

Ljiljana Bursać

PRAZNA OBEĆANJA I MOĆ POJEDINCA
EMPTY PROMISES AND THE POWER OF THE
INDIVIDUAL



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Izložba Ljiljane Bursać je pojedinačni doprinos, zasnovan na ličnom iskustvu, u neprekidnom lancu praznih obećanja... To je svojevrsan Land art u razorenom prostoru, moguć jedino ako ... osetiš zemlju...

Rad obuhvata dva osnovna modula. Prvi čini traka sa Assemic pismom, izvedenim u zlatu, na paus papiru. Drugi modul predstavlja faks traka, na kojoj su otisci dokumenata vezanih za Art Forum, nevladinu organizaciju koju je umetnica osnovala, radi realizacije sopstvenih autorskih projekata, zasnovanih na ideji o očuvanju i unapređenju kulturoloških standarda multikulturnog stanovništva koje živi u izlolovanim regionima. Faks traka sadrži tragove svih pokušaja, molbi, zahteva, protesta, koje je umetnica upućivala relevantnim institucijama, tražeći pomoć i razumevanje da se projekti održe. Uprkos dobijenom pokroviteljstvu UNESCO-a, Art Forum je prestao sa radom 2008 godine, usled višestrukih opstrukcija. Prazna obećanja dolazila su od svih relevantnih institucija Republike Srbije i velikog broja Međunarodnih fondova, koji se u načelu bave ovom problematikom. Počevši od hronologije nastanka, od performansa „Most Svetlosti” na mostu u Kosovskoj Mitrovici izvedenog decembra 1999 do januara 2000 godine, program Art Foruma (2003-2008) zaživeo je i održavao se zahvaljujući pokroviteljstvu Nacionalne Komisije SCG pri UNESCO-u i finansijskoj pomoći UNESCO-a, iz Programa Participacije, u rangu broj 1. U tom periodu, Art Forum je dobio mogućnost da u svoj rad uključi veći broj umetnika i stručnjaka iz zemlje inostranstva. Tokom godina, pozivima se odazvalo preko 120 uglednih umetnika i stručnjaka iz Srbije, Crne Gore, Bugarske, Danske, Rusije, Grčke, Poljske, Ukrajine, Mađarske, Rumunije,

Republike Srpske, Bosne i Hercegovine, Izraela, Belgije i Velike Britanije. Stvorena je Zbirka od 264 umetnička dela u Velikoj Hoći i od 57 dela u Štrpcu. Napravljena je i Inventarna knjiga koja je ostala bez upisa i evidencije dela, kao i sva druga prazna obećanja. Projekat je bio namenjen stanovništvu multikulturalnog, multireligijskog i multietničkog sastava koje živi u posebnim uslovima, izolovanim mestima, izvan mogućnosti za prirodni razvoj, posebno u oblasti umetnosti, kulture i obrazovanja. Zbog nedostatka obrazovanih i stručnih ljudi na lokalnom nivou tadašnji predsednik Nacionalne komisije pri UNESCO-u, predlagao je metod rada Ljiljane Bursać i Art Foruma kao program koji bi Vlada i relevantna Ministarstva trebalo da usvoje za celo područje Kosova i Metohije. Nažalost, taj predlog nije zaživeo.

Cilj programa bio je da otvori nove mogućnosti za rad u oblasti kulturoloških standarda, koji se mogu unapređivati u skladu sa savremenim tokovima umetnosti, kulture i prosvete, dajući time značajan doprinos komunikaciji različitog, sa sloganom - umetnost kao korektiv – i kao takav mogao je i na međunarodnom planu doneti dobrobit regionu Balkana.

