

Esej

ANDRIJA MUTNJAKOVIĆ

Hrvatska akademija znanosti i umjetnosti

Zlatko Bourek: Sokol ga je volio

Essay

ANDRIJA MUTNJAKOVIĆ

The Croatian Academy of Sciences and Arts

Zlatko Bourek: Sokol Loved Him

Zlatko Bourek rodio se i maturirao u Osijeku, te mu je, na prijedlog Hrvatske akademije znanosti i umjetnosti, rodni grad 2017. godine dodijelio najviše priznanje za njegov svestrani umjetnički opus – *Nagradu grada Osijeka* za životno djelo. Prijedlog za nagradu uputila je Hrvatska akademija znanosti i umjetnosti, a tekstualno obrazloženje prijedloga sadržaj je ovog članka. Tekst je upotpunjen karakterističnim ilustracijama Bourekova opusa kao grafičara, slikara, kipara, lutkara, kostimografa, filmskog animatora i kazališnog režisera. Opus ukazuje na autorovu fascinaciju slavonskim zavičajem, njegovim ravnicama i rijekama, ribama i plovilima, strasnim izazovima, raskalašenim gozbama i okrutnim tragedijama. Simbolično je to naznačeno sintagmom *Sokol ga je volio* kao antitezom Šovagovićevoj interpretaciji tragičnoga slavonskog usuda filmom nazvanim *Sokol ga nije volio*.

Ključne riječi: Bourek; nagrada grada Osijeka; likovni opus; Hrvatska akademija.

Zlatko Bourek was born and completed his secondary education in Osijek. At the suggestion of the Croatian Academy of Sciences and Arts, his home town awarded him its highest honour – the *City of Osijek Lifetime Achievement Award* – for his diverse artistic opus. The suggestion for this award was sent by the Croatian Academy of Sciences and Arts, and this article contains the textual explanation for this suggestion. The text is complemented with typical illustrations from Bourek's opus as a printmaker, painter, sculptor, doll maker, costume designer, animator, and theatre director. His work indicates his fascination with his Slavonian homeland, its plains and rivers, fish and boats, fervent challenges, luxurious feasts, and cruel tragedies. This is emphasised symbolically in the syntagm *Sokol loved him*, as the antithesis to Fabijan Šovagović's interpretation of the tragic Slavonian fate in the film *Sokol Did Not Love Him*.

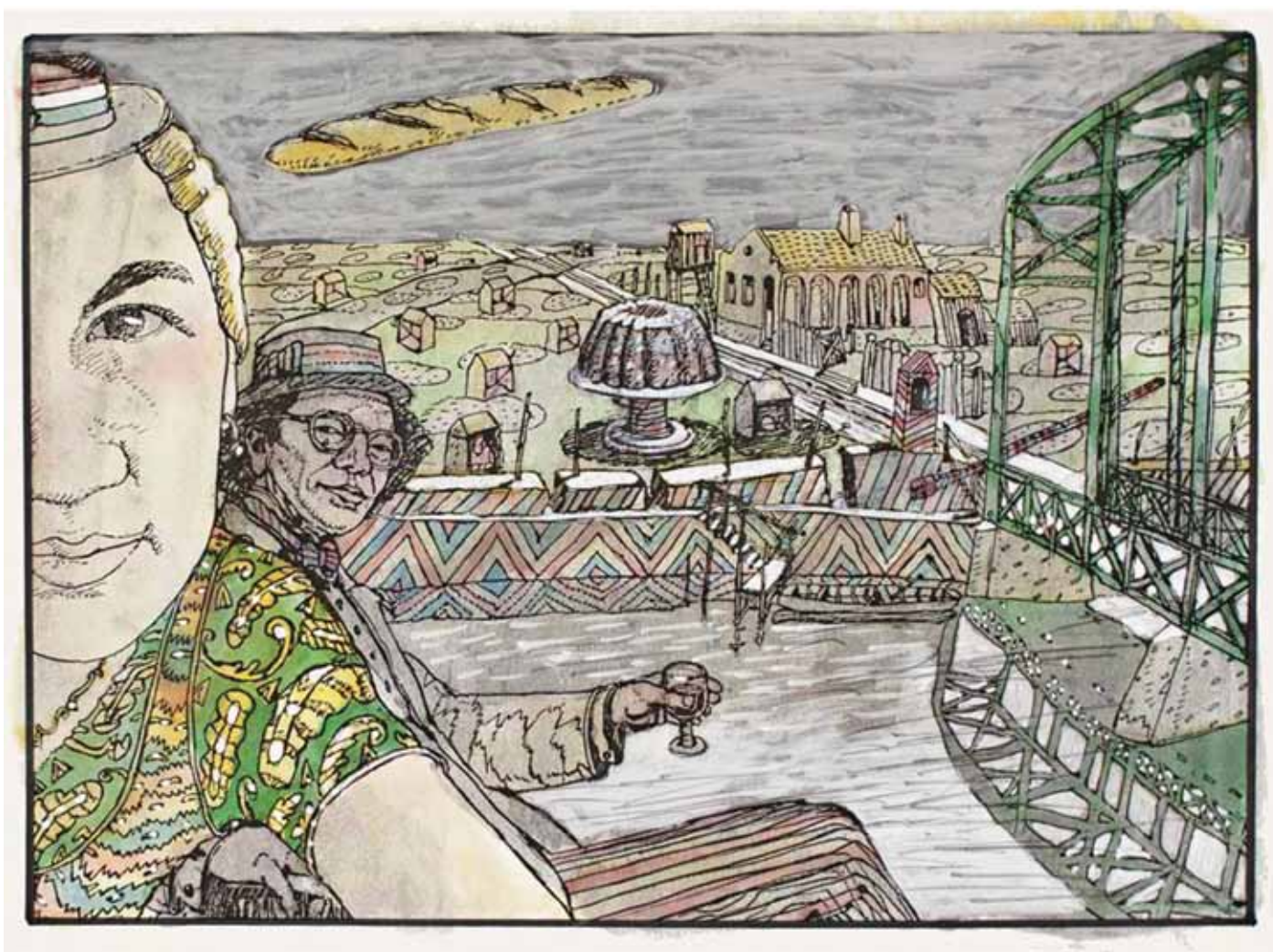
Keywords: Bourek; City of Osijek Award; oeuvre; Croatian Academy.

Zlatko Bourek

slikar, kipar,
scenarist, kazališni i filmski režiser,
lutkar, kostimograf,
scenograf, filmski animator,
primijenjeni umjetnik

Zlatko Bourek

painter, sculptor,
screenwriter, theatre and film director,
dollmaker, costume designer,
set designer, film animator,
applied artist



Autoportret s Barbarom (1981.), crtež tušem, perom,
olovkom, na otisku, akveliranje kistom i bojom
tanki crtači papir, 27,5 x 40 cm

Self-portrait with Barbara (1981), India ink, pencil, print,
watercolour, tracing paper, 27.5 x 40 cm

Akademik Zlatko Bourek, akademski kipar, silovito je umjetničkim opusom izrazio fascinantnu autohtonu kvalitetu svojega zavičaja: beskrajne ravnice Slavonije što se na horizontali horizonta sljubljuju sa svemirom; smirene tokove njezinih rijeka Drave, Dunava, Vuke, Bosuta kao bajkovitih društvenih okupljališta; životne sudbine Slavonaca ispunjene razdraganošću, strašću, ljubavlju i strahotama. Izrazio je to spontanim skicama, bogato koloriranim slikama, maštovitim skulpturama, virtuoznim crtežima animiranih filmova, originalnim kazališnim kostimografijama i scenografijama, uspješnim scenarijima i režijama filmova i kazališnih uprizorenja, reprezentativnim izložbama i knjigama.

