



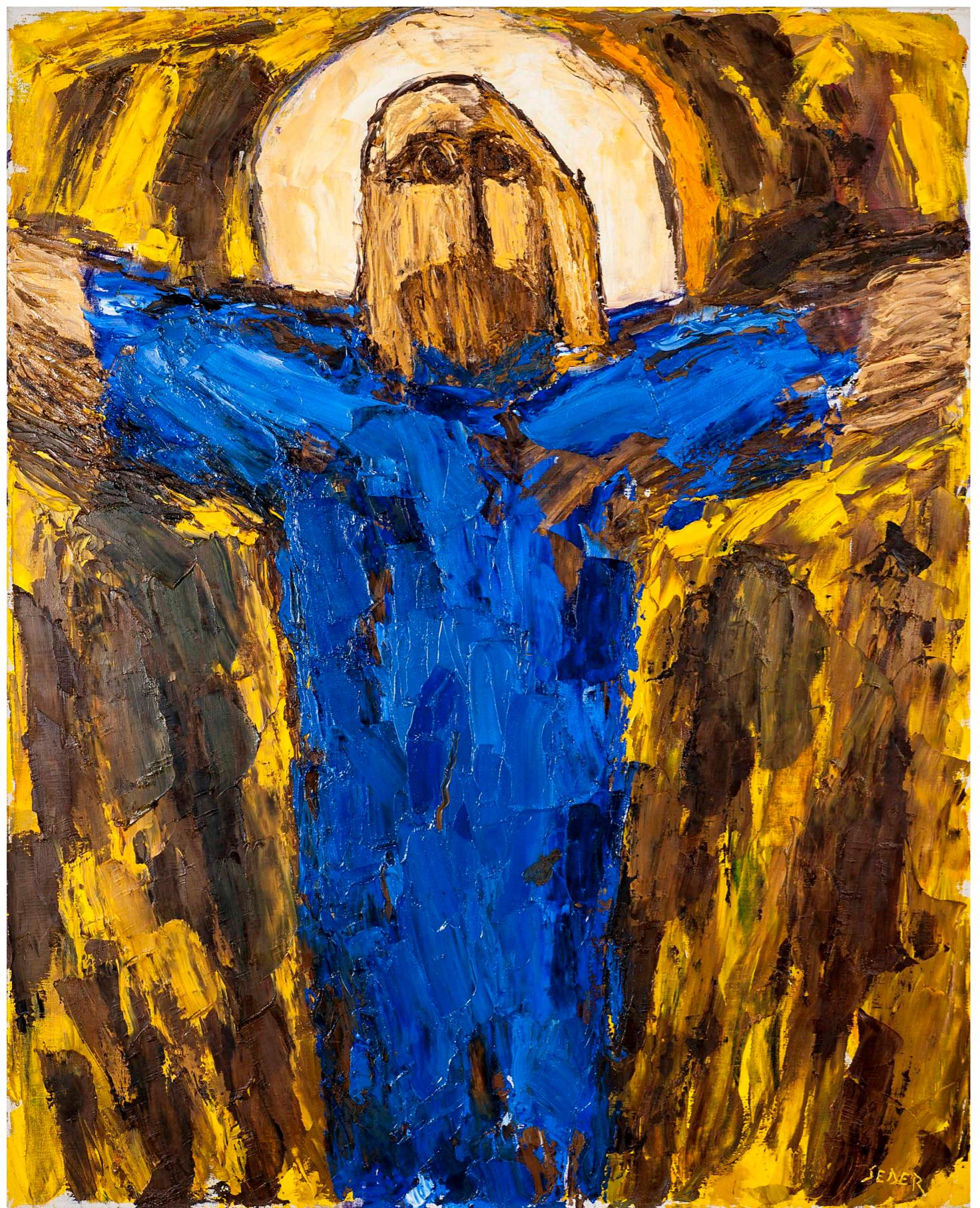
ĐURO SEDER

GALERIJA SV. KRŠEVANA ŠIBENIK

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ĐURO SEDER

Čovjek koji ide nekim svojim putem

Dvoranski romanički prostor crkve sv. Krševana, nalik visokoj škrinji svetačkih moći, takav je da može nositi sublimaciju jedne jedine slike. Slika Đure Sedera takva je. Svojom slikarskom gestom, u ovoj građevini, jest ta jedna jedina slika. Ona ima moć da dosegne najviše tonove njene visine, tamu njene dubine, svjetlo njene širine i njezinu sakralno sjećanje. Drama i dinamika Sederove slike, njezin unutrašnji potres, mukla i ushićenja istinitost, visoka termička energija, duhovna usilanost na vreliču ledu i njezin misterij, takvi su. Ispunjavaju sve njene mogućnosti i slici ostaje samo nemogućnost da bude drugačija. Zašto to nismo učinili i postavili samo jednu sliku, ne znam. (Ali to je moje žaljenje.)

