

SAFET ZEC

MOLITVA PRAYER



Europe House

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Organizatori izložbe / *Exhibition organizer:*

Europe House & Fondacija Ivanka i Safet Zec

Koncept izložbe / *Exhibition curator:*

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Dizajn / Scenografija izložbe / *Exhibition / Scenography design:*

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Postavka / *Exhibition setting:*

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Video dizajn / *Video design:*

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Europe House

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IZLOŽBA / EXHIBITION

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 **Europe** House Presents



SAFET ZEC, Molitva

Svaka je slikarska kompozicija Safeta Zeca poput slikarske molitve. To je čin potpune *posvećenosti* i čin *vjerovanja* u smisao i potrebu umjetnosti.

Safet Zec snažno vjeruje u moć slikarstva da sublimira središnja pitanja naših života, da se uhvati ukoštac sa našim strahovima, nadama, čežnjama, nemirima. Već kao mladić, dok je satima promatrao reprodukciju Rembrandtove grafike *Krist iscjeljuje bolesne (List od sto gulderna)*, intuitivno je osjetio mogućnost da se kroz umjetnost ponudi jedno drugo iskustvo stvarnosti. U toj čudesnoj sceni iz 19. poglavlja *Evandjelja po Mateju* u kojoj je Krist okružen nemoćnima, iz gustih i dubokih tama Rembrandtovog bakropisa, postepeno izbija svjetlo nade i spasa. Na toj je grafici veliki majstor 17. stoljeća, u susretu sa temom koja kazuje o patnji i nadi, tragao za jednim sasvim novim rukopisom. Koristio je tkanje metalne ploče kiselinom u više faza kako bi postigao linije različitog karaktera i intenziteta i time, u likovnom jeziku, opisao široku skalu emocija: od neprozirnog crnila očaja do zaslijepljujuće svjetline izlječenja, nade i spasa.

Onaj ko izbliza poznaje dugotrajan, svakodnevni i iscrpljujući način rada Safeta Zeca taj zna da iza svake slike stoje na desetine pripremnih studija od kojih su neke tek uhvaćen kontrast svjetla ili sučeljavanje različitih tekstura i karaktera linija. Ali te su studije najizravnija i najintimnija svjedočanstva jedne stalne likovne i intelektualne uznemirenosti. I ciklusu slika

Molitva prethodile su, i dijelom su i izložene, brojne studije koje svjedoče o jednom potpuno posvećenom pristupu i načinu rada u savremenom slikarstvu. Na pojedinim studijama jasno su čitljive samo ruke u molitvi, a glava ili dio tijela naslućuju se tek u skici, poput šapta ljudskog glasa u intimnosti iskustva molitve. *Ja sam, sigurno, blizu: odazivam se molbi molitelja kad Me zamoli*, kazuje se u kur'anskoj suri (*El Bekare* :186).

Sjećanje na Rembrandtovu grafiku vratilo se u opusu maestra Safeta Zeca snažnim intenzitetom tokom ratnih devedesetih godina. Kako izliječiti bolesne i napaćene duše, kako im vratiti nadu i svjetlo novoga dana, u čemu i kako naći utemeljenje i snagu? Kako slikati *one najviše i najprirodnije emocije*, kako je ljudsku potrebu za nadom, u molitvi, opisao Rembrandt radeći na svom grafičkom listu. Čovjek se nada izgovarajući riječi molitve, a jedan od središnjih motiva molitve su ljudske ruke. U hebrejskom jeziku, jedna od riječi kojima se iskazuje zahvala i štovanja Boga (*todah*) izravno se odnosi na riječ „ruka“: na ruke pružene u molitvi, kojima se zahvaljuje Bogu.

