



Josip Vaništa

Davor Vrankić

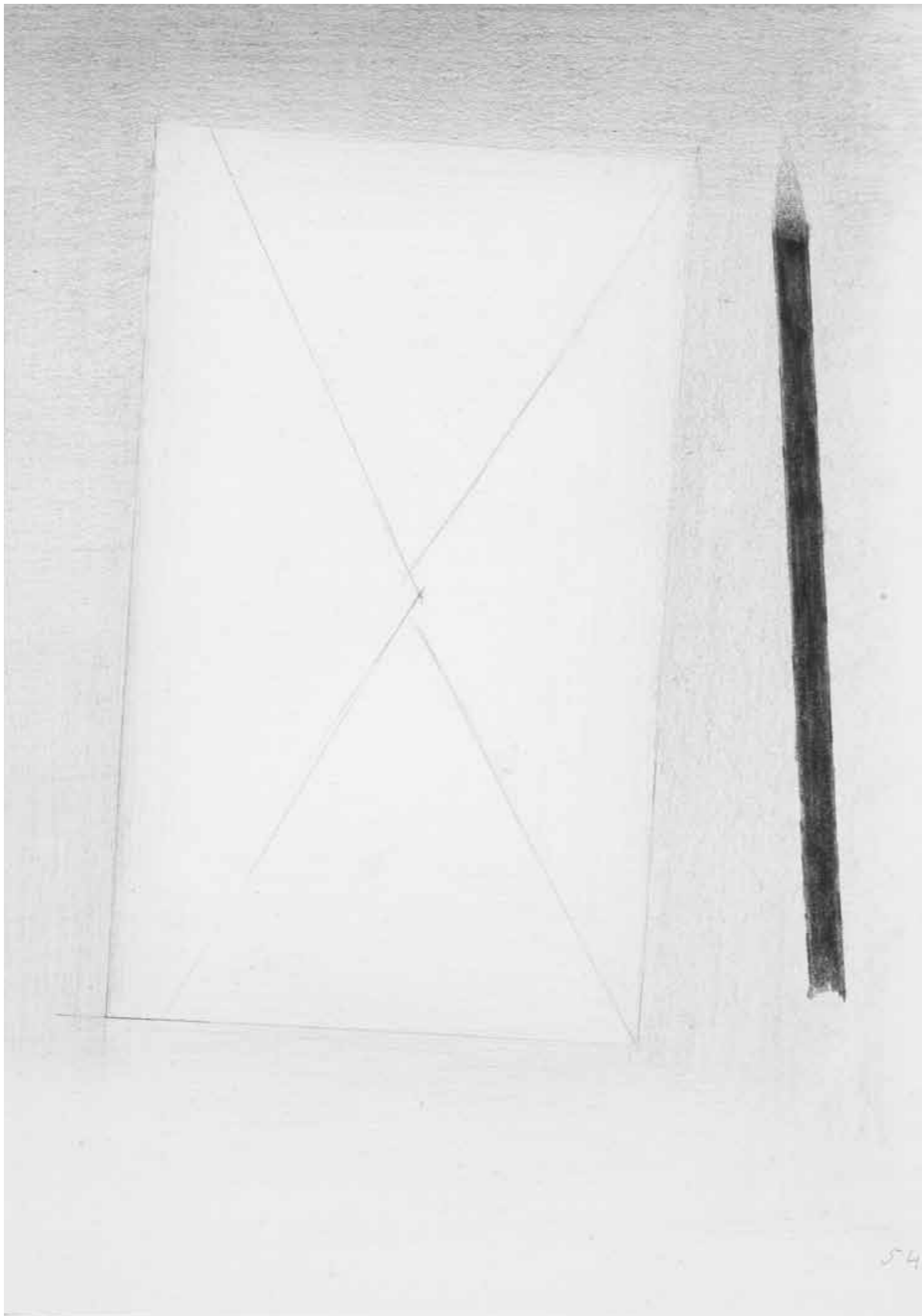
Duje Medić

Hommage olovci

Hommage to a pencil

21. srpnja – 2. kolovoza 2015.

