

SPRING 2020

BERKELEY ART MUSEUM - PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

FOLK & MODERN IN POSTCOLONIAL INDIA UC BERKELEY MFA EXHIBITION ROSIE LEE TOMPKINS ULRIKE OTTINGER FEDERICO FELLINI SOULEYMANE CISSÉ
AFRICAN FILM FESTIVAL FRANCIS FORD COPPOLA & AMERICAN ZOETROPE GLAS ANIMATION FESTIVAL CINEMA OF THE ABSURD PINA BAUSCH



1/2/3/4/5



MAR

1/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins P. 7
7:00 *81/2* FELLINI P.14

2/MON

- 6:30 Autumn Knight ARTS + DESIGN P. 7

4/WED

- 12:00 Gallery Talks: When All That Is Solid Melts into Air P. 6
3:10 A Fellini Omnibus
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 17
7:00 *Chez Jolie Coiffure*
AFRICAN FILM FESTIVAL P. 18

When All That Is Solid Melts into Air: Exploring the Intersection of the Folk and the Modern in Postcolonial India opens P. 10

5/THU

- 12:00 Sadie Barnette & Dena Beard
ARTS + DESIGN P. 7
1:15 Exhibition Highlights Tour P. 7
4-7 Five Tables of Higher and Higher
P. 7
6:30 Emergency, Meditation /
Emergent, Devotion
Off-site workshop, E. M. Wolfman
Bookstore P. 8
7:00 *The Godfather*
COPPOLA/ZOETROPE P. 22
Free First Thursday: Galleries Free All Day

6/FRI

- 12-1 Rosie Lee Tompkins: Up Close P. 7
4:00 *In Search of Voodoo: Roots to Heaven*
Panel discussion: Dowoti Desir,
Wade W. Nobles, Luisah Teish,
Nedra T. Williams & Tracy
Brown BLACK LIFE P. 19
7:00 *Pain and Glory* P. 17

7/SAT

- 11:00 Fabric Postcard Collage
WORKSHOP P. 8
2:00 Ron Nagle & Don Ed Hardy
CONVERSATION P. 6
5:00 Ethan Philbrick PERFORMANCE P. 5
5:00 *Coup 53*
Film to Table dinner follows P. 24
8:00 *THX 1138*
COPPOLA/ZOETROPE P. 22

8/SUN

- 1:00 *Exile Shanghai* OTTINGER P. 26
2:00 Guided Tour: Rosie Lee Tompkins
P. 7
2:00 Shawl-Anderson Dance Center
PERFORMANCE P. 5
7:00 *The Rain People*
Introduction by James Mockoski
COPPOLA/ZOETROPE P. 22

9/MON

- 6:30 John K. Wilson ARTS + DESIGN P. 6
7:00 Full: Fragment P. 5

11/WED

- 12:15 Guided Tour: Rosie Lee Tompkins
P. 7
3:10 Program to be announced
IN FOCUS: FELLINI P. 17
7:00 *Spell Reel*
DOCUMENTARY VOICES P. 21

12/THU

- 12:00 Melanie Cervantes &
Jesus Barraza ARTS + DESIGN P. 7
7:00 *Brightness*
Souleymane Cissé & Akin
Adesokan in conversation
AFTERIMAGE P. 20

13/FRI

- 4:00 *Coup 53* P. 24
7:00 *Fellini's Roma* FELLINI P. 14

14/SAT

- 11:30, 1:00 Drawing Ourselves In
GALLERY + STUDIO P. 9
2:00 *Bedlam*
Thomas Insel & John Snook in
conversation P. 31
3:00 *New Kid* ROUNDTABLE READING
P. 9
5:00 *Baara*
Souleymane Cissé & Akin
Adesokan in conversation
AFTERIMAGE P. 20
8:15 *Dementia 13*
Introduction by James Mockoski
COPPOLA/ZOETROPE P. 22

15/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins
P. 7
2:00 Community Quiltmaking
WORKSHOP P. 8
4:00 *Beyond the Visible: Hilma af Klint*
P. 27
5:00 Joy and Pain: Poetics of Black
Delight POETRY P. 6
7:00 *The Wind*
Souleymane Cissé & Akin
Adesokan in conversation
AFTERIMAGE P. 20

16/MON

- 6:30 Danez Smith & Patricia Smith
ARTS + DESIGN P. 7

18/WED

- 12:15 Guided Tour: Rosie Lee Tompkins
P. 7
3:10 *81/2*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 17
7:00 *Salesman* DOCUMENTARY VOICES
P. 21

19/THU

- 12:00 Bryant Terry ARTS + DESIGN P. 7
7:00 *Johanna d'Arc of Mongolia*
Ulrike Ottinger in person
OTTINGER P. 26

20/FRI

- 4-5 Rosie Lee Tompkins: Up Close P. 7
5:00 The Hybrid Films of Pia Borg
Pia Borg in person
GLAS ANIMATION FESTIVAL P. 25
7:30 *The Conversation*
Introduction by James Mockoski
COPPOLA/ZOETROPE P. 23

21/SAT

- 2:30 *Laocoön & Sons*
Ulrike Ottinger in person
OTTINGER P. 26
5:00 The Animation of Caroline Leaf
Caroline Leaf in person
GLAS ANIMATION FESTIVAL P. 25
7:30 *Amarcord* FELLINI P. 14

22/SUN

- 12:00 *Chamisso's Shadow*, Chapter 1
Ulrike Ottinger in person
OTTINGER P. 27
5:00 Chris Duncan & Anne Lesley Selcer
PERFORMANCE P. 5
5:00 Despacito: A Quick Survey of
Latin American Animation
Lecture by Simón Wilches-Castro
GLAS ANIMATION FESTIVAL P. 25
7:00 *Fellini Satyricon* FELLINI P. 14

24/TUE

- 7:00 Killer of Sheep
FREE MEMBER SCREENING P. 19

25/WED

- 12:00 Ulrike Ottinger & Susan Oxtoby
GALLERY TALK P. 6
3:10 *The Clowns*
Lecture by Russell Merritt
IN FOCUS: FELLINI P. 17
7:00 *Every Man for Himself*
COPPOLA/ZOETROPE P. 23

Ulrike Ottinger / MATRIX 276 opens P. 11

26/THU

- 7:00 *The Witness*
CINEMA OF THE ABSURD P. 28

27/FRI

- 4:30 *Beyond the Visible: Hilma af Klint*
P. 27
7:00 *Fellini's Casanova* FELLINI P. 14



- 1 *And the Ship Sails On*, 5.6.20
- 2 Baua Devi: *Untitled*, 1983; BAMPFA, museum purchase.
- 3 *The Prophetess*, 5.3.20
- 4 *The Selection*, 4.30.20
- 5 Ron Nagle: *Princess Propensities*, 2008; BAMPFA, gift of Rena Bransten.

28/SAT

- 1:00 *Chamisso's Shadow*, Chapter 2, Part 1 OTTINGER P. 27
- 5:00 *March, March! Tra-Ta-Ta!* CINEMA OF THE ABSURD P. 28
- 7:00 *One from the Heart* COPPOLA/ZOETROPE P. 23

29/SUN

- 1:00 *Chamisso's Shadow*, Chapter 2, Part 2 OTTINGER P. 27
- 4:30 *Coup 53* P. 24
- 7:00 *Pain and Glory* P. 17

30/MON

- 6:30 Margarita Kuleva & Natalia Samutina ARTS + DESIGN P. 7

APR

1/WED

- 12:15 Guided Tour: Rosie Lee Tompkins P. 7
- 3:10 *Amarcord* Lecture by David Thomson IN FOCUS: FELLINI P. 17
- 7:00 *The Fourth Dimension* Lecture by Trinh T. Minh-ha DOCUMENTARY VOICES P. 21

2/THU

- 12:00 Ronni Favors ARTS + DESIGN P. 7
- 1:15 Exhibition Highlights Tour P. 7
- 4-7 Five Tables of News P. 7
- 6:00 Post:Ballet PERFORMANCE P. 5
- 7:00 *The Reenactment* Introduction by Gabriel M. Paletz CINEMA OF THE ABSURD P. 28
- Free First Thursday: Galleries Free All Day

3/FRI

- 12-1 Rosie Lee Tompkins: Up Close P. 7
- 12:00 Stuart Pittman on Ron Nagle GALLERY TALK P. 7
- 6:30 A Fellini Omnibus FELLINI P. 15
- 9:00 BAMPFA Student Committee Film Festival P. 31

4/SAT

- 1:00 *Chamisso's Shadow*, Chapter 3 OTTINGER P. 27
- 1:00 Berkeley Art Studio Drawing Workshop P. 8
- 1:30 Sign Language-Interpreted Tour: Rosie Lee Tompkins P. 7
- 3:30 Richard Walker & Seth Lunine CONVERSATION P. 7
- 5:00 *I Hate Mondays* Introduction by Gabriel M. Paletz; Film to Table dinner follows CINEMA OF THE ABSURD P. 28
- 8:00 *Passion* Introduction by Tom Luddy COPPOLA/ZOETROPE P. 23

5/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins P. 7
- 2:00 Improvisational Quilt-Print Making WORKSHOP P. 8
- 2:30 *Beyond the Visible: Hilma af Klint* P. 27
- 4:30 Jocelyn Jackson BLACKLIFE P. 6
- 4:30 *The Barnabas Kos Case* Introduction by Gabriel M. Paletz CINEMA OF THE ABSURD P. 29
- 7:00 *The Clowns* FELLINI P. 15

6/MON

- 6:30 William Pope.L ARTS + DESIGN P. 7

7/TUE

- 6:30 *Twelve Chairs* OTTINGER P. 26
- 7:00 Full: Strings P. 5

8/WED

- 12:15 Guided Tour: Rosie Lee Tompkins P. 7
- 7:00 *Graves Without a Name* DOCUMENTARY VOICES P. 21

9/THU

- 12:00 Vincent Medina & Louis Trevino ARTS + DESIGN P. 7

SFFILM Festival at BAMPFA

10/FRI

- 5:00 Ricardo Aleixo PERFORMANCE P. 5
- SFFILM Festival at BAMPFA

11/SAT

- 11:30, 1:00 Life Stories in Mithila Painting GALLERY + STUDIO P. 9
- 3:00 *Las brujas / The Witches* ROUNDTABLE READING P. 9
- SFFILM Festival at BAMPFA

12/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins P. 7
- SFFILM Festival at BAMPFA

13/MON

- 6:30 Tom White ARTS + DESIGN P. 7

15/WED

- 12:15 Guided Tour: Rosie Lee Tompkins P. 7
- SFFILM Festival at BAMPFA

16/THU

- 12:00 Cannupa Hanska Luger ARTS + DESIGN P. 7
- SFFILM Festival at BAMPFA

17/FRI

- 12:00 Gallery Talks: When All That Is Solid Melts into Air P. 6
- 4-5 Rosie Lee Tompkins: Up Close P. 7
- SFFILM Festival at BAMPFA

18/SAT

- 2:00 It's Pom-Pom Time! WORKSHOP P. 8
- SFFILM Festival at BAMPFA

19/SUN

- 2:00 Guided Tour: Rosie Lee Tompkins P. 7
- SFFILM Festival at BAMPFA

20/MON

- 6:30 Kahlil Joseph ARTS + DESIGN P. 7

22/WED

- 12:15 Guided Tour: Rosie Lee Tompkins P. 7
- 3:10 *One Day Pina Asked . . . & Café Müller* Sima Belmar & a member of Tanztheater Wuppertal Pina Bausch in conversation IN FOCUS: PINA BAUSCH P. 30
- 7:00 *The Private Property Trilogy* Nicolás Pereda & Natalia Brizuela in conversation DOCUMENTARY VOICES P. 21

23/THU

- 12:00 Curation and Inclusion in the Arts ARTS + DESIGN P. 7
- 7:00 *The Complaint of an Empress* Introduction by Sima Belmar PINA BAUSCH P. 30

24/FRI

- 4:00 *Under Snow* OTTINGER P. 27
- 7:00 *Il bidone* FELLINI P. 15

25/SAT

- 3:00 *The Painting* MOVIE MATINEES P. 24
- 5:00 Trans and Gender-Nonconforming Voices POETRY P. 6
- 5:00 *Case for a Rookie Hangman* CINEMA OF THE ABSURD P. 29
- 7:15 *Fatwa* AFRICAN FILM FESTIVAL P. 18

26/SUN

- 11-3 Art, Books & More FREE FAMILY DAY P. 9
- 1:00 Your Song My Song FREE FAMILY PERFORMANCE P. 9
- 2:00 Guided Tour: Rosie Lee Tompkins P. 7
- 3:00 *The Lorax* FREE FAMILY SCREENING P. 9
- 4:00 *Orchestra Rehearsal & Fellini: A Director's Notebook* FELLINI P. 15
- 5:00 Guta Galli & Anne Lesley Selcer PERFORMANCE P. 5
- 7:00 *Talk to Her* PINA BAUSCH P. 30

**SFFILM
Festival**

@ BAMPFA April 9-19

Titles announced March 18
at bampfa.org



6 *Kagemusha*, 5.13.20
7 *Superbia—The Pride*, 3.21.20

6 / 7

27/MON

6:30 Youth Designing Our Future Cities
ARTS + DESIGN P.7

29/WED

7:00 *The Two Faces of a Bamileke Woman*
AFRICAN FILM FESTIVAL P.18

30/THU

7:00 *Four White Shirts*
CINEMA OF THE ABSURD P.29

MAY

1/FRI

12-1 Rosie Lee Tompkins: Up Close P.7
5:30 *Nights of Cabiria* FELLINI P.15
8:00 *Mishima: A Life in Four Chapters*
Introduction by Tom Luddy
COPPOLA/ZOETROPE P.23

2/SAT

5:00 *Pain and Glory*
Film to Table dinner follows P.17
7:30 *City of Women* FELLINI P.16

3/SUN

2:00 Guided Tour: Rosie Lee Tompkins
P.7
2:00 Feral Fabric WORKSHOP P.8
4:30 Student Films from the Eisner
Competition P.31
7:00 African Short Films: Women's
Stories AFRICAN FILM FESTIVAL P.18

5/TUE

7:00 *Pina*
Off-site screening, California
Theatre PINA BAUSCH P.31

6/WED

12:15 Guided Tour: Rosie Lee Tompkins
P.7
7:00 *And the Ship Sails On* FELLINI P.16

7/THU

1:15 Exhibition Highlights Tour P.7
4-7 Five Tables of Peace and Protest
P.7
7:00 Full: Touch Bass P.5
7:00 *Nights of Cabiria* FELLINI P.16
Free First Thursday: Galleries Free All Day

8/FRI

12:00 Nathan Lynch on Ron Nagle
GALLERY TALK P.7
5:30 Full: Touch Bass P.5
7:00 *The Mercy of the Jungle*
AFRICAN FILM FESTIVAL P.19

9/SAT

11:30, 1:00 Under Cover and Over the
Top GALLERY + STUDIO P.9
3:00 *The Dragon Thief*
ROUNDTABLE READING P.9
5:00 *Dancing Dreams* PINA BAUSCH P.31
7:00 *Juliet of the Spirits* FELLINI P.16

10/SUN

2:00 Hand-Drawn Repeating Patterns
with Edie Fake WORKSHOP P.8
4:30 *Ginger and Fred* FELLINI P.16
5:00 SKYNSUIT, Dia Dear, DVVSK &
Peekaboo Jenkins
PERFORMANCE P.5
7:00 *What Would Happen If...*
CINEMA OF THE ABSURD P.29

13/WED

12:15 Guided Tour: Rosie Lee Tompkins
P.7
7:00 *Kagemusha*
COPPOLA/ZOETROPE P.23

14/THU

7:00 *Intervista* FELLINI P.16

15/FRI

4-5 Rosie Lee Tompkins: Up Close P.7
6:00 MFA Artists' Talks P.7
7:00 *The Asthenic Syndrome*
Introduction by Stanislav
Menzelevskiy
CINEMA OF THE ABSURD P.29

**The 50th Annual UC Berkeley MFA
Exhibition opens P.12**

16/SAT

2:00 Julia F. Andrews LECTURE P.7
4:00 Mandy Harris Williams
BLACK LIFE P.6
4:30 *The Secret of Roan Inish*
MOVIE MATINEES P.24
7:00 *La dolce vita* FELLINI P.16

17/SUN

3:00 Gauri Gill ARTIST'S TALK P.7
4:30 *Koyaanisqatsi*
COPPOLA/ZOETROPE P.24
7:00 *The Voice of the Moon*
FELLINI P.17

20/WED

12:15 Guided Tour: Rosie Lee Tompkins
P.7
7:00 *Twelve Chairs* OTTINGER P.27

21/THU

7:00 *Nights of Cabiria* FELLINI P.17

27/WED

12:15 Guided Tour: Rosie Lee Tompkins
P.7

29/FRI

8:00 Films by Karissa Hahn &
Andrew Kim
Off-site screening, Shapeshifters
Cinema P.8

30/SAT

1:00 16mm Inkjet and Laser Printing
WORKSHOP P.8

31/SUN

5:00 Queer Voices POETRY P.6

Art Lab

Drop in and make art!

THU & FRI 2-7
SAT & SUN 11-7
2nd SAT 2:30-7



**Film to Table
at BABETTE**

Take "dinner and a movie" to a whole new level with our Film to Table dinners at Babette, the cafe at BAMPFA. Following selected screenings, join an intimate group of fellow filmgoers for a four-course meal inspired by the film and served in a convivial, dinner-party atmosphere. This season's dinners follow *Coup 53* (March 7), *I Hate Mondays* (April 4), and *Pain and Glory* (May 2). Purchase dinner tickets in advance at babettecafe.com (film tickets must be purchased separately).



6 / 7 / 8 / 9 / 10 / 11

- 1 Babatunji Johnson, 3.9.20
Photo: Jamie Lyons
- 2 Cosa Nostra Strings, 4.7.20
Photo: Nino Fernandez
- 3 Touch Bass, 5.7.20, 5.8.20
Photo: Margo Moritz
- 4 Ethan Philbrick, 3.7.20
- 5 Shawl-Anderson Dance Center, 3.8.20
- 6 *The Eye Must Be Sun*, 3.22.20
- 7 Post:Ballet, 4.2.20
- 8 Ricardo Aleixo, 4.10.20
Photo: Rafael Motta
- 9 *The Mouth Is Still a Wild Door*, 4.26.20
- 10 Dia Dear, 5.10.20
- 11 Peekaboo Jenkins, 5.10.20

FULL

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon.

Full: Fragment

MONDAY / 3.9.20 / 7:00

Programmed by Sean Carson

The Iota presents a site-specific performance of a fragmentary tragedy by Sophocles, *Laocöon*. The play depicts the scene after the wooden horse has been brought into the city of Troy and the war seems to be over. Two serpents appear and devour the priest of Poseidon named Laocöon, here danced by Babatunji Johnson.

Full: Strings

TUESDAY / 4.7.20 / 7:00

Programmed by Sean Carson

Cosa Nostra Strings utilize their unique instrumentation of cello, viola, violin, trombone, bass, and percussion to invoke genres from Western chamber music to jazz to funk to eighties rock ballads. This five-piece powerhouse crew features conservatory-trained classical musicians who bring a provocative, precise, punk-rock personality to a diversity of styles. Opening are the UC Berkeley Chamber Musicians, playing works by Evan Ziporyn, Florence Price, Philip Glass, and Henry Cowell.

Full: Touch Bass

THURSDAY / 5.7.20 / 7:00

FRIDAY / 5.8.20 / 5:30

Touch Bass is a collaboration between choreographer Risa Jaroslow and bassist/composer Lisa Mezzacappa, featuring three bassists and three dancers. The interactions among the dancers and musicians, the music and the movement, the people and the basses are tender, awkward, funny—as wide ranging as all relationships.

Please note: Seating for Full is limited. Full is made possible by the generous support of the BAMPFA Trustees.

PERFORMANCES

Ethan Philbrick: 10 Meditations in an Emergency

SATURDAY / 3.7.20 / 5:00

Programmed by Lukaza Branfman-Verissimo

10 Meditations in an Emergency is a performance for cello, voice, and recorded sound that doubles as a series of meditation exercises for living through modernity's ongoing—and intensifying—emergencies. Beginning with a series of textual shards from poet Frank O'Hara's 1957 *Meditations in an Emergency*, the piece considers what O'Hara's ghost might have to offer us in the present. Philbrick leads a related workshop at E. M. Wolfman Bookstore on March 5 (p. 8).

Shawl-Anderson Dance Center

SUNDAY / 3.8.20 / 2:00

Shawl-Anderson Dance Center presents all four of its teen performance groups. Each group has worked with a professional Bay Area choreographer to create distinctive works that highlight the technique and performance skills of the young dancers.

