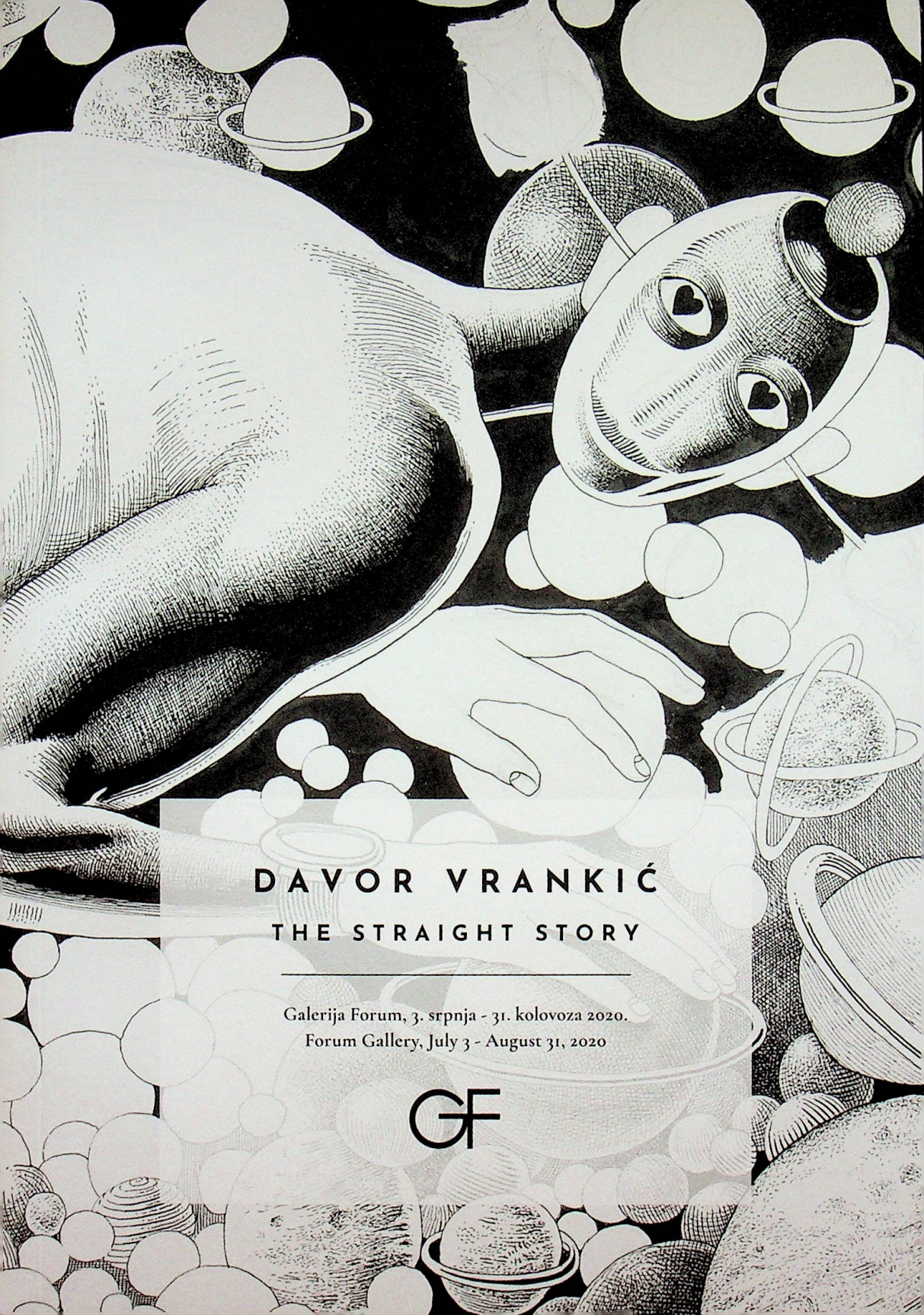




DAVOR VRANKIĆ
THE STRAIGHT STORY

Galerija Forum, 3. srpnja - 31. kolovoza 2020.
Forum Gallery, July 3 - August 31, 2020

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Film holivudskog nadrealista Davida Lyncha s najmanje narativnih eksperimenata je *The Straight Story* iz 1999. Ime filma sugerira i pravocrtnost tijeka priče i prezime glavnoga lika (stvarno postojećeg Alvina Straighta po čijoj je avanturi film snimljen) i njegovo putovanje ranojesenskim pejzažima američkog Midwesta preko ravnica i brdašaca, kroz krajolik koji neobično podsjeća na našu Slavoniju. Film govori o starom čovjeku koji je na vrtnoj kosilici (budući da zbog visokih godina i lošeg zdravlja nije mogao voziti drugo vozilo) prevalio oko 390 kilometara kako bi posjetio svog bolesnog brata, vjerojatno posljednji put. U nizu epizoda natopljenih linčevskom melankolijom, protagonist se suočava s prolaznošću života, susreće srdačne ljude i pronalazi nekakav užitak u laganom tražanju i osipanju. Ali, koja je veza tog sjetnog filma s ovim divljim crtežima velikoga majstora olovke Davora Vrankića, koji s njime dijele ime?

Razne slike mogu izravno (odnosno „straight“) dolaziti iz ljudske imaginacije i podsvijesti, kao u Bretonovoj ideji „čistog psihološkog automatizma“ kojom je definirao nadrealizam, taj važan pokret i postupak u umjetnosti. Možda nije čudno što je redatelj, vičan nadrealnim i bizarnim prikazima filmske i televizijske industrije, u jednom trenutku, u smiraju 20. stoljeća, bio privučen humanom pričom o tome kako i jednostavan ljudski život i tople međuljudske interakcije mogu u sebi sadržavati mesmerizirajuću čaroliju i začudnost. A njih svakako ne nedostaje u filmu *The Straight Story*.

Davor Vrankić je između 1992. i 1994. crtao strip koji također pokazuje putovanje: sumanuto i frenetično putovanje izvjesnog čovjeka ptice kroz neobične situacije, prostore i gradove. Cijela priča obiluje čudnovatim likovima proizašlima iz umjetnikove imaginacije. Narativ je epizodičan i posjeduje neku strukturu, ali cijeli je strip rađen bez većeg plana, kao čisti užitak u bujanju bizarnoga. Svoje je table autor pokazao velikanima francuskog stripa: Jean-Claudeu Mézièresu i Jeanu Giraudu poznatom pod imenom Moebius. Budući da je projekt bio zahtjevan i izlazio iz okvira forme stripa, nije nikada priveden kraju, a na ovoj izložbi predstavljamo pedeset od osamdeset nacrtanih tabli.

