

JAN / FEB 2018



**BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE**  
UNIVERSITY OF CALIFORNIA

**PROGRAM GUIDE**

WAY BAY   THERESA HAK KYUNG CHA   JAY HEIKES   AGONY IN EFFIGY   DREAMING THE LOST MING   CHEN HONGSHOU   IDA LUPINO  
SERGEI EISENSTEIN   BERGMAN 100   CINEMA LOOKS AT ITSELF   DOCUMENTARY VOICES   FREE SPEECH   WOODSTOCK   SATANTANGO



1/2/3/4/5/6/7



## JAN

### 1/MON

Closed

### 2/TUE

7:00 Full: Ceremony P. 4

### 4/THU

1:15 Guided Tour CHEN HONGSHOU P. 5

4-7 Drop-In Art Making ART LAB

4-7 Five Tables of XXS Art P. 6

Free First Thursday:  
Galleries Free All Day

### 5/FRI

4-9 Drop-In Art Making ART LAB

### 6/SAT

11-9 Drop-In Art Making ART LAB

### 7/SUN

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour CHEN HONGSHOU P. 5

### 10/WED

12:15 Guided Tour CHEN HONGSHOU P. 5

### 11/THU

4-7 Drop-In Art Making ART LAB

### 12/FRI

4-9 Drop-In Art Making ART LAB

6:00 Desi Art Night with Discostan  
WORKSHOP P. 5

7:00 *The Sacrifice* P. 28

### 13/SAT

11:30, 1:00 Landscapes Real and  
Imagined GALLERY + STUDIO P. 7

2:30-9 Drop-In Art Making ART LAB

3:00 *From the Mixed-Up Files of  
Mrs. Basil E. Frankweiler*  
ROUNDTABLE READING P. 7

6:00 *The Crime of Monsieur Lange*  
Film to Table dinner follows P. 28

8:00 *They Drive by Night* LUPINO P. 16

### 14/SUN

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour CHEN HONGSHOU P. 5

4:00 *The Rules of the Game* P. 29

7:00 *Moontide* LUPINO P. 16

### 17/WED

12:15 Guided Tour CHEN HONGSHOU P. 5

3:10 *A Life for a Life*  
Lecture by Anne Nesbet;  
Bruce Loeb on piano  
IN FOCUS P. 20

7:00 Short Films of Luis Ospina  
Luis Ospina in person  
DOCUMENTARY VOICES P. 24

Way Bay opens P. 8

### 18/THU

12:00 Curators' Talk: Lawrence Rinder  
& Kathy Geritz WAY BAY P. 4

4-7 Drop-In Art Making ART LAB

7:00 *Memories of Underdevelopment*  
P. 29

### 19/FRI

4-9 Drop-In Art Making ART LAB

4:00 *The Rules of the Game* P. 29

6:00 Way Bay Poetry Assembly  
READING P. 5

7:00 *Woman in the Dunes* P. 29

### 20/SAT

11-9 Drop-In Art Making ART LAB

3:30 *The Wizard of Oz*  
MOVIE MATINEES P. 31

6:00 *One Day in the Life of  
Andrei Arsenevich*  
Film to Table dinner follows  
REVERSE ANGLE P. 26

8:00 *Outrage* LUPINO P. 16

### 21/SUN

11-7 Drop-In Art Making ART LAB

11:30 Meditation and Mindfulness P. 6

2:00 Guided Tour CHEN HONGSHOU P. 5

2:00 *The Crime of Monsieur Lange*  
P. 28

4:00 *High Sierra* LUPINO P. 16

6:30 *Dawson City: Frozen in Time*  
Bill Morrison in person  
REVERSE ANGLE P. 26

### 22/MON

6:30 Visualizing the World  
ARTS + DESIGN P. 6

### 24/WED

12:00 Experiment and Exploration  
ARTS + DESIGN P. 6

12:15 Guided Tour CHEN HONGSHOU P. 5

3:10 *The Extraordinary Adventures  
of Mr. West in the Land of the  
Bolsheviks*  
Lecture by Anne Nesbet  
IN FOCUS P. 20

7:00 *An Angry Inuk*  
DOCUMENTARY VOICES P. 24

### 25/THU

12:00 Curators' Talk: Lawrence Rinder &  
Julia White TO THE LETTER P. 4

4-7 Drop-In Art Making ART LAB

7:10 Free Speech and Its Limits: An  
Unfinished Conversation  
Introduction by Carol Christ;  
Ira Glasser, Ben Stern, Charlene  
Stern, Manu Meel & Edward  
Wasserman in conversation P. 18

