



DANIEL BROGYÁNYI



In connection with art and artistic creation, it is always better to be sinful than ridiculous.

Daniel Brogyányi is the kind of artist who is able to „meditate“ very critically and painfully over the value and the worth of his creation. Moreover, he keeps doing it even in the time when many contemporary „messengers“ of art clearly balance on the edge of epigonism and a kind of artistic cloning, although they consider themselves „new“. After all, is there anything that has not already been there in art? But still... Michelangelo gave up when the sculpture of Laocoon was found during the digging of the foundations for the St. Paul's Cathedral in Rome and he realized that the perfection of craft had already been achieved by someone else, long before his time. Yet the world did not stop turning, Michelangelo remained a genius of the Renaissance and for many years hundreds or thousands of artists have used his work as a „primer“ on their way to the results of their own creative three-dimensionality.

Andy Warhol once said, in the moment of anxiety, that the art is already over and from now on there must be just business-art. He lied using transparent lies, which was a part of his philosophy. In the same way as he gave „nonsense“ or scanty „yes“ and „no“ answers to the questions.

Dano Brogyányi „suffers“ for not wanting to lie, yet „lying“ by concept, so that the lie becomes a white surface on which the light falls and creates the harmony of colours – the harmony that does not exist in the darkness.

It is not a material question, but a spiritual, or even a philosophical one, because to be, to exist means to be similar to someone else (the DNA is a miracle), but never identical. To be internally similar to someone else is not

a sin, and if so, then it is a sin more acceptable than mockery. When Jiří Stivín plays Telemán on a small piccolo like no-one before him, he still plays Telemán. As far as it concerns the graphic, two-dimensional record of the composition, it is a clear Telemán, yet the percipient with his „sensor“ perceives the performer – the creator Stivín. At the Andy Warhol Exhibition someone said: „Look, this is the Marilyn Monroe, that Andy Warhol has painted“ – and principally it was a bluff, as it was the Marilyn Monroe photographed by some journalist or a photographer, published by a newspaper or a magazine, and Andy just „stole“ the visual to make her an icon of the second half of the 20-th century, despite her grey past. Looking at the beautiful portfolio of Marilyn Monroe by Andy Warhol, no-one thinks of her as an actress with turbulent life who committed suicide(?), but as a perfect artistic transformation of Marilyn Monroe into a picture - an icon. If Brogyányi „paints“ a green pig on a red background with an ear bitten by a human, he does not „paint“ it for an agricultural farm, but as a creative result that changes the whole process of perception into the aesthetic perception of the work of art. The pig of Daniel Brogyányi is the first and only pig in the world so far that has acquired such an important „content position“ in the painting. I do not want to be indecent and compare the old, well-known saying: „You can tell a bird by his feathers, and a human by his clothes and meal“ (see the bitten ear of the pig by the human). Where would we place ourselves? This is the essence of Brogyányi's „new“ presence in post pop-art tendencies of philosophy and imagery.

Warhol brought seriousness into the banality, Brogyányi brings humour and satire into the seriousness. However, he never trespasses the borders of indecency or vulgarity.

A good example of this are his „serious“ and „endless“ portfolios of personalities, portraits of people who are publicly respected but whom Dano tickles with a slight „shift“ to the level of sensitive and intellectual humour. Peter Lipa (lipa means linden in Slovak) is depicted on the leaves of a linden tree (a real Lipa/Linden on the leaves of lipa/linden – who could think of such a „nonsense“?), Professor Traubner, a well-known expert in a serious medical discipline – neurosurgery, smiles naughtily and „blithely“ in a tangle of colour lines and areas representing the „cosmos“ of his cognition and work – the human nerves. Andy Hryc is portrayed in the world of picture of beautiful details of a woman, perhaps just nostalgic for him, as well as other significant personalities, and also common people.

It is a kind of „mania“ of Brogyányi to create thematically integral portfolios of portraits that pressures him to the theme which can be understood analytically very differently. Through historical knowledge of nations and nationalities, we get to know who carried which cross of pain in the history. Perhaps that is why Brogyányi has in recent years begun to orientate himself seriously, but without dramatical, cheap mentioning the last pains, on portraits of famous personalities of Jews living in Slovakia, Poland, Croatia, Czech Republic... The first and

so far seemingly the best in terms of art and conception is the complete portfolio „Ten famous Jews of Slovakia today“ (the ownership of the municipality of Medzilaborce, works are lent for the exposition MMUAW in Medzilaborce). Maybe that Brogyányi „sinned“ by taking over thematically the „similarity“ from Warhol's „Ten portraits of Jews of the 20-th century“, and thus he maybe has become sinful, yet not ridiculous. By the technology of mix-media he created an unique portfolio, a kind of visual-contentual „folding picture-book“ about people who have deserved it long ago to be in a picture (painting). After all, a big part of Andy Warhol's work of art called ART FROM ART is something similar, the difference being that Warhol has transformed visually the visuals he took over from the old masters, whereas Brogyányi takes over just Warhol's motif of his „deed“ – the theme which he treats peculiarly and creatively.

