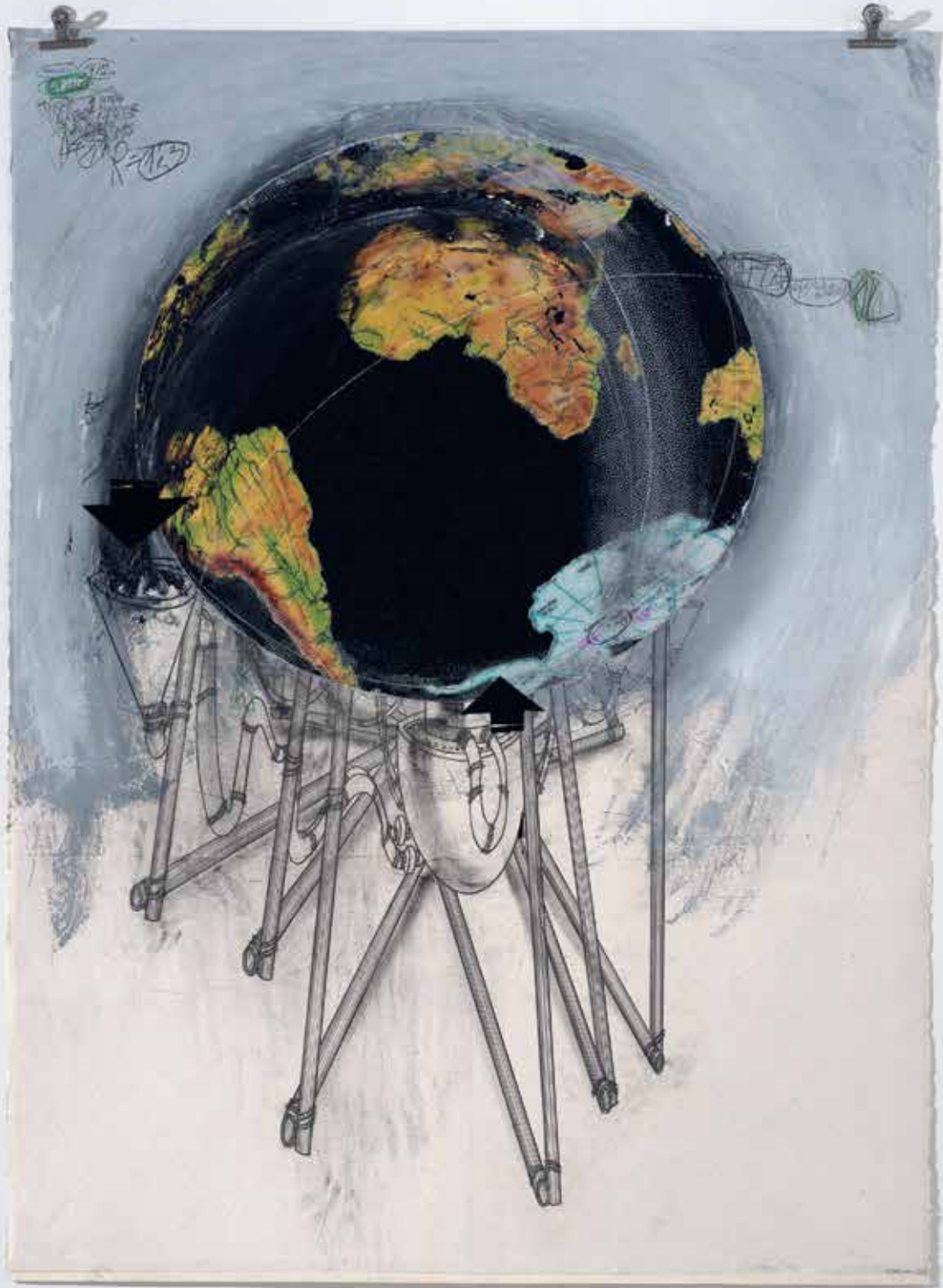
I would return here to the relationship between a sculpture and its base, that is, to the earlier cited statement of Rosalind Krauss according to which in modernist sculpture the base becomes essentially transportable, a marker of the homelessness of the work, integrated into the very fabric of the sculpture. The work of Mrđan Bajić, radically divergent from modernist postulates, operationalises and at the same time, of course, resemanticises the function of the base. The artist literally visualises the concept of transportability, in which a passive grammatical form is not sufficient to label the properties of such a base. For it is not transportable – it does the transporting and is accordingly destabilising. With this destabilising base (whether

i cevi što podsećaju na naftovode. Skela je nalik multipliciranom stativu za kameru izrađenom od bambusove trske. Takva, ona u sećanje priziva Vertovljevog entuzijastičnog *Čoveka s filmskim aparatom*, ali je ipak srodnija Kentridžovom (*Kentridge*) distopičnom *Hodajućem svetu* (*World Walking*, 2007) u čijem se referencijalnom polju nalazi eksploatacija afričkog kontinenta neodvojiva od zapadnih genocidnih politika. Okeanske mase *Globusa* crne su poput guste naftne mrlje. Hibrid globusa i bombe pojaviće se 2013. godine i u nekoliko različitih varijanti projekta *Easy Rider*, gde funkciju „baze” naše planete preuzima motocikl-igračka okovan bambusovom skelom, koji se „napaja” iz crnog globusa-bombe smeštenog u vozačko sedište. Kugla je rascepljena po liniji ekvatora, a telo joj je prepuno izraslina nalik čirevima iz kojih izviru fitilji boje plamena.

Vratila bih se ovde ponovo odnosu skulpture i njene baze, odnosno ranije citiranoj tvrdnji Rozalind Kraus prema kojoj u modernističkoj skulpturi baza postaje esencijalno transportabilna, marker bezdomnosti dela, integrisana u samo tkivo skulpture. Delo Mrđana Bajića radikalno otklanjajući od modernističkih postulata operacionalizuje i pritom, dakako, resemantizuje funkciju baze. Umetnik doslovce vizualizira pojam transportabilnosti, pri čemu pasivni gramatički oblik nije adekvatan za označavanje svojstva takve baze. Jer ona nije transportabilna, nego transportujuća, a time i destabilizirajuća. Tom destabilizirajućom bazom (klizaljkom, točkom, automobilom, biciklom, brodom, viljuškarem) radovi Mrđana Bajića inauguriraju svojevrsnu epistemologiju transportacije. Pitanje na kojem ta epistemologija insistira glasi: šta to, i kako, biva transportovano? I nadalje, šta se u procesima transportacije zbiva ispod nivoa vidljivoga? Transportacije su, istorijski, neodvojive od biopolitike kao onog poretka politike koji se manifestuje u tehnološkom upravljanju životom. Kao „gorući globalni problemi” danas se ističu terorizam i problemi migracija. Migracije i različiti oblici terora

skate, wheel, car, bike, ship, fork-lift) the works of Mrđan Bajić inaugurate a kind of epistemology of transportation. The question that this epistemology insists on runs: what is being transported, and how? And then, what is going on in the processes of transportations beneath the level of the visible? Transportations are, historically, inseparable from biopolitics, that order of politics that is manifested in the technological government of life. “The burning global problems” singled out today are terrorism and the issues of migrations. Migrations and various forms of terrorism are also mutually inseparable problems of “essential transportability”. During the last two years the global media have been buzzing with the migrant crisis, which just recently has resulted, among other things, in what is called Brexit, which, as it seems, will once again reshape the world. Crisis is a state immanent to capitalism. In its several centuries of history capitalism has generated crises as precondition for its own survival. Economic and political crises are regularly accompanied with wars and their consequent migratory crises, with phenomena that in a society of total control evade all and any control. Migrations are of course a subject of interest in demography, but demography cannot exist without cartography, and a map, as we know, is not the same as territory. And it is this fact that the recent works of Mrđan Bajić articulate, with states and continents being transported with various means of transportation. And what here is the base of the sculpture? Homelessness and placelessness? They are inscribed in the very tissue of the living body, which is not the same as its sculptural representation or, if you like, a monument.

The words globe and globalisation have the same root. French uses the word mondialisation for globalisation. In the prologue to the book *La Création du monde ou la mondialisation*, 2002. (*Creating the World or Globalisation*) Jean-Luc Nancy warns that the conjunction between creating a world and mondialisation⁵⁶ needs to be understood simultaneously and alternatively in disjunctive, substitutive and conjunctive sense of the concepts involved.



114. Globus / Globe, 2012.



115. Facciamo finta di niente, 2017.

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116. Facciamo finta di niente, 2016.



117. Facciamo finta di niente, 2014/15.

takođe su međusobno neodvojiva pitanja „esen- cijalne transportabilnosti”. Tokom poslednje dve decenije, globalni mediji bruje o migrantskoj krizi, koja je ovih dana, među ostalim, rezultirala i takozvanim Bregzitom koji će, kako se čini, ponovo prekrajati svet. Kriza je stanje imanentno kapitalizmu. U svojoj višestoljetnoj istoriji kapitalizam generiše krize kao preduslove sopstvenom opstanku. Ekonomske i političke krize redovno su praćene ratnim sukobima i posledičnim imigrantskim krizama, te pojavama koje u društvu totalne kontrole izmiču svakoj kontroli. Migracije su, svakako, predmet interesovanja demografije, ali nema demografije bez kartografije, a mapa, poznato je, nije isto što i teritorija. I upravo tu činjenicu artikulišu recentni radovi Mrđana Bajića u kojima države i kontinenti bivaju transportovani različitim prevoznim sredstvima. I šta je tu baza skulpture? Bezdomnost i bezmestnost? Upisane u samo tkivo živog tela koje nije isto što i njegova skulpturalna reprezentacija ili, ako hoćemo, spomenik.

Reči globus i globalizacija imaju isti koren. Francuski jezik za globalizaciju koristi termin „mondijalizacija”. U prologu knjige *Stvaranje sveta ili mondijalizacija* Žan-Luk Nansi (*Jean-Luc Nancy*) upozorava da vezu stvaranja sveta i mondijalizacije treba shvatiti istovremeno i alternativno u razdvojnim, zamenskim i veznim vrednostima uključenih pojmova.

„Prvo: stvaranje svijeta ili mondijalizacija – treba izabrati, jer jedno znači isključenje drugog.
Drugo: stvaranje svijeta, drugačije rečeno mondijalizacija, gdje ovo potonje treba shvatiti kao ono prvo.
Treće: stvaranje svijeta ili mondijalizacija, svejedno, vode nas prema istom ishodu (koji treba odrediti).

Spoj tih triju vrijednosti vraća nas na postavljanje jednoga te istoga pitanja: može li ono što nazivamo „mondijalizacija” roditi svijet ili pak „mondijalizacija” rađa njegovu suprotnost? A kako se ne radi o tome da proričemo budućnost ni da njome vladamo: kako se

“According to the first sense: between the creation of the world or globalization – one must choose, since one implies the exclusion of the other.

According to the second sense: the creation of the world, in other words globalization, the former has to be understood as the latter.

According to the third sense: creation of the world or globalization, one or the other indifferently, leads us to the similar result (which remains to be determined).

The combination of these three senses amounts to raising the same question: can what is called “globalization” give rise to a world, or to its contrary? Since it is not issue of prophesizing nor of controlling the future, the question is, rather, how to give ourselves (open ourselves) in order to look ahead of ourselves, where nothing is visible, with eyes guided by those two terms whose meaning evades us – “creation” (up to this pointed limited to theological mystery), “world-forming” [*mondialisation*] (up to this point limited to economic and technological matters, generally called “globalization”)⁵⁷

The issue articulated in Nancy’s foreword echoes around the recent “cartographic” installations of Mrđan Bajić. In that entitled *The Blue Danube* (2013), the plastic ship instead of a mast and sail has scaffolding to which is affixed a map of Serbia, something like a climatological or geologic map. A monument to the Viennese waltz of Strauss or to geography that, inseparable from history, is tailored here, but always somewhere else as well? In the installation *Geo-Strategic* (2015) the function of base is taken over by an industrial fork-lift truck on which, like packed goods, elements of a literally dismembered map of the world are being transported. In this “transportation” the huge African continent that looks like part of a ramshackle machine from which emerge cables, presses down from above the European continent from which the territory of the Russian Federation is missing. Does *Geo-Strategic* thus refer to the game of global domination currently being played by the Euro-

otvoriti i pripremiti pogled za unaprijed, prema onome gdje ništa nije vidljivo, kad nam oči vode ta dva pojma kojih nam smisao izmiče – „stvaranje” (dosad rezervirano za tajanstveno-teološku domenu), „mondijalizacija” (dosad rezervirana za ekonomske i tehnološke očiglednosti)?⁵⁶

Pitanje artikulirano Nansijevim prologom odjekuje recentnim „kartografskim” instalacijama Mrđana Bajića. U onoj naslovljenoj *Na lepom plavom Dunavu* (2013) plastična barka umesto jarbola i jedra ima skelu za koju je pričvršćena karta Srbije nalik klimatskoj ili geološkoj karti. Spomenik bečkom valceru ili geografiji koja se, neodvojiva od istorije, kroji ovde, ali uvek i negde drugde? U instalaciji *Geo-strategic* (2015) funkciju baze preuzima industrijski viljuškar na kojem se, poput ambalažirane robe, transportuju elementi doslovce raščinjene karte sveta. U tom „transportu” ogromni afrički kontinent, koji izgleda poput dela nekog razvaljenog stroja iz kojeg vire kablovi, odozgo pritiska evropski kontinent kojem nedostaje teritorija Ruske Federacije. Referira li time *Geo-strategic* na igru globalne dominacije koju trenutno vode Evropska unija i Rusija, a čija su pravila za sada nedokučiva? Volumen Afrike koji na Bajićevom viljuškaru pritiska kartu Evropske unije analogan je rezonantnoj kutiji koncertnog klavira s kojeg se u instalaciji *Gorgona* (2012) ceri gigantska metalna glava čiji arhaični oblik podseća na telo bombe.

Nije slučajno što u instalaciji *Gorgona* Mrđan Bajić na metalnom skelom okovani koncertni klavir postavlja glavu mitskog ktonskog čudovišta. Ktonsko čudovište, dakako, metonimijskim lancem vodi do pojma nesvesnog, uključujući i političko nesvesno, međutim to što ova, kao i brojne druge umetnikove instalacije apostrofiraju, jeste upravo prostor rezonance. Jer, kao što „istorija nije samo ono čime se bave istoričari, tako ni umetnost nije ono što se izlaže po muzejima. Ni umetnost ne odsustvuje iz sadašnjosti.” Stoga se Mrđan Bajić posredstvom svojevršnih

pean Union and Russia, the rules of which are, in this moment, impenetrably obscure? The volume of Africa that is pressing down the map of Europe on Bajić’s fork-lift is analogous to the resonating chamber of the concert grand from which in the installation *Gorgon* (2012) leers a huge metal head the archaic shape of which recalls the body of a bomb.

It is not by accident that in the installation *Gorgon* Mrđan Bajić on the concert grand piano fenced in by metal scaffolding should have placed the head of a mythical chthonic monster. Chthonic monster, of course, by a metonymic chain leads to the concept of the unconscious, including the political unconscious; yet what this, like many of the other of the artist’s installations, address is precisely the space of resonance. For just as “history is not only what historians deal with, so art is not what is exhibited in museums. Nor does art go absent from the present”. Accordingly Mrđan Bajić through the mediation of some kind of historical transversals undertakes the archaeology of the present, thereby challenging the very concept of art.

In one of the introductory texts in which she explains her conception of the project *Documenta 13*, Carolyn Christov-Bakargiev admits to being unsure whether the field of art is going to continue to exist in the 21st century. Wondering what it is that we are talking about and what the word art is used for, she mentions that as a conventional term the word art “has been used to indicate an empirical and practical form of knowledge formation through the making and experience of aesthetic objects that are at once metaphors, models, and actual embodiments of how perception is elaborated into a form of knowledge and understanding in a specific place, time and society. It also proceeds by identifying language of its investigation and the object of its investigation – glass with glass, language with language, color with color, gesture through gestures, representation with fig-



118. Geo-strategic, 2015.



119. Gorgona/ Gorgon, 2016.

istorijskih transverzala poduhvata arheologije sadašnjosti stavljajući pritom na ozbiljan test sam pojam umetnosti.

