

ANTON CETÍN

SLIKE PAINTINGS

2 0 0

CRTEŽI DRAWINGS

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KOLAŽI COLLAGES

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CENTAR ZA KULTURU ČAZMA
CENTRE FOR CULTURE ČAZMA
GALERIJE / GALLERIES
ANTON CETÍN, ALEKSANDAR MARKS
ČAZMA 22/07 – 20/08/2011

GRADSKI MUZEJ BJELOVAR
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NASTA ROJC
BJELOVAR 30/08 – 13/09/2011

MUZEJ MOSLAVINE KUTINA
MUSEUM OF MOSLAVINA KUTINA
GALERIJA MUZEJA MOSLAVINE
GALLERY OF MUSEUM OF MOSLAVINA
KUTINA 16/09 – 29/09/2011

Ivanka Reberski

ANTON CETÍN Izvorna poetika i mit o »Evi«

Anton Cetín jedan je od onih naših rijetkih suvremenih umjetnika koji je, otisnuvši se rano u svijet, dosegao neponovljivu slikarsku individualnost jedinstvene poetike i značajnu međunarodnu recepciju. Pravo na mjesto među »Hrvatima koji su osvojili svijet«, u koje ga je već devedesetih godina uvrstila hrvatska likovna kritika, stekao je uvjerljivim međunarodnim ugledom i izložbenom aktivnošću. Njegovo djelo pripada bogatom fundusu pluralističke slikarske produkcije zadnjih desetljeća 20. i početka 21. stoljeća, ne samo po tome što je prezentno širom svijeta i što mu se slike nalaze u galerijama Europe, Kanade, SAD-a, Meksika, Argentine i Japana, nego po ostvarenom likovnom idiomu prepoznatljive i posve izvorne znakovitosti. Za razliku od mnogih iseljenih hrvatskih umjetnika, slikarstvo tog našeg građanina svijeta, s višedesetljetnom domicilnom adresom u Kanadi (Toronto), bilo je stalno nazočno u Hrvatskoj iako već preko četiri desetljeća pretežno stvara izvan domovine. Cetína ukorijenjenost u naše tlo i kulturu, njegovo druženje s postojbinom, s godinama se potvrđivalo brojnim izložbama po hrvatskim gradovima. Životom nazočnošću učestalo prisutno na hrvatskoj likovnoj sceni njegovo recentno stvaralaštvo neporecive i posve autohtone izvornosti daleko od bilo kakve nostalgičnosti, postupno se ugrađivalo u našu svijest i utkivalo u našu likovnu praksu. Kao vječnu potvrdu svoje pripadnosti i hrvatskoj kulturi, svojem je rodom gradu Čazmi poklonio impozantnu zbirku radova, a u zahvalu, grad iz kojega je potekao, svojem je uglednom i međunarodno priznatom slikaru i grafičaru 2001. utemeljio »Galeriju Anton Cetín« u koju je smjestio njegove donacije.

Cetínovi najraniji počeci, izniknuli na suvremenim iskustvima zagrebačke likovne prakse ranih šezdesetih godina, dali su naslutiti interesne sfere u kojima će se dalje usmjeravati njegova nepovodljiva slikarska imaginacija. Školovanje na zagrebačkoj Likovnoj akademiji odvijalo se u povoljnoj klimi stvaralačke nesputanosti i otvaranja prema suvremenim likovnim kretanjima, kojima su se kod nas u tom razdoblju širom otvorila vrata. Bilo je to jedno od najuzbudljivijih i najavangardnijih razdoblja novijeg slikarstva na ovom prostoru sa Zagrebom kao centrom umjetničkog zbivanja. Pedesetih i šezdesetih godina hrvatska se likovna scena, s apstrakcijom i »Novim tendencijama«, prvi put izravno priključila europskoj i svjetskoj likovnoj suvremenosti. U Cetínovu likovnom sazrijevanju mentorstvo profesora Šebalja na Školi primijenjenih umjetnosti bilo je posebice blagotorno, a potom su, na Akademiji likovnih umjetnosti profesori Hegedušić, Kinert, Detoni i ostali, znali podržati njegove izvorne senzibilite, što je u početnom formativnom trenutku za mladog Cetína bilo presudno. Pretežito grafičko obrazovanje (diplomirao je grafiku u klasi prof. Detonija), studij zidnog slikarstva i rano iskustvo stečeno radom na ilustracijama još prije studija na Akademiji, nedvojbeno su određivali osnovne parametre njegove iznimne slikarske amblematike.

U to se vrijeme utemeljila Cetínova rukopisna grafija, u početku obilježena uznenimrenom »kinertovskom« nervaturom poteza koji je u sebi nosio tjeskobnu dimenziju egzistencijalističkog naziranja svijeta i sklonost fantazmagoriji, što će kasnije zamijeniti posve suprotna poetika – poetika klasične odmijerenosti, pročišćene jednostavnosti,

Ivana Reberski

ANTON CETÍN Genuine Poetics and the Myth of »Eve«

Anton Cetín is one of our rare contemporary artists who, having set out early into the world, achieved an exceptional artistic individuality and gained significant international renown. Through his considerable international reputation and substantial exhibition activity, he earned his rightful place among »Croats who conquered the world«, bestowed upon him in the 1990s by the Croatian art critics. His work belongs to the rich collection of the wide-ranging artistic output of the last decade of the 20th and the first decade of the 21st centuries, not only because of its presence throughout the world and because his paintings are found in the galleries of Europe, Canada, USA, México, Argentina and Japan, but mainly because of the accomplished artistic expression of a recognizable and truly genuine significance. Unlike many Croatian émigré artists, the art of this citizen of the world, who for the better part of his life has resided in Toronto, Canada, has been ever-present in Croatia even though he has been creating outside of his homeland for over four decades. Cetín's roots in our soil and culture, his contacts with the homeland, have been clearly affirmed throughout the years with his numerous exhibitions in many Croatian cities. With his continuous presence on the Croatian art scene, his recent creativity of undeniable authentic imagination, far removed from any notion of nostalgia, gradually embedded itself into our consciousness and merged into our artistic practice. As a lasting confirmation of his belonging also to Croatian culture, to his native city of Čazma Cetín donated an impressive collection of works, and in return the city of his origin established the »Anton Cetín Gallery« in 2001 for its highly regarded and internationally recognized painter and printmaker, where he installed his donations.

Cetín's earliest beginnings, which are tied to his experiences of the Zagreb painting scene in the 1960s, revealed areas of interest which his nonconformist artistic imagination would continue to pursue. His schooling at the Academy of Fine Arts in Zagreb progressed in a positive atmosphere of artistic openness and receptiveness of contemporary artistic movements, which were welcomed with open arms here at home at that particular time. This was one of the most exciting and forward-looking periods of modern painting in this part of the world with Zagreb at the centre of these developments. In the fifties and sixties of the last century the Croatian artistic scene directly joined for the first time the European and world movement of abstract paintings and the »New Trends«. The mentorship of professor Šebalj in the School of Applied Arts was particularly fruitful in Cetín's coming of age as an artist, while professors Hegedušić, Kinert, Detoni and others at the Academy of Fine Arts were able to provide the necessary support for his creative sensibility, which was crucial for the young Cetín at that formative stage. It was mostly his training in printmaking (he graduated in printmaking under professor Detoni), the study of mural art and his early experience in illustration even before his studies at the Academy that undoubtedly determined the basic parameters of his exceptional pictorial iconography. That was the point at which Cetín's graphic artistry took root, denoted at first by a restlessness of the stroke, which carried in it an anxi-

profinjene estetike i minimalizma. U tom ranom slikarstvu nadrealističkih konotacija, izobličeno plutaju krhke figure žena, ranjenih ptica, ljubavnika, svemirskih prikaza, kao upečatljivi nositelji egzistencijalne tematike. Doduše, još posve nesvesno, javljuju se tada i prve naznake njegove jedinstvene ikonografske motivike – *lik žene i ptice* – s kojim se prvi put susrećemo 1959. na slici *Djevojka s golubicom*. Naglašena dimenzija angažiranog pristupa iz rane zagrebačke faze, ostatiće negdje zapretena, te je kao trajnu prisutnost trebamo pomno razotkrivati u amblematskoj strukturi njegovih kasnijih djela. Isključiva okrenutost unutarnjim, duhovnim preokupacijama, zauvijek će ga opredijeliti neizravnom, aluzivnom simbolizmu znakovnoga govora, daleko od svake tradicionalne imitativnosti.

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S tim i takvim usmjerenjima Anton Cetín se 1966. našao u Parizu i, što je za njega jamačno bilo presudno, nije se »izgubio« u metropoli umjetnosti u koju se i u njegovo vrijeme sa svih strana hrlilo na izvore tradicionalnih i suvremenih iskustava. Mnoge su se naše mlade slikarske ambicije u Parizu iskustveno okoristile, ali su se dosegnute vrijednosti nerijetko povratkom u domaću perifernu sredinu bez pravih poticaja ubrzo istopile. Cetín se za dvogodišnjeg boravka u Parizu probijao na različite načine: slikao, bio ilustrator i grafičar, priredio prvu samostalnu izložbu. Sagledavajući danas njegovu umjetničku parabolu, moramo se složiti da je u njegovom slučaju pariška faza bila prijelomna. Tek u Parizu, za dvogodišnjeg boravka, oslobođio se prvotno usvojenog naslijeda i usmjerio drukčijim preokupacijama. Bit će to posve nova estetika na kojoj će se začeti njegova znakovita slikarska idiomatika. Tumačeći likovnu transformaciju koja je tada nastupila u slikarstvu Antona Cetína, Branka Hlevnjak, autorica njegove monografije objavljene 2004. u Zagrebu, pronalazi joj daleke uzore u »konstruktivističkim tragovima ruske avantgarde«, napose El Lissitzkog, u »kolorističkoj i svemirskoj bestežinskoći« Wassiliya Kandinskog i u »znakovnom govoru kasnog Paula Kleea«. No ni jedan od tih velikana nije mu bio izravni uzor. Cetín nije nikoga epigonski slijedio. Eventualne srodnosti samo potvrđuju koliko je njegov put, okrenut asocijativnom i znakovnom figurativnom iskazu, bio suvremen. Ako bi se u njegovu slučaju uopće moglo govoriti o srodnostima onda mu je možda Pablo Picasso iz tridesetih i četrdesetih godina, s realističkom oblikovnošću ženskih glava i figura, bio najbliži. Samo što Cetín, za razliku od Picassa, neće prihvatići humornu, hladnu i deformiranu ikoničnost. U novoj slikarskoj imaginaciji nikada neće iznevjeriti svoju temeljnu umjetničku premisu – muzikalnu poetsku konotaciju likovne forme, čistoću i izražajnu ljestvu linije, temeljne izražajnosti koje će ga svojstveno obilježiti.

Upravo je u Parizu rođena Cetínova ključna slikarska metafora – žena, sa ili bez ptice, nazvana »Eva«, koja je, nakon kratkotrajnog traganja za smislenom formom napokon definirana u njegovu kanadskom atelijeru u Torontu, kuda se nakon Pariza definitivno preselio 1968. Od tada je »Eva« kao mitska tema ušla u Cetínov ikonografski inventar. Kao što će se pokazati, ikonički lik »Eve«, prepun simboličkih konotacija i unutarnjih zračenja, koja se na njegovim slikama često druži s pticom, vjesnikom mira i beskrajne slobode (ne samo kretanja), provlačiti će se čitavim njegovim opusom. Tako je započeo njegov do danas neiscrpljen – epski mit o »Evi«. Unatoč tomu što se njegova imaginacija isključivo opredmećuje kroz jedinu, ali jedinstvenu metaforičku ikonu, unatoč tomu što se »Eva« u raznim verzijama javlja na gotovo svakoj njegovoј slici, ona je u svojoj mitskoj

ety-ridden dimension of an existential view of the world and an inclination towards phantasmagorical scenes which will be later replaced by a completely opposite poetics of classical restraint, defined simplicity, refined aestheticism and minimalism. In this early work of surrealist connotations, figures of women, wounded birds, lovers, and planetary phantoms float disfigured as moving carriers of existentialist themes. Indeed, though still completely subconsciously, the first signs of his unique iconographic motif start to appear – *the figure of the woman and the bird* – which we meet for the first time in 1959 in the painting *Girl with a Dove*. However, the pronounced dimension of an engaged approach from the Zagreb phase will remain hidden somewhere and its steady presence is scrupulously unveiled in the emblematic structure of his later works. The exclusive orientation to inner and spiritual preoccupations will forever set him apart for his implicit, allusive symbolism of a visual language far removed from any traditional imitation.

With these and such orientations Cetín found himself in Paris in 1966. What became decisive in his case was that he did not get »lost« in the metropolis of art into which even in his day artists from all over the world flocked to revel at the sources of traditional and contemporary arts. Many of our young ambitious artists benefited artistically from their Parisian stopovers, but without a sustained stimulus, often the qualities gained quickly dissipated upon their return to the artistic fringes at home. During his two-year sojourn in Paris, Cetín asserted himself in various ways: he painted, he worked as a printmaker and illustrator, and he mounted his first one-man show. Looking at his artistic trajectory today one has to agree that in his case the Parisian phase was defining. It was only during the two years in Paris that he freed himself from the initially adopted conventions and turned to different preoccupations. This will become a completely new aesthetic upon which a significant artistic idiom will be conceived. Interpreting the artistic transformation which appeared at that time in the works of Anton Cetín, Branka Hlevnjak, the author of his monograph published in Zagreb in 2004, finds its distant paragons in the »Constructivism of the Russian avant-garde« and particularly in El Lissitsky, in the »colourist and outer-space weightlessness« of Wassily Kandinsky, and in the »painterly signs of the later Paul Klee«. However, not one of these greats was Cetín's outright model. Cetín was no one's blind imitator. The eventual similarities only confirm that his artistic path, turned towards the associative and symbolic or sign-oriented expression, was current. If one can speak at all of any similarity in his case, then perhaps Pablo Picasso from the 1930's and 1940's with his unrealistically shaped female heads and figures would be the closest. Only that, unlike Picasso, Cetín does not adopt the humorous, cold and deformed iconography. In his new artistic imagination he will never betray his essential artistic premise – the musical poetic connotation of the pictorial form, the clarity and the expressive beauty of the line, the fundamental expressions which will become his distinctive hallmarks.

