

ĐURO SEDER
NESPUTANA LINIJA

Galerija Forum, 27. 4. - 25. 5. 2018.

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NESPUTANA LINIJA

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NESPUTANA LINIJA

Feda Gavrilović

Majstor slikarstva Đuro Seder često za neke svoje radove ili njihove dijelove zna reći: „ovo je glupo“, ili „ovo je bedasto“. Razgovarate li s njim neko vrijeme, postaje jasno da su ti pridjevi za njega sinonimi za „dobro“, „uspjelo“, „zanimljivo“. Jednom mi je tako s oduševljenjem pričao kako je nedavno otkrio strip: „U tim crtežima ima nešto frajerski i bedasto“, rekao je. U svemu tome možemo nazrijeti kako je ono glavno što Seder traži u umjetničkom djelu (tudem i vlastitom) nesputanost, smjelost i sloboda koju je ta smjelost izborila. Biti glup znači suočiti se na najjednostavniji način s onime što ne znaš ili čega se bojiš. Pristupiti tom problemu nevino ga rastavljajući na dijelove, da bi ga se na koncu posve pokorilo, to jest podredilo sebi. Slično je i opažanje Roberta Calassa u knjizi *Baudelaireova sjenica* (hrvatsko izdanje u prijevodu Mate Marasa izašlo je 2017., u nakladničkoj kući Vuković i Runjić) u kojemu se analizira uporaba riječi „glupo“, (na francuskome „bête“) u zapisima Baudelairea i Flauberta. Oni je, naime, koriste kao istoznačnicu za „uzvišeno“, ili „zadivljujuće“, opisujući njome prirodu ili remek-djela umjetnosti („[...] kao da je umjetnost, dosegnuvši vrhunac, pronašla nešto prirodno lijepo, ali pod koprenom tamne, nepronične opne koja odbija položiti račun pred inteligencijom.“, piše Calasso). Nadalje, u nedavnom intervjuu koji sam vodio povodom zajedničke izložbe Daniela Richtera i Izvora Pende u zagrebačkom MSU-u (objavljen je na portalu Artest i u Art Magazinu Kontura u travnju ove godine) Richter je naglasio kako slikar (zapravo, umjetnik općenito) treba biti „glup“, što znači prihvaćati vlastito nerazumijevanje nečega, te kroz njega i fascinaciju time.

na strani 5: *Rasplesana žena*, 1975. – 1990. ugljen na papiru, 84,1 x 52 cm /
page 5: *Woman in a Dance*, 1975 – 1990, charcoal on paper, 84,1 x 52 cm

Drugim riječima – tek kada priznamo da nam je nešto posve strano, nespoznatljivo i tuđe, možemo početi spoznavati ne samo tu čudnovatu stvar, nego i svoj odnos prema njoj, pa i sebe. U svojoj (zasada) jedinoj objavljenoj zbirci pjesama *Otac iz lonca* (izdana je unutar kulturnih djelatnosti Studentskog centra u Zagrebu, godine 1978., u BiblioTECI, koju su tada uređivali Albert Goldstein i Vjeran Zuppa) Đuro Seder ima zanimljivu pjesmu na tom tragu, pod naslovom *S negativnim predznakom*. U njoj prvo kaže kako: „Radosno je naime to da nema radosti“, a potom u zadnjoj strofi:

„Moje je Čisto uprljano tobom i morali bi

van sa svojim mrljama

hrabro sablazniti svijet.

A to nije moguće.

Zato ćeš reći Nisam Neznam i Nemam

odrečne forme govora.

Riječi s negativnim predznakom

lebdje bestežinski.“

„Nisam Neznam i Nemam“ označavaju neku prazninu, šupljinu i odsutnost: identiteta, znanja ili posjeda. One nemaju težinu jer su jedine „čiste“, neuprljane tuđom percepcijom, slobodne od svih očekivanja recipijenta. U njima je i suština gluposti, jer ne pretendiraju na ikakvo znanje ili sistematičnost koje iz njega proizlazi.



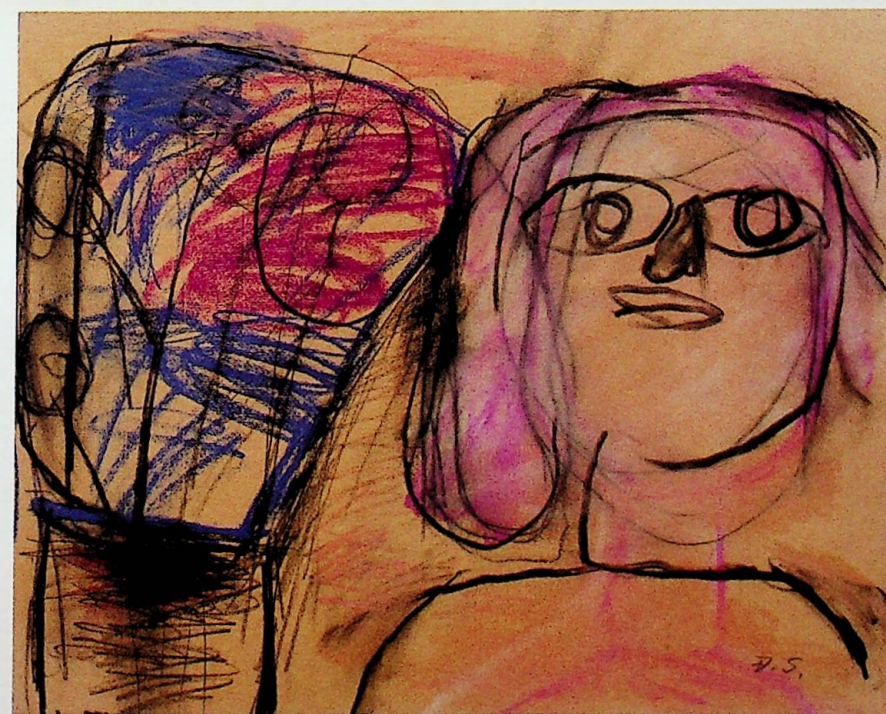


na strani 6 / page 6:

