



MESTNA GALERIJA
NOVA GORICA

Peter Androsch

Fonografska panorama svetega mesta Gorice

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Phonographic Panorama of the Holy City of Gorica

Umetniško sodelovanje: Carina Nimmervoll
Artistic Collaboration: Carina Nimmervoll

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Bil sem še mlad. In kot mnoge druge mlade ljudi je tudi mene popadel nemočen bes nad krivicami, podlostjo in krutostjo v svetu. Ta jeza me spremlja še danes. Priskrbel sem si kopico knjig, ki so obravnavale teme, kot so policijsko nasilje, osvobodilna gibanja, gverile, zatiranje, upor, kritika kapitalizma. Psihiater Franco Basaglia se je v mojem življenju pojavil kot svetla luč. Vplival je celo na moj mali svet na severnem bregu Donave, v Urfahru. Ko sem leta 1981 maturiral, so tu odprli Hišo Basaglia. »Il re dei matti« (kralj norcev) je še vedno svetil, čeprav je umrl že leta 1980. Zame je bilo to znamenje.

Njegove zasluge za osvoboditev človeka se mi še danes zdijo neprekosljive: odprava zaprtih norišnic, sprememba družbene zavesti, človeška ljubezen, spoštovanje vsakega človeškega izraza. Deviantno – kot nakazuje beseda – je lahko drugače razumljeno, lahko ga povezujemo z manj strahu. To je drug način soočanja s svetom. Tako kot v umetnosti, ki je prav tako pogosto »deviantna«. In takrat sem prvič naletel na Gorico, to sveto mesto, v katerem se je začela Basaglieva osvoboditev norosti in s tem ljudi.

Mnogo let kasneje sem si ogledal dela Zorana Mušiča, rojenega leta 1909 v bližini Gorice. Pritegnila me je zamegljenost, ki niha med norim smehom in propadom. Na številnih slikah je nekaj minljivega, efemernega, kot da bi barvo lahko odpihnil lahen piš. Hkrati pa se iz ponavljajočih motivov konjev, ladij in umirajočih obrazov oblikuje nenavadna trojica. Spominjajo na koncentracijsko taborišče Dachau, kamor je bil deportiran leta 1944. Mušič naj bi tam ustvaril dvesto risb. Bile so podlaga za nastanek zbirke *Nismo poslednji* (*Nous ne sommes pas les derniers*). Leta 2016 so v arhivu tržaškega Vsedržavnega združenja partizanov Italije odkrili še 23 njegovih risb iz Dachaua.

Basaglia in Mušič sta se srečala v mojem domišljjskem svetu, v svetem mestu – v »Gorici«. V mestu kultur, kjer je zlo premagano: Gorica, Gorizia, Gurize, Görz. Basaglia in Mušič sta zame neločljivo povezana. Tudi v resnici sta za vedno združena. Na San Micheleju, pokopališkem otoku v Benetkah, kjer sta oba pokopana.

Če sledimo Basaglievi ideji in Mušičevi usodi, vidimo potrebo po utopičnem svetem mestu, mestu zdravljenja. Lahko je tudi paleopolis, harmonično mesto iz mitske preteklosti. Morda se ti dve fantaziji celo srečata v krožnem pojmovanju časa. Danes, ko strašne priče dveh svetovnih vojn v teh krajih tonejo v pozabo, se mi zdi takšna fantazija še jasnejša. Panorama mesta ljudi. Kot Avstrijec čutim globok sram zaradi zločinov, ki so jih storili moji predniki. Nemčiji in Avstriji je dvakrat uspelo spremeniti svet v ruševine. Danes Nemčija s svojim prezirljivim bogastvom ponovno prevladuje v Evropi. In Avstrija ji je tesno za petami. To spoznanje je boleče. Morgenthauov načrt bi morda dejansko omogočil prijaznejšo prihodnost. Kdo ve.