It was precisely in Paris that his key painterly metaphor was born, the woman called »Eva«, with or without the bird, which after a brief search for a meaningful form was finally defined in his Canadian studio in Toronto where he settled permanently in 1968. From then on the theme of the mythical »Eve« became part of his iconographic inventory. As will be seen later, the iconic figure of »Eve«, brimming with symbolic

višežnačnosti (ženstva, majčinstva, plodnosti, ljubavi, ljepote, i svih pozitivnih etičkih i estetskih vrijednosti) doista neiscrppiva. Tematskom univerzalnošću ona ga neprekidno iznova inspirativno nadahnjuje i sadržajno ispunjava. Malo je slikara kojima je, kao Cetínu, pošlo za rukom otkriti novu formu i ikonografsku metaforu na kojoj će, unatoč tako suženoj motivici, ostvariti jedinstven slikarski svijet velikih sadržajnih raspona. Kako je i zašto iz golemih resursa ovog našeg vizualnog i duhovnog svijeta Cetín odabrao upravo tu i takvu minimalističku opciju znakovnoga govora s »Evom«, koja je postala i ostala jedinim akterom u njegovu cjeloživotnom slikarskom opusu, ostaje na njemu da nam objasni. Pritom je maksimalno iskoristio sugestivnu slojevitost znaka i razvio čudesnu profinjenost krhke linije i kromatskih odnosa, nevjerljatne ljepote i melodičnosti koja na gledatelja djeluje poput muzičke fraze.

Doista nas Cetínova odmjerena čistoća muzikalne grafije i njegov amblematski govor obuzimaju u prvi mah uvlačeći se pod kožu do onih najošjetljivijih struna pobuđujući u nama poruke i sadržaje što ih je ruka majstora ugradila u slike generirajući snažne impulse svoje suptilne imaginacije. Isto je to ključ pročućenog znakovnog vokabulara kojim su se prije njega podjednako suptilno služili slikari poput Paula Kleea ili Joana Miróa.

Fra Vendelin Karačić, jedan od interreta koji su pisali o Cetínovu slikarstvu dohvatio je bit metaforičke znakovitosti Cetílove »Eve«, napisavši: »Slikar je, naime, udomio lik nemetljive žene – žene-simbola života u kozmičkim prostranstvima. (...) Poput Homerove Helene Trojanske ženu je odvojio od trivijalnosti i grubosti, idealizirao ju je, odveo ju je u slikarski mit u kojemu ona živi kao Ljepota i predmet čežnje, kao Vrijednost i Obećanje, kao sudbonosan i sretan susret svemirskih sinusoida«, a cijenu joj određuje »njezina nezamjenjiva i mnogostruka, gotovo božanska uloga«. Ono što će, pored amblematskog motiva, u rukopisnoj grafiji s vremenom izbiti u prvi plan, napose u djelima posljednjih desetak godina o kojima je riječ na ovoj izložbi, ono po čemu je Cetíновo slikarstvo tako iznimno i neponovljivo, čudesni je minimalizam poteza iz kojeg se začinje nesvakidanja figuracija na kojoj počiva Cetínova likovna izražajnost i poetika.

Zadnje desetljeće Cetínovog slikarstva (2001-2011) obilježava nekoliko značajnih ciklusa s kojima kao da je u prostor njegovih slika ušla nova duhovnost. Njegova likovna interpretacija vrlo složenih sadržaja i poruka, uz gotovo uvijek prisutnu »Evu«, ostala je i nadalje suptilno, ako ne i još suptilnije, štivo enigmatskih konotacija koje se ne iščitava jednostavno i lako, na prvi pogled. To se njegovo likovno tkanje neopisivog lirizma linije i pikturnalnih harmonija koje zrače jedva dohvatljivu svjetlost, doista doživljava samo onim našim unutarnjim čulom koje inače u nama pobuđuje ona teško opisiva stanja duha i osjećaja – sreće, ljubavi, radosti, boli, tuge, miline, divljenja, fascinacije i tome slično.

Zadržavši svoju pretežitu ikoniku s motivom Eve, zadnjih se godina sve naglašenije izražava grafizmom, rječnikom čiste, melodiozne linije, napuštajući povremeno kolorističku gamu, ili je koristi tek kao dodatnu izražajnost. Tako je suvereno ovlađao prostorom plohe da se na tom stupnju zrelosti, ponegdje smjelo odrekao oslikane pozadine bez straha od praznine. Dominirajući slikom na praznoj plohi, pročišćeni crtež profinjene ljepote i utišana, samo mjestimice akcentirana zvučnost boje, progovaraju u toj pročišćenoj konstelaciji još snažnijim intenzitetom. Upravo se to dogodilo na slikama *Iz čazmanskog ciklusa*, 2001., prvom u kronološkom slijedu ciklusa zadnjeg desetljeća, koje doista označavaju preobražaj iz slikarskog u naglašeniji crtački izričaj.

connotations and inner radiation, often in the company of the bird, a herald of peace and boundless freedom (and not only of movement), runs through his entire oeuvre. Thus began, unexhausted to this day, the epic myth of »Eve«. In spite of the fact that his imagination is reified through the only, though unique, metaphoric icon, in spite of the fact that »Eve« appears in various forms in practically his every painting, in her many-sided mythical portrayals (femininity, motherhood, fertility, love, beauty, and every positive ethical and aesthetic value), she is indeed inexhaustible. With her thematic universality she continuously inspires him and, in terms of content, fulfills him. There are very few artists like Cetín who, in spite of such a narrow thematic range, succeeded in uncovering a new form and iconographic metaphor with which he created a unique pictorial world of extremely broad content. Only Cetín can explain how and why, from the vast resources of our visual and spiritual world, he settled on such a minimalist option of symbolic language with »Eve«, which became and remained the only player in his life-long artistic output. At the same time, he maximized the suggestive complexity of the sign and developed a magical sophistication of the delicate line and chromatic tones, characterized by exceptional beauty and harmony which impact on the viewer like a musical phrase. Indeed, the measured clarity of Cetín's musical signage and his emblematic language captivate us by striking initially at the most sensitive chord, stirring in us messages and ideas which the master's hand built into the paintings generating strong impulses of his subtle imagination. That is also the key of the deeply felt vocabulary of symbols which were subtly used before him by painters such as Paul Klee or Joan Miró.

Fr. Vendelin Karačić, a critic who wrote about Cetín's painting, touched upon the essence of the metaphorical meaning of his »Eve« as follows: »That is to say, the painter found a place for the discreet figure of the woman – a woman symbolizing life in cosmic expanses. (...) Like Homer's Helen of Troy, he stripped the woman of any frivolity and crudeness, he idealized her, he placed her at the centre of the painterly myth where she lives as Beauty and a subject of yearning, as Virtue and Promise, as a propitious and joyous encounter of universal sinusoids,« and her significance is determined by »her irreplaceable and many-sided, almost divine purpose.« What will rise to the forefront in the graphic representation, aside from the emblematic motif, especially in the works of the last ten years which are the subject of the present exhibition, is that which makes Cetín's art so unique and incomparable, the remarkable minimalist stroke which gives rise to exceptional figuration, the underpinnings of Cetín's artistic expressiveness and poetry.

The last decade of Cetín's art (2001-2011) is marked by some important cycles in which as it were, a new spirituality enters into his paintings. His pictorial formulation of complex subjects and messages with the always present »Eve«, continues to remain a subtle, perhaps even more subtle, narrative of enigmatic connotations, which, at first glance are not simple nor easy to interpret. One experiences his visual weaving of the indescribable lyricism of the line and the pictorial harmonies which radiate with a barely perceptible light, only with one's inner sense which otherwise invokes in us those difficult to describe states of spirit and emotion – happiness, joy, love, pain, sorrow, delight, charm, fascination and the like. Retaining the prevailing iconography

Riječ je o crtežima neporecive asocijativnosti. Kao što je u kolorističkom slikarstvu sve u boji tako je u ovim crtežima sve u liniji i njenoj utišanoj melodioznosti. Čiste, eterične linije iscrtavaju obrise krhkog i prelijepog lika vječne »Eve«, koja nosi sve asocijativne elemente suptilnih stanja o kojima umjetnik želi prozboriti. Uopće su to sublimna dosegnuća. Dojmljivost i ljepota njegovih metafora raste proporcionalno očišćenosti od svega što može narušiti ili zamutiti njegovu viziju. U tom nastajanju pozadina slike gubi smisao i nestaje kako bi prostorom nepomučeno odjeknula umjetnikova misao. U ciklusu nazvanom *Vrijeme*, iz 2005., rađenom akrilikom na drvu, inventivno je iskorištio prirodnu strukturu površine drva, na kojoj su njegove slikovne intervencije uistinu minimalističke, kako bi godovima, tim tragovima što su ih godine utisnule u drvo, još uvjerljivije naglasio istjecanje vremena.

Posve drukčiju asocijativnu snagu nose slike ciklusa *Uznemiren svemir*, koji je nastao pod dojmom zastrašujućeg terorističkog rušenja njutorških »blizanaca« 11. rujna 2001. Njegova se »Eva« tog sudbonosnog trenutka povukla u svoj svijet ne bi li se zaštitala od ugroza koje prijete sa svih strana. U njegovu imaginaciju uvukao se osjećaj kaosa, egzistencijalne ugroženosti, ranjivosti i opće nesigurnosti. Time nije samo posvjedočio svoju poziciju angažiranog umjetnika, nego je upozorio da se u svojoj invenciji ni u jednom trenutku nije distancirao od povjesnog krvotoka svoga vremena, samo što je on na te vanjske okolnosti i izazove reagirao na svoj način – autentično, svojom metafizikom doživljaja realnosti. To dokazuju i slike iz ciklusa *Oživljavanje*, koji je uslijedio 2003., neposredno nakon što je završio potresnu temu *Uznemirenog svemira*. U Cetínov svijet odjednom je ponovno nagrnula svjetlost. Iz žarke sunčeve kugle, koja sada dominira, zrači silna energija. Iz tog energetskog polja šire se pozitivni impulsi, a na tankočutnom licu neizostavne »Eve« izbjija osjećaj neizmjerne čežnje i nadanja, a bez nade ne bismo više mogli vjerovati u bolji svijet. Taj se pozitivni naboј nastavlja i na slikama nazvanima *Oživljavanje I* i *Oživljavanje III* iz 2003. Kao da je na njima tankom bijelom vertikalnom podijelio svijet na sadašnje i prošlo ili buduće vrijeme, na dobro i zlo, na svjetlo i tamu s kojima nas je tako izravno suočio naslikavši blještavu sunčevu kuglu na tamnom plavetniliu koje može asociрати i noć i more i nebo i daljinu i dubinu. Sve ostaje otvoreno našim asocijacijama i dano maštati na volju. U tome se i sastoji znakovitost Cetíneve likovne retorike.

Na to bjelodano ukazuju ciklusi ostvareni zadnjih godina (2009. i 2010). Ponajprije su to nebrojene inačice iz ciklusa *Varijacije Eva*, pretežno izrađene u kolažu, što unosi posve novu dimenziju u Cetínovu likovnost, a njegovoj mitskoj Evi daje doslovne ikoničke konotacije. *Serija duga* samo je daljnja razrada istog motiva koja nam prenosi bezbroj poruka s pozitivnim predznakom na kojima je autor diskretno, ali znakovito, gotovo himnički rasprostro paletu dugih boja. Tako se iz ciklusa u ciklus obnavlja stvaralačka vitalnost Antona Cetína, koja doista iz godine u godinu u varijacijama davno otkrivenog motiva, svoje ikoničke »Eve«, ne gubi na svježini invencije, nego njegova vitalnost novim zamislima neprekidno snaži.

Djela Antona Cetína posjeduju onu magičnu moć koja nas uvijek iznova poziva da slijedimo zapretena stanja njegovih misli do onih slojeva iz kojih se zametnula slika kako bismo je uopće shvatili. Unatoč tomu što nam se odgonetka nerijetko nudi naslovom, mi se nadalje pitamo kojom to magijom oblika uspijeva izraziti ono što se

with the motif of *Eve*, in the last several years the artist expresses himself more pronouncedly with linearity, with a language of clear lines, abandoning occasionally the idiom of colour or using it only as a supplemental means of expression. In this way he masterfully overcame the issue of space on the canvas to the point that at this level of maturity he confidently sometimes leaves the background blank without any fear of the emptiness. Dominating the painting on the empty plane, the purged drawing of refined beauty and the tranquil accentuation only here and there of a resonance of colour, speak in such a rarified constellation with an even greater intensity. This is precisely what happened in the paintings of the *Čazma Cycle* in 2001, chronologically the first cycle of the past decade, which is positively distinguished by the transformation from the painterly expression to the one of drawing. We're speaking here of drawings of undeniable associations. Like in the paintings based on colour alone, everything in these drawings is based on the line and its tranquil melodiousness. The clean, ethereal lines depict the contours of the delicate figure of the eternal »Eve«, containing all the associative elements of the subtle states which the artist wishes to convey. These are, generally speaking, subliminal realizations. The splendour and beauty of his metaphors increase proportionately to the degree of the cleansing of everything that can disturb or muddle his vision. In such a scheme the background of the painting loses its purpose and vanishes to allow the artist's thought to resonate undisturbed. In the cycle called *Time* from 2005, executed in acrylic on wood, the artist ingeniously made use of the natural constitution of the surface of wood, on which his artistic interventions are indeed minimal, in order to accentuate, by means of the annulations – those traces which time imprinted into the wood, even more emphatically the passage of time.

A completely different power of association is found in the paintings of the cycle *Universe Disturbed*, which emerged from the impact of the frightening terrorist destruction of the Twin Towers in New York on September 11, 2001. At that ill-fated moment Cetín's »Eve« withdrew into her own world that she might shield herself from threats from every direction. A feeling of chaos crept into the artist's imagination, threatened existence, vulnerability and overall insecurity. With this he not only conveyed his commitment to peace as an artist, but he also let it be known that not for a moment did he distance himself from the historical currents of his time, only that he reacted to these external circumstances in his own way – authentically with his metaphysical experience of reality. This can be seen from his cycle of paintings *Revival* which followed in 2003 immediately after he ended the shocking theme of *Universe Disturbed*. Once again light flooded into Cetín's world. From the bright circle of the sun, which now predominates, flows a great source of energy. From this field of energy unfolds positive impulse, while on the sensitive face of the faithful »Eve« radiates a feeling of infinite yearning and hope, for without hope we would no longer be able to believe in a better world. This positive charge continues in the paintings called *Revival I* and *Revival III* from 2003. As though with a thin white vertical line, Cetín divided the world in these paintings into the present and the past or the future, into good and evil, into light and darkness, with which he confronted us directly by depicting a shining circle of the sun on a dark blue background which can be associated with the night, the sea, the sky, the distance, the depth. Everything remains open to our powers of association and left to the free ima-

zbiva u prostorima samo njemu dostupne svijesti? Tamo gdje se proživljaji pretapaju u dojmove, u poetsku igru čistih linija i obrisa, u utišane ili himničke skladove što ih ruka slikara savršenim potezom i zvučnom paletom preobražava u novu sliku. Sliku koja nije viđena izvan njegova imaginativnog duha, koja se iz tog zametka stvara i postaje nova realnost. Od prvog susreta s poetikom Antona Cetína suočavamo se s činjenicom da svako njegovo djelo, kao plod »unutarnje nužnosti«, posjeduje punu autonomnost umjetničkog oblika, vlastitost likovnog govora i jedinstvenu stilsku i motivičku izvornost. Zato što je pokretana iz akumulacija koje se napajaju energetskim izvorima njegova vlastitog bića, zato što je krajnje iskrena, sugestivna i poetska, Cetínova imaginacija imanentna je umjetnička osobnost.

gination. In this precisely rests the uniqueness of Cetín's artistic rhetoric. This is clearly demonstrated by the cycles created in the last few years (2009 and 2010). In the first place these are the numerous variants from the cycle *Eve Variations*, mostly collages, which introduce a completely new dimension into Cetín's art and give his mythical Eve literally iconic connotations. The *Rainbow Series* is only a further elaboration of the same motif, which conveys countless messages with a positive portent upon which the artist discretely but significantly, almost in a hymn-like way, spreads a palette of rainbow colours. Thus from cycle to cycle, Cetín's artistic vitality renews itself on the basis of the long discovered motif of the iconic »Eve« without losing its freshness, repeatedly strengthening itself with new ideas.

