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redoviti član Hrvatske akademije znanosti i umjetnosti

Pariški ciklus

Tekst: Tonko Maroević,
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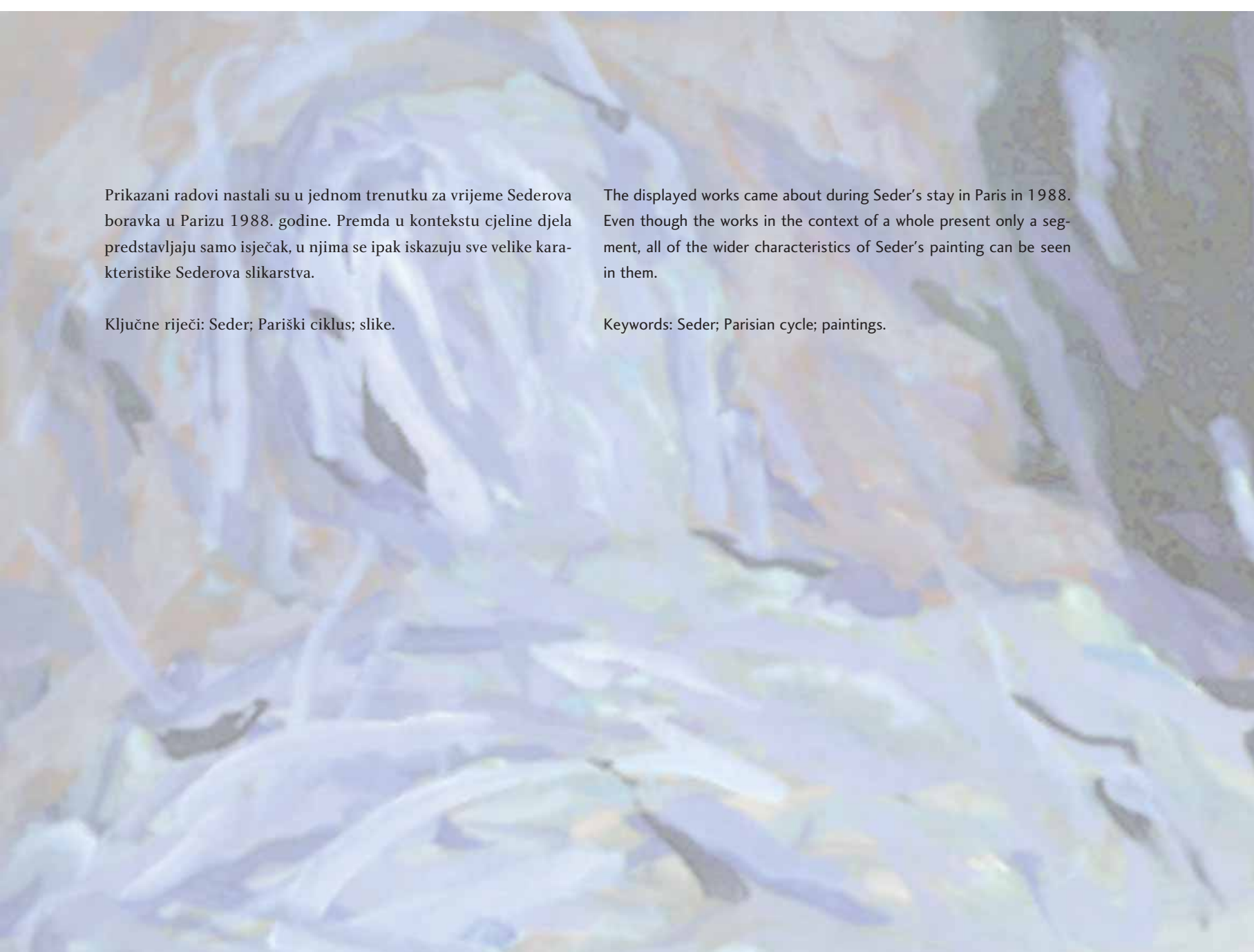
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Review article
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Đuro Seder,
Full member of the Croatian Academy of Sciences and Arts

Parisian Cycle

Text: Tonko Maroević,
Full member of Croatian Academy of Sciences and Arts



Prikazani radovi nastali su u jednom trenutku za vrijeme Sederova boravka u Parizu 1988. godine. Premda u kontekstu cjeline djela predstavljaju samo isječak, u njima se ipak iskazuju sve velike karakteristike Sederova slikarstva.

