

MRDJAN BAJIĆ

NEPOUZDANI PRIPOVEDAČ • UNRELIABLE NARRATOR

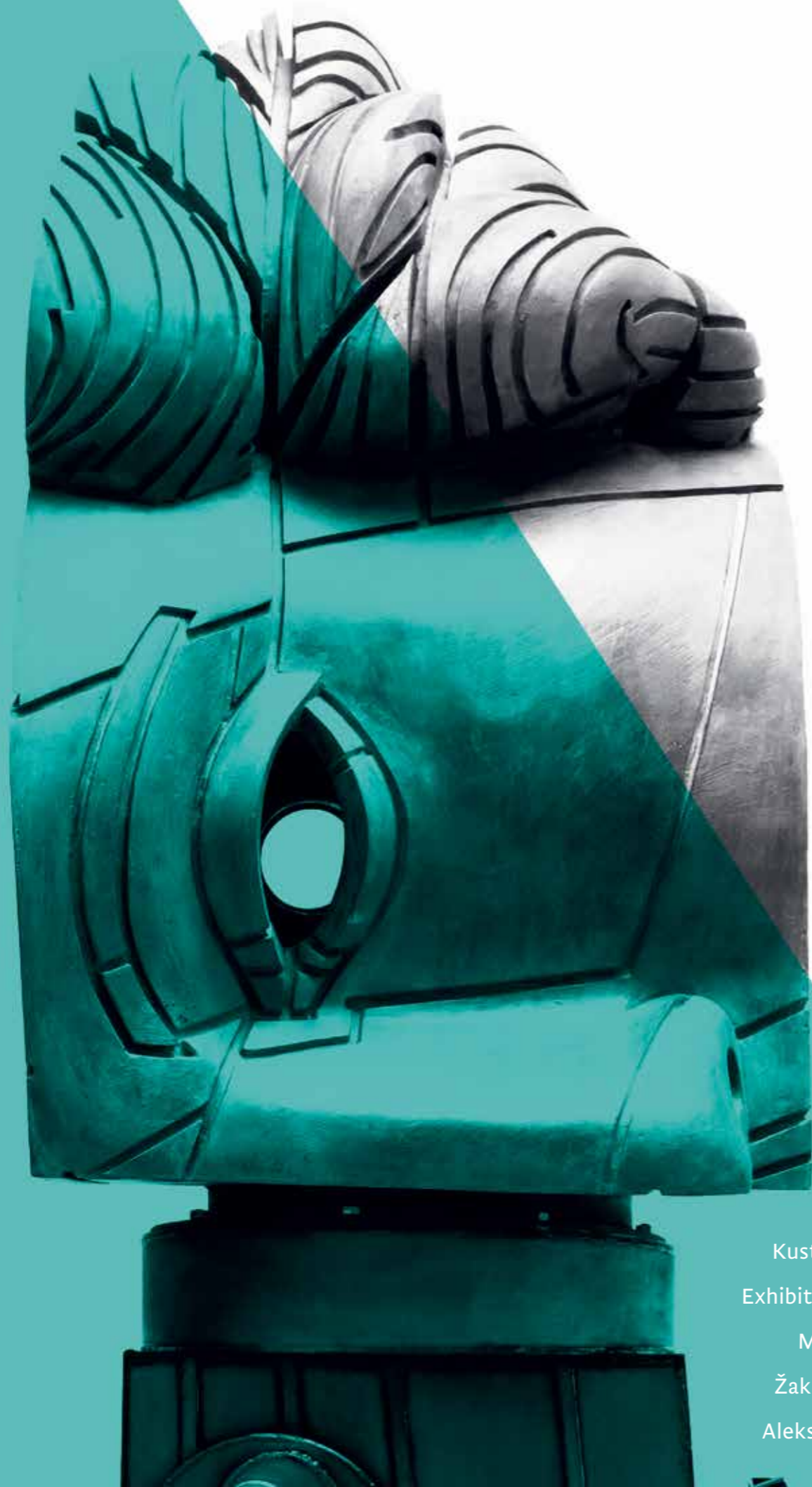


Mrdjan Bajić

—

Nepouzdaní pripovedač /

Unreliable Narrator



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Kustosi izložbe /
Exhibition curators:
Miroslav Karić
Žaklina Ratković
Aleksandra Mirčić



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Marijana Kolarić Marijana Kolarić

Uvodna reč Introduction

MUZEJ SAVREMENE UMETNOSTI IMA OGROMNO zadovoljstvo da upriliči veliku i dugo očekivanu izložbu Mrđana Bajića, jednog od vodećih umetnika savremene umetničke scene u Srbiji, čiji je bogat i kompleksan stvaralački opus predstavljen na svih pet nivoa Muzeja.

Izložba *Nepouzđani pripovedač* strukturirana je kroz hronološke i konceptualne celine koje prate sve faze razvoja Bajićevog stvaralaštva i građenja jedne specifične skulptorske poetike, pristupa i izraza. Prikazana dela na izložbi obuhvataju, kako umetnikova prvobitna istraživanja medijskih specifičnosti i potencijala skulpture i odnosa formi i prostora tokom osamdesetih godina dvadesetog veka, tako i kasnija usložnjavanja i elaboriranja skulptorskih celina koje su neretko podrazumevale i višemedijske izraze. Osim ambematskih radova Mrđana Bajića i projekata koji su tokom poslednje četiri decenije obeležili umetnička dešavanja, kako u Srbiji tako i u svetu, izložba obuhvata i najnoviju produkciju — namenski rađenu za ovu izložbu.

Pored skulptura koje predstavljaju vrsne primere novih skulptorskih praksi i promišljanja

THE MUSEUM OF CONTEMPORARY ART IS VERY pleased to present the grand and long-awaited exhibition of the works of Mrđjan Bajić, one of the leading artists on the contemporary art scene in Serbia, whose rich and complex creative oeuvre is displayed on all five levels of the Museum.

The exhibition *Unreliable Narrator* is structured around chronological and conceptual units that follow all phases of the development of Bajić's creativity and the evolution of a distinctive sculptural poetics, approach and expression. The works displayed at the exhibition include both the artist's original research into the media specificities and potential of sculpture and the relationship between form and space during the 1980s, as well as the later complexification and elaborations of sculptural entities that often included multimedia expressions. In addition to the emblematic works of Mrđjan Bajić and the projects that have defined artistic events in Serbia and the world for the past four decades, the exhibition also includes his latest works—made especially for this occasion.

In addition to the sculptures which are excellent examples of new sculptural practices and

medija skulpture u proširenom polju, izložba obuhvata i — za Bajića — važan i neodvojiv crtački opus, kao i odeljak sa skicama i raznovrsnim dokumentarnim materijalom koji doprinosi boljem sagledavanju umetnikovog autorskog rada i njegovih saradnji sa drugim umetnicima.

Mrđan Bajić je jedan od malobrojnih savremenih umetnika čiji radovi se danas nalaze i u javnom prostoru. U Beogradu, Bajić je realizovao dve javne skulpture od kojih se jedna nalazi u Jugoslovenskom dramskom pozorištu, a druga, ostvarena u saradnji sa čuvenim britanskim skulptorom Ričardom Dikomom, postala je svojevrsni *landmark* pasarele od Kalemegdana do Savskog pristaništa.

Stručna i šira javnost ima priliku da kroz predstavljenu izložbu stekne uvid u građenje specifičnog skulptorskog jezika Mrđana Bajića kao i u opseg tema kojima se umetnik bavio, u pronicljive refleksije i suptilne analize, kako istorijsko-društvenih, političkih, kulturoloških konteksta i narativa ovdašnjih prostora, tako i globalnih civilizacijskih fenomena.

reflections on the medium of sculpture in an expanded field, the exhibition also includes, for Bajić, an important and inseparable drawing oeuvre, as well as a section with sketches and diverse documentary material that contributes to a better understanding of the artist's unique work as well as his collaborations with other artists.

Mrđjan Bajić is one of the few contemporary artists whose works can be found in public spaces today. In Belgrade, Bajić created two public sculptures, one of which is located at the Yugoslav Drama Theatre and the other, realised in collaboration with the famous British sculptor Richard Deacon, became a landmark of its own kind on the footbridge from Kalemegdan to the Sava pier.

With the presented exhibition, experts and the wider audience alike, have the opportunity to gain an insight into the construction of the specific sculptural language of Mrđjan Bajić and the range of topics that the artist has dealt with, as well as into the perceptive reflections and subtle analysis of the sociohistorical, political, cultural contexts and narratives of local regions and global civilizational phenomena.



LIDIJA MERENIK >

Lidija Merenik
**Sekvence sećanja.
Fragmenti o delu
Mrđana Bajića**

„Pod naletom bede, društveni okviri se rastocuju. Poredak se ruši. On je suočen sa moralnim rasulom, sa svim vidovima psihičkih slomova, on čuje u sebi šum sopstvenih sokova, raskidanih, poraženih, sokova koji, u vrtoglavom uništavanju materije, postaju teški i pretvaraju se malo-pomalo u ugalj. Da li je već kasno da se spreči nesreća? Čak i uništen, čak i organski poništen i u prah pretvoren, do srži spaljen, on oseća da se u snovima ne umire, da tu volja ide do apsurdna, do negacije mogućnog, do neke vrste preobražavanja laži iz koje se iznova stvara istina.”¹

POČETAK OSAMDESETIH GODINA SU NA jugoslovenskom umetničkom prostoru, neposredno pre i nakon smrti Josipa Broza Tita (1980), obeležila dva ironična naslova numera *new wave* bendova: *Sretno dijete* (1979) zagrebačkog „Prljavog kazališta” i *Odbrana i poslednji dani* (1982) beogradskih „Idola”. Bili su to tek najvidljiviji simbolički označitelji kulturne i kontrakulturne klime u periodu neizvesnog državnčkog, političkog i nacionalnog interregnuma Titove Jugoslavije. Taj „Hod drugom stranom” („Walk on the Wild Side”)²

1 A. Artaud, *Le Théâtre et son Double* (Ouvres Complètes t. IV), ed. Gallimard, Paris, 1964. Prevod M. Miočinović, *Pozorište i njegov dvojniki*, Prosveta, Beograd, 1971.

2 D. Albahari, „Rok i književnost”, *Almanah novog talasa u SFRJ*, ed. D. Albahari, IIC SSO, Beograd, 1983.

Lidija Merenik
**Memory Sequences.
Fragments on the Work
of Mrđjan Bajić**

“Beneath such a scourge, all social forms disintegrate. Order collapses. He observes every infringement of morality, every psychological disaster; he hears his body fluids murmuring within him; torn, failing in a dizzying collapse of tissue, his organs grow heavy and gradually turn to carbon. But is it too late to avert the scourge? Even destroyed, even annihilated, organically pulverized and consumed to his very marrow, he knows we do not die in our dreams, our will operates even in absurdity, even in the negation of possibility, even in the transmutation of the lies from which truth can be remade.”¹

THE BEGINNING OF THE 1980S, JUST BEFORE and after the death of Josip Broz Tito (1980), was marked in the Yugoslav art world by two ironic *new wave* song titles: *Lucky Child* (*Sretno dijete*, 1979) by the Zagreb-based band “Prljavo kazalište” and *The Last Days* (*Poslednji dani*, 1982) by “Idoli” from Belgrade. Those were only the most conspicuous symbolic determinants of cultural and countercultural climate during the uncertain course of state, political and national interregnum in Tito’s Yugoslavia. Today, this “Walk on the Wild Side”² is a paradigm of the

1 A. Artaud, *Le Théâtre et son Double* (Ouvres Complètes t. IV), ed. Gallimard, Paris, 1964. Translated into English as *The Theater and Its Double* by Mary Caroline Richards; Grove Press, New York, 1958.

2 D. Albahari, “Rok i književnost”, *Almanah novog talasa u SFRJ*, ed. D. Albahari, IIC SSO, Belgrade, 1983.

danas je paradigma sveukupnog, generacijskog umetničkog delovanja započetog u periodu posle Titove smrti, a završenog u vreme dolaska Slobodana Miloševića na vlast, 1989. godine.³

„Sredinom osamdesetih godina dotada samo mračni nagoveštaji gubitka poverenja unutar društva pretvorili su se u proces koji se odvijao neverovatnom brzinom. Kriza je stvorila kod ljudi osećanje zastrašujuće neizvesnosti, uništila je njihovu veru u moć države da održi red, raskinula je veze između republika i, konačno, obeležila čak i kolege i susede kao izdajnike i neprijatelje. Promene i diskontinuiteti, što svako doba nosi sa sobom, nisu više tumačeni kao izazov ili šansa, već kao loš predznak preteće propasti. Uznemirenost i strah od budućnosti delovali su ometajuće i usporavajuće, a poverenje u zakon potpuno je nestalo.”⁴

Prisutan na jugoslovenskoj umetničkoj sceni od 1982/83. godine, Mrđjan Bajić (1957) bio je deo istog agilnog, ironičnog i kritički raspoloženog „hoda drugom stranom” — generacijskog talasa koji je označio metodološki i interpretativni prelom u jugoslovenskoj savremenoj vizuelnoj umetnosti. „Novi talas” je u vizuelnu umetnost uneo tipično postmoderne postupke poput intertekstualnosti, parodije ili subverzije tradicionalističkih definicija roda, žanra, teme i sadržaja, ideologiju „doba sumnje” (*age of doubt*),⁵ beskompromisni spoj elitne („visoke”/high) i popularne („niske”/low) kulture. Bajić je svojim najranijim samostalnim izložbama crteža i skulptura 1983, prvi u svojoj generaciji, počeo razgradnju konvencionalnog medijumskog plana skulpture, izvan tradicionalističkog, normativnog prosedea — i tako izbio u sam

3 Milošević je bio: predsednik Predsedništva SR Srbije (1989–1991), predsednik Republike Srbije (1991–1997) i predsednik Savezne Republike Jugoslavije (po raspadu SFRJ, 1997–2000).

4 M. Ž. Čalić, *Istorija Jugoslavije u 20. veku*, Clio, Beograd, 2013.

5 T. McEvelley, *Sculpture in the age of doubt*, Allworth Press, New York, 1999.

comprehensive, generational artistic development that started after Tito’s death and ended with Slobodan Milošević’s rise to power in 1989.³

“In the mid-1980s, what had before been just dark hints of the loss of trust within the society turned into a process that unfolded at an incredible speed. The crisis sparked in people a sense of dreadful uncertainty, destroyed their faith in the power of the state to maintain order, broke the links between the republics, and, finally, branded even colleagues and neighbors as traitors and enemies. Changes and discontinuities, inherent to every age, weren’t interpreted anymore as a challenge or opportunity but as a bad omen of impending doom. Anxiety and a fear of the future had a disturbing and debilitating effect, and faith in the law disappeared completely.”⁴

Having joined the Yugoslav art scene in 1982/3, Mrđjan Bajić (1957) was a member of the same agile, ironic and critically spirited “walk on the wild side”—the generational wave that marked a methodological and interpretative turning point in modern Yugoslav visual art. “New wave” introduced typically postmodern concepts into the visual arts, such as intertextuality, parody or subversion of the traditionalist definitions of gender, genre, theme and content, an ideology of “the age of doubt,”⁵ uncompromising joining of elitist (“high”) and popular (“low”) culture. With his earliest solo exhibitions of drawings and sculptures in 1983, Bajić was the first of his generation to initiate the decomposition of the conventional plane of sculpture as a medium outside the traditionalist, normative framework—which propelled him to the top among the young artists who eventually contributed to erasing boundaries between culture, counterculture and subculture.

3 Milošević served as: Chair of the Presidency of the Federal Republic of Serbia (1989–1991), President of the Republic of Serbia (1991–1997) and President of the Federal Republic of Yugoslavia (after the dissolution of the SFRY, 1997–2000).

4 M. Ž. Čalić, *Istorija Jugoslavije u 20. veku*, Clio, Belgrade, 2013.

5 T. McEvelley, *Sculpture in the age of doubt*, Allworth Press, New York, 1999.

vrh među onim mladim umetnicima koji su konačno doprineli narušavanju granica između kulture, kontrakulture i supkulture. Bajićeva skulptura je početkom osamdesetih godina bila jedan od označitelja konceptijskog i ideološkog postmodernog prevrata u srpskoj umetnosti. On je tom prevratu doprineo preciznošću sinkretičke misli i bogatstvom i naglašenošću imaginacije sklone fikciji. Ako se skulpturi u jednom istorijskom trenutku modernizma mogao oduzeti „suvišni podatak”, sada joj se mogao dodati: upotrebom, uslovno rečeno, tradicionalnih medija, počeo je proces razaranja premisa tog istog medija. A upravo to je Mrđan Bajić i uradio.

„Kada sam prvi put osamdeset treće na Pančevačku izložbu jugoslovenske skulpture uneo rad *Majski stub* — tirkiznu, tanušnu i dva i po metra visoku skulpturu, sa temom ritualnog žrtvovanja zarad proleća i svetle budućnosti, među oblo kamenje i kockasta gvožđa, ona jeste izgledala gotovo kao 'pala s Marsa'... Oni koji se sećaju perioda koji je neposredno prethodio osamdesetim sećaju se valjda i prodora nove energije i težnje da se neke nove teme kažu jednim izbezumljeno razbuktalim i prekretničkim jezikom. Teško da je situacija ideološke raskravljenosti multikulturalne scene početka osamdesetih uporediva sa ekonomskim kolapsom i destruktivnim nacionalizmom devedesetih. Stoga, sa današnje tačke gledišta, postoje dva podjednako neistinita šablona u čitanju umetnosti nastale osamdesetih godina — nekritičko glorifikovanje i kritička banalizacija. Tačno je da osamdesetih uglavnom nema direktnog angažmana već metaforičkog govora i činjenica jeste da u tom periodu postoji jedan generacijski prezir prema mogućnosti preuzimanja uloge političkog subjekta jer je zamišljanje života u ritmu muzike za ples tada bilo mnogo zabavnije. Što, doduše, danas može biti viđeno kao strateški pogrešno, ali takav stav je bio simptom vremena.”⁶

6 L. Merenik, Intervju sa Mrđanom Bajićem, „One Man Band”, *Remont Art Magazine*, Beograd, 2001.

Bajić's work in the early eighties was one of the determinants of the postmodern conceptual and ideological turn in Serbian art. His contribution to this turn was reflected in the precision of his syncretic thought and the wealth and expressiveness of his fiction-prone imagination. If, at the historical moment of modernism, the sculpture could have been stripped of any “excess data,” they could now be added: the use of, conditionally speaking, traditional media launched the process of destroying the premises of the same medium. And this is precisely what Mrđan Bajić did.

“When in 1983 I first brought in my piece *Maypole* for the Exhibition of Yugoslav Sculpture in Pančevo—this turquoise, slender, two and a half meters tall sculpture, whose theme was ritual sacrificing for the sake of spring and a bright future, it did seem almost like it ‘came from Mars’ among the round stones and rectangular iron poles... Those who remember the period immediately before the eighties probably also remember the infusion of fresh energy and the desire to communicate new topics using an insanely blazing and revolutionary language. The atmosphere of ideological relaxation in the multicultural scene of the early eighties can hardly be compared to the economic collapse and destructive nationalism of the nineties. Thus, from today's point of view, there are two equally false patterns of reading the eighties' art—uncritical glorification and critical banalization. It is true that, in the eighties, metaphorical language was mostly used instead of direct engagement, and it is a fact that at the time, there was a feeling of generational contempt for the possibility of assuming the role of a political subject because just dancing to the beat seemed a lot more fun. In reality, this could be regarded today as a strategic mistake, but such an attitude was a symptom of the age.”⁶

Bajić's sculptures created between 1980 and 1985 are characterized by a subversive modeling

6 L. Merenik, Intervju sa Mrđanom Bajićem, „One Man Band”, *Remont Art Magazine*, Beograd, 2001.

Za Bajićeve radove koji nastaju 1980–1985. karakterističan je subverzivan oblikovni postupak koji logikom slike i dominacijom boje, pre nego logikom tradicionalnog medija skulpture, čini da skulptura postane „više od crteža, manje od volumena”. Već oko 1988, delo Mrđana Bajića će uticati na stvaranje nove samosvesti postmoderne skulpture, kao i na samopouzdanje mladih umetnika. Suština ovog uticaja bila je u izvrtanju i razgradnji akademizovane i estetizovane forme, u ironijskom odvajanju od stereotipa velikih narativa, odvajanju od purističkog, monumentalnog, spomeničkog, a u obraćanju malim formama i intimnim sadržajima, u izrazitoj personalizaciji dela.

I • Rani radovi — nova ekspresija 1980–1983

Radovi-skulpture počinju sa osamdesetim godinama XX veka. Prvi rad *Spavač* (1980) bio je prikazan na izložbi radova studenata vajarstva na Akademiji likovnih umetnosti u Beogradu. Po rečima autora, *Spavač*, rađen uz puno skica i modela malih formata, napravljen je „jednim delom direktno u gipsu, drugim delom modelovan u glini, a komad sivog, trulog tepiha dodat je na kraju”⁷

Možda je prerano reći povodom ove uspavane muške figure, ali već ovde se naziru tema, metod, redosled rada, materijal i struktura zahvaljujući kojim nastaju Bajićevi rani radovi. To je prevashodno očito u seriji *Kupačice* (1981–1982). U velikom broju malih skulptura kupačica (visokih cca 30 cm, u bojevoj terakoti), izdvajala se *Velika kupačica*, u prirodnoj veličini. Seriju je Mrđan Bajić izložio u Galeriji Doma omladine Beograda 1983. godine. Ovim ranim figuralnim kompozicijama u potpunosti dominira tema ženskog akta. Senzaciju na izložbi nije izazvalo samo mnoštvo malih kupačica i gvaš/akvarel bojanih skica, već i *Velika kupačica*, smeštena u kupatilu galerije sa kojeg su bila skinuta vrata. Nakon toga, *Velika* više nikada nije izlagana. Akt, kao jedna od najčešćih i

7 M. Bajić, *Backup*, Cicero, Beograd, 2006, 5.

technique that employs the logic of the image and color dominance, rather than the traditional reasoning of the medium of sculpture, to make the work evolve into something “more than a drawing, less than a volume.” As early as around 1988, Mrđan Bajić's artwork informed the emergence of a novel self-awareness of the postmodern sculpture, as well as the confidence of young artists. The essence of this influence implied distortion and decomposition of the academized and aestheticized form, ironic separation from the stereotypes of great narratives, separation from the purist, monumental, massive, and instead looking to small structures and intimate contents, i.e., the pronounced personalization of the work of art.

I • Early works—New expression 1980–1983

Sculptures started to appear with the 1980s. The first of them, called *Sleeper* (1980), was displayed in an exhibition of works of sculpture students from the Academy of Fine Arts in Belgrade. According to the author, *Sleeper*, done using a lot of sketches and small-format models, was made “one part directly in plaster, the other modeled in clay, with a piece of rotten grey carpet added at the end.”⁷

Perhaps it would be too early to say on the occasion of this sleepy male figure, but we can already discern here the theme, method, work order, material and structure that led to the creation of Bajić's early pieces. This is most obvious in the series *Bathing Women* (1981–1982). Among many small sculptures of bathing women (c. 30 cm tall, in painted terracotta), the *Large Bathing Woman* stood apart, built in natural size. Mrđan Bajić displayed the series in 1983 at the Gallery of the Belgrade Youth Center. The theme of the female nude dominates entirely in these early figurative compositions. The exhibition was a sensation not only because of the host of smaller bathing women and gouache/watercolor painted sketches but also because of the *Large Bathing Woman* positioned in the gallery's restroom from which the door had been removed. After this, *Large* was never shown again. As a

7 M. Bajić, *Backup*, Cicero, Belgrade, 2006, 5.



Spavač / Sleeper (1980)

obaveznih tema koje se „vežbaju” na akademiji, kao jedna od najvećih tema istorije slikarstva i skulpture, predstavljao je za Bajića koliko izazovan, toliko suštinski jednostavan početak umetničkog delovanja. Kako sam Bajić navodi, ideja je bila početi od tematskih osnova istorije — akta — i to iskoristiti kao temelj eksperimenta i daljeg traženja, „u želji da se dostigne konačno snažno razrešenje”.⁸ Razrešenje se odnosilo na metod, stil, građu, temu, materijal, strukturu... Međutim, već tada je Bajić pokazao da jednako suvereno vlada trojstvom modelovanja: crtež/gvaš/akvarel + skulptura malog formata koja nužno ne mora biti model za veću i može da funkcioniše kao samostalan rad + skulptura velikog formata. S druge strane, on, počevši od *Kupačica*, ima u vidu i istorijske prethodnike: Engra, Dega, Bonara... no izbegavajući svesno ideale klasike, lepog, ljupkog, privlačnog, lirskog. Umesto toga, u ranim radovima uspostavlja ekspresiju kao osnovni iskaz

⁸ Ibid.

frequent and mandatory theme that is “practiced” at the academy, the nude is one of the most important topics in the history of painting and sculpture, and for Bajić, it meant a challenging but essentially simple beginning of his career as an artist. According to him, the idea was to start from the thematic foundations of history—the nude—and use it as a basis for experiment and further exploration, “seeking to achieve a final forceful resolution.”⁸ Resolution refers to the method, style, construction, theme, material, structure... However, even then, Bajić showed complete mastery over the modeling triad: drawing/gouache/aquarelle + a small-format sculpture that needn’t be a model for a bigger one and could function as an independent work + a large-format sculpture. Also, starting with the *Bathing Women*, he looked to his historical predecessors: Ingres, Degas, Bonnard, etc. but consciously avoided classical ideals, the beautiful, the lovely, the appealing, the lyrical. Instead, with his early works, he establishes expression as the basic phrase and motivation in a multitude of non-idealized, sometimes crude, sometimes awkward female bodies, setting up spatial relations, units, making the sculpture spread out in the surrounding space to create a small separate ambiance. This was both literally shown and proved in the *Large Bathing Woman*, which is an homage to all the great bathing women and odalisques art history gave us. In addition, *Bathing Women* announced working in terracotta, followed by combining painted terracotta with polyester, and more broadly, the future uses of other materials.

The expression comes perhaps most strongly into focus in the cycle *Rooms* (1981–1983, a series of drawings and sculptures, c. 20 × 30 × 30 cm) put on display in the Gallery of the Student Cultural Center (SKC) simultaneously with the exhibition at the Belgrade Youth Center. The series confirms the artist’s research quest as a form of media duplicity. Owning his performative skills and a love of materials, Bajić begins to deconstruct the sculpture’s semantic plane, traditionalist and normative answers to the

⁸ Ibid.

i motivaciju, u mnoštvu neidealizovanih, ponekad grubih, ponekad nezgrapnih ženskih tela, uspostavlajući prostorne odnose, celine, čineći da se skulptura sama prostire po okolnom prostoru tvoreći zaseban, mali ambijent. To je i bukvalno pokazano i dokazano *Velikom kupačicom*, koja je omaž svim velikim kupačicama i odaliskama koje nam je istorija umetnosti dala. Takođe, *Kupačice* su najavile rad u terakoti, potom kombinaciji bojene terakote i poliestera, i načelno buduće upotrebe drugih materijala.

Ekspresija je možda najjače došla do izražaja u ciklusu *Sobe* (1981–1983, serija crteža i skulptura, ca 20 × 30 × 30 cm) izlaganom, istovremeno sa izložbom u Domu omladine, u Velikoj galeriji Studentskog kulturnog centra (SKC). Serija potvrđuje umetnikovo započeto istraživanje kao oblik medijske dvosmislenosti. Zadržavši izvođačko umeće i ljubav prema materijalima, Bajić je počeo razgradnju značenjskog plana skulpture, tradicionalističkih i normativnih odgovora na pitanje šta je savremena skulptura. Njegovi crteži, kolaži i skulpture (1981–1983) bave se jednom uslovnom figuracijom koja teži gubljenju sopstvene sadržajne supstancije. Rade se kadrovi žanr-scena, akta i kupačica u duhu novotalasnog čitanja istorijskoumetničkih konstanti i stereotipa. Sada se skulptura malog formata smešta u sopstveni prostor koji grade odgovarajući crtež i oslikano ili bojeno postolje ili postament. *Sobe* su izrazito bojene skulpture, gotovo slikarski. I njihov ambijent, takođe, odlikuje intenzivna upotreba boje. U skulpturi kao materijal dominira terakota, kombinovana sa detaljima rađenim u poliesteru. Boja ovde, kao i u većini ranih radova Mrđana Bajića, ima ekspresivno i empatijsko svojstvo. Pod nazivima *Turska*, *Jutarnja*, *Vulgarna*, *Neonska*, *Prostrana* i sl., Bajić sugerise pripovest, prizor, atmosferu, osećaj, napuštajući deskripciju, predvidivost prizora, puštajući u prostor čistu emociju boje, forme i kompozicije. Kao i u svim njegovim kasnijim radovima, maestralna oblikovna veština u mikronarativu skulpture i vajanja kombinovana je sa neodoljivo popularnim i intimističkim prizorima.

question of what contemporary art is. His drawings, collages and sculptures (1981–1983) are engaged in a conditional figuration that aims toward losing its own substantial content. The works include frames of genre scenes, nudes, and bathing women produced in the spirit of the new wave reading of art history’s staples and stereotypes. The small-format sculpture is now situated in its own space, constructed using an appropriate drawing and a painted or colored base or pedestal. The rooms are expressly painted sculptures, almost resembling paintings. Their ambiance also features a vivid use of color. Sculptures are predominantly made of terracotta, used in combination with details done in polyester. Like in most of Mrđjan Bajić’s early works, color has an expressive and empathetic property. Under the titles *Turkey*, *Morning*, *Vulgar*, *Neon*, *Spacious*, etc., Bajić suggests a story, image, sense, feeling, abandoning description, the image’s predictability, releasing into space the pure emotion of color, shape and composition. Like in all later works, his superb modeling skill in the micronarrative of the sculpture



Velika kupačica / The Big Bather (1981-1983)

Tokom 1982/83. nastaje ciklus *Zlatna grana*,⁹ koji obogaćuje narativ pre svega osvrtom na antropološke i mitološke momente (Frejzer, *Zlatna grana*¹⁰) ili neke izmišljene priče, paganske rituale i sl. Iako zadržava figuru uglavnom vajanu u glini, u ovom ciklusu se dešava preokret i u nesputanim kombinacijama materijala (terakota, poliester, platno, metal, perje...) i nesputanim kombinacijama boja. Ciklus daje još jedan nov rezultat: potiranje pune mase i njeno svođenje na asamblаж — „reljef”, zidnu skulpturu. To su, uz skulpturu-konstrukciju *Majski stub*, najizrazitiji radovi ciklusa: *Noć*, *Bloody*, *Reka*, *Srebrni*, *Leteti*. Ekspresivno svojstvo boje se pojačava, zato što sada jedan osnovni ton nosi raspoloženje dela i ima jasan simbolički i uosećavajući naboj. Forma takođe ima vidna asocijativna svojstva. Kod zidnih komada, platno je podloga radnog procesa koji obuhvata faze od slikanja do nanošenja vajanih delova ili njihovih fragmenata.

Majski stub je pojednostavljena priča pod uticajem Frejzera: o ritualnom žrtvovanju kralja zarad dobrobiti kraljevstva. *Majski stub* (1983, h = 226 cm, 188 × 20 × 13 cm, 38 × 48 × 5 cm, poliester, akril, terakota, metal) jeste skulptura-obelisk, krhke konstrukcije, vajanog podesta i „kapitela” livenog u poliesteru, sa umetnutom figurom od terakote. Vitku i elegantnu formu stuba materijalizuje vertikalna metalna šipka, koja spaja podest sa „kapitelom”. Postolje je urađeno od obojenog metala, sa aplikovanim materijalima. Centralni moment kompozicije je „kapitel” srcolikog oblika,

and sculpting is combined with irresistibly popular and intimist images.

During 1982/1983, Bajić produced the cycle *The Golden Bough*,⁹ whose contribution to the narrative is primarily reflected in the review of anthropological and mythological moments (Frazer, *The Golden Bough*)¹⁰ or selected imaginary tales, pagan rituals, etc. Although he kept the figure most often modeled in clay, the shift that happens with this cycle brought unbridled combinations of materials (terracotta, polyester, cloth, metal, feathers...) and unbridled combinations of colors. The series produced another new result: erasure of full mass and its reduction to an assemblage—“relief,” wall sculpture. Besides the sculpture-structure *Maypole*, the most prominent works in this cycle include *Night*, *Bloody*, *River*, *Silver*, *Flying*. The expressive property of color intensifies because one basic tone now carries the mood of the entire work and has a precise symbolic and empathic charge. The form also has visible associative properties. In the wall pieces, the canvas is the base of a work process that includes phases from painting to mounting sculpted parts or fragments.

Maypole is a simplified story under the influence of Frazer about the ritual sacrificing of a king for the wellbeing of his kingdom. *Maypole* (1983, h = 226 cm, 188 × 20 × 13 cm, 38 × 48 × 5 cm, polyester, acrylic, terracotta, metal) is a sculpture-obelisk, with a fragile structure, modeled pedestal and “capital” cast in polyester, and an inserted terracotta figure. The slim and elegant form of

9 Neki radovi iz ovog ciklusa, kao *Majski stub*, izlagani su prvo na izložbi Umetnost osamdesetih 1983. u MSU, da bi većina bila izložena na samostalnoj izložbi u Galeriji Doma omladine Beograda 1983, kao posebna celina, uz seriju *Kupačice* i *Veliku kupačicu*.

10 U originalu *The Golden Bough: A Study in Comparative Religion*, kasnije preimenovana kao *The Golden Bough: A Study in Magic and Religion* je opsežna studija mitologije i uporedne religije autora Džejmsa Džordža Frejzera (James George Frazer), škotskog antropologa. Prvi put je objavljena 1890. godine. Postoji više izdanja u prevodu na srpski (Živojin Simić). Među prvima je izdanje Gece Kona iz 1937, da bi se prevod pojavio ponovo 1977. u izdanju BIGZ-a.

9 Some works from this cycle, like *Maypole*, were first presented in the 1983 exhibition *Art of the Eighties* at the Museum of Contemporary Art, and the majority were displayed in the 1983 solo show at the Gallery of the Belgrade Youth Center as a special unit, along with the series *Bathing Women* and *Large Bathing Woman*.

10 Initially titled *The Golden Bough: A Study in Comparative Religion*, later renamed *The Golden Bough: A Study in Magic and Religion*, it is a comprehensive study of mythology and comparative religion written by James George Frazer, a Scottish anthropologist. It was first published in 1890. There are several editions in Serbian (translated by Živojin Simić). The oldest is the edition by Gece Kon from 1937, and the translation was printed again in 1977 by BIGZ, Belgrade.





od transparentnog poliestera, u kome dominira ljudska figura — čovek koji će biti žrtvovan. Okosnica sadržaja ove skulpture je jedna od legendi o smeni godišnjih doba i žrtvovanju kralja iz Frejzerove *Zlatne grane*. Narativ Bajićevog ciklusa *Zlatna grana* nedoslovno je uvezan u Frejzerove teze o drevnim mitovima koji nalaze svoje preobražaje i trajanje sve do savremenog doba: ljudska žrtva, umirući bog/kralj ili žrtveni jarac. Opčinjavajuća moć mitova i mogućnosti njihove savremene interpretacije ili parafraze znatno su, u ovom ciklusu, uticale na narative Mrđana Bajića.

II • Početak skulptotektore, „makete”, kućeri, crteži 1985–1987

Drugu fazu Bajićevog rada obeležavaju dve naizgled heterogene celine: *Vatrena polja* (1985–1987) i *Makete* (1986–1987). One su uvod u treću, zrelu fazu i monumentalni stil serija *Aparati* (1987–1991) i *Zidni crteži* (1990–1991). Vrhunac potonjeg perioda su raskošne skulpture naglašanih taktilnih kvaliteta, kombinovanih materijala i velikih, ako ne i gigantskih dimenzija, koje nastaju krajem osamdesetih i početkom devedesetih godina XX veka. Zrela faza ovog perioda napušta mikrodimenziju i mikronarativ *Kupačica* i *Soba*. Nužne kao početak Bajićeve, po svemu izvorne skulpture, kritički orijentisane spram njene tradicionalne definicije, one su tek prvi korak ka izmišljenim predmetima, aparatima, mašinama, konstrukcijama, koje će tek u detalju zadržati prisustvo ljudske figure. I koje će dobijati na formatu kako vreme bude odmicalo.

Nastanak prvih konstrukcija datiramo u 1985/86. Najizrazitija je forma *Zvonika*, potom slede *Tvrđava* i *Akvadukt*. Odlikuje ih gradnja (metalne šipke, postolja i sl.) kombinovana sa vajanim delovima („luk”, „glava” i sl.). Druga karakteristična forma uključuje horizontalne kompozicije (*Pustinja*, *More*), te zidne (*Glavoluk*) i podne celine (*Čupovi*). *Zvonik* (1986, gvožđe, terakota, poliester, akrilne boje, 287 × 156 cm) kombinuje dva procesa karakteristična za rad Mrđana Bajića: preuzete elemente konstrukcije (metalne nogare) i oblikovani deo koji se

the column is materialized by a vertical metal pole, connecting the pedestal to the “capital.” The base is made of colored metal with applied materials. The central feature in this composition is the heart-shaped “capital” in transparent polyester, dominated by the human figure—the man about to be sacrificed. The sculpture’s content derives from one of the legends in Frazer’s *The Golden Bough* about the change of seasons and the king’s sacrifice. The narrative of Bajić’s cycle *The Golden Bough* is loosely woven into Frazer’s theses on ancient myths that have transformed and persisted till the modern age: human sacrifice, a dying god/king or scapegoat. The fascinating power of myths and the possibilities for their modern interpretation or paraphrasing have substantially affected Mrđjan Bajić’s narratives in this cycle.

II • The beginning of sculptotecture, “models,” shacks, drawings 1985–1987

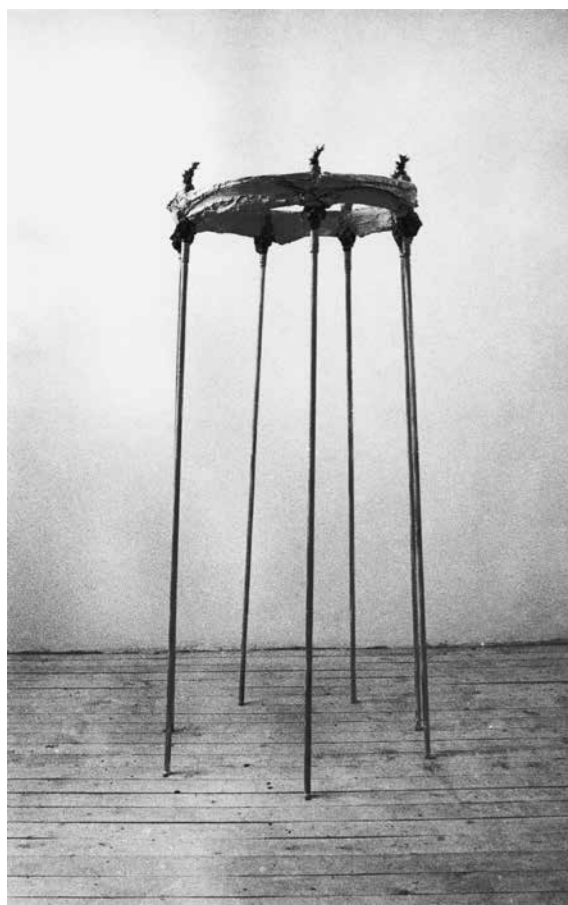
The second phase of Bajić’s work is marked by two seemingly heterogeneous wholes: *Fields of Fire* (1985–1987) and *Models* (1986–1987). They were an introduction to his third, mature phase and the monumental style of the series *Apparatus* (1987–1991) and *Wall Drawings* (1990–1991). Extravagant sculptures with accentuated tactile qualities, made of combined materials in large, if not gigantic, dimensions, which he created in the late 1980s and early 1990s, signify the climax of the latter period. The mature phase in this period saw him abandon the micro-dimension and micronarrative of *Bathing Women* and *Rooms*. Indispensable as a source of Bajić’s completely authentic sculpture, critically oriented towards its traditional definition, these works were only the first step towards the imaginary objects, devices, machines, structures, in which the presence of the human figure would be kept only as a detail. And which would grow in size as time passed.

The first structures date back to 1985/1986. The most expressive is the shape of the *Bell Tower*, followed by *Fortress* and *Aqueduct*. They are distinguished by construction elements (metal poles, bases, etc.) combined with sculpted parts (“arch,”

vaja u terakoti i kombinuje sa delovima izlivenim u poliesteru i na kraju bojama. Ovo je jedan od najranijih radova koji pokazuje okretanje skulpturi-konstrukciji. Na metalnim nogama četvrtastog profila stoji polulučna forma. U unutrašnjoj strani luka okačeno je zvono. Poluluk zvonika je obojen. Skulptura nije slobodnostojeća već je fiksirana za površinu zida. Skulptura je izrađena za potrebe izložbe u rimskoj galeriji Sala Uno¹¹ (1986) tako da svojom formom korespondira sa ovim izuzetnim romaničkim zdanjem, čiji je enterijer naglašen izvučenim lucima. Otuda i početna ideja za *Zvonik*¹² i njegovu svedenu, protoromaničku liniju. Deo ovog opusa izlaže u tada aktivnoj i cenjenoj galeriji Equrna u Ljubljani, promoteru umetnosti, pored ostalog, osamdesetih godina.

U periodu 1986/88. nastaju modeli / „makete”, skulpture malog formata, koje iniciraju kasniji nastanak skulptura velikog formata, srodnog oblića. Kombinuju se liveni delovi (aluminijum, poliester) i vajani delovi (uglavnom terakota). Kao lajtmotiv svuda postoji predstava

“head,” etc.). Another distinctive form includes horizontal compositions (*Desert, Sea*), wall installations (*Headarch*) and floor sculptures (*Jugs*). *Bell Tower* (1986, iron, terracotta, polyester, acrylic paint, 287 × 156 cm) features two processes characteristic of Mrdjan Bajić’s work: claimed structural elements (metal legs) and a sculpted part that is molded in terracotta and combined with parts cast in polyester and, finally, paint. It is one of the earliest pieces that indicated his turning to sculpture-structure. A semi-arched form stands on square-profile metal legs. Inside the arch, a bell is hung. The bell tower’s semi-arch is painted. The sculpture isn’t freestanding but fixed to the wall’s surface. It was designed for an exhibition at the Sala Uno gallery¹¹ in Rome (1986), so its form corresponds to this exceptional Romanic building, whose interior is accentuated by arches. Hence the initial idea for the *Bell Tower*¹² and its simplified, proto-Romanic lines. A part of this series was exhibited at the time in the prolific and well-respected Equrna Gallery in Ljubljana, a promoter, among other things, of 1980s art.



Tvrđava / Fortress (1986)



Akvadukt / Aqueduct (1986)



Glavoluk / Head Arch (1985)



Ćupovi / Jars (1985)

„glave” — izmišljenog portreta ili ponekad sa autoportretnim detaljima. Ovo je sada reminiscencija na punu figuru rane faze. (I to će se menjati: „svevideća”, sveprisutna glava-portret biće znatno kasnije zamenjena, u nekim radovima, glavom Mikija Mause ili medvedića Tedija, jednom prilikom anđela, jednom prilikom Apolona). Upotreba boje se smiruje i koncentriše na pojedine partije skulpture. Definiše se kućolika forma („kućer”), pa se kroz ovaj i druge motive naglašava potencijalna arhitektoničnost skulpture. U toj seriji malih skulptura (modela) iz 1987. godine razlikujemo: „Glavolike”, „Kućolike/kućer”, „Obelisk”, „Ležeće” i „Lučne”. Mnoge od njih, iako samostalno funkcionišu kao skulpture manje forme, biće uzor ili uzorak za Bajićev monumentalni skulptorski stil.

Models/“mockups” appeared in 1986–88 as small-format sculptures, which later initiated the creation of large-format sculptures of similar shapes. Cast parts (aluminum, polyester) are combined with sculpted elements (mostly terracotta). As a recurring motif, they all include representations of the “head”—either an imaginary portrait or sometimes with self-portrait details. This is now a reminiscence of the full figure from the previous phase. (It would also change: years later, the “omniscient,” omnipresent head-portrait will be replaced, in some works, with the head of Mickey Mouse or Teddy Bear, an angel once, or Apollo.) The use of color diminishes and focuses on specific portions of the sculpture. A house-like form is defined (“shack”) and, together with other motifs, employed to highlight the potential architectonics of the statue. In this series of small sculptures (models) from 1987, we can distinguish *Head-like, House-like / Shack, Obelisk, Lying Down* and *Arched*. Though they function independently as small sculptures, many of them would later serve as role models or samples for Bajić’s monumental-sculpture style.

11 Galeriju Sala Uno, koja se nalazi na Piazza di Porta S. Giovanni, osnovao je 1970. umetnik i sveštenik Tito Amodei. Sala Uno je najstarija italijanska neprofitna i eksperimentalna galerija posvećena savremenoj umetnosti. Smeštena je u romaničkoj bazilici, u neposrednoj blizini crkve San Giovanni in Laterano i Scala Santa. Veb izvor: Sala Uno (Sala 1).

12 Postoji druga istoimena skulptura *Zvonik* koja je slobodnostojeća skulptura, postavljena na tri noge i rađena u srodnom postupku kombinovanja materijala i tehnika.

11 Sala Uno gallery, which is located in Piazza di Porta S. Giovanni, was founded in 1970 by the artist and priest Tito Amodei. Sala Uno is the oldest Italian nonprofit experimental gallery dedicated to contemporary art. It is situated in a Romanic basilica in the immediate vicinity of the church San Giovanni in Laterano e Scala Santa. Web source: Sala Uno (Sala 1).

12 There is another statue with the same name *Bell Tower*, which is a freestanding sculpture set on three legs and produced in a similar process of combining materials and techniques.



Iz serije Makete /
 From the series Models (1985–1987):
 Kapija/Gate; Kuća/House; Aparat/Device;
 Vatra/Fire; Split / The City of Split; Radar;
 Dizalica/Crane; Transformator /Transformer;
 Paviljon/Pavilion; Radar; Majski stub /
 Maypole; Vatrena kula / Fire Tower;
 Podrum/Basement; Plamenik/Burner;
 Venecija/Venice; Stepenice/Stairs;
 Kuća za oblake / A House for the Clouds

III • Monumentalni stil i skulptotektura 1987–1991

Aparati (1987–1991) i *Zidni crteži* (1990–1991)

Skulpture velikog formata (po prethodnim modelima/„maketama“) nastaju 1988/89/90. Odlikuju ih: konstrukcija, kombinovanje industrijskih i vajanah ili livenih delova i različitih materijala (drvo, metal, terakota, poliester). Sve, kao detalj, sadrže motiv „glave“. Boja je koncentrisana na odabrane delove. Skulptura poseduje, s jedne strane, odlike konstrukcije, s druge, izmišljenog, apsurdnog predmeta, lišenog funkcije. Izrazito je insistiranje na pome-renoj ravnoteži i „iščašenoj“ statici.

Od kraja osamdesetih godina xx veka, modeli i skulpture Mrđana Bajića predstavljaju alogično i metafizičko viđenje predmeta i sveta. Umnožavaju se neobični predmeti i još čudnije „kuće“, dok se figura rastače, rasparčava i polako nestaje, zarobljena i nemoćna pred tom nadrealnom arhitekturom. Nastaje jedna nova forma: *skulptotektura*. Skulptotektura, u ovom slučaju, nema dodirnih tačaka sa terminom *sculptitecture* koji upotrebljava britanski vajar Antoni Karo (Anthony Caro). Kod Bajića, termin skulptotektura označava konstruktivne, pseudoarhitektonske spojeve sa skulptoralnim elementima dela (dobar primer su *Zvonik*, *Tvrđava* ili *Akvaдукt*). Kod Karoa označava nešto sasvim različito — „spajanje skulpture i arhitekture kroz formu koja bi skulptoralno tretirala unutrašnji arhitektonski prostor i pružila mogućnost ulazanja i istraživanja ovakvog prostora iznutra.”¹³

Preobražaj predmeta odvija se kroz nemoćne, mutagene predstave. Kod „modela“ iz 1988. godine Bajić sve više insistira na skulptotekturi. Plošnost i negacija volumena, tu i tamo zadržani kao elementi postupka, sada gotovo sasvim nestaju i umesto toga se otvaraju arhetipski oblici kuće, tabernakla, slavoluka i obeliska, dakle prototipova koji neizostavno zahtevaju izgradnju-konstrukciju i samostalno prostorno funkcionisanje. Iako u najranijim delima naglašena kao surogat prisustva ili postojanja, figura se sada svodi

III • Monumental style and sculptotecture 1987–1991

Apparatus (1987–1991) and *Wall Drawings* (1990–1991)

Large-format sculptures (done based on previous models/“mockups”) were created in 1988/89/90. They are characterized by: construction and combining industrial and sculpted or cast parts and a variety of materials (wood, metal, terracotta, polyester). All of them contain the motive of the “head” as a detail. Color is concentrated on selected parts. On the one hand, the sculpture has the properties of a structure, and on the other, an imaginary, absurd object deprived of function. Insistence on disturbed balance and “damaged” statics is striking.

From the end of the 1980s, Mrđjan Bajić’s models and sculptures represented a non-logical and metaphysical view of things and the world. Strange objects and even stranger “houses” multiplied as the figure dissolved, collapsed and slowly disappeared, trapped and powerless in the face of this surreal architecture. A new form was born: *sculptotecture*. In this instance, sculptotecture has nothing to do with the term *sculptitecture* used by British sculptor Anthony Caro. To Bajić, the term sculptotecture denotes a fusion of structural, pseudo-architectural elements with the sculptural components of the work (good examples are *Bell Tower*, *Fortress* or *Aqueduct*). In Caro, it means something completely different—“the merging of sculpture and architecture through a form that would sculpturally treat the interior architectural space and provide an opportunity to step inside and explore such a space from within.”¹³

An object’s metamorphosis progresses through impossible, mutant representations. In his “models” from 1988, Bajić increasingly insists on sculptotecture. Flatness and the negation of volume—occasionally kept as elements in the process—are almost entirely gone. Instead, archetypal forms of the house, tabernacle, triumphal arch and obelisk begin to appear, in other words, prototypes firmly requiring construction-building and autonomous spatial functioning.

na znak. Raskomadano telo, kroz masku ili portret, drži skulpturu u nejasnoj situaciji *ni prisustva, ni odsustva* figure. Jer, delimično prisustvo figure-znaka skulptotekturi daje mutantske, humanoidne odlike, a labilne konstrukcije doprinose utisku antropomorfog. Izmeštanje, tj. istrgavanje figure ili predmeta iz njihovog prirodnog ambijenta, skulpturi daje svojstvo „metafizičkog, utvarnog i zbu-njujućeg“, a izmeštena figura se simbolički uzdiže do „ljudske odsutnosti iz čoveka samog”.¹⁴

Modeli koji uvode jezik metafizike u dela Mrđana Bajića bili su uvertira za *Aparate*, raskošne skulpture velikih formata iz 1989/90. (*Transformator*, *Pokretno jezero*, *Gvozdeno doba*, *Hidrocentrala*, *Kovačnica*, *Kiseonik*, *Piramida...*). Za njih je karakteristična izrazita taktilnost. Vrhunac neočekivanih taktilnih kvaliteta predstavljaju skulpture obučene u veštački pliš, lažno krzno ili pravu kožu. Trbusi iščašene statike i napete ravnoteže (uvek sa efektom nelagodnog iščekivanja) primamljivi su pogledu zbog svoje eksplozivne boje, a dodiru zbog svojih mekih, konformističkih, pseudo-fetišističkih materijala. Fikcionalnost „neobičnih“, mutabilnih, himeričnih, taktilnih objekata Mrđana Bajića pokazuje zbir, za postmodernu metodologiju karakterističnih, činilaca: rasprisanost + fantazija + memorija + mitologija + „primitivno“ + popularno +

Although highlighted in his earliest works as a surrogate presence or existence, the figure is now reduced to a symbol. Through a mask or portrait, the dismembered body maintains the sculpture in an unclear state of *neither presence nor absence* of figuration. Because the partial presence of a figure-symbol confers mutant, humanoid features on the sculptotecture and the frail structures add to the impression of anthropomorphism. The displacement, i.e., the expulsion of a figure or object from its natural environment gives the sculpture an aspect of the “metaphysical, eerie and confusing,” and the displaced figure symbolically rises to “human absence from the man himself.”¹⁴

Models introducing metaphysical language into Mrđjan Bajić’s works were an overture for *Apparatus*, extravagant large-format sculptures from 1989/90 (*Transformer*, *Moving Lake*, *Iron Age*, *Hydropower Plant*, *The Blacksmith’s Shop*, *Oxygen*, *Pyramid...*). Their chief attribute is expressed tactility. Statues dressed in artificial velvet, fake fur or genuine leather are the climax of unexpected tactile qualities. Bellies with disturbed statics and a tense balance (always with the effect of uneasy expectation) appeal to the eye due to their explosive color and touch due to their soft, conformist, pseudo-fetishist materials. The fictionality of Mrđjan Bajić’s “unusual,” mutant, chimeric, tactile objects reveals a sum of factors characteristic of postmodern

¹³ O ovome videti više u: A. Bogdanović, *Skulptotektura, Mrđan Bajić*, Beograd 2013, 7–37, 131. Dalja čitanja: A. Caro, P. Murray, *Caro at Longside: Sculpture and Sculptitecture*, Yorkshire Sculpture Park, West Bretton (Yorkshire 2001). „‘Sculptitecture’ is a term that the artist himself coined to describe pieces of work produced throughout his career that bear some similarities to architecture and peruse the relationship between interior and exterior.” Kod Karoa, ističe se važnost enterijera skulpture u koju se ulazi, što je osnovni smisao njegove kovanice skulptotektura. Stoga ne stoje primedbe o tome da je termin doslovno preuzet, pre svega zbog razlike u smislu, cilju i „upotrebnosti” za publiku. Neki od dobrih primera su njegove konstrukcije bez volumena i mase poput metalnog „drvoreda” u Jorkširskom parku skulpture (2001).