Đuro Seder akademik i profesor emeritus kao „čovjek koji ide nekim svojim putem“ sažeo je u jednom razgovoru svoje stvaralaštvo: „Ovo je jedno ljudsko, patničko slikarstvo koje traje cijeli život, no sublimiralo je u sebi slikarske, tradicionalne i ljudske vrijednosti, tako da iz njega stojim s punom odgovornošću“. Odgovornost prema istinitosti slike i slikarstva riječi su moralne naravi i dotiču se Sederova ethosa i osobe.

Od mladenačke žudnje i zaljubljenosti u slikarstvo do tjeskobnog tjesnaca nemogućnosti slike i gorgonačkog crnila „kao melankolije“ - kako je pisao Josip Vaništa - kojim su se 60-ih godina „gasile sve suvišnosti slike“ a „stvari izgubile svoje razloge da budu za sliku“ (Zdenko Rus), za Đuru Sederu nije bilo prečaka. Bio je to, u drugoj polovici stoljeća modernizma, neizbjegli put koji je jedino mogao autora vratiti u prostor slike i prostoru slike vratiti oblik, boju, gestu, svjetlost! Tada je sve ono što je bilo „zakrito“ bilo iznova „raskrito“ (1977.) a egzistencijalna muka i muklost postala je egzistencijalnom gestom povratka slikarstvu i vjere u sliku. I liku čovjeka i njegove ljudstosti u vihoru osjećajnosti i psihizma (onoga svijetlog i onoga tamnog). Osamljenosti jednoga i uzajamne nepremostive osamljenosti dvoje.

Približio je svoj i naš pogled slikarskoj materiji do mjere mogućeg. Približio je kadar do taktilnog (ljudskog), istodobno udaljujući ga do onos-tranog (metafizičkog). Kao iluzionist nanosi slojeve pigmenata kako bi iz dubine iznio svjetlo i kako bi osvijetlio i ozračio površinu. Slojeve nanosi potezom koji podiže grebene uzinemirenosti čula i čuda stvaranja koje je po sebi misterij sakralnoga. Kao strukture egzistencije, konačnosti čovjeka i beskonačne prirode u čijem je središtu tvorbena snaga imaginacije. Sederov ekspresionizam ne propovijeda o sakralnom svijetu, nije njegova naracija, nije njegova predodžba, on je njegov simulacrum. U slikarskoj materiji, u gesti ruke, u snažnim strukturama te geste i rukopisa koje su su gradivne i razgradujuće, u imaginaciji nastajućeg znaka (lika) i u dinamici prepletanja osnove i potke (prizora i slikanja), biva sakralna ili njena jednakost. U čudu slikanja koje čini poznatim ono što nije vidljivo.

I kada je njegovo slikarstvo novozavjetno ili kada je riječ o autoportretu, ono u sebi nosi biblijsku seismografiju ljudskosti između Knjige Postanka (Stvaranje svijeta) i Knjige Otkrićenja (Apokalipse). Ekspresija (ekspresionizam) je „žestoka“, a molba, strah, zagovor i čudo u očima i rukama su Pjesma nad pjesmama i svekolika grozničava žudnja njezinih stihova. Katalonska romanička, Giotto, Rouault, njemački egzorcistički ekspresionizam, Kokoschka ekspressionistička groteska, Hermanovi biblijski krajolici ... asocijacije su koje se u Sederovu egzistencijalnom izgaranju ne mogu nazivati srodstvima, tek najširoji obitelji. Prije bih rekla kako je ovo slikarstvo jedan duboki srednjovjekovni san povijesnog čovjeka, koji je u svojim snovljenjima, ljudskim strepnjama, strahu i drhtanjima (Soren Kierkegaard) mogao biti naslikan tek u vrijeme današnje buke i šumova i izgubljene svijesti o vlastitoj konačnosti u beskonačnosti prirode. Od umjetnika, koji u prvom licu punom odgovornošću ide nekim svojim putem i biva oslobođen.

