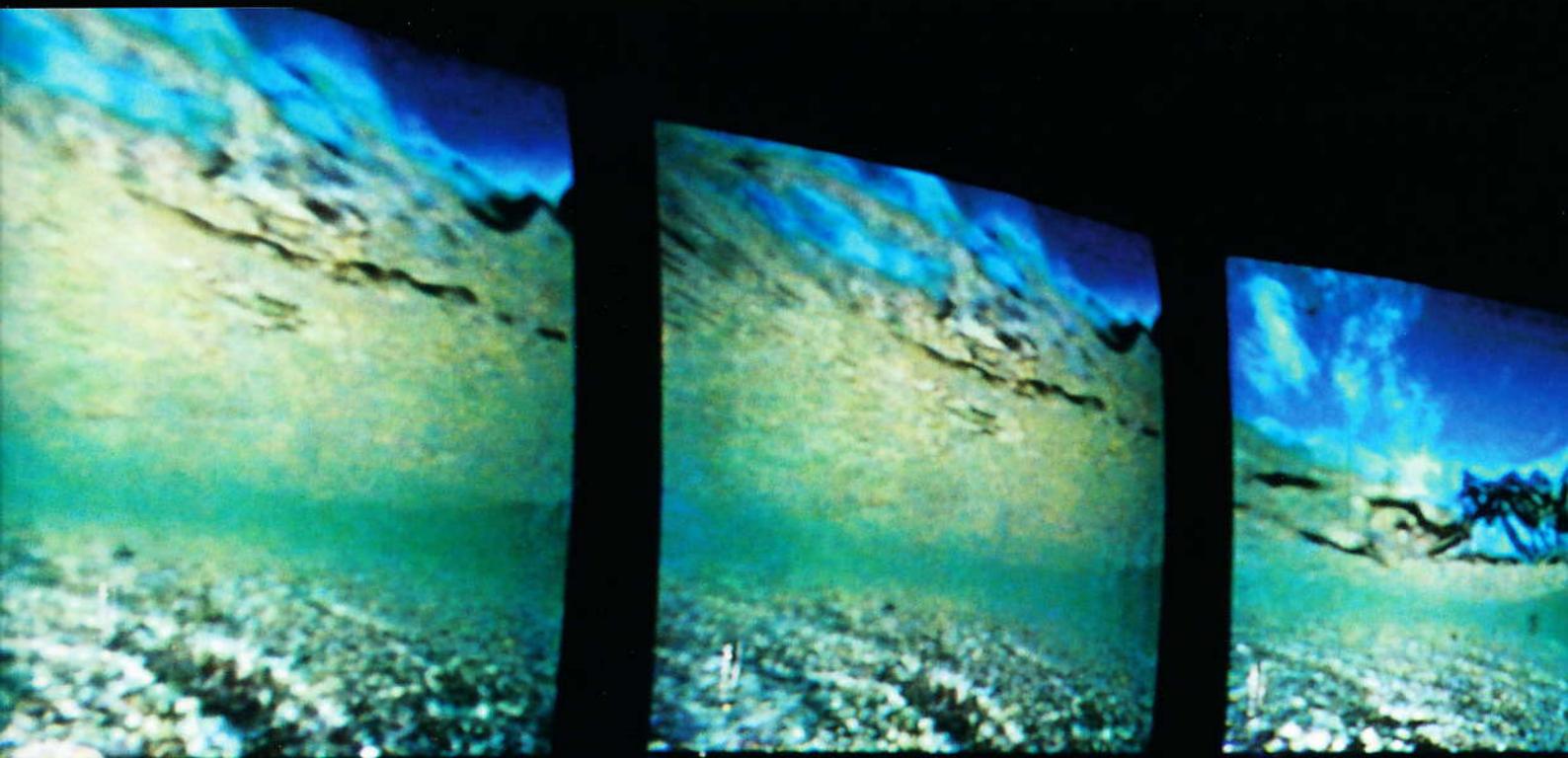


ZVOČNE VIZIJE ANDREJ



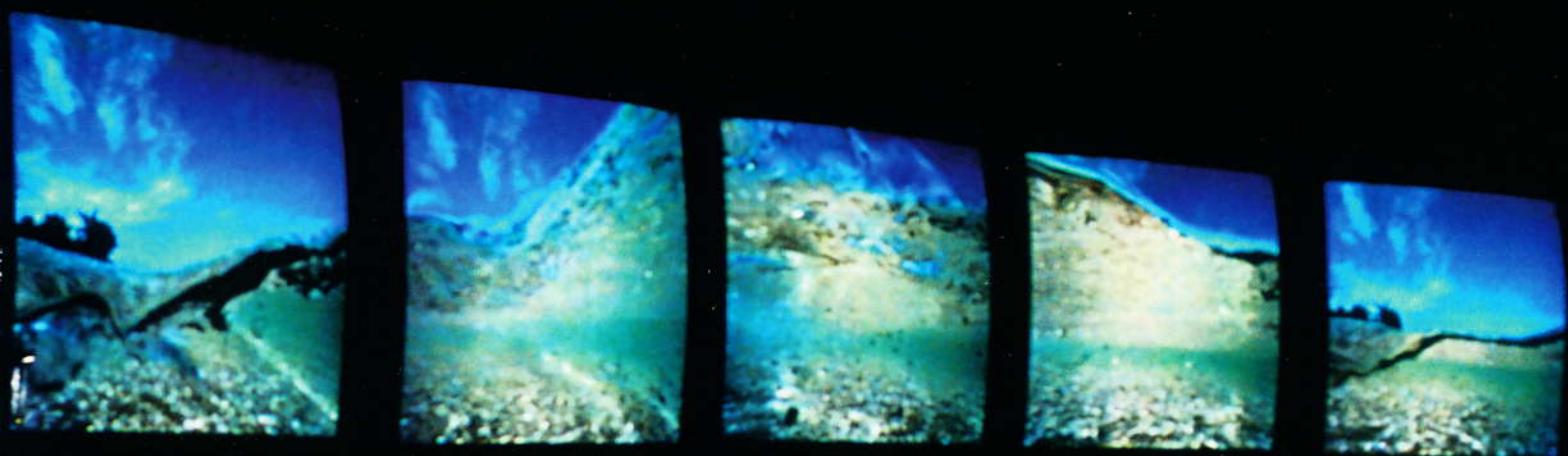
Ko se boste prihodnjič sprehajali ob morju, tam takoj za piransko punto, za hip upočasnite korak. Saj veste, s počasnostjo pride bežen spomin in jasen pogled. Za hip pozabite na Trst nekje v meglici ozadja in namenite pogled kosmom morske pene, ki jih sapa vrtinči na konici vala, nato pa nežno odloži na obalo. Kot fraktali se ta snežno bela bitjeca razpršijo v množici manjših svetov, ki zaživijo le za toliko, da počakajo nov val, novo generacijo... Še niste opazili tega? Niste še nikoli prisluhnili pesmi valov? Vse tisto, kar

vam je doslej ušlo zaradi prehitrega koraka ali zasanjanega pogleda, vam v svojih zvočnih vizijah kaže štiriinštiridesetletni filmski in zvočni ustvarjalec Andrej Zdravič.