¹⁴ A. Boatto, „Nekoliko ‘Novih filozofa’”, *Sveske* 15. Pančevo, mart 1993, 83–88. Prevod: D. Ilić.

¹³ More on this in: A. Bogdanović, *Skulptotektura, Mrđan Bajić*, Belgrade 2013, 7–37, 131. Further reading: A. Caro, P. Murray, *Caro at Longside: Sculpture and Sculptitecture*, Yorkshire Sculpture Park, West Bretton (Yorkshire 2001). “‘Sculptitecture’ is a term that the artist himself coined to describe pieces of work produced throughout his career that bear some similarities to architecture and peruse the relationship between interior and exterior.” Caro emphasizes the importance of the sculpture’s interior one can walk into, which is the primary context of his coinage sculptitecture. Therefore, any objections about the term being taken literally are invalid because of the difference in meaning, goal and “usability” to the audience. Some fine examples are his structures without volume or mass, such as the metal “tree line” in Yorkshire Sculpture Park (2001).

¹⁴ A. Boatto, “Nekoliko ‘Novih filozofa’”, *Sveske* 15. Pančevo, March 1993, 83–88. Translated into Serbian by D. Ilić.

urbano. Sa tim delima, Mrđan Bajić nastupa na izložbama APERTO'90 Bijenala u Veneciji (*La Biennale di Venezia*); *The Ready Made Boomerang* VIII Bijenala u Sidneju (8th Biennale of Sydney) i *Metaphysical Visions — Middle Europe* u galeriji Artists Space u Njujorku.¹⁵

Jedan primer monumentalnog stila i vizija distopijske budućnosti je skulptura — *Aparat, Kiseonik*. *Kiseonik* je reprezentativan primerak materijalizacije rada sa samog početka devedesetih godina. Delo danas pokazuje sve bitne odlike Bajićeve skulpture tog perioda, u kojima kulminiraju haptički i koloristički efekat u neortodoksnom pristupu skulpturi: upotreba različitih prirodnih (drvo, terakota, metal, koža) i veštačkih materijala (poliester, veštačka krzna, veštačka koža i sl.). *Kiseonik* je, s jedne strane, svojevrsan metaspomenik osamdesetim godinama — nepriлагоđenom i buntovnom „detetu u pozorištu dosade”, koji istovremeno anticipira doživljaj olovnih devedesetih, kao graničnik na prekretnici epoha. S druge strane, *Kiseonik* se, kroz sopstveni *remake* — virtuelnu skulpturu gigant-skih dimenzija *Kiseonik O₂*, projektovanu 2006. za grad Pančevo povodom izložbe *Obrana prirode (Defence of Nature)* posvećene Jozefu Bojsu (Joseph Beuys), pokazuje i kao imaginarni model usavršene ekološke naprave za ispušavanje kiseonika, u jednom od gradova sa najvećim stepenom aerozagađenja u regionu. I ovde je vidljiv, za Bajića tipičan, spoj humora i dečakog interesovanja za nemoguće mašine i sprave. Međutim, i *Kiseonik* i *Kiseonik O₂* imaju ulogu imaginarne supermašine-čuvara koja, ispumpavajući kiseonik, štiti grad od otrova i smrti, uvodeći tako u Bajićev rad novu, idealističko-ekološku dimenziju. Danas ih vidim kao jasne vizije distopijske budućnosti koja je već stigla. Dok ovo pišem, tipična novembarska zagađenost vazduha u Beogradu je ili „u crvenom” ili „umerena” (63–89 AQI), što se smatra dobrim, pošto je većinom „u crvenom”: PM_{2,5} otrovne čestice velikih zagađivača vazduha, PM₁₀ olovne čestice, NO₂ (azot-dioksid) i SO₂ (sumpor-dioksid). Kod ovoga pomažu samo prave gas maske. I kao vizije horora — SARS kovid-19 koji uništava pluća i otima kiseonik,

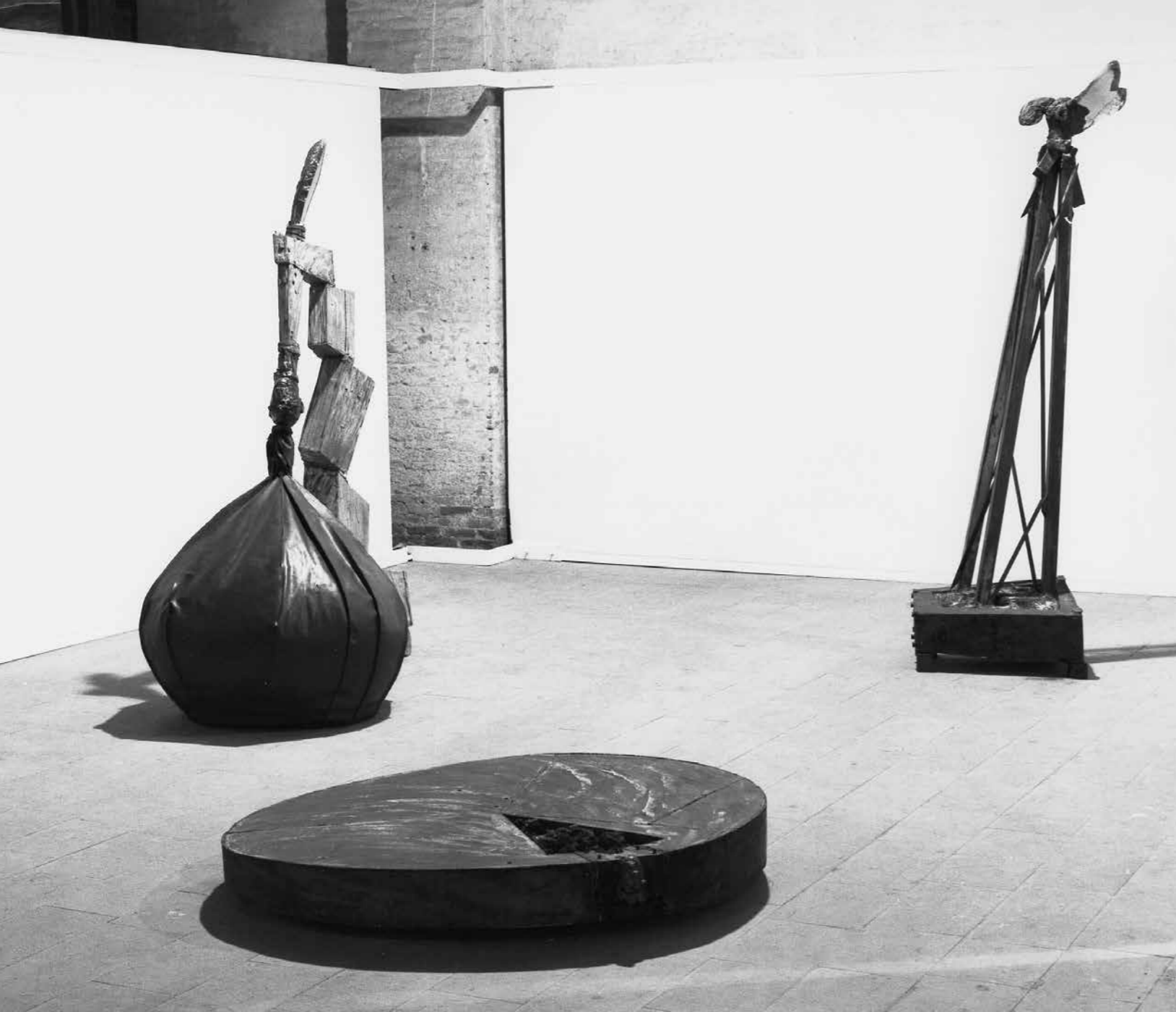
methodology: communicativeness + fantasy + memory + mythology + “primitive” + popular + urban. With these works, Mrđan Bajić participated in the exhibitions APERTO'90 at the Venice Biennale (*La Biennale di Venezia*); *The Ready Made Boomerang* at the 8th Biennale of Sydney and *Metaphysical Visions—Middle Europe* in New York's Artists Space.¹⁵

The sculpture *Device Oxygen* exemplifies the monumental style and a vision of a dystopian future. *Oxygen* is a representative instance of the materialization of work, dating to the very beginning of the nineties. This piece today exhibits all the crucial features of Bajić's sculpture of the period, which saw the culmination of haptic and coloristic effects in his non-orthodox approach to the medium: the use of various natural (wood, terracotta, metal, leather) and artificial materials (polyester, fake furs, synthetic leather, etc.). On the one hand, *Oxygen* is a kind of meta-monument to the eighties—the maladjusted rebellious “child in a theater of boredom,” anticipating at the same time the experience of the grim nineties as a demarcation line at the turn of the ages. On the other hand, through its remake—a colossal virtual statue called *Oxygen O₂*, designed in 2006 for the City of Pančevo on the occasion of the exhibition *Defence of Nature* dedicated to Joseph Beuys—*Oxygen* reads as an imaginary model of a perfected eco-friendly device for pumping out oxygen, in a city known for some of the highest degrees of aerial pollution in the region. Here, we recognize Bajić's typical sense of humor and boyish interest in impossible machines and gadgets. However, both *Oxygen* and *Oxygen O₂* have the role of an imaginary supermachine-guardian, which, by pumping out oxygen, protects the city from poisoning and death, thus introducing a new, idealist-environmental dimension into Bajić's work. I see them today as clear visions of a dystopian future that has already arrived. As I write, standard November air pollution in Belgrade is either “in the red” or “moderate” (63–89 AQI), which is considered good since it is mostly “in the red”: PM_{2.5} toxic particles from large air

¹⁵ Videti biografiju sa izložbama u ovom izdanju.

¹⁵ See the artist's biography including exhibitions in this print.





ljudi koji sa cevima u ustima i nosu pokušavaju da prežive uz dodatni kiseonik [Serbia — Total cases 83,256 (October 26 — November 8, 2021)]. To je sada nova stvarnost, daleko od nove normalnosti, dodatno značenje divne eko-skulpture Mrđana Bajića nazvane *Kiseonik*, uz *Hidrocentralu*, prve izrazito ekološke skulpture u savremenoj srpskoj umetnosti.

Skulpture iz ovog perioda (*Piramida*, *Transformator*, *Akumulacija*, *Kuća na vetru...*) Bajić izlaže u dve možda najvažnije muzejske galerije u Jugoslaviji — Salonu Muzeja savremene umetnosti 1988. i Galeriji suvremene umjetnosti u Zagrebu 1989. Za tu izložbu urađene su i skulpture *Kovačnica* i *Hidrocentrala*. Bajić je, posle Olge Jevrić i Radomira Damjanovića Damnjana, treći beogradski autor, ali i poslednji, koji je samostalno izlagao u Galeriji suvremene u Zagrebu.

Interesantno je da skulpture velikih dimenzija, nadrealne mašine i naprave kao po pravilu odaju utisak neravnoteže i nestabilnosti, jer su projektovane tako da uznemire iluzijom nepostojanja statike. Kao da će svakog trenutka da padnu i raspadnu se. One su asimetrične, iskrivljene, nagnute, decentrirane. One su simboli nespokoja, lažnog mira, labilne i krhke ravnoteže. One koncentrišu simboličko viđenje razorene slike sveta koja opstaje uprkos svim zakonima logike. Podvlače gubitak središta i postojane slike sveta, anksiozno iščekivanje neizvesnog kraja. I u tome je Bajić sličan metafizičarima poput De Kirika (de Chirico) — pored toga što ističe značaj iznenađenja i utvarnosti, on pravi i fundamentalnu inverziju smisla, kao „interpretator nepoverenja u vrednosti istorije i razuma, tih dvaju stožera evropske kulture”.¹⁶ Upravo skulpture okupljene oko stožernog dela *Kiseonik* ukazuju se danas ne samo kao ideološka i konceptualna prekretnica u Bajićevom radu oko 1990/91. već i kao graničnik jugoslovenske moderne umetnosti u najdramatičnijem trenutku novije balkanske istorije, u praskozorje jugoslovenskog građanskog rata. Rasparčavanje, dislokacija,

polluters, PM10 lead particles, NO₂ (nitrogen dioxide) and SO₂ (Sulphur dioxide). Only proper gas masks can help with this. And like visions of horror—SARS Covid-19, destroying lungs and stealing oxygen, people with pipes coming out of their mouths and noses trying to survive on extra oxygen (Serbia—Total cases 83,256 [26 October – 8 November 2021]). It is a new reality now, far from the new normal, an additional meaning for Mrđan Bajić's lovely eco-sculpture *Oxygen*, which, together with *Hydropower Plant*, is the first specifically environmental sculpture in contemporary Serbian art.

Bajić displayed his sculptures from this period (*Pyramid*, *Transformer*, *Accumulation*, *House in the Wind...*) in two of perhaps the most significant museum galleries in Yugoslavia—Salon of the Museum of Contemporary Art in Belgrade in 1988 and the Gallery of Contemporary Art in Zagreb in 1989. The sculptures *The Blacksmith's Shop* and *Hydropower Plant* were also made for this exhibit. After Olga Jevrić and Radimir Damjanović Damnjan, Bajić was the third and also the last Belgrade artist to have a solo exhibition at the Gallery of Contemporary Art in Zagreb.

Interestingly, as a rule, these large-sized statues, surreal machines and devices seem to give off an impression of unbalance and instability as they were designed to disturb spectators with their illusion of a lack of statics. As if any minute, they might fall and disassemble. They are asymmetric, crooked, leaning, decentered. They are symbols of anxiety, false peace, frail and fragile balance. They sum up a symbolic vision of a devastated worldview that persists despite all laws of physics. They highlight the loss of center and reliable worldview, restless apprehension of an uncertain end. This is another similarity between Bajić and metaphysical painters like De Chirico—besides emphasizing the significance of surprise and ghostliness, he creates a fundamental inversion of sense as an “interpreter of distrust in the values of history and reason, these two pillars of European culture.”¹⁶ Precisely the

¹⁶ A. Boatto, „Nekoliko ‘Novih filozofa’”, *Sveske* 15. Pančevo, mart 1993, 83–88. Prevod: D. Ilić.

¹⁶ A. Boatto, “Nekoliko ‘Novih filozofa’”, *Sveske* 15. Pančevo, March 1993, 83–88. Translated into Serbian by D. Ilić.

prisilna vojna mobilizacija, beznađe i smrt prekinuli su generacijski „hod drugom stranom”. Od tada, lepi su gradovi lepo goreli, lepa su sela lepo gorela. Ništa nije više moglo da bude isto: ni naš život, ni naša savest, ni naša umetnost. Pejzaž koji je krasio *Kiseonik* sada je (i bukvalno) izgledao kao Kiferov (*Kiefer*) *Nigredo*.

Ukradeno, bačeno, razoreno, nestalo — zanimljivosti o sudbini nekih Bajićevih dela iz ovog perioda

I sama skulptura *Kiseonik* je doživela sličnu sudbinu rasparčavanja i nestanka. O tome govori Mrdan Bajić:

Kiseonik 1990. (ukradeno–rekonstruisano) (aluminijum, terakota, koža, poliester, 250 × 230 × 120 cm)

„Velika skulptura izvedena je u panici tokom dva prolećna meseca 1990. godine u malom beogradskom ateljeu, da stigne da bude prevezena i izložena u Arsenalima Venecijanskog bijenala u okviru tadašnje izložbe *Aperto*. Kasnije je ova skulptura dosta putovala i bila, možda, moj najčešće izlagani i najprepoznatljiviji rad. Posle izložbe u pančevačkoj Galeriji savremene umetnosti, rad je kupljen, potpuno ispod cene, najviše zbog oskudice mesta u mom tadašnjem ateljeu. U jednom trenutku, ali s velikim zakašnjenjem u odnosu na sam događaj, desetak godina kasnije, saopšteno mi je da je ogroman aluminijumski deo ukraden iz loše čuvanog galerijskog depoa. Iz priloženog policijskog izveštaja saznao sam da je ostala samo prevelika crvena kožna lopta u ogromnom drvenom sanduku, koja je s tim izveštajem i generalnim katalogom Venecijanskog bijenala u kom je rad bio reprodukovan par puta bila izlagana kao neki tužni ostatak. Pregovarajući s novom upravom galerije, ugovorili smo, od strane njihovog saveta odobrenu, razmenu: uradio sam i uramio jedan nov veliki crtež i jednu maketu, a u sklopu pripreme za rekonstrukciju velike

sculptures gathered around the milestone piece *Oxygen* reveal themselves today not only as an ideological and conceptual turning point in Bajić's work around 1990/91 but also as a borderline in Yugoslav modern art at the most dramatic time in recent Balkan history, the dawn of Yugoslav civil war. Dismemberment, dislocation, forced military mobilization, hopelessness and death put an end to the generational “walk on the wild side.” From then on, pretty cities went up in pretty flames; pretty villages went up in pretty flames. Nothing could be the same again: not our life, consciousness, or art. The landscape that had adorned *Oxygen* now (also literally) resembled Kiefer's *Nigredo*.

Stolen, dumped, destroyed, gone— curiosities about the destiny of some of Bajić's works from this period

The sculpture *Oxygen* itself experienced a similar fate of dismemberment and disappearance. This is what Mrdjan Bajić had to say about it:

Oxygen 1990 (stolen–reconstructed) (aluminum, terracotta, leather, polyester, 250 × 230 × 120 cm)

This large sculpture was produced in panic during two months of spring in 1990 in a small Belgrade studio so it could be transported timely and exhibited in the Arsenal of the Venice Biennale within the *Aperto* show. The sculpture later traveled a great deal and was perhaps my most frequently exhibited and recognizable work. After the Gallery of Contemporary Art exhibition in Pančevo, the piece was purchased for an insanely low price, primarily due to the lack of space in my then-studio. At one point, but with a huge delay after the event, some ten years later, I was told that an enormous aluminum part was stolen from the poorly guarded gallery depot. I learned from the attached police report that only an oversized red leather ball was left in the big wooden case, which, together with the report and a general catalog of the Venice Biennale that showed a reproduction of

skulpture, i poklonio ih galeriji. Zauzvrat sam dobio preostalu, zapravo neizloživu, ali autentičnu crvenu kožnu loptu, da bude originalni deo nove rekonstruisane verzije. Tokom leta 2020. godine napravio sam nov veliki rad koji je zatim odliven ponovo u aluminijumu i obrađivan sve do ovih dana kako bi stigao, ovoga puta, na izložbu u MSU. Pošto je kustoski tim MSU obezbedio sredstva za ovu rekonstrukciju, odlučio sam da taj rad bude moj poklon za njihovu muzejsku kolekciju — u velikoj nadi i uverenju da su njihovi depoi bolje čuvani.”

(ISKAZ UMETNIKA U NEOBJAVLJENOM TEKSTU SKULPTURE KOJIH NEMA: OSAMDESETE VS DEVEDESETE)

Iz ove monumentalne serije, nestale su još i skulpture *Bronzano doba*, *Majski stub* (ne treba ga pobrkati sa ranim *Majskim stubom* iz 1983. godine), te neodoljiva, plava i meka, *Hidrocentrala*.

Umetnik: *Bronzano doba* 1988. i *Majski stub* 1988. (nerazjašnjeno, nerazjašnjeno) (terakota, poliester, bronza, šljaka, 50 × 40 × 250 cm; bronza, drvo, terakota, poliester, sintetička trava, 320 × 80 × 50 cm / važan deo izložbe u Salonu MSU u Beogradu 1988. i u Galeriji Savremene umjetnosti u Zagrebu 1989)

Kao i tada, pomenute skulpture i sada pripadaju kolekciji Muzeja rudarstva i metalurgije u Boru, u koji su stigle izrađene tokom Umetničke kolonije „Bakar” Bor 1988. godine. Posle nekoliko važnih izložbi, vraćene su muzeju. Na sve sadašnje pokušaje da dobijemo skulpture na pozajmicu za izložbu u MSU, stigli su odgovori da su, nažalost, neki delovi nedostajući ili nedokučivi iza preteških skulptura u depou. Pretpostavka je da su pretopljene. Uz to da napomenem da je *Bronzano doba* verovatno i prvi rad u polju skulpture u Srbiji, pa i malo šire, koji još tada otvara ekološke teme. Unutar presijavajućeg bronzanog dvometarskog korita, sličnog onim za ispiranje ruda, bila

the work, was exhibited a couple of times as some sad leftover. After negotiating with the gallery's new management, we arranged a trade approved by their board: I produced and framed a new large drawing and a model in preparation for the sculpture's reconstruction and gave them to the gallery as a gift. In return, I received the remaining, actually non-displayable but authentic red leather ball to include as an original part in the new, reconstructed version. In the summer of 2020, I made a new, large piece that was then recast in aluminum and processed until a few days ago, this time, to be ready for the Museum of Contemporary Art exhibition. Since the Museum's curatorial team provided the funds for the reconstruction, I decided to let this work be my gift to their museum collection—with great hope and assurance that their depots will be better guarded. (ARTIST'S STATEMENT FROM AN UNPUBLISHED ARTICLE *SCULPTURES THAT ARE NO MORE: THE EIGHTIES VS. THE NINETIES*)

The sculptures also missing from this monumental series are *Bronze Age*, *Maypole* (not to be confused with the early *Maypole* from 1983), and the irresistible, soft, blue *Hydropower Plant*.

Artist: *Bronze Age* 1988 and *Maypole* 1988 (unsolved, unsolved) (terracotta, polyester, bronze, gravel, 50 × 40 × 250 cm; bronze, wood, terracotta, polyester, synthetic grass, 320 × 80 × 50 cm / crucial segment of the 1988 exhibition at the Salon of the Museum of Contemporary Art in Belgrade and the 1989 exhibition at the Gallery of Contemporary Art in Zagreb)

Now just like then, the mentioned sculptures belong to the Museum of Mining and Metallurgy collection in Bor, where they arrived made during the Art Colony “Copper” in Bor in 1988. After several important exhibitions, they were returned to the Museum. Our attempts to obtain the sculptures as a loan for the Museum of Contemporary Art exhibition have so far been met with reports that, sadly, parts are missing or unattainable behind giant



je položena „francuska jalovina” — ostaci procesa topljenja rude s početka dvadesetog veka. Jalovina je ležala odbačena posvuda po decenijama ekološki devastiranom gradu, kao ostatak eksploatacije bakra još iz doba francuskog upravljanja rudnikom, a koja je još uvek imala, mislim, 3–4% bakra — dok je ruda koja se tada, 1988. godine kopala za eksploataciju bila gotovo deset puta siromašnija bakrom. I, gde završava ekološka skulptura? Pa, na đubrištu, naravno.

(ISKAZ UMETNIKA U NEOBJAVLJENOM TEKSTU SKULPTURE KOJIH NEMA: OSAMDESETE VS DEVEDESETE)

Hidrocentrala 1989. (izgubljeno–rekonstruisano / 1989, aluminijum, sintetičko krzno, poliester; 220 × 97 × 175 cm)

Skulptura *Hidrocentrala* izlagana u Beogradu, Njujorku, Sidneju, Parizu, Beču, Budimpešti, Barseloni, Pragu — nestala je na poslednjoj deonici turneje 2001. godine u trouglu Muzej–Transporter–Stovarište, uredno zapakovana u ogroman drveni sanduk. Na organizaciji poslednje serije izložbi rađeno je u vreme bombardovanja Srbije 1999. godine. Skulptura je potpuno improvizovano preuzeta iz depoa galerije u Parizu bez pisanih tragova — i to od strane jednog od najboljih svetskih art-špeditera — za izložbu *Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa 1949–1999*, koja je bila na turneji po velikim evropskim muzejima. Na tim evropskim putevima se i izgubila. Kustosi nisu znali ništa. Muzeji nisu znali ništa. Galeristkinja iz Pariza nije znala ništa. Kunsttrans se pravo mrtav. Naprosto, izgubljena.

Potpuna rekonstrukcija — praktično, nova skulptura istih mera i od istog materijala — izrađena je tokom 2020–22. i prisutna je na izložbi.

(ISKAZ UMETNIKA U NEOBJAVLJENOM TEKSTU SKULPTURE KOJIH NEMA: OSAMDESETE VS DEVEDESETE)

sculptures in the depot. The assumption is they got smelted. I should point out that *Bronze Age* is probably the first work in the domain of sculpture in Serbia, and indeed more broadly, which even back then raised environmental issues. Inside a shining two-meter-long bronze basin, similar to those used to wash ores, “barren French soil” was laid out—remains of the ore smelting process from the 1900s. All around the city, exposed to decades of environmental devastation, tailings were scattered as a relic of the copper exploitation practice dating back to when the French managed the mine. Yet, these still had, I believe, 3–4% of copper in them—mind you, the ore being extracted for exploitation at the time, in 1988, had nearly ten times lower copper content. So, where did the environmental sculpture end up? At the dumpsite, naturally.

(ARTIST’S STATEMENT FROM AN UNPUBLISHED ARTICLE *SCULPTURES THAT ARE NO MORE: THE EIGHTIES VS. THE NINETIES*)

Hydropower Plant 1989
(lost–reconstructed) (aluminum, synthetic fur, polyester; 220 × 97 × 175 cm)

The sculpture *Hydroelectric Power Station*, exhibited in Belgrade, New York, Sidney, Paris, Vienna, Budapest, Barcelona and Prague—disappeared during the final stage of the 2001 tour somewhere in the Museum—Transport Vehicle—Warehouse triangle, neatly packed into a huge wooden case. The final exhibition series was being organized at the time of the bombing of Serbia in 1999. The sculpture was taken from a gallery depot in Paris in an utterly improvised situation, without any written records—and by one of the world’s best art transporters—for the *Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa 1949–1999* exhibition that was touring Europe’s largest museums. It got lost somewhere on Europe’s roads. The curators had no information. The museums had no information. The female



Kučer / Shack (1987)

IV • Pariz, Seobe 1990–1997

U prvoj polovini devedesetih godina Mrđan Bajić živi i radi u Parizu. Nastaju *Sto za dugo rastajanje* (1992) kao centralni rad, potom još i celine *Proteze* (1990–1992), *Oružje* (1994–1996), *Grad* (1994–1996), *Telo* (1994–1996), *Rečnik* (1994–1996) i *Krv, znoj i suze* (1997–1998).

Ideje seoba, nomadskih lutanja i skrovišta/staništa zaokupljaju stvaralačku pažnju Mrđana Bajića još od početaka njegovog delovanja osamdesetih godina XX veka. Jedan od ranih preteksta za tadašnje skulpture i crteže bio je „kučer”. Šta je kučer? Drvena kućica na točkovima, ne veća od one za šarplaninca, koju čobani vuku za sobom po vrletima tokom zime, dok čuvaju svoja stada. To stanište, taj uzor, je jedan od izvora Mrđanovih dela. U radovima koji prethode devedesetim godinama, skulptura je denotirala nespokoj pozicije, lažni mir i labilnu ravnotežu, simboličko viđenje gubitka centra i postojane slike sveta, napetost, mučno iščekivanje. Tokom pariskog perioda pa do 2000. godine, slede i stvarne i izmaštane, iznuđene seobe i *Seobe*, stil gubitka i sećanje, transporti, kargo: rasuti, raskomadani i po svetu pogubljeni predmeti — stolovi za duga rastajanja, police, stolice, šećerni anđeli, raspale mašine, košulje koje je šila majka.

Seobe, retko pominjani i danas skoro zaboravljeni rad-instalacija *in situ*, proizveden u okviru projekta *Na iskustvima memorije* beogradskog Narodnog muzeja 1994–95, sumira Bajićev *apatriidski* rad. *Seobe* koriste dvanaest

gallery manager in Paris had no information. Kunsttrans played dead. Lost, simple as that.

A complete reconstruction—practically, a new sculpture with the same measures and from the same material—was made during 2020–22 and is included in the exhibition.

(ARTIST’S STATEMENT FROM AN UNPUBLISHED ARTICLE *SCULPTURES THAT ARE NO MORE: THE EIGHTIES VS. THE NINETIES*)

IV • Paris, Migrations 1990–1997

In the first half of the nineties, Mrđjan Bajić lived and worked in Paris. The result was the *Table for Long Goodbyes* (1992) as the central piece, followed by cycles *Prosthetics* (1990–1992), *Weapons* (1994–1996), *City* (1994–1996), *Body* (1994–1996), *Dictionary* (1994–1996) and *Blood, Sweat and Tears* (1997–1998.)

The idea of migrations, nomadic wanderings and hideouts/habitats has engaged Mrđjan Bajić’s creative attention ever since the start of his career in the 1980s. The “shack” was one of those early pretexts for his sculptures and drawings. What is a shack? A small wooden house on wheels, no bigger than a shepherd’s dog’s kennel, towed behind in winter by sheep herders across the highlands as they tend to their flocks. This type of home, this model, is one of the crucial staples of Mrđjan’s art. In his works preceding the nineties, sculptures denoted an unrestful position, false peace and fragile balance, a symbolic view of the loss of center and reliable worldview, tension, gruesome expectation. In the course of his Parisian period and until 2000, real and imaginary, involuntary migrations and *Migrations* followed, a style portraying loss and remembrance, transports, cargos: things dispersed, disheveled and lost around the world—tables for long goodbyes, shelves, chairs, sugar angels, broken devices, shirts sewn by the mother’s hand.

Migrations sum up Bajić’s career as an expatriate. He produced this seldom mentioned and, today, nearly forgotten work/installation *in situ* as part



slika iz zbirke Narodnog muzeja (među njima Meri Kasat [Casatt], Šagala [Chagall], Gogena [Gauguin], Kandinskog [Kandinsky], Pikasa [Picasso], Mondrijana [Mondrian] i dr.). Kasat je uspela da iz Pitsburga (Pensilvanija, SAD) dođe do Pariza, gde je, sa kraćom pauzom zbog Francusko-pruskog rata, nastavila da slika i izlaže sa impresionistima. Edgar Dega postao joj je mentor, dobar učitelj i prijatelj. Šagal i Kandinski napuštaju Rusiju/SSSR u vreme revolucije i nastavljaju da rade u Evropi, najviše u Parizu. Gogen je pobjegao iz njemu nepodnošljive atmosfere bankarskog sveta i vikend slikara prvo u koloniju u Pon Avenu, zatim na Martinik, Tahiti pa na Markiska ostrva. Pikaso je rano došao iz rodne Španije u Pariz i južnu Francusku, gde je proveo život. Mondrijan se preselio na novi kontinent. Bajić je odabrao dvanaest primera nomadizma, dvanaest seoba, kao dvanaest repernih tačaka koje mapiraju nomadizam ili prisilno izmeštanje umetnika modernog doba, sa ovom dilemom izraženom kroz pitanje: „Is it a sin to leave your own country forever, or is it a sin to stay in your own country forever?”

Jugoslavija je u periodu od 1992. do 1995, nakon uvođenja rigoroznih sankcija UN, suočena sa potpunom međunarodnom izolacijom, pa ostaje po strani od svih „globalnih prestrojavanja, od svih odrednica univerzalne istorije, kao zatvoreno društvo u kome se ispisuje ‘neka druga istorija’”.¹⁷ Bajić u to vreme u svoju umetnost uvodi ne samo intimnu dilemu i rastrzanost, već i kolektivno traumatsko iskustvo građanskog rata eksjugoslovenskog prostora: gubitke, migracije (seobe), proterivanja, bekstva, smrti... nezamislive tragedije.

Početak devedesetih godina i on odlazi u Pariz i tamo nastavlja rad. Izlaže na *Quelque chose de reste* u Parizu 1991, *Project for Europe* u Kopenhagenu 1994, *Supranational Art* u Veneciji 1995. Plod pariskog perioda su, kako je sam rekao: „Skulpture koje padaju... pomagala

of Belgrade National Museum’s 1994/95 project *On the Experiences of Memory. Migrations* use twelve paintings from the National Museum’s collection (among them Mary Casatt, Chagall, Gauguin, Kandinsky, Picasso, Mondrian, etc.). Mary Casatt had managed to come from Pittsburg (Pennsylvania, USA) to Paris, where she continued to paint and exhibit with the impressionists after a short break due to the French-Prussian war. Edgar Degas became her mentor, a good teacher and a friend. Chagall and Kandinsky left Russia/USSR during the revolution and went on to work in Europe, mainly in Paris. Gauguin escaped the atmosphere of the world of banking and weekend painters he found intolerable, arriving first to the colony in Pont Aven, then Martinique, Tahiti and finally the Marquise Islands. Picasso had come early from his native Spain to Paris and the south of France, where he spent his life. Mondrian moved to a new continent. Bajić chose twelve instances of nomadism—twelve migrations—as twelve reference points mapping the nomadism or forced displacement of artists in the modern age, with a dilemma expressed as the question: “Is it a sin to leave your own country forever, or is it a sin to stay in your country forever?”

Between 1992 and 1995, after harsh UN sanctions were imposed, Yugoslavia faced complete international isolation, which caused it to be left out of all the “global realignments, all those determinants of universal history, as a closed society in which ‘another kind of history’ was being written.”¹⁷ At the time, Bajić introduced in his art not only the personal dilemma and uncertainty but also the collective traumatic experience of civil war in the ex-Yugoslav territory: losses, migrations, expulsion, fleeing, death... unspeakable tragedy.

At the beginning of the 1990s, he, too, left for Paris to continue his work there. He exhibited at the *Quelque chose de reste* in Paris in 1991, *Project for Europe* in Copenhagen in 1994, *Supranational Art* in Venice in 1995. As he put it, the result of the Parisian period were “sculptures that are

u praznini... proteze u haosu bez kojih smo goli i sami.”

Tako nastaje nekoliko izuzetnih monumentalnih skulptura, od kojih su neke danas izgubljene.

Sto za dugo rastajanje, 1992. (80 × 240 × 210 cm, drvo, gvožđe, anđeli od gipsa, filc, šećer)

Sto za dugo rastajanje je sugestivna, svedena, nepravilna kružna forma kojom dominira crvena boja upotrebljenog filca. Dve nesimetrične polukružne forme spojene su središnjom linijom. Ovu konstrukciju pridržava postolje sačinjeno od pod uglom presavijene cevaste gvozdene forme. Zamišljenoj površini stola i njegovom nogaru (postolju) pridružuje se i forma zamišljene fioke (ladice) u kojoj su smešteni beli gipsani odlivci anđelčića izmešani sa šećerom. Ovo je, pored *Ormara za crvene košulje* (1992), jedna od najizrazitijih skulptura Mrđana Bajića u ranim devedesetim godinama. Ona poseduje sve karakteristike njegovog dela: vid metamorfoze predmeta (sto) u umetnički objekt, superiorno vladanje oblikovanjem i konstruisanjem forme, labilnost i decentriranost, naglašenost jedne boje ili jednog detalja. Ona nosi sve odlike Bajićeve zrele, smirene i pročišćene faze — jednostavnost konstrukcije, duhovitost prisutne pripovedačke note.

Sto za dugo rastajanje je amblematski rad perioda: ogroman okrugli sto pokriven crvenim filcom, za kojim može da sedi puno ljudi koji se rastaju. Anđeli u fioci, mnoštvo malih gipsanih kupidona urivenih u šećer, uspomene na stari život. „U takvim okolnostima umetnost ne može da bude ni ogledalo ni korektor realnosti, već isključivo signal neke druge, paralelne realnosti koja se rađa iz stalnih napetosti između surovih egzistencijalnih uslova i individualne fantazije.”¹⁸

Ormar za crvene košulje (1992) drugi je karakteristični rad iz Bajićeve „pariske faze”.

falling... aids in a void... prosthetics in chaos without which we are naked and alone.”

His creation resulted in several exceptional monumental sculptures, some of which are today lost.

Table for Long Goodbyes, 1992 (80 × 240 × 210 cm, wood, iron, gypsum angels, felt, sugar)

Table for Long Goodbyes is a suggestive, concise, irregular circular form dominated by the red color of the felt. A median line joins two non-symmetrical semicircular elements. The structure is anchored to a base made of curved iron pipe-like shapes. The imaginary surface of the table and its leg (base) are joined by the form of an imaginary drawer holding white gypsum casts of tiny angels mixed with sugar. Together with the *Wardrobe for Red Shirts* (1992), it is one of Mrđan Bajić’s most notable sculptures from the early nineties. It has all the characteristics of his work: the specific metamorphosis of an object (table) into an object of art, superior mastery over the shaping and structuring of form, instability and wavering, emphasis on a particular color or detail. It bears all the markings of Bajić’s mature, calm and cleansed phase—the simplicity of structure and the humor of the present narrative tone.

Table for Long Goodbyes is the emblematic work of the period: a huge round table covered with red felt, capable of seating a large number of people saying their goodbyes. In the drawer, angels, a bunch of tiny sugar-glazed gypsum Cupids, memories of the old life. “In such circumstances, art can be neither a mirror nor an editor of reality but exclusively a signal of another, parallel reality that emerges from the constant tensions between cruel existential conditions and individual fantasy.”¹⁸

Wardrobe for Red Shirts (1992) is the second characteristic work from Bajić’s “Parisian phase.” A geometrized, white angular wooden structure in the shape of a column or obelisk, with a transparent steel structure on the top. The lower portion of the sculpture (column) bends following an

¹⁷ D. Sretenović, “Art in a closed society.” *Art in Yugoslavia 1992–1995*. Ed: B92, Beograd, 1996, 5–18.

¹⁷ D. Sretenović, “Art in a closed society.” *Art in Yugoslavia 1992–1995*. Ed: B92, Beograd, 1996, 5–18.

¹⁸ *Ibid.*

¹⁸ *Ibid.*



Ormar za crvene košulje / Red Shirt Closet (1992)

Disati i piti / Breathe and Drink, (1992)

Usine ephemere, Asniers, Pariz / Paris

Geometrizovana, bela drvena ugaona konstrukcija forme stuba ili obeliska, sa transparentnom čeličnom konstrukcijom na vrhu. Donja partija skulpture (stuba) savija se u ugaonom ritmu koji je srodan formi postolja na radu *Sto za dugo rastajanje*. Prednja, *en face* strana skulpture se otvara u odeljcima u kojima se nalaze crvene košulje, urađene u seriji za ovu priliku. Kao i prethodni rad (v.), *Ormar za crvene košulje* poseduje svedenost, jednostavnost i usredsređenost pripovesti, karakterističnih za Bajićev zreli opus.

O sudbini tog dela piše Mrđan Bajić:

Ormar za crvene košulje 1992. (zaplenjena / 1992, drvo, aluminijum, crvene košulje; 265 × 100 × 86 cm)

Skulptura *Ormar za crvene košulje* stajala je u jednom pariskom stovarištu besкраjno dugo, a galerija s kojom sam tada saradio — slučajno ili ne — nije plaćala ležarinu. Previše dugo. Vlasnik stovarišta nije imao razumevanja. Skulptura je zaplenjena. Nešto kasnije verovatno i bačena, uključujući svih sedam velikih crvenih košulja koje je za mene i za tu skulpturu sašila moja majka u Beogradu još 1992, dok sam živeo u Parizu. Prava prijateljica A. I. požrtvovano je tada najpre unela u zemlju pod embargom desetak metara crvenog tektila tadašnjim vazdušno-suvozemnim putevima preko Budimpešte. Posle par dana, kada je moja majka, radeći, jedna, danonoćno, sašila košulje, A. I. iznela je prefabrikovani materijal i donela natrag za Pariz. Sedam uredno složenih košulja boravilo je u ugrađenoj polici skulpture. Kratak srećni život crvenih košulja.

(ISKAZ UMETNIKA U NEOBJAVLJENOM TEKSTU SKULPTURE KOJIH NEMA: OSAMDESETE VS DEVEDESETE)

„Iščupane organe” i „slomljena srca” Bajić je pokazao na samostalnoj izložbi u Centre d’Arts Plastiques, Saint-Fons, u Lionu 1996, pa na izložbi *Strah* u Beogradu 1997. Džinovsko crveno srce (svi bismo, verujem, voleli da

angular rhythm similar to the shape of the base from *Table for Long Goodbyes*. The sculpture’s front *en face* side opens as compartments that hold red shirts, made in a series for the exhibition. Like the previous work (see), *Wardrobe for Red Shirts* tells its story with conciseness, simplicity and focus, all indicative of Bajić’s mature opus.

On the fate of this work, Mrđan Bajić writes:

Wardrobe for Red Shirts 1992 (impounded) (1992, wood, aluminium, red shirts; 265 × 100 × 86 cm)

The sculpture *Wardrobe for Red Shirts* was kept forever in a Paris warehouse, but the gallery I was collaborating with at the time—accidentally or not—stopped paying the lease. For too long. The warehouse owner showed no understanding. The sculpture was impounded. Sometime later, probably also dumped, including all seven big red shirts my mother had made for me and the sculpture in Belgrade back in 1992 while I was living in Paris. A true friend, A.I., devotedly first brought some ten meters of red fabric into the country under sanctions using available air and land traffic roads via Budapest. A couple of days later, when my mother, having worked, poor soul, day and night, finished sewing the shirts, A. I. took the prefabricated material out of the country and brought it back to Paris. Seven neatly folded shirts resided on a shelf built into the sculpture. The short happy life of red shirts.

(ARTIST’S STATEMENT FROM AN UNPUBLISHED ARTICLE SCULPTURES THAT ARE NO MORE: THE EIGHTIES VS. THE NINETIES)

Bajić displayed the “ripped out organs” and “broken hearts” at a solo show in Centre d’Arts Plastiques, Saint-Fons, in Lion in 1996, and later in the exhibition *Fear* in Belgrade in 1997. A giant red heart (we’d all, I believe, wish we had such a big heart to hold all the loves, crushes, all compassion, all the best intents, all beautiful emotions. And for it to be made of steel so that it could never, due to misery, betrayal, misfortune, burst or break). It has become a dislocated,

imamo tako veliko srce da u njega stanu sve ljubavi, simpatije, sva suošućanja, sve najbolje namere, sve divne emocije. I da bude tako čelično da ne može nikada, od jada, izdaje, nesreće, da pukne i da se slomi). Ono je postalo iščašeni, beživotni metalni kontejner. Zamislimo da su u taj kontejner-srce bile spakovane sve memorabilije koje čovek na brzinu ponese sa sobom kad polazi na put s kartom u jednom pravcu. Godine 1996. sam za izdanje *Pogled na zid* napisala jedno veoma tačno i mnogo patetično pismo Mrđanu, kao prikaz izložbe u Centre d'Arts Plastiques. Toliko je patetično da se njime ponosim i danas, no ipak ga prenosim u skraćenom obliku:

„Ne, nije to uopšte život: ni uobičajeni, ni novi; jer uobičajeni ću samo oponašati, a novi ću morati da iscrpem u oponašanju uobičajenog.

Pa, šta si mislio? Ovo su devedesete, prijatelju, i to je najvažnija rečenica izgovorena u poslednje vreme, doduše u nekom ritmu, a ti još nisi sasvim siguran koji to vek treba da prođe, a koji da dođe. Da nije došlo vreme kada, kako reče Handke, poezija postaje nenadležna, a mi neraspoređeni od bezizglednosti, verovatno ne bi bilo ni crvenog, meni najdražeg, *Stola za dugo rastajanje*, ni *Đi-ha Đi-ha*, ni *Bombi*, ni *Srca*, ni *Kuća*, ni *Raketa*, ni *Zvezda*, ni ove izložbe, ni moga pisma.

Skulpture koje padaju... pomagala u praznini... proteze u haosu bez kojih smo goli i sami.

Hvala ti na tom pismu, dragi Mrđane. Da li je kasno da odgovorim posle tri godine iz koliko mnogo uglova se može posmatrati umetnost prijatelja. Možda jedino ne više iz ugla pozitivne utopije, svakako više ne odatle.

Kada si svojevremeno verovao (a znam da jesi) da snaga poetskog mišljenja... rastvara pojmove i nosi budućnost... naš svet je postojao slepo, sa Meduzom uvek iza leđa, lišen saznanja da događaji

lifeless metal container. Let's imagine that in this container-heart were packed all the memorabilia a man can pick up in a hurry when going on a trip with a one-way ticket. In the year 1996, I wrote a highly accurate and very pathetic letter to Mrđjan for a publication called *A Look at the Wall*, as a review of his exhibition at *Centre d'Arts Plastiques*. It is so pathetic that I'm proud of it to this day, yet I'm quoting it here in a shortened form:

“No, that's no life: either usual or new; for I'll only be mimicking the usual, and mimicking the usual, I'll have to drain the new.

Well, what did you think? It's the nineties, my friend, and that's the most important phrase you can hear lately, albeit in a certain rhythm, and you're still not entirely sure which century is supposed to end and which is supposed to arrive. If the time hadn't come when, as Handke says, poetry loses jurisdiction, while we become weary of pointlessness, we probably wouldn't have the red, my favorite, *Table for Long Goodbyes*, or *Giddy-ah, Giddy-ah*, or *Bambi*, or *Hearts*, or *Houses*, or *Rockets*, or *Stars*, or this exhibition, or my letter.

Sculptures that are falling... aids in the void... prosthetics in chaos without which we are naked and alone.

Thank you for this letter, dear Mrđjan. Is it too late to reply after three years from how many angles one can observe their friend's art. Except not anymore from the perspective of a positive utopia, indeed not from there.

When once you believed (and I know you did) that the strength of poetic thinking... dissolves concepts and brings the future... our world existed blindly, with Medusa always behind our back, deprived of the knowledge that things inevitably happen, like the fireball in *Burnt by the Sun*. It seems to you now life back then was really—beautiful? In any case, it was Yours.

But then.

neumitno dolaze, kao vatrena lopta u *Varljivom suncu*. Sada ti se čini da je život tada zaista bio... lep? Bio je Tvoj, u svakom slučaju.

A onda.

Kako nesnosno, pomislio si... kakvo mešanje u moj život!”¹⁹

Epilog *Seoba*, Sudbina srca ili *Srca*: *Srca* (zamenjena) (1996, gvožđe, poliester, drvo, poliuretanske boje; 260 × 275 × 310 cm)

Decenijama sam mislio da skulptura *Srca* živi mnogo bolje nego ja. Kupljena je u Monaku 1998. godine za kolekciju porodice Pastor. Kada sam još tada pitao: šta će s njom tako ogromnom a osetljivom, moji francuski prijatelji su rekli da se ništa ne sekiram jer je porodica Pastor vlasnik najviše nekretnina u Monaku i da će je već negde smestiti. I tako se nisam sekirao i uvek sam zamišljao neku aulu s pogledom na Sredozemlje, gde kao u bajci, boravi ovaj moj najbolji i najambiciozniji rad iz devedesetih godina. Doskoro. Naravno da smo hteli da skulptura dođe za izložbu u Beograd, u kom, uostalom, nikada i nije pokazana. Uspeli smo, preko posrednika, da pronađemo izgubljene kontakte za pozajmicu, ali ono što je meni promaklo tokom godina odsustvovanja iz Francuske izronilo je kao sled neverovatnih događaja: ćerka gospođe Pastor, najimućnije stanovnice imućnog Monaka, udata za Poljaka, preminula je od kancera. Gospođa Pastor je imala i sina, kome je na poklon i bila kupljena ova skulptura. Sin je, nažalost, imao moždani udar, bio nepokretan i hospitalizovan u bolnici u Nici. Gospođa Pastor je odlazila, sa svojim vozačem, u česte posete bolnici. I, posle jedne takve posete — neko je iz zasede, sačmarom, bez milosti, ubio i putnicu i njenog vozača. Velika policijska istraga.

¹⁹ L. Merenik, „Big Chill Pismo”, *Pogled na zid*, B92, Beograd, 1996.



Srce / Heart (1995)

How obnoxious, you thought... this meddling in my life!”¹⁹

The epilogue of *Migrations*, Heart's destiny or *Hearts*:

Hearts (replaced) (1996, iron, polyester, wood, polyurethane paint; 260 × 275 × 310 cm)

For decades, I was sure the sculpture *Hearts* was better off than I. It was purchased in Monaco in 1998 for the Pastor family's collection. When I asked even then what they would do with it, gigantic yet so fragile, my French friends replied that I needn't worry because the Pastor family owned the biggest proportion of real estate in Monaco and that they'd find a place for it. So, I didn't worry, and I always pictured a hall overlooking the Mediterranean, where this, perhaps my finest and most ambitious work from the 1990s, was leading a fairytale life. Till recently. Naturally, we wanted the sculpture in Belgrade for the exhibition, more so because it had never been shown here. We managed to find, using mediators, lost contacts to arrange a loan.

¹⁹ L. Merenik, „Big Chill Pismo”, *Pogled na zid*, B92, Beograd, 1996.





Yugomuzej / Yugomuseum • CZKD, Beograd / Belgrade (2001)

Velika nacionalna misteriozna kriminalna afera. Na kraju i ne toliko misteriozna. Zet, Poljak, naručio je ubistvo, naravno, s namerom da se domogne nasledstva. Sin se kasnije, srećom, oporavio i sada je konzul Monaka u Njujorku. Našli smo i njegov kontakt u nadi da će se naša želja ostvariti. Onda je stigao štur odgovor od sekretarice: skulptura je oštećena. Na moju ponudu da skulpturu, ipak, tako oštećenu preuzmemo za izložbu i kasnije potpuno restauriranu vratimo, stigao je odgovor: nemoguće — skulptura je bačena.

Eto bahatosti nove epohe: kad ti crkne mašina za veš, koliko god si je skupo platio, baciš je i lepo kupiš novu. Pakao nije samo tamo gde je vatra.

P.S. Ipak, zamislite da sve skulpture koje je čovečanstvo proizvelo i danas postoje. Svi oni heroji, diktatori, kraljevi, sve one snene žene i kameni bilderi, postamenti i visoka postolja. Ne bismo imali kuda da se krećemo od skulptorskih lejera. Tako da je ovaj niz, valjda, moj mali doprinos sveopštem raskrčivanju.

