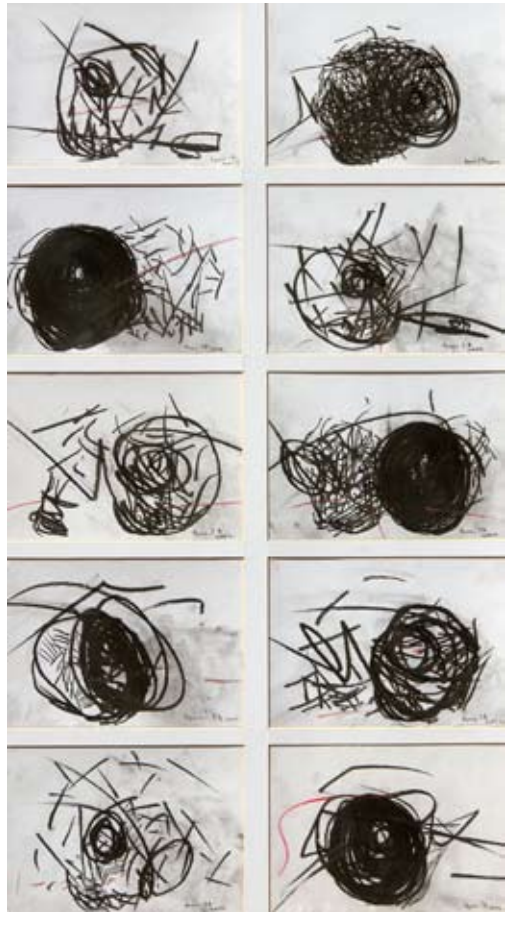
ILIJA BRANKO BURIĆ



NARODNI MUZEJ CRNE GORE
ATELJE DADO

centar
savremeneumjetnosti
crnegore

„Tvrda, osušena vangogovska žestina, jedne sasvim neorganske interpretacije figura i kravljih glava, zbog koje se one doživljavaju kao lobanje i kosturi pokriveni čvrstom štavljenom kožom, bez oblina mesa, mekote i krvi, nesmanjenim intenzitetom se ponavlja u bezbroj varijacija i tako ostavlja utisak o monumentalnosti Burićeve opsjednutosti motivom, te se u jednoj ravni minijature izjednačavaju sa monumentalnošću. U izrazu kravljih glava, nastalih kao male ekspresionističke crtačke eksplozije, ima nečeg predistorijskog, arhaičnog.

...

Kravlje oko, poput crnog kratera usred malog haosa linija javlja se gotovo na svakoj Burićevoj studiji i ono, istovremeno duboko i slijepo, istovremeno živo i ugašeno, pojačava utisak o arhaičnoj slijepoj dubini predpočetka.“

Zoran Kopitović - književnik, *Nikšićke novine*, 1987.

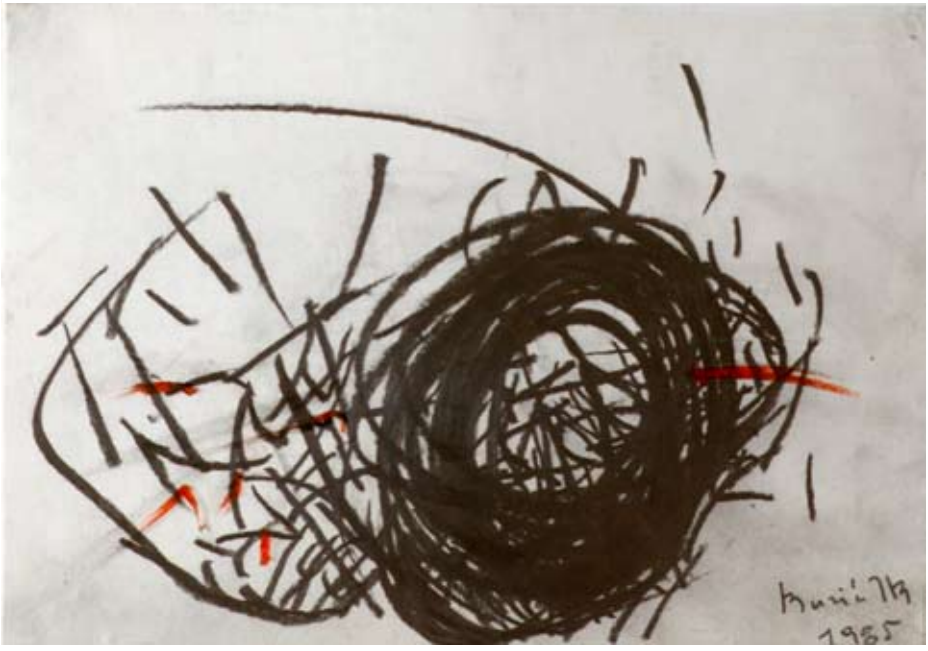
“Hard and dry van-Goghan vehemence of an entirely inorganic interpretation of figures and cows’ heads, because of which they are perceived as skulls and skeletons covered by hard, tanned leather with no traces of flesh, softness or blood, is repeated with unflagging intensity in numberless variations, thus giving the impression of a monumental air of the artist’s obsession with the motif, and at one level of the miniature even becoming equal to monumentality itself. There is something prehistoric, something archaic in the representation of cows’ heads, created as small expressionist drawing explosions.

