

# TARTAGLINE POLICE

Galerija Forum, 15. 11. - 16. 12. 2019.



## TARTAGLINE POLICE

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*Feda Gavrilović*

Prošle je godine u izdanju zagrebačke Moderne galerije objavljena knjiga autorice Libuše Jirsak koja obrađuje povijest te institucije između 1955. i 1964., kada je njezin ravnatelj bio slikar Marino Tartaglia. Knjiga je puna zanimljivih priča o političkim i lobističkim skupinama u koje su se umrežavali naši likovni umjetnici kako bi stekli pozicije moći i (pretpostavlja se) upregnuli ih za opće dobro. Tartaglinih maksima o slikarstvu koje je ispisivao na papiriće, svjedočanstava (u dokumentima i fotografijama, koje nisam mogao posuditi za ovu izložbu zbog zdravstvenih problema njegove nasljednice) i anegdota preuzetih iz slikarovih intervjuja i sjećanja njegovih suvremenika.

Njezino prvo poglavlje govori o povezanosti Tartaglie i njegova atelijera na zagrebačkoj Likovnoj akademiji u Ilici 85, već svojim dramatičnim naslovom (*Udes*) i dramatičnom prvom rečenicom koju je slikar izgovorio nekome: „Vidite li ovaj čavao na vratima? Prije ću se o njega objesiti nego ovo napustiti“, misleći pritom na prostor atelijera, u kojemu je slikao od 1931. do svoje smrti pod kotačima tramvaja u blizini te iste Akademije godine 1984. (preminuo je u bolnici, nakon nesreće pred Akademijom). Tartagliju (inače rođenoga 1894.) pamte kao upornog, čak i agresivno upornog, hiperkritičnog, pedantnog i sitničavog profesora, a o njegovoj energiji svjedoči i činjenica kako je prozor njegova spomenutog atelijera često bio upaljen do kasno u noć. Studenti bi tamo vidjeli svjetla kada bi se vraćali iz noćnih izlazaka, da bi se sutradan iznenadili kada bi ih stari slikar u rano jutro već čekao na faksu. Neki su profesori (možda tješeci se) govorili kako Tartaglia sve zafrkava i kako naprosto ostavlja upaljeno svjetlo u atelijeru preko noći. Kako bilo da bilo, njegovo oranje po slici, laboratorijsko i koncentrirano traženje pravog tona i poteza (po čemu je bio poznat) daju naslutiti da je iza tih osvijetljenih prozorskih ploha ipak netko slikao do kasno u noć i ispravljao svoje slike, kao što je to zapisao Tartaglin bivši student Josip

Vaništa (u knjizi *Na bjelini*, izdanoj u vlastitoj nakladi, 2015.): „Ilica 85, Akademija likovnih umjetnosti / Tek je jedan veliki prozor na trećem katu kuće rasvijetljen, ostali su u mraku / Znam da tamo sada Tartaglia nešto briše na svojoj slici.“

Atelijer je Tartagli pružao pogled na krošnje i krovove kroz velike prozore koji su dopuštali njegovim slikama dnevno, sjeverno svjetlo. On ga je ispunjavao predmetima (često proizvodima tradicijskog obrta) koje je komponirao u mrtve prirode, stvarajući od njega životni i radni prostor neodvojiv od vlastite ličnosti (kakvi već i jesu umjetnički atelijeri). Kada je preminuo, atelijer je naslijedio Duro Seder, također njegov student, koji mi je u jednom intervjuu (objavljenom u Vijencu 2014.) rekao kako je dobri duh Tartaglie još tu. Ne znam je li se duh tamo zadržao i dalje, ali Seder je atelijer na trećem katu napustio 2018., te se preselio u prizemlje Akademije (radi lakšeg pristupa, s obzirom na to da je devedesetogodišnjak), a u taj se prostor uselila klasa Zoltana Novaka. Na jednom zidu bile su police za knjige, koje je kao i većinu namještaja u prostoru, projektirao sâm Tartaglia. Kako bi oslobodili zid za platna, studenti su iščupali drvene police iz zida. Baš sam tada bio u toj klasi kod svog prijatelja, mladog slikara Jurice Pušenjaka zvanog Mozart, koji je tamo studirao. Zajedno nam je palo na pamet da spasimo police koje su dio povijesti hrvatske likovne umjetnosti, a nedugo zatim i da police budu podloga za umjetnička djela. Prostor atelijera je, ionako, (kao što je rekao Seder) bio ispunjen Tartaglinom prisutnošću, a nju je upio i sav mobilijar u njemu. Korištenje komada pokućstva za stvaranje novih djela slično je, stoga, ritualnoj konzumaciji Tartaglina tijela, kako bi se prizvao njegov snažni duh.