Finally, it is perhaps enough to say: Everything is inter-related, but let us be honest and admit that nothing is ever the same and never say never! It is the law of existence, movement, eternity, infinity... And the fact that it is better to be sinful than to be ridiculous. As far as it concerns the sins that can be forgiven. Brogyányi identifies these sins successfully and avoids them. Fine!

Michal Bycko





Jeseň, inkjet print on canvas
Autumn, inkjetová tlač na plátne, 70 x 90 cm, 2008



Krivka života, inkjetová tlač na plátně, 80 x 80 cm, 2007
The curve of life, inkjet print on canvas



Soft leaves, inkjet print on canvas
Mäkučké listy, inkjetová tlač na plátne, 80 x 80 cm, 2007

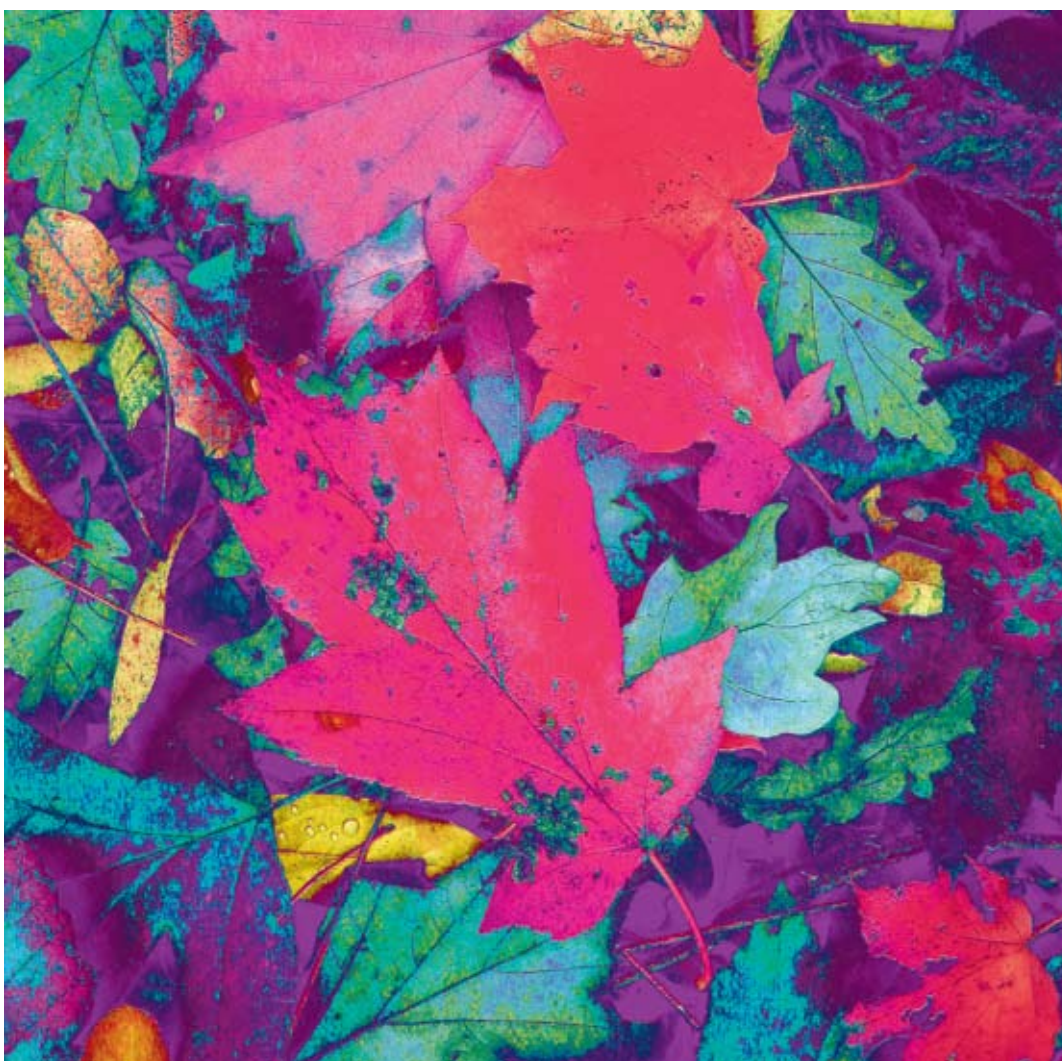
Firework of weed, inkjet print on canvas
Ohňostroj buriny, inkjetová tlač na plátne, 80 x 80 cm, 2007