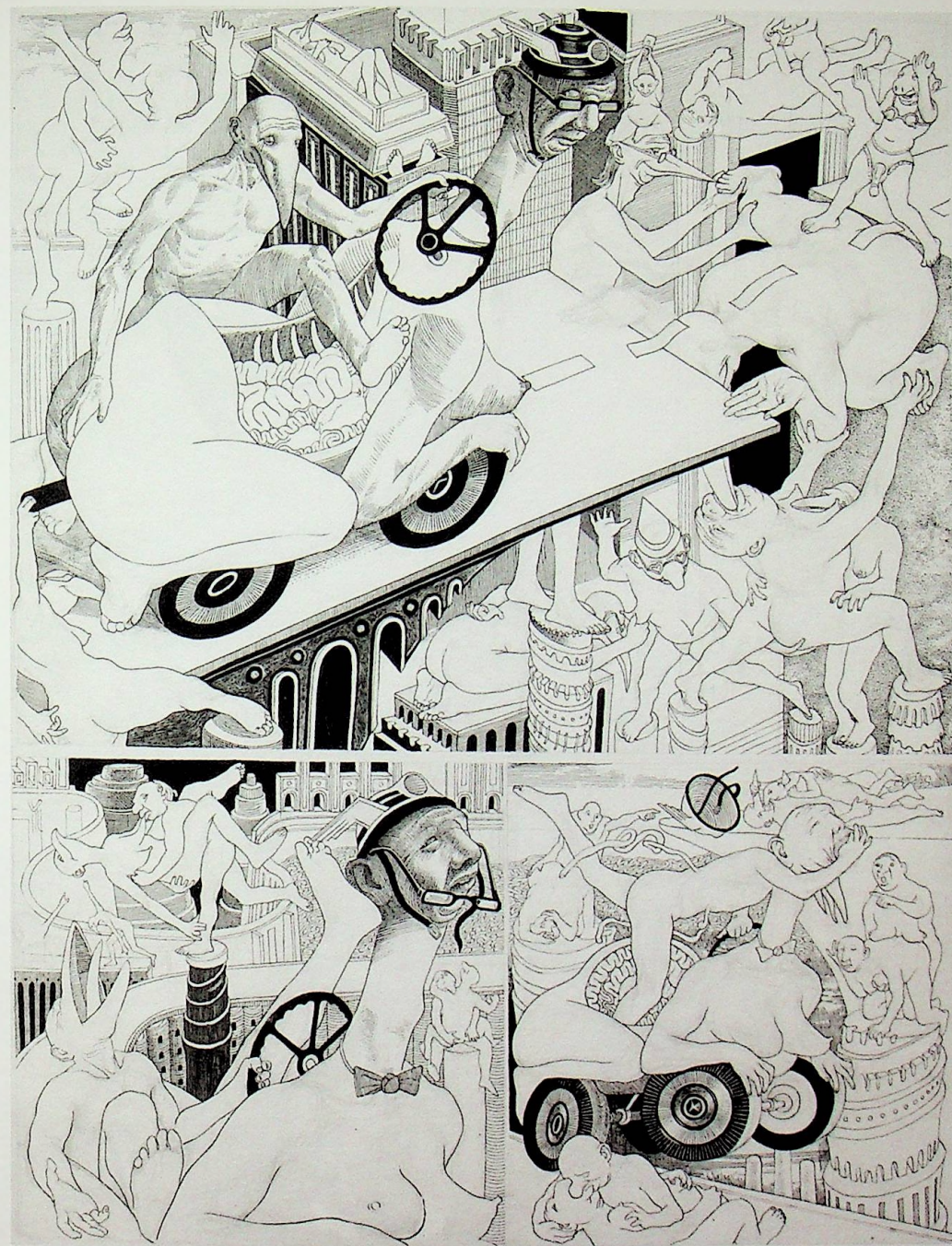
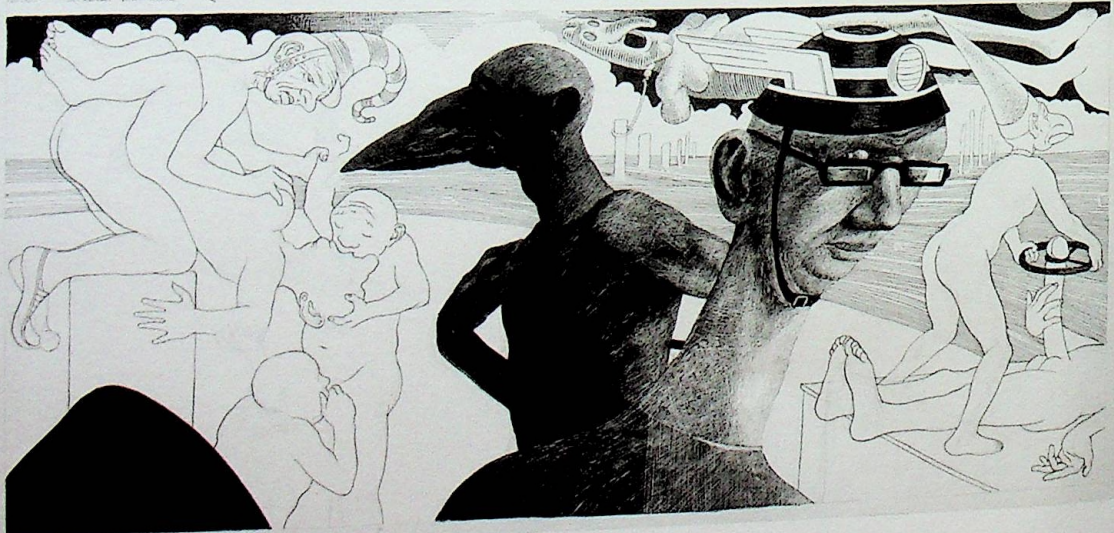
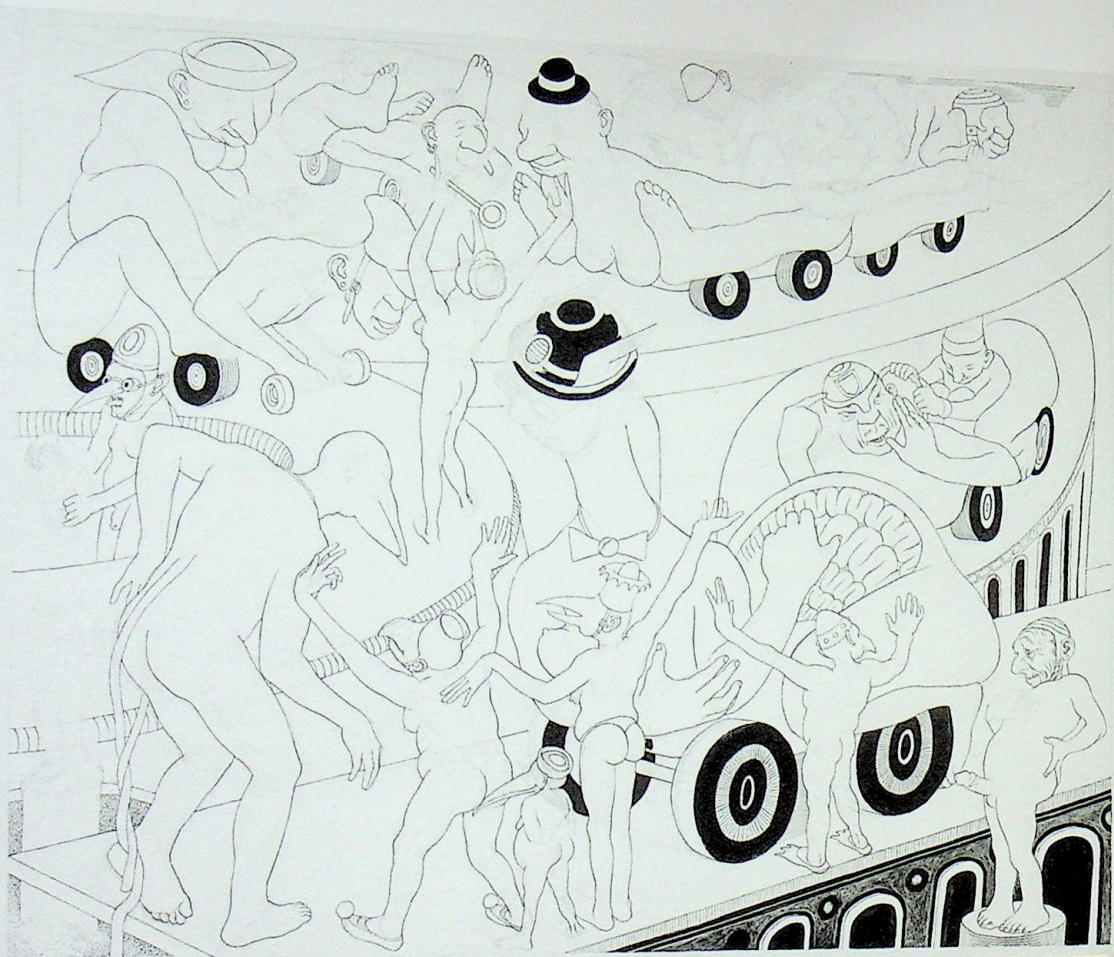
Situacije iz Vrankićeva stripa više odgovaraju nekom luđem i mračnijem filmu Davida Lyncha (poput *Mulholland Drivea* ili *Inland Empirea*), no uz izravnost otiska imaginacije koju je želio postići, crtač je u horroru vacui, koji je 1990-ih i početkom 2000-ih bio odlika njegova stila, uspio pokazati upravo užitak u putovanju i u izmjeni, sličan užitku u pomirenju sa sobom i sa svijetom koji osjeća starac iz *The Straight Storyja* dok se vozi na svojoj kosilici. Vrankićev čovjek ptica vozi se čudnim automobilima, prolazi kroz fantastične orgije, kroz gradove s groteskno velikim bebama i sukobljava se s neobičnim bićima da bi na kraju stao pred samo (također, vrlo smiješno i groteskno) lice Boga, te prikovan na križ uletio u stražnjicu Apsoluta i tako postao jedno sa svime, u formi molekule, koja je istovremeno i planet. Kao što vidimo, mikrosvijet i makrosvijet ovdje su poistovjećeni i izmjenjivi, a prostorni odnosi smjelo skraćanih likova i njihove pozadine temelje se često na čistom ludizmu.