Program Art Foruma sadržao je širok spektar aktivnosti iz oblasti umetnosti i nauke u funkciji podizanja kulturoloških standarda i očuvanja vrednosti i tradicije lokalnog stanovništva. Počevši od revitalizacije osnovnih uslova života u izolovanim sredinama u kojima živi srpsko i nealbansko stanovništvo, Art Forum je nastojao da formira program koji zadovoljava potrebe ljudi svih starosnih grupa, stručno koncipiran i primeren uslovima i načinu života.

U tom svojstvu organizovana je Međunarodna likovna kolonija i grafički atelje za mlade likovne umetnike sa Kosova i Metohije, radionice za savremenu umetnost, za istoriju umetnosti, za sociologiju, za etnomuzikologiju, kreativne radionice, dečje kreativne radionice, performansi i književne večeri. Održavane su i izložbe umetničkih i dečjih radova u više gradova Srbije. Iako su projekti zaustavljeni 2008. godine, rezultati postoje: napravljen je zdraviji temelj za razvoj mladih, unapređen je odnos prema kulturi, umetnosti i tradiciji, uprkos preprekama koje nosi život u izolaciji. Da projekat nije ugašen, rezultati bi sigurno bili vidniji, a projekat bi, verovatno, zaživeo i na znatno široj teritoriji. Izložba Ljiljane Bursać stoga je dvostruki memento: posvećena jednom poduhvatu u teškim vremenima i okolnostima i njegovom bezrazložnom gašenju. Istovremeno, izložba čitav projekat izmešta u galerijski prostor kao vrstu rekapitulacije, na uvid i preispitivanje u sadašnjem vremenu, posle dvadeset godina.

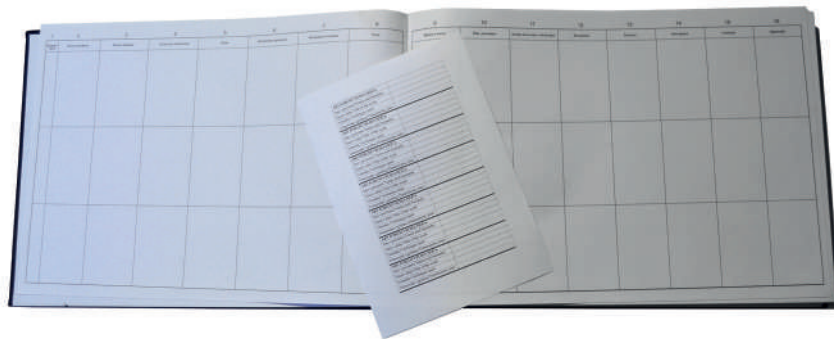
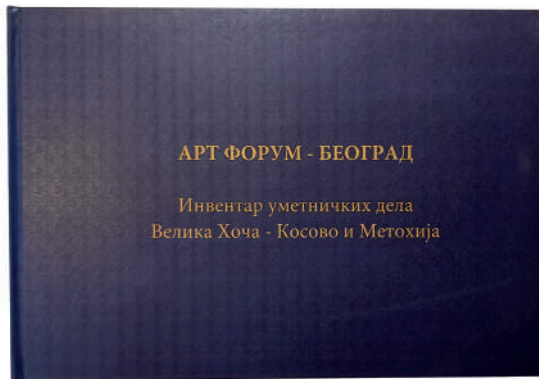
Irina Tomić

doktor istorije umetnosti

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The logo for 'galerija FSU' is centered in a white circle. The word 'galerija' is in a lowercase sans-serif font, and 'FSU' is in a bold, uppercase sans-serif font. The circle is set against a background of repeating white symbols on a gold gradient.