Moje vizualno delo se je postopoma razvijalo na podlagi dela z zvokom. Razumevanje, oblikovanje, snemanje in reproduciranje zvoka – to je moje področje. Fonografija, tako rekoč zapisovanje zvoka, kot naslov in program. Za zvok je značilna superpozicija. Zvok slišimo iz vseh smeri in vedno v nešteti plasteh, nekaterih glasnih, drugih tihih, bližnjih, daljnih, gibljivih, negibljivih. Slišimo tudi skozi steno in celo to, kar je za nami. V tem se poslušanje zelo razlikuje od gledanja. Videti skozi ni mogoče. Slišati pa je. To načelo je značilno tudi za moje slike. Ustvarjene so s prekrivanjem različnih plasti, tako dobijo podobo panorame. Naj gre za fonografije iz glasbenih ali zgodovinskih zapisov ali pa slikovnega gradiva, kot so zemljevidi, skice, načrti, fotografije, slike in risbe.

Moja *Fonografska panorama svetega mesta Gorice* je divji asociativni svet, ki se je začel z Zoranom Mušičem in Francom Basaglio, a se še zdaleč ni končal. Asociacije segajo globoko v zgodovino in povezujejo teme, kraje, ljudi, pisma v vrvež, iz katerega se oglašajo tudi drugi duhovi in angeli. Mala, uboga Paola Gonzaga (Paola iz Mantove) in njen strogi mož goriški grof Leonhard, Nora Gregor, Edvard Ravnikar, Jana Krivec, Jožef Stefan in nešteto drugih neidentificiranih in neznanih demonov. *Fonografska panorama svetega mesta Gorice* je moja tretja velika panorama po *Panorami Linških spisov* in *Panorami po Richardu Wagnerju in Karlu Marxu*.

Peter Androsch

audire vice versa videre

O umetniškem delu Petra Androscha
Avtor Andreas Strohhammer*

Od leta 2005, ko je ustanovil Fonografsko društvo, Peter Androsch izdeluje litografije in sitotiske. Vanje vključuje grafično reprodukcijo in alienacijo notnih zapisov. Njegove lastne notacije in partiture drugih skladateljev tvorijo izvorno gradivo, ki ga umetnik oblikuje v nove »slikovne kompozicije« s pomočjo superpozicije ali dekonstrukcije. Tako nastanejo edinstvene stvaritve, ki celoten obseg glasbenega dela pretvorijo v en sam »vizualni zvok«. Sčasoma je metodo vse bolj izpopolnjeval, v slikovni kanon je med drugim umeščal tudi pisave in portrete znanih osebnosti.

Individualna strategija Petra Androscha sloni na dveh stebrih. Na eni strani je umetniško raziskovanje, ki preučuje lokalno povezana ozadja in povezave med zgodovinskimi osebnostmi, te pa prikazuje kot mrežne strukture. Na drugi strani je metoda »prilaščanja v umetnosti«, ki s preoblikovanjem postavlja že obstoječe predmete ali modele v nov kontekst. Posledica tega so ekspresivne slike, ki uprizarjajo »orkestracijo podob« na zelo subjektiven način – v fonografskem smislu.

V *Fonografski panorami svetega mesta Gorice* je Peter Androsch v glavnem uprizoril dve osebnosti: psihiatričnega reformatorja Franca Basaglia (1924–1980) ter slikarja in grafika Zorana Mušiča (1909–2005). Zgodovinske fotografije, ki prikazujejo žalostne razmere v psihiatrični ustanovi, se mešajo s citati in barvitostjo Mušičevega obsežnega vizualnega sveta ter ustvarjajo asociativni panoptikum. Skupaj z očarljivo Carino Nimmervoll v računalniku sestavita slike, ki pridejo do pravega izraza šele v velikem formatu in očarajo nas gledalce. Basaglia daje vsebino, Mušič zvok. Gre za dialog, ki nam ga ponuja Androsch – in na katerega se lahko zmagoslavno odzovemo le v mislih.

* Andreas Strohhammer je umetnostni zgodovinar, zaposlen v muzeju Lentos v Linzu v Avstriji.



Detajl iz panorame / Detail from the Panorama



Detajl iz panorame / Detail from the Panorama

I was still young. And like many other young people I felt helpless rage at the injustices, meanness and cruelty in the world. That rage remains with me to this day. I stocked up on a bunch of books that dealt with topics such as police violence, liberation movements, guerrillas, oppression, rebellion, criticism of capitalism. The psychiatrist Franco Basaglia appeared in my life as a beacon of light. He even affected my little world on the northern bank of the Danube in Urfahr. In 1981, the year I graduated from high school, the Basaglia House was opened here. "Il re dei matti" (The King of Fools) was shining bright even though he had already died in 1980. I saw this as a sign.