Studio Moderne galerije "Josip Račić", Margaretska 3, Zagreb



HOMAGE TO A PENCIL

Feda Gavrilović

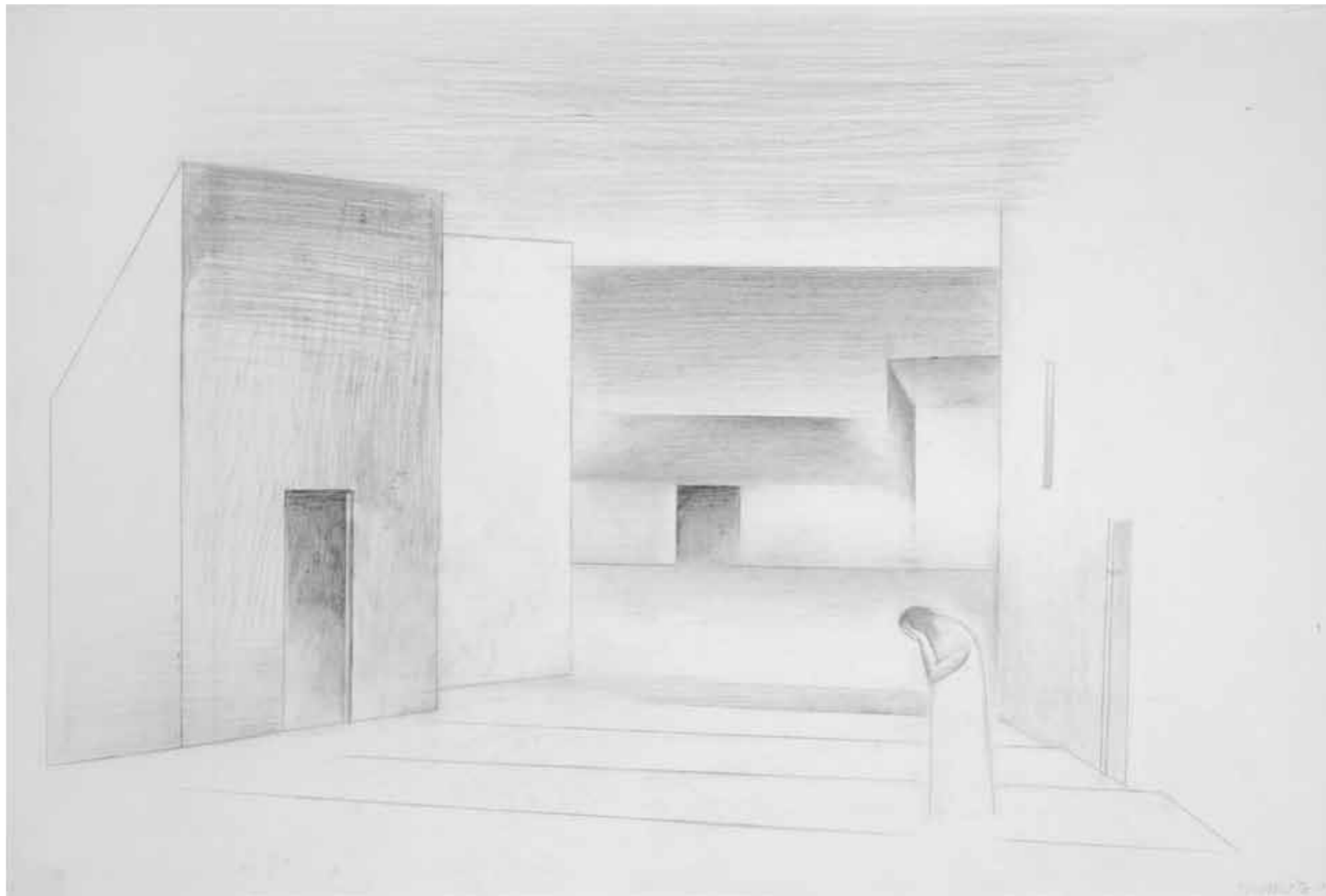
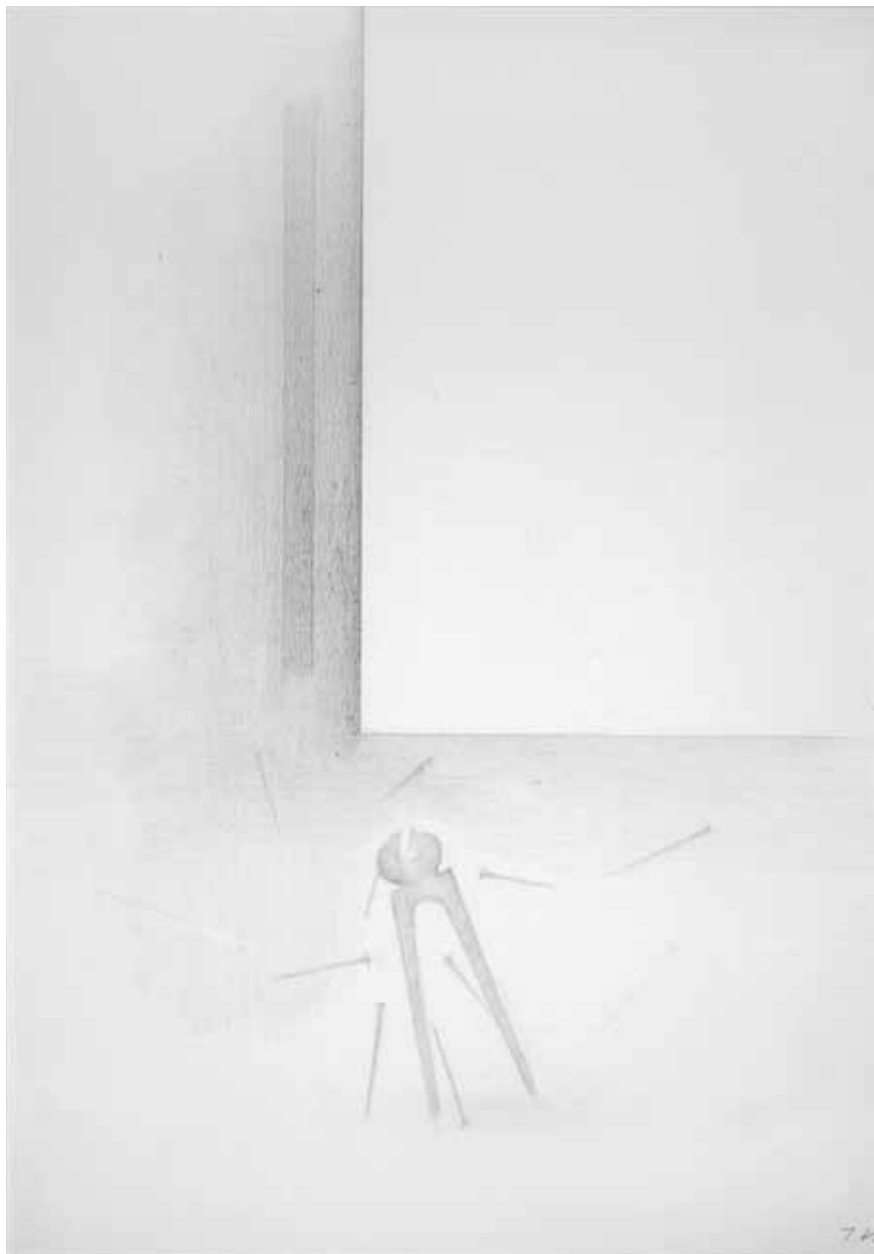
HOMMAGE OLOVCI

Olovke kakve danas poznajemo nastale su u 16. stoljeću, kada su se (najprije u Engleskoj) otkrili rudnici grafit, jedne od prirodnih alotropskih modifikacija ugljika. Zbog zabune kojom su pronađeni grafit tada zamijenili za olovo, taj je metal i u korijenu hrvatske riječi za ovu pisaljku i risaljku. Sam grafit dobio je svoje ime, izvedeno iz grčke riječi za pisanje, potkraj 18. stoljeća, upravo po tragu koji ostavlja.