Chris Duncan and Anne Lesley Selcer: The Eye Must Be Sun

SUNDAY / 3.22.20 / 5:00

Programmed by Alix Blevins

The Eye Must Be Sun is a sound and language performance emerging from poet Anne Lesley Selcer and artist Chris Duncan's mutual obsession with the transformative power of the sun, specifically the way it enables and controls appearance. This new collaboration is occasioned by the recent release of Selcer's book of poetry *Sun Cycle*.

Post:Ballet

THURSDAY / 4.2.20 / 6:00

Post:Ballet presents *Mine Is Yours* and *Yours Is Mine*, a pair of quartets created by Artistic Director Robert Dekkers that explore the complexities of sharing in relationships. *Mine Is Yours* features a score by Daniel Berkman and *Yours Is Mine* is set to a score by Jonathan Pfeffer with rappers Lushlife and YIKES the ZERO. The dance artists of Post:Ballet have been hailed as "among the finest on the West Coast" by the *San Francisco Chronicle*.

Ricardo Aleixo

FRIDAY / 4.10.20 / 5:00

Brazil (Belo Horizonte)-based poet and sound and visual artist Ricardo Aleixo performs a sound-experience of poetry with the body. Aleixo uses his voice, guitars, percussion instruments, laptops, bits of hardware, and his body in choreographed and improvised movement to take the audience on a journey through Afro-Brazilian culture and experimental sound.

Guta Galli and Anne Lesley Selcer: The Mouth Is Still a Wild Door

SUNDAY / 4.26.20 / 5:00

Programmed by Alix Blevins

As part of a series of collaborations around her book of poetry *Sun Cycle*, Anne Lesley Selcer teams with artist Guta Galli on a new performance piece, *The Mouth Is Still a Wild Door*. Inside a space of tactility, language, and ritual, Selcer and Galli explore enclosure and its opposite.

SKYNSUIT, Dia Dear, DVVSK, and Peekaboo Jenkins: Little Strangers

SUNDAY / 5.10.20 / 5:00

Little Strangers, a collection of the seminal early comic works of Edie Fake, establishes the content and provides the title for a new collaborative work by performance and movement artists Dia Dear, SKYNSUIT (Bashir Naim and Shamu Azizam), and DVVSK. Accompanied by cellist Peekaboo Jenkins, they explore and unfold a movement language to rectify displacement and marginality and extend new considerations for the queer body.

Unless otherwise noted, all events are included with admission.



6 / 7 / 8 / 9 / 10 / 11

- 1 *In Search of Voodoo: Roots to Heaven*, 3.6.20
- 2 Jocelyn Jackson, 4.5.20
- 3 Mandy Harris Williams, 5.16.20
- 4 Raina J. León, 3.15.20
- 5 Mimi Tempestt, 3.15.20
- 6 Evolve Benton, 4.25.20
- 7 Troy Rockett, 4.25.20
- 8 Luiza Flynn-Goodlett, 5.31.20
- 9 Vernon Keeve III, 5.31.20
- 10 Ron Nagle, 3.7.20
Photo: Whitney Irvin
- 11 Don Ed Hardy, 3.7.20
Photo: Francesca Passalacqua

BLACK LIFE

Programmed by Ruth Gebreyesus and Ryanaustin Dennis

In Search of Voodoo: Roots to Heaven

FRIDAY / 3.6.20 / 4:00

Join us in the Barbro Osher Theater for a special screening of the film *In Search of Voodoo: Roots to Heaven*. The film is followed by a panel discussion entitled *Spiritual Reclamation as a Revolutionary Act*, featuring Dowoti Desir, Wade W. Nobles, Luisah Teish, and Nedra T. Williams, moderated by guest curator Tracy Brown. See p. 19 for details.

Jocelyn Jackson

SUNDAY / 4.5.20 / 4:30

Jocelyn Jackson, founder of JUSTUS Kitchen and cofounder of People's Kitchen Collective, will begin her presentation with a song. Amid a beautiful display of jarred Kitchen Remedies, she will guide participants through an inquiry into the recipes and ingredients that support their health and well-being. Using the Black Panther Party for Self-Defense as an example, we will also discuss the pathways to healing social ills.

Mandy Harris Williams

SATURDAY / 5.16.20 / 4:00

Los Angeles-based artist Mandy Harris Williams seeks to get everybody the love they deserve, through creative, informational, and deconstructive gestures that span multiple mediums—including the hashtag #BrownUpYourFeed, a call to awareness and action. She encourages users of social media to consider attention economies as they map onto previous economies of representation and surveillance, asking: Does our behavior online align with our personal and community value systems?

POETRY READINGS

Programmed by Michal "MJ" Jones

Joy and Pain: Poetics of Black Delight

SUNDAY / 3.15.20 / 5:00

Raina J. León is an Afro-Latina, native Philadelphian, daughter, sister, madrina, comadre, partner, poet, writer, and teacher. A founder of the *Acentos Review*, she is the author of *Canticle of Idols*, *Boogeyman Dawn*, and *sombra: (dis)locate*. Mimi Tempestt is an artist, writer, educator, and graduate student who lives in Los Angeles and Oakland. Their works shed light on the complexity of being black, queer, and femme while navigating through the world.

Trans and Gender-Nonconforming Voices

SATURDAY / 4.25.20 / 5:00

Troy Rockett is an artist of African descent based in Oakland. Her poetry has been published by Saul Williams and others. She performs with Bay Area theater productions and is an Astraea Lesbian Foundation for Justice grant recipient. A native of South Central Los Angeles, Evolve Benton is a queer black poet who has been published in the *Dillard Review*; *Trans Bodies, Trans Selves*; and *Outside the XY: Black and Brown Masculinity*. Diego Basdeo Fitzgerald is a writer, youth worker, and archivist working and living in Oakland.

Queer Voices

SUNDAY / 5.31.20 / 5:00

Luiza Flynn-Goodlett is the author of the forthcoming collection *Look Alive*, winner of the 2019 Cowles Poetry Book Prize from Southeast Missouri State University Press. She serves as editor-in-chief of *Foglifter*, and her poetry has recently appeared in *Third Coast*, *Pleiades*, and *The Common*. Vernon Keeve III is a black and queer writer from Virginia whose writing has been published in Ishmael Reed's *Konch*, *Black Girl Dangerous*, and *Entropy*. His first book, *Southern Migrant Mixtape*, was published in 2018.

GALLERY TALKS, LECTURES & DISCUSSIONS

Gallery Talks: When All That Is Solid Melts into Air

WEDNESDAY / 3.4.20 / 12:00 | FRIDAY / 4.17.20 / 12:00

The UC Berkeley student curators of **When All That Is Solid Melts into Air: Exploring the Intersection of the Folk and the Modern in Postcolonial India** (p. 10) offer their cultural and scholarly insights into the work on view. Participating students are Uttara Chaudhuri, Ariana Pemberton, and Ellen Song, along with Assistant Professor Atreyee Gupta (March 4); and Vanessa Jackson, Ashley Pattison-Scott, and Saif Radi (April 17).

Conversation: Ron Nagle and Don Ed Hardy

SATURDAY / 3.7.20 / 2:00

In conjunction with the exhibition **Ron Nagle: Handsome Drifter** (p. 13), Nagle is joined in conversation by his longtime friend the internationally celebrated tattoo artist Don Ed Hardy. The two artists will discuss mutual tastes and interests including the visual culture of Japan, the concept of *wabi-sabi* and the value of the imperfect, and the marginalization of certain art forms in mainstream culture.

Lecture: John K. Wilson

MONDAY / 3.9.20 / 6:30

As part of the popular **Arts + Design Mondays** series, John K. Wilson, a 2019–20 fellow with the University of California National Center on Free Speech and Civic Engagement, discusses the past and present problem of art censorship on campus. Showing examples of artworks, performances, and cartoons that have been censored at colleges around the country, he asks, What can colleges do to protect artistic freedom on campus?

Artist's and Curator's Talk: Ulrike Ottinger and Susan Oxtoby

WEDNESDAY / 3.25.20 / 12:00

Join noted filmmaker, cinematographer, and photographer Ulrike Ottinger and BAMPFA Senior Film Curator Susan Oxtoby for an insightful tour of the photographs on view in Ottinger's **MATRIX** exhibition (p. 11).



- 12 Ulrike Ottinger, 3.25.20
- 13 Stuart Pittman, 4.3.20
Photo: Amanda Hakan
- 14 Richard Walker, 4.4.20
Photo: Joan Greer
- 15 Seth Lunine, 4.4.20
- 16 Nathan Lynch, 5.8.20
Photo: Kari Marboe
- 17 Julia F. Andrews, 5.16.20
Photo: Ken Fitzsimons
- 18 Gauri Gill, 5.17.20
- 19 Five Tables, 5.7.20: Unknown artist:
Peace Now, 1970; BAMPFA, gift of
the University Art Museum Council
from the bequest of Herschel Chipp.

16 / 17 / 18 / 19

Gallery Talk: Stuart Pittman on Ron Nagle

FRIDAY / 4.3.20 / 12:00

Oakland-based artist Stuart Pittman addresses recurring themes of humor, music, craftsmanship, and beauty in Ron Nagle's work, as well as Nagle's role as a teacher.

Conversation: Richard Walker and Seth Lunine

SATURDAY / 4.4.20 / 3:30

Complementing *Lands of Promise and Peril: Geographies of California* (p. 12), two UC Berkeley cultural geographers, Professor Emeritus Richard Walker and Dr. Seth Lunine, discuss themes integral to the exhibition, which was organized by Lunine's students. They will address climate change and environmentalism, gentrification and the politics of urban transformation, Silicon Valley and technological innovation.

Gallery Talk: Nathan Lynch on Ron Nagle

FRIDAY / 5.8.20 / 12:00

Nathan Lynch, associate professor and chair of the ceramics and glass programs at California College of the Arts, gives a talk focusing on Nagle's work ethic, attention to detail, and unflinching pursuit of his best sculpture, as well as his humor and sense of style.

MFA Artists' Talks

FRIDAY / 5.15.20 / 6:00

Meet the graduates of UC Berkeley's Master of Fine Arts program as they talk about their recent work (p. 12). This year's graduates are Brian Bartz, Xandra Ibarra, Leena Joshi, Brontez Purnell, Ghazal Rahimi, and Jessica Robbins. BAMPFA members are invited to a reception at 7:30 p.m.

Lijin Collection Lecture: Julia F. Andrews Women Artists in Twentieth-Century China: A Prehistory of the Contemporary

SATURDAY / 5.16.20 / 2:00

Julia F. Andrews, Distinguished University Professor in the Department of History of Art at Ohio State University, presents a lecture reflecting on two intersecting themes: the rise of women as artists and as female subjects for art, in the context of the evolving status of women in twentieth-century China.

Artist's Talk: Gauri Gill

SUNDAY / 5.17.20 / 3:00

Gauri Gill, who has been called "one of India's most respected photographers" (*New York Times*) and whose work is featured in *When All That Is Solid Melts into Air*, talks about the evolution of her photographic practice, her collaborative projects, and her ongoing engagement with rural India since 1999.

ART UP CLOSE

Five Tables

THURSDAYS / 3.5.20, 4.2.20, 5.7.20 / 4:00-7:00

Drop by our art study centers on Free First Thursdays for an up-close look at treasures from the BAMPFA collections, laid out on the five tables in the seminar area. Find out about the works on view at bampfa.org.

Rosie Lee Tompkins: Up Close

THIRD FRIDAYS / 2.21.20-7.17.20 / 4:00-5:00

FIRST FRIDAYS / 3.6.20-6.5.20 / 12:00-1:00

On the first and third Friday of each month during the run of *Rosie Lee Tompkins: A Retrospective* (p. 13), take an intimate look at the artist's textile practice in one of the museum's study centers. Featuring a range of unfinished and completed works, viewing hours offer a chance to examine Tompkins's techniques, materials, and unique aesthetic sensibility up close.

GUIDED TOURS

Join a guided tour to gain insights into the quilt art of Rosie Lee Tompkins on selected Wednesdays and Sundays, or discover highlights of exhibitions throughout the museum on Free First Thursdays. A special tour of *Rosie Lee Tompkins: A Retrospective* with American Sign Language interpretation by Patricia Lessard will be offered on April 4. See the calendar (pp. 2-4) or visit bampfa.org for the complete tour schedule.

ARTS + DESIGN MONDAYS @ BAMPFA

EQUITY AND DEMOCRACY

MONDAYS @ 6:30 / FREE ADMISSION

What is the role of the arts in catalyzing social justice? How do new technologies alter our conceptions of creativity and democracy? Join Berkeley Arts + Design and dozens of campus organizations at BAMPFA every Monday as we explore the connections among creative practice, social movements, and the strategic research of our public university. Doors open at 6 p.m. See calendar (pp. 2-4) for participants; for more information, visit artsdesign.berkeley.edu.

Arts + Design Mondays @ BAMPFA is organized and sponsored by UC Berkeley's Arts + Design Initiative. In-kind support is provided by BAMPFA.

ARTS + DESIGN THURSDAYS @ BAMPFA

PUBLIC ART AND BELONGING

THURSDAYS @ 12:00 / FREE ADMISSION

This lecture series explores relationships between art and belonging, with a focus on race. Might more art remind us of the forgotten, excluded, and devalued contributions of marginalized people to our rich history, or is public art merely a way to manage multiculturalism and silence dissent? How would Berkeley look if art and design were used to create spaces of care for relationships of justice and equity? Join a range of artists and thinkers to investigate how publics might be represented by, formulated through, or critiqued in artworks. See calendar (pp. 2-4) for participants; for more information, visit artsdesign.berkeley.edu.

Arts + Design Thursdays @ BAMPFA is made possible thanks to support from the Big Ideas Courses Program in the College of Letters & Science at UC Berkeley and from generous supporters of Berkeley Arts + Design. In-kind support is provided by BAMPFA.



WORKSHOPS

Fabric Postcard Collage

SATURDAY / 3.7.20 / 11:00

Join quiltmakers Stacey Sharman and Kristen Takakuwa of Berkeley's Hello Stitch Studio to explore the art of quilting. Play with fabric, scissors, and sewing machines to create fabric collage postcards in this workshop in conjunction with **Rosie Lee Tompkins: A Retrospective**. Fabric scraps from collector Eli Leon's personal stash will be available to use in your own mini-masterpiece.

Community Quiltmaking

SUNDAY / 3.15.20 / 2:00

Quilting has traditionally been a communal act, bringing individuals together to think about the convergence of personal and collective memory while physically creating a meaningful, inclusive object. Come and collaborate on a community-based patchwork quilt in this workshop for all ages, led by artist Nelli Astvatsatrian in conjunction with **Rosie Lee Tompkins: A Retrospective**.

Berkeley Art Studio Drawing Workshop

SATURDAY / 4.4.20 / 1:00

Explore the exhibition **Divine Women, Divine Wisdom** and develop your observational skills through quick sketching as well as more extensive drawing activities in this workshop led by Melissa Mellor. For more information, visit artstudio.berkeley.edu/course/gallery-drawing-at-bampfa/.

Improvisational Quilt-Print Making

SUNDAY / 4.5.20 / 2:00

Join artist Matt Katsaros for an afternoon of improvisational quiltmaking through the lens of collage and Risograph printing. Taking inspiration from the quilts of Rosie Lee Tompkins, we'll explore pattern, repetition, and color as we make paper-based "quilts," then manipulate and combine them through the Risograph printing process.

It's Pom-Pom Time!

SATURDAY / 4.18.20 / 2:00

Programmed by Lukaza Branfman-Verissimo

NIAD Art Center studio artist Felicia Griffin shares her love of textiles and color and her unique pom-pom making technique in this workshop. Learn how to wrap yarn, choose and layer color, and cut and create a pom-pom. Leave with your very own vibrant pom-pom and a Risograph-printed how-to zine!

Feral Fabric

SUNDAY / 5.3.20 / 2:00

Artists Amanda Walters and Paulina Berczynski demonstrate how undomesticated cloth can be! In this workshop in conjunction with **Rosie Lee Tompkins: A Retrospective**, we'll look at fabric's history as a tool for radical self-expression and communication, then make back patches and textile collages using appliqué and other surface techniques. Materials provided; feel free to bring your favorite fabric scraps and elements to incorporate into your work.

Hand-Drawn Repeating Patterns with Edie Fake

SUNDAY / 5.10.20 / 2:00

Learn simple and resourceful methods for creating unusual shapes and personalized patterns in this workshop with Art Wall muralist Edie Fake. Learn to make a tessellating tile that produces geometric patterns, and design hand-drawn wallpaper using an easy method to make a smooth repeating motif. Attendees will make two pattern templates to take home, reuse, and share.

Data, Pixels, and Celluloid: 16mm Inkjet and Laser Printing

SATURDAY / 5.30.20 / 1:00

Programmed by Alix Blevins

Los Angeles-based film and video artists Karissa Hahn and Andrew Kim lead a workshop using inkjet and laser printing to produce unique images on 16mm film strips. Bring a laptop with Photoshop and/or an image on a thumb drive to prepare images for printing onto film. The filmmakers present their work in an off-site screening at Shapeshifters Cinema on May 29 (at right).

- 1 Fabric Postcard Collage, 3.7.20
- 2 Community Quiltmaking, 3.15.20
- 3 Matt Katsaros, 4.5.20
- 4 Felicia Griffin, 4.18.20
- 5 Feral Fabric, 5.3.20
- 6 Edie Fake, 5.10.20
- 7 Films by Karissa Hahn and Andrew Kim, 5.29.20

OPPOSITE PAGE

- 8 Gallery + Studio, 5.9.20: Rosie Lee Tompkins: *Untitled*, 1985; quilted by Willa Ette Graham, 1985; BAMPFA, bequest of the Eli Leon Living Trust.

OFF-SITE EVENTS

Emergency, Meditation / Emergent, Devotion

THURSDAY / 3.5.20 / 6:30

At E. M. Wolfman Bookstore, 410 13th St., Oakland

Programmed by Lukaza Branfman-Verissimo

New York-based composer and writer Ethan Philbrick presents a workshop exploring how to put into practice the paradoxical title of Frank O'Hara's *Meditations in an Emergency*, itself a riff on John Donne's *Devotions upon Emergent Occasions*. Working with some of the formal features of meditation, including repetition and visualization, we will transform existing texts into experimental meditations for times of social crisis. Philbrick gives a related performance at BAMPFA on March 7 (p. 5).

Natural Formulas: Films by Karissa Hahn and Andrew Kim

FRIDAY / 5.29.20 / 8:00

At Shapeshifters Cinema, 567 5th St., Oakland

Programmed by Alix Blevins

Los Angeles-based filmmakers Andrew Kim and Karissa Hahn present recent moving-image work. Kim's 16mm films explore the limitations of the medium and the abilities of human perception, celebrating the magic that occurs somewhere between the two. Hahn's performative works accumulate a storm of "spectra ephemera," interrogating the technographic overload of the digital age. The artists lead a workshop at BAMPFA on May 30 (at left).

8



FOR FAMILIES

SECOND SATURDAYS

Admission free for kids 18 & under and for one adult per child 13 & under

Gallery + Studio

For ages 6–12 with accompanying adult(s)

This two-part workshop integrates an interactive gallery tour with a related art project; each session lasts about an hour and a half. Sign up on site beginning fifteen minutes before the session you wish to attend. Space is limited to twelve kids per session; please arrive promptly to sign up.

Drawing Ourselves In

SATURDAY / 3.14.20 / 11:30 OR 1:00

After viewing Edie Fake's visionary, architecturally inspired Art Wall mural, *Affordable Housing for Trans Elders*, draw your own fantastical buildings to house real and imagined communities of the future! Using paper collage and colored pencils, explore pattern and shape to capture the emotions of home, and envision dream structures for your chosen family and friends with artist Ricki Dwyer.

Life Stories in Mithila Painting

SATURDAY / 4.11.20 / 11:30 OR 1:00

In BAMPFA's galleries, see how paintings by artists from the Mithila region of northern India combine aspects of tradition with contemporary ideas. Then, use stamps, ink, and drawing on paper in traditional colors as you explore the patterns and motifs in the work of several Mithila artists and develop your own "Life Story" painting with artist Kim Bennett.

Under Cover and Over the Top

SATURDAY / 5.9.20 / 11:30 OR 1:00

Rosie Lee Tompkins used a combination of traditional patterns, embroidered words, printed images, and her favorite fabrics—including velvet, artificial fur, and glittery material—to make her distinctive quilts. After exploring her quilts in the galleries, make paper and cloth mosaics inspired by her artworks. Workshop led by Catherine Sherman.

Roundtable Reading

Recommended for ages 8 and up (younger kids welcome as listeners)

In these participatory readings, young readers are invited to read aloud the opening chapters of a good book, and then take a copy to continue reading at home. No advance sign-up needed; just show up at 3 o'clock, ready to read!