Margarita Sveštarov Šimat

ĐURO SEDER

A man treading his own path

The hall of the Romanesque Church of St Chrysogonus (Krševan), resembling a tall chest of sacred relics, appears to be able to carry the sublimation of a single painting. Such is a painting by Đuro Seder. With its painterly gesture, it represents that single painting in the building. It has the power to reach the highest tones of its height; the darkness of its depth; the light of its width and its sacral memory. Such are the drama and dynamics of Seder's painting, its inner tremor, muted and enthusiastic veracity, high thermal energy, spiritual incandescence at its peak and its mystery as well. They fulfil all its possibilities and the painting is left only with the impossibility to be different. I don't know why we didn't display a single painting, but I certainly regret it.

Đuro Seder, an academic and Emeritus Professor as a man treading his own path, summarised his artistic work in an interview: "this is a sort of human and martyrish painting that has lasted all my life but it has sublimated itself in some painterly, traditional and human values, so I stand firmly behind it." The responsibility towards the veracity of a painting and art are words that have a moral nature and are associated with Seder's ethos and personality.

There were no shortcuts for Đuro Seder when it came to the transition from his youthful longing and infatuation for painting to an anxious strain of the impossibility of a painting and Gorgonic blackness as melancholy, as Josip Vaništa once wrote, which was used in the 1960s to get rid of all redundant parts of a painting, when things no longer had reasons to be the subject of a painting (Zdenko Rus). It was, in the second half of a century of modernism, an inevitable path that was able to make the author return to the space of a painting and to restore the shape, colour, gesture and light to the space of a painting! Then, everything that was concealed was revealed again (in 1977) and the existential misery and quietness turned into an existential gesture of a return to painting and faith in a painting. It also resulted in returning to human characters and their humanity in a whirlwind of sensibility and psychism (both the light and the dark aspect of it) – to the loneliness of one person and the mutual, unbridgeable loneliness of two people.

He has made his and our perspective on the subject of painting accessible to the limits of the possible. He has managed to bring the frame to a level of the tactile (human), while simultaneously departing from an aspect that goes beyond the limits of human knowledge (metaphysical). As an illusionist, he applies layers of pigments in order to bring the light out of the depths as well as to illuminate and irradiate the surface. He applies these layers with a brush stroke that forms reefs of agitating senses and miracles of creation, which genuinely represents a mystery of the sacral - as structures of existence, the finiteness of man and the infinite nature, with the creative force of imagination as the focal point. Seder's expressionism does not proclaim the sacral world; it is not its narration or its conception, but rather its simulacrum. His art is or becomes sacral within the subject of painting, in a gesture of his hand, in the powerful structures of that gesture and style, which possess building and dissolving elements, in the imagination of the emerging sign (character) and in the dynamics of the intertwining warp and weft (scene and painting); in the miracle of painting that makes the invisible familiar.

Regardless of whether his painting relies on the New Testament or produces a self-portrait, it embraces a Biblical seismography of humanity between the Book of Genesis (Creation of the World) and the Book of Revelation (Apocalypse). The expression (expressionism) is fierce and the request, fear, intercession and miracle in the eyes and hands represent the Song of Songs and the omnipresent feverish craving of its verses. Catalan Romanesque art, Giotto, Rouault, German exorcism Expressionism, Kokoschka's expressionist grotesque, and Herman's Biblical landscapes cannot be closely associated with Seder's existential dedication, but they are rather distantly related to it. I would rather claim that this painting is a profound medieval dream of a historical person with his or her daydreams, human trepidation, fear and trembling (Soren Kierkegaard), for whom the opportunity to be painted arose only in this period of noise and the lost awareness of our own finiteness within the infinite nature. Painted by the artist that takes full responsibility while treading his own path to be eventually liberated.

Margarita Sveštarov Šimat

ŽIVOTOPIS:

BIOGRAPHY:

Đuro Seder rođen je u Zagrebu 1927. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Antuna Mejdžića 1951. Specjalizaciju za slikarstvo završio je kod prof. Marina Tartaglie 1953. Nakon studija radio je u časopisu Jugoslavenski radio kao ilustrator i tehnički urednik, u izdavačkom poduzeću Panorama te u Agenciji za marketing - Vjesnik od 1968. do 1981. kao grafički dizajner. Od 1981. do 1983. bio je docent na Akademiji likovnih umjetnosti u Zagrebu, od 1983. do 1987. obnašao je službu dekana, od 1987. do 1998. bio je redoviti profesor. Od umirovljenja 1998. u statusu je profesora emeritusa. Redoviti je član Razreda za likovne umjetnosti HAZU od 2000., a od 2011. obnaša i funkciju voditelja Gliptoteke HAZU.