U grčevito ili mirno sastavljenim rukama ispred lica; u rukama smireno oslonjenim na koljena; u široko rastvorenim dlanovima u koje se ugnijezdila kugla svjetlosti; u rukama koje prekrivaju lica; u rukama podignutim prema nebu; u priljubljenim dlanovima ispred prsiju sa ispruženim prstima i prekrivenim palčevima – svim tim gestama veliki su umjetnici poklanjali pažnju. *Kao ljudi što više od drugih smrtnika žive rukama*, kako je o tome u svom sjajnom eseju *Pohvala ruci* pisao Henri Foçillon, *oni su osjetili njihovu*

silnu moć. Ruke su za slikare najsloženiji zadatak. U njima se često krije više emocija i ljudskog iskustva negoli na licima. Ruke su produžene misli figure. Veliko majstorstvo u slikanju ruku potvrdio je maestro Safet Zec i u svojim ranijim ciklusima: *Skidanja s križa* (2014), *Hljeba milosrđa* (2016/17), *Exodusa* i *Zagrljaja* (2017/2019).

Slikajući lica ispunjena nadom u spasenje i oprost, slikajući grozdove ljudskih ruku uzdignutih u molitvi prema nebu, Safet Zec nas podsjeća na forme i izraze koji kroz historiju umjetnosti bude suosjećanje u patnji i čežnju za božanskom milosti. Tako je na velikom slikarskom formatu majke koja u naručju nosi svoje mrtvo dijete, a što je središnji motiv svake *Pietà*, Safet Zec ugradio kolaž isječaka novinskih fotografija palestinskih majki sa ubijenom i teško ranjenom djecom u rukama, iz bolnice Al-Shifa u Gazi. Bol majke nad ubijenim djetetom, gestom snažnog i ekspresivnog slikarstva Safeta Zeca, progovara jezikom univerzalne patnje i boli, razumljivim u svim kulturama i religijama. U recentnim ciklusima, u kojima je čovjek ponovo središnja tema slikarstva, Safet Zec, kao nekoć i Rembrandt, traga za novim slikarskim izrazom i potvrđuje rijetku virtuoznost i ekspresivnost rukopisa. Slojevito gradi papirne podloge, dovodi do susreta različite materijale i tehnike, narušava „čistoću i bjelinu“ platna, iznenađuje povremenim snažnim kolorističkim akcentima, fragmentira velike kompozicije i, u općoj dramaturgiji cjeline, orkestrira himnu ljudskoj patnji i vapaju za božanskom ljubavi i milosti.

I kao što je Rembrandtov Krist liječio bolesne,

Géricaultov *Splav* nosio pogled nade prema horizontu oceana, Goyini revolucionari obasjani snažnim svjetlom u trenutku strijeljanja podizali ruke u znak pobjede nad ovozemaljskim zlom, tako i glasovi različitih vjerskih tradicija u *Molitvi* Safeta Zeca odzvanjaju jednako snažnom potrebom za nadom i potvrđuju snagu umjetnosti da nas poveže u zajedničkom iskustvu.

Aida Abadžić Hodžić

SAFET ZEC, Prayer

Each painting composition by Safet Zec is like a painter's prayer. It is an act of total *devotion* and an act of *believing* in the meaning and necessity of art.

Safet Zec strongly believes in the power that painting has to sublimate the core questions of our existence, to grapple with our fears, hopes, longings, and disquietudes. Even as a young man, while spending hours and hours observing a reproduction of Rembrandt's etching *Christ Healing the Sick* (The Hundred Guilder Print), he intuitively grasped the opportunity of offering another experience of reality through art. In this miraculous scene from Chapter XIX of the Gospel of Matthew in which Christ is surrounded by the helpless, from the dense and deep shadows of Rembrandt's etching, gradually emerges the light of hope and salvation. In this etching, through his encounter with a theme that speaks of suffering and hope, the 17th-century master was in pursuit of a completely new manuscript. He used etching on a metal plate with acid applied in multiple stages to achieve lines of different character and intensity; thus, depicting in the visual language a wide range of emotions – from the murky depths of opaque black despair to the dazzling brightness of healing, hope, and salvation.

