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## Salon Muzeja savremene umetnosti Beograd



Mrđan Bajić



6. oktobar — 30. oktobar 1988.

Salon Muzeja savremene umetnosti Beograd

Mrđan Bajić



Izdaje: Muzej savremene umetnosti

Za izdavača: Zoran Gavrić

Urednik kataloga: Lidija Merenik

Fotografije: Vukan Ćirić

Grafička oprema kataloga: Vukan Ćirić

Fotoslog i prelom: Dimitrije Kišić

Tehnička realizacija izložbe: N. Kukolj, Z. Vranjković, M. Bajić

Štampa: Novi dani

Tiraž: 400

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Savremeni skulptor je, u pravilu, onaj koji misli u oblicima i materijalima, no skulptor osamdesetih zna da k tome doda i još jednu osobinu: da bude onaj koji misli u slikama (predstavama) u prostoru, da misli u novonastalim predmetnim (opredmećenim) prizorima koji su podjednako daleko od realističkog mimezisa kao i od uvođenja gotove i nađene stvari u telo skulpture. Nedavno je povodom Tonija Krega bilo govora o skulpturi predstave (**Image—sculpture, Immagine—scultura**), no čini se da ovakvu liniju u umetnost kasnih osamdesetih još određenije zastupa Mrđan Bajić. On se, naime, ukazuje u jednom novom liku savremenog skulptora, u liku - ako se tako može reći - skulptora—naratora, drugim rečima skulptora kao pripovedača o nečemu što se nikada nije dogodilo a što je on ipak u stanju da rekonstruiše / konstruiše na temelju nekih neobičnih, čudnih i začudnih predmeta. "Da li je moguće", pita se Mrđan Bajić, "napraviti skulpturu o Pepeljuginim kočijama koje se u ponoć pretvaraju u bundevu". Ali u ovoj naoko humornoj uporedbi krije se, zapravo, jedan vrlo ozbiljan skulptorski zadatak. A taj zadatak otprilike je sledeći: kako nastaniti prostor skulpturama koje će odreda posedovati osobine predmeta uvek zaustavljenih u procesu transformacije, u trenutku prelaska u osobine nekih drugih predmeta, a sam umetnik je te predmete / promene video "u zvoncima koje puštaju neme zvuke, u kućama na staklenim nogama, u bazenima za neuhvatljive tvari, u

nasankanim piramidama, u fabrikama koje ne fabrikuju i vratima koja nigde ne vode...". Kao u jednom krilu savremene proze (od Borhesa dalje) ili u jednoj liniji filozofske esejistike (poput Fukoa, na primer), gde se **Drugo** javlja na mesto svakog logocentričnog znanja, gde ustanovljeni redosledi više ne opstoje, gde je suština odnosa među stvarima suština **Razlike**, tako je i u ovoj skulpturi sve postavljeno i oslonjeno na temelje nečeg jedva—mogućeg (namerno ne kažemo posve ne—mogućeg). Jer, fikcija nasuprot stvarnom i stvarnosnom oduvek je bila plodonosna vrlina umetnosti, a ta se njena vrlina i u ovoj skulpturi obilno koristi. Spojevi materijala koji često na idu zajedno, fragmenti nekih predmeta nakalemljeni na ostatke drugih, zahtev za ravnotežom tamo gde pretili nezaustavljivo survavanje, jedinstvo proizišlo ne iz pomirenja nego iz potenciranja protivrečnih stanja — to su, zapravo, jedini obziri o kojima ova skulptura ne prestaje da vodi računa.

Viđeno i zapamćeno — dva su toka koja uviru ka mestu gde se u oblicima mnoštva novonastalih predmeta očituje imaginacija ovog umetnika. Viđeno u svetu realnosti, među stvarima svakodnevnog okruženja, među alatima i mašinama, građevinama, u gradu. Zapamćeno iz sveta starije i novije umetnosti, kulture, tekovina nekih ranijih civilizacija. Po toj sklonosti ka akumulaciji, sabiranju najrazličitijih podataka i njihovom sklapanju u nove celine razabire se ponašanje karakteristično za umetnika post—modernog

