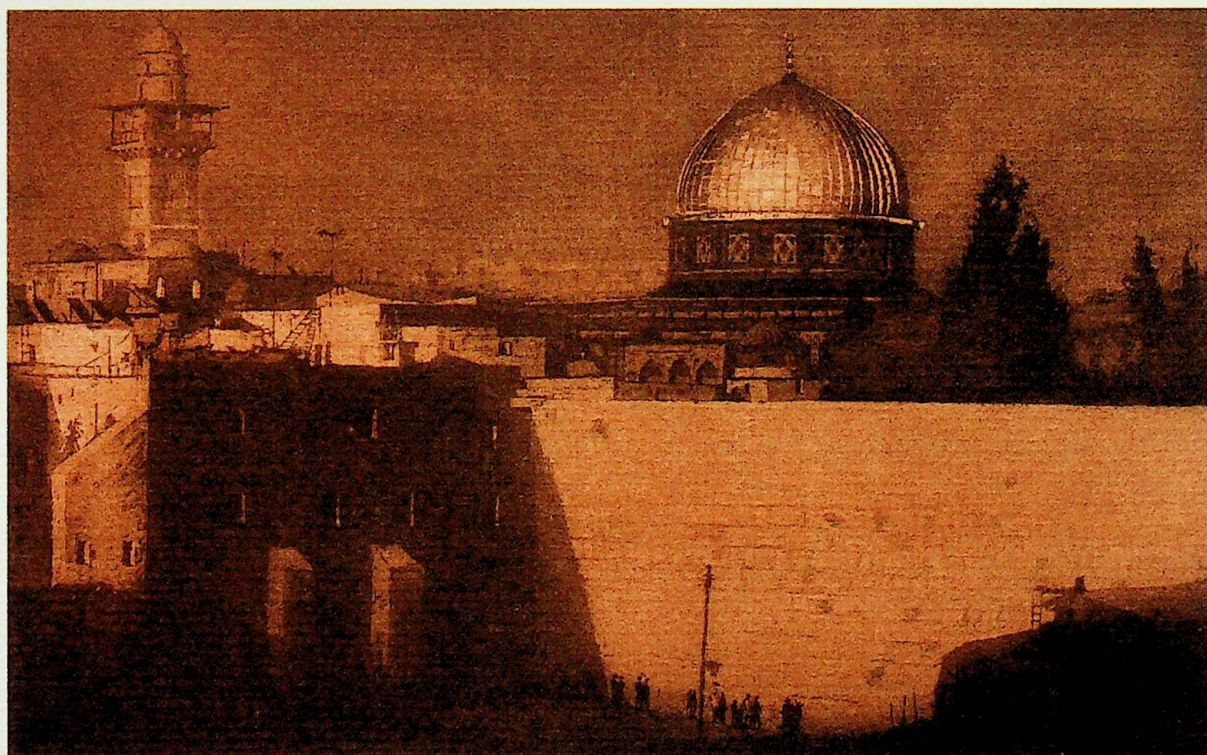


ANTUN MATEŠ

OSVIT MILENIJA - DAWN OF THE MILLENNIUM



3 - 24. PROSINCA 1999.