His merits for the liberation of man seem to me unrivalled to this day: the abolition of closed mental hospitals, the change in social consciousness, human love, respect for any human expression. It implied a different way of understanding the deviant – as the word suggests – it could be associated with less fear. It is another way of dealing with the world. Just like in art, which is often "deviant". And that is when I first came across Gorizia, this holy city where Basaglia's liberation of the insane, and thus of the people, began.

Many years later, I saw works by Zoran Mušič who was born near Gorizia in 1909. The blurred images oscillating between mad laughter and decay attracted me. Many of the paintings contain something transient, something ephemeral, as if the paint could be blown away with a breath of air. At the same time, there is an eerie trinity to the often-recurring horses, ships, and dying faces. They recall the Dachau concentration camp, where he was deported to in 1944. Mušič is said to have created two hundred drawings there. They are considered the basis for the collection *Nous ne sommes les derniers* (We Are Not the Last). In 2016, another 23 drawings from Dachau were discovered in the archives of the Italian National Partisan Association in Trieste.

Basaglia and Mušič came together in my imaginary world, as well as in the holy city, in "Gorica". In the city of cultures, where evil is overcome: Gorica, Gorizia, Gurize, Görz. Basaglia and Mušič are forever connected in my mind. After all, they are also eternally linked in reality – on the cemetery island of San Michele in Venice where both of them are buried.

Anyone who understands Basaglia's ideas and Mušič's fate will see the necessity of a utopian holy city, a healing city. It could also be a paleopolis, a harmonious city in a mythical past. These two fantasies may even meet in a circular conception of time. Today, when the terrible testimonies of two world wars are forgotten in this region, I see this fantasy even clearer. The panorama of a city of people. As an Austrian, I experience deep shame about the crimes of my ancestors. Germany and Austria were able to put the world to rubble and ashes twice in history. Today, Germany dominates Europe with its disdainful wealth once again. And Austria follows suit. This is a painful realization. Perhaps the Morgenthau Plan would actually have made a more liveable future possible. Who knows.

My visual work has consistently developed from working with sound. Understanding, shaping, capturing, communicating sound – that is my field. Phonography, so to speak, sound-writing, as the title and the programme. Superposition is characteristic of the sound. We hear sound coming from all directions and always as a superposition of innumerable layers, some loud, others quiet, close, distant, moving, still. We can even hear something through a wall, and even what is behind us. It is very different with seeing. It is not possible to see through, whereas hearing through is. This principle also characterizes my paintings. They are created by superimposing different layers, turning them into a panorama. Be it in the case of the phonographs from musical or historical writings or from visual materials such as maps, sketches, plans, photos, paintings and drawings.

My "Phonographic Panorama of the Holy City of Gorica" is a wild associative world that began with Zoran Mušič and Franco Basaglia, but is far from ending. The associations reach deep into the history, connecting themes, places, people, writings into a pandemonium from which other spirits and angels also look out. Little, poor Paula Gonzaga (Paola of Mantua) and her stern husband Leonhard of Gorizia, Nora Gregor, Edvard Ravnikar, Jana Krivec, Josef Stefan and countless unidentified and unknown demons. The "Phonographic Panorama of the Holy City of Gorica" is my third large-scale panorama after the "Panorama of Linz Writings" and the "Panorama after Richard Wagner and Karl Marx".

Peter Androsch

audire vice versa videre

About the artistic method of Peter Androsch
By Andreas Strohhammer*

Since 2005, when Peter Androsch founded the Phonographic Society, he began to produce lithographs and silkscreens. This involves the graphic reproduction and alienation of musical notations. His own notations and scores of other composers form the source material that Peter Androsch shapes into new "image compositions" through superimpositions or deconstructions. Unique pieces are created that transform the entire musical scope of a musical work into a single "visual sound". The method was refined more and more, typefaces and portraits of famous personalities, among others, were included in the pictorial canon.