(ISKAZ UMETNIKA U NEOBJAVLJENOM TEKSTU SKULPTURE KOJIH NEMA: OSAMDESETE VS DEVEDESETE)

Still, what I had missed during the years I was absent from France now emerged as a series of extraordinary events: the daughter of Mrs. Pastor, the wealthiest female resident of the wealthy state of Monaco, who was married to a Polish man, died of cancer. Mrs. Pastor also had a son, for whom the sculpture was initially bought as a gift. Unfortunately, the son had suffered a stroke that left him immobilized and living in a hospital in Nice. Mrs. Pastor frequently went with her driver to visit the hospital. And, after one such visit—from an ambush, someone mercilessly killed both the passenger and her driver with a shotgun. Huge police investigation. Huge, mysterious, national crime affair. In the end, not so mysterious after all. Of course, the son-in-law, the Pole, had arranged the murder to get his hands on the inheritance. Luckily, the son recovered and is currently the Consul of Monaco in New York. We came across his contact as well, hoping to realize our wish. But then his secretary issued a brief response: the sculpture was damaged. My offer to, nevertheless, take the damaged sculpture for the exhibition and return it completely restored was met with the answer: impossible—the sculpture has been dumped.

Behold the arrogance of the new era: when your washer dies, no matter what high price you paid, you dump it and just buy a new one. Hell is associated with more than just fire.

PS: Still, imagine if all the sculptures that humanity has ever produced were in existence today. All those heroes, dictators, kings, all the dreamy women and rocky bodybuilders, pedestals and podiums. We wouldn't be able to move among those layers of sculptures. Hence, this series is, I guess, a small contribution to the general clearing up of space.

(ARTIST'S STATEMENT FROM AN UNPUBLISHED ARTICLE SCULPTURES THAT ARE NO MORE: THE EIGHTIES VS. THE NINETIES)

V • Povratak, Beograd, Yugomuzej 1999/2000

Ideja o *Yugomuzeju* rođena je u proleće 1999. godine, u vreme bombardovanja Srbije. Tada nastaju i prvi elektronski radovi — kolaži od fotografija istorijsko-političkih artefakata iz sedamdesetogodišnje istorije Jugoslavije. Zatim je, u okviru BELEF-a, avgusta 1999, na Slaviji (simbolu urbanističko-saobraćajnog haosa Beograda, mestu nagomilanih istorijskih slojeva i stvarnog života: od spomenika i groba Dimitrija Tucovića do temelja Dafiment banke, Mekdonaldsa, JAT-ovog terminala odakle se putovalo s kartama u jednom pravcu, dilera deviza, cigareta i velikog izbora pljeskavica... danas je to manje-više potrto muzičkom fontanom) Bajić postavio bilbord sa prizorom koji je „mešavina socrealizma i Diznilenda”. Bilbord je uklonjen bez objašnjenja, „sedam dana pre roka” — neko nije imao smisla za humor & subverziju.

Premijerno i integralno je *Yugomuzej* prikazan u Centru za kulturnu dekontaminaciju u Beogradu, nakon smene Miloševićeve vlade, u leto 2001. Bila je to, posle 1989, prva samostalna izložba Mrđana Bajića u Beogradu, koja je, upravo zbog tolike pauze, konceptualno, ideološki, umetnički i političko-kritički premostila dvanaest godina umetnikovog diskretnog odbijanja da samostalno izlaže u nekim državnim institucijama, vreme u kom je on izabrao da bude *apatrid outsider*. *Yugomuzej* svoje razmatranje istorije i njenih mitova deli na nekoliko sekcija zbirke, od kojih su najdominantniji dokumenti i virtuelni artefakti iz druge polovine XX veka: od doba Titove komunističke Jugoslavije pa do perioda posttitovske dezintegracije Jugoslavije i njenih posledica u oružanom formiranju nacionalnih država i građanskom ratu tokom devedesetih godina. Noviji eksponati odnose se na postmiloševićevski period, nakon 5. oktobra 2000. godine.

Objašnjavajući proces razaranja simboličkog imuniteta i njegove dezintegracije, Bodrijar (Baudrillard) koristi metaforičku genealogiju opasnosti: to su vukovi, pacovi, bubašvabe i virusi. Svako od ovih pošasti odgovaraju

V • The return, Belgrade, Yugomuseum 1999/2000

The idea behind *Yugomuseum* was born in the spring of 1999, at the time of the bombing of Serbia. That is also when the first electronic works were created—collages made of photographs of historical and political artifacts from Yugoslavia's 70-year-long history. Then, within BELEF (Belgrade Summer Festival), in August 1999, in Slavija Square (a symbol of Belgrade's urbanistic and traffic chaos, a place filled with historical layers and real life: from the memorial and tomb of Dimitrije Tucović to the foundations of Dafiment Bank, the McDonald's restaurant, the JAT (Yugoslav Airlines) terminal from which people departed holding one-way tickets, dealers of foreign currency and cigarettes, and a large selection of local burgers... all today more or less abolished by the musical fountain) Bajić set up a billboard featuring an image that was a “mixture of socialist realism and Disneyland.” The billboard was taken down without explanation, “seven days before schedule”—somebody didn't appreciate the humor & subversion.

In its integral form, *Yugomuseum* premiered at the Center for Cultural Decontamination in Belgrade in the summer of 2001, after the overthrow of Milošević's government. It was Mrđan Bajić's first solo exhibition in Belgrade since 1989, and precisely due to this long break, it conceptually, ideologically, artistically as well as politically and critically bridged those twelve years in which the artist discretely refused to have his works displayed in solo exhibitions in state institutions, the time in which he chose to be an *expatriate outsider*. *Yugomuseum* is a discussion on the history and its myths divided into several sections in the collection, with the most dominant role given to documents and virtual artifacts from the second half of the 20th century: from the era of Tito's communist Yugoslavia to the time of post-communist disintegration of Yugoslavia and its consequences, seen in the armed creation of national states and the nineties' civil war. The most recent pieces refer to the period after Milošević, starting from 5 October 2000.

neka istorijska događanja: konflikti, rat, subverzija, destabilizacija. Kada politika uroni u svet komunikacije, ona doživljava destabilizaciju. Kada umetnost uroni u kritiku politike, ona poprima karakteristike virusa. Kada područja zahvataju jedno u drugo — kada ne postoje granice disciplina ni pravila prelaženja tih granica, onda je mnoštvo (zbrku) moguće analizirati kao jedno, možda kao jedinstvenu simboličku sliku stanja stvari.

U takvoj jedinstvenoj simboličkoj slici stanja stvari, Mrđan Bajić je svoj diskurzivni i semantički nomadizam formirao kao autonomni jezik umetnosti koja se borila sa kakofonijom stvarnog sveta. U proteklim decenijama u njegovom delu su se otvorila, preplela i razrešila brojna jezička, konceptualna i ideološka pitanja postmodernog stanja umetnosti. Delo Mrđana Bajića prošlo je dug put — od ranih intimnih umetničkih zapisa do zrelog kritičko-političkog i ekološkog umetničkog angažmana. Umetnost je u jednom trenutku morala biti isprovocirana događajima koji udaraju u same temelje civilizacijskih kodova i etičkih kriterijuma umetnikove odgovornosti i savesti. Usled takvog šuma (ili krika?), umetniku je u ekstremno kriznim političkim i društvenim situacijama kritički govor iznuđen. No, Bajićev kritički govor se, uspešno izbegavši pamfletsko saopštavanje, definisao u kreativnoj sintezi odbijanja kolektivno-plemenskog govora, individualne odgovornosti i umetničke veštine (*mestiere*) kojoj je fantazija ostala glavni pokretač.

U tehnikama skulpture, fotografije, elektronske štampe, audio-zapisa i dr., izloženi su eksponati *Yugomuzeja*, od *Triglava* preko *Struga*, *Memoranduma*, *Seoba* i *Mimohoda do Ustava*, *Hladnjače*, *Veronauke* i *Helikoptera*. Za potrebe retrospektive u MSUB, *Yugomuzej* će biti prikazan kao foto-rad *Yugomuzej Depo*, kao *Yugomuzej Projekat*,²⁰ ali i u atraktivnoj verziji muzeja unutar muzeja, a kao zidani veliki paviljon „u kome će biti razvaline iz CZKD-a”. To je *Yugomuzej / Paviljon — područje bez signala*.

²⁰ Vlasništvo Muzeja savremene umetnosti, Beograd.

In explaining the process of destroying symbolic immunity and its disintegration, Baudrillard uses the metaphorical genealogy of danger: there are wolves, rats, cockroaches and viruses. Each of these pests corresponds to a historical event: conflicts, war, subversion, destabilization. When politics dives into the world of communication, it becomes destabilized. When art dives into a political critique, it adopts the characteristics of a virus. When fields reach into one another—when there are no borders between disciplines or rules on crossing these borders, it is possible to analyze a multitude (mess) as one, perhaps as a unique symbolical image of the state of affairs.

Within such a unique symbolical image of the state of affairs, Mrđjan Bajić articulated his discursive and semantic nomadism as an autonomous language of art that defied the cacophony of the real world. Many linguistic, conceptual and ideological questions about the postmodern state of the art have opened, intertwined and resolved in his work in the course of past decades. Mrđjan Bajić's career meant crossing a long road — from early intimate sketches to mature critical, political and environmental artistic engagement. At some point, art had to be provoked by the events that shook the very foundations of civilizational codes and the ethical criteria of the artist's responsibility and conscience. Because of this noise (or cry?), in situations of extreme political and social upheaval, the artist is coerced into a critical talk. However, having avoided pamphlet communication successfully, Bajić's critical talk was defined in the creative synthesis between rejecting collective-tribal speech, individual responsibility and artistic skill (*mestiere*), which continued to be fueled mainly by fantasy.

Yugomuseum's exhibits, in the techniques of sculpture, photography, electronic print, audio recordings, etc., were showcased from *Triglav* to *Lathe*, *Memorandum*, *Migrations* and *The Cortège*, *The Constitution*, *Refrigerator Truck*, *Catechism* and *Helicopter*. For the retrospective at the Museum of Contemporary Art in Belgrade, *Yugomuseum* will be shown as a photo work *The Yugomuseum Depot*, *The Yugomuseum Project*,²⁰ as well as

²⁰ Owned by the Museum of Contemporary Art, Belgrade.

Bajićevi radovi cinički barataju sa nekoliko izvikanih krilatica i sve ih, zapravo, relativizuju: *Umetnost mora biti lepa, umetnik mora biti lep / Umetnost mora biti angažovana, umetnik mora biti angažovan / Umetnost u narod ili Umetnost-radi-umetnosti*. U utvrđivanju fizionomije epohe, izvan i uprkos napisa-noj Istoriji, *Yugomuzej* zauzima dva kategorička stava. Prvi je kritički odnos umetnika i umetnosti prema političkim ideologijama i, generalno, istoriji. Drugi potvrđuje kraj „modernističke paradigme” i dotiče temelj pitanja o identitetu savremene umetnosti uvezane u sopstveni politički, sociološki i kulturološki „duh mesta” xx veka.

S druge strane, radovi na toj izložbi doka-zuju da njihov autor zasluženno zadržava epitet jednog od naših najboljih umetnika. Ali, ni sama ideja *Yugomuzeja* ni vrhunski kvalitet radova ne bi mnogo značili bez briljantne postavke realizovane u Paviljonu Veljković, možda jedine koja je do sada tu napravljena a koja potpuno razume identitet, arhitektonski ambijent i muzeološki potencijal prostora.

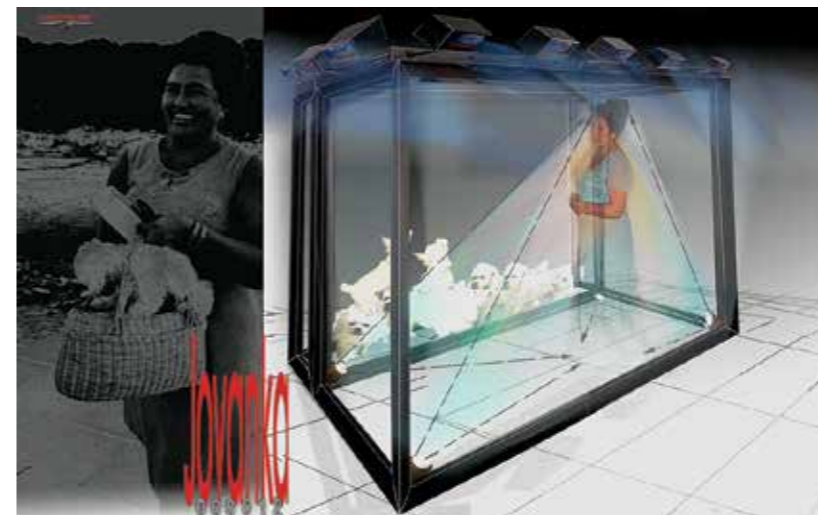
Unutar svog, nesporno angažovanog koncepta, Bajić analizira, posredno ih suprotstavlja-jući, parove suprotnosti estetskih, poetičkih, jezičkih i medijskih celina. Kao krajnja konsekvencija, pokazuje se jukstaponiranje dva

an attractive version of a museum within a museum, a large, built pavilion “inside which will be the remains from the Center for Cultural Decontamination.” This is *Yugomuseum / Pavilion—area without signal*.

Bajić's works cynically employ several corny lines while, in fact, rendering them all relative: *Art has to be beautiful, the artist has to be beautiful / Art has to be engaged, the artist has to be engaged / Art to the people or Art-for-the-sake-of-art*. In establishing the physiognomy of the age, outside and despite the written History, *Yugomuseum* adopts two categorical stances. The first is the artist's and art's critical attitude to political ideology and, generally, history. The second confirms the expiration of the “modernist paradigm,” touching on the issues of the identity of contemporary art interwoven with its own political, sociological and cultural “spirit of the place” of the 20th century.

On the other hand, the works presented in this exhibition are proof that the author deserves to be regarded as one of our finest artists. But neither the idea behind *Yugomuseum* nor the supreme quality of its exhibits would account for much without the brilliantly designed display at the Veljković Pavilion, perhaps the only so far in this venue that truly took into account its identity, historical ambiance and museological potential.

Within his undeniably engaged concept, Bajić analyzes pairs of opposites of aesthetic, poetic, linguistic and media units by juxtaposing them indirectly. As the final consequence, we see the juxtaposition of two fundamental ideological attitudes highlighted in Yugoslav art of the second half of the 20th century: socialist aestheticism as an example of the contradictory desideologization of high-modernist ideology, contrasted with a visuality that has a critical tendency, or, more precisely, forms of ideological or pre-ideological artistic practice inescapable when we talk about the late 1990s. Only our post-war modernism had two capital historical, ideological and language roles. The first was concrete artistic action—liberation from the repressive, official influence of the party ideology



Yugomuzej / Yugomuseum • Jovanka (1999)

temeljna ideološka stava naglašena u jugoslovenskoj umetnosti druge polovine veka: socijalistički estetizam kao primer kontradiktorne dezideologizacije ideologije visokog modernizma, nasuprot vizuelnosti sa kritičkom tendencijom, ili, tačnije, vidovima ideološkog ili predideologiziranog umetničkog delovanja nezaobilaznog kada je reč o drugoj polovini devedesetih godina. Samo naš posleratni modernizam imao je dve istorijske, ideološke i jezičke kapitalne uloge. Prva je bila u konkretnom umetničkom delovanju — oslobađanju od represivnog, zvaničnog uticaja partijske ideologije socijalističkog realizma. Druga uloga se u datim istorijsko-političkim uslovima nužno morala, voljno ili ne, podeliti sa promenjenom spoljnopoličkom strategijom establišmenta. Tu je modernizam odigrao politički upotrebljivu i prihvatljivu ulogu prosvetnog ometača civilizacije — socijalističkog modernizma. Zbog ove druge njegove uloge, različiti autori su mu prigovarali nepostojanje kritičkog angažmana: navodno, umesto „udarne angažovanosti”, on se etablirao u pojmu „visoke umetnosti”.

Ako ipak nije o snu o boljem životu, ako nije ni o (ne)solidnim njegovim temeljima pretvorenim u prah, onda je *Yugomuzej* hipnotičko-regresivna vizuelna seansa — sećanje i sumnja, sumnja i sećanje... Jer, način kako se Jugoslavija posle 1945. odnosila prema periodu pre 1941. (slepilo & zaborav, zatiranje) isti je kao način kako se posle 1950. odnosila prema socijalističkom realizmu (*damnatio memoriae*) i istovetan, naravno, načinu na koji se Jugoslavija devedesetih godina odnosila prema titovskom periodu optimistične modernizacije zemlje (zaborav & nesаница). Sve tri u neizdiferenciranom korpusu ideologije napretka, sve tri upisane u zvanične istorije, provociraju ne samo na mistifikaciju „dobrih starih vremena” i najzavodljivije teorije zavera već i na potpuno nova, arheološko-semantička iskopavanja nezvanične istorije, strpane pod tepih poput suvišne prašine sa kojom ne znamo šta ćemo, a najradije bismo da je ne vidimo i da je nema.

of socialist realism. Under given historical and political conditions, the second role necessarily had to be divided, willingly or not, due to the establishment’s changed foreign policy strategy. Here, modernism played the politically beneficial and acceptable role of an enlightened civilizational envelope—socialist modernism. Due to this second role, various authors have refuted the non-existence of critical action: supposedly, instead of “striking engagement,” its validation came in the concept of “high art.”

And if it isn’t about a dream of a better life or its (non)solid foundations turned to dust, *Yugomuseum* is then a hypnotic-regressive visual séance—memory and doubt, doubt and memory... Because the way Yugoslavia after 1945 treated the period before 1941 (blindness & forgetting, oblivion) is the same as the way it treated socialist realism after 1950 (*damnatio memoriae*) and, of course, identical to the way Yugoslavia in the nineties treated the period of country’s optimistic modernization under Tito (forgetting & insomnia). All three in a non-differentiated corpus of the ideology of progress, all three recorded in official histories, provoke not only mystification of the “good old times” and the most seductive conspiracy theory but also novel archeological and semantic excavations of unofficial history, pushed under the rug like excessive dust we don’t know what to do with, and we’d most gladly never see it and wish it didn’t exist.

Yugomuseum is, thus, about at least two truths, which speak from the most exciting places—history’s dumpsite, where cut-down busts, tossed out in a new reckoning of time, are sold by the kilogram to be recast or, still in one piece, sit in remote “sculpture parks” like the one in Julian Barnes’ novel *Porcupine*. Suppose we accept the seemingly casual claims that history is not what is written and that reality is of a more local nature (more local in comparison to thinking out already mastered commonplaces). In that case, *Yugomuseum* becomes a cabinet of old and newly discovered curiosities so that we can observe it through the euphoria of investigation and the appeal of a new manuscript spelling out an alternative truth of the old world on the misty





Yugomuzej / Yugomuseum (1998-2007)

Onda je *Yugomuzej* o bar dve istine, koje govore sa najzanimljivijih mesta — sa smetlišta istorije, gde se isečene biste izbačene u nekom novom brojanju vremena prodaju na kilo za livenje ili, cele, stoje u udaljenim „parkovima skulptura” poput onog u romanu *Porcupine* Džulijana Barnsa (Julian Barnes). Pripadamo li naizgled olake tvrdnje da istorija nije ono što je napisano i da je stvarnost lokalnije prirode (lokalnije u odnosu na promišljanje već apsolviranih opštih mesta), *Yugomuzej* postaje kabinet starih i novootkrivenih čudesa, pa ga možemo posmatrati kroz euforiju istraživanja i zanos novog rukopisa koji ispisuje drugu istinu starog sveta po zamagljenim oknima autobusa koji vozi gore-dole bez utvrđene destinacije i reda vožnje.

Još su aktuelna pitanja: kako je bilo, kako je moglo da bude, šta bi bilo da (ni)je bilo i šta se, na kraju, zaista desilo? *Yugomuzej* kao projekat nije nastavljen tokom prve i druge decenije XXI veka. Bilo bi zanimljivo videti TE artefakte, montaže i fotografije. TAJ red vožnje...

„A, vidi nas, Mrđane, gde smo sad!”

VI • Posle 2000.

Reset, Kraj i početak, 2007–2012

Yugomuzej je bio jedan od prvih decidnih, eksplicitno društveno, istorijski i politički angažovanih radova. Toga će, u godinama koje slede, biti više, umetnik će na tome sve više insistirati. Posle iskustva pravih seoba, snažno osećanje gubitka zemlje, države, domovine u kojoj smo rođeni, spojilo se sa osećanjima ličnog gubitka, nemoći, straha, borbe za opstanak. Život. Za umetnika, život jedino u stvaralaštvu i kroz stvaralaštvo. Nastavilo se.

Za Srpski paviljon na Bijenalu u Veneciji 2007. Bajić realizuje novi ciklus skulptura pod nazivom *Reset*. *Reset* je odabran kao tačka završetka, sumiranja dotadašnjeg rada i, istovremeno, tačka, trenutak novog početka serije monumentalnih skulptura posle 2007/2008. godine. U Paviljonu je bilo postavljeno više segmenata rekonstrukcije sveukupnog

windows of a bus driving up and down without any predetermined destination or schedule.

The questions are still current: how was it, how it could have been, what would have happened if it did (not) happen and, finally, what did happen? As a project, *Yugomuseum* was discontinued during the first and second decades of the 21st century. It would be interesting to see THOSE artifacts, montages and photos. THAT bus schedule...

“And look at us now, Mrđjan!”

VI • After 2000

Reset, End and beginning, 2007–2012

Yugomuseum was one of the first decidedly, explicitly engaged works, socially, historically, and politically. A lot more of that would come in the following years; the artist insisted on it. After experiencing actual migrations, a strong feeling of loss of country, state, homeland in which we were born blended with feelings of personal loss, powerlessness, fear, struggle for survival. Life. For the artist, only life in creation and through creation. It continued.

For the Serbian Pavilion at the 2007 Venice Biennale, Bajić produced a new cycle of sculptures under the title *Reset*. *Reset* was chosen as a point of completion summing his previous work and, simultaneously, a full stop, the instance of a new beginning of a series of monumental sculptures after 2007/2008. In the Pavilion, several segments of a comprehensive reconstruction of the opus were set up:²¹ capsulated *Yugomuseum*, installation *Backup* (1986–2003, twenty years’ worth of art, including sketches, notes, photographs of works and lost works, mock-ups...). These two pieces can be considered as one last look at the past (the retrospect would bring a new look back) and, again, a glimpse into an uncertain future, the generally messed

²¹ J. Stokić, “Reset. Pejzaž Mrđana Bajića,” in: Mrđan Bajić et al., *Reset*, Serbian Pavilion, 52th Art Exhibition La Biennale di Venezia, Ercegovac/Cicero, 2007, 42.

opusa²¹: kapsulirani *Yugomuzej*, instalacija *Backup* (1986–2006, dvadesetogodišnji period rada, koji je obuhvatao skice, beleške, fotografije radova i izgubljenih radova, maketa...). Ta dva rada možemo posmatrati kao poslednji osvrt na prošlost (novi osvrt doći će sa retrospektivom) i, opet, pogled u neizvesnu budućnost, uglavnom zbrkanu, neretko konfuznu sadašnjost. Ometanje. Anksioznost. „Doba maksimalne rasejanosti“: kako, navodeći Ričarda Flada (Richard Flood),²² piše Ana Bogdanović. „Svet u kome živimo, okupiran [je] stalnom nestalnošću, društveno-političkom i ekološkom nestabilnošću, te [...] stoga skulptura insistira na formama koje su nelagodne, surove i anksiozne kako bi uspostavile relaciju umetnosti sa životom i ispričale priču o savremenosti.”²³

Istovremeno, Bajić i doslovno, formatom, gabaritom, kombinacijom materijala, konstrukcijama augmentuje monumentalnu skulpturu, augmentuje svoj već stvoreni monumentalni svet i stil, dovodeći ga, zatajenom snagom ekspresije, do očajja, upozorenja, molbe, straha, nade i beznađa. O tome je počeo da govori još u doba kada nastaju *Kiseonik*, *Ormar za crvene košulje*, *Sto za dugo rastajanje*. Konačno je augmentacija postavljena kao cilj, izvođenjem više „venecijanskih” skulptura: *Anđeo*, *Zeleni zrak / Le rayon vert*, *Kiseonik* (novi), *Daću ti ono što nemam* i dr. *Zeleni zrak* je najistaknutija skulptura-skulptotekturna-konstrukcija: ona je tematska reminiscencija na istoimenu priču Žila Verna (Jules Verne) „o romantičnoj potrazi za optičkim fenomenom zelene svetlosti koja se javlja samo nakratko u momentima nakon zalaska ili pre izlaska sunca”.²⁴ U drugom sloju, ona je omaž „utopijskom stavu o mogućnosti preoblikovanja životne i društvene stvarnosti kroz strategije konstruktivističke umetnosti”. [...] Umetnika, „sa jedne strane, privlači potreba avangardi za



Radnička klasa ide u raj / Working Class Goes to Heaven • Kragujevac (2011)

up, frequently confused present. Disturbance. Anxiety. “Age of maximal distraction,” as Ana Bogdanović writes, citing Richard Flood.²² “The world we live in [is] occupied by constant inconstancy, social and political and environmental instability, so [...] therefore sculpture insists on forms that are uneasy, cruel and anxious to establish a relationship between art and life and tell the tale of modernity.”²³

At the same time, using the format, size, combinations of materials, structures, Bajić literally augments the monumental sculpture, augmenting his already defined monumental world and

utopijskim razmišljanjem i oblikovanjem, ali ga sa druge strane sputava nemogućnost ostvarenja njenih iskrenih i posvećenih delovanja.”²⁵ To su, onda, „Zataškavana pitanja velikih utopija”.²⁶ Nevidljivi lajtmotiv većeg broja Bajićevih skulptura od vremena *Kiseonika* i *Hidrocentrale*. Vazduh i voda. Ispostavilo se, dva goruća problema našeg nekvalitetnog života, koji se uvećavaju (augmentuju) vremenom, baš kao i Bajićevo insistiranje na njima.

Radnička klasa ide u raj²⁷

Od 2000. godine, Mrđan Bajić se uglavnom bavi socijalističkim i postsocijalističkim mitovima, da bi u Torinu 2008. konstruisao slojeviti i duhoviti simbol kretanja, pakovanja, migracija, odlazaka na more, odlazaka u pećalbu i bekstava u novi život: instalaciju-asamblaj *Radnička klasa ide u raj*. Torinski asamblaj, impozantne visine od šest metara, bio je postavljen u jednom od enterijera barokne palate Piozzo u Rivoliju. Raskošni barokni ambijent još jače je potcrtavao „siromašnu” kompoziciju, kanape i selotejpe na kutijama, bicikle polegle pod težinom tereta nad kojim se šepuri svemogući Miki, „ružnoću” nasuprot „lepoti”, *junk* uneti u sveti *baroque*, učinivši ovu skulpturu simbolom svakolike sirotinjske muke, „kradljivaca bicikala” na celom svetu. Od torinskog gigantoasamblaja, Bajić u svoj rad snažnije i preciznije uvodi aproprijaciju „lošeg” ili odbačenog „junk” predmeta i čini ga ravnopravnim ako ne i centralnim delom rada, namerno slabeći dominaciju vajanog, skulptorskog segmenta dela. Rezultat takve

style and bringing it, with a concealed force of expression, to despair, warning, request, fear, hope and defeat. He first talked about this back when *Oxygen*, *Wardrobe for Red Shirts* and *Table for Long Goodbyes* were created. Finally, augmentation was now set as the goal in producing several “Venetian” sculptures: *Angel*, *Green Ray / Le rayon vert*, *Oxygen* (new), *I’ll give you what I don’t have*, etc. *Green Ray* is the most representative sculpture-sculptotecture-structure: it is a thematic reminiscence of Jules Verne’s story of the same name “about a romantic quest for the optical phenomenon of green light that shows up only briefly in moments after sunset and before sunrise.”²⁴ In another layer, it is an homage to the “utopian view on the possibility of reshaping living and social reality through strategies of constructivist art.” [...] The artist, “on the one hand, is attracted by the avant-garde movements’ need for utopian thinking and shaping, but is on the other hand restrained by the impossibility of realizing those honest and dedicated actions.”²⁵ These are, thus, “Covered up questions of big utopias.”²⁶ The invisible leitmotiv of the majority of Bajić’s sculptures from the time of *Oxygen* and *Hydropower Plant*. Air and water. As it turns out, two burning issues in our low-quality life, only intensified (augmented) over time, just like Bajić’s insistence on them.

21 J. Stokić, „Reset. Pejzaž Mrđana Bajića”, u: Mrđan Bajić et al., *Reset*, Paviljon Srbije, 52. Art Exhibition La Biennale di Venezia, Ercegovac/Cicero, 2007, 42.

22 R. Flood, *Unmonumental, The Object in the 21st Century*, Phaidon, London, 2007, 10–13.

23 A. Bogdanović, *Mrđan Bajić — skulptotekturna*, Fond Vujičić kolekcija, Beograd, 2013, 53.

24 Isto, 53–54.

22 R. Flood, *Unmonumental, The Object in the 21st Century*, Phaidon, London, 2007, 10–13.

23 A. Bogdanović, *Mrđan Bajić — skulptotekturna*, Fond Vujičić kolekcija, Belgrade, 2013, 53.

25 Isto, 55.

26 „Zataškavana pitanja velikih utopija” je naslov teksta Bijenala umetnosti u Pančevu *Odbrana prirode*, prve umetničke ekološki osvešćene izložbe u Srbiji (a za drugde, ne znam), realizovane 2006. (L. Merenik, S. Jovanović, D. Jelenković). Zaista brutalno ignorisane i napljuvane međ probirljivom i neretko blaziranom beogradskom likovnom kritikom srednje, a sada već starije generacije. Da parafraziram Bajića: i, gde završi ekološka izložba? Na smetlištu, naravno.

27 Autor teksta koji je ovde poslužio kao naslov, „Radnička klasa odlazi u Raj”, je Samuel Sacher. Album *Treći svijet*, Haustor, 1983.

24 Ibid, 53–54.

25 Ibid, 55.

26 “Covered up questions of great utopias” („Zataškavana pitanja velikih utopija”) is the title of the exhibition text for the Biennial of Art in Pančevo *Defense of Nature*, the first environmentally conscious art show in Serbia (I’m not sure about other places), realized in 2006 (L. Merenik, S. Jovanović, D. Jelenković). Brutally ignored and despised by Belgrade’s picky and frequently snobbish art critics of the middle, now, in fact, older generation. To paraphrase Bajić: so, where did the environmental exhibition end up? At the dumpsite, naturally.

kombinatorike asamblaža je novi, kompozitni objekt, „mrđanovske” retorike i prepoznatljive estetike koju obeležavaju, sada možda i vidljivije no ranije: a) ideja pokretnog staništa, b) naglašena arhitektonika dela u takvoj sintezi sa skulpturom da postaje, kao skulptotekura, Bajićev brend, c) spomenik prividno poljuljanog centra ravnoteže, d) asocijacija na disfunkcionalne predmete i mašine i e) iz ranijih perioda omiljena ikonografija igračkice oličena u predimenzioniranim popularnim simbolima.

„Otkada idemo na more / svake godine / uvijek nove stvari / su potrebne. / Al’ na kraju svašta fali / jer naš fičo je premali. / Popis smo pisali / tjednima prije puta / a svako brisanje nanosi bol. / Svakoj stvari pravo / mjesto nađi / i ne prepuštaj se svađi / i ne zaboravi: / drveni ugljen, roštilj, / tri ligeštula, / suncobran, peraje, maske, / naočale za sunce, karte, / tenisice, termosicu, / Tarzana, Karla Maya, šlauf, / badminton, japanke, loptu, šunku, špeka, / foto-aparat / i veliki kanister s vinom.”²⁸

Verovatno da od Kragujevca nema boljeg mesta da se realizuje drugi gigantoasamblaž iz serije *Radnička klasa ide u raj* — torinske bicikle zamenio je fića. „Naš” fića, fiat 600, pokazan prvi put 1955. godine, predstavljao je italijansko posleratno čudo ekonomičnosti. Zastava iz Kragujevca počinje sa licenciranom proizvodnjom fiće 1960, a od 1962. proizvodi model-repliku zastava 750. Taj maleni četvoročekaš proglašen je 2000. godine za automobil veka u Srbiji. U Mrđanovom asamblažu, baš kao i u istoriji svog postojanja u bivšoj Jugoslaviji, fića nosi sve zamislivo i nezamislivo na svom krovu, nečiji upakovan život, nečije rekvizite za letovanje. Naš fića je neka vrsta motorizovanog kućera, „prevozno sredstvo s točkovima ili velikodušnije — ’automobil’. Iako predviđen za prevoz omanjih putnika na kratkim relacijama, fićom su čitave familije

*Working Class Goes to Heaven*²⁷

Since 2000, Mrđjan Bajić has dealt predominantly with socialist and post-socialist myths. Hence, in Torino, in 2008, he designed a funny multilayered symbol of motion, packing, migrations, going to the seaside, leaving to work abroad and escaping into a new life: an installation-semblage *Working Class Goes to Heaven*. The Torino assemblage, at an imposing height of six meters, was set in one of the interior rooms of the baroque palace Piozzo in Rivoli. The lavish baroque ambience highlighted even more firmly its “poor” composition, boxes closed with ropes and duct tapes, bicycles skewed under the weight of the load overshadowed by the almighty Mickey, “ugliness” as opposed to “beauty,” junk brought into the holy baroque, making this sculpture a symbol of the totality of poor man’s suffering, of “bicycle thieves” all over the world. Starting with the Torino giganto-assemblage, Bajić introduces a stronger and more precise appropriation of “bad” or discarded “junk” objects, making them equal if not central parts of the work, thus intentionally weakening the domination of the plastic, sculptural aspect. The result of the assemblage’s combinatory design was a new, composite object, with “Mrđjan-like” rhetoric and recognizable aesthetic marked, now perhaps more obviously than before, by a) the idea of a moving habitat, b) pronounced architectonics of the work synthesized with the sculpture in such a way to make it, like the sculptotecture, Bajić’s brand, c) a monument with a seemingly skewed center of balance, d) associations with dysfunctional objects and devices and e) the previously favored iconography of toys embodied in oversized popular symbols.

“Since we’ve been going to the seaside / every year / there’s always something new / we need. / But in the end, a lot’s missing / because our ‘Fića’²⁸ is too small. / We’ve made lists for weeks before / going on the

²⁷ Samuel Sacher is the author of the text used here as a title, “The Working Class Goes to Heaven.” The album is *Treći svijet*, Haustor, 1983.

²⁸ Pronounced “fitya.”

(sa koferima, strinama i loncem punjenih paprika za usput) putovale u posetu rođacima na drugi kraj zemlje. Kupovina fiće je šezdesetih godina bio događaj ravan rođenju ili smrtnom slučaju u porodici. [...] Fanatizam koji se povezivao sa ponositim vlasnicima fiće nadalesko je poznat, kao i slučaj penzionisanog zastavnika sa Novog Beograda koji je sa prozora, iz ručnog bacača, razneo starijeg maloletnika kad je ovaj pokušao da mu mazne brisače.”²⁹

Za razliku od, za skromne jugoslovenske prilike šezdesetih, elitnije i „snobovskije” vw „bube” koja je planetarno proslavljena, fića je bio lokalno narodsko vozilo, jedno od utočišta potrošačkih apstinenata hladnih pedesetih godina kojima obećani i zasluženi bolji život nenadano stiže šezdesetih, sa zvukom voza za Trst, šuškanjem šušakva, hrapavim glasom reklame za Levi’s, klik-klakom štiklica na šimikama. Devojčice su čule nežnu svilu plastične plave kose italijanskih lutki obučenih po poslednjoj modi, dečaci točkove automobilčića fiće i „bube” kako tutnje niz daske za seckanje rezanaca, a oni sa najboljim sluhom za socijalističku pop kulturu u povelju bili su sposobni da čuju kada Miki Maus navlači svoje bele rukavice. Fića je sveobjedinitelj ikonografije svakodnevice, ultimativni san o raju kod kuće, kućica na točkovima, motorizovani, ulepšani, idealni „kućer”, koji je omogućio slobodnije i brže kretanje, prvi veliki ponos jugoslovenskih potrošača s početka šezdesetih godina xx veka. Kada se zapitam šta to u kutijama stoički tegli Mrđanov Fića, znam da tegli sve nade i sreću oslobođenog naroda potrošača, optimizam socijalističke zajednice, dečju radost, vreme kada on, težački fića, nije dozvolio ni da pomislite kako bi moglo da izgleda buđenje iz tog umilnog sna.

Fića je, uz Mikija Mause i medvedića — Tedija (Teddy Bear), vodeći simbol Bajićeve pop ikonografije u ciklusu pripremnih crteža, maketa

road / and every deletion causes pain. / You have to find a spot for / each thing / and keep yourself from quarreling / and don’t forget to bring: / charcoal, a grill, / three deck chairs, / a parasol, fins, masks, / sunglasses, playing cards, / sneakers, a thermos, / Tarzan, Karl May, swim rings, / badminton, flip-flops, a ball, ham, bacon, / the camera / and a large container with wine.”²⁹

Kragujevac probably was the best place for the realization of the second giganto-assemblage in the series *Working Class Goes to Heaven*—“Fića” replaced the bicycles from Torino. First exhibited in 1995, “our” Fića, Fiat 600, was a post-war Italian economical wonder. The factory Zastava in Kragujevac started the licensed production of Fićas in 1960, and the model-replica Zastava 750 was manufactured in 1962. This tiny four-wheeler was declared the car of the century in Serbia in 2000. In Mrđjan’s assemblage, just like in the course of its existence in former Yugoslavia, “Fića” carries on its roof every imaginable thing and more, someone’s suitcased life, someone’s summer vacation props. Our “Fića” was, in a way, a motorized shack, “a transport vehicle on wheels or, more generously—‘a car.’ Although designed for transporting smaller passengers over short distances, entire families (and their suitcases, aunts and a pot of stuffed bell peppers for the road) traveled in the “Fića” to visit their cousins across the country. Buying a “Fića” in the 1960s was an event equal to a new birth or death in the family. [...] Fanaticism associated with the proud owners of a “Fića” was widely famous, such as in the case of a retired New Belgrade sergeant who, using a hand launcher from his window, blew up an older teenager as he tried to nick his wipers.”³⁰

Unlike the universally famous VW “Beetle,” more elitist and snobbish in the modest Yugoslav conditions of the 1960s, “Fića” was a local people’s car, a prize for the abstaining consumerists from the cold fifties who, in the sixties, suddenly

²⁹ D. Rundek, “More, more,” from the album *Apokalipso* (1997). In: D. Rundek, *Duhovid, sve pjesme i songovi*, Zagreb, 2009.

³⁰ D. Ivanović, “Fića Internacional!” web source.

²⁸ D. Rundek, „More, more”, sa albuma *Apokalipso* (1997). U: D. Rundek, *Duhovid, sve pjesme i songovi*, Zagreb, 2009.

²⁹ D. Ivanović, „Fića Internacional!”, veb izvor.

i asamblaža u ovom konkretnom narativu. Miki (1928) i Tedi (1902–1903),³⁰ za razliku od fiće, najstariji su komercijalni pop simboli 20. veka (izuzmemo li piće Co.-Co. i njegov logo, opšte mesto američkog novog realizma i pop-arta šezdesetih godina). Premda su i Miki i Tedi ostaci „starog režima”, Miki je u realkomunističkom i drugim totalitarnim društvima napadan jednako kao i Co.-Co., kao vrhovni označitelj podmuklosti amerikanizacije, kapitalističke i hladnoratovske borbe za političku i tržišnu dominaciju, dok je posthladnoratovski antiglobalistički bes u međuvremenu usmeren pretežno na lanac restorana McD, retardirani simbol kontinuiteta i kontroverze *Pax Americana*, u eri zdrave hrane ozloglašeni kao jedan od najgorih toksičnih *junk-food* izuma. Tokom vremena, oslobođen pritisaka političkih semantičara, pojam Miki Maus je dobio nova značenja i u engleskom jeziku, kao „mikimausovanje”: za nešto što je detinjasto, neozbiljno, previše uopšteno, što nema veze sa stvarnošću, što je karikatura neke ozbiljne stvari. Tedi je ostao pošteđen kao dobričina koja uspavljuje decu, jer, ako već ne Mikija, svako hladnoratovsko društvo je barem umelo da napravi medvedića po sopstvenom ideološkom obličju ili da ga nazove po sopstvenom vodi (što se uglavnom nije desilo, pa je srećno izbegnuto istorijsko „mikimausovanje”). Međutim, antagonizmi, konflikti karakter i animoziteti postsocijalističkih društava u tranziciji, koja umeju da fanatično osciliraju između globalizma i antiglobalizma, iznedruju još novija značenja Mikija — simbola. Bajićev duhoviti pristup sastoji se u, s jedne strane, razumevanju tranzicijskih društvenih teškoća i antipatija prema globalizaciji i, s druge strane, u „mikimausovanju” ozbiljnih zapleta i očiglednih socijalnih problema,

³⁰ Po predsedniku SAD Teodoru Tediju Ruzveltu. On je u lovu 1902. odbio da ubije uhvaćenog američkog velikog crnog medveda (iako je taj medved na kraju ipak ubijen). Ovaj događaj je najpre postao predmet satiričnih karikatura u novinama, a potom je Morris Michtom došao na ideju da napravi igračku koju je nazvao *Teddy's bear*. Gotovo istovremeno ali bez znanja o „tediju”, u Nemačkoj je Rihard Štajf oko 1903. napravio prvi komercijalni model medvedića-igračke.

got to experience the long-promised and well-earned better life, which came with the sound of the train leaving for Trieste, crackling of nylon jackets, the coarse voice from Levi's commercials, clicking of square heels on simmi shoes. Girls could hear the gentle silk of plastic blonde hair on their Italian dolls dressed according to the latest fashion, boys listened to the wheels of their “Fića” and “Beetle” toy cars storming down a noodle cutting board, and those with the most sensitive ear for socialist pop culture in its infancy could hear Mickey Mouse as he put on his white gloves. Fića was the common denominator of the iconography of the quotidian, the ultimate dream about heaven at home, a tiny house on wheels, a motorized, improved, ideal “shack” that allowed people to travel more freely and quickly, the first great pride of Yugoslav consumers in the early 1960s. When I ask myself what is Mrđjan's “Fića” stoically hauling in those boxes, I know he's hauling all the hope and happiness of a freed nation of consumers, the socialist community's optimism, children's joy, a time when it—the drudger's “Fića”—wouldn't even allow you to imagine what it might feel like to awaken from this pleasant dream.

In this particular narrative, along with Mickey Mouse and Teddy Bear, “Fića” is the leading symbol of Bajić's pop iconography shown in a cycle of preparatory drawings, mockups and assemblages. In contrast to “Fića,” Mickey (1928) and Teddy (1902–1903)³¹ were the oldest commercial pop symbols of the 20th century (apart from the Coca-Cola drink and its logo, hallmarks of America's new realism and 1960s pop art). Although Mickey and Teddy were remains of the “old regime,” in social realist and other totalitarian societies, Mickey was just as persecuted

³¹ After US president Theodore Teddy Roosevelt. During a hunting trip in 1902, Roosevelt refused to kill an American black bear they had caught (though the bear eventually was killed). The event first became the topic of satirical cartoons in the papers before Morris Michtom got the idea to manufacture a toy that he called *Teddy's bear*. Almost at the same time, around 1903, Richard Steiff in Germany produced the first commercial model of a toy bear, not knowing anything about “Teddy.”



Gazpromnjet (2012)

ne sa namerom da se ovi obezvrede, već da im se priđe sa pozitivne, miroljubive, tolerantne i kreativne strane. Takav konceptualni i ideološki pristup Bajić otvoreno sprovodi i kultiviše od perioda *Yugomuzeja*. Odgovor koji je Mrđan Bajić dao je jednostavan i u jednom planu čitanja srodan Rausenbergovom (Rauschenberg): umetnost nastaje u jazu između umetnosti i života. Umetnost, dakle, ne nastaje samo u svom zatvorenom univerzumu, ona nije „umetnost radi umetnosti”, ali ona nije ni „umetnost u život”, i kao takva nema populističke pretenzije, demagoški karakter ili ideološku didaktičku notu.

(*Pripremni*) crteži (2011) svedeniji su u kompoziciji, a u gradnji forme bliski su ranijim radovima i skulpturama sa „trbusima” i pre-dimenzioniranim loptastim telima, dok tehnički zadržavaju omiljeni postupak kolažiranja određenih oblika i detalja. Crteži *Ja volim Ameriku, Amerika voli mene* i *Gaspromnjet* su, između ostalog, ikonički znaci tranzicijskih

as Coca-Cola, as the ultimate trademark of the deviousness of Americanization, the capitalist cold war struggle for political and market domination. In the meantime, the post-cold war anti-globalist rage mainly was directed at the McDonald's chain of restaurants, a perverse symbol of the continuity and controversy of *Pax Americana*, which would become notorious in the age of healthy diet as a master inventor of toxic junk food. Over time, liberated from the pressure from political semanticists, the notion of Mickey Mouse adopted new meanings in the English language as well, such as in “mickey mousing,” which is used to describe something childish, silly, overly general, which has nothing to do with reality, which is a caricature of a serious matter. Teddy was spared as the good guy who helps little children go to sleep and, also, because if they couldn't make Mickey, every cold-war society was at least able to manufacture a cuddly bear to suit its ideology or have it named after the country's leader (which mostly didn't happen, leading us to happily avoid some major historical “mickey mousing”). However, due to antagonism, conflicting characters and animosity, more new meanings emerged for Mickey—the symbol in post-socialist societies undergoing transition, which often show fanatic oscillations between globalism and anti-globalism. Bajić's witty treatment consists of, on the one hand, understanding the transitional social upheaval and opposition to globalization and, on the other, “mickey mousing” serious plots and obvious social issues, not with the intent to deprive them of value but to approach them from an aspect of positivity, peace, tolerance and creativity. Bajić has openly pursued and cultivated this conceptual and ideological framework since the *Yugomuseum* period. His answer is simple and, in one plane of reading, similar to Rauschenberg's: art is born from the gap between art and life. Therefore, art doesn't come from its own closed universe; it isn't “art for the sake of art,” but it also isn't “art in life,” and as such, doesn't have populist pretensions, a demagogic nature or ideological didactic tone.

(*Preparatory*) Drawings (2011) are more modest in composition, and the structure's shape is closer to earlier works and statues with “bellies” and

prizora. Miki bomba iz rada *Ja volim Ameriku, Amerika voli mene* i medvedić sa bakljom u *Gasprom nyet* nastaju spojem vizuelnog repertoara *Oružja* (crveno bojene skulpture sa asocijacijama na predstavu bombe kašikare) koje Mrđan Bajić pravi u drugoj polovini devedesetih godina, sa novim ikonografskim pop repertoarom i dodatim značenjima dobroćudnosti igračke, što makar prividno utišava sugestiju opasnosti i pretnje koje su imale „igračke” devedesetih. Asamblaži i crteži su svojevrsan postpop-art, sa ideološkim zaleđem u duhovitom kritičkom promišljanju i sećanju na popularne zabavne i potrošačke mitove socijalizma i njihove sudbine u epohi posle socijalizma, tranzicije, globalizacije, egzaltiranog konzumerizma i ireverzibilne štete učinjene sistemu etičkih i estetskih vrednosti.

Uprkos tome što u radovima rukuje negativnim mitovima globalizacije i kao materijal koristi prepoznatljive brendove, među kojima su Miki i Tedi nenadmašni, delo Mrđana Bajića nije ni euforično ni transparentno kritičko kada je reč o nuspojavama, žrtvama i kolateralnim štetama „društva spektakla” u kojem je stvarni svet zamenjen svetom slika, koje su se nametnule kao jedina stvarnost, dok su slike / vizuelne predstave brenda preuzele smisao proizvoda koji označavaju. I naslovi radova, kao *Radnička klasa ide u raj* ili *Ja volim Ameriku, Amerika voli mene*, pokazuju težnju da se skrene pažnja na određena pitanja i reference (poput diskretne posvete Bojsu), a baš njihov izbor predstavlja polazišnu tačku za razumevanje ideološke matrice dela. Iako su u recentnoj seriji njegovih radova otvorena nova pitanja, pre svega o identitetu pojedinca pred tranzicijskim kolektivima postsocijalističkih društava u periodu najveće krize liberalnog kapitalizma, radovi i „posvete” ipak ostaju na kraju dvosmisleni. Bajićevo karakteristično opiranje jednosmernim čitanjima rada i unošenje zabune kôdova čine odstupnicu za očuvanje autonomije stvaralaštva pred navalom političkih narativa ili diktuma. Zato što mišljenje i delanje treba da budu slobodni, a delo otvoreno za različite interpretacije.

rounded oversized bodies, whereas technically, they are loyal to his favorite procedure of collaging form and details. Drawings *I love America, America Loves Me* and *Gasprom Nyet* are, among other things, iconic signs of the images of transition. The Mickey bomb from *I love America, America loves me* and the teddy bear with a torch in *Gasprom Nyet* were created by fusing the visual repertoire of *Weapons* (red colored sculptures bearing associations with the representation of a hand grenade) that Mrđjan Bajić made in the mid-1990s with a new pop iconography and added meanings of the kindness of toys, at least seemingly diminishing the suggestion of danger and threat conveyed by the “toys” of the nineties. Assemblages and drawings are a sort of post-pop art, with an ideological background in the witty critical consideration and reminiscence of popular myths of socialist entertainment and consumerism and their fate in the age after socialism, transition, globalization, exalted consumerism and irreversible damage to the system of ethical and aesthetic values.

Despite the fact that it deals with negative myths about globalization and uses famous brands as materials, among which Mickey and Teddy are larger than life, Mrđjan Bajić’s work is neither euphoric nor transparently critical when it comes to the side effects, casualties and collateral damage of “the society of the spectacle” in which a world of images has replaced the real world, imposing itself as the only authentic reality, while images / visual representations of brands have taken over the meaning of the products they once defined. Titles such as *Working Class Goes to Heaven* or *I love America, America loves me* also reveal the tendency to draw attention to specific questions and references (like the discrete inscription to Beuys), and it is their selection that represents a starting point for understanding the work’s ideological matrix. Even though a recent series has raised some new questions, first of all, about the individual identity in the transitional collectives of post-socialist societies at the time of liberal capitalism’s biggest crisis—the works and “inscriptions” still remain ambivalent. With his characteristic rejection of one-way readings of the work of art and introduction of code confusion, Bajić provides

Konačna augmentacija monumentalnog stila. Gigantoskulptotektura i antispmenik 2022.

Od Torina i Kragujevca, Bajića ne napušta ideja stvaranja takvog monumentalnog stila koji bi bio njegova, brendirana, *gigantoskulptotektura*. Predviđena za retrospektivu kojoj prisustvujemo u jesen 2022, ona ima jedan manje vidljiv zadatak. Jer, gigantoskulptotektura i gigant-asamblaži, kao augmentacija monumentalnog stila, se jasno kao dan i više no ikada ranije odupiru nikad prekinutom no u poslednje vreme osnaženom i ideološki centralizovanom i podržanom trendu antimodernističke skulpture-spomenika, tradicionalizmu, novom konzervativizmu (kao reprezentativni uzorak sveukupnog društvenog konstrukta izvrtog naglavce) i neuništivom arhaizmu (batrganje bespomoćnog anđela iz Venecije, otežalih krila da ne može da poleti) sa glorifikujućim temama ili mitovima iz dalje i bliže srpske istorije. Sve su to statue koje svojom pojavnošću oživljavaju grotesknost Rableovog džina Gargantue. Nasuprot tome, Mrđan Bajić stiže do tačke anihilacije grotesknosti mitologizovane istorije i nudi grotesku za grotesku. Gargantueskne i gigantske skulpture koje ne mogu (uglavnom) da uđu u Muzej. Biće to nov, privremeni, park skulpture. Možda omaž Bakiću ili Matiji Vukoviću. Možda svima nama. Prvi put od početka stvaralaštva, Bajić sada realizuje kroz razgradnju sa predumišljajem i planom. Hajde, ponovimo: razvaljivanje ideologije kipa i neokonzervativne ideologije spomenika — *Rođeni u kući koja peva la la la, 11070 Novi Beograd, Brandenburška kapija, Bring me Back, Kineski zmaj na Frojdovoj sofa, Kosmonaut sa jednom rukom i statua sa jednom nogom, Guardami con gli occhi di Appolo, Ponoćno sunce i, na kraju krajeva, Spomenik spomenicima koji padaju*.