...

Like a black crater amidst small chaos of lines, the cow’s eye repeatedly appears in almost all of Burić’s studies and, being at the same time deep and blind, live and dead, it reinforces the impression of the archaic and blind depth of our primordial beginnings.”

The late Mr Zoran Kopitović - a writer, *Nikšićke novine*, 1987

1994


1985

2002

„Nasilnim pritiskom, nekom vrstom produženog udara, on ostvaruje i odmah transcendira materijalni identitet grafita olovke. Bokovi linije postaju obale, prag tmine grafita, a odsjaji linije prizivaju stvarno sunce pod kojim se crta i imaginarno sunce crne svetlosti materije kojom se crta. Već samim tim uz veću ili manju koncentraciju linija tih glava, začeta je teška zasečenost svake glave.

...

Nozdrve, a posebno oko, koji su tu glavni jemci fizionomije, kao da završavaju taj pokret; kolikogod da izvorno krštavaju fizionomiju, oni i prosvrdlavaju glavu životinje, pretvaraju je u lobanju, napetu muskulaturu prekrštavaju u preostale koštane lukove, i najzad – tu gdje nikada nije crtan krik – postaju mesto krika; eksplozivni gest crtačeve ruke koji ovde donosi i onostrano i damar i punoću života, odgovoran je i za vonj smrti utoliko osetniji što ide uz pomenuti *contre-jour* čije 'biće senke' u svetlosnom okružju (M. Guiomar) već uspostavlja klimu smrti.“