Čistom konzumacijom duha može se nazvati instalacija Svjetlana Junakovića, koja i u svom imenu (*Tartaglia je bio ovdje*) sugerira na prisutnost slikara. Svi predmeti su ostavljeni, kao da će ih svaki čas dodirnuti slikarova ruka, kojoj je Tartaglia dao posvetu u obliku siluete slikara s dignutom rukom, a nju ovdje ponavlja i Junaković. Jednostavnu

oznaku Tartaglinog imena, uz fotografiju snimljenu blizu mjesta njegova rastanka s ovim svijetom, ispred zagrebačke Likovne akademije, dao je Mio Vesović. Tartaglin bivši student i nasljednik atelijera Duro Seder iskoristio je format za prikaz glava koje izgledaju kao sočno voće na nekoj mrtvoj prirodi. Puno mlađi Jurica Pušenjak – Mozart, koji je dobrim djelom zaslužan za spas ovih polica, iskoristio je svoju dasku za dvadeset portreta iz ciklusa koji upravo radi, a koji prikazuje nositelje Ordena narodnog heroja Jugoslavije (jedan od portreta je citat Tartaglina portreta Tita s početka 1950-ih, koji je Vera Horvat Pintarić tada kritizirala jer se nije povodio za diktatima socijalističkog realizma). Vlastite inspiracije na ovim daskama su prikazali i Ivona Jurić i Grgur Akrap, a Dominik Vuković se referirao na Tartaglinu sliku *Češljanje* iz 1924. (danas u Galeriji umjetnina u Splitu), prevodeći je u svoj ilustratorski izričaj. Kipar Ivan Fijolić dasku je shvatio kao objekt i poigrao se s mogućnostima njegove forme: iako bi neki rekli da je oblik daske ograničavajući, za bogatu i duhovitu kreativnu imaginaciju ne postoji nikakva siromašna umjetnost. Fijolić je poput Marije Antoanete koja građanima koji nemaju kruha doista peče kolače i dijeli čokolade. Uz sve to, tu je i Tartaglina slika *Triptihon* iz 1964. Riječ je o tri autoportreta kojima se umjetnik u sedamdesetoj godini referirao na svoje prijašnje autoportrete (iz 1917. i iz 1921.) i na stil koji je defmirao nekoliko desetljeća prije.

Stariji se slikari Tartaglie ne sjećaju uvijek s nježnošću. Nekada mu zamjeraju preveliku pedanteriju, strogost i nametljivost svoga izričaja pri korekturama, pa čak postoje i mitovi da je znao dolaziti svojim studentima kući, kako bi vidio koliko i kako slikaju. Ipak, slikari mladih generacija reći će kako malo njegove strogosti i discipline ne bi škodilo današnjim profesorima i studentima. O tome govori još jedna crtica koju je Josip Vaništa prenio u već citiranoj knjižici *Na bjelini*:

„Jednom za korekture u našoj klasi Tartaglia se zadržao kod mene duže nego što je to bilo uobičajeno. Dugo je gledao moje platno,

uzeo kist i po slici povukao nekoliko linija, stao je na tren pa nastavio. Na slici bilo je bezbroj poteza. Tada je upirući kistom na jedan od njih rekao, ova bi linija bila dobra...

piše mi Josip Crnobori iz Buenos Airesa 1978. godine.“

Nekoliko godina prije tog pisma fotograf Vjesnikovih izdanja Pavao Cajzek zabilježio je pozdrav koji su Crnoboriju poslali u Buenos Aires njegov profesor Tartaglia i njegov kolega Vaništa. Ono što spaja svu trojicu (i ne samo njih) u svojevrsno tajno bratstvo je uporna potraga za tom neuhvatljivom linijom koja „bi bila dobra.“ A to je opsesija svakog slikara uronjenog u svoju umjetnost i potpuno identificiranog s djelom koje stvara.