U najnovijem segmentu opusa iz 2022. za našu tezu najindikativniji je *Spomenik spomenicima koji padaju* — dokaz da se može izgraditi gigantoskulptura koja je spomenik zatiranju, spomenik za *damnatio memoriae* (pomenuto već obimnije u povodu *Yugomuzeja*). *Rođeni u kući koja peva la la la* i *11070 Novi*

a backup for preserving the autonomy of creation under a surge of political narratives or dictums. Because thinking and action should be free, and a work of art should be open to different interpretations.

Final augmentation of the monumental style. Giganto-sculptotectures and the anti-monument 2022

After Torino and Kragujevac, Bajić became haunted by the idea of creating a monumental style that would be his own, branded — *gigantosculptotecture*. Designed for the retrospective we are witnessing in the autumn of 2022, it has another, less perceptible task. Because gigantosculptotectures and giganto-assemblages, as the augmentation of monumental style, quite ostensibly and now more than ever defy the, of late, increasingly stronger and ideologically centered and supported trend (that never left) of the anti-modernist sculpture-monument, traditionalism, conservatism (as a representative sample of the general social construct turned upside-down) and persistent archaism (thrashing of the helpless angel from Venice, his wings weighed down so it cannot fly) with glorifying themes or myths from ancient or recent Serbian history. These are all statues whose appearance brings to life the grotesqueness of Rabelais’s giant Gargantua. By contrast, Mrđjan Bajić arrives at the point of annihilating the grotesqueness of mythologized history, offering a grotesque for a grotesque. Gigantic Gargantuesque sculptures that can’t even (mostly) fit into the Museum. It will be a new, temporary sculpture park. Maybe an homage to Bakić or Matija Vuković. Maybe to all of us. For the first time since the beginning of his career, Bajić creates through decomposition with premeditation and planning. Let us repeat: tearing down the ideology of the statue and the neoconservative ideology of the monument—*Born in a house that sings la-la-la, 11070 New Belgrade, Brandenburg Gate, Bring me Back, Chinese dragon on Freud’s sofa, One-armed cosmonaut and one-legged statue, Guardami con gli occhi di Appolo, Midnight Sun* and, finally, *A Monument to Falling Monuments*.

Beograd. Uglavnom ostvarene utopije — soliter koji počiva na fićama, na temeljima izgubljene i zatrte istorije. Novi Beograd — idealno mesto za stalnu novogradnju „pametnih zgrada”, džentrifikaciju i, uz seču nekad obaveznih zelenih površina, seču svega što je ikada, možda, moglo da zaliči na ideal socijalne bliskosti, ako ne jednakosti. Međutim, možete ga potrti samo ako ga do svih temelja srušite. Nekada zamišljen kao administrativni centar druge Jugoslavije, tokom pedesetih i šezdesetih dao je impozantan niz besprekornih javnih zdanja — od SIV-a (Palata Srbija), preko Muzeja savremene umetnosti do hotela „Jugoslavija”. Počivao je na građanima/fićama. Još se živi u udobnim i svetlim zgradama starijih blokova, takođe remek-delima humane stambene arhitekture, još građani, susedi, čiste zelene površine ispred zgrada, još sade novogodišnje jelke i orlove nokte.

Druga grupa ovih gigantoskulptotektura zamišljena je sa elementima kojih se Bajić nikada nije odrekao: nadrealnog, metafizičkog, začudnog, fikcionalnog. „Nedovršeni” kosmonaut i zmaj na Frojdovoj sofi, *Pogledaj me očima Apolona* (ali samo jednim okom, na drugo zažmuri) — izdvaja se klasičnim elementom, delom Apolonove glave koja nije tek odli-vak neke postojeće (!) već koju je Mrđan Bajić osmislio po antičkom uzoru. Opet je glava punktum spomenika. Vraćamo se. Najviše bih volela da se vratim, bilo gde gde je dom, balkanskim dabldekerom kojim upravlja konj. Kao tramvajem na konjsku vuču početkom xx veka u Beogradu. Kroz vreme, kroz prve paviljone nastale posle sondiranja terena na Novom Beogradu.

Vidi nas gde smo sad! Zato, molim, *bring me back, bring me back, bring me back* u kuću koja peva la-la-la.

In the latest segment of his 2022 oeuvre, the most indicative of our premise is *A Monument to Falling Monuments*—proof that you can build a gigantosculture that is a monument to annihilation, monument to *damnatio memoriae* (already discussed in more detail in connection with *Yugomuseum*). Born in a house that sings *lalala* and 11070 *New Belgrade*. Generally, utopias come to life—a skyscraper resting on “Fićas,” on the foundations of lost and erased history. New Belgrade—an ideal spot for the permanent new construction of “smart buildings,” gentrification and the cutting, along with the once mandatory green areas, of everything that, perhaps, could have resembled the ideal of social connection, if not equality. However, the only way to annihilate it is to destroy its deepest foundations. Envisaged initially as the administrative center of second Yugoslavia, during the fifties and sixties, New Belgrade gave us a memorable series of impeccable public buildings—from the SIV building (Palace Serbia, Federal Executive Council), the Museum of Contemporary Art to the hotel “Yugoslavia.” It rested on the backs of its citizens/Fićas. People still live in the comfortable sunlit apartments of the older blocks, masterpieces of humane residential architecture, and the citizens, neighbors, still clean the green areas in front of their buildings, planting Christmas trees and honeysuckle.

The other group of these gigantoscultures was designed to include elements Bajić never gave up: the surreal, metaphysical, strange, fictional. An “unfinished” cosmonaut and a dragon on Freud’s sofa, *Look at me with Apollo’s eyes* (but only one eye, keep the other closed)—which stands out with its classical element, a part of Apollo’s head that isn’t just a cast of some existing (!) piece but was designed by Mrđjan Bajić following an ancient model. Again, the head is the subject of the monument. We’re going back. I would love to go back, wherever is home, in a Balkan double-decker driven by a horse. Like the horse-drawn tram in Belgrade at the dawn of the 20th century. Back in time, to the first pavilions erected after terrain sounding in New Belgrade.

Look at us now! So, please, *bring me back, bring me back, bring me back* to the house that sings la-la-la.

Napomena autorke uz tekst

Mrđan Bajić i ja smo od oko 1982. godine putovali zajedno kroz život nove umetnosti i kroz neizvesne putanje njegove umetnosti u nastajanju. Pratila sam njegov rad u to rano doba i počela o njemu da pišem. I za mene su to bile moje neizvesne staze kretanja kroz umetnost, likovnu kritiku, pisanje eseja i tekstova o umetnosti. O budućnosti, planovima u tzv. karijeri, o kurikulovima, nismo razmišljali. Putevi su nam se, od kraja osamdesetih, razilazili i ponovo spajali. U tačkama tih spajanja nastajali su tekstovi o njegovim skulpturama. U vreme razdvojenih putanja smo se često dopisivali, ali nisam mogla da dobro upoznam njegove radove. Otuda sekvence. Otuda fragmenti. Čini mi se da bi danas bilo još teže sakupiti sve njegove radove, iz te zaista neumorne, ogromne produkcije, iako je to on sam uspeo u izdanju *Backup*. Pa, ako smo mi nepouzdati pripovedači, *Backup* će nas uputiti ka manje znanim detaljima i uglovima Bajićevog stvaralaštva. Vremenom sam sakupila, putujući sa Mrđanom po umetnosti, znatnu zbirku svojih studija, eseja i žvrljica o njegovom radu. Stoga *Sekvence sećanja. Fragmenti o delu* čine jednu *user friendly* celinu — koja je kolaž vremena, dela, Bajićeve umetnosti, odrastanja, teksta, egzaltacije, osećanja, intuicije, zaziranja, napetosti, našeg stvaralačkog i duhovnog sazrevanja. I ovaj tekst je zato sačinjen od izukrštanih i razdvojenih putanja i sećanja. Prvih izložbi u Domu omladine i Velikoj galeriji SKC-a, jurcanja po jezeru Komo zbog izložbe *Mandelzoom*, putovanja vozom II klase Beograd–Rim da bi se izlagalo u non-profit galeriji Sala Uno... I povrh svega, „černobiljske” provale oblaka koja nas je zatekla na Slaviji, maja 1986. godine. I ko bi već sve pobrojao... i ko bi sve to zaboravio.

— LM
Beograd 17. 6. 2022.

Author’s Acknowledgement

Since around 1982, Mrđjan Bajić and I have traveled together across the life of the new art and the still uncertain paths of his emerging career. I also followed his work at that early stage and started writing about it. For me, those were uncertain paths of navigating art, art criticism and writing essays and articles about art. We didn’t think about the future, plans for our so-called careers, or curricula. Since the late eighties, our paths have divided and crossed again. Articles about his sculptures appeared at these crossing points. When our paths diverged, we often wrote letters to each other, but I couldn’t get to know his works well. Hence the sequences. Hence the fragments. I feel that today, it would be even more difficult to gather all the works from his indeed tireless, vast production in one place, even though he’s managed to do it himself for the publication *Backup*. So, if we are *unreliable narrators*, *Backup* will point us toward the less known nooks and angles of Bajić’s oeuvre. During my travels through art with Mrđjan, I have produced a considerable collection of studies, essays and notes about his work. Thus, *Memory sequences. Fragments on the work* make up a user-friendly unit—which is a collage of the age, actions, Bajić’s art, growing up, writings, exaltation, feelings, intuition, dread, tension, our creative and spiritual maturation. This note is thus also composed of twisting and diffuse paths and memories. Of the early exhibitions in the Youth Center and SKC Gallery, running around Lake Como for the show *Mandelzoom*, traveling by train in II class from Belgrade to Rome to showcase at the nonprofit gallery Sala Uno... And, on top of it all, getting caught in a “Chernobyl-like” storm in Slavija in May of 1986. But who could count them all... and who could forget.

— LM
Belgrade, 17 June 2022

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ANTONELLO TOLVE >

Antonelo Tolve Um kao materija kao sećanje

Ljudska masa ima oči i uši, i ništa mnogo više od toga: više od ovoga: nije naročito kadra da izrekne sud, i kratkog je pamćenja.
— Šopenhauer

DELO MRĐANA BAJIĆA NALIK JE LINGVISTIČKOM sistemu — karakteriše ga izvesna atmosfera koja preobražava kreativnu (po)misao u trenutak geopolitičkog razmišljanja, u totalizator znanja kadar da u sebi nosi čak i najmanji ideološki trag koji je čovek ostavio za sobom; da upije sećanja i istoriju ne samo da bi izrazio moralne osude, već prevashodno iz želje da zabeleži trenutak buđenja zore istine koja jeste „krhka, ali je nezaustavljiva, tvrdokorna, otporna na udarce”¹ laži i na opštu nezainteresovanost. Ideja da zalepi, spoji, poveže, montira, uveže niti prostora i vremena potekle iz različitih istorijskih prilika, navodi umetnika da, već od druge polovine osamdesetih godina, zauzme analitički stav, tačnije da prebaci težište na reflektivni plan koji se napaja dinamičkim principom forme i konstantnim ispitivanjem njenog unutarnjeg razvoja.

U središtu Bajićevog programa je munjevit preokret (pokret) koji dokument preobražava u monument,² istorijski događaj u složenu

Antonello Tolve Mind as Matter as Memory

The mass has eyes and ears, but doesn't really have much else: it has very little judgment, as well as very little memory.
— Schopenhauer

THE WORK OF MRDJAN BAJIĆ IS LIKE A LANGUAGE system — marked by a feeling which transforms creative thinking into a geopolitical reflection, in a totalizer of knowledge that is capable of tracing even the most minimal ideological mark left by men — and which absorbs in itself both memory and history, with a desire not to offer so much moralisms, but a precious dawn of truth, which is “in fact fragile but irreversible, obstinate, resistant to shocks”¹ over falsehood and common indifference. From the second half of the Eighties, the idea of attaching, connecting, linking, assembling, joining threads of time and space from different historical context led the artist to an analytical approach: that is to move the axis onto a reflective level, fed by a dynamic principle of form and a constant questioning of its internal development. In fact, the rapid passage (movement) that transforms the document into a monument became central in Bajić's system.² A historical event in its complex plastic formalization, the urban fetish in

plastičnu formu, urbani fetiš u humus ljudskog senzibiliteta, gde je odnos sećanja (uvek predstavljen očiglednim ikonografskim informacijama) i materije (kao mnestičkog pokazatelja preciznih vremenskih linija) opipljiva metafora koegzistencije suprotnosti, uzajamne užljebljenosti, snažnog i nezaustavljivog podsticanja, pozitivnog aktivirajućeg razdora koji ne zanemaruje socijalne teme niti težnju ka saznavanju i etičkoj savesnosti.

Bajić rukom dotiče neku vrstu *sećanja materije* shvaćene kao simbolično tlo, koje je, sa jedne strane, vezivna strategija uzajamno isprepletanih elemenata iz kojih nastaju prijatno neharmonične i iskrivljene kompozicije, erotski škriptave, neustrašivo prepunjene mislima gde je ravnoteža (*aequilibrium*), zajedno sa tananom vizijom asimetričnog,³ lozinka neopodno da bi se dublje prodrlo u prikrivene diskurse i da bi se lakše otkrila tačka oslonca, ravnoteže, pomirenja i (ne)skladnog suživota, mere i kontrole paradoksa, jednakosti i objektivnosti u suočavanju sa svetskim pitanjima.

Montirani, sledeći principe istančane i profinjene *ars combinatoria*, elementi prisutni u svim njegovim radovima zapravo su precizni istorijski trenuci — često vremenski udaljeni jedan od drugog — koji čine okvir *procesa projektovanja čiji je krajnji cilj da sebi nađe ušće ka mogućoj i opipljivoj sveukupnosti*.

Radeći na koktelu, na sprezi raznih planova, na neprekidnom prelazu od jednog izraza ili elementa (prirodnog) na drugi (umetnički ili kulturni) kao da se kreće od jednog pejzaža prepunjenog figurama ili pak, kaleidoskopa gde se stvaraju mehanizmi zahvaljujući fuziji motiva i materijala, Bajić rastače stvarnost unoseći nova značenja i alegorijske sufikse, koji se zgušnjavaju u estetski sklop čiji je cilj da prekрати narativ i čvrsto se usredsredi na permanentno preispitivanje. Ovde,

humus of human sensitivity, where the relationship between the memory (always presented by visible iconographic information) and the matter (as a mnestic indication of precise timelines) became a tangible metaphor of the coexistence of opposites, of interlocking, of generous screeching, of intense and disruptive stimulation, of positive and activating tearing that cannot disregard social issues or issues of knowledge—or even, in ethic sense, of conscience.

In his work, Bajić traces a kind of *memory of the matter*, sometimes intended as a symbolic landscape, sometimes as a strategy of connecting the elements that intersect each other to generate compositions that are pleasantly jarring and tortuous, erotically groaning, heroically teeming with thoughts where the equilibrium and, perhaps a sensitive vision of the asymmetric,³ are the necessary passwords to better enter into destabilized discourses and to discover points of steadiness, balance, reconciliation and (dis) harmonious coexistence, measurement and control of the paradox, of equity and of objectivity in front of the phenomena of the world.

Assembled together according to the refined and sophisticated *combinatorial art*, the elements that make up each of Bajić's single work are precise moments in history—many times distant from each other—which enter into the framework of a *design process whose end leads to a whole*, thinkable and tangible. Working on blending, on combination of planes, on constant transition from one language to another, or even from one (natural) element to another (artificial or cultural), as if moving in a landscape with multiple figures, or in a kaleidoscope, produces different iconic mechanisms. Thanks to the fusion of various motifs and materials, Bajić deconstructs reality by supplying it with semanthemes and allegorical suffixes, which are then gathered in an aesthetic device aimed at suspending the narrative in order to spin around the infinite

¹ H. Arendt, *Between Past and Future. Eight Exercises in Political Thought*, Viking Press, New York 1968, str. 76.

² Cfr. M. Foucault, *L'archeologie du savoir*, Gallimard, Paris 1969, str. 36.

¹ H. Arendt, *Between Past and Future. Eight Exercises in Political Thought*, Viking Press, New York 1968, p. 76.

² See M. Foucault, *L'archeologie du savoir*, Gallimard, Paris 1969, p. 36.

³ Preporučujem da o se problemu asimetrije pročita gledište Đ. Dorflesa izneto u knjizi: G. Dorfles, *Elogio della disarmonia. Arte e vita tra logico e mitico*, Garzanti, Milano 1986, pre svega V glava. *Prima parte*, str. 59–76.

³ On the notion of asymmetrical see G. Dorfles, *Elogio della disarmonia. Arte e vita tra logico e mitico*, Garzanti, Milano 1986, chapter V, pp. 59–76.

mi koji posmatramo delo, već na prvi pogled uočavamo duboku viziju jedinstva, proizašlog iz niza detalja, *particulari* (kako nas uči Gvičardini) koji u potpunosti predstavljaju skrivene elemente sveukupnog ali i sastavni deo stilskog i oblikovnog samog dela kao sklopa, procesa, Geteovskog *gestaltunga*, manifestacije misli — logička slika činjenice, sama je po sebi misao, prema Vitgenštajnu — pokazujući autentične (najčešće metonimičke) teme, komponente, određujuće faktore. *Particulari*, detalje koje je prepoznao i usvojio Bajić da bi na najbolji mogući način postrojio svoju artiljeriju promišljanja kako bi razoružao već upakovane diskurse, treba pojmiti, rekao bih, kao karike u jedinstvenom lancu transpozicije ideja, kao autentične fragmente (i filološki), kao pločice mozaika, kao epistrukturane činjenice. Ako posmatramo, na primer, *Spomenik spomenicima koji padaju* (2019–2022), tačnije, delove koji ga sačinjavaju, odmah ćemo shvatiti da je umetnikova namera bila da međusobno užljebi postamente šest razbijenih

pleasure of the querying. For us who look at his work, it is a matter of identifying at glance a profound overview of totality, composed, however, by entire series of details (Guicciardini *docet*) that fully represent the secret parts of the whole. They are formative and stylistic participants in the work of organizing the whole, as in a process, like in Goethe's *Gestaltung*, as a manifestation of a thought—the logical image of the facts that is in itself a thought according to Wittgenstein—showing authentic (most of the time metonymic) arguments, components, determining factors. These *particulars*, best identified and adopted by Bajić in deploying the arm of reflection to disarm prepackaged discourses, should be considered, it seems to me, as links in a transpositive chain of ideas, as real and exact fragments (also philological), as pieces, as epistruktural data. For example, if we focus on his *Monument to the Falling Monuments* (*Spomenik spomenicima koji padaju*, 2019–2022), and more precisely on the various parts that comprise it, we immediately realize that the artist aims to embed the pedestals of six different destroyed statues (of General Robert Edward Lee, Stalin, Leopold II of Belgium, Generalissimo Franco, Queen Victoria) or of those simply forgotten by the collective memory (the anti-fascists monuments to the Second World War). On this vertical structure, which represents the instability of every political period, there is another figure—as if to indicate the inevitable fall of oligarchic poison—the silhouette of a character (a cross between Saddam Hussein and Mao Zedong) iconographically representing a typical posture of power. Seven elements, therefore, stacked together to transform the fragment (the epistruktura) into a part of the whole and to offer an access to the boundless richness of things that are hidden behind an opaque and immediate recognition.

Therefore, in giving identity to a complexity, Bajić methodically absorbs arguments from historiographic and ideographic spaces that sometimes create real stratifications of narrative levels, remodeled (and remixed) by a robust intercultural consciousness that leads him to work with a profound and continuous mestizo logic. Moreover, every culture, according

skulptura (general Roberta Edvarda Lija, Staljina, Leopolda II od Belgije, generala Franka, kraljice Viktorije) koje je kolektivno sećanje (antifašisti posle Drugog svetskog rata) jednostavno prepustilo zaboravu. Na vrhu visoko uzdignute vertikalne strukture koja personifikuje nepostojanost svakog političkog perioda — naheren, kao da ukazuje ne nemi novan pad svih oligarhijskih otrova — stoji profil nekakve značajne ličnosti (mešavina Sadama Huseina i Mao Cedunga) ikonografski postavljen u karakterističnu pozu moćnika. Sedam naslaganih elemenata preobražavaju fragment (epistrukturu) u deo sveukupnog i otvaraju pristup ka nesagledivo velikom bogatstvu stvari skrivenih iza momentalne odlučnosti lišene sjaja.

Određujući identitet kompleksnosti, Bajić metodično upija argumentaciju iz istoriografskih i ideografskih prostora, koji ponekad obrazuju autentičnu slojevitost narativnih nivoa iznova moduliranih (*remix*) zahvaljujući svesti o inter-kulturi koja ga navodi da dela ne zanemarujući nikada logiku stalno prisutne i duboke izmešanosti: svaka kultura, uostalom, po rečima Žan-Lup Amsela: „stvara se i obrazuje isključivo kao inter-kultura, tačnije, ona je u svim fazama svog nastajanja i razvoja, zapravo rezultat kulturne *razmene*. Uostalom, svaka kultura je inter-kultura u uzročno posledičnom smislu: ne nastaje potpuno samostalno ni iz čega i ne postoji unapred definisana i autonomna kultura koja stupa u kontakt sa jednako predefinisanom i autonomno nastalom kulturom, već se svaka kultura, bez obzira na moguću drsku uverenost u suprotno ili na namere koje javno ili skriveno pokazuje, uvek *formira* zahvaljujući složenim mehanizmima mešanjem/posredovanjem drugih kultura.”⁴

Osim neizostavne fuzije različitih kulturnih sfera, Bajićev stvaralački prosede, i to treba naglasiti, podrazumeva upotrebu materijala do kojih je umetnik došao traganjem na terenu,

to Jean-Loup Amselle, “is produced and constituted only as an *interculture*, that is, as a result—in every phase of its birth and development—of cultural *exchanges*. In short, every culture turns out to be inter-culture in an intrinsic sense: a predefined and autonomous culture that comes into contact with another equally predefined and autonomous culture is never given and will never be given, but every culture, beyond its presumptions or its more or less declared intentions, has always been *formed* thanks to the complex of its mediations with cultures other than itself”.⁴ In the work tackled by Bajić, along with an indispensable fusion of different cultural spheres, which needs to be emphasized, the materials selected and used by the artist are presented as excavated objects and, in many cases, organized according to a gradual geometric pattern, a rifling, or a scratch, an element that sometimes defines the whole.

In his works such as *Bring Me Back* (2020–2022), *One Armed Cosmonaut* and *One Legged Statue* (2020–2022) or *Look at Me Through the Eyes of Apollo* (2019–2022), we have not only an immediate overview that mixes events or external relationships in a completely personal way, but also the clear reflection of a dissecting eye that enjoys finding and tracing possible escape routes, parallel linguistic paths. The mighty head of the horse, the body of the cosmonaut or the head of Apollo preserved in the Archaeological Museum of Salerno are in fact cut, sliced and arranged according to an articulated game of internal grooves that redefine and accentuate the topics covered (almost like highlights, like magnifying glasses). The object examined, in other words, is delimited, abstracted momentarily from its history and partialized in an interpretation, in the space of a definition that illuminates some parts of it and places it in a perspective, in a framework in which there is the artist's point of view and a series of brittle interpretative coordinates.



Spomenik spomenicima koji padaju / Monument to the Falling Monuments (2019–2022)

⁴ J.-L. Amselle, *Logiques métisses. Anthropologie de l'identité en Afrique et ailleurs*, Payot Bibliothèque Scientifique, Paris 1990, str. 49.

⁴ J.-L. Amselle, *Logiques métisses. Anthropologie de l'identité en Afrique et ailleurs*, Payot Bibliothèque Scientifique, Paris 1990, p. 49.

koji bivaju u brojnim slučajevima sekcionirani po principu postepene geometrizacije, povlačenja linija, nanošenja ogrebotina koje ponekad i definišu celinu.

U radovima poput *Bring Me Back* (2020–2022), *Kosmonaut sa jednom rukom i statua sa jednom nogom* (2020–2022) ili *Guardami con gli occhi di Apollo* (2019–2022), imamo ne samo očiglednu viziju celine gde se mešaju događaji i spoljni odnosi na veoma ličan način, već i jasan odraz oka koje raščlanjuje i poigrava se traženjem i nalaženjem izlaza, u paralelnim lingvističkim pravcima. Moćna konjska glava, telo kosmonauta ili Apolonova glava koja se čuva u Arheološkom muzeju u Salernu, isečene su, narezane i ponovo postavljene sledeći artikulisanu igru unutrašnjih brazda (gotovo akcenata, uveličavajućih sočiva) koji iznova definišu i ističu obrađene tematike. Drugim rečima, predmet koji se obrađuje delimitiran je, privremeno izmešten iz sopstvene istorije i izdelfen tumačenjem, unutar prostora definicije koja osvetljava neke njegove delove i uvodi ga u perspektivu, u sliku u perspektivi gde je smeštena tačka gledišta i niz fragilnih interpretativnih koordinata.

Upregnuta u engleski autobus na sprat, *double-decker bus*, konjska glava na vrhu kolosalnog *Bring me Back* ne samo da ulazi u delimitiranu šemu i brilijantno podeljenu na sektore, već razrešava sve sukobe šaljivim manevarskim potezom — gotovo frejdovskom šalom *Witz* — koji vodi od antiteze ka višoj oštroj sintezi; ovde se analiza tiče direktno britanskog ekspanzionizma, stoga nije slučajno da je Bajićeva polazna tačka, glava konja boginje Selene, odnesena sa Partenona u XIX veku koja se trenutno čuva u Britanskom muzeju u Londonu. Umetnikova namera (zaista fantastična) je da predstavi utopijski postkolonijalni momenat, tačnije bajkoviti čin vraćanja konjske glave na Partenon, u grad odakle je i potekla, Atinu, i to transportovana tipičnim londonskim autobusom.

Oštre, hrapave, grube forme koje karakterišu dobar deo radova nastalih osamdesetih i devedesetih godina prošlog veka, smenjuju, posle

Attached to a typical London red double-decker bus, the horse's head towering above the colossal *Bring Me Back* seems not only to fit into this delimiting and brilliantly fragmented scheme, but also to resolve every conflict in a *playful* maneuver—almost like in a Freudian *Witz*—that carries the antithesis to a sharp superior synthesis. The emphasis here is on British expansionism, (the reference that is not surprising in Bajić's work), on the goddess Selene's horse stolen from the Parthenon in the nineteenth century and which is currently kept at the British Museum in London. The artist's intent is to represent a postcolonial utopian situation (truly fantastic), or rather the fairytale of returning the horse's head to the Parthenon, transported to Athens, its place of origin, by nothing other than a typical London bus.

The more angular, rough and harsh forms that characterize most of Bajić's works conceived in the 1980s and 1990s are followed, after the 2007 Venice Biennale, by a softer and more lively plastic conformations in which irony or comedy become playfully hot—how can we not think of the wonderful *Chinese Dragon on a Freud's Sofa* (*Kineski zmaj na Frojdovoj sofa*, 2019–2022), completely similar to a bitter vision of the *jerrybuilt city* identified by Mileta Prodanović in his book on the *fin-de-siècle* Belgrade.⁵ This occurred immediately after the artist finally completed his drawings on the consequences of war and after Lidija Merenik defined his work as *sculptotecture* (*skulptotektura*).⁶

From this precise moment on, every new Bajić's sculpture presents itself as a powerfully paradoxical, atopic and displaced structure: as a thought made of things wedged together to break of the habitual and concentrate forces on a paradigm of contact that is moved along the linearity of similarity, but with the sole purpose of mocking, of showing, of demonstrating the contradictions of the world and, in the specific case of *Born in*

5 M. Prodanović, *Stariji i lepši Beograd*, Stubovi kulture, Beograd 2002.

6 L. Merenik, *Mrdjan Bajić, ili godine insomnije*, in *Mrdan Bajić: Reset: Serbian pavilion*, edited by V. Veličković, Cicero, Beograd 2007, p. 25.





Autoportret sa 13 glava /
Self-Portrait in 13 Heads (2022)



Guardami con gli occhi di Apollo (2022)

Bijenala u Veneciji 2007. (upravo kada umetnik ostvaruje konačno svoju sliku o ratnim patnjama, a Lidija Merenik govori o *skulptotekturi*)⁵ mekši i živahniji oblici gde ironija ili duhovitost (nemoguće je ne pomisliti na fantastični *Kineski zmaj na Frojdovoj sof*, 2019–2022) postaju šaljivo zabrinjavajući, u potpunosti slični gorkoj slici *patchwork-city*-ja kako ga je definisao Mileta Prodanović govoreći o „beogradskoj *fin-de-siècle* slikovnici”.⁶

Svaka nova Bajićeva skulptura se od tog momenta pojavljuje kao izrazito paradoksalna, atopična, izmeštena struktura nalik misli sačinjenoj od elemenata međusobno izukrštanih, a u nameri da razbije prezasićenost uobičajenim i koncentriše snage na paradigmu kontakta na liniji sličnog, sa jednim ciljem da se naruga, pokaže, i ukaže na kontradiktornosti u

the House Which Sings La La La (Rođeni u kući koja peva la la la, 2020–2022), of exposing demagoguery to the point to show us its flesh, its entrails. *Born in the House Which Sings La La La*, is in fact a model of a gray house turned upside down (almost an angular cloud, a wounded idea, a now deflated dream) inside which there is a television that projects only the disturbance, the buzz, the flickering of a communication now irremediably interrupted. The house is attached to a car, Zastava 750, a Yugoslav version of the Fiat 600—a symbol of prestige during the golden age of socialism—that is now blocked, frozen, immobilized, as if to indicate the end of a story that was told in fragments, which have vanished, and which have left nothing but sorrow and confusion.

11070 Novi Beograd (2019–2022), is an attempt of the artist to underline the game of displacement and dislocation of floors set up with fine *humor*, to indicate and undermine every form of corruption of moral standards, as well as the narrow and instrumental utilitarianism of the middle classes. We are in front of an overturned building in which 97 teddy bears live—amassed,

svetu, i u specifičnom slučaju kakav je *Rođeni u kući koja peva la la la* (2020–2022), da u potpunosti ogoli demagogiju, do živog mesa, do same utrobe. *Rođeni u kući koja peva la la la*, nosi na vrh postavljenu sivu kuću (kao špicasti oblak, ranjena ideja, neispunjen san) unutar koje se nalazi televizor koji prenosi isključivo smetnju, brujanje, buncanje nepopravljivo prekraćene komunikacije, Zastava 750, jugoslovenska verzija Fiata 600 — simbol prestiža u zlatnom periodu socijalizma — zakočena, zaleđena, zaustavljena kao da ukazuje na kraj jedne, na komade rastrgane, priče koja je iščezla, ostavivši za sobom samo bol i pometnju.

Sa delom *11070 Novi Beograd* (2019–2022), gde podvlači igru pomeranja i izmeštanja nivoa započetu tananim *humorom* umetnika sa namerom da dotakne i zagrebe sve oblike korupcije moralnih standarda kao i sitni i svrshodni utilitarizam srednjih klasa društva, dovodi nas pred naglavačke okrenutu stambenu zgradu gde živi, na gomili, stešnjeni, gušeci se, zbijeni jedni uz druge, 66 plišanih meda. Pored ove razorene građevine, simbola modernizma i ekonomske moći *illo tempore*, namenjene radnicima, ali i lekarima i inženjerima, postavljen je spisak imena (nekadašnjih stanara zgrade) kao podsticaj za aktivno učešće u projektu dramaturškinje Biljane Srbljanović (Biljana Srbljanović i Bajić su dugogodišnji prijatelji, i osim toga zajedno su radili na realizaciji sjajnog spomenika Zoranu Đinđiću) koja je za tu priliku napisala priču o anonimnim bićima dajući im na taj način ime i glas.

Poseban slučaj, u najnovijoj produkciji Mrdana Bajića, predstavlja, po mom mišljenju *Brandenburška kapija* (2020–2022) gde naša pažnja biva usmerena na nemački militarizam. Ovde se umetnik — gotovo stvarajući diptih sa delom *Bring me Back* gde upire prst navodeći na razmišljanje o engleskoj agresivnosti — vraća otvorenoj oštini izraza iz *Zelenog zraka* (2007), *Fabrike* (2007) i *Andela* (2007): ali samo da bi uobličio diskurs o istoriji, pravcem koji polazi od neoklasične Brandenburške kapije, da bi se iskazala parabola o vlasti u vezi sa trijumfalnim lukom podignutim u Berlinu između 1770. i 1771. po naredbi pruskog kralja

clustered, pressed, squeezed together. Next to this subverted building, a symbol of modernism and economic power that was destined *illo tempore* for workers as well as to doctors and engineers, we find a list of names (of those who presumably live in the building) created in an active collaboration with the playwright Biljana Srbljanović. Srbljanović wrote, for the occasion, stories of anonymous beings, giving them a name, a voice. (Srbljanović and Bajić have been friends for years, and among other things they worked together on a magnificent monument to Zoran Đinđić, the assassinated Prime Minister of Serbia in 2003).

Compared to the recent works of Mrdjan Bajić, I think, there is a separate case of the *Brandenburg Gate* (2020–2022), which directs us to German militarism. Here the artist—as if creating a diptych with *Bring me Back* (that was a reflective index on English aggression)—recovers the heroic angularity of *Green Ray* (*Zeleni zrak*, 2007), *Factory* (*Fabrika*, 2007) and *Angel*, (*Andeo* 2007)—only to shape a new discourse on history, a path that starts from the neoclassical *Brandenburger Tor*, to narrate the parable of power contrived around the triumphal arch built in Berlin between



Brandenburška kapija / Brandenburg Gate (2020–2022)

5 L. Merenik, *Mrdjan Bajić, ili godine insomnije*, u V. Veličković, a cura di, *Mrdjan Bajić: reset: Srpski paviljon = Padiglione serbo = Serbian pavilion*, Cicero, Beograd 2007, p. 25.

6 M. Prodanović, *Stariji i lepši Beograd*, Stubovi kulture, Beograd 2002.



Fridriha II, koji je vremenom postao poprište čitavog niza događaja — premeštanje spomenika u Pariz posle Napoleonove pobede 1806. godine a zatim njegovo vraćanje u Berlin 1814. godine, Hitlerovog dolaska na vlast 1933. godine — do konačnog izgleda, dve hiljadite, kada je kapija rekonstruisana (tokom Drugog svetskog rata bila je ozbiljno oštećena) — i tako definisala nemačka ekonomska nadmoć nad Evropom, nedvosmisleno prikazana dodatim elementom jelenjih rogova kiklopskih dimenzija, nekom vrstom trofeja od zaprepasujuće sjajnog i moćnog nerđajućeg čelika.

U novim delima Mrđana Bajića koegzistiraju društveni, geografski, prirodni, ideološki, ideografski, politički i ekoserijski aspekti (podsetimo se *Facciamo finta di niente* iz 2016. ili *Ponoćnog sunca* iz 2022) koji se prepliću, ali prisnije, bliže, ličnije, damarajuće, kakvi su već pomenuti *Guardami con gli occhi di Apollo* (2019–2022) i *Autoportret sa 13 glava* (2020–2022) gde rukom dotičemo zaustavljen dah, porodične slike, lične stvari.

Nastala kroz dijalog sa umetnikovom italijanskom galeristkinjom Paolom Verendom *Guardami con gli occhi di Apollo* predstavlja sažimanje osećanja, jedinstvo koje treba posmatrati i (kroz koje treba gledati) da bismo u susretu Dunava i Tirenskog mora pronašli snagu zamisli, „smenu začuđenosti i lucidnosti, otkrovenja i zbunjenosti, strasti i akcije” koji zapravo jesu „ritam studije”,⁷ misli u pokretu, u trenutku delovanja.

Bajić oduvek oscilira između asamblaža i kolaža u kreiranju, *ergo*, permanentnih prostornih, vremenskih i presecanja kako materijalnih tako i mentalnih. Manualno, materijalno i mentalno su za njega tri sastojka metaforičkog i metamorfičkog prosedea što ostvaruje putem stalnog priliva ideja koji sabotira uobičajenost, i prekida ne samo bilateralni odnos između komunikacije i uveravanja, već navodi posmatrača da *opazi raznolikost*

1770 and 1771, upon the order of Frederick II of Prussia and which saw the succession of a series of events—the movement of the monument to Paris after Napoleon’s victory in 1806, its return to Berlin in 1814, Hitler’s rise to power in 1933—all events that came to an end in 2000, the year in which the arch was rebuilt (during the Second World War it had been significantly damaged) to symbolize the German economic domination over Europe, evidenced by attaching deer antlers of cyclopean proportions, almost a terrifyingly shiny and powerful stainless steel trophy.

Different aspects of social, geographic, natural, ideological, ideographic, political and even of ecosphere coexist in Mrđjan Bajić’s new works. Think for example of *Let’s Pretend Nothing Happened* (*Facciamo finta di niente*, 2016) or *Midnight Sun* (2022) that are intertwined, however, with more gathered, more intimate, more personal and instinctive elements: this is the case of the aforementioned *Look at me With the Eyes of Apollo* (2019–2022) and *Self-Portrait in 13 Heads* (*Autoportret sa 13 glava*, 2020–2022) where we can touch with our hands sustained breaths, family pictures, and personal objects.

Conceived in a dialogue with his gallerist, Paola Verrengia, *Look at Me with the Eyes of Apollo* is a condensation of emotions, a device to look at (and through it) to rediscover the encounter between the Danube and the Tyrrhenian Sea, the vigor of imagination, the “alternation of amazement and lucidity, of discovery and bewilderment, of passion and action”, which “is”, to all intents and purposes, “the rhythm of study”,⁷ of *thought in motion*, of the act in power. Bajić has always oscillated between assemblage and collage, *ergo*, to create, continuous spatial, temporal, material and even mental intersections (manual, material and mental are for him three ingredients of a metaphorical and metamorphic procedure). He works with a flow of ideas that sabotage the habitual and that not only break the bilateral relationship between communication and persuasion but also lead the viewer to *perceive the variety of truth*—the latter always elusive, open to so many

⁷ G. Agamben, *Idea della prosa*, Quodlibet, Macerata 2002, str. 48.

⁷ G. Agamben, *Idea della prosa*, Quodlibet, Macerata 2002, p. 48.





Facciamo finta di niente (2014–2015)

istine koja je uvek neuhvatljiva, otvorena za mnoge puteve i brojne predstraže.

Dovođenje u pitanje svake istorijske linearnosti za umetnika postaje slika rizomatičnosti, sažimanja gde preklapanja i stratifikacija geopolitičkih, arhitektonskih ali i elemenata svesti, obrazuju instalaciju koja nema za cilj da pruži odgovor na potrebe svakodnevice ili da se ustali na liniji efektivne istine, već da postavi nove upite o opsedajućoj i nametljivoj sadašnjici.

U beskonačnom zadržavanju na temama, vremenskim i prostornim fragmentima koji se pretaču u oštre i istovremeno duhovite komentare, zauzima nesumnjivo značajno mesto *Autoportret sa 13 glava* gde na scenu stupa umetnikov lični život, pravi život: ono što je kao čovek iskustveno preživeo na sopstvenoj koži dosegnuvši do samog limita odakle se vratio svetu da pokaže putanju gde sveukupnost (šum, buka) postaje rilkeovski *ewig und mild*. Obris dela na kome se uzdiže 13 glava (jedna glava vodi poreklo iz neolitskog naselja u Vinči, zatim glava iz stare Grčke, glava sa Uskršnjih ostrva, meksička lobanja i afrička glava, glava sa Kikladskih ostrva, sumerska glava Uruk, zatim glave umetnika Donatela, Đakometija, Pikasa, glava Miki Mause i konačno, glava maskiranog muškarca, tačnije glava umetnika, koji je kardinalno izgubio na telesnoj težini, čak 23 kilograma, tokom perioda provedenog u bolnici gde je bio intubiran i, u bukvalnom smislu, vraćen životu, stvarnosti, svakodnevici, blagom pirkanju vetra, oduvek poznatim stvarima. „Posle halucinantnog perioda u kome su se identiteti mešali, verovatno zbog insuficijencije kiseonika razumevanje podvojenosti postaje drugačije”,⁸ seća se Bajić, kao da želi da ukaže na dimenziju gde nas naši snovi ne mogu videti, naročito onda kada nauče da čitaju naš život.

Prevod s italijanskog Tijana M. Đerković

⁸ Iz mejla umetnika upućenog autoru ovog teksta, Ljubi Jovičević i Aleksandru Jovanović, 29. aprila 2022, u 18:30, sa naznačenim predmetom: txt FINAL.

interpretations, to so many outposts of thought. The questioning of every historical linearity becomes for the artist a staging of rhizoma, of condensations where the overlapping and stratification of geopolitical, architectural or even playful elements give life to a device that does not want to respond to the urgencies of everyday life or to fix itself on the thread of the actual truth but to ask, moreover, further questions on the pounding and pressing present.

In this endless play with themes, with fragments of time and space that translate themselves into sharp and, at the same time, witty comments, a prominent place must certainly be given to his *Self-Portrait in 13 Heads* where personal life comes into a radical interaction with the artist's real life: the experience of a man who faced the limits on his own skin and who returned to life to show a trajectory in which everything (the noise) becomes Rilkean *ewig und mild*. The silhouette of this work on which 13 heads are attached (there is a head from the Neolithic settlement of Vinča; heads from ancient Greece and from Easter Island; there is a skull from Mexico and a head from Africa; a head of Cyclades; a head from Sumerian Uruk; and replicas of heads made by the artists such as Donatello, Giacometti, Picasso; there is a head of Mickey Mouse, as well) and finally, there is a head of the man wearing a mask, which is that of the artist himself, who has lost his weight dramatically, losing 23 kilos, during a time in hospital, where he was intubated and literally brought back to reality, to everyday life, to the authentic stretch of the wind, to the things as always. "After a hallucinatory period, in which the identities mingled probably due to the insufficiency of oxygen, the understanding of duality becomes different",⁸ recalled Bajić, as if to indicate a dimension where our dreams cannot see us, especially when they know how to read our life.

Translation to English by Aleksandra Jovičević

⁸ "Posle halucinantnog perioda u kome su se identiteti mešali, verovatno zbog insuficijencije kiseonika, razumevanje podvojenosti postaje drugačije." From an email sent by Bajić to myself, Ljuba Jovičević and Aleksandar Jovanović, sent on April 29, 2022, at 6:30 pm, with the subject txt: FINAL.



Žaklina Ratković Učesnik u prizoru: Crteži Mrđana Bajića

KADA JE 1990. GODINE POZVAN DA IZLAŽE na jednoj od najprestižnijih svjetskih manifestacija posvećenih vizuelnim umetnostima, na Bijenalu u Veneciji, Mrđan Bajić je iza sebe već imao zavidno izlagačko iskustvo kao protagonista internacionalne umetničke scene. To će biti i godina preloma na prostorima nekadašnje jugoslovenske države, vreme začetaka ratnih zbivanja, početak kolapsa jedne ideologije i stvaranja nove geopolitičke mape Evrope. S druge strane, u svetu umetnosti, tu godinu su u Veneciji obeležili nastupi, pored Mrđana Bajića, između ostalih Aniša Kapura i Džefa Kunsu. Za svoje fotografije skulptorski vide-nih industrijskih postrojenja, „Zlatnog lava” za skulpturu dobijaju Bernd i Hila Beher, a za slikarstvo, za *kamene slike*, Đovani Anselmo. Tema 44. Bijenala pod nazivom *Dimenzija budućnosti*, čiji je komesar Đovani Karandente, bio je prostor, zapravo, relacija koju umetnik uspostavlja sa okolnim prostorom, što je upravo polje kojim se bave Bajićevi *izvajani* prostori.

Iako po vokaciji skulptor, kada se posmatra njegova celokupna dosadašnja umetnička praksa, može se reći da Mrđanu Bajiću crtež nije sekundarni način izražavanja. On je autor koji se podjednako izražava u različitim medijskim formatima, kao što su skulptura, crtež, instalacija, video, fotografija, tekst. Za njega je crtež neka vrsta brzog kretanja, ali i samostalni definitivni rezultat.

Žaklina Ratković Participant in the Scene: The Drawings of Mrđjan Bajić

WHEN HE WAS ASKED IN 1990 TO EXHIBIT his works in one of the world's most prestigious events dedicated to visual arts, the Venice Biennale, Mrđjan Bajić had already earned significant international recognition as an active protagonist of the global art scene. That year would also bring a crucial turn in the former Yugoslav territories, the time of initial war activities, the beginning of the collapse of an ideology and the creation of a new geopolitical map of Europe. By contrast, in the art world in Venice, the year was marked by, besides Mrđjan Bajić, the exhibitions of Anish Kapoor and Jeff Coons, among others. The "Golden Lion" for sculpture was awarded to Bernd and Hilla Becher for their photographs of sculpturally observed industrial facilities. The painting award went to Giovanni Anselmo and his *stone pictures*. The theme of the 44th Biennale titled *Future Dimension*, whose commissioner was Giovanni Carandente, was space, or rather, the relationship the artist establishes with the surrounding area, which was precisely the field of action of Bajić's *sculpted* spaces.

Although a sculptor by vocation, when we survey Mrđjan Bajić's entire artistic career to this day, we will find that drawing is for him more than a secondary manner of expression. As an author, he equally expresses himself using various media formats, such as sculpture, drawing, installation, video, photography, texts. For him, drawing is both a kind of quick motion and a definitive independent result.

Prisustvo Mrđana Bajića uočava se početkom osamdesetih godina 20. veka, u vreme znatno izmenjene umetničke scene u odnosu na operativne prakse koje su se odvijale tokom sedamdesetih, ispoljavajući se kao neoavangardna protivteža prevladavajućoj dominantnoj liniji poznog i umerenog modernizma. Osamdesete će biti poslednji period funkcionisanja celovitog jugoslovenskog umetničkog prostora, poslednja mirna dekada, kojoj će slediti buran rasplet u kome će doći do raspada zajedničkog jedinstvenog prostora. Bajić je jedan od autora koji će svojom pojavom znatno doprineti novoj umetničkoj klimi osamdesetih i predstojećeg postmodernističkog preokreta. Nakon turbulentne umetničke situacije sedamdesetih, primene novih medijskih postupaka, inovativnih umetničkih praksi, minimalističkih i konceptualnih stavova i dematerijalizacije umetničkog objekta, performansa, akcija u izvangalerijskim prostorima, početak osamdesetih godina obeležiće fenomen postmoderne, ponovna ekspanzija slikarstva i skulpture. Prema Denegriju, za duhovnu klimu osamdesetih utvrđeno je da stoji u znaku skretanja od ideala moderne i avangardne umetnosti, zbog čega se celo to kulturno razdoblje definiše kao postmoderno i transavangardno.¹ Osamdesetih godina, crtež po svojim bitnim karakteristikama prati logiku slikarstva, uključuje se u domen „nove predstave”, izlazi iz dvodimenzionalne plohe u prostor, implementira nove materijale i tehničke postupke, a slikarski postupci se prenose na crtež.

O Bajićevoj umetničkoj praksi dosta je pisano. Od samih početaka, njegov rad prate, pre svega, Lidija Merenik, Ljubomir Gligorijević, Jovan Despotović, Filiberto Menna, Biljana Tomić, Ješa Denegri, Bojana Burić, Jelena Stojanović, Renato Barilli, Henri-François Debailleux, Ana Bogdanović, Leonida Kovač i drugi.²

1 Ješa Denegri, „Sredina decenije: Beogradska scena”, u: *Jugoslovenska dokumenta '87*, Sarajevo, 11–26. 5. 1987.

2 Da navedemo samo neke: L. Merenik, *Mrđan Bajić*, Galerija SKC, Beograd, 1983; Lj. Gligorijević, *Mrđan Bajić*, Galerija Doma omladine Beograda, Beograd, 1983; F. Menna, *Una messa in scena della scultura*, u:

Mrđjan Bajić's presence was detected in the early 1980s, at a time when the art scene, compared to the operative practices during the seventies, was undergoing substantial changes, manifesting itself as a neo-avant-garde counterweight to the overwhelmingly dominant lines of late and moderate modernism. The eighties would be the last age of functioning of the integral Yugoslav artistic space, a final decade of calm, followed by a turbulent climax that led to the dissolution of the one joint territory. Bajić was one of the artists whose emergence would contribute significantly to the new art climate of the eighties and the upcoming postmodern shift. After the turbulent situation in the arts of the 1970s, which saw the application of new media techniques, innovative artistic practices, minimalist and conceptual attitudes and the dematerialization of the art object, performances and acts in off-gallery spaces, the beginning of the eighties was distinguished by the phenomenon of postmodernism and a renewed interest in painting and sculpture. According to Denegri, the spiritual climate of the eighties was established to have been determined by the rejection of ideals of modernist and avant-garde art, and therefore, this whole cultural era is defined as postmodern and trans-avant-garde age.¹ In the eighties, in terms of its crucial characteristics, the drawing followed the logic of painting, became included in the domain of the "new representation," protruded into space from the two-dimensional surface, implemented new materials and technical methods, and painting techniques were transported onto the drawing.

A lot has been written about Bajić's art. First of all, from the very start, his career has been followed by Lidija Merenik, Ljubomir Gligorijević, Jovan Despotović, Filiberto Menna, Biljana Tomić, Ješa Denegri, Bojana Burić, Jelena Stojanović, Renato Barilli, Henri-François Debailleux, Ana Bogdanović, Leonida Kovač, and others.²

1 Ješa Denegri, „Sredina decenije: Beogradska scena,” in: *Jugoslovenska dokumenta '87*, Sarajevo, 11–26/5/1987.

2 To name only some: L. Merenik, *Mrđan Bajić*, Galerija SKC, Belgrade, 1983; Lj. Gligorijević, *Mrđan Bajić*, Gallery of the Belgrade Youth Center, 1983; F. Menna, *Una messa in scena della scultura*, in: Spazio: Belgrado,

Već pri njegovom prvom samostalnom pojavljivanju na umetničkoj sceni, predstavljanje Bajičevog rada ispoljilo se kroz dva vida: skulpturu i crtež. To prvo izlaganje biće indikativno za čitav dosadašnji rad ovog autora s obzirom na to da ukazuje na paralelno ispoljavanje u disciplinama skulpture i crteža. Naime, gotovo istovremeno otvoriće se dve Bajičeve izložbe, u Galeriji Doma omladine Beograda i Galeriji Studentskog kulturnog centra,³ koje su samo potvrdile dotad zapaženi rad. O izložbi u Galeriji Doma omladine, Natalija Jakasović primećuje: „Crtež i plastika ovde žive zajedno, nadopunjuju se.”⁴ I sam autor, govoreći o procesu zamene stvarnosti i predstavama koje teže da opet postanu stvarnost, svoja dela objašnjava kao „prostorne situacije”, a (prvi) tekst o svom radu sugestivno naslovljava „Skulpture i crteži” i o svom crtačkom angažmanu konstatuje: „Crtež je prirodna pojava. Crtanje teče kao priprema, uporedo ili mešajući se u vajanje; crtež kao učesnik u prizoru (pretvaranje istog u slično); ili pak crtež kao samostalna varijanta.”⁵

U ovom ranom periodu, dva su osnovna subjekta u fokusu ovog umetnika: telo i prostor. Medij crteža zauzima važan segment

Already at his first solo appearance on the art scene, Bajič's work was presented in two forms: sculptures and drawings. These original displays would prove indicative of his entire career because they suggested parallel expression in the disciplines of sculpture and drawing. Namely, almost at the same time, two of Bajič's exhibitions opened, at the Gallery of the Belgrade Youth Center and the Student Cultural Center,³ which only confirmed his previously observed achievement. Regarding the exhibition at the Gallery of the Youth Center, Natalija Jakasović notices: “Drawing and sculpture live together here, complete each other.”⁴ Describing the process of replacing reality and the representations that aim to become a reality again, the author explains his designs as “spatial situations” and indicatively titles the (first) text about his works “Sculptures and Drawings.” About his drawing engagement, he says the following: “A drawing is a natural occurrence. Drawing flows as an act of preparation, in parallel or intervening with the sculpting; a drawing as a participant in the scene (turning the same into similar); or conversely, a drawing as an independent variant.”⁵

In this early period, the artist focused on two primary subjects: body and space. The medium



Projekti / Projects (1989–1990)

kreativnog procesa. Crtež kao samostalno delo, ali i u interakciji sa skulpturom, i to ne kao skica za skulpturu, već kao vrsta uspostavljajući dijaloga između ova dva načina izražavanja. Bajič se svojom tadašnjom praksom uključuje u najaaktuelnije tokove umetnosti osamdesetih godina i među prvima kod nas nastoji da logiku slike prenese u medij skulpture.

