

“Sve je u pogledu”

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viša kustosica

Muzej moderne i suvremene umjetnosti u Rijeci

“Zašto volim fotografiju, zašto osjećam strast prema tom mediju umjetničkog izražavanja?” upitala sam se udubljena u promatranje zračnih fotografija Saše Poldana. Zasigurno zbog toga što nam na osobit način otkriva ono što nas okružuje, fragmente stvarnosti čiju izuzetnost i osobitost često ne zamjećujemo. Odabirom jedinstvenoga kadra, fotograf usmjerava vizualnu, mentalnu i emotivnu pažnju promatrača na nešto što je postojalo u vremenskom trajanju, što je istovremeno komprimiralo prošlost, sadašnjost i budućnost. Fotografija nam otkriva tužnu istinu da često tragamo za ljepotom na nekom drugom mjestu, u nekoj drugoj osobi ili životnoj situaciji, a ona je tu pred nama, neprestano nadohvat opažaju i iskustvu. Često nam otkriva i ono što nije lijepo i poželjno, ali je istinito i stvarno, ispunjeno bespoštednom surovošću svakodnevnice od koje radije okrećemo pogled i misao.

Saša Poldan intenzivno se bavi fotografijom od 2001. godine (www.sasapoldan.com) iako mu ona nije životni poziv. One koji ga poznaju kao uspješnog odvjetnika, vjerojatno će iznenaditi njegova predanost i strast za fotografijom. Ali ako znamo da je za uspješno obavljanje životne profesije potrebno udružiti talent, predanost, inteligenciju, znanje, upornost i strast, onda nam se analogija uspješan odvjetnik i uspješan fotograf ne čini više nemogućom. Umjetnički senzibilitet, znatiželja i avanturistički duh dodatne su odlike koje upotpunjuju njegov fotografski profil.

Najčešće teme koje istražuje fotografskom kamerom su pejzaž i makrofotografija. Slike krajolika zanimaju ga kao estetski fenomen, a zračne fotografije Islanda, Poldanova su inicijacija u ovu uzbudljivu fotografsku temu. Njima otvara novo poglavlje koje želi proširiti istraživanjem novih prostranstava iz zraka. Zračne fotografije Islanda možemo podijeliti u dvije skupine:

one koje afirmiraju ljepotu, izražajnost i raznovrsnost krajobraza Islanda i one koje prepoznavamo kao način afirmiranja vizualne estetike apstrahiranjem zbilje i dekonstrukcijom motiva.

U srpnju 2009. godine tijekom četiri dana preletio je južni, jugozapadni i centralni dio otoka na visinama od 50 do 400 metara. Nastalo je više od petsto digitalnih snimaka, koje su za izložbu selektirane, pa se zbog ograničenosti prostora predstavlja dvadeset devet većih i dvanaest manjih formata. Vrhunska tehnika kojom se služio (fotoaparat Hasselblad H3DII-50 i CANON EOS-1Ds Mark III) omogućila mu je iznimnu oštrinu, kolorističko bogatstvo i izražajnost te svjetlosnu i površinsku diferencijaciju prizora. Ali bez tehničke vještine, nepogrešive intuicije i instinkta za kadriranje, kompozicijski sklad, oštrinu, optimalno osvjetljenje i ekspoziciju, u tim veoma zahtjevnim i nepovoljnim uvjetima snimanja ne bi bilo moguće ostvariti fotografije takve vrsnoće. Umjesto lakšeg postupka zumiranja, odabrao je teži i opasniji način kako bi snimka bila savršenija. Odabrani je prizor kadrirao promjenom visine leta i nagiba zrakoplova tipa Cessna. Pilot je u svakom trenutku bio spreman na akrobatski let pa se u nekim situacijama opasno približavao tlu (čak na 50 metara). Pilot i fotograf su funkcionirali kao dobro uvježban dvojac. Kako pojašnjava autor, za zračnu fotografiju poželjni su Cessna avioni unatoč njihovoj zastarjelosti. Dva su razloga: krila su iznad, a ne ispod kabine kao kod modernih aviona, a prozor se otvara preklopno, što omogućuje direktno fotografiranje bez staklene prepreke.