Those who are fairly familiar with the long-lasting, day-to-day and arduous working method of Safet Zec know that behind each painting there are dozens of preparatory studies, some of which include a merely

captured contrast of light or the juxtaposition of different textures and line characters. However, these studies are the most immediate and intimate testimonies of a constant artistic and intellectual unrest. Likewise, the cycle of paintings *Prayer* is preceded by and partly accompanied with dozens of studies testifying to a completely dedicated approach and method applied in contemporary painting. In some of them, one can clearly discern only hands clasped in prayer, while the head or part of the body are just remotely insinuated in the sketch, like a whisper of the human voice in the intimacy of the prayer experience. "I am truly near. I respond to one's prayer when they call upon Me," says the Quranic verse (Al-Baqarah: 186).

The memory of Rembrandt's etching clearly resounded in the opus of maestro Safet Zec with strong intensity during the war-torn 1990s. How to heal sick and suffering souls, how to restore their hope and the light of a new day, where and how to find our *raison d'être* and strength? How to paint *those supreme and most natural emotions*, how did Rembrandt depict *the human need for hope through prayer*, working on his own etching pieces of art? Man hopes by uttering words of prayer, and one of the central motifs of prayer is human hands. In the Hebrew language, one of the words expressing thanks and worship to God (*todah*) refers directly to the word "hand": to hands extended in prayer, expressing gratitude to God.

Hands tightly or calmly clasped and raised to the face; hands serenely resting on knees; palms widely spread and nestling a sphere of light; hands covering faces; hands

raised towards the sky; palms pressed to the chests with fingers extended and thumbs crossed – these are all gestures that were brought into the focus of attention by great artists. *As men who live merely by virtue of their hands more than other mortals do*, as it is recounted in his brilliant essay “In Praise of the Hand” by Henri Focillon, *they [artists] felt the tremendous power of hands*. Hands are the most complex task for painters. Hands often hide more human emotions and human experience than faces. Hands are the extended thoughts of the figure itself. Great mastery in painting hands is reinforced by Maestro Safet Zec also in some of his earlier cycles: *Descent from the Cross* (2014), *Bread of Mercy* (2016/17), *Exodus and Embraces* (2017/2019).

By painting faces filled with hope for salvation and forgiveness, by depicting clusters of human hands raised in prayer towards the sky, Safet Zec reminds us, throughout the history of art, of various forms and expressions that awaken compassion in suffering and longing for the divine grace. Thus, on a large painting canvas depicting a mother who carries her dead child in her arms, which is a central motif in every *Pietà*, Safet Zec has clipped in a collage of snippets of newspaper photographs of Palestinian mothers with killed and severely wounded children in their arms, mothers from Al-Shifa Hospital in Gaza. The pain of a mother over her dead child, expressed through the powerful and expressive painting of Safet Zec, speaks the language of universal suffering and pain, comprehensible across all cultures and religions. In his recent cycles, where man is again revisited as the central theme of painting,