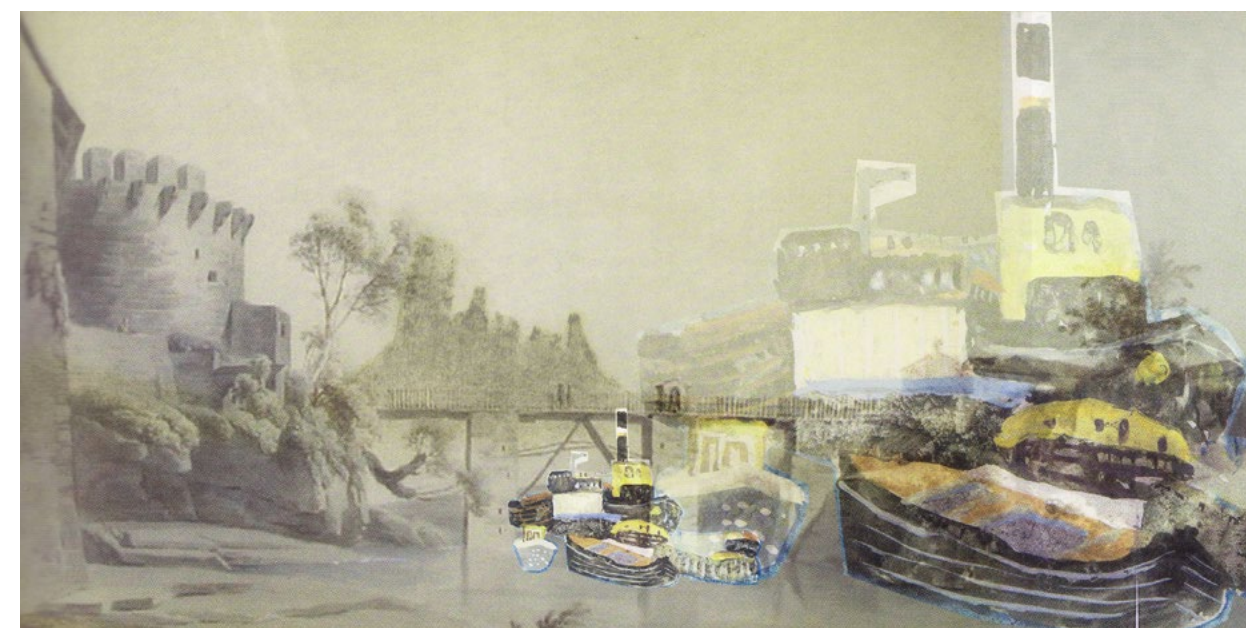
Peter Androsch's individual strategy rests on two pillars. On the one hand, artistic research, which investigates locally related backgrounds and cross-connections of historical personalities and thematizes them in the sense of a network representation. On the other hand, the method of "appropriation in art", which places already existing objects or models in a new context by means of transformation. This results in expressive paintings, which admittedly stage an "orchestration of the image" in a very subjective way - in the phonographic sense.

For the "Phonographic Panorama of the Holy City of Gorica" Peter Androsch mainly stages two personalities: the psychiatric reformer Franco Basaglia (1924-1980) and the painter and graphic artist Zoran Mušič (1909-2005). Historical photographs of a psychiatric institution document the deplorable conditions, mingling with quotations and coloration from Mušič's vast visual world to create an associative panopticon. Together with the congenial Carina Nimmervoll, Peter Androsch assembles the images on the computer, which only unfold their true effect in large format and fascinate us viewers. Basaglia provides the content, Mušič the sound. It is a dialogue that Androsch offers us - and to which we can only respond ourselves triumphantly in our thoughts.

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Detajl iz panorame / Detail from the Panorama