Njegove odeje so obrežja Soče in obale Mediterana, njegova vzglavlja havajski vulkani in deževno nebo nad Benetkami, njegove sanje pa ledeniki na Antarktiki. Ko je dopolnil dvajset let, je Andrej Zdravič ugotovil, da ob glasbi, ki jo je poslušal in predvajal drugim kot tonski tehnik Radia Študent, sanjari o prostorih in krajih. Zato jih je začel iskati s filmsko

kamerjo. Sprva mu je videnje neposredno narekovala glasba, saj si je omisil droben trik, s katerim je hkrati sprožil glasbo v slušalkah in sprožile kamere super osem... To iskanje zvočnih vizij ga je pripeljalo na Center za medijske študije na univerzi v Buffalu, nato pa še v Exploratorium, muzej znanosti, umetnosti in človeške percepcije v San Franciscu. V minulih 22 letih je posnel več kot trideset filmov in zanje skomponiral avtorske zvočne trakove. Zdravičevi filmi se pogosto odprejo z izpisom naslova, ki kot da je z roko izpraskan na senzibilno površino filmskega traku. Tako se kot sunki prepišnega kaosa skozi raze svetlobe prebijajo prvi drobci in odbleski, ki omogočajo nove vizije. Pred vami niza svetlobne odbleske mimovožečega vlaka (Sunhopsoon, 1976), razkriva boleče posege v globini človeške roke (Anastomosis, 1982), popelje vas v nostalgično atmosfero družinskega kresa ob Soči (Kres, 1987) ali pa sooči z nemerljivo silo vulkanskega izbruha (Ocean Beat, 1990), vsakič znova boste očarani nad kompaktnostjo Zdravičevega opusa in prepoznavnim univerzumom njegovih vsebinskih in formalnih obsesij. Ko pa se na koncu čez platno diskretno zapeljeta še v eno samo pismenko pomenljivo speti začetnici avtorjevega imena -AZ - dobimo občutek, da smo bili res priče zaključnemu plesu, ki nosi v sebi resnico celote. Z neverjetno natančno ritmizirano montažo vidnih drobcev in zvočnih plasti, ki včasih spominja na početje vrhunskega plastičnega mikrokirurga, dobesedno od a do ž spoznavamo kompleksnost tako fascinantnih sistemov, kakršna sta ocean ali človeško telo. Vse pa nosi nezgrešljiv podpis poetike, ki je s svojo stoično mirnostjo





morda še najbližje haiku poeziji: ogromno truda za eno samo podobo - toda komu mar trud, če je ta momentalna podoba nič manj kot monumentalna podoba sveta! Če samo pomislite, da je osemdesetminutni hommage oceanskim energijam in estetikam z imenom Ocean Beat nastajal celih deset let, v njegovem zvočnem traku pa se srečujejo zvoki petnajstletnega prisluškovanja svetu, tedaj vam postane jasno, da Andrej Zdravič čas meri drugače.

Morda bi bilo pravilneje, če bi rekli, da ga sploh ne meri, temveč mu le riše mejo. Prav pojem časovnega obzorja, time horizont, je poleg soundvision drugi veliki Zdravičev izviv audiovizualnim iskanjem ob koncu 20. stoletja. Čas, ki ga



dvodimenzionalno belo filmsko platno ujame le v privilegiranih trenutkih, lahko instalacija televizijskih monitorjev razpone v horizont, skozi razmike med pomnoženo podobo pa simulira neujemljiv razmik med posameznimi sličicami filmskega traku: Water Waves (San Francisco, 1992), Skrivnost Soče (Trenta, 1995). Tako kot se pogled lovi v rezu med dvema filmskima sličicama, se oko zdaj ujame med dvema ekranoma. Tam, kjer zija kričeča razpoka v prostoru, zazija zdaj tudi nemi razmik v času.

In šele razmik razpre čas: je čas postanka, upočasnите bliskovite misli, je čas spomina. Zato, ko se boste prihodnjič sprehajali ob morju, tam takoj za piransko punto, za hip upočasnite korak in se spomnite filmov Andreja Zdraviča.

SOUND VISIONS OF ANDREJ ZDRAVIČ

The next time you are walking along the seafront in Piran, slow your step for a moment. Slowness brings a fleeting memory and a clear view. Forget Trieste somewhere in the hazy background and concentrate your gaze on the foam whipped up by the breeze on the crest of a wave and then gently laid down on the beach. Like fractals, these snow-white creatures break up into a multitude of smaller



Water Waves - Time Horizon (1993) je stalna postavitev v muzeju Exploratorium, San Francisco.