Ova izrazito renesansna sveobuhvatnost realizirana je u Hrvatskoj i Njemačkoj, a preko filmskih uradaka cijenjena je i prezentna u cijelom svijetu. Bourekovo slikarsko djelo izlagano je na mnogim skupnim izložbama u zemlji i inozemstvu i na samostalnim izložbama u Dubrovniku, Duisburgu, Osijeku, New Yorku, Požegi, Splitu, Varaždinu i Zagrebu te je opisano i ilustrirano u brojnim medijskim izdanjima i u nekoliko knjiga. Njegov opus animiranog filma započinje crtanjem sceniskog ambijenta u filmovima *Cowboy Jimmy*, *Happy End*, *Inspektor se vraća kući* i *Kod fotografa*, a nastavlja se autorskim filmovima rađenim na osnovi vlastitog scenarija, oblikovanja likova i ambijenta, među kojima se posebno ističu *Kovačev šegrt*, *I videl sam daljine meglene i kalne*, *Bećarac*, *Kapetan Arbanas Marko*, *Mačka*, *Školovanje*, *Ručak*. Filmski rad obuhvaća i snimanje igranih filmova: *Cirkus Rex*, *Crvenkapica* i *Vitrrilokvist*. Bourek kazališni opus započinje u zagrebačkom Dramskom kazalištu Gavella kao kostimograf i scenograf

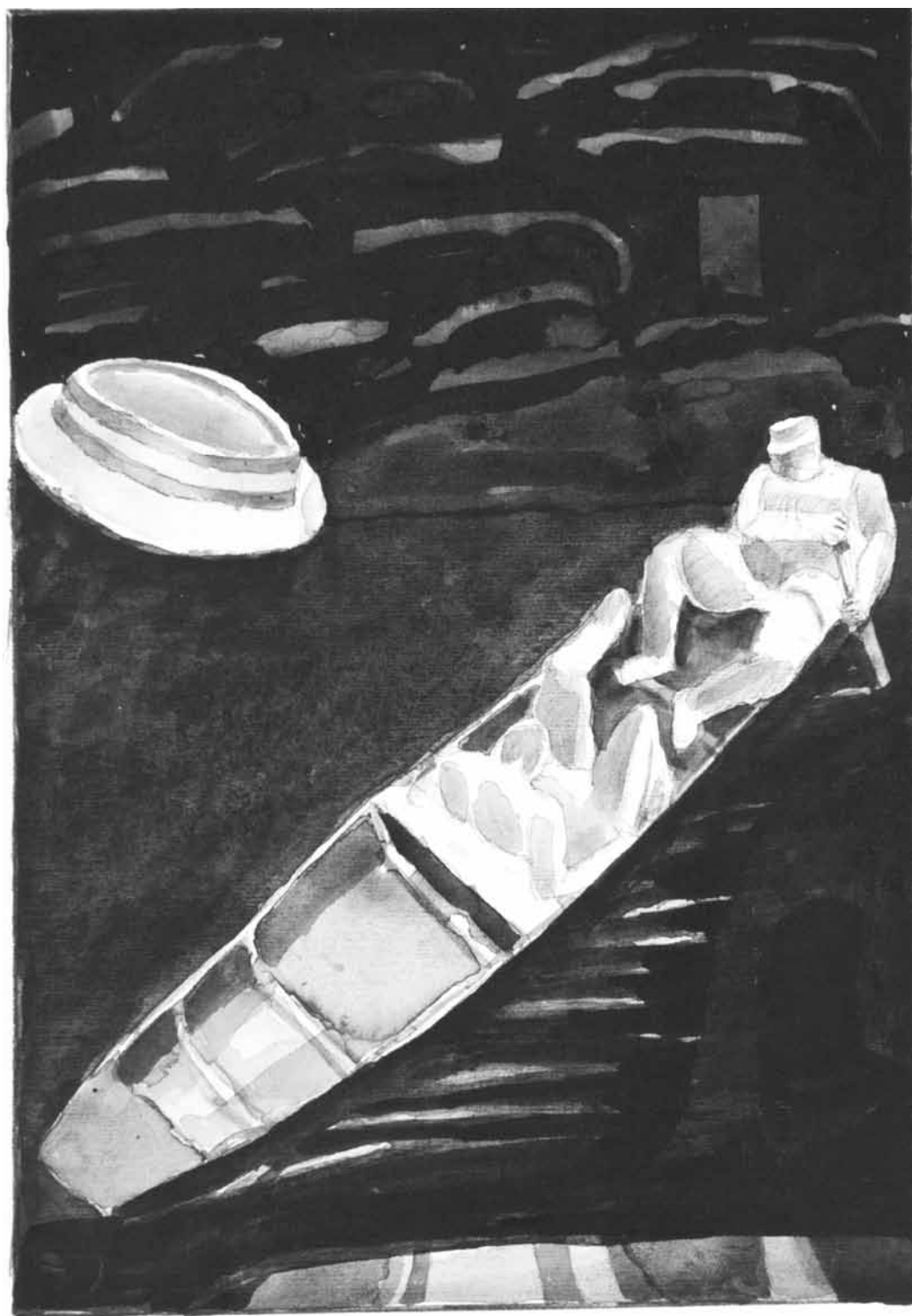
The artistic opus of Academician Zlatko Bourek, who graduated with a degree in painting and sculpting from the Zagreb Academy of Applied Arts, fiercely expresses the fascinating, autochthonous quality of his birthplace: the endless plains of Slavonia, which join the universe at the horizon; the calm courses of the Drava, Danube, Vuka, and Bosut rivers as fairy-tale meeting places; the fates of the Slavonians, full of delight, passion, love, and fears. He expressed these things in his spontaneous sketches, richly coloured paintings, creative sculptures, the virtuosic drawings of his animated films, his original theatre costumes and sets, his successful screenplays and his directing of film and theatre portrayals, and his representative exhibitions and books.

This Renaissance-like universality was realised in Croatia and Germany, and his films are present and cherished the world over. Bourek's paintings have been exhibited at many group exhibitions at home and abroad and at solo exhibitions in Dubrovnik, Duisburg, Osijek, New York, Požega, Split, Varaždin, and Zagreb, and his works have been described and illustrated in numerous publications and a few books. His animated film opus began with his background drawings for the films *Cowboy Jimmy*, *Happy End*, *The Inspector Comes Home*, and *At the Photographer's*, and continued with his original films made after his own screenplays, character designs, and backgrounds, among which number *The Blacksmith's Apprentice*, *Far Away I Saw Mist and Mud*, *Bećarac*, *Captain Arbanas Marko*, *The Cat*, *Schooling*, and *Lunch*. He also filmed feature-length films: *Circus Rex*, *Little Red Riding Hood*, and *The Ventriloquist*. Bourek began his work in theatre in Zagreb's Gavella Theatre as

Bourek u predvorju
Moderne galerije u Zagrebu

Bourek in the foyer of the
Modern Gallery in Zagreb





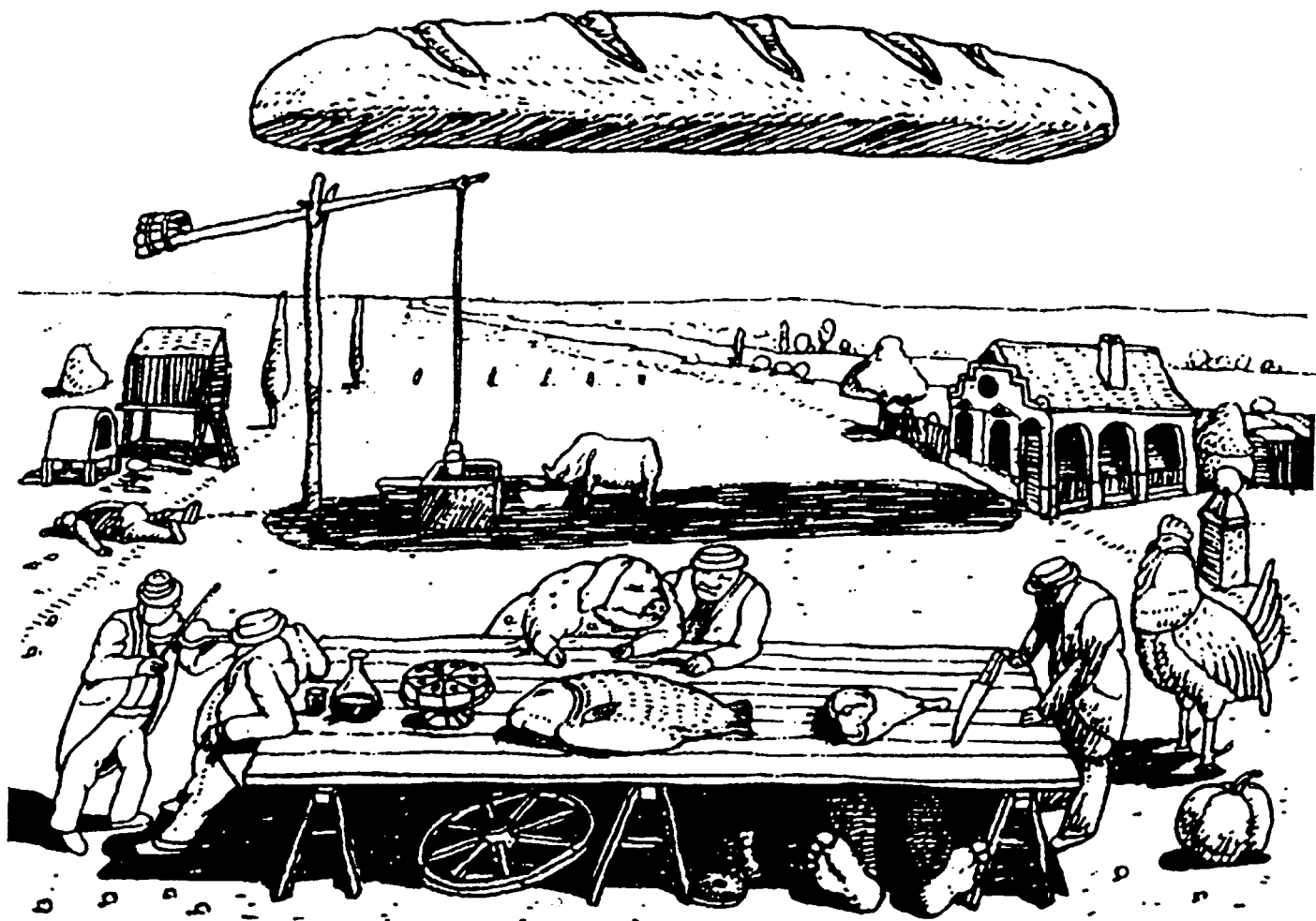
Bijeg preko Drave 1991.,
crtež olovkom i kistom,
tonsko akvareliranje
kistom papir iz crtaćeg
bloka, 22,9 x 31 cm

