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Saturday, November 5

6 pm — Personal Expressions

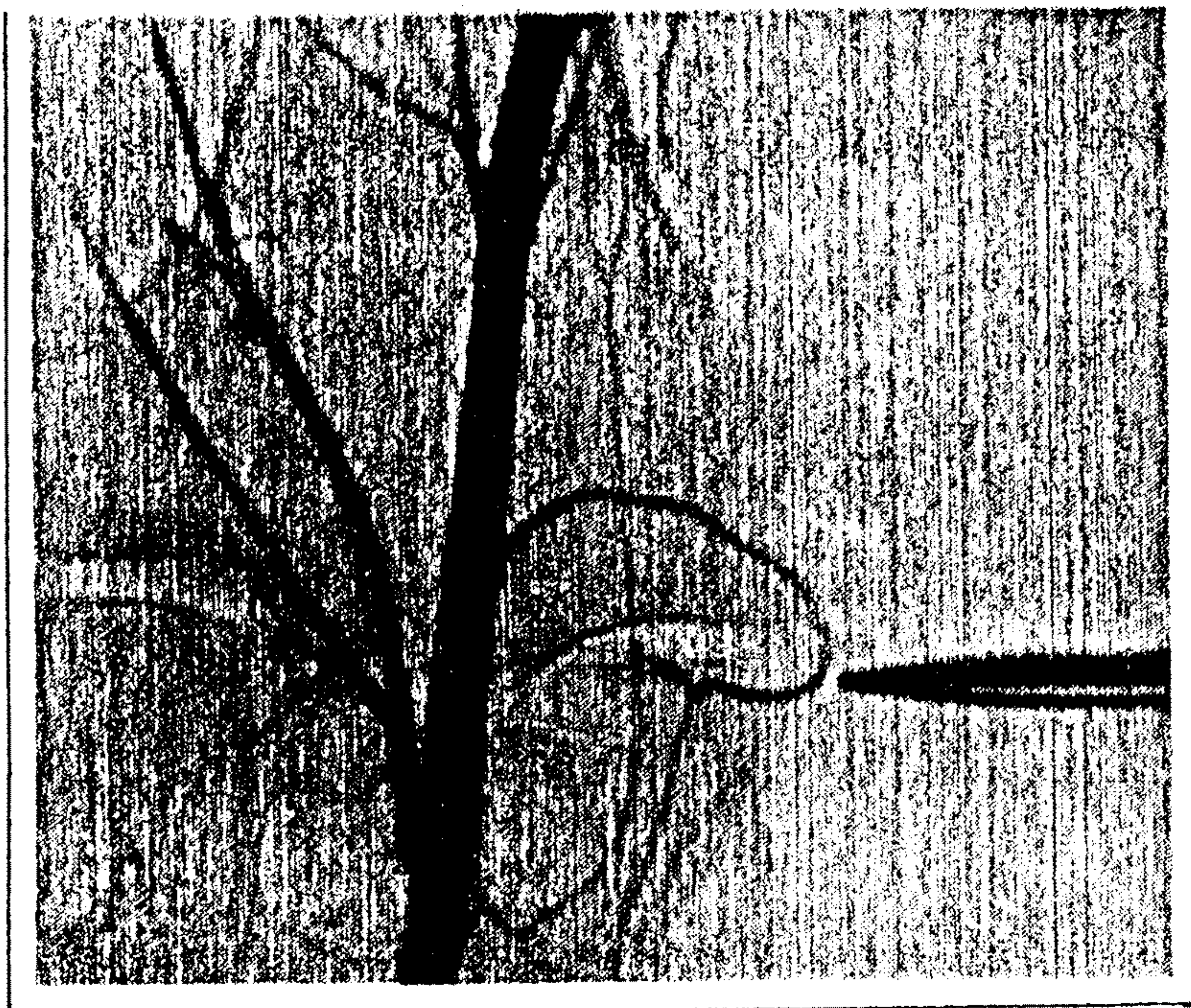
ANASTOMOSIS

Like those paintings which record major events in the history of medicine, Andrej Zdravic's *ANASTOMOSIS* also celebrates an intervention. The title, we learn at the outset, refers to "the establishment of an intercommunication between two blood vessels or nerves," as well as to "the union or intercommunication between any system or network."