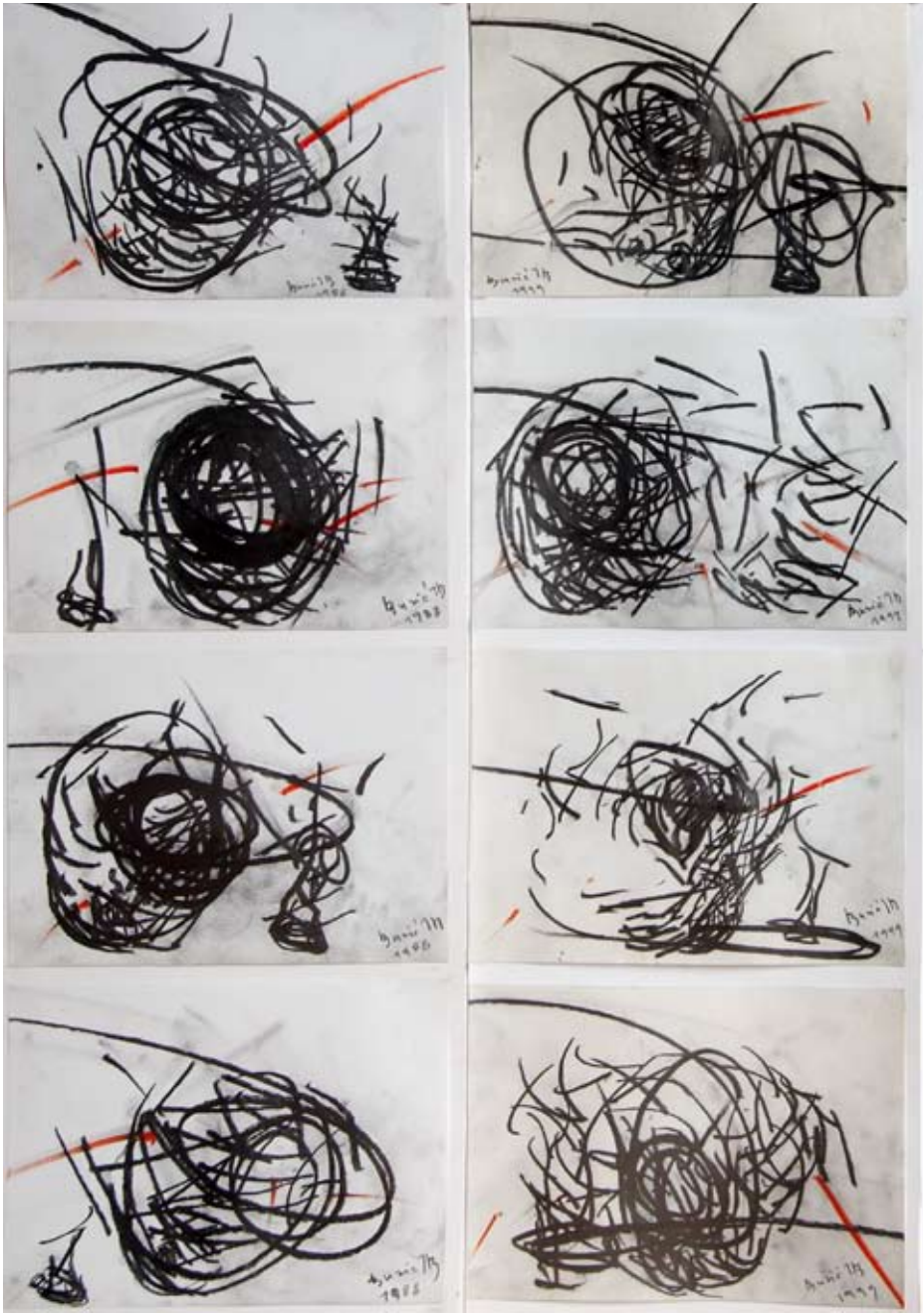
Ljubomir Gligorijević - istoričar umjetnosti, 1988.

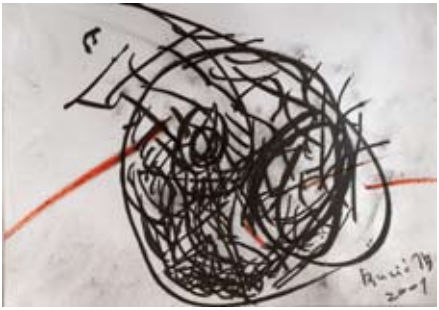
“By forceful pressure, some kind of extended blow, he achieves the material identity of the graphite of a pencil, only to immediately transcend it. The sides of the line become shores, the threshold of the darkness of the graphite, its gleam conjuring up both the real sun under which the artist makes the drawing and the imaginary sun of the black light of the substance with which he draws. With this only, with a higher or lower density of the lines of the heads, heavy shadedness of each head is created.

...

Nostrils, and the eye in particular, as the main features of a physiognomy, seem to finish the movement; no matter to what extent they originally stamp the physiognomy, they also hollow out the head of the animal, translating it into a skull; they transform the tense muscles into the remaining bone arches; finally – where a cry has never been drawn – they become the place of a cry; the explosive stroke of the artist's hand which conveys both the turmoil and the fullness of life, is also responsible for the reek of death which is felt even more strongly being accompanied by the mentioned contre-jour whose 'shadow creature' already introduces the atmosphere of death in the light environment (M. Guiomar).”

Ljubomir Gligorijević, 1988





„Burić poput drevnih staroslovenskih slavopisaca ’črtami i rezani’, ili poput tvorca runa, urezuje u čistu površinu papira filigranske zapise ... i na divno čudo traje.

...