doba. Ali s jednom razlikom: Mrđan Bajić nije pristalica ogolelih simulacija, doslovne upotrebe citata, poigravanje konvencijama žanrova, drugim rečima shvatanja jezika umetnosti isključivo kao svojevrsnog metajezika. Ova umetnost ne trpi od onog viška erudicije zbog kojeg jednom krilu post—moderne umetničke prakse ne preostaje drugo nego ironiziranje i parodiranje umetnosti predhodnih istorijskih razdoblja. Ovaj umetnik ne prestaje da veruje u to da je svojstvo mašte, izumevanja nečeg dotle nepostojećeg, ipak ono u umetnosti najdragocenije. Individualna fantazija, rešenje neke zagonetke na način kako se to samo pojedincu ukazuje, ubeđenje da još uvek nije ugasnuo mit herojske Moderne o originalnosti nekog umetničkog sveta — to su vrline u koje ovaj umetnik neće da posumnja. Ova se vrlina originalnosti između ostalog pronalazi i potvrđuje time što će u svakom obliku ostati sasvim vidljivi tragovi umetnikovih ruku, što je sve iznova urađeno, ništa kao gotova stvar nije uzeto i preuzeto. Za ovu (kao i ostalom mnogu drugu) skulpturu da važi pouka o "pohvali ruci". A ruka ovog skulptora vrlo je osetljiva, vrlo istančana, u stanju je da te osobine osetljivosti i istančanosti unese u materijal oblika svakog od ovih predmeta. Toliko je osetljiva i istančana da predmet skulpture nikada ne može učiniti takvim da izgleda "kao nov", kao produkt nekog stroja. Pre bi se reklo da su tu po sredi artifakti neke arheološke zbirke, predmeti iskopani iz dubokih naslaga zemlje, kojima je vreme provedeno izvan upotrebe

olabavilo spojeve, omekšalo materiju, ispralo boju, nagrizlo oštre bridove konture. Postoji neka posebna lepota nezavršenog, nesavršenog, nedoteranog, nedorečenog, prividno nespretnog i čini se da je upravo u tome lepota ove skulpture i crteža koji su s tom skulpturom u bližoj ili daljoj vezi. Umetnik poznih istorijskih razdoblja, epohe kraja veka i kraja milenijuma — a ovaj je umetnik pravi nosilac takvog **Zeitgeista** — ne beži i niti može pobeći iz okrilja "krhke misli". U skladu s njom, moguće je danas pojedincu pristati na mnoga odustajanja izuzev jednog bitnog: ostaviti u umetnost tragove svega što je moguće više sačuvanog, do kraja odbranjenog senzibiliteta.

Ješa Denegri

The contemporary sculptor is, generally, one who thinks in terms of form and materials, but the sculptor of the eighties adds one more element to the first two, he is one who thinks in terms of images (representations) in space, who thinks in terms of newly formed objectified images that are as far from realistic mimesis as they are from the introduction of ready-made and found objects into the corpus of sculpture. Recently, concerning Tony Cragg, there has been talk of image-sculpture (*immagine-scultura*), it seems though that this strain in the art of the eighties is more definitely represented by Mrđan Bajić. Namely, he appears in a new role for the contemporary sculptor, in the role - if one may put it that way - of sculptor-narrator, of sculptor teller of legends about something that has never happened and that he is capable of reconstructing / constructing on the basis of some unusual, strange and exceptional objects.

Is it possible - Mrđjan Bajić asks himself - "to make a sculpture about Cinderella's coach that at midnight turns into a pumpkin". In this, at first glance, humoristic comparison there is in fact hidden a very serious sculptural task. The task amounts to the following: how can one fill a space with sculptures that will all have the traits of objects forever stopped in the midst of a process of transformation, in the midst of taking the traits of some other object. The artist himself has seen these objects/transformations in "bell-towers that emit dumb sounds, in houses on glass legs, in pools for untouchable matter, in stranded pyramids, in