Žena pod kišobranom, 1975. – 1990., ugljen na papiru, 84 x 52 cm /

Woman under Umbrella, 1975 – 1990, charcoal on paper, 84 x 52 cm

Zamišljena s vazom, 1975. – 1990., ugljen i pastel na papiru, 42 x 52.6 cm /
Pensive with Vase, 1975 – 1990, charcoal and pastels on paper, 42 x 52.6 cm





na strani 8 / page 8:

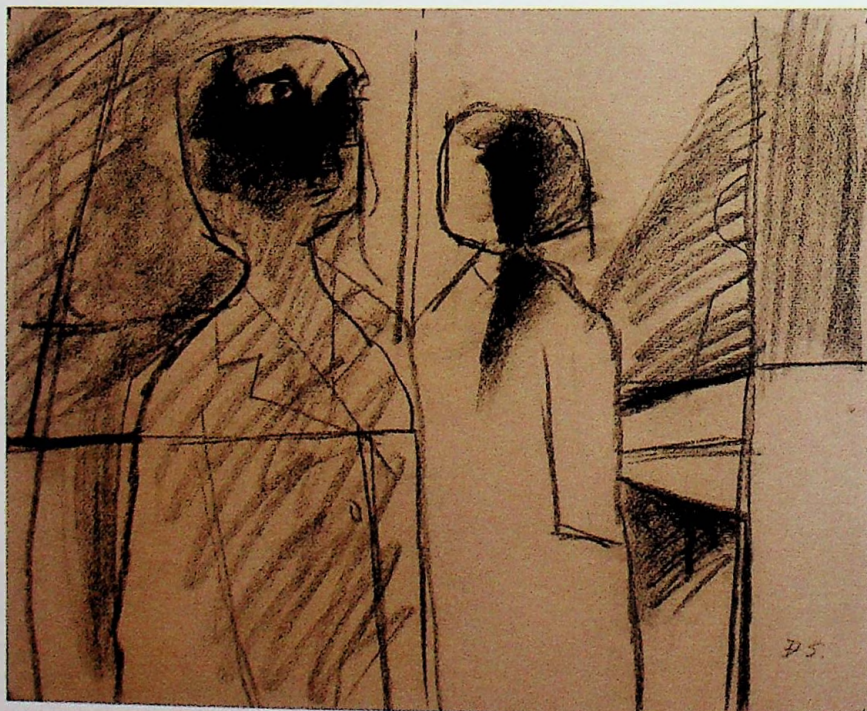
Rascvjetana vaza, 1975. – 1990., pastel i akvarel na papiru, 78 x 52,5 cm /

Flowering Vase, 1975 – 1990, pastel and watercolour on paper, 78 x 52,5 cm

No, one su i polazište. U hinduističkom učenju postoji princip koji se zove *neti neti*, što na Sanskrtu znači „ne ovo, ne ovo“, a koji govori kako se Brahman, odnosno bitak ili apsolut koji je osnova postojanja svega i čije se spoznavanje (u sebi i u svemu oko sebe) smatra vrhunskim prosvjetljenjem, može definirati samo kroz ono što nije. Dakle, nepoznatljiv je čulima ili umom: on nije ono što vidi, čuje, govori ili misli, nego ono zbog čega se vidi, čuje, govori i misli, kako piše u *Kena Upanišadi*, vedskom tekstu koji se bavi ontologijom (riječ „kena“ na Sanskrtu znači „po čemu“, ili „po kojoj uzročnosti“).

Kod Dure Sedera praznina je doživljavala nekoliko mijena, sve do samoponištenja (što je zanimljiv sederovski paradoks: poništiti ništenje). Pošla je od enformelističkih tamnih slika iz 1960-ih, preko ideje o „nemogućnosti slike“, obrazložene u njegovu istoimenom egzistencijalističkom eseju o kraju svijeta s tradicionalnim središtem iz 1971. (objavljenom u časopisu *Život umjetnosti*), da bi potom stigla do geometriziranih crnih površina s početka 1970-ih. Nakon toga slijedi rez. Oko 1975. Seder radi neobične, plošne, figurativne kompozicije s rupama naslikanima preko njihovih likova i prostora (u tim rupama je posljednji odjek rečenica: „Ništa“ jede sliku. Je li moguće oblikovati Ništa?, iz *Nemogućnosti slike*), da bi se potom potpuno prepustio gustoј materičnosti, kolorističkom intenzitetu i posve nesputanoj, vitalističkoj figuraciji (što je također popratio esejom *Mogućnost slike* u katalogu svoje izložbe u zagrebačkoj GSU godine 1981.).