The works of Anton Cetín possess that magical power which constantly invites us to follow the mysterious states of his ideas to the inner core from which the painting originates in order to actually understand it. In spite of the fact that the clue is often offered in the title of the painting, we continue to ask ourselves by what magic of the configuration does the work succeed to express what is taking place in the spaces accessible only to the artist's own consciousness? In places where experiences blend into impressions, into a poetic interplay between clean lines and contours, into soothing or hymn-like harmonies, the artist's hand transfigures into a new painting with his precise stroke and the resonant palette – a painting which cannot be viewed outside of his imaginative spirit, which emerges from that seed and becomes a new reality. From the first encounter with the poetics of Anton Cetín we are faced with the realization that his every work, a fruit of »inner necessity«, possesses an autonomous artistic form, its own artistic language and its own authentic style and motif. Because it is propelled from an accrual of energy emanating from his own being, because it is sincere to the utmost, suggestive and poetic, Cetín's imagination is an immanent artistic personality.

Translated by: Vladimir Bubrin

IZ ČAZMANSKOG CIKLUSA, BR. 1 / OUT OF THE ČAZMA'S CYCLE, NO 1

2001.

kombinirana tehnika na papiru / mixed media on paper
58 x 44 cm

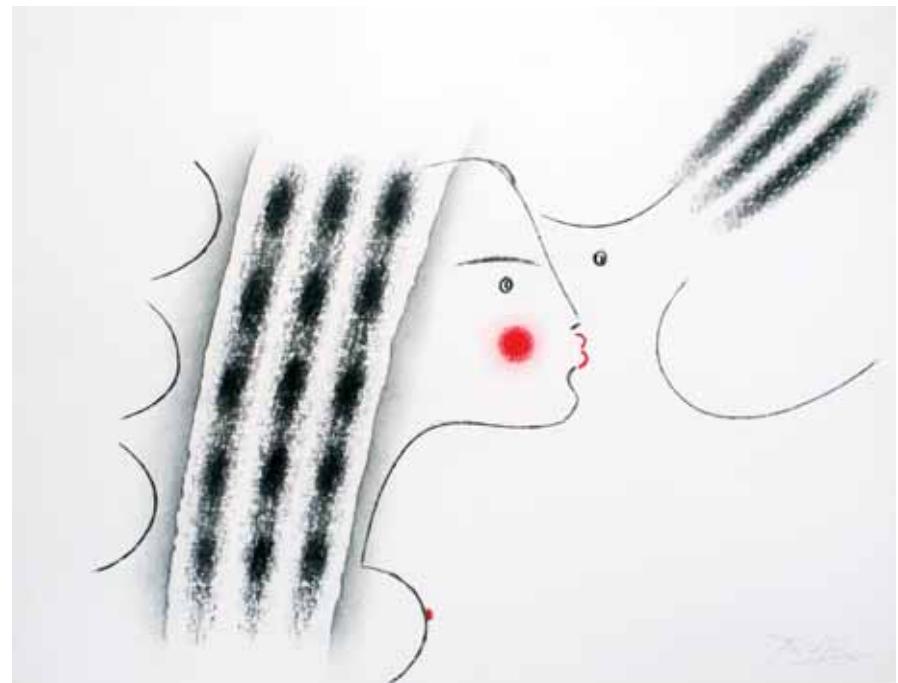


7

IZ ČAZMANSKOG CIKLUSA, BR. 2 / OUT OF THE ČAZMA'S CYCLE, NO 2

2001.

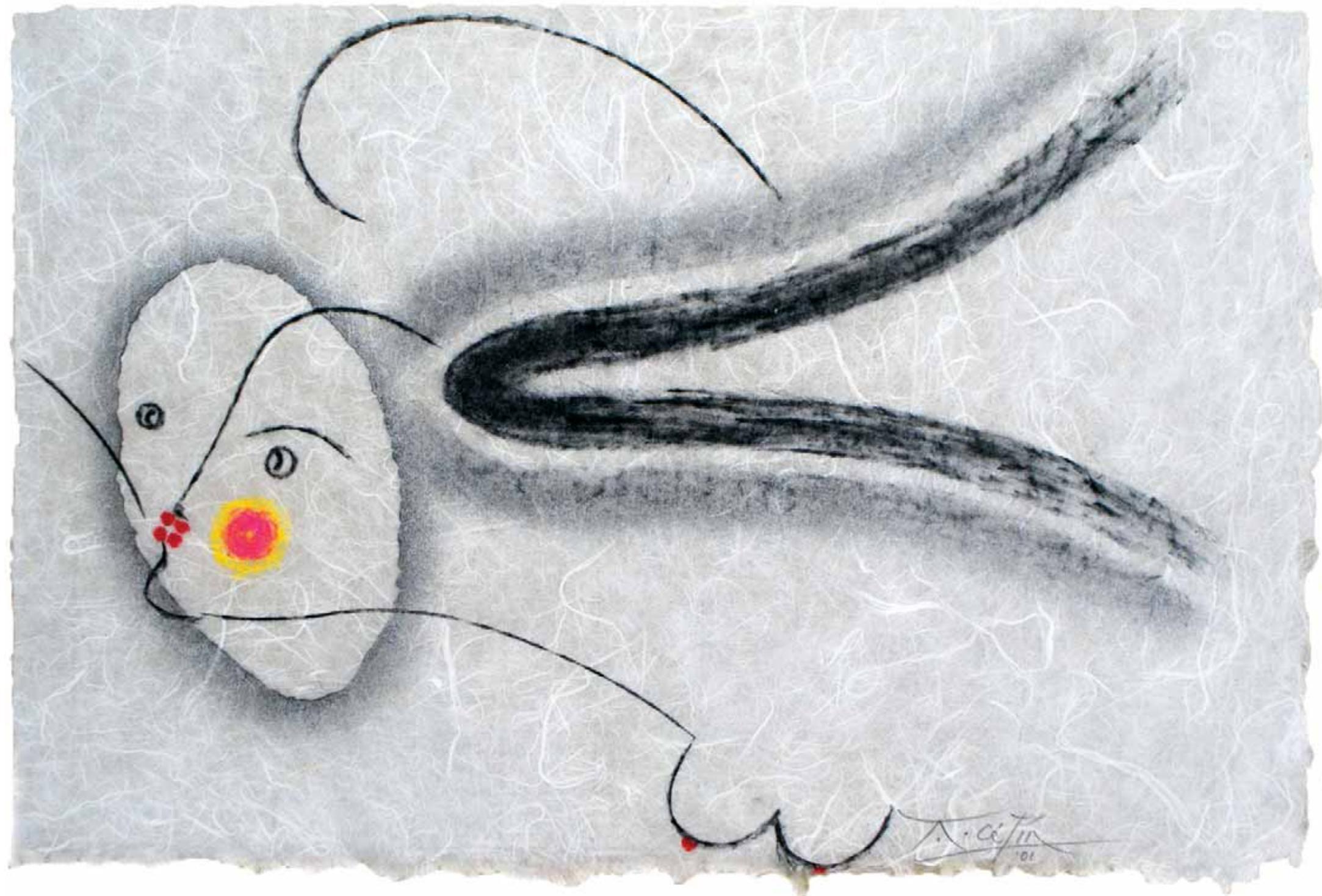
kombinirana tehnika na papiru / mixed media on paper
58 x 44 cm

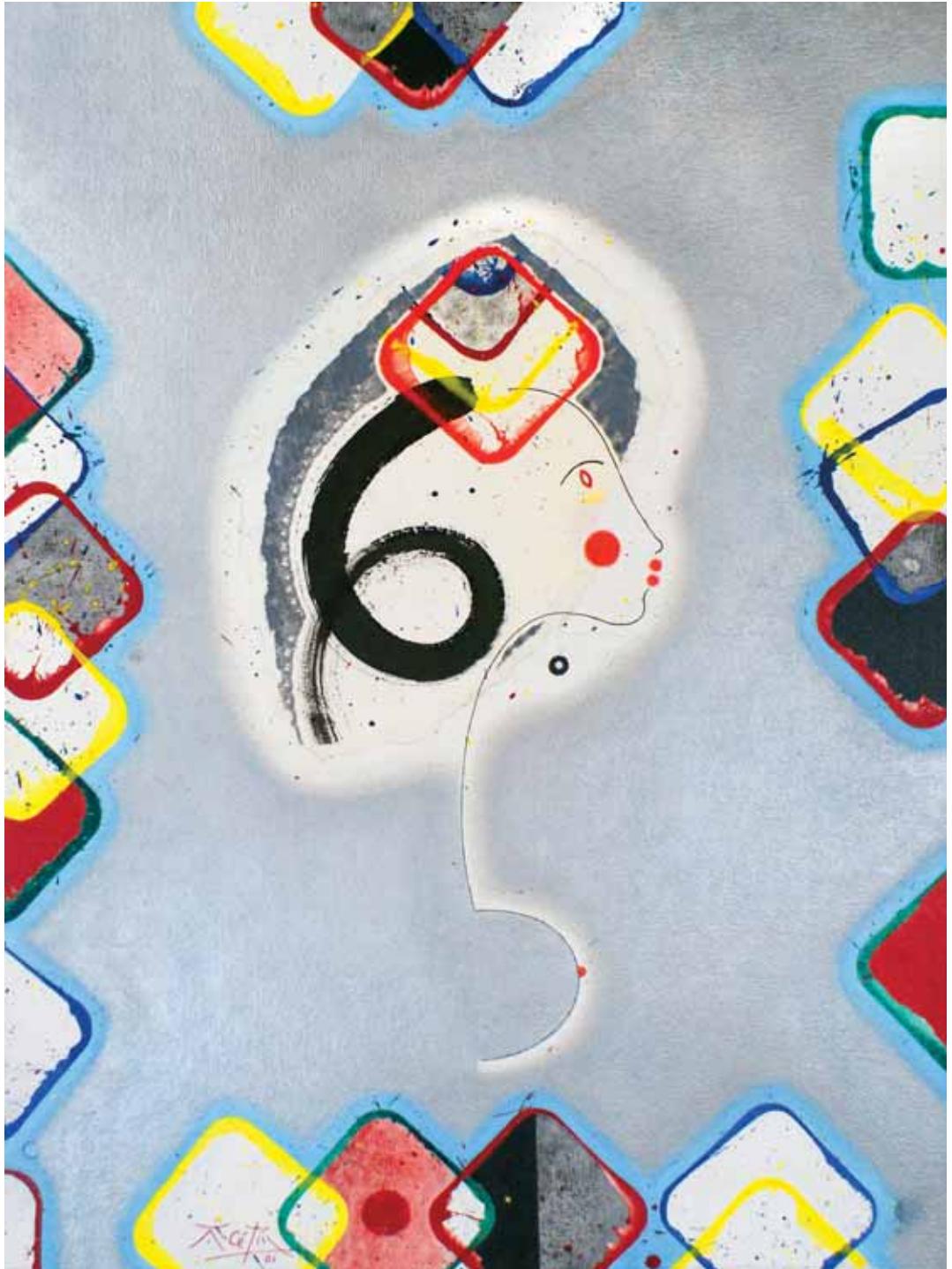




EVA U ZELENOM / EVE IN GREEN
2001.
kombinirana tehnika na papiru / mixed media on paper
31.5 x 50 cm

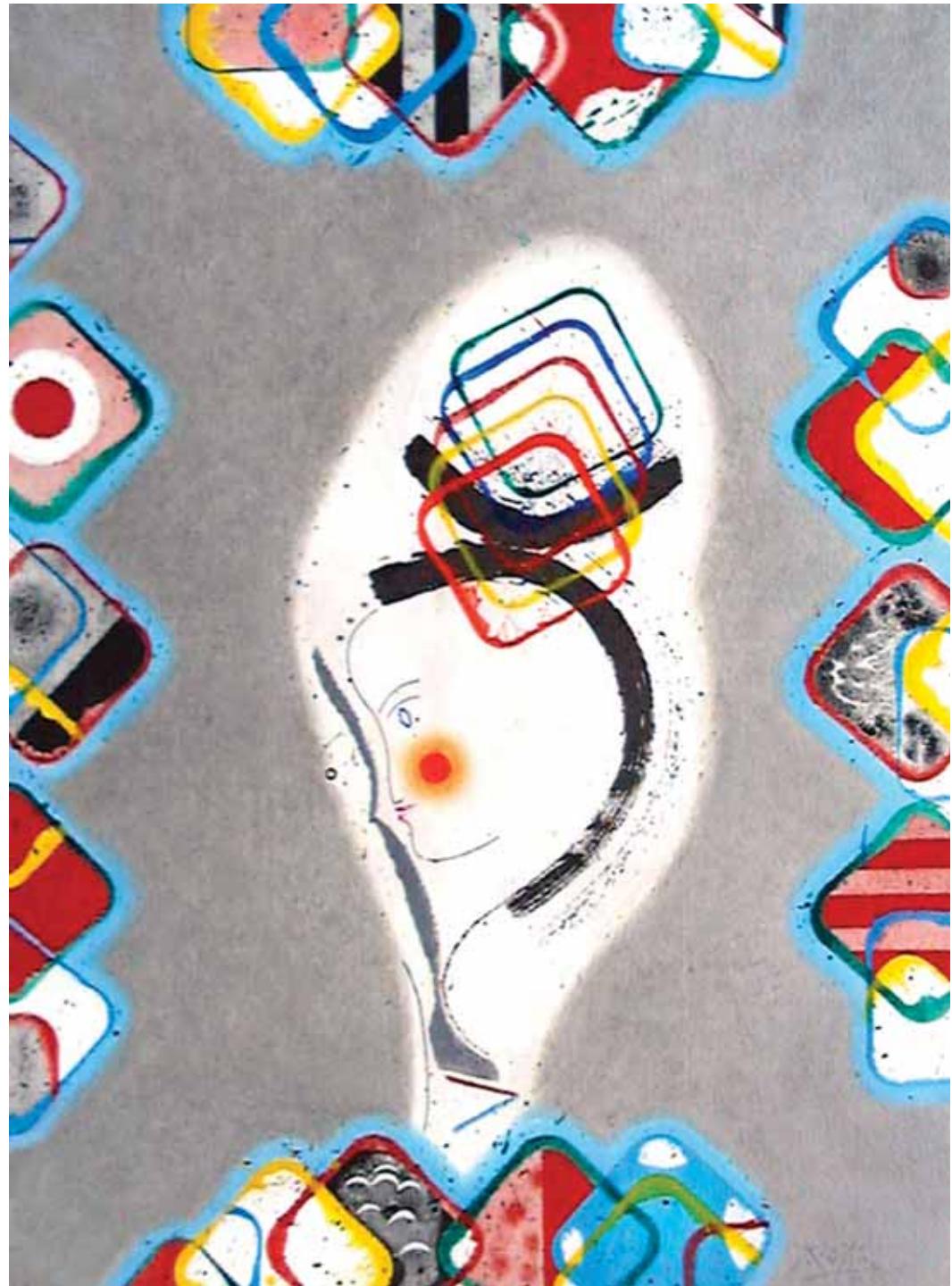
ZAJEDNO I / TOGETHER I
2001.
kombinirana tehnika na papiru / mixed media on paper
48 x 32 cm





