



GOBAC



E, 1994., akril na dasci / E, 1994, acrylic painting on wooden board

IZLOŽBA SLIKA DAVORA GOPCA „VOLIM CRTANE FILMOVE“

Početkom 1967. godine prvi i malobrojni kupci danas već kultnog albuma *The Velvet Underground & Nico* našli su se u nesvakidašnjoj i donekle bizarnoj situaciji kada su, prije prvog slušanja ploče, na omotnici ugledali prepoznatljivu Warholovu bananu pored koje je sitnim i neuglednim slovima stajalo *Peel slowly and see (Guli polagano i gledaj)*. Skidanje prepoznatljive žute kore, praktički prvog sloja ljepljive albumske vrpce, i naziranje unutrašnjeg ružičastog tkiva banane, osim ironičnih seksualnih aluzija, nosilo je posve upečatljivu (za tadašnji pop art manje vjerojatnu, ali za kontekst današnje izložbe svakako indikativnu) umjetničku poruku. Priđi pažljivo i promatraj ili, možda preciznije, ne sudi isključivo i na prvu.

Izložene slikarske mazarije Davora Gopca, kako ih naziva sam autor, svoje nadahnuće pronalaze upravo na polju društvenih i umjetničkih fenomena šezdesetih i sedamdesetih godina prošlog stoljeća. Andy Warhol i Velvet Underground stoga predstavljaju tek prve u nizu mnogobrojnih i poznatih figura koje su oblikovale Gopčev osebusni likovni karakter. Njihov značaj pritom počiva prvenstveno na pionirskom povezivanju pop art elemenata kao slikovnih priloga i novih glazbenih pravaca, odnosno tadašnje alternativne i tzv. *old school punk scene*. Specifično prožimanje slike i zvuka u različitim inačicama popularne kulture prisutno je i na pojedinim ostvarenjima drugih, za Davora Gopca i Psihomodo pop važnih, sastava poput *Road to Ruin* i *Acid Eaters* Ramonesa, *Kill City* i *Brick by Brick* Iggyja Popa (i Jamesa Williamsona) ili *Some Girls* i *Voodoo Lounge* Rolling Stonesa, pri čemu s nekima od njih autor dijeli bliže, a s nekima dalje žanrovske svjetonazore. Osim neizbježnih pop art i punk-rock referenci, najčešće prisutnih tek na formalno-stilskoj razini, važan dio Gopčeve likovne slagalice čine i različiti animirani i strip junaci koji se iznova ili po prvi puta afirmiraju također tijekom šezdesetih i sedamdesetih godina prošlog stoljeća. Oni se kao prepoznatljiv dio američkog kulturnog identiteta pojavljuju i kasnije, pri čemu devedesetih godina proživljavaju vrlo specifičan oblikovni *revival*, djelomično zastupljen i na albumu Psihomodo popa *Tko je ubio Mickey Mousea* iz 1992. godine. Iako Davor Gobac na svojim slikama ne citira likove nabrojane u tamošnjem prvom glazbenom broju (*Volim crtane filmove*), dinamičnim siluetama i raznovrsnim marker-bojama pokazuje otvorenu privrženost prema klasičnom animiranom naslijeđu. Riječ je ponajprije o radovima Walta Disneyja, Williama Hanne i Josepha Barbere, ali i njima bliskih epigona – u Hrvatskoj prisutnih na nekad iznimno popularnom *Cartoon Networku*.

U nepreglednom nizu asocijacija koje prizivaju Gopčevi „animirani“ radovi jedna misao ipak prevladava i objedinjuje dosad nabrojane elemente njegova likovnog izraza. Riječ je o djetinjstvu koje na realnoj i simboličkoj razini možda i najprikladnije definira prezentirani slikarski opus: na realnoj utoliko što autor rođen 1964. godine makar i samo formalno rekapitulira sebi bliske i drage životne epizode (kako su manjim dijelom spomenute ranije), a na simboličkoj utoliko što prikazani eksterijeri i likovi odišu autentičnim slikarskim doživljajem. Gopčeve eskapade, naime, na maštovit i zabavan način recikliraju visoko urbanizirane i otuđene zone odrastanja, formirajući zaigrane i nesputane te nerijetko humoristične i buntovne krajolike pune života. Tako se pod slojevima tek površinski rasvijetljenih i međusobno bliskih utjecaja kriju nekonvencionalna i dječjim zanosom ispunjena slikarska načela.



Filozofski žablji trenetak,
2014., kombinirana tehnika
na dasci / A philosophical
frog moment, 2014,
combined techniques on
wooden board

DAVOR GOBAC'S EXHIBITION: "I LOVE CARTOONS"

At the beginning of 1967, the first and few buyers of nowadays cult music album *The Velvet Underground & Nico* found themselves in an unusual and to a point bizarre situation when they saw Andy Warhol's famous banana on the album cover, and next to it in tiny letters spelling *Peel slowly and see*. Peeling back the yellow banana skin, basically the first layer of the album's wrapper, and revealing the pink banana fruit inside had (beside the ironic sexual allusions) a very distinct artistic message which is, considering this exhibition, indicative (surely more than it was in the pop art context of its days). Approach carefully and observe, or more accurately: do not judge a book by its cover.