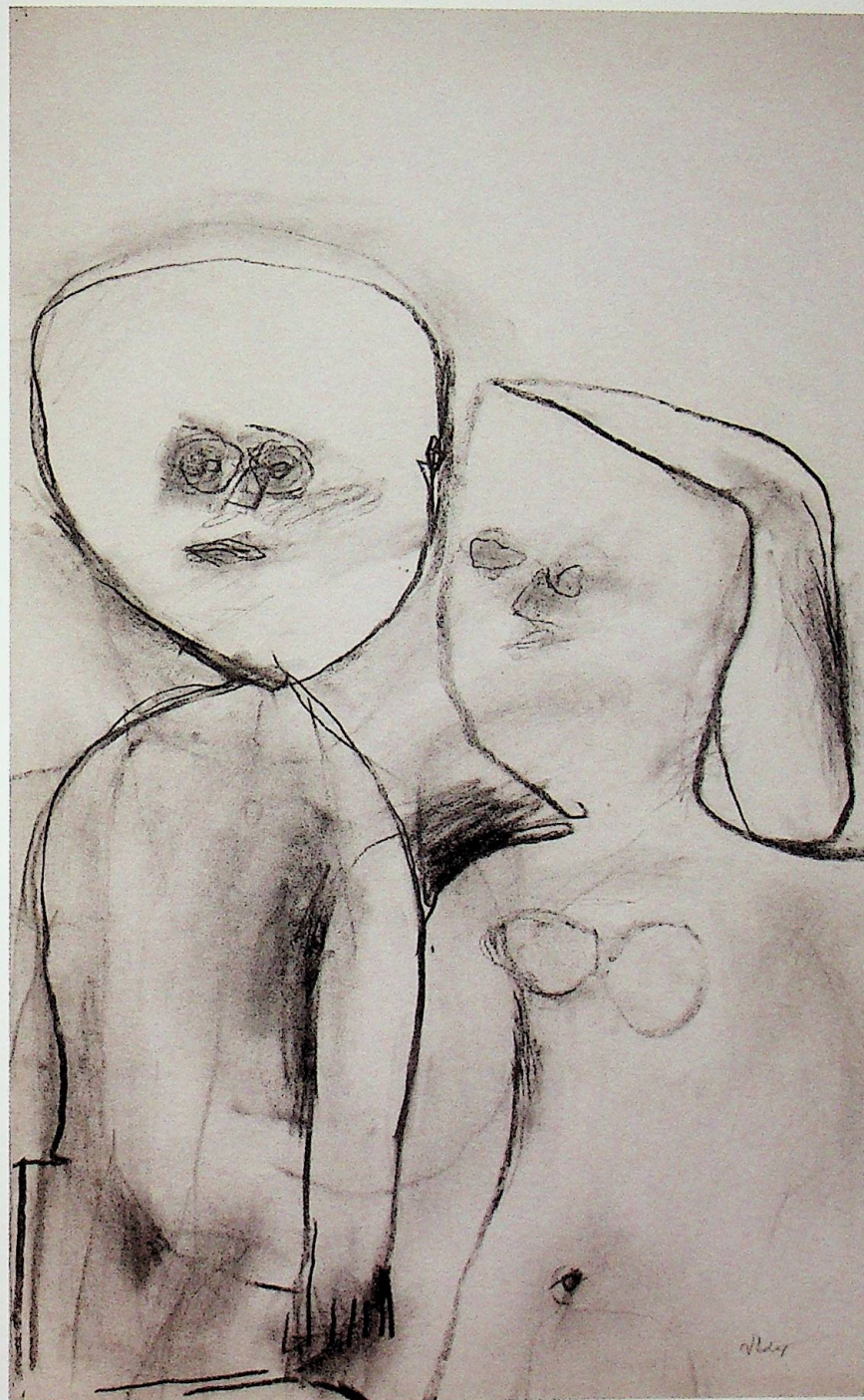
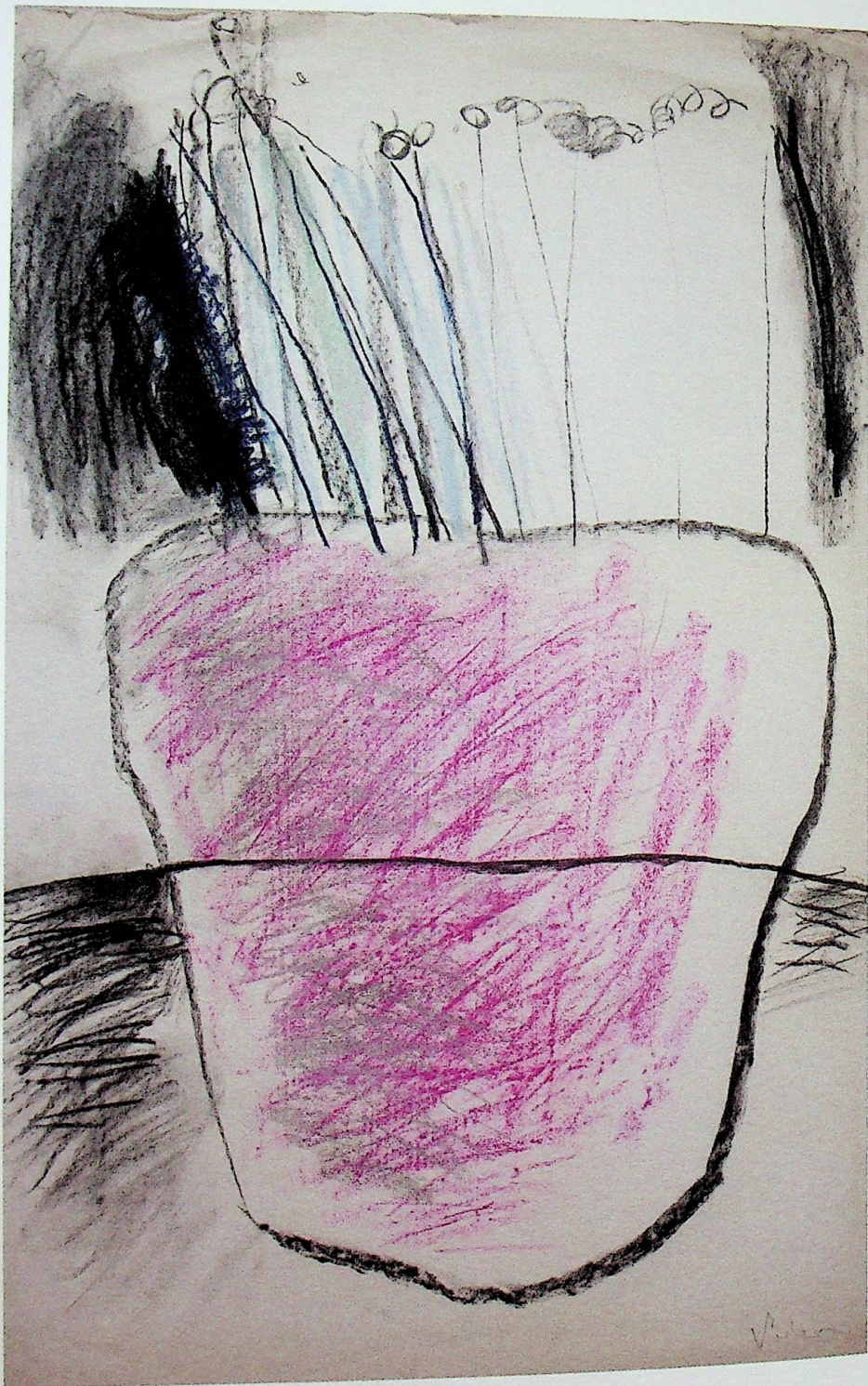
Urban par, 1975. – 1990., ugljen na papiru, 41 x 51.8 cm /
Urban Couple, 1975 – 1990, charcoal on paper, 41 x 51.8 cm