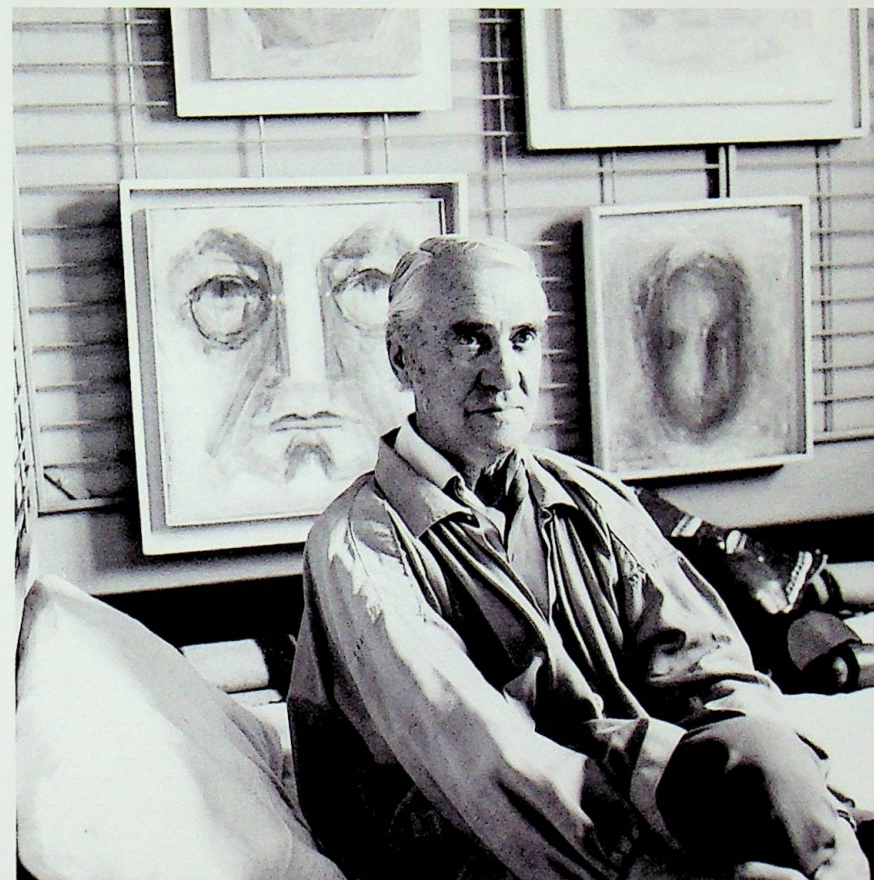
#### PAVAO CAJZEK

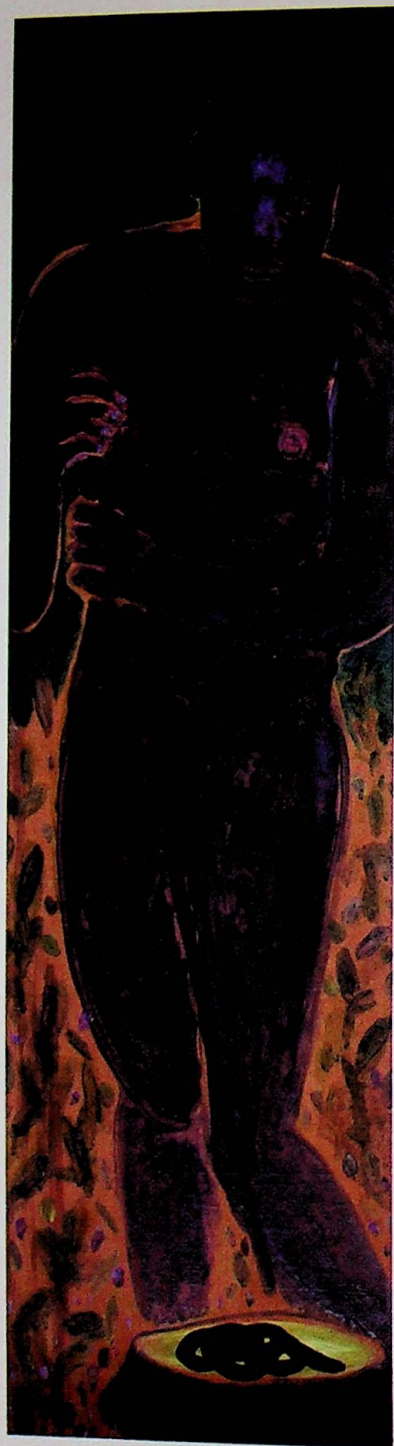
Marino Tartaglia i Josip Vaništa na otvorenju Tartagline izložbe, 1975. /  
Marino Tartaglia and Josip Vaništa at the opening of Tartaglia's exhibition, 1975