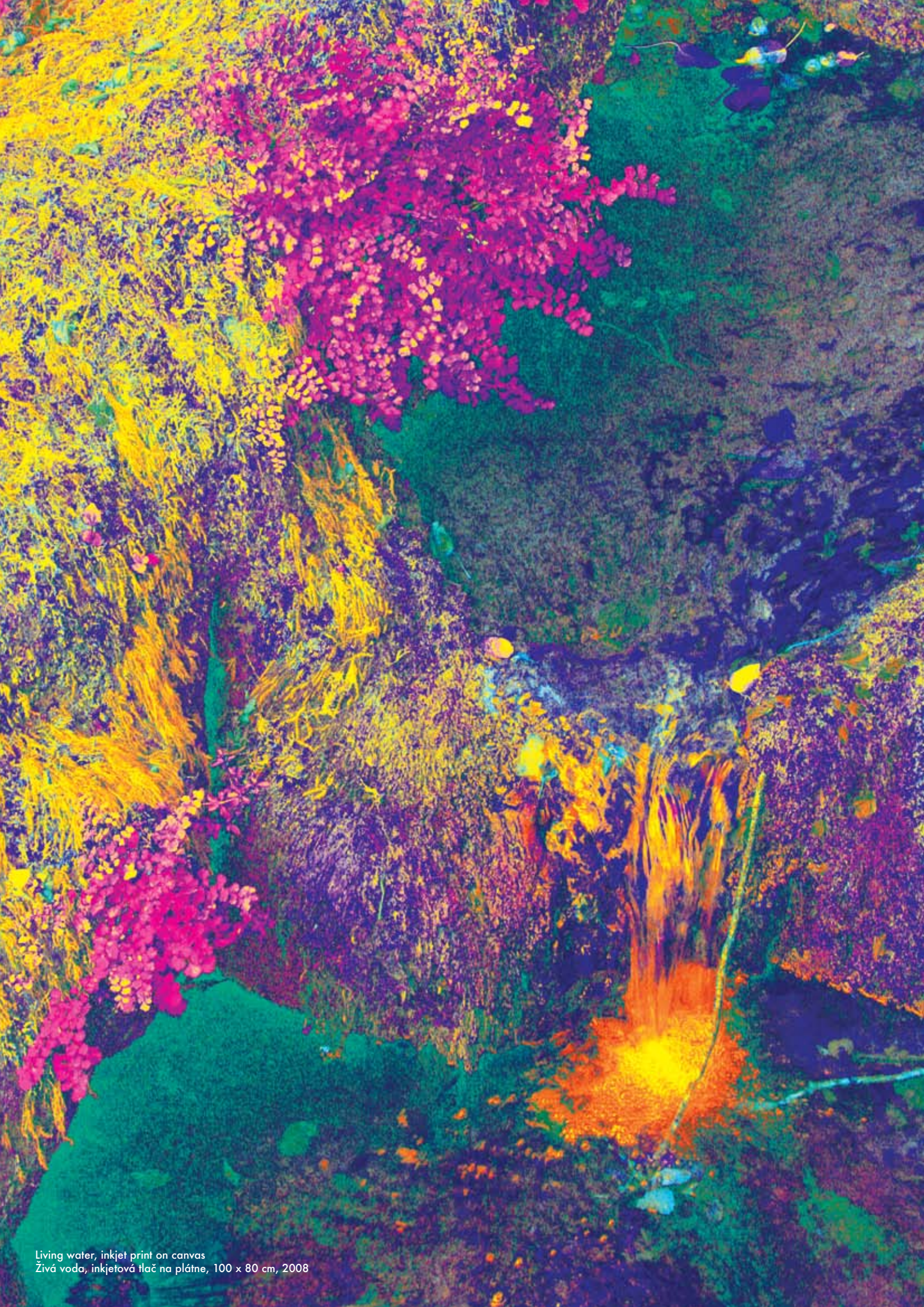




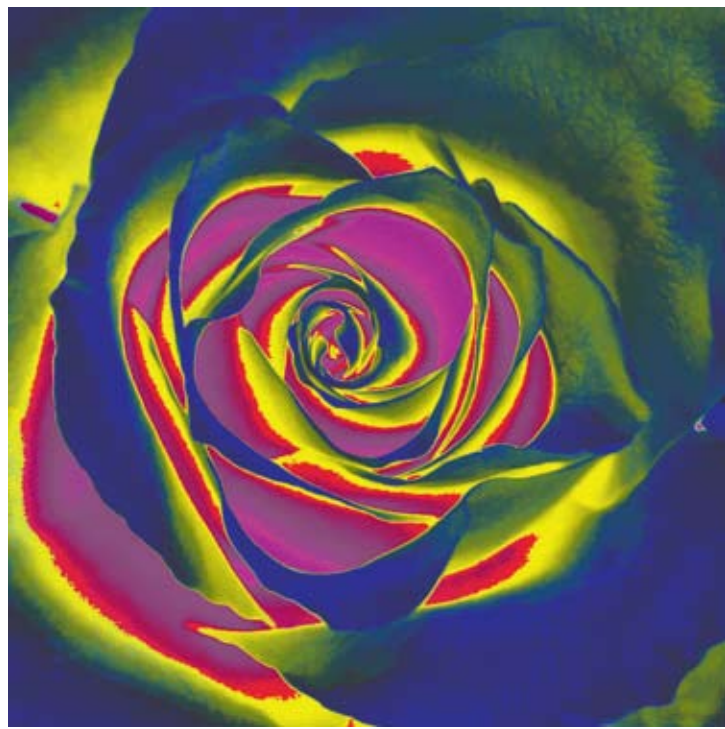
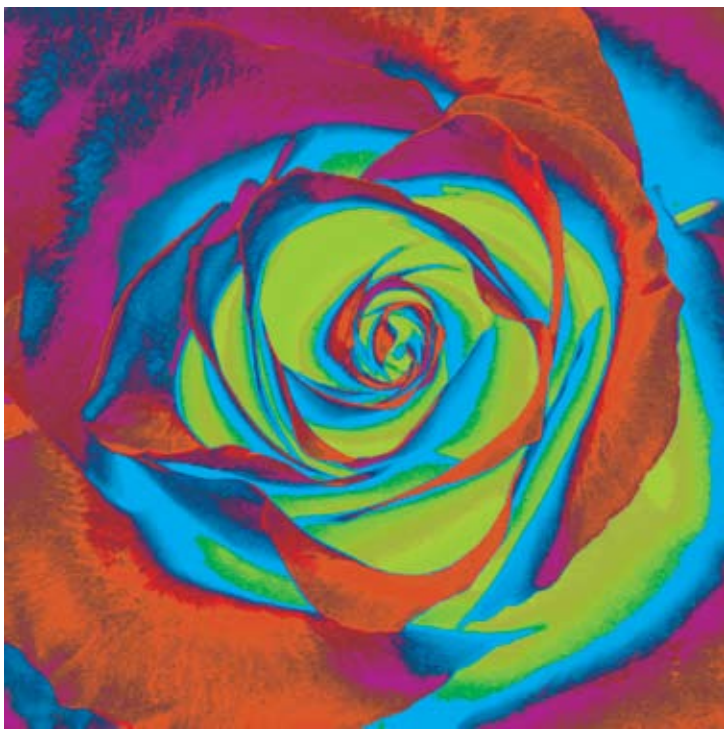
Autumn, inkjet print on canvas
Jeseň, inkjetová tlač na plátne, 80 x 80 cm, 2007