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The exhibition of Ljiljana Bursać is an individual contribution based on personal experience, in the wake of a continuous chain of unfilled promises... It's kind of Land art in a devastated space, possible only if... you feel the earth... The work comprises of two main modules. The first one consists of strips in gold assemic writing carried out on tracing paper. The second module is a fax machine tape with prints of documents related to the Art Forum, an NGO founded by the artist in order to realize her authoring projects, based on the idea of preserving and promoting the cultural standards of the multicultural population living in isolated regions. The fax tape contains traces of all the attempts, requests, demands, protests, which artist Ljiljana Bursać had sent out to relevant institutions, asking for help and understanding for maintaining projects. Despite UNESCO sponsorship, the Art Forum ceased to exist in 2008, due to multiple obstructions. Empty promises had ensued from all relevant institutions of the Republic of Serbia and a number of international funds, which deal with these issues. From the day of its creation on – since the performance „The Bridge of Light“ on the bridge in Kosovska Mitrovica (december 1999 – january 2000) – the programme „Art Forum“ (2003-2008) was maintained and developed through the patronage/sponsorship of the National Comission of Serbia and Montenegro at the UNESCO and thanks to financial support of UNESCO's Participation Programme, in the 1st rank. In that period, The Art Forum Program (2003-2008) was held under the patronage of the National Commission of Serbia and Montenegro at UNESCO and the financial support of UNESCO from the Participation Program.

At that time, the Art Forum was able to include in its work a great number of local and international artists and experts. Over the years, more than 120 prominent artists and experts from Serbia, Montenegro, Bulgaria, Denmark, Russia, Greece, Polish, Ukraine, Hungary, Romania, Republika Srpska, Bosnia and Herzegovina, Israel, Belgium and Great Britain responded to the appeal. A collection of 264 works of art was created in Velika Hoča and another one in Štrpce consisting of 57 works. An Inventory Book was made, which was left without registration and records of the work, as well as all other empty promises. The project was intended for the multicultural, multi-religious and multi-ethnic population living in singular conditions, isolated sites, beyond the potential of natural development, especially in the fields of art, culture and education. Due to the lack of educated and professional people at the local level, the president at that time of the National Commission at UNESCO proposed the method of work of Ljiljana Bursac and the Art Forum as a program that the Government and relevant Ministries should adopt for the entire territory of Kosovo and Metohija. Unfortunately, that proposal did not come to life.

The goal of the program was to inaugurate new opportunities for working in the field of cultural standards, which can be improved in line with modern trends of art, culture and education, thus giving a significant contribution to the communication different, with a slogan - art as a corrective – and as such it could bring on the national and international level benefits to the Balkan region.

The Art Program Forum included a wide range of activities in the fields of art and science, in order to raise cultural standards and preserve the values and traditions of the local population. Starting with the revitalization of basic living conditions in isolated environments inhabited by Serbs and non-Albanians, the Art Forum has sought to establish a program that meets the needs of people in all age groups, professionally designed and suited to all conditions and ways of life. In this sense, the following were organized: the International Art Colony and graphic studio for young artists from Kosovo and Metohija, workshops for contemporary art, art history, sociology, ethnomusicology, creative workshops, children's creative workshops, performances, literary readings, exhibitions of art and children's work in many Serbian cities. Although the projects were discontinued in 2008, the results are the following: a sounder foundation for the development of young people was created, and a correlation with culture, art and tradition developed, despite the obstacles that delivered life into isolation. If the project had not been terminated, the results would certainly have been more visible, and the project would have undoubtedly come to life onto a much wider territory. The exhibition of the artist is therefore a double memento: a dedication to a heroic enterprise in difficult times and circumstances, and its unjustified shutdown. At the same time, the exhibition has relocated the entire project in the gallery space as a kind of recapitulation, for insight and re-examination in the present time, after twenty years.

