



Željko Kipke

Slikar koji se opuštao u mraku kinodvorana

❖ Američkog slikara Edwarda Hoppera, koji je početkom listopada 2008. bio predstavljen bečkoj publici na izložbi u Kunsthalle, pratio je glas dobrog poznavatelja filmskog medija. Preminuo je 1967. u osamdesetpetoj godini života, a iza sebe je ostavio velik broj platna s prikazima opskurnih soba i kuća, najčešće na osami, koje su mogle poslužiti (i služile su) kao izvrsna ambijentalna rješenja za scene u *noir* filmovima njegova vremena i kasnije. Sedam godina prije slikareve smrti (1960.) majstor trilera Alfred Hitchcock spomenut će kako mu je Hopperova slika iz 1925. ('Kuća uz željezničku prugu') poslužila kao predložak za gotičku kuću na brijegu (*Psiho*)¹. U nju je Norman Bates (Anthony Perkins) svako malo trčao kako bi s mrtvom majkom vodio žučne rasprave o ženama-gostima njegova motela. ❖ Bez obzira na to što ni do danas sa sigurnošću nije potvrđena 'kućna' veza između slikara i redatelja, svako tko je gledao *Psiho* te imao prigodu vidjeti Hopperovu kuću uz željezničku prugu može potvrditi veliku sličnost i govoriti u prilog spomenute veze. Arhitektonski sklop na slici

¹ Podatak je naveden u službenoj biografskoj kartici tiskanoj u katalogu izložbe 'Western Motel. Edward Hopper and Contemporary Art' (Kunsthalle Wien, Gerald Matt, 2008., str. 281). U istom katalogu u tekstu pod nazivom 'Hopper's Window' (Hopperov prozor) Thomas Macho sumnja u pouzdanost tog podatka, premda govori u prilog slikareva utjecaja na filmove *Psycho* (*Psiho*, 1960.) te *Rear Window* (*Prozor u dvorište*, 1954.). Čak se pita – dolijevajući tako ulje na vatru – nije li jedno slikarevo platno iz 1919. ('Stubište') poslužilo kao predložak za stepenište u unutrašnjosti gotičke kuće na kojem je Hitchcockov privatni detektiv (Arbogast) našao smrt (str. 17).

IZLOŽBA WESTERN MOTEL. EDWARD HOPPER AND CONTEMPORARY ART, KUNSTHALLE WIEN, 2008.

Painter Who Relaxed in the Dark of the Cinema

❖ The American painter Edward Hopper, who was introduced to the Viennese audience at an exhibition in the Kunsthalle at the beginning of October 2008, was known as being very familiar with the medium of film. He died in 1967, when he was 85 years old, and left behind a great number of canvasses displaying obscure rooms and houses, most often solitary, which could (and did) serve as an excellent ambience solution for scenery in films noirs of his time and later. Seven years prior to the painter's death, the master of thrillers, Alfred Hitchcock, had mentioned that Hopper's 1925 painting (*House by the Railroad*) served as the model for the Gothic house on the hill in *Psycho*¹. Norman Bates (Anthony Perkins) would run every now and then into the house in order to have heated arguments with his dead mother about the female guests of his motel. ❖ Regardless of the fact that the 'house' connection between the painter and director has not been confirmed with certainty even today, everyone who has watched *Psycho* and had the opportunity to see Hopper's

¹ The data is mentioned in an official biographical card, printed in the catalogue for the exhibition 'Western Motel. Edward Hopper and Contemporary Art' (Kunsthalle Vienna, Gerald Matt, 2008, p. 281). The same catalogue includes a text entitled 'Hopper's Window' in which Thomas Macho doubts the reliability of this data, although he supports the painter's influence on films *Psycho* and *Rear Window* (1954). He even wonders – thus adding fuel to the flames – whether the painter's painting from 1919 (*Stairway*) served as the model for the stairway in the interior of the Gothic house where Hitchcock's private detective (Arbogast) found his death (p. 17).