UZNEMIRENI SVEMIR 2 / UNIVERSE DISTURBED 2
kombinirana tehnika na platnu / mixed media on canvas
51 x 68.5 cm

UZNEMIRENI SVEMIR 6 / UNIVERSE DISTURBED 6
kombinirana tehnika na platnu / mixed media on canvas
51 x 68.5 cm





13

**UZNEMIRENI SVEMIR 13
UNIVERSE DISTURBED 13**

2001.
kombinirana tehnika na platnu
mixed media on canvas
51 x 68.5 cm

**UZNEMIRENI SVEMIR 25
UNIVERSE DISTURBED 25**

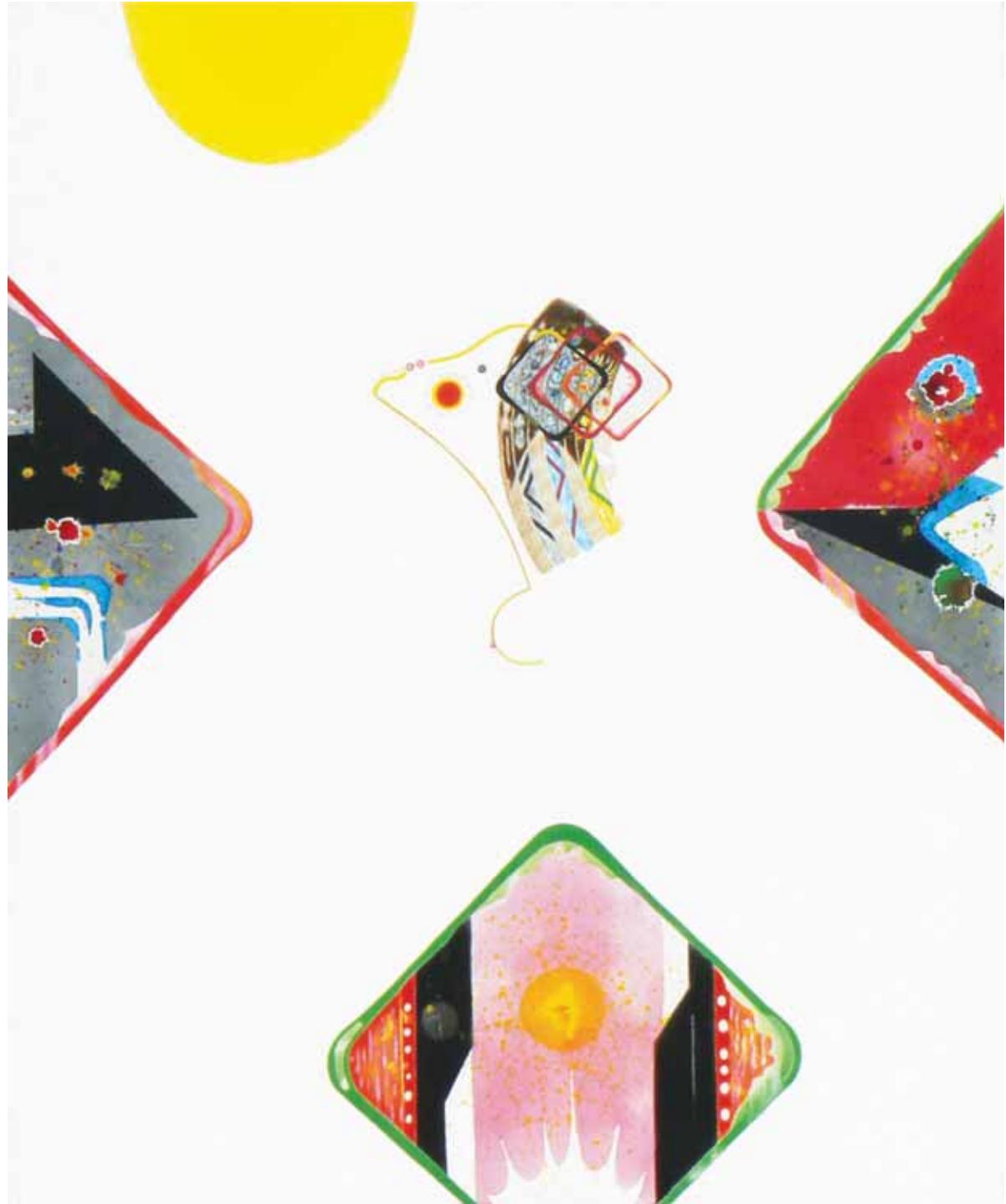
2002.
kombinirana tehnika na platnu
mixed media on canvas
68.5 x 51 cm





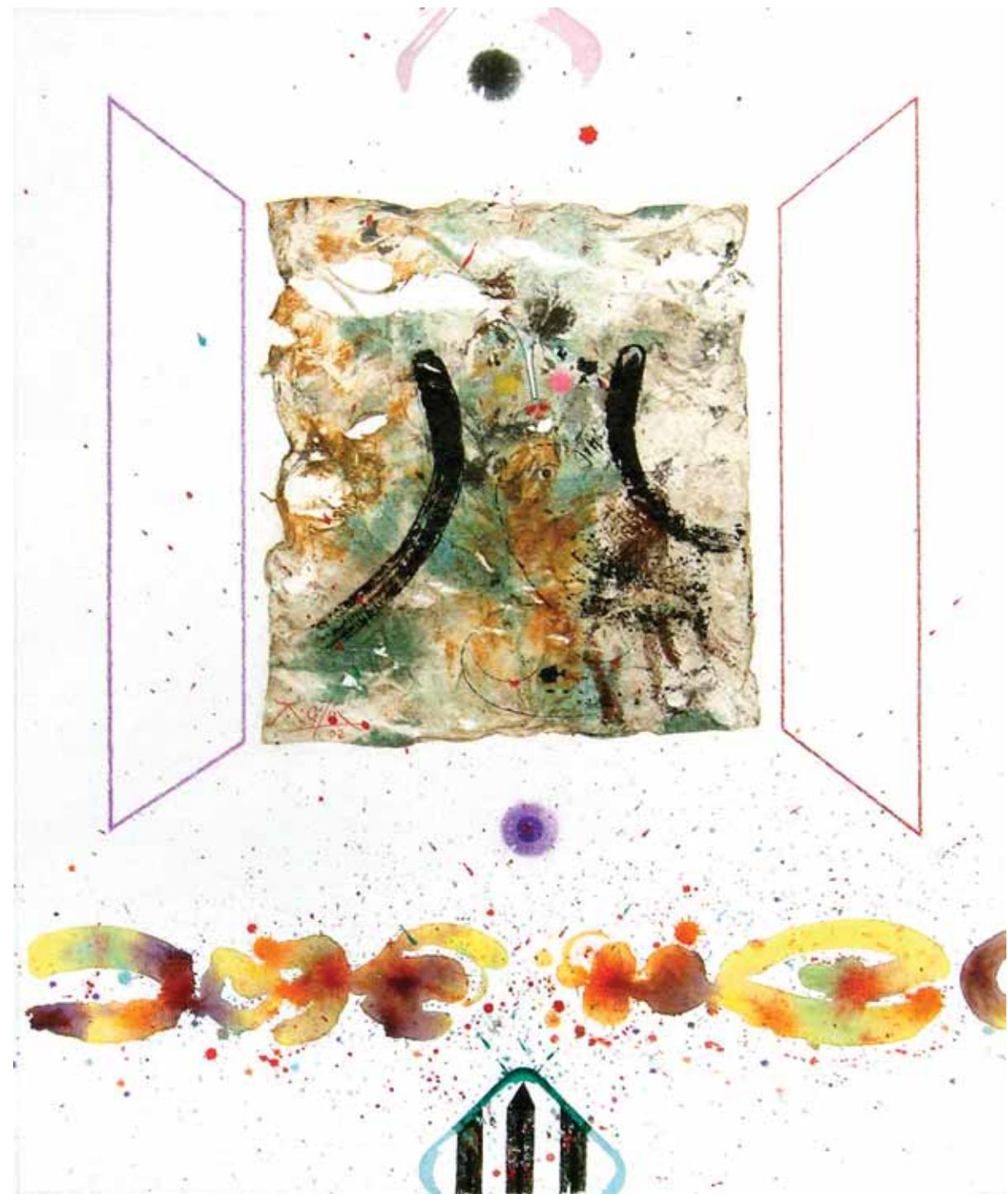
UZNEMIRENI SVEMIR 31 / UNIVERSE DISTURBED 31
2002.
akrilik na platnu / acrylic on canvas
122 x 147 cm

UZNEMIRENI SVEMIR 32 / UNIVERSE DISTURBED 32
2002.
akrilik na platnu / acrylic on canvas
122 x 147 cm