New Kid by Jerry Craft

SATURDAY / 3.14.20 / 3:00

Reading led by Adoria Williams, librarian, Jefferson Elementary School, Berkeley

Jordan Banks loves nothing more than drawing cartoons about his life. But instead of sending him to the art school of his dreams, his parents enroll him in a prestigious private school known for its academics, where Jordan is one of the few kids of color in his entire grade. As he makes the daily trip from home to the upscale Riverdale Day School, Jordan soon finds himself torn between two worlds. Can he learn to navigate his new school culture while keeping his neighborhood friends and staying true to himself?

iRoundtable Reading Bilingüe! *Las brujas* / *The Witches* by Roald Dahl

SATURDAY / 4.11.20 / 3:00

Reading led by Angela Loza, librarian, West Contra Costa Unified School District

This is not a fairy tale. This is about real witches. Real witches are the most dangerous of all living creatures on earth. There's nothing they hate so much as children, and they work all kinds of terrifying spells to get rid of them. The grandson listens closely to his Grandmamma's stories, but nothing can prepare him for the day he comes face to face with the Grand High Witch herself! We will read this Roald Dahl classic in both English and Spanish.

The Dragon Thief by Zetta Elliott

SATURDAY / 5.9.20 / 3:00

Reading led by Allyson Bogie, district librarian, West Contra Costa Unified School District

Jaxon had a mission—to return three baby dragons to the realm of magic. But when he got to their hiding place, only two dragons were left. His best friend's sister, Kavita, is a dragon thief! Kavita only wants what's best for the baby dragon. But as it grows and grows, how can she keep it a secret? Even worse, stealing it has upset the natural balance between the worlds. Jaxon needs all the help he can get to find Kavita and return the baby dragon to its true home.



Spring Free Family Day

A Day of Art, Music, Books & Film

SUNDAY / 4.26.20 / 11:00–3:00

Free Admission!

11:00–3:00 Art Making, In-Gallery Activities, and Library on Wheels

1:00–2:00 Musical Performance: Your Song My Song

3:00 Family Matinee: *The Lorax*

MAKE art inspired by BAMPFA exhibitions.

EXPLORE exhibitions with in-gallery activities.

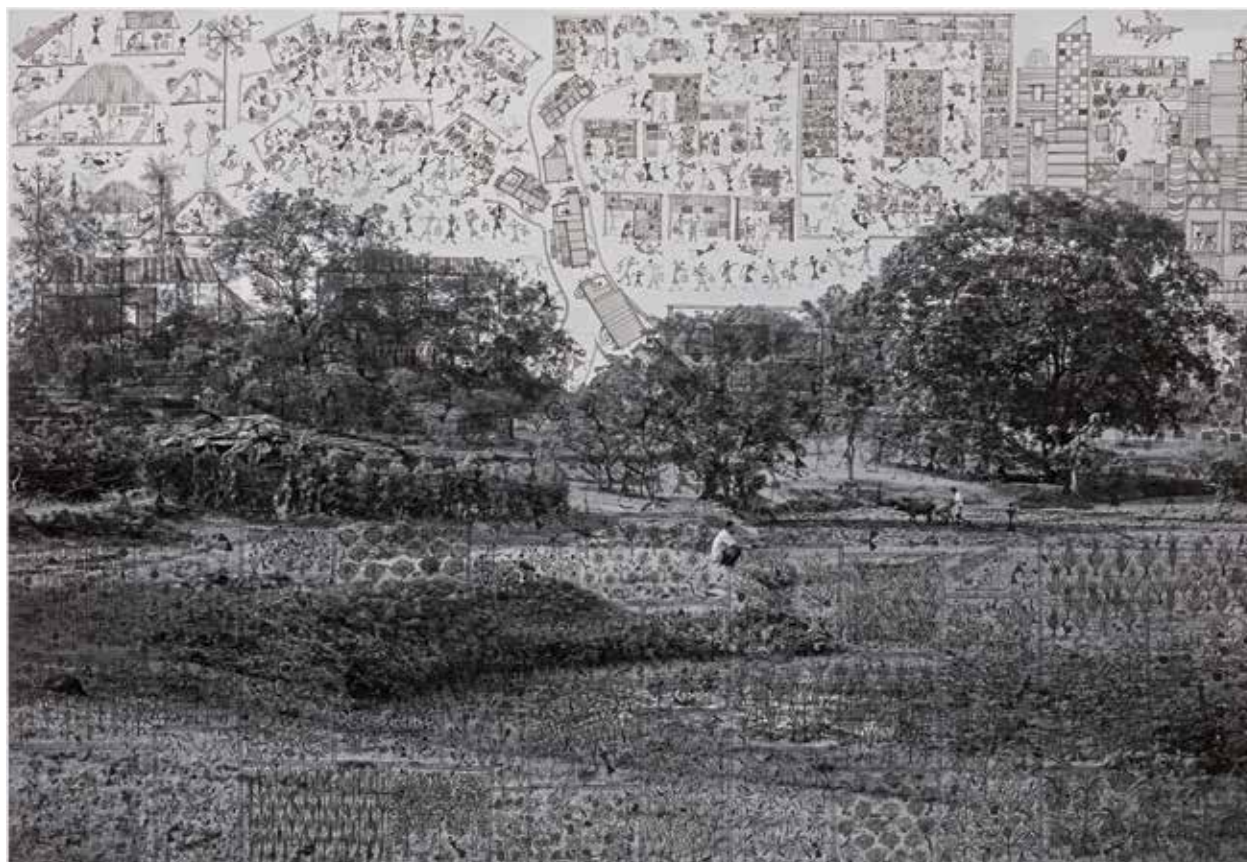
ENJOY an interactive musical performance by Your Song My Song, featuring covers of classic kid favorites and unique, funky original tunes.

GET A LIBRARY CARD, check out a book, or read a story from the Berkeley Public Library's Library on Wheels.

TAKE A BREAK for kid-friendly snacks at Babette!

Stay for a free screening of *The Lorax* (1972), based on the book by Dr. Seuss—the story of a young boy's encounter with a ruined industrialist whose greed left his environment a treeless wasteland. If only the man had listened to the warnings of the wise old Lorax!

Free tickets for the film screening will be available at the will-call table beginning at 2 p.m.



WHEN ALL THAT IS SOLID MELTS INTO AIR

EXPLORING THE INTERSECTION OF THE FOLK AND THE MODERN IN POSTCOLONIAL INDIA

MARCH 4–MAY 24

NEW EXHIBITION

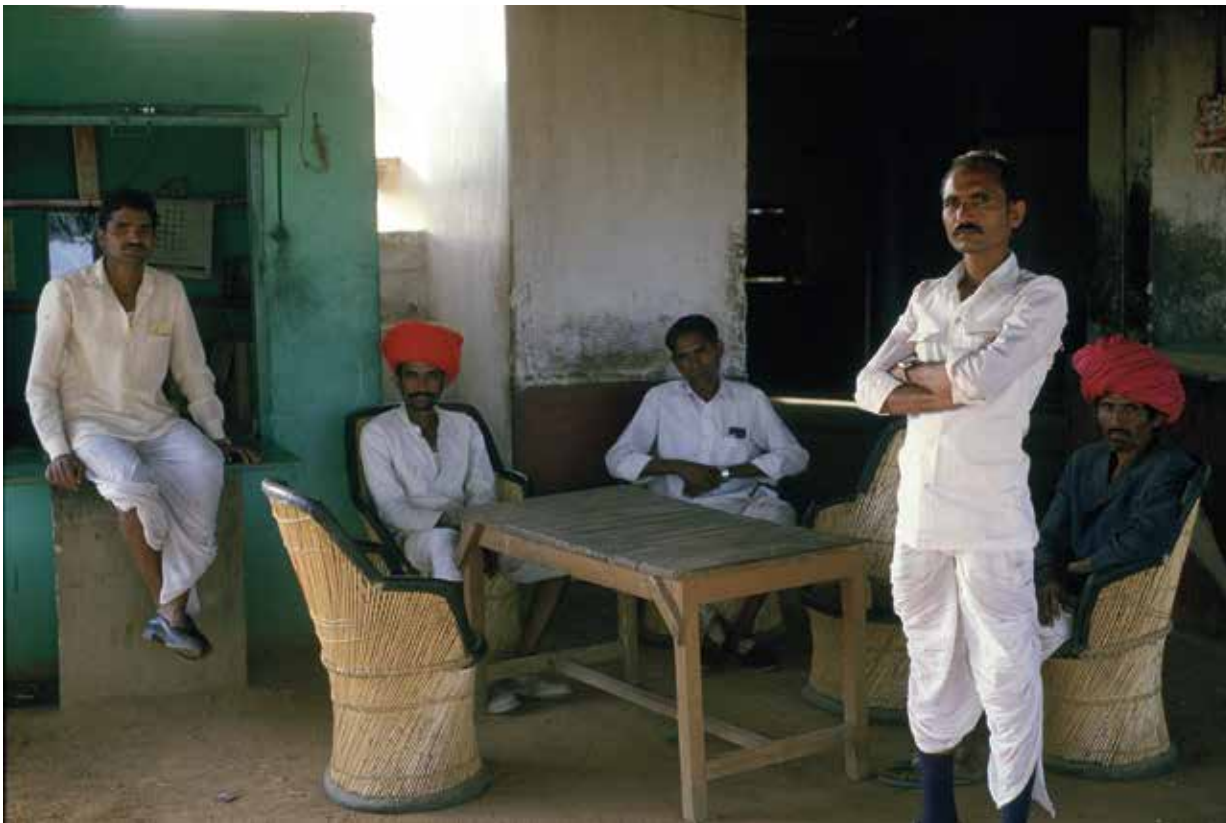
When All That Is Solid Melts into Air tells the story of the momentous social and artistic transformations that unfolded in the relationship between the “modern” and the “folk” within the political and historical context of postcolonial India. The largest body of work in the exhibition comes from BAMPFA’s extraordinary collection of contemporary folk art by Mithila, Warli, and Gond artists. Modern and contemporary artists represented include Sunil Janah, Gauri Gill, Rajesh Vangad, Jagdish Swaminathan, and filmmakers Nina Paley and Amit Dutta.

Immediately following the country’s independence in 1947, India—buoyant with optimism—embarked on a course of accelerated modernization and rapid industrialization, based on the US model and implemented through Soviet-style Five-Year Plans. Almost simultaneously, artists and intellectuals—mostly of leftist persuasions—turned to folk traditions in hope that the communitarian ethos would engender an alternative discourse around postcolonial modernity. As folk practices accrued currency as a national cultural

resource and gained recognition internationally, with folk artists navigating the global economies of postwar art, the forms of folk art—a widely collected, coveted commodity—became alienated from sacred cosmography. To be modern, after all, is to belong—as Marx reminds us—in a universe in which “all that is solid melts into air.”

When All That Is Solid Melts into Air: Exploring the Intersection of the Folk and the Modern in Postcolonial India is organized by UC Berkeley History of Art Assistant Professor Atreyee Gupta and BAMPFA Director and Chief Curator Lawrence Rinder with Associate Curator Stephanie Cannizzo and undergraduate and graduate students in the seminar *The Folk and/in the Modern: Critical Concepts + Curatorial Practicum in Twentieth-Century South Asian Art*. Student curators are Uttara Chaudhuri, Shuli Fang, Yiman Hu, Vanessa Jackson, Michelle Kwhak, Ashley Pattison-Scott, Ariana Pemberton, Saif Radi, Ryan Serpa, and Ellen Song.

Gauri Gill and Rajesh Vangad: *A Seed’s Journey*, 2019, from the series *Fields of Sight*, 2013–ongoing; acrylic paint on archival pigment print; 42 × 62 in.; BAMPFA, museum purchase; © Gauri Gill and Rajesh Vangad.



MATRIX 276

ULRIKE OTTINGER

MARCH 25–JUNE 28

NEW EXHIBITION

Ulrike Ottinger (b. 1942) resides in Berlin, where she works as a filmmaker, visual artist, and director of theater and opera. She became interested in photography at the age of nine and it has remained (along with cinematography) one of her primary pursuits as a visual artist. Over the course of her career, she has created a body of work that is deeply informed by her encounters with fellow artists and intellectuals as well as different world cultures.

Coinciding with the film series **East Meets West: The Films of Ulrike Ottinger** (screening in the Barbro Osher Theater; see p. 26), **MATRIX 276** is BAMPFA's first exhibition of Ottinger's photographs. The images on view were made over a period of decades and display Ottinger's abiding interest in portraiture and landscape. Often, but not always, Ottinger's photographic work runs parallel to her film projects. Held in common across both media are her talent as a cameraperson—her eye for detail, frame composition, color, and light—and her worldview.

As a photographer, Ottinger is witness to a world in transition. She documents places and settings that are imbued with a sense of history and cultural customs. This is especially true of her photographs taken in China in 1985, in which an old world and old ways are memorialized in time. By contrast, Ottinger's expeditions to remote reaches of the world are where she finds an atmosphere of serenity and wonder. Her epic-length documentaries *Taiga* (1991, filmed in Mongolia) and *Chamisso's Shadow* (2016, logging a voyage to the Bering Sea region) will be shown in the film retrospective, and photographs from *Taiga* figure as part of the gallery exhibition. The overall character of Ottinger's photographs is at once intimate and direct. The portraits of people she encounters on her travels offer a sense of the subjects in dialogue with the photographer through their gaze at the camera.

Ulrike Ottinger / MATRIX 276 is organized by Susan Oxtoby, senior film curator, with Claire Frost, curatorial assistant. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Ulrike Ottinger: *Inspectors*, Pushkar, Northwest India, 1987; C-print; 31 ½ × 47 ¼ in.; courtesy of the artist; © Ulrike Ottinger.

MFA 2020

THE 50TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION

MAY 15–JUNE 28
NEW EXHIBITION

Every year since 1970, BAMPFA and UC Berkeley's Department of Art Practice have collaborated to present an exhibition of works by Berkeley Master of Fine Arts graduates. 2020 marks the fiftieth anniversary of this historic partnership, as we showcase the exceptional work of Brian Bartz, Xandra Ibarra, Leena Joshi, Brontez Purnell, Ghazal Rahimi, and Jessica Robbins.



CAL CONVERSATIONS LANDS OF PROMISE AND PERIL: GEOGRAPHIES OF CALIFORNIA

THROUGH APRIL 26

This student-curated exhibition maps California's many contradictions as a place of beauty and brutality, prosperity and inequality, sanctuary and exclusion.



ART FOR HUMAN RIGHTS: PEACE NOW!

THROUGH JULY 12

Protest posters made in Berkeley during the Vietnam War.



ART WALL EDIE FAKE

THROUGH JUNE 21

Fake's mural envisions affordable housing for trans elders.

The 50th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition is organized by Associate Curator Stephanie Cannizzo. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

Cal Conversations / Lands of Promise and Peril: Geographies of California is organized in conjunction with the UC Berkeley course Geography 50AC: California, by Dr. Seth Lunine and students Noor Ali, Lillias Arvanites, Aidan Barry-Owen, Joseph Chang, Kate Gabon, Jocelyn Gama, Joss Harrison, Shuge Luo, Luz Mendez, Paul O'Neill, Mohini Rye, and Aylin Figueroa Uribe, with BAMPFA Associate Curator Stephanie Cannizzo.

The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau.

CLOCKWISE FROM TOP LEFT

Richard Misrach: *Untitled (OF 104-91: Swimming Pool)*, from 1991: *The Oakland-Berkeley Fire Aftermath*, 1991; archival pigment print; 59½ × 75 in.; BAMPFA, gift of the artist.

Unknown artist: *Peace Now*, 1970; screenprint; 29 × 23 in.; BAMPFA, gift of Rex Powell.

Edie Fake: *Affordable Housing for Trans Elders*, 2019; latex paint on wall. Photo: JKA Photography.



ROSIE LEE TOMPKINS A RETROSPECTIVE

THROUGH JULY 19

The largest exhibition of Rosie Lee Tompkins's work to date, this retrospective reveals her as a brilliantly inventive quiltmaker and an artist of stunning variety, depth, and impact.



RON NAGLE: HANDSOME DRIFTER

THROUGH JUNE 14

Ron Nagle's first Bay Area survey in over twenty-five years showcases his small sculptures, which combine modernism, pop culture, and sensory pleasure in compact, perfect packages.

BRAVE WARRIORS AND FANTASTIC TALES: THE WORLD ACCORDING TO YOSHITOSHI

THROUGH MAY 31

Legendary warriors and fantastical creatures come to life in the daring prints of Taiso Yoshitoshi, one of the last great ukiyo-e artists of Meiji Japan.



DIVINE WOMEN, DIVINE WISDOM

THROUGH MAY 24

Art from South Asia and the Himalayan region that celebrates the beauty, fecundity, wisdom, power, and compassion of women within the context of Hindu and Buddhist traditions.

Rosie Lee Tompkins: A Retrospective is made possible with major support from Nion McEvoy and Leslie Berriman and the Estate of Eli Leon. Additional support is provided by Frances Bowes, Anthony and Celeste Meier, Margarita Gandia and Diana Campoamor, Tophér Delaney, Faith and Stephen Brown, Joyce and Mark Hulbert, and Myra G. Block.

Divine Women, Divine Wisdom is supported in part by the Asian Art Endowment Fund.

Ron Nagle: Handsome Drifter is made possible with lead support from The Andy Warhol Foundation for the Visual Arts, Matthew Marks Gallery, and Nion McEvoy and Leslie Berriman. Major support is provided by Joachim and Nancy Hellman Bechtle, Chara Schreyer and Gordon Freund, Robin Wright and Ian Reeves, and Joan Roebuck. Additional support is provided by Carla Emil and Rich Silverstein, Alexandra Bowes and Stephen Williamson, Jeffrey Spahn Gallery, the LLWW Foundation, and Dorothy Saxe. Generous in-kind support is provided by Yves Béhar and fuseproject, San Francisco.

CLOCKWISE FROM TOP LEFT

Rosie Lee Tompkins: *Untitled*, 1986; quilted by Willia Ette Graham, 1986; velvet, velveteen, faux fur, panned velvet, and velvet backing; 86 × 74 in.; BAMPFA, bequest of the Eli Leon Living Trust. Reproduced courtesy of the Estate of Effie Mae Howard. Photo: Sharon Risedorph Photography.

Ron Nagle: *Handsome Drifter*, 2015; ceramic, glaze, catalyzed polyurethane, and epoxy resin; 3¼ × 4 × 3 in.; collection of Joachim and Nancy Hellman Bechtle.

Dancing Devi, India, Madhya or Uttar Pradesh, 12th century; buff sandstone; 30 in. high; BAMPFA, on long-term loan from a private collection.

Taiso Yoshitoshi: *Fukami Jikyū Challenges the Moon*, from the series *One Hundred Aspects of the Moon*, 1887; color woodblock print; 22 × 17 in.; BAMPFA, gift of Fernàn Franz Steiner.



1 / 2 / 3 / 4 / 5

FEDERICO FELLINI AT 100

We continue our centennial tribute to Federico Fellini (1920–1993), a masterful artist of memory, dreams, fantasy, and desire. A hundred years after his birth, Fellini’s films still enthrall with their baroque flamboyance, emotional resonance, and grand visual design. This series began in January; for the complete program, visit bampfa.org. The Castro Theatre presents a daylong Fellini homage on March 7; information at cinemaitalias.com.

Film Series Sponsors: Robert Chlebowski and Gray Brechin

Federico Fellini at 100 is copresented with Luce Cinecittà and is the first US installment in the Federico Fellini 100 tour, a series of centennial tributes that will travel to museums and film institutions worldwide, led by Luce Cinecittà. Unless otherwise noted, all films have been digitally restored by Luce Cinecittà, Cineteca di Bologna, and Cineteca Nazionale. BAMPFA’s series is presented in association with the Italian Cultural Institute (ICI) of San Francisco, under the auspices of the Consulate General of Italy. The series is organized by BAMPFA Senior Film Curator Susan Oxtoby and Camilla Cormanni and Paola Ruggiero, Luce Cinecittà. Thanks also to Annamaria Di Giorgio, IIC San Francisco; Amelia Antonucci, Cinema Italia, San Francisco; Emily Woodburne, Brian Belovarac, and Ben Crossley-Marra, Janus Films; and Eric Di Bernardo, Rialto Pictures.



6

SUNDAY / 3.1.20

8 1/2

FEDERICO FELLINI (ITALY, 1963) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 3.18.20 (WITH LECTURE; SEE P. 17)

(*Otto e mezzo*). A traffic-jam nightmare, a literal flight of fancy, nuns and whores and more: *8 1/2* follows the dreams and visions of a jaded director (Marcello Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Fellini’s masterpiece “brought an entirely new dimension to the cinema,” Seymour Chatman wrote, calling the film’s startling images “essential to a depiction of the crucial moments in the life of [an] artist who, despite his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity.”