Retreat across the Drava
1991, pencil and brush,
tonal watercolour on
drawing block paper,
22.9 x 31 cm



Vojnički dnevnik 2, 1956.-2009., serigrafija, 33 x 35 cm

Army journal 2, 1956 - 2009, screen print, 33 x 35 cm



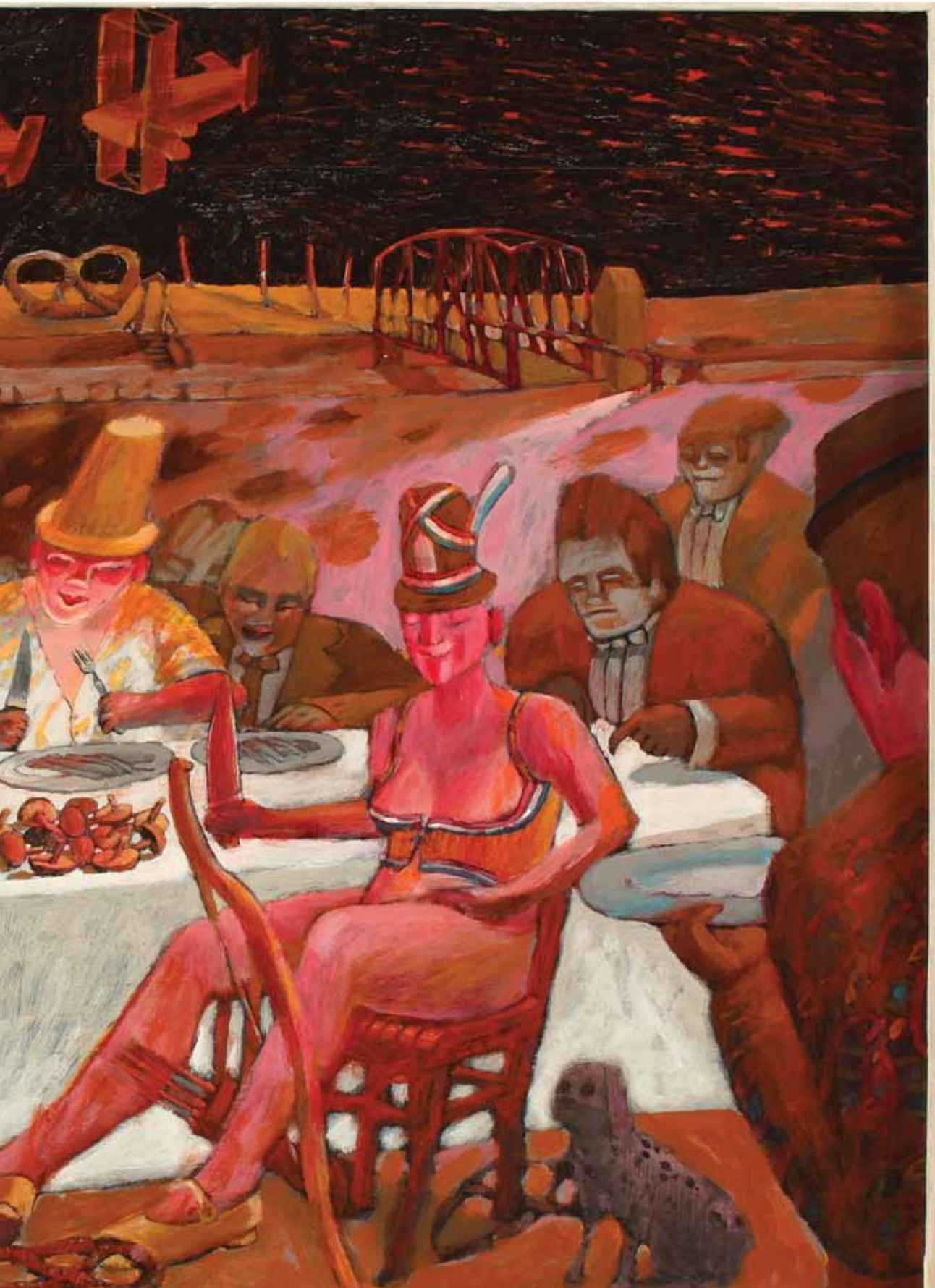
Skica ikonografije

Sketch of iconography



Ručak na nasipu, 1998.,
ulje na platnu,
86 x 68 cm,

Lunch on the riverbank,
1998, oil on canvas,
86 x 68 cm



Andrija Mutnjaković: Zlatko Bourek: Sokol ga je volio / Sokol Loved Him



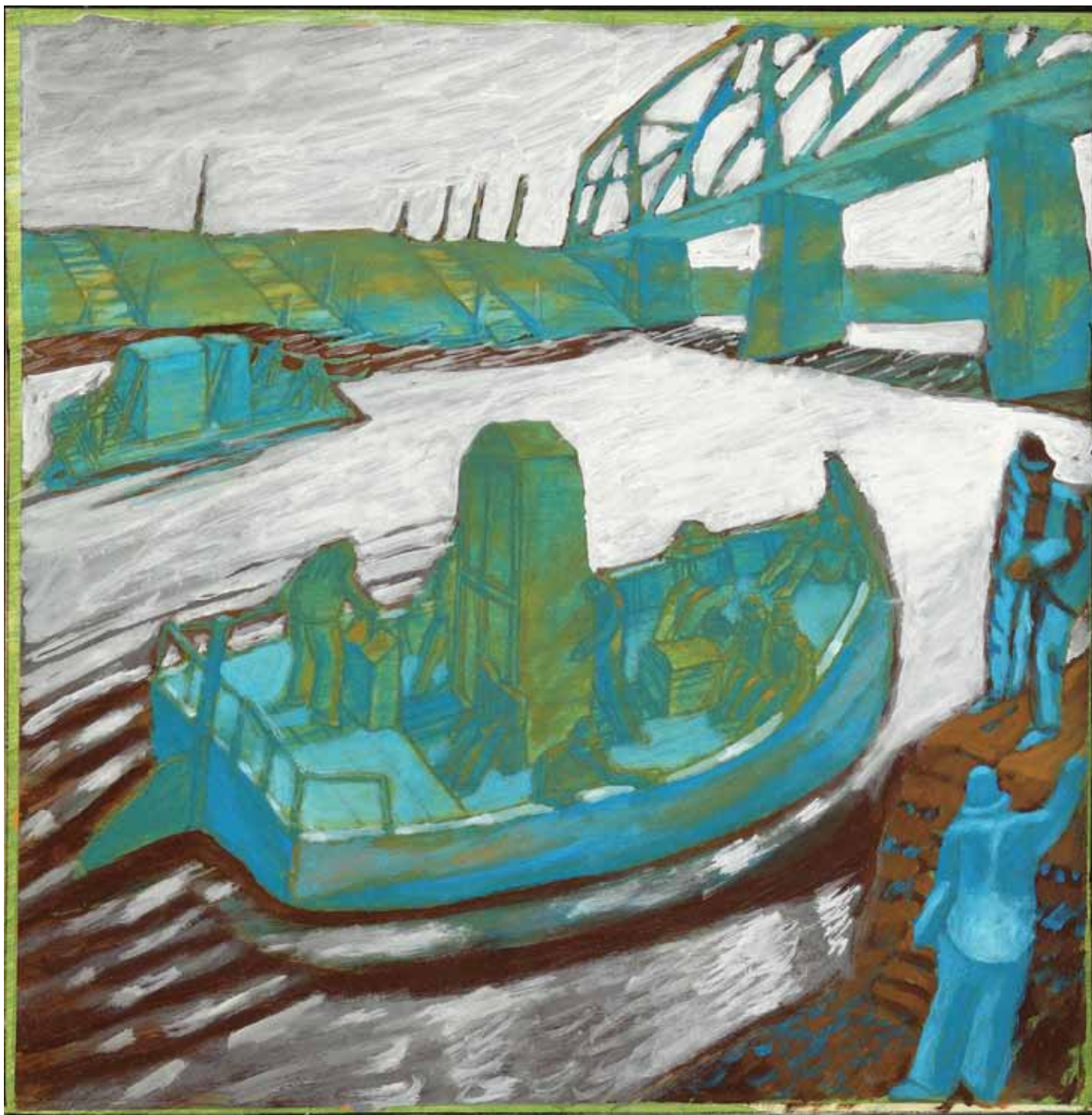
Aero klub Essek, 2000., ulje na platnu, 70 x 70 cm

