

ILIJA ŠAULA
KATALOG / CATALOGUE

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VATRENE SLIKE ILIJE ŠAULE

Slikarstvo Ilije Šaule mogli bismo definisati kao samoispitivanje i samoosvetljavanje putem kojih se ponire u dubine gde se otvara „školjka ega“. U pitanju je umetnik mediteranske senzibilnosti i duševnosti, na čijoj slici jedna lirski ekstatičnost i dramatičnost odnosi prevagu nad mimetičko-reprezentacijskom paradigmom slike. „Umej da živiš u samom sebi“ – pevao je ruski pesnik Tjutčev. Ovaj stih mi se nameće dok posmatram muzički žive slike Ilije Šaule. Ovaj umetnik ne istražuje preduboko u tmuni već svoj svet gradi od svetlosti dana. Njegov slikarski jezik priziva bogat registar koji od otrovne zelene boje prelazi u toplu kolorističku paletu u kojoj dominiraju crvena, bakarna, zlatna, inkarnat, grimizna i topli okeri. Dekorativnost ovog slikarstva ozarena je jednim unutrašnjim obeležjem. Jedan nevidljivi unutrašnji svet ovde je pretočen u vizuelno. Slikarsko polje natopljeno je poezijom jednog duševnog stanja, unutrašnjom sjajnošću. Otuda se u ovom slikarstvu manifestuje životna radost i jedan vedri orfizam.

Na slikama Ilije Šaule vidimo jedan sunčani svet koji gori pod jarom svetlosti. Ilija Šaula je istinski matrijarh. On ima poklonstven, čulan, gotovo erotičan odnos prema pejzažu, vodi, drvetu, jednom rečju prema elementima. Za njega je priroda kao i za one drevne pesnike Magna Mater, Velika Boginja. Kod ovog umetnika emocija je suštinski ogoljena i mentalno evocirana. Dionizijska radost slikanja sve je odlučila na ovim radovima koji raču-

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FIERY PICTURES OF ILIJA ŠAULA

The painting of Ilija Šaula could be defined as self-exploration and self-enlightenment by which one dives into the depths where the “shell of ego” resides. He is an artist of Mediterranean sensibility and spirituality in whose picture one discovers a lyrical ecstasy and dramatization which prevails over the mimetic representative paradigm of the painting. “Know how to live in oneself” sang the Russian poet Tyuichev. This verse imposes itself upon me as I view the musically live pictures of Ilija Šaula. This artist does not explore too deeply in darkness, but his world builds upon the light of day. His artistic language evokes a rich register which from poisonous green moves into a warm coloristic palette in which red, copper, gold, incarnate, crimson, and warm ochre prevail. The decorative nature of this painter is illuminated with an interior marking. An invisible interior world is here visually transformed. Painting becomes a field flooded by poetry of an interior brightness. Hence in this artistic painting the joy of life and a bright orphism is manifested.

In the painting of Ilija Šaula we see a sunny world which burns under the glare of light. Ilija Šaula is a true matriarch. He has a received, felt, almost erotic relationship to landscape, water, tree—in one word-- to all elements. For this artist nature is like for all ancient poets, the Magna Mater or the Great Goddess. In this artist, emotion is essentially rendered naked and mentally evoked. Dionysian joy of painting is decisive in these works which are char-