Detajl iz panorame / Detail from the Panorama



Detajl iz panorame / *Detail from the Panorama*



Detajl iz panorame / *Detail from the Panorama*





Detajl iz panorame / Detail from the Panorama



Detajl iz panorame / Detail from the Panorama

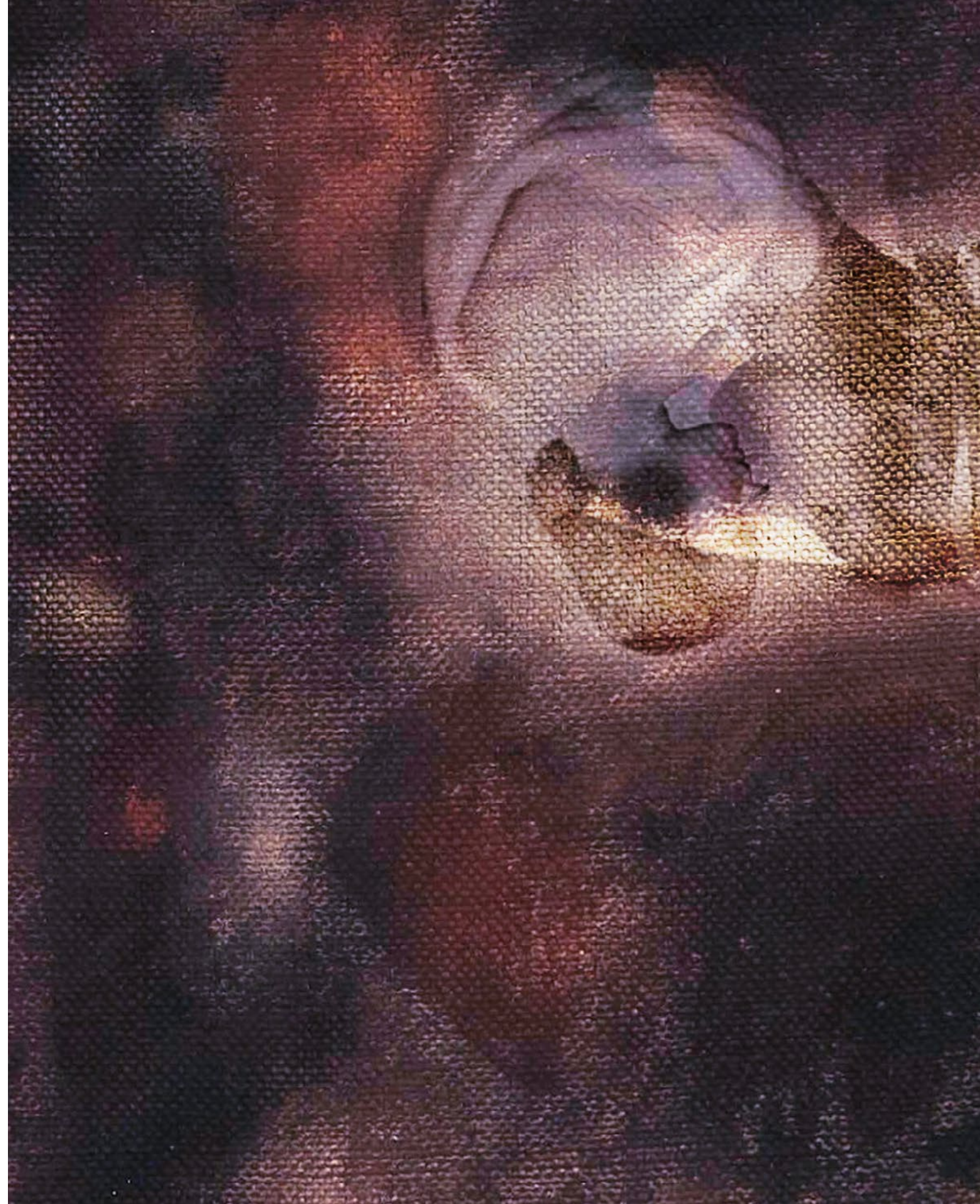