Irina Tomić



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Biografija Ljiljane Bursać

Ljiljana Bursać rođena je 27.10.1946 g. u Kragujevcu, Srbija. Studirala je na Likovnoj akademiji u Beču, Austrija, a usavršavala se i studijski boravila u SAD, Nemačkoj, Francuskoj, A.R.Siriji i Izraelu. Član je ULUS-a i ULUPUDS-a. Korisnik je stipendije Fond Mladih, 1972-1974 i 1975-1977 g. Od 1971 godine priredila je 45 samostalnih izložbi i učestvovala na preko 300 grupnih izložbi u zemlji i inostranstvu. Njena dela nalaze se u uglednim muzejsko-galerijskim ustanovama i privatnim zbirkama širom nekadašnje Jugoslavije i u svetu. Osnivač je i predsednik Art Forum-a. 1999-2000g. izvela je performans Most Svetlosti na mostu u Kosovskoj Mitrovici, Nagrade: Beograd, - Vukova nagrada (2020), Beograd, - Laureat Jesenje Izložbe, Ulus - Nagrada za Životno delo (2019), Beograd - Vinčanska Povelja (2012), Piran, Slovenija - EX Tempore (1990), Mantova, Italija - Premio Nazionale A.R. Giorgi (1976), Mantova, Italija - Placetta San Benedetto Po (1976). Priznanja: Beograd - Srpska Enciklopedija SANU i Matica Srpska, Tom I, knj. 2, str. 679-680 (2011); Beograd - Unesco Pokroviteljstvo za autorski projekat: Art Forum u Velikoj Hoči, KiM (2004-2005); Beograd - Unesco Pokroviteljstvo za autorski projekat Art Forum u Štrpcu, KiM (2006-2007); Orahovac, KiM - Zahvalnica Skupštine Opštine Orahovac za doprinos u revitalizaciji i razvoju srpskih zajednica Velike Hoče i Orahovca (2006); Beograd - Povelja Udruženja književnika Srbije za performans Most Svetlosti (2002).

www.arte.rs/sr/umetnici/ljiljana_bursac-5338/ ljiljanabursac@mts.rs



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Biography of Ljiljana Bursać

Ljiljana Bursać was born on October the 27th 1946, in Kragujevac, Serbia. She studied at The Academy of Fine Arts in Vienna, Austria; and received advanced studies as well as training in USA, Germany, France, A.R.Syrie and Israel. In 1972 she became a member of The Association of Visual Artists of Serbia (ULUS) and Association of Fine Artists of Applied Arts and Designers of Serbia (ULUPUDS). She was awarded 'Fond Mladih' scholarship for young talents in 1972-1974 and 1975-1977. Her works have been exhibited in solo exhibitions since 1971, 45 solo and over 300 group exhibitions throughout the country and abroad. In 1999-2000 she made the performance 'The Bridge of Light' on the bridge in Kosovka Mitrovica. Her works are spread in many of respectable museums, galleries and private collections all over the former Yugoslavia and the World. She was the founder and president of The Art Forum. Awards: Belgrade, Serbia, Vukova nagrada (2020); Belgrade, Serbia, Laureat Jesenje izložbe ULUS -Nagrada za životno delo (2019); Belgrade, Serbia, 'Vincanska Povelja' (2012); Piran, Slovenia, 'Ex Tempore' (1990); Mantua, Italy, 'Premio Nazionale R. Giorgi' – Medalia d'Argento (1976); Mantua, Italy, 'Placeta San Benedeto Po' (1976). Honours: Belgrade, Serbian Encyclopedia SANU and Matica Srpska, Volume I, Book 2, p. 679-680 (2011); Belgrade, UNESCO auspice for author projects, conception and programme: realisation of The Art Forum in Velika Hoča and Orahovac (Kosovo and Metohija) (2006-2007); Orahovac (Kosovo and Metohija) - Acknowledgment of the Municipal Assembly of Rahovec for contribution to revitalization and development of Serbian communities, Velika Hoča and Orahovac (2006); Belgrade, UNESCO

auspice for author projects, conception and programme: realisation of The Art Forum in Velika Hoča (Kosovo and Metohija) (2004-2005); Certificate of honour of Association of Writers of Serbia for the project-performance 'The Bridge of Light' (2002).

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KUSTOS GALERIJE:

Irina Tomić

Beograd, novembar-december 2021