Prelazak iz jedne situacije u drugu, stalne mutacije stvarnosti, te susreti s hibridnim i visokoseksualiziranim likovima, na ovim Vrankićevim tablama mogu se shvatiti kao košmarno i neuralgično lutanje ljudske svijesti po suludoj stvarnosti koju čini naše društvo, kao i svijet prirode. Ipak,

to je lutanje košmarno i tjeskobno samo dok ne prihvatimo svijet u kojemu živimo, odnosno dok ne shvatimo da njegove zakonitosti kreiramo sami, da u njemu nismo stranci, nego smo njegovi pokretači. Svijet se svojim čudesima upisuje u našu svijest i formira je, ali on istovremeno i proizlazi iz nje. Baš poput neke priče bez ikakve poante koja bi joj služila kao završetak, ili (jezikom naših starih pisaca) svrha. Ipak, za razliku od one poznate Macbethove „priče idiota“ koja je metafora ljudskog života i za koju nam taj tan od Glamisa i od Cawdora izričito tvrdi, dapače, inzistira da ne znači ništa, životni put koji je predstavljen na ovim crtežima, odbacujući logiku stvarnosti, u sebi sadrži sve moguće priče kao i pouke koje iz njih možemo iscijediti. Sve gusto satkane u olovci, poput najfinijeg ćilima punog neobičnih ornamenata.



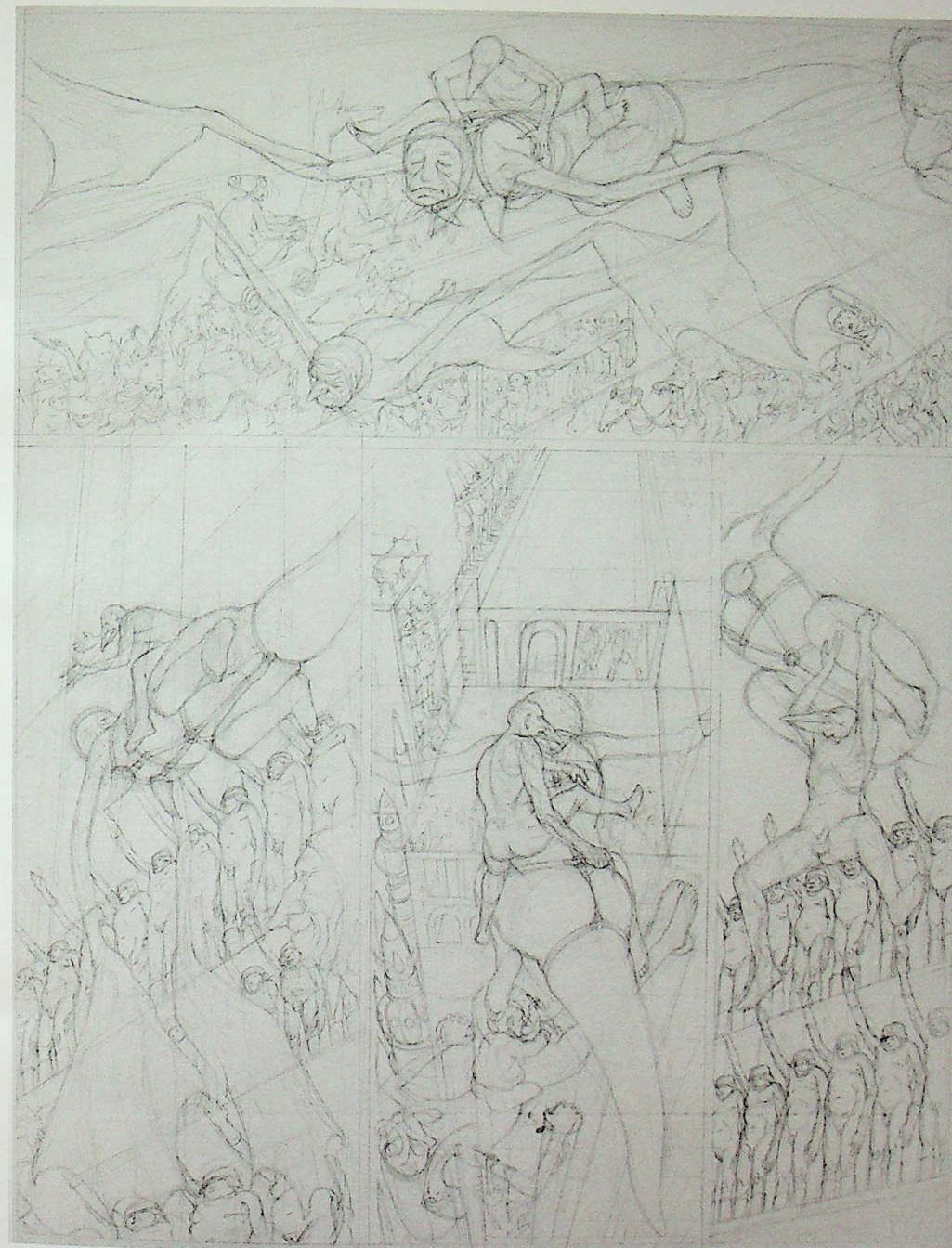


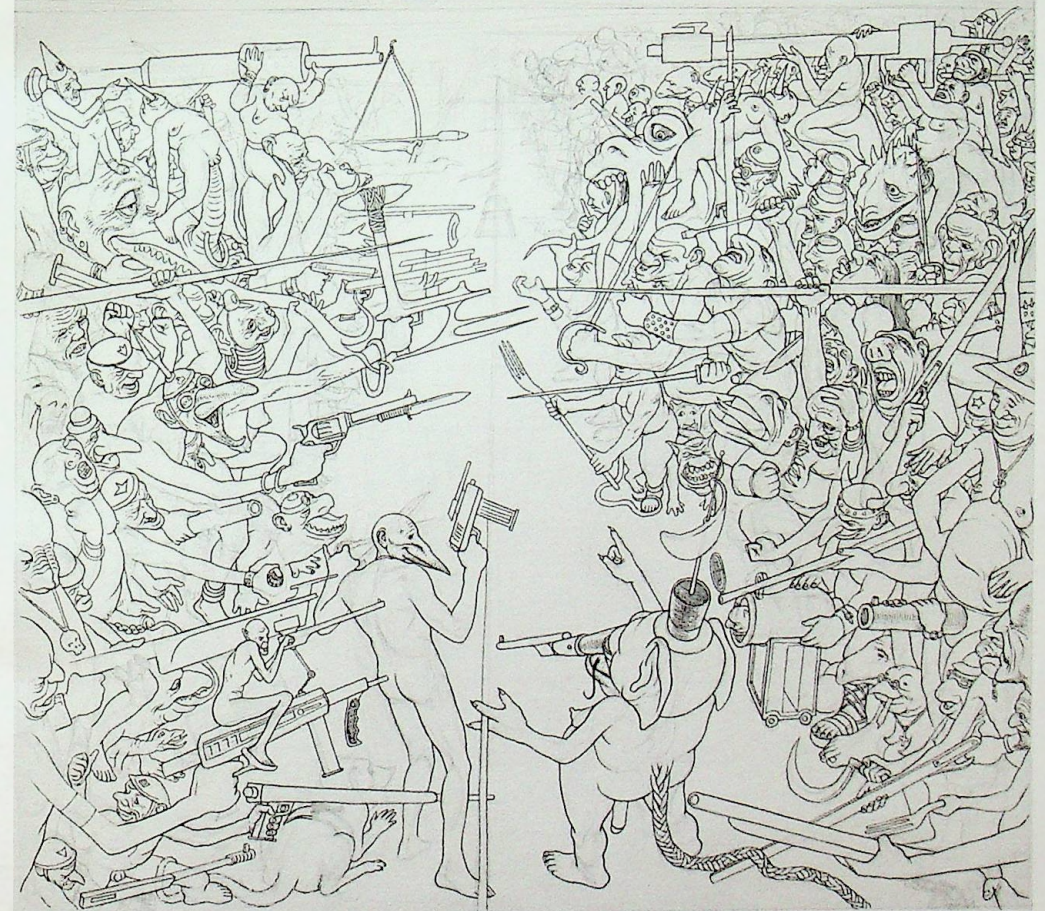
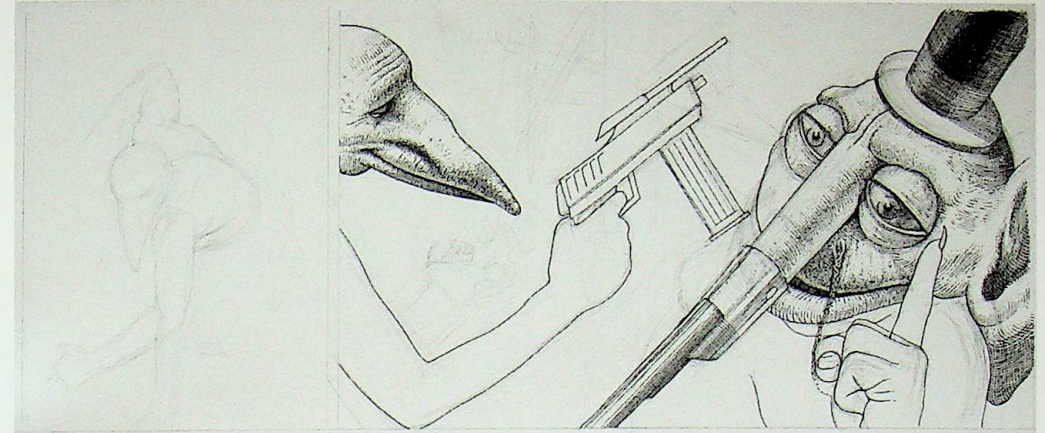








