

Mrdjan Bajic

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Belgrade

Artists

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## Statement

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Public works.

Meticulously prepared projects for different open competitions, intended mainly for Belgrade public spaces, bid in the period between 1996 till 2005 under the codes: ProgressProgress(1), Monuments(2), The Theatre Sculpture(3), Monaco(4), The Pillar of Belgrade(5), 8777(6), 3/10/15 (7). Rejected, put away, second prized - manly never realized, except the Theatre Sculpture(3) which is placed in the Yugoslav Drama Theatre hall. The circumstances in which these projects were conceived and formed for realization and reasons out of which they were or were not carried out or were completely forgotten seem to depict in many things and perhaps very precisely the context and the time in which they originated.

Code: ProgressProgress(1). 1996. First prize; a competition solution for the entrance hall of the new Progres building in Knez Mihajlova Street. Ignoring the decision of the jury and according to his own will, the director of the time - and simultaneously the prime minister appealed against the work. Those who he appealed to made what still stands there. The competition model, the property of Progress is lost.

Code: Monuments(2). 1997/01. A series of exaggerated scaffold-sculptures in a utopian manner, conceived as a part of a gigantic open space exhibition, to be temporarily scattered over the unique parts of Belgrade. Excessive and never fully realized as a complete project.

Code: The Theatre Sculpture(3). 2002/03. A marvellous order of the Yugoslav Drama Theatre builders and its management, not lacking in confidence and completely in accordance with the spirit of short but intensive period of enthusiasm in which it was ordered and realized.

Code: Monaco(4). 2004. The sculpture Midnight Sun was conceived to light up the city by night from the roofs of the buildings in the port. The whole exhibition this project had been worked out as its integral part was cancelled.

Code: Then Pillar of Belgrade(5). "... Apparently unstable, multi-segmented pillar whose elements can be disassembled and which are conspicuously different one from another, resemble the neolithic, Roman, Byzantine, Slavic and Turkish culture. The segments and the architectural

elements of classicism and modernism as dominant urban samples of the present city tissue were added to the existing elements and combined with the forms of different ideological symbols and signs which left the mark on the existence of the city". Ordered. Cancelled.

Code: 8777(6). 2004. The competition work for the sculpture-urbanism solution for the Slavija Square. The homage to Tatlin, hammered in in the middle of the square in the constant transition with the penetration into the potential underground. The inox construction spreads vertically, it envelops the flashing glass tube which changes the quality and intensity of its light during the day and night time. The competition work that was rejected in the preliminary selection.

Code: 3/10/15 (7). 2005. The competition work for the hall of the National Bank of Serbia in Nemanjina Street. "The extravagant frieze made of elliptic inox frames which contain the segments with gigantic details of the original money bills: the allegorical images, motifs, patterns, seals and digits painted in the fresco technique; intersect with vertical breaches - the monitors - which enable the successive changing of historical figures' portraits printed on different money bills and from different historical epochs..."

## CV

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Mrdjan Bajic / artist & teacher

Belgrade / Serbia

nationality: Serbian

### **education**

Born in Belgrade 1957.

1976/198. BA and MA at the Academy of Fine Arts in Belgrade, Department of sculpture. (Prof. Jovan Kratochvil)

1985/1990 Assistant at the Academy of Fine Arts in Belgrade.

1990/1992 C.I.D.A., Paris.

1992/1993 Usine ephemere, Asnieres, Paris.

1994/1995 Pollock-Krasner Foundation Grant, Paris.

From 1997 Professor at the Academy of Fine Arts in Belgrade, Department of sculpture.

### **project overview**

EXHIBITIONS (selection)

2004. Belgrade art INC. Secession, Wien, 2004.  
 2003. Belgrade, Centre Culturel Francais, (solo).  
 2002. Wien, Kunsthalle Wien project space, (solo).  
 2002. Sao Paolo, Biennale di Sao Paolo.  
 2001. Belgrade, Yugomuzej, CZKD, (solo).  
 2000. Wien, Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa 1949-1999, Museum Moderner Kunst; Budapest, Ludwig Museum.  
 1999. Tübingen, Galerie Ingrid Dacic (1995,1993,1988,1984), (solo).  
 1998. Monaco, Matiere en emoi, Gildo Pastor Center.  
 1997. Paris, En quete du clone, FIAC, Galerie Rabouan-Moussion.  
 1996. Krakow, L&lsquo;atelier, (solo).  
 Paris, Galerie Rabouan-Moussion (1992,1990), (solo).  
 Saint-Fons, Centre d'Arts plastiques, (solo).  
 1995. Venezia, New Europe-Supranational Art, Le Zitelle, Giudecca.  
 1994. Copenhagen, Project for Europe - Europe Rediscovered.  
 1993. Belgrade, U traganju za izgubljenim predmetom, Galerija Lada.  
 Le Mans, Destruction de l&lsquo; image, image de la destruction, Fonderie.  
 1992. Stockholm, Galerie Olsson, (solo).  
 Krakow, Europa Nieznana/Europe Unknown, Palac Sztuki & Wks Wawel.  
 Paris, Quelque chose de reste, Galerie Jacqueline Moussion.  
 1991. Graz, Trigon, Neue Galerie Am Landesmuseum Joanneum.  
 1990. Sydney, The Ready Made Boomerang, VIIIth Biennale of Sydney.  
 Venezia, APERTO, La Biennale di Venezia.  
 1989. Carcassonne, Avant-gardes Yougoslaves, Musée des Beaux Arts.  
 New York, Metaphysical Visions - Middle Europe, Artists Space.  
 Zagreb, Galerija suvremene umjetnosti, (solo).  
 1988. Belgrade, Salon Muzeja savremene umetnosti, (solo).  
 1987. Belgrade, SKC (1983), (solo).  
 1986. Canino, MANDELZOOM, Lago di Bolsena.  
 Ljubljana, Galerija Equrna, (solo).  
 1983. Belgrade, Umetnost osamdesetih, Muzej savremene umetnosti.  
 Belgrade, Galerija Dom omladine, (solo).  
 This is an extract out of about twenty solo exhibitions and about a hundred group exhibitions.