GALERIJA FORUM
TESLINA 16



KULTURNO INFORMATIVNI CENTAR

Od Zagreba do Pariza

Ne znamo počinje li čovjekov san o daljinama sa starim nomadskim plemenima, ili tek s ranim istraživačima iz babilonskih, egipatskih i feničkih davnina, ali vjerujemo da je on arhetip koji se skriva pri dnu onog nemira koji i današnjeg čovjeka odvodi ka lutalaštvu kao obliku života. Prerastavši svjetove čarobnih bajki, u kojima uvijek postoji netko tko se zaputio »preko sedam mora i sedam gora«, naš smo lutalački eros pothranjivali iskustvima drugih, pustolovinama što smo ih, uvezane između debelih izlizanih korica, žudno uzimali s polica knjižnica. Tko od nas nije do kasno u noć strepio nad Phileasom Foggom koji se, praćen batlerom Passepartoutom, odvažio na do drskosti smiono putovanje oko svijeta, na kojem će običi mnoge egzotične predjele i uplesti se u nebrojene peripetije? Da dobije bizarnu okladu, Verneovu je junaku trebalo tek osamdeset dana, što je treptaj oka prema tri godine za koje je Magellanova posada oplovila svijet, vrativši se u luku bez svoga kapetana. U vremenima koja su uspjela dosanjati onaj davni san Dedala i Ikara, razdaljine su se nekako smanjile, a putovanje dobilo okus novih uzbuđenja i zavodljivosti. Svojim krhkim »Duhom sv. Luisa«, odvažni je Charles Lindbergh razdaljinu između New Yorka i Pariza sveo na samo trideset tri sata, i ne sanjajući da će pola stoljeća nakon njegova nezamislivog pothvata suvremeni Concorde taj let učiniti kraćim od projekcije filma »Zameo ih vjetar«. Čudna svita ljudi lutalačkoga i pustolovnog duha, gazom svojih brodova, okretajima svojih kotača i dužinom svojeg koraka, prognala je iz geografije pojam terra incognita, tu mističnu oznaku bez koje se nisu mogli zamisliti stari zemljovid. Putovi između srednjovjekovnih burgova, koje su trgovci, putnici, vojnici, hodočasnici i skitnice svladavali mjereći svoj napor tjednima i mjesecima, postali su obične prometne rute na kartama modernoga svijeta, obojane crte koje povezuju današnje megalopolise.

Od Sydneya do Buenos Airesa

Marco Polo, Christopher Columbus, David Livingstone, James Cook, Robert Gray, Walter Raleigh i drugi junaci naših mladalačkih maštarija dio su jedne već završene knjige. Svijet se otvorio i prožeo, pretvorivši se iz bezmjernog bespuća u prijatno susjedstvo, više no što su oni mogli i zamisliti. Iako današnji suvremeni turistički nomadi lutaju svijetom naoružani svjetlucavim stakalcima najrazličitijih objektivima, znalci kažu da je oko slikara katkad bolji svjedok od anonimne optičke naprave, te da su čudesna lica gradova puna ozračja, valeura i spleena koje fotografska pomagala ne znaju zamijetiti. Slikar Mateš ide u krug takvih svjedoka. Gonjen svojom lutalačkom i slikarskom radoznalošću, proputovao je čitav svijet, tražeći baš te neuhvatljive crte u prizorima s Aljaske, iz Indije, Patagonije, Kine, Japana, Jerihona, Nijagare i pokušavajući zabilježiti onaj tren u kojem je neki čudan odraz u vodi nadopunio poznati prizor, čas u kojem se neka avenija pretvorila u rijeku svjetla, sjenku koja je na stari most navukla koprenu mistike. Pred nama su njegove grafike, duhovni zapisi i otisci, magičan svijet kulturne mnogostrukosti raznolikih gradova koja se slila u unikatan doživljaj. Ne libeći se stati i pred one iste prizore koji su nadahnuli njegove slavne predšasnike poput Turnera, Maneta ili Sisleya, nastojao je u igri svjetla i sjenki uhvatiti onaj trenutak koji će i strana nam podneblja učiniti prepoznatljivo matešovskima. Putovanje kroz svijet Matešovih gradova traži od nas pozornost i mirno gledanje, kako je to Matko Peić rekao »sabrano, intimno i sneno uz serviran čaj«. Jer, danas smo svi građani svijeta i vremena imamo dovoljno. Nije li čitav milenij pred nama?