Krajolik koji je poznat po zadivljujućim i jedinstvenim prirodnim ljepotama: glečerima, snježnim planinskim vrhovima, gejzirima i riječnim tjesnacima, kao i travnatim površinama smaragdno zelene boje, na Poldanovim se slikama pretvara u apstraktne arabeske. Na djelu je dekonstrukcija i dematerializacija motiva krajobraza, a rezultat je posve slikarske prirode, ritmička

igra linija, tonskih dionica i forme. Na djelu je pretvorba - transfiguracija motiva krajobraza u apstraktnu slikarsku igru kojom dominiraju formalni i estetski elementi. Pitamo se, kako je uopće moguće u jurećem zrakoplovu, s tolike visine, u tisućinki sekunde zabilježiti prizor s tolikom preciznošću i oštrinom. Neke slike podsjećaju na makrofotografiju snimljenu stativom u idealnim laboratorijskim uvjetima, jer nam se čini da je takvu pojavnost i neponovljivost prirode i prirodnih ritmova nemoguće vidjeti ljudskim okom. Ali zar nije već toliko puta rečeno o zakonima univerzuma po kojima makroplan odražava mikroplan, a makrokozmos mikrokozmos i obrnuto? Sve je u prirodi nerazdvojivo povezano, a umjetnost nas posredstvom jedinstvene autorove interpretacije i "pogleda" na zbilju uvijek ponovno iznenadi i nadahnjuje.

Uz bok fotografijama kojima je autor ostvario dekonstrukciju prizora, nalazi se druga skupina radova koji afirmiraju predmetnost, taktilnost i prepoznatljivost motiva. Tako nam se otkriva specifična konfiguracija tla, morska površina u raznim vremenskim prilikama, surova islandska obala, jezera, vijugava riječna korita i delte, vulkani, vodopadi, gejziri i glečeri Islanda. Zapanjujuće su boje prirode, izražajnost i skala tonova koji nisu nastali upotrebom kompjuterskih programa za obradu digitalne fotografije, već su takve u svome prirodnom obliku. Ispražnjena od ljudske prisutnosti i posljedica ljudskoga djelovanja, apoteoza su prirode i dinamičnih prirodnih procesa i ciklusa.

Ovaj uzbudljiv i nadahnjujući ciklus fotografija otkriva nam što je sve moguće kada se udruže umjetnički senzibilitet, poznavanje *métiera*, eksperiment i znatiželja. Poželimo, stoga, Saši Poldanu da nastavi stvaranje na ovome putu i da publici daruje "vlastiti pogled" na prirodna prostranstva i stvarnost čiji smo suvremenici.

“It’s All In the Eye”

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“Why do I love photography, why do I feel passion for this medium of artistic expression?”, I asked myself as I was engrossed in looking at Saša Poldan’s aerial photographs. It must be because it reveals to us our surroundings in such a specific way, unveiling fragments of reality whose exceptionality and salience we often fail to notice. By selecting a unique frame, the photographer directs the visual, mental and emotional attention of the observer at something that has existed in a temporal space, something comprised contemporaneously of the past, the present and the future. Photography reveals to us the sad truth that, though we often search for beauty in other places, in other people or in other situations in life, it is here before us, always within the reach of our vision and experience. It also often reveals that which is ugly and undesirable, but is, at the same time truthful, real and permeated with the unsparing harshness of everyday life that we prefer to avert our gaze and thoughts from.

Saša Poldan has been intensely involved with photography since 2001 (www.sasapoldan.com), even though it is not his life’s calling. Those that know him as a successful lawyer will probably be surprised by his passion and devotion to the medium. However, if we take into consideration that, in order to pursue a successful career, one needs to combine talent, devotion, intelligence, knowledge, perseverance and passion, then the analogy between a successful lawyer and a successful photographer no longer seems impossible. An artistic sensibility, curiosity and an adventurous spirit are additional qualities that complement his profile as a photographer.