To the accompaniment of an intricately constructed soundtrack of body sounds, operating room noises and electronic sources, we witness the miracles of reconstruction performed by microsurgions on the stricken bodies of accident victims. Then we visit the former patients, and observe them in their daily work and play. At once cruel and compelling, lyrical and grotesque, this extraordinarily gripping document brings us into the world below the skin and, in Gordon Ball's words, "challenges us to see our own absolute physical nature and leaves us blessed, humble and grateful."

(57 min)

filmmaker: Andrej Zdravic



11 Castro Theatre, November 5, 6 pm

BAY AREA FILMMAKERS

SHOWCASE

For information:

Fenton Johnson
Film Arts Fdn

552-8760



ANASTOMOSIS

A 57 minute color film
with a soundtrack composed
by Andrej Zdravič /1982/

AZ
ANDREJ ZDRAVIČ

a-nas'to-mósis :

1. the establishment of an intercommunication between two blood vessels or nerves.
2. union or intercommunication between any system or network.

INTRODUCTORY NOTES

I was first introduced to the art of surgery by my father, chief of Plastic Surgery Department in Ljubljana Medical Center, Yugoslavia. Through him a whole new world of beauty and meaning opened up to me, and a film resulted in 1975 entitled PHENIX.

It was again through him that I came to meet in 1980 Dr. Harry Buncke of San Francisco, a renowned microsurgeon. I found myself privileged and challenged to be able to work with him, especially since I have always had a strong interest in microsurgery and a desire to make a film on this subject some day.

So, our unforeseen three-year cooperation resulted in five half-hour films for medical audience, which I have produced, filmed and edited under Dr. Buncke's supervision. This work, collectively entitled Microsurgical Transplantation, is being distributed by a medical publisher, University Park Press of Baltimore.

After having completed these films, I found myself free at last to realize my own synthesis of all that I have learned from these "anatomical lessons".

To this end two important steps were taken. First, I put all the images away (knowing them full well in my mind) and went on to create a soundtrack consisting of body sounds, operating room noises and electronic sources. The work with sound refreshed me and freed me to associate between the surgeon's activity and the larger areas of existence. This in turn led me out to visit with former patients, and to film them in their daily work and play. It is with them that ANASTOMOSIS found its true meaning, and it is with the sound that it came to existence.

-AZ.



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INTRODUCTORY NOTES

... "Zdravič approaches his audience with sensitivity. He brings us into the world below the skin within a humanistic context and gains our trust, freeing us to concentrate on the delicate reconstructive work, the beautiful network of tendons, vessels and nerves, and the mechanical precision inside the human hand.

... The film follows five people into the operating room... we visit each of them a year or so afterwards and observe them relearning simple tasks with their reconstructed hands. Zdravič interweaves these actions with the precise movements of the microsurgeon, as a comparable dance.

... The soundtrack, which was the inspiration for the visual arrangement of the film is rhythmically compelling and provides a powerful grounding for our attention.

... Visually, the technical sequences are clear, sustained and without arty pretence. Yet the film is ripe with lyrical, occasionally humorous metaphors which quietly remind us that this is not a "medical film".

(by Lorena Cassady, Santa Cruz)

Like those paintings which record major events in the history of medicine, Andrej Zdravič's Anastomosis also celebrates an intervention. In Zdravič's film we see Imagination reconstitute Nature through Technology. The process is complicated : cruel yet caring, beautiful and grotesque. The result - a hand, let us say, whose missing thumb is now a toe - is at one and the same time magnificent in its recovered grace and monstrous in its form.

Looking at such an image, we must question all "natural" sentiment and aesthetic "givens", for Zdravič's film has shown us the deeper beauties of imperfection."

(by Richard Blau, Univ. Wisconsin-Milwaukee)

... Anastomosis is one of those rare gripping documents of our day (parts of Brakhage's Pittsburgh Trilogy come to mind) that challenges us to see our own absolute physical nature and leaves us blessed, humble and grateful. Zdravič gives us a triumphant mixture of humanism and science - at last !