naju sa gestualnom dramatičnošću i kolorističkom muzikom. Mislim da nećemo pogrešiti ako kažemo da je Ilija Šaula lirski pesnik u slikarstvu. Sve je na njegovim platnima užareno, uzvitlano, levitirano. Kolorit je sav u razbludnim kovitlacima, pretapanjima i letnjoj dozrelosti zlata. Na Šaulinoj slici prepoznajemo prizor kako zemlja riga oganj, to raspomamljene materije, tu užarenu reku magme i lave koja se izliva. Šaula se prepušta pejzažu, ali ga nikad ne tretira direktno i skrupulozno, već traži i po pravilu nalazi najizrazitije momente atmosfere. Zato na njegovim platnima sve likovno vibrira i drhti, a opet je stilski čisto i jasno definisano. Slike Ilije Šaule, dakle, imaju sunčani karakter. Na ovim slikama pronalazimo nečeg od romantičarskog shvatanja lepog. Nečeg od one Novalisove rečenice da svet uvek treba iznova romantizovati. Šaula je tvorac jednog samorodnog, vizuelnog slikarskog mita koga nastanjuju leptiri, arhipelazi, vulkani, fantastični predeli, magijski cvetovi i ptice među kojima prvenstvo ima ptica Feniks. Slika "Feniks" vrhuni dosadašnje slikarsko bavljenje Ilije Šaule. Nema dubljeg mita od onog o pepelu i feniksu, ptici koja je živela šest vekova, spalila se na pogrebnom piru, a potom se izdigla iz pepela s mladošću obnovljenom da živi kroz sledeći ciklus. Pojam i spomen Feniksa gubi se u dalekoj davnini klasičnog Misira, u žarkim pustinjama Arabije, pod vrelim nebom Afrike. Herodot piše da se Feniks pojavljuje retko u Egiptu – jednom u petsto godina. Ova besmrtna ptica tela pola zlatnog, pola crvenog, koja najviše podseća na orla, gnezdi se od tog vremena drevnih Misiraca u uobrazilji umetnika poput Ilije Šaule. Dakle, podsetimo se – kad se Feniksu, toj ptici neuporedive lepote približi čas smrti, on svije gnezdo od mirisnih grančica i u njemu izgori od vlastite topline, da bi potom vaskrsao iz svoga pepela u plamenu koji pročišćava. Čudastvena ptica Feniks sago-leva u plamenu, ali iz svog rođenog pepela ponovo izleće i vaskrsava mlađa i lepša nego što je bila, jer plamenu ne može podleći. U pepelu je, dakle, skrivena iskra iz koje će vrcnuti nova

acterized by gesticulated dramatism and coloristic musicality. I don't think we will err if we say that Ilija Šaula is an lyrical poet in artistic painting. Everything on his canvasses is lit up, sublime, levitated. Color is full of diluted swirling, immersion and a summery ripeness of gold. On Šaula's picture we recognize the view of how earth spews fire, that frenzied matter, that glowing magma and lava which spills over. Šaula surrenders to landscape, but he never treats it directly and scrupulously, but rather searches and inevitably discovers the most expressive moments of atmosphere. Therefore on his canvasses everything visually vibrates and trembles, yet is stylistically purely and clearly defined. The paintings of Ilija Šaula therefore have a sunny character. In these paintings we encounter something of the romantically conceived beauty. Something of Novalis' sentence that the world always needs to be repeatedly romanticized. Šaula is the creator of an original visual painting which are inhabited by butterflies, archipelagos, volcanos, fantastic regions, magical flowers and birds among which the Phoenix has the priority. The painting "Phoenix" is the highest achievement of Ilija Šaula. There is no deeper myth of the one of ashes and phoenix—a bird which lived six centuries, burned up in the burial pyre and then rose from the ashes with the renovated youth to live through the next cycle. The concept and memory of Phoenix is lost in the deep past of classical Mesopotamia, the hot deserts of Arabia, under the clear sky of Africa. Herodotus wrote that the Phoenix appears rarely in Egypt—once in 500 years. This eternal bird whose body is half golden and half red, and which mostly resembles an eagle, makes a nest out of fragrant branches and in it burns up of its own heat, to resurrect again out of its ashes in a flame which purifies. The wondrous bird Phoenix burns up in flame but out of its own ashes flies again and resurrects younger and more beautiful than she was, because she cannot surrender to flame. In the ashes, therefore is the hidden spark out of which will grow

zublja. Feniks, to je preobraženi orao večnog podmlađivanja, vatrena struja volje. Simbolizam je savršeno jasan – umiranje i ciklično rađanje, vaskrsnuće i besmrtnost. Ili, u alhemijskoj simbolici poništavanje i Novo formiranje promenljive *Materiae primae* na putu do Kamena mudrosti. Slikar spaljuje zastarele hijerarhijske slikarske strukture. On se, poput feniksa, podvrgava simboličkoj smrti, kako bi se, vođen erosom prekoračenja, pripremio za ulazak u novi život. To je odumiranje i poništavanje u svrhu obnove života i nadolaska prepорода.