WESTERN MOTEL. EDWARD HOPPER AND CONTEMPORARY ART EXHIBITION, KUNSTHALLE WIEN, 2008



identičan je onom u filmu, s neznatnim razlikama u prozorima i dimnjacima koji su, dakako, raskošnije prikazani na slikarskom platnu. Pri tomu treba imati na umu da je platno punih 35 godina starije od kadrova na ekranu. Hitchcockova će ekipa manjak detalja na krovu kompenzirati dinamično razvedenim pristupom zdanju – stepeništem kojim se Norman Bates penjao u kuću na brdu po savjete mrtvoj majci. Na Hopperovoj slici nema prilaznih stepenica, tek horizontala željezničke pruge koja presijeca donji dio kuće. Žablja perspektiva na platnu u filmu će dobiti epilog u formi razvedenog stepeništa. Očito su redatelj i slikar, svaki na svoj način, tražili opskurna rješenja za gotičku kuću. Slikar ju je smjestio u ravnicu, a

house by the railroad can confirm a great similarity and say something in support of the alleged connection. The architectural assembly in the painting is identical to the one in the film, with slight differences in the windows and chimneys which are, naturally, presented more luxuriously on the canvas. Here, one should bear in mind that the canvas is a full 35 years older than the frames on the screen. Lack of detail on the roofing was compensated by Hitchcock's crew with the dynamically indented approach to the building – the stairs which Norman Bates would take to climb to the house on the hill in order to get his dead mother's advice. There is no access stairway in Hopper's painting, merely a horizontal of the

▲ Edward Hopper, *Ured noću*, 1940. Kolekcija Walker Art Center, Minneapolis, poklon T. B. Walker Foundation, Gilbert M. Walker Fund, 1948.

▲ Edward Hopper, *Office at Night*, 1940. Collection Walker Art Center, Minneapolis, Gift of the T. B. Walker Foundation, Gilbert M. Walker Fund, 1948

donjim je rakursom osnažio njezin gotički učinak. Sličnu funkciju u *Psihu* – izazivanje zastrašujućeg i morbidnog ugođaja – ima razvedeno stepenište podno zdanja na brdu. Redatelj je, nedvojbeno, u slikarskoj strategiji Edwarda Hoppera prepoznao shemu buduće filmske arhitekture. ¹ Dakako, Hitchcock nije jedini redatelj ili filmski autor koji je na produktivan način iskoristio Hopperovu rekonstruiranu stvarnost. Izložba u bečkom Kunsthalleana brojnim je primjerima suvremene umjetničke prakse pokazala kako se manje eksponirani obrazac

railway, which intersects the ground floor of the house. A worm’s eye view of the film screen had its epilogue in the form of indented stairways. It is obvious that the director and painter, each in his own way, looked for obscure solutions for the Gothic house. The painter set it on a plain, and enforced its Gothic effect with a low-angle viewpoint. In *Psycho*, a similar function – the creation of an intimidating and morbid atmosphere – was given to the indented staircase at the base of the building on the hill. The director, undoubtedly, recognized the scheme of

Edward Hopper, ▶
Kuća uz željezničku
prugu, 1925.

Edward Hooper, ▶
House by the Railroad,
1925



američkog realističkog slikarstva, prakticiran u periodu prije i poslije Drugog svjetskog rata, gotovo pola stoljeća nakon umjetnikove smrti posve dobro nosi s recentnim strategijama u umjetnosti. Jedan od velikih poklonika američkog slikara je i njemački redatelj Wim Wenders. On otvoreno govori kako je izrezivao reprodukcije njegovih slika iz kataloga te ih koristio za postavljanje scena u vlastitim filmovima². U tekstu koji je svojedobno objavio u *Die Zeit* (1996.), a koji je tiskan u popratnom katalogu bečke izložbe, njemački redatelj tvrdi kako bi gotovo svi prizori na slikama mogli biti dijelom velikog filma o Americi – svaki na početku novog poglavlja³. ¹ Na sličan je način raz-

² Kao popratna zbivanja izložbi nekoliko je filmova stavljeno na repertoar bečkog Top kina, među kojima i Wendersov *Don't Come Knocking* (*Ne kucaj na moja vrata*) iz 2005. Hopperov utjecaj prepoznatljiv je u scenografiji soba, rakursima kamere te važnosti koju njemački redatelj daje prozorima. Najupečatljivija veza svakako je tekst koji izgovara mlada žena nakon što uživo vidi oca (Sam Shepard) kojeg je do tada gledala samo na filmskom ekranu. Mirno i staloženo, gledajući ravno u kameru, ona objašnjava kako joj je filmska stvarnost draža i realnija od one koja je okružuje. U ekraniziranoj priči o prestarjelom glumcu vesterna koji je pobjegao s filmskog seta kako bi se vratio u prošlost i upoznao vlastitu djecu u ostalim ulogama igraju Jessica Lang i Tim Roth

³ U katalogu bečke izložbe str. 269. Wim Wenders: *The Patch of Sun is Moving. Edward Hopper's Paintings are Film Frames of the American Dream* (*Sunčev uzorak se kreće. Slike Edwarda Hoppera su filmski kadrovi američkog sna*).