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (138 mins, In Italian with English subtitles, B&W, DCP, From and restored by Luce Cinecittà, permission Janus Films)

FRIDAY / 3.13.20

FELLINI’S ROMA

FEDERICO FELLINI (ITALY, 1972) DIGITAL RESTORATION

(*Roma*). Film scholar Albert Johnson, who shared many a plate of pasta with Fellini, described *Fellini’s Roma* as “a panoramic album of impressions in praise of Rome and the Italians, past, present, and future. The film falls into specific episodes and, it seems, autobiographical memories that are transmogrified into extraordinary visions of humanity, and the timeless revolving of old traditions with contemporary desires, ambitions, and feelings. . . . Two episodes have been acclaimed as masterworks: a surrealistic indictment of clerical pomposity, symbolized by what can only be described as an ecclesiastical fashion show; and a detailed, hilarious reminiscence of a variety show in wartime Rome.”

Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Peter Gonzales, Fiona Florence, Pia De Doses, Alvaro Vitali. (128 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission Swank Motion Pictures. Restored by Cineteca di Bologna with the support of the Hollywood Foreign Press Association.)

SATURDAY / 3.21.20

AMARCORD

FEDERICO FELLINI (ITALY, 1973) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 4.1.20 (WITH LECTURE; SEE P. 17)

In *Amarcord* Fellini evokes a year in the life of the small Italian coastal town of Rimini in the mid-1930s with free-spirited fantasy, bittersweet comedy, and intimate detail. Though filled with phantasmagorical gems from the director’s imagination, the film is also rooted in history, filtered through memory: focusing on one family of perfectly normal eccentrics, Fellini examines their impact on one another’s lives and the impact of life on them through a series of intersecting tales. Fascism was a fact of life and, for Fellini, a focal point around which to examine the community, the Church, the state, and the family. JUDY BLOCH

Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noël, Armando Brancia, Bruno Zanin. (127 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission Janus Films. Restored by Cineteca di Bologna.)

SUNDAY / 3.22.20

FELLINI SATYRICON

FEDERICO FELLINI (ITALY, 1969) DIGITAL RESTORATION

Inspired by the novel by Petronius, Emperor Nero’s official “arbiter of elegance,” *Fellini Satyricon* is a tour through the spectacle of Rome during Nero’s reign. The loose plot follows Encolpius in search of his male lover, Giton, through an empire of feast, festival, orgy, and death. “The events emerge directly from the well of pre-incarnate memory,” Nathaniel Dorsky wrote. “We see a real world. Fragments of a history reveal themselves. . . . The audience must actively explore the screen as Fellini himself explores and discovers.” Fellini called the film “a science fiction picture, but projected into the past, not the future. It is a journey into the unknown.”

Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Martin Potter, Hiram Keller, Max Born, Capucine. (130 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà, permission Swank Motion Pictures)

FRIDAY / 3.27.20

FELLINI’S CASANOVA

FEDERICO FELLINI (ITALY, 1976) DIGITAL RESTORATION

(*Il Casanova di Fellini*). Donald Sutherland plays Casanova in a film Albert Johnson called “Fellini’s most extravagant and courageous dream.” Johnson wrote, “The film is permeated with a grandiose style, so brilliant in visual effects that the sexuality of the hero becomes more comic than concupiscent. [Fellini] makes the episodes of seduction a showcase for his own philosophies of life from youth to old age. . . .



- 1 8 1/2, 3.1.20, 3.18.20
- 2 *Fellini Satyricon*, 3.22.20
- 3 *City of Women*, 5.2.20
- 4 *Nights of Cabiria*, 5.1.20, 5.7.20, 5.21.20
- 5 *The Clowns*, 3.25.20, 4.5.20
- 6 *Fellini's Casanova*, 3.27.20

The opening sequence of the film, with its stunning imagery of Venice at carnival time, the gigantic head of Venus rising from the Grand Canal, prepares one for an onslaught of memorable images.”

Written by Fellini, Bernardino Zapponi; lyrics by Andrea Zanzotto, Tonino Guerra. Photographed by Giuseppe Rotunno. With Donald Sutherland, Cicely Browne, Tina Aumont, Margareth Clémenti. (166 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà, permission NBC Universal)

FRIDAY / 4.3.20

A FELLINI OMNIBUS

DIGITAL RESTORATIONS

6:30

ALSO SCREENS WEDNESDAY / 3.4.20 (WITH LECTURE; SEE P. 17)

The three Fellini works gathered here were originally released as parts of omnibus films by multiple directors. In *The Marriage Agency*, a reporter comes to the agency pretending to be looking for a wife for his friend who has delusions of being a werewolf. To his surprise, they have just the woman for him. *The Temptations of Doctor Antonio* mocks moral hypocrisy in the person of an aggressively prudish doctor who wages a one-man war against a giant billboard featuring Anita Ekberg voluptuously promoting milk. In *Toby Dammit*, based on a Poe story, Terence Stamp stars as an actor whose trip from a ghostly airport along a nocturnal highway is a masterpiece of modern macabre.

THE MARRIAGE AGENCY (*Un'agenzia matrimoniale*, from the omnibus *Love in the City*), Federico Fellini, Italy, 1953, 20 mins, B&W, DCP, From Luce Cinecittà, permission Minerva Pictures. Restored by Cineteca di Bologna.

THE TEMPTATIONS OF DOCTOR ANTONIO (*Le tentazioni del dottor Antonio*, from the omnibus *Boccaccio '70*), Federico Fellini, Italy, 1962, 60 mins, Color/B&W, DCP, From Luce Cinecittà, permission Kino Lorber. Restored by Cineteca Nazionale.

TOBY DAMMIT (from the omnibus *Spirits of the Dead*), Federico Fellini, France/Italy, 1967, 37 mins, In Italian with English subtitles, 'Scope, DCP, From and restored by Luce Cinecittà, permission Janus Films

Total running time: 117 mins, In Italian with English subtitles

SUNDAY / 4.5.20

THE CLOWNS

FEDERICO FELLINI (ITALY, 1970) DIGITAL RESTORATION

7:00

ALSO SCREENS WEDNESDAY / 3.25.20 (WITH LECTURE; SEE P. 17)

(*I clown*). *The Clowns* “presents itself as a documentary, purporting to give a true account of the culture of clowns in Italy and France in the 1920s and '30s. But it is also an autobiographical exercise. Felliniesque documentary is a distinct genre, one not inclined to slavishly follow facts. . . . In the streets and countryside, Fellini finds the clowns of our daily lives” (Seymour Chatman). Fellini said the clown “stands for the instinct, for whatever is rebellious in each one of us and whatever stands up to the established order of things. He is a caricature of man’s childish and animal aspects, the mocker and the mocked.”

Written by Fellini, Bernardino Zapponi. Photographed by Dario di Palma. With Fellini, Maya Morin, Riccardo Billi, Gigi Reder. (93 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission Leone Film. Restored by Cineteca di Bologna.)

FRIDAY / 4.24.20

IL BIDONE

FEDERICO FELLINI (ITALY, 1955) DIGITAL RESTORATION

7:00

(*The Swindlers*). A film about the underworld that is the closest Fellini would come to film noir, *Il bidone* is closer still to *La strada* and *Nights of Cabiria*—a sadly ironic study of the misuse of the human ability to relate. Broderick Crawford, Richard Basehart, and Franco Fabrizi practice a desperate if wickedly humorous kind of con, posing as men of the cloth in order to trick credulous peasants with a “buried treasure” scheme; they also collect down payments from slum dwellers on nonexistent housing. But like the saps they swindle, the three cronies see a more prosperous life of crime all around them, one that is quite out of reach. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano. Photographed by Otello Martelli. With Broderick Crawford, Richard Basehart, Franco Fabrizi, Giulietta Masina. (104 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, permission Janus Films. Restored by Cineteca di Bologna.)

SUNDAY / 4.26.20

ORCHESTRA REHEARSAL

FEDERICO FELLINI (ITALY, 1979) DIGITAL RESTORATION

4:00

(*Prova d'orchestra*). Fellini drew on his experiences collaborating with composer Nino Rota to create this satirical pseudo-documentary about an orchestra’s travails. Albert Johnson wrote, “The tensions and temperaments of musicians at work inspired the mischievous side of Fellini’s personality. . . . The possibilities of uproar and violence, while playing the most dulcet tones, appealed to the director’s imagination. . . . A Dutch actor (Balduin Bass) was assigned the role of the beleaguered conductor, and he is superb as the more dire events rise to a crescendo of chaos. Gluttony and sex even manage some expression, as well as sudden death. Most of all, *Orchestra Rehearsal* is consummate fun.”

Written by Fellini, Brunello Rondi. Photographed by Giuseppe Rotunno. With Balduin Bass, Clara Colosimo, Elisabeth Labi, voice of Fellini. (70 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà, permission RAI Com)

PRECEDED BY

FELLINI: A DIRECTOR'S NOTEBOOK

FEDERICO FELLINI (ITALY, 1969) DIGITAL RESTORATION

(*Notebook di un regista*). Shot during the making of *Satyricon*, this “visual notebook” was created by Fellini for NBC as a way to introduce his themes and obsessions to a wider audience. The great director visits the outdoor ruins of a set for an incomplete film, where suspiciously photogenic hippies now reside (“with an orchestra of grasshoppers”); looks in on the Colosseum and its “night wanderers”; and rides on the Roman subway. Giulietta Masina and Marcello Mastroianni weigh in on his work as well. Less documentary than self-reflective fantasia, *A Director's Notebook* is as colorfully unique as any of Fellini’s fictions. JASON SANDERS

Written by Fellini, Bernardino Zapponi. Photographed by Pasquale de Santis. With Fellini, Giulietta Masina, Marcello Mastroianni, Caterina Boratto. (52 mins, In English, Color, DCP, From Luce Cinecittà. Restored by Cineteca di Bologna.)

Total running time: c. 122 mins

FRIDAY / 5.1.20

NIGHTS OF CABIRIA

FEDERICO FELLINI (ITALY, 1956) DIGITAL RESTORATION

5:30

REPEATS THURSDAYS / 5.7.20 & 5.21.20

(*Le notti di Cabiria*). In *Nights of Cabiria*, the prostitute who first comforted the hapless husband in Fellini’s early film *The White Sheik* comes into her own, and holds her own even though she is continually exploited, robbed, and physically abused by the very men she loves. Giulietta Masina in one of her finest performances turns a film about prostitutes, pimps, and johns into an ironically radiant statement about

FELLINI CONTINUES



7 / 8 / 9

the indestructibility of the human spirit. With the dusty outpost where Cabiria lives and the slick highways she haunts at night, *Nights of Cabiria* also shows how Fellini transformed the precepts of neorealism into a poetry of place. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli. Script advisor/additional dialogue by Pier Paolo Pasolini. Photographed by Aldo Tonti, Otello Martelli. With Giulietta Masina, François Périer, Amedeo Nazzari, Franca Marzi. (110 mins, In Italian with English subtitles, B&W, 4K DCP, From Rialto Pictures. Restored by Cineteca di Bologna.)

SATURDAY / 5.2.20

CITY OF WOMEN

FEDERICO FELLINI (ITALY, 1980) DIGITAL RESTORATION

(*La città delle donne*). “Sincere to the point of indecent” was how Fellini described *8 1/2*; the characterization applies just as well to *City of Women*, a surrealist fantasia of female power and male sexual anxiety in which Fellini’s aging alter ego Marcello Mastroianni wanders through a woman-dominated dreamscape. The film drew criticism for its cartoonish portrayal of feminism, but, as Seymour Chatman wrote, it represents “the struggle of one self-confessed codger, all too accustomed to enjoying the fruits of sexism, to ask himself where he really stands in our brave new world of gender awareness—a project that Fellini had clearly begun in *8 1/2* fifteen years before.”

Written by Fellini, Bernardino Zapponi, Brunello Rondi. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Ettore Manni, Anna Prucnal, Bernice Stegers. (140 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission Gaumont. Restored by Cineteca di Bologna.)

WEDNESDAY / 5.6.20

AND THE SHIP SAILS ON

FEDERICO FELLINI (ITALY, 1983) DIGITAL RESTORATION

(*E la nave va*). In 1914, the admirers of a recently deceased opera diva gather on an ocean liner for a voyage to her birthplace, where her ashes are to be scattered at sea. Along the way, the passengers—an assortment of music-world characters, along with one homesick rhinoceros—engage in flirtations and squabbles, and take in a group of Serbian refugees, with potential geopolitical ramifications. An exercise less in plot or character than in cinematic design, the opulently stylized *And the Ship Sails On* “floats serenely above the realities of ordinary movies” (Vincent Canby, *New York Times*).

Written by Fellini, Tonino Guerra, with opera lyrics by Andrea Zanzotto. Photographed by Giuseppe Rotunno. With Freddie Jones, Barbara Jefford, Janet Suzman, Victor Poletti. (132 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà, permission Janus Films)



THURSDAY / 5.7.20

NIGHTS OF CABIRIA

FEDERICO FELLINI (ITALY, 1956) DIGITAL RESTORATION

SEE FRIDAY / 5.1.20

SATURDAY / 5.9.20

JULIET OF THE SPIRITS

FEDERICO FELLINI (ITALY, 1965) DIGITAL RESTORATION

(*Giulietta degli spiriti*). Juliet (Giulietta Masina), trying on who she will be for her husband tonight, discovers that she is nothing. Thus begins, for this diminutive bourgeois housewife, a psychic journey into freedom and the magic of experience, magnificently concretized into cinema by Fellini. After all the ghosts, the voices, and the circus of desire pass by, “Juliet is concerned with the daily miracle of simple reality” (Fellini). *Juliet of the Spirits* is masterful in its picture of a married woman’s evolution toward apperception, and in its contrasting portrait of male privilege and nonchalance. JUDY BLOCH

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gianni di Venanzo. With Giulietta Masina, Mario Pisu, Sandra Milo, Lou Gilbert. (148 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission Janus Films. Restored by Cineteca Nazionale.)

SUNDAY / 5.10.20

GINGER AND FRED

FEDERICO FELLINI (ITALY, 1986) DIGITAL RESTORATION

(*Ginger e Fred*). The last precious pearl in Fellini’s necklace of show business films, *Ginger and Fred* is at once a fond tribute to vaudeville and a withering assault on the meaningless opulence of commercial television. Giulietta Masina and Marcello Mastroianni play a dance duo whose act of forty years ago imitated Astaire and Rogers. They are brought out of retirement to perform on a Christmas TV special. The notion of “variety,” so meaningful in the popular theater of Fellini’s youth, has been transformed by television into an insane mishmash so sleazy that Masina and Mastroianni, however clumsy their dancing, look dignified, even charming by comparison. SEYMOUR CHATMAN

Written by Fellini, Tullio Pinelli, Tonino Guerra. Photographed by Tonino Delli Colli, Ennio Guarnieri. With Giulietta Masina,

Marcello Mastroianni, Franco Fabrizi, Frederick Ledebur. (126 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà, permission Swank Motion Pictures)

THURSDAY / 5.14.20

INTERVISTA

FEDERICO FELLINI (ITALY, 1987) DIGITAL RESTORATION

A film originally planned as a documentary celebrating the fiftieth anniversary of Cinecittà turned into a pseudo-documentary on Fellini himself. “As in *A Director’s Notebook*, *The Clowns*, and *Fellini’s Roma*, the camera follows a director and crew shooting a film about the subject in question. The pretext (as if Fellini needed one) is a pilgrimage to *il maestro* by a Japanese television crew. Still, Cinecittà is a crucial background: Fellini called it ‘a fortress, an alibi, if you like.’ Six unconnected sequences offer a glimpse of the generous if chaotic ambiance in which Fellini performed his magic” (Seymour Chatman).

Written by Fellini, Gianfranco Angelucci. Photographed by Tonino Delli Colli. With Fellini, Marcello Mastroianni, Anita Ekberg, Sergio Rubini. (105 mins, In Italian with English subtitles, Color, DCP, From and restored by Luce Cinecittà)

SATURDAY / 5.16.20

LA DOLCE VITA

FEDERICO FELLINI (ITALY, 1960) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

(*The Sweet Life*). A helicopter flies over Rome dangling a gigantic statue of Christ. “Oh, look,” remarks a woman sunbathing below, “there’s Jesus. Where’s he going?” Fellini creates a rich, intricate tapestry of “Rome, the Babylon of my dreams” in *La dolce vita*. The episodic narrative follows a jaded journalist, Marcello (Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome’s glitterati. In Italy, Catholics were forbidden to see *La dolce vita*, but in the world on which former journalist Fellini files his report, there are more scenes of quick and real pathos than there are orgies. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli, Brunello Rondi. Photographed by Otello Martelli. With Marcello Mastroianni, Yvonne Furneaux, Anouk Aimée, Anita Ekberg. (174 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, permission Paramount Pictures. Restored by Cineteca di Bologna.)



SUNDAY / 5.17.20

THE VOICE OF THE MOON

7:00

FEDERICO FELLINI (ITALY, 1990) DIGITAL RESTORATION

(*La voce della luna*). Using some of the background of his childhood, Fellini completed a dreamy, almost Beckett-like story about a young wanderer, a moonstruck figure, Ivo, played by Roberto Benigni. Ivo and his friend Gonnella, a plump, aging actor, wander across fog-strewn fields, encountering characters who form the basis for their lunar fantasies. The decadent effects of the mass media are attacked, too, in extraordinary set pieces. Ivo and Gonnella, a sort of Laurel and Hardy, move toward silences against the sounds and fury of the world, hoping to understand the meanings of life. ALBERT JOHNSON

Written by Fellini, Tullio Pinelli, Ermanno Cavazzoni. Photographed by Tonino Delli Colli. With Roberto Benigni, Paolo Villaggio, Nadia Ottaviani, Marisa Tomasi. (118 mins, In Italian with English subtitles, Color, DCP, From Luce Cinecittà, permission RTI and RAI. Restored by Cineteca di Bologna.)

THURSDAY / 5.21.20

NIGHTS OF CABIRIA

7:00

FEDERICO FELLINI (ITALY, 1956) DIGITAL RESTORATION

SEE FRIDAY / 5.1.20



11



IN FOCUS FEDERICO FELLINI

10

LECTURE/SCREENING SERIES

Afternoon screenings of Fellini's films are enriched with informative and engaging lectures by Russell Merritt and David Thomson, offering insights into the director's themes, methods, and impact. This series began in January; for the complete program, visit bampfa.org.

SPECIAL ADMISSION: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

WEDNESDAY / 3.4.20

A FELLINI OMNIBUS

3:10

FEDERICO FELLINI (ITALY, 1953-67)
DIGITAL RESTORATIONS

LECTURE Russell Merritt

ALSO SCREENS FRIDAY / 4.3.20
(WITHOUT LECTURE; SEE P. 15)

WEDNESDAY / 3.11.20

PROGRAM TO BE ANNOUNCED

3:10

The film title and guest lecturer for this screening will be announced at bampfa.org.

WEDNESDAY / 3.18.20

8 1/2

3:10

FEDERICO FELLINI (ITALY, 1963)

LECTURE Russell Merritt

ALSO SCREENS SUNDAY / 3.1.20
(WITHOUT LECTURE; SEE P. 14)

WEDNESDAY / 3.25.20

THE CLOWNS

3:10

FEDERICO FELLINI (ITALY, 1970) DIGITAL RESTORATION

LECTURE Russell Merritt

ALSO SCREENS SUNDAY / 4.5.20
(WITHOUT LECTURE; SEE P. 15)

WEDNESDAY / 4.1.20

AMARCORD

3:10

FEDERICO FELLINI (ITALY, 1973) DIGITAL RESTORATION

LECTURE David Thomson

ALSO SCREENS SATURDAY / 3.21.20
(WITHOUT LECTURE; SEE P. 14)

- 7 *Ginger and Fred*, 5.10.20
- 8 *Juliet of the Spirits*, 5.9.20
- 9 *La dolce vita*, 5.16.20
- 10 *Amarcord*, 3.21.20, 4.1.20
- 11 *Toby Dammit*, 3.4.20, 4.3.20

LIMITED ENGAGEMENT



PAIN AND GLORY

PEDRO ALMODÓVAR (SPAIN, 2019)

FRIDAY / 3.6.20 / 7:00

SUNDAY / 3.29.20 / 7:00

SATURDAY / 5.2.20 / 5:00

FILM TO TABLE DINNER FOLLOWS THE MAY 2 SCREENING
(SEE P. 4)

(*Dolor y gloria*). Ailing and adrift, a celebrated film director looks back at his work and life in Almodóvar's pensive, tantalizingly self-reflexive drama. As he prepares for a thirtieth-anniversary revival of one of his early movies, *Salvador* (Antonio Banderas) rekindles a complicated connection with that film's leading man (Asier Etxeandia) and revisits its indelible moments from his past, especially his relationship with his mother, vividly played in her younger years by Penélope Cruz and as an older woman by Julieta Serrano. "A story of memory and creation, youth and its loss, *Pain and Glory* circles around the idea of art as self-creation" (Manohla Dargis, *New York Times*).