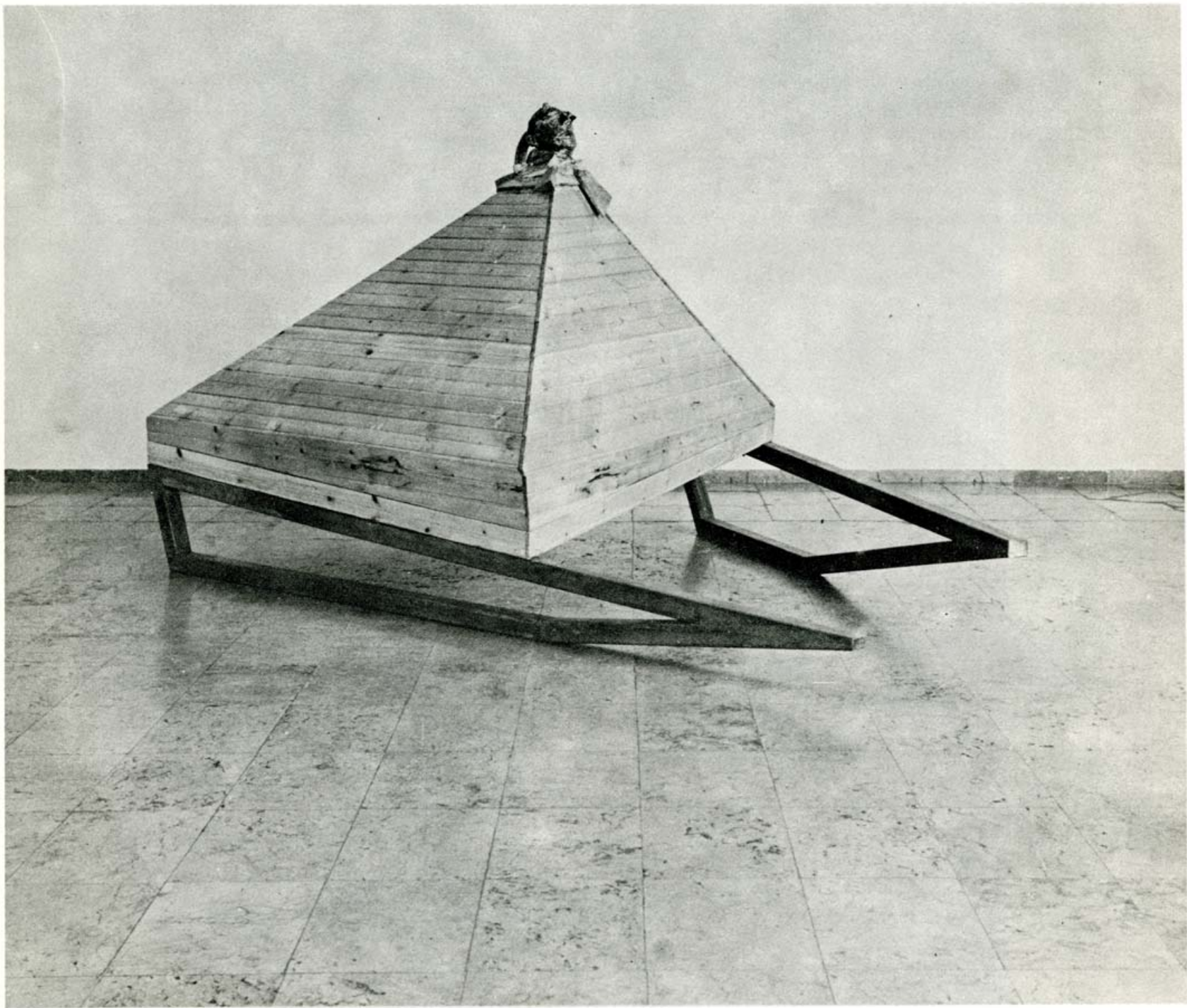
factories that do not fabricate and doors that lead nowhere...". As in one of the strains of contemporary prose (from Borges on) or in one line of philosophic essayism (e.g. Foucault), where the **Other** appears instead of every logocentric knowledge, where there are no more rules, where the essence of the relation between things is the essence of Difference, so in this sculptural work everything is based on the foundations of something barely possible (it is on purpose that I do not say totally impossible). Because, fiction as opposed to the real and realistic has always been the fruitful virtue of art. This virtue of art is fully in use in this sculptural opus. The linking of materials that often do not go together, the fragments of some objects tied to the remains of other objects, the demand for equilibrium there where unretainable precipitation threatens, unity emerging not from the reconciliation but from the exacerbation of contradictory states - these are in fact the only considerations that this sculpture never stops taking into account.