**UZNEMIRENI SVEMIR 35
UNIVERSE DISTURBED 35**
2002.
kombinirana tehnika na platnu
mixed media on canvas
68.5 x 56 cm



**UZNEMIRENI SVEMIR 42
UNIVERSE DISTURBED 42**

2002.
kombinirana tehnika na platnu
mixed media on canvas
56 x 68.5 cm

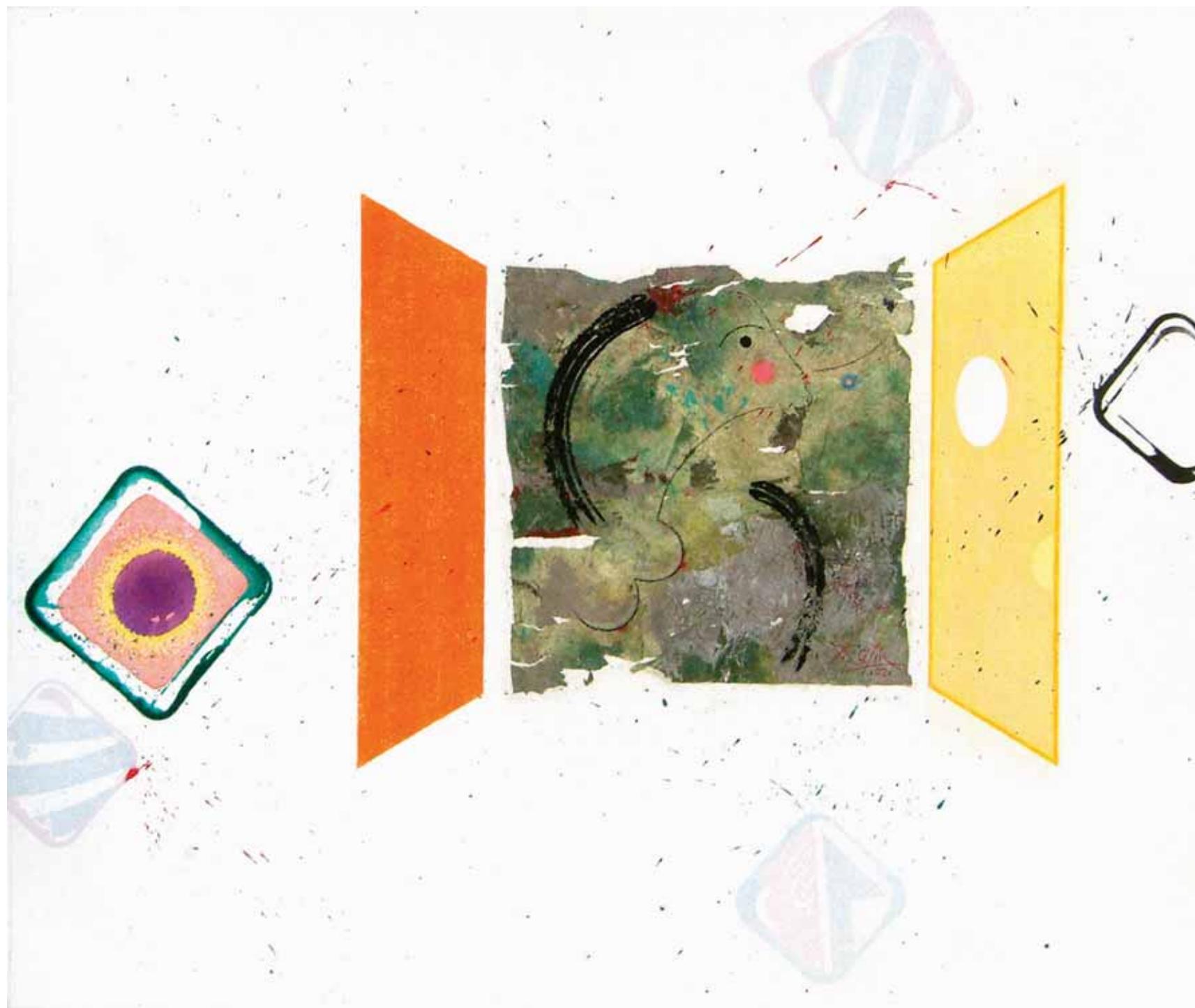


**UZNEMIRENI SVEMIR A7
UZNEMIRENI SVEMIR A7**

2002.
kombinirana tehnika na papiru
mixed media on paper
47.5 x 64 cm

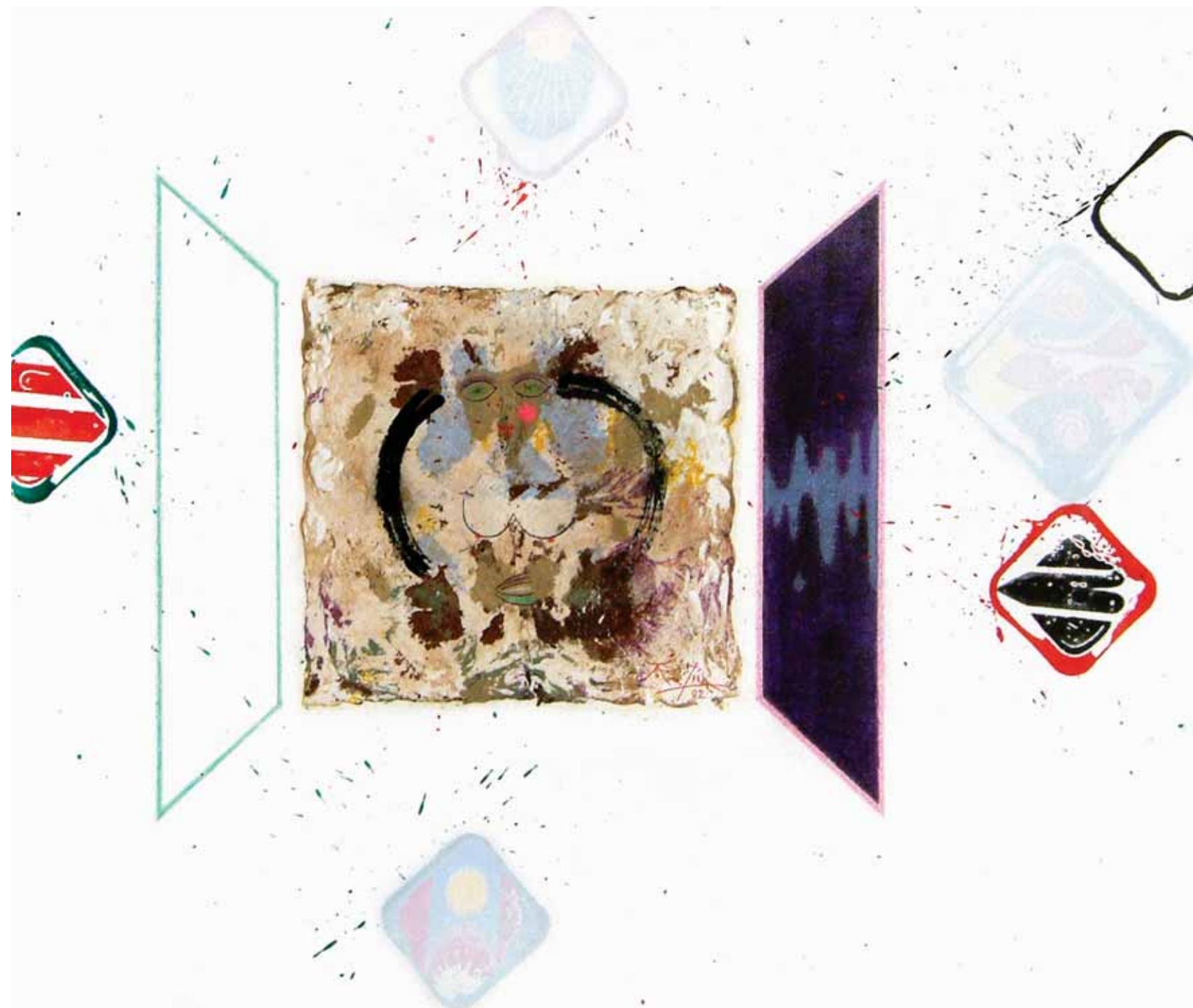
IZNEMIRENI SVEMIR A8
UNIVERSE DISTURBED A8
2002.
kombinirana tehnika na papiru
mixed media on paper
47.5 x 64 cm





**UZNEMIRENI SVEMIR 46
UNIVERSE DISTURBED 46**
2002.
kombinirana tehnika na platnu
mixed media on canvas
84 x 68.5 cm

21



**UZNEMIRENI SVEMIR 47
UNIVERSE DISTURBED 47**
2002.
kombinirana tehnika na platnu
mixed media on canvas
84 x 68.5 cm

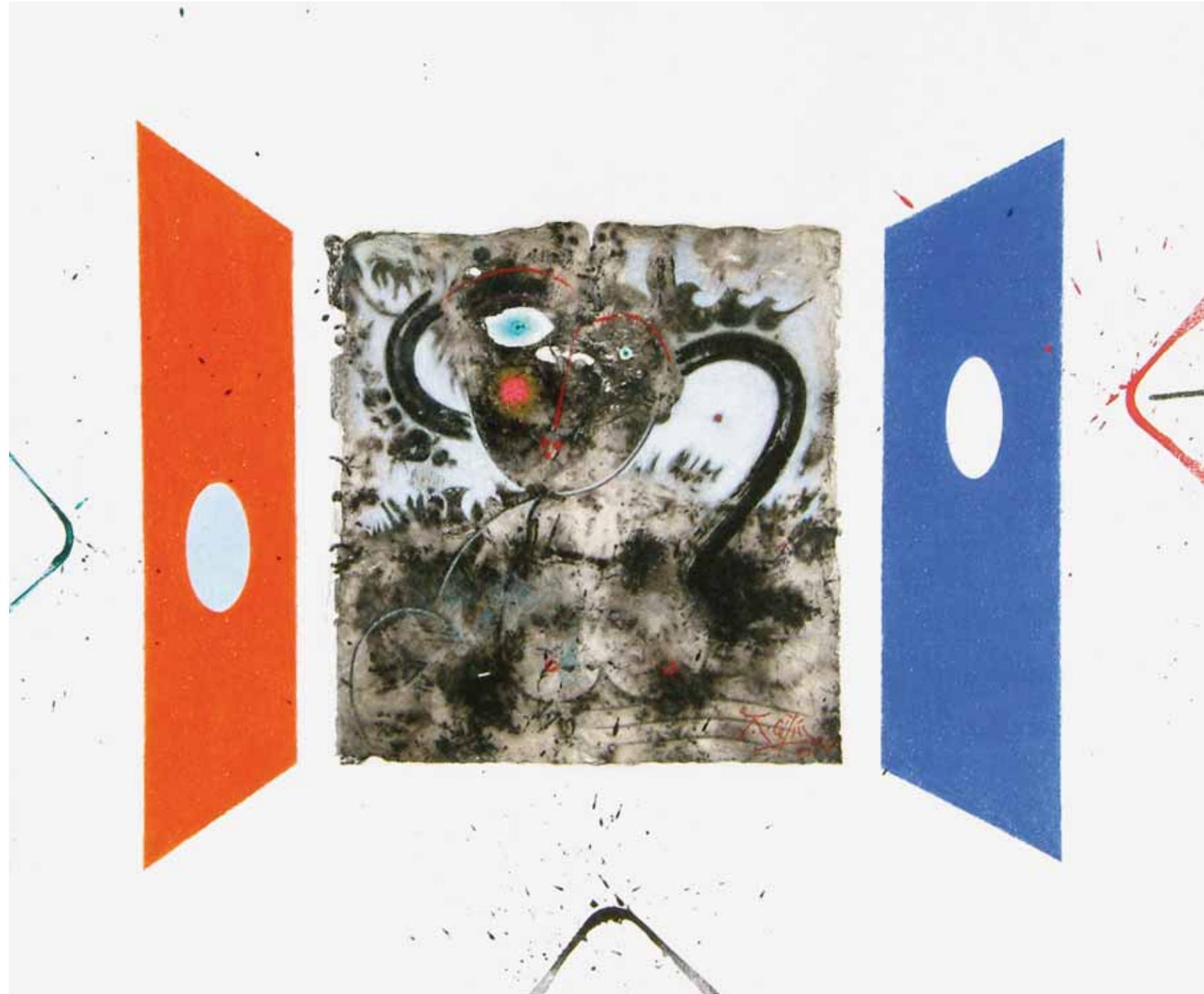


**UZNEMIRENI SVEMIR 50
UNIVERSE DISTURBED 50**

2002.
kombinirana tehnika na platnu
mixed media on canvas
83.5 x 68.5 cm

23

**UZNEMIRENI SVEMIR 71
UNIVERSE DISTURBED 71**
2003.
kombinirana tehnika na platnu
mixed media on canvas
68.5 x 56 cm

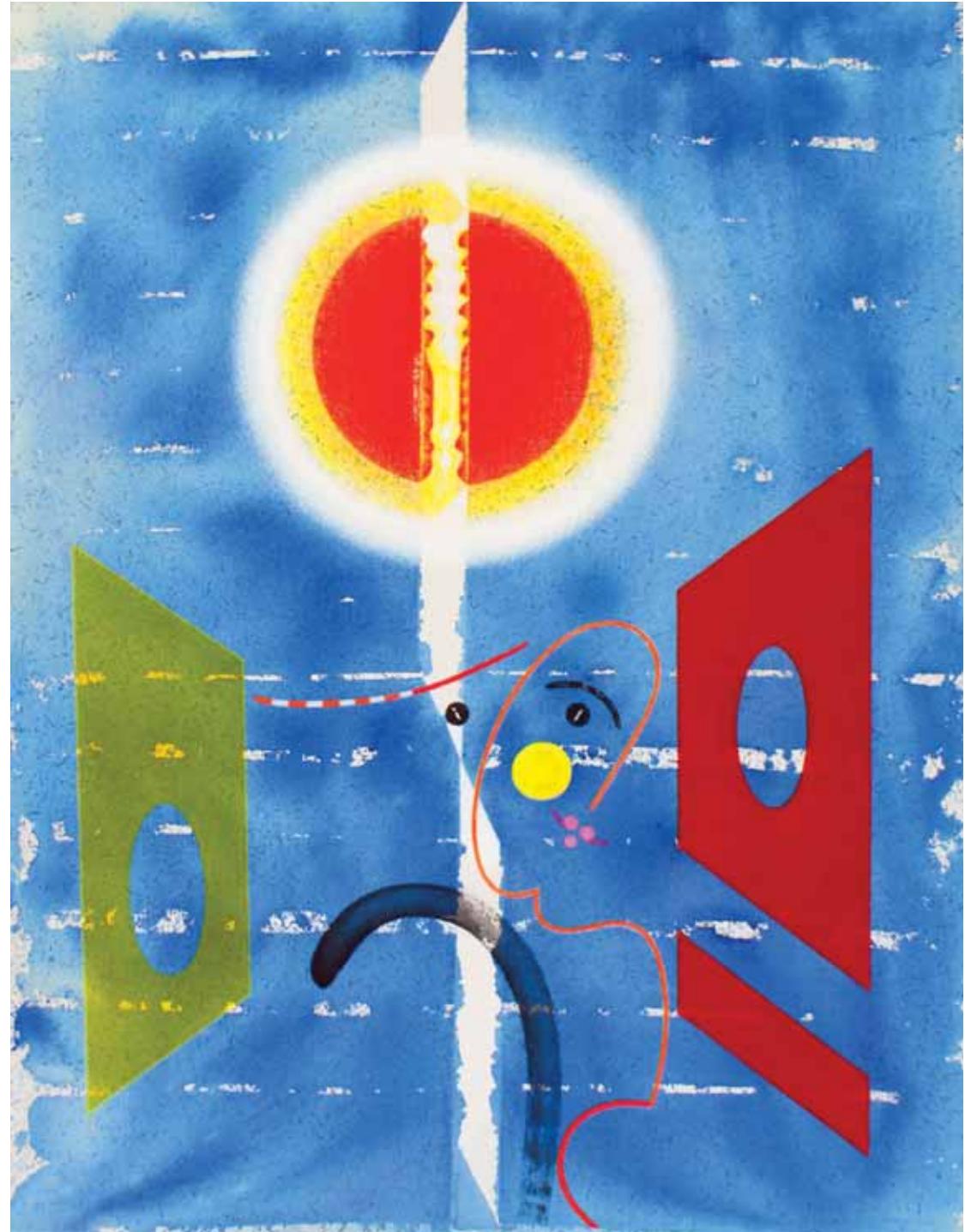


**OŽIVLJAVANJE I / REVIVAL I**

2003.

akrilik na platnu / acrylic on canvas
51 x 65 cm

OŽIVLJAVANJE III / REVIVAL III
2003.
akrilik na platnu / acrylic on canvas
51 x 65 cm