U vulkanskoj erupciji ispod njegove ruke, nastaju crteži kao kakvi mistični pečati, koji izranjaju iz nekog dalekog sjećanja, skinutog sa matrice ljudskog pamćenja i množe se, rekao bih, beskonačno. No, uprkos mnoštvu, sve djeluje kao jedno, kao cjelina. Čitav njegov opus je uzlazna linija koja se ne okončava. Naprotiv, ta sinusoida – kojom se umjetnik kreće sporim ali sigurnim korakom koji ga čvrsto veže za tlo i lagano ali sigurno primiče prostoru do kojeg dopiru samo rijetki, za njega, postaje beskonačna prava na kojoj se ne smije zadržati, zastati, jer zna da bi tada bio kraj.“

Branko Sjekloća - književnik, 1995.

“Like ancient Old Slavic writers ’črtami i rezani’, or like a creator of runes, Burić engraves filigree records on the clean surface of the paper ... and, miraculously, he endures.

...

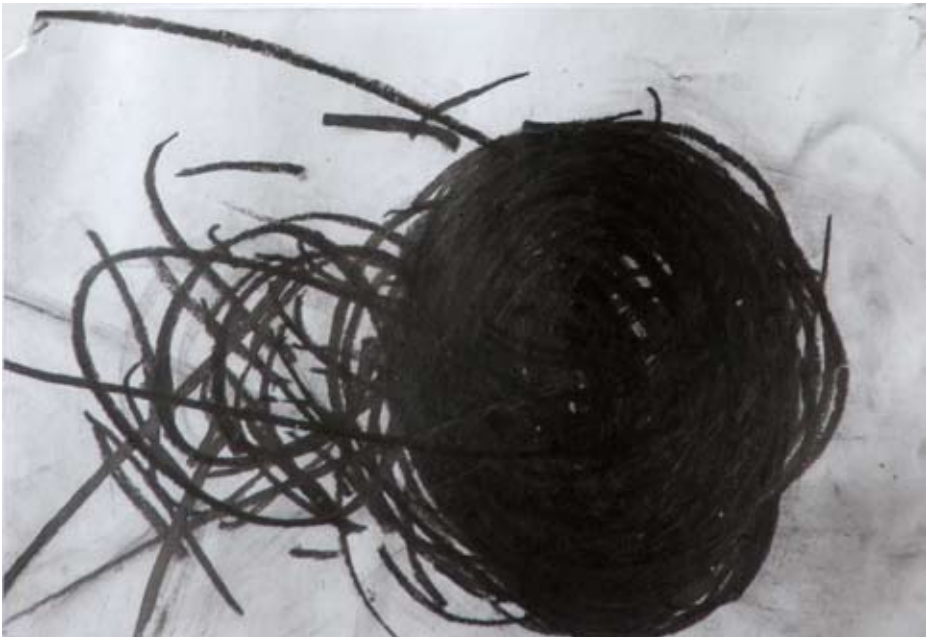
In a volcanic eruption, drawings are made by his hand like some mystic seals, which emerge from a distant remembrance, taken from the matrix of human memory, to multiply eternally, I should say. Still, despite this multitude, they all appear as one, as a unified whole. The entire oeuvre of this artist is a never-ending rising line. In fact, the sinusoid that the artist moves along at a slow but steady pace keeping him firmly to the ground but at the same time unfailingly bringing him closer to the space reached by only a few – for him becomes an infinite straight line on which he must not linger or halt as that would mean the end.”

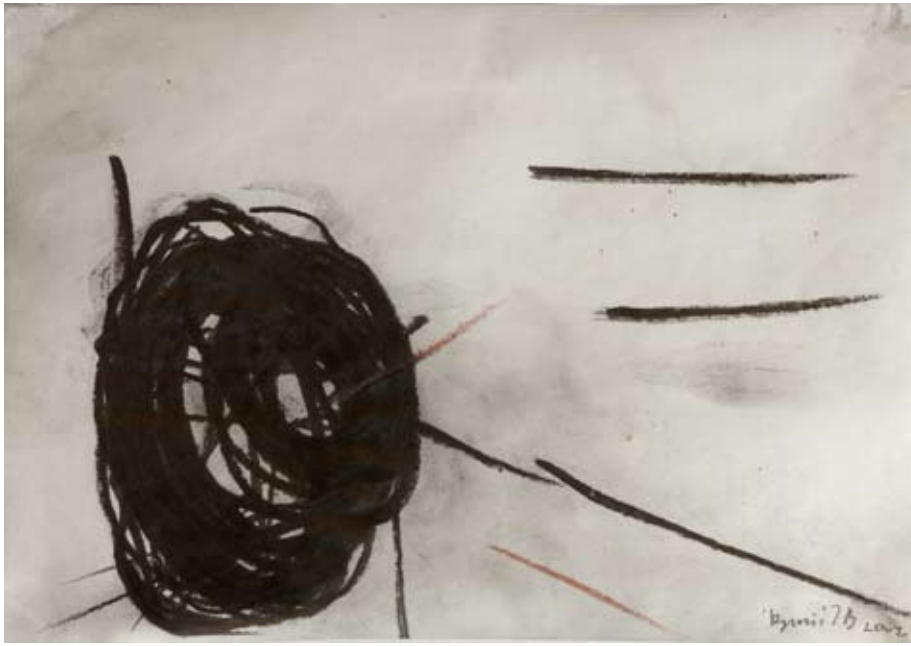
The late Mr Branko Sjekloća - a writer, 1995