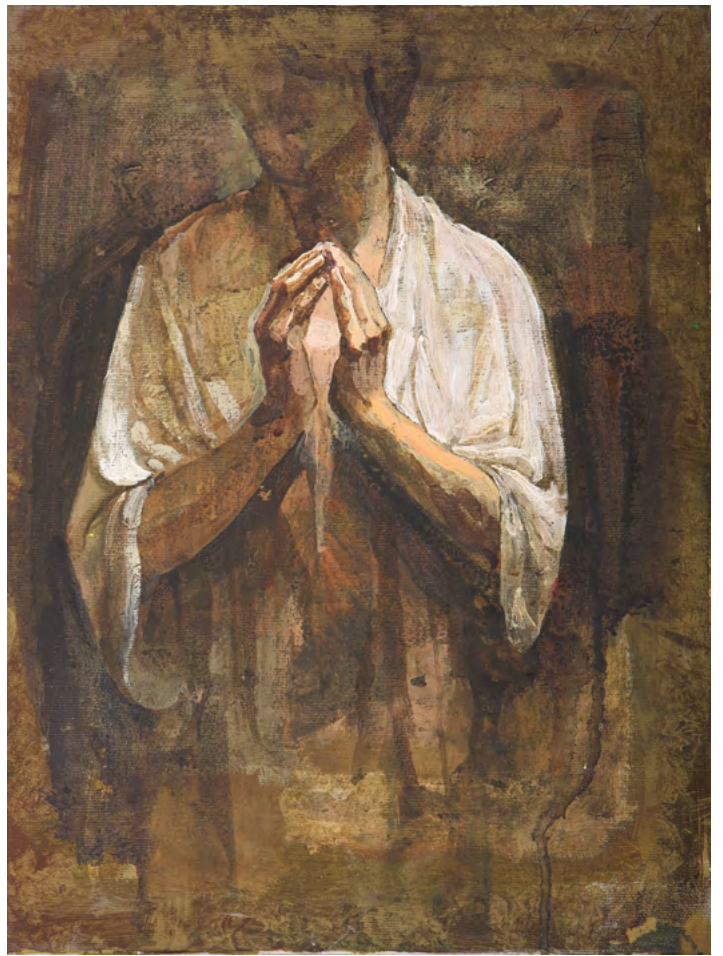
Safet Zec, just as Rembrandt once did, looks for a new painting expression and confirms rare virtuosity and expressiveness of his unique handwriting. He builds paper backgrounds in layers, brings together different materials and techniques, disrupts the “purity and whiteness” of the canvas, surprises with occasional strong coloristic accents, shreds large compositions into fragments, and, in the overall dramaturgy of the ensemble, orchestrates a hymn to human suffering and to a plea for the divine love and mercy.

And just as Rembrandt’s Christ healed the sick, just as Géricault’s *Raft* carried a gaze of hope towards the horizon of the ocean, and Goya’s revolutionaries, illuminated by a ray of intense light at the moment of their execution, raised their hands to signify the triumph over all mundane evils, the voices of various religious traditions in Safet Zec’s *Prayer* resonate with an equally strong need for hope and reaffirm the power of art to bring us all together along the lines of a shared experience.

Aida Abadžić-Hodžić















SAFET ZEC

Slikar i grafičar, rođen je 1943. godine u Bosni i Hercegovini, u Rogatici.

Nakon završene Srednje umjetničke škole u Sarajevu i studija na Akademiji likovne umetnosti u Beogradu, sedamdesetih godina XX vijeka, Zec je postao centralna figura umjetničkog pravca zvanog “poetski realizam”. Živio je i radio u Beogradu do 1989. godine. Početkom devedesetih postao je jedan od najvažnijih umjetnika u svojoj zemlji i izlagao na mnogim međunarodnim izložbama. Tih godina se vratio da živi i radi u Sarajevu do 1992. kad je bio primoran napustiti svoj grad – zbog rata u bivšoj Jugoslaviji – te našao utočište u Italiji, prvo u Udinama, da bi 1998. našao i svoj drugi dom u Veneciji.

U Italiji je Zec ponovo izgradio svoj život i slikarsku aktivnost (sva njegova djela nastala do 1992. su ostala i sačuvana su u Sarajevu). Bez prestanka je radio na novim platnima, crtežima i bakrenim grafičkim pločama. Već

1994. godine je održana njegova prva samostalna izložba u muzeju na sjeveru Italije, upravo sa novim radovima, a samo desetak slika, koje su došle iz jedne galerije u Njemačkoj, svjedočilo je o njegovom prethodnom stvaralaštvu. Od tada je izlagao više od stotinu puta u Italiji, širom Evrope, u Sjedinjenim Američkim Državama i Jordanu.

Od završetka oružanih sukoba u bivšoj Jugoslaviji Zec se često vraćao i radio u svojoj Bosni i Hercegovini. Sarajevski Atelje-zbirka Zec u srcu grada, otvoren je za posjete i postao je centar kulturnih zbivanja i izložbeni prostor kolekcije sarajevskog opusa i svih novih djela koja su tu nastala u posljednjih petnaestak godina. Danas Safet Zec živi i radi na relaciji između Venecije, Počitelja i Sarajeva.