Umjetnički crtež olovkom posjeduje posebnu suptilnost. Zbog mekoće njezina traga, njome je moguće vrlo precizno manipulirati u ostvarenju različitih površina, sjenčanjem postići brojne svjetlosne efekte i naglasiti ili negirati linearnu komponentu crteža. Oblici koje stvara pokazuju se i u čvrstoj trodimenzionalnosti, ali se i gube u plinovitom i nematerijalnom dojmu; iako grafit ostavlja prvenstveno liniju, crteži u njemu odlikuju se često tonskim bogatstvom građenja u njegovu sivilu. To je neobična dvojnost koju posjeduje ova umjetnost, a zbog činjenice da se

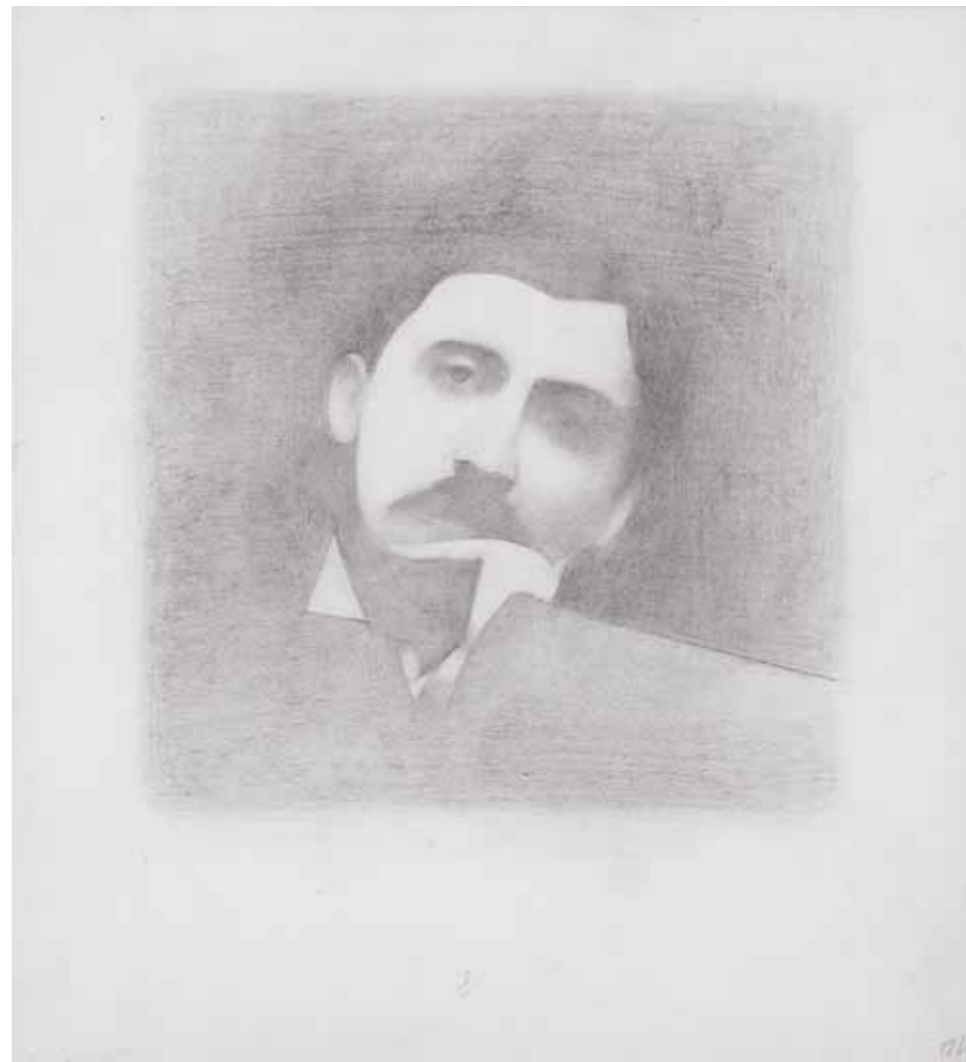
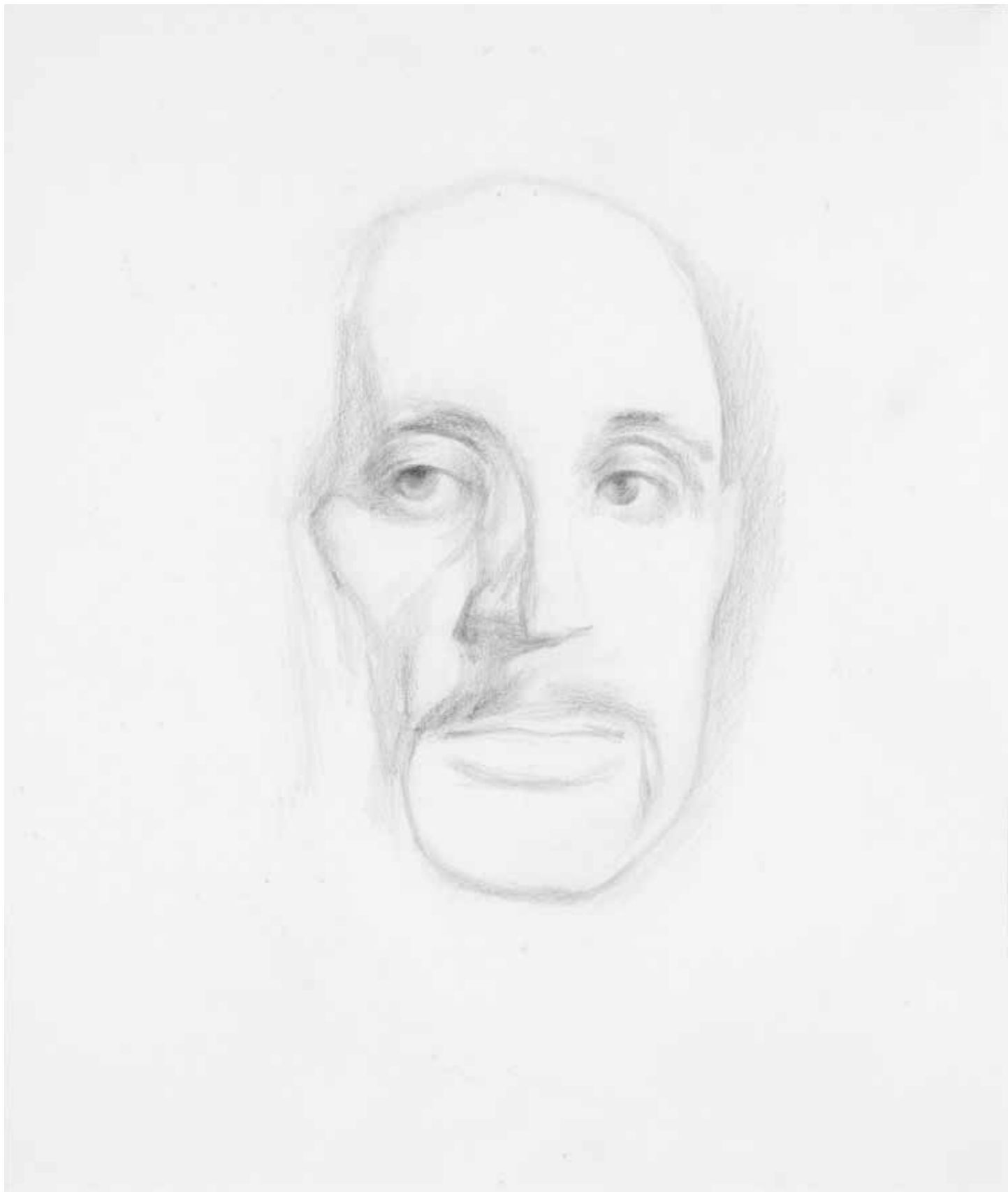
The pencil as we know it today dates from the 16th century and the discovery of mining for graphite (first in England), one of the natural allotropes of carbon. It was initially confused for lead, which is where the Croatian language drew its inspiration for coining the name for this writing and drawing instrument (Croatian for “lead” is “olovo”, and for “pencil” “olovka”). The word graphite itself was coined in the late 18th century after the Greek word for writing, precisely due to the trace graphite leaves behind.