Ključne riječi: Seder; Pariški ciklus; slike.

The displayed works came about during Seder's stay in Paris in 1988. Even though the works in the context of a whole present only a segment, all of the wider characteristics of Seder's painting can be seen in them.

Keywords: Seder; Parisian cycle; paintings.

Da slikarstvo može biti sreća ispunjenja i sreća davanja, najbolje pokazuju zrele slike Đure Sedera. Zanos kojim on pokriva papir ili platno, veselje kojim se boje međusobno odazivlju, energija koju pritom prenosi na gledatelja – sve su to razlozi da Sederova ostvarenja osjećamo kao afirmaciju postojanja te da nam šire pozitivne vibracije. A razlog više za radost primanja nalazimo u spoznaji kako je slikar prethodno prošao kroz fazu svjesnog uskraćivanja, kako se stanovito vrijeme asketski odricao – danas karakteristične i kao prirodene mu – geste i kromatike. Možda bi se čak moglo zaključiti da je svojedobno potiskivanje iskonskoga temperamenta s vremenom rezultiralo uvećanom snagom emotivnog “pražnjenja”.

I u razdoblju manihejskih crno-bijelih radova, koje je kulminiralo programatskim tekstom “Nemogućnost slike”, kao i u već dugotrajnom, višedesetljetnom periodu neoekspresionističkog slikanja i slobodnog prepuštanja potencijalima motiva i medija, ovaj je slikar održao intelektualni i etički napon čistoće pristupa. Visoka svijest o naravi slikarstva, odnjegovana u klasi tako izvanrednog profesora kao što je bio Marino Tartaglia, tražila je sporazum između znanja i traženja, između težine načela i lakoće izvedbe, između strogosti i opuštenosti, između – da se poslužim Zuppinim binomom – navike i lirike. Lirska Sederova crta, dokazana i u njegovoj pjesničkoj zbirci hermetičkoga predznaka “Otac iz lonca”, s vremenom je opravdano preteгла i u shvaćanju likovnog kadra, u slobodi nanošenja znakova, a da nipošto nije zanijekala dar specifičnog govora linijama i bojama.

Opus *Pariški ciklus* dobro dolazi da nas podsjeti na jednu dionicu Sederova opusa, na važnu epizodu u biografskom i u morfološkom smislu. Naime, dvomjesečni boravak umjetnika u Parizu tijekom 1988. godine u ateljeu smještenom u *Cité internationale* bio je i lijepa prigoda za uvećanje informacija o aktualnosti i povijesti, ali i za osobno pribiranje snaga, za uvećanu radnu koncentraciju. Osim toga radovi su u tom trenutku svi rađeni tehnikom tempere na papiru (radi lakšeg transporta), što je pak omogućilo i veću brzinu izvođenja i veću neposrednost stvorenih oblika. Slikar koji se desetak godina prije toga – nakon krize apstinencije i gotovo konceptualističkih rezervi – vratio nagoni slobodnom slikanju dobio je u trenutku pariškoga boravka i lijepo ohrabrenje i potvrdu svojega izbora u susretu s mnogim izložbama, galerijama i muzejima. Sam se u jednoj bilješci prisjeća upoznavanja sa znamenitim Picassovim radovima na velikoj izložbi, zatim retrospektiva Degasa i Zurbarana, a pogotovo uvida u djela živih suvremenika poput Bacona i Beaselitza, Palladina i Gerarda Richtera.

Godinu dana nakon povratka iz Pariza, 1989., Đuro

The mature paintings of Đuro Seder best portray how painting can be a joy of fulfillment and giving. The inspiration with which he covers paper or canvas, the happiness with which his colors communicate, the energy that is then passed onward to the viewer – all are reasons that Seder’s creations are experienced as an affirmation of existence, and they pass on to us good vibrations. Yet another reason for our happiness can be found in the realization that the painter had previously passed through a phase of conscious denial, how he in a way ascetically recanted time – something that is today as characteristic of him as his gestures and chromatics. It could even possibly be concluded that his one-time repression of his natural temperament in time resulted in the increased strength of his emotional “catharsis”.