Pišući tada o crtežu, Lidija Merenik iznosi stav da, ukoliko postoji takozvani novi crtež (ili crtež „nove slike”) u umetnosti osamdesetih, on udvaja sredstva i prevazilazi granicu medija, „postaje mesto susreta različitih radnih postupaka”. Merenik dalje navodi da crtež toga vremena „uživa u materiji i pasti, punoći i bogatstvu gesta”, poprimajući određena simbolička, amblematska svojstva srodnog slikarstva.⁶

of drawing took up an important segment of the creative process. A drawing is an independent work, though it interacts with the sculpture, not as a sketch for the sculpture, but as a way to establish a dialog between these two forms of expression. With his practice, Bajič joined the most current trends in 1980's art as one of the pioneers in our region who attempted to transport the logic of the painting to the medium of sculpture.

Writing about drawings at the time, Lidija Merenik posits the view that if there was a so-called new drawing (or a drawing of the “new painting”) in the art of the 1980s, it doubled the efforts and surpassed the limits of the medium, “to become a place of meeting for various work procedures.” Merenik further states that the drawing of the period “enjoys matter and paste, the fullness and richness of gesture,” deriving specific symbolic, emblematic features from its neighbor, painting.⁶

⁶ Lidija Merenik, „Potreba za crtežom?”, 3+4, Časopis studenata istorije umetnosti, Beograd, 1984.

⁶ Lidija Merenik, „Potreba za crtežom?”, 3+4, Časopis studenata istorije umetnosti, Beograd, 1984.

Spazio: Belgrado, Sala Uno, Roma, 1986; B. Tomić, *Mrđan Bajič*, Galerija SKC, Beograd, 1987; J. Denegri, *Mrđan Bajič*, Salon MSU, Beograd, 1988; B. Burić, *Nova relacija skulptoralno-pikturalno*, P1JS 5, Pančevo, 1989; J. Stojanović, *Mrđan Bajič, Marija Dragojlović*, VIII Sidnejsko bijenale, MSU, Beograd, 1990; Renato Barilli, *Towards cold baroque*, Catalogo generale, XLIV Esposizione Internazionale d'Arte La Biennale di Venezia, Fabri, Milan, 1990; Jean-Luc Chalumeau, —, *Opus International*, № 122, Paris, 1990; a u novije vreme: H-F. Debailleux, *Sculptotecture*, Galerie RX, Paris, 2013; A. Bogdanović, *Mrđan Bajič. Skulptotecture*, Fondacija Vujičić kolekcija, Beograd, 2013; L. Kovač, *Rasprizorujuće transverzale*, Supervizuelna, Beograd, 2017. Detaljna bibliografija na kraju publikacije.

³ *Mrđan Bajič. Skulpture*, Galerija Doma omladine Beograda, Beograd, 25. 10 – 12. 11. 1983; *Mrđan Bajič. Crteži*, Galerija studentskog kulturnog centra, Beograd, novembar 1983.

⁴ Natalija Jakasović, „Poetika svakodnevnog u delima Mrđana Bajiča”, 3+4 (f), Časopis studenata istorije umetnosti, Beograd, 1984.

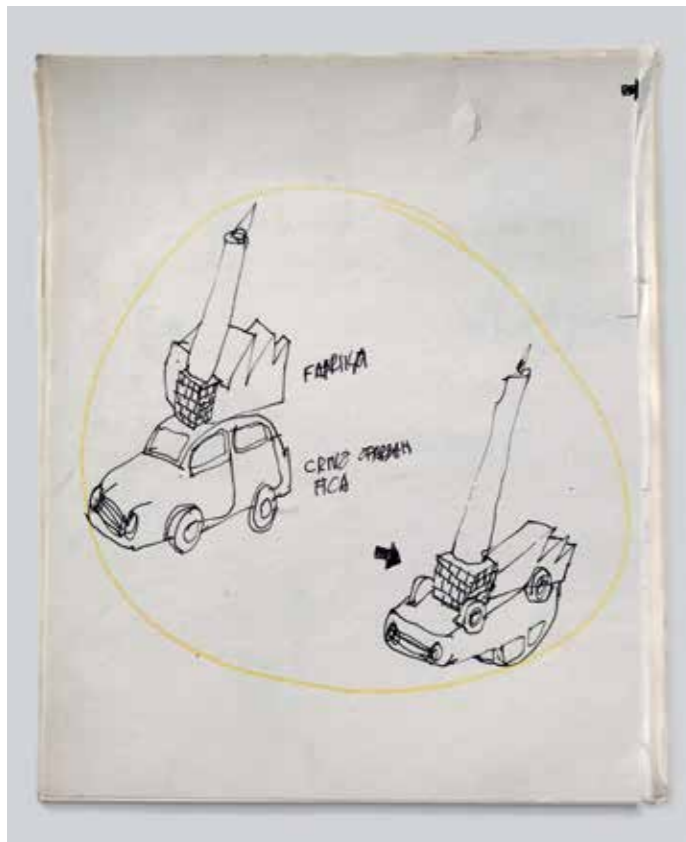
⁵ *Mrđan Bajič, „Skulpture i crteži”, 3+4 (f), Časopis studenata istorije umetnosti, Beograd, 1984.*

Sala Uno, Roma, 1986; B. Tomić, *Mrđan Bajič*, Gallery SKC, Belgrade, 1987; J. Denegri, *Mrđan Bajič*, Salon MSU, Belgrade, 1988; B. Burić, *Nova relacija skulptoralno-pikturalno* (“New relationship between the sculptural and pictorial”), P1JS 5, Pančevo, 1989; J. Stojanović, *Mrđan Bajič, Marija Dragojlović*, VIII Biennale of Sidney, MSU, Belgrade, 1990; Renato Barilli, *Towards cold baroque*, Catalogo generale, XLIV Esposizione Internazionale d'Arte La Biennale di Venezia, Fabri, Milan, 1990; Jean-Luc Chalumeau, —, *Opus International*, № 122, Paris, 1990; and more recently: H-F. Debailleux, *Sculptotecture*, Galerie RX, Paris, 2013; A. Bogdanović, *Mrđan Bajič. Skulptotecture*, Foundation Vujičić Collection, Belgrade, 2013; L. Kovač, *Rasprizorujuće transverzale*, Supervizuelna, Beograd, 2017. A detailed bibliography can be found at the end of this publication.

³ *Mrđan Bajič. Skulpture*, Gallery of Belgrade Youth Center, 25/10 – 12/11/1983; *Mrđan Bajič. Drawings*, Gallery of the Student Cultural Center, Belgrade, November 1983.

⁴ Natalija Jakasović, “Poetika svakodnevnog u delima Mrđana Bajiča”, 3+4 (f), Časopis studenata istorije umetnosti, Beograd, 1984.

⁵ *Mrđan Bajič, “Skulpture i crteži”, 3+4 (f), Časopis studenata istorije umetnosti, Beograd, 1984.*



Projekti / Projects (1993)

Tu spoznatu vezu i sponu između skulpture i crteža u delu Mrđana Bajića primetiće i Ljubomir Gligorijević, u katalogu Bajićeve prve samostalne izložbe, govoreći o intermedijalnoj sprezi i međuzavisnosti ove dve discipline već u ovom ranom periodu rada. Gligorijević primećuje da umetnik ovde crtež postavlja kao pozadinu figuri, stavljajući ih u ogledalni odnos. Posebnu spregu vidi u autorovoj predstavi pokreta: „Viđenje skulpture preduhitreno je slikom njenog ambijenta — figuram crteža 'odvodi' se (skoro) istovetna figura skulpture kojoj otvorena, rastresena kontura figure crteža nastavlja virtuelnu kretnju”, smatrajući da ovde nije u pitanju „narrativni razvoj gesta već uzbudljiva kretnja telesne mase”,⁷ da autor uspostavlja kontinuitet između skulpture i crteža, medijumsku dvo-smislenost i otvorenost.

7 Ljubomir Gligorijević, *Mrđan Bajić. Skulpture*, Galerija Doma omladine Beograda, Beograd, 25. 10 – 12. 11. 1983.

In the catalog for Bajić's first solo exhibition, Ljubomir Gligorijević also emphasizes this perceived association and link between sculpture and drawing in Mrđan Bajić's art, discussing the inter-media synergism and the mutual codependence of these two disciplines already at this early stage of his work. According to Gligorijević, the artist sets the drawing as a background to the figure, putting them in a mirroring relationship. A unique form of synergism is recognized in the artist's depiction of movement: "An image of its ambiance precedes the act of seeing the sculpture—using the figure of the drawing, the nearly identical figure of the sculpture is 'led away,' and its virtual movement is continued by the open, loose contours of the figure of the drawing." He concludes that what is at play here isn't a "narrative development of the gesture, but an exciting movement of body mass,"⁷ with the artist establishing continuity between the sculpture and the drawing, as well as medium ambiguity and openness.

The year 1983 will be significant to Bajić in many respects, as this was a year filled with numerous exhibitions, among others, participation at the *Second Exhibition of Yugoslav Sculpture* in Pančevo and *Toward Postmodern Art* in Banja Luka.⁸ He was selected for the *Art of the Eighties* exhibition featured at the Museum of Contemporary Art in Belgrade as an insight into the new spirit of the contemporary art scene.⁹ The beginning of the decade was marked by the arrival of a generation of young artists that would soon form the essential core of a new artistic current. The first exhibitions in which Bajić was invited to participate showcased the production from the early 1980s and announced changes in the artistic process—this series of shows held at the start of the decade included *In a New Mood* (Bojana Burić) at the Gallery of the Faculty of Fine Arts (1982), *Flight without Title* (Jadranka

7 Ljubomir Gligorijević, *Mrđan Bajić. Skulpture*, Gallery of the Belgrade Youth Center, 25/10 – 12/11/1983.

8 A detailed list of exhibitions is included at the end of the publication.

9 Ješa Denegri, Jadranka Vinterhalter, Jovan Despotović, *Umetnost osamdesetih*, Muzej savremene umetnosti, Belgrade, June–August 1983.

Ta 1983. biće po mnogo čemu značajna za Bajića, s obzirom na to da je to godina ispunjena brojnim izlagačkim aktivnostima, između ostalog, učesćima na *Drugoj izložbi jugoslovenske skulpture* u Pančevu i *Ka postmodernoj umjetnosti* u Banja Luci.⁸ Uključen je u izložbu *Umetnost osamdesetih*, koju je Muzej savremene umetnosti u Beogradu priredio kao uvid u novi duh umetničke scene.⁹ Početak decenije označen je pojavom generacije mladih umetnika koja će ubrzo činiti esencijalno jezgro jednog novog toka. Upravo su prve izložbe na koje Bajić biva pozvan — niz autorskih izložbi i izbora održanih na samom početku decenije, kao što su *U novom raspoloženju* (Bojana Burić) u Galeriji Fakulteta likovnih umetnosti (1982), *Let bez naslova* (Jadranka Dizdar) u Paviljonu „Cvijeta Zuzorić” (1982), *Aktuelnosti* (Lidija Merenik) u Galeriji Studentskog kulturnog centra (1983), *Prostor: Beograd* (Lidija Merenik) na Akademiji umetnosti u Minhenu (1983) — predočile produkciju ranih osamdesetih i najavile promene u umetničkim procesima. Ovaj niz izložbi realizuju mladi kritičari, generacijski bliski dešavanjima na tadašnjoj umetničkoj sceni. Pored ostalog, dolazi do izlaska iz dvodimenzionalne forme u prostor, uključivanja različitih tehnika i materijala i stvaranja oblikovnih celina / instalacija. Primat ponovo preuzima slikarstvo, čije su odlike gestovi i jake boje, kao i potraga za novim prostorom uz ispitivanje granica medija.

U radovima predstavljenim na prve dve samostalne izložbe, zapravo u svojevrsnoj celini iz dva segmenta, dve paralelne izložbe, Bajić formama zaposeda prostor. Objedinjavanjem više medija, preispituje i istražuje mogućnosti i granice crteža, objekta na zidu, zauzimanje površine poda platnom, skulpturom. Crtež, odnosno rad na papiru ili platnu, u pojedinim delima sastavni je element formacije nove strukture. Ploha je u stadijumu prelaza u prostor, sa poda na zid i obrnuto, čime

8 Detaljan spisak izložbi na kraju publikacije.

9 Ješa Denegri, Jadranka Vinterhalter, Jovan Despotović, *Umetnost osamdesetih*, Muzej savremene umetnosti, Beograd, jun–avgust 1983.

Dizdar) at the Pavillion Cvijeta Zuzorić (1982), *Current Trends* (Lidija Merenik) at the Gallery of the Student Cultural Center (1983), *Space: Belgrade* (Lidija Merenik) at the Academy of Arts in Munich (1983). This exhibition cycle was organized by young critics who were generationally close to the events on the art scene. Among other things, we could see two-dimensional forms reaching into the space, the inclusive use of various techniques and materials and the creation of shape compositions/installations. Painting reclaimed the throne, characterized by gestures and vivid colors and a quest for new spaces by exploring the medium's boundaries.

In his works displayed within two independent shows, or rather two segments of one whole, two parallel exhibitions, Bajić used shapes to occupy space. By including multiple media, he reexamined and explored the possibilities and limits of drawings, wall objects, and how to occupy floor surfaces with canvas or sculptures. In some of his pieces, the drawing, i.e., the work done on paper or canvas, is an integral element in forming a new structure. The flat surface transitions into the space, from the floor to the wall and vice versa, to achieve liveliness in the works of art. Those now "count on meeting with the viewer and have highly specific demands related to the vast space around them (on the floor, high up on the wall, etc.)."¹⁰ These drawings are not just a step towards materialization into a sculpture but an integrated part of the shape composition, a segment of *sculpted* ambiances (Mrđan Bajić). He introduced color in these ambiances, covering all the materials in unison. Here, Bajić upholds the work as a colored body/tissue, an act of piling, the waviness of paper or canvas. Color hides the materials that make up the pieces and simultaneously unites them. Colored surfaces are drenched to the final tension and compression of paint, but with contrasting frail form and fragile structure (*Rooms, Yellow, Red, The Well, Burgundy, Silver*).

10 Lidija Merenik, "Mrđan Bajić. Na drugi pogled," *Moment*, no. 1, NIRO Dečje novine, Belgrade, May 1984, 20–21.

je postignut aktivitet umetničkog dela. Ona „računaju na susret sa gledaocem i imaju vrlo određene zahteve u odnosu na nepregled prostora oko sebe (na podu, visoko na zidu itd.)”.¹⁰ Ovi crteži nisu samo jedan stepen ka materijalizaciji u skulpturu, već integrisani deo oblikovne celine, segment *izvanjanih ambijenata* (M. Bajić). U taj ambijent uvodi boju, koja unisono prekriva sve materijale. Bajić ovde uspostavlja rad kao bojeno telo/tkivo, kao nagomilavanje, zatalasanost papira, platna. Boja skriva materijale od kojih su radovi napravljeni i istovremeno ih objedinjava, površine su zasićene do krajnje napetosti i sabijenosti boje, a istovremeno su krhke forme, fragilne strukture (*Sobe, Žuti, Crveni, Bunar, Bordo, Srebrni*).

Crtež najčešće nastanjuje ljudska figura koja zauzima okolni zatvoreni prostor, u raznolikim vidovima u korelaciji sa vodom ili pak u intimi sobe. U intervjuu sa Lidijom Merenik, objavljenom u časopisu *Moment*, Bajić to i razjašnjava, kada kaže, doduše o skulpturi, ali isto se odnosi i na figuru u crtežu: „Telo koje pravo značenje stiže tek u sudaru (ili možda prožimanju) sa svojim prostorom, dobija impulse i sa drugih strana.”¹¹ U istom intervjuu, Bajić dalje objašnjava formaciju koju sačinjavaju skulptura i crtež, odgovarajući na pitanje Merenikove da li je posredi „želja da se potre dominacija jednog medija nad drugim ili da se stvori određena ambijentalnost”: „Taj spoj proistekao je jednog trenutka iz radnog procesa, iz pokušaja da se naprave pojedini komadi, da dobiju komplikovanije i uzbudljivije razrešenje. Kako skulptura koja 'imitira' crtež koji je već 'imitacija' stvarnosti, postaje ponovo živa na neki treći način; pa stalno vraćanje napred-nazad pri gledanju (uostalom, šta je važnije?); pa kako isti sadržaj ispričati sredstvima koja su primerena samom mediju; pretvaranje istog u nešto slično; pa taj utisak pokretljivosti i fragmentarnosti delova koji kao da stižu sa različitih strana, da bi, za

His drawings are most often inhabited by the human figure that claims the surrounding enclosed space, in various correlations with water or, conversely, in the intimacy of a room. Bajić clarified this in an interview with Lidija Merenik, published in the magazine *Moment*, when he talked about sculpture, but the same relates to the figure in the drawing: “The body that gains its true meaning only by colliding (or perhaps intertwining) with the space, also receives impulses from other sides.”¹¹ In the same interview, replying to Merenik’s question about whether the point is “a desire to end the domination of one medium over the other or to achieve a specific ambient quality,” Bajić further explained the formation that consisted of a sculpture and a drawing: “This conjunction at some point came out of the work process, the attempts to produce certain pieces, to resolve them in a more complicated and exciting way. How can a sculpture that ‘imitates’ a drawing that is already an ‘imitation’ of reality come to life again in some third way; then the continuous back-and-forward while watching (what is more important, anyway?); then how to tell the same content using means that are appropriate to the medium; turning the same into something similar; then this impression that the parts are mobile and fragmentary and seem to be coming from various sides to, for an instance, form this unstable and yet somehow miraculously produced vision.”¹² Critics at the time had already perceived these connections, realizing that in Bajić’s works, the drawing is there to resolve the form and as “an independent activity that is associated with sculpting inasmuch as it maximally removes the boundaries that exist between these two media.”¹³

Several solo exhibitions followed in which Bajić, in parallel, presented sculptures and drawings: in 1984, in Tübingen, Rijeka and Zagreb; then in Ljubljana (1986); Novi Sad, Gallery of Student Cultural Center in Belgrade (both in 1987); Salon of the Museum of Contemporary Art (1988); Zagreb



Konsumationapparat (1992)



Daleki sever, Daleki jug / Far North, Far South (1992)

trenutak, oformili tu nestabilnu a ipak nekim čudom sastavljenu viziju.”¹² Već je tadašnja kritika uočila ove veze, da je kod Bajića crtež tu da razreši formu, ali i „kao samostalna delatnost koja je u vezi sa vajarstvom ukoliko maksimalno uklanja granice koje postoje između ova dva medija”.¹³

Slediće nekoliko samostalnih izložbi na kojima Bajić izlaže uporedo skulpturu i crtež: naredne, 1984. godine, u Tübingenu, Rijeci i Zagrebu; zatim Ljubljani (1986); Novom Sadu, Galeriji Studentskog kulturnog centra u Beogradu (obe 1987); Salonu Muzeja savremene umetnosti (1988); Zagrebu (1989). Takođe, Bajić je ovih godina učesnik niza grupnih izložbi u inostranstvu, između ostalih, u Minhenu i Njujorku. Izložba *Mlada jugoslavenska umjetnost*, čiji je komesar bio Marijan Susovski a autor teksta o beogradskoj umetničkoj sceni osamdesetih Lidija Merenik, prikazana je

(1989). Also, in this period, Bajić participated in a series of group shows abroad, among others, in Munich and New York. The exhibition *Young Yugoslav Art*, whose commissioner was Marijan Susovski while Lidija Merenik wrote the article on the Belgrade art scene of the 1980s, was showcased during 1986/1987 in several cities in Austria and Czechoslovakia, and then in Belgrade, Zagreb and Ljubljana. In early 1986, Bajić was selected for the exhibition *Space: Belgrade*, for which Filiberto Menna wrote the text and which was held in the Roman gallery Sala Uno as part of a cycle of international exhibitions dedicated to sculpture and ambiance. Four young Serbian artists took part, besides Bajić, Dragoslav Krnaiski, Vera Stevanović and Mileta Prodanović. The Italian critic Antonio D’Avossa included Bajić in the original international exhibition *Mandelzoom* held in 1986 in Kanin, Italy, which encompassed new tendencies in the art of the time, with topics such as invention, utopia and fantastic hypotheses as symptoms of crises and the sense of personal incompetence.

Bajić’s musings on the drawing, or instead on the relationship between sculpture and drawing,

¹⁰ Lidija Merenik, „Mrdan Bajić. Na drugi pogled”, *Moment*, br. 1, NIRO Dečje novine, Beograd, maj 1984, 20–21.

¹¹ Isto.

¹¹ Ibid.

¹² Ibid.

¹³ Jovan Despotović, „Mrdan Bajić”, *Moment*, no. 1, NIRO Dečje novine, Belgrade, May 1984, 65.

¹² Isto.

¹³ Jovan Despotović, „Mrdan Bajić”, *Moment*, br. 1, NIRO Dečje novine, Beograd, maj 1984, 65.

tokom 1986/1987. godine u nekoliko gradova Austrije i Čehoslovačke, a potom u Beogradu, Zagrebu i Ljubljani. Početkom 1986. godine, uvršten je u izložbu *Prostor: Beograd* za koju tekst piše Filiberto Mena, a koja je održana u galeriji Sala Uno u Rimu u okviru ciklusa međunarodnih izložbi posvećenih skulpturi i ambijentu i na kojoj izlažu četiri mlada autora, pored Bajića, Dragoslav Krnajski, Vera Stevanović i Mileta Prodanović. Italijanski kritičar Antonio Davosa uključio je Bajića u međunarodnu autorsku izložbu *Mandelzoom*, održanu 1986. godine u Kaninu u Italiji, kojom su obuhvaćene nove tendencije u tadašnjoj umetnosti, sa temama kao što su invencija, utopija i fantastične hipoteze, kao simptomima krize i osećaja individualne nepodobnosti.

Bajićeva promišljanja o crtežu, zapravo o odnosu skulpture i crteža, nalazimo zabeležena povodom izložbe u Galeriji Studentskog kulturnog centra održane 1987. godine: „U jednom trenutku sam osetio potrebu, pošto sam skulpture prevodio iz crteža, da bukvalno gradim neke prostore u kojima će se pojaviti taj međuodnos crteža i skulpture, odnosno mogućnost pretvaranja jednog u drugo... Ti crteži su neka vrsta projekta za skulpturu, a oni su istovremeno i samostalni radovi. Postoji traženje nekog istog zvuka, iste te širine okolo, koncentracije na jednu stvar, na jedan predmet. (...) Crtež je nešto što je imaginarno, nema tu dimenziju realnosti. Skulptura je nešto što je definitivno, definitivno postoji. Crtež ima tu dimenziju neostvarenosti i mogućnost imaginarnog dograđivanja. A svi ti radovi su na neki način poziv na neko imaginarno putovanje.”¹⁴

Ciklus crteža *Vatrena polja* nastaje između 1982. i 1987. godine, kao niz istraživanja svedenih formi koje plutaju na područjima zasićene boje. Ove crteže prate skulpture drugačijih oblikovnih polazišta od radova pokazanih na prvim izložbama, dugih linijskih formi, poput linija crteža u prostoru, povezanih sitnim centralnim dešavanjem. Crteži i radovi na papiru

¹⁴ Danijela Purešević, „Poziv na neko imaginarno putovanje”, *Beorama*, br. 17, 1987.

were recorded on the occasion of the exhibition at the Gallery of the Student Cultural Center held in 1987: “At some point in time, I felt the need, having translated my sculptures from drawings, to literally build new spaces in which this inter-relationship between the drawing and the sculpture would appear, or a possibility to turn one into the other... These drawings are a sort of design for the sculpture, and at the same time, they are independent works. There is this search for something that has the same sound and the same breadth around it, that is focused on one thing, one object. [...] A drawing is something that is imaginary; it doesn't have this dimension of reality. A sculpture is something definitive; it definitely exists. A drawing has this aspect of unfulfillment and the possibility of imaginary buildup. And all these works are in some way an invitation to an imaginary journey.”¹⁴

The cycle of drawings *Fields of Fire* was created between 1982 and 1987 as a series of studies of modest shapes floating on areas of saturated color. These drawings are accompanied by sculptures that reveal different shaping basics from the works featured in his first exhibitions, with extended lines, like the lines of drawings in the space, connected by a tiny central event. Drawings and works on paper (the series *Fields of Fire*, 1985; *House, Sea*, both from 1986) are a continuation of the previous cycles, like *Rooms* and *The Golden Bough*, although without the human figure as the central component. First, they are a continuation of the spatial works comprised of a drawing and a small sculptural form. However, they are also characterized by the color whose thickening, saturation and layering in synergy with the paper foundation produce a specific, almost tactile quality. Among them, the work *House in Flames* from 1988 stands out, which on the semantic plane appears like an announcement of the upcoming war activities.

Critics then chose to include Bajić in the context of the “new representation” or “new painting,”

¹⁴ Danijela Purešević, “Poziv na neko imaginarno putovanje”, *Beorama*, br. 17, 1987.



Čovek koji nosi zvezdu / A Man Wearing a Star (2021-2022)



Rečnik • Dictionary / Galerija Studenskog kulturnog centra / Gallery of Students' Cultural Center, Beograd/Belgrade (1996)

(serija *Vatrena polja*, 1985; *Kuća*, *More*, oba iz 1986. godine) nastavljaju se na prethodne cikluse, kao što su *Sobe* i *Zlatna grana*, mada bez ljudske figure kao centralne komponente. Pre svega, nadovezuju se na prostorne radove koji u sebi objedinjuju crtež i malu skulptorsku formu, ali takođe se odlikuju bojom koja zgušnjavanjem, zasićenjem, taloženjem i u sadejstvu sa papirnom podlogom dobija poseban, skoro taktilni kvalitet. Među njima se izdvaja rad *Kuća u plamenu* iz 1988. godine, koji je na značenjskom planu poput svojevrsne najave predstojećih ratnih dešavanja.

Tadašnja kritika svrstava Bajića u kontekst „nove predstave” ili „nove slike”, odrednice karakteristične za umetnost početka i prve polovine osamdesetih godina.¹⁵ Lidija Merenik njegovo stvaralaštvo smešta u okvire „konceptijskog i ideološkog postmodernog prevrata u srpskoj umetnosti, kroz strategije procesa razgradnje, razaranja, subverzije i izvrtanja”.¹⁶



Glupi projekti / Stupid Projects (2000)
Pogled na postavku / Installation view
48. Oktobarski salon, Beograd / 48th October Salon, Belgrade (2007)

a determinant characteristic of the art from the beginning and the first half of the 1980s.¹⁵ Lidija Merenik places his art in the framework of “the conceptual and ideological postmodern shift in Serbian art, through strategies of the processes of decomposition, destruction, subversion and twisting.”¹⁶

A series of international shows marked the following period between 1987 and 1991. Bajić was the protagonist of a string of global events. He was featured in 1989 in the project *Avant-gardes Yougoslaves* organized in several cities in France, participated in the exhibition *Metaphysical Visions* in New York, and when it comes to drawings, the shows *Zeichnung als Einsiedler, Drawing* in Vienna. His presence on the international scene was particularly acknowledged in 1990 when he was invited to participate in two significant events, the Biennale of Sidney and the *Aperto* section of the Venice Biennale. Unlike the previous exhibitions with a central theme, the Biennale returned

¹⁵ Ješa Denegri, *Srpska umetnost 1950–2000*, Fondacija Kolekcija Trajković, Beograd, 2019.

¹⁶ Lidija Merenik, „Mrđan Bajić, ili godine insomnije”, u: Mrđan Bajić: *Reset*, La Biennale di Venezia, Padiglione Serbia, Cicero, Beograd, 2007, 24–34.

¹⁷ Clarissa Ricci, *Aperto 1980–1993. La mostra dei giovani artisti della Biennale di Venezia*, Postmedia, Milano, 2002. <https://bit.ly/3T91Nmo>.

¹⁵ Ješa Denegri, *Srpska umetnost 1950–2000*, Fondacija Kolekcija Trajković, Belgrade, 2019.

¹⁶ Lidija Merenik, “Mrđan Bajić, ili godine insomnije,” in: Mrđan Bajić: *Reset*, La Biennale di Venezia, Padiglione Serbia, Cicero, Belgrade, 2007, 24–34.

¹⁷ Clarissa Ricci, *Aperto 1980–1993. La mostra dei giovani artisti della Biennale di Venezia*, Postmedia, Milano, 2002. <https://bit.ly/3T91Nmo>.

Naredni period, između 1987. i 1991. godine, obeležiće niz međunarodnih nastupa. Bajić je protagonista niza internacionalnih manifestacija. Izlaže 1989. godine na projektu *Avant-gardes Yougoslaves* održanom u nekoliko gradova u Francuskoj, uključen je u izložbu *Metaphysical Visions* u Njujorku, a kada su pitanju crteži, izložbe *Zeichnung als Einsiedler, Drawing* u Beču. Prisustvo na internacionalnoj sceni posebno je naglašeno 1990. godine, kada izlaže na dve velike manifestacije, Bijenalu u Sidneju i u sekciji *Aperto* na Bijenalu u Veneciji. Za razliku od prethodnih izložbi koje su imale centralnu temu, Bijenale se ovoga puta vraća izvornim postulatima, kao refleksija situacije u polju savremene vizuelne umetnosti na internacionalnom planu.¹⁷ Komesar izložbe Đovani Karandente u vidu ima političke, socijalne i ekonomske prevrate i geopolitičke promene koje se dešavaju krajem osamdesetih, kao što su pad Berlinskog zida, studentski protesti na Tjenanmenu u Kini. Izložba *Aperto*, postavljena u Arsenalima, čiji su kustosi Bernard Blisten (Francuska), Linda Shirer (SAD), Renato Barili i Domenico Nardone (Italija), bila je orijentisana ka tendencijama koje referiraju na termin „ka hladnom baroku”, a pored Bajića izlažu, između ostalih, Ervin Vurm, Wim Delvoj, Katarina Frič, Andreas Gurski, Džef Kuns i drugi.

U ovom periodu dolazi do izvesnih promena u Bajićevoj praksi, prouzrokovanih, pored ostalog, njegovom selidbom u Pariz. Bajić stvara ciklus malih skulptura koje naziva *Makete*, kao i seriju crteža velikih formata pod zajedničkim nazivom *Projekti za buduće Aparate*, koji vode ka amblematskim Bajićevim skulpturama kao što su *Transformator*, *Hidrocentrala*, *Kovačnica*, *Kiseonik* ili *Piramida* (sve iz 1988). *Projekti Pedesete, Voda i vino, Kiseonik, Unutrašnje rezerve, Krv i mleko* (sve iz 1990), iako jesu jedna od faza u istraživanju kako bi se došlo do krajnjeg cilja — skulpture (među kojima su radovi koje izlaže u Veneciji, kao što je *Kiseonik*), čine da se ovde prvi put susrećemo sa crtežom koji je samostalna forma, crtežom po sebi. U pitanju su radovi koji će na svom plastičkom nivou biti prethodnica čitavog budućeg

to its original postulates as a reflection of the actual state of contemporary visual arts on an international scale.¹⁷ The exhibition’s commissioner, Giovanni Carandente, took into account the political, social and economic turns and geopolitical changes that happened at the end of the 1980s, such as the fall of the Berlin Wall and student protests in China’s Tiananmen Square. The exhibition *Aperto*, displayed in the Arsenal and curated by Bernard Blistène (France), Linda Shearer (USA), Renato Barilli and Domenico Nardone (Italy), focused on tendencies referring to the term “towards cold baroque.” Besides Bajić, it included the works of Erwin Wurm, Wim Delvoye, Katarina Fritsch, Andreas Gursky, Jeff Koons, among others.

In this period, some changes appeared in Bajić’s practice, among everything else, caused by his relocation to Paris. Bajić created a cycle of small sculptures that he called *Mockups* and a series of large-format drawings under the common title *Projects for the future Apparatuses*, which would lead to emblematic sculptures such as *Transformer*, *Hydropower Plant*, *Blacksmith’s Shop*, *Oxygen or Pyramid* (all from 1988). Though his projects *The Fifties*, *Water and Wine*, *Oxygen*, *Internal Reserves*, *Blood and Milk* (all from 1990) represent stages in the research aimed at achieving the final goal—a sculpture (among these are the works he displayed



Backup (1987–2007)
52. Bijenale u Veneciji, Paviljon Republike Srbije / 52nd Venice Biennale, Serbian Pavillion (2007)



Dallas (2012)

Bajićevog crtačkog opusa. Ovde se prvi put u centar kompozicije postavlja samo jedna, središnja forma, izdvojena od okolnog sveta neutralnom, najčešće sivom pozadinom, sa ponekad vidljivim tragovima osnove na kojoj objekat stoji, i samo s vidljivom senkom koja nas uvodi u realni svet. Umetnik ovde primenjuje čvršću liniju, forme više nisu tako meke i rasplintane u prostoru, već jasnih segmenata i kompaktnije celine. I sam umetnik navodi da su devedesete za njega bile „trenutak osvešćenja sopstvenog identiteta”, kada je došao u situaciju da njegov rad mora da bude odgovor na ono što se oko njega dešava, i pojašnjava da teme svojih radova nalazi upravo u nespremnosti da prihvati i razume mehanizme realnosti,¹⁸ što ukazuje na angažovani pristup, na kritički stav koji, počevši od tada i nadalje zauzima u svojim crtežima.

¹⁸ Bojan Munjin, „Kapsula Jugoslavija”, *Feral Tribune*, Split, 1. jun 2007.

in Venice such as *Oxygen*), in them, we witness the drawing as an independent form for the first time, a graphic in its own. These works at the plastic level were the precursors of Bajić's entire future drawing oeuvre. Now, for the first time, only one central form is situated in the focus of the composition, which is separated from the surrounding world by a neutral, most often grey background, sometimes with visible traces of the base on which the object is standing and with only a perceptible shadow leading us to the real world. The artist applies firmer lines; the shapes are not so soft and scattered in the space but form clear segments and compact wholes. As the author himself stated, the nineties, to him, meant “the moment of becoming aware of my own identity,” when he found himself in such a situation that required his work to respond to what was happening around him, adding that his themes were derived precisely from this unwillingness to accept and understand the mechanisms of reality,¹⁸ which suggests an engaged approach, a critical stance that, from then on, he would take in his drawings.

Altered life and work circumstances, different art systems, life in Paris, and at the same time, tragic events in the country he had left are reflected in a series of drawings created between 1990 and 1992 under the title *Prosthetics*. Large-scale sculptures were produced according to some of the drawings, such as *TV-RTS*, *Wardrobe for Red Shirts*, *Bed for Bad Dreams*, *Wall*, *Writing Desk*, *Breathing and Drinking* and, as a summary of the era, the work *Giddy-ah, Giddy-ah or Soldier's dreams* (all from 1992). Still, these drawings function not only as part of the process but as an interpretation of the historical moment, documents aware of tumultuous events. They are characterized by a base that holds an even more robust, more technical structure, and the object placed on paper as its central segment now takes up even more surface and spatially shapes the situation with its powerfully shortened perspectives, *threatening* to burst out of the frame at any time due to its explosive inner energy.

¹⁸ Bojan Munjin, „Kapsula Jugoslavija”, *Feral Tribune*, Split, June 1, 2007.

Izmenjene životne i radne okolnosti, drugačiji umetnički sistem, život u Parizu, a istovremeno tragična dešavanja u zemlji iz koje je otišao, ogledaju se u seriji crteža koji nastaju između 1990. i 1992. godine pod zajedničkim nazivom *Proteze*. Prema nekima od crteža, kao što su *TV-RTS*, *Ormar za crvene košulje*, *Krevet za loše snove*, *Zid*, *Sto za pisanje*, *Disati i piti* i kao rezime toga vremena rad *Điha-điha ili vojnički snovi* (svi iz 1992), nastaju skulpture velikih dimenzija, ali ovi crteži funkcionišu ne samo kao deo procesa već kao interpretacija istorijskog trenutka, osvešćeni dokumenti turbulentnih dešavanja. Karakteriše ih u osnovi još čvršća, više tehnička konstrukcija, a kao njen središnji segment postavljen je objekat koji sada zauzima još veću površinu papira i svojim jakim perspektivnim skraćenjima prostorno uobličava situaciju, *preteći* da svakog trenutka svojom eksplozivnom unutrašnjom energijom izađe iz okvira. Crtež je ovde označitelj umetnikove refleksije, nastojanja da se fiksira svet, da se novim formama markira nestabilnost realnosti i naglasi stanje krize.

Po povratku u zemlju nastaju *Spomenici*, između 1997. i 2001. godine, kao što su *Virusi*, *Smrt malih medvedića*, *Spomenik*, *Crna zvezda*, *Miki i Mini* (svi iz 1997). Prema umetnikovim rečima, u pitanju je utopijski angažman, oko projektovanih i nikad realizovanih spomenika za tačno određene prostore u Beogradu. Ovi radovi biće osnova iz koje se razvio inicijalni koncept za *Yugomuzej*.¹⁹ Izvedeni kolažiranjem materijala koji referira na sive betonske blokove, ovi radovi imaju tematski repertoar kojim naglašavaju ideološke i političke odrednice datog vremena i prostora.

Na Bijenalu u Veneciji 2007. godine, Mrđan Bajić nastupa kao predstavnik Republike Srbije, koga je izabrao komesar Vladimir Veličković, kao prvi predstavnik prvog samostalnog učesća Republike Srbije na Bijenalu. Bajić učestvuje s projektom *Reset*, konglomeratom mnogostrukih komponenata koji čine tri celine: *Yugomuzej*, *Backup* i *Reset*. Deo projekta *Backup* označava neku vrstu uvida u

¹⁹ Mrđan Bajić, *Backup*, Cicero, Beograd, 2006.

The drawing is here a determinant of the artist's reflection, his desire to fixate the world, delineate the instability of reality using new forms and emphasize the state of crisis.

Monuments were produced after his return to the country, between 1997 and 2001, and include *Viruses*, *Death of Little Bears*, *Monument*, *Black Star*, *Mickey and Minnie* (all from 1997). In the artist's words, this was a utopian engagement focused on monuments that had been designed but never implemented in specifically determined spaces in Belgrade. These works would serve as the foundation for developing the initial concept of the *Yugomuseum*.¹⁹ Made by collaging materials referring to grey concrete blocks, the thematic repertoire of these pieces highlights the crucial ideological and political events of the age and territory.

At the 2007 Venice Biennale, chosen by commissioner Vladimir Veličković, Mrđan Bajić represented the Republic of Serbia as the first representative of Serbia's first individual participation in the Biennale. Bajić presented his project *Reset*, a conglomerate of multiple components that comprise three segments: *Yugomuseum*, *Backup* and *Reset*. In some ways, a part of the *Backup* project allowed an insight into the artist's studio. It consisted of an installation with 44 drawings and revealed the strategy in the process of collecting, classifying, naming and creating an archive made up of drawings, sketches, designs, written notes as social and individual memory, fragments of the total past.

As an open, continuously evolving system, the series of latest works followed, which were produced in the past ten years, from 2012 to today. These hybrid pieces are mainly composed of two or three segments—a bottom part that is a support, or carrier, and an upper, main part that somehow insanely came to rest on its carrier. (*I like America and America likes Me*, *Angel*, *Crystal*, *Dallas*, *Prière de ne pas toucher*, *Germania*, *Globe*, *Tank*, *Syria*, all from 2012.) Bajić uses these structures with unstable relations to reconstruct, reinterpret and recontextualize historical and

¹⁹ Mrđan Bajić, *Backup*, Cicero, Belgrade, 2006.

umetnikov atelje. Čini ga instalacija od 44 crteža i pokazuje strategiju procesa sakupljanja, klasifikovanja, imenovanja i stvaranja arhiva koji čine crteži, skice, projekti, beleške u sveskama, kao društveno i individualno sećanje, fragmenti sveukupne prošlosti.

Kao otvoren sistem u stalnom razvoju, slede serije najnovijih radova nastajalih u poslednjih deset godina, od 2012. do danas. Te hibridne tvorevine načinjene su najčešće iz dva ili tri segmenta — donjeg dela koji je oslonac, ili koji nosi, i gornjeg, glavnog dela, koji se začudno smestio na svog nosioca. (*I like America and America likes Me, Anđeo, Kristal, Dalas, Prière de ne pas toucher, Germanija, Globus, Tenk, Sirija*, svi iz 2012). Ovim konstrukcijama nestabilnih odnosa Bajić rekonstruiše, reinterpretira, rekontekstualizuje istorijsko i političko nasleđe, ideološke matrice, društveni poredak, situaciju zemlje u tranziciji, kao lični iskaz, kao izraz individualnog pogleda. Kako umetnik razjašnjava: „Odasvud uzimam forme i pokušavam da ih defunkcionalizujem i da ih uvežem u nekakav novi zaplet koji otvara pukotinu značenja.”²⁰ (*Tatlin, Gorgona, Radnička klasa ide u raj, Ponoćno sunce, Crveno ili crno, Bring me back, Partenon, Fontana, Kineski zmaj na Frojdovoj sofi*, svi iz 2017.) Primenjena ovakva vrsta nemoguće statike dovodi do tenzija među delovima, kroz procese destabilizacije, neprestano u napetosti, stvara se osećaj nelagode. Ove forme otkrivaju cinični i ironični stav i odgovor autora na datu društvenu situaciju.

Pred jednu od izložbi crteža, Bajić objašnjava svoj postupak: „U mojoj praksi crtanje je probijanje do realnosti objekta: kao kada se budite i polumisli i bunovne slike polako primiču vašu percepciju momentu susreta sa realnošću. Tako se od nasumičnih žvrlja ili, suprotno

political legacy, ideological matrices, social order and the reality of a country in transition as a personal statement, an expression of an individual view. As the artist explains, “I take forms from everywhere and try to defunctionalize them and link them into some sort of a new plot that opens a crack in meaning.”²⁰ (*Tatlin, Gorgon, Working Class Goes to Heaven, Midnight Sun, Red or Black, Bring me Back, Parthenon, Fountain, Chinese Dragon on Freud's Sofa*, all from 2017.) The kind of impossible static applied here provokes tension between the parts. In the destabilization processes, a sense of discomfort emerges under constant stress. These shapes discover a cynical and ironic attitude and the author's response to the given social situation.

Just before one of his drawing exhibitions, Bajić elaborated on his technique: “In my practice, drawing means penetrating to the reality of an object: it's like when you wake up and semi-thoughts or slumberous images slowly bring your perception closer to the moment of encountering reality. Thus, from random scribbles or, by contrast, conceptual patterns, by repetition, through drawing, the approach to shape is resolved.”²¹

The cycles of works created by Mrdjan Bajić, a protagonist of the new art, indicate the complex processes of lengthy examination and deliberation and the repetitive and systematically organized work procedure. To the artist, the drawing is more than a preliminary tool; it implies an integral approach to the media of sculpture and drawing. Removed from context and placed in a new situation, segments become places of interaction and part of a new entity. The object is positioned on a neutral surface, in a space without any given definitions, as a place of deconstruction and transformation, a rearranged set of different value components. It becomes a new vital core and an area of connection or conflicts

tome, od konceptijskih šema kroz crtanje razjašnjava, ponavljanjem, pristup obliku.”²¹

Akter nove umetnosti, Mrdan Bajić stvara serije radova koji upućuju na kompleksan proces dugotrajnog razmatranja, promišljanja, zatim repetitivnost i sistematski složen radni postupak. Za ovog umetnika crtež nije samo pripremno sredstvo, već ga odlikuje integralni pristup medijima skulpture i crteža. Izmešteni iz konteksta i postavljeni u novu situaciju, segmenti postaju mesta interakcije i deo nove celine. Objekat se postavlja na neutralnu površinu, u prostor bez ikakvih postavljenih definicija, kao mesto dekonstrukcije i transformacije, ponovno složen sklop različitih vrednosnih komponenata, postaje novo vitalno jezgro i područje spoja ili konflikata različitih kulturnih, političkih ili istorijskih obrazaca. Govoreći o svojoj praksi, autor navodi da „umetnost teško može da promeni stvarnost, ali može da kritički misli stvarnost i da probleme dovede u polje vidljivosti”.²² U svojim crtežima, Bajić istražuje poimanje i prevazilaženje određenih granica i ograničavanja, uslovljenih ustrojstvom javnih i privatnih teritorija, istorijskih, društvenih i kulturoloških referenci, ukazuje na različite mogućnosti percepcije, pridajući novonastalim struktura izvestan stepen nestabilnosti. Njegovi radovi su kompleksne simbioze često međusobno nereferentnih sistema, dekonstruisane i ponovno konstruisane u drugom vidu, postavljene u nove kontekstualne odnose, kroz formalne procedure uvezane i uvedene u novo polje značenja, radikalno transformisane, autonomne hibridne tvorevine opsežnih otvorenih značenjskih područja.

between various cultural, political and historical patterns. Discussing his works, the author stated that “art can hardly change the reality, but it offers a critical thinking of the reality and allows problems to become visible.”²² In his drawings, Bajić explores the understanding and overcoming of certain boundaries and limitations, conditioned by the organization of public and private territories and historical, social and cultural references. He suggests different possibilities of perception, attributing a certain degree of instability to newly created structures. His works are complex symbioses of frequently non-referential systems, deconstructed and reconstructed in another form, situated in new contextual relationships, interlinked and introduced through formal procedures into a new field of meaning, radically transformed, autonomous hybrid creations with vast open areas of meaning.

20 Zoran L. Božović, „Mrdan Bajić”, u: *Likovna umetnost osamdesetih i devedesetih u Beogradu — Razgovori*, Beograd, 1996, 19–28.

21 Milica Dimitrijević, „Saučesništvo crteža i skulpture”, *Politika*, Beograd, 14. 11. 2019.

20 Zoran L. Božović, “Mrdan Bajić,” in: *Likovna umetnost osamdesetih i devedesetih u Beogradu — Razgovori*, Belgrade, 1996, 19–28.

21 Milica Dimitrijević, “Saučesništvo crteža i skulpture”, *Politika*, Belgrade, 14/11/2019.

22 Dragana Nikoletić, „Izvlačenje iz Pink-kunsta”, *Reporter*, Beograd, 5. 3. 2002.

22 Dragana Nikoletić, “Izvlačenje iz Pink-kunsta”, *Reporter*, Belgrade, 5. 3. 2002.

YUGOMUZEJ

MIROSLAV KARIĆ >

Miroslav Karić Miroslav Karić

Mrđan Bajić: Nepouzdan priповedač Mrđan Bajić: Unreliable Narrator

REZIMIRANJE ČETRDESET GODINA umetničkog rada Mrđana Bajića i sagledavanje različitih aspekata jednog u mnogo čemu specifičnog, slojevitog i kompleksnog stvaralačkog opusa od početka je predstavljalo veliki izazov u koncipiranju izložbe. Logika retrospektive, koja se neizbežno nametala usled same činjenice da se radi o pregledu bogate Bajićeve umetničke produkcije kroz dug vremenski period, preusmerena je na ideju o izložbi monografskog karaktera, s naglašenim tematskim celinama koje su u funkciji preseka i uvida u genezu autorove umetničke, dominantno skulptorske prakse. Hronologija je ispraćena ali nema određujuću ulogu u artikulaciji postavke, gde se vremenski planovi povremeno pretiču, preklapaju, dok pojedini radovi iskaču iz vremenske linije kako bi se akcentovali ili stavili u relaciju uvodi i inicijacije u određene životno-umetničke faze, sumirale ključne karakteristike Bajićevih pristupa, strategija, modela i metoda rada, rasvetlili tokovi proisticanja ideja i procesi kontinuirane refleksije o sopstvenim postignućima unutar izabranog medija umetničkog delovanja kao i promišljanja manifestovanja i pozicije skulpture u širim javnim, društveno-kulturološkim i ideološkim kontekstima. Početak izložbe je markiran dvema skulpturama velikih dimenzija (*Bring Me Back* i *Brandenburška kapija*) koje umetnik namenski realizuje za ovu priliku i postavlja ih u neposredno okruženje Muzeja, dajući im ulogu svojevrsnih koordinata u opsegu istorijskih i civilizacijskih narativa, geopolitičkih pojava, ideologija, nasleđa i vrednosnih sistema

IN DESIGNING THIS EXHIBITION, A SIGNIFICANT challenge from the beginning was to summarize forty years of Mrđan Bajić's career and to provide an overview of the various aspects of his in many ways specific, layered and complex artistic oeuvre. The logic of a retrospective, which inevitably imposed itself since we are looking at a review of Bajić's prolific artistic production over a long period, was redirected to the idea of an exhibition with a monographic character. In it, thematic units are highlighted to provide a cross-section and insights into the genesis of the author's artistic, predominantly sculpting practice. Chronological order was acknowledged, but its role did not determine how the setup was articulated, in which temporal planes sometimes overtake one another or overlap. Individual pieces stand out in the timeline to emphasize or establish the relationship between specific introductions and initiations to various stages of his life and art. Other times, they sum up crucial characteristics of Bajić's approaches, strategies, models and work methods or elucidate the flows of ideas and processes of continuous reflection about own achievements within the chosen medium of artistic creation and discussions on the manifestations and position of sculpture in broader public, socio-cultural and ideological contexts. The exhibition is at the start marked by two large-format sculptures (*Bring Me Back* and *Brandenburg Gate*), which the artist produced specifically for this show and which he positioned in the immediate vicinity of the Museum, seemingly giving them the role of coordinates inside the scope of historical and civilizational

a naročito simbola, čija će sudbina konstantno promenljivih značenja često biti u fokusu autorovih tematsko-problemskih istraživanja. Ulazak na prvi nivo Muzeja osmišljen je, sa jedne strane, kao prostorno nadovezivanje na spoljašnji segment izložbe, odnosno još jedno mesto njegovih mogućih Očišta, kako se inače i zove najnovija serija od dvanaest skulptura malog formata koje skiciraju Bajićevo bitno idejno polazište u svim radovima — destabilizaciju pogleda ili, preciznije, njegovo usložnjavanje otvaranjem potencijalno drugačijih perspektiva na događaj, na priču, situaciju, prizor. U tom smislu, i ostala izložena ostvarenja, *Radnička klasa ide u raj*, *Kentaur*, *Prada venčanića*, *merdevine i 30€ i 11070 Novi Beograd* (saradnja sa dramaturškinjom Biljanom Srbljanović), prave male pred-uvode u dalji tok izložbe, sumirajući neke od važnih momenata u razumevanju i prepoznavanju osobenosti umetnikovih delovanja a koji se tiču skulptorskih postupaka i rada sa materijalima, ambijentima i kontekstima izlagačkih prostora, zatim raspona motivskog repertoara i tematizacija lokalno-globalnih fenomena, kao i za Bajića izuzetno značajnih kooperacija sa drugim autorima/umetnicima. Poseban segment u ovoj etaži izložbe i u formi digitalne arhive posvećen je Bajićevom sad već trodecenijskom profesorskom angažmanu na Fakultetu likovnih umetnosti i edukaciji generacija mladih umetnika/ca čiji su radovi i poetike, bilo u polju skulpture ili u drugim medijima, za šta su bili svesrdno podstaknuti i ohrabreni, obeležili dešavanja na domaćoj savremenoj umetničkoj sceni nakon 2000. godine.