### 26/FRI

4:00 *Letters from Baghdad* P. 30

4-9 Drop-In Art Making ART LAB

6:00 Wang Fei: Guqin Music Inspired  
by Repentant Monk P. 4

7:00 *Memories of Underdevelopment*  
P. 29

### 27/SAT

11-9 Drop-In Art Making ART LAB

1:00 Lecture: Richard Vinograd  
CHEN HONGSHOU P. 4

4:00 *Never Fear* LUPINO P. 17

6:00 Duane Deterville: The Future  
Blackwards BLACK LIFE P. 4

6:30 *Woodstock*  
Country Joe McDonald &  
Robert N. Zagone in person P. 18

### 28/SUN

11-7 Drop-In Art Making ART LAB

2:00 Guided Tour CHEN HONGSHOU P. 5

2:00 *Letters from Baghdad* P. 30

4:00 *The Sacrifice* P. 28

7:00 *A Useful Life* REVERSE ANGLE P. 26

Chen Hongshou, Miyoko Ito, and  
To the Letter close PP. 13, 14

### 29/MON

6:30 Kris Paulsen ARTS + DESIGN P. 6

### 31/WED

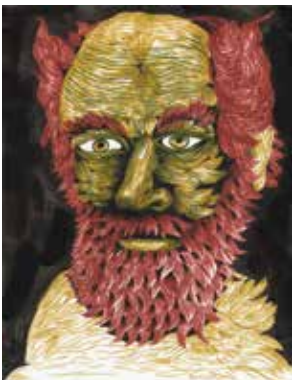
12:00 Experiment and Exploration  
ARTS + DESIGN P. 6

3:10 *Strike*  
Lecture by Anne Nesbet;  
Judith Rosenberg on piano  
IN FOCUS P. 20

7:00 *Torre Bela*  
DOCUMENTARY VOICES P. 25

Theresa Hak Kyung Cha: Avant Dictée  
and Breaking ICE: A Community  
Response to a Citizenship Test  
open PP. 9, 15





- 1 *Shame*, 2.3.18
- 2 *An Angry Inuk*, 1.24.18
- 3 *October*, 2.28.18
- 4, 5 Daniel Higgs and Kyle Ranson: *Morph Traits*, 2007-10; BAMPFA: Bequest of Phoebe Apperson Hearst, by exchange.
- 6 *The Wizard of Oz*, 1.20.18
- 7 *Woodstock*, 1.27.18

## FEB

### 1/THU

- 1:15 Guided Tour WAY BAY P. 5
- 4-7 Drop-In Art Making ART LAB
- 4-7 Five Tables of Abstraction P. 6
- 7:30 *Persona*  
Liv Ullmann in person  
BERGMAN P. 22

Free First Thursday: Galleries Free All Day

### 2/FRI

- 4:00 *The End of the Ottoman Empire*  
P. 30
- 4-9 Drop-In Art Making ART LAB
- 7:00 Full: Street Classical P. 4
- 7:00 *Woman in the Dunes* P. 29

### 3/SAT

- 11-9 Drop-In Art Making ART LAB
- 5:00 *Memories of Underdevelopment*  
P. 29
- 7:30 *Shame*  
Liv Ullmann in person BERGMAN P. 22

### 4/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour WAY BAY P. 5
- 2:00 Cardboard Sculpture with  
Grace Rosario Perkins  
WORKSHOP P. 5
- 3:00 *Ex Libris: The New York Public  
Library* P. 30
- 7:00 *A Film Unfinished*  
Introduction by William Guynn  
REVERSE ANGLE P. 26

### 5/MON

- 6:30 Nicholas Negroponte  
ARTS + DESIGN P. 6

### 7/WED

- 12:00 Experiment and Exploration  
ARTS + DESIGN P. 6
- 12:15 Guided Tour WAY BAY P. 5
- 3:10 *Battleship Potemkin*  
Lecture by Anne Nesbet,  
Naum Kleiman and Peter Bagrov;  
Judith Rosenberg on piano  
IN FOCUS P. 20

- 7:00 *The Red Line*  
DOCUMENTARY VOICES P. 25

### 8/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *Hour of the Wolf* BERGMAN P. 22

### 9/FRI

- 4-9 Drop-In Art Making ART LAB
- 6:00 Fabric Marker Jam  
WORKSHOP P. 5
- 7:00 *Battleship Potemkin*  
Naum Kleiman and Peter Bagrov  
in conversation; Judith Rosenberg  
on piano EISENSTEIN P. 19

### 10/SAT

- 11:30, 1:00 Memorial Drawings  
GALLERY + STUDIO P. 7
- 2:00 *The End of the Ottoman Empire*  
P. 30
- 2:30-9 Drop-In Art Making ART LAB
- 3:00 *Roller Girl*  
ROUNDTABLE READING P. 7
- 4:30 *Alexander Nevsky*  
Naum Kleiman and Peter Bagrov  
in conversation; Film to Table  
dinner follows EISENSTEIN P. 19
- 8:00 *The Hitch-Hiker* LUPINO P. 17

### 11/SUN

- 11-7 Drop-In Art Making ART LAB
- 11:30 Meditation and Mindfulness P. 6
- 2:00 Guided Tour WAY BAY P. 5
- 2:00 *Ivan the Terrible, Part I*  
Naum Kleiman and Peter Bagrov  
in conversation EISENSTEIN P. 19
- 4:30 *Ivan the Terrible, Part II*  
Naum Kleiman and Peter Bagrov  
in conversation EISENSTEIN P. 19