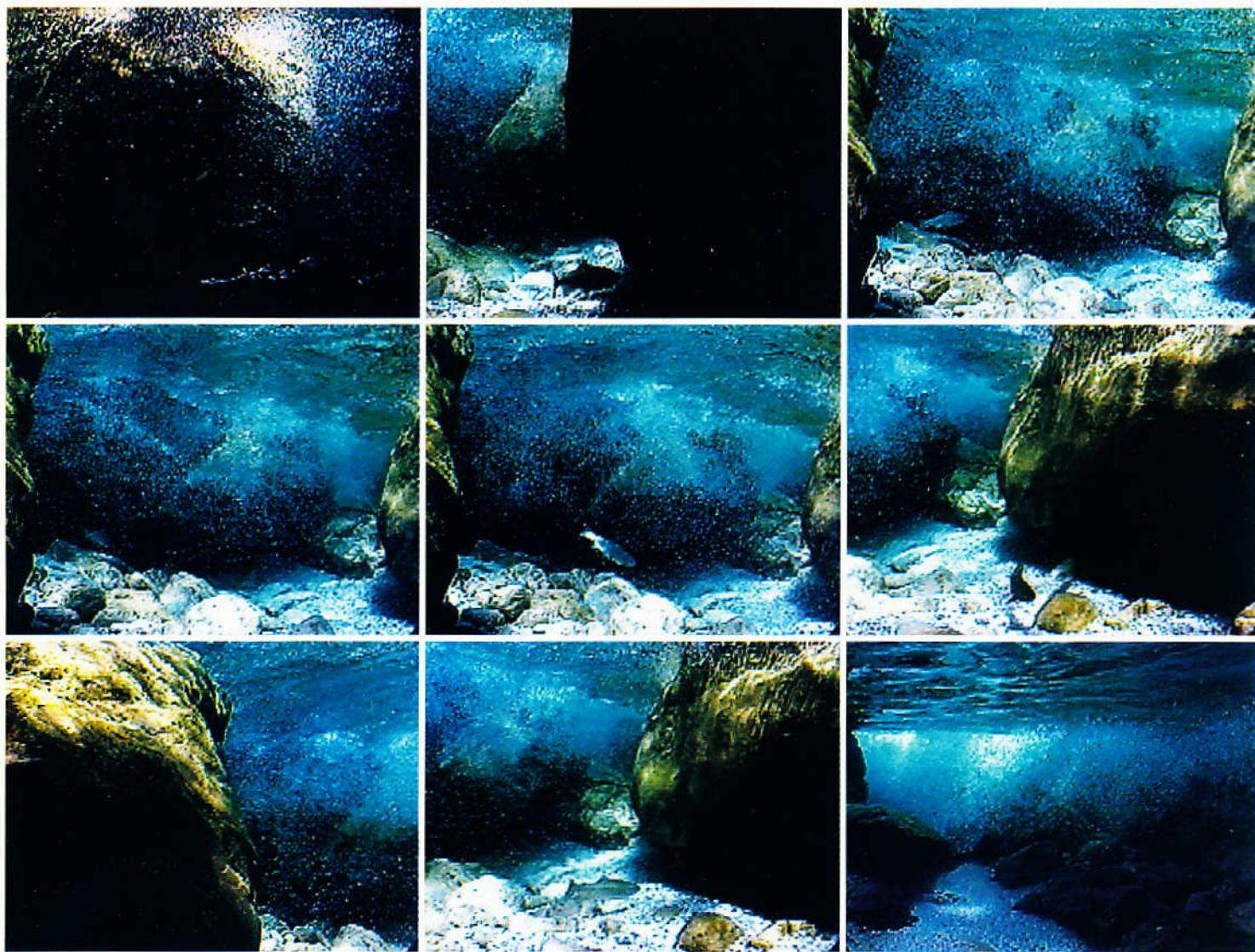
A sequence from **Water Waves - Time Horizon (1993)**, a permanent installation at the San Francisco Exploratorium.

