

DANIEL BROGYÁNYI



DANIELBROGY

CURRICULUM VITAE AND EXHIBITIONS

Born August 14, 1958 in Nitra Narodený v Nitre

EDUCATION/VZDELANIE

1973 - 1977	School of Applied Arts – photography
	(professor Milota Havránková)
1977 - 1982	FAMU, Prague – artistic photography (professor Ján Šmok)

COLLECTIVE EXHIBITIONS/KOLEKTÍVNE VÝSTAVY

1985	Brno, exhibition of FAMU alumni
1987	Prague, exhibition of FAMU alumni
1987	Bratislava, FORMA 97
1989	Bratislava, exhibition of FAMU alumni
1998	Medzilaborce, 1 st international photography exibition
1998	Medzilaborce, exhibition "Portrait As a Reflection of Reality"
2000	Bratislava, exhibition of FAMU alumni
2005	Krosno, Poland, Museum Podkarpackie
2005	Stalowa Wola, Poland, Museum Regionalne
2005	Florence, Italy, Galleria degli Uffizi
2005	Prague, exhibition of FAMU alumni
2006	Bratislava, exhibition of FAMU alumni
2007	Rim, Palazzo Incontro
2005 2005 2005 2006	Krosno, Poland, Museum Podkarpackie Stalowa Wola, Poland, Museum Regionalne Florence, Italy, Galleria degli Uffizi Prague, exhibition of FAMU alumni Bratislava, exhibition of FAMU alumni

COLLECTIONS OF WORKS/ZASTÚPENIE V ZBIERKACH

Prague, Museum of Applied Arts Medzilaborce, Andy Warhol Museum of Modern Art Private collections

SOLO EXHIBITIONS/SAMOSTATNÉ VÝSTAVY

SOLO EXHIBILION	
1980	Košice Prague, Lažanský palác Šaľa
1982	Prague, Lažanský palác
1984	Šaľa
1985	Nitra, City Gallery
1994	Bratislava, Gerulata Gallery
1997	Prague, Slovak Institute
1997	Bratislava, Andy Gallery
1997	Banská Bystrica, Drukos Gallery
1998	Prague, Slovak Institute
1998	Medzilaborce, Andy Warhol Museum of Modern Art
1998	Prague, Mobilier Gallery
1999	Bratislava, Andy Gallery
2000-2001	Bratislava, Dielo Gallery
2001	Bratislava, Café Vienna
2001	Warsaw, Poland, Slovak Institute
2001	Radom, Poland, Days of Slovak Culture
2001-2002	Torun, Poland, City Gallery
2002	Warsaw, Poland, Slovak Embassy
2002	Berlin, Germany, Slovak Institute
2002	Bratislava, Galéria SPP
2004	Praha, Galéria Čierna labuť
2004	Bratislava, Café Palas
2004	Uherský Brod, Česká republika, Mestská galéria
2004	Bratislava, SPP Gallery
2005	Bratislava, SPP Gallery
2005	Vienna, Austria, Slovak Institute
2005	Bratislava, G7 Gallery
2005	Senec, Hotel Senec
2005	Košice, Photogallery
2006	Medzilaborce, Múzeum moderného umenia Andyho Warhola
2006	Bratislava, Capital Invest
2006	Paríž, Francúzsko, Art City Center
2006	Bratislava, Galéria SPP
2006	Košice, Galéria NOVA
2006	Medzilaborce, Andy Warhol Museum of Modern Art
2006	Nitra, Regional edifying centre
2007	Ostrava, Czech republic, Ostrava Museum
2007	Bratislava, Exlibris Café
2007	Bratislava, Galéria SPP
2007	Rim, Slovenska ambasáda

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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 Lacoon 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 Teleman on a small piccolo like no-one before him, he still plays Teleman. As far as it concerns the graphic, two-dimensional record of the composition, it is a clear Teleman, yet the percipient with his "sensor" perceives the performer – the creator Stivín. At the Andy Warhol Exhibition someone said: "Look, this is the Marylin Monroe, that Andy Warhol has painted" - and principally it was a bluff, as it was the Marylin 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/Lin

den 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 Brogányi 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 Brogányi "sinned" by taking over thematically the "similarity" from Warhol's "Ten portrays of Jews of the 20-th century", and thus he maybe has become sinful, yet not ridiculous. By the technology of mixmedia he created an unique portfolio, a kind of

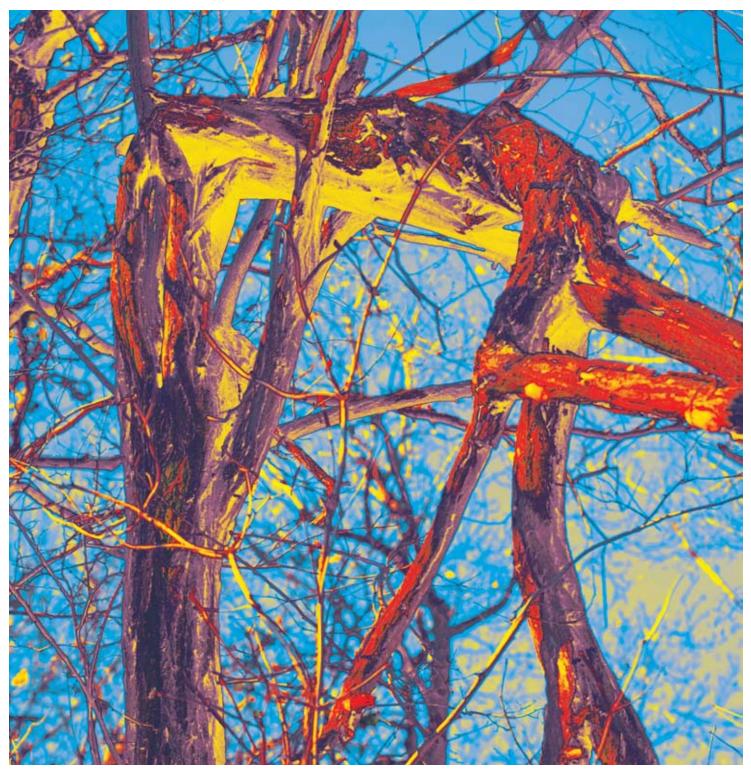
visual-contentual "folding picture-book" about people who have deserved it long ago to be in a picture (painting). After all, a big part of Andy Warhol's work of art called ART FROM ART is something similar, the difference being that Warhol has transformed visually the visuals he took over from the old masters, whereas Brogyányi takes over just Warhol's motiff 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!