An artistic drawing in pencil holds a special kind of subtlety. Thanks to the softness of its line, the pencil allows very precise manipulation in creating different sizes, shading resulting in manifold lighting effects, as well as emphasizing or negating the drawing's linear component. Forms produced in this manner are at the same time present in a solid three-dimensional quality and lost through a gaseous and intangible impression; even though graphite leaves a line primarily, graphite drawings are often marked by a tonal abundance building from its gray array. This kind of art possesses a strange duality, and due to the fact that each drawing is often (or in the case of the exhibited authors almost exclusively) produced in one pencil type, the same pencil is used until it wears out. In such manner, the pencil fuses with the artist's hand, becoming its organic extension, wearing off and burning out together with the artist through creative, but above all physical work. In fact, it is astounding how the soft matter of graphite, when applied consistently and persistently to draw on paper, requires almost as much muscle involvement and physical effort as it does mental focus and mind tension, all in order to tame the line and achieve the desired saturation of tone.



pojedini crtež često (a gotovo u pravilu kod ovdje izloženih autora) radi jednim tipom olovke, ona se ne mijenja dok se ne istroši. Pisaljka tako sra-
sta za ruku umjetnika, postaje njezinim organ-
skim nastavkom, ona se troši i izgara zajedno
s njim u tom kreativnom, ali i prvenstveno
fizičkom poslu. Zapanjujuće je, zapravo, kako
mekana materija grafita, kada se njome ustrajno
i uporno riše po papiru, zahtijeva gotovo jednako
angažman mišića i tjelesnog napora kao i men-
talne koncentracije i umne napetosti, da bi se
liniju ukrotilo i ton dovelo do željene zasićenosti.

The drawings in pencil by the three artists pre-
sented in this exhibition display many similari-
ties in the use of media, but also differences in
their poetic expression. We relate Josip Vaništa
to the minimalism that cancels form, to spe-
cific geometric rigor he applies to construct
spaces (Evening desperation), objects (A letter
and a pencil, Calvary) and faces (R. M. Rilke),
however, not to confirm their spatial quality, as
one would expect from geometric drawings,
but rather to reduce them to their outlines, to
the shadows of the material.