U jednom od uvodnih tekstova kojim obrazlaže svoju autorsku koncepciju projekta *Documenta 13*, Karolin Kristov-Bakargijev (*Carolyn Christov-Bakargiev*) priznaje da nije sigurna da će polje umetnosti i dalje postojati i u dvadeset prvom veku. Pitajući se šta je to o čemu govorimo i za šta se koristi reč *umetnost*, ona napominje da se kao konvencionalni termin reč *umetnost* upotrebljava za označavanje empirijskih i praktičnih oblika formacija saznanja kroz činjenje i iskustvo estetičkih objekata koji su istovremeno metafore, modeli i aktuelna utelovljenja načina na koji se percepcija elaborira u formu znanja i razumevanja u specifičnom mestu, vremenu i društvu. Nadalje, terminom *umetnost* Kristov-Bakargijeva označava i identifikovanje jezika istraživanja s objektom istraživanja, uključujući i identifikaciju politike s praksom (ili radije, prakse s politikom), te društvenih odnosa sa situacijama društvene interakcije. Pišući to, ona naglašava da je pojam umetnosti koji opisuje relativno nov u Evropi i podseća na činjenicu da kao autonomno polje kulture umetnost počinje da postoji tek s rođenjem buržoazije, u osvit ere karbonsko-fosilnih goriva u Evropi osamnaestog veka.⁵⁷ Nafta, koja u funkciji teksta ili podteksta redovno obitava u radovima Mrđana Bajića, jeste to karbonsko-fosilno gorivo, čija „era” trijumfalno nastupa u isto vreme kada klasični kolonijalizam doživljava svoje vrhunce. I kao što se umetnost danas ne može svesti na svoje definicije buržoaske provenijencije, tako se i kolonijalizam zaodenuo novim finansijsko-tehnološkim ruhom koje ga često čini neprepoznatljivim. Stvaranje sveta ili mondijalizacija?

U tezama *O shvatanju istorije* Valter Benjamin zapisuje: „Istinska slika prošlosti hitro promiče. Prošlost se može zadržati samo kao slika što nepovratno i zakratko zablesne u času svoje spoznatljivosti. Jer to je neponovljiva slika prošlosti

uration, politics with praxis (or rather praxis with politics), social relations with situations of social interaction”. Writing this, she points out that the notion of art she describes is relatively recent in Europe, and that the art as an autonomous field of culture has existed only since the birth of bourgeoisie at the dawn of the carbon-fossil-fuel age in 1700 Europe.⁵⁸ Oil, which as text or subtext, regularly dwells in the works of Mrđan Bajić, is that carbon fossil fuel the era of which triumphantly appeared on the stage at the same time that classical colonialism experienced its apogee. And just as art today cannot be brought down to its definition of bourgeois origination, so colonialism has put on a new financial and technological garb that often makes it unrecognisable. Creation of a world or mondialisation?

In his theses *On the Concept of History*, Walter Benjamin writes: “The true picture of the past flits by. The past can be seized only as an image that flashes up at the instant when it can be recognised and is never seen again. (...) For every image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably.”⁵⁹ Based on the imperative of the present thought in the irretrievable image of the past is the concept of Bajić’s unproduced project of public sculpture of 2004, entitled *Belgrade Column*. This is one more sculpture that has “absorbed its own base”, has itself become basicness, not to show its placelessness and homelessness, but actually so as to verify place. The pillar like a hybrid of a huge drill bit and a lamp post is conceived according to a diagram of samples of the soil, of archaeological strata:

“Although Belgrade has existed for more than two thousand years, in the fibre of the city the traces of other peoples, times and confessions that actively made up its history are totally invisible. Historians have recorded 17 complete destructions – in the 20th century alone there have been three serious destructions. This sculpture aimed to bring out into the field

koja pretila nestati sa svakom sadašnjosti koja se nije prepoznala kao u njoj mišljena.⁵⁸ Na imperativu sadašnjosti mišljene u neponovljivoj slici prošlosti zasniva se i koncepcija Bajićevog nerealizovanog projekta javne skulpture iz 2004. godine, naslovljene *Beogradski stub*. Posredi je još jedna od skulptura koja je „apsorbovala vlastitu bazu”, štaviše postala samom bazičnošću, ali ne zato da bi iskazala bezmestnost i bezdomnost, nego upravo zato da bi verifikovala mesto. Stub nalik hibridu gigantske burgije i stubu za javnu rasvetu koncipiran je prema shemi uzoraka tla, arheoloških slojeva:

„Iako Beograd postoji više od dve hiljade godina, u tkivu grada potpuno su nevidljivi tragovi drugih naroda, vremena i konfesija koje su aktivno činile njegovu istoriju. Istoričari zapisuju 17 totalnih razaranja – samo u dvadesetom veku bila su tri ozbiljna razaranja. Ova skulptura htela je da iznese u polje svakodnevene ponovne vidljivosti, u proporciji istorijskog trajanja, te raznorodne slojeve memorije kroz vertikalno poredane fragmente koji citiraju keltsku grnčariju, rimske fragmente, islamske ornamente, slovenski folklor, zakasneli barok, socijalistički modernizam. Čak je na vrhu ostavljena prirubnica kako bi i buduće epohe mogle dodavati svoje fragmente.”⁵⁹

Za razliku od ovog opozvanog projekta, naručenog za frekventni punkt glavnog grada Republike Srbije, jedan je Bajićev spomenik pojmu istorije ipak realizovan. Doduše daleko od očiju javnosti, u pejzažu na obali Dunava. Posredi je visoki korintski stub čije je telo, za razliku od *Trajanove kolumne*, „tabula rasa”; ispisano jedino metalnim zakovicama – jer „povest je predmet konstrukcije, a njeno mesto nije homogeno i prazno vreme, nego vreme ispunjeno prisutnošću”. Skulptura nazvana *Dunav* (2014) svojevrsni je *work in progress*, jer je uobličeno (pri) povesti koja bi trebala da se pojavi na telu stuba moguće jedino u interakciji s rekam. *The Dunav* je usidren na mestu gde se istoimena reka redovno izliva iz korita. Može se očekivati da će se

of everyday renewed visibility, in proportion to their historical duration, these diverse strata of memory through vertically ordered fragments that cite Celtic pottery, Roman fragments, Islamic ornaments, Slavic folk art, belated Baroque and socialist Modernism. At the top a flange has been left for future eras to be able to add on their own fragments.”⁶⁰

Unlike this cancelled project, commissioned for a busy junction in the capital of the Republic of Serbia, one of Bajić’s monuments to the concept of history has nevertheless been produced. Far enough, in truth, from the eyes of the public, in a landscape on the banks of the Danube. It is a tall weathering steel column, the body of which, unlike *Trajan’s Column*, is tabula rasa, is written on only with rivets, for “history is an object of a structure whose site is not homogeneous, empty time, but time filled with presence of the now”. The sculpture entitled *Danube* (2014) is a kind of work in progress, for the shaping of the story that should appear on the body of the column is possible only in interaction with the river. *Danube* is anchored in the place where the river regularly overflows its banks. It can be expected that every ten years or so the body of the column will be partially under water “which will leave traces of the very high water levels as if on some pillar meant to measure hundred-year levels.”⁶¹

At the top of the column, literally as if it were a capital, is a huge recumbent head. Its left and right hemispheres are shown in different scales, and so the “form emphasises the effect of the refraction of an object that is partially submerged in the water, the cross-section and reflection that appear at that boundary. So the above- and below-water parts of the form are shown together, but with a built-in discontinuity.”⁶² From the top of this head, like a braid, extrudes a meandering construction of stainless steel, which is in fact a cartographic depiction of the course of the Danube, from source to mouth. The idea of Europe?



120. Gorgona / Gorgon: Villa Savoye, 2016.



121. Na lepom plavom Dunavu / The Blue Danube, 2013.

svakih desetak godina telo stuba naći delimično pod vodom „koja će ostaviti tragove ekstremnih vodostaja kao na nekom stubu za merenje stogodišnjih voda.”⁶⁰

Na vrhu stuba, doslovce u funkciji kapitela, smestila se ležeća gigantska glava. Njena leva i desna polovina prikazane su u različitoj srazmjeri, stoga što „forma naglašava efekat prelamanja predmeta koji je delimično potopljen u vodu, presek i refleksiju koja se na toj granici pojavljuje. Tako nadvodni i podvodni delovi forme jesu prikazani zajedno ali sa ugrađenim diskontinuitetom.”⁶¹ Iz temena te glave, poput pletenice, izvire meandrirajuća konstrukcija od nerđajućeg čelika, koja je zapravo stilizovani kartografski prikaz toka Dunava, od izvora reke do njenog ušća. Ideja Evrope?

Ta ležeća polupotopljena glava, premda pomalo nalik licu *Sirije* koja plače plave staklene suze, nedvojbeni je podsetnik na misteriozne kamene glave, ni ljudske ni riblje, koje su isklešali iščezli stanovnici Lepenskog Vira. Hiljadama godina kasnije, arheološko nalazište koje je svedočilo o postojanju jedne od najstarijih svetskih kultura nestalo je u vrtlozima Dunava zato da bi mogla niknuti hidrocentrala. Mrđan Bajić, u sumrak ere karbonsko-fosilnih goriva, odnosno u jeku digitalnog doba, svoj spomenik pojmu istorije oprema kamerom koja uživo prenosi „ono što skulptura vidi svakog momenta: promene doba dana i godišnjih doba.”⁶² Ostaje da se nadamo da *streaming* neće zakazati.

U Zagrebu, jul 2016.

This reclining, half-drowned head, although a bit like the face of *Syria* that weeps blue glass tears, is an undoubted reminder of the mysterious stone heads, neither human nor piscine, that were carved by the long-gone inhabitants of Lepenski Vir. Millennia later, the archaeological site that told of the existence of one of the oldest cultures in the world, vanished in the whirlpools of the Danube to make way for the creation of a hydroelectric power station. Mrđan Bajić, in the twilight of the era of carbon fossil fuels, that is, when the digital age was in full swing, equipped his monument to the concept of history with a camera that transmitted live “what the sculpture sees every moment: the changes of time of day and seasons.”⁶³ It remains to hope that this streaming will not break down.

Zagreb, July, 2016





2. Dunav / The Danube, 2015.

- 1 Podaci su preuzeti s web-sajta Muzeja Roden u Parizu, <http://www.musee-rodin.fr/en/collections/sculptures/age-bronze> (pristup 5. 4. 2016)
- 2 <http://www.britannica.com/biography/Leopold-II-king-of-Belgium> (pristup 5. 4. 2016)
- 3 Između dva svetska rata rudnik Bor u istočnoj Srbiji, koji se tada nalazio u francuskom vlasništvu, bio je jedan od dva najveća pogona za proizvodnju bakra u Evropi. Termin „francuska jalovina” uvrežio se za označavanje jalovine preostale od topljenja rude za vreme francuske eksploatacije rudnika. Budući da ta jalovina sadrži mnogostruko veći procenat bakra od rude koja se danas koristi u proizvodnji, još uvek se pri topljenju dodaje osnovnoj sirovini.
- 4 Mladen Lučić, nenaslovljeni esej u katalogu *Mrđan Bajić*, Galerija suvremene umjetnosti, Zagreb, 1989.
- 5 Videti u monografiji *Mrđan Bajić: backup*, Cicero, Beograd, 2006. Knjiga je objavljena kao deo umetnikove izložbe *Reset* postavljene u Srpskom paviljonu na 52. Bijenalu u Veneciji 2007.
- 6 Videti u monografiji Ana Bogdanović, *Skulptektura: Mrđan Bajić*, Fondacija Vujičić kolekcija, Beograd, 2013.
- 7 Kontekstuelizujući je spregom politike, kriminala i estrade, Mileta Prodanović iscrpno analizira *trash*-estetiku koja tokom 1990-ih postaje dominantna u javnom urbanom prostoru. Videti u Mileta Prodanović, *Stariji i lepši Beograd*, „Stubovi kulture”, Beograd, 2001.
- 8 Lidija Merenik, „Yugomuzej: Mrđan Bajić ili godine insomnije”, u katalogu *Mrđan Bajić: reset*, Srpski paviljon, La Biennale di Venezia, 2007, str. 25–26.
- 9 Alfred Jarry, *Exploits & Opinions of Dr. Faustroll Pataphysician* (prev. Simon Watson Taylor), Exat Change, Boston, 1996, str. 21–22
- 10 Mrđan Bajić, „Yugomuzej”, tekst u monografiji *Mrđan Bajić: backup*, str. 143.
- 11 Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France 1978–1979*, (ured. Michel Sennelart), Palgrave Macmillan, 2008.
- 12 Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, Stanford University Press, 1998, str. 120
- 13 *Ibid.*, str. 188
- 14 Alain Badiou, *Stoljeć*, (prev. Ozren Pupovac), Izdanja Antibarbarus, Zagreb, 2008.
- 15 Giorgio Agamben, „Što je suvremenost?”, (prev. Ivan Molek), u *Goloča*, Meandarmedia, Zagreb, 2010.
- 16 Citirano prema prevodu Ivana Moleka, *Agamben*, „Što je to suvremenost?”
- 17 *Ibid.*, str. 20–21
- 18 *Ibid.*, str. 30
- 19 Fragment 6, teza *O pojmu povijesti (Über den Begriff der Geschichte)*, citiran je prema hrvatskom prevodu Snješke Knežević, „Povijesno-filozofijske teze”, u Walter Benjamin, *Novi andeo*, Izdanja Antibarbarus, Zagreb, 2008, str. 115
- 1 Information from the Web site of the Rodin Museum in Paris, <http://www.musee-rodin.fr/en/collections/sculptures/age-bronze> (accessed on April 5, 2016)
- 2 <http://www.britannica.com/biography/Leopold-II-king-of-Belgium> (accessed on April 5, 2016)
- 3 In the period between the world wars, Bor Mine, eastern Serbia, then French-owned, was one of the two biggest copper producers in Europe. French slag became a common term for the spoil remaining from the smelting of the ore during the period the French were extracting it from the mine. Since the slag contains a much greater percentage of copper than the ore that is used today, during the smelting it is added to the basic raw material.
- 4 Mladen Lučić, an untitled essay in a catalogue, *Mrđan Bajić*, Gallery of Contemporary Art, Zagreb, 1989.
- 5 See the monograph *Mrđan Bajić: backup* (Cicero, Belgrade, 2006 – published as part of the artist’s exhibition *Reset* put on in the Serbian Pavilion at the 52nd Venice Biennale in 2007).
- 6 See the monograph of Ana Bogdanović: *Skulptektura: Mrđan Bajić*, Vujičić Collection Foundation, Belgrade, 2013.
- 7 Contextualising it with a mixture of politics, crime and popular entertainment, Mileta Prodanović exhaustively analyses the *trash* aesthetics that during the 1990s took over public urban space. See in Mileta Prodanović, *Stariji i lepši Beograd*, “Stubovi kulture”, Beograd, 2001.
- 8 Lidija Merenik, “Yugomuzej: Mrđan Bajić ili godine insomnije”, in the catalogue *Mrđan Bajić: reset*, Serbian Pavilion, La Biennale di Venezia, 2007, pp. 25-26.
- 9 Alfred Jarry, *Exploits & Opinions of Dr. Faustroll Pataphysician* (trans. Simon Watson Taylor), Exat Change, Boston, 1996, pp. 21-22
- 10 Mrđan Bajić, *Yugomuzej*, text in the monograph *Mrđan Bajić: backup*, p. 143.
- 11 Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France 1978-1979*, (ed. Michel Sennelart), Palgrave Macmillan, 2008.
- 12 Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, Stanford University Press, 1998, p. 120
- 13 *Ibid.*, p. 188
- 14 Alain Badiou, *The Century*, (tr. Alberto Toscano), Polity Press, Cambridge, 2007.
- 15 Giorgio Agamben, “What is the Contemporary?” in *Nudities* (tr. David Kishik and Stefan Pedatella), Stanford UP, 2011, p. 13,
- 16 Quoted after Agamben, op.cit., p. 13.
- 17 *Ibid.*, p. 14.
- 18 *Ibid.*, p. 18
- 19 Walter Benjamin, *On the Concept of History*, Quoted from: <http://www.sfu.ca/~andrewf/CONCEPT2.html> fragment 6 (accessed January, 25th 2017)
- 20 *Ibid.*
- 21 *Ibid.*, fragment 14.