Written by Almodóvar. Photographed by José Luis Alcaine. With Antonio Banderas, Asier Etxeandia, Penélope Cruz, Julieta Serrano. (113 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)

AFRICAN FILM FESTIVAL 2020

This year's edition of the African Film Festival welcomes new voices and veterans from both the African continent and the diaspora, spotlighting stories, communities, and struggles rarely seen in Western cinema. Sit in with the customers of a vibrant Cameroonian hair salon in Brussels, follow a young Parisian Malagasy gay man as he returns home to Madagascar, head deep into the jungles with two soldiers hoping to survive the Rwandan genocide, or see a once-tolerant Tunisia become rife with fanaticism: these are some of the experiences that await viewers in a collection of films that have won praise and awards across the world.

This year the festival also spotlights two filmmakers of different generations, yet with similar passions for documenting the reality of their people. We are honored to have the legendary Malian filmmaker Souleymane Cissé join us for three nights to present films such as *Brightness*, "the best African film ever made" (Elliot Stein, *Film Comment*), as part of our *Afterimage* program (see p. 20). And we are proud to present two works by the rising Cameroonian director Rosine Mbakam, "the filmmaker reinventing how African women are portrayed in movies" (NPR) and an artist of "exquisite sensibility . . . one of the foremost filmmakers of creative nonfiction working right now" (Richard Brody, *New Yorker*).

Jason Sanders, Film Notes Writer

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, and The Ed Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program manager, African Film Festival, for their assistance and support. The festival at BAMPFA includes additional titles. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise.



1 / 2 / 3

WEDNESDAY / 3.4.20

CHEZ JOLIE COIFFURE

7:00

ROSINE MBAKAM (CAMEROON/BELGIUM, 2018)

Hair can be many things to many people, but in Rosine Mbakam's elegant, warmhearted documentary it makes up the strands that tie the West African customers and staff of one small Brussels hair salon to one another and to their homeland. The store's and the film's heart is salon owner Sabine, a Cameroonian immigrant, surrogate mother and sister, community protector, lioness and confidant, weaving a safe space out of every trim and braid. "A must-see! Highly revealing, an atypical and timely portrait of the intersection between the immigrant experience and female identity" (*Indiewire*). JASON SANDERS

Photographed by Mbakam. (71 mins, In French and Pidgin with English subtitles, Color, DCP)

PRECEDED BY *DIANA'S HAIR EGO REMIX* (Ellen Spiro, Cheryl Dunye, US, 2017). Thirty years after DiAna began offering innovative safe sex education in her hair salon, the AIDS crisis still rages in the deep South. (8 mins, Color, Digital, From the artists)

Total running time: 79 mins

SATURDAY / 4.25.20

FATWA

7:15

MAHMOUD BEN MAHMOUD (TUNISIA, 2018)

A Tunisian living abroad returns home to bury his college-age son and discovers that he had joined a radical Islamist group in Mahmoud Ben Mahmoud's passionate drama on fanaticism, revolution, and the risk of remaining silent in the face of hate. Like the work of the Dardennes brothers (who coproduced the film) yet tailored to a specifically Tunisian context (the country's post-Arab Spring awakening and the subsequent rise of radicalism), *Fatwa* follows one dogged protagonist's journey as he seeks answers, only to find more questions. Winner, Best Arabic Film Award, Cairo Film Festival. JASON SANDERS

Written by Ben Mahmoud. Photographed by Mohamed Maghraoui. With Ahmed Hafiene, Ghalia Benali, Sarra Hannachi, Jamel Madani. (102 mins, In Arabic with English subtitles, Color, Digital)

WEDNESDAY / 4.29.20

THE TWO FACES OF A BAMILEKE WOMAN

7:00

ROSINE MBAKAM (CAMEROON/BELGIUM, 2016)

(*Les deux visages d'une femme Bamiléké*). Cameroonian filmmaker Rosine Mbakam turns the camera on her own remarkable mother and her generation in this captivating documentary on the difficult choices that African women must make to survive. Returning to Cameroon after seven years in Europe, with her mixed-race son in tow, Mbakam uncovers her mother's stories through a series of startlingly intimate conversations, moving from the horrors of war against French colonizers to daily life in an arranged marriage. "Wrought with bliss and wonder . . . an exciting contribution to the canon of contemporary African cinema" (H-Black Europe). JASON SANDERS

Photographed by Mbakam. (76 mins, In French and Bamileke with English subtitles, Color, DCP, From Icarus Films)

PRECEDED BY *RAZANA* (Haminaiina Ratovoarivony, Madagascar, 2018). Malagasy, Parisian, and homosexual, Solo returns to Madagascar to fulfill the last wish of his partner. (15 mins, In Malagasy with English subtitles, Color, Digital)

Total running time: 91 mins

SUNDAY / 5.3.20

AFRICAN SHORT FILMS: WOMEN'S STORIES

7:00

This program of recent shorts from Africa and the diaspora, most of them by women filmmakers, focuses on women's stories and struggles. Documentaries chronicle the role of women in Nigeria and recount the black women's movement that spread after the murder of Afro-Brazilian councilwoman Marielle Franco in Rio de Janeiro. A portrait of two courageous women who have survived traumatic events in Congo is intertwined with the mythical story of Kimpa Vita, who fought patriarchy and colonialism. A Senegalese film mixing narrative with documentary sound elements looks at the interaction between two co-wives.

MARIELLE'S LEGACY WILL NOT DIE Leonard Cortana, Brazil, 2019, 23 mins, In Portuguese with English subtitles



MY BELOVED CO-WIFE Angèle Diabang, Senegal, 2018, 15 mins, In Wolof and French with English subtitles

AWANI Aderonke Adeola, Nigeria, 2018, 38 mins

THE PROPHETESS Sylvie Weber, Congo, 2018, 22 mins, In Swahili and Mashi with English subtitles

Total running time: c. 100 mins, Color, Digital

FRIDAY / 5.8.20

THE MERCY OF THE JUNGLE 7:00

JOËL KAREKEZI (BELGIUM/FRANCE/RWANDA, 2018)

(La miséricorde de la jungle). Two Rwandan soldiers embark on a journey of survival through the unforgiving jungle in this visceral feature from Joël Karekezi, himself a survivor of the Rwandan genocide. Set during 1998's Second Congo War, the film follows Xavier, a lifelong military man, and Faustin, a farmer turned reluctant soldier, who find countless miles of wilderness (and multiple Congolese patrols) between themselves and safety. "I wanted the jungle to be the story's main antagonist, [using] nature and its immensity to question the absurdity of the actions of humankind, and the madness of war," writes Karekezi, who was inspired by Terrence Malick's *The Thin Red Line*. JASON SANDERS

Written by Karekezi, Casey Schroen. Photographed by Joachim Philippe. With Stéphane Bak, Marc Zinga, Ibrahim Ahmed, Abby Mukiibi Nkaaga. (91 mins, In French and Swahili with English subtitles, Color, DCP)

4



1 *The Two Faces of a Bamileke Woman*, 4.29.20

2 *Fatwa*, 4.25.20

3 *Chez Jolie Coiffure*, 3.4.20

4 *The Mercy of the Jungle*, 5.8.20

SPECIAL SCREENINGS



BLACK LIFE

FRIDAY / 3.6.20

IN SEARCH OF VOODOO: ROOTS TO HEAVEN 4:00

DJIMON HOUNSOU (US/BENIN, 2018)

PANEL DISCUSSION: SPIRITUAL RECLAMATION AS A REVOLUTIONARY ACT
Dowoti Desir, Wade W. Nobles, Luisah Teish, and Nedra T. Williams, moderated by Tracy Brown

Her Majesty Queen Mother Dowoti Desir Hounon Houna II is a Manbo Asogwe (high priest) in Haitian Vodou and a chief of the Zangbeto and Egungun secret societies, as well as an author, critical theorist, curator, and founder of the AfroAtlantic Theologies & Treaties Institute.

Dr. Wade W. Nobles is a professor emeritus at San Francisco State University, a Ghanaian development chief, and the author of Voodoo or IQ: An Introduction to African Psychology.

Yeye Luisah Teish, a storyteller-writer, artist-activist, and spiritual guidance counselor, is an initiated elder (Iyanifa) in the Ifa/Orisha tradition of the West African diaspora.

Iya Nedra T. Williams is an artist and designer whose art reclaims and illuminates ancient symbols of the African diaspora.

Tracy Brown, the organizer of this event, is an activist and curator.

Described by *Variety* as "vivid and heartfelt," *In Search of Voodoo: Roots to Heaven* seeks to illuminate the practice of faith that is prevalent in West Africa, specifically Benin, known as "the cradle of Voodoo." The documentary weaves together personal, cultural, and spiritual journeys—capturing the vibrant tales of Voodoo, West Africa, and Benin's favorite son, actor Djimon Hounsou. Following Hounsou back to the country of his birth, it is the story of a man rediscovering the core of his past and the lessons that the world can learn from a vibrant, yet misrepresented way of life. This program is part of BAMPFA's Black Life series (p. 6), in collaboration with guest curator Tracy Brown.

Written by Hounsou, Douglas Thompson. Photographed by Kwaku Alston. (65 mins plus 45 mins panel discussion following the screening, Color, Digital, From Gunpowder & Sky)

FREE MEMBER SCREENING

TUESDAY / 3.24.20

KILLER OF SHEEP 7:00

CHARLES BURNETT (US, 1977) NEW 35MM PRINT!

Open to BAMPFA members only, this free, non-ticketed screening is part of Member Appreciation Month. Not yet a member? Join today at bampfa.org/join.

Killer of Sheep evokes the everyday trials, fragile pleasures, and tenacious humor of blue-collar African Americans in 1970s Watts. Charles Burnett made the film on a minuscule budget with a mostly nonprofessional cast, combining keen on-the-street observation with a carefully crafted script. The episodic plot centers on the character of Stan, a slaughterhouse worker mired in exhaustion, disconnected from his wife, his children, and himself. Stan and his neighbors struggle to get by, let alone get ahead; as befits an LA movie, vehicular metaphors of breakdown abound. Only the kids, leaping from roof to roof, seem to achieve a mobility that eludes their elders. JULIET CLARK

Written, Photographed by Burnett. With Henry Gayle Sanders, Kaycee Moore, Charles Bracy, Angela Burnett. (81 mins, B&W, 35mm, BAMPFA collection)



1 / 2

AFTERIMAGE: SOULEYMANE CISSÉ

BAMPFA is honored to host one of the giants of African cinema, Malian filmmaker Souleymane Cissé. Born in Bamako in 1940, Cissé began his career as a film projectionist, later studying at the VGIK film school in Moscow before returning to Mali to work on newsreels for the country's Ministry of Information. His searing 1975 feature debut, *The Girl*, was the first full-length film shot in his native language of Bambara; a fearless depiction of rape and powerlessness, it was banned by the authorities, and Cissé was jailed. His later works such as *Baara* and *The Wind* offer similarly heady social and political critique, delivered with visual panache and in narratives that weave Marxist thought with more ancient, traditional themes.

His most acclaimed work, *Brightness*, was "in part made in opposition to European ethnographic films," Cissé noted. Proudly African, Cissé aims his films toward Malians first, so that they can understand the grace of their countrymen in the face of the reality—and the corruption—they encounter daily. "*Damu* is the Bambara term for the positive impression that is left by the sight of a person or a thing," he has said. "*Damu* is perhaps what grace is. When you see man living, you observe all that he is, all that surrounds him . . . you have to depict him with *damu*."

Cissé is joined in conversation on three evenings by Nigerian writer and scholar Akin Adesokan, an associate professor of comparative literature and of film and media studies at Indiana University.

Jason Sanders, Film Notes Writer

Afterimage: Filmmakers and Critics in Conversation is made possible by generous funding from the Hollywood Foreign Press Association*.

THURSDAY / 3.12.20

BRIGHTNESS

SOULEYMANE CISSÉ (MALI, 1987)

IN CONVERSATION Souleymane Cissé and Akin Adesokan

Akin Adesokan is associate professor of comparative literature and of cinema and media studies at Indiana University, Bloomington. His books include *Roots in the Sky*, *Postcolonial Artists and Global Aesthetics*, and *Celebrating D. O. Fagunwa: Aspects of African and World Literary History*.

(*Yeelen*). A young warrior/seer must overcome an all-powerful enemy—his own father—in order to gain the knowledge of the ancients in this visionary reimagining of the creation myths and oral tales of Western Africa's Mandé empires. Set in the thirteenth century, it's as recognizably modern as any George Lucas epic—and arguably more visually inventive. The extraordinary visuals have been called "a timeless equivalent of science fiction"; however, "in Cissé's African vision of science fiction, the future lies inevitably in the past" (Manthia Diawara). "Not only the most beautifully photographed African film ever, but also the best African film ever made" (Elliot Stein, *Film Comment*). JASON SANDERS

Written by Cissé. Photographed by Jean-Noël Ferragut, Jean-Michel Humeau. With Issiaka Kane, Aoua Sangare, Niamanto Sanogo, Balla Moussa Keita. (105 mins, In Bambara and Fulah with English subtitles, Color, 35mm, From Kino Lorber)

SATURDAY / 3.14.20

BAARA

SOULEYMANE CISSÉ (MALI, 1978)

IN CONVERSATION Souleymane Cissé and Akin Adesokan

(*Work*). The unlikely friendship between a young worker from the countryside and a progressive factory engineer leads to the triggering of political and class fault lines in Cissé's searing 1978 drama. Set in Mali's capital, Bamako, *Baara* (translated as *Work*) vividly dissects not only how its people work, but how they profit or (more often) lose when pitted against one another—bosses against unions, women against men, and the powerful against the powerless. "Cissé makes

7:00

explicit the infrastructure of corruption, and captures grand social forces in microcosm . . . in teeming images that fill frames with richly textured action" (Richard Brody, *New Yorker*). JASON SANDERS

Written by Cissé. Photographed by Etienne Carton de Grammont, Abdoulaye Sidibe. With Balla Moussa Keita, Baba Niare, Boubacar Keita, Oumou Diarra. (93 mins, In Bambara with English electronic titling, Color, Digital file, From Eclair Cinema SAS)

SUNDAY / 3.15.20

THE WIND

SOULEYMANE CISSÉ (MALI, 1982)

IN CONVERSATION Souleymane Cissé and Akin Adesokan

(*Finyé*). College kids Bah and Batrou seem to have inherited the earth, or at least Mali's part of it: he's the descendant of an African chieftain, and she's the daughter of a military governor. But they're coming of age during a dictatorship, and as their political activism grows they soon start to realize who really holds the power. Joining the pot-smoking hippies and uptight generals of Hollywood antiauthoritarian caricatures with particularly pointed (and high-stakes) Malian plot lines, Cissé's remarkable satire on Africa's ruling class is by turns fierce, romantic, and ultimately hopeful; the wind, it seems, could indeed be shifting. JASON SANDERS

Written by Cissé. Photographed by Etienne Carton de Grammont. With Balla Moussa Keita, Ismaila Sarr, Fousseyni Sissoko, Goundo Guisse. (100 mins, In Bambara with English electronic titling, Color, Digital file, From Eclair Cinema SAS)

5:00



3

- 1 *Brightness*, 3.12.20
- 2 *Baara*, 3.14.20
- 3 *The Wind*, 3.15.20



DOCUMENTARY VOICES

1 / 2

Our annual series showcases an international array of recent and historical nonfiction films. In March and April, we screen a new restoration of a Maysles brothers classic, present Rithy Panh's newest work, and introduce the films of Cameroonian director Rosine Mbakam and Portuguese filmmaker Filipa César. We welcome Nicolás Pereda to UC Berkeley's Department of Film and Media and say goodbye to retiring professor and renowned filmmaker and theorist Trinh T. Minh-ha, who will present the fifth annual Les Blank Lecture on her approach to nonfiction filmmaking. This series began in February; for the complete program, visit bampfa.org.

Series organized by Natalia Brizuela and Film Curator Kathy Geritz, in conjunction with Brizuela's course on documentary film at UC Berkeley. Trinh's presentation of the Les Blank Lecture is made possible with support from the Les Blank Fund; the evening is cosponsored by the Department of Gender and Women's Studies.

WEDNESDAY / 3.4.20

CHEZ JOLIE COIFFURE

ROSINE MBAKAM (CAMEROON/BELGIUM, 2018)

See [African Film Festival](#) (p. 18)

WEDNESDAY / 3.11.20

SPELL REEL

FILIPA CÉSAR (GERMANY/GUINEA-BISSAU, 2017)

Portuguese artist Filipa César's *Spell Reel* is "the result of a multifaceted research and digitization project that she initiated in 2011 with Sana na N'Hada and Flora Gomes. Having studied film in Cuba, the two began using the camera to observe the fight for independence [from Portugal] in Guinea-Bissau (1963-74). After the decaying visual and audio material was digitized in Berlin, the filmmakers travelled with a mobile cinema to the places where the footage had originally been shot and showed it to audiences for the first time, adding their own commentary. . . . *Spell Reel* watches an archive at work to produce the present" (Stefanie Schulte Strathaus, Arsenal).

(96 mins, In Portuguese, Fula, Guinea-Bissau Creole, English, and French with English subtitles, B&W/Color, Digital file, From Video Data Bank)

7:00

7:00

WEDNESDAY / 3.18.20

SALESMAN

ALBERT AND DAVID MAYSLES, CHARLOTTE ZWERIN (US, 1969) NEW DIGITAL RESTORATION

A fascinating investigation of American materialism by two of the most brilliant practitioners of direct cinema, Albert and David Maysles [with editing by co-creator Charlotte Zwerin], *Salesman* follows the successes and failures of four Boston-based sales representatives of the Mid-American Bible company. The film focuses on the personal crisis of one of the salesmen, Paul Brennan, who despite the theological pep talks at the sales convention succumbs to "negative thoughts" after failing day after day to make a sale. *Salesman* is "such a fine, pure picture of a small section of American life that I can't imagine its ever seeming irrelevant" (Vincent Canby). MARILYN FABE

Photographed by Albert and David Maysles. (91 mins, B&W, DCP, From Janus Films. Restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.)

WEDNESDAY / 4.1.20

THE FOURTH DIMENSION

TRINH T. MINH-HA (US, 2001)

LES BLANK LECTURE Trinh T. Minh-ha

Facing the East yet never turning its back on the West, with its strange mix of apparent tradition and innate modernity, Japan perplexes as much as it pleases, withholds in the act of revealing. *The Fourth Dimension*, Trinh T. Minh-ha's essayistic work and her first in digital video, cuts an intricate key for unlocking this elusive culture. Her tack finds great visual pleasure in the everyday, composing and decomposing the social landscape, while constructing a poetic grid of temporalities, symbolic meanings, and ritual. Trinh's lyrical narration guides us through "Japan's likeness," the perfected framing of the sacramental familiar. STEVE SEID

(87 mins, Color, DigiBeta, From Women Make Movies)

7:00

7:00

WEDNESDAY / 4.8.20

GRAVES WITHOUT A NAME

RITHY PANH (FRANCE/CAMBODIA, 2018)

(*Les tombeaux sans noms*). With his most recent film, Rithy Panh (*The Missing Picture*) turns from documenting the Cambodian genocide to poetically reflecting on the search for peace and healing after tragic loss. Having lost the majority of his family under the Khmer Rouge, Panh engages in a series of rituals—with Buddhist monks and village mediums, using masks, totemic figures, or photographs—to help lay his relatives' wandering souls to rest. His meditative voiceover is supplemented by interviews with two other survivors who detail the horrors of the reeducation camps where the filmmaker's family perished. The resulting film is "at once emotionally overwhelming, visually ravishing, and intellectually stimulating" (*Hollywood Reporter*).

Written by Panh, Agnès Sénémaud. Photographed by Panh, Prum Mesar. (115 mins, In French and Cambodian with English subtitles, Color, Digital, From First Run Features)

WEDNESDAY / 4.22.20

THE PRIVATE PROPERTY TRILOGY: A SURVEY OF THE LIFE AND FILMS OF C. B.

NICOLÁS PEREDA (MEXICO/US, 2018)

IN CONVERSATION Nicolás Pereda and Natalia Brizuela

Nicolás Pereda draws on both documentary and fiction in films that have been described as "meticulous, minimalist, deadpan." We welcome him to UC Berkeley's Department of Film and Media with a presentation of one of his recent pieces. He writes, "*The Private Property Trilogy* . . . is a film performance lecture that surveys the life and work of C. B., a multifaceted artist, political activist, amateur archeologist, self-proclaimed anarchist, and creator of a mining museum in the northern Mexican desert. Stories of land rights and artistic endeavors become inextricably linked as I uncover the missing fragments of C. B.'s personal history."

