

DIJALOG: LINA FRANKO ZEITZ — IZVOR PENDE

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Zajednička izložba Line Franko Zeitz i Izvora Pende, pod nazivom »Dijalog«, predstavlja recentne radove dvoje mladih autora, čiji je profesionalni put usko povezan već šesnaest godina i dalje se razvija u permanentnoj komunikaciji i dijalogu. Osim što su vršnjaci i prijatelji, od početka svojega zanimanja za umjetnost dijele zajednički radni prostor, te rade i razvijaju se u istom ozračju. Oboje su studirali na Akademiji likovnih umjetnosti u Zagrebu, te na drugoj godini nastavili studij »slobodne umjetnosti« na Kunstakademie Düsseldorf, gdje su diplomirali i apsolvirali majstorsku godinu. Umjetnički dijalog ovo dvoje suputnika traje i intenzivno se razvija u istom gradu (oboje i dalje žive i rade u Düsseldorfu), gdje i dijele zajednički atelijer.

Imati zajednički atelijer godinama ukazuje na permanentnu, svakodnevnu sinergiju to dvoje umjetnika i na njihov međusobni utjecaj što je i rezultiralo ovom zajedničkom izložbom baš na mjestu gdje je i započeo njihov kontinuirani dijalog. U Gliptoteci su se i upoznali pripremajući se za prijamni ispit za Akademiju likovnih umjetnosti. U zbirci Antičke skulpture vježbali su crtanje po antičkim modelima i tako je upravo ovdje i počela njihova umjetnička karijera – točnije, njihov dijalog koji i danas traje.

Pod intenzivnom razmjenom iskustava došlo je do međusobne zamjene medija u umjetničkom radu. Franko Zeitz, koja je studirala slikarstvo, počela je raditi trodimenzionalne reljefe, a Pende, koji je isprva studirao kiparstvo, prešao je na slikarstvo i danas isključivo slika. Oboje su u potrazi za vlastitim izrazom promijenili medije i nastavili dalje istraživati.

U njihovu radu postoje brojne dodirne točke. Formativne godine koje su proveli blisko vezani učinile su da su im sličnosti jače nego divergencije. Oboje su preokupirani figuracijom; tragaju za novim načinom prikazivanja figurativnih scena. Oboma je polazište »novo njemačko slikarstvo« (Neue Deutsche Malerei). Povezuje ih i vrlo sličan kolor, dominiraju tonovi plave boje, naročito ultramarina. Zajednički im je i otklon od mimezisa, filtriranje stvarnosti redukcijom.

Međutim, stalna razmjena iskustava nije ih omela u izgradnji vlastitog umjetničkog identiteta i njegove osobnosti. Intenzivna komunikacija nije usporila njihov samostalan profesionalni razvoj. No život, kao i dijalog, u vječnoj su mijeni i razlike će postajati sve veće i dublje, a divergencije sve očitije.

Lina Franko Zeitz

Velika ikonografska tema »Posljednje večere«, prikazivana kroz stoljeća povijesti umjetnosti, još i danas svojom složenom ikonografijom i simbolikom privlači umjetnike. Lina Franko Zeitz izabrala je temu iz klasične umjetnosti s namjerom da joj da novi, suvremeni kontekst. Prišla je njezinoj reinterpetaciji hrabro, privučena temom izdaje i njezinim posljedicama.

Golema instalacija namjenski rađena za prostor Gliptoteke inspirirana je formom oltarnih triptiha na kojima su majstori renesanse i baroka često slikali temu – Coena Domini. Franko Zeitz iskonstruirala je ambijentalnu skulpturu velikog formata¹ čija je kompozicija građena kao složeni i promišljeni geometrijski sustav. Pomno je svaku stranicu triptiha konstruirala po matematičkom pravilu zlatnoga reza. Poveznice kompozicije jesu dijagonale postavljene između vertikalnih linija zlatnoga reza. Po dobivenim dijagonalama autorica je razlomila dvodimenzionalnu plohu oltara i dobila razlomljenu plohu koju je potom zarotirala za 180 stupnjeva. Dobila je izvinutu apstraktnu formu u prostoru koja je poprimila oblik parabole. A parabola ima za kršćanstvo i Bibliju izrazito simboličko značenje, a može biti i metafora suvremenoga života.

Velika razlomljena forma u prostoru oštih bridova podsjeća nas na betonski spomenik Waltera Gropiusa s Vajmarskoga groblja² čija dinamična kompozicija ima dramatičan učinak na gledaoca. Estetika Bauhausa i geometrizacija forme u prostoru inspirativno su djelovale na autoričin oltar i njegovu razlomljenu, dinamičnu formu. Franko Zeitz postigla je dramatičnost veličinom i formom oštih bridova, plohamo koje se pružaju u svim smjerovima, kao i lomom svjetla i naglim prijelazima svjetla i sjene.

Oblik instalacije poput rastvorenoga krila ptice ili velikoga jedra svojom nas formom asocira na bijele drvene skulpture manjih formata Sola LeWitta, koje je poznati umjetnik konstruirao po svojim crtežima. Zanimala ga je gradacija svjetla na površinama oštih bridova kao i našu autoricu.