- 20 Fragment 14, *ibid.*, str. 121
- 21 Fragment 16, *ibid.*, str. 122
- 22 Gertrude Stein, *Picasso by Gertrude Stein*, New York: Dover Publications Inc., 1984, pp. 29–31.
- 23 Giorgio Agamben, *Homo Sacer*, p. 38
- 24 Bogdan Bogdanović, *Knjiga kapitela*, Svjetlost, Sarajevo, 1990.
- 25 Frederic Jameson, „Postmodernizam ili kulturna logika kasnog kapitalizma” (prev. Srđan Dvornik), u Ivan Kuvačić i Gvozden Flego (ured.), *Postmoderna: Nova epoha ili zablude*, Naprijed, Zagreb, 1988, str. 191
- 26 Miloš Crnjanski, *Embahade I-III*, Nolit, Beograd, 1983.
- 27 Citirano prema katalogu *Danh Vo: Go mo ni ma da*, Musée d’Art moderne de la Ville de Paris, 2013, str. 36
- 28 Citirano prema *Mrđan Bajić: backup*, str. 151–152
- 29 William Burroughs, *The Electronic Revolution, ubuclasics*, 2005, str. 33, www.swissinstitute.net/2001-2006/Images/electronic_revolution.pdf (pristup 22. 6. 2016)
- 30 *Ibid.*, str. 14–18
- 31 Slavoj Žižek, “China’s Valley of Tears: Is Authoritarian Capitalism the Future?”, u *In these Times*, 3. 12. 2007, http://www.inthesetimes.com/article/3425/chinas_valley_of_tears/ (pristup 23. 6. 2016)
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- 33 Jean-François Lyotard, *Postmoderno stanje*, (prev. Frida Filipović), Bratstvo-jedinstvo, Novi Sad, 1998, str. 12
- 34 Irit Rogoff, “Smuggling” – *An Embodied Criticality*, citirano prema <http://eipcp.net/transversal/0806/rogoff1/en> (pristup 25. 6. 2016)
- 35 Irit Rogoff, *Terra Infirma: Geography’s Visual Culture*, Routledge, London & New York, 2000, str. 2
- 36 Mrđan Bajić, u katalogu *:backup*, str. 143
- 37 Videti u Judith Butler, *Bodies that Matter: On Discursive Limits of Sex*, Routledge, New York & London, 1993.
- 38 Termin preuzimam od Igora Zabela, videti eseje “Dialogue” i “‘We’ and the ‘Others’” u Igor Zabel, *Contemporary Art Theory*, (ured. Igor Španjol), JRP Ringier & Le presses du réel, 2012.
- 39 Videti Boris Groys, „Umjetnost u doba biopolitike – Od umjetničkog djela k umjetničkoj dokumentaciji”, u Boris Groys, *Učiniti stvari vidljivima: Strategije suvremene umjetnosti*, (ured. Nada Beroš), Muzej suvremene umjetnosti, Zagreb, 2006.
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- 41 Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, University of Toronto Press, Toronto, Buffalo, London, 2009, str. 149-150.
- 22 Gertrude Stein, *Picasso by Gertrude Stein*, New York: Dover Publications Inc, 1984, pp. 29-31.
- 23 Giorgio Agamben, *Homo Sacer*, p. 38
- 24 Bogdan Bogdanović, *Knjiga kapitela*, Svjetlost, Sarajevo, 1990.
- 25 Frederic Jameson, *Postmodernism or the Cultural Logic of Late Capitalism*, quoted from <https://www.sok.bz/web/media/video/JamesonPostmodernism.pdf> (accessed January, 25th 2017)
- 26 Miloš Crnjanski, *Embahade I-III*, Nolit, Beograd, 1983.
- 27 After the catalogue *Danh Vo: Go mo ni ma da*, Musée d’Art moderne de la Ville de Paris, 2013, p. 36
- 28 Quoted from *Mrđan Bajić: backup*, p. 151-152
- 29 William Burroughs, *The Electronic Revolution, ubuclasics*, 2005, p. 33, www.swissinstitute.net/2001-2006/Images/electronic_revolution.pdf (accessed 22.6.2016.)
- 30 *Ibid.*, p. 14-18
- 31 Slavoj Žižek, “China’s Valley of Tears: Is Authoritarian Capitalism the Future?”, in *In these Times*, 3. 12. 2007, http://www.inthesetimes.com/article/3425/chinas_valley_of_tears/ (accessed 23. 6. 2016.)
- 32 Margaret Thatcher, interview in *Woman’s Own*, 23.9.1987, <http://www.margareththatcher.org/document/106689> (accessed 24.6.2016.)
- 33 Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge* (trans. Geoff Bennington and Brian Massumi), University of Minnesota Press, Minneapolis, 1993.
- 34 Irit Rogoff, “Smuggling” – *An Embodied Criticality*, quoted from <http://eipcp.net/transversal/0806/rogoff1/en> (accessed 25.6.2016.)
- 35 Irit Rogoff, *Terra Infirma: Geography’s Visual Culture*, Routledge, London & New York, 2000, p. 2
- 36 Mrđan Bajić, in the catalogue *:backup*, p. 143
- 37 See in Judith Butler, *Bodies that Matter: On Discursive Limits of Sex*, Routledge, New York & London, 1993.
- 38 Term taken from Igor Zabel, see the essays “Dialogue” and “‘We’ and the ‘Others’” in Igor Zabel, *Contemporary Art Theory*, (ed. Igor Španjol), JRP Ringier & Le presses du réel, 2012.
- 39 See Boris Groys, *Art in the Age of Biopolitics: From Artwork to Art Documentation*, http://www.ranadasgupta.com/notes.asp?note_id=34, (accessed 6.05.2017)
- 40 Details about the long closure of the museum are taken from its Internet site: <http://www.msub.org.rs/rekonstrukcija> (accessed 30.7. 2016.)
- 41 Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, University of Toronto Press, Toronto, Buffalo, London, 2009., p. 149-150
- 42 Butler, *op.cit.*, pp. 225-226
- 43 Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of Vanishing Present*, Harvard University Press, Cambridge, Ma, London, England, 1999, p. 3
- 44 *Ibid.*, p. 62.

- 42 Butler, *op. cit.*, str. 225–226
- 43 Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of Vanishing Present*, Harvard University Press, Cambridge, Ma., London, England, 1999, str. 3
- 44 *Ibid.*, str. 62.
- 45 Gayatri Chakravorty Spivak, „Nacionalizam i imaginacija”, u *Nacionalizam i imaginacija i drugi eseji* (ured. Biljana Kašić i Srećko Horvat), Fraktura, Zagreb, 2011, str. 26.
- 46 Mrdan Bajić o projektu *Yugomuzej*, u: *backup*, str. 143.
- 47 *Ibid.*, str. 143–144.
- 48 *Ibid.*
- 49 Rosalind E. Krauss, “Sculpture in the Expanded Field”, u *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, Cambridge, Ma., London, England, 1986, str. 279.
- 50 *Ibid.*, str. 280.
- 51 *Ibid.*
- 52 W. J. T. Mitchell, *What do Pictures Want?: The Lives and Loves of Images*, poglavlje “Addressing Media”, The University of Chicago Press, Chicago and London, 2005, str. 213.
- 53 Bajić, *:backup*, str. 119.
- 54 Boris Groys in the 2010 afterword to the English edition of his book *The Total Art of Stalinism: Avant-Garde, Aesthetic, Dictatorship and Beyond* (tr. Charles Rougle) Verso, London, 2011, p. 129
- 55 *Ibid.*, pp 123-124
- 56 In his Prefatory Note to the English Language Edition, Nancy wrote that “in many languages the French term mondialisation is quite difficult to translate, and that perhaps this difficulty makes it almost ‘untranslatable’ in the sense that the term has acquired in the recent *Vocabulaire européen des philosophies*. This difficulty lies in the fact that the English term globalization has already establish itself in the areas of the world that use English for contemporary information exchange (which is not necessarily symbolic exchange).” Jean-Luc Nancy, *The creation of the world or globalisation*, (trans. François Raffoul and David Pettigrew), SUNY Press, 2002, p. 27.
- 57 *ibid.*, p. 29
- 58 Carolyn Christov-Bakargiev, “Letter to a Friend”, in *dOCUMENTA (13) The Book of Books*, catalog 1/3, Hatje Cantz Verlag, 2012, p. 78
- 59 Benjamin, *op.cit.*, str. 115
- 59 Citirano prema predavanju Mrdana Bajića *7 ½ glupih projekata*, održanom na konferenciji *Konstrukcije pamćenja* u Zagrebu, 11. 11. 2015.
- 60 *Ibid.*
- 61 *Ibid.*
- 62 *Ibid.*
- 45 Gayatri Chakravorty Spivak, “Nacionalizam i imaginacija”, in *Nacionalizam i imaginacija i drugi eseji* (ed. Biljana Kašić and Srećko Horvat), Fraktura, Zagreb, 2011, p. 26.
- 46 Mrdan Bajić about the *Yugomuseum* project, in *:backup*, p. 143.
- 47 *Ibid.*, pp. 143-144.
- 48 *Ibid.*
- 49 Rosalind E. Krauss, “Sculpture in the Expanded Field”, in *The Originality of the Avant-Garde and Other Modernist Myths*, The MIT Press, Cambridge, Ma, London, England, 1986, p. 279.
- 50 *Ibid.*, p. 280.
- 51 *Ibid.*
- 52 W. J. T. Mitchell, *What do Pictures Want?: The Lives and Loves of Images*, the chapter “Addressing Media”, The University of Chicago Press, Chicago and London, 2005, p. 213.
- 53 Bajić, *:backup*, p. 119.
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- 55 *Ibid.*, pp 123-124
- 56 In his Prefatory Note to the English Language Edition, Nancy wrote that “in many languages the French term mondialisation is quite difficult to translate, and that perhaps this difficulty makes it almost ‘untranslatable’ in the sense that the term has acquired in the recent *Vocabulaire européen des philosophies*. This difficulty lies in the fact that the English term globalization has already establish itself in the areas of the world that use English for contemporary information exchange (which is not necessarily symbolic exchange).” Jean-Luc Nancy, *The creation of the world or globalisation*, (trans. François Raffoul and David Pettigrew), SUNY Press, 2002, p. 27.
- 57 *ibid.*, p. 29
- 58 Carolyn Christov-Bakargiev, “Letter to a Friend”, in *dOCUMENTA (13) The Book of Books*, catalogue 1/3, Hatje Cantz Verlag, 2012, p. 78
- 59 Benjamin, *op.cit.*
- 60 After the lecture of Mrdan Bajić *7 ½ silly projects*, given at the conference *Constructions of Memory* in Zagrebu 11.11.2015.
- 61 *Ibid.*
- 62 *Ibid.*
- 63 *Ibid.*

2015/2016/2017/2018



122. Brandemburška kapija / Brandenburg Gate, 2017.



123. Moja desna ruka / My Right Hand, 2017.



124. I Like America and America Likes Me, 2017.



125. Panda i smrt / Panda and Death, 2017.



126. Panda i smrt / Panda and Death, 2017.



127. UN, 2017.



128. Partenon / Parthenon, 2017.



129. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2017.



130. Facciamo finta di niente, 2017.



131. Geo-strategic, 2017.





132. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2017.



133. Bring Me Back, 2017.



134. Krim / Crimea, 2017.



135. Vrtlarica / Gardener, 2017.



136. Kiseonik / Oxygen, 2017.





137. Zmaj na Frojdovom otomanu / Dragon on Freud's Sofa, 2017.



138. Bela kuća / White House, 2017.



139. Gorgona / Gorgon, 2017.



140. Gorgona / Gorgon, 2017.



141. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2017.



142. Sirija / Syria, 2017.



143. Gorgona-Vila Savoja / Gorgon-Villa Savoye, 2017.



144. Sirija / Syria, 2015/18.



145. Kentaur, Prada venčanicica, merdevine i 30€ /
Centaur, Prada wedding dress, ladders and 30€, 2016/18.





146. Zmaj na Frojdovom otomanu /
Dragon on Freud's Sofa, 2014/15.



147. Andeo / Angel, 2017/18.





148. Crveno ili crno / Red or Black, 2017/18.



149. Babuška / Babushka, 2017/18.



150. Gedža vs IKEA, 2017/18.



151. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2014/15.



152. Soliter / Skyscraper, 2014/15.



153. Gaspromniet, 2014/15.



154. Generalštab / General Staff, 2014/15.





155. Panda i Smrt / Panda and Death, 2017.



156. Germania, 2017/18.



157. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2016/18.