Buzić 7/3
1995

Buzić 7/3
1995

Burić 7.6.92





„Odavno znamo da nigde kao u crtežu tvrdnja da je u umetnosti i za umetnika proces (trajanja rada, vreme prepušteno radu) presudniji od cilja (završenog dela, estetskog predmeta) ne nalazi jače i čvršće potvrde. Ali na svakom je pojedinom umetniku odanom crtežu/crtanju da ovu staru istinu primeni i proveri u sopstvenoj praksi opsesivnog crtača. Evo jednog umetnika koji nije mogao drukčije nego da se već dugo i bez ikakve odstupnice preda opsesiji te prakse: za Iliju Burića crtanje postaje sudbina, crtež jedini plod kojim rađa ovo krajnje asketsko umetničko i životno opredelenje. U usamljeništvu mesta koje je za ovog umetnika ujedno prostor svakodnevnog postojanja i prostor neprekidnog rada nastaju mnogobrojni listovi olovkom, pre kao neki dnevnički zapisi, fragmenti neke gotovo beskrajne trake, nego kao pojedinačni rezultati koje bi iz te trake trebalo izdvajati po merilu estetske norme i kriterijumu usavršavanja crtačkog znanja.

...

Lik još (i uvek) na ovim crtežima postoji, ali umesto opisa kao da iz sugestivnosti njegove predstave umetnik želi da crpi onu energiju sopsvene vitalnosti koju uključuje u nastanak crteža, koju upravo dokazuje tim svojim stalnim vraćanjem na prvobitnost procesa crtanja.

...

Olovka određuje formu ali ponegde i buši hartiju, dok gumica ponekad briše trag forme, ne da bi tu formu popravila i doradila nego da bi je upravo ostavila u stanju žive nezavršenosti.“

Ješa Denegri – istoričar umjetnosti, 1995.

“We have known for long that the claim that in art and to artists the process of creation is more decisive than the product itself (the finished piece, aesthetic object), is best confirmed in drawing. Still, it is on each individual artist committed to drawing to apply this ancient truth and test it in his/her own practice as an obsessive drawer. Here is an artist who could do nothing else but surrender himself for long and unyieldingly to the obsession of this practice: for Ilija Burić, drawing becomes his destiny, and a drawing the only product with which he treads this ascetic art and life path. In the solitude of the place which, to this artist, is at the same time the space of his everyday existence and his incessant work, many sheets of paper are produced with a pencil, resembling some diary notes, fragments of an almost endless tape, rather than individual results which are to be separated from the tape by applying some aesthetic norms and the criterion of drawing skill.

...

The figure still exists on these drawings (and always has), but instead of a description, it seems that from the suggestiveness of its representation, the artist wishes to gather the energy of his own vitality, which he includes in the creation of the drawing and which he proves with his repetitive returns to the primordial stage of the drawing process.

...

The pencil determines the form but also pierces the paper at some places, while the rubber at times erases the trace of the form: not to fix it or to finish it but to leave it in the state of live unfinishedness.”