Even in the era of Manichaeist black and white works which culminated in the programmatic text “The Impossibility of the Painting” [Nemogućnost slike], as well as an already long-lasting multi-decade period of neoexpressionist painting and free acceptance of the potentials of motif and media, this painter maintained the intellectual and ethical tension of his cleanliness of approach. His great awareness of the nature of painting, nurtured in the class of such an excellent professor as Marino Tartaglia, sought an accord between knowledge and searching, between the weight of principle and the ease of execution, between rigidity and looseness, between – to use Zuppa’s binomial – habits and lyrics. Seder’s lyrical streak, also displayed in his poetry collection under the hermetic title “Father from the Pot” [Otac iz lonca], eventually and justifiably entered into the perception of the artistic community, with its freedom for applying symbols, without in any way neglecting his gift for specific speech through lines and colors. His “Parisian Cycle” well reminds us of one part of Seder’s opus, of a meaningful episode in both the biographical and morphological sense. Namely, the artists two-month stay in Paris in 1988 in an atelier located in Cité Internationale, was a fine occasion for gaining knowledge about current events and history, but also for personally gathering strength and increasing his concentration on his work. Besides this, his works at that time were all executed in tempera on paper (for ease of transport), which also enabled him to execute them at greater speed and closer proximity to created forms. The painter, who ten years earlier, after withdrawals and nearly drained conceptual reserves, had returned powerfully to free painting, received during his stay in Paris both positive encouragement and confirmation of his choice at many exhibitions, galleries and museums. He himself in his notes remarks on becoming familiar with Picasso’s works at a large exhibition, retrospectives of Degas and Zurbaran, and especially insight into the works of living modern artists like Bacon and Beaselitz, Palladin and Gerard Richter.

A year after his return from Paris, in 1989, Đuro Seder held his first retrospective exhibit in Zagreb’s Museum of Arts and Crafts.



Parižanka, 1988., tempera na papiru, 110 x 75 cm

Parisienne, 1988, tempera on paper, 110 x 75 cm





Volim Pariz, 1988., tempera na papiru, 110 x 150 cm
I Love Paris, 1988, tempera on paper, 110 x 150 cm



Odmor, 1988., tempera na papiru, 75 x 100 cm

Rest, 1988, tempera on paper, 75 x 100 cm

Seder imao je i prvu retrospektivnu izložbu u zagrebačkom Muzeju za umjetnost i obrt. Tom prigodom izložio je i neke radove koji se izravno oslanjaju o pariška iskustva, koji predstavljaju razradu skica nastalih u *Gradu svjetlosti*. U prikazu te izložbe (*Danas*, 19. 12. 1989.) posebno sam se osvrnuo na čitav niz dvojnih portreta, na više od deset slika na kojima je prikazan isključivo po jedan muški i po jedan ženski lik. Slike nazvane *Ona i on*, *Dvoje*, *Vis à vis*, *Susret* i *Udvaranje* pripadaju tematici i ciklusu na koji sam se prethodno već osvrtao, prenosim ovdje nekoliko rečenica iz napisa *Dvoje i ostalo*: "Gdje i nije riječ o osobama suprotnoga spola, naslikana je često figura s predmetom koja simbolizira (kažimo tako) plodnu opoziciju. Ako Sedera nećemo baš nazvati slikarem Erosa, ne možemo predvidjeti da je slikar određenoga napona, pri čemu oblici nužno zadobijaju jin-jangovska svojstva, a međuprostor prestaje biti neutralnim i poprima attribute nosioca energije privlačenja i čuvara vrlo dvosmislenog identiteta... Koliko je Seder Janus, koji jednim licem gleda prema naprijed, a drugim unatrag, toliko je njegov karakteristični binom androgin, koji teži