(50 mins, Performance with B&W digital film, From the artist)

WEDNESDAY / 4.29.20

THE TWO FACES OF A BAMILEKE WOMAN

ROSINE MBAKAM (CAMEROON/BELGIUM, 2016)

See [African Film Festival](#) (p. 18)

7:00

7:00

7:00

- 1 *The Private Property Trilogy*, 4.22.20
- 2 *The Fourth Dimension*, 4.1.20

FRANCIS FORD COPPOLA AND 50 YEARS OF AMERICAN ZOETROPE



1/2/3/4



Fifty years since the founding of American Zoetrope, BAMPFA celebrates the cinema created by the studio and its originator, the visionary director, screenwriter, and producer Francis Ford Coppola. One of the most recognizable names in the movie business, Coppola is distinguished by his enthusiastic and unflagging support of the art of filmmaking and by a spirit of innovation that runs through many of the films he has created and supported over the last half century. Frustrated by the constraints of Hollywood in the 1960s, Coppola decamped to San Francisco, with talented colleagues including George Lucas and Walter Murch in tow. Connecting with a wellspring of counterculture creativity, they quickly set up shop to edit Coppola's *The Rain People* and start production on a feature-length version of Lucas's film school project *THX 1138*, and Zoetrope was born.

This two-part series presents a selection of the most compelling and significant films made or supported by Coppola and American Zoetrope. Along with *THX 1138* and *The Rain People*, the spring season includes Coppola's 1963 genre thriller *Dementia 13*; *The Godfather*, which by every measure remains one of the most successful films of all time; the haunting surveillance thriller *The Conversation*; and the exquisite, poignant, but underappreciated musical *One from the Heart*. Films by Jean-Luc Godard, Akira Kurosawa, and Paul Schrader are representative of the company's dedication to supporting international productions and of former Pacific Film Archive director Tom Luddy's work with Zoetrope in the 1980s. The series continues through August; additional titles will be announced in May.

Kate MacKay, Associate Film Curator

Film Series Sponsors: Susan and Kevin Consey

Thanks to James Mockoski, American Zoetrope; Kevin Lee, Francis Ford Coppola Presents; Juliette Spinner, Paramount Pictures; Eric Di Bernardo, Rialto Pictures; Jake Perlin, The Film Desk; Chris Chouinard, Park Circus; Katie Dintelman, 20th Century Fox/Criterion Pictures; and Tom Luddy.

THURSDAY / 3.5.20

THE GODFATHER

7:00

FRANCIS FORD COPPOLA (US, 1972) 4K DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

"If ever there was a great example of how the best popular movies come out of a merger of commerce and art, *The Godfather* is it," wrote critic Pauline Kael during the release of Coppola's gangster epic, now recognized as one of the pinnacles of Hollywood cinema. As ingrained in American culture as the moon landing, with Brando, Pacino, and the Corleone family probably more recognizable than many American presidents, *The Godfather* is less movie than myth, a summation of the American dream as a tale of immigrant strivers, official corruption, religious fervor, and unending violence. More simply, "*The Godfather* is overflowing with life" (Kenneth Turan, *Los Angeles Times*). JASON SANDERS

Written by Mario Puzo, Coppola, based on the novel by Puzo. Photographed by Gordon Willis. With Marlon Brando, Al Pacino, James Caan, Robert Duvall. (175 mins, Color, DCP, From Paramount Pictures)

SATURDAY / 3.7.20

THX 1138

8:00

GEORGE LUCAS (US, 1971)

Francis Ford Coppola was only thirty when he opened American Zoetrope in 1969; its debut was a low-budget, dystopian science fiction film directed by another young filmmaker: George Lucas. Robert Duvall stars as a rebel in a future where sex is illegal, robots are everywhere, and television monitors keep the populace both sedated and eternally monitored. More *1984* than *Star Wars*, fascinating as a glimpse into Lucas's early talents, *THX 1138* also serves as a screen history of Bay Area transit, with locales including the Caldecott Tunnel, the Posey Tube, and the then-unfinished BART tunnel under the Bay. JASON SANDERS

Written by Lucas, Walter Murch. Photographed by Dave Meyers, Albert Kihn. With Robert Duvall, Donald Pleasence, Don Pedro Colley, Maggie McOmie. (88 mins, Color, Digital, From Warner Bros. Classics)

SUNDAY / 3.8.20

THE RAIN PEOPLE

7:00

FRANCIS FORD COPPOLA (US, 1969) 4K DIGITAL RESTORATION

INTRODUCTION James Mockoski

James Mockoski is a film archivist and postproduction supervisor at American Zoetrope, where he has supervised the restorations of classic films including Dementia 13, Apocalypse Now, and The Rain People.

A disaffected Long Island housewife ditches her man, hits the road, and never stops heading west in Coppola's striking early work, described as a female *Easy Rider* yet overflowing with flashbacks and a loose energy that recalls the French New Wave. Like his heroine, Coppola abandoned both the ease and the restrictions of an enclosed realm—in his case, the studio system—and lit out for freedom; during filming, he and his cast and bare-bones crew (which included the young George Lucas) simply followed the roads west, shooting whatever they encountered along the way and tweaking the script accordingly. JASON SANDERS

Written by Coppola. Photographed by Bill Butler. With Shirley Knight, James Caan, Robert Duvall, Marya Zimmel. (101 mins, Color, DCP, From Warner Bros. Classics)

SATURDAY / 3.14.20

DEMENTIA 13

8:15

FRANCIS FORD COPPOLA (US, 1963)

INTRODUCTION James Mockoski

This atmospheric tale of terror, Coppola's second venture, was considered so shocking that a test was devised to determine the viewer's fitness for watching it—the "D-13 Test," which precedes tonight's screening. *Dementia 13*, for its part, is no ordinary shockfest. The first stunning scene, with a body slowly sinking to a lake bottom, propels you into the murky world of a family cursed by its own suffocating memories. Luana Anders plays the unwelcome visitor at the castle Halloran, a glum enclave harboring a dark, dank secret. Lurking in the abundant shadows is an unnamed loony, wielding his woeful ax. *Dementia 13* is a chopping spree in chiaroscuro. STEVE SEID

Written by Coppola. Photographed by Charles Hannawalt. With Luana Anders, William Campbell, Bart Patton, Patrick Magee. (72 mins plus 6 mins prologue, B&W, DCP, From American Zoetrope)



- 1 *The Conversation*, 3.20.20
- 2 *Mishima: A Life in Four Chapters*, 5.1.20
- 3 *The Rain People*, 3.8.20
- 4 *Every Man for Himself*, 3.25.20

FRIDAY / 3.20.20

THE CONVERSATION

7:30

FRANCIS FORD COPPOLA (US, 1974) BAMPFA COLLECTION

INTRODUCTION James Mockoski

The Conversation is that rarity among Hollywood films: a formalist narrative. Not since Hitchcock had anyone contrived an American film with such intricate color patterns, intertwined visual and musical motifs, and dialogue bristling with cross-references. But above all, *The Conversation* is a love story, the story of a professional eavesdropper who becomes vicariously involved with a woman he encounters through wiretapped conversations and surveillance cameras. Harry Caul (Gene Hackman) steals privacy for a living but is so obsessed with his own privacy that he suffers near-pathological loneliness and guilt. Contracted to trail an executive's wife suspected of infidelity, Caul becomes fearful that he may be part of a murder plot. RUSSELL MERRITT

Written by Coppola. Photographed by Bill Butler, Haskell Wexler. With Gene Hackman, John Cazale, Allen Garfield, Frederic Forrest. (113 mins, Color, 35mm, BAMPFA collection, permission Rialto Pictures)

WEDNESDAY / 3.25.20

EVERY MAN FOR HIMSELF

7:00

JEAN-LUC GODARD (FRANCE/SWITZERLAND, 1980)

(*Sauve qui peut (la vie)*). A shared friendship with former PFA director Tom Luddy brought Godard and Coppola together (originally for a Bugsy Siegel concept), and led to Zoetrope both helping finance *Every Man for Himself* and affixing "Francis Ford Coppola Presents" to the titles for its US release. Isabelle Huppert plays a country girl turned prostitute in this lyrical comedy about the selling of the self, which Godard referred to as his "second first film." (It was his first narrative feature in eight years.) "At the end of the film, one's perceptions have been so enriched, so sharpened, that one leaves invigorated. . . . A stunning, original work" (Vincent Canby, *New York Times*).

Written by Jean-Claude Carrière, Anne-Marie Miéville. Photographed by William Lubtchansky, Renato Berta, Jean Bernard Menoud. With Isabelle Huppert, Jacques Dutronc, Nathalie Baye, Roland Amstutz. (87 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

SATURDAY / 3.28.20

ONE FROM THE HEART

7:00

FRANCIS FORD COPPOLA (US, 1982) RESTORED 35MM PRINT

With lavishly surreal sets and a giddily romantic mood, *One from the Heart* is Coppola's candy-colored valentine to a cinema of pure attractions, his alternative to the arduous on-location production method and brooding themes of *Apocalypse Now*. Finding Las Vegas not quite neon or fake enough, Coppola recreated it on a ten-acre lot and multiple soundstages and set Frederic Forrest, Teri Garr, Raul Julia, and Nastassia Kinski loose there, with songs provided by Tom Waits. The film landed with a thud in the Reagan-era denim dullness of 1982, but its luminous exotica is ripe for reappraisal. JASON SANDERS

Written by Armyan Bernstein, Coppola. Photographed by Vittorio Storaro. With Frederic Forrest, Teri Garr, Raul Julia, Nastassia Kinski. (107 mins, Color, 35mm, From American Zoetrope)

SATURDAY / 4.4.20

PASSION

8:00

JEAN-LUC GODARD (FRANCE, 1982) BAMPFA COLLECTION

INTRODUCTION Tom Luddy

While working as a producer with American Zoetrope in the 1980s and '90s, Tom Luddy coordinated the studio's collaboration with Jean-Luc Godard. He is the cofounder and codirector of the Telluride Film Festival and a former director and curator of the Pacific Film Archive.

Passion was the second film financed from Godard's aborted Bugsy Siegel project with Coppola and Zoetrope Studios; the French director even borrowed sets from *One from the Heart* for a few (ultimately unused) scenes. In this maze of a film-within-a-film, two directors create a movie based on tableaux vivants of famous paintings, but because "you have to live stories before inventing them," the action quickly moves to the world beyond the frames, where very real dramas of labor and love exist. Isabelle Huppert and Michel Piccoli costar with Hanna Schygulla, the Fassbinder muse whom Godard met when they were both coincidentally visiting Zoetrope. JASON SANDERS

Written by Godard, Jean-Claude Carrière (uncredited). Photographed by Raoul Coutard, Hans Liechti. With Isabelle Huppert, Hanna Schygulla, Michel Piccoli, Jerzy Radziwilowicz. (87 mins, In French, German, and Polish with English subtitles, Color, 35mm, BAMPFA collection, permission Gaumont)

FRIDAY / 5.1.20

MISHIMA: A LIFE IN FOUR CHAPTERS

8:00

PAUL SCHRADER (US, 1985) NEW DIGITAL RESTORATION

INTRODUCTION Tom Luddy

While at American Zoetrope, producer Tom Luddy assembled a remarkable team to realize Paul Schrader's riveting *Mishima*, based on the life and work of the celebrated Japanese author. Shot in Japan with a Japanese cast and crew, the film consists of a series of flashbacks and stylized renderings of scenes from Yukio Mishima's fiction embedded in the last day of his life. Supported by the brilliant production design of Eiko Ishioka and a compelling score by Philip Glass, Schrader communicates Mishima's literary and existential quest to transcend ordinary life through devotion to ideals of physical and intellectual beauty and purity, transforming the author's words into unforgettable images. KATE MACKAY

Written by Schrader, Leonard Schrader. Japanese screenplay by Chieko Schrader. Photographed by John Bailey. With Ken Ogata, Kenji Sawada, Yasosuke Bando, Toshiyuki Nagashima. (120 mins, In English and Japanese with English subtitles, B&W/Color, DCP, From Janus Films)

WEDNESDAY / 5.13.20

KAGEMUSHA

7:00

AKIRA KUROSAWA (JAPAN, 1980)

BAMPFA STUDENT COMMITTEE PICK

Unable to secure funding for this samurai epic, Kurosawa instead channeled key scenes of the film into beautifully rendered, intricate paintings; by showing or selling these paintings to investors and interested parties (including George Lucas and Francis Ford Coppola, who helped the director gain Hollywood studio support), he was finally able to raise enough money to film the tale of a king, his double, and the scheming and warfare of feudal Japan. Tatsuya Nakadai is both the lord who wishes to keep his kingdom (and those he's conquered) united, and his double, a petty thief rescued from the gallows to live as his *kagemusha*, or "shadow warrior." JASON SANDERS

Written by Kurosawa, Masato Ide. Photographed by Takao Saito, Masaharu Ueda. With Tatsuya Nakadai, Tsutomu Yamazaki, Kenichi Hagiwara, Kota Yui. (160 mins, In Japanese with English subtitles, Color, 35mm, From Criterion Pictures/20th Century Fox)



ZOETROPE CONTINUED

5 *Koyaanisqatsi*, 5.17.20

SUNDAY / 5.17.20

KOYAANISQATSI

4:30

GODFREY REGGIO (US, 1982) DIGITAL RESTORATION

Godfrey Reggio's *Koyaanisqatsi* (a Hopi word for "life out of balance") is one of the most successful avant-garde films of all time, a spectacular montage of images of American landscapes, industrial sites, cities, and people propelled by Philip Glass's classic score. Without dialogue, viewers are free to glean their own impressions. American Zoetrope aided the completion of *Koyaanisqatsi* by providing editing facilities and support from *Apocalypse Now* editor Dennis Jakob, and the film was distributed under the auspices of Francis Ford Coppola Presents. KATE MACKAY

Photographed by Ron Fricke. (86 mins, No dialogue, Color, DCP, From Park Circus)



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2



MOVIE MATINEES FOR ALL AGES

SATURDAY / 4.25.20

THE PAINTING

3:00

JEAN-FRANÇOIS LAGUIONIE (FRANCE/BELGIUM/CANADA, 2011)

Recommended for ages 9 & up

(*Le tableau*). This enchanting animated parable is set in a kingdom within a painting, where society is divided into three castes: the impeccably colored, fully finished figures called Alldunns, the incomplete Halfies, and the barely outlined Sketchies. Across these class lines, a forbidden love blossoms between Ramo and Claire, who are from different backgrounds. Their adventures through the kingdom and beyond are depicted in flourishes of color and motion that are a treat for the eyes and imagination. Inventive and artful, *The Painting* has been well received by critics and viewers of all ages.

Written by Nicky Baker, Anik Leray, Stephanie Sheh, Laguionie. (78 mins, English-language version, Color, DCP, From GKIDS)

SATURDAY / 5.16.20

THE SECRET OF ROAN INISH

4:30

JOHN SAYLES (US/IRELAND, 1994) NEWLY RESTORED PRINT!

Recommended for ages 9 & up

In this charming film about storytelling and family ties, young Fiona is sent to live with her grandparents in a remote fishing village in Donegal, Ireland, after her mother's death. It is there that she is told the family legend of an ancestor who married a Selkie—a creature of Celtic myth that is half human, half seal. As the myths and magic surrounding her family are revealed, Fiona begins to take a more active role in uncovering the mysteries and reclaiming the island they once called home. Cinematography by the celebrated Haskell Wexler brings the story and settings to vivid life.

Written by Sayles, based on a novel by Rosalie K. Fry. Photographed by Haskell Wexler. With Jeni Courtney, Pat Slowey, Dave Duffy, Declan Hannigan. (103 mins, Color, 35mm, From UCLA Film & Television Archive, permission Samuel Goldwyn Company)

SUNDAY / 4.26.20

THE LORAX

3:00

HAWLEY PRATT (US, 1972)

This short film screens as part of Free Family Day (p. 9).

1 *The Painting*, 4.25.20

2 *The Secret of Roan Inish*, 5.16.20

LIMITED ENGAGEMENT



COUP 53

TAGHI AMIRANI (UK, 2019)

SATURDAY / 3.7.20 / 5:00

FRIDAY / 3.13.20 / 4:00

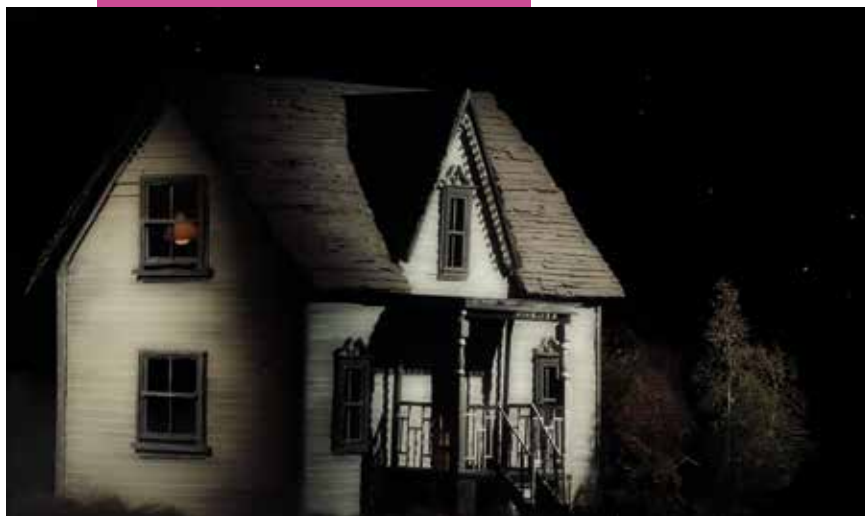
SUNDAY / 3.29.20 / 4:30

FILM TO TABLE DINNER FOLLOWS THE MARCH 7 SCREENING (SEE P. 4)

"Passionate and fearless." TODD MCCARTHY, *HOLLYWOOD REPORTER*

Iranian director Taghi Amirani's feature film debut is a fascinating investigation into the 1953 Anglo-American coup d'état in Iran that displaced democratically elected prime minister Mohammad Mosaddegh and installed Mohammad Reza Pahlavi as shah, turning Iran into a despotic monarchy. Tracing the coup from the events leading up to it through its aftermath, Amirani and editor and cowriter Walter Murch (*Apocalypse Now*, *The Godfather*) uncover a wealth of secrets held for over sixty years. Assembling never-before-seen archival footage, animation, and interviews with witnesses, *Coup 53* presents a chilling exposé of one of the first covert actions by the US and UK to overthrow a sitting government. VICTORIA JASCHOB

Written by Amirani, Walter Murch. Photographed by Amirani, Chris Morphet, Claudia Raschke. (119 mins, In Farsi, Italian, and English with English subtitles, B&W/Color, DCP, From the filmmaker)



GLAS ANIMATION FESTIVAL AT BAMPFA 2020

BAMPFA welcomes filmmakers Pia Borg and Caroline Leaf and hosts a special lecture by Simón Wilches-Castro on Latin American animation as part of the fifth annual GLAS Animation Festival, which takes place March 19 through 22 in downtown Berkeley. Each year, GLAS exhibits films from local and international artists and filmmakers across the animation spectrum, creating a community and space for animation enthusiasts, industry veterans, historians, and emerging talent from diverse backgrounds to come together, share, learn, and appreciate the animated art form in a critical context. GLAS was created to showcase the most exciting animation being made around the world and expand the scope of how animation is understood as an artistic medium in the United States. GLAS also hosts an international competition, retrospectives, specially curated programs, workshops, panel discussions, performances, and installations. For the full festival program, visit glasanimation.com.

Jeanette Bonds, Festival Director, GLAS Animation Festival

- 1 *Crystal World*, 3.20.20
- 2 *Slavery*, 3.21.20
- 3 Latin American Animation, 3.22.20

1/2

FRIDAY / 3.20.20

THE HYBRID FILMS OF PIA BORG

5:00

IN PERSON Pia Borg

Pia Borg is a Maltese/Australian filmmaker based in Los Angeles. Her films and installations interrogate questions of form and challenge cinematic registers, exploring the pull between the real and the mediated, between nonfiction and the constructed genres of science fiction and horror. Through archival footage, CGI animations, and performed reenactments, Borg's films chronicle historical, cultural, and psychological phenomena like false memory syndrome, collective hysteria, and the "opal fever" surrounding extractive industries.

FOOTNOTE Australia, 2004, 7 mins, Color/B&W, Digital file

PALIMPSEST UK, 2014, 10 mins, Color, Digital file

THROUGH THE HAWTHORN Pia Borg, Anna Benner, Gemma Burditt, UK, 2014, 9 mins, Color/B&W, DCP

CRYSTAL WORLD UK, 2012, 12 mins, Color/B&W, Digital file

SILICA Australia, 2017, 23 mins, Color, DCP

DEMONIC Australia, 2019, 28 mins, Color, DCP

Total running time: c. 90 mins, From the artist

SATURDAY / 3.21.20

THE ANIMATION OF CAROLINE LEAF

5:00

IN PERSON Caroline Leaf

After developing groundbreaking techniques in several early works, Canadian-American filmmaker Caroline Leaf found a home at the National Film Board of Canada, where she produced numerous films, including the Academy Award-nominated *The Street*. Her intimate films focus on familiar spaces that we share as families and communities, with simply observed stories that are true to life. Her tactile manipulation of materials under the camera mirrors the themes in her work, creating fluid transitions between places and evoking the ongoing metamorphosis of her characters. The mundane passage of time is rendered with care and grace.