A gde su bili Mrđanovi počeci?

Mrđanova prva samostalna izlaganja vezana su za početak osamdesetih godina i period koji je uveliko preispitivao principe „nove umetničke prakse”, pre svega kroz obnovu interesovanja za klasične slikarske i skulptorske postupke, upotrebu tradicionalnih materijala, povratak figuraciji, proširivanje ikonografskih sadržaja pod uticajem sve prisutnije pop kulture i mas-medija, kroz uvođenje citata, metafore i semantičkih elemenata u umetnička dela. Sa uvažavanjem prethodnih

narratives, geopolitical events, ideologies, legacies and value systems and particularly symbols, whose fate of permanently changable meaning would often find itself in the focus of the author's thematic and problematic research. On the one hand, entry to the first level of the Museum was designed as a spatial continuation of the outer segment of the exhibition, i.e., another place for his potential *Viewpoints*. This is also the name of his latest series of 12 small-format sculptures that illustrate Bajić's crucial conceptual standpoint in all his works—destabilization of the view or, more precisely, its complication through opening potentially different perspectives on an event, a story, a situation, scene. The other exhibited works, *The Working Class Goes to Heaven*, *Centaur*, *Prada Wedding Dress*, *Ladders and 30 €* and *11070 New Belgrade*. (collaboration with the playwright Biljana Srbljanović), provide small forewords to the remaining exhibition flow, summing some of the crucial moments in understanding and recognizing the peculiarities of the artist's work, which have to do with sculpting methods and working with materials, ambiances and contexts of exhibition venues, the vast repertoire of motifs and thematizations of local and global phenomena and, for Bajić, extremely significant collaborations with other authors/artists. At this exhibition level, a particular section in the form of a digital archive is dedicated to Bajić's already three-decade-long teaching engagement at the Faculty of Fine Arts and the education of generations of young artists whose works and poetics—be it in the field of sculpture or in other media, which was heartily supported and encouraged—shaped the events on the contemporary local art scene after 2000.

And where did Mrđan begin?

Mrđan's first solo exhibitions refer to the beginning of the 1980s and the period of extensive reexamination of the principles of New Art, first seen in a renewed interest in classical painting and sculpting procedures, use of traditional materials, the return to figuration and expansion of iconographic content under the influence of increasingly present pop culture and mass media through the introduction of citations, metaphors and semantic elements into works of art. By respecting past artistic



Kuća u plamenu / House on Fire (1988)

Rečnik • San / Dictionary • Dream (1995)

umetničkih dostignuća formira se novi senzibilitet saobrazan vremenu i izmenjenim kulturološkim datostima u kojima umetnici nastavljaju da tragaju, u svim medijima, za novim potencijalima delovanja, okrećući se, za razliku od redukcionizma konceptualnih shvatanja, snažno „prema čulnosti, subjektivnosti i ličnom iskazu, potenciranoj manuelnosti u radu i materijalnosti objekta koji je začas stvorio sliku mnoštva ličnih poetika i stanovišta, što je dalo povoda da se o godinama posle 1980. govori kao o pluralističkom vremenu”.¹ U lokalnom kontekstu, osamdesete su obeležene vrlo živom izlagачkom i intelektualnom aktivnošću koja se, kao i u prethodnoj deceniji, odvija u umetničkim krugovima okupljenim najpre oko Studentskog kulturnog centra, u kojem česta gostovanja brojnih prominentnih evropskih i svetskih umetnika, kustosa i teoretičara upoznaju i povezuju ovdašnju stručnu javnost sa globalnim umetničkim dešavanjima. U takvoj kulturnoj klimi, s uvidima u šire kontekste kretanja i novih tendencija na internacionalnoj umetničkoj sceni i uz vrsno poznavanje skulptorskog nasleđa, naročito tokova jugoslovenske modernističke skulpture, Bajić započinje svoje umetničko formiranje i istraživanje. Prvi radovi pokazuju

¹ J. Despotović, *Nova slika*, Clio, Beograd, 2006, 96.

achievements, a new sensibility was formed that suited the age and the altered cultural circumstances in which artists continued searching for new potentials for action in all media. As opposed to the reductionism of conceptual art, they firmly turned “to sensuality, subjectivity and personal expression, accented manual qualities of works and the materiality of objects that momentarily painted a picture of the multitude of personal poetics and standpoints, which caused the years after 1980 to be described as the pluralist era.”¹ In the local context, the eighties were marked by a rich exhibition practice and vigorous intellectual activity, which, like in the previous decade, mainly happened within the artistic circles gathered around the Student Cultural Center, where frequent guest visits by numerous prominent European and world artists, curators and theorists served to introduce the local expert public to and connect them with global events in the art world. In such a cultural climate, with insights into broader contexts of trends and new tendencies on the international art scene and exquisite knowledge of the sculpting legacy, especially the currents in Yugoslav modernist sculpture, Bajić embarked on his own path of artistic formation and exploration. The first works revealed the author’s interest in exploring the sculptural synergy of space and body and the application of

¹ J. Despotović, *Nova slika*, Clio, Belgrade, 2006, p. 96.

autorova interesovanja u domenu razmatranja skulptorskog sadejstva prostora i tela, primene klasične vajarske tehnike („aspekte ‘dobrog’ vajanja učim stalno”)² ali i nagoveštavaju potonja bavljenja izražajnim i značenjskim potencijalima različitih materijala i njihovih kombinacija. Za Bajićeve radove koji nastaju u periodu od 1983. do 1985. godine istoričarka umetnosti Lidija Merenik navodi da ih karakteriše „subverzivni oblikovni postupak koji logikom slike i dominacijom boje, pre nego logikom tradicionalnog medija skulpture, čini da skulptura postane više od crteža, manje od volumena”, dodajući da je „prvi u svojoj generaciji počeo razgradnju konvencionalnog medijumskog plana skulpture, izvan tradicionalističkog, normativnog prosedea.”³ Rane skulpture posvećene su izučavanjima ljudske figure (*Spavač*, *Kupačice*, *Sobe*) i mogućnostima dokumentarnosti u transponovanjima prizora intimnih svakodnevnih narativa, dok će se prostor oko figure tokom vremena usložnjavati i razvijati u pravcu skulptorskih/prostornih situacija koje za umetnika označavaju novi plastički, idejni i tematski početak, zasnovan najpre na sadržajima koji će svoje izvore imati u pričama, legendama, literarnim predlošcima, mitologiji i antropologiji (*Majski stub*, *Bunar*, *Lovilica*, *Leteti...*). U oceni istoričara umetnosti Mladena Lučića, Bajićeve radovi iz ove faze postepeno prelaze u velike i čvrste volumene koji sve više teže iskonskoj čistoći i elementarnosti: „Postupno odvaja i crtež od skulpture (što će rezultirati izuzetnom serijom crteža), te katarza koja neprijetno nastupa u njegovom opusu postaje sve izraženijom. Međutim, ne odriče se bajkovitosti i svojstvenog svijeta mašte, ne postaje hedonistom forme, već je pretvara u važnu komponentu svoje bogate leksike.”⁴ Serija radova *Zvonik*, *Tvrđava*, *Akvadukt*, *Čupovi*, *Glavoluk* predstavlja dalju razradu temelja

² M. Bajić, „Beograd, oktobar 1983”, *BACKUP*, Cicero, Beograd, 2006, 13.

³ L. Merenik, „Yugomuzej”, u: *Mrdjan Bajić: RESET Serbian Pavilion 52. Art Exhibition La Biennale di Venezia*, Cicero, Beograd, 2007, 25.

⁴ M. Lučić, pref. cat. *Mrdjan Bajić*, Galerija savremene umjetnosti, Zagreb, 1989.

classical modeling techniques (I am always learning aspects of “good” sculpting),² but also suggested his later focus on the expressive and semantic potentials of various materials and their combinations. Describing Bajić’s works created between 1983 and 1985, art historian Lidija Merenik says they are characterized by “a subversive modeling technique that employs the logic of the image and color dominance, rather than the traditional reasoning of the medium of sculpture, to make the work evolve into something *more than a drawing, less than a volume*,” adding that he was the “first in his generation to initiate the decomposition of the conventional plane of sculpture as a medium, outside the traditionalist normative framework.”³ Early sculptures



Iz serije Makete • Vrata / From the series Models • Door (1987)

² M. Bajić, Belgrade, October 1983, *BACKUP*, Cicero, Belgrade, 2006, p. 13.

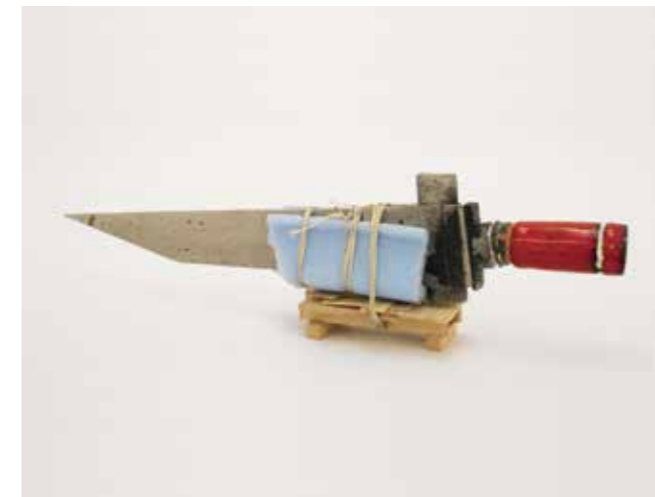
³ L. Merenik, Yugomuzej, in: *Mrdjan Bajić: RESET Serbian Pavillion, 52th Art Exhibition La Biennale di Venezia*, Cicero, Belgrade, 2007, p. 25.

formalnih istraživanja baziranih na čvršćem uporištu u trodimenzionalnom, ispitivanju interakcije ili kontrasta geometrijskog i figurativnog. Problematizovanje statike koja proizlazi iz balansa tematskih i vizuelnih punktova, kvalitet materijala, razmatranje odnosa veličine i položaja skulpture u odnosu na telo i pogled posmatrača imali su, u Bajićevom slučaju, izvore i u njegovim posebnim zanimanjima za elemente arhitektonske plastike. To objašnjava i umetnikov novi odnos prema ljudskoj figuri: „Predstava ljudskog bića svela se na upotrebu oblika glave, glave koja je kroz portretsku tradiciju i upotrebu u arhitektonskim dekoracijama izgubila karakter 'odsečenog' dela i stekla sposobnost da bude 'skraćena slika' ljudskog bića. Dekorativna i ekspresivna u isto vreme. Zato njeno učešće u ovim skulpturama ne bi trebalo da zaustavlja otvaranje pregrada imaginarnog — već upravo da obezbedi mogućnost prisustva posmatrača u smešno tragičnim situacijama postojanja.”⁵ Inače, motiv glave ili njen simbolički/

are devoted to studies of the human figure (*Sleeper, Bathing Women, Rooms*) and the possibilities of the documentary in transposing scenes of intimate everyday narratives. Over time, the space around the figure became more complex and developed in the direction of sculptural/spatial situations that, for the artist, signified a new plastic, conceptual and thematic beginning, based primarily on contents derived from stories, legends, literary templates, mythology and anthropology (*Maypole, The Well, Hunting Tool, Flying*, etc.). In his appraisal of Bajić's works from this phase, art historian Mladen Lučić notices the gradual transition to large and solid volumes that increasingly strive toward primal purity and elementariness: “He also gradually separates the drawing from the sculpture (which would result in an extraordinary series of drawings), so the catharsis that imperceptibly occurs in his oeuvre becomes more and more expressed. However, he doesn't renounce the fairytale-like quality of his peculiar fantasy world, doesn't turn into a hedonist of form, but transforms it into an important component of his rich lexicon.”⁴ The series of works *Bell*



Yugomuzej Shop – Košulja / Yugomuseum Shop—Shirt (1999)



Trash: Nož / Trash: Knife (1996–2007)



Salon MSUB / MoCAB Salon (1988)

znakovni pandan konstitutivnog elementa, centra/težišta/fokusa perceptivnih zbivanja u anatomiji/strukturi skulptorskog dela i njegovih mogućih interpretativnih narativnih, tematskih i idejnih dimenzija ostaje prisutan kroz čitavu Bajićevu praksu. Zapitanost „da li je moguće, oslanjajući se na naše sa svih strana popunjavano iskustvo 'gledanja i pamćenja', koristeći se montažom vizuelnih formi, zatvoriti novi asocijativni i značenski krug skulpture u odnosu na retoričnost njenih oblika”⁶ krajem osamdesetih inicira umetnika u dalja prekretnička promišljanja trodimenzionalnosti forme i izražajnih mogućnosti materijala sa kojima radi. Najpre *Makete* i *Modeli*, rađeni spontano i bez prethodnih crtačkih priprema, a potom i grupa skulptura velikih formata *Transformator*, *Hidrocentrala*, *Kovačnica*, *Kiseonik*, *Piramida*, *Pokretno jezero*, *Gvozdeno doba*, odredili su pravac umetničkog delovanja definisanog terminom *skulptotektura* (Lidija Merenik), što će postati i jedna od ključnih interpretacija Bajićevog rada koja, sve do danas, sumira karakteristike razvijanja njegovog specifičnog pristupa skulpturi uvodeći „arhitektonsko-konstruktorsku metodologiju u njena istraživanja”.⁷ Pojmom *skulptotektura* tumačila se umetnikova intencija, kompleksan

Tower, Fortress, Aqueduct, Vases, Head-arch represents a further elaboration of the foundations of formal studies based on a firmer stronghold in the three-dimensional plane, examination of the interaction or contrast of the geometric and figurative. The problematization of static that stems from a balance between thematic and visual points, the quality of materials, deliberation on the relationship of size and position of sculpture related to the body and the view of the observer, in Bajić's case, also has sources in his particular interest in the elements of architectural plastic. This explains the artist's new relationship towards the human figure: “Representations of the human being were reduced to the use of the shape of the head, the head that through portrait tradition and usage in architectural decorations has lost the character of a 'severed' part and gained the capacity to serve as a 'shortened image' of a human being. Decorative and expressive at the same time. That is why its inclusion in these sculptures should not prevent the opening of the compartments of the imaginary—but provide a possibility for the presence of the observed in the comical and tragic situations of existence.”⁵ On another note, the motive of the head or its symbolic counterpart of a constitutive element, center/core/focus of perceptive actions, in the anatomy/structure of a sculpture and the

⁵ M. Bajić, „Beograd, januar 1988”, *BACKUP*, Cicero, Beograd, 2006, 38.

⁶ *Ibid.*

⁷ A. Bogdanović, „Skulptotektura”, *Mrdjan Bajić: skulptotektura*, Cicero, Beograd, 2013, 12.

⁴ M. Lučić, pref. cat. *Mrdan Bajić*, Galerija suvremene umjetnosti, Zagreb, 1989.

⁵ M. Bajić, “Belgrade, January 1988”, *BACKUP*, Cicero, Belgrade, 2006, p. 38.

proces i *modus operandi* u tretiranju uz dodatno formalno i konceptijsko proširivanje potencijala samog medija, idejno i materijalno rešavanje i izvođenje skulpture koja je „istovremeno autohtona i nestabilna konstrukcija utemeljena u napetosti između različitih principa (skulptura i arhitektura, redukcija i konstrukcija, imaginacija i racionalizacija).”⁸

Kraj devete decenije prošlog veka biće za umetnika period punog zamaha u produkciji, učestalih poziva za međunarodne izložbe ali i priprema za ulazak u novo životno i stvaralačko poglavlje preseljenjem u Pariz, u trenutku kada na ovdašnjim prostorima počinje dramatičan raspad nekadašnje zajedničke države i decenija turbulentnih društveno-političkih dešavanja. Upravo ta situacija će u velikoj meri obeležiti Bajićev boravak u inostranstvu, gde započinje seriju dela za koja i sam kaže da u pogledu plastičkih interesovanja „nisu bitno promenjena, samo su emotivna čvorišta verovatno vidljivija”,⁹ aludirajući na sve prisutnije teme intimnih preispitivanja i refleksija na turbobno stanje stvarnosti u zemlji koju je privremeno napustio i u koju se neretko vraćao. U tom kontekstu, istoričarka umetnosti Jasmina Čubrilo piše o dvema tematskim linijama koje su zastupljene u Bajićevoj produkciji tokom devedesetih: „Jedna, koja je direktno konfrontirajuća sa društveno-političkom situacijom u zemlji i njenom predistorijom” i „druga, koja je posvećena fluktuaciji granica i raznim vrstama migracija.”¹⁰ Kao rezultat ovih tematskih preokupacija nastaju skulpture, objekti-instalacije, projekti, crteži; najpre, u prvoj polovini devedesetih, *Sto za dugo rastajanje*, *Disati i piti*, *Orman za crvene košulje*, *Seobe*, *Oružje*, *Grad*, *Telo*, *Rečnik* (saradnja sa Brankom Arsić) a potom *Igre*, *Krv*, *znoj i suze*, *Spomenici*. Osamdesete i devedesete u postavci aktuelne izložbe grade jedan sugerisani prostorno-vremenski i stvaralački tok u koji neku vrstu „zapleta” unosi rad

possible narrative, thematic, conceptual dimensions of its interpretation remain present throughout Bajić’s career. Towards the end of the eighties, the state of wondering “whether it is possible, by relying on our universally filled experience of ‘watching and remembering,’ to complete using the montage of visual forms a new cycle of associations and meanings of sculpture in terms of the rhetoric of its shapes”⁶ led the artist to engage in further revolutionary reexamination of the three-dimensionality of form and the expressive abilities of materials he used. First, *Mockups* and *Models*, done spontaneously and without previous drawing preparations, and then a group of large-format sculptures—*Transformer*, *Hydropower Plant*, *Blacksmith’s Shop*, *Oxygen*, *Pyramid*, *Moving Lake*, *Iron Age*—determined the direction of his artistic activity defined by the term *sculptotecture* (Lidija Merenik) that would become one of the key interpretations of Bajić’s work and, to this day, sums the development characteristic of his specific approach to sculpture, which implied introducing “architectural and structural methodology into its research.”⁷ The term *sculptotecture* was used to translate the artist’s intention, complex technique and *modus operandi* in modeling, which additionally formally and conceptually enhanced the potential of the medium, and his conceptual and material solutions and the execution of the sculpture that was “at the same time an autochthonous and unstable structure based in the tension between different principles (sculpture and architecture, reduction and construction, imagination and rationalization).”⁸

For the artist, the end of the ninth decade of the past century would be a period of full production swing, frequent invitations for international exhibitions but also preparations to enter a new life stage and creative chapter by moving to Paris, at a time when the region was entering a dramatic dissolution of the former joint state and a decade of turbulent social and political events. This situation would significantly mark Bajić’s foreign stay, during which he began working on a series of pieces, which, regarding plastic interests, in his words, “aren’t



Sveska V / Notebook 5 (1996)



Kentaur, Prada venčanica, merdevine i 30€ / Centaur, Prada Wedding Dress, Ladders and 30€ (2017)

Facciamo finta di niente 2017. godine. Skulpto-asamblaj velikog mutiranog globusa na vespi, stavljen u dijalošku relaciju sa radovima iz pomenutog perioda, postaje mesto simboličkih susreta nasleđa i ravnoteže lokalnog i globalnog, ličnog i univerzalnog. Neizbežnost teme ispitivanja odnosa umetnosti prema aktuelnom društveno-političkom trenutku, oličenom u ratovima, krizama, sunovratu svih vrednosti kao i pojavi istorijskog revizionizma, brisanja svih tragova i iskustava vezanih za nekadašnju zemlju, kojom se umetnik bavi tokom čitave decenije, rezultira na njenom kraju jednim od Bajićevih najkompleksnijih projekata — *Yugomuzejom*. U tematsko-sadržajnom smislu fokusiran na velike istorijske narative Jugoslavije u svim njenim fazama državnih postojanja, *Yugomuzej* je, po rečima autora, imao intenciju „da se tkivo istorijskih fakata upotrebi kao materijal za oblikovanje jednog nepostojećeg muzejskog prostora, koji će zahvaljujući

significantly changed, except the emotional intersections are probably more visible,”⁹ hinting at the increasingly present topic of intimate reexaminations and reflections on the grim state of affairs in the country, which he temporarily left and to which he often returned. In this context, art historian Jasmina Čubrilo mentions two thematic lines that are portrayed in Bajić’s works from the 1990s: “One, which directly confronts the social-political situation in the country and its prehistory” and “the other, which is devoted to fluctuating borders and various types of migrations.”¹⁰ Sculptures, objects-installations, projects, drawings appeared as a result of his thematic preoccupations; first, in the second half of the nineties, *Table for Long Goodbyes*, *Breathing and Drinking*, *Wardrobe for Red Shirts*, *Classroom*, *Migrations*, *Weapon*, *City*, *Body*, *Dictionary* (collaboration with Branka Arsić) and later *Games*, *Blood*, *Sweat and Tears*, *Monuments*. In the setup of the current exhibition, the eighties and nineties build a suggestive spatio-temporal and creative flow into which the work *Facciamo finta di niente* from 2017 brings

⁸ *Ibid.*

⁹ M. Bajić, *BACKUP*, Cicero, Beograd, 2006, 61.

¹⁰ J. Čubrilo, *Umetnička scena devedesetih*, Radio B92, Beograd, 1998, 49.

⁶ *Ibid.*

⁷ A. Bogdanović, „Skulptotektura”, *Mrdan Bajić: skulptotektura*, Cicero, Begrade, 2013, p. 12.

⁸ *Ibid.*

⁹ M. Bajić, *BACKUP*, Cicero, Belgrade, 2006, p. 61.

¹⁰ J. Čubrilo, *Umetnička scena devedesetih*, Radio B92, Belgrade, 1998, p. 49.

mnoštvu artefakata postati postojećim. Da se problematizuje teza o muzeju kao mestu u koje se smešta umetnost i da se 'gradnja' muzeja proglasi gestom umetnosti."¹¹ *Yugomuzej* je strukturisan po uzoru na prave muzejske institucije (depo, biblioteka, arhiv, muzejska prodavnica, dečiji klub) i obuhvata eksponate realizovane u medijima od digitalnog kolaža, objekata, do skulptura karakterističnih po Bajićevom montažnom postupku i uvezivanju, u ovom slučaju, vizuelnih referenci, motiva, simbola, mas-medijских slika vezanih za životnu i javnu sferu bivših Jugoslavija. Premijerno izveden kao ambijentalna instalacija početkom 2000. u Centru za kulturnu dekontaminaciju, *Yugomuzej* je u nastupajućem periodu imao različite prezentacione oblike a na izložbi u Muzeju savremene umetnosti dobija i konkretnu arhitektonsku formu, postaje „muzej u muzeju”, *site specific* intervencija u kontekst institucije čija će višedecenijska jugoslovenska orijentisanost takođe reflektovati sve promene i izazove u društveno-političko-ideološkim diskursima na ovdašnjim prostorima poslednjih trideset godina.

Yugomuzej je, inače, bio jedan od konceptijsko-narativnih segmenata u okviru Bajićeve izložbe u nekadašnjem paviljonu Jugoslavije na 52. Venecijanskom bijenalu 2007. godine, ujedno prvom samostalnom pojavljivanju Srbije na jednom od najznačajnijih međunarodnih umetničkih događaja. Osmišljen kao svojevrsna kapsula memorije odnosno prostor individualnih suočavanja sa kompleksnošću nastanka i posledica istorijskih dešavanja i pozicioniran na ulazu u paviljon, *Yugomuzej* je predstavljao simbolički prolaz u izložbenu celinu koju su pratila još dva segmenta, *Back up* i *Reset*. Prvim je umetnik, u intimnoj hronologiji, kroz crteže, nacрте i skice za realizovane ili izgubljene radove zaokružio svoj dotadašnji rad, dok je drugim najavio započinjanje novog stvaralačkog ciklusa potaknutog, pre svega, svešću o potrebi preispitivanja

a sort of “confusion.” The sculpto-assemblage of a big mutant globe on a Vespa set in a dialog with works from the mentioned period becomes a place of symbolic meeting of heritage and the balancing of the local and global, personal and universal. The unavoidable topic of examining the relationship between art and the current social and political age—as reflected in the wars, crises, decline of all values and the emergence of historical revisionism, deleting all traces and experiences associated with the former country—to which the artist was dedicated during the entire decade, resulted at its end in one of Bajić’s most complex project—*Yugomuseum*. With its theme and content focused on the great historical narratives of Yugoslavia at all stages of its existence, *Yugomuseum*, in the words of its author, intended “to employ the substance of historical facts as a material for shaping a non-existent museum space, which would become existent owing to a multitude of artifacts. To problematize the assumption that a museum is a place inside which art is put and to declare the ‘construction’ of a museum an act of art.”¹¹ *Yugomuseum* was structured upon the model of authentic museum institutions (depot, library, archive, museum shop, children’s club) and included exhibits realized in media ranging from digital collage and objects to sculptures characterized by Bajić’s montage procedures and linking of, in this case, visual references, motives, symbols, mass media images associated with the life and public sphere of former Yugoslavias. *Yugomuseum* premiered as an ambient installation in early 2000 at the Center for Cultural Decontamination and in the upcoming period went through various forms of presentation before taking on a concrete architectural shape at the exhibition in the Museum of Contemporary Art and becoming a “museum in a museum,” a site-specific intervention in the contexts of the institution, whose decades-long Yugoslav orientation also reflected all the changes and challenges in local socio-political and ideological discourses in the past thirty years. *Yugomuseum* was also one of the conceptual-narrative segments within Bajić’s exhibition in the former Yugoslav pavilion at the 2007 Venice Biennale, at the same time Serbia’s first solo appearance at

sopstvenih umetničkih pozicija i nužnosti promena, koje su u Bajićevom slučaju uvek podrazumevale uporišta u prethodnim iskustvima. Radovi *Daću ti ono što nemam*, *Andeo*, *Zeleni zrak*, *Fabrika* predstavljeni u okviru segmenta *Reset* označili su Bajićev povratak skulpturama velikih dimenzija, istraživanju forme i materijala i kreativno-konstruktorskom delovanju u polju njegovog primarnog medija umetničkog izražavanja. Takođe, nakon više od decenije posvećenosti temama vezanim za refleksije lokalnih društvenih prilika, umetnik novim radovima proširuje i razvija svoj skulptoralni repertoar promišljanjima globalnih geopolitičkih konteksta, prošlosti i sadašnjosti, civilizacijske kulturne baštine, ljudskih dostignuća, ekološke krize, društveno-ideoloških vrednosti, od progresivnih i utopijskih vizija do hiperkonzumerističke ili aktuelne pandemijske stvarnosti. U monumentalnim kao i skulptorskim ostvarenjima manjih dimenzija i maketama-asamblazima na kojima radi poslednjih deceniju i po, zaključno sa najnovijom produkcijom prikazanom na aktuelnoj izložbi, Bajić još složenije elaborira potragu za oblicima u nestabilnoj ravnoteži pojavnosti i značenja. Nizom radova (da pomenemo samo neke: *Radnička klasa ide u raj*, *Gorgona*, *Na lepom plavom Dunavu*, *Sirija*, *Geo-strategic*, *Ponoćno sunce*, *Guardami con gli occhi di Apollo*, *Globus*, *Rođeni u kući koja peva la la la*, *Spomenik spomenicima koji padaju*, *Kineski zmaj na Frojdovoj softi*, *Kosmonaut sa jednom rukom i statua sa jednom nogom*, *Autoportret sa 13 glava*) u kojima pažljivo birane motive i pripadajuće istorijske, mitološke, kulturološke, fiktivne narative dovodi u nove vizuelne i asocijativne poretke, umetnik fokus stavlja na fluktuirajuće i neodržive konstrukte interpretacija stvari, događaja, činjenica, na mnogostrukost perspektiva posebno uslovljenih nestalnim karakterom sadašnjice. Istoričarka umetnosti Ana Bogdanović ovakav Bajićev stav prema skulpturi u širem kontekstu povezuje „sa jednim od dominantnih tokova umetničkog razmišljanja o skulpturi na početku 21. veka, u takozvanom dobu maksimalne rasejanosti (*the age of maximal*

one of the most significant international art events. Designed as a sort of a *memory capsule* or space of individual confrontation with the complexity of origin and consequences of historical events and positioned at the entrance to the pavilion, *Yugomuseum* represented a symbolic passage into the exhibition and was followed by two more segments, *Back up* and *Reset*. With the first, the artist, in an intimate chronology, circled his previous career through drawings, sketches and designs for completed, never produced or lost works, while the second one announced the start of a new creative cycle primarily inspired by an awareness of the need to reexamine his own artistic positions and the necessity of changes, which in Bajić’s case always implied a base in previous experiences. The works *I’ll Give You What I Don’t Have*, *Angel*, *Green Ray*, *Factory*—displayed within the section *Reset*—marked Bajić’s return to large-format sculptures, study of form and materials and creative-construction activity in the domain of his primary medium of artistic exploration. Also, after more than a decade of commitment to topics related to reflections on local social circumstances, with his new works, the artist expands and develops his sculpting repertoire to discuss global geopolitical contexts of the past and present, civilizational cultural heritage, human achievements, ecological crises, social-ideological values, from progressive and utopian visions to the realities of hyperconsumerism or the current pandemic. In his monumental and small-scale sculptures and models-assemblages on which he has been working for the past decade and a half, as well as his latest production, showcased within the current exhibition, Bajić provides an even more complex elaboration on the search for shapes in the unsteady balance of appearance and meaning. In a series of works (to mention only some: *Working Class Goes to Heaven*, *Gorgon*, *On the Beautiful Blue Danube*, *Syria*, *Geo-strategic*, *Midnight Sun*, *Guardami con gli occhi di Apollo*, *Globe*, *Born in a House that Sings La La La*, *Monument to the Monuments that are Falling*, *Chinese Dragon on Freud’s Sofa*, *One Armed Cosmonaut and One Legged Statue*, *Self-portrait with 13 heads*) where he brings carefully chosen motives and accompanying historical, mythological, cultural, fictional narratives into new visual and associative alignments, the artist places a focus on fluctuating and unsustainable constructs of interpretations of things, events, facts, on the

¹¹ L. Merenik, „One Man Band”, *Remont art magazin*, br. 3/4, Remont — nezavisna umetnička asocijacija, Beograd, 2001, 15.

¹¹ L. Merenik, „One Man Band”, *Remont Art Magazin*, nr. 3–4, Remont — independent art association, Belgrade, 2001. p. 15.

¹² A. Bogdanović, „Skulptotektura”, *Mrdjan Bajić: skulptotektura*, Cicero, Beograd, 2013, 55.

distraction)”¹² o kojem piše američki historičar umetnosti Ričard Flad: „Flad ističe da je svet u kome živimo okupiran akutnom nestalnošću, društveno-političkom i ekološkom nestabilnošću, te da stoga skulptura insistira na formama koje su nelagodne, surove i anksiozne kako bi uspostavile relaciju umetnosti sa životom i ispričale priču o savremenosti.”¹³

Krajem osamdesetih godina, profesor Jerko Denegri, sagledavajući Bajićev rad u okolnostima tada aktuelnih tendencija u polju skulpture, okarakterisao je njegovu stvaralačku poziciju kao skulptora-naratora odnosno pripovedača, a viđeno i zapamćeno kao dva toka „koja uviru ka mestu gde se u oblicima mnoštva novonastalih predmeta očituje imaginacija ovog umetnika”.¹⁴ Opservacija profesora Denegrija čini se i najpreciznije sumira konstantu umetničke prakse Mrđana Bajića, duboko prožete već više decenija umetnikovim aktivnim posmatranjem okolnog sveta i širinom njegove erudicije o klasičnoj, modernoj i savremenoj istoriji, kulturi, književnosti, umetnosti, oblicima i manifestovanjima društvenog života. To evidentiraju skulpture u svim formatima i od njih neodvojiv veliki i bogati crtački opus kao deo istraživačkih procesa i testiranja konačnih trodimenzionalnih formi i ideja za planirane, poručene a nikad nerealizovane radove, ili one kojih više nema a čije su nam sudbine za ovu priliku ispričevane kroz priče samog umetnika.

multitude of perspectives mainly conditioned by the fickle character of today. Art historian Ana Bogdanović connects Bajić’s attitude to sculpture in a broader context “with one of the dominant flows of artistic thinking about sculpture at the beginning of the 21st century, in the so-called age of maximal distraction,”¹² mentioned by the American art historian Richard Flood. “Flood highlights that the world we live in is occupied by acute unsteadiness, socio-political and environmental instability; hence, sculpture insists on uneasy, cruel and anxious forms so they could establish a relationship between art and life and tell the tale of modernity.”¹³

Towards the end of the 1980s, in reviewing Bajić’s work in the circumstances of the then-current tendencies in sculpture, professor Jerko Denegri characterized his creative position as that of a sculpture-narrator, i.e., storyteller, and what is seen and remembered as two streams “flowing towards the place where in the shapes of a multitude of newly created objects the artist’s imagination is read.”¹⁴ Professor Denegri’s appraisal seems to sum most precisely the constant of Mrđan Bajić’s artistic practice, deeply intertwined for several decades with the artist’s active observation of the surrounding world and the breadth of his erudition in classical, modern and contemporary history, culture, literature, art, the shapes and manifestations of social life. This is corroborated by sculptures of all formats and the inextricably connected rich drawing oeuvre as a part of research processes and the testing of final three-dimensional shapes and ideas for planned, commissioned and never completed works, or those that are no more but whose destinies, for this opportunity, were told through the artist’s stories.

¹³ *Ibid.*

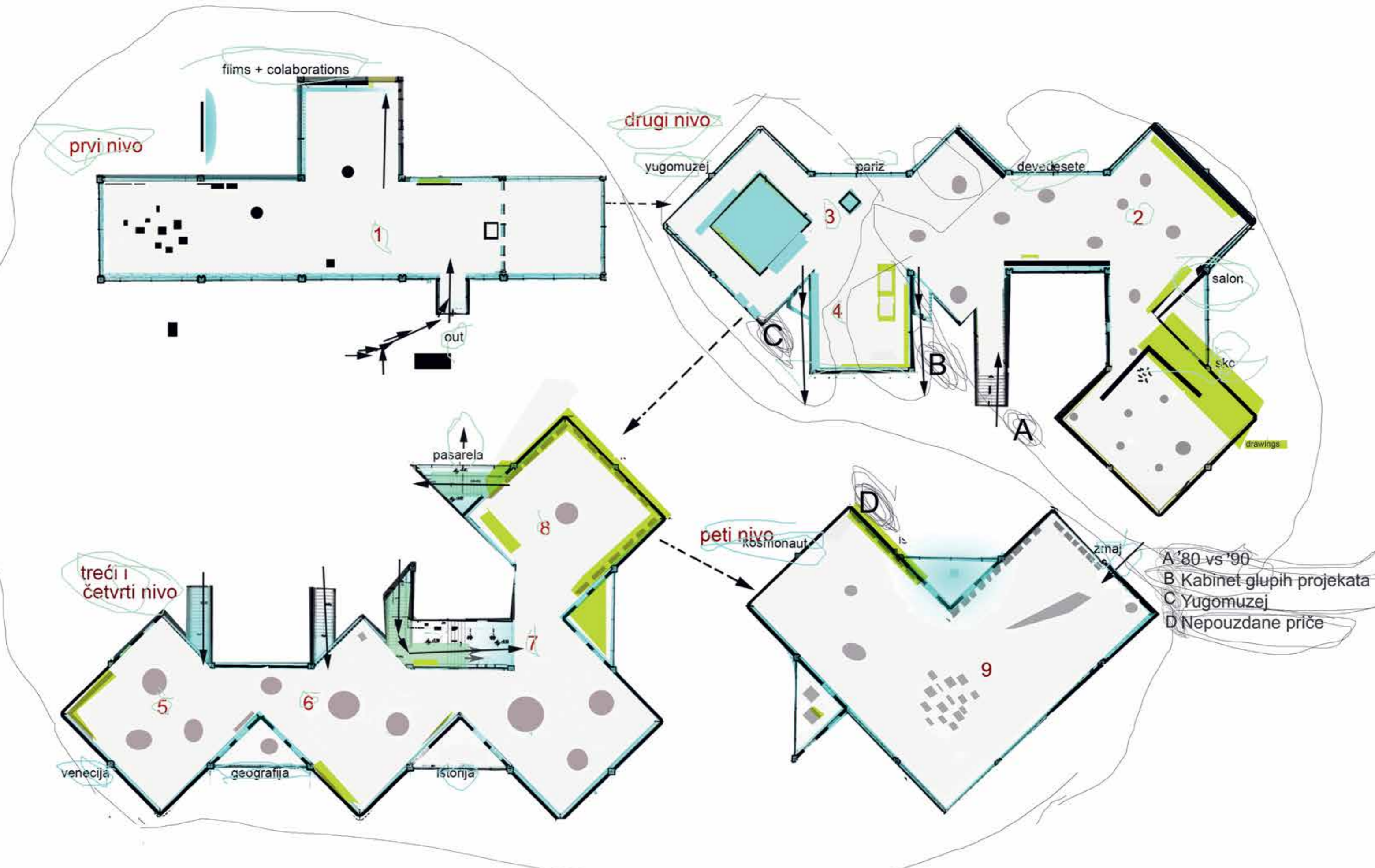
¹⁴ J. Denegri, pref.cat, *Mrđan Bajić, Salon Muzeja savremene umetnosti Beograd*, Muzej savremene umetnosti Beograd, Beograd, 1988.

¹² A. Bogdanović, “Skulptotektura”, *Mrđjan Bajić: skulptotektura*, Cicero, Belgrade, 2013, p. 55.

¹³ *Ibid.*

¹⁴ J. Denegri, pref.cat, *Mrđjan Bajić, Salon Muzeja savremene umetnosti Beograd*, Muzej savremene umetnosti Beograd, Belgrade, 1988.





prvi nivo

films + colaborations

drugi nivo

yugomuzej

pariz

devedesete

salon

skc

drawings

pasarela

peti nivo

kosmonaut

zrnaj

treći i četvrti nivo

- A '80 vs '90
- B Kabinet glupih projekata
- C Yugomuzej
- D Nepouzidane priče

venecija

geografija

istorija

7

5

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Ričard Dikon

Mrđan Bajić — Nepouzdan priповedač

Osmogodišnjem Mrđanu Bajiću, koliko je imao 1965. kada je ovo veličanstveno zdanje otvoreno, ono se sigurno činilo kao san snova – model obećane budućnosti. U godinama posle 2006, kada sam često posećivao Beograd i uživao radeći s Mrđanom, dok smo zajedničkim snagama osvajali put ka vrhu planine, muzej je uglavnom delovao kao uspavani div. Otvoren ponovo 2017. nakon vrhunske obnove, muzej je u ovoj izložbi našao dostojnog partnera – retke su prilike u kojima sam viđao tako dosledan i zahvalan dijalog između proslavljenog umetnika i njegovih dela u jednom kompleksnom prostoru.

Veliki kongoanski umetnik Bodys Isek Kingelez rekao je jednom: „Bez modela nemate kud.” Model je komplikovana reč u engleskom jeziku – ona označava oblikovanje, predviđanje, prikazivanje i vođenje. Kao glagol znači oblikovati – kao što vajar oblikuje glinu ili kao što epidemiolog ili klimatski stručnjak oblikuje podatke. U ovom poslednjem slučaju, modelovanje uključuje i predviđanje – želimo da znamo šta bi se moglo dogoditi. Kao glagol i imenica, obuhvata aspekte prikazivanja – poput modela koji paradiraju modnom pistom prikazujući kreacije dizajnera. Uz to, ima i prizvuk nečeg novog – Folksvagen, na primer, može imati nov model golfa. Kao imenica, model je nešto napravljeno, mesto susreta ideja i materijala. Mrđan i ja zajedno smo modelovali i pravili modele dok smo razrađivali naše ideje za skulpturu i pasarelu ka Kalemegdanu. Znam iz prve ruke

Richard Deacon

Mrdjan Bajić — Unreliable Narrator

For the eight-year-old Mrdjan Bajić, when this magnificent building opened in 1965, it must have seemed a shining dream—a model for a promised future. In the years after 2006, when I was so often in Belgrade, working joyously with Mrdjan, roped together as we climbed a mountain, the museum was mostly a sleeping giant. Reopened in 2017 after a superb restoration, with this exhibition the museum has found a capable partner—rarely have I seen such a sustained and rewarding dialogue between an accomplished artist and their works in a complex space.

The great Congolese artist, Bodys Isek Kingelez, once said “without a model you are nowhere.” Model is a complicated word in English—it has meanings of shaping, predicting, displaying and guiding. As a verb it means to shape—as a sculptor shapes clay or as an epidemiologist or a climate scientist shapes data. In these latter case to model is also to be predictive—we want to know what might happen. As a verb and a noun, it covers aspects of display—as models parade down the catwalk showing off their designer’s inventions. There is an attached sense of newness to this—Volkswagen, for example can have a new model Golf. As a noun, the model is a thing made, the place where ideas and materials meet. Mrdjan and I modelled and made models together as we thought through our ideas for the sculpture and the passerelle into Kalemegdan. I know from first-hand the intensity of his engagement and the fertility of his imagination.

koliko je zdušno bio posvećen tom angažmanu i koliko je bujna njegova mašta. Mrđan modeluje – on pomera stvari dok stvara. Modeli koje pravi mogu narasti u veće predmete. On model zamišlja jednako u odnosu na budućnost i na prošlost. I on je godinama, sa puno osećanja i mašte, duboko promišljao kako se model i spomenik uklapaju.

Gledajući odavde, vidim monumentalno delo *Bring Me Back* na ulazu u muzej. Za njegov donji deo, Mrđan je nekako uspeo na nabavi londonski autobus. Jedna od destinacija navedenih na tabli koja stoji napred je Trafalgarski trg, čuveni raskošni britanski trg u čijem središtu se nalazi izvrsni Nelsonov stub. Trg je 1843. projektovao Vilijam Rejltan, dok je Nelsonov kip koji stoji na stubu delo Edvarda Hodžisa Bejlja. Na vrhu autobusa, koji u mestu drži ram od čeličnih skela, je konjska glava koja je inspirisana i koja podseća na konjsku glavu koja se javlja na istočnoj ivici zabata na atinskom Partenonu. Bio je to glavni konj koji je pri izlasku meseca vukao Selenine kočije. Ova skulptura, koja možda potiče iz Fidijine radionice, sada se zajedno sa Elginovim mramorom nalazi u londonskom Britanskom muzeju i predmet je spora o nasleđu za koje postoji snažan osnov da ga treba vratiti Grčkoj. Zbirka kipova iz Partenona stigla je u Veliku Britaniju 1806, godinu dana posle Nelsonove slavne pobede kod Trafalgara.

U pridevskoj upotrebi, model u engleskom dodatno označava nešto dobro ili uzorno, poput recimo uzornog ponašanja ili uzornog člaka. Mrđan je uzoran umetnik u svakom smislu od mnogih koje sam naveo. On možda jeste nepouzdan priповedač, ali ima mnogo toga da nam saopšti. U ovoj izložbi, u ovom muzeju, očekuje nas veličanstven procvat. Naravno, umetnik u tome nije sam i svima vama koji ste omogućili da se to dogodi zahvaljujem, kao što zahvaljujem Mrđanu za njegova zadivljujuća dostignuća i što je uzoran prijatelj.

— 24. SEPTEMBAR 2022.

Mrdjan models—he pushes stuff around as he makes things. The models he makes may grow into larger things. He conceives of the model in relation to both the future and the past. And, he has, over many years, thought deeply, sensitively and imaginatively about how the model and the monument fit together.

Looking out from here I see the monumental work *Bring Me Back* at the entrance to the museum. For its lower section, Mrdjan has somehow obtained a London bus. One of the places listed on its destination board at the front is Trafalgar Square, a great British monumental square, centred on the fabulous Nelson’s Column. The square was designed in 1843 by William Railton, the sculpture of Nelson atop the column executed by Edward Hodges Bailey. On top of the bus held in place by a steel scaffolding frame is a horse’s head, referring to and inspired by the horse’s head appearing at the edge of the eastern pediment from the Parthenon in Athens. This is the leading horse pulling the chariot of Selene as the moon rises. The sculpture, perhaps from the workshop of Phidias, is now with the Elgin Marbles at the British Museum, a deeply contested heritage subject to strong claims for their return to Greece. The collection of the Parthenon sculptures themselves first arrived in Britain in 1806, the year after Nelson’s famous victory at Trafalgar.

As an adjective, model has an additional meaning of exemplary or good—we speak of model behaviour or a model student. Mrdjan is a model artist in all the many senses I have outlined. He may be an unreliable narrator, but he has much to tell us. In this exhibition, in this museum, there is a magnificent flowering. Of course, the artist is not alone and, to all of you who have enabled this to happen, I thank you as I thank Mrdjan both for his astonishing achievement and for his being a model friend.