158. Radnička klasa ide u raj /
The Working Class is Going to Heaven, 2014/15.

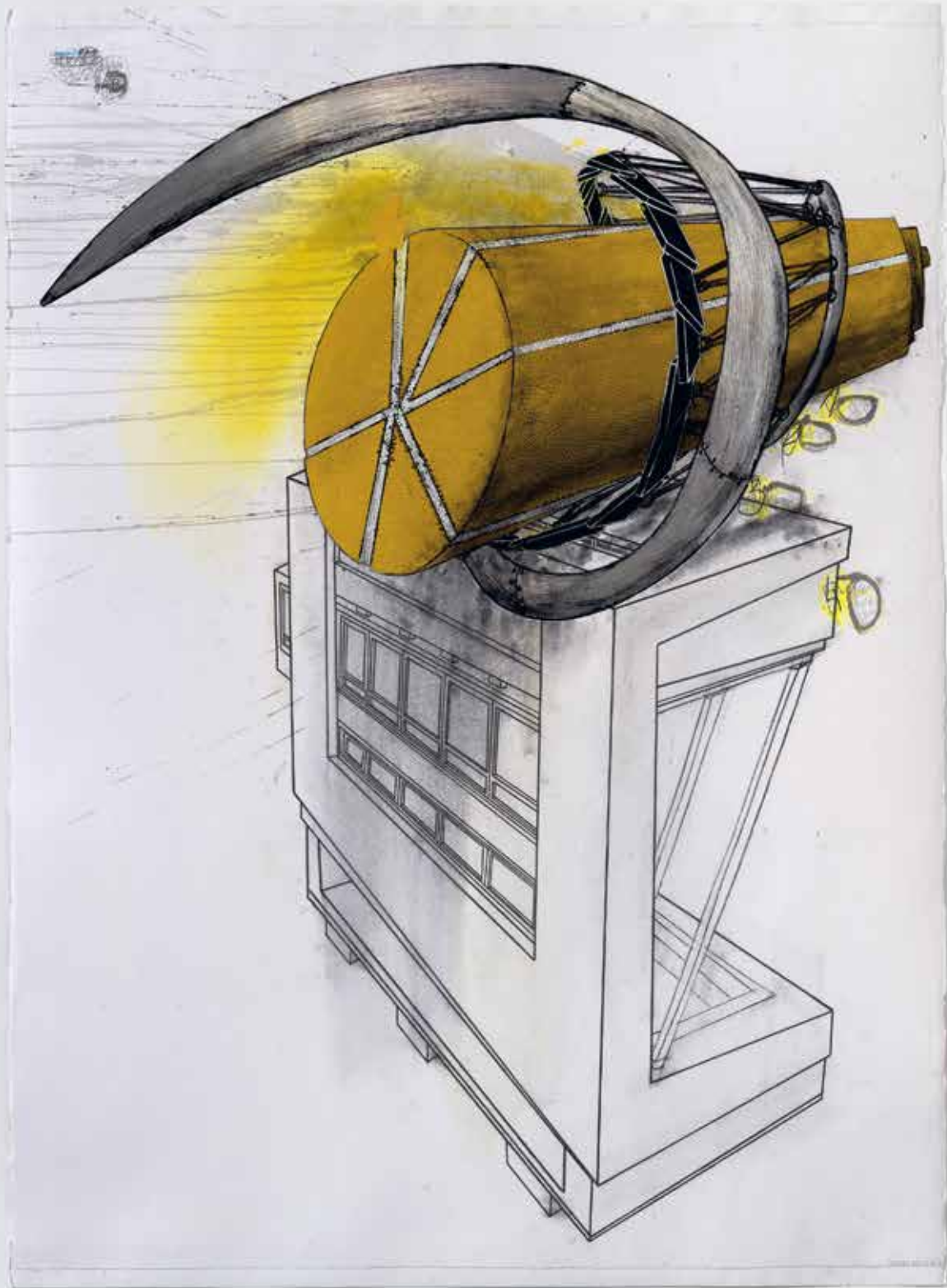


159. Gorgona / Gorgon, 2014/15.





160. I like America and America Likes Me, 2014/15.



161. Ponočno sunce / Midnight Sun, 2017.



162. Crveno ili crno / Red or Black, 2017



163. Fontana / Fountain, 2017.



164. Radnička klasa ide u raj / The Working Class is Going to Heaven, 2017.



165. Facciamo finta di niente, 2017.



166. Kentaur / Centaur, 2017.



167. Tatlin / Tatlin, 2017.



168. Partenon / Parthenon, 2017.



169. Bring Me Back, 2017.



170. I Like America and America Likes Me, 2017.



171. Zmaj na Frojdovom otomanu / Dragon on Freud's Sofa, 2017.



172. Radnička klasa ide u raj / The Working Class is Going to Heaven, 2017.



173. Gorgona-Vila Savoja / Gorgon-Villa Savoye, 2017.





174. Opet i ponovo / Once More and Again, 2009/16.



175. Ponoćno sunce / Midnight Sun, 2015.



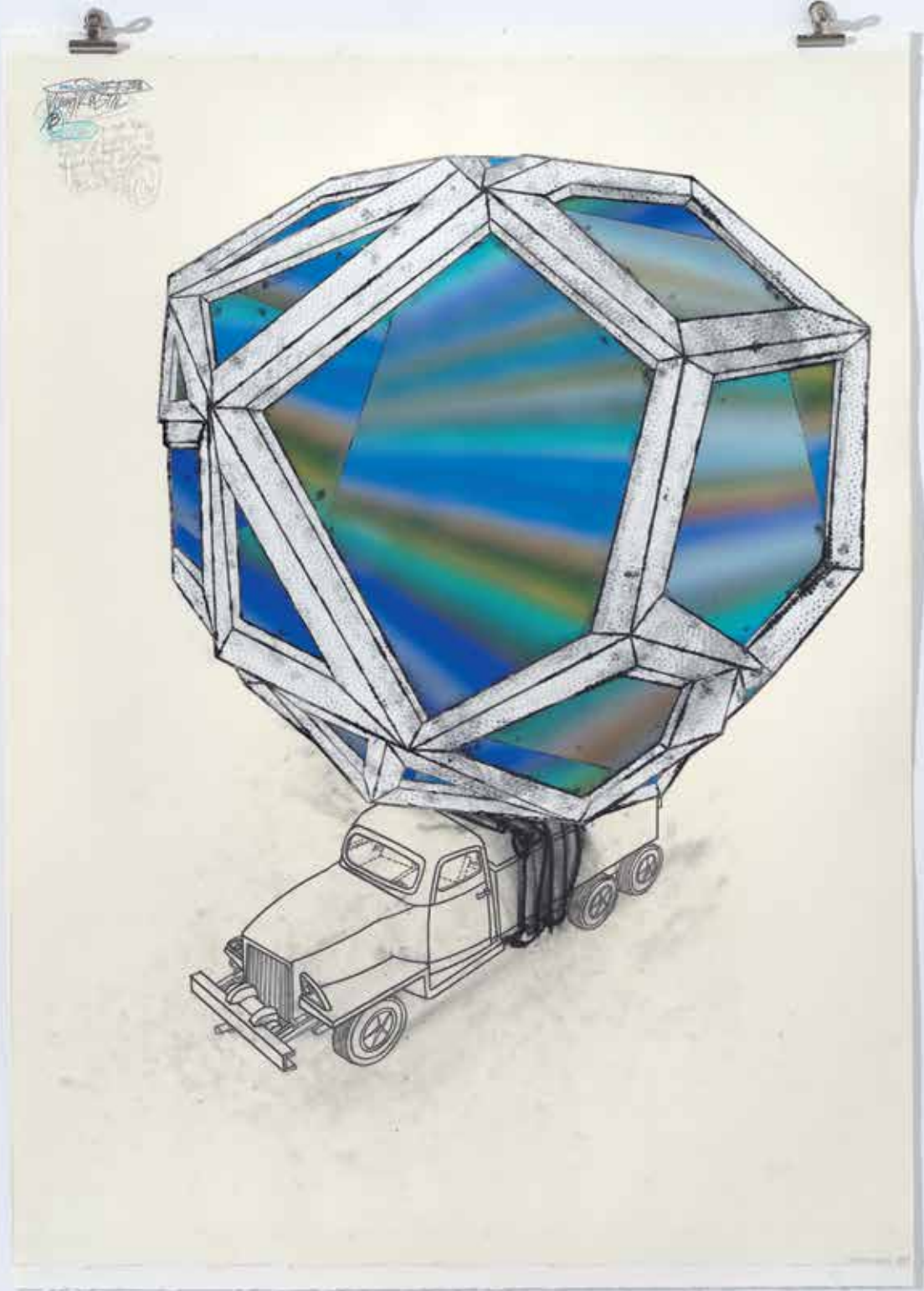
176. Generalštab / General Staff, 2015.



177. Sirija / Syria, 2016.



178. Gorgona-Savoja / Gorgon-Savoje, 2016.

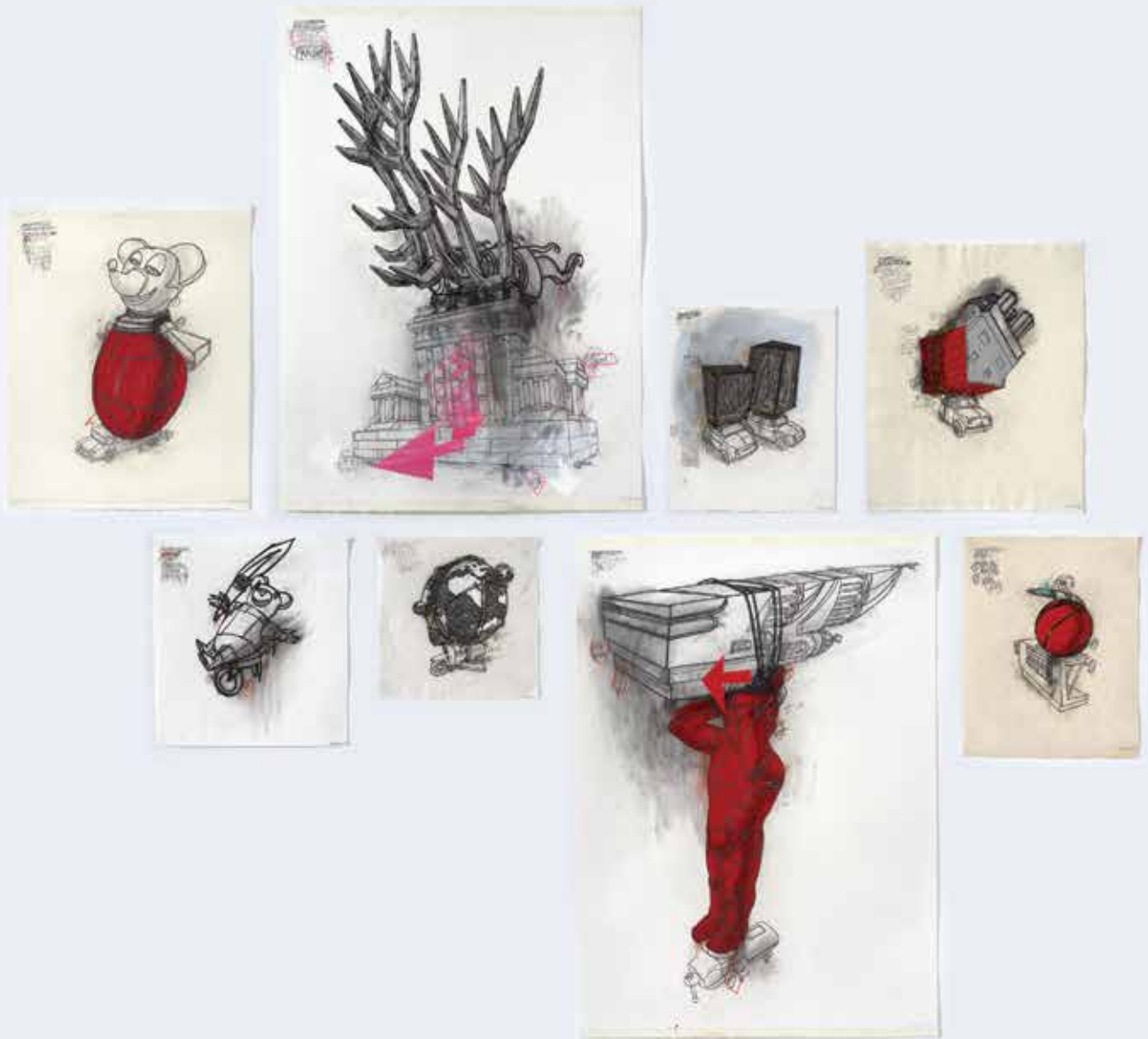


179. Kristal / Crystal, 2016.



180. Gedža, 2016.





181. Crveno ili crno / Red or Black, 2012/17.

MRDJAN BAJIĆ

Rođen 1957. godine u Beogradu. 1976/1983.

Završio osnovne i postdiplomske studije na Vajarskom odseku FLU u Beogradu, u klasi profesora Jovana Kratohvila.

1985/1990. – Asistent na Vajarskom odseku FLU u Beogradu.

1990/1992. – Cité Internationale des Arts, Paris.

1992/1993. – Usine éphémère, Asnières, Paris.

1994/1995. – Pollock-Krasner Foundation Grant, Paris.

Od 1997. radi kao profesor na Vajarskom odseku FLU u Beogradu.

1998/2002. – Radi na projektu „Yugomuzej”, /www.yugomuzej.com/

2003. – „Pozorišna skulptura”, foaje Jugoslovenskog dramskog pozorišta, Beograd.

2007. – Reset_ , Nacionalni paviljon Republike Srbije, La Biennale di Venezia.

2006/2018. – Most na Kalemegdanu, R. Deacon / M. Bajić, Beograd.

2011/13. – Učesnik i selektor simpozijuma Beli Venčac / Mermer i zvuci, Arandelovac.

2015. – Chevalier de l'Ordre des Arts et des Lettres.

Born in 1957. in Belgrade, Serbia. 1976/1983.

Completed the undergraduate and graduate studies at the Sculpture Department of the FLU Belgrade, studio of Professor Jovan Krathovil.

1985/1990 – Professor Assistant at the Sculpture Department of the FLU, Belgrade.

1990/1992 – Cite Internationale des Arts, Paris;

1992/1993 – Usine ephemere, Asnieres, Paris.

1994/1995 – Pollock-Krasner Foundation Grant, Paris.

Since 1997 works as Professor at the Sculpture Department of the FLU Belgrade.

1998/2002 – Works on the project Yugomuzej /www.yugomuzej.com/.

2003 – “Theatre Sculpture”, lobby of Yugoslav Drama Theatre, Belgrade.

2007 – Reset_ , Padiglione Serbia, La Biennale di Venezia.

2006 /2018 – Kalemegdan Bridge Collaboration, Richard Deacon/Mrdjan Bajić, Belgrade.

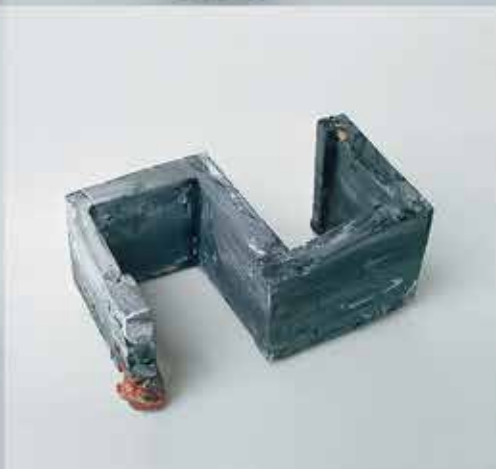
2011/14 – Participant and selector at Beli Venčac / Mermer i Zvuci Symposium, Arandelovac.

2015 – Chevalier de l'Ordre des Arts et des Lettres.



182. Projekti / Projects, 1986.





Samostalne i grupne izložbe /izbor/:

Individual and group exhibitions /selection/:

2018. Mrdjan Bajić, Galerie RX, Paris.

2017. NB, Galerie RX, Paris.

2017. Opet i ponovo, Kulturna ustanova galerija Kula, Split (cat).

2017. Art of the Postcard, Handel Street Projects, London.

2017. Architecture as Metaphor, Griffin Gallery, London (cat).

2016. BLANK Galerie RX, Paris.

2016. Akvizicije 2001/2015, MSU Vojvodine, Novi Sad, (cat).

2016. Akvizicije 2015, Muzej Zepter, Beograd, (cat).

2016. Necenzurisane laži, Galerija Progres, Beograd.

2016. Spomenici i ideje, KCB, Beograd.

2015. Artistes a la une, Palais de Tokyo, Paris

2015. Radnička klasa ide u raj, MSU, Zagreb.

2015. Mrdjan Bajić, Galerija Rima, Kragujevac (cat).

2015. Geo-Strategic, Galerija Hub12, Beograd.

2015. Dobitnici nagrade Fonda Tabaković, Galerija SANU, Beograd (cat).

2015. Toward a Better World, Galerie Nest Geneve, (cat).

2014. Mine and Yours, Maison de la Culture, Metz.

2014. Pit Mondrijan. Slučaj Kompozicije 2, Narodni muzej, Beograd.

2013. ...Was is Kunst?... Resumnig Fragmented Histories, Künstlerhaus Graz, Graz (cat).

2013. La Qualité de l'ombre, Ludwig Museum Koblenz, Koblenz (cat).

2013. Mrdjan Bajić: Na lepom plavom Dunavu, Galerija savremene umetnosti Smederevo, Smederevo (cat).

2013. Lo Straniero, Eduardo Secci Contemporary, Firenze (cat).

2013. Mrdjan Bajić: Sculptotechtecture, Galerie RX, Paris.

2013. Kolekcionar kao kustos i selektor, Galerija Progres, Beograd (cat).

2013. 18. međunarodna izložba crteža, MMSU, Rijeka (cat).

2012. Mrdjan Bajić, Centre culturel de Serbie, Paris.

2012. The big sleep, 26. Memorijal Nadežde Petrović, Čačak (cat).

2012. Fakultet likovnih umetnosti u Beogradu: 1937/2012, Paviljon Cvijeta Zuzorić, Beograd (cat).



Geo-Strategic, Galerija Hub12, Beograd, 2015

2012. Arte Fiera Bologna, Galleria Paola Verrengia (2010, 2009).
 2012. Happy New Art , Atelier. Roma.
 2011. Završna proslava, Mikser / Žitomlin, Beograd.
 2011. Mrdjan Bajić, Galerija Rima, Kragujevac (cat).
 2011. Mermer i zvuci, BELEF, Beograd. – (curator)
 2010. La mostra e aperta - artisti in dialogo con Harold Szeemann, Fondazione Filiberto Menna, Salerno (cat).
 2010. Avventure minime, MM MAC, Archivio Generale, Salerno (cat).
 2010. Kolekcija – Ljubomir Erić, Paviljon Cvijeta Zuzorić, Beograd (cat).
 2009. Richard Deacon / Mrdjan Bajić: Most na Kalemegdanu / Kalemgdan Bridge, Galerija ULUS, Hol Skupštine grada Beograda, Beograd.
 2009. The Solo Project, Galleria Paola Verrengia, St.Jakobshalle, Basel (cat).



Sculptotechture, Galerie RX, Paris, 2013.

2009. (out), Steirischer Herbst, Offentlicher Raum Graz, Institut fur Kunst in offentlichen Raum Steiermark. Graz – (curator).
 2008. Révélation, Musée d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne; Mala stanica - Nacionalna galerija na Makedonija, Skopje; Muzej savremene umjetnosti Republike Srpske, Banja Luka; 2th Thessaloniki biennale of contemporary art, ΜΟΥΣΕΙΟ ΒΥΖΑΝΤΙΝΟΥ ΠΟΛΙΤΙΣΜΟΥ, Thessaloniki (cat).
 2008. L'autre, Cairo Biennale, Cairo (cat).
 2008. Voyage sentimental, Poszan Biennale, Poszan (cat).
 2008. Micro-narratives, Musée d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne (cat).
 2008. I(n)R2, Galerija Remont, Beograd (cat).
 2008. 14. Memorijal Save Šumanovića, Galerija Sava Šumanović, Šid (cat).
 2008. Mrdjan Bajić: Kiseonik, Arte Galerija, Beograd.
 2008. Kolekcija: Telenor Paviljon Cvijeta Zuzorić, Beograd (cat).
 2008. Le porte del Mediterraneo, Palazzo Piozzo, Rivoli (cat).
 2007. Mrdjan Bajić: Backup stories, Galleria Paola Verrengia, Salerno (cat).
 2007. Oktobarski salon, Muzej 25. maj, Beograd (cat).
 2007. Mrdjan Bajić: Reset_, La Biennale di Venezia, Padiglione Serbia, Venezia (cat).
 2007. Mrdjan Bajić: I did this, Centro per l'Arte Contemporanea, Open Space, Catanzaro.
 2006. Presentation Galerija Remont, Galerija Remont Viennafair, Wien, (2005).