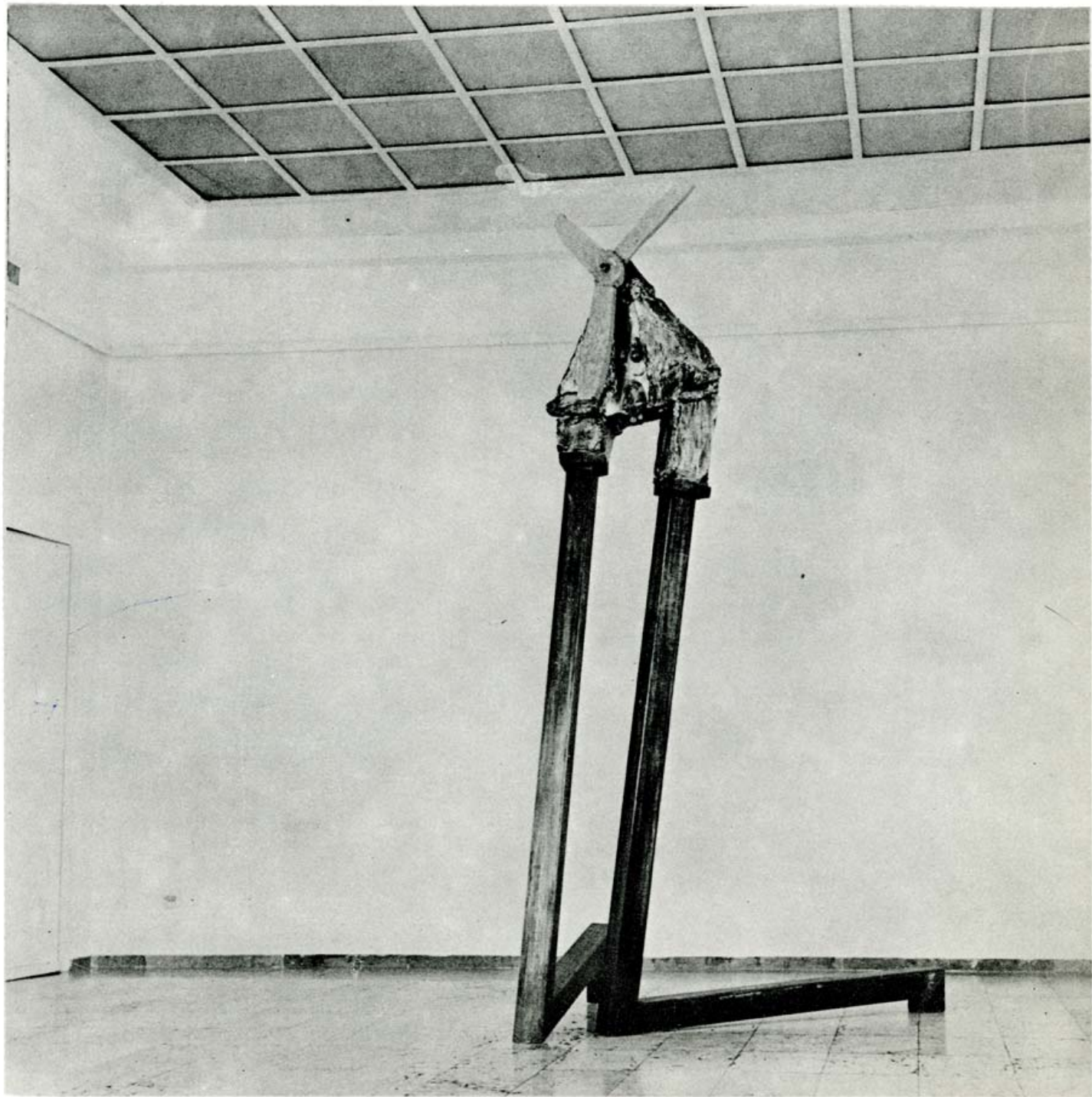
Seen and remembered - are the two streams that flow towards the place where the imagination of this artist manifests itself in the form of a multitude of new objects. Seen - in the world of reality, in the everyday environment, amongst the various tools and machines, buildings, in the city. Remembered - from the world of old and new art, culture, the heritage of earlier civilisations. In this inclination to accumulation, collecting of the most various facts without strict selection, mixing of these facts and their assembly into new

wholes one can identify the characteristic behavior of the post-modern artist. With one difference: Mrdjan Bajic is not a supporter of bare simulations. of the literal use of quotations, of play with conventions and genres, of in other words the understanding of the language of art exclusively as a particular metalanguage. This art does not suffer from that surplus of erudition which leads one strain of post-modern artistic practice to do nothing else but ironize and parody the art of previous historic periods. This artist never stops believing that imagination, the invention of something unexistant till then, is that which is, after all, most precious in art. Individual fantasy, the solving of some riddle in a way only possible for an individual, the conviction that the myth of originality of an artistic world pertaining to heroic Modernity has not died out - these are virtues which this artist does not want to doubt. This virtue of originality can be found in and is confirmed by the fact that in every form the traces of the artists hands remain completely visible, by the fact that everything is made anew, nothing is taken as a finished object. One can apply to this, as to many other types of sculpture the moral of the "praise of the hand". The hand of this sculptor is very sensitive, sophisticated, capable of putting these two features into the material of the form of every one of the objects. It is so sensitive and sophisticated that it can never make the object of the sculpture such that it appears "as new", as the product of some machine. One would rather say that what