— 24 SEPTEMBER 2022



NEPOUZDANI PRIPOVEDAČ
UNRELIABLE NARRATOR >



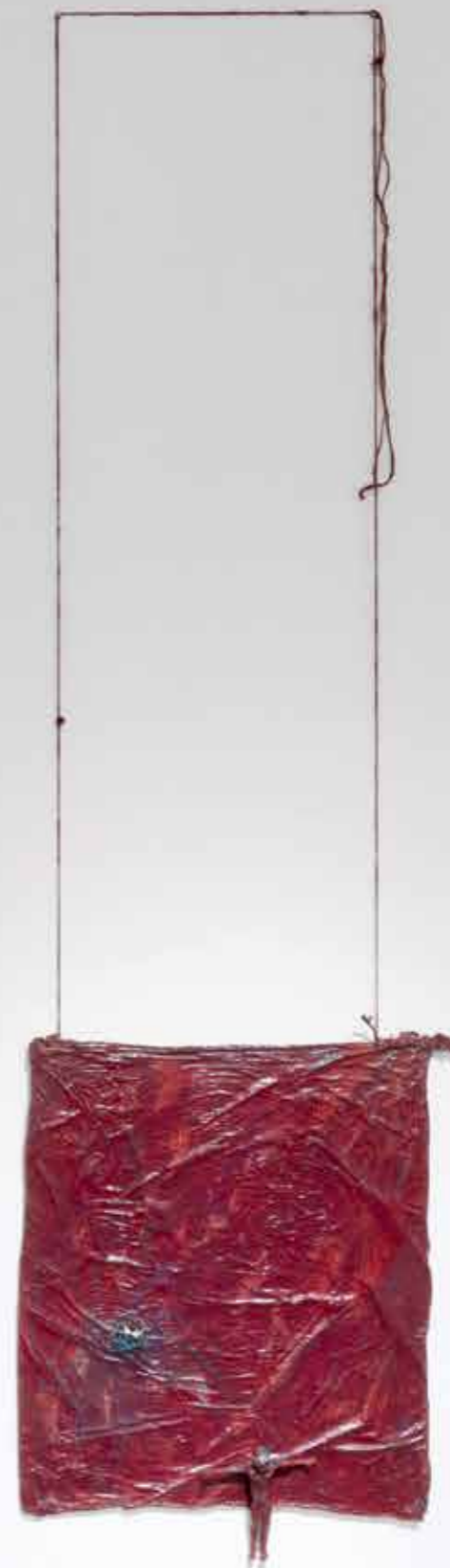
Kupačice / The Bathers (1981-1982)



Velika kupačica / The Big Bather (1981-1983)



Leteti / Flying (1983)



Bloody (1983)

Majski stub / Maypole (1983)

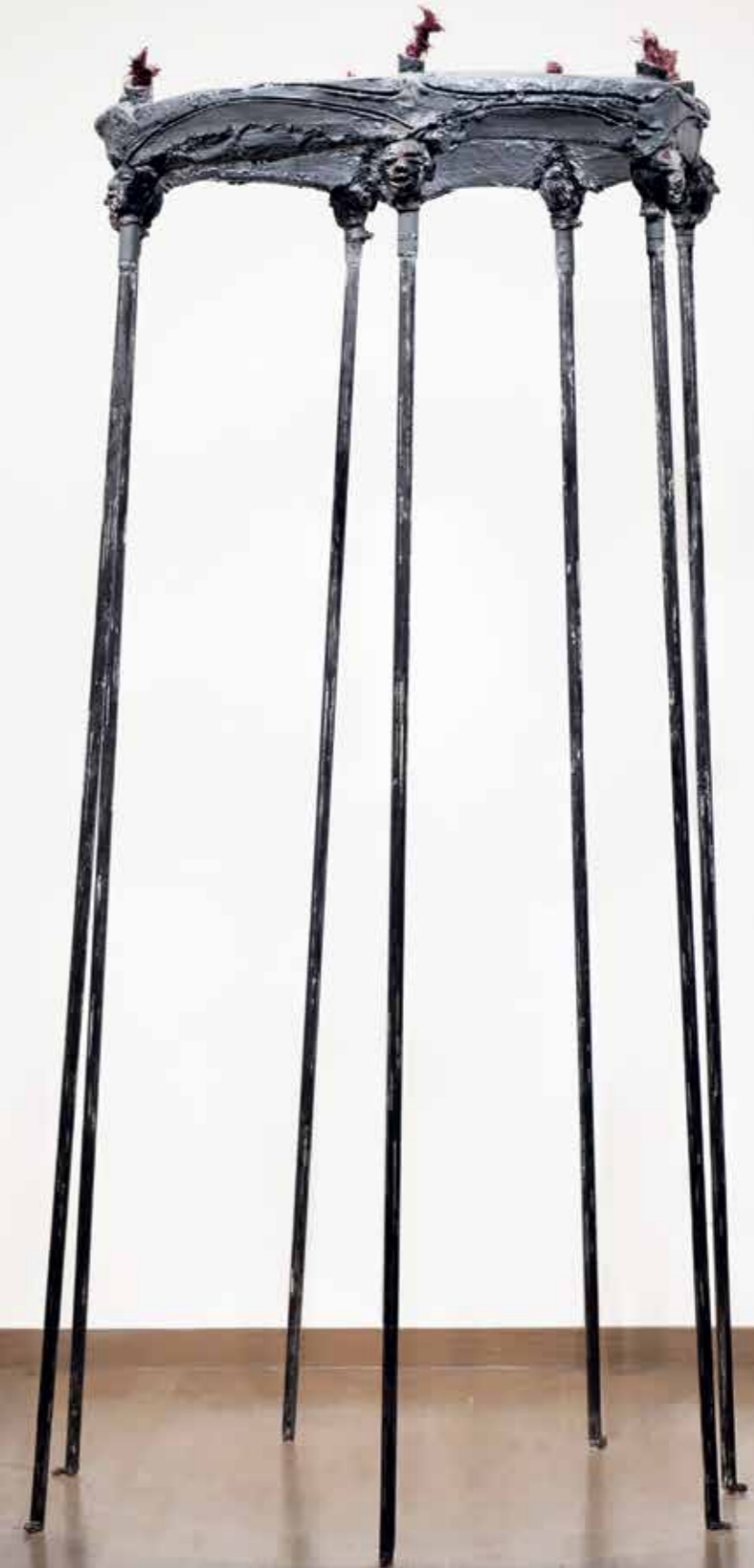
i / and

Prizori – Bunar / Scenes - Well (1983)





Zvonik / Bell-Tower (1986)



Tvrđava / Fortress (1986)



Izložbeni segment '80 vs '90, pogled na postavku / Exhibition segment '80 vs '90, installation view, MSUB / MoCAB

s leva na desno / from left to right
Glavoluk / Head Arch (1985)
Vatrena polja / Fields of Fire (1986)
Tvrđava / Fortress (1986)
Pustinja / Desert (1986)



Čupovi / Jars (1985)



Izložbeni segment '80 vs '90 /
Exhibition segment 80s vs 90s
Pogled na postavku / Installation view
MSUB/MoCAB



Disati i piti / Breathe and Drink (1991)



Zid / Wall (1992)



Sto za pisanje / Writing Desk (1992)



Sto za dugo rastajanje / A Table for Long Parting (1992)



Điha - Điha / Trot - Trot (1992)



TV - RTS (1992)



Ormar za crvene košulje / Red Shirt Closet (1992)



Krevet za loše snove / Bed for Bad Dreams (1992)



Piramida / Pyramid (1988)



Daddy's gift (1995-1996)



Hidrocentrál / Hydropower Plant, (1989)



Kovačnica / Blacksmith's (1989)



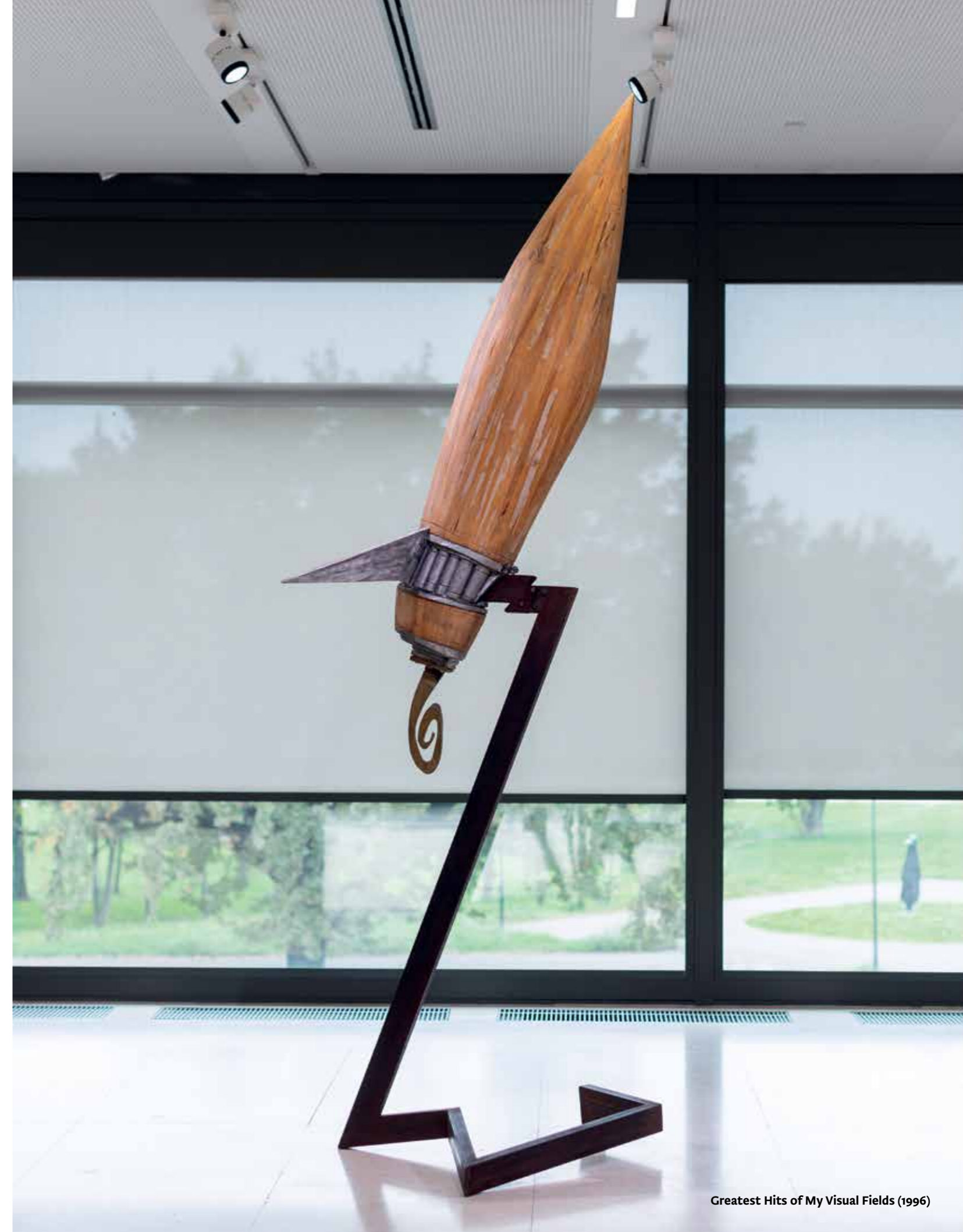
Kiseonik / Oxygen (1990)



Transformator / Transformer (1989)



Novi poredak / New Order (1991)



Greatest Hits of My Visual Fields (1996)



Trash (1982 - 2004)

Kabinet glupih projekata / Stupid Projects Cabinet (1982 - 2016)



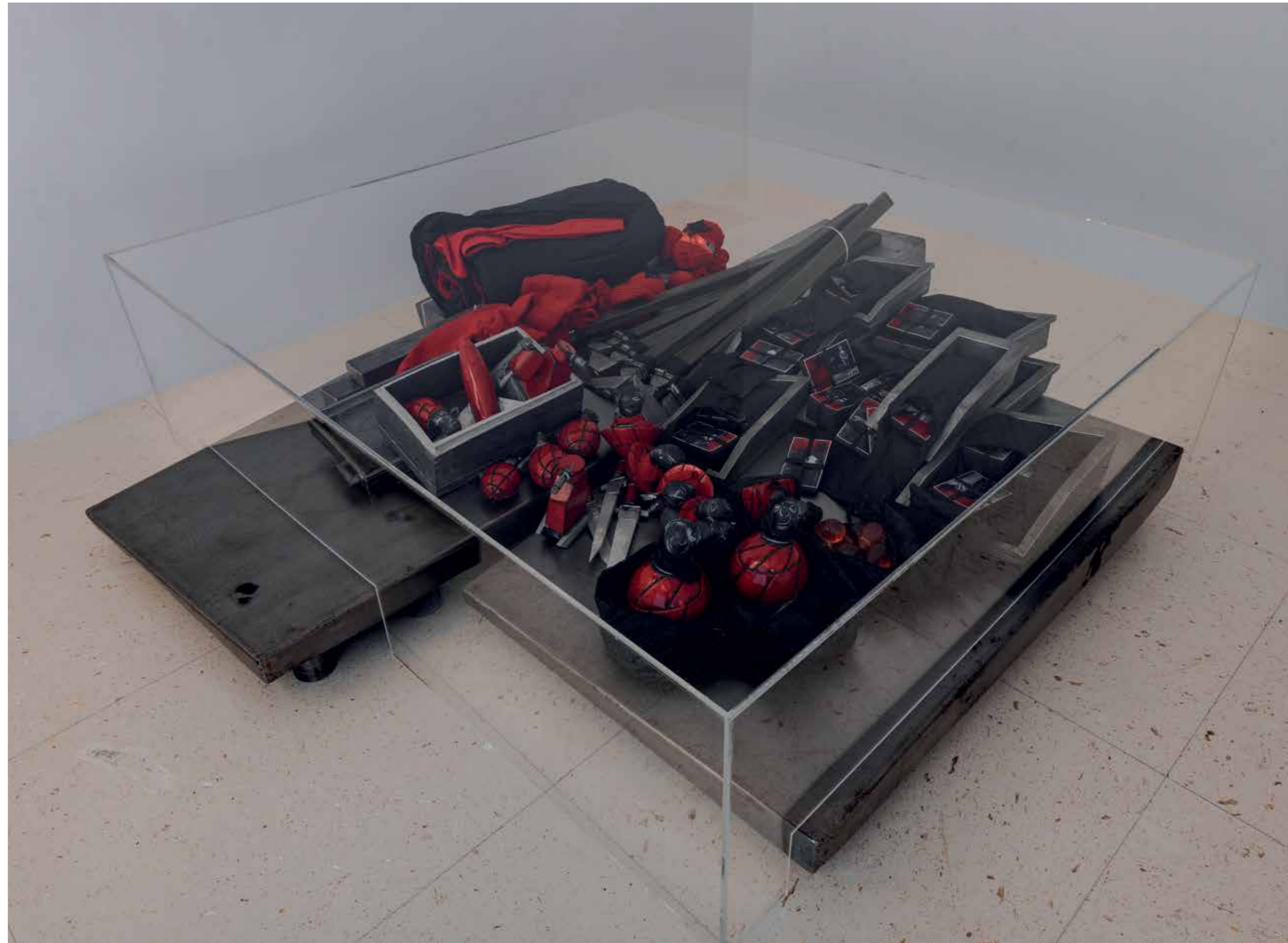
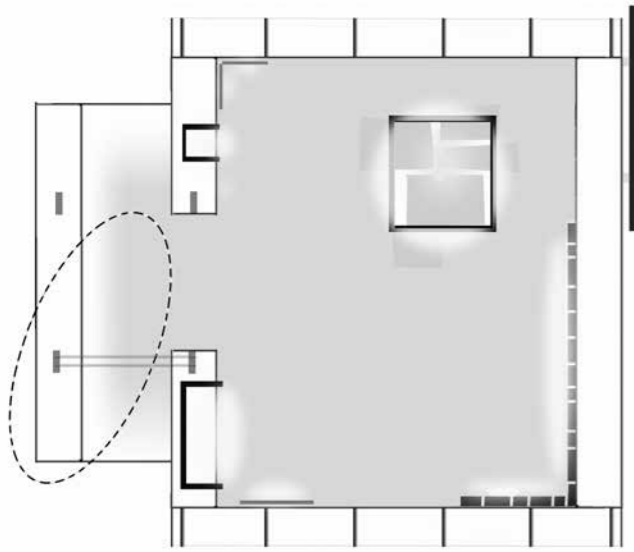




Yugomuzej: Paviljon – 1998/2007/2022 /
Područje bez signala /
Yugomuseum: Pavilion—1998/2007/2022 /
Area without Signal (2020-2022)



Yugomuzej: Paviljon – 1998/2007/2022 /
Područje bez signala /
Yugomuseum: Pavilion—1998/2007/2022 /
Area without Signal (2020-2022)
Pogled na postavku / Installation view
MSUB / MoCAB



Yugomuzej / Yugomuseum
Igre / Games
(1998-2001)



Yugomuzej / Yugomuseum
Ekspozicija / Exhibits
(1998-2001)



I DID THIS









Daću ti ono što nemam / I'll Give You What I Don't Have (2007)



Andeo / Angel (2007)



Zeleni zrak / Le rayon vert (2007)



Fabrika / Factory (2007)



Kiseonik / Oxygen (2007)



Backup
Muzej savremene umetnosti, Beograd /
Museum of Contemporary Art, Belgrade



Radnička klasa ide u raj / The Working Class Goes to Heaven (2013)



Gorgona / Gorgon (2012)



Zmaj na Frojdovom otomanu / The Dragon on Freud's Sofa (2017)



We did it Joe (2021-2022)



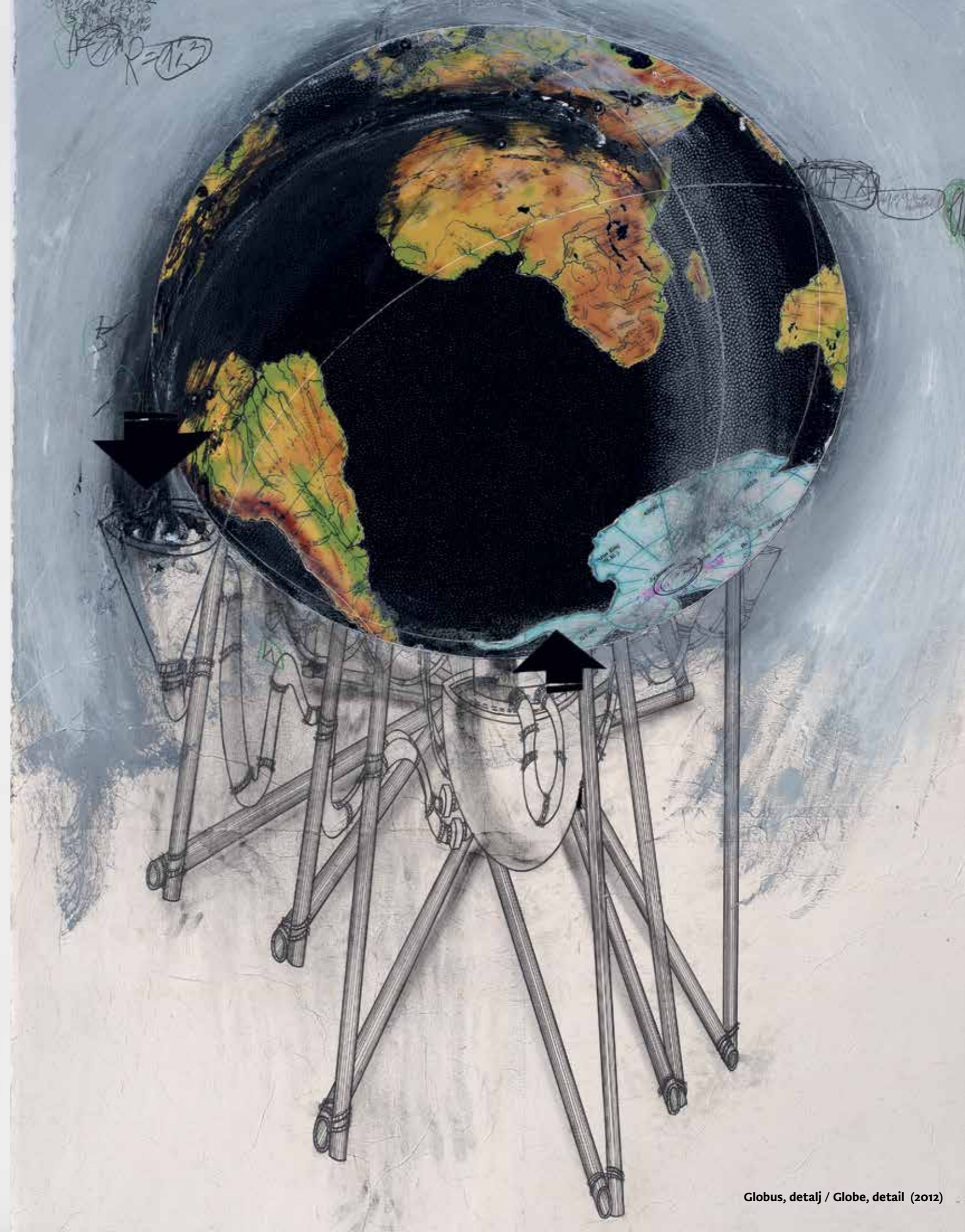
Statua slobode / Statue of Liberty (2021-2022)



Facciamo finta di niente (2021-2022)



Spomenik spomenicima koji padaju / Monument to the Falling Monuments (2019-2022)



Globus, detalj / Globe, detail (2012)



Odande dovde / From There to Here (2020-2021)



Kentaur / Centaur (2017)



Crveno ili crno / Red or Black (2017)



Fontana / Fountain (2017)



Geo-Strategic (2015)



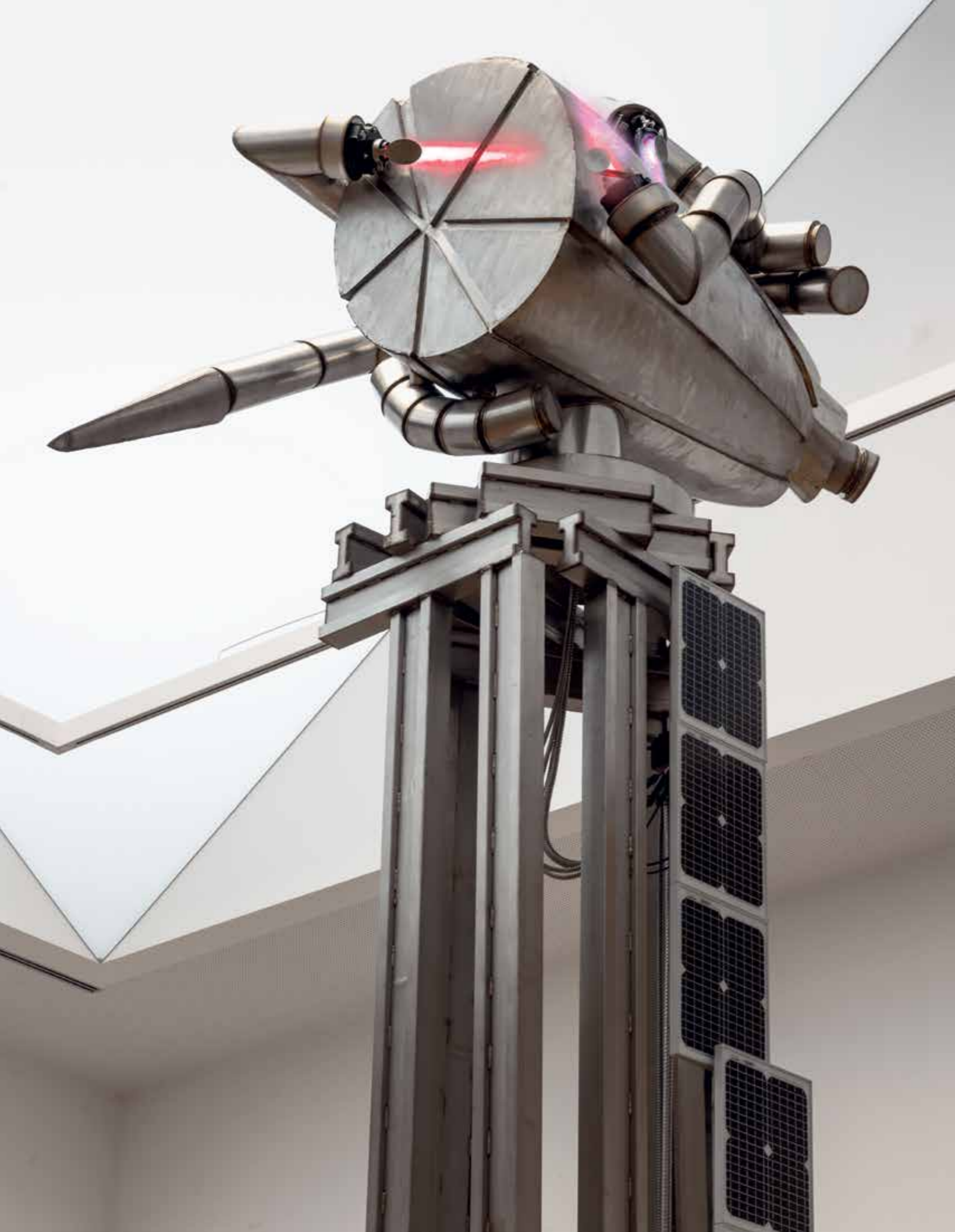
Facciamo finta di niente (2017-2018)



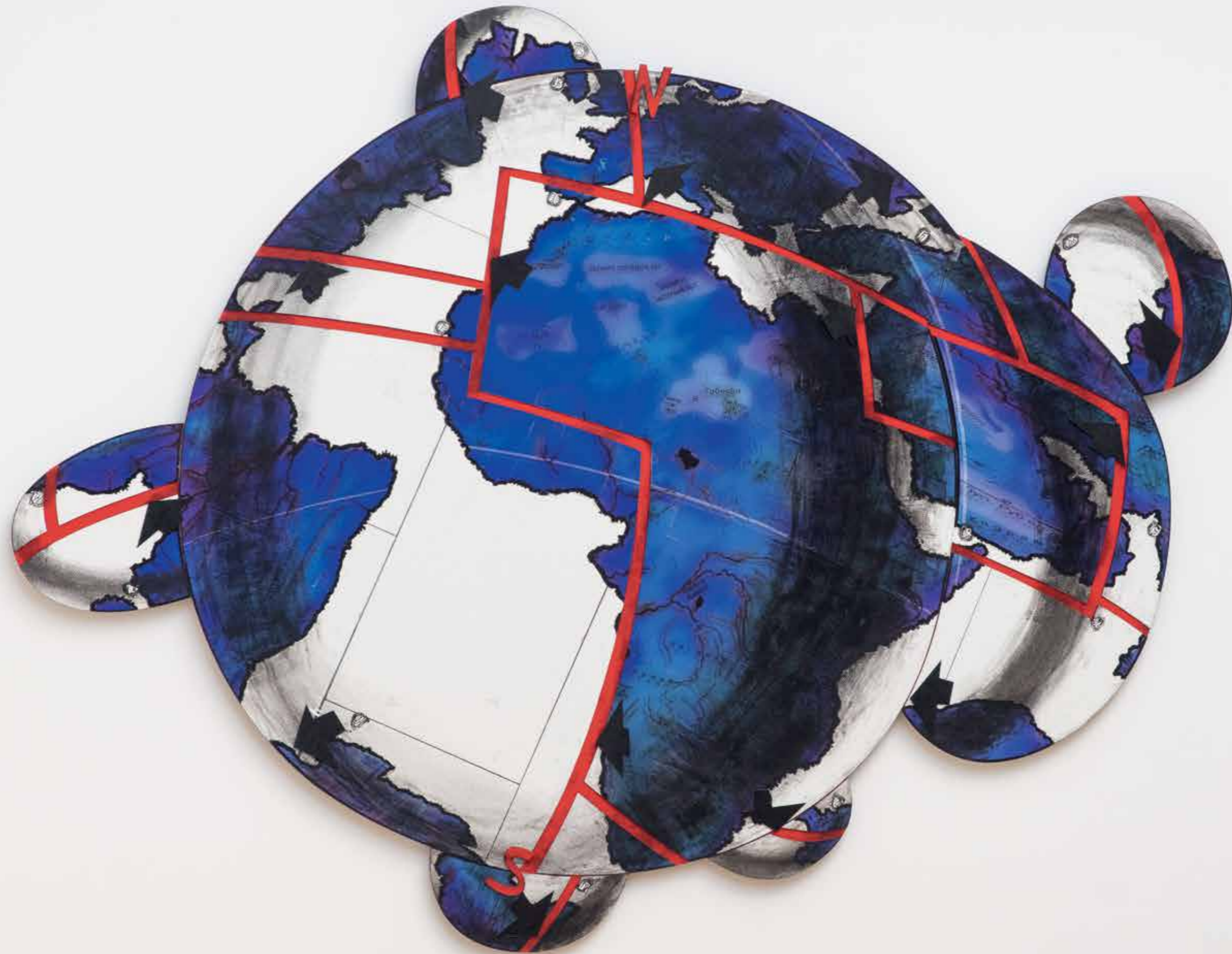
Izložbeni segment Geografija /
Exhibition segment Geography
Pogled na postavku / installation view
MSUB / MoCAB



Guardami con gli occhi di Apollo / Look at Me Through the Eyes of Apollo (2020-2022)



Ponoćno sunce / Midnight Sun (2020-2022)





Izložbeni segment Istorija /
Exhibition segment History
Pogled na postavku/Installation view
MSUB/MoCAB



Rođeni u kući koja peva la la la / Born in the House That Sings La La La (2020-2022)



Spomenik spomenicima koji padaju /
The Monument to Falling Monuments (2022)



Autoportret sa 13 glava / Self-Portrait with 13 Heads (2020-2022)



Sirija / Syria (2015-2018)



Kineski zmaj na Frojdovoj sofi / The Chinese Dragon on Freud's Sofa
(2020-2022)



Zmaj na Frojdovom otomanu / Dragon on Freud's sofa (2017)
 Gastarbajter / Gastarbeiter (2009)
 Šetajuća skulptura / Walking Sculpture (2013)
 Tenk / Tank (2013)
 Mi nismo sami / We are not Alone (2022)
 We did it Joe (2022)
 Kentaur / Centaur (2022)
 Arp u samoposluzi / Arp in Supermarket (2022)
 Guardami con gli occhi di Apollo (2022)

Arp u samoposluzi / Arp in supermarket (2022)
 Gorgona / Gorgon (2013)
 Sirija / Syria (2013)
 Radnička klasa ide u raj - Spaček / The Working Class Goes to Heaven Citroën 2CV (2016)
 Krim / Crimea (2007)
 Gorgona / Gorgon (2017)
 Bring me back - Brexit (2017)
 Kamion / Truck (2013)
 Radnička klasa ide u raj / The Working Class Goes to Heaven (2013)



Spomenik spomenicima koji padaju /
The Monument to Falling Monuments (2022)



Andeo / Angel (2006)



UN (2017)
Gorgona-Vila Savoja / Gorgon-Villa Savoye (2017)
Brandenburška kapija / Brandenburg Gate (2017)



Bela kuća / White House (2017)







Radnička klasa ide u raj /
The Working Class Goes to Heaven (2014-2015)

Soliter / Skyscraper (2014-2015)

Gorgona / Gorgon (2014-2015)

Gaspromnjet / Gazpromnyet (2014-2015)

Generalštab / General Staff Building (2014-2015)

Sirija / Syria (2014-2015)



Radnička klasa ide u raj /
The Working Class Goes to Heaven (2011-2015)



I like America and America Likes Me (2014-2015)



Crveno i crno / Red and Black, (2017-2018)



Germania (2017-2018)



Panda i smrt / Panda and Death (2017-2018)



Radnička klasa ide u raj /
The Working Class Goes to Heaven (2016)



Na lepom plavom Dunavu /
By the Beautiful Blue Danube (2013)

Kosmonaut sa jednom rukom
i statua sa jednom nogom /
Astronaut with One Arm
and a Statue with One Leg (2020-2022)
MSUB/MoCAB



Projekat za spomenik Đinđiću / The Project for the Đinđić Monument (2020-2021)
Crna kuća koja peva la la la / The Black House that Sings la la la (2021-2022)
Arp u samoposluzi / Arp in the Supermarket (2021-2022)
Gorgona - Vila Savoja / Gorgon - Villa Savoye (2018)



11070 Novi Beograd / 11070 New Belgrade (2020-2022)







Kosmonaut sa jednom rukom i statua sa jednom nogom / Astronaut with One Arm and a Statue with One Leg (2020-2022)



Statua slobode / Statue of Liberty (2021-2022)



Čovek koji nosi zvezdu / The Man Who Wears a Star (2021-2022)



Brandenburška kapija / Brandenburg Gate (2020-2022)



Guardami con gli occhi di Apollo (2020-2022)



Bring Me Back - Bregzit / Bring Me Back - Brexit (2020-2022)



Fontana / Fountain (2020-2022)



Kuća / House (2020-2022)







Mrđan Bajčić / and Richard Deacon
Ođande dovdę / From There to Here (2020)





MRĐAN BAJIĆ

Rođen je 1957. godine u Beogradu. Završio je Osmu beogradsku gimnaziju 1976. kada upisuje Fakultet likovnih umetnosti u Beogradu. Diplomске (1981) i postdiplomske (1983) studije završio u klasi profesora Jovana Kratohvila na Vajarskom odseku. Asistent je na Vajarskom odseku FLU od 1985. do 1990. godine kada odlazi u Pariz gde radi u okviru Cité Internationale des Arts, (1990–92), Usine éphémère, Asnières (1992–93). Stipendista je Pollock-Krasner Foundation Grant (1994–95). U Beograd se vraća 1996. Postaje profesor na FLU 1997. od kad vodi nastavu vajarstva na Vajarskom odseku a od 2002. godine vodi klasu na istom 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, Karlsrueru, Berlinu, Njujorku itd. U periodu od 1998. do 2002. radi na projektu *Yugomuzej* koji je predstavljen u Beogradu (CZKD, 2001), Beču (Kunsthalle Wien project space, 2003) i na 25. Bijenalu u Sao Paolu (2002). Republiku Srbiju predstavlja na Bijenalu u Veneciji 2007. godine sa projektom *Reset_*. Dobitnik je ordena Viteza umetnosti i književnosti, Ministarstva kulture i komunikacija Republike Francuske, 2015. Izabran je za dopisnog člana Srpske akademije nauka i umetnosti 2021. godine. Živi i radi u Beogradu.

MRDJAN BAJIĆ

He was born in 1957 in Belgrade. He graduated from the Eighth Belgrade High School in 1976 before enrolling at the Faculty of Fine Arts in Belgrade. He completed his graduate (1981) and postgraduate (1983) studies at the Department of Sculpture in the class of Professor Jovan Kratochvil. He was a teaching assistant at the Department of Sculpture of the Academy of Fine Arts from 1985 till 1990, when he moved to Paris, where he worked as part of the *Cité Internationale des Arts* (1990–1992), *Usine éphémère, Asnières* (1992–1993) and the Pollock-Krasner Foundation Grant (1994–1995). In 1996, he returned to Belgrade. He became a professor at the Academy of Fine Arts in 1997, teaching sculpture at the Department of Sculpture. Since 2002, he has mentored a class in the same department for students in the final years of undergraduate and master's studies. As a guest artist, he gave lectures at art academies and departments of art history and theory in: Richmond, Stockholm, Sydney, Budapest, San Francisco, Banja Luka, Karlsruhe, Berlin, New York, etc. Between 1998 and 2002, he worked on the *Yugomuseum* project, which was presented in Belgrade (CZKD, 2001), Vienna (Kunsthalle Wien project space, 2003) and at the 25th Biennial in Sao Paulo (2002). He represented the Republic of Serbia at the 2007 Biennale in Venice with the project *Reset_*. In 2015, he was awarded the Order of Arts and Letters by the Ministry of Culture and Communications of the Republic of France. He was elected a corresponding member of the Serbian Academy of Sciences and Arts in 2021. He lives and works in Belgrade.

SAMOSTALNE IZLOŽBE

- 1983 Galerija Doma omladine Beograda
 - Galerija Studentskog kulturnog centra, Beograd
- 1984 Galerija Studentskog centra, Zagreb
 - Studio D, Galerie Ingrid Dacić, Tübingen
 - Galerija O. K. Ivo Lola Ribar, Rijeka
- 1986 Galerija Eurna, Ljubljana
 - *Skulpture. Crteži*, Galerie Ingrid Dacić, Tübingen
- 1987 Galerija Studentskog kulturnog centra, Beograd
 - Galerija Kulturni centar, Novi Sad
- 1988 Salon muzeja savremene umetnosti, Beograd
 - Studio D, Galerie Ingrid Dacić, Tübingen
- 1990 Galerie Jacqueline Moussion, Paris
- 1992 Galerie Olsson, Stockholm
 - *Inventar*, Galerie Jacqueline Moussion, Paris
- 1993 Studio D, Galerie Ingrid Dacić, Tübingen
- 1995 *Rečnik*, Studentski kulturni centar, Beograd
 - Studio D, Galerie Ingrid Dacić, Tübingen
- 1996 Centre d'Arts plastiques, Saint-Fons
 - *Du corps, des arms et de l'oubli*, Galerie Rabouan-Moussion, Paris
 - *Solvay, blok A/D*, L'atelier Gallery, Krakow (sa Joanna Rajkowska)
 - Studio D, Galerie Ingrid Dacić, Tübingen
- 1999 Studio D, Galerie Ingrid Dacić, Tübingen
- 2001 *Yugomuzej*, Centar za kulturnu dekontaminaciju, Beograd
- 2002 *Yugomuzej*, Kunsthalle Wien project space, Wien
 - *Yugomuzej*, 25. Biennale di Sao Paolo, Sao Paolo
- 2003 *Kratki rezovi*, Francuski kulturni centar, Beograd
- 2007 *Backup stories*, Galleria Paola Verrengia, Salerno
 - *I did this*, Centro per l'Arte Contemporanea, Open Space, Catanzaro
 - *Reset_*, La Biennale di Venezia, Padiglione Serbia, Venezia
- 2008 *Kiseonik*, Arte Galerija, Beograd
- 2009 *Richard Deacon / Mrđan Bajić: Most na Kalemegdanu / Kalemegdan Bridge*, Galerija ULUS, Hol Skupštine grada Beograda, Beograd
 - *The Solo Project*, Galleria Paola Verrengia, St. Jakobshalle, Basel
- 2011 Galerija Rima, Kragujevac
- 2012 Centre culturel de Serbie, Paris
- 2013 Galerija savremene umetnosti Smederevo, Smederevo
 - *Sculptotechtecture*, Galerie RX, Paris
- 2014 *Mine and Yours*, Maison de la Culture, Metz
- 2015 *Geo-Strategic*, Galerija Hub12, Beograd

- Galerija Rima, Kragujevac
- *Radnička klasa ide u raj*, Muzej savremene umjetnosti, Zagreb
- 2017 *Opet i ponovo / Once More and Again*, Ustanova za kulturu Galerija Kula, Split
- 2018 *Facciamo finta di niente*, GABA, Galleria dell'Accademia di Belle Arti di Macerata, Italy
 - *Transversales*, Galerie RX, Paris
- 2019 *Bring me Back*, Galerie Paola Verrengia, Museo Archeologico Provinciale, Salerno
 - Galerija Rima, Kragujevac
- 2020 Galerija Rima, Beograd
 - *Drawing Now*, Galerie RX, Paris

GRUPNE IZLOŽBE

- 1980 *Crteži*, Galerija FLU, Beograd
 - *IX i X izložba crteža*, Galerija Doma omladine Beograda
- 1981 *Izložba studenata Akademija likovnih i primenjenih umetnosti Jugoslavije, Dom omladine „25 maj”*, Skoplje
 - *Prvi jugoslovenski bijenale studentskog crteža*, Galerija Doma kulture Studentski grad, Beograd
 - *Izložba crteža studenata fakulteta likovnih umetnosti*, Galerija Doma omladine Beograda
- 1982 *Novoprimljeni članovi ULUS-a*, Galerija ULUS-a, Beograd
 - *Crteži i mala plastika*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
 - *67. izložba ULUS-a*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
 - *Let bez naslova*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
 - *U novom raspoloženju*, Galerija FLU, Beograd
 - *Septembarski likovni salon mladih*, Paviljon „Kosovka djevojka”, Nikšić
- 1983 *Umetnost osamdesetih*, Muzej savremene umetnosti, Beograd
 - *Aktuelnosti*, Galerija SKC-a, Beograd
 - *Galerija FLU u gostima*, Galerija Dom omladine „Budo Tomović”, Titograd
 - *II Pančevačka izložba jugoslovenske skulpture*, Galerija Centra za kulturu „Olga Petrov”, Pančevo
 - *12. Biennale mladih*, Moderna galerija, Rijeka
 - *5. Dubrovački salon*, Umjetnička galerija, Dubrovnik
 - *Ka postmodernoj umjetnosti. XI Jesenji salon*, Umjetnička galerija, Banja Luka
 - *Raum: Belgrade*, Akademie der Bildenden Künste, München

- 68. izložba *ULUS-a*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
- 1983/84 *Jugoslovenska skulptura posle 1950*. Galerija-
legat Milice Zorić i Rodoljuba Čolakovića,
Beograd
- *Kritičari su izabrali*, Likovna galerija
Kulturnog centra Beograda
- 1984 *II Bijenale jugoslovenske umetnosti*,
Yava Gallery, New York
- *Mladi 84*, Umetnička galerija „Nadežda
Petrović”, Čačak
- *Crtež – vid likovnog izraza*, Narodni muzej,
Beograd
- *Prvi izlagači IX*, Galerija Doma omladine
Beograda
- *Sopocanska videnja*, Galerija SKC, Beograd
- *Slika/cртеž osamdesetih*, Likovni susret,
Galerija Centra za kulturu, Subotica
- *Nova slika/cртеži*, Savremena galerija „Olga
Petrov”, Pančevo
- 1985 *III PIJS*, Galerija Centra za kulturu „Olga
Petrov”, Pančevo
- *Slike... iz zbirke Muzeja savremene umetnosti*,
Galerija-*legat Milice Zorić i Rodoljuba*
Čolakovića, Beograd
- *4: Bajić, Bulajić, Erić, Rakoci*, Salon MSU,
Beograd
- *26. Oktobarski salon*, Umetnički paviljon
„Cvijeta Zuzorić”, Beograd
- *Modern Yugoslav Drawing and the Small-Size
Plastic Work of Art*, Bucuresti, Nikosia, La
Valeta, Cairo
- 1986 *Umjetnost, kritika – usred osamdesetih*,
Collegium Artisticum, Sarajevo
- *Lo spazio: Belgrado*, Sala Uno, Roma
- *Mandelzoom*, Canino, Lago di Bolsena
- *Izbor iz akvizicija MSU*, Galerija-*legat Milice*
Zorić i Rodoljuba Čolakovića, Beograd
- *Jesenja izložba ULUS-a*, Galerija doma Pinki,
Beograd
- 1986/87 *Junge Kunst aus jugoslawien*, Kunstlerhaus
und Neue Galerie am Landesmuseum
Joanneum, Graz; Hochschule fur
L'Angewendte Kunst, Wien; Kunstlerhaus,
Klagenfurt; Salzburger Kunstverein, Salzburg;
Slovenska narodna galeria, Bratislava;
Umjetnička galerija Dubrovnik, Dubrovnik;
Vystavni sini u hybernu, Prag; Muzej
savremene umetnosti, Beograd; Galerija
suvremene umjetnosti, Zagreb; Moderna
galerija, Ljubljana
- 1987 *Jugoslovenska dokumenta '87*, Olimpijski centar
„Skenderija”, Collegium Artisticum, Sarajevo
- *IV PIJS*, Galerija Centra za kulturu „Olga
Petrov”, Pančevo
- *8. jugoslovenski bijenale male plastike*, Galerija
kulturnog centra „Miško Kranjec”, Murska
Subota; Cankarjev dom, Ljubljana; Velika
galerija Kulturnog centra, Novi Sad
- *Umetnost u okrilju gipke misli*, Likovni susret,
Subotica
- *13 autora*, Dom kulture, Banja Luka
- *Works on Paper*, College of art, Edinburgh
- *Savremeno jugoslovensko slikarstvo i skulptura*,
Nacionalna galerija, Atina
- *50 godina Fakulteta likovnih umetnosti:*
1937/1987, Paviljon „Cvijeta Zuzorić”, Beograd
- 1988 *6. beogradski trijenale likovnih umetnosti*,
Beogradski sajam, Beograd
- *Projekt: Galerija*, Galerija Centra za kulturu
„Olga Petrov”, Pančevo
- 1989 *40 godina škole u Šumatovačkoj ulici 1984/1988*,
Galerija Doma JNA, Beograd
- *Mataphysical Visions – Middle Europe*, Artists
Space, New York
- *V PIJS*, Galerija Centra za kulturu „Olga
Petrov”, Pančevo
- *Jugoslovenska dokumenta '89*, Olimpijski centar
„Skenderija” galerija grada Sarajeva, Sarajevo
- *Susreti razlika, umjetnost pri kraju osamdesetih*,
Muzej grada Zenice i Likovna galerija, Zenica
- *Terra*, Narodni muzej, Kikinda
- *Zeichning als einsiedler, Drawing*, REM, Wien
- *Likovna arkadija*, Galerija „Pinkin”, Beograd
- 1989/90 *Avant-gardes Yougoslaves*, Musee des Beaux
Arts, Carcassonne; Musée de l'Abbaye Sainte-
Croix, Les Sables d'Olonne; Musée d'Art,
Toulon
- *9. jugoslovanski bienale male plastike*, Galerija
kulturnog centra „Miško Kranjec”, Murska
Sobota; Galerija Cankarjev dom, Ljubljana;
Keptar Szombathely, Szombathely
- 1990 *The Ready Made Boomerang*, 8th Biennale of
Sydney, Sydney
- *APERTO*, La Biennale di Venezia, Venezia
- *Art Frankfurt*, Galerija Cipela, Frankfurt
- *TV u ateljeu*, Galerija Doma JNA, Beograd
- *Galerie Jacqueline Moussion*, Paris
- 1990/91 *12. međunarodni biennale crteža – Skulptorski
crtež*, Moderna galerija, Rijeka
- 1991 Izložba skulptura *In signo terrae*, Likovna
kolonija iz Iloka, Galerija Doma JNA, Beograd
- *Europa Nieznana / Europe Unknown*, Palac
Sztuki TPSP & Wks Wawel, Krakow
- *Quelque chose de reste*, Galerie Jacqueline
Moussion, Paris
- *Découvertes*, Grand Palais, Paris
- *Cetinjsko bijenale*, Cetinje
- *Kunst Europa*, Kunstverein Siegen, Siegen
- *8 x 2 aus 7, Trigon*, Neue Galerie Am
Landesmuseum Joanneum, Graz; Museo
d'Arte Contemporanea Luigi Pecci Prato;
Aargauer Kunsthhaus, Aarau; Galerie hlavnih
mesta, Praha; Mucsarnok, Budapest;
Kunstlerhaus Bethanien, Berlin
- *VI PIJS*, Galerija Centra za kulturu „Olga
Petrov”, Pančevo
- 1992 *Salon de Montrouge*, Montrouge, Paris; Musée
de Montbeliard, Montbeliard
- 1993 *Contre-allee*, Galerie Gerald Piltzer, Paris
- *Led Art*, Hladnjača ispred Doma omladine
Beograda
- *U traganju za izgubljenim predmetom*, prateća
izložba XXXVI Oktobarskog salona, Galerija
Lada, Beograd
- *Destruction de l'image, image de la destruction*,
Fonderie, Le Mans.
- *VII PIJS*, Savremena galerija Centra za kulturu,
Pančevo
- *Das geschlossene System – Johanna Kandl*,
Kunsthalle Krems, Krems
- *Privatno-Javno*, Galerija VLV (Soros), Novi Sad
- *Terra, 12. međunarodni simpozijum skulpture*,
Savremena galerija Narodnog muzeja Kikinda;
Galerija SKC, Galerija FLU, Beograd
- 1994 *Project for Europe – Europe Rediscovered*,
Copenhagen
- *35. Oktobarski salon*, Muzej „25. maj” i
Kulturni centar Beograda, Beograd
- *Walter Benjamin u Beogradu*, Srećna galerija
SKC, Beograd
- *Accrochage*, Galerie Jacqueline Moussion,
Paris
- 1995 *New Europe – Supranational Art*, Le Zitelte,
Giudecca, Venezia
- *Pogled na zid*, B92, Cinema Rex, Beograd
- *Who killed Walter Benjamin or 50 Years of Peace*,
Galerie Nikki Dianne Marquardt, Paris
- *Na iskustvima memorije*, Narodni muzej,
Beograd
- 1996 *FIAC*, Galerie Jacqueline Moussion, Paris
- 1997 *En quete du clone*, Galerie Rabouan-Moussion,
Paris
- *Strah*, Cinema Rex, Beograd
- *FIAC*, Galerie Rabouan-Moussion, Paris
- *Orato-Aopato*, Helexpo, Thessaloniki
- 1998 *Matière en èmoi*, Gildo Pastor Center, Monaco
- 1999 *Stop the violence!* Academie der bildenden
Kunste, Wien
- *Yugomuzej/Slavija*, BELEF, Beograd
- 2000 *Aspekte/Positionen, 50 Jahre Kunst aus
Mitteleuropa 1949-1999*; Museum Moderner
Kunst Stiftung Ludvig Wien, Wien; Ludwig
Museum, Budapest; Fundacio Miro, Barcelona;
Hansard Gallery / City Gallery Southampton;
The National Gallery, Prague
- *Sedam teza novije srpske skulpture*, Galerija
Centra za kulturu „Olga Petrov”, Pančevo
- 2000/01 *Dossier Serbien*, Akademie der Kunste,
Berlin; Academie der bildenden Kunste, Wien;
Muzej „25. maj”, Beograd
- 2003 *Novogodišnja prodajna izložba*, Galerija
„Zvono”, Beograd
- 2004 *Belgrade art INC*, Secession, Wien
- *Croisements*, Le Manoir de la Ville de Martigny,
Martigny
- *Kritičari su izabrali*, Kulturni centar Beograda,
Beograd
- 2006 *Mediterraneo Contemporaneo*, Castello
Aragonese, Taranto
- *Mobile studios*, Public art Lab (Berlin), Beograd
- *Presentation Galerija Remont*, Galerija Remont;
Viennafair, Wien; Fundacio Joan Miro,
Barcelona; Hansard Gallery / City Gallery
Southampton; Narodni galerie, Praha
- *Odbrana prirode*, 12. Bijenale umetnosti,
Centar za kulturu i Galerija savremene
umetnosti, Pančevo
- *Pretty new woman*, Galerija New Moment,
Beograd
- 2007 *48. Oktobarski salon. Mikronarativi*,
Muzej 25. maj, Beograd
- *Tržišni plasman: „Nove slike” 80-ih*, Prodajna
galerija „Beograd”, Beograd
- *Festival jednog pisca – Svet je velika knjiga*,
Kulturni centar Beograda, Beograd
- *Privatni prostor-javni prostor*, Magacin Nolit,
Beograd, 2007.
- 2008 *14. Memorijal Save Šumanovića*, Galerija Sava
Šumanović, Šid
- *Ideja(-ne)-Realizacija 2*, Galerija Remont,
Beograd; Galerija Vladislav Maržik, Kraljevo
- *Kolekcija: Telenor*, Umetnički paviljon „Cvijeta
Zuzorić”, Beograd
- *L'autre*, Cairo Biennale, Cairo
- *Le porte del Mediterraneo*, Palazzo Piozzo,
Rivoli
- *Micro-narratives*, Musée d'Art Moderne de
Saint-Etienne Metropole, Saint-Etienne
- *Voyage sentimental*, Poznan Biennale, Poznan
- *Bijenale vizuelne umetnosti balkanskih
zemalja – Zemlja, knjiga, mape*, Kulturni
centar, Narodni muzej, Istorijski arhiv i
Galerija legata Boška Risimovića Risima,
Čačak

- 2008/9 *Révélation/Razotkrivanje*, 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
- 2009 (*out*), Steirischer Herbst, Öffentlicher Raum Graz, Institut für Kunst im öffentlichen Raum Steiermark, Graz
- *Telenorova kolekcija savremene srpske umetnosti*, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2010 *Adventure minime*, MM MAC, Archivio Generale, Salerno
- *Kolekcija crteža — Ljubomir Erić*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd, mart
- La mostra e aperta — artisti in dialogo con Harald Szeemann*, Fondazione Filiberto Menna, Salerno
- Galerija „Progres”, Beograd
- *Moje iskustvo u svesci*, Likovna galerija Kulturnog centra Beograda, Beograd
- *Od Paje Jovanovića do Marine Abramović*, Salon Narodnog muzeja, Zrenjanin
- *Trijumf savremene umetnosti*, Muzej savremene umetnosti Vojvodine, Novi Sad
- 2011 *Završna proslava*, Mikser/Žitomlin, Beograd
- *Prva stalna postavka*, Muzej Zepter, Beograd
- *Skulptura posle poznog modernizma. Vujičić kolekcija*, Galerija '73, Beograd
- *Skulptura, objekat, ili gde je granica...*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
- *Prodajna izložba*, Galerija Remont, Beograd
- 2012 *Arte Fiera Bologna*, Galleria Paola Verrengia
- *Fakultet likovnih umetnosti u Beogradu: 1937/2012*, Umetnički paviljon „Cvijeta Zuzorić”, Beograd
- *Happy New Art*, Associazione culturale Atelier, Roma
- *Dubok san / The big sleep*, 26. Memorijal Nadežde Petrović, Čačak
- *EPK 2012: Bogastvo vizuelne realnosti. Izbrana dela iz zbirke Zepter*, Koroška galerija likovnih umetnosti, Slovenj Gradec
- *Kolekcija Trajković: Lična svita*, Muzej „25. maj”, Beograd
- *Treći Art salon lepih umetnosti*, Galerija „Progres”, Beograd
- *Pet decenija banjalučkog Jesenjega salona*, Muzej savremene umjetnosti Republike Srpske, Banja Luka
- *Beli venčac — Mermer i zvuci*, Park Bukovička Banja, Arandelovac
- 2013 *... Was is Kunst?... Resumnig Fragmented Histories*, Künstlerhaus Graz, Graz
- *18. međunarodna izložba crteža*, Muzej moderne i savremene umjetnosti, Rijeka
- *Kolekcionar kao kustos i selektor*, Galerija „Progres”, Beograd
- *La Qualité de l'ombre*, Ludwig Museum Koblenz, Koblenz
- *Lo Straniero*, Eduardo Secci Contemporary, Firenze
- 2014 *Toward a Better World*, Galerie Nest, Geneve
- *Pit Mondrijan. Slučaj Kompozicije II*, Narodni muzej, Beograd
- *50 umetnika iz zbirki Muzeja savremene umetnosti / Jugoslovenska umetnost od 1951. do 1989*, Kuća legata, Beograd
- *16. Biijenale umetnosti. Linija vremena: dokumenti 1981–2012*, Pančevo
- 2015 *Artistes a la une*, Palais de Tokyo, Paris
- *Dobitnici nagrade Fond „Ivana Tabakovića”*, Galerija SANU, Beograd
- *Stalna postavka*, New Moment, Beograd
- *Akvizicije 2011–2014*, Umetnička galerija „Nadežda Petrović”, Čačak
- 2016 *Akvizicije 2001/2015*, MSU Vojvodine, Novi Sad
- *Akvizicije 2015*, Muzej Zepter, Beograd
- *BLANK*, Galerie RX, Paris
- *Necenzurisane laži*, Galerija Progres, Beograd
- *Spomenici i ideje. Kritičari su izabrali*, KCB, Beograd
- 2017 *Architecture as Metaphor*, Griffin Gallery, London
- *Art of the Postcard*, Handel Street Projects, London
- *NB*, Galerie RX, Paris
- *DEDIŠČINA 1989. Študijski primer: druga razstava Jugoslovanski dokumenti. Osemdeseta skozi prizmo dogođkov... — 3. Del*, Moderna galerija, Ljubljana
- *Doktore slikaj me! Umetniče leči me!*, Nacionalna galerija, Beograd
- *Sekvence. Umetnost Jugoslavije i Srbije iz zbirki Muzeja savremene umetnosti*, Muzej savremene umetnosti, Beograd
- *Noć muzeja*, Upravna zgrada Beogradskog sajma, Beograd
- 2019 *Betes de Scene*, Fondation Villa Datris, Isle-sur-la-Sorgue, France
- *Festival Dev9t*, Stara ciglana, Beograd
- *Poslednja JU decenija*, Galerija muzeja „Terra”, Kikinda
- *Novogodišnja izložba*, Prodajna galerija „Beograd”, Beograd
- *Veliki format*, Arte galerija, Beograd
- 2020/21 *Refleksije našeg vremena. Akvizicije Muzeja savremene umetnosti 1993–2019*, Muzej savremene umetnosti, Beograd
- 2021 XVIII 3D ART — *Izložba Vajarske sekcije ULUPUDS*, Mala galerija ULUPUDS, Beograd
- *Kolekcionar kao kustos i selektor. Kolekcija Marjanović*, Galerija Arte, Beograd
- 2022 *UpCycle. Quando l'arte reinventa il mondo*, Residenza dell'ambasciata d'Italia, Berna
- *Veliki format*, Galerija Arte, Beograd
- *Nove akvizicije 2022*, Galerija savremene umetnosti, Pančevo
- KOLONIJE, SIMPOZIJUMI**
- 1981 *Jugoslovenska kolonija mladih*, Ivanjica
- 1983 *Sopćanska videnja*, Novi Pazar
- 1985 *Magnohrom*, Kraljevo
- 1987 *Kiparska radionica*, Art ljetno, Split
- 1987 *Likovna kolonija*, Ilok
- 1988 *Likovni susret željezare*, Nikšić
- 1988 *Bakar*, RTB, Bor
- 1989 *Internacionalni simpozijum skulpture „Terra”*, IGM Toza Marković, Kikinda
- 1993 *Internacionalni simpozijum skulpture „Terra”*, IGM Toza Marković, Kikinda
- 1994 *Vermont Studio Program*, Jonson, USA
- *15th International Sculpture Conference*, San Francisco
- 1997 *Likovna kolonija*, Jalovik
- 2011 *Simpozijum Beli Venčac — Mermer i zvuci*, Arandelovac
- 2011 *Međunarodni simpozijum Sećanje grada — politike i prakse uključivanja i očuvanja sećanja u razvoju grada*, Kulturni centar Beograda
- NAGRADE**
- 1980 Fond „Ilija Kolarević”, Beograd
- 1981 Fond „Sreten Stojanović”, Beograd
- Nagrada Jugoslovenske kolonije mladih, Ivanjica
- Nagrada na I Bijenalu studentskog crteža, Beograd
- 1983 Nagrada za slikarstvo na V Dubrovačkom salonu, Dubrovnik
- 1984 Premija Gradske zajednice kulture za 1983. godinu, Beograd
- 7 sekretara SKOJ-a, Zagreb
- 1987 III PIJS, Pančevo
- 1991 Fond „Ivan Tabaković”, SANU, Beograd
- 1992 Prix pour la sculpture, Salon de Montrouge, Paris
- 1993 VII PIJS, Pančevo
- 2000 Fond „Sava Šumanović”, Novi Sad
- 2001 Fond „Vladislav Ribnikar”, Beograd
- 2002 „Mišićev dukat”, Mionica
- 2003 Nagrada „Maksima”, Galerija savremene umetnosti, Pančevo
- 2011 Velika plaketa Univerziteta umetnosti, Beograd
- 2012 Nagrada na 26. Memorijalu Nadežde Petrović, Čačak
- 2015 Orden reda umetnosti i književnosti u rangu viteza, Ministarstva kulture i komunikacija Republike Francuske / Chevalier de l'Ordre des Arts et des Lettres, Ministère de la Culture et de la Communication
- 2017 Nagrada za spomen-obeležje Zoranu Đinđiću (sa Biljanom Srbljanović)
- MUZEJSKE KOLEKCIJE**
- Muzej grada Beograda; Muzej savremene umetnosti, Beograd; Narodni muzej Srbije, Beograd; Muzej Zepter, Beograd; Ville de Paris, Pariz; Muzej savremene umjetnosti, Zagreb; 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; Istituto Nazionale per la Grafico, Roma
- SKULPTURE U JAVNOM PROSTORU**
- 1992 *Konsumationapparat* Colection Dout, Chateaulin, France
- 1997 Jalovik
- 2003 *Pozorišna skulptura*, Jugoslovensko dramsko pozorište, Beograd
- 2012 *Ja volim Ameriku i Amerika voli mene*, Park Bukovička Banja, Arandelovac
- 2014 Skulptura na obali Dunava preko puta ušća Tise, Stari Slankamen
- 2015 *Zvezda ili andeo*, ispred zgrade Umetničke galerije „Nadežda Petrović”, Čačak
- 2016 Spomen-obeležje Jeleni Šantić *Orhideja — umetnička instalacija sa naučnim karakterom sa Jelicom Radovanović i Dejanom Anđelkovićem*, Beograd, nije realizovan do 2022.
- 2019 *Ođande dovde*, Most na Kalemegdanu, Beograd, sa Ričardom Dikonom (Richard Deacon)
- 2022 Spomenik Zoranu Đinđiću, predviđen za Studentski trg, Beograd, nije postavljen do 2022.