(Gordon Ball, Virginia)

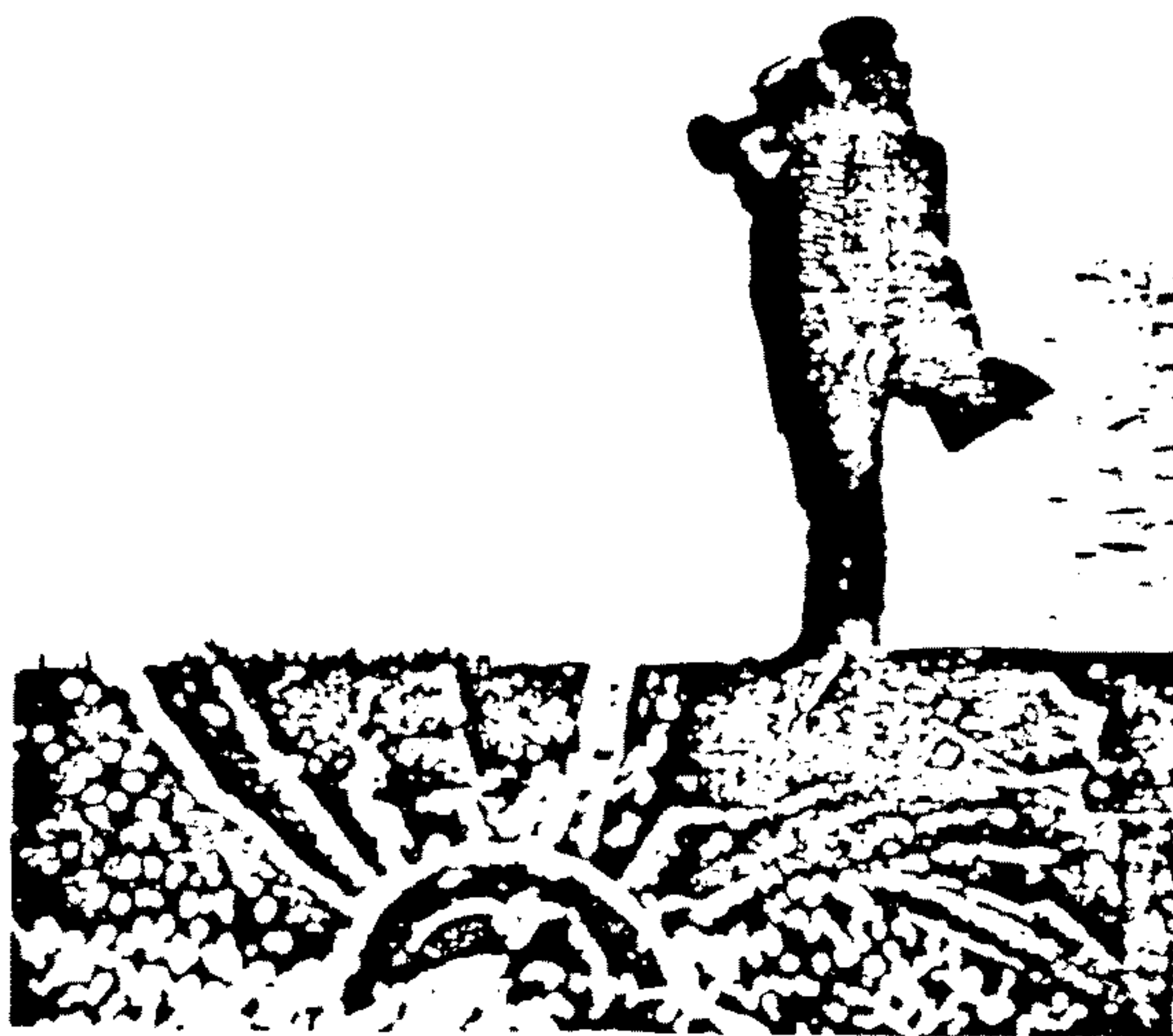
AZ

ANDREJ ZDRAVIĆ

FILMOGRAPHY

- WATERBED - 1974, 5½ MIN, COLOR, SOUND BY AZ, 16MM
- + PHENIX - 1975, 15MIN, COLOR, SOUND BY AZ, 16MM
- CARBON ARC - 1976, 8 MIN, B&W, SOUND BY AZ, 16MM
- SUNHOPSOON - 1976, 8 MIN, COLOR, SOUND BY AZ, 16MM
- + BREATH - 1976, 8 MIN, B&W, SOUND BY AZ, 16MM
- YUGOSLAVIAN DIARIES - 1976/78, IN PROGRESS, 16MM
- + NEW YORK : FIVE STUDIES - 1977, 43 MIN, COLOR, SILENT, 16MM
- + VIA SOUND - 1978, 24 MIN, COLOR, SOUND BY AZ, S-8MM
- + CURRENTS - 1979, 12 MIN, COLOR, SOUND BY AZ, 16MM(OFF S-8)
- STAR NETWORKS - 1979, 19 MIN, COLOR, SOUND BY RALPH JONES, VIDEO
- + DOM - 1979, 20 MIN, COLOR, SOUND BY AZ, S-8MM
- FROM ABOVE AND BELOW - 1980, 30 MIN, COLOR, SOUND BY AZ, S-8MM
- + VENEZIA - 1981, 7 MIN, COLOR, SOUND BY AZ, 16MM
- VESUVIO - 1981, 10 MIN, COLOR, SILENT, 16MM
- VSI SVETI - 1981, 4½ MIN, COLOR, SILENT, 16MM
- WHERE THE COAST MEETS THE SEA - OCEAN STUDIES IN PROGRESS - 1981/83
- + ANASTOMOSIS - 1982, 57 MIN, COLOR, SOUND BY AZ, 16MM

+ dist.by New York Filmmakers
• DISTRIBUTED BY CANYON CINEMA Coop.
ALL OTHERS BY AZ.





ANDREJ ZDRAVIČ

* ONE-MAN SHOWS

- * CLINICAL CENTER LJUBLJANA, YUGOSLAVIA - 1974
- * CENTER FOR MEDIA STUDY, BUFFALO, NY.
- * MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE - 1975
- * ERIE COUNTY PUBLIC LIBRARY /M.S.I/ BUFFALO, NY.
- * FINE ARTS BUILDING, NEW YORK, NY. - 1976
- * M.I.T., CAMBRIDGE, MA
- * ANTHOLOGY FILM ARCHIVES, NEW YORK, NY.
- * CENTER FOR MEDIA STUDY, S.U.N.Y. BUFFALO, NY. - 1977
- * STATE UNIVERSITY OF NEW YORK, CORTLAND, NY.
- * RUTGERS UNIVERSITY, NEWARK, NEW JERSEY
- * COLLECTIVE FOR LIVING CINEMA, NEW YORK, NY.
- * THE CINEMATHEQUE, SAN FRANCISCO, CALIFORNIA
- * PITTSBURGH FILMMAKERS, PITTSBURGH, PA - 1978