Detajl iz panorame / *Detail from the Panorama*



Detajl iz panorame / *Detail from the Panorama*

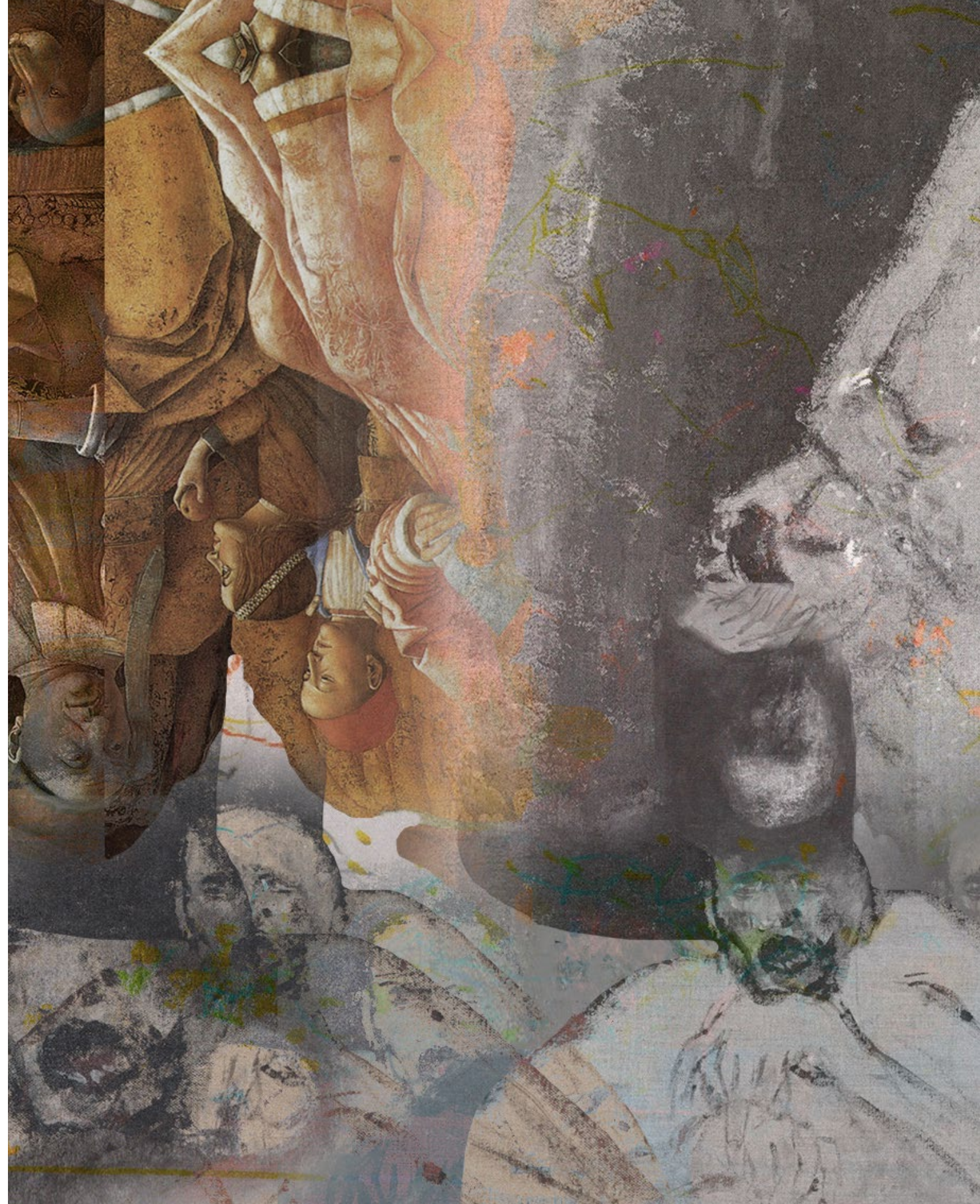




Detajl iz panorame / *Detail from the Panorama*

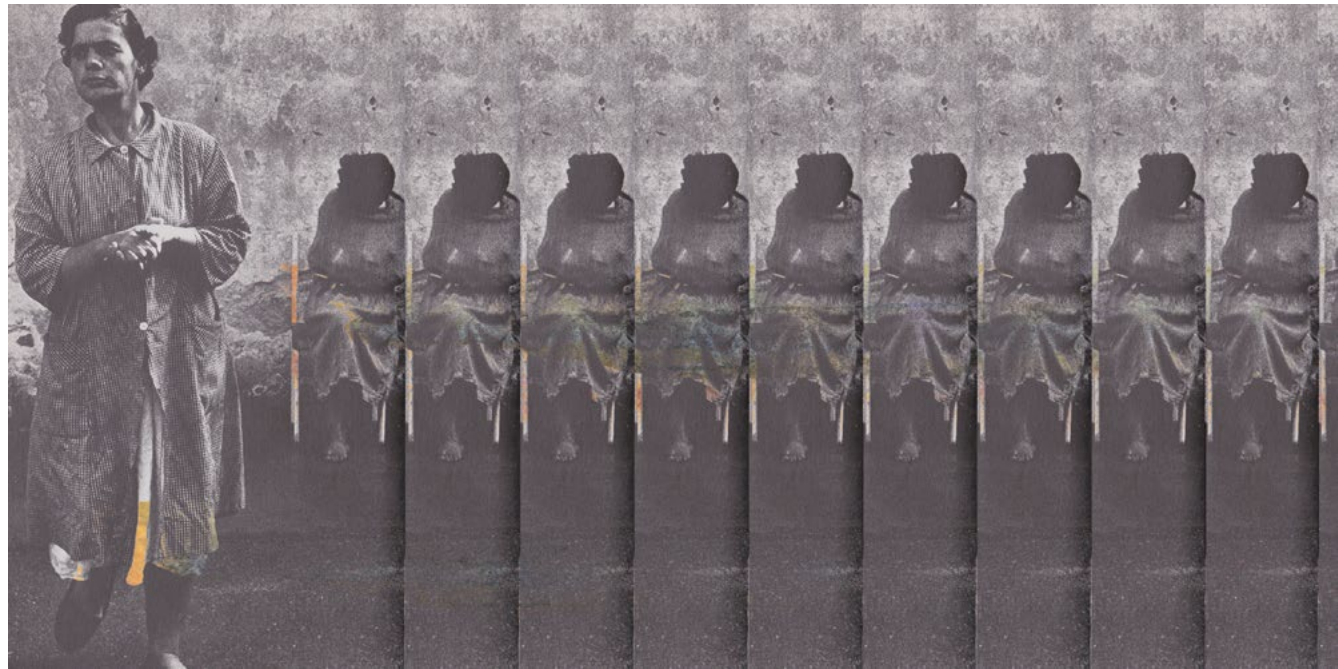


Detajl iz panorame / *Detail from the Panorama*