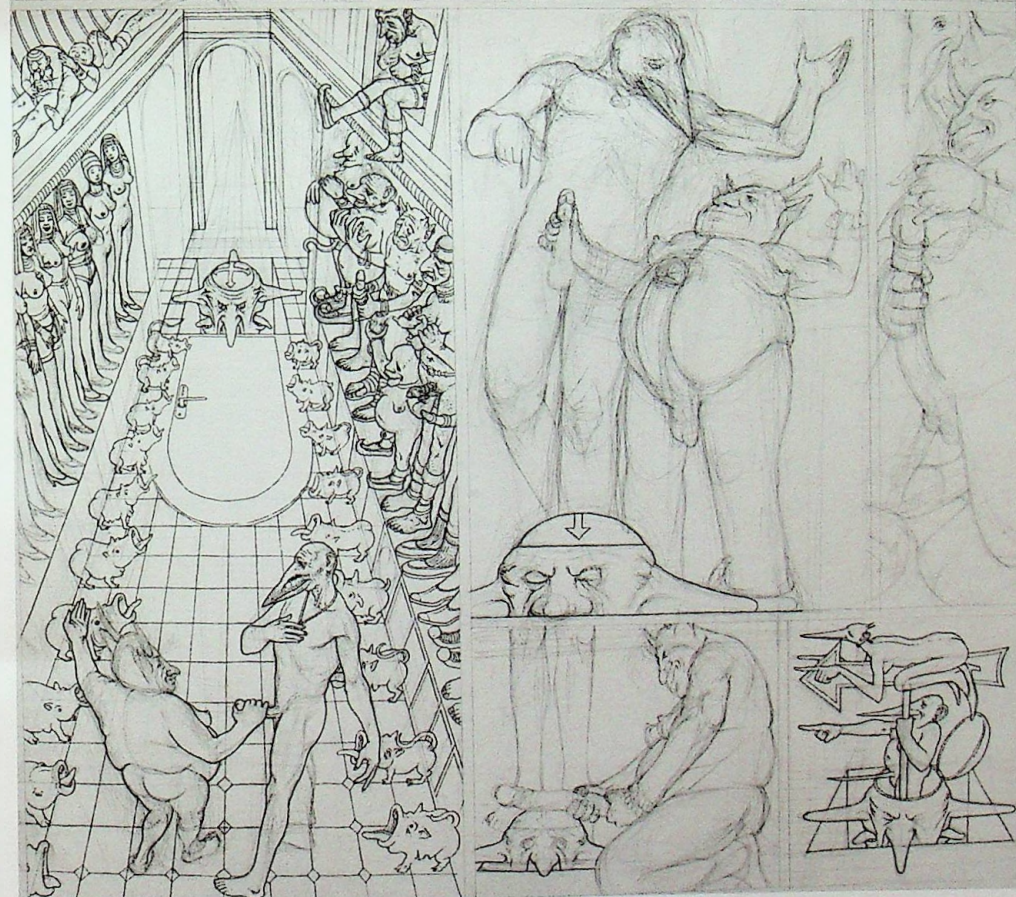


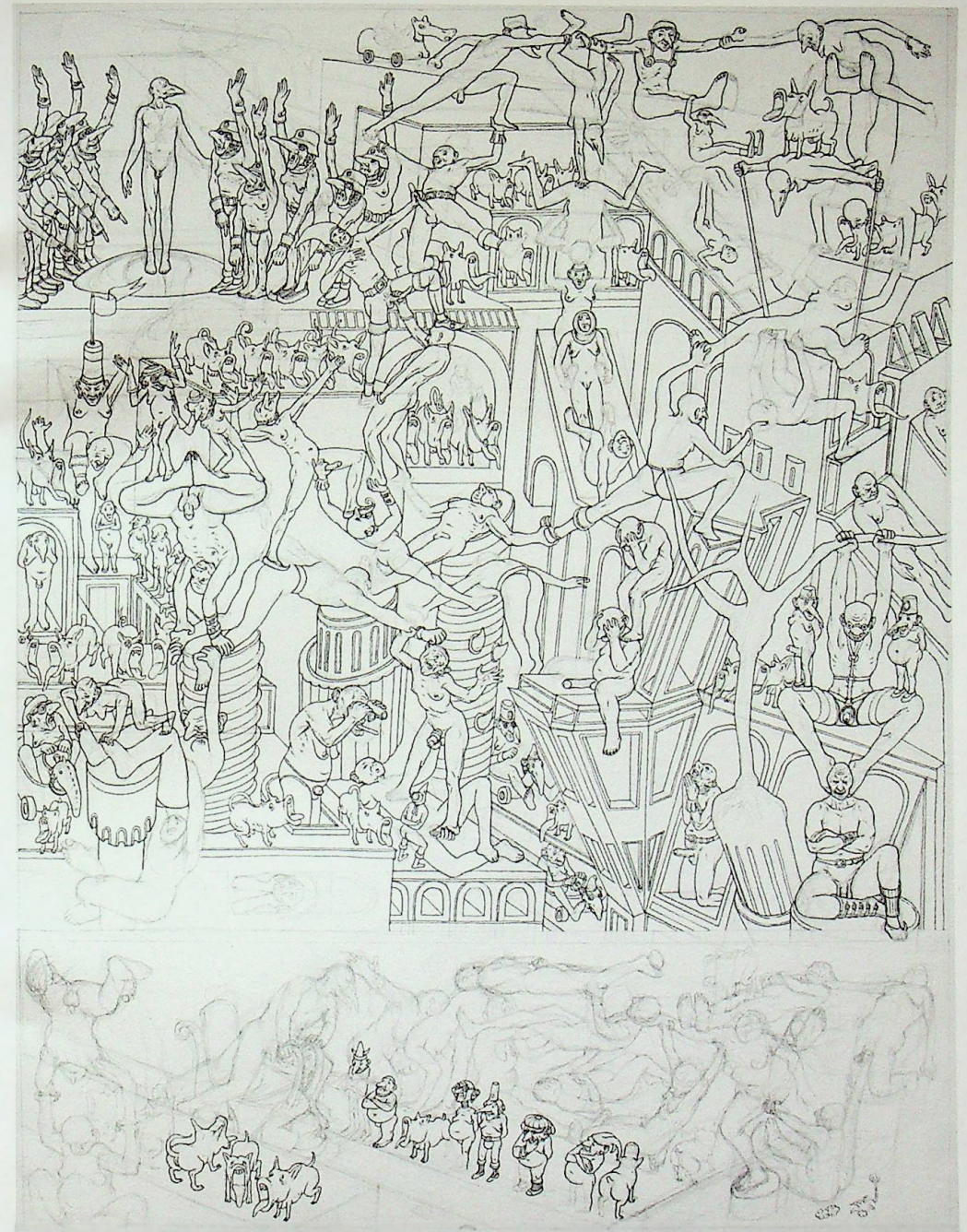




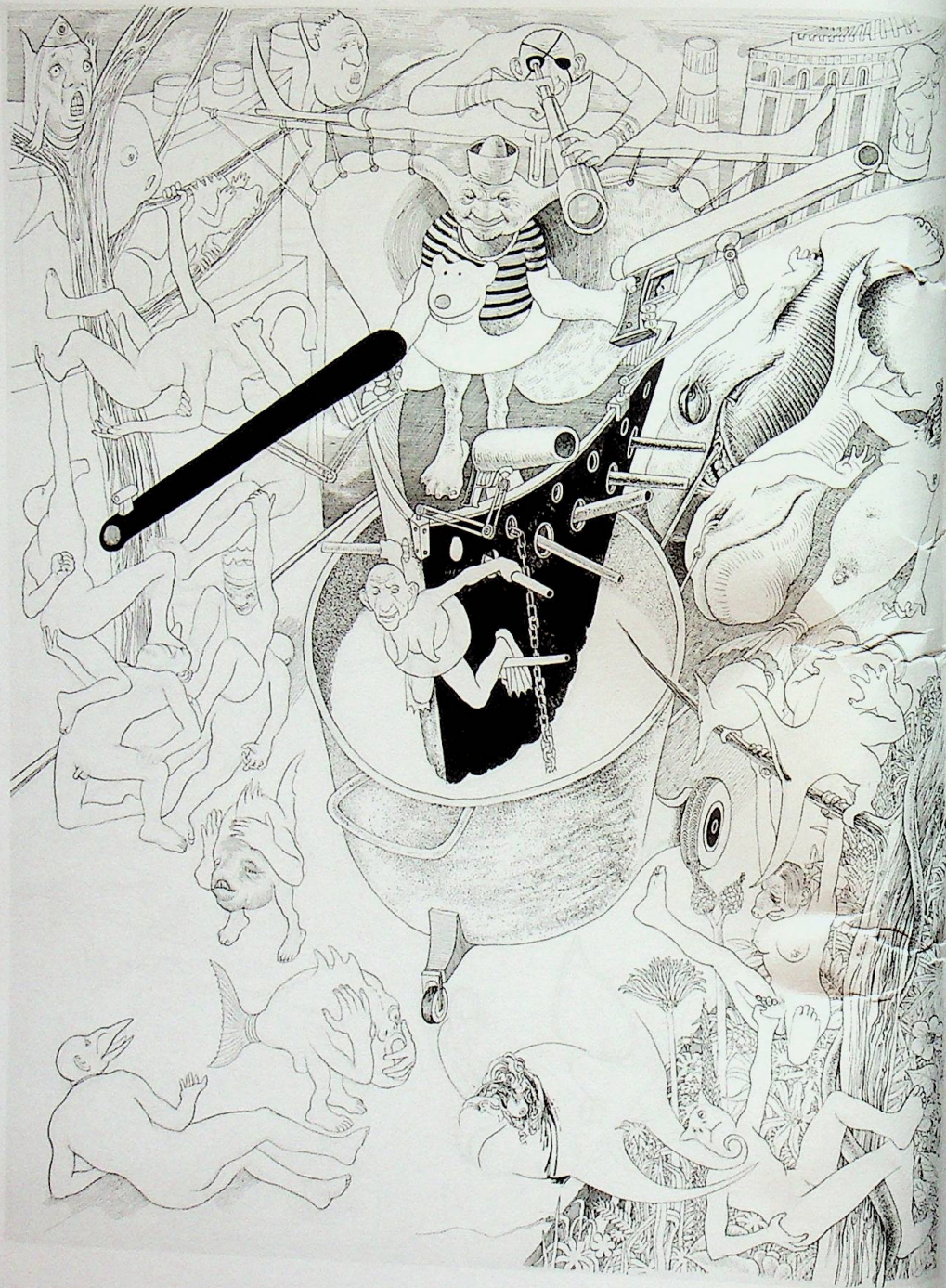




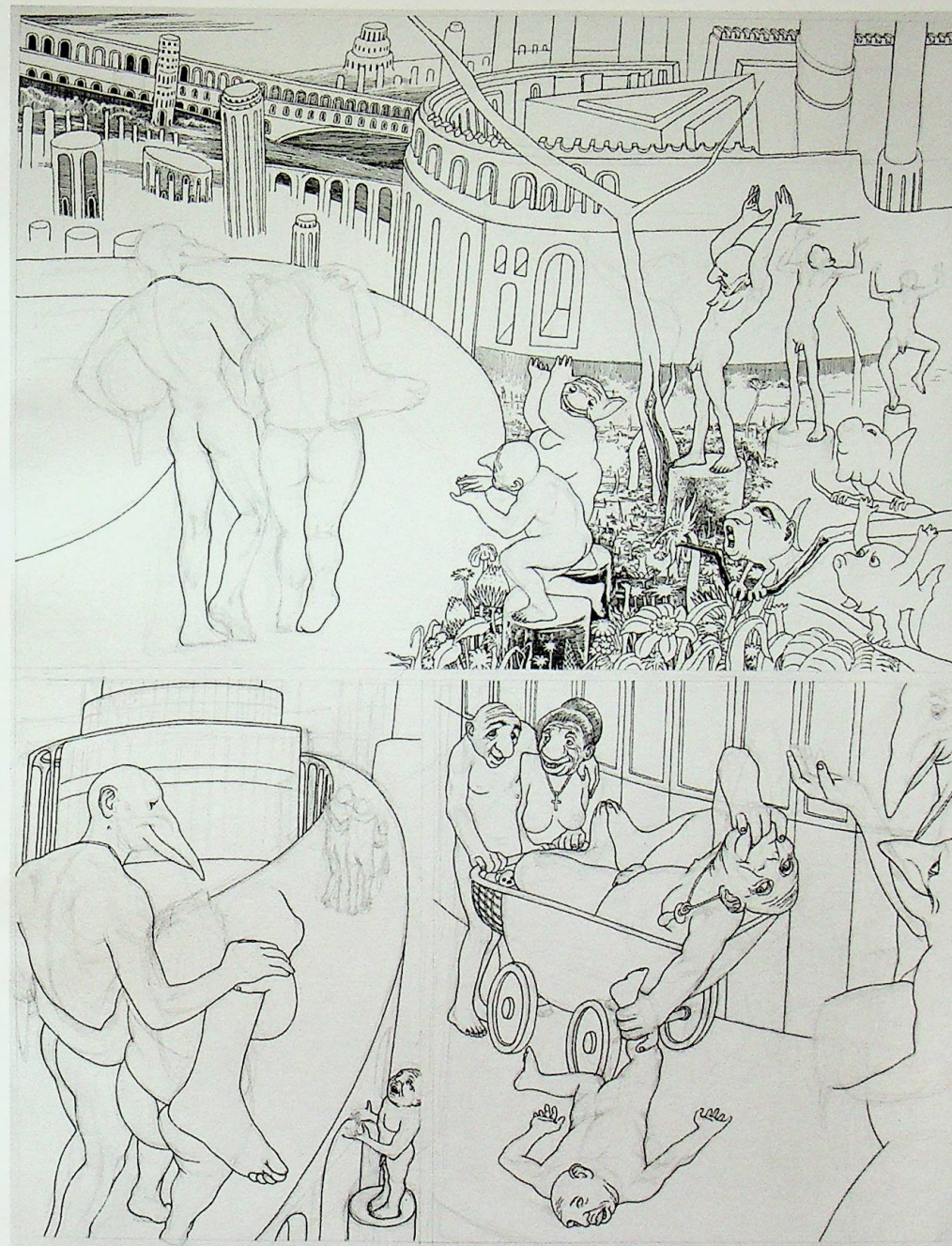




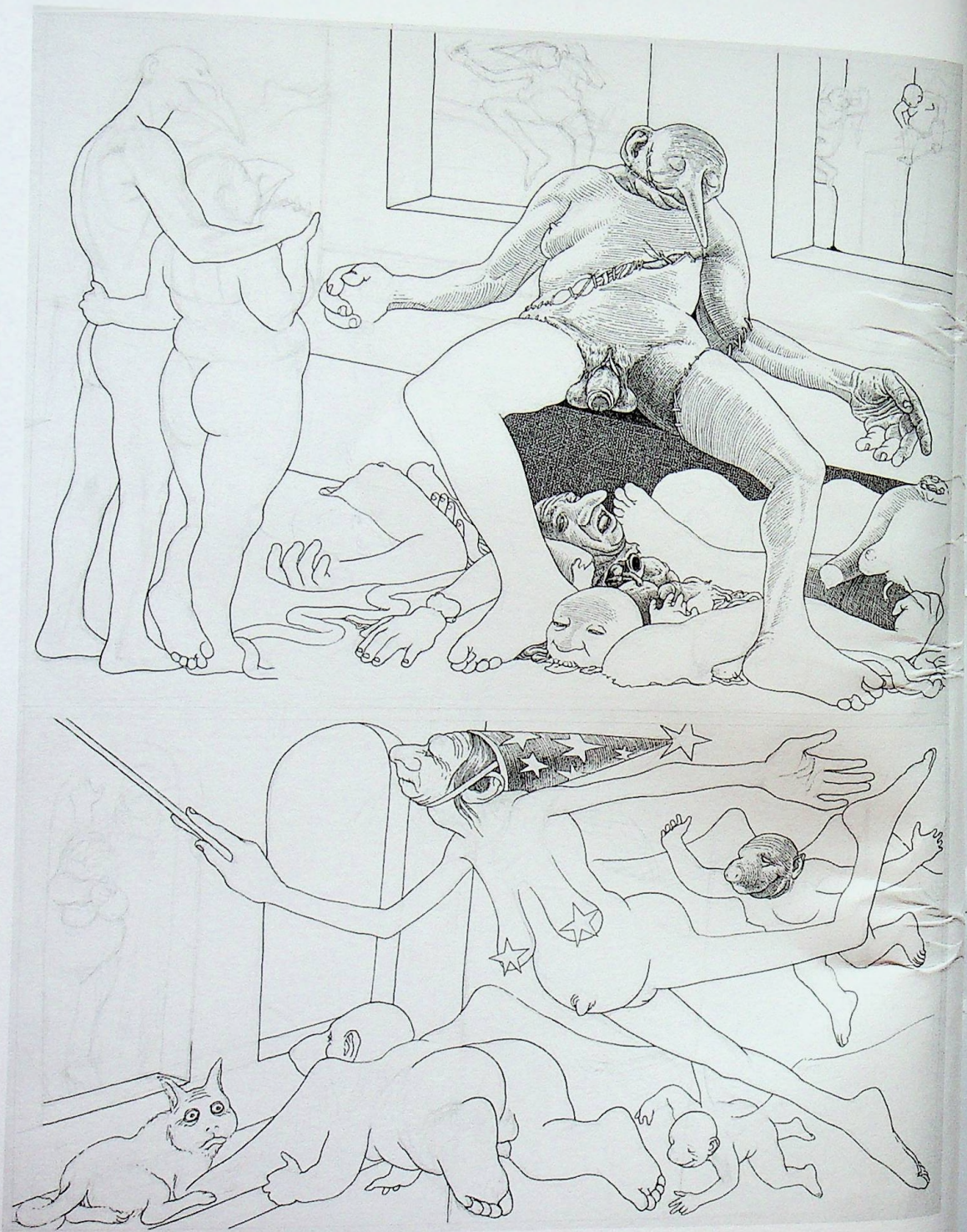


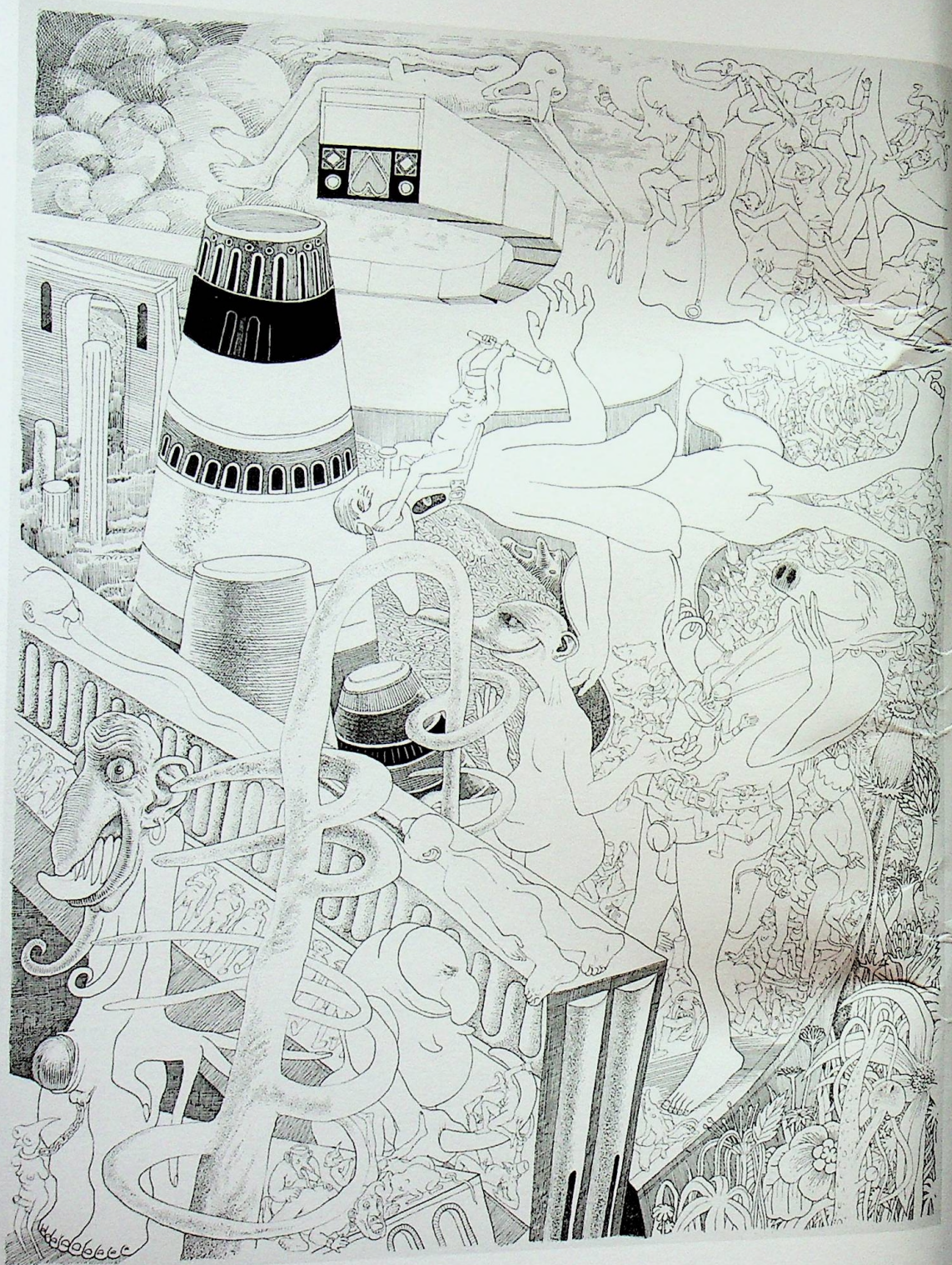






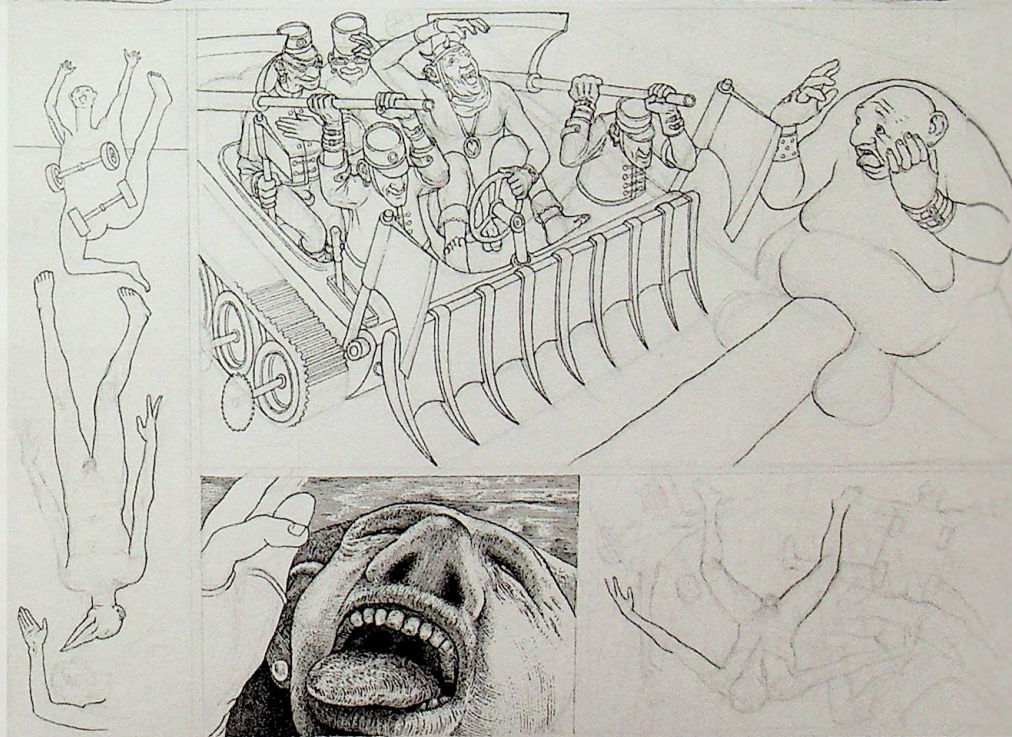
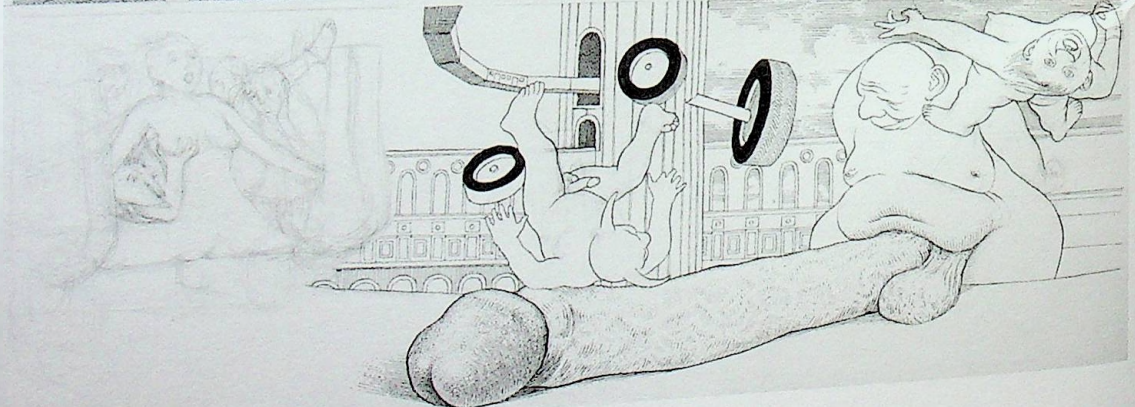






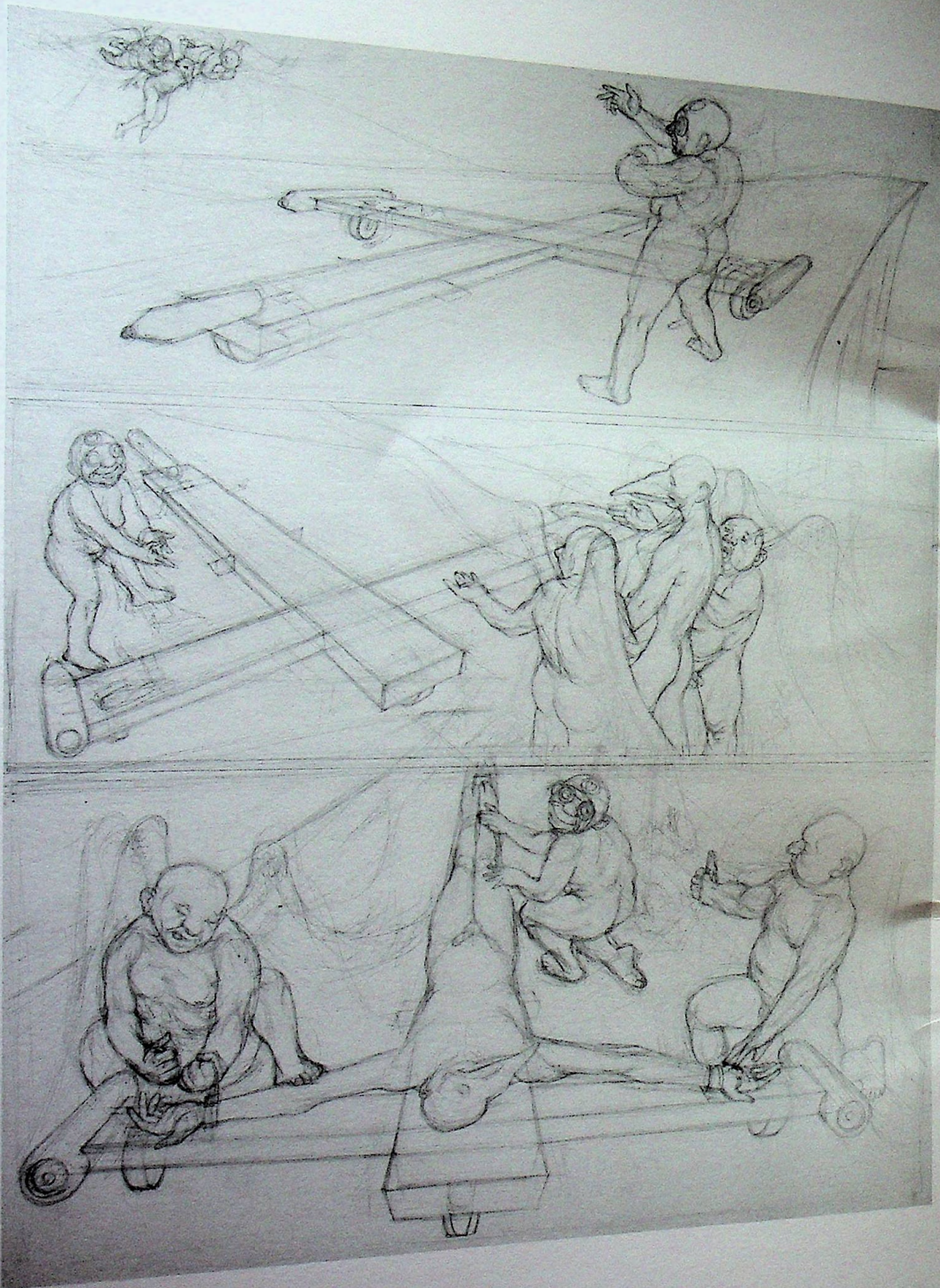














THE STRAIGHT STORY

Feda Gavrilović

Hollywood Surrealist David Lynch's film with the fewest narrative experiments is *The Straight Story* from 1999. The film's name suggests both the straightforwardness of the story and the protagonist's last name (the real Alvin Straight, on whose adventure the film was based) and his journey through the early autumn landscapes of the Midwest, across the plains and hills, through a landscape that is unusually reminiscent of our Slavonia. The film is about an old man who has traveled about 390 kilometers on a lawn mower (since he could not drive another vehicle due to his age and poor health) to visit his ailing brother, probably for the last time. In a series of episodes imbued with Lynch's melancholy, the protagonist confronts the transience of life, meets kind people, and finds some pleasure of short duration and shedding. But what is the connection between this melancholy film and these wild drawings by the great pencil master Davor Vrankić, who share its name?

Directly (i.e. "straight"), different images can emerge from the human imagination and subconsciousness, as in Breton's idea of "pure psychic automatism" by which he defined surrealism, that important movement and process in art. Perhaps it is no wonder that at some point at the end of the 20th century, a director skilled in surreal and bizarre film and television presentations was drawn to a human story of how even the simplest of human lives and heart-warming human interactions can contain mesmerizing magic and wonder, and they are not in short supply in the film *The Straight Story*.