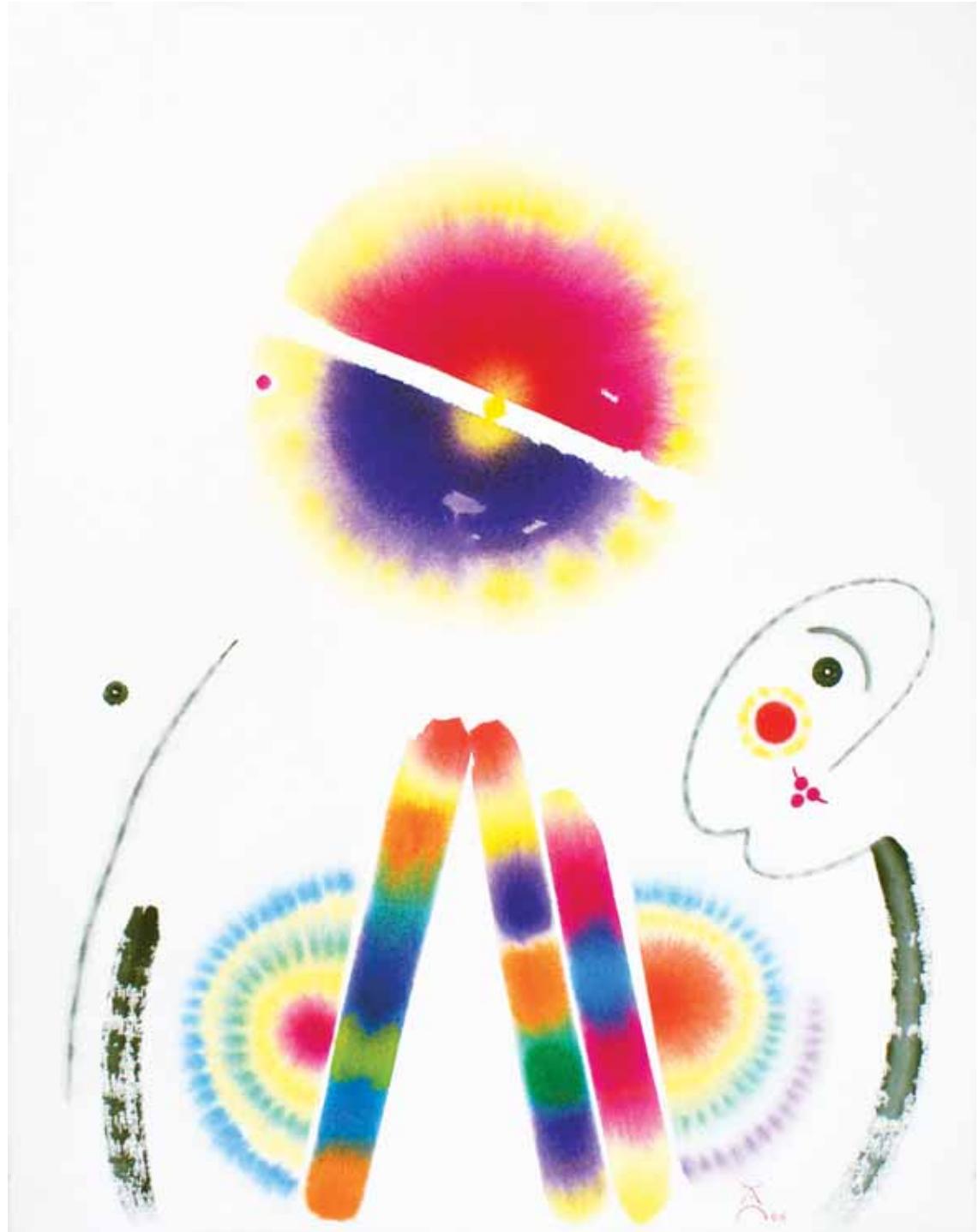
**ZNATIŽELJA / CURIOSITY**

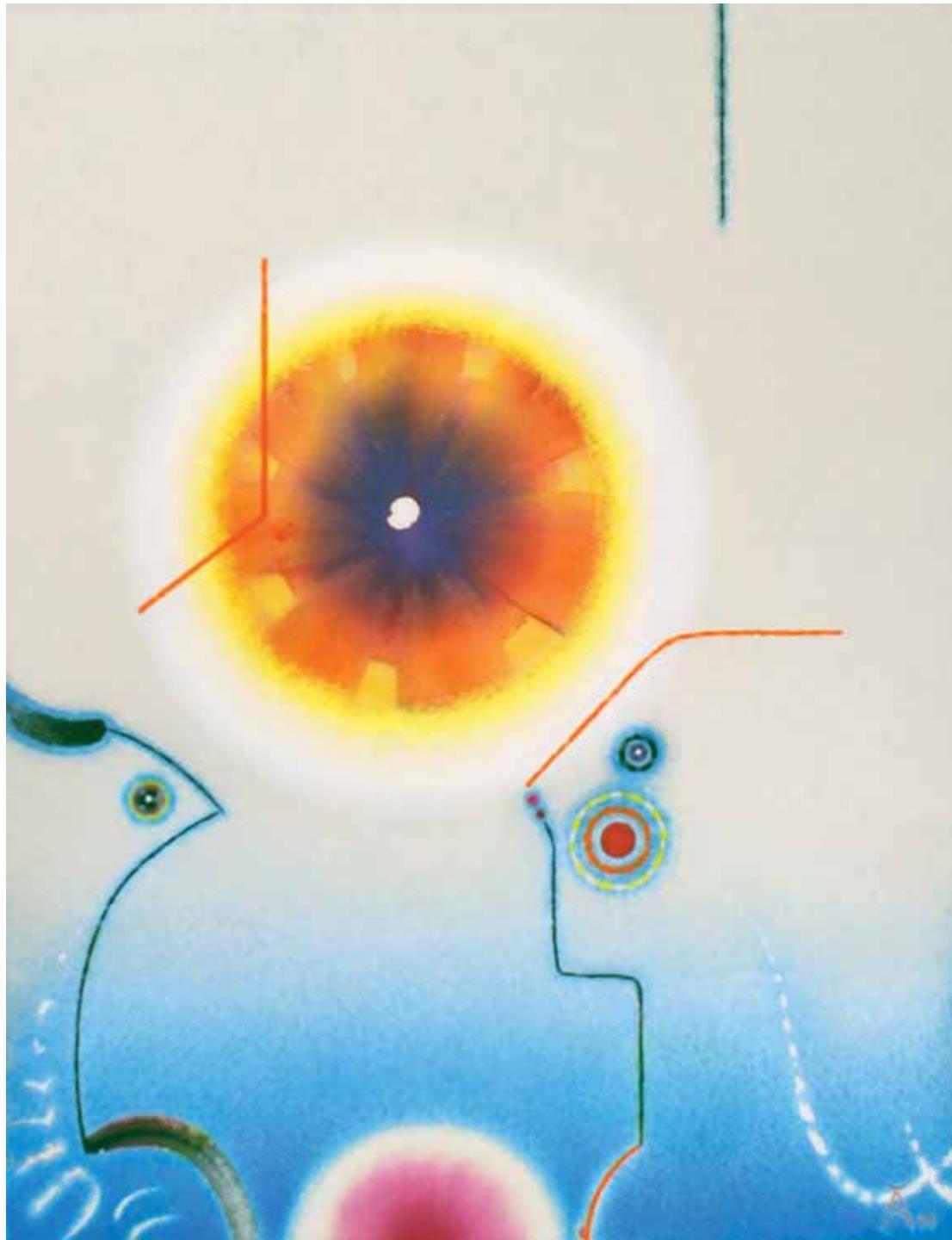
2004.

akrilik na platnu / acrylic on canvas
51 x 66 cm

27

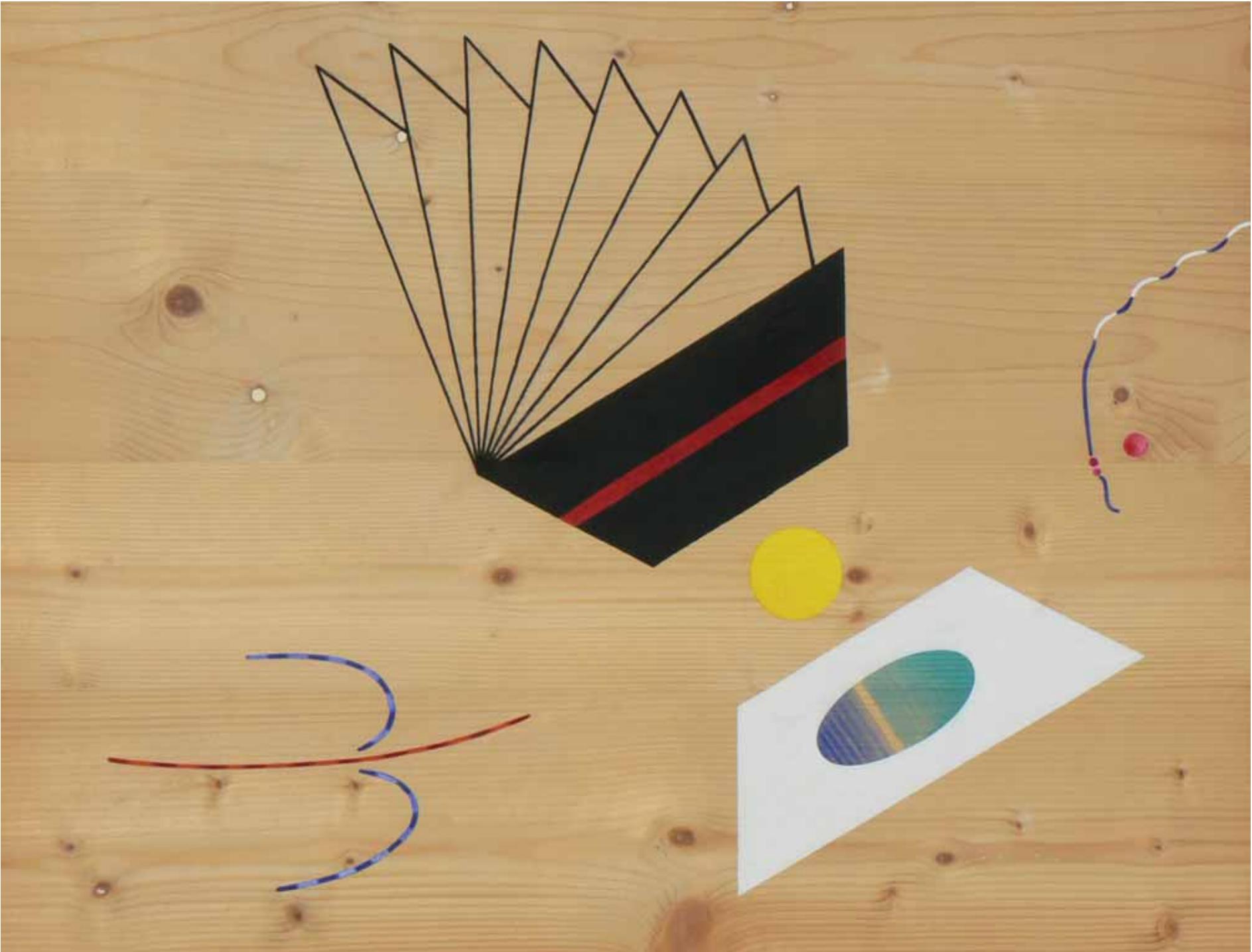
ZADOVOLJSTVO / CONTENTMENT
2004.
akrilik na platnu / acrylic on canvas
51 x 65 cm