Aero Club Essek, 2000, oil on canvas, 70 x 70 cm



Kralj Ubu, 2001., ulje na platnu, 70 x 70 cm

Kralj Ubu, 2001, oil on canvas, 70 x 70 cm



Alija I., 1991., ulje na papiru kaširanom na karton, 45 x 46 cm

Alija I, 1991, oil on paper-lined cardboard, 45 x 46 cm

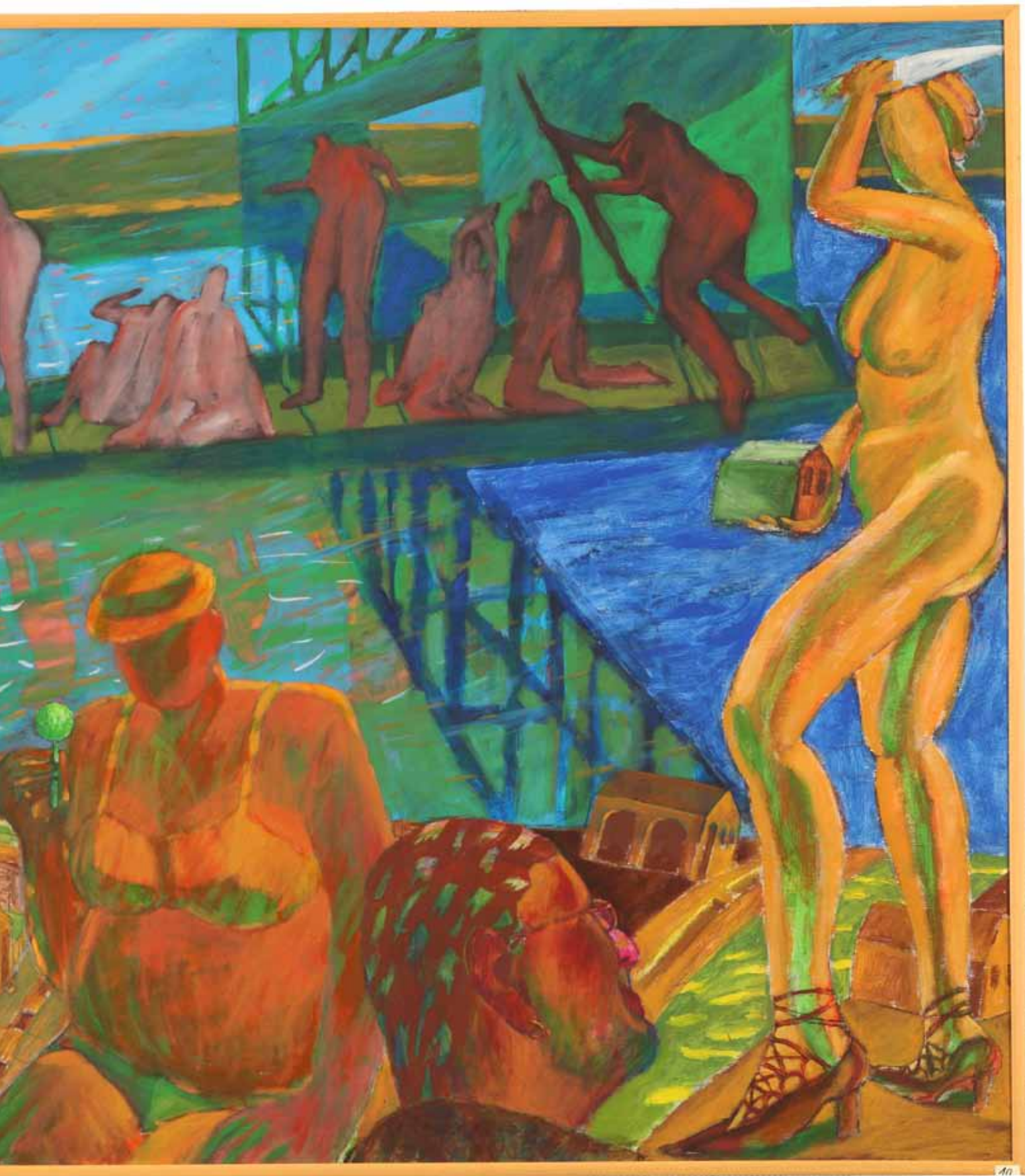


Crno čiklo, 2000., ulje na platnu, 40 x 40 cm

Black rowboat, 2000, oil on canvas, 40 x 40 cm

Ispod mosta, 2008., ulje na platnu, 175 x 148 cm
Under the bridge, 2008, oil on canvas, 175 x 148 cm





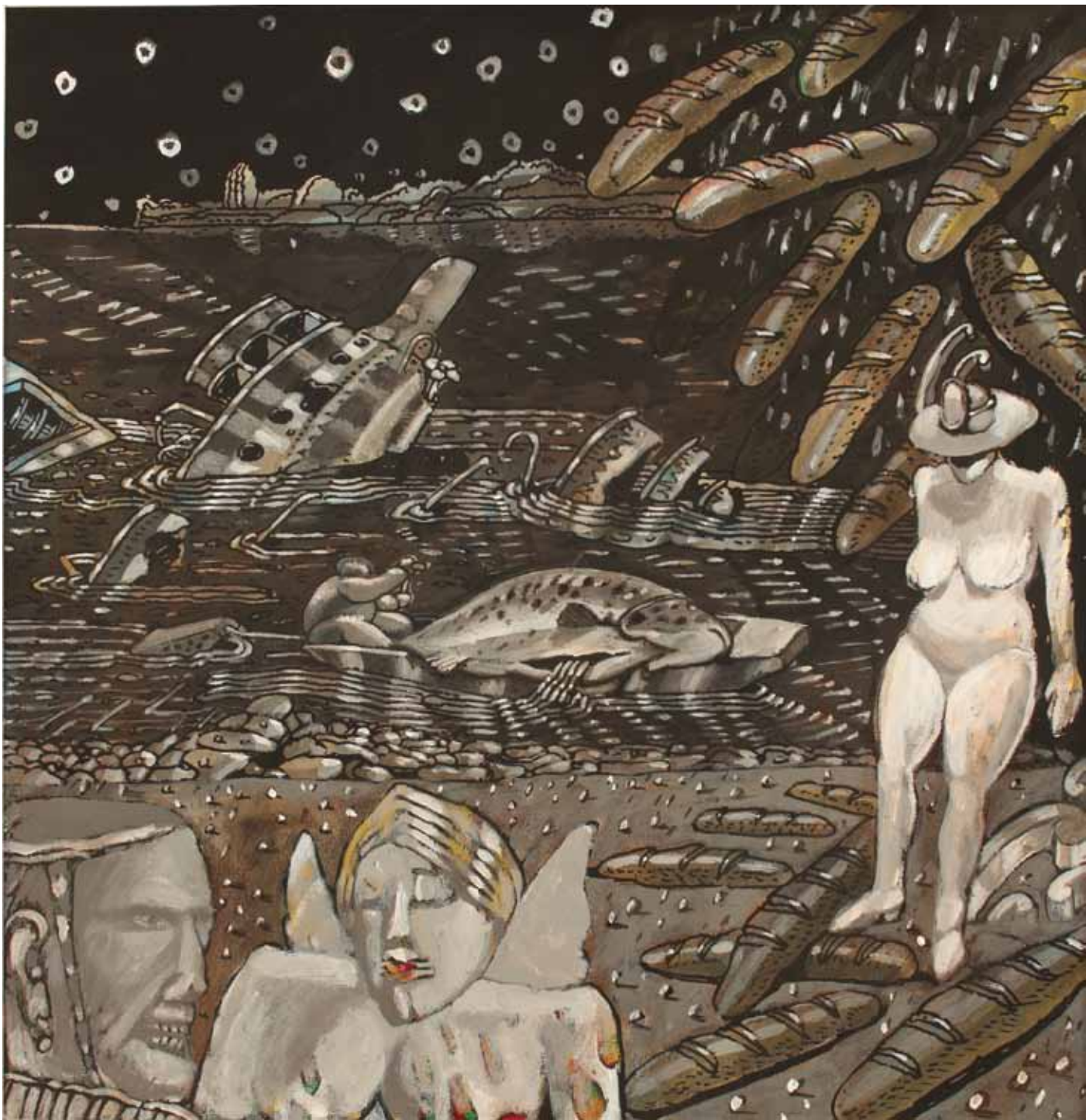
Andrija Mutnjaković: Zlatko Bourek: Sokol ga je volio / Sokol Loved Him

