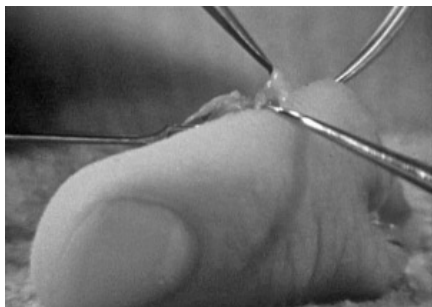


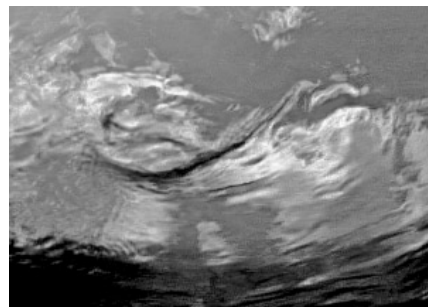
RETROSPECTIVES



ANASTOMOSIS



OBON



RIVERGLASS

THE FILMS OF ANDREJ ZDRAVIC

November 21-23 • Filmmaker in person!

In the three decades-plus that he has been active as a film and sound artist – a span that has seen the release of more than thirty films and installations – Andrej Zdravic has staked out a creative territory very much his own, creating a body of work devoted to exploring the mysterious energies and forces of the natural world. His work abounds with volcanic and tidal activity, eruptions and geysers, while also investigating the hidden depths of the human body. Beautifully photographed and edited, these films are visually exquisite while closely attuned to dimensions beyond the visible.

Educated in Slovenia and the U.S., and active in NY and in San Francisco, where he established a video department at Exploratorium, The Museum of Science, Art and Human Perception, Zdravic has been treated to career retrospectives at venues including the Pompidou Center in Paris and the Deutsches Filmmuseum in Frankfurt. Anthology is thrilled to host Zdravic for a four-program survey of his work, including a single-channel version of his renowned installation, TIME HORIZON.

“The films of Zdravic are a liturgy from which we emerge appeased, for we return from a different world, a world where energy is spectacle; illuminated, imbued with – alas, too evanescent – serenity.” –Jean-Michel Bouhours, POMPIDOU CENTER

“My films are born from direct experience. I believe my function is to funnel the energy of things at their elemental level, for I feel that it is the simplicity which holds true revelations. This is a great challenge and the pursuit of my life.” –A.Z., 1982

Anthology gratefully acknowledges support for this series from the Experimental Television Center’s Presentation Funds Program, which is supported by public funds from the Electronic Media and Film Program of the New York State Council on the Arts.

PROGRAM 1:

WATERBED (1974, 5 minutes, 16mm)

“Shot on the Niagara river rapids, WATERBED holds the basic premise of all my endeavors: to infuse the viewer with a life force, a shot of energy that would enter the bones and whirl up the spirits!” –A.Z.

PHENIX (1975, 14 minutes, 16mm)

“PHENIX, a film which graphically depicts the process of plastic surgery, becomes in Zdravic’s hands a dispassionate meditation on mortality. [...] Zdravic engages the viewer...in a transcendent journey from the physical to the metaphysical, from the horrific to the sublime.” –Bruce Jenkins, BEAU FLEUVE

SUNHOPSOON (1976, 8 minutes, 16mm)

“[Shot] in 1975 along cargo railroad tracks on the edges of Buffalo where I used to live during my studies. It took me five months to capture the flickers of sun rays caused by the passing train on trees and surroundings, because, on top of irregular trains, I also needed the ‘cooperation’ of the elusive sun.” –A.Z.

BREATH (1976, 8 minutes, 16mm)

“[C]onsists of nothing more than shots of a newspaper blowing in the wind of empty NY streets. But Zdravic doesn’t treat this subject with the wispy lyricism of Brakhage or Marie Menken. The newspaper is just a newspaper – a ‘found object’ à la Duchamp.” –David Ehrenstein, LOS ANGELES HERALD EXAMINER

VENEZIA (1981, 7 minutes, 16mm)

“I sailed into Venice on a rainy October afternoon...with only three 30-meter rolls of film. The result is practically an edited-in-camera film with a soundtrack I composed with sound recorded on the spot, mixed with recordings of WAVE ORGAN – an acoustic sculpture in San Francisco Bay by Peter Richards.” –A.Z.