On that occasion, he also presented some works which were directly influenced by his experiences in Paris, represented by elaborations of sketches that came to be in the "City of Light". Of the works of this exhibition ("*Danas*", December 19, 1989), my attention was especially drawn to an entire series of dual portraits, more than 10 paintings on which only one female and one male figure were presented. Paintings entitled "She and He" [*Ona i On*], "Two" [*Dvoje*], "Vis à Vis", "Meeting" [*Susret*] and "Courtship" [*Udvaranje*] belong to a thematic and cycle which I have previously referred to – I will supply here a few sentences from the text "Two and others" [*Dvoje i ostalo*]: "Even where people of the opposite sex are not concerned, figures are often portrayed with an object that symbolizes (let us say) an opposition of fertility. If we cannot truly call Seder a painter of Eros, we cannot foresee that he is a painter of specific inspiration at the hands of whom forms necessarily obtain yin-yang characteristics and interim space ceases to be neutral and accepts the attributes of a carrier of attractive energy and guard of a very ambiguous identity... Seder is every bit as much Janus, who with one face looks forward and another backwards, as his characteristic binomial is androgynous, reaching



Ona i on, 1988., tempera na papiru, 75 x 110 cm

She and He, 1988, tempera on paper, 75 x 110 cm

savršenstvu kompenziranjem i sublimiranjem krajnosti.”

Kazali smo: binom, a ne pojedinačni lik, tako da je “savršenstvo” androgin, tek povremeni stjecaj okolnosti. Ali kad je na slici, u prizoru, samo jedna osoba, ona je – ako nije autoportret – najčešće ipak slikaru suprotnoga spola. Tako da slike naslovljene *Zaljubljena*, *Parizanka* i *Eva u Parizu*, a i *Odmor*, predstavlja lik feminilnih crta. Iz dva od netom navedenih naslova razabire se lokacija nastanka, rezultat neosporne potrebe da se oda počast mjestu duboke likovne tradicije i žive senzualne motivacije.

Inače, kao slikar bliži dramatičnom sjevernjačkom doživljaju figuracije (na tragu Noldea, “Cobre” ili našega Hermana), Seder u Parizu doživljuje kupku razblažujućeg postimpresionističkog pristupa. Naravno da povijesne termine koristimo tek uvjetno te da našem umjetniku nije do morfološkog slijeđenja bilo koje tendencije već do sinteznog ili kumulativnog pronicanja različitih iskustava, ali čini se da gledanje Bonnarda i Vuillarda primjerice nije moglo biti bez određenih posljedica. Ako bismo pariške tempere po našem mogli diferencirati od ostatka opusa, to je ponaj-

for perfection in compensation and sublimation of extremes.”

We have said: “binomial”, and not an individual figure, so that androgynous “perfection” is merely a temporary concurrence of events. But when there is only one person in the painting, in the image – if it is not a self portrait – it is most frequently the opposite sex of the painter, so that paintings entitled “In Love” [*Zaljubljena*], “Parisienne” [*Parizanka*] and “Eva in Paris” [*Eva u Parizu*], as well as “Rest” [*Odmor*] present figures with feminine lines. Two of the mentioned titles portray places of origin, the result of a doubtless need to pay respect to a place of deep artistic tradition and lively sensual motivation. A painter who is at any rate closer to the dramatic northern style of figuration (in the footsteps of Nolde, “Cobra” or the Croatian Herman), Seder in Paris was bathed in a calming postimpressionist approach. Of course, we are only conditionally using historical terminology, and our artist does not care to morphologically follow any trend, but rather he synthetically or cumulatively sees through various experiences. It seems, however, that observing Bonnard or Vuillard, for example, could not have been without any specific consequences. If we are to in our own way differentiate the Parisian temperas from the