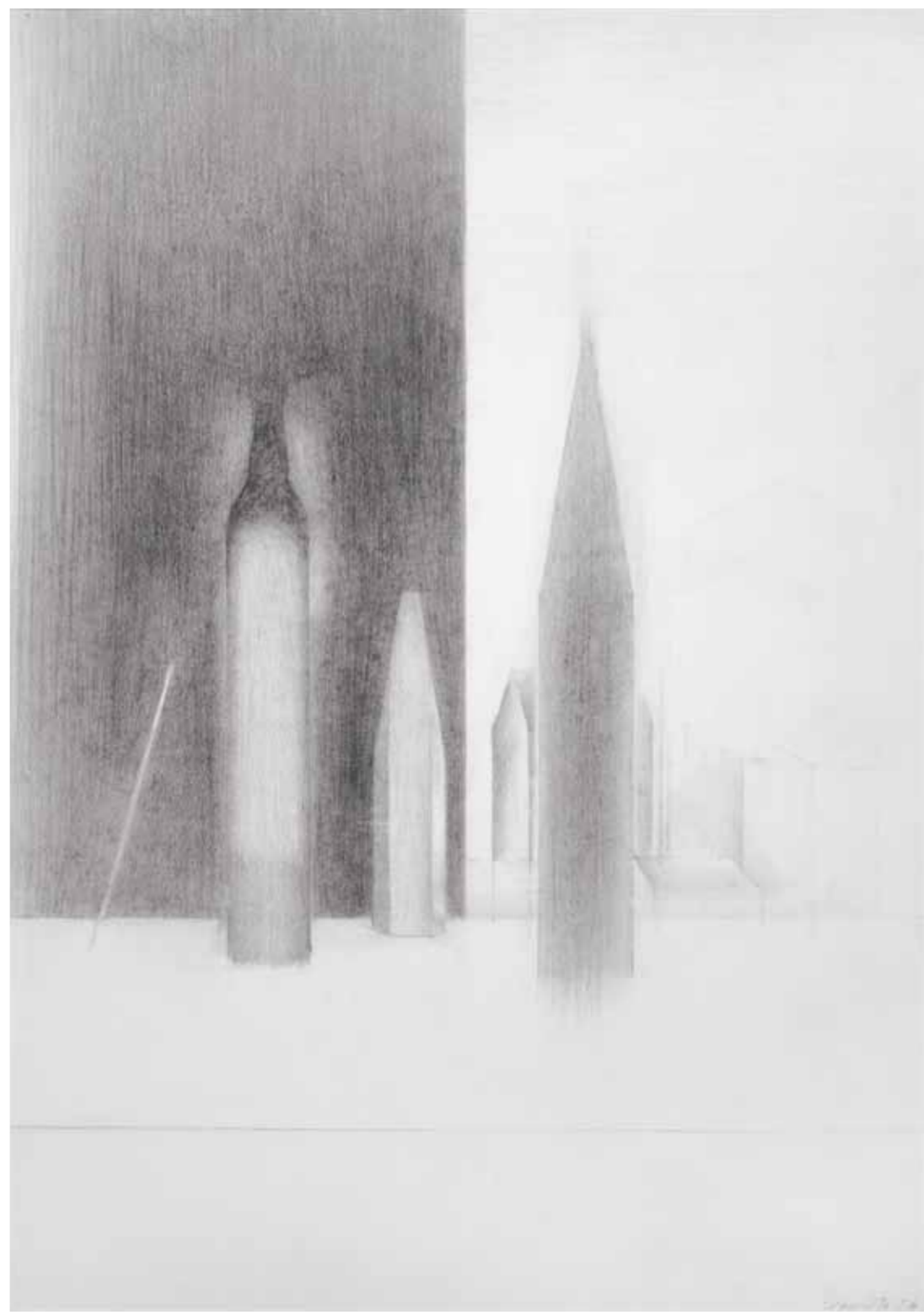


Crteži olovkom trojice umjetnika predstavjeni na ovoj izložbi prikazuju brojne sličnosti u uporabi medija, ali i razlike vezane za njihove poetike. Josipa Vaništu tako ćemo povezati s minimalizmom koji poništava formu, s određenom geometrijskom strogošću kojom konstruira prostore (Večernje očajanje), objekte (Pismo i olovka, Kalvarija) i lica (R. M. Rilke), ali ne da bi potvrdio njihovu prostornost, kako bi se očekivalo od geometrizirana crteža, nego više kako bi ih sveo na njihove vlastite obrise, na sjene onoga stvarnoga.

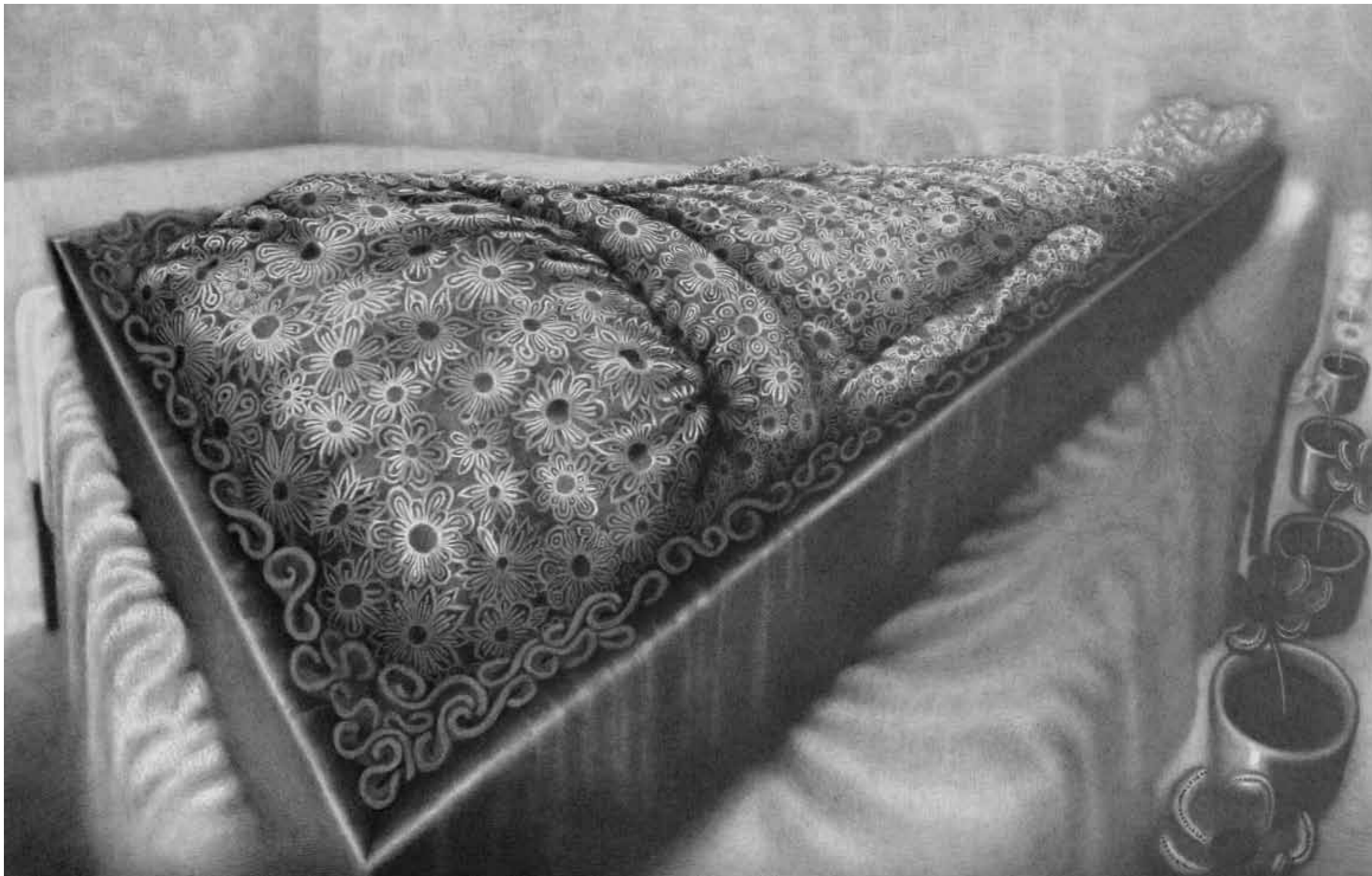
Josip Vaništa \ Vukomeričke gorice, Vukomeričke gorice, 28 x 44 cm, 1987.



Josip Vaništa \ Cesta, Road, 26,5 x 49 cm, 1954.



Josip Vaništa \ Mrtva priroda, Still life, 47 x 33,3 cm, 1954.



