

Marked by an atmosphere that aesthetically transforms the documents into monuments, in knowledge accumulators which can include every slightest trace left by the men, the work of Mrđan Bajić (Belgrade, 1957) is a container leading to reflection and to revive the collective consciousness, as a land absorbing memory and history, but with the desire to offer not just moralisms, but rather a valuable dawn of a truth that is "in fact fragile but irreversible, obstinate, resistant to the shocks» of deceitfulness. Defined by Lidija Merenik as *Skulptotektura*, the linguistic models shaped by Bajić grind the common sentiment and without modesty they throw on the platform of the art highly ironic systems, able to shake the nerve lines of the society.

The systematic use of captions is an essential glue for the artist to create a relationship between consciousness and knowledge. *La classe ouvrière va au Paradise* (2012), *I Like America and America Likes Me* (2014), *Tatlin* (2016), the majestic *Globus – Velika Skulptura* (2017-2018) or *Germania* (2017-2018) are in fact titles among which you can find some quotes recalling to memory names of contemporary art such as Beuys and Tatlin, or even cyclical moments - it is the case of *Let's look the other way* (2014, 2016, 2017) that gives the title to this exhibition - ready to create a sensory shift, an elegant swing from the ludic to the tragic. With surreal and sometimes metaphysical inclinations that never lose themselves to bitter smiles but develop through an *ars combinatoria* whose basis is the will to develop an incessant flow, a potential *Gesamtkunstwerk* linked to the symbolic, Bajić is currently proposing projects where the use of techniques such as collage and assemblage is becoming increasingly urgent, increasingly linked to a desire to mend some historical rips and contextually to create visual condensations, sapiential object movements, displacements inviting to the role playing, to enter an illusion that deludes in order to destroy the illusion itself.

BIOGRAFIA DELL'ARTISTA

Nato a Belgrado (Serbia) nel 1957, Mrđan Bajić spazia dalla fotografia al disegno, dalla scultura al video per sviluppare un concetto di de-costruzione e ri-costruzione del tempo, attraverso il quale traccia una particolare mappa di frammenti del passato e della storia del suo paese. Bajić non ci mostra la fine della storia o di tutte le storie, piuttosto ce ne racconta un'altra, attraverso frammenti e micronarrazioni che non hanno né inizio né fine, ci racconta la storia che l'arte dell'inizio di questo millennio può, o forse deve, raccontare.

Tra il 1983 e il 1987 studia presso il Dipartimento di Scultura del FLU di Belgrado, dove consegue il Phd con Jovan Krathovil, e dal 1997 è professore ordinario di Scultura all'Accademia di Belle Arti di Belgrado.

Tra i suoi progetti sperimentali quello dello Yugomuzej assume una rilevanza particolare come museo virtuale della storia della ex-Jugoslavia (www.yugomuzej.com), composto da un ciclo di collages di fotografie di eventi storico-politici sviluppati dall'artista durante i bombardamenti NATO sulla Serbia.

Nel 2008 ha collaborato con lo scultore britannico Richard Deacon, per realizzare *The Kalemegdan Bridge Collaboration*, progetto di ricostruzione del ponte distrutto dai bombardamenti americani. Il nuovo ponte, opera fortemente simbolica, collega Kalemegdan Fortress con il punto in cui confluiscono i fiumi Sava e Danubio, e quindi la zona est con la zona ovest di Belgrado.

Ha esposto in importanti musei internazionali tra i quali lo CZKD Yugo Muzej (Belgrado), l'akademie der kunste (Berlino), il Ludwig Museum (Budapest), il Musée d'Art Moderne di Saint-Etienne Metropole, il Museum Moderner Kunst Stiftung Ludwig (Wien), la Fundacio Miro (Barcelona), alla Neue Galerie Am Landesmuseum Joanneum (Graz), al Centre d'Art plastique (Saint-Fons) e la National Gallery (Praga). Nel 1990 è presente alla VIIIth Biennale of Sydney (Australia) e nel 2001 alla Bienal de São Paulo do Brasil. Nel 2007 è stato unico Rappresentante del Padiglione Serbo alla 52a Biennale di Venezia e alcuni dei suoi disegni fanno ora parte della collezione permanente del Museo della Calcografia Nazionale che ha sede a Roma.

Born in Belgrade (Serbia) in 1957, Mrđan Bajić ranges from photography to drawing, from sculpture to video in order to develop a concept of de-construction and re-construction of time, through which he draws a particular map of fragments of the past and of the history of his country. Bajić does not show us the end of the story or of all the stories, he rather tells another one, through fragments and micronarrations that have neither beginning nor end, he tells us the story that the art of the beginning of this millennium can, or perhaps must, tell.

Between 1983 and 1987 he studied at the Sculpture Department of FLU in Belgrade, where he obtained his Phd with Jovan Krathovil, and since 1997 he has been a tenured professor of sculpture at the Academy of Fine Arts in Belgrade.

Among his experimental projects the one concerning Yugomuzej has a particular relevance as a virtual museum of the history of the former Yugoslavia (www.yugomuzej.com), composed of a cycle of collages of photos about historical-political events, created by the artist during the NATO bombing on Serbia.

In 2008 he collaborated with the British sculptor Richard Deacon to create the Kalemegdan Bridge Collaboration, a reconstruction project for the bridge destroyed by the American bombings. The new bridge, a highly symbolic work, links Kalemegdan Fortress with the confluence of the rivers Sava and Danube, and then the eastern zone with the west zone of Belgrade.

His works have been exhibited in important international museums including the CZKD Yugo Muzej (Belgrade), the Akademie der Kunste (Berlin), the Ludwig Museum (Budapest), the Musee d'Art Moderne in Saint-Etienne Metropole, the Museum Moderner Kunst Stiftung Ludvig (Wien), the Fundacio Miro (Barcelona), at the Neue Galerie Am Landesmuseum Joanneum (Graz), at the Centre d'Art plastique (Saint-Fons) and the National Gallery (Prague). In 1990 he was present at the VIIIth Biennale of Sydney (Australia) and in 2001 at the Bienal de São Paulo du Brasil.

In 2007 he was the only representative of the Serbian pavilion at the 52th Venice Biennale and some of his drawings are now part of the permanent collection of the National Museum of Calcography based in Rome.