Pink autumn, inkjet print on canvas
Ružová jeseň, inkjetová tlač na plátne, 80 x 80 cm, 2007



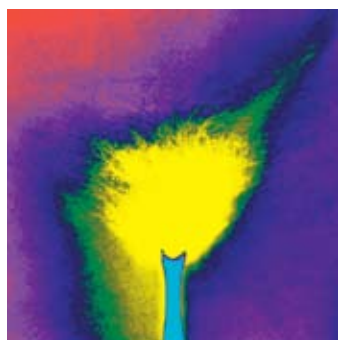
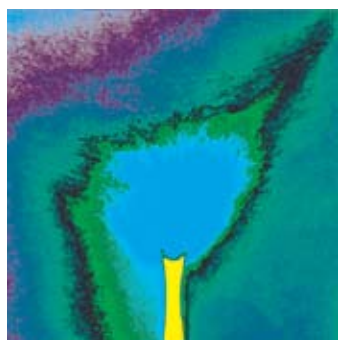
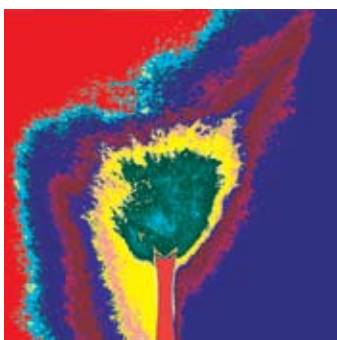