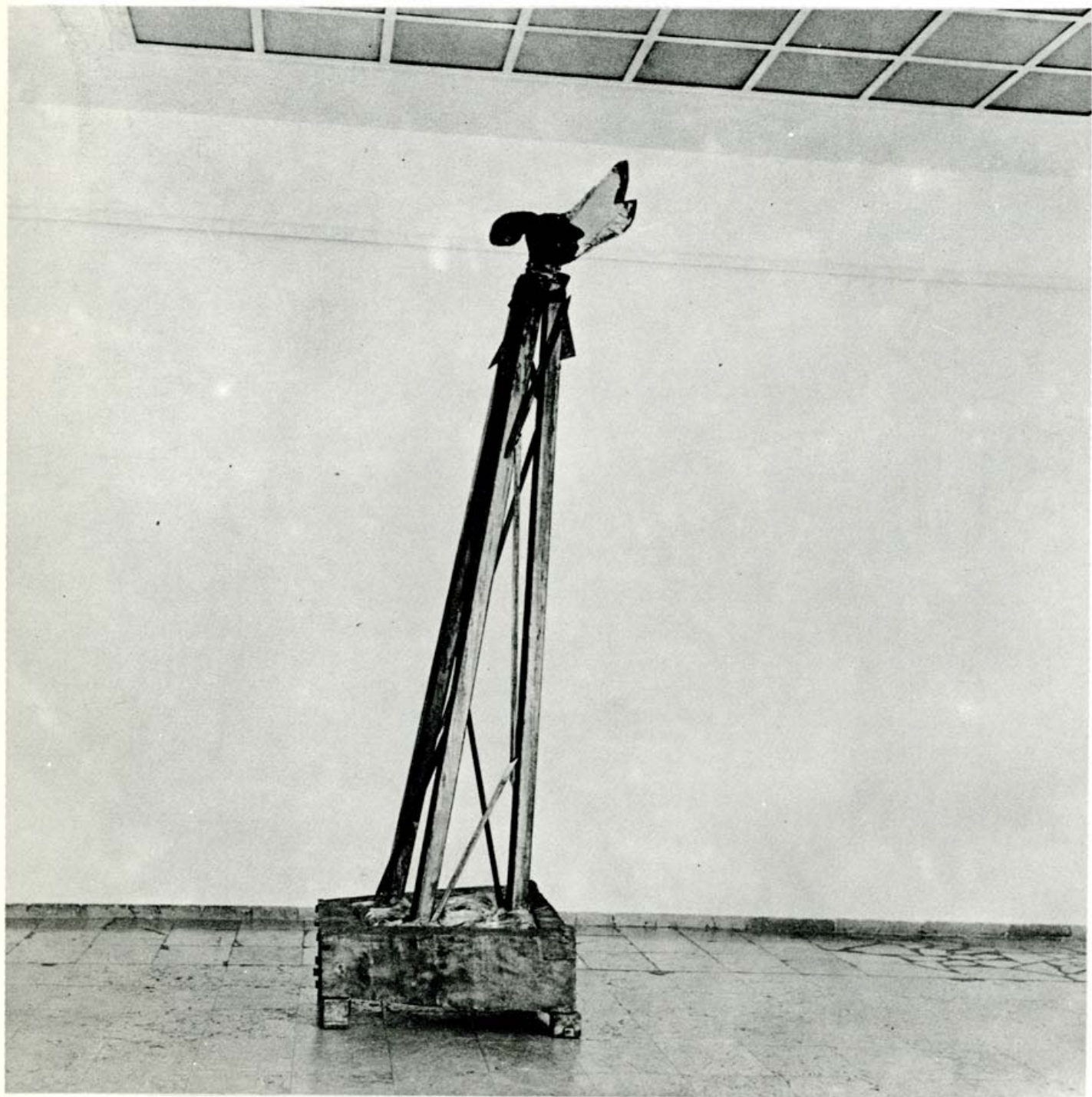
we have here are artefacts of some archaeological collection, objects dug out from some deep layer of earth, whose time spent out of use has weakened the joints, softened the matter, washed the colors, ate out the sharp edges. There is a particular beauty in the unfinished, unperfect, unpolished, unexpressed, seemingly clumsy and it seems that this precisely is the beauty of these sculptures and drawings which are in close or remote contact with the sculpture. The artist of late historic periods, of the end of the century or end of the millennium - and this artist here is a true bearer of such a Zeitgeist - does not fly from nor can escape from the context of "weak thinking". In accordance with this type of thought it is possible for the individual artist today to renounce to many a thing excluding one: the right to leave in art the traces of one's own sensibility as preserved as possible and defended unto the last.