Davor Vrankić u radovima nastalima (tehničkom) olovkom postiže bogatstvo različitih tekstura u nadrealnim prizorima interijera (In the house there were two of us), arčimboldovskim figurama sazdanim od različitih predmeta ili materijala (Painters & Co) ili mrtvim prirodama (Les Cadeaux). Crtač uživa u stvaranju organskih oblika koji tvore svijet izvan iskustva, bogat u svojem vitalističkom širenju i bujanju, koji je potpuna suprotnost minimalnoj poetici. Uz već

In his works in (mechanical) pencil, Davor Vrankić creates an abundance of various textures in surreal scenes of interior (In the house there were two of us), Arcimboldo-style figures, composed from different objects and materials (Painters & Co) or still life (Les Cadeaux). The artist enjoys creating organic shapes that form the world outside the experience, rich in its vigorous spreading and thriving, and thus the complete opposite to the poetic of minimalism. In addition to the aforementioned parallel of one of his series to the Mannerist artist Arcimboldo, one may also claim that the artist strives towards the lavish spatial expansion of ornamentation, and even dramatic effect in lighting and spatial setting (the bed from a



spomenutu paralelu jednoga ciklusa s maniri-
stičkim umjetnikom Arcimboldom, može se reći
da umjetnik teži nesputanom rastu oprostora-
noga ornamenta, pa čak i dramatici u osvjet-
ljenju i prostornom postavu (krevet u crtežu iz
ciklusa In the house there were two of us) ili u
formama koje pokazuju pregršt nabora, izgu-
žvanih slojeva i nedefiniranih oblika (objekti iz
ciklusa Les Cadeaux) što sve asocira na baroknu
raskoš.

*drawing in the series In the house there were
two of us), as well as in forms that reveal plenty
of pleats, crumpled layers and undefined forms
(the objects in the series Les Cadeaux), all of the
above evoking baroque splendor.*



The youngest of the trio, Duje Medić, explores the abilities of the pencil in a realistic world, but brought so closely to our eye that we can undoubtedly declare his drawings as abstract: namely, he draws samples collected from objects in his studio and magnified under a microscope. Actual objects are reduced to tiny details and deprived from being identified other than through the title of the drawing.



Najmlađi od ovoga trojca, Duje Medić, iskušava mogućnosti olovke u realnome svijetu, ali toliko približenom našem oku, da možemo isto tako bez pogreške njegove crteže proglasiti apstraktnima: on, naime, prikazuje mikroskopski uvećane uzorke predmeta iz svojega atelijera. Stvarni objekti svedeni su na svoj maleni detalj, lišeni predmetne odredivosti, a njihova je definicija označena samo naslovom.

Olovka je tankočutan alat, idealan za ostvarivanje nenametljivih prijelaza između (spoznajno i prostorno) bliskoga i dalekoga, prepoznatljivoga i nedefiniranoga. Vrankić se, osim s teksturama, poigrava i s tradicionalnim zakonima percepcije i prikazom prostornih odnosa, pa ponekad oštrijim crta objekt iza od onoga ispred (to je vidljivo na cvijetu na jednom od izloženih crteža iz serije *Les Cadeaux*), što je usporedivo s Vaništinim gubljenjem obrisnih linija u portretima, ili u pejzažu Vukomeričke gorice, koji s blago povišenim očištem podsjeća na krajolike Ljube Babića. Unutar nekoliko horizontalnih linija različita područja na bregovima označena su laganim šrafranjem ili prazninom kao skladno pretapanje oblika u svjetlu (ovdje je nemoguće izbjeći prisjećanje na *Pogled na savsku dolinu*, umjetnikova duhovnoga srodnika Milana Steinera). Trag grafitu naznačuje samo oblike prirodnih formacija, a tek blago pojačano djelovanje olovke dovoljno je za sugestiju sjene i dojma prostora. Na njegovu crtežu *Cesta*, nepravilan oblik zatvaraju osjenčane plohe, a put koji se gubi na horizontu i formalno i simbolički također označava neizvjesnost.

Jednako su neodređeni i Vrankićevi darovi, a njegovi začudni slikari od šnicli, tuba boje ili hrenovki, poigravaju se s percepcijom predmeta. Medić stvari iz svoje svakodnevice očuduje tako da ih gleda okom aparata, koje u njima vidi

The pencil is a sensitive instrument; ideal for achieving subtle transitions between what is (cognitively or physically) near and far, distinguishable and undefinable. Aside from textures, Vrankić also plays with the conventional laws of perception and representation of spatial relations, so he sometimes makes objects in the back sharper than the ones in the front (this is visible on the flower in one of the exhibited drawings from the series *Les Cadeaux*), which may be compared to Vaništa's reduction of contouring in portraits, or in the landscape *Vukomeričke gorice*, which is, through its subtly elevated point of view, reminiscent of landscapes by Ljubo Babić. Using a few horizontal lines, he depicts different areas of the hills through light hatching, or voids as shapes harmoniously blended in light (here it is impossible not to evoke *View over the Valley of the Sava River*, by the artist's spiritual relative Milan Steiner). The graphite trace indicates only the forms of natural formations, while just slightly increased application of the pencil achieves shadows and impression of space. In his drawing *Road*, the shaded surfaces close around the irregular shape, and the path that is lost on the horizon signifies uncertainty, both formally and symbolically.

Vrankić's gifts seem to be equally vague, and his wondrous painters shaped from chops, tubes of paint or hot dogs, play with our perception of objects. Medić achieves the estrangement of everyday objects by observing them through the lens of an instrument, which reduces them to shapes and textures only. The tissue of microcosm is sometimes revealed in the drawings through a rich organic quality (*Sitting foam*), almost like the one by Vrankić, enabled as well by the precision of the pencil,

Duje Medić \ Krep traka i daska za crtanje, A masking tape and a drawing board, 50 x 50 cm, 2015.



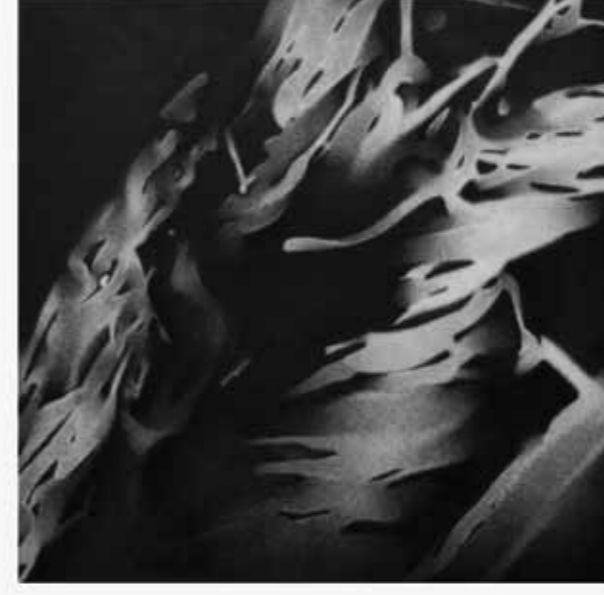
Duje Medić \ Dlakka, stol i nepoznati uzorak, A hair, a table and an unknown sample, 50 x 50 cm, 2015.