Međutim, Franko Zeitz je slikarica, i to figurativna, i ova neobično konstruirana apstraktna forma u prostoru tek je pozadina za figurativni prikaz »Posljednje večere«. Nosač za reljefe u bojenom plastelinu.

Autorica je u svojem prijašnjem radu kao polazište za slike upotrijebila trodimenzionalne modele u prostoru umjesto crteža ili fotografije. Izmodelirala bi maketu manjih dimenzija koju bi potom slikala. Trodimenzionalni modeli pomagali bi joj u pojednostavljenju prizora na slici, u apstrahiranju detalja.

Za prikaz teme »Posljednje večere« Franko Zeitz se odlučila za formu reljefa, jer on objedinjuje karakteristike dvodimenzionalne i trodimenzionalne dimenzije. Reljef ima zadano očište i perspektivu kao slika. Izmodeliran u bojenom plastelinu i apliciran na pozadinu koja je oslikana, posjeduje kolorističku vrijednost. Reljef je trodimenzionalan te su sjene, kao i prelazi svjetla i sjene na njima, realni i ne treba ih iluzionistički naslikati. Autorica voli upotrijebiti obje dimenzije i lako prelazi iz jedne u drugu istražujući što se događa, mijenja tim prijelazima. Jer pri svakom prijelazu figurativna se scena pojednostavljuje i sve više gubi vezu s mimezismom.

Slijedeći kompoziciju triptiha, Franko Zeitz je prizor »Posljednje večere« prikazala u tri scene. Cijelu scenu prikazala je u sredini triptiha od naprijed, a na bočnim stranicama triptiha istu je scenu (reduciranu na nekoliko likova) prikazala bočno, zarotiranu za 45 stupnjeva. Scene se nižu i na poleđini oltara koja je također oslikana. Samo su na poleđini naslikane tri prazne prostorije bez protagonista. Obilazeći ovu zanimljivu konstrukciju, pred našim se očima niže šest kadrova, šest sekvenci koje se spajaju kao na filmu.

¹ Konstrukcija je duga 15 metara, visoka 3,5 metra a široka 3 metra. Površina konstrukcije razlomljena je na više od 80 faseta ili geometrijskih površina.

² Spomenik »Martovskih žrtava« Walter Gropius postavio je 1919. na Vajmarskom groblju. Nacisti su ga srušili, ali je poslije rata ponovno rekonstruiran.

Oltarom dominira središnji prizor. Žarište kompozicije je Krist (Svjetlost svijeta) prikazan kao svjetlo koje se širi u koncentričnim krugovima i obasjava cijelu kompoziciju. Sa svake strane stola raspoređeni su likovi, po tri u dvjema grupama, što odgovara tradicionalnom postavu apostola. Umjetnica umjesto apostola postavlja svoje suvremenike, portrete svojih prijatelja i obitelji.³ Na istaknutom je mjestu postavljen portret Izvora Pende, koji joj se jedini obraća i gestom ruke nešto tumači. Lina je sebe prikazala kao služavku koja donosi pladanj s hranom, izdvojeno, na suprotnoj strani stola, gdje obično sjedi Juda. Samo je autorica izdvojena i osamljena. Ostali su likovi zabavljeni međusobnom komunikacijom, rekla bih komplotom, ne obaziru se, ne primjećuju umjetnicu i njezinu izoliranu pojavu.

Hladni tonovi plave boje, velike zlokobne sjene protagonista kao i ekspresivna modelacija figura pridonose dojmu otuđenosti i indiferentnosti. Autorica nam poručuje »iako smo u žarištu društvenog okupljanja, ostajemo sami, pripadamo svijetu osamljenih individua zaokupljenih samo sobom. Tema 'Posljednje večere' metafora je izdaje i nesagledive sebičnosti; metafora rasapa ljudskih odnosa i suvremenoga društva.«

Oblik parabole (polukružne krivulje koja se širi iz žarišta) ima naglašeno simboličko značenje. Parabola je centralni dio Kristova nauka. Isus se izražavao u parabolama, kratkim, jezgrovitim pričama s moralnom ili religioznom porukom. Autorica je svojoj instalaciji zato i dala oblik parabole, proširivši joj značenje i na metaforu civilizacije uopće.

Oswald Spengler, njemački filozof povijesti kulture, u djelu »Propast Zapada«⁴ iznosi teoriju o cikličkom razvoju kulture. Zapadnu kulturu vidi kao parabolu koja je dostigla svoj vrhunac i na svojoj je silaznoj putanji te će uskoro nestati. Ta pesimistična vizija naše civilizacije svojstvena je i suvremenom američkom književniku Thomasu Pynchonu, koji je utjecao na mnoge suvremene umjetnike. U romanu »Gravity's Rainbow« (1973.) parabolu i njezino simboličko značenje književnik vidi u dugi na nebu i putanji ispaljene rakete. Svijet Thomasa Pynchona, pun izdaje, paranoje i otuđenosti, znatno je utjecao na imaginaciju autorice.

Ne smijemo zanemariti stražnju stranu instalacija koja puno govori o budućem smjeru kojim će umjetnica krenuti. Na poleđini oltara nema reljefa u bojenom plastelinu, nema figurativnih scena, nego samo jedva primjetne naznake gabarita praznih prostorija u kojima se odvijala scena posljednje večere. Geometrijske površine instalacije oslikane su valerima sive boje. Slikarica upotrebljava pedeset tonova sivih nijansi koje gradira od najsvjetlije do najtamnije sive. Svaka ploha ima drugačiju gradaciju tonova, drugačiji ritam. To su autonomne apstraktne slike koje su nastale postupnom redukcijom. Franko Zeitz već je krenula ka geometrijskoj apstrakciji i njezinim izazovima.