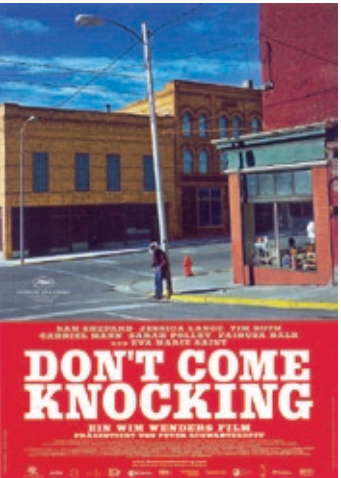
◀ Kuća Normana Batesa
u Psihu, 1960.

◀ House of Norman
Bates in Psycho, 1960

future film architecture in the painting strategy of Edward Hopper. ¹ Certainly, Hitchcock is not the only director, or film maker, who used Hopper’s reconstructed reality in a productive manner. The exhibition in the Kunsthalle in Vienna used numerous examples of contemporary artistic practice to show in what ways less exposed patterns of American realistic painting, practised in the period before and after the Second World War, have dealt quite well with recent strategies in art almost half the century after the artist died. A big admirer of the American painter is also German director Wim Wenders. He openly speaks of how he used to cut out reproductions of Hopper’s paintings from catalogues and use them for setting scenes in his own films². In a text, published in *Die Zeite* in 1996 and printed in the

² As events to accompany the exhibition, several films were scheduled in the repertoire of Viennese Top Cinema, among them Wenders’ *Don't Come Knocking* from 2005. Hopper’s influence is recognizable in the scenography of rooms, camera angles and the importance which the German director assigns to windows. The most impressive connection is certainly the text which is spoken by a young woman after she has seen her father (Sam Shepard) in person, whom she had seen only on the film screen up to that time. Calmly and composedly, looking straight into the camera, she explains how she finds film reality more preferable and realistic than the one which surrounds her. In the film version of a story about a very old westerns actor who ran away from the film set in order to return to past and meet his own children, supporting roles were played by Jessica Lang and Tim Roth.

mišljao Gustav Deutsch (1952.), umjetnik koji je 70-ih na Bečkom sveučilištu studirao arhitekturu. Jedan je od petnaestoro suvremenih autora pozvanih da svojim djelima u velikoj dvorani Kunsthalleana svjedoče o utjecaju američkog slikara na suvremenu umjetničku praksu. Uz pomoć tehničkih suradnika bečke institucije rekonstruirao je ambijent Hopperove slike ‘Western Motel’ po kojoj je izložba dobila naziv te je u njega postavio videokameru. Prije ulaza u veliku izložbenu dvoranu posjetitelji su bili u prigodi na videoekranu promatrati živi, nepomični ambijent



◀ Wim Wenders,
Ne kucaj na moja vrata,
2005. (USA/Njemačka,
122 min.)

◀ Wim Wenders,
Don't Come Knocking,
2005 (USA/Germany,
122 min.)

Western Motela u koji su kasnije, u samoj dvorani, mogli ući i tako nadomjestiti žensku figuru koja na Hopperovoj slici sjedi na rubu kreveta i čeka. Slikarev model za gošću motela, kao i u drugim prigodama – na krevetima brojnih hotelskih soba, na vratima usamljene kuće, u kino dvorani, itd. – njegova je suprug Josephine (Jo). Učestalo pojavljivanje ženskog lika u oskudno namještenim sobama, u kojima su prozori važni elementi fiktivne – proširene – stvarnosti, nagnale su pedesetšestogodišnjeg bečkog umjetnika da Hopperov slikarski posao preobrazi u filmsku priču. Na tragu Wendersove ideje o tome kako bi Amerikančeva platna mogla pokriti značajnija poglavlja u eventualnoj ekranizaciji američkog života, izabrao je 15 prizora za ključne scene budućeg filma o životnoj priči izmišljene glumice Shirley. Izdvojio je 15 Hopperovih slika kako bi sažeo različite faze glumičina života u kratki vremenski slijed od 28. kolovoza (7 sati ujutro) pa sve do 29. kolovoza (7 sati navečer). S obzirom na to da je slikar bio posebno osjetljiv na vrijeme, čak je pojedine prizore na platnima nazivao prema specifičnom dobu dana ili noći, bečki je umjetnik bez velikih poteškoća mogao glumičin život ugurati u period od svega 36 sati. Filmski je projekt predstavio preciznim planom na 15 fotokopija – za svaku sliku jedna kolor kopija – te minijaturnim maketama soba na temelju odab-