Avion, 1975. – 1990., tuš i akvarel na papiru, 34.5 x 49.5 cm / Plane, 1975 – 1990, ink and watercolour on paper, 34.5 x 49.5 cm

na strani 12: Vedra vaza, 1975. – 1990., ugljen i pastel na papiru, 84 x 52 cm /
page 12: Blijhe Vase, 1975 – 1990, charcoal and pastels on paper, 84 x 52 cm

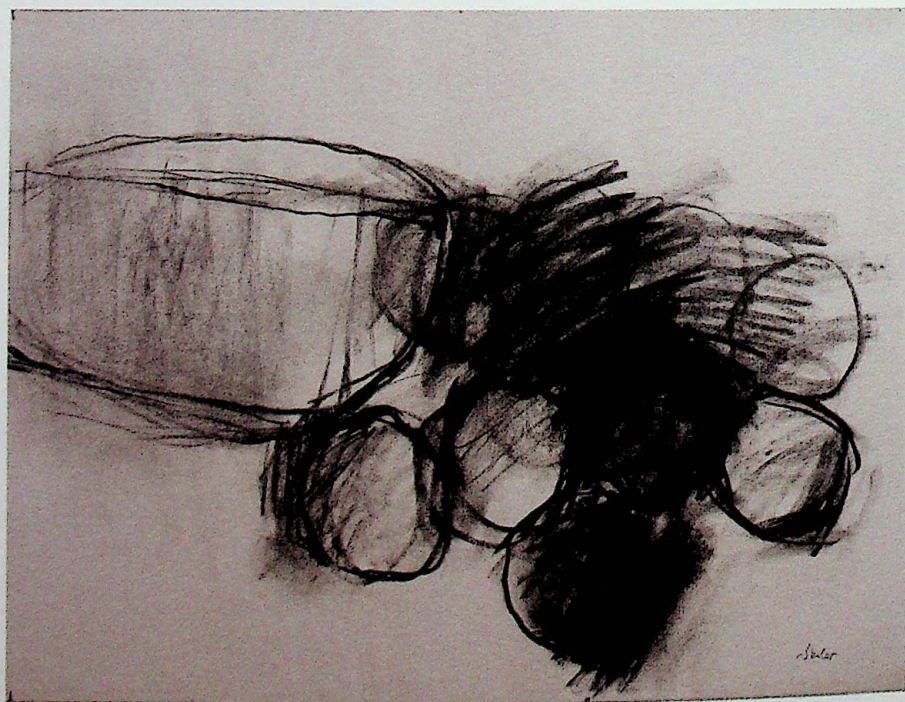
Iz tog su perioda buđenja, između 1975. i 1990., ovi grubi, jednostavni i lapidarni crteži koje umjetnik sada prvi put predstavlja. Na njima su česte za ovog slikara tipične ljudske figure s naglašenim očima, građene od nepravilnih kružnica, elemenata kojima se koristio još na apstrakcijama s kraja 1960-ih i pri konstrukciji ljudskih lica na figuracijama od 1980-ih do danas. Još jedan za Đuru Sedera karakterističan i njemu osobito drag motiv je vaza. Ona se fizičkom pojavnošću i freudovskom podsvjesno-erotskom asocijativnošću povezuje sa ženskim tijelom, ali se može iščitati i metaforički, kao praznina koju čovjek, odnosno umjetnik, ispunjava svojom specifičnom ličnošću, svojom blesavošću koje se ne stidi, nego se njome služi da bi ispočetka otkrio svijet, njegovu ljepotu i dinamiku, a u njima i samoga sebe.