Ješa Denegri

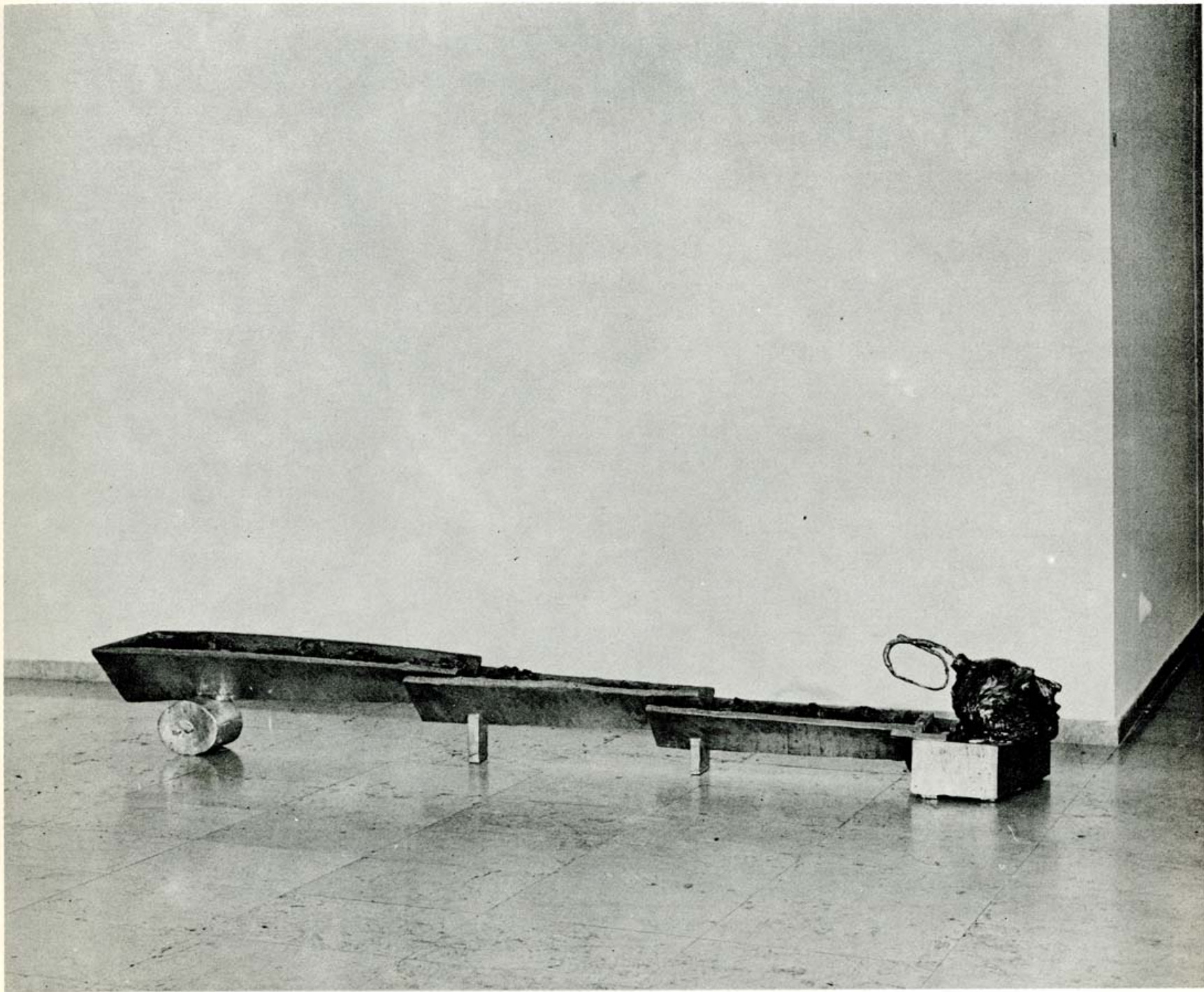


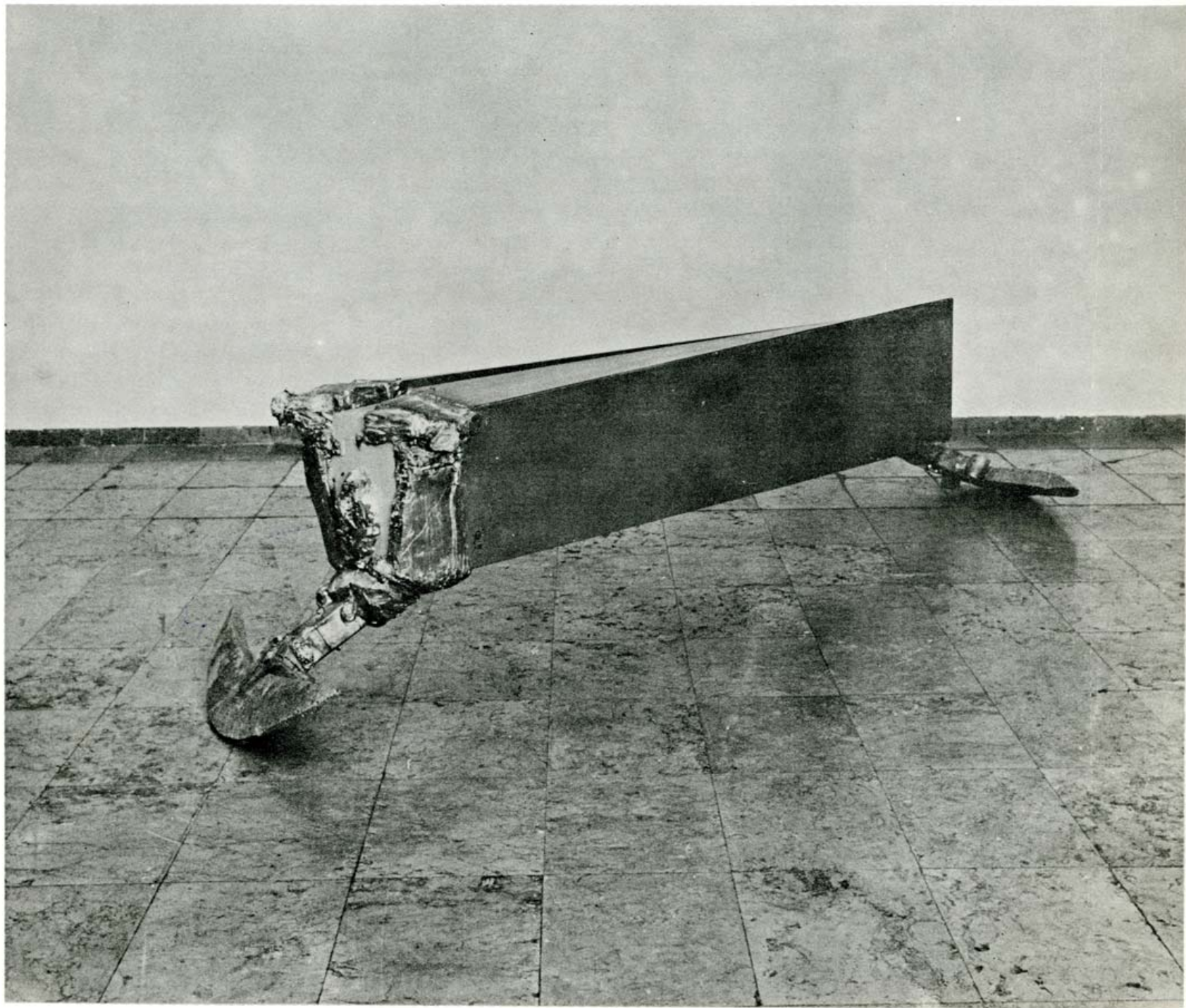