catalogue that accompanied the exhibition in Vienna, the German director claims that almost all scenes in Hopper’s paintings could be part of a big film about America – each at the beginning of a new chapter³. ¹ Gustav Deutsch, born in 1952, an artist who studied architecture at Vienna University during the seventies, was thinking in a similar manner. He is one of fifteen contemporary authors who were invited to demonstrate the influence of the American painter on contemporary artistic practice with their works, exhibited in Hall 1 at the Kunsthalle. With the help of associates from the Viennese institution, he reconstructed the ambience of Hopper’s painting *Western Motel*, after which the exhibition was named, and installed a video camera there. Prior to entering the exhibition hall, visitors were able to see the still ambience of *Western Motel* live on a video screen. Later on, in the hall itself, they were able to enter this ambience and thus take the place of the female figure who is sitting on the edge of bed and waiting in the Hopper’s painting. The painter’s model for the motel guest, as on many other occasions – on the beds of numerous hotel rooms, at the door of a solitary house, in a cinema auditorium, etc. – was his wife Josephine (Jo). The frequent appearance of a female figure in a sparsely furnished room in which windows are important elements of fictive – extended – reality, forced the 56-year-old Viennese artist to transform Hopper’s painting into a film story. Along the line of Wenders’ idea of how the American’s canvasses could cover more significant chapters in a possible film version of the American way of life, he chose fifteen scenes which became key scenes of a future film about the life story of an imaginary actress, Shirley. He singled out fifteen of Hopper’s paintings to summarize different phases in the actress’s life in a short time sequence from 28 August (7 am) to 29 August (7 pm). Since Hopper was especially sensitive about time (he even named individual scenes on canvasses after specific times of the day or night), the Viennese artist was able to squeeze the actress’s life into a period of only 36 hours without great difficulty. He presented the film project with a precise plan on 15 photocopies – one colour copy for each painting – and with miniature models of rooms which are based on the chosen Hopper canvasses. Deutsch’s staging very clearly indicates how simple sceneries on canvasses can transform into real spatial riddles and puns at the point when there is an attempt to transform them into live, three-dimensional ambiances. Miniature motel rooms suffer from constructional irregularities, but at the same time reveal spatial mysteries because of which the American was so attractive

³ In the catalogue of the exhibition in Vienna, page 269, Wim Wenders: ‘The Patch of Sun is Moving. Edward Hopper’s Paintings are Film Frames of the American Dream’.



▲ Gustav Deutsch, Srijeda, 28. kolovoza 1957., 18 sati, Pacific Palisades, 2008., pogled na instalaciju na izložbi Western Motel. Edward Hopper i suvremena umjetnost, Kunsthalle Wien, © Foto: Stephan Wyckoff

▲ Gustav Deutsch, Wednesday, 28 August 1957, 6 p.m., Pacific Palisades, 2008, installation view in the exhibition 'Western Motel. Edward Hopper and Contemporary Art', Kunsthalle Wien, © Photo: Stephan Wyckoff

ranih Hopperovih platna. Deutschova inscenacija vrlo jasno pokazuje kako se jednostavni prizori na platnu pretvaraju u prave prostorne zagonetke i kalambure u trenutku kada se nastoje preobraziti u živi, trodimenzionalni ambijent. Minijaturne motelske sobe trpe od konstrukcijskih nepravilnosti, no istodobno otkrivaju prostorne tajne zbog kojih je Amerikanac bio toliko privlačan redateljima diljem svijeta. Ne samo majstoru trilera Alfredu Hitchcocku, Wimu Wendersu ili Jimu Jarmuschu⁴

⁴ Američki je redatelj na izložbi bio predstavljen na 5 TV ekrana, kratkim sekvencama iz 5 njegovih filmova: *Permanent Vacation* (1980.), *Stranger than Paradise* (1984.), *Night on Earth* (1991.), *Coffee and Cigarettes* (2003.), te *Broken Flowers* (2005.). Izbor filmova i popratni tekst u katalogu potpisao je bečki filmski stručnjak i novinar Stefan Grisseman.

Gustav Deutch, radni model, slika #14, Petak, 29. kolovoza 1952., 6 sati, New York, 2007.



to film makers around the world. Not only to Alfred Hitchcock, Wim Wenders or Jim Jarmusch⁴, but also to those authors who present their solutions on film for the most part under the arched ceilings of galleries and museums; in other words, to authors who are looking for new, extended solutions for painting work in film strategies. ⁴At the beginning of Hopper's career nothing indicated that his realism in painting would be of interest to generations of artists in the first decade of the third

⁴ Jarmusch was presented at the exhibition on five TV screens with short excerpts from five of his films: *Permanent Vacation* (1980), *Stranger than Paradise* (1984), *Night on Earth* (1991), *Coffee and Cigarettes* (2003) and *Broken Flowers* (2005). The choice of films and accompanying text in the catalogue were signed by film expert and journalist from Vienna, Stefan Grisseman.