³ Autorica je izmodelirala portrete svojega supruga, siveka, oca, sivekrve, prijatelja s akademije, portret Izvora Pende i svoj autoportret.

⁴ Oswald Spengler: »Propast Zapada« (»Der Untergang des Abendlandes«, Beč, 1918., München, 1922.)

Izvor Pende

Izvor Pende diplomirao je slobodne umjetnosti na prestižnoj Kunstakademie Düsseldorf, poznatoj po svojem neformalnom programu. Posjetila sam tu kultnu instituciju smještenu u impozantnoj klasicističkoj zgradi blizu Rajne, na kojoj predaju svjetski priznati umjetnici. Pende je tada bio student četvrte godine i pohađao je klasu cijenjene pedagoginje prof. Risse, koja je predavala mnogim danas poznatim i etabliranim umjetnicima. Zadržala sam se u Rissinoj klasi to ljetno popodne i uživala u atmosferi okružena studentskim radovima, među kojima su prevladavala ulja na platnu. Pende je poslije diplome pohađao majstorsku radionicu, gdje je uz prof. Rissu surađivao s prof. Markusom Lüpertzom i prof. Siegfriedom Anzingerom, koji su i kao osobe i umjetnici utjecali na autorovo formiranje.

Za umjetničku scenu Düsseldorfa karakteristična je prisutnost svih medija, njihov paralelni život i svijest o njihovoj jednakoj vrijednosti. Izvora je privukao svijet slikarstva, točnije novoga njemačkog slikarstva (Neue Deutsche Malerei), koji je bio u punom zamahu. Naročito slikari iz tzv. lajpciške škole, kojoj pripadaju već kulturna imena slikara Istočne Njemačke. Naći se u sredini tako bogate izložbene djelatnosti, u žarištu slikarskoga buma koji je utjecao i na svjetsku likovnu scenu, izoštrilo je Pendinu estetiku, koja se postupno formirala.

Pendina slikarska optika pripada figurativnom slikarstvu, obliku realizma, tj. obliku reduciranoga realizma, a teme su autobiografske.

Tema autorovih izloženih slika prisutna je i u njegovim ranijim radovima, a to je ženski lik u interijeru, tradicionalna tema intimističkoga slikarstva i jedan od najčešćih motiva uopće. Slikajući svoju djevojku, intimnu prijateljicu za koju je emocionalno vezan, u odabranim prostorima koji mu nešto znače, autor ponajviše progovara o sebi. Mogli bismo zaključiti da su to izrazito autobiografske slike.

Pende kao polazište za svoje slike upotrebljava fotografiju koja zamjenjuje crtež ili skicu. Određenu situaciju koja ga je zaintrigirala autor fotografira, da bi je potom prenio na platno. Michael Stöber istaknuo je da Pende »fotografiju upotrebljava za bilježenje doživljaja stvarnosti koje će potom prenijeti u umjetnost.«⁵

Prenošenje u drugi medij bitna je faza u autorovu stvaralaštvu, Pende mimezis s fotografije reducira, izostavlja, dodaje i zgušnjava. Pri slikanju pozornost usmjerava na ono bitno, a odmak od fotografije postaje sve veći.

Prostor u slici nije naturalistički naslikan, već je simplificiran na osnovne gabaritne naznake, na pojednostavljene geometrizirane forme arhitekture. Autor obično istakne određeni arhitektonski element koji drži i učvršćuje kompoziciju.

Redukcija je primijenjena i u koloru. Slike su gotovo monokromne, prisutni su samo tonovi plave boje, osim boje inkarnata, koji jedva proviruje ispod monokromne game. Pende kroz plavu boju filtrira stvarnost i tako nastaje njegov prepoznatljiv kolor. Suvremeno u autorovim slikama upravo je redukcija, odnosno filtriranje stvarnosti.

Pende je prije izlaganja u Gliptoteci radio slike izrazito velikih formata (2 x 3 m) s prikazima morskih pejzaža, ili je slikao ženski lik u rasvijetljenom interijeru privatnog prostora. U izloženom ciklusu pod nazivom »Revelin« model slika u tamnom ambijentu istoimene dubrovačke srednjovjekovne kule. Rasvijetljenu paletu zamijenio je prikazom mračna interijera s gotičkim izduženim prozorima iz kojih probija svjetlost. Revelin je fortifikacija u Dubrovniku, gradu autorova djetinjstva, gdje mu živi obitelj i u koji stalno navraća. Za vrijeme Domovinskoga rata Revelin je bio gradsko sklonište gdje su se Dubrovčani sklanjali od raketiranja grada. Revelin je i mjesto održavanja Dubrovačkih ljetnih igara (kazališne predstave, koncerti). Povijesno to je mjesto romantično samo po sebi; puno simbolike s aspekta tradicije i suvremenoga života, mjesto živih silnica i umjetničkih događanja.