SAND OR PETER AND THE WOLF US, 1969, 10 mins, B&W, From National Film Board of Canada (NFBC)

THE OWL WHO MARRIED A GOOSE Canada, 1974, 7.5 mins, B&W, From NFBC

THE METAMORPHOSIS OF MR. SAMSA Canada, 1977, 9.5 mins, B&W, From NFBC

THE STREET Canada, 1976, 10 mins, Color, From NFBC

INTERVIEW Canada, 1979, 13.5 mins, Color, From NFBC

TWO SISTERS Canada, 1990, 10.5 mins, Color, From NFBC

I MET A MAN US, 1991, 1 min, Color, From the artist

SLAVERY US, 2004, 4.5 mins, Color, From Ron Diamond

Total running time: c. 70 mins, Digital files

SUNDAY / 3.22.20

DESPACITO: A QUICK SURVEY OF LATIN AMERICAN ANIMATION

5:00

LECTURE Simón Wilches-Castro

Simón Wilches-Castro is an award-winning animation director originally from Colombia and currently based in Los Angeles, where he works as a director at Titmouse Animation Studios.

The history of Latin American animation is the history of a fractured continent trying to figure itself out. Unlike the way animation developed in the US, which seemed to revolve around technological advancements, intellectual property, and patents, animation in Latin American countries was a tool to express the needs of oppressed artists who lived in ever-shifting political landscapes—a need that is reflected in the broken aesthetics, the empirical passion to learn, and the underlying violence that courses through many of these films. Come take a look at this survey and perhaps learn why animation could be the best tool for America at this moment in time. SIMÓN WILCHES-CASTRO

As part of his lecture, Wilches-Castro has selected clips from works by Latin American animators including Quirino Cristiani, João Stamato, Marcos Magalhães, Juan Padrón, Fernando Laverde, Carlos Santa, Vivianne Barry, Walter Tournier, and Tomas Wells.

Total program time: c. 60 mins



3



EAST MEETS WEST: THE FILMS OF ULRIKE OTTINGER

"Ottinger's world can hardly be confused with humdrum reality. Watching her films is like traveling through an undiscovered country of marvels."

LESLIE CAMHI, *VILLAGE VOICE*

Berlin-based filmmaker Ulrike Ottinger returns as our guest in March for a series of her films complementing the MATRIX exhibition of her photographs (p. 11). Whether narrative or documentary, each of Ottinger's films—for which she serves as both director and cinematographer—is a beautiful study of a specific place and time, a register of a historical moment. *Exile Shanghai* (1997) is as much a history lesson about the Jewish community living in Shanghai in the 1930s as it is a time capsule of the city before China's sweeping economic transformations. *Twelve Chairs*, Ottinger's 2004 adaptation of Odessa writers Ilya Ilf and Yevgeni Petrov's satirical novel set in 1920s Soviet Ukraine, is equally a portrait of post-Soviet decline in the early twenty-first century. Her magnum opus, *Chamisso's Shadow*, integrates records of historical expeditions to the Bering Sea region with her own three-month journey to this remote part of the world that is nonetheless affected by the reach of geopolitical powers as far away as Moscow and Washington, DC. Her interest in cross-cultural contact and the theme of transformation has also taken her to Mongolia, where she filmed her narrative *Johanna d'Arc of Mongolia* and her epic ethnographic documentary *Taiga*, which we will screen in June. The series continues through June 28; for the complete program, visit bampfa.org.

Susan Oxtoby, Senior Film Curator

BAMPFA thanks Reinhold Feldhaus and Melanie Schwarke, Ulrike Ottinger Filmproduktion; Carsten Zimmer, Arsenal - Institut für Film und Videokunst; Rachel Rosen, SFFILM; Penny Cooper and Rena Rosenwasser; Deniz Göktürk, Department of German, Minoo Moallem, Department of Gender & Women's Studies, and Natalia Brizuela, Department of Spanish & Portuguese at UC Berkeley, for their support of this series.



1 / 2 / 3 / 4 / 5



SUNDAY / 3.8.20

EXILE SHANGHAI

ULRIKE OTTINGER (GERMANY, 1997) DIGITAL RESTORATION

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

(*Exil Shanghai*). Fascinating and rich with wry humor, *Exile Shanghai* is an extraordinary cultural odyssey that affectionately conjures up the lost Jewish world of Shanghai. In the dark days of the 1930s, the Chinese metropolis was the last refuge for Europe's persecuted Jews—a place that did not demand a visa. Those who managed to find refuge there brought with them the social and gastronomic delights of Vienna and Berlin. Ottinger's four-and-a-half-hour mosaic features interviews with former members of the Shanghai expatriate Jewish community (many of whom relocated to Northern California), and her ever-curious camera cruises the city in search of its lost synagogues, schools, and salons.

Written, Photographed by Ottinger. (275 mins plus 30-minute intermission, Color, DCP, From Arsenal)

THURSDAY / 3.19.20

JOHANNA D'ARC OF MONGOLIA

ULRIKE OTTINGER (WEST GERMANY, 1989) DIGITAL RESTORATION

IN PERSON Ulrike Ottinger

"A rare and remarkable film. . . . Sumptuously stylized yet ardently observational." RICHARD BRODY, *NEW YORKER*

A central work in Ottinger's career, *Johanna d'Arc of Mongolia* is an epic adventure tracing a fantastic encounter between two different worlds. Seven Western women travelers meet aboard the sumptuous, meticulously reconstructed Trans-Siberian Express, a rolling museum of European culture. On board are Lady Windermere (Delphine Seyrig in her last screen role), a prim tourist (Irm Hermann), a brash Broadway chanteuse, and an all-girl klezmer trio. Ambushed by a band of Mongol horsewomen, the company is abducted to the plains of Inner Mongolia, where they embark on a camel ride across the magnificent countryside.

Written, Photographed by Ottinger. With Delphine Seyrig, Irm Hermann, Peter Kern, Gillian Scalici. (165 mins, in German with English subtitles, Color, DCP, From Arsenal)

SATURDAY / 3.21.20

LAOCOON & SONS: THE STORY OF THE TRANSFORMATION OF ESMERALDA DEL RIO

ULRIKE OTTINGER (WEST GERMANY, 1972-73) DIGITAL RESTORATION

IN PERSON Ulrike Ottinger

(*Laokoon & Söhne: Die Verwandlungsgeschichte der Esmeralda del Rio*). Ottinger's debut film already contains many of the elements that would appear in her later works: an extraordinary woman, an unusual country, and a chain of magic transformations that give rise to eccentric characterizations by an ensemble cast, here featuring Tabea Blumenschein in multiple roles. Inspired by Virginia Woolf's *Orlando*, Ottinger's allegorical work explores themes of death, destruction, and resurrection. With striking camerawork, reminiscent of the antics of avant-garde psychodramas, *Laocoon & Sons* is filled with an exuberant sense of life, myth, tradition, and magic.

Written by Ottinger, based on a text by Chiquita Brook (Xavier Arrouvelo), Ottinger. Photographed by Ottinger. With Tabea Blumenschein. (47 mins, in German with English electronic titling, B&W, DCP, From Arsenal)

FOLLOWED BY **SUPERBIA—THE PRIDE** (*Superbia—Der Stolz*, Ulrike Ottinger, Germany, 1986). **Digital Restoration.** In this segment of the omnibus film *Seven Women, Seven Sins*, Ottinger creates a richly colorful, allegorical montage of new and found footage informed by cultural tradition and history. (15 mins, in German with English subtitles, Color, DCP, From Arsenal)

Total running time: 62 mins

TUESDAY / 4.7.20

TWELVE CHAIRS

ULRIKE OTTINGER (GERMANY, 2004) DIGITAL RESTORATION

REPEATS WEDNESDAY / 5.20.20

(*Zwölf Stühle*). In her glorious adaptation of Ilya Ilf and Yevgeni Petrov's 1920s Soviet satirical novel, director/cinematographer Ottinger luxuriates in visual design, demonstrating her flair for location shooting and her love of color and light. Ukrainian cities, towns, and villages shine through the decay of post-Soviet neglect. Ottinger's deliberately anachronistic mise-en-scène heightens the irony of this post-revolutionary tale



- 1 *Under Snow*, 4.24.20
- 2 *Johanna d'Arc of Mongolia*, 3.19.20
- 3 *Twelve Chairs*, 4.7.20, 5.20.20
- 4 *Exile Shanghai*, 3.8.20
- 5 *Chamisso's Shadow*, 3.22.20, 3.28.20, 3.29.20, 4.4.20
- 6 *Laocoon & Sons*, 3.21.20

of avarice, a comedic picaresque about two men in search of jewels hidden in the seat of a chair. As the backdrop and political context for this classic story, Ottinger creates a fascinating document of Ukraine circa 2004. SUSAN OXTOBY

Written, Photographed by Ottinger, based on the novel by Ilya Ilf, Yevgeni Petrov. With Georgi Delyev, Genadi Skarga, Svetlana Dyagilyeva, Boris Raev. (198 mins, In Russian and Ukrainian with English subtitles, Color, DCP, From Arsenal)

FRIDAY / 4.24.20

UNDER SNOW

ULRIKE OTTINGER (GERMANY/JAPAN, 2011)
DIGITAL RESTORATION

4:00

(*Unter Schnee*). In the Echigo region of northwestern Japan, where heavy snow blankets entire villages for more than half the year, a distinctive way of life has evolved. Time follows a different, slower rhythm, and everyday routines, along with religious rituals, wedding traditions, festivals, foods, songs, and games, are adapted to Echigo's austere living conditions and natural beauty. Ottinger leads us into this mythical country with a film that is part documentary and part legend, depicting two students, played by Kabuki performers, who are wondrously transformed with help from a beautiful vixen fox.

Written, Photographed by Ottinger. With Takamasa Fujima, Kiyotsugu Fujima, Yumiko Tanaka, Yoko Tawada. (103 mins, In Japanese with English voiceover, Color, DCP, From Arsenal)

WEDNESDAY / 5.20.20

TWELVE CHAIRS

ULRIKE OTTINGER (GERMANY, 2004) DIGITAL RESTORATION

SEE TUESDAY / 4.7.20

7:00



CHAMISSO'S SHADOW: A JOURNEY TO THE BERING SEA IN THREE CHAPTERS

ULRIKE OTTINGER (GERMANY, 2016)

CHAPTER 1: ALASKA AND THE ALEUTIAN ISLANDS (193 MINS)

SUNDAY / 3.22.20 / 12:00

CHAPTER 2, PART 1: CHUKOTKA (192 MINS)

SATURDAY / 3.28.20 / 1:00

CHAPTER 2, PART 2: CHUKOTKA AND WRANGEL ISLAND (156 MINS)

SUNDAY / 3.29.20 / 1:00

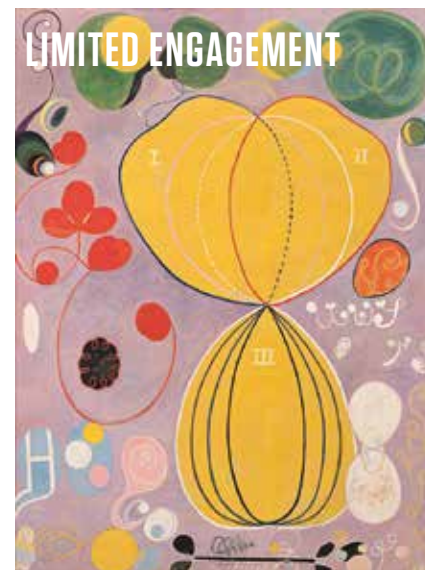
CHAPTER 3: KAMCHATKA AND BERING ISLAND (177 MINS)

SATURDAY / 4.4.20 / 1:00

IN PERSON Ulrike Ottinger (March 22 screening only)

(*Chamisso's Schatten*). In 2014, Ottinger journeyed to the distant regions of the Bering Sea, following the paths of historic expeditions and explorers such as Vitus Bering, naturalist Georg Wilhelm Steller, Captain James Cook, and the poet and botanist Adelbert von Chamisso, who traveled with Otto von Kotzebue. Ottinger films the remarkable landscape, flora, and fauna; documents encounters with local residents, who subsist off the land and sea; and keeps a logbook of her experiences. Her observations enter into a fascinating dialogue with the logbooks and records of past explorers. This captivating multipart film holds appeal for those interested in nature, history, geography, science, ethnography, indigenous cultures, art, and cinema; it should be more widely known. SUSAN OXTOBY

Written by Ottinger. Photographed by Ottinger, Stefan Gohlke. (718 mins, In German and English with English subtitles, Color, DCP, From RealFiction)



BEYOND THE VISIBLE: HILMA AF KLINT

HALINA DYRSCHKA (GERMANY, 2019)
EAST BAY PREMIERE!

SUNDAY / 3.15.20 / 4:00

FRIDAY / 3.27.20 / 4:30

SUNDAY / 4.5.20 / 2:30

BAMPFA STUDENT COMMITTEE PICK

(*Jenseits des Sichtbaren: Hilma af Klint*). Swedish painter Hilma af Klint (1862–1944) created a remarkable body of artwork that only gained international recognition following the Guggenheim Museum's exhibition in 2018–19. *Beyond the Visible* tells the story of this artist who began creating radically abstract paintings in 1906—before Kandinsky, Malevich, Mondrian, and Klee—and yet has never been part of the official history of abstraction. The film questions how it was that her significant achievements were left out of art history and showcases af Klint's paintings and handwritten journals in a highly visual, cinematic style, bringing long-overdue attention to this visionary talent.

Photographed by Luana Knipfer, Alicja Pahl. (93 mins, In German, Swedish, and English with English subtitles, Color, DCP, From Zeitgeist Films)

THE CINEMA OF THE ABSURD: EASTERN EUROPEAN FILM 1950–1989

Absurdity was a fact of life in the socialist republics of Eastern Europe, from the end of World War II until—for most of these countries—the revolutions that began to transform the region in 1989. Marking the thirtieth anniversary of the liberation of the former “people’s republics” from their repressive regimes, this program features works from Ukraine, Lithuania, Latvia, Romania, Poland, Hungary, the former East Germany, and both parts of the former Czechoslovakia, most in West Coast premieres of digital restorations from their national film institutions. As the series shows, the shared sensibility of the absurd unites these diverse nations and their films.

The Eastern European sense of the absurd brewed over centuries when peoples of the region could not determine their fates. In the twentieth century, the absurd overflowed in the gaps between the ideals and realities of the socialist states, between the happiness citizens were supposed to enjoy and the material hardships they faced. It was a response to the failures of public services, the pretenses of public life, the sense of physical and spiritual confinement, the ruination of the landscape, the fantasy of escape, and the search for daily dignity within regimes that refused to admit any flaw. More so than in Western Europe, the absurd in the East was a personal, concrete, everyday experience.

These films evoke the liberties that Eastern Europeans only intermittently enjoyed in the twentieth century and that again feel fragile in the twenty-first. Glossy or stark, scathing and playful, these movies express the ludicrousness of authoritarian rule through creative varieties of absurdity.

Gabriel M. Paletz, Guest Curator

Film Series Sponsors: Jim and Ruth Reynolds

We are grateful to the following archives and institutions for making this series possible: Národní Filmový Archiv (Czech Republic), Studio KADR and Filmotheka Narodowa (Poland), Magyar Nemzeti Filmarchívum (Hungary), Slovenský Filmový Ústav (Slovakia), Centrul Național al Cinematografiei and Arhiva Naționala de Filme (Romania), The Oleksandr Dovzhenko National Center (Ukraine), Lietuvos Kino Centras (Lithuania), DEFA Film Library and Deutsche Kinemathek (Germany), and Nacionālais Kino centrs and AKKA/LAA (Latvia).



1/2/3/4/5



THURSDAY / 3.26.20

THE WITNESS

7:00

PÉTER BACSÓ (HUNGARY, 1969) DIGITAL RESTORATION
(*A tanú*). The bumbling protagonist of *The Witness* stumbles through a series of assignments at which he invariably fails, climaxing in the cultivation of the comically misnamed “Hungarian orange.” Yet at his court trial, he shows defiance against a regime defined by favoritism and betrayal. The film’s acerbic humor and principled criticism of the socialist system made it renowned in the Soviet bloc. The *New York Times* deemed it “as broadly entertaining as it is bold.” We screen the recently restored version shown at last year’s Cannes Film Festival, fifty years after its original screening there won the Ecumenical Jury Prize. GABRIEL M. PALETZ

Written by Bacsó, Janos Ujhelyi. Photographed by Janos Zsombolyai. With Ferenc Kallai, Daniel Zoltan, Lajos Oze, Lilli Monori. (103 mins, In Hungarian with English subtitles, Color, DCP, From Magyar Nemzeti Filmarchívum)

SATURDAY / 3.28.20

MARCH, MARCH! TRA-TA-TA!

5:00

RAIMONDAS VABALAS (USSR, 1965)
DIGITAL RESTORATION
(*Marš, marš, tra-ta-ta!*). A Baltic *Duck Soup* about the dispute between the nations of Centia and Grosha over a desert borderland, this ambitious, playful film makes colorful fun of fascists and imperialists, patriotism and dogmatism, United Nations debates and Eastern European squabbles, in a burst of creative satire made the same year as *Dr. Strangelove*. The movie—a pan-Soviet production conceived in Lithuania, one of the smallest Soviet republics, and shot in Riga, Odessa, and elsewhere—embellishes its mockery of warring countries with technical trickery and vivid production design, highlighted in this new restoration. GABRIEL M. PALETZ

Written by Vabalas. Photographed by Donatas Pečiūra. With Leonas Stanevičius, Valdemaras Jatautis, Birutė Žebaitė, Donatas Banionis. (78 mins, In Lithuanian with English subtitles, Color, DCP, From Lietuvos Kino Centras)

THURSDAY / 4.2.20

THE REENACTMENT

7:00

LUCIAN PINTILIE (ROMANIA, 1968)
BAMPFA STUDENT COMMITTEE PICK
INTRODUCTION Gabriel M. Paletz

A film scholar, journalist, teacher, and curator, Gabriel M. Paletz has written for *Variety* and now teaches at the Prague Film School in the Czech Republic.