#### MILAN PAVIĆ

Marino Tartaglia, 1979. /  
Marino Tartaglia, 1979





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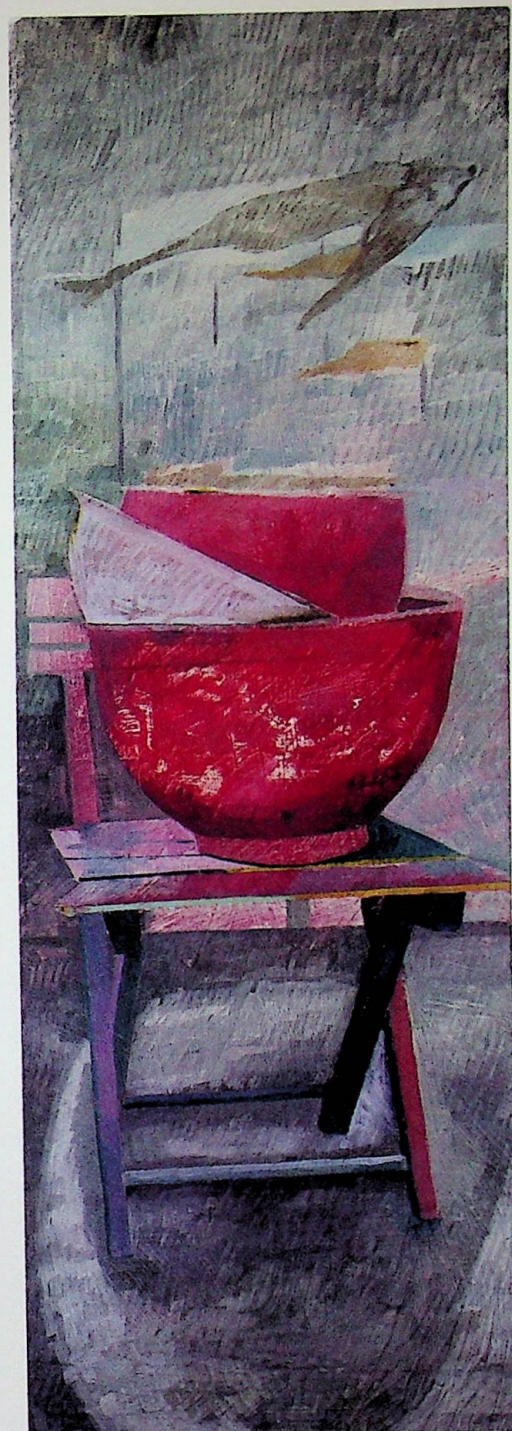
**GRGUR AKRAP**

*Onaj koji ubija zmiju (recto i verso),*

2019., ulje na dasci, 110 x 30,5 cm /

*He Who Kills the Snake (recto and verso),*

2019, oil on board, 110 x 30,5 cm



desno / right:

**IVONA JURIĆ**

*Detalj iz atelijera.*

2019., ulje na dasci, 90 x 30 cm /

*Detail from the Atelier,*

2019, oil on board, 90 x 30 cm



DOMINIK VUKOVIĆ

*Tartaglin san,*

2019., ulje na dasci, 111 x 30 cm /

*Tartaglia's Dream,*

2019, oil on board, 111 x 30 cm

Tartagline police

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Tartaglini kistovi / Tartaglia's paintbrushes





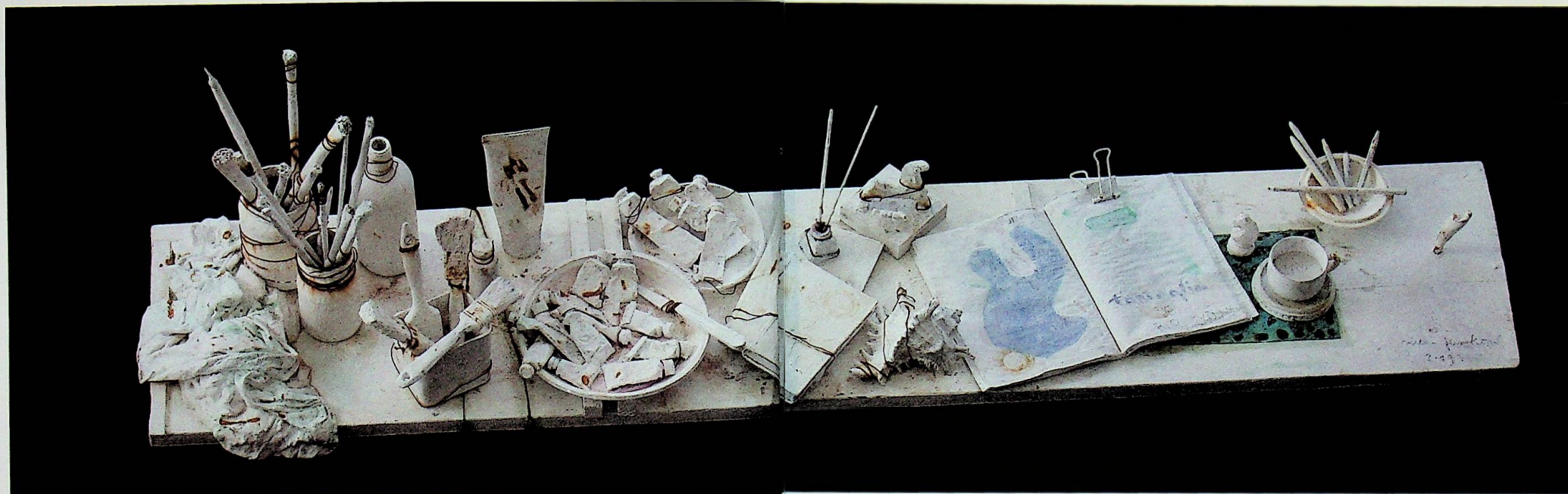
**JURICA PUŠENJAK - MOZART**

Iz ciklusa *Narodni heroji*, 2019., 20 ulja na dasci, svako 10 x 10 cm /  
From the Cycle *National Heroes*, 2019, 20 oils on board, each 10 x 10 cm