- * COLLECTIVE FOR LIVING CINEMA, NEW YORK, NY
- * VIBA FILM, LJUBLJANA, YUGOSLAVIA
- * GIMNAZIJA ŠENTVID, LJUBLJANA, YU
- * DESIGNER'S SOCIETY OF SLOVENIA&CROATIA, OTOČEC, YU
- * STATE UNIV. COLLEGE AT SYRACUSSE, UTICA, NY
- * STATE UNIV. COLLEGE AT BROCKPORT, NY
- * MEDIA STUDY, BUFFALO, NEW YORK
- * THE CINEMATHEQUE, SAN FRANCISCO, CALIFORNIA
- * THE NEW SCHOOL, NEW YORK, NY
- * HALLWALLS GALLERY, BUFFALO, NY - 1979
- * MUSEUM OF CONTEMPORARY ART, BELGRADE, YU
- * CULTURAL HOME - STUDENT CENTER, BELGRADE, YU
- * CENTER FOR CULTURE AND INFORMATION, ZAGREB, YU
- * CENTER FOR MULTIMEDIA RESEARCH, ZAGREB, YU
- * JAKOPIČ GALLERY /D.S.S.C/ LJUBLJANA, YU
- * RADIO STUDENT, LJUBLJANA, YU (WITH SOUNDTRACKS)
- * TELEVISION NOVI SAD /"ONE AUTHOR, ONE FILM"/, YU
- * CALIFORNIA INSTITUTE OF THE ARTS, VALENCIA, CA - 1980
- * UNIVERSITY OF CALIFORNIA AT SAN DIEGO, LA JOLLA, CA
- * SOUNDSCAPE, NEW YORK, NEW YORK
- * THE MILLENIUM, NEW YORK, NY
- * RISING SUN MEDIA ARTS CENTER, SANTA FE, NEW MEXICO
- * SO. WESTERN ALTERNATE MEDIA PROJECT, EL PASO, TEXAS
- * ENCOUNTER CINEMA, UC, L.A., LOS ANGELES, CA
- * PASADENA FILMFORUM, PASADENA, CA
- * THE CINEMATHEQUE, SAN FRANCISCO, CA
- * PACIFIC FILM ARCHIVE /UNIV. ART MUSEUM/ BERKELEY, CA
- * ROCKY MOUNTAIN FILM CENTER, BOULDER, COLORADO
- * UNIVERSITY OF COLORADO, DENVER, CO
- * PASADENA FILMFORUM, PASADENA, CA - 1981
- * THE CINEMATHEQUE, SAN FRANCISCO, CA
- * CALIFORNIA STATE UNIVERSITY, SACRAMENTO, CA
- * CULTURAL INTEGRATION FELLOWSHIP, SAN FRANCISCO, 1982
- * UNIVERSITY OF WISCONSIN - MILWAUKEE, WISCONSIN
- * WBAI RADIO / "SOUNDSCAPE" w/ VERA GILLIS/ NEW YORK, NY
- * BROOME STREET STUDIO, NEW YORK, NY
- * UNIVERSITY OF TOLEDO, TOLEDO, OHIO
- * COLUMBIA UNIVERSITY, FILM SCHOOL, NEW YORK, NY