⁵ Michael Stöber: »Per aspera ad astra« predgovor samostalne izložbe Izvora Pende, Galerija Bačva, Dom HDLU, Zagreb, 4. – 28. 3. 2010.

Pende postavlja svoju prijateljicu na drvenu pozornicu, na podij Revelina. Željka se u Njemačkoj educira za solo karijeru klaviristice i često nastupa na međunarodnim natjecanjima, te je pozornica i »daske koje život znače« za nju i te kako znakovito mjesto. Pozornica je dio njezinih snova, nadanja i želja, mjesto ambicija i stremjenja. U metaforičkom smislu pozornica za oba umjetnika znači puno.

U novom ciklusu Pende primjenjuje svjetlost na znatno dramatičniji način. Umjesto difuznog svjetla karakterističnog za prijašnje slike, zatamnjeni prostori osvjetljeni su svjetlom iz jednog ili više izvora. Dosadašnji svijetli, mutno sivo-plavi kolor zamijenjen je tamnom crno-modrom gamom, svojevrsnim chiaroscurom. Potez je ujednačen, lazuran, mek, a gradacije suptilne.

Dogodila se i promjena u formatu slika; prijašnja velika platna 2 x 3 m zamijenjena su manjim formatima (100 x 130 cm), što je rezultiralo i drugačijim, zgusnutijim duktusom.

Kompozicije slika su statične, uravnotežene, izbalansirane. Kompoziciju uvijek »drže« ili učvršćuju osnovne vertikalne i horizontalne linije prostora. Apstrahiranje prostora na nekoliko osnovnih geometriziranih oblika, arhitektonskih gabarita naslikanih tek u naznakama, ta pročišćenost daje duh suvremenosti.

Za razliku od drugih slika koje nemaju direktnog uzora, slika »Uspinjanje – Revelin 3« referira se na poznatu sliku »Ema«⁶ Gerharda Richtera. Zamagljena optika i karakteristična kompozicija stubišta sa ženskim aktom koji silazi inspirirali su Pendu koji je svoj model naslikao u protusmjeru. Naslikana sleđa, Željka se uspinje, kreće se prema izvoru svjetla, a geometrizirani oblici stubišta, naročito osamostaljeni kvadrati na desnoj strani slike, mogli bi autora odvesti (polako ali sigurno) ka geometrijskoj apstrakciji.

Osim teme i atmosfere, koja je prilično mistična, slike odišu i već prisutnom slikarevom melankolijom. Zatamnjeni sivo-modri prostori bez detalja, osamljeni lik djevojke koja luta otuđenim prostorima pridonose jakom osjećaju melankolije. Ženski lik u crnoj haljini skriva lice pod raspuštenom kosom. Žena bez lica djeluje asocijalno, izolirano, introspektivno. Ona sve više postaje duh, sablasna figura koja luta napuštenom, sumornom kulom. Postaje zatočenica »kule bjelokosne«, zatočenica svojih ambicija koje sve više isključuju stvarni život, pa i samog autora koji postaje tek promatrač. Ta prepuštenost sebi i osamljenost izaziva melankoliju. Pendini likovi su bespomoćni, mogu samo promatrati bez ikakve mogućnosti agitacije. To je autorov osjećaj izoliranosti i otuđenosti karakterističan za raseljene osobe koje su napustile domovinu.

U Pendinim slikama prepoznajemo melankoliju njemačkoga romantizma, a ponajviše atmosferu metafizičkoga slikarstva. Slike imaju suvremenu optiku njemačke nove figuracije. Iz toga konglomerata, kao pravi slikar postmoderne, Pende gradi svoj prepoznatljiv izraz. Bježeći od otuđenosti suvremenoga društva, Pende suptilnom redukcijom i odmakom od stvarnog prizora teži idealizaciji i bezvremenosti.

Lida Roje Depolo

⁶ Gerhard Richter: »Ema« (»Ženski akt na stubištu«), 1966., ulje na platnu, 200 x 100 cm, Museum Ludwig, Köln

DIALOGUE: LINA FRANKO ZEITZ — IZVOR PENDE

The joint Lina Franko Zeitz and Izvor Pende exhibition entitled Dialogue shows the recent works of two young artists whose professional careers have been tightly connected for sixteen years and continue to develop in ongoing communication and dialogue. As well as being peers and friends, from the beginnings of their interest in art they have shared their working space, and worked and developed in the same atmosphere. They both studied at the Academy of Fine Arts in Zagreb and in the second year continued their course in free art at the Kunstakademie Düsseldorf where they took degrees and did the course work for the master's year. The artistic dialogue of these two travelling companions is developing vigorously in the same city (both of them continue to live and work in Düsseldorf) in which they share a studio.

To have a joint studio for years shows something of the lasting daily synergy between these two artists and the influence they have on each other, which resulted in this joint exhibition in the very place where they started their ongoing dialogue. It was in the Glyptothek that they met, preparing for their entrance exams to the Academy of Fine Arts. In the Antique Sculpture collection they practised drawing from ancient models, and it was here that their artistic career – or their dialogue – still continuing, actually started.

With this intensive exchange of experience, there was a mutual substitution of media in their artistic work. Franko Zeitz studied painting and started to work in three-dimensional reliefs; Pende, who at first studied sculpture, moved to painting and is today, exclusively, a painter. Both of them, in search of an expression of their own, changed their media, and went on researching.