**DURO SEDER**

*Face*, 2019., ulje na dasci, 30,5 x 111 cm /  
*Faces*, 2019, oil on board, 30,5 x 111 cm





**SVJETLAN JUNAKOVIĆ**

*Tartaglia je bio ovdje*, 2019., instalacija, kombinirana tehnika, 30 x 164 x 31 cm /

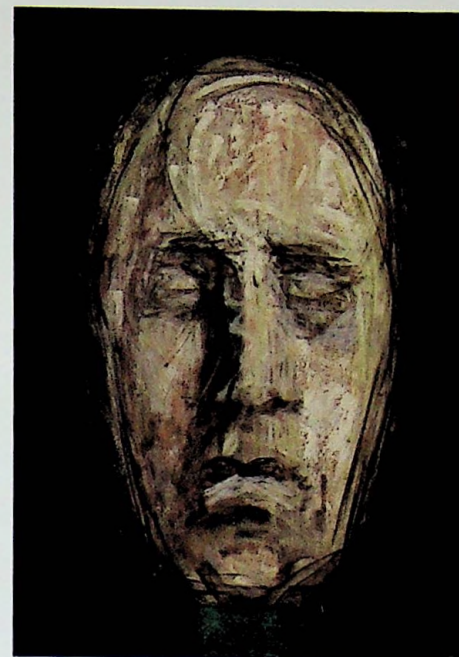
*Tartaglia Was Here*, 2019, installation, mixed media, 30 x 164 x 31 cm



# MARINO TARTAGLIA

*Triptihon (autoportreti), 1964., ulje na platnu, 95,5 x 57 cm / 95,5 x 59 cm / 95,5 x 51,5 cm*

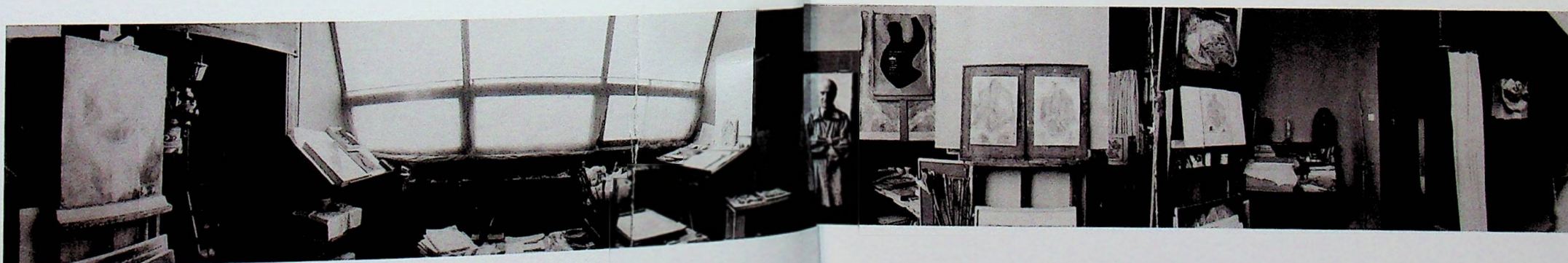
*Triptihon (self-portraits), 1964., oil on canvas, 95,5 x 57 cm / 95,5 x 59 cm / 95,5 x 51,5 cm*