VSI SVETI (ALL SAINTS) (1981, 5 minutes, 16mm, silent)

“[Photographed in the filmmaker’s native city of Ljubljana, Slovenia, on November 1st, All Saint’s Day, when the living pay tribute to the dead by striking a candle and observing a moment of silence. VSI SVETI is

incandescently beautiful.” –Linda Gross, LA TIMES

KRES (BONFIRE) (1987, 6 minutes, 16mm)

“[A] sparkling film of a fire that my father built on the bank of the river Soca in northern Slovenia. It is an intimate film, celebrating our family’s reunion and the magic of the fire.” –A.Z.

AIR TRIO, PART 2: PRISMATIC SKY

(1985, 6 minutes, 16mm)

“AIR TRIO invites the viewer to embark on his/her own exploration of the vast aerial realm. PRISMATIC SKY is a garland of optical phenomena resulting from the mixing of gases, water and light.” –A.Z.

RESTLESS (1987, 12 minutes, 16mm)

“Iceland is in a state of continuing creation which manifests itself in hot springs, steam eruptions and geysers.... Paradoxically, this windswept and barren earth vents great heat and energy from its inner core. RESTLESS evokes the power and mysticism of this young earth.” –A.Z.

Total running time: ca. 75 minutes.

–Friday, November 21 at 7:30.

PROGRAM 2:

ANASTOMOSIS (1982, 58 minutes, 16mm)

“[M]y film...aims to establish a relationship between the fascinating and delicate microsurgeon’s work and the larger fabric of everyday life. It is a film about the human hand, the inner beauty of the hand as revealed by microsurgeons, and the hand as a magnificent instrument which is essentially determining our careers, our play, and our very relation to the world.” –A.Z.

–Saturday, November 22 at 6:00.

PROGRAM 3:

OCEAN BEAT (1990, 60 minutes, 16mm)

“[T]he result of [my] continuing desire to understand and see better the grand forces of nature and the message they portend for humanity. The Ocean fascinates me: its rhythms and ever-changing moods seem to reflect the breath of inner space. It is a study of rhythm, of tension

and release, of persistence, of the intimate immensity of time.” –A.Z.

–Saturday, November 22 at 8:00.

PROGRAM 4:

OBON (2001, 6 minutes, video)

“Obon is a Buddhist observance honoring the ancestors which was filmed on Oahu, Hawaii. Candle lanterns are dancing out on the ocean’s tide, guiding the ancestors’ spirits on their journey to the grand cosmos.” –A.Z.

ORIGIN (2001, 24 minutes, video)

“In ORIGIN we witness the birth of new land. It is an experience of the primordial antagonism of fire and water, as lava meets the sea, and a meditation on the energies that have shaped and continue to shape our planet.” –A.Z.

RIVERGLASS (1997, 41 minutes, video)

Four years in the making, RIVERGLASS is not a documentary about the river Soca. It is a poetic river ballet to the music of natural sounds, a reflection of the author’s endless fascination with the forces of nature that contain universal principles of life and the seeds for a new kind of narrative cinema.

HEARTBEAT (2000, 10 minutes, video)

Juxtaposes the scientific visualizations of the human heart and original nature sequences (lightning, currents, waves, flames, lava, clouds...). The heart, a vital and beautiful organ, is seen here throbbing in concerto with the all-encompassing universality of natural phenomena.

WATER WAVES – TIME HORIZON (1992-2007, 5 minutes, video) Video & Sound Installation – Demo

“[A] captivating work and a superb example of rich artistic vision. [...] Clearly resonant with Muybridge and Marey, this installation is a Baconian examination of all varieties of water waves and simultaneously a Taoist or Zen meditation on wave motion.” –Mark Bartlett, ARTWEEK

Total running time: ca. 90 minutes.

–Sunday, November 23 at 6:00.

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anthology film archives
october–november–december 2008

play
hardcore
ninety
minutes
nonstop
total
football
forever

NOTE ON THE PROGRAM & COVER:
Our Film Schedule is arranged by program. For a chronological listing, please see the Calendar on pages 15-17. The cover of this issue of Anthology Film Archives Film Program is an original work by Douglas Gordon, © 2008. We thank the artist for his generous contribution. Anthology will screen Douglas Gordon & Philippe Parreno's *Zidane, a 21st Century Portrait* October 24-30; see page 5 for details.