Seobe / Migrations (1990)

SCENOGRAFIJE

- 1994 *Otvorena vrata*, serija prikazivana na Radio televiziji Srbije, Mrdan Bajić je za seriju izradio umetničke radove za jednu od glavnih junakinja vajarku Katarinu Andelić.
- 2003 *Plava soba*, Artur Šnicler (Arthur Schnitzler), režija: Alisa Stojanović, Jugoslovensko dramsko pozorište
- 2005 Scensko-muzička priča: Igor Stravinski „Priča o vojniku” i Josip Slavenski „Menehmi”, ansambl za novu muziku, režija: Boris Miljković, festival Bemus, Atelje 212, Beograd
- 2006 „Stevan Stojanović Mokranjac. Nova akcija”, muzičko scenski spektakl, režija: Boris Miljković, Sava centar, Beograd

KNJIGE/BOOKS

- Jelena Gavrilović (Stojanović), „Yugoslavia. Museum of contemporary Art Belgrade, Umetnost Osamdesetih. Atr in Eighties”, u: *World Art Trends 1983/84*, Harry N. Abrams, New York, 1984, str. 62.
- Lidija Merenik, „Skulptura. Telo. Stvarnoat” u: *Mrdan Bajić. Knjiga/Book*, Kolubara Projektovanje i inženjering, Beograd, 1987.
- Lidija Merenik, „Neekspresionizam pojavnog i predmetnog” u: *Beograd: Osamdesete: nove pojave u slikarstvu i skulpturi u Srbiji 1979–1989*, Prometej, Novi Sad, 1995, str. 71–73.
- Branka Arsić, *Rečnik/Dictionary*, Dental, Beograd, 1995.
- Zoran L. Božović, „Mrdan Bajić” u: *Likovna umetnost osamdesetih i devedesetih u Beogradu — razgovori*, Cicero, Beograd, 1996, str. 19–28.
- Lidija Merenik, „No Wave: 1992–1995” u: *Art in Yugoslavia 1992–1995*, Fond za otvoreno društvo, Centar za savremenu umetnost, Beograd, 1996.
- Jasmina Čubrilo, „Mrdan Bajić” u: *Beogradska umetnička scena devedesetih*, Radio B92, Beograd, 1998, str. 47–49.
- Ješa Denegri, *Osamdesete: teme srpske umetnosti (1980–1990)*, Svetovi, Novi Sad, 1997, str. 16, 75, 79, 126–130.
- Vesna Grgičević (ur), *LED art. Dokumenti vremena 1993–2003*, MMC Led art, Novi Sad; Samizdat B92, Beograd, 2004, str. 10, 23, 31, 37, 53, 78, 143, 144, 177, 232.
- Jovan Despotović, *Nova slika*, Clio, Beograd, 2006, str. 9, 24, 48–49, 62, 99, 103–105, 152, 158, 172.
- Zoran L. Božović, Mrdan Bajić (ur), *Mrdan Bajić: Backup*, Cicero, Beograd, 2006.
- Alain Monvoisin, Nadine Coleno, *Dictionnaire international de la Sculpture moderne et contemporaine*, Editions du Regard, Paris 2008.
- Enrico Mascelloni, „Lontananze balkanike / Balkan Distances”, *Le porte del Mediterraneo / The Gates of the Mediterranean. Rotte dell'arte contemporanea / Routes of Contemporary Art*, Skira, Milano, 2008.
- Martina Corgnati, „Tristi Mediterranei / Sad Maditerraneans”, *Le porte del Mediterraneo / The Gates of the Mediterranean. Rotte dell'arte contemporanea / Routes of Contemporary Art* (ed. Martina Corgnati), Skira, Milano 2008.
- Graeme Sullivan, *Art Practice as Research. Inquiry in Visual arts*, SAGE Publications, London 2010.
- Lóránd Hegyi, „Mrdjan Bajic, il pathos delle micro-narrazione / Lavorare nel groviglio del flusso storico”, *Arte in centro Europa. Malinconia, fluidità, sovversività*, Silvana Editoriale, Milano

2010. (deo teksta preštampan u: *Skulptotektura. Mrđan Bajić*, Fondacija Vujičić kolekcija, Beograd, 2013, str. 151–154).
- Miško Šuvaković, „Antinomija skulpture xx veka...”, *Trijumf savremene umetnosti*, Fond Vujičić kolekcija, Beograd/Novi Sad 2010, str. 315–317.
 - Ana Bogdanović, *Skulptotektura. Mrđan Bajić*, Fondacija Vujičić kolekcija, Beograd, 2013. <http://mrdjanbajic.net/downloads/knjigamrdjanbajic.pdf>, pregledano 12. avgusta 2022.
 - Marina Andrić, Feđa Klikovac, Richard Deacon, *Most na Kalemegdanu / Kalemegdan Bridge*, Beogradska tvrđava, Beograd, 2014. <http://mrdjanbajic.net/downloads/mostbridgeLOW.pdf>, pregledano 12. avgusta 2022.
 - Leonida Kovač, *Mrđan Bajić: Rasprizorujuće transversale*, Supervizuelna, Beograd, 2017.
 - Ješa Denegri, „Mrđan Bajić” u: *Teme srpske umetnosti. Srpska umetnost 1950–2000*, Fondacija Kolekcija Trajković, Beograd, 2019, str. 205–208.
 - Antonello Tolve, Olivier Kaepelin, Branka Arsić, *Mrđan Bajić. 2D=3D*, Galerija Rima, Kragujevac, 2020.
 - Jasmina Čubrilo, „Relaciona skulptura: Spomen-obeležje Jeleni Šantić” u: *Skulptura: medij, metod, društvena praksa. 2*, Zbornik radova, Muzej savremene umetnosti Vojvodine, Novi Sad, 2021, str. 111–122.
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KATALOŠKI PODACI / CATALOGUE DATA

SKULPTURE / SCULPTURES

001 *Kupačica / The Bather*, 1981/1982.Terakota, keramičke boje, staklo / Terracotta, ceramic paints, glass, 18 × 16 × 14 cm
KOLEKCIJA / COLLECTION: DRAŽOVIĆ002 *Kupačica / The Bather*, 1981/1982.Terakota, gvožđe, emajl boje / Terracotta, iron, enamel paints, 38 × 33 × 30 cm
MARIJA DESIVOJEVIĆ CVETKOVIĆ003 *Velika kupačica / The Big Bather*, 1981/1983.Poliester, keramičke pločice, gvožđe, mesing / Polyester, ceramic tiles, iron, brass, 198 × 64 × 75 cm
AUTOR / AUTHOR004 *Zidni / Wall*, 1982.Poliester, terakota / Polyester, terracotta 25,6 × 22 × 3,6 cm
NARODNI MUZEJ SRBIJE, BEOGRAD / THE NATIONAL MUSEUM OF SERBIA, BELGRADE005 *Majski stub / Maypole*, 1983.Terakota, poliester, gvožđe, akrilne boje / Terracotta, polyester, iron, acrylic paints 188 × 20 × 13; 38 × 48 × 5 cm
KOLEKCIJA / COLLECTION: DACIĆ, TÜBINGEN006 *Prizori – Bunar / Scenes – Well*, 1983.Poliester, terakota, platno, akrilne boje, polomljeno ogledalo / Polyester, terracotta, canvas, acrylic paints, broken mirror 12 × 130 × 135 cm
MUZEJ SAVREMENE UMETNOSTI, BEOGRAD / MUSEUM OF CONTEMPORARY ART, BELGRADE007 *Bloody*, 1983.Terakota, poliester, krzno, akrilne boje, konopac, životinjske kosti / Terracotta, polyester, fur, acrylic paints, rope, animal bones, 95 × 75 × 7, 7 × 22 × 25 cm
KOLEKCIJA PORODICE MIHAJLOVIĆ / MIHAJLOVIĆ FAMILY COLLECTION008 *Leteti / Flying*, 1983.Terakota, poliester, platno, perje, akrilne boje / Terracotta, polyester, canvas, feathers, acrylic paints, 80 × 130 × 6 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION009 *Glavoluk / Head Arch*, 1985.Gips, akrilne boje, terakota, poliester / Plaster, acrylic paint, terracotta, polyester 20 × 20 × 10 cm, 7 komada / 7 pieces
AUTOR / AUTHOR010 *Čupovi / Jars*, 1985.Terakota, poliester, akrilne boje, polomljeni čupovi / Terracotta, polyester, acrylic paint, broken jugs, 23 × 18 × 15 (x 9) cm
MUZEJ SAVREMENE UMETNOSTI, BEOGRAD / MUSEUM OF CONTEMPORARY ART, BELGRADE011 *Zvonik / Bell-Tower*, 1986.Poliester, drvo, gvožđe, terakota, akrilne boje / Polyester, wood, iron, terracotta, acrylic paints, 260 × 83 × 12 cm
KOLEKCIJA PORODICE MITIĆ / MITIĆ FAMILY COLLECTION012 *Pustinja / Desert*, 1986.Gvožđe, poliester, terakota, akrilne boje, pesak / Iron, polyester, terracotta, acrylic paints, sand 24 × 57 × 323 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION013 *Tvrđava / Fortress*, 1986.Cink, poliester, terakota, gvožđe, emajl boje / Zinc, polyester, terracotta, iron, enamel paints 215 × 90 × 85 cm
KOLEKCIJA / COLLECTION: MARJANOVIĆ014 *Trans-formator / Trans-former*, 1988.Bakar, gvožđe, poliester, terakota / Copper, iron, polyester, terracotta 310 × 80 × 70 cm
KOLEKCIJA / COLLECTION: MARJANOVIĆ015 *Piramida / Pyramid*, 1988.Drvo, gvožđe, mesing, terakota, lak, akril boje / Wood, iron, brass, terracotta, lacquer, acrylic paints, 170 × 210 × 240 cm
AUTOR / AUTHOR016 *Gvozdeno doba / Iron Age*, 1989.Gvožđe, poliester, terakota, gvozdena šljaka / Iron, polyester, terracotta, iron slag 24 × 175 × 157 cm
AUTOR / AUTHOR017 *Hidrocentrala / Hydropower Plant*, 1989.Sintetičko krzno, aluminijum, polyester, terakota / Synthetic fur, aluminium, polyester, terracotta, 220 × 114 × 55 cm
Izgubljena / Lost 2002, Rekonstruisana / Reconstructed 2020/21
AUTOR / AUTHOR018 *Kovačnica / Blacksmith's*, 1989.Aluminijum, mesing, terakota, drvo, ugalj / Aluminium, brass, terracotta, wood, charcoal 255 × 114 × 55 cm
MUZEJ GRADA BEOGRADA / THE BELGRADE CITY MUSEUM019 *Kiseonik / Oxygen*, 1990.Aluminijum, terakota, poliester, koža / Aluminium, terracotta, polyester, leather, 250 × 230 × 120 cm
Delimično rekonstruisano / Partially reconstructed 2020
AUTOR / AUTHOR020 *Seobe / Migrations*, 1990.Drvo, akrilne boje, lične stvari / Wood, acrylic paints, personal belongings, 191 × 103 × 120 cm
AUTOR / AUTHOR021 *Novi poredak / New Order*, 1991.Drvo, dečije igračke, polyester, ultrapas / Wood, children's toys, laminate sheets 300 × 174 × 70 cm
KOLEKCIJA PORODICE MITIĆ / MITIĆ FAMILY COLLECTION022 *Sto za dugo rastajanje / Table for a Long Parting*, 1992.Drvo, gvožđe, filc, gipsani anđeli, šećer / Wood, iron, felt, plaster angels, sugar 80 × 240 × 210 cm
AUTOR / AUTHOR023 *Daddy's Gift*, 1995/1996.Terakota, aluminijum, keramičke boje / Terracotta, aluminium, ceramic paints 27 × 68 × 89 cm
KOLEKCIJA PORODICE MITIĆ / MITIĆ FAMILY COLLECTION024 *Greatest Hits of My Visual Fields*, 1996.Drvo, gvožđe, aluminijum, mesing / Wood, iron, aluminium, brass, 310 × 160 × 400 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION025 *Yugomuzej / Yugomuseum*, 1998–2007.Instalacija (drvo, gvožđe, aluminijum, tekstil, karton, elektro-instalacija) / Installation (wood, iron, aluminium, textile, cardboard, electrical installation), 380 × 500 × 500 cm
MUZEJ SAVREMENE UMETNOSTI, BEOGRAD / MUSEUM OF CONTEMPORARY ART, BELGRADE— *Yugomuzej: Paviljon – 1998/2007/2022 – područje bez signala / Yugomuseum: Pavilion – 1998/2007/2022 / Area Without Signal*, 2020/22.

Instalacija: terakota, gvožđe, mesing, aluminijum, drvo, gips, staklo, elektronska oprema, pleksiglas, tekstil, muzičke kutije, sistem za ometanje telefonskih signala, fotografije, dokumentacija / Installation: terracotta, iron, brass, aluminium, wood, plaster, glass, electronic equipment, plexiglass, textile, music boxes, jamming system, photographs, documentation 450 × 600 × 700 cm

- *Paviljon / Pavilion*
Izvođački projekat paviljona / Executive project of the pavilion: Natalija Todorović • Aleksandar Todorović • Sofija Milovanović • ASN architects Organizacija i nadzor / Organisation and supervision: Miloš Tankosić Izvođenje / Execution: Uroš Pejović, Centrogradnja
Produkcija / Production: Muzej savremene umetnosti, Beograd / Museum of Contemporary Art, Belgrade
- *Izlagački inventar / Exhibition inventory*
Kolekcija: skulptura, bilbord, kolekcija objekata, predmeta, fotografija i dokumentacije – Yugomuzej / Collection: sculpture, billboard, collection of objects, photographs and documentation — Yugomuseum, Muzej Jugoslavije
- *Pozajmljeni eksponati / Borrowed exhibits*: Nikola Marjanović, Goran Novaković, Branka Prpa, Marina, Miki Andrić
- Trpezarijske stolice iz apartmana zimske bašte u krugu rezidencije Josipa Broza Tita, Užička 15 tapacirana, drvo, mebl, kraj sedamdesetih godina XX veka, iz Zbirke Delovi autentičnih enterijera, Muzej Jugoslavije / Dining chairs from the winter garden apartment on the grounds of Josip Broz Tito's residence, Užička 15 upholstery, wood, late 1970s, from the Collection Parts of Authentic Interiors, Museum of Yugoslavia

- *Izlagačka oprema / Exhibition equipment:*
Momčilo Ostojić, Mića Popović
 - *Elektronska dokumentacija / Electronic documentation:* Nataša Pavlović
 - *Elektronska oprema / Electronic equipment:*
Muzej savremene umetnosti, Beograd /
Museum of Contemporary Art, Belgrade
VLASNIŠTVO: YUGOMUZEJ /
PROPERTY: YUGOMUSEUM
- 026 *Trash, 1982–2004.*
Instalacija od skulptura / Sculpture installation
AUTOR / AUTHOR
- 027 *Anđeo / Angel, 2006.*
Inoks, terakota, konopac, akrilne boje /
Stainless steel, terracotta, rope, acrylic paints
60 × 42 × 29 cm
MILOŠ TANKOSIĆ
- 028 *Daću ti ono što nemam / I'll Give You What
I Don't Have, 2007.*
Inoks, gvožđe, tekstil, radne uniforme iz
Kolubare, drvo, audio oprema / Stainless steel,
iron, textile, work uniforms from Kolubara,
wood, audio equipment, 200 × 160 × 400 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 029 *Zeleni zrak / Le rayon vert, 2007.*
Gvožđe, staklo, mesing, aluminijum, optički
kristali / Iron, glass, brass, aluminium, optical
crystals, 450 × 250 × 200 cm
Tehnički asistent / technical assistant:
Lazo Lončarević
KOLEKCIJA / COLLECTION: MARJANOVIĆ
- 030 *Anđeo / Angel, 2007.*
Inoks, poliester, gvožđe, drvo, tekstil /
Stainless steel, polyester, iron, wood, textile
390 × 340 × 270 cm
Tehnički asistenti / Technical assistants:
Lazo Lončarević, Dragan Đorđević
AUTOR / AUTHOR
- 031 *Fabrika / Factory, 2007.*
Drvo, gvožđe, poliuretanske boje, lambda
print, 3D print, aluminijum / Wood, iron,
polyurethane paints, lambda print, 3D print,
aluminium, 180 × 80 × 560 cm
AUTOR / AUTHOR
- 032 *Krim / Crime, 2007.*
Terakota, aluminijum, drvo, čelične sajle,
model: babuške / Terracotta, aluminium, wood,
steel cables, model: babushkas, 12 × 30 × 20 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 033 *Gastarbajter / Gastarbeiter, 2009.*
Terakota, aluminijum, tekstil /
Terracotta, aluminium, textile, 30 × 18 × 12 cm
ALEKSANDAR MILOJEVIĆ
- 034 *Radnička klasa ide u raj / The Working Class Goes
to Heaven, 2011/2015.*
Drvo, aluminijum, gvožđe, gurtne,
poliuretanske boje / Wood, aluminium, iron,
strap, polyurethane paints, 107 × 34 × 24 cm
KOLEKCIJA / COLLECTION: ALEKSIĆ
- 035 *Gorgona / Gorgon, 2012.*
Gvožđe, aluminijum, klavir, crne košulje /
Iron, aluminium, piano, black shirts
320 × 270 × 240 cm
KOLEKCIJA / COLLECTION: DELTA HOLDING
- 036 *Kamion / Truck, 2013.*
Terakota, aluminijum, konopac, model:
„kamion” / Terracotta, aluminium, rope,
model: “truck”, 31 × 28 × 17 cm
ALEKSANDAR MILOJEVIĆ
- 037 *Šetajuća skulptura / Walking Sculpture, 2013.*
Terakota, aluminijum, konopac, pleksiglas /
Terracotta, aluminium, rope, plexiglass
36 × 12 × 17 cm
ALEKSANDAR MILOJEVIĆ
- 038 *Tenk / Tank, 2013.*
Aluminijum, terakota, pleksiglas /
Aluminium, terracotta, plexiglass,
25 × 18 × 16 cm
ALEKSANDAR MILOJEVIĆ
- 039 *Radnička klasa ide u raj / The Working Class Goes
to Heaven, 2013.*
Poliester, aluminijum, karton, gvožđe, filc /
Polyester, aluminium, cardboard, iron, felt
370 × 120 × 80 cm
AUTOR / AUTHOR
- 040 *Na lepom plavom Dunavu / By the Beautiful Blue
Danube, 2013.*
Drvo, gvožđe, guma, tekstil, poliester, čamac,
mapa Srbije – 3D print na pleksiglasu / Wood,
iron, rubber, textile, polyester, boat, map of
Serbia—3D print on plexiglass
330 × 140 × 350 cm
Tehnički asistent / Technical assistant:
Predrag Kešelj, Logotex
AUTOR / AUTHOR
- 041 *Radnička klasa ide u raj / The Working Class Goes
to Heaven, 2013.*
Kamen, konopac, gvožđe – ručno rađeni model
Zastava 750 (Fića) / Stone, rope, iron, hand
made model of Zastava 750 (Fića)
34 × 18 × 8 cm
MUZEJ GRADA BEOGRADA /
THE BELGRADE CITY MUSEUM
- 042 *Sirija / Syria, 2013.*
Aluminijum, terakota, gvožđe, poliester /
Aluminium, terracotta, iron, polyester
20 × 16 × 18 cm
MUZEJ GRADA BEOGRADA /
THE BELGRADE CITY MUSEUM
- 043 *Gorgona / Gorgon, 2013.*
Terakota, drvo, poliuretanske boje /
Terracotta, wood, polyurethane paints
39 × 26 × 25 cm
MUZEJ GRADA BEOGRADA /
THE BELGRADE CITY MUSEUM
- 044 *Radnička klasa ide u raj / The Working Class Goes
to Heaven, 2014/2015.*
Drvo, bronza, aluminijum, konopac, zastava /
Wood, bronze, aluminium, rope, flag
107 × 34 × 24 cm
ALEKSANDAR MILOJEVIĆ
- 045 *Babuška / Babushka, 2014.*
Aluminijum, terakota, guma, gvožđe, konopac /
Aluminium, terracotta, rubber, iron, rope
85 (168) × 54 × 30 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 046 *Soliter / Skyscraper, 2014/2015.*
Drvo, aluminijum, staklo, kamen, keramika,
igračke, model: Fiat 550, poliuretanske boje /
Wood, aluminium, glass, stone, ceramics, toys,
model: FIAT 550, polyurethane paints
131 × 38 × 37 cm
KOLEKCIJA / COLLECTION: ALEKSIĆ
- 047 *I like America and America Likes Me, 2014/2015.*
Kamen, bronza, aluminijum, kanapi /
Stone, bronze, aluminium, ropes
61 (151) × 28 × 33 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 048 *Generalštab / General Staff Building, 2014/2015.*
Drvo, aluminijum, terakota, keramičke glazure
i poliuretanske boje / Wood, aluminium,
terracotta, ceramic glaze and polyurethane
paints, 57 (147) × 47 × 36 cm
KOLEKCIJA / COLLECTION: MARJANOVIĆ
- 049 *Facciamo finta di niente, 2014/2015.*
Mesing, liveni aluminijum, gvožđe, gurtne,
model: Vespa / Brass, cast aluminium, iron,
straps, model: Vespa, 143 × 47 × 60 cm
MUZEJ ZEPTER, BEOGRAD /
ZEPTER MUSEUM, BELGRADE
- 050 *Sirija / Syria, 2014/2015.*
Aluminijum, mesing, staklo /
Aluminium, brass, glass, 59 × 32 × 53 cm
AUTOR / AUTHOR
- 051 *Gaspromnjet / Gazpromnyet, 2014/2015.*
aluminijum, pleksiglas, mesing, drvo, konopac /
aluminum, plexiglass, brass, wood, rope,
75 × 35 × 70 cm
MILOŠ TANKOSIĆ
- 052 *Gorgona / Gorgon, 2014/2015.*
Bronza, gvožđe, bakar, gurtne, sabrani tekstovi
Marksa i Engelsa / Bronze, iron, copper, straps,
collected works by Marx and Engels
71 (171) × 57 × 70 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 053 *Anđeo / Angel, 2015.*
Bronza, aluminijum, nerđajući čelik, gurtne /
Bronze, aluminium, stainless steel, straps
125 (207) × 82 × 70 cm
KOLEKCIJA PORODICE MIHAJLOVIĆ /
MIHAJLOVIĆ FAMILY COLLECTION
- 054 *Gaspromnjet / Gazpromnyet, 2015.*
Terakota, aluminijum, gvožđe, mesing,
pleksiglas, konopac / Terracotta, aluminium,
iron, brass, plexiglass, rope, 35 × 25 × 18 cm
ALEKSANDAR MILOJEVIĆ
- 055 *Geo-Strategic, 2015.*
Inoks, gvožđe, aluminijum, bakar, drvo,
ručni viljuškar Osaka / Stainless steel, iron,
aluminium, copper, wood, Osaka forklift
320 × 240 × 145 cm
Tehnički asistent / Technical assistant:
Predrag Kešelj
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION

- 056 *Sirija/Syria*, 2015/2018.
Corten, bronza, aluminijum, gips, epoksi smole, poliuretanske boje / Corten, bronze, aluminium, plaster, epoxy resins, polyurethane colours, 170 × 105 × 60 cm
AUTOR / AUTHOR
- 057 *Globus-Eco / Globe-Eco*, 2016.
Terakota, drvo, kineska drvena maketa, akrilne boje, kanap / Terracotta, wood, Chinese wooden model, acrylic paints, rope, 30 × 20 × 25 cm
ALEKSANDAR MILOJEVIĆ
- 058 *Radnička klasa ide u raj / The Working Class Goes to Heaven*, 2016.
Liveni aluminijum, drvo, tepisi / Cast aluminium, wood, carpents, 40 × 60 × 115 (200) cm
KOLEKCIJA PORODICE MITIĆ / MITIĆ FAMILY COLLECTION
- 059 *Radnička klasa ide u raj – Spaček / The Working Class Goes to Heaven—Citroën 2CV*, 2016.
Terakota, aluminijum, akrilne boje, model: Citroën 2CV / Terracotta, aluminium, acrylic paints, model: Citroën 2CV, 35 × 20 × 30 cm
ALEKSANDAR MILOJEVIĆ
- 060 *Gorgona / Gorgon*, 2017.
Terakota, aluminijum, drvo, model konstruktor / Terracotta, aluminium, wood, model: construction toys, 30 × 20 × 20 cm
ALEKSANDAR MILOJEVIĆ
- 061 *Bring Me Back – Bregzit / Bring Me Back—Brexit*, 2017.
Terakota, aluminijum, akrilne boje, konopac, model: Londonski autobus / Terracotta, aluminium, acrylic paints, rope, model: London double-decker bus 20 × 20 × 14 cm
PRIVATNO VLASNIŠTVO / PRIVATE PROPERTY
- 062 *Zmaj na Frojdovom otomanu / Dragon on Freud's Sofa*, 2017.
Terakota, aluminijum, drvo, akrilne boje, model: tepih / Terracotta, aluminium, wood, acrylic colors, models: carpet, 17 × 55 × 22 cm
PRIVATNO VLASNIŠTVO / PRIVATE COLLECTION
- 063 *Kentaur, Prada venčanica, merdevine i 30 € / Centaur, Prada Wedding Dress, Ladders and 30 €*, 2017.
Drvo, bronza, zlato, konopac / Wood, bronze, gold, rope, 254 × 149 × 60 cm
AUTOR / AUTHOR
- 064 *Brandenburška kapija / Brandenburg Gate*, 2017.
Terakota, aluminijum, pleksiglas, model: Lego / terracotta, aluminium, plexiglas, model: Lego, 25 × 20 × 16 cm
AUTOR / AUTHOR
- 065 *UN*, 2017.
Terakota, aluminijum, model: Lego / terracotta, aluminium, model: Lego 29 × 21 × 12 cm
AUTOR / AUTHOR
- 066 *Bela kuća / White House*, 2017.
Terakota, aluminijum, pleksiglas, model: Lego / terracotta, aluminium, plexiglas, model: Lego 13 × 21 × 9 cm
AUTOR / AUTHOR
- 067 *Gorgona-Vila Savoja / Gorgon-Villa Savoye*, 2017.
Terakota, aluminijum, pleksiglas, model: Lego / terracotta, aluminium, Plexiglas, model: Lego 13,5 × 21, 9 cm
AUTOR / AUTHOR
- 068 *Facciamo finta di niente*, 2017/2018.
Vespa, gvožđe, poliester, tekstil, elektronski sistem za merenje temperature, vatrogasno svetlo / Vespa, iron, polyester resin, textiles, temperature measuring electronic system, firelight 295 × 256 × 140 cm
AUTOR / AUTHOR
- 069 *Panda i smrt / Panda and Death*, 2017/18.
Bronza, aluminijum, gurtne, model: plišani panda / Bronze, aluminium, straps, model: stuffed panda toy, 46 (147) × 47 × 36 cm
KOLEKCIJA / COLLECTION: ALEKSIĆ
- 070 *Crveno i crno / Red and Black*, 2017/2018.
Aluminijum, drvo, gvožđe, gurtne, poliuretanske boje, stega / Aluminium, wood, iron, straps, polyurethane paints, clamp 112 × 73 × 50 cm
KOLEKCIJA / COLLECTION: ALEKSIĆ
- 071 *Germania*, 2017/2018.
Bronza, aluminijum, gurtne / Bronze, aluminium, straps, 102(187) × 72 × 55 cm
KOLEKCIJA PORODICE VUJOŠEVIĆ / VUJOŠEVIĆ FAMILY COLLECTION
- 072 *Gedža vs IKEA*, 2017/2018.
Aluminijum, mesing, drvo, gurtne, model: sat u obliku srpske vojne kape, model: Ikea / kallax 14729/ aluminium, brass, wood, sash, model: a clock shaped as Serbian military cap, model: IKEA / kallax 14729
AUTOR / AUTHOR
- 073 *Bring Me Back*, 2020/2022.
Poliester, inoks, gvožđe, gurtne, autobus, građevinske skele / Polyester, stainless steel, iron, straps, bus, construction scaffolding 650 × 890 × 240 cm
Saradnici / Collaborators: Rade Mutapović, Milan Kulić, Davor Dukić, Marko Marković, Predrag Kešelj
Tehnička realizacija / Technical execution: Dragan Ljubisavljević, Milorad Miki Dimitrijević, Milivoje Đorđević, Kosta Pavliček, Božo Opačić, Momčilo Jovanović
Livenje / Casting by: Livnica Ljubisavljević
Montaža / Assembling by: Koto
Pozajmica autobusa / Bus loaned by: Šumadijagranit
AUTOR / AUTHOR
- 074 *Brandenburška kapija / Brandenburg Gate*, 2020/2022.
Kamen, inoks / Stone, stainless steel 250 × 180 × 700 cm
Kamen – beli venčac, plavi tok, oniks; inoks, gvožđe / Venčac white marble, Plavi tok marble, onyx; stainless steel, iron
Saradnik i realizator / Collaborator and producer: Branko Bolović
Tehnički saradnici / Technical collaborators: Marko Stevanović, Goran Beuković
Rađeno u prostorima: Šumadijagranita, Arandelovac / Made on the property of: Šumadijagranit, Arandelovac
Specijalna zahvalnost / Special thanks: Miki Vulić
inoks – inženjerski nadzor / stainless steel engineering supervision: Dejan Došenović, Željko Krivokuća
Tehnički saradnici / Technical collaborators: Slobodan Malešev, Dragan Ćirić
3D nadzor / 3D supervision: Dragan Đorđević, Zoran Miljenović, Dragan Lisičić, Stefan Jakopović
- 075 *11070 Novi Beograd / 11070 New Belgrade*, 2020/2022.
Drvo, vodootporni šper, gvožđe, aluminijum, staklo, vodovodne i kanalizacione cevi, papir, poliuretanske boje i 66 medvedića / Wood, waterproof plywood, iron, aluminium, glass, water and sewage pipes, paper, polyurethane paint and 66 teddy bears
Instalacija promenljivih dimenzija / Installation of variable size
Autorka teksta o stanarima solitera / The author of the text about the tenants of the skyscraper: Biljana Srbljanović
Dizajn / Design: Isidora Nikolić
Skulptura – saradnik i realizator / Sculpture—collaborator and executor: Predrag Kešelj
Tehnička pomoć / Technical help: Dragan Mirić
Livenje u aluminijumu / Casting in aluminium.: Livnica Kuzmanović, Mihajlo Petrović
Foundry Kuzmanović, Mihajlo Petrović
AUTOR / AUTHOR
- 076 *Očišta: pokretni spomenici / Viewpoints: Movable Monuments*, 2020/2022.
Bronza, aluminijum, inoks, gvožđe, drvo, poliester, trska, konopac, gurtne, gips, karton, bakar, lego kocke, terakota, automobilski modeli, infuziona creva, diode, mini elektro i hidro sistemi, veštački bršljen, epoksi smola, mesing, kamen, medijapan i poliuretanske boje / Bronze, aluminium, stainless steel, iron, wood, polyester, reed, rope, straps, plaster, cardboard, copper, lego blocks, terracotta, car models, infusion hoses, diodes, mini electric and hydro systems, artificial ivy, epoxy resin, brass, stone, MDF and polyurethane paints
Instalacija promenljive veličine sastavljena od 11 projekata / Variable size installation made up of 11 projects
Tehnički saradnici / Technical collaborators: Predrag Kešelj, Branko Bolović, Đorđo Golubović, Luka Opačić
Livenje u bronzi, aluminijumu i poliesteru / Casting in bronze, aluminium and polyester: Livnica Ljubisavljević, Mihajlo Petrović
AUTOR / AUTHOR

- 077 *Yugomuzej: Depo / Yugomuseum: Depot, 2020/2022.*
Diasec na aluminijumu / Diasec on aluminium
244 × 570 cm, celina od 15 komada; tiraž 1/5 /
set of 15 pieces; circulation 1/5
Kolor korekcija / Colour correction:
Isidora Nikolić
Realizacija / Execution: Fotios Yfantis, Prolab,
Stuttgart
Produkcija / Production: Ivan Mitić, Galerija
Arte, Beograd / Arte Gallery, Belgrade
- 078 *Guardami con gli occhi di Apollo / Look at Me
Through the Eyes of Apollo, 2020/2022.*
Bronza, korten, aluminijum, mesing,
pleksiglas, bakar, drvo, gvožđe i poliuretanske
boje / Bronze, corten, aluminium, brass,
plexiglass, copper, wood, iron and
polyurethane paints
360 × 120 × 100 cm
Saradnici / Collaborators: Predrag Kešelj, Milan
Kulić, Rade Mutapović, Davor Dukić
Tehnička realizacija / Technical execution: Dra-
gan Ljubisavljević, Milorad Miki Dimitrijević,
Milivoje Đorđević, Kosta Pavliček, Božo
Opačić, Momčilo Jovanović, Darko Omčikus,
Dragan Mirić
Livenje u bronzi / Casting in bronze: Livnica
Ljubisavljević
Inoks – Inženjerski nadzor / Stainless steel
engineering supervision: Dejan Došenović,
Željko Krivokuća
Tehnički saradnici / Technical Collaborators:
Slobodan Malešev, Dragan Ćirić
3D nadzor / 3D supervision: Dragan Đorđević,
Dragan Lisičić, Stefan Jakopović, Zoran
Miljenović.
Rađeno u prostorima / Made on the property
of: Exing, Novi Sad
Video zapis / Video made by: Silvio Acocella,
Galleria Paola Verrengia, Salerno
Produkcija / Production: Zoran Stanković,
Arandelovac
- 079 *Ponoćno sunce / Midnight Sun, 2020/2022.*
Inoks, solarne ćelije, sistem za pretvaranje
solarne energije u naizmjeničnu struju,
projektori / Stainless steel, solar cells, system
for converting solar energy into alternating
current, projectors
760 × 240 × 160 cm
Saradnik / Collaborator: Nemanja Ladić
3D nadzor / 3D supervision: Dragan Đorđević,
Dragan Lisičić, Stefan Jakopović, Zoran
Miljenović
- Inoks – Inženjerski nadzor / Stainless steel
engineering supervision: Dejan Došenović,
Željko Krivokuća
Tehnički saradnici / Technical collaborators:
Slobodan Malešev, Dragan Ćirić
Rađeno u prostorima / Made on the property
of: Exing, Novi Sad
Specijalna zahvalnost / Special thanks:
Radojica Šljivić
PRIVATNO VLASNIŠTO / PRIVATE COLLECTION
- 080 *Globus / Globe, 2020/2022.*
Aluminijum, alubond, fotografije, papir i
akrilne boje / Aluminium, alubond, photo-
graphs, paper and acrylic paints
300 × 400 × 6 cm
Tehnička realizacija / Technical execution:
Nikola Racanović, Isidora M. Nikolić, Dragan
Mitić, Boris Šribar, Nemanja Ladić
AUTOR / AUTHOR
- 081 *Autoportret sa 13 glava / Self-Portrait with
13 Heads, 2020/2022.*
Bronza, aluminijum, inoks, gvožđe, drvo /
Bronze, aluminium, stainless steel, iron, wood
370 × 120 × 120 cm
Saradnik / Collaborator: Predrag Kešelj, Marko
Živković
3D nadzor / 3D supervision: Dragan Đorđević,
Dragan Lisičić, Stefan Jakopović
Tehnička realizacija / Technical execution:
Livnica Kuzmanović
Produkcija / Production: Galerija Rima, Beo-
grad
- 082 *Spomenik spomenicima koji padaju /
The Monument to Falling Monuments, 2020/2022.*
Korten, kamen, drvo, poliester, gvožđe i
poliuretanske boje / Corten steel, stone, wood,
polyester, iron and polyurethane paints
660 × 120 × 200 cm
Saradnici / Collaborators: Predrag Kešelj,
Branko Bolović
Tehnička realizacija / Technical execution: Milan
Kulić, Rade Mutapović, Kosta Pavliček, Božo
Opačić, Momčilo Jovanović, Vladimir Bojić
AUTOR / AUTHOR
- 083 *Rodeni u kući koja peva la la la /
Born in the House That Sings La La La,
2020/2022.*
Drvo, aluminijum, staklo, gvožđe,
poliuretanske boje, televizor, zvučni sistem,
pumpa i Fiat 750 / Wood, aluminium, glass,
iron, polyurethane paint, television set, sound
system, pump and Fiat 750
360 × 480 × 380 cm
Saradnici i realizatori celine / Collaborators
and executors of the piece: Boris Šribar,
Nemanja Ladić
Tehnička pomoć / Technical help: Dragan Mirić
Zvučni efekti – Hartefakt / Sound effects:
collecting musical memory—Hartefakt
Urednik / Editor: Aleksandar Jovanović
Dizajner zvuka / Sound designer:
Dobrivoje Milijanović
AUTOR / AUTHOR
- 084 *Kineski zmaj na Frojdovoj sofa / The Chinese
Dragon on Freud's Sofa, 2020/2022.*
Bronza, gvožđe, drvo, koža, tepisi iz Avgani-
stana, Kirgistan i Azerbejdžana, tkanine iz
Kine / Bronze, iron, wood, leather, carpets
from Afghanistan, Kyrgyzstan, and Azerbaijan,
fabrics from China
160 × 580 × 180 cm
Saradnik i realizator / Collaborator and
executor: Predrag Kešelj
Livenje u bronzi: Livnica Ljubisavljević /
Casting in bronze: Foundry Ljubisavljević
Tehnički saradnici / Technical collaborators:
Darko Omčikus, Momčilo Ostojić
Specijalna zahvalnost / Special thanks:
Hedviga Ćirić, Ljuba i Aleksandra Jovičević,
Biljana Srbljanović
AUTOR / AUTHOR
- 085 *Kosmonaut sa jednom rukom i statua sa jednom
nogom / Astronaut with One Arm and a Statue
with One Leg, 2020/2022.*
Korten, bronza, aluminijum, mesing, gvožđe /
Corten, bronze, aluminium, brass, iron
350 × 140 × 70 cm
Saradnici / Collaborators: Predrag Kešelj, Milan
Kulić, Rade Mutapović, Davor Dukić, Marko
Marković
Tehnička realizacija / Technical execution: Dra-
gan Ljubisavljević, Milorad Miki Dimitrijević,
Milivoje Đorđević, Kosta Pavliček, Božo
Opačić, Momčilo Jovanović
Livenje: Livnica Ljubisavljević /
Casting: Foundry Ljubisavljević
Produkcija / Production: Galerija Draco, Beograd
- 086 *Spomenik spomenicima koji padaju /
The Monument to Falling Monuments, 2022.*
Aluminijum, mesing, poliuretanske i akrilne
boje / Aluminium, brass, polyurethane and
acrylic paints, 60 × 40 × 8 cm
AUTOR / AUTHOR
- 087 *Mi nismo sami / We are not alone, 2022.*
Aluminijum, koža, mesing, terakota /
Aluminium, leather, brass, terracotta
32 × 40 × 21 cm
AUTOR / AUTHOR
- 088 *We Did It Joe, 2022.*
Terakota, gvožđe, aluminijum, bakar, akrilne
boje / Terracotta, iron, aluminium, copper
acrylic 37,5 × 16 × 17 cm
AUTOR / AUTHOR
- 089 *Kentaur / Centaur, 2022.*
Mesing, terakota, 1€ / Brass, terracotta, 1€
32,5 × 25 × 23 cm
AUTOR / AUTHOR
- 090 *Arp u samoposluzi / Arp in supermarket, 2022.*
Terakota, plastika, niklovano gvožđe, lego
kockice / Terracotta, plastics, nickel-plated
iron, lego blocks, 32,5 × 25 × 23 cm
AUTOR / AUTHOR
- 091 *Guardami con gli occhi di Apollo, 2022.*
Drvo, terakota, aluminijum / Wood, terracotta,
aluminium, 13 × 19 × 11,5 cm
- 092 *Autoportret sa 13 glava /
Self-Portrait with 13 Heads, 2022.*
Aluminijum, terakota, akril boje /
Aluminium, terracotta, acrylic paints
52 × 15 × 18 cm
AUTOR / AUTHOR
- 093 *Arp u samoposluzi / Arp in supermarket, 2022.*
Terakota, plastika, niklovano gvožđe /
Terracotta, plastics, nickel-plated iron
14 × 12,5 × 11,5 cm
AUTOR / AUTHOR



CRTEŽI/DRAWINGS

- 094 *Sobe – Noćna / Rooms—Nocturnal*, 1982.
Gvaš na papiru / Gouache on paper, 50 × 40 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 095 *Sobe – Neonska / Rooms—Neon*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 30 × 30 cm
AUTOR / AUTHOR
- 096 *Sobe – Aprilska / Rooms—April*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 30 × 30 cm
AUTOR / AUTHOR
- 097 *Sobe – Žuti / Rooms—Yellow*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 30 × 30 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 098 *Bunar / Well*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 50 × 40 cm
MUZEJ SAVREMENE UMETNOSTI, BEOGRAD /
MUSUM OF CONTEMPORARY ART, BELGRADE
- 099 *Jutro / Morning*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 50 × 40 cm
AUTOR/AUTHOR
- 100 *Reka / River*, 1982.
Kombinovana tehnika na papiru /
Mixed technique on paper, 50 × 40 cm
AUTOR/AUTHOR
- 101 „*Manaö Tupapaü*”, 1983.
Kombinovana tehnika na papiru /
Mixed technique on paper, 18 × 20 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 102 *Hemfri / Humphrey*, 1983.
Gvaš na papiru / Gouache on paper, 85 × 65 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 103 *Korito / Trough*, 1984.
Kombinovana tehnika na papiru /
Mixed technique on paper, 65 × 250 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 104 *Strip o snu / A Comic About a Dream*, 1985.
Akrilik na ručno radenom papiru /
Acrylic on hand made paper, 70 × 360 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 105 *Vatrena polja / Fields of Fire*, 1986.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper
210 × 210 cm
KOLEKCIJA PORODICE MITIĆ /
MITIĆ FAMILY COLLECTION
- 106 *Kuća u plamenu / House on fire*, 1988.
Kombinovana tehnika na papiru /
Mixed technique on paper, 69 × 63 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 107 *Transformator / Transformer*, 1989.
Kombinovana tehnika na papiru /
Mixed technique on paper, 52 × 48 cm
KOLEKCIJA PORODICE MITIĆ /
MITIĆ FAMILY COLLECTION
- 108 *Projekti – Mediteran / Projects—Mediterranean*, 1989.
Kombinovana tehnika na papiru /
Mixed technique on paper, 55 × 49 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 109 *Projekti br. 36/90 / Projects No. 36/90*, 1989.
Kombinovana tehnika na papiru /
Mixed technique on paper, 55 × 49 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 110 *Latte. Sangue / Mleko i krv*, 1989/1990.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper,
166 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 111 *Pedesete / Fifties*, 1990.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper,
164 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
MADAME MIREILLE HAGUEL
- 112 *Kiseonik / Oxigen*, 1990.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper,
164 × 136 cm
SRDAN ŠAPER
- 113 *Voda i vino / Water and Wine*, 1991.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTOR MA-
DAME MIREILLE HAGUEL
- 114 *Unutrašnje rezerve / Internal Reserves*, 1991.
Akrilik na ručno radenom papiru /
Acrylic on hand made paper, 166 × 130 cm
MUZEJ ZEPTER, BEOGRAD /
ZEPTER MUSEUM, BELGRADE
- 115 *Disati i piti / Breathe and Drink*, 1991.
Kolaž i akrilne boje na ručno radenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
MILOŠ PAVLOVIĆ

- 116 *Ormar za crvene košulje / Red Shirt Closet*, 1992.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
AUTOR / AUTHOR
- 117 *Krevet za loše snove / Bed for Bad Dreams*, 1992.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 118 *Zid / Wall*, 1992.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTOR MA-
DAME MIREILLE HAGUEL
- 119 *Sto za pisanje / Writing Desk*, 1992.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTOR MA-
DAME MIREILLE HAGUEL
- 120 *Điha-Điha / Trot-Trot*, 1992.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
164 × 136 cm
GALERIJA DRACO / DRACO GALLERY
- 121 BRANKA ARSIĆ / MRĐAN BAJIĆ
Rečnik / Dictionary, 1996.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper,
Promenljive dimenzije / Variable dimensions
AUTOR I PRIVATNA KOLEKCIJA /
AUTHOR AND PRIVATE COLLECTION
- 122 *Virusi / Viruses*, 1996.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
170 × 125 cm
EVROPSKA KOLEKCIJA / EUROPEAN COLLECTION
- 123 *Smrt malih medvedića / The Death of the Little
Teddy Bears*, 1997.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
170 × 125 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 124 *Kiseonik / Oxygen*, 2007.
Kolaž i akrilne boje na drvenoj ploči /
Collage and acrylic paints on wooden board
220 × 210 cm
NINA I VOJA LALIĆ
- 125 *Backup*, 2007.
Kombinovana tehnika, promenljive dimen-
zije / Mixed technique, variable dimensions
AUTOR / AUTHOR
- 126 *Gazpromnjet*, 2009.
Tuš na hameru / Indian ink on drawing paper
57,5 × 48,5 cm
NARODNI MUZEJ SRBIJE, BEOGRAD /
THE NATIONAL MUSEUM OF SERBIA, BELGRADE
- 127 *Andeo / Angel*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru / Col-
lage and acrylic on hand made paper
170 × 125 cm
KULTURNI CENTAR BEOGRADA – KOLEKCIJA
OKTOBARSKI SALON / CULTURAL CENTRE OF
BELGRADE – OCTOBER SALON COLLECTION
- 128 *Dalas / Dallas*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
102 × 80 cm
SIMONA ČUPIĆ
- 129 *Prière de ne pas toucher*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
166 × 134 cm
ALEKSANDAR MILOJEVIĆ
- 130 *Globus / Globe*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
170 × 125 cm
KOLEKCIJA / COLLECTION: ZORAN POPOVIĆ
- 131 *Tenk / Tank*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
170 × 125 cm
ALEKSANDAR MILOJEVIĆ
- 132 *Sirija / Syria*, 2012.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
166 × 134 cm
KOLEKCIJA FAKULTETA LIKOVNIH UMETNOSTI,
BEOGRAD / FACULTY OF FINE ARTS COLLECTION,
BELGRADE
- 133 *Crna zvezda / Black Star*, 2013.
Kolaž i akrilne boje na ručno rađenom papiru /
Collage and acrylic paints on hand made paper
92 × 78 cm
PRIVATNA KOLEKCIJA / PRIVATE COLLECTION
- 134 *Tatljin / Tatlin*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
MILOVAN VULIČEVIĆ
- 135 *Ponoćno sunce / Midnight Sun*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
MILOVAN VULIČEVIĆ
- 136 *Crveno ili crno / Red or Black*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
ALEKSANDAR MILOJEVIĆ
- 137 *Bring Me Back*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
ALEKSANDAR MILOJEVIĆ
- 138 *Partenon / Parthenon*, 2017.
Ugalj, olovka i akrilne boje na papiru / Char-
coal, pencil and acrylic paints on paper,
170 × 125 cm
GALERIJA DRACO / DRACO GALLERY
- 139 *Fontana / Fountain*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 140 *Kentaur / Centaur*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 141 *Zmaj na Frojdovom otomanu / The Dragon on
Freud's Sofa*, 2017.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
KOLEKCIJA / COLLECTION: ALEKSIĆ
- 142 *Gorgona – Vila Savoja / Gorgon – Villa Savoye*,
2018.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
paints and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 143 *Odande dovde / From There to Here*, 2020/2021.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 144 *Projekat za spomenik Đinđiću / The Project for the
Đinđić Monument*, 2020/2021.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 145 *Arp u samoposluzi / Arp in the Supermarket*,
2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 146 *Crna kuća koja peva la la la / The Black House
That Sings La La La*, 2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 147 *Statua slobode / Statue of Liberty*, 2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 148 *We Did It Joe*, 2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 149 *Čovek koji nosi zvezdu /
The Man Who Wears a Star*, 2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR
- 150 *Facciamo finta di niente*, 2021/2022.
Ugalj, olovka, pigmenti, akrilne boje i kolaž
na papiru / Charcoal, pencil, pigments, acrylic
colors and collage on paper, 170 × 125 cm
AUTOR / AUTHOR



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