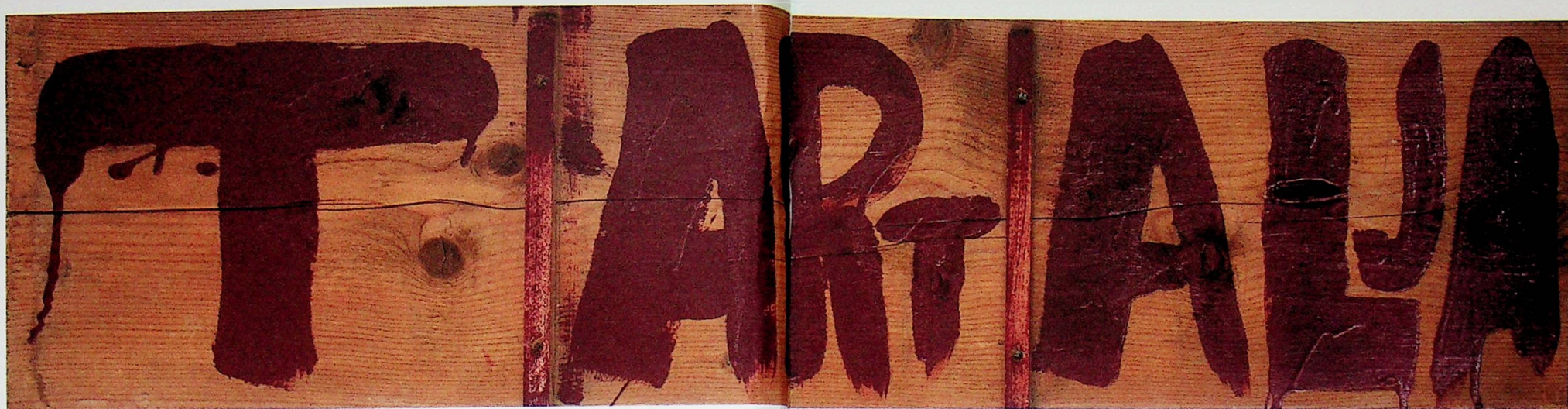


# HRVOJE SARIĆ

*Tartaglia u atelijeru, 1970-ih /*

*Tartaglia in his atelier, 1970s*





**MIO VESOVIĆ**

1984. ulje na dasci, 30,5 x 130 cm /

1984. oil on board, 30,5 x 130 cm



**IVAN FIJOLIC**

*Slatki monokrom*, 2019., akrilni lak na dasci, 30,5 x 110 cm /

*Sweet Monochrome*, 2019. acrylic on board, 30,5 x 110 cm

## TARTAGLIA'S SHELVES

Feda Gavrilović

Last year, Zagreb's Modern Gallery published a book by Libuše Jirsak analysing the history of that institution between 1955 and 1964, when it was headed by the painter Marino Tartaglia. The book is full of interesting stories about the political and lobbyist groups formed by our artists in order to attain positions of power and (presumably) use them for the greater good, Tartaglia's adages about painting which he wrote on pieces of paper, testimonies (in documents and photographs, which I was unable to loan for this exhibition due to the health issues of his heir) and anecdotes taken from the painter's interviews and memories of his contemporaries.

The first chapter talks about Tartaglia's connection with his atelier at the Academy of Fine Arts in Zagreb, in Ilica 85, which is evident in the dramatic title itself (*The Accident*) and the dramatic first sentence the painter uttered to someone: "You see that nail on the door? I'd rather hang myself on it than leave here," meaning the space of the atelier, where he painted from 1931 until his death under the tram wheels near that same Academy in 1984. (he died in a hospital after the accident in front of Academy). Tartaglia (born in 1894) is remembered as a persistent, even aggressively so, meticulous and pedantic professor, and the fact that the window of his atelier was often lit late at night attests to his energy. Students returning from a night out would see that light and would be surprised upon finding the old painter at the academy early the next day. Some professors (perhaps to reassure themselves) said Tartaglia is teasing everyone and simply leaves the light on in the atelier until morning. In any case, his nit-picking of paintings, laboratory and concentrated searching for the right tone and stroke (what he was famous for) give the impression that behind those illuminated window panes someone did paint in late at night and correct his paintings, as was noted by Tartaglia's former student Josip Vaništa (in the book *On*

*Whiteness*, self-published in 2015): "Ilica 85, the Academy of Fine Arts / Only one large window on the third floor is illuminated, others are dark / I know Tartaglia is there now, erasing something on his painting."

The atelier provided Tartaglia with a view of the trees and rooftops through large windows which gave his paintings northern daylight. He filled it with objects he incorporated into still lifes and created from it a living and work space inseparable from his own person (which art ateliers are). When he died, the atelier passed to Đuro Seder, also his student, who told me in an interview (published in Vijenac in 2014) that Tartaglia's guardian spirit is still there. I do not know if the spirit is still there, but Seder left the third floor atelier in 2018 and moved to the ground floor of the Academy (for easier access, since he is 90 years old), and Zoltan Novak's class moved into that space. There were bookshelves on one wall, which were, as most of the furniture there, designed by Tartaglia himself. In order to make room for canvasses, the students ripped the wooden shelves off the wall. At the time, I was in that class visiting my friend, the young painter Jurica Pušenjak, called Mozart, who studied there. Together, we decided to save the shelves which are a part of the Croatian history of art, and later, we came up with the idea to use the shelves as a basis for artworks. The space of the atelier was already (as Seder said) imbued with Tartaglia's presence, and all the movables there have soaked it up. Using pieces of furniture to create new works is therefore similar to the ritual consummation of Tartaglia's body in order to evoke his strong spirit.

Svjetlan Junaković's installation, whose name itself (*Tartaglia Was Here*) suggests the painter's presence, can be called a pure consummation of the spirit. All the objects are left, as if the painter's hand will touch them any second, which Tartaglia encapsulated in the form of a silhouette of the painter with a raised hand, which Junaković repeated here. Mio Vesović gave a simple sign of Tartaglia's name, along with the photograph taken near the place of his demise, in front of