2006. Mediterraneo Contemporaneo, Castelo Aragonese, Taranto (cat).
 2006. Protection of Nature, XII Biennale of Pančevo, Pančevo (cat).
 2006. Mobile studios, Public art Lab Berlin, Beograd.
 2004. Belgrade art INC, Secession, Wien (cat).
 2004. Croisements, Le Manoir de la Ville de Martigny, Martigny (cat).
 2003. Mrdjan Bajić: Kratki rezovi, Francuski kulturni centar, Beograd.
 2003. Mrdjan Bajić: Yugomuzej, Kunsthalle Wien project space, Wien (cat).
 2002. 25. Biennale of Sao Paolo, Sao Paolo (cat).
 2001. Mrdjan Bajić: Yugomuzej, CZKD, Beograd.
 2000/01. Dossier Serbien, Akademie der kunste, Berlin; Akademie der kunste, Wien.
 2000. Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa 1949-1999, Museum Moderner Kunst Stiftung Ludwig, Wien; Ludwig Museum, Budapest;

Fundacio Joan Miro, Barcelona; Hansard Gallery/City Gallery Southampton, Southampton; Narodni galerije, Praha (cat).

2000. Sedam teza novije srpske skulpture, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).

1999. Yugomuzej, Slavija, BELEF, Beograd.

1999. Stop the violence! Academie der bildenden Kunst, Wien (cat).

1998. Matière en émoi, Gildo Pastor Center, Monaco (cat).

1997. Orato/Aorato, Helexpo, Thessaloniki (cat).

1997. Strah, Cinema Rex, Beograd (cat).

1997. FIAC, Galerie Rabouan-Moussion, Paris. (1996).

1996. Mrdjan Bajić / Joanna Rajkowska, L'atelier, Solvay, blok A/D, Krakow (cat).

1996. Mrdjan Bajić: Du corps, des cites, des armes et de l'oubli, Galerie Rabouan-Moussion, Paris (cat).

1996. Mrdjan Bajić, Galerie Ingrid Dacić, Tübingen.

1996. Mrdjan Bajić, Centre d'Arts plastiques, Saint-Fons (cat).

1995. Walter Benjamin, Galerie Nikki Dianne Marquadt, Paris.

1995. Mrdjan Bajić: Rečnik, Studentski kulturni centar, Beograd.

1995. Pogled na zid, B92, Cinema Rex, Beograd (cat).

1995. New Europe – Supranational Art, Le Zitelle, Giudecca, Venezia (cat).

1994. Project for Europe - Europe Rediscovered, Copenhagen.

1994. Oktobarski salon, Muzej 25. maj i KC Beograda, Beograd (cat).

1994. Walter Benjamin u Beogradu, Srećna galerija SKC, Beograd.



Na lepom plavom Dunavu, Galerija savremene umetnosti Smederevo, Smederevo, 2013.

1994. Na iskustvima memorije, Narodni muzej, Beograd (cat).
 1993. Das geschlossene System - Johanna Kandl, Kunsthalle Krems, Krems (cat).
 1993. Privatno-Javno, Galerija VLV, Novi Sad (cat).
 1993. U traganju za izgubljenim predmetom, Galerija Lada, Beograd (cat).
 1993. VII PIJS, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).
 1993. Destruction de l' image, image de la destruction, Fonderie, Le Mans.
 1993. Mrdjan Bajić: Galerie Ingrid Dacić, Tübingen.
 1993. Led Art, Beograd.
 1993. Contre-allée, Galerie Gerald Piltzer, Paris.
 1992. Mrdjan Bajić, Galerie Olsson, Stockholm.
 1992. Mrdjan Bajić: Inventar, Galerie Moussion, Paris (cat).
 1992. Salon de Montrouge, Montrouge, Paris; Musée de Montbeliard, Montbeliard (cat).



Reset_ La Biennale di Venezia,
 Padiglione Serbia, Venezia, 2007.

1991. Cetinjsko bijenale, Cetinje (cat).
 1991. Quelque chose de reste, Galerie Moussion, Paris (cat).
 1991. Découvertes, Grand Palais, Paris.
 1991. Kunst Europa, Kunstverein Siegen, Siegen (cat).
 1991. VI PIJS, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).
 1991. Europa Nieznana / Europe Unknown, Palac Sztuki TPSP & Wks Wawel, Krakow (cat).
 1991. 8x2 aus 7, Trigon, Neue Galerie Am Landesmuseum Joanneum, Graz; Museo d'Arte Contemporanea Luigi Pecci Prato; Aargauer Kunsthau, Aarau; Galerie hlavniho mesta, Praha; Mucsarnok, Budapest; Kunstlerhaus Bethanien, Berlin (cat).
 1990. Mrdjan Bajić: Galerie Moussion, Paris.
 1990. The Ready Made Boomerang, VIIIth Biennale of Sydney, Sydney (cat).
 1990. APERTO, La Biennale di Venezia, Venezia (cat).
 1990. 12. međunarodni bijenale crteža - Skulptorski crtež, MMSU, Rijeka (cat).
 1990. Art Frankfurt, Galerija Cipela, Frankfurt (cat).
 1989. Avant-gardes Yougoslaves, Musée des Beaux Arts, Carcassonne; Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne; Musée d'Art, Toulon (cat).
 1989. Metaphysical Visions - Middle Europe, Artists Space, New York (cat).
 1989. Mrdjan Bajić, Galerija suvremene umjetnosti, Zagreb (cat).
 1989. Zeichnung als einsiedler, Drawing, REM, Wien (cat).
 1989. Jugoslovenska dokumenta, Collegium artisticum, Skenderija, Sarajevo (cat).
 1989. Susreti razlika, umjetnost pri kraju osamdesetih, Muzej grada Zenice i Likovna galerija, Zenica (cat).

1989. V PIJS, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).
 1989. Terra, Narodni muzej, Kikinda (cat).
 1988. Mrdjan Bajić, Salon MSU, Beograd (cat).
 1988. Beogradski trijenale likovnih umetnosti, Beogradski sajam, Beograd (cat).
 1988. Mrdjan Bajić, Galerie Ingrid Dacić, Tübingen.
 1988. Projekt: Galerija, Galerija Centra za kulturu, Pančevo (cat).
 1987. Jugoslovenska dokumenta, Collegium Artisticum, Skenderija, Sarajevo (cat).
 1987. Fakultet likovnih umetnosti u Beogradu: 1937/1987, Paviljon Cvijeta Zuzorić, Beograd (cat).
 1987. Mrdjan Bajić, Galerija Kulturni centar, Novi Sad (cat).
 1987. Mrdjan Bajić, Galerija SKC, Beograd (cat).
 1987. IV PIJS, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).
 1987. Umetnost u okrilju gipke misli, Likovni susret, Subotica (cat).

1986. Mandelzoom, Canino, Lago di Bolsena (cat).

1986. Junge Kunst aus Jugoslawien, Neue Galerie Am Landesmuseum Joanneum, Graz; Hochschule für Angewandte Kunst, Wien; Kunsthaus, Klagenfurt; Salzburger Kunstverein, Salzburg (cat).

1986. Umjetnost, kritika - usrijed osamdesetih, Collegium Artisticum, Sarajevo (cat).

1986. Lo spazio: Belgrado, Sala Uno, Roma (cat).

1986. Mrdjan Bajić, Galeria Equrna, Ljubljana.

1985. III PIJS, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).

1985. 4: Bajić, Bulajić, Erić, Rakoci, Salon MSU, Beograd (cat).

1985. Jugoslovenska skulptura posle 1950.

Legat Milice Zorić i Rodoljuba Čolakovića, Beograd.

1984. Mrdjan Bajić, Galerie Ingrid Dacić, Tübingen.

1984. Mrdjan Bajić, Galerija O.K. Ivo Lola Ribar, Rijeka.

1984. Mrdjan Bajić, Galerija Studentskog centra, Zagreb.

1984. II bijenale jugoslovenske umetnosti, Yava Gallery, New York.

1984. Mladi 84, Umetnička galerija Nadežda Petrović, Čačak (cat).

1983. Mrdjan Bajić, Galerija SKC, Beograd (cat).

1983. Bijenale mladih, Moderna galerija, Rijeka (cat).

1983. Mrdjan Bajić, Galerija Doma omladine, Beograd (cat).

1983. Dubrovački salon, Umjetnička galerija, Dubrovnik (cat).

1983. Ka postmodernoj umjetnosti, XI jesenji salon, Umjetnička Galerija, Banja Luka (cat).



Galerie Jacqueline Moussion, Paris, 1990.

1983. II Pančevačka izložba jugoslovenske skulpture, Galerija Centra za kulturu Olga Petrov, Pančevo (cat).
1983. Umetnost osamdesetih, Muzej savremene umetnosti, Beograd (cat).
1983. Aktualnosti, Galerija SKC, Beograd (cat).
1983. Raum: Belgrade, Akademie der Bildenden Künste, Minhen (cat).
1982. Let bez naslova, Umetnički paviljon Cvijeta Zuzorić, Beograd (cat).
1982. U novom raspoloženju, Galerija FLU, Beograd.

Kolonije / **Workshops:**

Jugoslovenska kolonija mladih, Ivanjica (1981); Sopoćanska viđenja, Novi Pazar (1983); Magnohrom, Kraljevo (1985); Kiparska radionica, Art ljetno, Split (1987); Likovna kolonija, Ilok (1987); Bakar, RTB Bor, Bor (1988); Terra, IGM Toza Marković, Kikinda (1989); Vermont Studio Program, Jonson, USA (1994); 15th International Sculpture Conference, San Francisko (1994); Jalovik, Jalovik (1997); Beli venčac - Mermer i zvuci, Arandjelovac (2011).

Nagrade / **Awards:**

Fond Ilija Kolarević, Beograd (1980); Fond Sreten Stojanović, Beograd (1981); Nagrada Jugoslovenske kolonije mladih, Ivanjica (1981); Nagrada na I bijenalu studentskog crteža, Beograd (1981); Nagrada za slikarstvo na V Dubrovačkom salonu, Dubrovnik (1983); 7 sekretara SKOJ-a, Zagreb (1984); Premija Gradske zajednice kulture za 1983. godinu, Beograd (1984); III PIJS, Pančevo (1987); Fond Ivan Tabaković, SANU, Beograd (1991); Prix pour la sculpture, Salon de Montrouge, Paris (1992); VII PIJS, Pančevo (1993); Fond Sava Šumanović, Novi Sad (2000); Fond Vladislav Ribnikar, Beograd (2001); Mišićev dukat, Mionica (2002); Velika plaketa Univerziteta umetnosti (2011); Nagrada Umetičke galerije „Nadežda Petrović”, Čačak (2012). Chevalier de l'Ordre des Arts et des Lettres (2015); Nagrada za spomen obeležje Zoranu Đinđiću, (M.Bajić, B. Srbljanović), 2017.

Radovi u muzejima / **Works in museums:**

Muzej grada Beograda, Beograd. Muzej savremene umetnosti, Beograd. Ville de Paris, Paris. Muzej savremene umjetnosti, Zagreb. Narodni muzej Beograd. Galerija savremene likovne umjetnosti, Banja Luka. Muzej rudarstva i metalurgije, Bor. Galerija Centra za kulturu Olga Petrov, Pančevo. Galerija savremene umjetnosti, Zenica. Narodni muzej, Kikinda. Muzej Zepter, Beograd. Istituto Nazionale per la Grafica, Roma. Galerija Nadežda Petrović, Čačak. Muzej grada Beograda, Beograd. Muzej savremene umetnosti Vojvodine, Novi Sad. Narodni Muzej Vranje, Vranje. Kolekcija FLU, Beograd.

Radovi u javnom prostoru / **Works in public space:**

Konsumationsapparat, Kolekcija Dout, Chateaulin (1992); *Pozorišna skulptura*, Jugoslovensko dramsko pozorište, Beograd (2003); *Ja volim Ameriku i Amerika voli mene*, Beli venčac - Mermer i zvuci, Arandjelovac (2012). *Odande dovde*, skulptura i arhitekunsko-skulptorska celina pešačkog mosta na Kalemegdanu, Richard Deacon / Mrdjan Bajić (2018).

Katalozi i knjige / **Catalogues and books:**

Mrdjan Bajić, Dom omladine, Beograd, 1983. Mrdjan Bajić, Studentski kulturni centar, Beograd, 1983. Mrdjan Bajić, Studentski kulturni centar, Beograd, 1987. Mrdjan Bajić, Kulturni centar, Novi Sad, 1987. Knjiga/Book, Kolubara, Beograd, 1988. Mrdjan Bajić, Muzej savremene umetnosti, Beograd, 1988. Projekti,

Z. L. Božović, Beograd, 1989. Mrdjan Bajić, Galerija suvremene umjetnosti, Zagreb, 1989. Mrdjan Bajić, Galerie J. Moussion, Paris, 1990. Quelque chose de reste, La Difference, Paris, 1991. Mrdjan Bajić, Galerie J. Moussion, Paris, 1992. Inventar, Cicero, Beograd, 1994. Rečnik/Dictionary, Dental, Beograd, 1995. Mrdjan Bajić, Centre d'Art plastique, Saint-Fons, 1996. Mrdjan Bajić, L'Atelier, Krakow, 1996. O telu, o gradovima, o oružju i o zaboravu, Cicero, Beograd, 1996. Yugomuseum, Mrdjan Bajić, Akademie der Kunst, Berlin, 2000. Yugomuzej, Mrdjan Bajić, CZKD, Beograd, 2001. Yugomuseum, Mrdjan Bajić, Biennale di Sao Paolo, MSU, Beograd, 2002. Das Yugomuseum, Mrdjan Bajić, Kunsthalle Wien project space, Wien, 2002. Backup, Cicero, Belgrade, 2007. Reset, Opera DE, Ministarstvo za kulturu Republike Srbije, Belgrade, 2007. Mrdjan Bajić, Galerija Rima, Kragujevac, 2011. Mrdjan Bajić, Galerija savremene umetnosti Smederevo, Smederevo, 2013. Richard Deacon / Mrdjan Bajić, Most na Kalemegdanu / Kalemegdan Bridge, JP Beogradska tvrđava, Beograd, 2013. Skulptotektura, Kolekcija Vujičić, Beograd, 2013. Mrdjan Bajić, Galerija Rima, Kragujevac, 2015. Opet i ponovo, Kulturna ustanova Galerija Kula, Split, 2017.

Studijski boravci / **Study visits:**

Italija/Italy, Nemačka/German, Francuska/France, SAD/USA. Kina/China.

CD ROM:

Yugomuzej, Mrdjan Bajić, Francuski kulturni centar, Beograd, 2003.

WEB: /www.yugomuzej.com/ /www.mrdjanbajic.com/

Pedagoško iskustvo / **Teaching experience:**

1985/1990. Vodi nastavu crtanja na Vajarskom odseku FLU Beograd. Od 1997. vodi nastavu vajanja na Vajarskom odseku FLU Beograd. Od 2007. godine je u zvanju redovnog profesora. Od 2002. godine vodi klasu na Vajarskom odseku za studente završnih godina osnovnih i master studija. Kao gostujući umetnik držao je predavanja na likovnim akademijama i katedrama za istoriju i teoriju umetnosti u: Ričmondu, Stokholmu, Sidneju, Budimpešti, San Francisku, Banja Luci, Karlsruue (ZKM), Berlinu, Njujorku (Columbia, New York institute for technology), Albaniju SAD, Strazburu, Parizu (ENSBA), Zagrebu (ALU) i Xi'an (Xafa) Kina.