There are numerous points of contact in their work. The formative years, which they spent closely connected, made their similarities stronger than any divergences. Both of them are preoccupied with figuration; they search for a new way of representing figurative scenes. For both of them the point of departure is the Neue Deutsche Malerei (New German Painting). They are linked by similar colours, tones of blue being dominant, particularly ultramarine. They also have in common a shift away from mimesis, and the filtration of reality by reduction.

However, constant exchange of experience has not hampered them in the development of their own artistic identity and its individuality. Intensive communication did not slow down their independent professional development. But life and dialogue itself are constantly changing and the differences were to become ever greater and deeper, the divergences ever the more patent.

Lina Franko Zeitz

The great iconographical topic of the Last Supper, represented through centuries of art history, with its complex iconography and symbolism, still attracts artists. Lina Franko Zeitz has selected a theme from classical art with the intention of imparting to it a new contemporary context. She has addressed its reinterpretation boldly, drawn by the topic of betrayal and its consequences.

The vast installation especially made for the space of the Glyptothek is inspired by the shape of the altar triptychs that the masters of the Renaissance and the Baroque often devoted to the topic *Coena Domini*. Franko Zeitz has constructed an environmental sculpture on a large scale¹ the composition of which is built as a complex and deliberately conceived geometrical system. She has carefully constructed each side of the triptych according to the golden section. The composition is pulled together by diagonals placed between the vertical lines of the golden section. Around the diagonals obtained, the artist has fractured the two-dimensional surface of the altar and obtained a broken surface that she has then rotated by 180 degrees. She thus obtained a bent abstract form in space that has taken on the form of the parabola. For Christianity and in Biblical terms the parabola, in the form parable, has a pronounced symbolic meaning, and it can also be a figure for contemporary life.

The very large broken form in space with its sharp edges recalls the concrete monument of Walter Gropius from Weimar cemetery², the dynamic composition of which has a dramatic effect on the observer. The aesthetics of Bauhaus and the geometrical treatment of form in space had an inspirational effect on the current artist's altar and her broken and dynamic form. Franko Zeitz has achieved a sense of drama with the size and form of the sharp edges, with surfaces that lead off in all directions, and with the refraction of the light and sudden transitions of light and shade.

The form of the installation, like an opened bird's wing or a large sail recalls to us the white wooden small-scale sculptures of Sol LeWitt, which this well-known artist constructed according to his own drawings. He was, like our artist, interested by the gradation of light on the surface of the sharp edges.

However, Franko Zeitz is actually a painter, a figurative one at that, and this uncommonly constructed abstract form in space is merely a background for the figurative depiction of the Last Supper. A support for reliefs in coloured plasticine.

In her previous work the artist has used as point of departure for paintings three dimensional models in space instead of drawings or photographs. She would model a small-dimension mock-up and then paint it. The three-dimensioned models would help her in the simplification of scenes in the painting, in the abstraction of details.

For a depiction of the topic Last Supper Franko Zeitz determined on the form of the relief, for it unites the characteristics of the two- and the three-dimensional. The relief has a set angle of vision and perspective, like the picture. It is modelled in coloured plasticine and, appliquéd to a background that is painted, possesses a colourist value. The relief is three-dimensional and the shades and the transitions of light and shade on them are real, and do not need illusionist rendering in painting. The author loves to use both dimensions, and passes easily from one to the other, exploring what happens, what changes in these transitions. In every passage, the figurative scene is simplified, increasingly loses its connection with mimesis.

Following the composition of the triptych, Franko Zeitz showed the scene Last Supper in three scenes. She has presented the whole scene in the centre of the triptych, frontally, and on the wings of the triptych has pre-

¹ The construction is 15 metres long, 3.5 m high and 3 m broad. The surface of the structure is broken into over 80 facets.

² The monument to the March Dead was placed by Gropius in the Weimar Cemetery in 1919. The Nazis knocked it down, but after World War II it was reconstructed.

sented the same scene (though reduced to a few figures), laterally, rotated through 45 degrees. The scenes are continued on the back of the altar too, which is also painted. Only on the back, three empty rooms are shown, without any actors. As we walk around this interesting construction, six frames line up before our eyes, six sequences that are combined as if in a film.

The altar is dominated by the central scene. Christ, light of the world, is the focus of the composition; he is represented as a light that expands in concentric circles and lights up the whole composition. On each side of the table, figures are disposed, deployed in sets of two or three, which corresponds to the traditional placing of the apostles. Instead of apostles, though, the artist has placed her contemporaries, portraits of friends and family.³ A leading place is occupied by a portrait of Izvor Pende, who is alone turned towards her and with a hand gesture explaining something to her. Lina has shown herself as the maidservant bringing a dish of food, on the opposite side of the table, where Judas usually sits. Only the artist is separated and isolated. The other figures are engaged in communicating with each other, plotting one might almost say, not paying attention to the artist or noticing her and her isolated appearance.

The cold blues, the great ominous shades of the protagonists and the expressive modelling of the figures contribute to the impression of alienation and indifference. The artist tells us thus: “although we are in the hub of a social gathering, we remain alone, belong to the world of isolated individuals occupied only with themselves. The topic of the Last Supper is a figure of speech for betrayal and immense selfishness, a figure for the breakdown of human relationships and of contemporary society.”