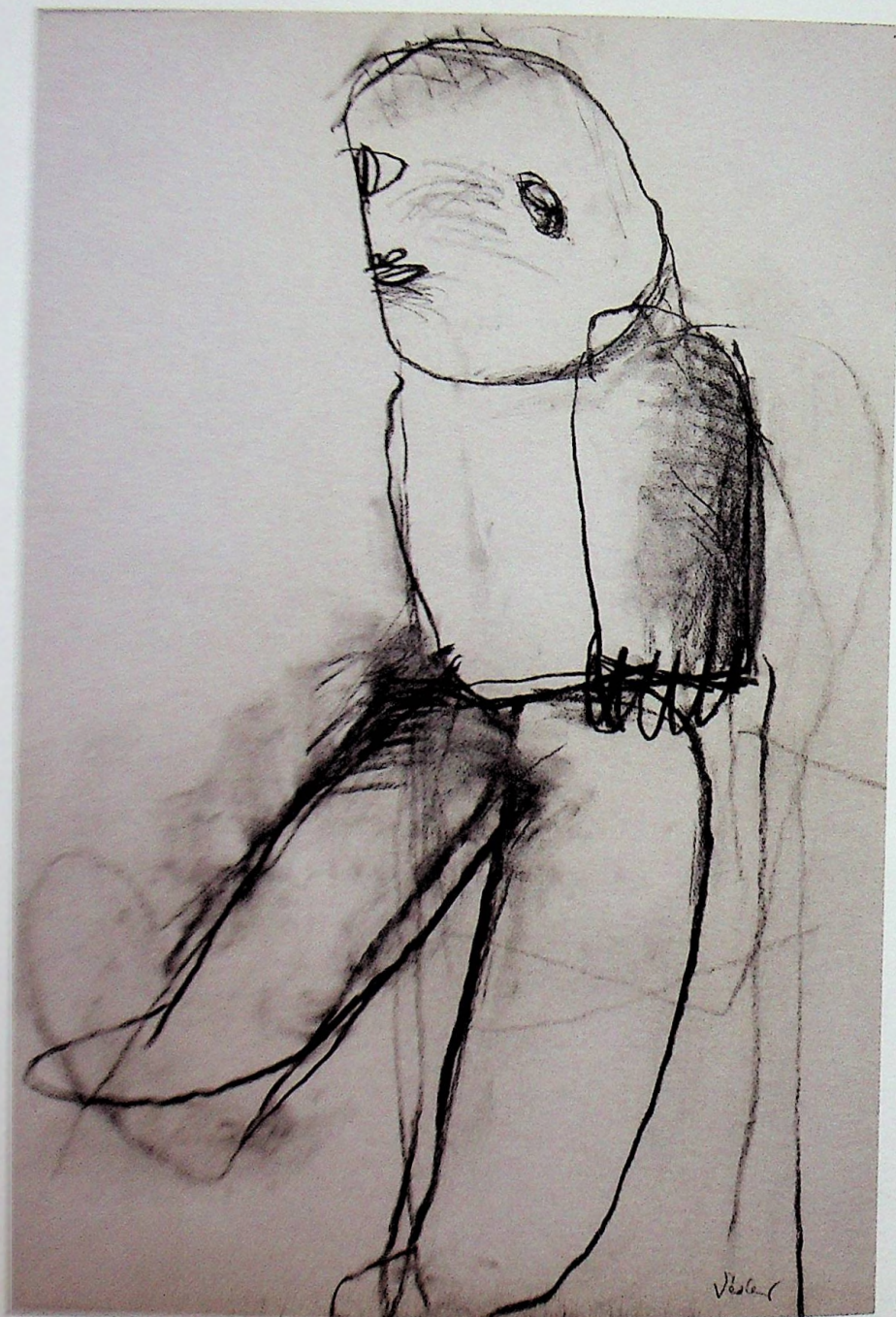
na strani 13: *Dvoje*, 1975. – 1990., ugljen na papiru, 84 x 52 cm /
 page 13: *Couple*, 1975 – 1990, charcoal on paper, 84 x 52 cm

na strani 15: *Nasmiješena žena*, 1975. – 1990., ugljen na papiru, 84 x 52 cm /
 page 15: *Smiling Woman*, 1975 – 1990, charcoal on paper, 84 x 52 cm

Sezanovska mrtva priroda, 1975. – 1990., ugljen na papiru, 48 x 62 cm /
Cezannesque Still Life, 1975 – 1990, charcoal on paper, 48 x 62 cm



Melancholy Figure, 1975 – 1990, ugljen na papiru, 78.1 x 52 cm / Melancholy Figure, 1975 – 1990, charcoal on paper, 78.1 x 52 cm