1985./1990. Teaching drawing at the Sculpture Department of the FLU Belgrade. From 1997. teaching sculpture at Sculpture Department of the FLU Belgrade. From 2002 leading studio of sculpture for final year students of Bachelor and Master programs, from 2007. as senior professor.

As a visiting artist gave lectures at Fine Arts Academies and Departments of History and Theory of Art: Richmond, Stockholm, Sidney, Budapest, San Francisco, Banja Luka, Karlsrue (ZKM), Berlin, New York (Columbia, New York institute for technology), Albany NY, Strasbourg, Paris (ENSBA), Zagreb, (ALU) and Xi'an (Xafa) Kina.

Galerije / **Galleries:**

Galerie RX, 16 rue des Quatre Fils, Paris 03, France. www.galerierx.com,

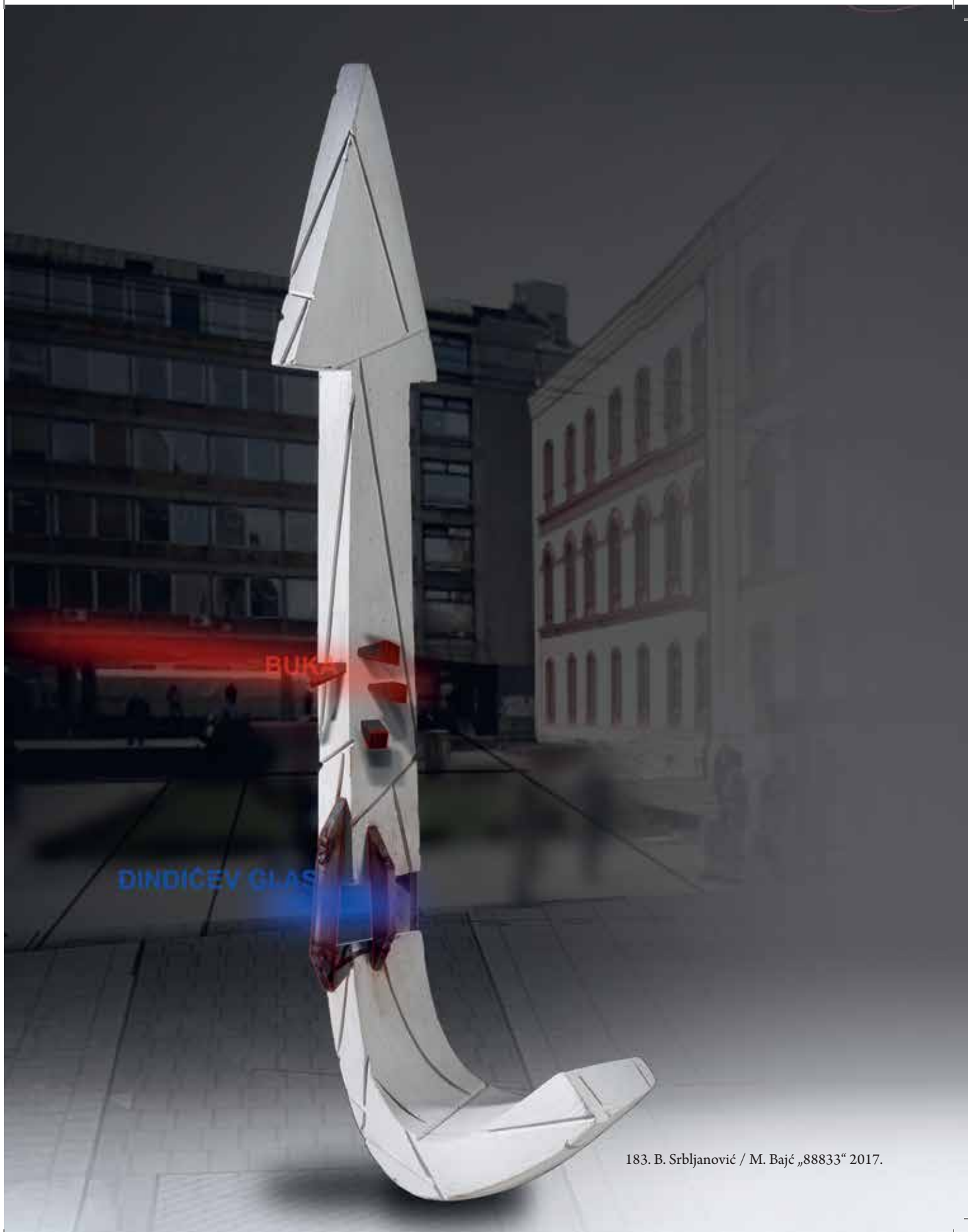
Galleria Paola Verrengia, Via Fieravecchia 34, 84125 Salerno, Italia. www.galleriaverrengia.it

Saradnja sa / **Colaboration with :**

Arte Galerija / Thaleberg Galerie, Beograd/Cirih, Srbija.

Galerija Rima, Kragujevac/Beograd, Srbija.

Belart, Novi Sad, Srbija.



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Katalog / Catalogue

1. *Bronzano doba / The Age of Bronze;*

50 x 40 x 250 cm;
bronz, šljaka (francuska jalovina), terakota, poliester;
bronz, slag (tailing); terracotta; polyester;
Muzej rudarstva i metalurgije / Museum of Mining and Metallurgy,
Bor; 1988.

2. *Dunav / The Danube;*

700 x 180 x 90 cm;
bronz, inoks, korten,
bronz, inox, corten;
(priv. coll.) Slankamen; 2015.

3. *Akumulacija / Accumulation;*

55 x 275 x 76 cm;
pocinkovani lim, poliester, terakota;
galvanized sheet, polyester, terracotta;
Muzej savremene umetnosti /
Museum of Contemporary Art, Beograd; 1988.

4. *Pokretno jezero / Movable Lake;*

64 x 100 x 50 cm;
aluminium, poliester, terakota, točkovi;
aluminum, polyester, terracotta, wheels;
1988.

5. *Trans-formator / Trans-former;*

300 x 80 x 70 cm;
bakar, gvožđe, poliester, terakota;
copper, iron, polyester, terracotta;
(priv. coll.) 1988.

6. *Majski stub / May Pole;*

320 x 80 x 50 cm;
bronz, drvo, terakota, poliester, sintetička trava;
bronz, wood, terracotta, polyester, synthetic grass;
Muzej rudarstva i metalurgije / Mining and Metallurgy Museum, Bor;
1988.

7. *Bekstvo u Egipat / Flight into Egypt;*

35 x 33 x 45 cm;
mesing, terakota, emajl boje;
brass, terracotta, enamel paints;
Galerija savremene umetnosti / Galerie of Contemporary art;
Pančevo; 1988.

8. *Kovačnica / Blacksmith's;*

255 x 114 x 55 cm;
aluminium, terakota, drvo, ugalj;
aluminum, terracotta, wood, charcoal;
Muzej grada Beograda / Museum of the City of Belgrad, 1989.

9. *Hydrocentrala / Hydroelectric Power Station;*

220 x 93 x 175 cm;
sintetičko krzno, aluminium, poliester;
synthetic fur, aluminum, polyester;
1989.

10. *Pedesete / Fifties;*

140 x 34 x 30 cm;
aluminium, tkanina, točkovi za nameštaj, bakar;
aluminum, textile, furniture wheels, copper;
(priv. coll.) Beograd; 1988.

11. *Andeo / Angel;*

390 x 340 x 270 cm;
inoks, poliester, gvožđe, drvo, tekstil, konopac;
inox, polyester, iron, wood, textile, rope;
tech. ass. Lazo Lončarević, Dragan Đorđević, 2007.

12. *Gorgona 2012 / Gorgon 2012;*

310 x 400 x 250 cm,
gvožđe, aluminijum, klavir, crne košulje;
iron, aluminum, piano, black shirts;
tech. ass. Zoran Kuzmanović, Predrag Kešeljić; 2012.

13. *Projekat: Noćno Sunce / Project: Night Sun;*

110 x 90 cm;
diasec, 2013.

14. *Projekat: Kiseonik / Project: Oxygen;*

110 x 90 cm;
diasec, 2007.

15. *Mediteran / Mediterranean,*

44 x 30 x 65 cm;
pocinkovani lim, terakota, poliester;
galvanizovani lim, terracotta, polyester;
(priv. coll.) 1988.

16. *Pustinja / Desert;*

24 x 57 x 323 cm;
gvožđe, poliester, pesak;
iron, polyester, sand;
1986.

17. *Pozorišna skulptura / Theatre Sculpture;*

670 x 350 x 400 cm;
inoks, korten;
inox, corten;
Jugoslovensko dramsko pozorište / Yugoslav Drama Theatre; Beograd;
2003.

18. *Okno / Eye;*

25 x 75 x 33 cm;
drvo, terakota, aluminium, mesing;
wood, terracotta, aluminum, brass;
(priv. coll.) 1996.

19. *Srce / Heart;*

260 x 140 x 166 cm;
gvožđe, aluminijum, poliester, drvo i poliuretanske boje;
iron, aluminum, polyester, wood and polyurethane color;
(priv. coll.) Monte Carlo, 1996.

- 20. Jezik / Tongue;**
30 x 75 x 33 cm;
drvo, terakota, aluminium, mesing;
wood, terracotta, aluminum, brass;
(priv. coll.) 1996.
- 21. Pluća / Lungs;**
27 x 75 x 33 cm;
drvo, terakota, aluminium, mesing;
wood, terracotta, aluminum, brass;
(priv. coll.) 1996.
- 22. Kiseonik / Oxygen;**
165 x 135 cm;
kolaž i akrilne boje na ručno radenom papiru;
collage and acrylic paints on hand made paper;
(priv. coll.) 1990.
- 23. Trash: Kiseonik / Trash: Oxygen;**
33 x 28x 12 cm;
terakota, aluminijum, poliester;
terracotta, aluminum, polyester;
1990/07.
- 24. Kiseonik / Oxygen;**
280 x 140 x 200 cm;
koža, aluminium, poliester;
leather, aluminum, polyester;
1990.
- 25. Daddy's Gift;**
130 x 200 x 30 cm;
drvo, terakota, poliester, aluminium i električna svetla;
wood, terracotta, polyester, aluminum and electric light;
1994.
- 26. Daddy's Gift (1963);**
70 x 50 cm;
crno bela fotografija kaširamna na aluminijumu;
aluminum coated black and white photo;
1994.
- 27. Daddy's Gift;**
20 x 80 x 80;
aluminium terakota;
aluminum, terracotta;
1994.
- 28. Greatest Hits of My Visual Fields;**
310 x 110 x 130 cm;
drvo, gvožđe, aluminium, mesing;
wood, iron, aluminum, brass;
1996.
- 29. Daddy's Gift;**
detalj/detail
- 30. Rečnik / Dictionary**
Galerie Mousson, Paris; 1996.
- 31. Rečnik / Dictionary; Dental**
- 32. Rečnik / Dictionary: SKC Beograd; 1996.**
- 33. Piramida / Pyramid;**
170 x 210 x 240 cm;
drvo, gvožđe, mesing, terakota;
wood, iron, brass, terracotta;
1988.
- 34. Daddy's Gift: Tenk / Tank;**
170 x 125 cm;
olovka i lavirani tus na papiru;
pencil, ink on paper;
1995.
- 35. Miki / Mickey;**
22 x 10 x 10 cm;
drvo, trska, terakota, aluminijum;
wood, bamboo, terracotta, aluminum;
(priv. coll.) 2009.
- 36. Miki / Mickey;**
40 x 30 x 26 cm;
terakota, model: kamion;
terracotta, model: truck;
(priv. coll.) 2009.
- 37. I like America and America likes me;**
28 x 32 x 25 cm;
terakota, mesing, konopac;
terracotta, brass, rope;
2015.
- 38. IGRE: Dama herc / GAMES: Queen of Hearts;**
60 x 60 x 50 cm;
drvo, terakota, aluminium, šećer;
wood, terracotta, aluminum, sugar;
(priv. coll.); 1997.
- 39. IGRE: Monopol / GAMES: Monopoly;**
60 x 60 x 50 cm;
drvo, terakota, aluminium, so;
wood, terracotta, aluminum, salt;
(priv. coll.) 1997.
- 40. I like America and America likes me;**
160 x 136 cm;
kolaž i akrilne boje na ručno radenom papiru;
collage and acrylic colors on hand made paper;
2012.
- 41. I like America and America likes me;**
320 x 180 x 120 cm;
kamen: Beli Venčac, Plavi tok, inoks;
marble, granite, inox;
tech. ass. Branko Bolović i Srđan Arsić,
Mermer i zvuci, Arandelovac, 2012.

42. Radnička klasa ide u raj / The Working Class is Going to Heaven;
39 x 20 x 15 cm;
aluminijum, terakota, drvo, konopac;
aluminum, terracotta, wood, rope;
(priv. coll.) 2013.

43. Radnička klasa ide u raj / The Working Class is Going to Heaven;
370 x 120 x 80 cm;
poliester, aluminijum, karton, gvožđe, filc;
polyester, aluminum, cardboard, iron, felt;
2012.

44. Radnička klasa ide u raj / The Working Class is Going to Heaven;
620 x 25 x 180 cm;
karton, drvo, aluminijum, poliester, bicikli, tekstil, filc;
cardboard, wood, aluminum, polyester, bikes, textile, felt;
Palazzo Piozzo, Rivoli, 2008.

45. Radnička klasa ide u raj / The Working Class is Going to Heaven;
34 x 18 x 8 cm,
kamen, konopac, gvožđe - ručno radeni model Zastava 750 (Fića);
stone, rope, iron, - hand made model of Zastava 750 (Fića);
Muzej grada Beograda / Museum of the City of Belgrad; 2013.

46. Radnička klasa ide u raj / The Working Class is Going to Heaven;
560 x 240 x 400 cm;
građevinske skele, Fiat 750, vodootporna šperploča, gvožđe, tekstil;
construction scaffolds, Fiat 750, waterproof plywood, iron, textile;
Muzej savremene umjetnosti / Museum of Contemporary Art;
Zagreb, 2011.

47. La classe operaia va in Paradiso;
45 x 30 x 18 cm,
terakota, aluminijum, drvo, konopci;
terracotta, aluminum, wood, rope;
(priv.coll); 2008.

48. Radnička klasa ide u raj / The Working Class is Going to Heaven;
18 x 17 x 18 cm;
staklo, konopac, aluminijum, model: Fiat 550;
glass, rope, aluminum, model: Fiat 550;
2013.

49. Drugi dom / Second Home;
35 x 15 x 12 cm;
aluminijum, plastika;
aluminum, plastic;
(priv. coll.); 2010.

50. Gastarbeiter;
33 x 29 x 16 cm;
terakota, aluminijum, tekstil;
terracotta, aluminum, textile;
(priv. coll.); 2009.

51. Germania;
162 x 138 cm,
kolaž i akrilne boje na ručno radenom papiru;
collage and acrylic colors on hand made paper;
(priv. coll.); 2012.

52. Germania;
25 x 20 x 34;
aluminijum, terakota, guma, gvožđe;
aluminum, terracotta, rubber, iron;
2011.

53. Daddy's Gift;
15 x 17 x 10 cm;
aluminijum, terakota, drvo;
aluminum, terracotta, wood;
2013.

54. Dalas / Dallas;
35 x 25 x 15 cm;
terakota, aluminijum, model: Kadilak;
terracotta, aluminum, model: Cadillac;
(priv. coll.); 2013.

55. Sirija / Syria;
20 x 16 x 18 cm;
aluminijum, terakota, gvožđe, poliester;
aluminum, terracotta, iron, polyester;
(priv. coll.); 2013.

56. Čupovi / Jugs;
9 x (30 x 20 x 20 cm);
terakota, poliester, akrilne boje;
terracotta, polyester, acrylic colors;
Muzej savremene umetnosti / Museum of Contemporary Art;
Beograd, 1986.

57. Sirija / Syria;
166 x 134 cm;
kolaž i akrilne boje na ručno radenom papiru;
collage and acrylic colors on hand made paper;
Fakultet likovnih umetnosti Beograd / Belgrade Art Academy; 2012.

58. Sirija / Syria;
59(159) x 32 x 53 cm; (1/3);
aluminijum, gips, gurtne, epoksi smola, staklo iz Damaska;
aluminum, plaster, sash, epoxy resins, glass from Damascus;
2014/15.