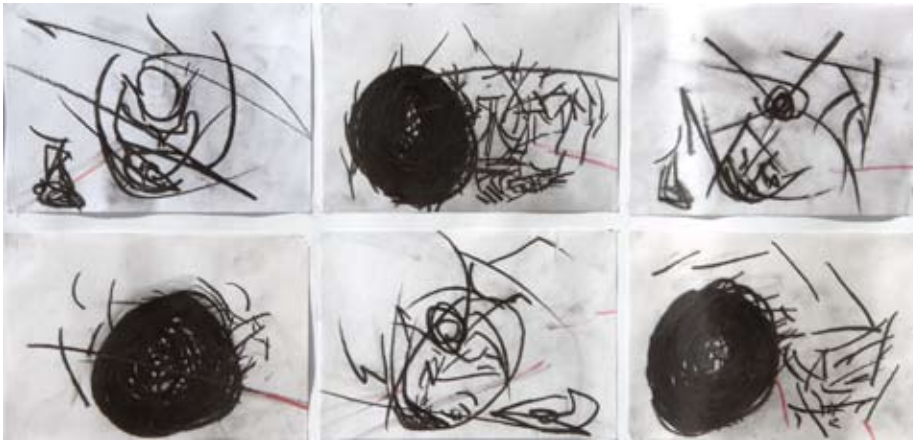
Ješa Denegri, 1995

1995

1993

1986

1984



„Ekspresija kao unutrašnji pokretač i potencirana gestualnost poteza, predstavljaju eksplicitan izraz Burićevog likovnog djela.

...

Papir je negdje iskidan, na njemu se vide tragovi brisanja, pisnja, građenja, razgrađivanja, dok sami kreativni čin ima za 'posledicu' stotine otpadaka olovki, HB ili 2B, koje su nekada 'živjele' u ruci umjetnika, a koje se sada gomilaju u njegovom ateljeu i predstavljaju nijeme svjedoke energetske i dinamične snage jednog kreativnog čina.

...

Na nekim radovima crveni akcenti-linije poput munje zaparaju, na kratko, crno-bijele senzacije."

Ljiljana Zeković, istoričar umjetnosti, 2007.

"Expression as a driving force and a marked gestureness of strokes represent explicit features of Burić's artistic creation.

...

Paper is torn at certain places, showing visible traces of erasing, writing, constructing and deconstructing; the creative act in itself 'results' in a pile of pencil waste, HB or 2B – pencils which used to 'live their lives' in the hand of the artist and are now accumulated in his atelier as numb witnesses to the energy and dynamic force of a creative act.

...

In some of his works, red accents – lines, for a moment pierce the black and white sensations like lightning."

Ljiljana Zeković, an art historian, 2007

Buzić 78
1997

Buzić 78
2001

2002

1999

„Pa dobro, šta se dalje dešava sa ovim dvostrukim portretom i njegovom dvoličnom glavom? Kakva može da bude evolucija modernog minotaurusa? U Burićevoj likovnoj percepciji, kao što vidimo, ovo se dvostruko biće i ova dvolična glava, očigledno (što će reći, na naše oči) preobličava u skoro sasvim apstraktnu kompoziciju, u kojoj, koliko ja mogu da vidim, ostaje sedimentarno jedno čisto stanje koje bismo mogli nazvati stanje precizne nostalgije.“

Milorad Simunović, 1995.

“Well, what happens next with this double portrait and its double-faced head? What can the evolution of the modern Minotaur be like? As we may see, in Burić’s artistic perception, this double creature and its double-faced head are obviously (right before our eyes) transformed into an almost abstract composition in which, as far as I can see, a clear state remains which could be defined as the state of precise nostalgia.”

Milorad Simunović, 1995

1993

2002

„To je nesputan, razmaknut potez. Debljinom linije, jačinom nalijeganja olovke na papir, nekad reskim i direktnim kao udarci 'palicama po bubnju', iskazuje se jedan dinamični likovni temperament, snažna emotivnost.

...

Gusta masa iz ukrštanih linija tvori tamnu osnovu u kojoj se naziru kravlja glava, napetih agresivnih crta, a pandan joj je druga, urađena pročišćenije s nekoliko čistih i jasnih, odlučnih poteza, koja kao da nekud kreće sa bjeline osnove. I neprekidno u tom hijeroglifskom nizu, koji je sastavljen od bezbroj posebnih originalnih crteža...

...

Treba 'čitati' Burićeve 'hijeroglife' a ne samo prošetati pored njih. On je neobična, asketska ličnost općinjena svojim motivima i linijom koja mora da diše."