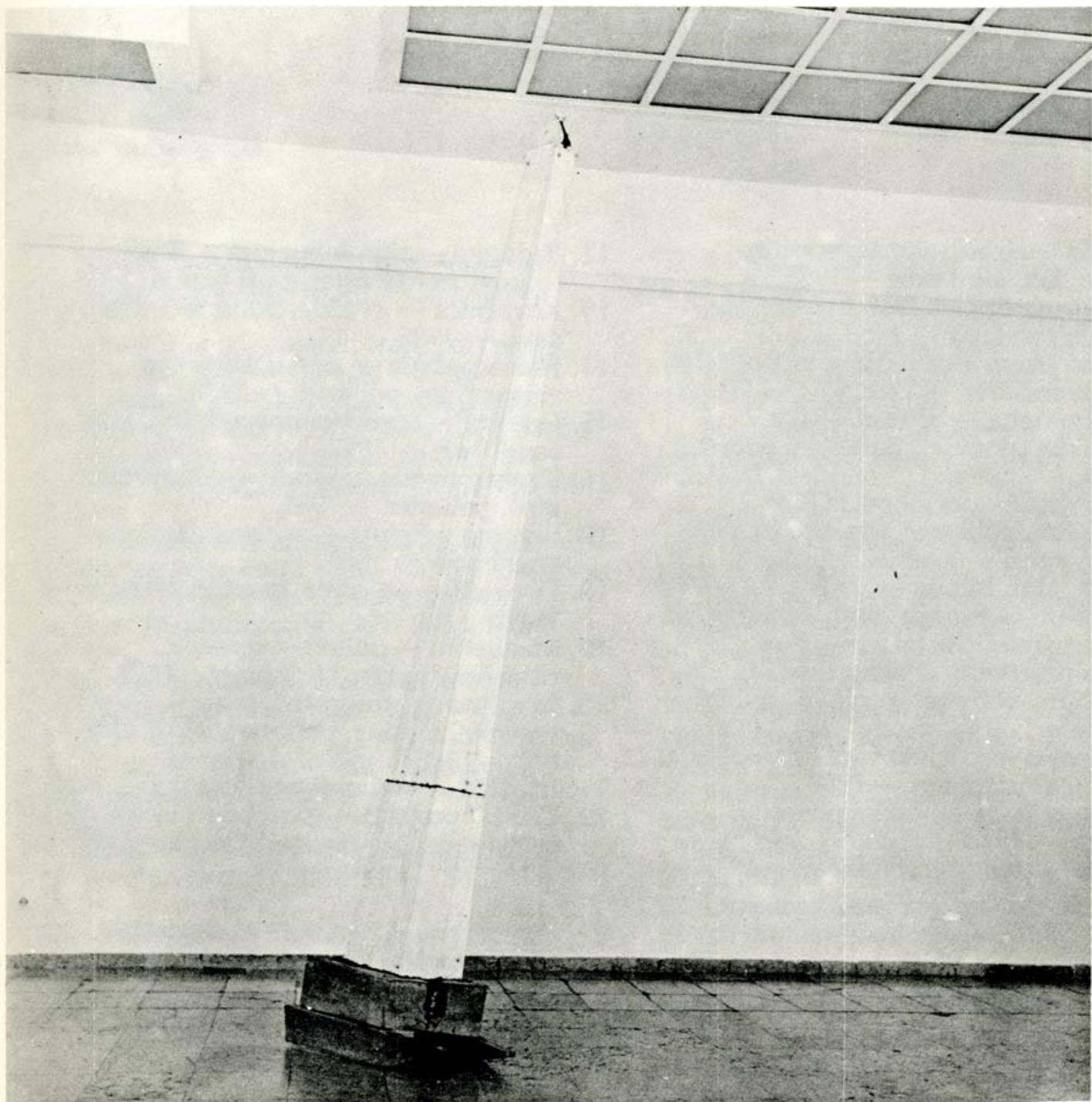
6.