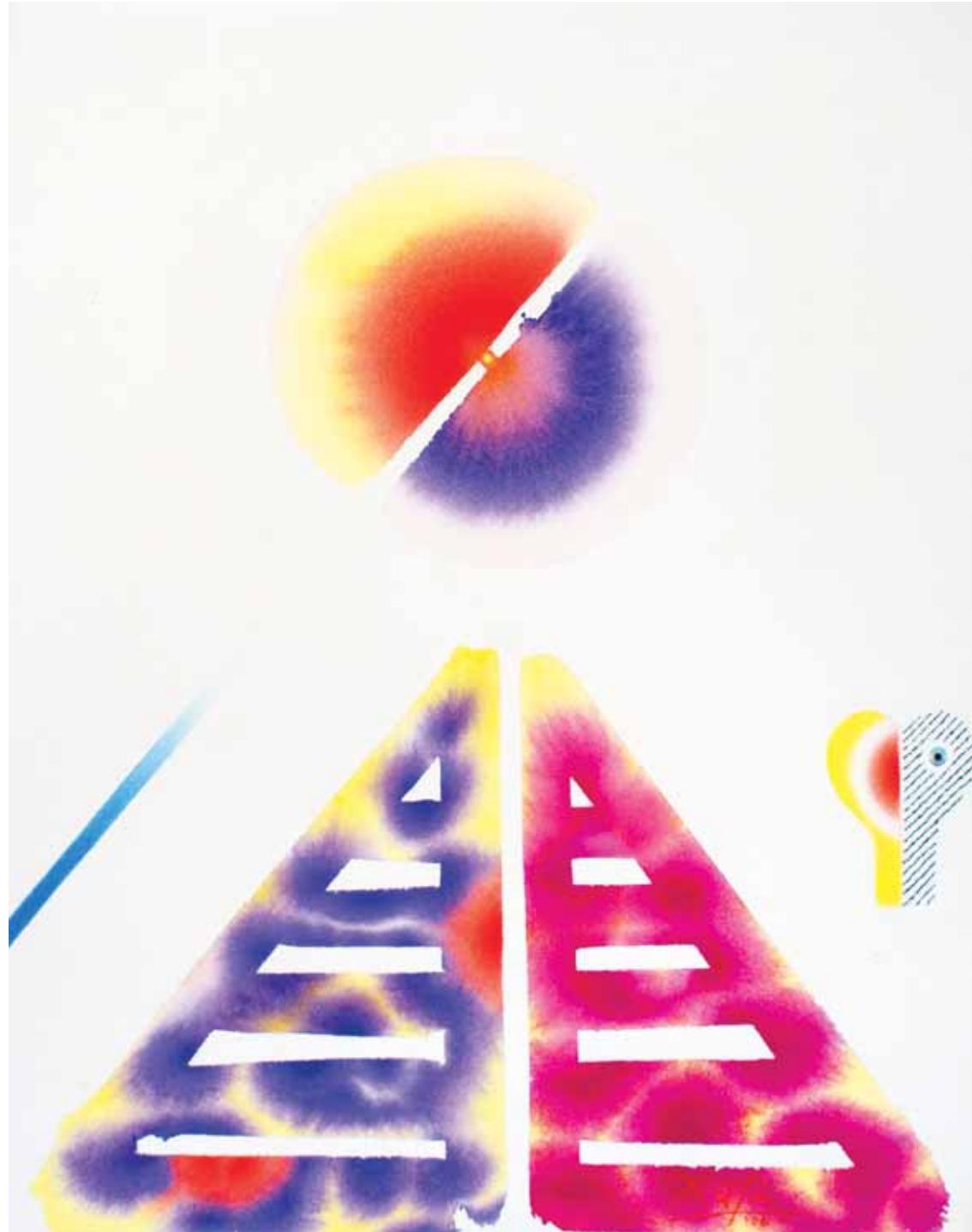


RAZGOVOR
DISCOURSE
2004.
akrilik na platnu
acrylic on canvas
51 x 65 cm

29



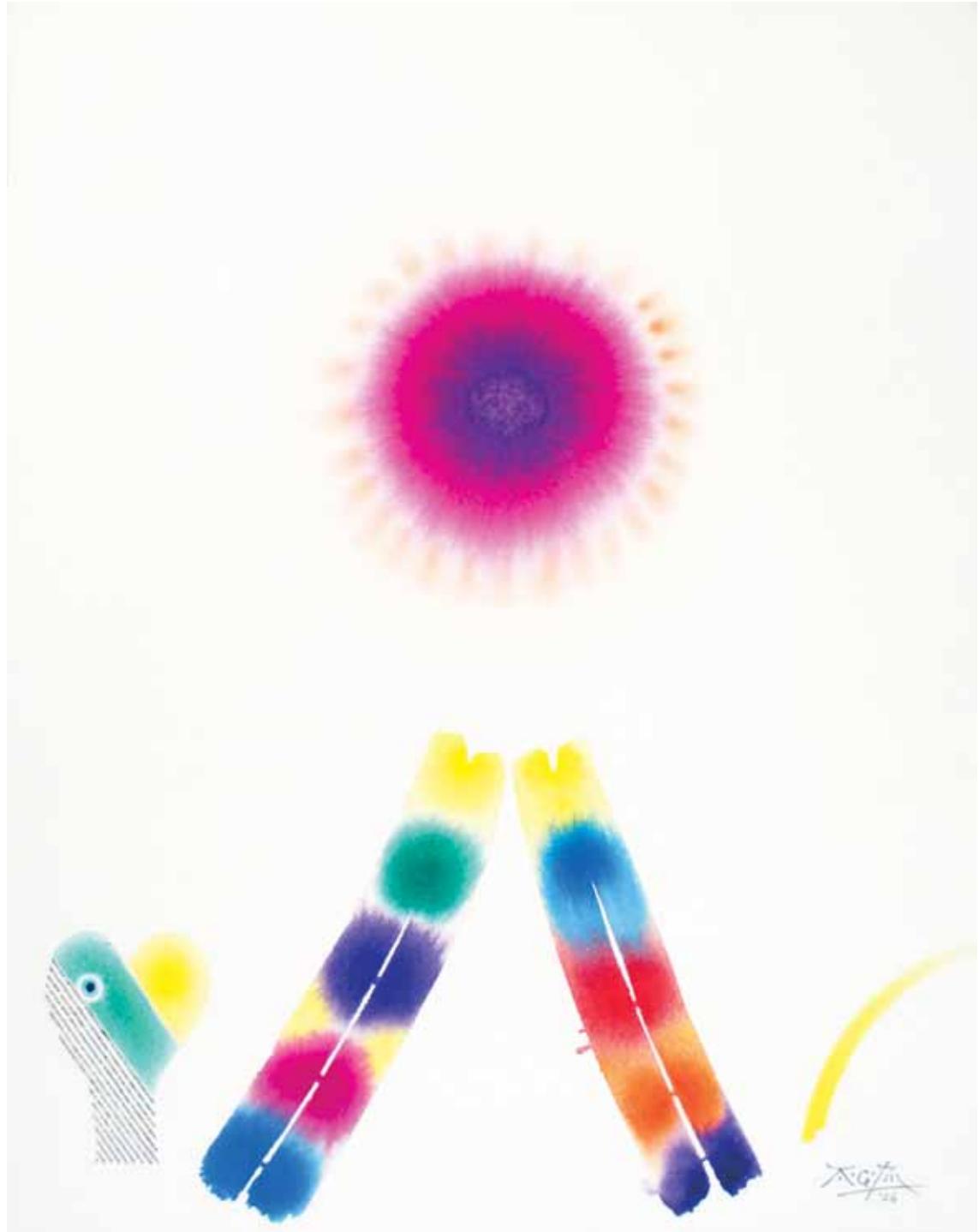
**VRIJEME II
TIME II**
2005.
akrilik na drvu
acrylic on wood
74.8 x 57.3 cm

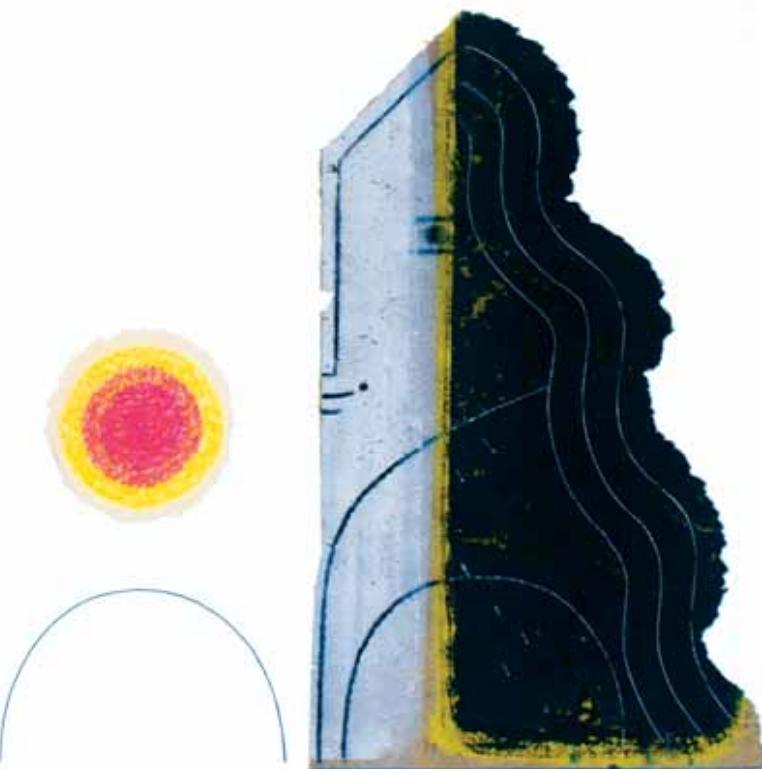


OŽIVLJAVANJE LXII / REVIVAL LXII
2006.
akrilik na platnu / acrylic on canvas
51 x 66 cm

31

OŽIVLJAVANJE LXIII / REVIVAL LXIII
2006.
akrilik na platnu / acrylic on canvas
51 x 66 cm





PREOBRAŽAJ 29 / TRANSFORMATION 29
2006., kolaž / collage, 50 x 70 cm



PREOBRAŽAJ 45 / TRANSFORMATION 45
2006., kolaž / collage, 50 x 70 cm

33



PREOBRAŽAJ 71 / TRANSFORMATION 71
2007., kolaž / collage, 50 x 70 cm



PREOBRAŽAJ 72 / TRANSFORMATION 72
2007., kolaž / collage, 50 x 70 cm



SVEČANOST I / FÊTE I

2007.

akrilik na platnu / acrylic on canvas
51 x 66 cm



VARIJACIJA EVA A40 / EVE VARIATION A40
2008.
kolaž / collage
25 x 30 cm

VARIJACIJA EVA A41 / EVE VARIATION A41
2008.
kolaž / collage
25 x 30 cm

VARIJACIJA EVA A42 / EVE VARIATION A42
2008.
kolaž / collage
25 x 30 cm



POSJET / VISIT

2008.

tuš, pastel / ink, pastel
30 x 22 cm



DOČEK / WELCOME

2008.

tuš, pastel / ink, pastel
30 x 22 cm



VRIJEME VI / TIME VI

2008.

akrilik na drvu / acrylic on wood
100 x 86 cm



VARIJACIJA EVA B27 / EVE VARIATION B27

2009.

kolaž / collage
25 x 30 cm



VARIJACIJA EVA B30 / EVE VARIATION B30

2009.

kolaž / collage
25 x 30 cm



MEDITACIJA I / MEDITATION I

2009.

tuš pastel / ink pastel
20.8 x 21.5 cm



MEDITACIJA II / MEDITATION II

2009.

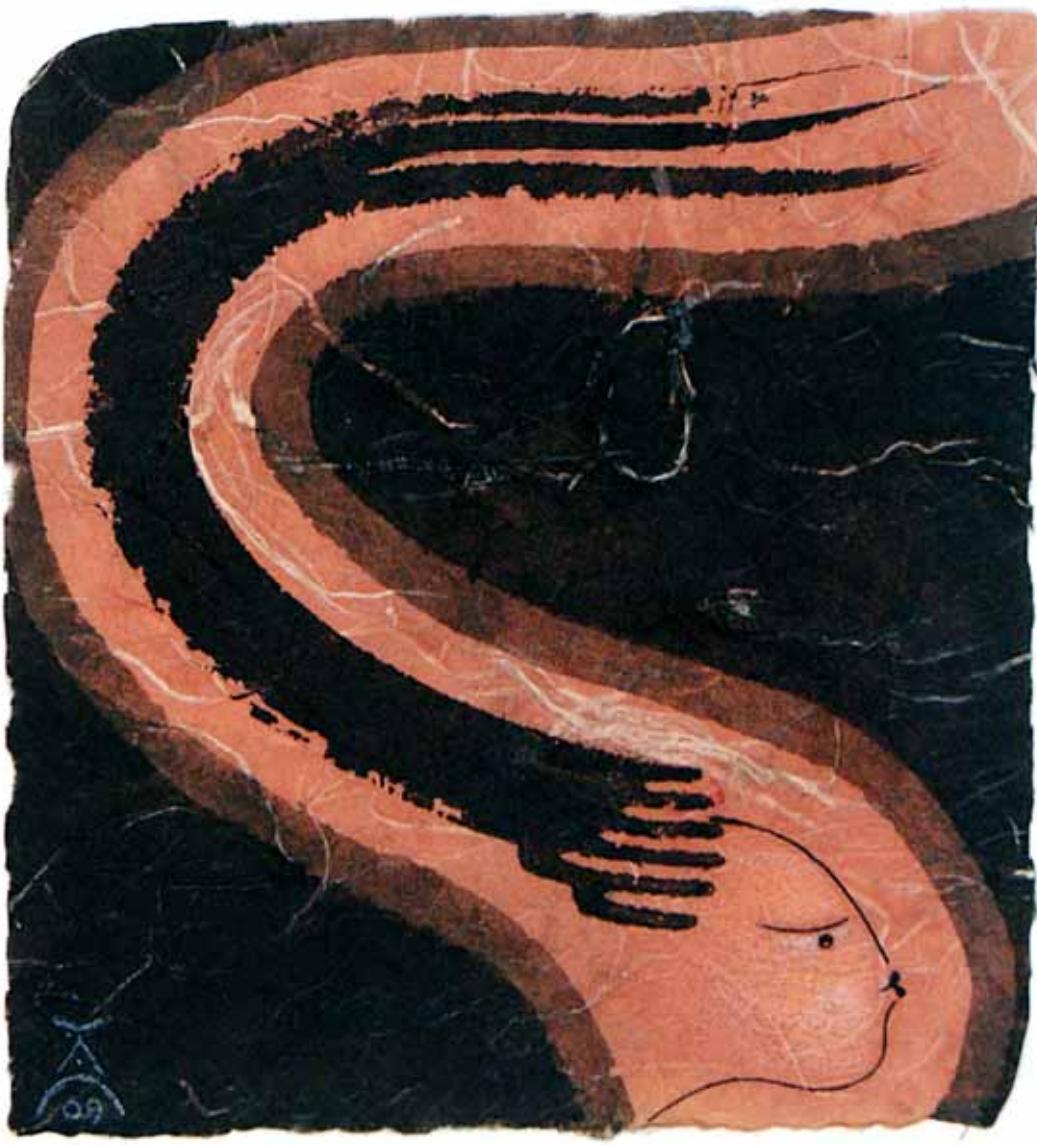
tuš pastel / ink pastel
20.8 x 21.5 cm



VARIJACIJA 23 / VARIATION 23

2009.

tuš, akrilik / ink, acrylic
16 x 17.5 cm



VARIJACIJA 31 / VARIATION 31

2009.

tuš, akrilik / ink, acrylic
16 x 17.5 cm



VARIJACIJA 11 / VARIATION 11

2009.

tuš, olovka u boji / ink, colour pencil
17.5 x 16 cm



VARIJACIJA 36 / VARIATION 36

2009.

tuš, akrilik / ink, acrylic
17.5 x 16 cm

**SERIJA DÚGA 5 / RAINBOW SERIES 5**

2009.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm

43



SERIJA DÚGA 7 / RAINBOW SERIES 7

2009.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm

TKA

**SERIJA DÚGA 8 / RAINBOW SERIES 8**

2009.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm

45



SERIJA DÚGA 9 / RAINBOW SERIES 9

2009.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm

VARIJACIJA EVA D40
EVE VARIATION D40

2010.
kolaž / collage
30 x 25 cm



VARIJACIJA EVA D35
EVE VARIATION D35

2010.
kolaž / collage
30 x 25 cm



46

VARIJACIJA EVA E25
EVE VARIATION E25

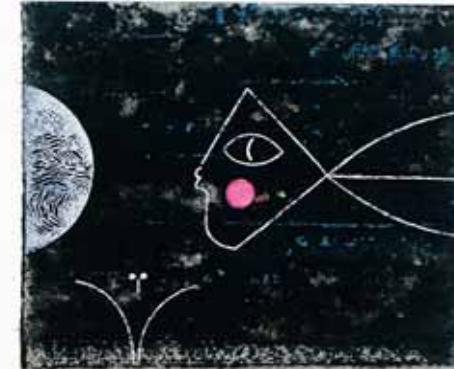
2010.
kolaž / collage
30 x 25 cm



T. Čajin
2010

VARIJACIJA EVA E18
EVE VARIATION E18

2010.
kolaž / collage
30 x 25 cm



T. Čajin
2010



SERIJA DUGA 17
RAINBOW SERIES 17

2010.

kombinirana tehnika na platnu
mixed media on canvas
51 x 51 cm



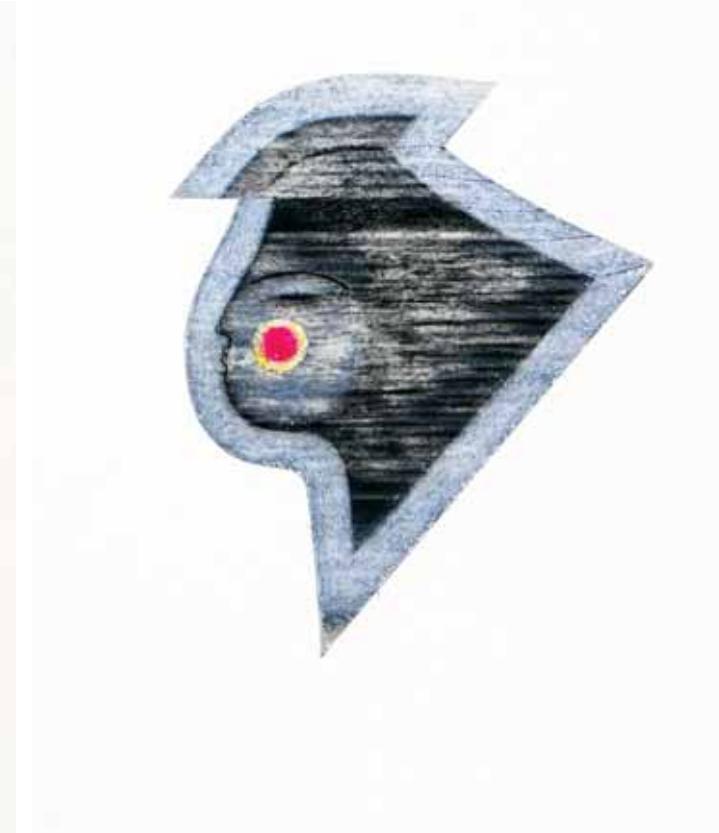
VARIJACIJA EVA G13 / EVE VARIATION G13

2010.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA H3 / EVE VARIATION H3

2010.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA H9 / EVE VARIATION H9

2010.
kolaž / collage
25 x 30 cm



SERIJA DUGA 20 / RAINBOW SERIES 20

2010.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm

A



VARIJACIJA EVA J1 / EVE VARIATION J1

2010.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA J2 / EVE VARIATION J2

2010.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA J3 / EVE VARIATION J3

2010.
kolaž / collage
25 x 30 cm



SERIJA DÚGA 24 / RAINBOW SERIES 24

2010.