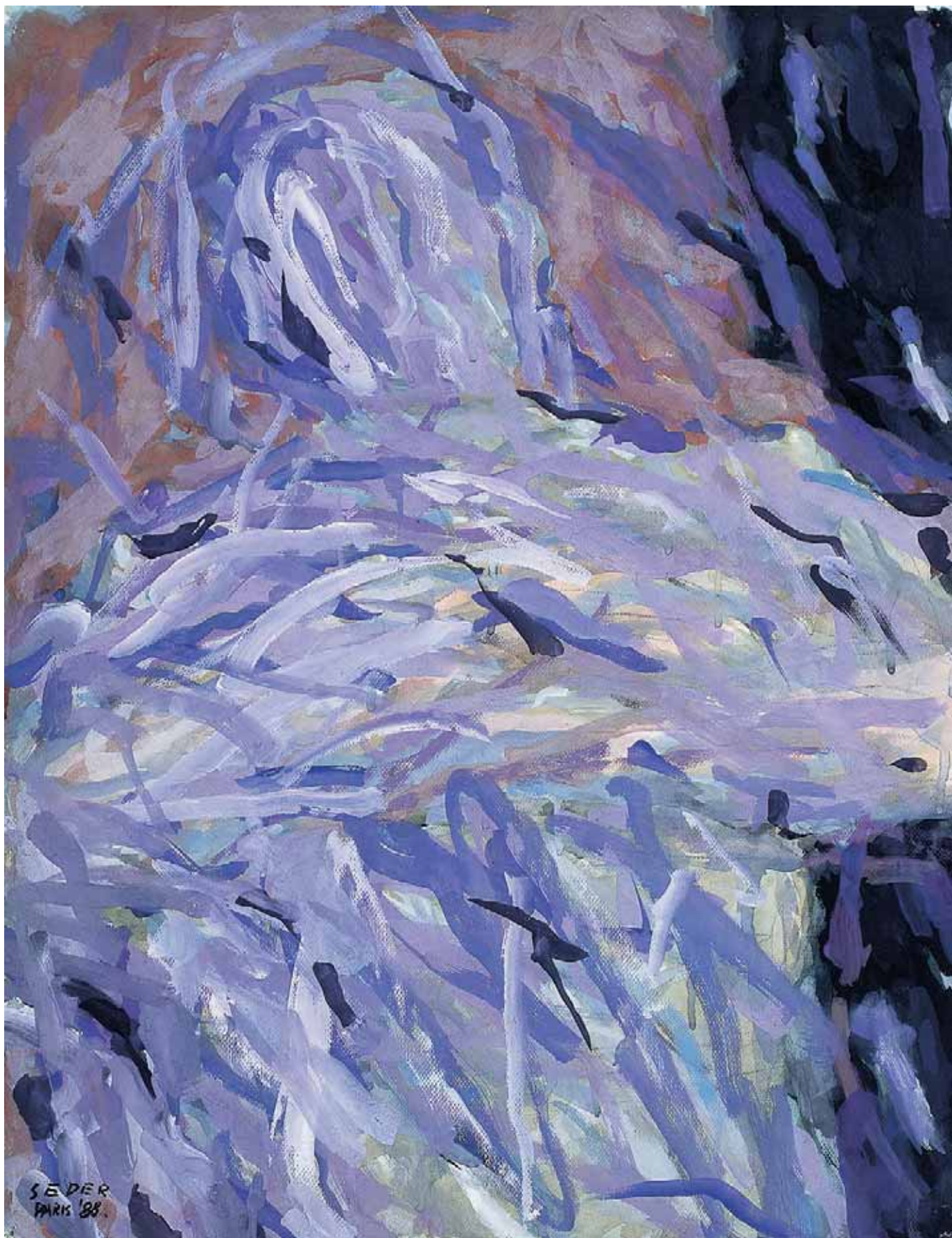




Pariške kuće, 1988., tempera na papiru, 110 x 75 cm

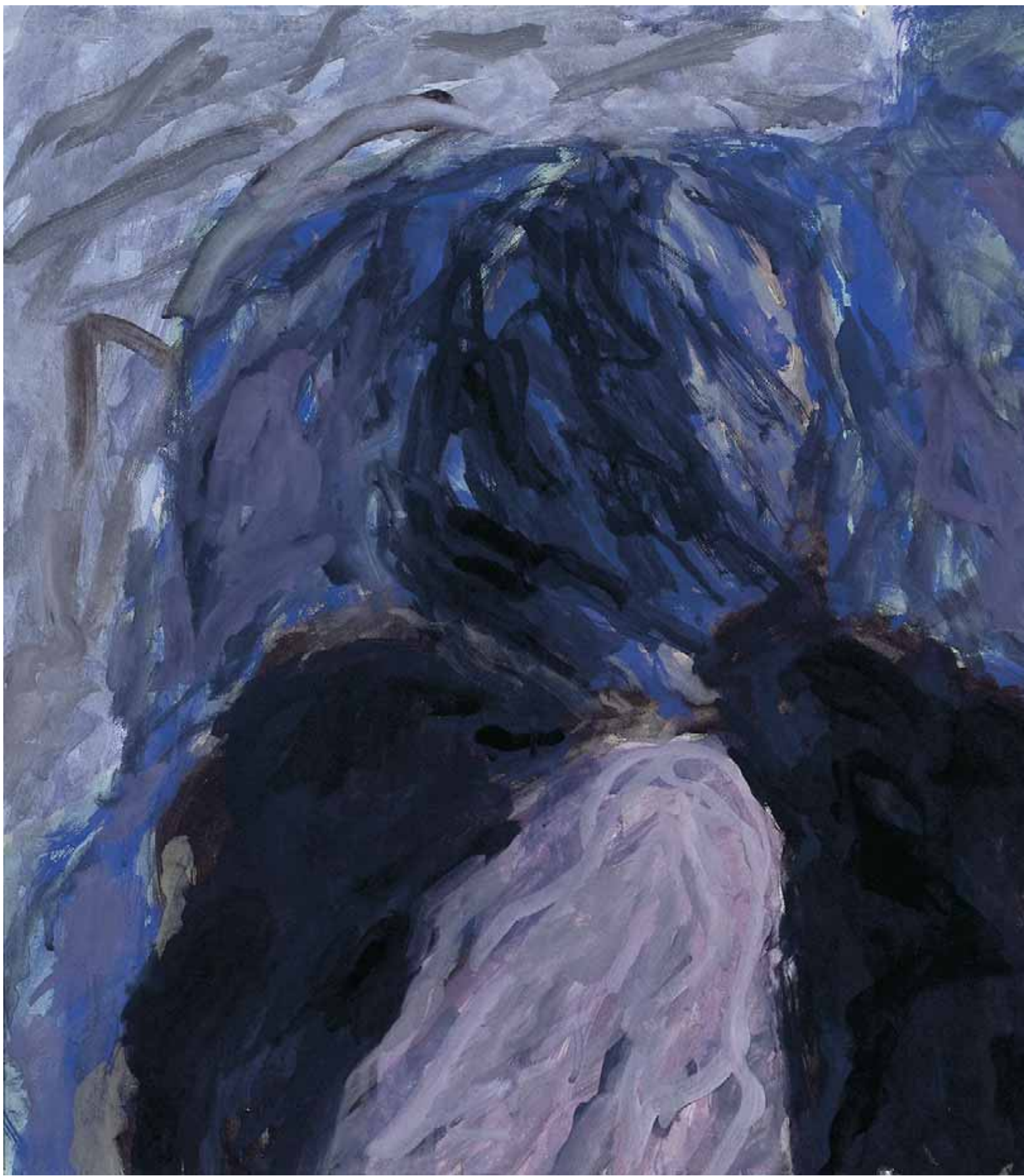
Parisian Houses, 1988, tempera on paper, 110 x 75 cm





Autoportret, 1988., tempera na papiru, 75 x 55 cm

Self-Portrait, 1988, tempera on paper, 75 x 55 cm





Polufigura, 1988.,
tempera na papiru, 75 x 100 cm
Half-Figure, 1988,
tempera on paper, 75 x 100 cm



Vis à vis, 1988.,
tempera na papiru, 75 x 110 cm

Vis à Vis, 1988,
tempera on paper, 75 x 110 cm

prije prevlast miješanih, prepletenih plavkastih i ljubičastih tonova naspram nekoć češćih kontrastnih žuto-crvenih ili zeleno-narančastih odnosa. Ponešto smirenija gama doista je primjerenija hedonističkom doživljaju ili, pogotovo, intimističkoj atmosferi. Radovi kao što su *Autoportret*, *Polufigura u enterijeru* i *Ona i on* posebno odgovaraju nekom introspektivnom, meditativnom doživljaju, a u njima i sam rukopis zadobiva jaču ispovjednu karakterizaciju.