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

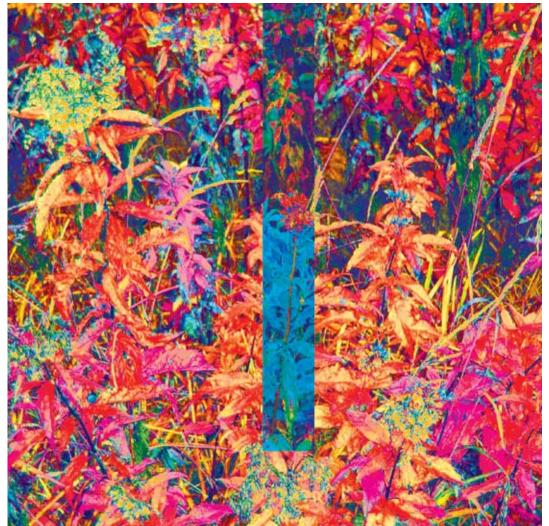


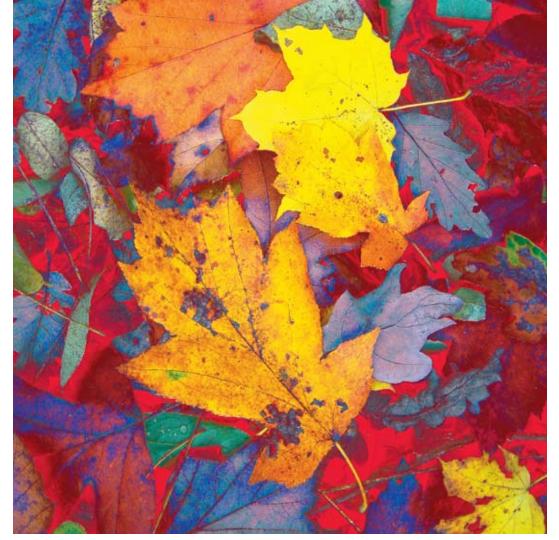




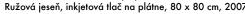
Soft leaves, inkjet print on canvas Mäkučké listy, inkjetová tlač na plátne, 80 x 80 cm, 2007

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





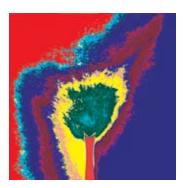


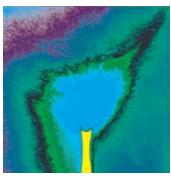
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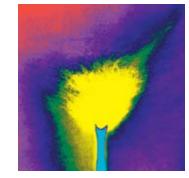


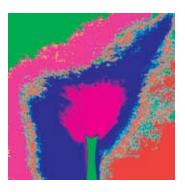
Salad as a rose, inkjet print on canvas Šalát ako ruža, inkjetová tlač na plátne 160 x 160 cm, 2002

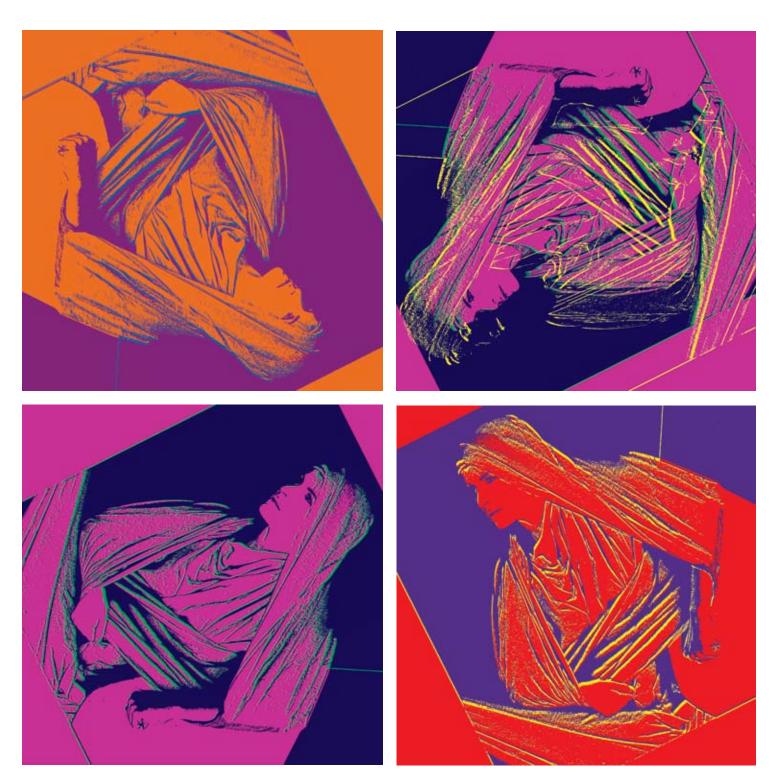












In deference to Warhol, inkjet print on canvas Pocta Warholovi, inkjetová tlač na plátne 80 x 80 cm, 2008