Portreti, 2000.,
ulje na platnu,
100 x 80 cm,
Portraits, 2000, oil on
canvas, 100 x 80 cm



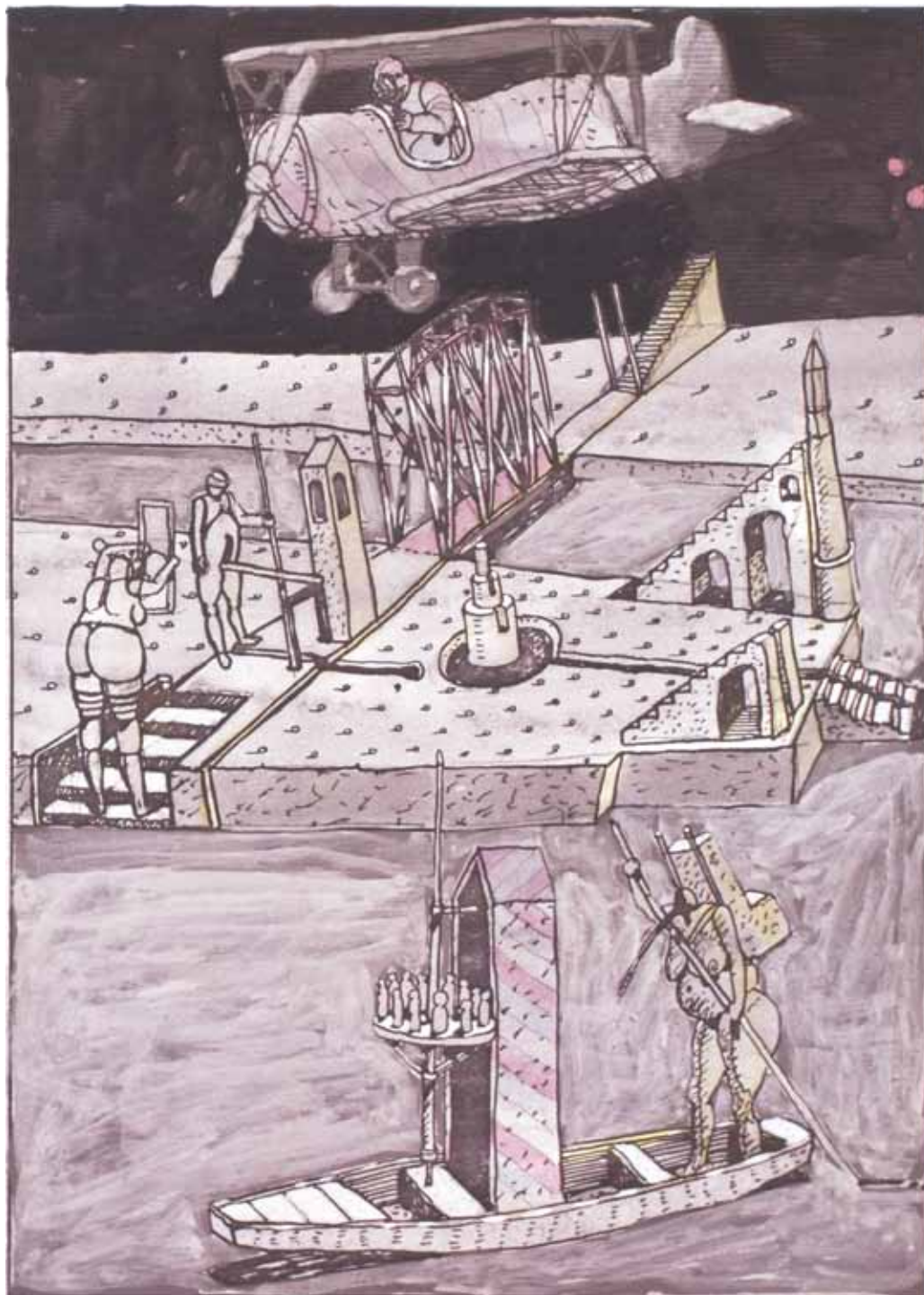


Andrija Mutnjaković: Zlatko Bourek: Sokol ga je volio / Sokol Loved Him



Na Dravi I, 1958., ulje na
platnu, 44 x 45 cm

On the Drava I, 1958, oil on
canvas, 44 x 45 cm



Bijeg iz Borova 1991.,
crtež tušem i perom,
akvareliranje kistom i
bojom, tanki crtači papir,
40,5 x 27,5 cm