(*Reconstituirea*). “I come from a country where reconstructions [are] among the most violent means of mystifying and violating reality. . . . [The authorities] banned my film because . . . I was questioning the very principle of a reconstruction,” said director Lucian Pintilie. The regimes in the Soviet satellites compelled citizens to participate in public spectacles, to express their enthusiasm for an ideology in which no one believed. Through a film that takes the manipulations of a reconstruction as its subject, Pintilie and his collaborators undercut the public theater across the Soviet bloc. In tribute to Pintilie’s recent passing, we screen his early picture that remains a landmark for both the cinema of the socialist states and the Romanian New Wave. GABRIEL M. PALETZ

Written by Horia Patrascu, Pintilie. Photographed by Sergiu Huzum. With George Constantin, Emil Botta, George Mihaita, Vladimir Gaitan. (100 mins, In Romanian with English subtitles, B&W, DCP, From Centrul Național al Cinematografiei and Arhiva Naționala de Filme)

SATURDAY / 4.4.20

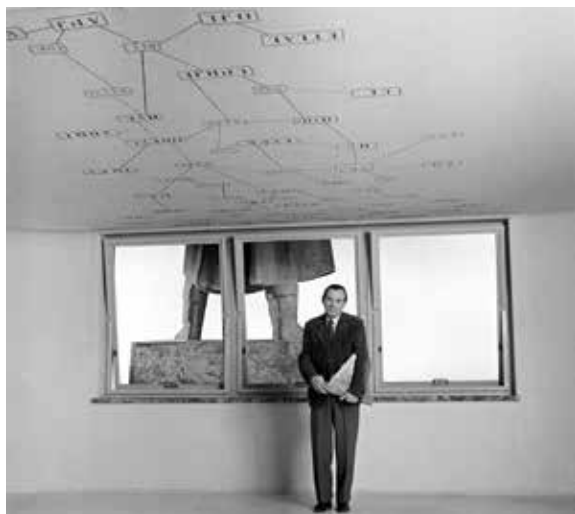
I HATE MONDAYS

5:00

TADEUSZ CHMIELEWSKI (POLAND, 1971)
DIGITAL RESTORATION
INTRODUCTION Gabriel M. Paletz

FILM TO TABLE DINNER FOLLOWS (SEE P. 4)

(*Nie lubię poniedziałku*). This lighthearted comedy pictures a late summer day in a bygone Eastern Europe. The movie’s peculiar magic turns dysfunctional socialist Warsaw into a slapstick playground that recalls Tati’s *Playtime*. The movie’s gags and indulgent tone might engender nostalgia for the Iron Curtain. But the film also recalls the ruckuses of dawn trash hauls, heroic workers who booze and snooze through



the day, interminable construction projects, and inevitable shortages that contradicted the claims of socialist perfection. This enjoyable film balances criticism and lyricism in its portrait of the forgotten details of daily life in one of the people's republics. **GABRIEL M. PALETZ**

Written by Chmielewski. Photographed by Mieczyslaw Jahoda. With Kazimierz Witkiewicz, Bogusz Bilewski, Zygmunt Apostol. (99 mins, In Polish with English subtitles, Color, DCP, From Studio KADR / Filmoteka Narodowa)

SUNDAY / 4.5.20

THE BARNABAS KOS CASE

PETER SOLAN (CZECHOSLOVAKIA, 1964) **DIGITAL RESTORATION**

INTRODUCTION Gabriel M. Paletz

(*Případ Barnabáš Kos*). What happens to a humble tinkler of the triangle, suddenly appointed party director of his orchestra? *The Barnabas Kos Case* works this fanciful scenario into a droll, sharp plot. Touched by a little power, a minor musician turns cultural tyrant. The story for the film languished for seven years before the stirrings of the Prague Spring permitted its production. Yet Slovak director Peter Solan and his collaborators gave the film both the verve of the Czech New Wave and the economy of a classical Hollywood movie. With its satire of art in the grip of ignorant masters, *Barnabas* has bite beyond the travesties of the socialist state. **GABRIEL M. PALETZ**

Written by Albert Marenčin, Solan, Peter Karvaš, based on a story by Karvaš. Photographed by Tibor Biath. With Josef Kemr, Milivoj Uzelac, Jarmila Košťová, Viliam Polónyi. (92 mins, In Slovak with English subtitles, B&W, DCP, From Slovenský Filmový Ústav)

SATURDAY / 4.25.20

CASE FOR A ROOKIE HANGMAN

PAVEL JURÁČEK (CZECHOSLOVAKIA, 1969) **DIGITAL RESTORATION**

(*Případ pro začínajícího kata*, a.k.a. *A New Gulliver*). Like the short *The Uninvited Guest* (screening May 10), *Case for a Rookie Hangman* is an allegory of life in socialist Czechoslovakia, whose allusion to uncomfortable truths caused it to be "banned forever." This is the final feature by writer-director Pavel Juráček, who contributed much to the successes and embodied the spirit of the Czech New Wave. For his imaginative film, Juráček adapted Part Three of *Gulliver's Travels* into a sci-fi journey through the familiar landscapes of a socialist state, transformed into an unsettling new world for discovery by (in the film's alternate title) a "New Gulliver." **GABRIEL M. PALETZ**

Written by Juráček. Photographed by Jan Kališ. With Lubomír Kostelka, Pavel Landovský, Klára Jerneková, Milena Zahrynowská. (102 mins, In Czech with English subtitles, B&W, DCP, From Národní Filmový Archiv)

THURSDAY / 4.30.20

FOUR WHITE SHIRTS

ROLANDS KALNINS (USSR, 1967) **DIGITAL RESTORATION**

(*Četri balti krekli*, a.k.a. *Elpojiet dziļi / Breathe Deeply*).

A young songwriter in the Latvian capital city of Riga struggles to have his lyrics heard over the objections of a female censor. His lyrics resound—in his head as much as on stage, down streets filled with construction trucks and through the lives of young artists—in this inventive musical. The opposition of pop music and bureaucracy ties this Latvian fiction film to the accompanying Hungarian documentary, showing the parallels between socialist states. **GABRIEL M. PALETZ**

Written by Gunars Priede, based on his play. Photographed by Miks Zvirbulis. With Uldis Pucitis, Dina Kuple, Liga Liepina. (73 mins, In Latvian with English subtitles, Color, DCP, From Nacionālais Kino centrs and Agency AKKA/LAA)

PRECEDED BY THE SELECTION (*A válogatás*, Gyula Gazdag, Hungary, 1970). The chiefs of a fuel company's communist youth organization audition pop groups, but their wish to provide entertainment clashes with their fears of rebellion through rock 'n' roll. (39 mins, In Hungarian with English subtitles, B&W, DCP, From Magyar Nemzeti Filmarchívum)

Total running time: 112 mins

SUNDAY / 5.10.20

WHAT WOULD HAPPEN IF . . .

GERHARD KLINGENBERG (EAST GERMANY, 1960)

(*Was wäre, wenn . . . ?*) Released the year before the building of the Berlin Wall, the East German satire *What Would Happen If . . .* depicts the relocation of the village of Willshagen from East to West Germany. This black-and-white farce exposes the panic and greed of villagers adjusting to the fact that "the good old days" before cooperative farms may soon return. Like the accompanying short *The Uninvited Guest*, the film portrays the moral accommodation of socialist citizens to new bosses and borders. **GABRIEL M. PALETZ**

Written by Hedda Zinner. Photographed by Erich Gusko. With Trude Bechmann, Willi Narloch, Gerd Ehlers, Angela Brunner. (90 mins, In German with English subtitles, B&W, DCP, From DEFA Film Library)

PRECEDED BY THE UNINVITED GUEST (*Nezvaný host*, Vlastimil Venclik, Czechoslovakia, 1969). Produced at the Czech National Film School just months after the Warsaw Pact invasion, this dark-humored short shows a couple confront,

then grow used to, a gruff intruder. (22 mins, In Czech with English subtitles, B&W, DCP, From Národní Filmový Archiv)

Total running time: 112 mins

FRIDAY / 5.15.20

THE ASTHENIC SYNDROME

KIRA MURATOVA (USSR, 1989)

INTRODUCTION Stanislav Menzelevskiy

Stanislav Menzelevskiy, a film scholar and curator, is head of the Research Department of the Oleksandr Dovzhenko National Center and currently a Fulbright visiting scholar at UC Berkeley.

(*Astenicheskiy sindrom*). Legendary director Kira Muratova's demented chronicle of the constant absurdities and insults of Soviet life in the eighties takes its title and its cues from a psychological condition that alternates between manic aggression and apathetic inaction. Fittingly split into two parts, this Ukrainian "post-glasnost film to end all post-glasnost films" (Derek Malcolm) may concern a possibly grieving widow or a possibly insane professor, but it's the mood of impending collapse and seething madness that matters, not the narrative. "A movie that breaks all the rules when it comes to telling a story and clearly distinguishing between fiction and documentary, fantasy and reality, anger and detachment" (Jonathan Rosenbaum). **JASON SANDERS**

Written by Sergei Popov, Aleksandr Chernitch, Muratova. Photographed by Vladimir Pankov. With Sergei Popov, Olga Antonova, Natalia Busko, Galina Sakurdaeva. (153 mins, In Russian with English subtitles, B&W/Color, DCP, From The Oleksandr Dovzhenko National Center)

- 1 *What Would Happen If . . .*, 5.10.20
- 2 *The Witness*, 3.26.20
- 3 *I Hate Mondays*, 4.4.20
- 4 *The Barnabas Kos Case*, 4.5.20
- 5 *March, March! Tra-Ta-Ta!* 3.28.20



PINA BAUSCH ON SCREEN

In conjunction with Cal Performances' presentation of Tanztheater Wuppertal Pina Bausch's *Palermo Palermo*, April 24 through 26, BAMPFA is thrilled to present a series of films about, by, and influenced by Pina Bausch (1940–2009). Founding the revolutionary Tanztheater Wuppertal in 1973, Bausch used voice, acting, props, and staging to transform dance, moving away from the artifice of classical ballet and toward performances rooted in everyday experience. Eschewing leotards, tutus, and toe shoes for dresses, suits, and street shoes, and drawing on the diversity of troupe members, Bausch created a vocabulary of gestures and movements to express the complexities of human relationships.

Bausch inspired some of the greatest film directors of her day, including Chantal Akerman, who toured Europe with the company while making the documentary *One Day Pina Asked . . .* Federico Fellini cast Bausch in his film *And the Ship Sails On* (see **Federico Fellini at 100**, p. 16) and Pedro Almodóvar featured excerpts from Bausch's productions *Café Müller* and *Masurca Fogo* to frame *Talk to Her*. Wim Wenders was so moved by a performance of *Café Müller* that he immediately reached out to Bausch about collaborating. Tragically, Bausch died suddenly just before shooting was to start, but Wenders eventually finished the innovative 3-D *Pina*, an indispensable record of some of her most iconic choreographies. Bausch's foray into cinema, *The Complaint of an Empress*, showcases her wildly original approach to dance and performance, while *Dancing Dreams* provides a look at the transformative power of Bausch's work for generations to come.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Peter Washburn

Thanks to Laura Abrams, Cal Performances; Sabine Lacaze, Arche; Stephanie Hausmann, Filmmuseum im Münchner Stadtmuseum; Julian Bodewig, Deutsches Filminstitut & Filmmuseum; Bob Hunter, Livia Bloom, Icarus Films; Chris Hatfield, Landmark Theaters; Justin DiPietro, Phillip Iervolino, IFC Films.



1 / 2 / 3 / 4



WEDNESDAY / 4.22.20

IN FOCUS: ONE DAY PINA ASKED . . .

CHANTAL AKERMAN (FRANCE, 1982)

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

BAMPFA STUDENT COMMITTEE PICK

IN CONVERSATION Sima Belmar and a member of Tanztheater Wuppertal Pina Bausch

Sima Belmar is a lecturer in the Department of Theater, Dance, and Performance Studies at UC Berkeley, and the ODC writer in residence.

(*Un jour Pina a demandée . . .*) Perhaps no other filmmaker could have been more attuned to the concerns and sensibility of Pina Bausch than Chantal Akerman. Both artists focused on everyday situations and gestures to reveal deeper truths about the human condition. Following Bausch and company on a European tour, Akerman recorded rehearsals, preparations, and performances. The film's opening narration asserts, "This film is more than a documentary on Pina Bausch . . . it is a journey through her world, through her unwavering quest for love." KATE MACKAY

Written by Akerman. Photographed by Babette Mangolte, Luc Benhamou. (57 mins, In French with English subtitles, Color, Digital, From Icarus Films)

FOLLOWED BY

CAFÉ MÜLLER PINA BAUSCH (WEST GERMANY, 1985)

One of Bausch's most iconic works, *Café Müller* is set in a cluttered restaurant after hours. The spectral patrons of the place blindly stumble into chairs and walls but fail to find one another. Wim Wenders said of the piece, "Pina Bausch showed me in forty minutes more about men and women than the entire history of cinema."

Written by Bausch. Photographed by Peter Shafer, Herbert Rach. With Malou Airaud, Bausch, Dominique Mercy, Jan Minarik. (49 mins, No dialogue, Color, Digital, From Arche)

Total running time: 106 mins

THURSDAY / 4.23.20

THE COMPLAINT OF AN EMPRESS

PINA BAUSCH (GERMANY, 1990) IMPORTED 35MM PRINT

INTRODUCTION Sima Belmar

(*Die Klage der Kaiserin*, a.k.a. *The Lament of an Empress*). This brilliant video notebook offers an unfiltered insight into Bausch's wide-ranging imagination. Spanning the seasons of autumn, winter, and spring, *The Complaint of an Empress* consists of a series of evocative intersecting scenes set in and around Wuppertal. Out from the confines of the theater, Bausch's performers traverse streets, fields, and forests as well as appearing in cafés, flower shops, and swimming pools. The situations depicted range from bizarre to beautiful, uncanny to comical, disturbing to tender, and are accompanied by haunting folk songs and popular music from around the world. KATE MACKAY

Written by Bausch. Photographed by Martin Schäfer, Detlef Erlen. With Mariko Aoyama, Anne Marie Benati, Bénédicte Billet, Ronaldo Brenes Calvo. (104 mins, Color, 35mm, In German and English with English electronic titling, From Deutsches Filminstitut & Filmmuseum, permission Arche)

SUNDAY / 4.26.20

TALK TO HER

PEDRO ALMODÓVAR (SPAIN, 2002)

(*Hable con ella*). Pedro Almodóvar won an Academy Award for Best Original Screenplay for this 2002 film, which "combines sensuality, spirituality, and sheer joy in storytelling" (*Time Out*). Javier Cámara and Darío Grandinetti star as two men who meet first at a dance performance by Pina Bausch, then in a hospital where each is caring for a woman in a coma. A friendship blossoms, but sorrow may never be far behind them. Almodóvar said that the figure of Bausch in *Café Müller* "was the image which best represented the limbo in which my story's protagonists lived."

Written by Almodóvar. Photographed by Javier Aguirresarobe. With Javier Cámara, Darío Grandinetti, Rosario Flores, Leonor Watling. (112 mins, In Spanish with English subtitles, Color, 35mm, From Sony Pictures Classics)



- 1 *The Complaint of an Empress*, 4.23.20
- 2 *Pina*, 5.5.20
- 3 *One Day Pina Asked . . .*, 4.22.20
- 4 *Dancing Dreams*, 5.9.20

SATURDAY / 5.9.20

DANCING DREAMS

ANNE TINSEL, RAINER HOFFMANN (GERMANY, 2010)

(*Tanzträume*). For ten months Anne Tinsel and Rainer Hoffman documented a group of teenagers with no previous dance experience as they learned and rehearsed Bausch's iconic dance *Kontaktthof* (*Contact Zone*). The fascinating process of transmitting the dance from one generation to another provides amazing insight into Bausch's methods and into the meaning of her work. The teens transform as they learn to deal not just with the moves but with the awkward intimacy, violence, and emotion that are fundamental to the piece. Movingly, this documentary about Bausch's effect on a new generation contains her last appearance on screen. KATE MACKAY

Written by Tinsel. Photographed by Hoffmann. (89 mins, In German with English subtitles, Color, Digital, From First Run Features)

5:00

OFF-SITE SCREENING

TUESDAY / 5.5.20

PINA

WIM WENDERS (GERMANY, 2011)

3-D Screening at the California Theatre, 2113 Kittredge Street, Berkeley

Special admission: General: \$15; BAMPFA members: \$11; UC Berkeley students: \$7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$12.

Pina Bausch's unexpected death shortly before shooting began made her long-planned collaboration with Wim Wenders impossible, but eventually Wenders and the Tanztheater Wuppertal decided to go ahead with the film "for Pina" instead of with her. Nominated for an Academy Award for Best Documentary and frequently cited as one of the best dance movies—and 3-D movies—ever made, *Pina* introduced the legendary choreographer to a large general audience. Shot on locations in and around Wuppertal, some of the staging recalls sequences from Bausch's earlier *Complaint of an Empress*. The dancing is exuberant and electrifying, especially on the big screen. KATE MACKAY

Written by Wenders. Photographed by Hélène Louvart, Jörg Widmer. With Malou Airaud, Ruth Amarante, Jorge Puerta Armenta, Pina Bausch. (106 mins, In German with English subtitles, Color, 3-D DCP, From IFC Films)

7:00

SPECIAL SCREENING



SATURDAY / 3.14.20

BEDLAM

KENNETH PAUL ROSENBERG (US, 2019) EAST BAY PREMIERE!

COPRESENTED WITH THE DOWNTOWN BERKELEY ASSOCIATION

IN CONVERSATION Thomas Insel and John Snook

Dr. Thomas Insel is Governor Gavin Newsom's special advisor on behavioral health. He previously served as director of the National Institute of Mental Health (NIMH).

John Snook is executive director of the Treatment Advocacy Center in Washington, DC.

Bedlam takes us inside psychiatric emergency rooms, jails, homes, and homeless encampments in its wrenching portrayal of America's crisis surrounding the care of severely mentally ill citizens. Filmed over five years in Los Angeles, the documentary tracks individual stories of patients caught on an endless spiral of ineffective care, exposing the anatomy of a broken healthcare system. *Bedlam* frames its analysis within the context of the history of mental health care at the federal, state, and local levels. "Haunting and trenchant. . . . The struggles of patients, their families and health care professionals are illustrated with gripping specificity . . . a necessary and important film" (*Hollywood Reporter*).

Written by Rosenberg, Peter Miller. Photographed by Joan Churchill, Bob Richman, Buddy Squires. (84 mins, Color, DCP, From ro*co films)

2:00

STUDENT FILM & VIDEO MAKERS

FRIDAY / 4.3.20

BAMPFA STUDENT COMMITTEE FILM FESTIVAL

FREE ADMISSION!

IN PERSON Student Filmmakers

Join the BAMPFA Student Committee for their annual student film festival. Open to the public, this special event showcases short films made by students in Berkeley and the wider Bay Area, selected by the Student Committee for your viewing pleasure. Program details will be announced at bampfa.org in March.

SUNDAY / 5.3.20

STUDENT FILMS FROM THE EISNER COMPETITION 2020

FREE ADMISSION!

IN PERSON Student Filmmakers

Join the filmmakers for a program of the outstanding student films that are this year's prizewinners and honorable mentions in the film and video category of the Eisner Prize competition. The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. As we go to press, the judging hasn't yet happened; the selection will be announced at bampfa.org. Expect a varied and vibrant lineup of narratives, documentaries, experimental works, and animations. This annual event, presented at BAMPFA since 1991, provides an opportunity for the filmmakers to meet and share their work with the community.

(Total running time: c. 75 mins. Special thanks to Catherine Guzman, Eisner prizes and honors coordinator, and to Jeffrey Skoller, UC Berkeley faculty coordinator of the film and video competition.)

9:00

4:30



On View

GALLERIES

**WHEN ALL THAT IS SOLID SELTS INTO AIR:
EXPLORING THE INTERSECTION OF THE FOLK AND
THE MODERN IN POSTCOLONIAL INDIA**
March 4–May 24

ULRIKE OTTINGER / MATRIX 276
March 25–June 28

**THE 50TH ANNUAL UNIVERSITY OF CALIFORNIA,
BERKELEY MASTER OF FINE ARTS GRADUATE
EXHIBITION**
May 15–June 28

SYLVIA FEIN / MATRIX 275
Through March 1

**CAL CONVERSATIONS
LANDS OF PROMISE AND PERIL:
GEOGRAPHIES OF CALIFORNIA**
Through April 26

DIVINE WOMEN, DIVINE WISDOM
Through May 24

**BRAVE WARRIORS AND FANTASTIC TALES:
THE WORLD ACCORDING TO YOSHITOSHI**
Through May 31

RON NAGLE: HANDSOME DRIFTER
Through June 14

ART WALL: EDIE FAKE
Through June 21

ART FOR HUMAN RIGHTS: PEACE NOW!
Through July 12

ROSIE LEE TOMPKINS: A RETROSPECTIVE
Through July 19

COVER

Rosie Lee Tompkins: *Three Sixes*, 1996; quilted by Irene Bankhead, 1996; polyester double knit, linen-weave cotton or polyester, cotton, rayon, and cotton muslin backing; 96 × 96 in.; BAMPFA, bequest of the Eli Leon Living Trust. Reproduced courtesy of the Estate of Effie Mae Howard. Photo: Ben Blackwell.

BARBRO OSHER THEATER

AFRICAN FILM FESTIVAL
March 4–May 8

FRANCIS FORD COPPOLA AND 50 YEARS OF AMERICAN ZOETROPE
March 5–August

EAST MEETS WEST: THE FILMS OF ULRIKE OTTINGER
March 8–June 28

AFTERIMAGE: SOULEYMANE CISSÉ
March 12–15

GLAS ANIMATION FESTIVAL AT BAMPFA
March 20–22

THE CINEMA OF THE ABSURD: EASTERN EUROPEAN FILM 1950–1989
March 26–May 15

SFFILM FESTIVAL AT BAMPFA
April 9–19

PINA BAUSCH ON SCREEN
April 22–May 9

MOVIE MATINEES FOR ALL AGES
April 25, 26, May 16

IN FOCUS: FEDERICO FELLINI
Through April 1

DOCUMENTARY VOICES
Through April 29

FEDERICO FELLINI AT 100
Through May 21

LIMITED ENGAGEMENTS & SPECIAL SCREENINGS

Pain and Glory, March 6, 29, May 2

In Search of Voodoo: Roots to Heaven, March 6

Coup 53, March 7, 13, 29

Bedlam, March 14

Beyond the Visible: Hilma af Klint, March 15, 27, April 5

Free Member Screening: *Killer of Sheep*, March 24

BAMPFA Student Committee Film Festival, April 3

Student Films from the Eisner Competition, May 3

VISIT BAMPFA

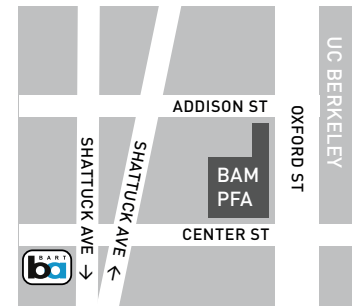
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