Olga Perović, istoričar umjetnosti, *Monitor*, 1995.

"It is an unrestrained, wide stroke. The width of the line, the force with which the pencil presses the paper, at times pounding and direct like the beat of the drum, reveal a dynamic artistic temperament and strong emotion.

...

A thick mass of intertwined lines creates an obscure base where a cow's head with tense and aggressive features is discerned; its counterpart is the other one, drawn more distinctly with a few clearly defined and decisive strokes, which looks as if setting off from the white base. And incessantly in this series of hieroglyphs, comprised of numberless separate and original drawings...

...

Burić's hieroglyphs need to be 'read', rather than just passed by. He is an unusual, ascetic personality enchanted by his motifs and the line which has to breathe."

Olga Perović, an art historian, *Monitor*, 1995

citate izabrala i priredila Marija Burić

Excerpts selected and prepared by Marija Burić

Rođen u Nikšiću, 1951. godine. Završio je Višu pedagošku školu, odsjek za likovno, u Nikšiću. Diplomirao i magistrirao na Fakultetu likovnih umetnosti u Beogradu.
Kao stipendista Fonda "Moša Pijade" boravio u Parizu, 1983.god.
Član je ULUCG-a od 1982.godine.
Vanredni je profesor na Fakultetu likovnih umjetnosti Cetinje – predmet Crtanje.
Pripadao grupi "Generacija 9".

Selektirane samostalne izložbe:
1987. Beograd, Galerija Grafički kolektiv
1988. Beograd, Galerija FLU (magistarska izložba)
1988. Podgorica, Moderna galerija
1988. Nikšić, Galerija "Forum"
1995. Podgorica, Galerija Centra savremene umjetnosti, Dvorac na Kruševcu
2001. Podgorica, Paviljon ULUCG

Selektirane kolektivne izložbe:
1987. Beograd, Zlatno pero Beograda
1979/80. Beograd, Galerija FLU "Generacija 9"
1984. Beč-Štutgart-Majnhajm "Generacija 9"
1988. Cetinje, Salon jugoslovenske likovne umjetnosti "13 novembar"
2000. Herceg Novi, Hercegnovski zimski salon
2003. Cetinje, Izložba profesora, Plavi dvorac
2005. Podgorica, ULUCG izložba profesora i asistenata
2005. Podgorica, Dvorac na Kruševcu, "Vrhovi savremene crnogorske umjetnosti",
2006. Podgorica, Moderna galerija "Generacija 9"
2006. Pariz-Sarajevo, izložba laureata nagrade "Milunović Stijović Lubarda", "Biljezi"
2007.Izložba učesnika slikarske kolonije u Bijelom Polju

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Born in Nikšić, in 1951. Finished School of Pedagogy, department painting, in Nikšić. Graduated from the Faculty of Fine Arts in Belgrade, where he finished postgraduate studies.
Fellowship of the Fund "Moša Pijade" in Paris, 1983.
Member of ULUCG since 1982.
Associate professor at the Faculty of Fine Arts in Cetinje, Drawing department.
Belonged to the artistic group "Generation 9".

Selected solo exhibitions:
1987. Belgrade, Gallery of the Graphic collective
1988. Belgrade, Gallery of the Academy of Fine Arts
1988. Podgorica, Modern Gallery
1988. Nikšić, Gallery "Forum"
1995. Podgorica, Gallery of the Contemporary Art Center
2001. Podgorica, Pavilion of ULUCG

Selected group exhibitions:
1987. Belgrade, The Golden feather of Belgrade
1979/80. Belgrade, Gallery of the Academy of Fine Arts "Generation 9"
1984. Wien-Stutgart-Manhaim - "Generation 9"
1988. Cetinje, Salon "13 November"
2000. Herceg Novi, Winter Salon
2003. Cetinje, Professor's exhibition
2005. Podgorica, ULUCG, Exhibition of the professors and assistants
2005. Podgorica, "Highlights of the Contemporary Montenegrin Art"
2006. Podgorica, Modern Gallery - "Generation 9"
2006. Paris-Sarajevo, "Marks"
2007. Exhibition of the participants of the Art collony in Bijelo Polje

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Prevod ***Olivera Kusovac***
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Tiraž ***500***
Cetinje - Podgorica, maj 2007.