59. Sirija / Syria;
170x 105 x 60 cm; (1/3);
corten, bronza, aluminijum, beton, epoksi smole;
corten, bronze, aluminum, concrete, epoxy resins;
(priv. coll.) Slankamen; 2015.

60. YUM*00036: Samit / Summit;
160 x 500 x 800 cm.
Kamen; točkovi; portreti od čokolade: S.M. Daud Kan (Avganistan);
B.J. Benheda (Alzir); U. Nu (Burma); Princ N. Sihanuk (Kambodza);
S. Bandaranaike (Cejlon); Arhiepiskop Makarios (Kipar); C. Adula
(Kongo); Dr. O. Dortikos (Kuba); Car H. Selasije (Etiopija); Dr. K.
Nkrurma (Gana); B.L. Lansaha (Gvineja); Dz. Nehru (Indija); Dr.
Sukarno (Indonezija); Dr. H. Dzavad (Irak); S. Salam (Liban); M.
Keita (Mali); Kralj Hasan II (Maroko); Kralj Maharadžiradza M.B.
Bikram Sah Deva (Nepal); Sejk I. Soveil (Saudiska Arabija); A.A.

Osman (Somalija); I. Abud (Sudan); H. Burgiba (Tunis); G.A. Naser (U.A.R.); Princ S.I. El Hasan (Jemen); J.B. Tito (F.N.R.J.).
Stone; wheels; the chocolate portraits of: S.M. Daud Kan (Afghanistan); B.J. Benheda (Alzir); U. Nu (Burma); Prince N. Sihanuk (Cambodia); S. Bandaranaike (Ceylon); Archbishop Makarios (Kipar); C. Adula (Congo); Dr. O. Dortikos (Cuba); Emperor H. Selasie (Ethiopia); Dr. K. Nkrumah (Ghana); B.L. Lansaha (Guinea); Dz. Nehru (India); Dr. Sukarno (Indonesia); Dr. H. Dzavad (Irak); S. Salam (Liban); M. Keita (Mali); King Hasan II (Maroko); King Maharadziradza M.B. Bikram Sah Deva (Nepal); Sheikh I. Soveil (Saudijska Arabija); A.A. Osman (Somalija); I. Abud (Sudan); H. Burgiba (Tunis); G.A. Nasser (U.A.R.); Prince S.I. El Hasan (Yemen); J.B. Tito (F.N.R.J.).
Donator / Donated by: Car Haile Selasije (testamentalno) / Emperor Haile Selasie (by the last will and testament), 2001.

61. Košulja / Shirt;
15 x 50 x 35 cm;
aluminium bela košulja celofan, bedž sa likom Slobodana Miloševića; aluminum, white shirt, cellophane, a badge with the image of Slobodan Milošević on it;
(priv.coll.), 1999.

62. Tenk / Tank;
40 x 40 x 52 cm;
terakota, drvo, model: drvena maketa tenka sa parade, povodom 1 maja iz šezdesetih, model: pravi tenk izveden na ulice Beograda 9 marta 1991, tokom gušenja antiratnih protesta; privatna kolekcija; terracotta, wood, model: a wooden model of a tank from the 1st of May parade of the sixties, a real tank taken to the streets of Belgrade during the antiwar protests on 9th of May 1991;
(priv.coll.); 1999.

63. YUM*00010: Odelo / Suit;
240 x 120 x 80 cm.
Aluminium; staklo; neon; odelo u kome je Slobodan Milošević poslednji put video Kosovo, 1998. godine; filmski zapis: okupljeni narod u Kosovu Polju 1987. godine; tonski zapis: recenica: "Ovaj narod niko ne sme da bije."; elektro-motor; gvozdje.
Aluminum; glass; neon; original suit President Slobodan Milosevic was wearing when he saw Kosovo for the last time; summer of 1998; film clip: people in Kosovo Polje, 1987, sound recording of the historical sentence: "No one is allowed to beat this people!"; iron.
Donator / Donated by: Republika Srbija / Republic of Serbia; 1999.

64. Titoland
20 x 15 x 15 cm;
terakota, staklo, voda, novčanica sa likom J. B. Tita;
terracotta, glass, water, a banknote with the image of J. B. Tito;
1999.

65. YUM*00009: Strug / Lathe;
140 x 100 x 80 cm;
Mermer; staklo; neon; strug, iz male ali dobro opremljene radionice na ostrvu Briuni, na kome je radio Drug Tito pokazujuci tako svoju neraskidivu vezu sa radnickom klasom; osamnaest fotografija I. Eterovica iz knjige "Tito's private life".
Marble; glass; neon; lathe from the small but well equipped workshop on Briuni Island where Comrade Tito worked, thus manifesting his unbreakable ties with the working class; 18 photographs by Ivo E-

erovic, from the book "Tito's private life". 1999.
Donator / Donated by: Republika Hrvatska / Republic of Croatia; 1999.

66. I DID THIS: 02 Novi Sad;
90 x 60 cm;
posteri: skenirana novinska fotografija;
posters: a scanned news photo; lambda print; 1999.

67. I DID THIS : 01 Užice;
90 x 60 cm;
posteri: skenirana novinska fotografija;
posters: scanned news photo; lambda print; 1999.

68. YUM*00028: Šešir / Hat;
300 x 400 x 300 cm.
Staklo, osiromašeni uranijum; hologramska projekcija Kipa slobode; drvo; slonovske noge; šešir sa trakom od krokodilske kože i brošom u obliku leptira koji je nosila M. Olbrajt pri prvoj poseti snagama KFOR-a, koje čuvaju mir na novom, multikonfesionalnom, multikulturalnom, multietničkom i multiradioaktivnom Kosovu.
Glass; depleted uranium; hologram projection of the Statue of Liberty; wood; elephant feet; the hat with a crocodile skin ribbon and a brooch in the form of a butterfly worn by Dr Madeleine Albright during her first visit to American units keeping peace in the New Multiethnic, Multiconfessional, Multicultural and Multiradioactive Kosovo.
Donator / Donated by: UN; 1999.

69. YUGOMUZEJ: Depo / YUGOMUSEUM: Depot

70. Šesdesete / Sixties: 001 Jelica; 002 Pavle; 028 Selena; 024 Duca, Nina i Bane; 019 Marija; 014 Dejan; 013 Darko; 08 Bojana;
44 x 29 cm; lambda print; 1999.

71. Krv, znoj i suze / Blood, sweat and tears;
drvo, aluminium, terakota, tekstil, staklo;
wood, aluminum, terracotta, textile, glass;
40 x 100 x 100 cm;
1996-97.
Detalj / detail

72. Daću ti ono što nemam / I'll give you what I don't have;
200 x 160 x 400 cm;
inoks, gvozdje, tekstil, drvo, audio oprema;
inox, iron, textile, wood, audio equipment;
2006/07.

73. Fabrika / Factory;
180 x 80 x 560 cm;
drvo, gvozdje, poliuretanske boje, lambda print, aluminijum;
wood, iron, polyurethane colors, lambda print, aluminum;
2006/07.

74. Yugomuzej / Yugomuseum;
CZKD, Beograd, 2001.

75. Stanimir i Stanimirka;
50 x 20 x 15 cm;
terakota, gumene kasice, inflatorni novac;
terracotta, rubber money boxes, inflation banknotes;
(priv.coll.); 1999.

76. Pozdrav sa Jadrana / Greeting from the Adriatic;

20 x 45 x 18 cm;
aluminium, razglednice;
aluminum, post cards;
1999.

77. Mirotvorci / Peacemakers;

45 x 30 x 35 cm;
terakota, aluminium, model: kamion, vojnici;
terracotta, aluminum, model: truck, soldiers;
1999.

78. Restrikcija / Restrictions;

24 x 30 x 15 cm;
aluminium, bateriska lampa, model: kuca;
aluminum, torch, model: a house;
(priv. coll.); 1999.

79. Demonstracije / Demonstrations;

425 x 10 x 12 cm x 4;
inoks, model: figure sa transparentima;
inox, model: people with posters;
(priv. coll.); 1999.

80. YUM*00033: Dinastija / Dynasty;

500 x 500 x 500 cm.
Kralj Aleksandar Obrenović i kraljica Draga Mašin isečeni na dvadeset šest delova; kofar u kome je pri dolasku u Srbiju kralj Petar Karađorđević Prvi doneo sav svoj imetak; dekret o Šestojanuarskoj diktaturi; automobil u kome je u Marseju ubijen kralj Aleksandar Karađorđević; penkalo regenta Pavla Karađorđevića kojim je potpisano pristupanje Trojnom Paktu, zlatne rezerve odnesene u London, 1941; uniforma u kojoj se kralj Petar Karađorđević Drugi oženio u Londonu, 1942; busen zemlje koju je po povratku u Jugoslaviju poljubio princ Aleksandar Karađorđević; Beli Dvor; drvo.
King Alexander Obrenovic and Queen Draga cut into twenty six pieces; the suitcase of King Peter the First Karađorđevic in which he brought his complete belongings upon his coming to Serbia; the decree pronouncing the January 6th Dictatorship; the car in which King Alexander Karađorđevic was assassinated in Marseilles; the filling pen prince regent Pavle Karađorđevic used, to sign the Tripartite Pact; the gold bars taken to London in 1941; the uniform King Peter the Second Karađorđevic wore at his marriage in London 1942; a lump of native soil prince Alexander Karađorđevic kissed upon his return to Yugoslavia; the White Palace; wood.
Donator/ Donated by: Krunskui savet / the Crown Council; 2001.

81. YUM*00012: Jovanka / Jovanka;

200 x 300 x 500 cm.
Hologramska projekcija J. Broz; udovice Josipa Broza Tita, koja se od njegove smrti voljno ili nevoljno ne pojavljuje u javnosti; gvožđe; staklo; šesnaest monitora sa intervjuom: "J. Broz: Moj život sa Titom" 240 min; šesnaest belih pudlica omiljenih životinja bračnog para Broz. Hologram projection of Jovanka Broz, Tito's widow, who, from the time of his death, willingly or unwillingly, does not appear in public; iron; glass; sixteen TV monitors with Mrs. Jovanka Broz's special interview: "My Life with Tito", 240min; and sixteen white poodles, pets of the Broz couple.
Donator / Donated by: ProFemina; 1999.

82. Gedža;

28 x 10 x 14 cm;
aluminijum, terakota, sat u obliku srpske šajkače;
aluminum, terracotta, a clock in the shape of šajkača (a Serbian folk cap);
1999.

83. Trash;

instalacija promenljivih dimenzija;
installation with variable dimensions;
1996/2007.

84. Trash: Nož / Knife;

10 x 32 x 16 cm;
terakota, aluminijum, sunder;
terracotta, aluminum, sponge;
1996/2007.

85. Trash: Bager / Excavator;

39 x 25 x 20 cm;
karton, drvo;
cardboard, wood;
1999/2007.

86. Trash: Krv / Blood;

21 x 23 x 17 cm;
drvo, mesing, terakota, aluminijum;
wood, brass, terracotta, aluminum;
1996/2007.

87. Trash: Eritrociti / Erythrocytes;

20 x 37 x 30 cm;
terakota, drvo, aluminijum;
terracotta, wood, aluminum;
1996/2007.

88. YUM*00013: Rambouillet;

380 x 220 x 340 cm.
Drvo; poliester; akril i emajl boje; maketa dvorca Rambouillet; javni i tajni dokumenti sa pregovora iz marta 1999. godine; točkovi; elektro-motor sa daljinskim upravljanjem.
Wood; polyester; acrylic and enamel paints; the model of Rambouillet castle; public and secret documents concerning March 1999 negotiations; wheels; dynamo with remote control.
Donator / Donated by: AFAA, France; 1999.

89. YUM*00029: Žica / Wire;

240 x 240 x 160 cm.
Nerdajući čelik; odeća; bodljikava žica kojom je bio okružen logor Omarska;
Stainless steel, clothes, barbed wire surrounding Omarska Concentration Camp;
Donator: N.N./ Donator unknown; 1999.

90. YUM*00040: Parada / Parade;

900 x 600 x 1200 cm.
Drvo; karton; omladinci, radnici i poštena inteligencija (140 kom.); srp i čekić satkani od crvenih karanfila; natpis: «Bratstvo i jedinstvo»; grb SFR Jugoslavije; grb SR Slovenije; grb SR Hrvatske; grb SR Bosne i Hercegovine; grb SR Srbije; grb SR Crne Gore; grb SR Makedonije.

Wood: cardboard, youth, workers and the honest intelligentsia (items: 140); hammer and sickle, woven from red carnations; the inscription: "Fraternity and Unity"; the coat of arms of SFR of Yugoslavia; the coat of arms of SR of Slovenia; the coat of arms of SR of Croatia; the coat of arms of SR of Bosnia and Herzegovina; the coat of arms of SR of Serbia; the coat of arms of SR of Montenegro; the coat of arms of SR of Macedonia.

Donator / Donated by: Bagat; 2001.

91. *Yugomuzej / Yugomuseum (detalj/detail);*
430 x 150 x 370 cm;
drvo, gvožđe, tekstil, poliuretanske boje, aluminijum, tekstil, elektronska instalacija sa 48 virtuelnih eksponata (Yugomuzeja); wood, iron textile, polyurethane color, aluminum, electronic installation containing 48 virtual Yugomuseum exhibits; 1998/07.

92. *Trash: Yugomuzej model / Yugomuseum Model;*
37 x 46 x 26 cm;
drvo, terakota, aluminijum, tekstil, gvožđe;
wood, terracotta, aluminum, textile, iron; 1999/07.

93. *Yugomuzej (detalj unutrašnjosti) / Yugomuseum (interior detail);*
svetleći panoi - lightboxes - sa elektronski upravljanim led diodama koje naizmenično prikazuju 48 virtuelnih eksponata (Yugomuzeja); lightboxes with electronically controlled LEDs, alternately showing 48 virtual Yugomuseum exhibits; 1999/07.

94. YUM*00017: *Dinar;*
200 x 30 x 18 cm.
Aluminijum; gvožđe; novčanica sa jednom nulom (0) iz vremena Privredne reforme šezdesetih sa likom A.Sirotanovića; poznatog rudara, udarnika i heroja epohe socijalizma; novčanica sa jedanaest (0000000000) nula, iz vremena najveće ikad zabeležene inflacije 1993. godine, sa likom J. J. Zmaja čuvenog srpskog pesnika epohe romantizma; naoružani čuvari.
Aluminijum; iron; a banknote with one zero (0) from the time of the Economic Reform in the Sixties, displaying figure of Alija Sirotanovic, a famous miner, shock worker and a hero of the socialist era; a banknote with eleven zeros (0000000000) from the period of the highest inflation ever recorded (1993), with the figure of J.J. Zmaj, the celebrated Serbian poet from the epoch of romantism; armed guards.
Donator / Donated by: MMF/ IMF; 1999.

95. YUM*00016: *Memorandum;*
90 x 130 x 70 cm.
Drvene nogare radnog stola I. Garašanina; olovni sanduk; staklo; gipsani reljef "Planine i reke SFRJ", rad učenika VII/3 odeljenja OŠ Gavrilo Princip, poklonjen J. B. Titu povodom izbora za počasnog člana SANU, aklamacijom; pisaača mašina na kojoj je otkucan Memorandum; neon.
Wooden legs of the working table of Ilija Garasanin; lead container; plaster relief of "Mountains and Rivers of SFRY" with internal and external frontiers, made by pupils of VII/3 class of Gavrilo Princip School, presented to J.B. Tito upon his being unanimously proclaimed a Honorary Member of Serbian Academy of Arts and Sciences (SANU); typewriter on which the SANU Memorandum was typed; neon.
Donator / Donated by: SANU, Beograd; 1999.

96. *Yugomuzej / Yugomuseum;*
140 x 296 cm; lambda print; 1999.

97. *Yugomuzej / Yugomuseum;*
promocija/promotion; Belef, Beograd; 1999.

98. *Yugomuzej / Yugomuseum, 1998/07.*

99. *Yugomuzej / Yugomuseum, 1998/07.*

100. *Yugomuzej / Yugomuseum,*
Paviljon Jugoslavija / Pavilion Yugoslavia; Venice; 2007

101. *Gazpromnjet;*
60 x 49 cm;
kolaž i akril boje na ručno radenom papiru;
collage and acrylic colors on hand made paper; 2011.

102. *Gazpromnjet;*
27 x 24 x 15 cm;
aluminijum, terakota, pleksiglas, konopac;
aluminum, terracotta, plexiglass, rope; 2013.