Detajl iz panorame / *Detail from the Panorama*

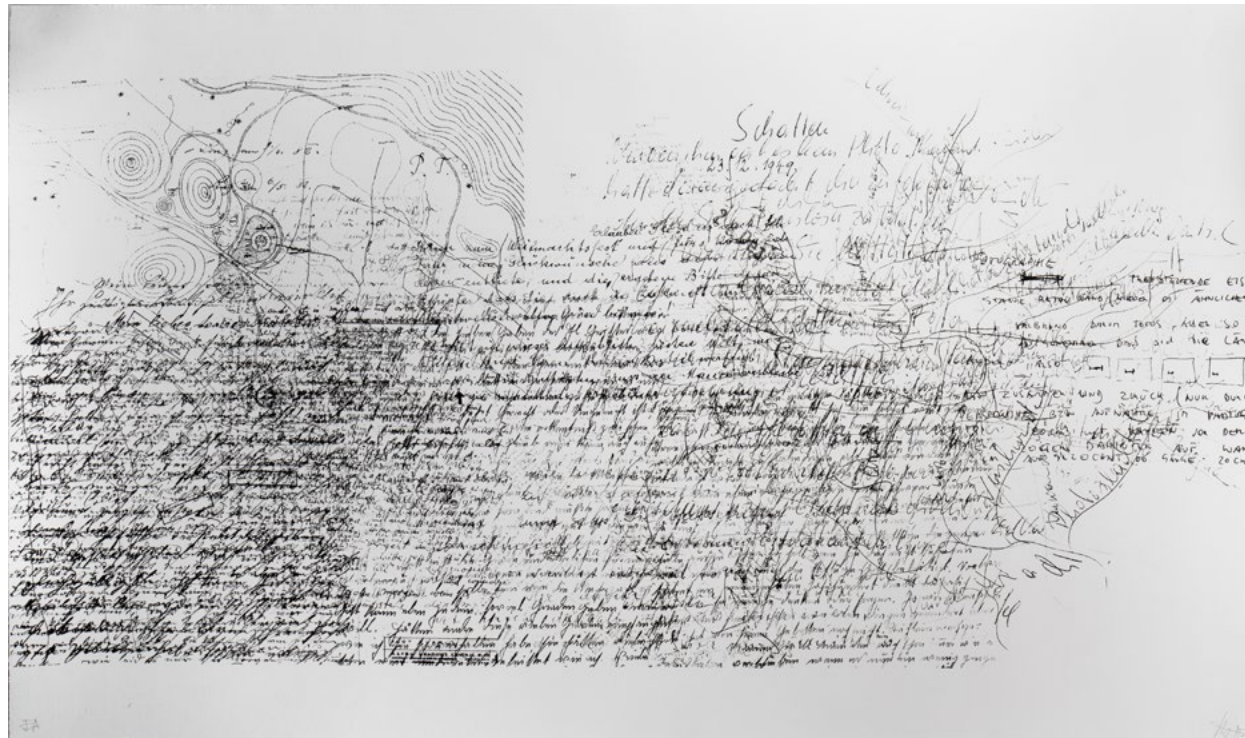


Detajl iz panorame / *Detail from the Panorama*





Fonografska panorama Linz (celota) / Phonographic Panorama Linz Writings (total)
Foto/Photo: Paul Kranzler