Gustav Deutch, Working model, picture #14, Friday, 29 August 1952, 6 a.m., New York, 2007



negu i onim autorima koji svoja filmska rješenja uglavnom pokazuju pod svodovima galerija i muzeja. Odnosno, takvim autorima koji u filmskim strategijama traže nova, proširena rješenja za slikarski posao. ⁴Na početku Amerikančeve karijere ništa nije upućivalo na to da će njegov slikarski realizam biti zanimljiv naraštajima umjetnika u prvoj dekadi trećeg tisućljeća. Malo je tko mogao predvidjeti da će jednostavni prikazi motelskih soba, benzinskih crpki ili niza identičnih kuća s apartmanima izazivati silnu pozornost umjetnika i filmskih teoretičara. U doba nadrealizma ili newyorške izložbe 'Armory Show'⁵ ili tijekom 60-ih, kada se slikarska moda okrenula geometrijskoj optici, malo je tko razmišljao o tome. Malo je tko mogao pretpostaviti da će se krajem stoljeća filmskim sredstvima popravljati poljuljana ravnoteža slikarskog medija. Hopper je šutio i strpljivo slikao prikaze, nadrealistički obojene, narativno škrte i tajanstvene. Likovi, ako bi se zatekli na slikarskom 'setu', također su šutjeli. Nepomični, poput marioneta, s izrazom beznađa na licu, slično komadu namještaja

⁵ Hopper je izlagao na povijesnoj izložbi u newyorškoj oružarnici 69.-te pukovnije početkom 1913., na kojoj su se američki umjetnici i publika prvi put suočili s ključnim imenima europske moderne umjetnosti. Iste je godine prodao svoju prvu sliku koja je bila predstavljena na spomenutoj izložbi .

millennium. Few could foresee that simple presentations of motel rooms, gas stations or a number of identical buildings with apartments would draw enormous attention among artists and film theoreticians. Few thought about that in the period of surrealism, or New York's 'Armory Show' exhibition⁵, or during the sixties when trends in painting turned to geometrical optics. Few could assume that the weakened balance of the painting medium would be remedied by film means at the end of the century. Hopper was silent and patiently painted scenes coloured in surrealistic colours, scarce in narration and mysterious. The characters, if they happened to find themselves on the painting 'set' are also silent. Motionless, like marionettes, with an expression of hopelessness on their faces, similar to a piece of furniture or scenery, somewhere in mid-shot – at a decent distance from the painter, certainly not too close or too far away. The canvasses leave the impression of frozen film frames. On the other hand, the suggestion of film movement is indicated by frequent presentations of identical architectural units in a

⁵ Hopper exhibited at the historical exhibition in New York's 69th Regiment Armory at the beginning of 1913, where American artists and audience faced key names of European modern art for the first time. In the same year, he sold his first painting which was presented at the same exhibition.

▲ Edward Hopper, Western Motel, 1957. Yale University Art Gallery, ostavština Stephen Carlton Clark, B.A. 1903.

▲ Edward Hopper, Western Motel, 1957. Yale University Art Gallery, Bequest of Stephen Carlton Clark, B.A. 1903