snow-white creatures break up into a multitude of smaller worlds that come alive just long enough to wait for a new wave, a new generation. Haven't you noticed this before? Haven't you ever listened to the song of the waves? Everything you have missed until now in your hastened stride, or because your gaze has been clouded by daydreams, is available to you in the sound visions of film an sound artist Andrej Zdravič, 44.

His blankets are the embankments of the Soča river and the Mediterranean coast, his pillows the volcanoes of Hawaii and the rainy skies above Venice, his dreams the glaciers of Antarctica.

When he was twenty, Zdravič found himself dreaming of places and locations while listening to the music on Radio Študent, where he worked as a sound technician. He began to seek out these places with a movie camera. Initially, his visions were dictated directly by music, since he came up with

the trick of switching on music in his headphones and letting his camera roll at the same time. The quest for sound vision led him to the Centre for Media Studies in Buffalo and then to the Exploratorium - museum of science, art and human perception in San Francisco. Over the past 22 years he has made more than thirty films and composed original soundtracks for them. Zdravič's films often open with a title that appears to have been scratched into the sensitive surface of the film emulsion. Thus, the first specks and glints break through the scratches of light, enabling new visions. He puts before us a sequence of the light reflections of a passing train (Sunhopsoon, 1976), reveals painful interventions in the depths of a human hand (Anastomosis, 1982), draws us into the nostalgic atmosphere of a family bonfire on the Soča river (Kres, 1987) or confronts us with the immeasurable force of a volcanic eruption (Ocean Beat, 1990). Again and again one is spellbound by the compactness of Zdravič's work and the distinctive universe of his subject-matter and formal obsessions. And at the end, as one's gaze is discreetly led across the



Skrivnosti Soče - Time Horizon (1995) je stalna postavitev v Domu Trenta, Trenta.

A sequence from **Secrets of Soča - Time Horizon (1995)**, a permanent installation at Triglav National Park Information Center, Trenta.

screen to the author's initials which are significantly joined together - AZ - one feels as if one is actually witness to a farewell dance containing in itself the truth of the whole. With his incredibly precise rhythmical editing of visual fragments and layers of sound, at times reminiscent of the work of a top plastic micro-surgeon, we are literally introduced to an A to Z of the complexities of such fascinating systems as the ocean or the human body. Moreover, all of this bears the unmistakeable imprint of a poetic art that is perhaps most akin to the haiku in its stoic calm: enormous effort is invested in a single image. But what of it, if this momentary image is no less than the monumental image of the world? One only needs to consider that Ocean Beat, a sixty-minute homage to the ocean's energy and aesthetics, was ten years in the making and that the soundtrack combines sounds from fifteen years of listening, to see that Andrej Zdravič measures time differently. It would perhaps be more precise to say that he does not measure it at all, but merely delineates its borders. Besides

Soundvision, Andrej Zdravič's second grand challenge to the audiovisual explorations at the end of the 20th century is his *Time Horizon* concept. Time, which the two-dimensional white screen of the cinema captures only in privileged moments, can be expanded into a horizon by means of an installation of video monitors, simulating through the gaps between the multiplied images the uncapturable intervals between individual film frames: Water Waves (San Francisco, 1993), Secrets of Soča (Trenta, 1995). Just as the gaze is caught in the gap between two frames, the eye is caught between two screens. And out of this gap in space emerges a silent hiatus in time.

And it is only this hiatus that spreads out time. It is the time of a pause, the slowing down of the speed of thought. It is the time of memory. So, next time you are walking along the seafront in Piran, slow your step for a moment and think of the films of Andrej Zdravič.