Zagreb's Academy of Fine Arts. Tartaglia's former student and the successor of his atelier Duro Seder used the format to depict heads which seem as juicy fruit in a still life. The younger Jurica Pušenjak – Mozart, who is mostly responsible for the salvage of these shelves, used his board for twenty portraits from a series he is working on, and which depicts the recipients of the Order of the People's Hero of Yugoslavia (one of the portraits is a rendition of Tartaglia's portrait of Tito from the early 1950's, which Vera Horvat Pintarić criticized back then for not conforming to the dictates of socialist realism). Ivona Jurić and Grgur Akrap also depicted their own inspirations on these boards, while Dominik Vuković referred to Tartaglia's painting *Combing* from 1924 (today located in the Museum of Fine Arts in Split) and translated it into his illustrational expression. Sculptor Ivan Fijolić approached the board as an object and played with the possibilities of its form: although some would say the form of a board is limiting, there is no poor art for a rich and witty creative imagination. Fijolić is like Marie Antoinette who really bakes cakes and gives out chocolates to citizens without bread. There is also Tartaglia's painting from 1964, *Triptihon*, three self-portraits through which the 70-year-old artist referred to his former self-portraits (from 1917 and 1921) and to the style which he defined several decades earlier.

Older painters do not always fondly remember Tartaglia. They sometimes hold a grudge against the overly pedantic, strict and intrusive nature of his expression in corrections, and there are even myths that he used to come to his students' houses in order to see how much and how they paint. Still, painters of younger generations will say that today's professors and students could use some of his sternness and discipline. Another anecdote which Josip Vaništa outlined in his already quoted booklet *On Whiteness*:

"Once, during corrections in our class, Tartaglia lingered at my canvass longer than usual. He looked at it for a long time, took the

paintbrush and made several lines on the painting, stopped for a moment and continued. There were countless lines on the painting. Then, pointing at one of them, he said: This line would work...

Josip Crnobori wrote from Buenos Aires in 1978."

Several years before that letter, the photographer of Vjesnik editions Pavao Cajzek recorded a greeting sent to Crnobori in Buenos Aires by his professor Tartaglia and his colleague Vaništa. What connects all three (and not just them) in a sort of secret brotherhood is the persistent search for that elusive line which "would work". And that is the obsession of every painter immersed in their art and completely identified with the work they are creating.

Tartaglia prima čestitke u Modernoj galeriji povodom 80. rođendana (na slici su Andre Mohorovičić, Željko Grum, Vjekoslav Parać i Dalibor Parać), 1974. /  
Tartaglia with well-wishers in the Modern Gallery for his 80<sup>th</sup> birthday (with Andre Mohorovičić, Željko Grum, Vjekoslav Parać and Dalibor Parać), 1974



**MARINO TARTAGLIA** (Zagreb, 1894. – 1984.)  
*Triptihon (autoportreti)*, 1964., ulje na platnu, 95,5 x 57 cm / 95,5 x 59 cm / 95,5 x 51,5 cm

Moderna galerija, Zagreb

**TOŠO DABAC** (Nova Rača kraj Bjelovara, 1907. – Zagreb, 1970.)  
*Marino Tartaglia*, oko 1960., analogno povećanje prema originalnom negativu, 38,5 x 38,5 cm

Muzej suvremene umjetnosti, Arhiv Tošo Dabac, Zagreb

**MILAN PAVIĆ** (Daruvar, 1914. – Zagreb, 1986.)  
*Marino Tartaglia*, 1979., digitalni ispis analogne fotografije, 42 x 42 cm

**DURO SEDER** (Zagreb, 1927.)  
*Face*, 2019., ulje na dasci, 30,5 x 111 cm

**MIO VESOVIĆ** (Dobrinja, Srbija, 1953.)  
*1984.*, ulje na dasci, 30,5 x 130 cm + *Saša Vesović: Povratak na mjesto zločina*, 2019., fotografija,

18 x 13 cm

**SVJETLAN JUNAKOVIĆ** (Zagreb, 1961.)  
*Tartaglia je bio ovdje*, 2019., instalacija, kombinirana tehnika, 30 x 164 x 31 cm

**IVAN FIJOLIĆ** (Zagreb, 1976.)  
*Slatki monokrom*, 2019., akrilni lak na dasci, 30,5 x 110 cm

**IVONA JURIĆ** (Zagreb, 1987.)  
*Detalj iz atelijera*, 2019., ulje na dasci, 90 x 30 cm

**GRGUR AKRAP** (Zagreb, 1988.)  
*Onaj koji ubija zmiju (recto i verso)*, 2019., ulje na dasci, 110 x 30,5 cm

**DOMINIK VUKOVIĆ** (Zagreb, 1990.)  
*Tartaglin san*, 2019., ulje na dasci, 111 x 30 cm

**JURICA PUŠENJAK - MOZART** (Zagreb, 1996.)  
*Iz ciklusa Narodni heroji*, 2019., 20 ulja na dasci, svako 10 x 10 cm

Pavao Cajzek: Marino Tartaglia i Josip Vaništa na otvorenju Tartagline izložbe, 1975., fotografija,  
 12,5 x 18 cm

Pavao Cajzek: Tartaglia na izložbi Božidara Jakca, 1983., fotografija, 24 x 18 cm

Tartaglia prima čestitke u Modernoj galeriji povodom 80. rođendana (na slici su Andre  
 Mohorovićić, Željko Grum, Vjekoslav Parać i Dalibor Parać), 1974., fotografija, 12 x 21 cm

Hrvoje Sarić: Tartaglia u ateljeru, 1970-ih, fotografija, 10 x 60 cm

Tartaglini kistovi, 2019., fotografija, 30 x 20 cm

Ako nije drugačije navedeno slike su u vlasništvu autora ili njihovih nasljednika. Fotografska  
 dokumentacija je u vlasništvu Elene Cvetkove.