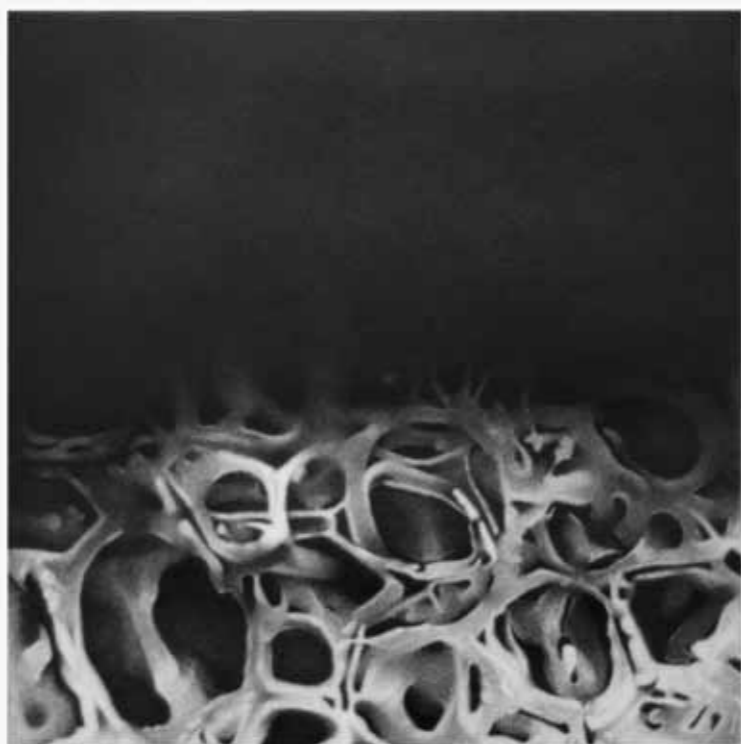


Duje Medić \ Radne hlače, Work pants, 50 x 50 cm, 2015.



Duje Medić \ Radna zelena majica, Green work shirt, 50 x 50 cm, 2015.





isključivo oblike i tekture. To tkivo mikrosvijeta ponekad se na crtežima pokazuje gotovo poput Vrankićeve bogate organičnosti (Spužva za sjedenje), što također omogućuje preciznost olovke, a katkad poput tek blago osjenčane plohe i naznačenog oblika (Rešo i moja brada). Tri navedena likovna izričaja imaju zajedničku crtu izmicanja jasnom i vidljivom smislu, a zahvaljujući izvedbi, i tehnici koja je koja je u krajnjoj konzekvenci tek grafitna prašina utisnuta u papir, te vizije dodatno potvrđuju dojam nestabilnoga, magleno sivoga paučinastog tkanja od kojih su sačinjene. Govoreći o vezi napisanoga ili nacrtanoga s rukom koja stvara, Henri Focillon (u Pohvali ruci)

while other times as very lightly shaded surfaces with a specified form (A hot plate and my beard). The three artistic expressions share the common evasion of clear and visible sense, and thanks to the execution, which is ultimately no more than graphite dust imprinted into paper, these visions further assure the impression of the unstable, misty gray gossamer fabric they were made of.

Referring to the relationship between the written or drawn and the hand that created them, Henri Focillon (in In Praise of Hands) wrote that it is the "strength of thought" that connects them. However, human thoughts are rarely



piše da ih spaja „čvrstoća misli“. Međutim, ljudske misli najčešće nisu jako čvrste i odredive, a u umjetničkom djelu nerijetko se otimaju zacementiranim značenjima čak i kada su jednom fiksirane. Prenesene u grafitu, posredstvom obične ili tehničke olovke, one zadržavaju fluidnost koju imaju u svojem mentalnom začetku. Jer olovka pokretu ruke i misli (koje ne treba razdvajati kada govorimo o konstituciji čovjeka) pruža malen otpor, podaje mu se u potpunosti svojom mekoćom i označava njegov možda najizravniji trag, svjedočanstvo njegovih titraja, gesta i figura prstiju ili težine pritisaka, kojima se umjetnikova poetika otkriva u nanosima njezina sivoga praha.

that strong and definable, and in an interesting piece of art, they escape rigid meanings even if they had once been anchored. Transferred in graphite, using a mechanical or regular pencil, they retain the fluidity they had at the moment of their inception. The pencil gives little resistance to the movement of hand and thought (which are not to be separated when talking about what constitutes a human), it is submissive in its softness, and perhaps indicates the most explicit trace of this movement, the testimony to its oscillations, its motions and figures, as well as the weight of the pressure, which reveals the artist's poetic amidst the drifts of gray powder.

Josip Vaništa (Karlovac, 1924.) doajen je hrvatske umjetnosti. Završio je slikarstvo u Zagrebu u klasi Marina Tartaglie. Radio je kao profesor na Arhitektonskom fakultetu. Njegov umjetnički put obilježilo je djelovanje u Gorgoni (1959.–1965.). Osim likovnošću, bavi se i književnošću: u nekoliko knjiga objavljuje lirske zapise svojih sjećanja, fascinacija i pogleda. Član je HAZU.

Davor Vrankić (Osijek, 1965.) završio je grafiku na Akademiji u Zagrebu u klasi Ante Kuduza, a nakon toga i Faculté d'Arts Plastiques u Parizu, gdje i danas živi. Jedan je od najcjenjenijih hrvatskih umjetnika u svijetu.

Duje Medić (Makarska, 1986.) završio je grafiku na Akademiji u Zagrebu u klasi Nevenke Arbanas. Živi u Zagrebu. Uz grafiku i crtež eksperimentira i s multimedijalnim instalacijama.

Josip Vaništa (Karlovac, 1924) is considered the doyen of Croatian art. He graduated painting in the class of Marino Tartaglia at the Academy of Fine Arts in Zagreb. He was a professor at the Faculty of Architecture. His path as an artist was marked by his work within the artist group Gorgona (1959 – 1965). Besides visual art, his interests lie in the field of literature: he has published a series of books with lyrical records of his memories, fascinations and perspectives. He is a member of the Croatian Academy of Sciences and Arts.