THE UNINHIBITED LINE

Feda Gavrilović

That master of painting Đuro Seder will often say about his works or some parts of them "this is stupid" or "this is silly". But if you talk with him a bit longer it becomes clear that these adjectives are for him synonymous with "good", "successful" and "interesting". Once he told me with great enthusiasm that he had recently discovered the comic strip: "There's something laddish and silly in these drawings," said he. In all of this it can be discerned that what Seder principally looks for in an artwork (his own or someone else's) is lack of inhibition, boldness and the freedom that has won through to this audacity. Being stupid means to face up in the simplest way to what you do not know or what you fear. To approach the problem innocently, breaking it down into parts, and in the end, taming it completely, to subordinate it to yourself. There is a similar observation of Roberto Calasso in the book *Baudelaire's Folly* in which the use of the word "bête" / stupid in the writings of Baudelaire and Flaubert is analysed. For they use it as a synonym for elevated or amazing, using it to describe nature or artistic masterpieces ("[a]s if art, reaching its culmination, had found something naturally beautiful, but under the veil of a dark impenetrable membrane that refuses to be accountable to intelligence", writes Calasso). Then, in a recent interview I had in connection with a joint Daniel Richter and Izvor Pende exhibition in the MCA in Zagreb (published on the Artest portal and in *Art Magazin Kontura* in April this year), Richter emphasised the necessity for the painter (in fact, the artist in general) to be stupid, which means to accept his or her own lack of understanding of something, and through that, their fascination with it.

In other words, only when we admit that something is completely foreign to us, unintelligible and alien can we begin to know not only this amazing thing but also our own attitude to it – and to ourselves. In his to date only published collection of poems *Otac iz lonca* [Father from a Pot] (published under the aegis of the cultural activity of the Zagreb Students' Centre in 1978, in the BiblioTECA series then edited by Albert Goldstein and Vjeran Zuppa) Đuro Seder has an interesting poem along these lines entitled *With a minus sign*. At first he says "It's a joy that there is no joy" and then in the last stanza

My Clean is sullied with you and we should

out with our stains

boldly scandalise the world.

But this is not possible.

So you'll say I'm not, Don't know, Don't Have

negative forms of speech.

Words with a minus sign

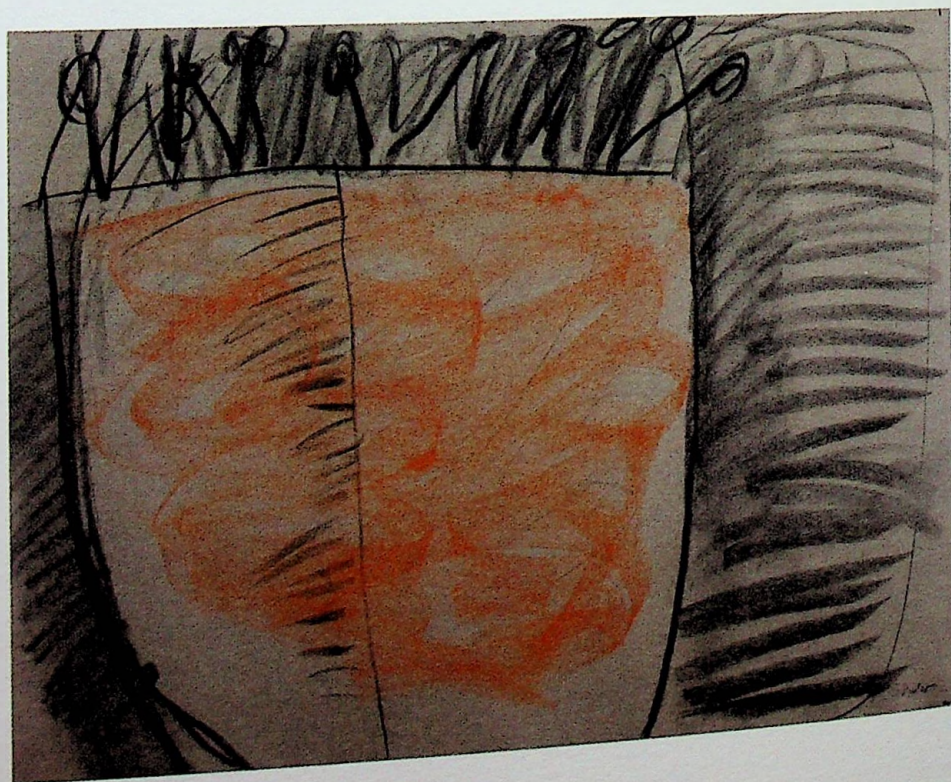
hover gravity free.

"I'm not, Don't know, Don't Have" signify some void, hollowness and absence: of identity, knowledge or possession. They have no weight because they alone are clean, unsullied with other's perception, free of all the expectations of the recipient. In them is the essence of stupidity, for they pretend to no kind of knowledge and none of the systematisation that derives from it.

But they are also a premise. In Hindu doctrine there is a principle called *neti neti*, in Sanskrit meaning "neither this nor that", which tells how Brahman, or being, or the absolute that is the basis of the existence of everything and the knowledge of which (in the self and in everything around the self is held to be supreme enlightenment) can be defined only through what it is not. It cannot be known by senses or mind; it is not what sees, hears, speaks or thinks, but that because of which there is seeing, hearing, speaking and thinking, as is written in the *Kena Upanishad*, the Vedic text that deals with ontology (*kena* in Sanskrit means *by what, from what cause*).