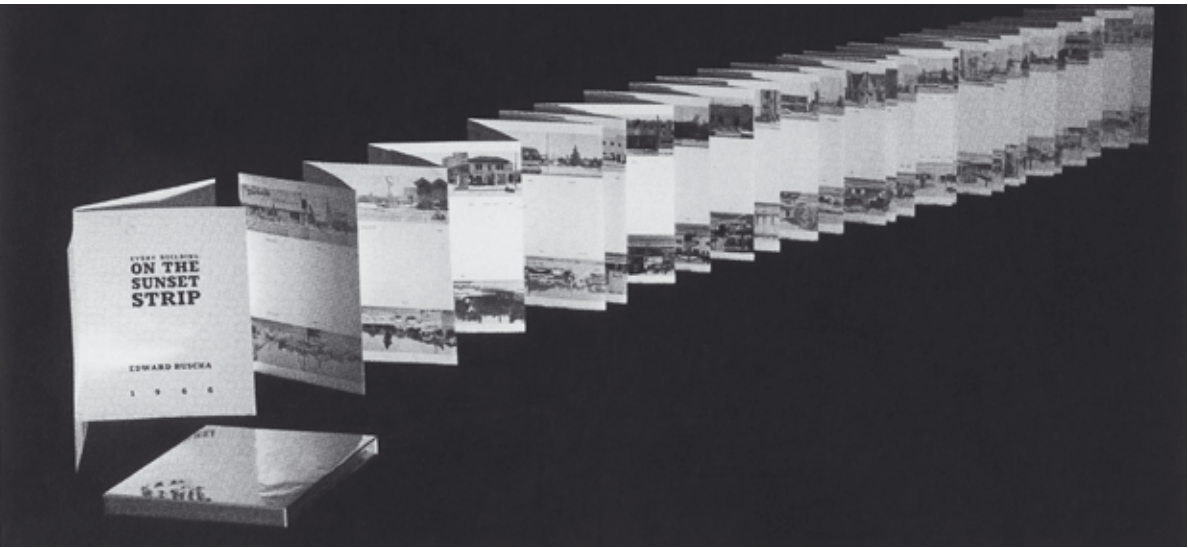
Edward Hopper, Kuće s apartmanima, East River, 1930. Whitney Museum of American Art, New York, ostavština Josephine N. Hopper

Edward Hopper, Apartment Houses, East River, 1930 Whitney Museum of American Art, New York, Josephine N. Hopper Bequest



Ed Ruscha, Sve zgrade Sunset Stripa, 1966. Kolekcija Bob Monk

Ed Ruscha, Every Building on the Sunset Strip, 1966 Collection of Bob Monk



ili kulise, negdje u srednjem planu – na pristojnoj udaljenosti od slikara, nikako preblizu ili predaleko. Platna su ostavljala dojam zaleđenih filmskih sličica. S druge strane, na sugestiju filmskog pokreta navodili su česti prikazi identičnih arhitektonskih jedinica u nizu. Osim kuća na osami te neobičnih rakursa koji više priliče ilustratoru⁶ ili kamermanu, Hopper je

⁶ Američki je slikar u početku zarađivao kao ilustrator, sve do 1924. kada je upoznao Franka Rehna, trgovca umjetninama kome može zahvaliti svoj komercijalni uspjeh. Kao ilustrator morao je voditi računa o narativnoj strani prikaza, što je kao slikar mogao slobodno zanemariti. Štoviše, slikarski je ugled stekao redukcijom naracije – na platnima je prikazivao jedva primjetne tragove neodređenih zbivanja zbog čega je posjetiteljima izložbi i teoretičarima razbuđivao maštu.

sequence. Apart from solitary houses and unusual camera angles which more resemble an illustrator⁶ or camera man, Hopper also showed interest in monotonous sequences of built

⁶ The American painter used to earn money as illustrator in his earliest days, until 1924, when he met Frank Rehn, an art dealer who could be thanked for Hopper's commercial success. As an illustrator, Hopper was forced to take into consideration the narrative aspect of an illustration, which he could freely ignore as painter. What is more, he acquired a reputation as a painter with reduction of narration – on his canvasses, he displayed barely noticeable traces of unclear events, which stirred the imagination among visitors at exhibitions and among theoreticians.

pokazivao zanimanje i za jednolične nizove zdanja na gradskim periferijama⁷. Sheme na platnu koje se svakog trenutka mogu preobraziti u pokret i obrnuto – kada umjetnici 'dramatično' naprežu granice filmskog medija te usporavaju njegovu kinematičnost – strategije su koje su na bečkoj izložbi povezale Hopperovo ime s imenima Jonasa Dahlberga (1970.) i Davida Claerbouta (1969.). Oba se autora, Šveđanin i Belgijanac, služe statičnim kadrovima. Na ekranima se gotovo ništa nije događalo i činilo se kao da slika miruje. Međutim, s minutama koje su prolazile na tri su se Dahlbergova ekrana počele zamjećivati promjene u obrisima 'Triju soba' (2008.). Pred očima strpljivih gledatelja polagano se razgrađivao i nestajao namještaj u kuhinji, blagovaonici te spavaćoj sobi. Sunčevi uzorci u njima neodoljivo su podsjećali na svjetlosne uzorke s Hopperovih platna. Vremenski je slijed u Claerboutovu dvokanalnom 'trileru' također mrsio račune pasivnim kadrovima na oba ekrana. Ili se pomicala glava jednog od dvojice 'detektiva' dok su na prvom ekranu iz unutrašnjosti automobila promatrali kišu kako lijeva po vjetrobrianskom staklu ili je, povremeno, na drugom ekranu zatreperila grana drveta smještenog usred pustopoljine⁸. Oba su autora namjerno zamaglila kinematičke vrijednosti filmskog medija čime su, zapravo, rastegnula vrlo tanku i osjetljivu vezu s tradicijom slikarskog realizma. U doba novih tehnologija, kada se umjetnici nadmeću u tome tko će u značajnijoj mjeri narušiti vjerodostojnost jednog od brojnih medija koji im stoje na raspolaganju, američki je slikar, po svemu sudeći, zauzeo značajno povijesno mjesto. On je vrlo rano, još u doba europskog nadrealizma, shvatio važnost filma. Potreba da predah od slikarstva traži u mraku kinodvorana pomogla mu je, možda čak nesvjesno, da resetira realističke prikaze američke arhitekture na sheme koje su razumljivije naraštajima novih umjetnika nego što su to bile njegovim suvremenicima. On će, u duhu svog vremena, iste sheme objašnjavati kao vlastite psihograme. Jedan od upečatljivijih psihograma na bečkoj je izložbi bio betonski odljev unutrašnjosti stare londonske kuće na jednoj