Najvažnije samostalne izložbe od 2010. su: *Zagrljaji*, Historijski muzej Bosne i Hercegovine, Sarajevo i Chiesa della Pietà, Venecija, 2019. *Exodus*, Basilica Maria Ausiliatrice, Torino i Oratorio del Caravita, Rim, 2019. *Svjetlost*, Kosača, Mostar, 2018. *Exodus*, Chiesa della Pietà, Venecija, 2017. // *Pane della Misericordia*, Musei di San Salvatore in Lauro, Rim, 2016-2017. *Slikarstvo i život*, Musée de l'Hospice Comtesse, Lille, 2016-2017. // *Pane della Misericordia*, Svetilište u Loretu 2016. *Allegories of Fate*, Panorama Museum, Bad Frankenhausen, 2015-2016. *Pittura come miniera*, Fondazione Benetton Studi Ricerche, Treviso, 2015. *Skidanje s križa*, Chiesa del Gesù, Rim, 2014. *L'Opera incisa*, Villa Manin di Passariano, 2013. *Capolavori senza tempo*, Rotonda della Besana, Milano, 2012. *Moć slikarstva*, Museo Correr, Venecija, 2010.

SAFET ZEC

A painter and graphic artist, Safet Zec was born in 1943 in Bosnia and Herzegovina, Rogatica.

After completing his studies at the High School of Arts in Sarajevo and the Academy of Fine Arts in Belgrade in the 1970s, Zec became a central figure in the artistic movement known as “poetic realism”. He lived and worked in Belgrade until 1989. In the early 1990s, he became one of the most prominent artists in his country and was showcasing his artworks at numerous international exhibitions. During those years, he returned to live and work in Sarajevo until 1992 when he was forced to leave his city due to the war in former Yugoslavia, finding refuge in Italy, first in Udine, and eventually establishing his second home in Venice in 1998.

In Italy, Zec rebuilt his life and artistic activity (all his artworks created until 1992 remained and are preserved in Sarajevo). He continuously worked on new canvases, drawings, and copperplate engravings. Already in 1994, his first solo exhibition was held in a museum in northern Italy, showcasing new works of art, with only about ten paintings originating from a gallery in Germany testifying to his previous body of work. Since then, he has exhibited over a hundred times in Italy, across Europe, in the United States, and Jordan.

Since the end of armed conflicts in former Yugoslavia, Zec has continued to make frequent returns and work in his Bosnia and Herzegovina. The Sarajevo Atelier-Zec Collection, situated in the heart of the city, is open to

visitors and has become a hub for cultural events and an exhibition space for the collection of his Sarajevo artwork opus and all new pieces created there over the past fifteen years. Today, Safet Zec lives and works by shuttling between Venice, Počitelj, and Sarajevo.

Some of his most important solo exhibitions since 2010 include: *“Embraces”*, Historical Museum of Bosnia and Herzegovina, Sarajevo, and Chiesa della Pietà, Venice, 2019. *“Exodus”*, Basilica Maria Ausiliatrice, Turin, and Oratorio del Caravita, Rome, 2019. *“Light”*, Kosača House, Mostar, 2018. *“Exodus”*, Chiesa della Pietà, Venice, 2017. *“Pane della Misericordia”*, Musei di San Salvatore in Lauro, Rome, 2016-2017. *“Painting and Life”*, Musée de l’Hospice Comtesse, Lille, 2016-2017. *“Pane della Misericordia”*, Sanctuary of Loreto, 2016. *“Allegories of Fate”*, Panorama Museum, Bad Frankenhausen, 2015-2016. *“Pittura come miniera”*, Fondazione Benetton Studi Ricerche, Treviso, 2015. *“Descent from the Cross”*, Chiesa del Gesù, Rome, 2014. *“L’Opera incisa”*, Villa Manin di Passariano, 2013. *“Capolavori senza tempo”*, Rotonda della Besana, Milan, 2012. *“The Power of Painting”*, Correr Museum, Venice, 2010.



Venezia 1890. 14. Dec. "Moliva" "Pregiere"