In Đuro Seder, emptiness or the void has gone through several changes, right until the point of self-cancellation (an interesting Sederesque paradox, the cancelling of cancellation). It moved from the Art Informel dark pictures of the 1960s, via ideas about the "impossibility of the painting", explained in his existential essay of the same name about the end of the world with the traditional centre of 1971 (published in the journal *Život umjetnosti*), after which came the geometrically treated black surfaces from the early 1970s. After that, a caesura. Around 1975, Seder did some uncommon, flat, figurative compositions with holes painted over the figures and the spaces (in these holes there is the last echo of the sentences "Nothing eats the painting. Is it possible to give shape to Nothing?" from *The Impossibility of the Painting*), after which he totally surrendered himself to dense materiality, intensity of colour and totally unrestrained vitalist figuration (which was also accompanied by an essay, *The Possibility of the Painting*, in a catalogue of his exhibition in the Zagreb GCA in 1981).

From that period of awakening, between 1976 and 1990, come these rough, simple and laconic drawings that the artist is showing for the first time now. They have human figures that are often typical of this painter, with accentuated eyes, built of irregular circles, elements that he had used back in his abstracts of the end of the 1960s and in the construction of human faces in the figuration from the 1980s until the present. One other motif that is both characteristic of and dear to Đuro Seder is the vase. With its physical appearance and Freudian subconsciously erotic association it is associated with a woman's body, but can also be read metaphorically, as an emptiness that a man or an artist fills up with his specific personality, his stupidity, of which he is not ashamed, but uses, to discover the world from the beginning, its beauty and dynamics, and in it, his very self.



na strani 20: Velika vaza, 1975. – 1990., ugljen i pastel na papiru, 48 x 62.5 cm /
page 20: Big Vase, 1975 – 1990, charcoal and pastels on paper, 48 x 62.5 cm

Umjernički paviljon, 1975. – 1990., ugljen i pastel na papiru, 48 x 62 cm /
Art Pavilion, 1975 – 1990, charcoal and pastels on paper, 48 x 62 cm

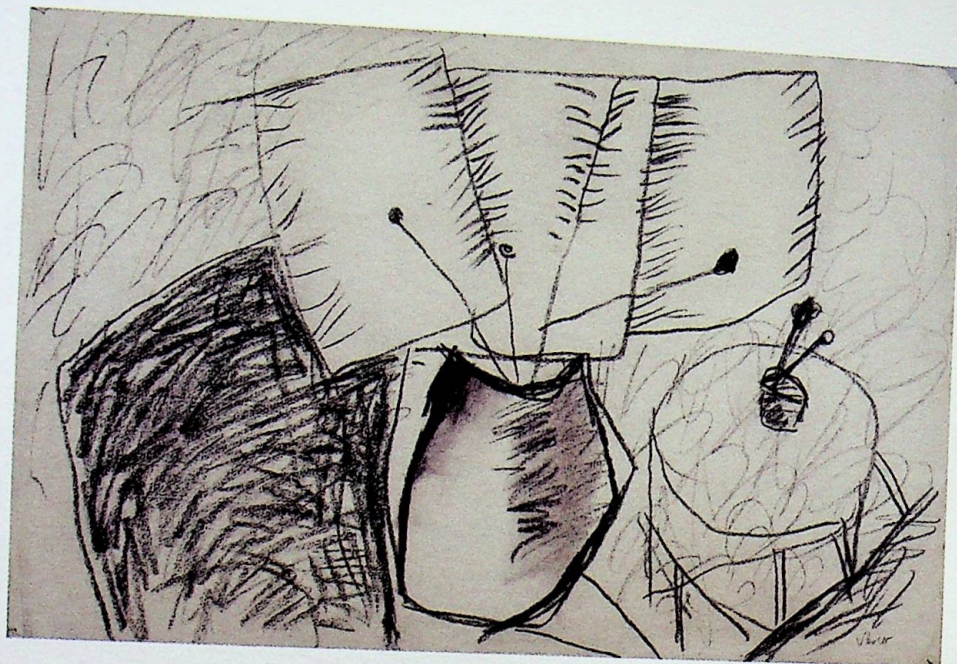


ĐURO SEDER (Zagreb, 1927.)