Between 1992 and 1994, Davor Vrankić drew a comic that also depicts a journey: a crazy and frenetic journey of a certain bird-man through unusual situations and places. The entire journey is filled with unusual characters born from the artist's imagination. The narrative is episodic and possesses some structure, but the comic was created without a larger plan, and only as pure enjoyment in the blossoming of the bizarre. He showed his panels to the giants of French comics: Jean-Claude Mézières and Jean Giraud, also known as Moebius. Since the project was challenging and transcended the form of comics, it was never completed. Fifty of the eighty completed panels are presented at this exhibition.

The scenes in Vrankić's comics are more suited to some of the crazier and darker films by David Lynch (such as *Mulholland Drive* or *Inland Empire*), but with the direct imprint of the imagination he wanted to achieve, the cartoonist succeeded, in the horror vacui that was a feature of his style in the 1990s and early 2000s to show just the pleasure of traveling and changing, similar to the pleasure of reconciling with himself and the world, which the old man from *The Straight Story* feels as he rides his lawn mower. Vrankić's bird-man drives strange cars, goes through fantastic orgies, through cities with grotesquely large babies and confronts strange creatures to finally stand before the very (funny and grotesque) face of God, and nailed to the cross flies into the Absolute and thus becomes one with everything, in the form of a molecule, which is at the same time a planet. As we see, the microworld and the macroworld here are equated and interchangeable, and the spatial relationships of boldly abbreviated characters and their backgrounds are often based on pure playfulness, pure Luddism.

The transition from one scene to another, the constant mutations of reality, and encounters with hybrid and highly sexualized characters, on Vrankić's panels can be understood as a nightmarish and neuralgic wandering of

human consciousness through the insane reality of our society and the world of nature. Yet this wandering is nightmarish and anxious only until we accept the world in which we live, that is, until we realize that we create its laws ourselves, that we are not strangers in it, but its initiators. Through its miracles the world is inscribed in our consciousness and forms it, but at the same time it arises from it. Just like some story without any point that would serve as its ending, or (in the language of our ancient writers) purpose. Yet, unlike Macbeth's famous "idiot story", which is a metaphor for human life and which that Thane of Glamis and Cawdor explicitly claims, and in fact insists on, means nothing, the way of life presented here, rejecting the logic of reality, contains all possible stories and lessons that we can extract from them; all densely woven in pencil like the finest kilim full of unusual patterns.

DAVOR VRANKIĆ je akademski slikar i grafičar, rođen 1965. u Osijeku. Studirao je na Akademiji likovnih umjetnosti u Sarajevu, Odsjek grafike od 1986. do 1988., a potom na Akademiji likovnih umjetnosti u Zagrebu, gdje je i diplomirao 1991. godine. Od 1995. do 1999. studira na odsjeku vizualnih umjetnosti Sveučilišta Paris VIII. Živi i radi u Parizu.

Vrankićev jedini način likovnog izražavanja svodi se na crtež na papiru i olovku 2B 0,9 mm. Radovi mu se nalaze u kolekcijama svjetskih muzeja i privatnim zbirkama kao što su MoMA New York, Teaching Tang Museum, Saratoga Springs, New York, Muzej Overholland, Amsterdam, Muzej umjetnosti, Ningbo, Kina, Zbirke Ronald S. Lauder, New York i Zbirke Georges Renand, Pariz.

DAVOR VRANKIĆ is a painter and graphic artist. Born in Osijek in 1965, he studied at the Department of Graphics of the Academy of Fine Arts in Sarajevo from 1986 to 1988. He continued his training at the Academy of Fine Arts in Zagreb, graduating in 1991. From 1995 to 1999, he attended the Department of Visual Art at the University of Paris VIII. He lives and works in Paris.

Vrankić's only means of artistic expression is drawing on paper with a 2B, 09 mm pencil. His works are part of important public and private collections, such as the MoMA New York City, the Teaching Tang Museum in Saratoga Springs, New York, the Overholland Museum in Amsterdam, the Ningbo Museum of Art in China, the Ronald S. Lauder Collection in New York and the Georges Renand Collection, Paris.

Izloženi radovi

50 crteža iz serije *The Straight Story*, 1992. – 1994.,
tuš i olovka na papiru, 65 x 50 cm

Exhibited works

50 drawings from the series *The Straight Story*, 1992 – 1994,
ink and pencil on paper, 65 x 50 cm

DAVOR VRANKIĆ

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Galerija Forum / Forum Gallery

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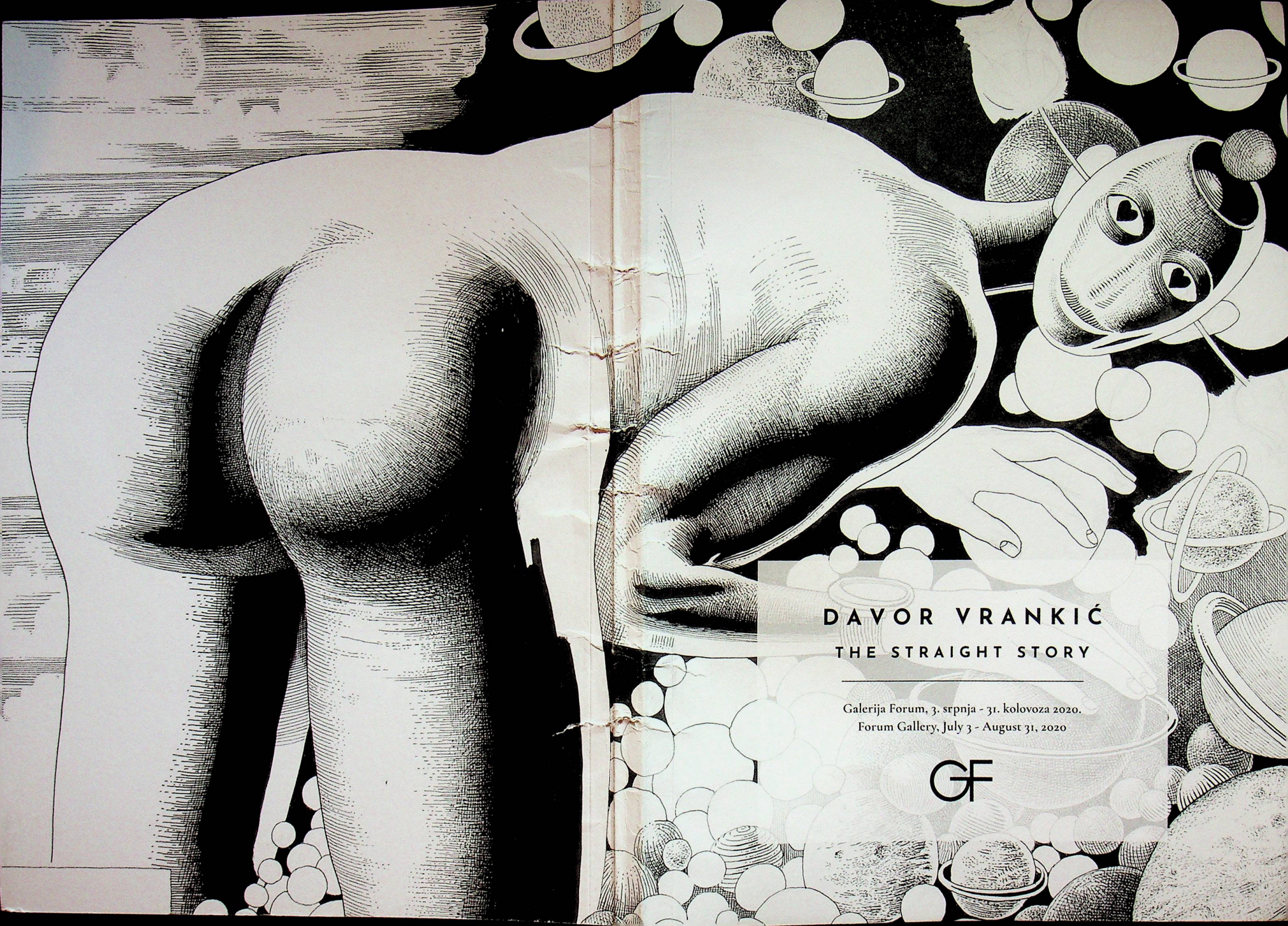
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