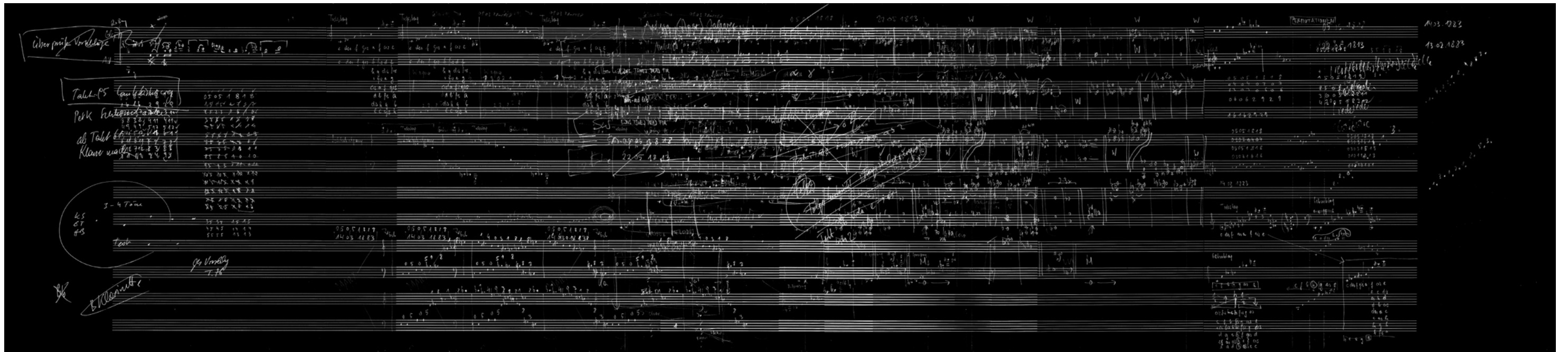
Osnutek Fonografske panorame Linz / Phonographic Draft Panorama Linz Writings
Ilustracija/Illustration: Natalie Pichler



Fonografska panorama po Karlu Marxu in Richardu Wagnerju /
Phonographic Panorama after Karl Marx and Richard Wagner (at Earport Duisburg)
Foto/Photo: Peter Androsch



Fonografska panorama po Karlu Marxu in Richardu Wagnerju /
Phonographic Panorama after Karl Marx and Richard Wagner (at Earport Duisburg)
Foto/Photo: Peter Androsch



Fonografska panorama po Karlu Marxu in Richardu Wagnerju /
Phonographic Panorama after Karl Marx und Richard Wagner
Ilustracija/Illustration: Natalie Pichler

Peter Androsch

Rodil se je leta 1963 v Welsu v Zgornji Avstriji. Zanj lahko rečemo, da je zvočni umetnik: zvok posluša, ga razume, oblikuje, posname. Ukvarja se z glasbo, akustično ekologijo, jezikom in snemanjem zvoka (kot slušni in vizualni dokument). Njegove fonografije nastanejo s postavljanjem več plasti, tako kot nastane zvok z interferenco zvočnega valovanja. Sčasoma je razvil različne skupine del: fonografske portrete, zgodovinske fonografije in glasbene fonografije. Peter Androsch je prepričan, da se človek pogosto več nauči o svetu, če dobro prisluhne, kot če dobro opazuje. V mednarodnem prostoru deluje kot glasbenik, skladatelj, prostorski umetnik in pisec, raziskovalec, pisatelj in predavatelj.

Born in 1963 in Wels, Upper Austria. He can confidently be called a sound artist: listening to sound, understanding it, shaping it, capturing it. Thus music, acoustic ecology, language and sound recording (as auditory and visual document) emerge as fields of work. His phonographies are the result of multiple layering, like sound is created by interference of sound waves. Different groups of works developed over time: phonographic portraits, historical phonographies and musical phonographies. Peter Androsch is convinced that one often learns more about the world by listening closely than by looking closely. He is internationally active as a musician, composer, spatial and written artist, researcher, writer and lecturer.



Foto/Photo: Carina Nimmervoll

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