Ilija Šaula je jednom nogom u stvarnosti, a drugom u snoviđenju, tako da je i svet koji nam on predočava uhvaćen u jednom stanju između sna i stvarnosti. Sve je to na slikama Ilije Šaule oplemenjeno jednom likovnom toplinom i likovnim otelovljenjem. Šauline slike kao da su nastajale u kakvoj slikarskoj kovačnici, slikane bleštavim mlazovima paste ili užarenom vulkanskom lavom. I zaista njegove slike zasićene bengalski jarkim bojama (kadmijumi, sunčani okeri, narandžasta gama) koloristički bukte. Lepota njegovih prizora jeste u njihovoj eteričnosti i mističnom romantizmu. Atmosfera na njegovim platnima zasićena je zreloom, sočnom pikturnom materijom dozrelog zlata letnjih popodneva. Šaulin slikarski izraz bogat je dramatskim akcentima pri čemu dramatiku uspostavlja živi ritam poteza. Ovaj umetnik nam predele svoga podneblja otkriva kao jedan dragocen endem. On drži do lepog, a lepo je, kako to kaže Plotin "cvetanje bića". Ovo slikarstvo hoće da izrazi to "cvetanje bića". Ovde emotivno odnosi prevagu nad racionalnim, a poetski štimung i koloristički rafinman nad stilizacijom i racionalnom kalkulacijom. Kroz atmosferu ozarenosti, Šaula predočava lepotu predela obasjanog mističnom svetlošću. A svetlost, kako je to već rečeno u baštinenim spisima, može iz sebe da isija samo onaj koji i sam ima svetlosti u duši.

Prizori Ilije Šaula sa čudovišnom, pitoresknom vegetacijom sugerišu rajsko stanje čovekovo,

a torch. Phoenix is a transformed eagle of eternal renewal, the fiery stream of the will. This symbolism is entirely clear—death, cyclic birth, resurrection, and immortality. Or in alchemic symbolism it is the destruction and new formation of the changeable *Materiae Primae* on the path to the Stone of wisdom. The painter burns down old hierarchical painting structures. Like a phoenix, he subjects himself to symbolic death, so that he could, led by erotic overstepping, prepares for entry in a new life. This is dying and undoing for the purpose of renewal of life and the arrival of rebirth.

Ilija Šaula is with one leg in reality and with the other in the dream world, so that the world which he offers to us is captured in a state between dream and reality. All of this is in the paintings of Ilija Šaula ennobled with a visual warmth and visual embodiment. Šaula's paintings, as if they originated in some painting forge, painted flashy jets of paste or fiery volcanic lava. And truly, his paintings are filled with Bengali radiant colors (cadmium, sunny ocher, orange hues), colorfully enflamed. The beauty of his sights is due to their ether-like quality and juicy pictorial material of ripe summer afternoons. Šaula's painting expression is rich in dramatic accents by which the drama established a lively rhythmic movement. This artist uncovers the regions of his environment as a precious endemic. He esteems the beautiful, according to Plato's "flowering of being." This art of painting prevails over the rational, while the poetic atmosphere and colorful refinement overcome stylization and rational calculation. Through the atmosphere of reflection, Šaula offers a region illuminated with a mystic light. And light, as it was already spoken in traditional writings, is able to radiate out of oneself only by one who has light in the soul.