103. *Gazpromnjet;*
158 x 136 cm;
kolaž i akrilne boje na ručno radenom papiru;
collage and acrylic colors on hand made paper;
(priv. coll.) 2012.

104. *Gazpromnjet;*
27 x 36 x 15 cm;
aluminijum, terakota, pleksiglas, konopac;
aluminum, terracotta, plexiglass, rope; 2015.

105. *Easy Rider;*
30 x 20 x 18 cm;
poliester, aluminijum, bakar, bambus, konopac;
polyester, aluminum, copper, bamboo, rope;
(priv. coll.) 2013.

106. *Šetajuća skulptura / Walking Sculpture;*
500 x 200 x 200 cm;
projektovani materijali: aluminijum, inox, korten, staklo, svetlosna oprema;
projected material: aluminum, inox, corten, glass, lighting equipment; 2013.

107. "24 23 2"
450 x 200 x 200 cm; D. Đorđević / M. Bajić;
konkursni rad za spomenik Milutinu Milankoviću, druga nagrada
competition work for the monument to Milutin Milanković, second prize; 2013.

108. YUM: 00040 *Parada/ Parade;* 00039: *Štafeta / The Relay Baton;*
450 x 700 x 300 cm i 340 x 450 x 500 cm;

privremene skulpture iz serije Yugomuzej: vodootporni šper, građevinske skele i print na plastificiranoj foliji;
temporary sculptures from Yugomuseum: waterproof plywood, construction scaffolds and print on plasticized foil;
Mikser; 2011.

109. Skulptura koja se zove Slikarstvo / A sculpture called Painting;
450 x 1000 x 700 cm.

Privremena skulptura: print na plastificiranoj foliji: Kosovski božuri (Gračanica), Nadežda Petrović, 1913. godine, vl. Narodni muzej Beograd (foto Vladimir Popović); štampani materijal: tekst Miloš Timotijević, pismo Ivana Meštrovića i pismo Ljubice Luković, sestre Nadežde Petrović; građevinske skele, vodootporni šper, aluminijum.
A temporary sculpture: printed on plasticized foil: peony from Kosovo (Gračanica) Nadežda Petrović, 1913, owner National Museum, Belgrade (photo Vladimir Popović); printed material: text by Miloš Timotijević a letter from Ivan Meštrović and a letter from Ljubica Luković, Nadežda Petrović's sister, construction scaffolds, waterproof plywood, aluminum.
Memorijal Nadežda Petrović; 2012.

110. Agitprop;

Tri privremene skulpture velikih dimenzija: Bubanj, Razglas i Bager realizovane u saradnji B. Miljković / M. Bajić za izložbu Mediska opera; Sorbona, 2001.

Three large temporary sculptures: Drum, Loudspeaker, Excavator, realized in cooperation between B. Miljković/m. Bajić for the exhibition Media Opera Sorbonne; 2001.

Zidni tapet promenljivih veličina / variable size wall paper; lambda print; 2016.

111. Trash: Tatlin / Tatlin;

50 x 10 x 10cm;
drvo, plastična folija, aluminijum;
wood, plastic foil, aluminum;
2003/07.

112. Tatlin : Prière de ne pas toucher;

zidni tapet promenljivih veličina / variable size wall paper; lambda print; 2013.

113. Zeleni zrak / Le rayon vert;

450 x 250 x 200 cm;
gvožđe, staklo, aluminijum, inoks, kristali;
iron, glass, aluminum, inox, crystals; tech.ass. Lazo Lončarević; (priv. coll.) 2007.

114. Globus / Globe;

170 x 125 cm;
kolaž i akrilik na ručno rađenom papiru;
collage, and acrylic on hand made paper;
2012.

115. Facciamo finta di niente;

35 x 27 x 12 cm;
terakota, aluminijum, akrilne boje, konopac, model : Vespa;
terracotta, aluminum, acrylic colors, rope, model: Vespa;
2017.

116. Facciamo finta di niente;

104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje;
charcoal, pencil, pigments, acrylic colors;
2016.

117. Facciamo finta di niente;

62(143) x 45 x 32 cm; (1/3);
mesing, aluminijum, gurtne, model: Vespa;
brass, aluminum, sash, model: Vespa;
Muzej Zepter Beograd; 2014/15.

118. Geo-strategic;

320(+) x 240 x 145 cm;
inoks, gvožđe, aluminijum, bakar, drvo, rucni viljuškar Osaka;
inox, iron, aluminum, copper, wood, Osaka hand tow truck;
tec. ass. Predrag Kešelj, 2015.

119. Gorgona / Gorgon;

560 x 320 x 180 cm;
granit, beli venčac, inoks, gvožđe;
granite, white Venčac marble, inox, iron;
tech. ass. Branko Bolović, (priv. coll.); Arandelovac; 2016.

120. Gorgona / Gorgon – Villa Savoye;

70 x 62 cm;
ugalj, olovke u boji na papiru;
charcoal, colored pencils on paper;
2016.

121. Na lepom plavom Dunavu / The Blue Danube;

330 x 140 x 350 cm;
drvo, gvožđe, guma, tekstil, poliester, čamac, mapa Srbije - 3D print na pleksiglasu;
wood, iron, rubber, textile, polyester, boat, map of Serbia – 3D print on plexyglass;
tech. ass. Predrag Kešelj, Logotex, 2013.

122. Brandemburška kapija / Brandenburg Gate;

25 x 20 x 16 cm;
terakota, aluminijum, pleksiglas, model: Lego;
terracotta, aluminum, plexiglass, model; Lego;
2017.

123. Moja desna ruka / My Right Hand;

40 x 14 x 14 cm;
terakota, aluminijum, drvo, model: ruka;
terracotta, aluminum, wood, model: a hand;
2017.

124. I Like America and America Likes Me;

32 x 24 x 10 cm;
terakota, aluminijum, drvo, bakar, akrilne boje, sklopivi model: made in China;
terracotta, aluminum, wood, copper, acrylic colors, folding model:
Made in China;
2017.

125. Panda i Smrt / Panda and Death;

20 x 17 x 14 cm;

terakota, aluminium, model: plisana panda;

terracotta, aluminum, model: stuffed Panda toy;

2017.

126. Panda i smrt / Panda and Death;

12 x 15 x 15 cm;

terakota, poliuretan, mesing, akrilne boje, model: panda;

terracotta, polyurethane, brass, acrylic colors, model: panda;

2017.

127. UN;

29 x 21 x 12 cm;

terakota, aluminium, pleksiglas, model: Lego;

terracotta, aluminum, plexiglass, model: Lego;

2017.

128. Partenon / Partenon;

33 x 20 x 10 cm;

terakota, aluminium, model: Mini Moris;

terracotta, aluminum, model: Mini Morris;

2017.

129. Radnička klasa ide u raj / Working Class Goes to Paradise;

32 x 25 x 25 cm;

terakota, aluminium, akrilne boje, model: Citroen 2CV Spaček;

terracotta, aluminum, acrylic colors model: Citroen 2CV Spachek;

2017.

130. Facciamo finta di niente;

28 x 24 x 15 cm;

terakota, aluminium, model: Honda;

terracotta, aluminum, model: Honda;

2017.

131. Geo - strategic;

30x 20 x 15 cm;

aluminium, bakar, poliester, model;

aluminum, copper, polyester, model;

2015.

132. Radnička klasa ide u raj / The Working Class is Going to Heaven;

Cca 12 x 25 x 9 cm x 13 kom;

terakota, aluminium, pleksiglas;

terracotta, aluminum, plexiglass;

2017.

133. Bring Me Back;

20 x 20 x 14 cm;

terakota, aluminium, akrilne boje, konopac, model: Londonski autobus;

terracotta, aluminum, acrylic colors, rope, model: London double-decker bus;

2017.

134. Krim / Crimea;

12 x 30 x 20 cm;

terakota, aluminium, drvo, čelične sajle model: babuške;

terracotta, aluminum, wood, steel cables, model: Babushkas;

2017.

135. Vrtlarica / Gardener;

50 x 20 x 17 cm;

terakota, aluminium, model: vestacki brsljan;

terracotta, aluminum, model, artificial ivy;

2017.

136. Kiseonik / Oxygen;

32 x 20 x 20 cm;

terakota, aluminium, poliester, akrilne boje, model: bicikl;

terracotta, aluminum, polyester, acrylic colors, model: bike;

2017.

137. Zmaj na Frojdovom otomanu / Dragon on Freud's sofa;

25 x 55 x 25 cm;

terakota, aluminium, drvo, akrilne boje, model: tepih;

terracotta, aluminum, wood, acrylic colors, model: carpet;

2017.

138. Bela kuća / White Hous;

20 x 28 x 16 cm;

terakota, aluminium, pleksiglas, model: Lego;

terracotta, aluminum, plexiglas, model: Lego;

2017.

139. Gorgona / Gorgon;

28 x 10 x 20 cm;

terakota, aluminium, mesing;

terracotta, aluminum, brass;

2017.

140. Gorgona / Gorgon;

30 x 20 x 20 cm;

terakota, aluminium, drvo, model: konstruktor;

terracotta, aluminum, wood, model: Construction toys;

2017.

141. Radnička klasa ide u raj / The Working Class is Going to Heaven;

32 x 25 x 15 cm;

aluminium, pleksiglas, model: Fiat 500;

aluminum, Plexiglas, model: Fiat 500;

2017.

142. Sirija / Syria;

30 x 15 x 12 cm;

terakota, aluminium, poliester, akrilne boje, model: točkovi;

terracotta, aluminum, polyester, acrylic colors, model: wheels;

2017.

143. Gorgona-Vila Savoja / Gorgon-Villa Savoye;

35 x 24 x 23 cm;

terakota, aluminium, pleksiglas, model: Lego;

terracotta, aluminum, plexiglass model: Lego;

2017.

144. Sirija / Syria;

170x 105 x 60 cm;

(1/3); corten, bronza, aluminium, gips, epoksi smole, poliuretanske boje;

corten, bronze, aluminum, plaster, epoxy resins, polyuretane colors;

2015/18.

- 145. Kentaur, Prada venčanica, merdevine i 30€ / Centaur, Prada wedding dress, ladders and 30€;**
254x 149 x 60 cm;
(1/3); drvo, bronza, zlato, konopac;
wood, bronze, gold, rope;
2016/18.
- 146. Zmaj na Frojdovom otomanu/ Dragon on Freud's Sofa;**
33(123) x 83 x 46 cm;
(1/3); bronza, aluminium, drvo, konopac;
bronze, aluminum, wood, rope;
2014/15.
- 147. Anđeo / Angel;**
125(207) x 83 x 70cm;
(2/3); bronza, aluminium, nerđajući čelik, gurtne;
bronze, aluminum, stainless steel, sash;
2016/18.
- 148. Crveno ili crno / Red or Black;**
112(200) x 73 x 50 cm;
(1/3); aluminium, drvo, gvožđe, gurtne, poliuretanske boje, stega;
aluminum, wood, iron, sash, polyurethane colors, clamp;
2017/18.
- 149. Babuška / Babushka;**
80(160) x 47 x 60 cm;
(1/3); drvo, aluminium, čelična sajla, poliester, poliuretanske boje;
wood, aluminum, steel cable, polyester, polyurethane colors;
2017/18.
- 150. Gedža vs IKEA;**
144 x 45 x 50 cm;
(1/3); aluminium, mesing, drvo, gurtne, model: sat u obliku srpske vojne kape, model: Ikea / kallax 14729;
aluminum, brass, wood, sash, model: a clock shaped as Serbian military cap, model: IKEA/ kallax 14729;
2017/18.
- 151. Radnička klasa ide u raj / The Working Class is Going to Heaven;**
84(165) x 47 x 38 cm;
drvo, aluminium, gvožđe, gurtne, poliuretanske boje;
wood, aluminum, iron, sash, polyurethane colors;
2014/15.
- 152. Soliter / Skyscraper;**
131(221) x 38 x 37 cm;
drvo, aluminium, staklo, kamen, keramika, igracke, model: Fiat 550, poliuretanske boje;
wood, aluminum, glass, stone, ceramics, toys, model: FIAT 550, polyurethane colors;
2014/15.
- 153. Gaspromniet;**
75(165) x 35 x 70 cm;
(1/3); aluminium, pleksiglas, mesing, drvo, konopac;
aluminum, plexiglass, brass, wood, rope;
2014/15.
- 154. Generalštab / General Staff;**
57(147) x 47 x 36 cm,
drvo, aluminium, terakota, keramičke glazure i poliuretanske boje;
wood, aluminum, terracotta, ceramic glaze and polyurethane colors;
2014/15.
- 155. Panda i Smrt / Panda and Death;**
46(147) x 47 x 56 cm;
(1/3); bronza, aluminium, gurtne, model: plišana panda;
bronze, aluminum, sash, model: stuffed panda toy;
2017/18.
- 156. Germania;**
102(187) x 72 x 55 cm;
(3/3); bronza, aluminium, gurtne;
bronze, aluminum, sash;
2017/18.
- 157. Radnička klasa ide u raj / The Working Class is Going to Heaven;**
120(210) x 55 x 70 cm;
(3/3); drvo, aluminium, gvožđe, gurtne, tepisi;
wood, aluminum, iron, sash, carpets;
2016/18.
- 158. Radnička klasa ide u raj / The Working Class is Going to Heaven;**
107(197) x 34 x 24 cm;
(1/3); drvo, bronza, aluminium, konopac, zastava;
wood, bronze, aluminum, rope, flag;
2011/15.
- 159. Gorgona / Gorgon;**
71(171) x 57 x 70 cm;
(1/3); bronza, gvožđe, bakar, gurtne, sabrani tekstovi Marksa i Engelsa;
brass, iron, copper, sash, collected texts by Marx and Engels;
2014/15.
- 160. I like America and America Likes Me;**
61(151)x28x33cm;
(1/3); bronza, kamen, konopac, aluminium;
bronze, stone, rope, aluminum;
2013/14.
- 161. Ponoćno sunce / Midnight Sun;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 162. Crveno ili crno / Red or Black;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 163. Fontana / Fountain;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.

- 164. Radnička klasa ide u raj / The Working Class is Going to Heaven;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors, and collage;
2017.
- 165. Facciamo finta di niente;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 166. Kentaur / Centaur;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 167. Tatlin / Tatlin;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors, and collage;
2017.
- 168. Partenon / Parthenon;**
170 x 125 cm;
ugalj, olovka i akrilne boje;
charcoal, pencil and acrylic colors;
2017.
- 169. Bring Me Back;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 170. I Like America and America Likes Me;**
170x125 cm;
ugalj, olovka, pigmenti;
charcoal, pencil, pigments;
2017.
- 171. Zmaj na Freudovoj sofa / Dragon on Freud's Sofa;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 172. Radnička klasa ide u raj / The Working Class is Going to Heaven;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 173. Gorgona-Vila Savoja / Gorgon-Villa Savoye;**
170 x 125 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2017.
- 174. Opet i ponovo / Once More and Again;**
promenljive dimenzije / variable dimension: 220 x 370 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2009/16.
- 175. Ponoćno sunce / Midnight Sun;**
104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2015.
- 176. Generalstab / General Staff;**
104 x 75 cm;
ugalj, olovka;
charcoal, pencil;
2015.
- 177. Sirija / Syria;**
104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2016.
- 178. Gorgona - Savoja / Gorgon - Savoye;**
104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje;
charcoal, pencil, pigments, acrylic colors;
2016.
- 179. Kristal / Crystal;**
104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje;
charcoal, pencil, pigments, acrylic colors;
2016.
- 180. Gedža;**
104 x 75 cm;
ugalj, olovka, pigmenti, akrilne boje;
charcoal, pencil, pigments, acrylic colors;
2016.
- 181. Crveno ili crno / Red or Black,**
220 x 250 cm;
ugalj, olovka, pigmenti, akrilne boje i kolaž;
charcoal, pencil, pigments, acrylic colors and collage;
2012/17.
- 182. Projekti / Projects, 1986.**
- 183. B. Srbljanović / M. Bajić „88833“;**
konkursni rad za spomenn obeležje Zoranu Đinđiću;
competition proposal for a monument to Zoran Đinđić;
2017.
- 184. R. Deacon / M. Bajić;**
Ođande dovde / From There to Here,
work in progress: Kalemegdan bridge coloboration, Beograd,
2006/2018.

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