

Vlatko Ceric

Computer Graphics Exhibition

CANVAS Gallery
Tomasiceva 8, Zagreb, Croatia

October 27 - November 9, 2005

Foreword

With caution and hesitation that imply both the joy of creation and the uncertainty of the outcome, Vlatko Ceric leaves the medium of his knowledge and mastership and enters the area of imagery. Subject to utterly different scrutiny parameters, this area - once articulated - begins its life for its own reasons within the realm of signs and in quest of its own aura. Particularly interesting is Ceric's need for the materialisation of the image, its translation from the virtual space of the electronic screen onto the paper. As if it were an internal necessity to convert an algorithmically generated picture controlled by mathematical functions into an artefact and document, and to provide it with physical parameters and new possibilities of articulation in selection, cyclical sequencing, size and finally in possessing, Ceric presents himself with rigorous selection of patterns from almost three decades of studying and experimenting with the image in two cycles of visual poetics so diametrically apart.

The *Cartesian rhythm* corresponds with the language of geometrical Op-artism. From «image» to «image», within the constraints of the square and eluding it (in one print), an always diverse ambiguous dynamic and plastic game of illusionary deceptions and whims takes place. Translated into the medium of serigraphy the prints have utterly departed from the original medium, and have attained the substance and the fullness of coloured surfaces, executed with craftsmanship perfectionism. On the contrary, the *Evolution* cycle was printed without the mediation of a graphic technique, in inject print from the medium in which it was generated, thus attaining authentic anxiety, micronic fragility, vibrancy and density of the untranslatable algorithmic line.

A would-be affiliation between the two cycles could be found in an invisible action of mathematical functions although the *Evolution* cycle pertains to an evocative imagery of geotectonic morphologies generated from the other side of the awoken state, while the *Cartesian rhythm* emerges from the ludic rationality. Moreover, further persisting in the affiliation of the two cycles one could encounter them in the space of figurative ambivalences emanating restlessness; in the illusionistic confusion and the elusiveness of the sequence of coldly distressing *Cartesian rhythm*, as well as in the “disentanglement” of the image at the rims of the virtually plastically so consistent *Evolution* printouts.

Margarita Svestarov Simat