Retreat from Borovo 1991,
India ink, watercolour,
tracing paper,
40.5 x 27.5 cm



Skok preko Drave, 1971, akril na papiru kaširanom na karton, 170 x 140 cm

Jump across the Drava, 1971, acrylic on paper-lined cardboard, 170 x 140 cm



Beba iz Bizovca, 1980., MG-6902

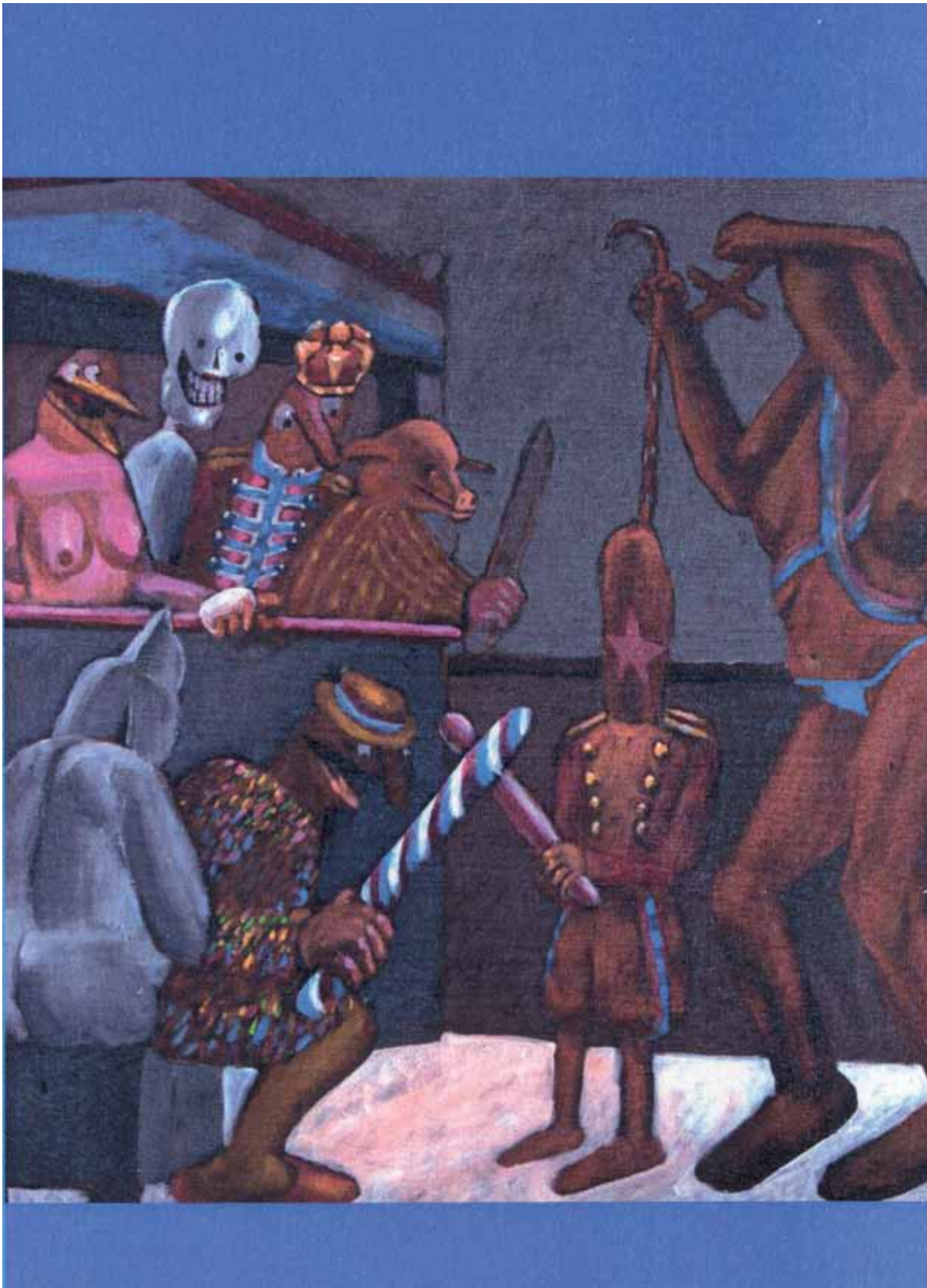
Baby from Bizovac, 1980, MG-6902

predstava srednjovjekovnih farsi *Mesar iz Abevilla i Meštar Pathel* te predstava u nekoliko kazališta u Njemačkoj: *Shaffer: Crna komedija*; *Prokofjev: Kameni cvijet, Romeo i Julija, Peća i vuk, Pepeljuga*; *Stravinsky: Pulcinella, Žar-ptica*; *Delibes: Coppelia*; *Čajkovski: Orašar*. Uspjeh tih predstava rezultira stalnim članstvom u berlinskom kazalištu *Hans Wurst Nachfaren*, gdje postavlja na scenu četiri Čehovljeve jednočinke, Shakespeareovu *Ukročenu goropadnicu* te interpretaciju Verdijeva *Rigolleta*. Nadalje, u Zagrebačkom kazalištu mladih režira srednjovjekovnu farsu *Meštar Pathelin i Povratak vojaka*. Bourek se bavi i lutkarskim kazalištem, pa u suradnji s Juvančićem režira i radi lutke za lutkarsku interpretaciju Držićeve *Skupa* i u ljubljanskom Lutkarskom gledališću lutkarski prerađuje Molliereova *Umišljenog bolesnika*, koji se izvodi i u zagrebačkom Dramskom kazalištu Gavella. Velik uspjeh Bourek postiže uprizorenjem lutkarske Isaacove farse *Orlando Maleroso* specifičnim scenskim izrazom japanskog bunraku kazališta na *Dubrovačkim ljetnim igrama* te predstavom Shakespeareova *Hamleta*, s kojim gostuje na mnogobrojnim svjetskim kazališnim događanjima. Posebni interes izazvala je šaljiva kazališna predstava *Bećarac*, postavljena u scenarijskoj suradnji s dramaturginjom Sanjom Ivić, gdje Bourek djeluje i kao režiser, i kao scenograf, i kao kostimograf. To navođenje karakterističnih segmenata opusa Zlatka Boureka ne obuhvaća njegovo cjelovito umjetničko i životno djelo već ukazuje na složenost njegovih interesa, ostvarenja i uspjeha za koje je dobio niz međunarodnih priznanja i nagrada, a među njima i Republičku nagradu *Vladimir Nazor* za životno djelo.

Smisao i sadržaj Bourekova životnog djela najlakše je predočiti njegovim slikama jer su one izvorište djelovanja u dramaturgiji i scenografiji teatra ili u osmišljavanju scenarija i likovnog oblikovanja filma. Scena njegovih slika gotovo je uvijek vrlo blisko događanje unutar cjelovito obuhvaćenog prostora, a kad se taj prostor rastvori, tada se rastvara i onaj slavonski pejzaž do linije horizonta

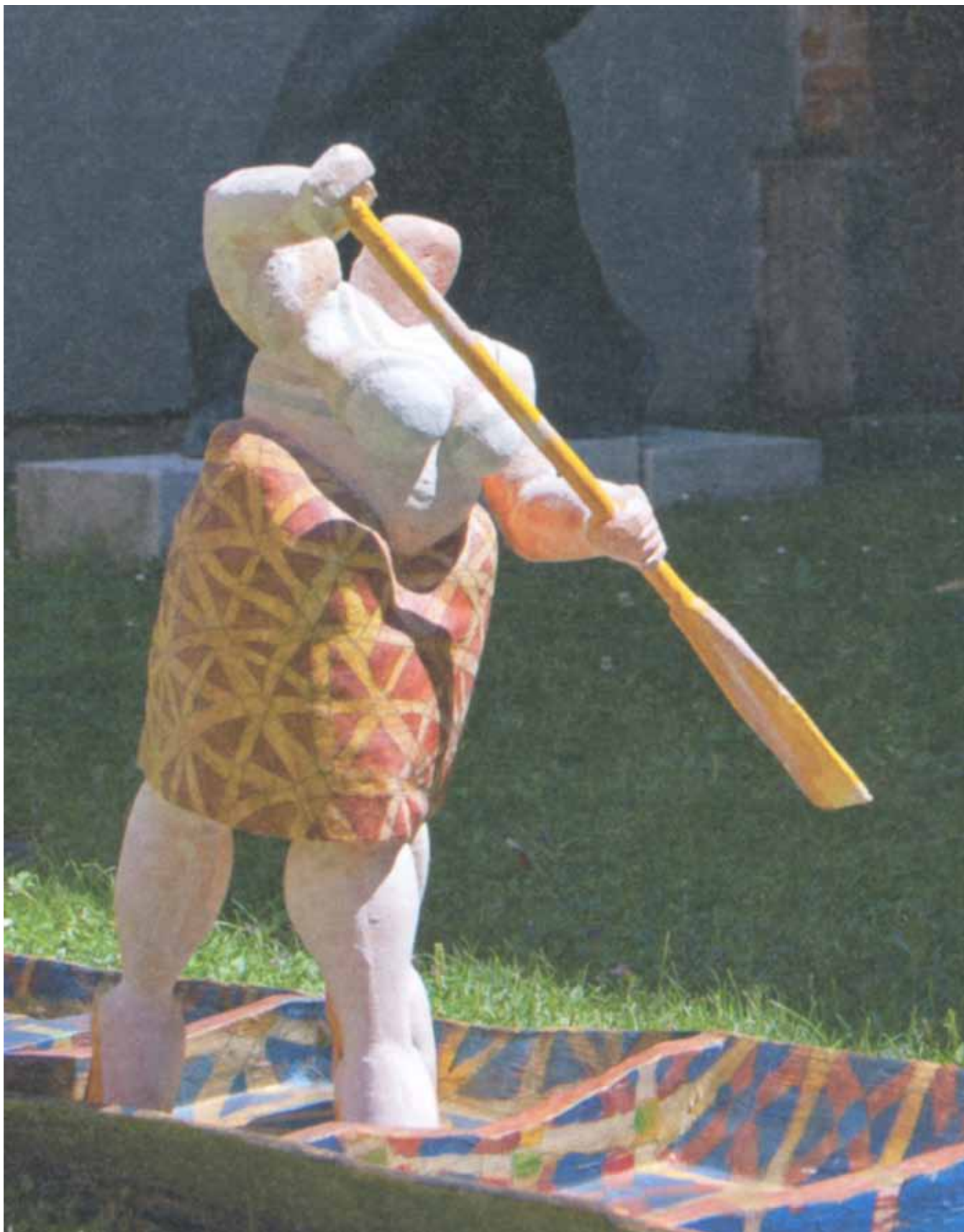
a costume designer and set designer for Mediaeval farces *The Butcher of Abbeville* and *The Farce of Master Pierre Pathelin*, and plays at a number of theatres in Germany: *Shaffer's Black Comedy*, *Prokofiev's Tale of the Stone Flower, Romeo and Juliet, Peter and the Wolf, Cinderella*, *Stravinsky's Pulcinella* and *Firebird*, *Delibes' Coppelia*, and *Tchaikovsky's Nutcracker Suite*. The success of these plays resulted in his permanent membership in Berlin's *Hans Wurst Nachfaren* theatre, where he staged four of Chekhov's one-act plays, Shakespeare's *Taming of the Shrew*, and an interpretation of Verdi's *Rigoletto*. At the Zagreb Youth Theatre, he continued with a production of the Mediaeval *Farce of Master Pathelin* and Luka Paljetak's *The Return of the Soldier*. Bourek also worked in puppet theatre – he made puppets in cooperation with Joško Juvančić for an interpretation of Marin Držić's *The Miser*, and made a puppet interpretation of Molière's *The Imaginary Invalid* that was performed at both the Ljubljana Puppet Theatre and Zagreb's Gavella Theatre. Bourek also enjoyed great successes with his staging of Salih Isaac's farce *Orlando Maleroso* in a unique Japanese bunraku puppet theatre interpretation for the Dubrovnik Summer Games, as well as with his interpretation of Shakespeare's *Hamlet*, which he performed at numerous theatre events worldwide. He aroused special interest with his light-hearted play *Bećarac*, created in cooperation with dramatist Sanja Ivić, during which Bourek worked as director, set designer, and costume designer. These unique segments of Zlatko Bourek's opus do not encompass his entire artistic and life's work, but simply serve to emphasise the complexity of his interests, creations, and successes for which he has won numerous international recognitions and awards, including Croatia's *Vladimir Nazor* lifetime achievement award.