Davor Vrankić (Osijek, 1965) has graduated graphic arts in the class of Ante Kuduz at the Academy of Fine Arts in Zagreb, as well as at the Faculté d'Arts Plastiques in Paris, his current city. He is one of the most worldwide renowned Croatian artist.

Duje Medić (Makarska, 1986) has graduated graphic arts in the class of Nevenka Arbanas at the Academy of Fine Arts in Zagreb. He lives in Zagreb. Aside from graphic art and drawing, he experiments with new media in his works.

Marcel Proust, 1954.
olovka na papiru, 22,9 × 21 cm,
Moderna galerija, MG 6786

Pismo i olovka, 1954.
olovka na papiru, 25,8 × 18,8 cm,
Moderna galerija, MG 6787

Večernje oćajanje, 1954.
olovka na papiru, 30,6 × 46,1 cm,
MSU, inv. br. MSU 1666

Mrtva priroda, 1954.
olovka na papiru, 47 × 33,3 cm,
MSU, inv. br. MSU 2761

Cesta, 1954.
olovka na papiru, 26,5 × 49 cm,
privatno vlasništvo

Kalvarija, 1954. – 1955.
olovka na papiru, 39 × 27 cm,
MSU, inv. br. MSU 2762

R. M. Rilke, 1972.
olovka na papiru, 30 × 24 cm,
privatno vlasništvo

Vukomeričke gorice, 1987.
olovka na papiru, 28 × 44 cm,
privatno vlasništvo

Marcel Proust, 1954
pencil on paper, 22,9 × 21 cm,
Modern gallery, MG 6786

A letter and a pencil, 1954
pencil on paper, 25,8 × 18,8 cm,
Modern gallery, MG 6787

Evening desperation, 1954
pencil on paper, 30,6 × 46,1 cm,
MSU, inv. no. MSU 1666

Still life, 1954
pencil on paper, 47 × 33,3 cm,
MSU, inv. no. MSU 2761

Road, 1954
pencil on paper,
26,5 × 49 cm, private collection

Calvary, 1954 – 1955
pencil on paper, 39 × 27 cm,
MSU, inv. no. MSU 2762

R. M. Rilke, 1972
pencil on paper, 30 × 24 cm,
private collection

Vukomeričke gorice, 1987
pencil on paper, 28 × 44 cm,
private collection

Painters & Co, 2006. – 2007.
olovka na papiru, 50 × 32,5 cm

Painters & Co, 2006. – 2007.
olovka na papiru, 50 × 32,5 cm

Painters & Co, 2006. – 2007.
olovka na papiru, 50 × 32,5 cm

In the house there were two of us, 2007.
olovka na papiru, 32,5 × 50 cm

Les Cadeaux, 2008.
olovka na papiru, 50 × 70 cm

Les Cadeaux, 2008.
olovka na papiru, 50 × 70 cm

Les Cadeaux, 2008.
olovka na papiru, 50 × 70 cm

Svi radovi su u vlasništvu autora

Painters & Co, 2006 – 2007
pencil on paper, 50 × 32,5 cm

Painters & Co, 2006 – 2007
pencil on paper, 50 × 32,5 cm

Painters & Co, 2006 – 2007
pencil on paper, 50 × 32,5 cm

In the house there were two of us, 2007
pencil on paper, 32,5 × 50 cm

Les Cadeaux, 2008
pencil on paper, 50 × 70 cm

Les Cadeaux, 2008
pencil on paper, 50 × 70 cm

Les Cadeaux, 2008
pencil on paper, 50 × 70 cm

All works belong to the author.

Dlaka, stol i nepoznati uzorak, 2015.
olovka na papiru, 50 × 50 cm

Spužva za sjedenje, 2015.
olovka na papiru, 50 × 50 cm

Radna zelena majica, 2015.
olovka na papiru, 50 × 50 cm

Radne hlače, 2015.
olovka na papiru, 50 × 50 cm

Budakova knjiga, Rufova brada i Medićev crtež, 2015.
olovka na papiru, 50 × 50 cm

Rešo i moja brada, 2015.
olovka na papiru, 50 × 50 cm

Krep traka i daska za crtanje, 2015.
olovka na papiru, 50 × 50 cm

Svi radovi su u vlasništvu autora

A hair, a table and an unknown sample, 2015
pencil on paper, 50 × 50 cm

Sitting foam, 2015
pencil on paper, 50 × 50 cm

Green work shirt, 2015
pencil on paper, 50 × 50 cm

Work pants, 2015
pencil on paper, 50 × 50 cm

Budak's book, Ruf's beard and Medić's drawing, 2015
pencil on paper, 50 × 50 cm

A hot plate and my beard, 2015
pencil on paper, 50 × 50 cm

A masking tape and a drawing board, 2015
pencil on paper, 50 × 50 cm

All works belong to the author.

Izložba · Exhibition | JOSIP VANIŠTA – DAVOR VRANKIĆ – DUJE MEDIĆ Hommage olovci · Hommage to a pencil
STUDIO MODERNE GALERIJE "JOSIP RAČIĆ", Modern Gallery Studio "Josip Račić" Margaretska 3, Zagreb

Edicija · Edition | STUDIO

Nakladnik · Publisher | MODERNA GALERIJA, Andrije Hebranga 1, Zagreb

Za nakladnika · For the publisher | BISERKA RAUTER PLANČIĆ

Autor izložbene koncepcije i predgovora · Exhibition concept and catalog foreword | FEĐA GAVRILOVIĆ

Fotografije · Photography | MIRKO CVJETKO, DUJE MEDIĆ, ALBERTO RICCI, TOMISLAV ŠMIDER, GORAN VRANIĆ

Lektura · Proofreading | ŽARKO ANIĆ–ANTIĆ

Engleski prijevod · Translation into English | PETRA ŠLOSEL

Grafičko oblikovanje · Graphic design | MARKO RAŠIĆ, VEDRANA VRABEC

Tisak · Print | PRINTERA

Naklada · Print run | 300

ISBN 978-953-348-013-8

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 000910155

© Moderna galerija, 2015.

Izložba je realizirana uz potporu · The Exhibition Supported by | MINISTARSTVO KULTURE RH, GRAD ZAGREB I SPONZORI.

Zahvaljujemo.



Glavni pokrovitelj Moderne galerije

 PRIVREDNA BANKA ZAGREB

982 gr član grupe INTESA | SANBIOLO