1. *Rasplesana žena*, 1975. – 1990., ugljen na papiru, 84.1 x 52 cm
2. *Nasmiješena žena*, 1975. – 1990., ugljen na papiru, 84 x 52 cm
3. *Žena pod kišobranom*, 1975. – 1990., ugljen na papiru, 84 x 52 cm
4. *Žena u parku*, 1975. – 1990., ugljen na papiru, 47.5 x 62 cm
5. *Zamišljena s vazom*, 1975. – 1990., ugljen i pastel na papiru, 42 x 52.6 cm
6. *Djevojka*, 1975. – 1990., pastel i akvarel na papiru, 50 x 70.5 cm
7. *Tri figure*, 1975. – 1990., ugljen na papiru, 52 x 84.2 cm
8. *Melankolična figura*, 1975. – 1990., ugljen na papiru, 78.1 x 52 cm
9. *Dvoje*, 1975. – 1990., ugljen na papiru, 84 x 52 cm
10. *Gledatelj*, 1975. – 1990., ugljen na papiru, 78 x 52.9 cm
11. *Krist s križem*, oko 1980., ugljen i pastel na papiru, 50 x 70.9 cm
12. *Krist s križem II*, oko 1980., olovka na papiru, 50 x 70.5 cm
13. *Krist*, oko 1980., ugljen i pastel na papiru, 50 x 70.9 cm
14. *Mrtva priroda u interijeru*, 1975. – 1990., ugljen i olovka na papiru, 48 x 62 cm
15. *Sezanovska mrtva priroda*, 1975. – 1990., ugljen na papiru, 48 x 62 cm
16. *Rascvjetana vaza*, 1975. – 1990., pastel i akvarel na papiru, 78 x 52.5 cm
17. *Velika vaza*, 1975. – 1990., ugljen i pastel na papiru, 48 x 62.5 cm
18. *Vedra vaza*, 1975. – 1990., ugljen i pastel na papiru, 84 x 52 cm
19. *Podrezana vaza*, 1977., akvarel na papiru, 50.5 x 70.5 cm
20. *Raščupana vaza*, 1975. – 1990., ugljen i pastel na papiru, 50 x 70.8 cm
21. *Umjetnički paviljon*, 1975. – 1990., ugljen i pastel na papiru, 48 x 62 cm
22. *Tri kupaća*, 1975. – 1990., ugljen na papiru, 35 x 50 cm
23. *Jabuke na pladnju*, 1975. – 1990., ugljen na papiru, 35 x 50 cm
24. *Violončelist Valter Dešpalj*, 1975. – 1990., ugljen na papiru, 50 x 35.2 cm
25. *Pejzaž oko zgrade*, 1975. – 1990., ugljen i pastel na papiru, 29.8 x 42.2 cm
26. *Interijer*, 1975. – 1990., ugljen na papiru, 52 x 78.5 cm
27. *Plein air*, 1975. – 1990., ugljen i pastel na papiru, 48 x 62 cm
28. *Aeroplan u plein airu*, oko 1980., ugljen na papiru, 50 x 70.5 cm
29. *Avion*, 1975. – 1990., tuš i akvarel na papiru, 34.5 x 49.5 cm
30. *Urbani par*, 1975. – 1990., ugljen na papiru, 41 x 51.8 cm

ĐURO SEDER (Zagreb, 1927)

1. *Woman in a Dance*, 1975 – 1990, charcoal on paper, 84.1 x 52 cm
2. *Smiling Woman*, 1975 – 1990, charcoal on paper, 84 x 52 cm
3. *Woman under Umbrella*, 1975 – 1990, charcoal on paper, 84 x 52 cm
4. *Woman in Park*, 1975 – 1990, charcoal on paper, 47.5 x 62 cm
5. *Pensive with Vase*, 1975 – 1990, charcoal and pastels on paper, 42 x 52.6 cm
6. *Girl*, 1975 – 1990, pastel and watercolour on paper, 50 x 70.5 cm
7. *Three Figures*, 1975 – 1990, charcoal on paper, 52 x 84.2 cm
8. *Melancholy Figure*, 1975 – 1990, charcoal on paper, 78.1 x 52 cm
9. *Couple*, 1975 – 1990, charcoal on paper, 84 x 52 cm
10. *Watcher*, 1975 – 1990, charcoal on paper, 78 x 52.9 cm
11. *Christ with Cross*, about 1980, charcoal and pastels on paper, 50 x 70.9 cm
12. *Christ with Cross*, about 1980, pencil on paper, 50 x 70.5 cm
13. *Christ*, about 1980, charcoal and pastels on paper, 50 x 70.9 cm
14. *Still Life in Interior*, 1975 – 1990, charcoal and pencil on paper, 48 x 62 cm
15. *Cezannesque Still Life*, 1975 – 1990, charcoal on paper, 48 x 62 cm
16. *Flowering Vase*, 1975 – 1990, pastel and watercolour on paper, 78 x 52.5 cm
17. *Big Vase*, 1975 – 1990, charcoal and pastels on paper, 48 x 62.5 cm
18. *Bliche Vase*, 1975 – 1990, charcoal and pastels on paper, 84 x 52 cm
19. *Truncated Vase*, 1977, watercolour on paper, 50.5 x 70.5 cm
20. *Plucked Out Vase*, 1975 – 1990, charcoal and pastels on paper, 50 x 70.8 cm
21. *Art Pavilion*, 1975 – 1990, charcoal and pastels on paper, 48 x 62 cm
22. *Three Bathers*, 1975 – 1990, charcoal on paper, 35 x 50 cm
23. *Apples on a Plate*, 1975 – 1990, charcoal on paper, 35 x 50 cm
24. *Valter Dešpalj, Cellist*, 1975 – 1990, charcoal on paper, 50 x 35.2 cm
25. *Landscape around a Building*, 1975 – 1990, charcoal and pastels on paper, 29.8 x 42.2 cm
26. *Interior*, 1975 – 1990, charcoal on paper, 52 x 78.5 cm
27. *Plein air*, 1975 – 1990, charcoal and pastels on paper, 48 x 62 cm
28. *Aeroplane in plein air*, about 1980, charcoal on paper, 50 x 70.5 cm
29. *Plane*, 1975 – 1990, ink and watercolour on paper, 34.5 x 49.5 cm
30. *Urban Couple*, 1975 – 1990, charcoal on paper, 41 x 51.8 cm



Interijer, 1975. – 1990., ugljen na papiru, 52 x 78,5 cm / Interior, 1975 – 1990, charcoal on paper, 52 x 78,5 cm

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 OF THE FOREWORD: Feda Gavrilović STRUČNA SURADNICA / EXPERT ASSOCIATE: Hana
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