The form of the parabola (the semicircular curve that expands from a focal point) has a stark symbolic meaning. The parabola/parable is the central part of Christ’s doctrine. Christ expresses himself in parables, short, pithy tales with a moral or religious message. The author has thus given her installation the form of parabola/parabole, expanding its meaning so that it becomes a figure of civilisation in general.

Oswald Spengler, German philosopher of the history of culture in the work *Decline of the West*⁴ puts forward a theory of the cyclical development of culture. He sees Western culture as a parabola that has achieved its peak and in its downward path will soon vanish. This pessimistic vision of our civilisation is typical of a contemporary American author, Thomas Pynchon, who has had an impact on many contemporary artists. In the novel *Gravity’s Rainbow* (1973) the writer sees the parabola and its symbolic meaning in the rainbow in the sky and in the orbit of a rocket. The world of Pynchon is full of treachery and paranoia and alienation and has a considerable influence on the imagination of Lina Franko Zeitz.

We should not ignore the back of the installation, which tells much of the future direction in which she will tread. On the back of the altar, there is no relief in coloured plasticine, no figurative scene, merely the hardly perceptible indications of the outlines of empty rooms in which the scene of the Last Supper unfolded. The geometrical surfaces of the installation are painted in shades of grey. The painter used fifty nuances of grey, which she gradated from the lightest to the darkest. Each surface has a different gradation of tones, a different rhythm. These are autonomous, abstract paintings, created by gradual reduction. Frank Zeitz has already moved off in the direction of geometrical abstraction and its many challenges.

³ She has modelled the portraits of her husband, father-in-law, father, mother-in-law, friends from the Academy, of Izvor Pende as well as a self-portrait.

⁴ Oswald Spengler: *Der Untergang des Abendlandes*, Vienna, 1918; Munich, 1922.

Izvor Pende

Izvor Pende took a degree in free art at the prestigious Kunstakademie Düsseldorf, known for the lack of formality in its curriculum. I once visited this cult institution located in an imposing Classicist building close to the Rhine, at which world-renowned artists are on the faculty. Pende was then a fourth year student and attending the class of the much-appreciated Rissa, who was then teaching many artists who are well known and established today. I spent some time in her class that summer afternoon and relished the atmosphere, surrounded by students' works among which oils on canvas dominated. Pende, after his degree, attended the master workshop, again with Rissa, and also with Markus Lupertz and Siegfried Anzinger, who had a big effect on his formation as artist, both as persons and as artists.

Characteristic of the art scene in Düsseldorf is the presence of all the media, their parallel lives, and awareness of their equal values. Izvor was attracted by the world of painting, more precisely, by Neue Deutsche Malerei, which was then in full swing. Particularly by paintings of the Leipzig School, to which the already cult names of the painters of East Germany belonged. To find oneself in the centre of such a vibrant exhibition activity, in the heart of a painting boom that was making such an effect on the world painting scene sharpened the gradually formed Pende aesthetics. His painterly optics belong to figurative painting, to the form of realism, i.e., of reduced realism, and his topics are autobiographical.

The topic of the author's paintings exhibited is featured in his earlier works too; this is a female figure in an interior, a traditional theme of intimist painting, and one of the most common of all motifs. Painting his girlfriend, an intimate friend with whom he was emotionally linked in selected spaces that mean something to him, the author is most of all speaking out about himself. We might conclude that these are highly autobiographical paintings.

Pende uses photographs for his point of departure in painting, replacing the drawing or sketch. The author photographs a certain situation that interests him, later on transferring it to canvas. Michael Stöber wrote that Pende "uses photography for a recording of the experience of reality, which he then transmits into art."⁵

The transmission into a different medium is an essential phase in the author's creative work. Pende reduces the mimesis of the photograph, omitting, adding and condensing. He directs the attention to the essential in his painting, the deviation from the photograph becoming ever the greater.

The space in the painting is not naturalistically painted; rather it is simplified down to the basic indications of the contours, to the simplified geometricalised forms of architecture. Usually he brings out a certain architectural element that holds and strengthens the composition.

Reduction is also employed in colour. The paintings are almost monochrome, only blue is present, except for the incarnadine, which hardly anyway peeps out from under the monochrome scale. Pende filters reality through the blue, and it is thus that his familiar colour arises. The contemporary in the author's paintings is actually the reduction, the filtration of reality.

Before his exhibition in the Glyptothek Pende made very large format pictures (2 x 3 m) with depictions of seascapes or a female figure in an illuminated interior of private space. In the exhibition cycle called Revelin the model is painted in the dark environment of the medieval tower of the same name in Dubrovnik. He replaced the bright palette with a depiction of a dark interior with Gothic elongated windows from which the light broke through. Revelin is a fort in Dubrovnik, city of the artist's childhood, where his family lives, to which he always returns. During the Homeland War, Revelin was a shelter where the citizenry took cover from the shelling. It is also a place where the Dubrovnik Summer Festival is held (dramas and concerts). The historic place

⁵ Michael Stöber: *Per aspera as astra*, preface to a solo show of Izvor Pende, Galerija Bačva, Dom HDLU, Zagreb 4. – 28.3. 2010.

is romantic in and of itself; it is full of symbolism from the aspects of both tradition and contemporary life, a place of live forces and artistic events. Pende puts his girlfriend on a wooden stage, the Revelin platform. In Germany Željka is being trained for the career of a solo pianist, and often takes part in international competitions. The theatre and the boards are an important place for her indeed. The concert hall is part of her dreams, hopes and wishes, place of ambitions and aspirations. For both artists, the stage, figuratively understood, means a great deal.