The presentations of Ilija Šaula with miraculous picturesque vegetation suggests the paradise-like condition of the human being, but also some oneiric absence, a world far away from noise and rage of time. They are trans-

ali i nekakvo onirijsko odsustvo, svet daleko od buke i besa vremena. Oni su začarani arkadijskim kolorističkim erotizmom. Šaula je kroz floralni simbolizam i čarobnu zatrudnelost prirode uspeo da prikaže na svom slikarskom polju žudnju za prostorom jednog srećnog prebivanja. Pronalazimo na ovim slikama svojevrstne molitve čistoti elemenata, poziv da obnovi-
mao onaj prisni dodir sa prirodom i u njenim otajstvenim njedrima pronađemo jedan topao prostor za sebe. Platna Ilije Šaule zasigurno se ne uklapaju u naše informacijsko-komunikacijsko doba. Ali njegovo slikarsko bavljenje potvrđuje da u digitalnom okruženju savremene kulture, slika kao produkt manuelne procesualnosti i emocionalne ponesenosti nastavlja da živi. Kroz složene registre svetlosti i senke, toplog i hladnog tonaliteta Ilija Šaula nam pripoveda povest o biljnoj duševnosti, svetlosti Stvaranja i njenoj evolucijskoj toplini koja nas jedino može ogrejati od metafizičke studeni.

fixed by an Arkadian coloristic eroticism. Šaula did succeed with floral symbolism and magical impregnation of nature to show in his painter's field a desire for space of a happy residence. We discover in his pictures a kind of prayer of purity, an invitation to renew that intimate contact with nature, and in her secret bosoms discover a warm area for ourselves. The canvasses of Ilija Šaula surely do not fit into our informational-communicative time. But his painter's activity affirms that even in the digital surrounding of contemporary culture, the picture continues to live as a product of manual processing and emotional exuberance. Through a complex register of light and shadow, warm and cold tonality, Ilija Šaula tells the story of a plant-like spirituality, the light of Creation and her evolutionary warmth which alone can provide protective heat from the metaphysical cold.

BOJE I JA

Zašto sam počeo da slikam?

Nisam mogao odoleti utisku da u meni zaista počiva umetnik čiji kreativni duh mora izaći na svetlost. Svestan da na taj način svoju svakodnevnicu pretvaram u lepšu i da ću se bolje osećati u njoj. Želim da svaki moj dan bude obojen nekom drugom bojom. Uvek sam se pitao kakva je to umetnost u meni? Znao sam da nije realizam, osećao sam da umem slikati svoju maštu. Moje boje se igraju na podlozi, dodiruju se i pretvaraju u lepotu na kojoj mi se odmara pogled. Ako bi se usudio da ih diram pokvario bi njihov sklad. Umem da uzmem neke predmete koji ne pripadaju likovnom stvaralaštvu i upotrebim ih da bi igru boja učino zanimljivijom. Prihvatile su taj moj način uplitanja i dozvolile da se igram sa njima. Od tog trenutka postali smo nerazdvojni prijatelji. Boje i ja.

Kad završim sa igrom odem za nekim drugim poslom, pokušavam ne razmišljati o bojama koje sam ostavio da se suše i pripremaju za svoje vizuelne nastupe, ali primetio sam da se one ipak usele u mene, jer kad zatvorim oči vidim ih kako upiru svom snagom da ostvare maximu u izrazu. Posle toga nikad nisam pokušavao da bi bilo šta promenio. Osećao bi u tom trenutku veličinu i snagu njihove nezavisnosti. Boje imaju snagu vulkana i moć vulkanske lave, jednom kad se razliju i stvore formu, zauvek ostaju takve, dosledne i nepromenljive. Samo čovek i prirodne elementarne nepogode mogu da im naude. Zaista, ne znam kako bi umetnost izgledala da nema boja,

COLORS AND I

Why did I start to paint?

I could not resist the impression that in me truly resides an artist whose creative spirit must emerge to light. Aware that in my daily life I am changing into a nicer one and that I will feel better in it. I wish every day to be colored with a different color. Frequently I asked what kind of art is in me? I knew it was not realism; I felt that I know to paint my imagination. My colors play on the base, touch each other and are transformed into a beauty upon which my view rests. If I dared to touch them, I would break their harmony. I know how to take some objects which belong to visual arts and use them to make the play of colors interesting. They accepted this way of my interfering and allowed me to play with them. Since that moment we became inseparable friends. Colors and I.