& CONTRIBUTIONS TO

- "MOVING IMAGE - NEW YORK", THE COLLECTIVE, NEW YORK - 1977
- "C.A.P.S." RETROSPECTIVE, BLEECKER ST CINEMA, NYC - 1978
- "MEDIA STUDY/BUFFALO IN FRANCE", PARIS, LYON, MARSEILLE - 1979
- "THE RAINFOREST", A SOUND ENVIRONMENT BY DAVID TUDOR & Co.,
INSTITUTE OF CONTEMPORARY ART, PHILADELPHIA, PA - 1979
- "FILMWORKS '80", THE KITCHEN, NEW YORK, NY - 1980
- "THE SAN FRANCISCO VISIONARIES", MILL VALLEY F. FESTIVAL/CA - 1981
- "20 YEARS OF AMERICAN 8MM & S-8 FILMS", THE ANTHOLOGY, NYC - 1981
- "NEWEST AMERICAN CINEMA", FILM IN THE CITIES, ST. PAUL, MINN - 1982
- "10 YEARS OF LIVING CINEMA", THE COLLECTIVE, NEW YORK, NY - 1982

+ MEDICAL FILMOGRAPHY

PRESENT STATUS OF MICROSURGERY

IN HAND SURGERY - 1981, 29 MIN, COLOR, 16MM

MICROSURGICAL TRANSPLANTATION - 1982, 110 MIN, COLOR, 16MM

A/ REPLANTATION - 27 MIN

B/ MUSCLE TRANSPLANTATION - 28 MIN

C/ CUTANEOUS AND OSTEOCUTANEOUS FLAPS - 26 MIN

D/ TOE TRANSPLANTATION - 29 MIN

ALL PRODUCED WITH DR. HARRY BUNCKE, R.K.DAVIES MEDICAL CENTER,
SAN FRANCISCO, CALIFORNIA

EXHIBITIONS OF THE ABOVE & INCLUDING PHENIX*

INTERNATIONAL SOCIETY FOR BURN INJURIES (W.H.O.) MEXICO CITY, 1978

VETERNAS HOSPITAL, HOUSTON, TEXAS - 1978

TEXAS INSTITUTE FOR REHABILITATION AND RESEARCH, HOUSTON, TX. 1978

CLINICAL CENTER LJUBLJANA, YUGOSLAVIA, 1979

YUGOSLAVIAN PLASTIC SURGEON ASSOCIATION, DUBROVNIK, YU, 1980

AMERICAN SOCIETY FOR SURGERY OF THE HAND, LAS VEGAS, NEVADA, 1981

RALPH K. DAVIES MEDICAL CENTER, SAN FRANCISCO, CA, 1981

AMERICAN SOCIETY OF PLASTIC & RECONSTRUCTIVE SURGEONS,

MICROVASCULAR SYMPOSIUM, DISNEYLAND, CA, 1982

THE ROYAL COLLEGE OF SURGEONS, ANNUAL MEETING, LONDON, G.B., 1982

*SEE AZ FILMOGRAPHY.

+Distributed by University Park Press, Baltimore, MD