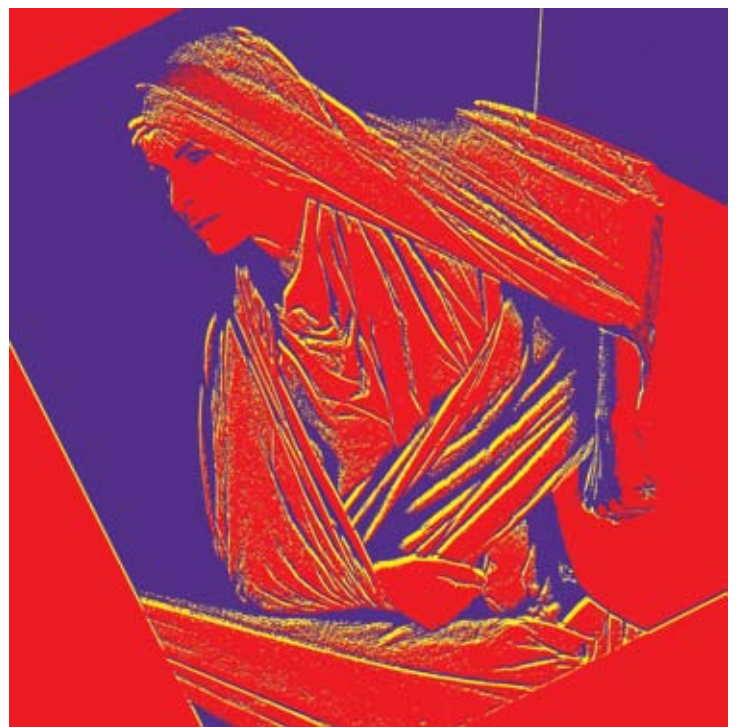
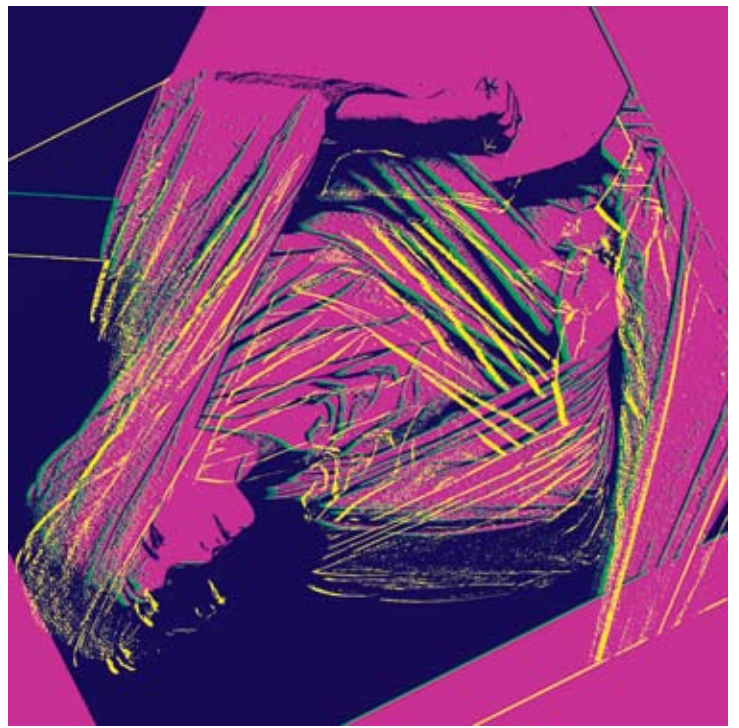
Living water, inkjet print on canvas
Živá voda, inkjetová tlač na plátne, 100 x 80 cm, 2008



Salad as a rose, inkjet print on canvas
Šalát ako ruža, inkjetová tlač na plátne
160 x 160 cm, 2002

Lakes, inkjet print on canvas
Jazierka, inkjetová tlač na plátne
160 x 160 cm, 1996





In deference to Warhol, inkjet print on canvas
Pocta Warholovi, inkjetová tlač na plátne
80 x 80 cm, 2008