⁷ Poznati američki slikar Ed Ruscha, koji za sebe kaže da radi i fotografije, također se našao na listi suvremenih autora bliskih Hopperovoj ostavštini. U Kunsthalle je predstavljen linearnim foto-serijama među kojima je, svakako, bila najupečatljivija ona iz 1966. pod nazivom 'Every Building on the Sunset Strip' (Sve zgrade na Sunset Stripu).

⁸ Claerboutova se instalacija sastojala od dvije zamračene dvorane. U njima su se na zidu koji ih je dijelio s obje strane istodobno vrtjele dvije različite videoprojeksije. Na prvoj vozač i suvozač iz unutrašnjosti automobila gledaju u vjetrobriansko staklo po kojem lijeva kiša. Kamera ih prati s leđa te gledatelji kao i akteri od silne kiše ne vide ono što se zbiva ispred stakla. Videoprojekcija traje nešto više od 83 minute. S druge strane, na ekranu u drugoj dvorani kiša je prestala, usred pustopoljine je onaj isti automobil u kojem sjede akteri iz prvog dijela. Ništa se ne miče, vozač i suvozač se ne vide, tek se povremeno zbog vjetra savija trava u polju pored ceste ili se povijaju grane na drvetu u prvom planu. Druga videoprojekcija traje nešto manje od 130 minuta. Dvokanalna kolor videoprojekcija je iz 2004. i nosi naziv 'American Car' (Američki auto).

dings on the outskirts of a city⁷. Schemes on canvas which can easily transform into movement at any moment and vice versa – when artists 'dramatically' push the boundaries of the film medium and slow down its cinematicity – are strategies which linked Hopper's name to those of Jonas Dahlberg (born in 1970) and David Claerbout (born in 1969) at the exhibition in Vienna. Both authors, the Swede and the Belgian, use static frames. Almost nothing was happening on the screens and it seemed that the image was still. However, with the passing minutes, one could notice changes on three of Dahlberg's screens and this in the contours of *Three Rooms* (2008). Before the patient spectator's eyes, the furniture in the kitchen, dining room and bedroom slowly disintegrates and disappears. The sun patterns there irresistible recall the light patterns in Hopper's canvases. The time sequence in Claerbout's two-channel 'thriller' also thwarts passive frames on both screens. One of the heads of the two 'detectives' moves, while they are sitting in the car and watching rain pouring down onto the windscreen on the first



Jonas Dahlberg, Tri sobe, 2008., videokadar. Ljubaznošću Galerie Nordenhake

Jonas Dahlberg, Three Rooms, 2008, video still. Courtesy Galerie Nordenhake

screen or a branch of the tree in the middle of wasteland trembles occasionally on the second screen⁸. Both authors deliberately fogged cinematic values of the film medium with which

⁷ Well-known American painter Ed Ruscha, who says for himself that he also creates photographs, also found himself on the list of contemporary authors close to Hopper's legacy. He was represented in the Kunsthalle by a linear photo-series among which certainly the most impressive was the one from 1966, entitled *Every Building on the Sunset Strip*.

⁸ Claerbout's installation consisted of two dark auditoriums. Two different videos were played simultaneously on both sides of the wall which separated the two auditoriums. In the first video, a driver and passenger watch, from inside a car, the windscreen being poured on by rain. The camera is behind them, and the viewers, in the same way as the protagonists, do not see what is going on in front of the windscreen due to the heavy rain. The video projection lasts for somewhat more than 83 minutes. On the other side, on the screen in the other auditorium, the rain has stopped and the same car in which the protagonists from the first part sit is in the middle of wasteland. Nothing is moving, the driver and passenger are not visible and only occasionally, grass in the field near the road sways in the wind or branches tremble on the tree in close-up. The second video projection lasts for somewhat less than 130 minutes. The two-channel colour video was created in 2004 and is named *American Car*.