Bio je članom umjetničke grupe Gorgona od 1959. do 1966. Tijekom šezdesetih i sedamdesetih objavljivao je poeziju u časopisima Razlog, Kolo, Forum i Republika, a 1978. tiskana mu je zbirka pjesama Otac iz lonca u nakladi Biblioteke iz Zagreba. Samostalno izložbe od 1958. Djela mu se nalaze u mnogim nacionalnim i inozemnim galerijama i muzejima (Moderna galerija, Muzej suvremene umjetnosti i Muzej za umjetnost i obrt u Zagrebu, Muzej moderne i suvremene umjetnosti u Rijeci,

Galerija starih i novih majstora Gradskega muzeja u Varaždinu, Muzej arheoloških spomenika i Galerija umjetnina u Splitu, Muzej likovnih umjetnosti u Osijeku, Zavičajni muzej grada Rovinja, Muzej savremene umjetnosti u Beogradu, Neue Galerie u Grazu, Kolekcija Soros u Budimpešti i New Yorku, Galerija Hierling u Münchenu, Galerija prijateljstva Mostarsko-dubravanske biskupije u Mostaru, Umjetnička galerija Žalozbe kralja Tomislava u Čapljini, Galerija Šimun Franjevačkog samostana u Dubravama kod Brčkog) te u privatnim zbirkama u Hrvatskoj i inozemstvu.

ZNAČAJNJE NAGRADA/SIGNIFICANT AWARDS:

- 1984. nagrada Zagrebačkog salona za slikarstvo
- 1986. Godišnja nagrada za slikarstvo „Vladimir Nazor“
- 1993. nagrada za slikarstvo Likovne kolonije Rovinj
- 1995. Godišnja nagrada HOLU

U Galeriji sv. Krševana izloženo je 12 slika, ulja na platnu.

Đuro Seder was born in Zagreb in 1927. He graduated in Painting from the Academy of Fine Arts in Zagreb in the class of Professor Antun Mejdžić in 1951. He completed a painting specialisation course led by Professor Marino Tartaglia in 1953. After graduation he worked at the magazine Jugoslavenski radio as an illustrator and a copy editor, as well as at the publishing house Panorama and at the marketing agency Vjesnik between 1968 and 1981, as a graphic designer. From 1981 to 1983 he worked as a lecturer at the Academy of Fine Arts in Zagreb, from 1983 to 1987 he filled the position of Dean, while from 1987 to 1998 he worked as a regular professor. After his retirement in 1998 he was awarded the status of professor emeritus. He has been a regular member of the Department of Fine Arts of the Croatian Academy of Sciences and Arts since 2000, while since 2011 he has been the head of the Croatian Academy Glyptotheque.

He was a member of the artistic group Gorgona from 1959 to 1966. In the 1960s and 1970s he published poetry in the magazines Razlog, Kolo, Forum and Republika, whereas in 1978 his collection of poetry Otac iz lonca (Father from the Pot) was published by Zagreb's Biblioteca. He has been holding solo exhibitions since 1958. His works are exhibited at many national and international galleries and museums (Modem Gallery, Museum of Contemporary Art and Museum of Arts and Crafts in Zagreb, Museum of Modern and Contemporary Art in Rijeka, Gallery of Old and New Masters in Varaždin, Museum of Croatian Archaeological Monuments and Gallery of Fine Arts in Split, Museum of Fine Arts in Osijek, Heritage Museum of Rovinj, Museum of Contemporary Art in Belgrade, Neue Galerie in Graz, Soros Collection in Budapest and New York, Galerie Hierling in Munich, Gallery of Friendship of the Mostar-Dubrovnik Diocese in Mostar, Arts Gallery of the King Tomislav Foundation in Čapljina, Šimun (Simon) Gallery of the Franciscan monastery in Dubrave near Brčko). Some of his works are part of private collections in Croatia and abroad.

- 1996. Odličje za zasluge u kulturi „Danica s likom Marka Marulića“
- 1999. La Satana za slikarstvo Rovinj
- 2002. Nagrada „Vladi mir Nazor“ za životno djelo
- 2007. nagrada Galerije Forum