Mrđan Bajić  
rođen 1957. godine  
živi u Beogradu

### Katalog:

1. Piramida — drvo, gvožđe, mesing, terakota, lak, akril boje — 1988.
2. Transformator — bakar, gvožđe, poliester, terakota — 1988.
3. Pokretno jezero — aluminijum, poliester, terakota, točkovi — 1988.
4. Bronzano doba — bronza, šljaka ("francuska jalovina"), terakota, poliester — 1988.
5. Akumulacija — pocinkovani lim, aluminijum, poliester, terakota — 1988.
6. Kuća na vetru — gvožđe, poliester, terakota, aluminijum — 1988.
7. Majski stub — bronza, drvo, terakota, poliester, sintetička trava — 1988.
8. Kuća sa rezervnim izlazom — aluminijum, poliester, pocinkovani lim — 1988.
9. Podmornica — pocinkovani lim, poliester, terakota, aluminijum — 1988.
10. Podzemna kuća — staklo, poliester, terakota — 1988.
11. Vavilon — poliester, terakota — 1988.
12. Pedesete — aluminijum, gips, tkanina, točkovi za nameštaj, akril boje — 1988.
13. Kovačnica — gvožđe, poliester, mesing, drvo — 1988.
14. Hidrocentrala — sintetičko krzno, aluminijum, poliester — 1988.
15. Letelica — drvo, tkanina, mesing, gips, emajl boje — 1988.
16. Kruženje vode u prirodi — aluminijum, gips, poliester — 1988.
17. Bekstvo u Egipat — mesing, terakota, emajl boje — 1988.
18. Dvogled — ogledala, gvožđe, terakota — 1988.
19. Mediteran — poliester, terakota, pocinkovani lim, akril boje — 1988.
20. Iscrpljivanje unutrašnje energije — drvo, terakota, mesing, poliester, ugalj, akril boje — 1988.
21. Izložba — privremena postavka — 1987.
22. Crteži i projekti — akril boje i olovka na ručno rađenom papiru i pausu — 1987.

Mrđan Bajić  
born 1957  
lives in Beograd

### Catalogue:

1. Pyramid - wood, iron, brass, terra-cotta, lacquer, acrylic colors - 1988 - 170 x 210 x 240cm.
2. Trans-former - copper, iron, polyester, terra-cotta - 1988 - 300 x 70 x 80cm.
3. Moving Lake - aluminium, polyester, terra-cotta, wheels - 1988 - 64 x 100 x 50cm.
4. Bronze Age - bronze, rubble ("french drain"), terra-cotta, polyester - 1988 - 50 x 40 x 250cm.
5. Accumulation - zinc-coated tin, aluminium, polyester, terra-cotta - 1988 - 55 x 275 x 76cm.
6. House in the Wind - iron, polyester, terra-cotta, aluminium 1988 - 300 x 140 x 140cm.
7. Maypole - bronze, wood, terra-cotta, polyester, synthetic grass - 1988 - 320 x 80 x 50cm.
8. House with an extra exit - aluminium, polyester, zinc-coated tin - 1988 - 70 x 13 x 14cm.
9. Submarine - zinc-coated tin, polyester, terra-cotta, aluminium - 1988 - 15 x 118 x 22cm.
10. Underground House - glass, polyester, terra-cotta - 1988 - 18 x 60 x 38cm.
11. Babylon - terra-cotta, polyester - 1988 - 57 x 15 x 26cm.
12. Fifties - aluminium, plaster, cloth, furniture wheels, acrylic colors - 1988 - 140 x 34 x 30cm.
13. Blacksmith - iron, polyester, brass, wood - 1988 - 122 x 30 x 28cm.
14. Hydroelectric Power-plant - synthetic fur, aluminium, polyester - 1988 - 85 x 70 x 42cm.
15. Flying Object - wood, cloth, brass, plaster, enamel colors - 1988 - 72 x 55 x 40cm.
16. Circling of Water in Nature - aluminium, plaster, polyester - 1988 - 41 x 23 x 100cm.
17. Flight to Egypt - brass, terra-cotta, enamel colors - 1988 - 35 x 33 x 45cm.
18. Binoculars - mirror, iron, terra-cotta - 1988 - 76 x 57 x 50cm.
19. Mediterranean - terra-cotta, polyester, zinc-coated tin, acrylic colors - 1988 - 28 x 55 x 30cm.
20. Exhaustion of Inner Energies - wood, brass, terra-cotta, polyester, coal, acrylic colors - 1988 - 95 x 45 x 30cm.
21. Exhibition - temporary setting 1987.
22. Drawings and Projects - acrylic colors and pencil on handmade paper. 1987.

Zahvaljujem organizatoru kolonije "Bakar"—Muzeju rudarstva i metalurgije u Boru i radnicima Livnice RTB Bor bez čije pomoći skulpture: Bronzano doba, Majski stub, Trans-formator i Pokretno jezero ne bi mogle biti izvedene.