It is easiest to see the sense and content of Bourek's life's work in his paintings, as they are the source of his work in drama and theatre set design and in his creative filmmaking. The scenes



Teatralije: Teatar nakaza – kazalište figura.
19. lutkarsko proljeće, Vukovar, 2014.

Theatrics: Theatre of monsters – theatre of figures,
19th Puppeteer's Spring, Vukovar, 2014



Ljuta Beba, 2001.

Angry Baby, 2001

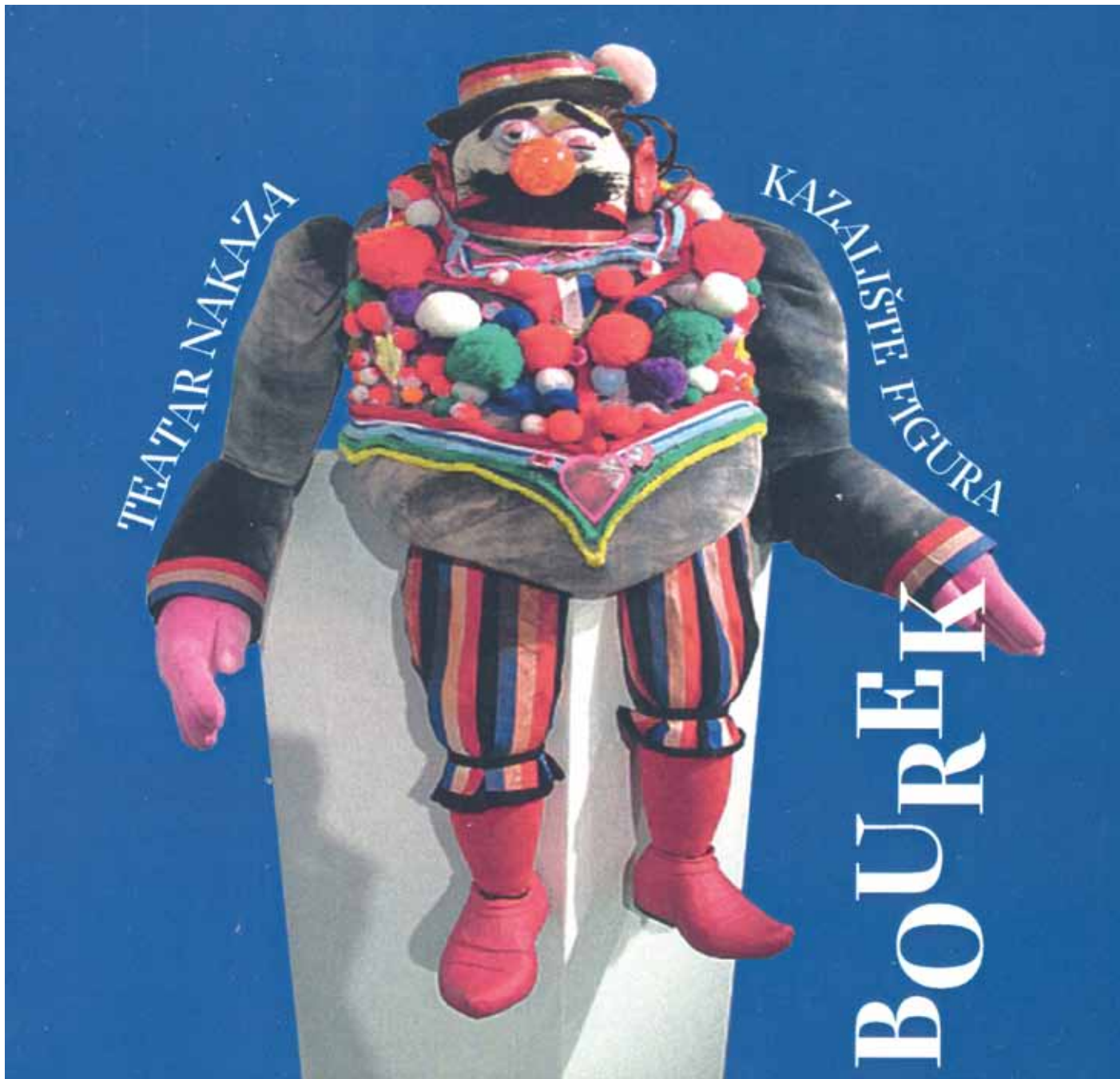


Nika iz Iloka, 1981.

Nika from Ilok, 1981

označenog crtom ili bojom. Suštinski znak te žitne Slavonije jest kruh ili perez, pa na većini slika te vekne kruha i pereci ispunjavaju i stol, i pod, i zrak, i ljudske ruke. Ta gastronomska asocijacija podržana je na slikama brojnim cjelovitim kotletima i narezanim odrescima, rasporenim svinjama i razrezanim šaranima, pokojom kobasicom ili šunkom. Ne nedostaju na slikama ni kuglufi i torte, štrudle i kolačići na stolovima gozbi smještenih na obalama Drave. Taj šaran i ta obala rijeke i sama rijeka (Drava, Dunav, Vuka, Bosut), ispunjena onim plosnatim drvenim čamcima zvanima čikli, nezamjenjiv je ambijent osječko-vukovarsko-iločkog, Bourekova, zavičaja, pretočen u autentični likovni izričaj očovječenog regionalnog prostora utkanog u svijest i život. Rijeka je sudba postojanja i suština njegovih slika: ona je lirski ružičasta kod svečanosti, plava ili zelena u svakodnevici, crna kod poplava i ratnih zbjegova. Plove u čiklima alasi i pjeskari, kupačice i ljubavnici, švaleri i dangube, prijevoznici i alije, putnici i zbjegovi, a taj čikl nepogrešiv je simbol njihove pripadnosti tom podravskom, slavonskom, pa i panonskom, zavičaju. A iznad svih tih prizora lete jednokrilni ili dvokrilni, jednosjedni ili dvosjedni aeroplani iz doba Bourekova dječastva svjedočeći nostalgiju i čežnju duše odlutale u europska prostranstva. Uza sve to ipak osnovni je sadržaj Bourekovih kreacija svud prisutno ljudsko biće: žensko i muško. Muški likovi često su slikovito obučeni sa slavonskim pršnjacima, bečarskim kapama, bonvivanskim šeširima, vojničkim šajkačama. Nasuprot njima ženski likovi pretežno su goli s naglašenim rodnim formama, a katkad i u lascivnim pozama. Ipak, imaju svud prisutnu zajedničku karakteristiku: oni su

of his paintings are nearly always a closely portrayed event within a complete space, and when the space opens, the Slavonian landscape stretching to the horizon, marked with a line or colour, unfolds along with it. The essential symbol of wheat-producing Slavonia is bread or the pretzel, and so most of his paintings feature loaves of bread and pretzels filling the tables, floors, the air, and human hands. This gastronomic association is also supported in his paintings of numerous whole cutlets and sliced steaks, gutted pigs and carp, and the occasional sausage or ham. These paintings are also filled with cakes and tortes, strudels and cookies on the tables of feasts along the shores of the Drava. This carp and the coast of this river, and rivers themselves (Drava, Danube, Vuka, Bosut), filled with flat wooden boats known locally as *čikli*, are an irreplaceable part of the ambience of Osijek, Vukovar, and Ilok, Bourek's home region, filtered into an original artistic expression of personified regional space woven into consciousness and life. The river is an expression of the fate of existence and the essence of his paintings: it is lyrically rosy during festivities, blue or green during everyday events, black during floods and war. The *čikli* boats hold fishermen and sand diggers, swimmers and lovers, libertines and dawdlers, passengers and runaways, and that boat is an unfaltering symbol of their belonging to this region – the Drava basin, Slavonia, and the Pannonian plain. And above all of these scenes, there flies a one- or two-seat monoplane or biplane from the time of Bourek's boyhood, a witness to nostalgia and homesickness lost amidst the expanse of Europe. Besides all of this, the es-



Teatralije: Teatar nakaza – kazalište figura.
19. lutkarsko proljeće, Vukovar, 2014.