kombinirana tehnika na platnu / mixed media on canvas
51 x 51 cm



VARIJACIJA EVA K3 / EVE VARIATION K3

2010.
kolaž / collage
25 x 30 cm

VARIJACIJA EVA K5 / EVE VARIATION K5

2010.
kolaž / collage
25 x 30 cm



U VRTU / IN THE GARDEN

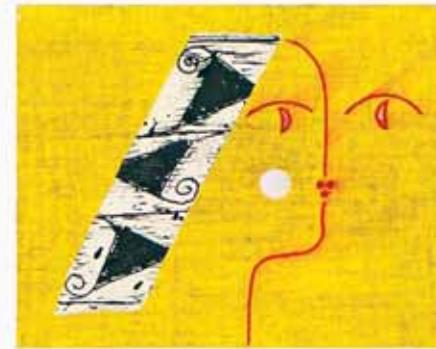
2010.

kombinirana tehnika na platnu / mixed media on canvas
61 x 68.5 cm



VARIJACIJA EVA L12
EVE VARIATION L12

2010.
kolaž / collage
30 x 25 cm



VARIJACIJA EVA P2
EVE VARIATION P2

2010.
kolaž / collage
30 x 25 cm



VARIJACIJA EVA N22
EVE VARIATION N22

2010.
kolaž / collage
30 x 25 cm



54



VARIJACIJA EVA P3
EVE VARIATION P3

2010.
kolaž / collage
30 x 25 cm



VARIJACIJA EVA R3 / EVE VARIATION R3

2011.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA 08 / EVE VARIATION 08

2011.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA R4 / EVE VARIATION R4

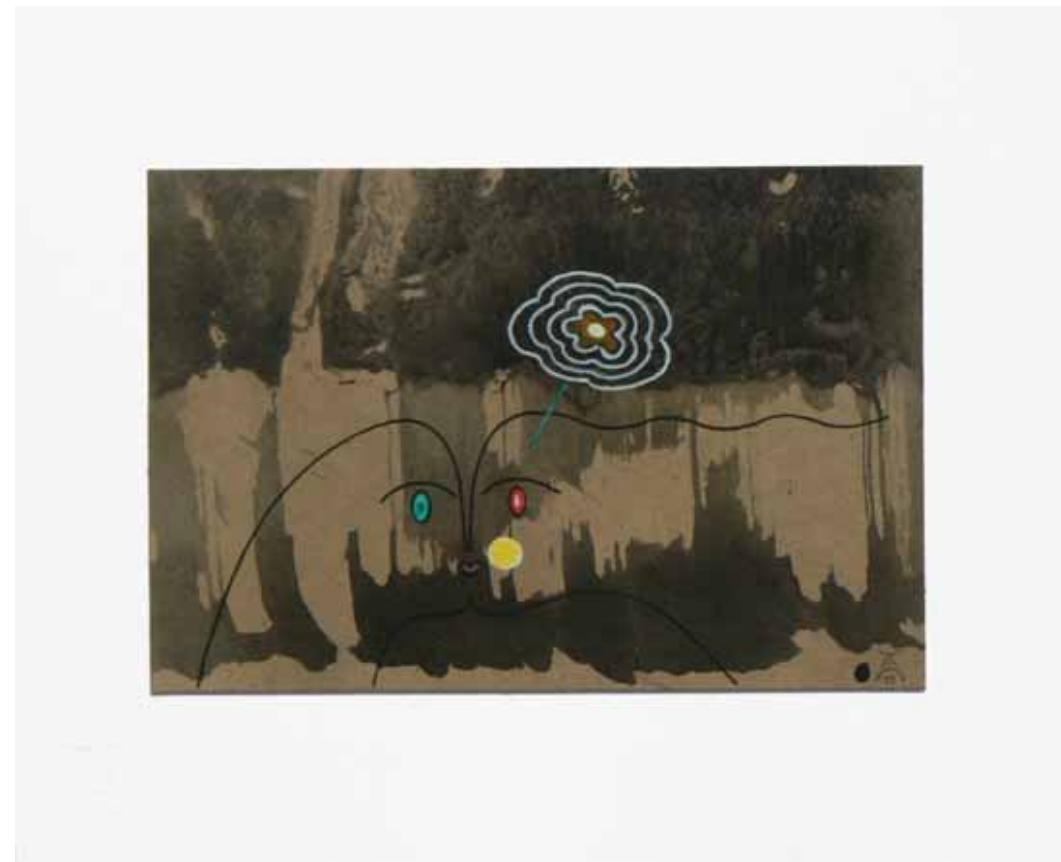
2011.
kolaž / collage
25 x 30 cm



VARIJACIJA EVA S21 / VARIATION EVE S 21

2011.

kolaž / collage
30 x 25 cm



S BIJELIM CVIJETOM II / WITH WHITE FLOWER II

2011.

kolaž / collage
30 x 25 cm

S BIJELIM CVIJETOM III / WITH WHITE FLOWER III

2011.

kombinirana tehnika na papiru / mixed media on paper
40 x 40 cm



Životopis

ANTON CETÍN rođen je 1936. u Bojani, Hrvatska. Od 1954. do 1959. polazio je Školu primijenjenih umjetnosti, slikarski odjel, u Zagrebu. Od 1959. do 1964. studirao je grafiku na Akademiji likovnih umjetnosti u Zagrebu gdje je diplomirao u klasi prof. Marijana Detonija. Za vrijeme polaska Škole i Akademije radio je kao ilustrator za razne izdavačke kuće u Zagrebu.

Od 1966. do 1968. živio je i radio kao slikar i grafičar i kao ilustrator za J. M. Rabeca i Izdavačku kuću Larousse u Parizu, Francuska. Lik Eve rođen je 1967. u Parizu.

Od 1968. živi i radi u Torontu, Kanada, kao profesionalni umjetnik.

Do sada je održao 135 samostalnih i sudjelovao na više od 200 skupnih izložaba diljem svijeta. Godine 1986. Izdana je luksuzna monografija o životu i djelu Antona Cetína, s kronološkim prikazom od 1955. do 1986. Tekst je napisao dr. David Burnett iz Toronto. Iste godine priređuje svoju prvu veliku samostalnu izložbu u domovini, u Muzeju za umjetnost i obrt u Zagrebu. 1973. i 1977. u atelieru Pierre Chave u Vence-u i 1981. i 1986. u atelieru Arts-Litho u Parizu, Francuska realizira više edicija litografija. 1975. objavljuje prvu grafičku mapu *Eva i mjesec*, a 1988. zajedno s hrvatskim književnikom Stjepanom Šešeljem pjesničko-grafičku mapu *Amerika Croatan America*. 1989. bio je primljen kod pape Ivana Pavla II u Rimu. 2001. Círculo del Arte u Barceloni, Španjolska, izdaje 2 edicije njegovih litografija. Godine 2004. izdana je u Zagrebu (Alfa, Art studio Azinović) nova monografija o životu i djelu Antona Cetína, s kronološkim prikazom od 1951. do 2004. Tekst je napisala Branka Hlevnjak iz Zagreba. O njegovom životu i djelu snimljeno je više dokumentarnih filmova.

Za svoj rad primio je više nagrada i počasti. Kanadsko-hrvatska umjetnička udruga izabrala ga je za umjetnika godine za 1986. 1995. godine primio je od Vlade Republike Hrvatske dva odličja: Red hrvatske Danice s likom Marka Marulića za osobite zasluge u kulturi i Red hrvatskog pletera za osobit doprinos razvitku i ugledu Republike Hrvatske i dobrobit njezinih građana. 2001. godine u Zagrebu *Mare nostrum Croaticum* dodjeljuje mu plaketu i priznanje za izuzetan doprinos na polju umjetnosti i kulture. 2001. godine u gradu Čazmi otvorena je Galerija Anton Cetín sa stalnim postavom njegovih djela. Djela mu se nalaze u muzejima, galerijama i privatnim zbirkama u mnogim zemljama svijeta.

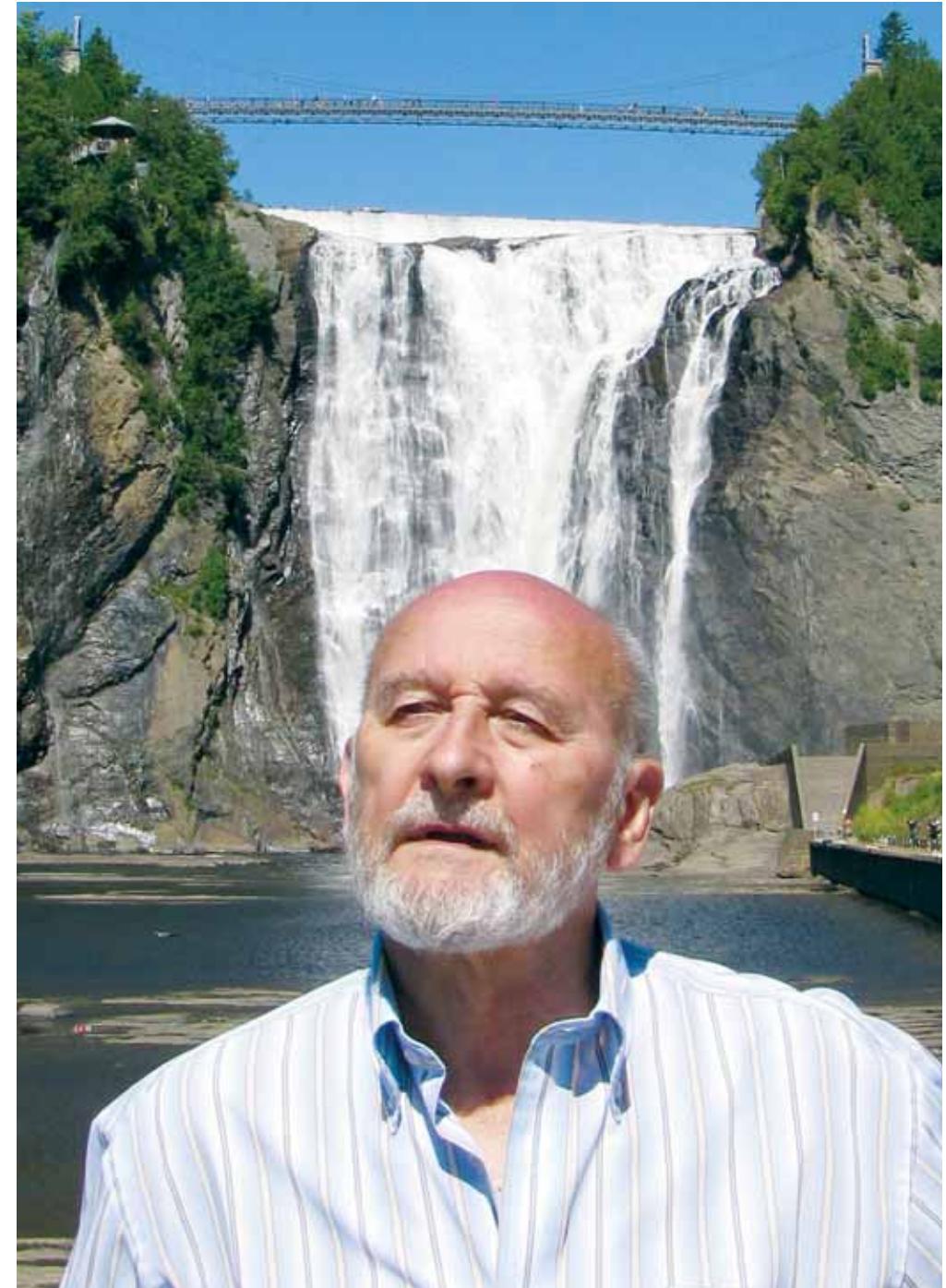


Foto / Photo Davor Pintar, Koprivnica

Biography

ANTON CETÍN was born in 1936 in Bojana, Croatia. From 1954 to 1959 he attended the School of Applied Arts, Department of painting, in Zagreb. From 1959 to 1964 he studied printmaking at the Academy of Fine Arts in Zagreb where he graduated in the class of Prof. Marijan Detoni. While attending both the School and the Academy he worked as an illustrator for various Publishing Houses in Zagreb.

From 1966 to 1968 he lived and worked in Paris, France as a painter and printmaker, and as an illustrator for J.R. Rabec and the Publishing House Larousse. In 1967 the image of Eve was born in Paris.

Since 1968 he has been living and working in Toronto, Canada as a professional artist.

He has held 135 one-man exhibitions and participated in more than 200 group exhibitions world-wide. A deluxe monograph about the life and work of Anton Cetín, with a chronological survey from 1955 to 1986, was published in 1986. The text was written by Dr. David Burnett of Toronto. The same year he held his first major exhibition in his homeland, at the museum of Art and Craft, in Zagreb. In 1973 and 1977 in the studio Pierre Chave in Vence, and in 1981 and 1986 in the studio Arts-Litho in Paris, France, he completed several editions of lithographs. 1975 he published his first folio of prints Eve and the Moon, and in 1988, together with Croatian writer Stjepan Šešelj, published a folio Amerika Croatan America, containing a poem and prints. In 1989 he was received by Pope John Paul II in Rome. 2001 Círculo del Arte in Barcelona, Spain, released 2 editions of his lithographs. A new monograph about Cetín's life and work, with a chronological survey from 1951 to 2004, was published in Zagreb (Alfa, Art studio Azinović), in 2004. The text was written by Branka Hlevnjak of Zagreb.

Several documentary films about Cetín's life and work were produced. He has received several awards and honours for his work. Canadian Croatian Art Association chose him Artist of the Year for 1986. In 1995 he received from the Government of Croatia two decorations: The Order of Croatian Danica (Morning Star) with the image of Marko Marulić for special merits in culture an the Order of the Croatian Interlace for outstanding contribution to the progress and reputation of the Republic of Croatia and the well-being of its citizens. In 2001 in Zagreb, Mare nostrum Croaticum assigned him the medallion and gratitude for exceptional contribution in the field of arts and culture. In 2001, in the city of Čazma, Croatia, the Gallery Anton Cetín was opened. The Gallery Anton Cetín holds a permanent exhibit of his works. His works are found in museums, galleries and private collections in many countries of the world.

Uvršten je / Included in

Enciklopedija Hrvatske umjetnosti, Zagreb, Croatia

Hrvatski Biografski Leksikon, Zagreb

Canadian Who's Who, Toronto, Canada

Who's Who in American Art, New Providence, N.J., USA

Who's Who in America, New Providence, N.J., USA

Who's Who in the World, New Providence, N.J., USA

The Printworld Directory, Bala Cynwyd, Pa., USA

Artsearch, International Catalogue of Contemporary Art, Denver, Co., USA

Men of Achievement, IBC Cambridge, England

The International Who's Who of Contemporary Achievement, IBC Cambridge

International Who's Who of Intellectuals, IBC Cambridge

Allgemeines Künstler – Lexikon, München-Leipzig, Germany





ANTON CETÍN
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