These exposed pictorial daubs, as author Davor Gobac calls them, were inspired by social and artistic phenomena of the 1960s and 1970s. Therefore, Andy Warhol and The Velvet Underground were only the first of many to shape Gobac's peculiar artistic style. Their significance however rests on the ground-breaking connection of pop art elements (as an artistic inset) and new musical directions and genres, i.e. the joining of the alternative and *old school punk* scene of the day. The specific pervasion of art and sound in different pop culture forms is present in several achievements of other bands which were important for Davor Gobac and Psihomodo pop, such as: *Road to Ruin* and *Acid Eaters* by Ramones, *Kill City* and *Brick by Brick* by Iggy Pop (and James Williamson) and *Some Girl* and *Voodoo Lounge* by The Rolling Stones, and with everyone of these the author of this exhibition has something more and something less in common. Apart of the inevitable pop art and punk rock references (mostly present only on a formal-stylistic level), various animated and comic book heroes (which reappear or appear for the first time in the 1960s and 1970s) represent an important part of Gobac's artistic puzzle. As a recognizable American cultural symbol, they appear again later, in the 1990s, when they go through a very specific design *revival*, partly found even on Psihomodo pop's album *Tko je ubio Mickey Mousea (Who killed Mickey Mouse)* released in 1992. Even though Davor Gobac does not mention characters listed on the first music track (*I love cartoons*), Gobac manifests a candid affection to classical animated legacy with dynamic silhouettes and various colour markers. Chiefly, we recognize the influence of Walt Disney, William Hanna and Joseph Barbera, but also epigones closely related to them – and their work which could be seen on *Cartoon Network*, once a very popular TV channel in Croatia.

In an immeasurable series of associations which Gobac's "animations" invoke one thought prevails and unites all the mentioned elements in his artistic expression. A childhood that on a realistic and symbolic level perhaps most appropriately defines the presented pictorial opus: on a realistic level – the author was born in 1964 and possibly only formally recapitulates precious and dear life episodes (some mentioned earlier) and on a symbolic level – the outdoor spaces and characters depicted are an authentic painting experience. Gobac's escapades recycle highly urbanized and alienated areas of growing up in an imaginative and entertaining way, creating playful and boundless, and often humorous and rebellious landscapes full of life. Thus, under the layers of surface-illuminated and mutually closely related influences unconventional and childlike pictorial principles can be found.

Ivan Kokeza



Vratija se barba iz Amerike, 2001., akril na platnu /
Uncle's back from America, 2001, acrylic painting on canvas



Oblakoderi, 1993., akril na dasci /
Cloudscrapers, 1993, acrylic painting on wooden board



Poroci, 2011., akril na kartonu /
Vices, 2011, acrylic painting on cardboard

Gitarist, 1990.,
kombinirana tehnika na platnu /
Guitarist, 1990,
combined techniques on canvas





Nocturno II, 1989., kombinirana tehnika / Nocturno II, 1989, combined techniques



Davor Gobac poznati je hrvatski roker, frontman grupe Psihomodo Pop. Veliki je ljubitelj punka i rocka. Rođen je u Karlovcu 17. veljače 1964. godine od oca Milana, kemijskog tehničara, i majke Vere, računovotkinje. Djetinjstvo je proveo na Kajzerici. Oženjen je za suprugu Deanu s kojom ima sina Vilija. Živi u Zaprešiću. Osim glazbe, velika ljubav mu je i slikarstvo. Često i zlaže u hrvatskim gradovima. Prvu veliku samostalnu izložbu imao je 1998. u zagrebačkoj galeriji Klovićevi dvori, a njegove je radove došlo vidjeti preko tri tisuće ljudi.

Davor Gobac is a well-known Croatian rocker, lead singer of Psihomodo Pop. He is a big fan of punk and rock. Davor was born in Karlovac on February 17, 1964 (his father Milan was a chemical technician and mother Vera was an accountant). He spent his childhood in Kajzerica (a neighborhood in Zagreb). He is married to his wife Deana, and they have a son Vili. Davor lives in Zaprešić. Besides music, he loves painting. He often has exhibitions in Croatia. The first large solo exhibition he held was in Klovićevi Dvori Gallery in Zagreb in 1998, and more than three thousand people visited the exhibition.



Nocturno I, 1992., akrilik na drvu / Nocturno I, 1992, acrylic painting on hardboard (masonite)



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Izložba / Exhibition

Davor Gobac

VOLIM CRTANE FILMOVE / I LOVE CARTOONS

srganj 2018. / July 2018

Kustos izložbe / Curator

Ivan Kokeza

Postav izložbe / Exhibition layout

Helena Trze Jakelić

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Nakladnik kataloga / Published by

Sveučilišna knjižnica u Splitu / Split University Library

Za nakladnika / Publisher

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Lektura (hrvatski jezik) / Proofreading (Croatian)

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Prijevod na engleski jezik / English translation

Marko Udovičić

Fotografije / Photographs

Branko Bralić

Grafičko oblikovanje / Graphic design

Neven Marin

Tisak / Printed by

Dalmacija papir d.o.o.

Naklada / Edition

200

Izložba uz potporu / Supported by



Skijaš, 1997., akrilik na plutu /
Skier, 1997, acrylic painting on cork board