When I finish playing, I go after some other work, hoping to think about the colors which I left to dry and get ready for their visual performance, but I noticed that they already moved into me, because when I close my eyes, I see how they strive with all their power to achieve maximal expression. After that I never attempted to change anything. I felt in that moment their greatness and the power of their independence. Colors have the power of a volcano and the strength of volcanic lava; once they disperse and achieve their form, they forever stay like that, consistent and unchangeable. Only a human and natural disaster can harm them. Truly, I don't know how art would exist if there were no colors. I believe that even tunes that

verujem da i tonovi koji čine muziku imaju svoju boju, kao i reči kojima stvaramo književnost, da ne govorim o prirodnim elementima u kojima vajari otkrivaju skulpture. Umetnost poseduje najveći stepen toleranciji u korelaciji sa čovekom i prirodom. Sve je dozvoljeno i sve može u načelu dobrog principa!

Svet moje likovne umetnosti je nestvaran, zato sam vrlo lako zaključio da su moji radovi apstraktni. Takvom dimenzijom karaktera čine me neograničenim u pokušajima da dosegнем do najsentimentalnijih dubina u oku posmatrača. Izrazi podsećaju na različite motive, svakom posmatraču je dozvoljeno da slika bude deo njegove vlastite zamisli, neko će videti nepregledne pejzaže jeseni, neko ogromno nebesko plavetnilo isprovocirano svetlošću i odsjajem prirode u njoj, neko može da primeti krvotok u dolini svog srca ili neosvojive visove duše. Želim da izraz bude takav da se ne koriste reči koje bi narušile sklad. Volim kad posmatrač izbliza posmatraju detalje i iznose glasno svoja zapažanja, kao da su pronašli oazu u sred pustinje ili kao da se vraćaju nekom iskonu kojeg su davno zaturili negde u sebi.

Zaista me oduševi želja posmatrača da poseduje moju sliku i to ne sa namerom da bi ulepšala zid njegove sobe, već stenke njegove duše i prostor gde planduju osećanja. Volim da se moje slike sjaje, to na posmatrača deluje hipnotički, tako da ima osećaj da on pripada slici, a ne slika njemu. Smatram da, pored pisanja, slikanja, vajanja, mozaika i još nekih umetničkih formi koje stvaram direktno u prirodi, pripadam prirodi i to onom njenom delu u kojem počinju snovi.

make music have their colors, as do words by which we create literature, not to mention natural elements in which sculptors discover their sculptures. Art possesses the highest degree of tolerance in correlation with the human being and nature. Everything is allowed and everything in the meme has a good principle.

The world of my visual art is unreal, therefore I easily concluded that my works are abstract. With such dimensional character they seem to me unlimited in efforts to reach the most sentimental depths in the eyes of the viewer. Expressions remind us of different motives; every viewer is permitted for the picture to be part of their own imagination. Someone will see endless landscapes of autumn, some the huge blueness of the sky provoked by light, and the reflection of nature in it. Some may notice the blood stream in the valley of their heart or the unconquered heights of their soul. I wish for the expression to be such that one needs no words which would disrupt the harmony. I like when viewers look from nearby and voice their impressions, as if they discovered an oasis in the middle of the desert or if they are returning to some distant past in which they long ago got lost somewhere within themselves.

I am truly enthused by the wish of the viewer to own my picture, not in order to decorate the wall of their room but the wall of their soul and the space where they are sojourn their feelings. I like when my pictures glow, and impact the viewer hypnotically, so that the viewer feels that she or he belongs to the picture, rather than the picture to her/him. I believe that, in addition to writing, painting, sculpture, mosaic, and some other artistic forms which I create directly in nature, that I belong to nature and exactly in the part of nature in which dreams begin.



