From Zagreb to Paris

We do not know whether the human dream of far-away lands started with ancient nomadic tribes, or with early Babylonian, Egyptian or Phoenician explorers, but it is our belief that it is the archetype which hides in the depths of restlessness, directing even the contemporary man towards wandering as a way of life. Outgrowing the world of enchanted tales in which there's always someone who travels "across seven seas and seven mountains", we have nourished our wanderlust by someone else's experience which we have covetously taken, bound within thick, worn out covers, from library shelves. Who among us has not feared deep in the night for Phileas Fogg, who with his butler Passepartout, dared to embark on a dangerous voyage around the world, which took him to many exotic places and embroiled him in countless adventures? Verne's hero seeded only 80 days to win the bizarre bet, which is a blink of the eye when compared to three years Magellan's crew needed to sail around the world, returning home without their captain. In more recent times when Daedalus' and Icarus' ancient dream has been made true the distances have somewhat shrunk and travelling has acquired a taste of new excitements and seductiveness. Brave Charles Lindbergh in his fragile "Spirit of St. Louis" reduced the distance between New York and Paris to just thirty-three hours, having no idea that a mere half century after his incredible achievement the Concorde would make the flight in less time than it takes to see "Gone With the Wind". A motley crew full of wandering and adventurous spirit, using the furrow of their ships, the turning of wheels and the length of their step, banished from geography the concept of terra incognita, the mystical mark that no old map could be without. The roads connecting old burghs which took merchants, travelers, soldiers, pilgrims and vagabonds weeks and months to negotiate, have become ordinary transport routes on modern maps, colored lines connecting the present-day megalopolises.

From Sydney to Buenos Aires

Marco Polo, Christopher Columbus, David Livingstone, James Cook, Robert Gray, Walter Raleigh and other heroes of our adolescent reveries are part of a finished book, The world has opened up and shrunk, transforming itself from a measureless void into a pleasant neighborhood, much more so than they could ever have imagined. Although our contemporary nomads wander around the world armed with all types of luminescent lenses, connoisseurs claim that a painter's eye is sometimes a better witness than an anonymous optical instrument and that the wonderful faces of cities are full of atmosphere, valeur and spleen which photographic instruments do not record. Mateš, a painter, can be counted among such witnesses. Driven by his wandering and artistic curiosity he has traveled all over the world, seeking out those elusive elements in scenes from Alaska, India, Patagonia, China, Japan, Jericho and Niagara, trying to record the instant in which some strange reflection on the water supplemented a familiar scene, the instant in which some avenue has transformed itself into a river of light, a shadow which has drawn a mystical veil over a bridge. What we have in front of us are his prints, his spiritual records and tracks, a magical world of cultural pluralism which has compressed itself into a unique experience. Not shirking from positioning himself in front of the same scenes that inspired his famous predecessors like Turner, Manet or Sisley, he has attempted to catch that moment in the play of light and shadow which will make even the faraway lands recognizably Matešian. Travelling through a world of Mateš' cities requires careful and calm observation, as Matko Peić used to say "composed and intimate and dreamlike while tea is being served." For, today all of us are citizens of the world and we don't lack time. Isn't a whole millennium in front of us?

Antun Mateš rođen je 1945. u Zagrebu. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1969. kod velikog hrvatskoga figurativnog slikara M. Stančića. Samostalno je izlagao četrdeset pet puta, a skupno sudjelovao na više od stotinu izložbi u Hrvatskoj i inozemstvu, od Europe do Indije, Amerike i Australije (Toronto, New York, Los Angeles, Mainz, München, Frankfurt, Sydney, Adelaide, Melbourne, Portland, Chicago, Swan Hill, Mildura, New Delhi, Buenos Aires i dr.). Objavio je do sada sedam grafičkih mapa: »S nama i bez nas« 1988., »Ban« 1990., »U Zagrebu rođen« u dva dijela, 1992. i 1993., »Svjetla i odsjaji zavičaja« 1994., »Europske šetnje« 1995. i »Osvit milenija« 1999. Na Sajmu knjiga u Frankfurtu 1996. kalendar iz serije osmišljene u suradnji s poduzećem INA (Zagreb, Hrvatska, Europa i svijet) »Europske šetnje«, proglašen je najljepšim u konkurenciji kalendara s reprodukcijama Augusta Macka, Andyja Warhola, Claudea Moneta, Henrija Matissa, Pabla Picassa, Joana Miróa, Egon Schielea itd. U jesen 1996. objavljena je monografija »Mateš - slike i sjećanja«, autora Gorana Tribusona, a u proljeće 1997. održana je velika retrospektivna izložba u Klovićevim dvorima u Zagrebu. Slikareva djela nalaze se u brojnim privatnim kolekcijama po cijelom svijetu, te Modernoj galeriji, Nacionalnoj i sveučilišnoj knjižnici, Kabinetu grafike HAZU, Gradskom muzeju u Zagrebu i Constitutional Museum of South Australia u Adelaideu.