**MARINO TARTAGLIA** (Zagreb, 1894 – 1984)  
*Triptihon (self-portraits)*, 1964, oil on canvas, 95,5 x 57 cm / 95,5 x 59 cm / 95,5 x 51,5 cm  
 Modern Gallery, Zagreb

**TOŠO DABAC** (Nova Rača near Bjelovar, 1907 – Zagreb, 1970)  
*Marino Tartaglia*, around 1960, analogue enlargement of original negative, 38,5 x 38,5 cm  
 Museum of Contemporary Art, Tošo Dabac Archive, Zagreb

**MILAN PAVIĆ** (Daruvar, 1914 – Zagreb, 1986)  
*Marino Tartaglia*, 1979, digital print of analogue photograph, 42 x 42 cm

**DURO SEDER** (Zagreb, 1927)  
*Faces*, 2019, oil on board, 30,5 x 111 cm

**MIO VESOVIĆ** (Dobrinja, Serbia, 1953)  
*1984*, oil on board, 30,5 x 130 cm + *Saša Vesović: Return to the Crime Scene*, 2019, photograph,  
 18 x 13 cm

**SVJETLAN JUNAKOVIĆ** (Zagreb, 1961)  
*Tartaglia Was Here*, 2019, installation, mixed media, 30 x 164 x 31 cm

**IVAN FIJOLIĆ** (Zagreb, 1976)  
*Sweet Monochrome*, 2019, acrylic on board, 30,5 x 110 cm

**IVONA JURIĆ** (Zagreb, 1987)  
*Detail from the Atelier*, 2019, oil on board, 90 x 30 cm

**GRGUR AKRAP** (Zagreb, 1988)  
*He Who Kills the Snake (recto and verso)*, 2019, oil on board, 110 x 30,5 cm

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*From the Cycle National Heroes*, 2019, 20 oils on board, each 10 x 10 cm

Pavao Cajzek: Marino Tartaglia and Josip Vaništa at the opening of Tartaglia's exhibition, 1975,  
 photograph, 12,5 x 18 cm

Pavao Cajzek: Tartaglia at Božidar Jakac's exhibition, 1983, photograph, 24 x 18 cm  
 Tartaglia with well-wishers in the Modern Gallery for his 80<sup>th</sup> birthday (with Andre Mohorovićić,

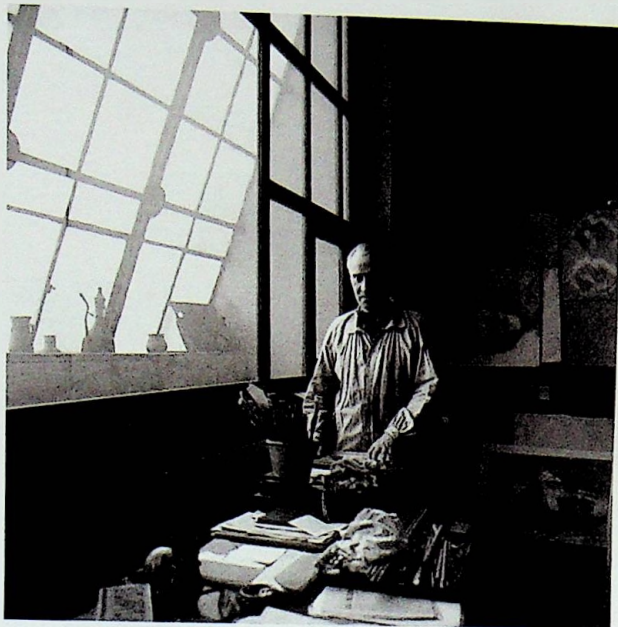
Željko Grum, Vjekoslav Parać and Dalibor Parać), 1974, photograph, 12 x 21 cm

Hrvoje Sarić: Tartaglia in his atelier, 1970s, photograph, 10 x 60 cm

Tartaglia's paintbrushes, 2019, photograph, 30 x 20 cm

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TOŠO DABAC  
*Marino Tartaglia, oko 1960. /*  
*Marino Tartaglia, around 1960*



## TARTAGLINE POLICE / TARTAGLIA'S SHELVES

Galerija Forum / Forum Gallery



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