David Claerboat, ►
American Car, 2004.,
videokadar
Kolekcija Julia
Stoschek, Düsseldorf

David Claerboat, ►
American Car, 2004,
video still
Collection of Julia
Stoschek, Düsseldorf



tratini East Enda krajem 1993. godine. Uz tehničku pomoć građevinskih radnika izvela ga je dobitnica Turnerove nagrade za istu godinu Rachel Whiteread. Turobno zdanje bez ijednog prozorskog otvora na londonskoj je tratini stajalo do početka sljedeće godine – 1994. – kada je u cijelosti uklonjeno. Kada je stajalo, na njemu su se mogli vidjeti obrnuti reljefi prozorskih otvora. Betonsko je zdanje sličilo Hopperovom crtežu usamljene kuće iz davne 1922. godine. Premda je formom bilo bliže bunkeru nego gotičkoj kući, dok je stajalo na londonskoj tratini, ostavljalo je gotički dojam. Iako je Rachelin psihogram u Beču bio predstavljen u obliku videodnevnik, dobar je primjer kako se granice umjetničkog (slikarskog) realizma ne moraju brusiti i širiti isključivo fotografskim ili filmskim sredstvima⁹.

⁹ Ravnatelj Kunsthalle Gerald Matt autor je izložbe na kojoj je slikarska ostavština Edwarda Hoppera predstavljena pomoću pojedinačnih strategija 14 suvremenih umjetnika i jednog filmskih redatelja (Jima Jarmuscha), ne računajući redatelje (Wenders, Haynes, Hsiao-hsien, braća Coen) u popratnom kino programu. U velikoj je dvorani Kunsthalle bilo izloženo svega devet slikarevih platna te nešto više od trideset njegovih crteža i grafika.

Edward Hopper, ►
Usamljena kuća, 1922.

Edward Hopper, ►
The Lonely House, 1922



Rachel Whiteread, ►
Kuća, 1993.
Foto: John Davies

Rachel Whiteread, ►
House, 1993
Photo: John Davies



they in fact stretched a very thin and delicate connection with the tradition of realism in painting. In the age of new technologies, when artists are competing as to who will disturb to greater extent the credibility of one of the numerous media which are available to them, the American painter seems to be taking a significant historical place. He realized at an early stage, still in the time of European surrealism, the importance of film. His need to find a break from painting in the darkness of the cinema auditorium helped him, perhaps even unconsciously, to reset realistic images of American architecture to schemes which are more comprehensible to generations of new artists than they were to his contemporaries. He explained, in the spirit of his time, these schemes as his own psychographs. One of the more impressive psychographs at the exhibition in Vienna was the concrete cast of the interior of an old London house on a site in the East End at the end of 1993. It was created by 1993 Turner Award winner, Rachel Whiteread, who realized this with the technical help of construction workers. The bleak building without any window openings stood on the London site until the beginning of the following year – 1994 – when it was completely removed. While the building was there, one could see that it had a reverse relief of window openings. The concrete building was similar to Hopper's drawing of a solitary house from back in 1922. Although in form it was closer to a bunker than a Gothic house, it left a Gothic impression while it was standing on its site. Although Rachel's psychograph in Vienna was presented in the form of a video diary, it is a good example of how the boundaries of realism in art (painting) do not have to be refined and broadened exclusively by photographic or film means⁹.

⁹ The director of the Kunsthalle, Gerald Matt, is author of the exhibition that presents Edward Hopper's painting legacy, presented via individual strategies of fourteen contemporary artists and one film director (Jim Jarmusch), not including film directors (Wenders, Haynes, Hsiao-Hsien, the Coen brothers) in the accompanying cinema programme. In Hall 1 of the Kunsthalle, only nine canvasses and a little over thirty drawings and graphic art by the painter were exhibited.



▲
Edward Hopper, Žena na suncu, 1961.
Whitney Museum of American Art, New York, 50-godišnjica poklona Mr. and Mrs. Albert Hackett u čast Edith i Llyod Goodrich
Foto: Sheldon C. Collins

▲
Edward Hopper, *A Woman in the Sun*, 1961
Whitney Museum of American Art, New York, 50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Llyod Goodrich
Photo: Sheldon C. Collins