The most frequent topics of his photographic explorations are landscapes and macro photography. Images of landscapes interest him as an aesthetic phenomenon, and his aerial photographs of Iceland served as his initiation into this exciting field of photography. With them, he opened a new chapter, one he wishes to expand by exploring new realms from the air.

His aerial photographs of Iceland can be divided into two groups: those that affirm the beauty, expressiveness and diversity of Iceland's landscapes, and those that are recognized as a way of affirming visual aesthetics through the abstraction of reality and the deconstruction of motifs.

In July 2009, he flew for four days over the south, southwest and central parts of the island at altitudes ranging from 50 to 400 meters. Over five hundred digital photographs were created from which, due to a lack of space, twenty-nine larger and twelve smaller photographs were selected for the exhibition. The top-notch equipment he used (a Hasselblad H3DII-50 and a CANON EOS-1Ds Mark III) allowed for an exceptional sharpness, an opulence of colour and expression and light and surface differentiation. However, without technical skills, an infallible intuition and an instinct for framing, compositional harmony, sharpness and the optimal illumination and exposure, it would be impossible to realize photographs of this quality in such demanding and unfavourable conditions. Instead of an easier zooming method, he opted for a more difficult and dangerous one so that the images would be closer to perfection. He framed a chosen scene by altering the altitude and the inclination of a Cessna model aeroplane. The pilot was prepared for acrobatic moves at every moment thus, in some situations, he got dangerously close to the ground (50 meters). The pilot and the photographer operated like a well-trained duo. As the author explains, Cessna aeroplanes are desirable for aerial photography despite their age. There are two reasons for this: the wings are above the cockpit and not, as they are in modern planes, below it, and the window can be folded, which allows for direct photography, without the glass obstacles.

A landscape, known for its captivating and unique natural beauties: glaciers, snow-capped mountains, geysers and river channels, and also for its emerald green grassy surfaces, turns to abstract arabesques in Poldan's photographs. A deconstruction and dematerialization of landscape motifs is at work, with a result reminiscent of paintings, a rhythmical play of

lines, tones and shapes. A transformation is at work – one that transfigures landscape motifs into an abstract artistic game dominated by formal and aesthetic elements. We wonder how it is even possible, from a plane racing at such an altitude, to capture a moment with such precision and sharpness in a thousandth of a second. Some images remind us of macro photographs shot in ideal laboratory conditions, as it seems that such a manifestation of the unrepeatability of nature and natural rhythms should be invisible to the human eye. But hasn't already a lot been said on the laws of the universe according to which the macro realm reflects the micro realm, and the macro-cosmos reflects the micro-cosmos and vice versa? Everything in nature is inextricably intertwined and art, through the mediation of the artist's unique interpretation and "view" on reality, always surprises and inspires us anew.

Apart from the photographs in which the author executes the deconstruction of the scene, there is a second group of works that affirm the reification, tactility and recognizability of motifs. Thus the specific make-up of the soil, the surface of the sea in various weather conditions, the harsh Icelandic coast, lakes, meandering riverbeds and deltas, volcanoes, waterfalls, geysers and the glaciers of Iceland are all revealed to us. The colours of nature, their expressivity and the palette of shades that hasn't been created by using digital photo processing computer programmes, but remains in its natural form, are all awe-inspiring. Devoid of human presence and free of the consequences of human activities, they are an apotheosis of nature and its dynamic processes and cycles.

This exciting and inspiring series of photographs reveals to us all the possibilities that occur when an artistic sensibility, knowing one's metier, experimentation and curiosity join forces. So, we wish that Saša Poldan continues creating works in this vein, and to bestow upon the public "his own view" of the natural expanses and the reality of which we are contemporaries.