In his new cycle, Pende applies light in a much more dramatic way. Instead of the diffused light characteristic of his previous paintings, the darkened spaces are lit by light from one or more point sources. The previous light, dull grey-blue is replaced by a dark black-blue range, a kind of chiaroscuro. The strokes are even, washed and soft in subtle gradations.

A change has occurred in the format too; the previous large canvas of 2 m x 3 m has been replaced by small formats (100 x 300 cm), which has resulted in a different and more condensed impression of the hand.

The compositions are static, balanced, harmonised. The composition is always held or strengthened by basic vertical or horizontal lines of the space. The abstraction of space to a pair of basic geometrical forms, the architectural outlines painted only in outlines; there is a refinement that gives a breath of contemporaneity.

Unlike the other paintings that have no direct models, the painting *Ascending – Revelin 2* refers to the well-known painting *Ema*⁶ of Gerhard Richter. The fuzzy optics and the characteristic composition of stairs with a descending female nude inspired Pende, who painted his model in the opposite direction. Painted from the rear, Željka is climbing, moving to the source of light, and the geometrical forms of the staircase, particularly the independent squares on the right hand side of the painting could well take the author off, slowly but surely, in the direction of geometrical abstraction.

Not only is the theme mystical, but the atmosphere is too and the paintings give off the painter's melancholy, which was present even before. The darkened grey-blue spaces with no details, the lone figure of the girl roaming the alienated spaces contribute to a powerful feeling of forlornness. The female figure in a black dress hides her face beneath her loosened tresses. The woman with no face seems asocial, isolated, introspective. She increasingly becomes spirit, spectral figure that wanders around the abandoned and gloomy tower. She becomes a "prisoner in the ivory tower", a prisoner of her ambitions, which increasingly rule out real life, even the author, who becomes a mere observer. This abandonment-to-self and loneliness evoke melancholy. Pende's figures are helpless, they can only watch, without any possibility of agitation. This is the author's own sense of isolation and alienation, characteristic of the uprooted who have abandoned their homelands.

In Pende's paintings we can recognise the melancholy of German Romanticism, and above all the atmosphere of metaphysical painting. The paintings have the contemporary way of seeing of German new figuration. From this conglomeration, as true painter of post-modernism, Pende, with subtle reduction and departure from the real scene, is clearly tending towards idealisation and timelessness.

Lida Roje Depolo

⁶ Gerhard Richter: *Ema* (Nude on a staircase), 1966, oil on canvas, 200 x 100 cm, Museum Ludwig, Cologne



Lina Franko Zeitz | Instalacija u prostoru »Oltar«, 2009. – 2011. | kombinirana tehnika (drvo, plastelin, uljena boja), 15 x 3,5 x 3,10 m |
Lina Franko Zeitz | Altar, installation in space, 2009 – 2011 | mixed media (wood, plasticine, oil paint), 15 x 3.5 x 3.10 m





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Izvor Pende | Željka – Revelin 4, 2011. | ulje na platnu, 130 x 190 cm | Željka – Revelin 4, 2011. | oil on canvas, 130 x 190 cm



Izvor Pende | Uspinjanje – Revelin 3, 2011. | ulje na platnu, 130 x 100 cm | Ascending – Revelin 3, 2011. | oil on canvas, 130 x 100 cm



Izvor Pende | Revelin 5, 2011. | ulje na platnu, 100 x 130 cm | Revelin 5, 2011. | oil on canvas, 100 x 130 cm



Izvor Pende | Revelin 2, 2011. | ulje na platnu, 100 x 130 cm | Revelin 2, 2011. | oil on canvas, 100 x 130 cm



Izvor Pende | Revelin 1, 2011. I ulje na platnu, 130 x 180 cm | Revelin 1, 2011. I oil on canvas, 130 x 180 cm



Lina Franko Zeitz

1977. Rođena u Zagrebu

1996. – 1998. Studij na Akademiji likovnih umjetnosti u Zagrebu

1998. – 2003. Studij na Kunstakademie Düsseldorf

2003. – 2004. Majstorska godina

2009. – 2011. Rad na projektu "Oltar"

Živi i radi u Düsseldorfu i Zagrebu.

E lina_franko@yahoo.de

1977, born in Zagreb.

1996 – 1998, Studied at the Academy of Fine Arts, Zagreb

1998 – 2003, Studied at the Kunstakademie Düsseldorf

2003 – 2004, Master class year

2009 – 2011, Worked on the Altar project

She lives and works in Düsseldorf and Zagreb.