Slika *Pariške kuće* sasvim je netipična za autora, premda se koloritom nadovezuje na upravo navedenu grupaciju radova s ljubičastim i smečkastim dominantama. Netipičnost se sastoji u uklanjanju bilo kakvoga ljudskog lika, u reduciranju mimetičnosti na paralelne nizove vertikalnih crtica što sugeriraju ritam prozorskih otvora, no zapravo čine autonomnu rešetkastu strukturu ujednačeno nanesenih mrlja. U podlozi te slike naziremo daleke odjeka monetovskog pristupa katedrali u Rouenu, a na neki način i asimiliranu lekciju *Lopoča* istog autora. Naravno, spominjemo klasiku kao mnemotehničku referenciju, svje-

remainder of his opus, there is first and foremost a predominance of mixed, interwoven bluish and purple tones, compared with what were once more frequent contrasty yellow-red or green-orange relationships. A somewhat calmer gamut is truly more appropriate for a hedonistic experience or, especially, an intimate atmosphere. Works like "Self-Portrait" [Autoportret], "Half-Figure in an Interior" [Polufigura u enterijeru] or "She and He" [Ona i on] are especially appropriate to a certain introspective, meditative experience, and his own handwriting in them attains a stronger confessional character. The painting "Parisian Houses" [Pariške kuće] is completely atypical of the author, although he uses color to reference a just-introduced group of works with purple and brownish dominant tones. What is atypical is his removal of any kind of human form, his reduction of mimetics to parallel rows of vertical lines that suggest the rhythm of windows, but truly comprise an autonomous barred structure of evenly applied smears. In the background of this picture we can observe distant echoes of Monet's approach to the cathedral in Rouen, and in a way the assimilated lesson of "Waterlilies" by the same author. Of course, we mention a classic



Eva u Parizu, 1988.,
tempera na papiru, 65 x 100 cm

Eva in Paris, 1988,
tempera on paper, 65 x 100 cm

sni kako je Sederovo pozivanje na nju procijeđeno kroz jak dijakroni filter te kako je udio osobne vizije više no nezamjenjiv.

Slika *Volim Pariz* svojevrsni je program životne i radne epizode boravka u tom gradu. Na toj su slici, uglavnom obavezna, muška i ženska lica, ali je po sredini izrazit amblem: sivkasta silhueta katedrale Notre Dame. Na duboko plavoj pozadini koja se prozire i kroz perforacije zvonika ističu se u prvom planu tri oveće ljudske glave blijedoružičastog inkarnata i atributa naglašenih čvrstim grafizmima. Izraziti su faktor koherencije te slike kružni oblici, što idu od rozete katedrale preko naočala i očiju predstavljenih likova (pa i obrisa glava) sve do serije oblačića što flankiraju gornji rub kadra. Tom slikom odlučne gestualnosti zapečaćen je *hommage* središtu univerzalnih likovnih vrijednosti, a istodobno potvrđena individualna inačica pristupa “vječnim” motivima, verificiran dubok odnos s tradicijom kao izazov stalno novih okušavanja.

as a mnemonic reference, aware that Seder’s connection to it is filtered through a strong diachronic filter, and that it is as part of a personal vision more than irreplaceable. The painting “I Love Paris” [Volim Pariz] is its own kind of program of life and work episodes of his stay in the city. In that painting we have mainly obligatory male and female faces, but in the middle is a pronounced emblem: the grey silhouette of the cathedral of Notre Dame. On a deep blue background that forces its way even through the perforations of the bell tower, three fairly large human heads with pale-pink attributes and accented firm graphisms are emphasized in the foreground. The circular forms that carry from the cockades of the cathedral across the eyeglasses and eyes of the presented figures (and the outlines of their heads) all the way to the series of clouds that flank the upper edge of the cadre represent an exceptional factor of coherence. This painting of decisive gestuality is a marked homage to a center of universal artistic value, and simultaneously a confirmed individual sort of approach to “eternal” motifs, a validated, deep relationship with tradition as a challenge to constant new attempts.





Zaljubljena, 1988.,
tempera na papiru, 75 x 110 cm

In Love, 1988,
tempera on paper, 75 x 110 cm