Theatrics: Theatre of monsters – theatre of figures,
19th Puppeteer's Spring, Vukovar, 2014



Teatralije: Aždaja i Smrt



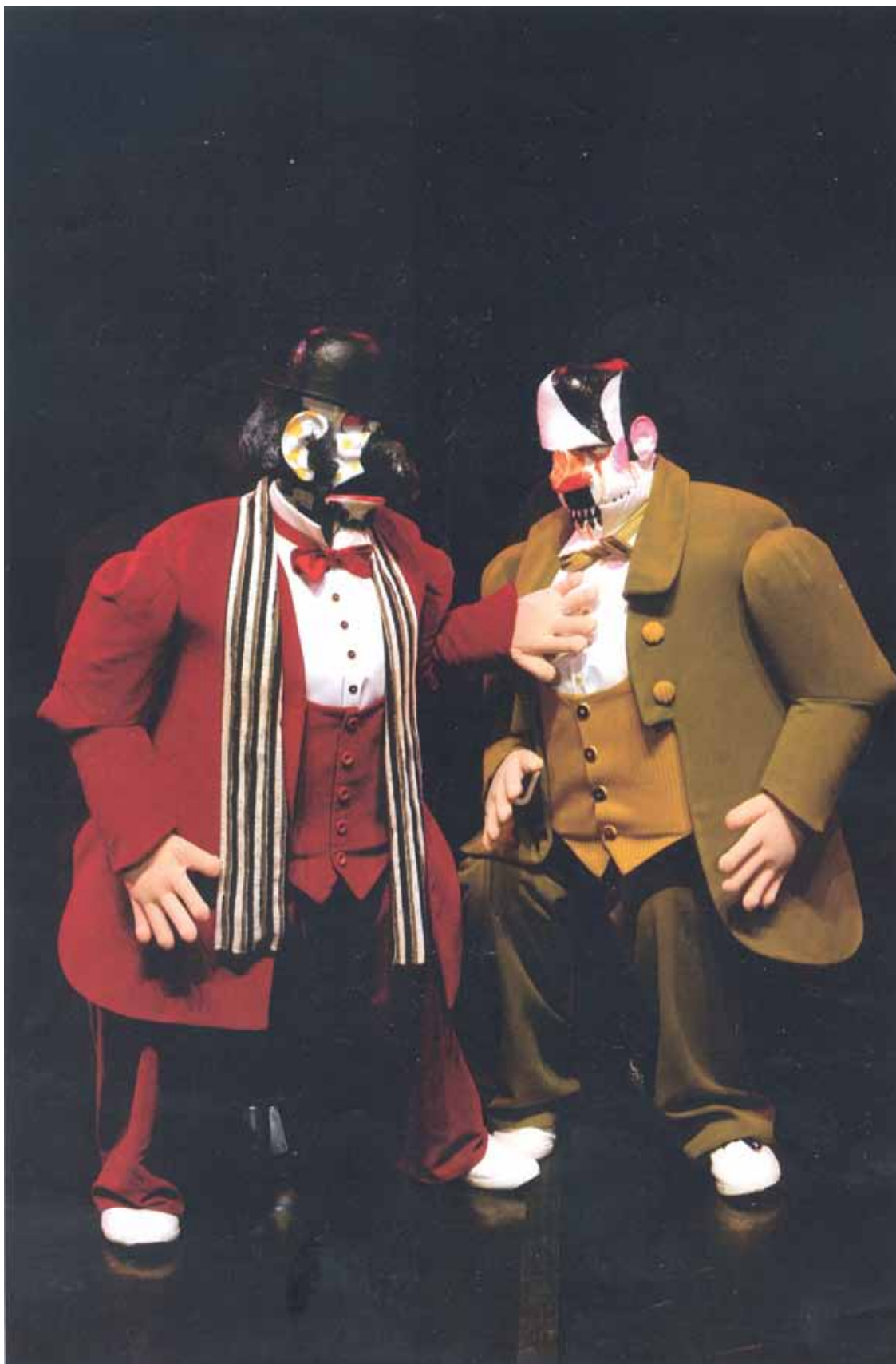
Andrija Mutnjaković: Zlatko Bourek: Sokol ga je volio / Sokol Loved Him

Theatrics: The Dragon and Death



Teatralije: Židov Hercl

Theatrics: Hercl the Jew



Teatralije: Židov Hercl i Adolf Hitler

Theatrics: Hercl the Jew and Adolf Hitler



Teatralije: Smrt i zidov Hercl

Theatrics: Death and Hercl the Jew



Teatralije: Göbels, Adolf Hitler i zidov Hercl

Theatrics: Göbels, Adolf Hitler, and Hercl the Jew



Teatralije: Göbels, Smrt, Adolf Hitler i židov Hercl

Theatrics: Göbels, Death, Adolf Hitler, and Hercl the Jew



Teatralije: Smrt i Adolf Hitler

Theatrics: Death and Adolf Hitler



Teatralije: Göbels, Smrt, Adolf Hitler i židov Hercl



Theatrics: Göbels, Death, Adolf Hitler and Hercl the Jew



Teatralije: Teatar nakaza – kazalište figura

Theatrics: Theatre of monsters – theatre of figures



Teatralije: Teatar nakaza – kazalište figura

Theatrics: Theatre of monsters – theatre of figures,



Poruka, 1991., ulje na platnu, 80 x 80 cm

Message, 1991, oil on canvas, 80 x 80 cm



Šovo (Šovagović), 1991., ulje na platnu,
80 x 80 cm,

Šovo (Šovagović), 1991, oil on canvas,
80 x 80 cm



Alma 1, 2010.

Alma 1, 2010

deformirani, to jest formirani su na izuzetno karakterističnom autorskom rukopisu. Taj rukopis doveden je do apsurdna u zbirci njegovih skulptura, teatarskih aktera, filmskih likova, naslikanih portreta: oni su grdobe, kako ih Bourek rado naziva. No ta deformacija nije negativno ciljana pretvaranjem ljudi u grdobe – ona je pozitivna deformacija koja groteskom naglašava karakter glumljenog lika, objašnjava situaciju, navodi na razmišljanje. Ta deformacija prisutna je i kod interpretacije realnih predmeta: kuće, rijeke, mosta, aviona, čamca, mesnog odreska, torte itd. Stvoren je tako jedinstveni autorski umjetnički izričaj, apsolutno prepoznatljiv u suvremenoj umjetnosti Hrvatske i ekumene.

Podloga toga apsolutnog umjetničkog fenomena jest rijeka Drava (Dunav, Vuka, Bosut), podloga je ravničarska konfiguracija Slavonije (Podravine, Posavine), podloga je život grada na obali rijeke (Osijeka, Vukovara, Iloka, Aljmaša). Podloga su ambijent, vjera, ljudi, život, običaji, usud, događanja zavičaja Zlatka Boureka. Iz toga zavičaja vinuo se u planetarne sfere umjetnosti, a ipak je taj zavičaj ostao i trajno prisutan kao neumitni credo artizma Zlatka Boureka. Zato Boureka izuzetno cijenimo.

Negdje u srcu tog artizma učahurene su neke Dobrišine tajne veze između Zlatka i Šove: beskrajno ljube svoju Slavoniju. Stoga ih je Sokol volio.

essential component of Bourek's creations is the ever-present human being: women and men. Men are often dressed colourfully in Slavonian vests, *bećar* caps, bon-vivant hats, or military caps. Opposite them, the women are mostly naked with accentuated child-bearing figures, occasionally in lascivious poses. All of these characters, however, share one characteristic: they are deformed, or rather, they are designed in the author's exceptionally unique style. This signature style is taken to absurd levels in the collection of his sculptures, theatre actors, film characters, and painted portraits: they are gorgons, as Bourek himself joyfully calls them. However, this deformation is not negatively aimed at turning people into gorgons – it is a positive deformation that uses grotesque alterations to accent the nature of the character, explain a situation, and lead the viewer to think. This deformation is also present in his interpretations of physical objects: houses, rivers, bridges, airplanes, boats, cuts of meat, cakes, etc. His unique form of artistic expression is absolutely unmatched in modern Croatian art.

The background of this absolute artistic phenomenon is the river Drava (Dunav, Vuka, Bosut), the background is the plains of Slavonia (Podravina, Posavina), the background is the life of cities on the river (Osijek, Vukovar, Ilok, Aljmaši). The background is the atmosphere, faith, people, life, tradition, fate, and happenings in the birthplace of Zlatko Bourek. From his homeland, he soared into the planetary sphere of the arts, but his homeland still remained permanently present as the unrelenting credo of Zlatko Bourek's art. This is why we cherish Bourek exceptionally.

Somewhere at the heart of this art, there lies the secret connection between Zlatko Bourek and Fabijan Šovagović – they both love Slavonia endlessly. That is why Sokol loved them.