E lina_franko@yahoo.de

SAMOSTALNE IZLOŽBE (IZBOR) / SOLO EXHIBITIONS (SELECTION)

2004. »Szenenwechsel«, Dorotheum, Düsseldorf

2005. »Gang-Bang«, Galerie T40, Düsseldorf

2007. »Rochade«, Galerie B.O.P., Zagreb, Croatia

»Birdy MC«, Galerie Hengevoss- Dürkop, Hamburg

2011. Gliptoteka HAZU (s Izvorom Pende), Zagreb

GRUPNE IZLOŽBE (IZBOR) / GROUP EXHIBITIONS (SELECTION)

1999. »Miss Lolly« Instalacija, VII. Triennale hrvatskog kiparstva, Gliptoteka HAZU, Zagreb

2003. »Schau der Meisterklassen«, Galerie Hengevoss Dürkop, Hamburg

»40 Töchter«, Installation, Glyptothek der Universität Bonn

»Nach Hamburg und zurück«, Syrius, Düsseldorf

2004. Galerie Ruwitt und Weiss, Düsseldorf

»Junge Figurative Malerei«, Kultur Bahnhof Eller, Düsseldorf

»Nero lässt grüßen«, Skulpturen für das Theaterstück, inszeniert von Philipp Zeitz, Theater Museum, Düsseldorf

»public.private.intimate.«, Kunstraum plan b, Hamburg

2005. »Neue Bilder aus Düsseldorfer Ateliers«, Museum für Zeitgenössische Kunst, Eupen, Belgien

»Neue Positionen in der figurativen Malerei«, Galerie Acht P, Bonn

2006. »Interim«, Galerie Hengevoss-Dürkop, Hamburg

»Mini Bar Goes Datscha«, Mini Bar, Düsseldorf

2007. »Artists«, Galerija B.O.P., Zagreb, Hrvatska

»Förderpreis für junge Kunst«, Kunstraum, Düsseldorf

2008. The Third Beijing International Art Biennale, China, Peking

»Reliefs, Malerei«, Galerie Hengevoss-Dürkop, Hamburg

IZLOŽAK / EXHIBIT

Instalacija u prostoru »Oltar«, 2009. – 2011.

kombinirana tehnika (drvo, plastelin, uljena boja), 15 x 3,5 x 3,10 m

Altar, installation in space, 2009 – 2011

mixed media (wood, plasticine, oil paint), 15 x 3.5 x 3.10 m

Izvor Pende

1976. Rođen u Zagrebu

1996. – 1998. Studij na Akademiji likovnih umjetnosti u Zagrebu

1998. – 2005. Studij na Kunstakademie Düsseldorf

2002. Majstorska radionica prof. Risse na Kunstakademie Düsseldorf

2005. Diplomira na Kunstakademie Düsseldorf

Živi i radi u Düsseldorfu i Dubrovniku.

E izvor.pende@yahoo.com

1976, Born in Zagreb

1996 – 1998, Studied at the Zagreb Academy of Fine Arts

1998 – 2005, Studied at the Kunstakademie Düsseldorf

2002, Master class, taught by Rissa, at the Kunstakademie Düsseldorf

Lives and works in Düsseldorf and Dubrovnik.

E izvor.pende@yahoo.com

SAMOSTALNE IZLOŽBE (IZBOR) / SOLO EXHIBITIONS (SELECTION)

2003. Galerie Acht Pl, Bonn

2005. Galerie Acht Pl, Bonn

Galerie Christa Burger, München

2007. Galerie Koch, Hannover

2008. BAT, Campus Galerie, Bayreuth

2009. Kunstverein Bad Kreuznach

Gesellschaft für Bildende Kunst Trier e.V.

Kunstverein Uelzen

Galerie Hengevoss Dürkop (sa Linom Franko Zeitz), Hamburg

2010. Galerija Bačva, HDLU, Zagreb

Galerija Otok, Art radionica Lazareti, Dubrovnik

2011. Gliptoteka HAZU (s Linom Franko Zeitz), Zagreb

GRUPNE IZLOŽBE (IZBOR) / GROUP EXHIBITIONS (SELECTION)

2005. Galerie Koch, Hannover, Perspektiven-junge Malerei aus Düsseldorf und Frankfurt

Ikob-Museum für zeitgenössische Kunst, Eupen, Belgija

2009. BAT, Campus Galerie, Jubiläumsausstellung, Bayreuth

2010. Zagrebački salon, HDLU, Zagreb

Gallery Mourice Sternberg, Chicago

NAGRADE / AWARDS

2002. Kunstakademie Düsseldorf Prize

2005. Ikop-Kunstpreis Nomination

ZBIRKE / COLLECTIONS

Sammlung Gabriele Henkel, Düsseldorf
British American Tobacco, Hamburg

POPIS IZLOŽAKA / LIST OF EXHIBITS

Revelin 1, 2011., ulje na platnu, 130 x 180 cm
Revelin 2, 2011., ulje na platnu, 100 x 130 cm
Uspinjanje – Revelin 3, 2011., ulje na platnu, 130 x 100 cm
Željka – Revelin 4, 2011., ulje na platnu, 130 x 190 cm
Revelin 5, 2011., ulje na platnu, 100 x 130 cm
Revelin 7, 2011., ulje na platnu, 100 x 130 cm

Revelin 1, 2011., oil on canvas, 130 x 180 cm
Revelin 2, 2011., oil on canvas, 100 x 130 cm
Ascending – Revelin 3, 2011., oil on canvas, 130 x 100 cm
Željka – Revelin 4, 2011., oil on canvas, 130 x 190 cm
Revelin 5, 2011., oil on canvas, 100 x 130 cm
Revelin 7, 2011., oil on canvas, 100 x 130 cm

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