BIOGRAPHY

Antun Mateš was born in Zagreb in 1945. He has graduated from the Zagreb Art Academy in 1969. His teacher was Miljenko Stančić, a prominent Croatian figurative painter. Mateš has held 45 one-man exhibitions and has participated in a more than a hundred group exhibitions in Croatia and abroad, ranging from Europe to India, America and Australia (Toronto, New York, Los Angeles, Mainz, Munich, Frankfurt, Sydney, Adelaide, Melbourne, Portland, Chicago, Swan Hill, Mildura, New Delhi, Buenos Aires etc. He has published seven graphic albums: "With and without us" (1988), "The Ban" (1990), "Born in Zagreb", two volumes (1992 and 1993), "Lights and Reflections of My Homeland" (1994), "European Strolls" (1995) and "Dawn of Millennium" (1999). At the world biggest book fair in Frankfurt in 1996 his art calendar "European Strolls" conceived together with INA Corporation of Croatia (Zagreb, Croatia, Europe, World) was proclaimed the most beautiful calendar among a wide variety of other art calendars featuring reproductions of August Mack, Andy Warhol, Claude Monet, Henri Matisse, Pablo Picasso, Joan Miró, Egon Schiele etc. Croatian writer Goran Tribuson published a monograph "Mateš - Paintings and Memories" in the autumn of 1996 and in the spring of 1997 Mateš held a retrospective exhibition at Klovićevi dvori in Zagreb. His works can be found in numerous private art collections throughout the world and also in Modern Gallery, National and University Library, Prints and Drawings Collection of the Croatian Academy of Arts and Sciences, City Museum - all in Zagreb - and in the Constitutional Museum of South Australia in Adelaide.

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| 1970. Bjelovar | Gradski muzej |
| 1973. Zagreb | Knjižnica Medveščak |
| 1978. Zagreb | Galerija Josip Račić |
| 1979. Karlovac | Zorin dom |
| Zagreb | Galerija Josip Račić |
| 1980. Zagreb | Galerija D'ARS |
| 1981. Zagreb | Galerija GIBU |
| 1982. Zagreb | Galerija Buljat |
| 1984. Adelaide | Constitutional Museum of South Australia |
| Melbourne | Council of Adult Education |
| 1985. Seven International Artists | |
| Portland | C.E.M.A. Arts Centre |
| Mildura | Arts Centre |
| Swan Hill | Dowling House |
| Melbourne | National Gallery |
| 1986. Mainz | Gallerie An der Steige zwei |
| 1987. Zagreb | Galerija Josip Račić |
| 1988. Zagreb | Galerija Mala |
| Dugo Selo | Dom JNA |
| 1989. Split | Galerija ART |
| 1990. Zagreb | Galerija Mala |
| Zagreb | Galerija Chromos |
| 1991. Zagreb | Muzejski Galerijski Centar |
| 1992. Osijek | Muzej Slavonije |
| Zagreb | Galerija INA |
| Velika Gorica | Galerija Kordić |
| Zagreb | Muzej Mimara |
| 1993. Zagreb | Teatar Bagatella |
| Zagreb | Muzejski galerijski centar |
| 1994. Zagreb | Muzejski galerijski centar |
| 1995. Zagreb | Galerija Hrvatskog ratnog zrakoplovstva |
| 1996. Frankfurt | Book Fair Bild Kunst International |
| Trieste | Croatian Art Center |
| Zagreb | Galerija Mala |
| 1997. Muenchen | Croatian Art Center |
| Zagreb | MGC Klovićevi dvori |
| 1988. Sydney | Croatian Christian Church |
| New Delhi | Galeria INDUS |
| Buenos Aires | Centro cultural Recoletta |
| 1999. Frankfurt | Book Fair Bild Kunst International |
| Zagreb | Muzej Mimara |
| Zagreb | Galerija Forum |

Izdavač: KULTURNO INFORMATIVNI CENTAR

Za izdavača: Goran Pavletić

Urednik kataloga: Ivan Kujundžić

Predgovor: Goran Tribuson

Oblikovanje kataloga,

plakata i pozivnice: Lovro Mateš

Računalna obrada: Art studio Azinović

Tisak: Josip Zdunić

Naklada: 400 komada