- 7:00 *Hard, Fast and Beautiful*  
LUPINO P. 17

### 12/MON

- 6:30 Emily Jacir ARTS + DESIGN P. 6

### 14/WED

- 12:00 Experiment and Exploration  
ARTS + DESIGN P. 6
- 12:15 Guided Tour WAY BAY P. 5
- 3:10 *The New Babylon*  
Lecture by Anne Nesbet, with  
Naum Kleiman and Peter Bagrov  
IN FOCUS P. 21
- 6:00 Lecture: Jay Heikes MATRIX 269 P. 4
- 7:00 *Ex Libris: The New York Public  
Library* P. 30

Jay Heikes / MATRIX 269 opens P. 10

### 15/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *Cries and Whispers* BERGMAN P. 22

### 16/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:00 *Alexander Nevsky* EISENSTEIN P. 19
- 7:00 *Notfilm* REVERSE ANGLE P. 27

### 17/SAT

- 11-9 Drop-In Art Making ART LAB
- 3:30 *Microcosmos* MOVIE MATINEES P. 31
- 6:00 *Autumn Sonata*  
Film to Table dinner follows  
BERGMAN P. 23
- 8:00 *The Bigamist* LUPINO P. 17

### 18/SUN

- 11-7 San Quentin Mail Art Exchange  
WORKSHOP P. 5
- 1:00 *Satantango* P. 31
- 2:00 Guided Tour WAY BAY P. 5

### 21/WED

- 12:00 Experiment and Exploration  
ARTS + DESIGN P. 6
- 12:15 Guided Tour WAY BAY P. 5
- 3:10 *The End of St. Petersburg*  
Lecture by Anne Nesbet;  
Judith Rosenberg on piano  
IN FOCUS P. 21
- 6:00 Philippe Pirotte & Niklaus Largier  
in Conversation  
AGONY IN EFFIGY P. 5
- 7:00 *Fish Tail* DOCUMENTARY VOICES P. 25

**Agony in Effigy: Art, Truth, Pain, and the Body and Cal Conversations: Dreaming the Lost Ming** open PP. 11, 12

### 22/THU

- 12:00 Curator's Talk: Philippe Pirotte  
AGONY IN EFFIGY P. 5
- 4-7 Drop-In Art Making ART LAB
- 7:00 *Cinema: A Public Affair*  
REVERSE ANGLE P. 27

### 23/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:00 *The Sacrifice* P. 28
- 6:00 Vogue Dance Class with Sir JoQ  
WORKSHOP P. 5
- 7:00 *Strike*  
Judith Rosenberg on piano  
EISENSTEIN P. 19

### 24/SAT

- 11-9 Drop-In Art Making ART LAB
- 6:00 *Saraband*  
Film to Table dinner  
follows BERGMAN P. 23
- 7:00 Ritual Noise: LEXAGON,  
Titania Kumeh, Earthbound  
BLACK LIFE P. 4
- 8:30 *On Dangerous Ground*  
LUPINO P. 17

### 25/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour WAY BAY P. 5
- Veronica De Jesus** closes P. 13

### 26/MON

- 6:30 Beka Economopoulos & Dan  
Kammen ARTS + DESIGN P. 6

### 28/WED

- 12:00 Experiment and Exploration  
ARTS + DESIGN P. 6
- 12:15 Guided Tour WAY BAY P. 5
- 3:10 *October*  
Lecture by Anne Nesbet;  
Judith Rosenberg on piano  
IN FOCUS P. 21
- 7:00 *In the Year of the Pig*  
DOCUMENTARY VOICES P. 25



1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10  
11 / 12 / 13 / 14 / 15 / 16 / 17 / 18

## FULL

Programmed by Karen Seneferu

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. This spring, we welcome programmer Karen Seneferu, the artist behind the ongoing exhibition project *The Black Woman Is God*.

### Full: Ceremony

TUESDAY / 1.2.18 / 7:00

Regina Evans of Regina's Door invokes the divine forces of love through a creative healing performance in honor of Mother Ancestors, utilizing the creative devices of costume, song, dance, and poetry.

### Full: Street Classical

FRIDAY / 2.2.18 / 7:00

Local turf dancers perform with harpist Destiny Muhammad and violinist Tarika Lewis. This is where classical instruments meet street ballet.

Please note: Seating for Full is limited.

Full is made possible by the generous support of the BAMPFA Trustees.

## PERFORMANCE

### Wang Fei: Guqin Music Inspired by Repentant Monk

FRIDAY / 1.26.18 / 6:00

Renowned *guqin* (seven-stringed Chinese instrument) performer and scholar Wang Fei guides the audience on a special musical journey, playing *guqin* masterpieces from different dynasties and telling the stories behind the music.

## BLACK LIFE

Programmed by Chika Okoye and David Brazil

Experience the vitality and range of cultural production in the African diaspora through this series of exciting, multidisciplinary activities that often connect traditional practice with contemporary issues.

### Duane Deterville: The Future Blackwards: Afrifuturism and Black Visual Culture

SATURDAY / 1.27.18 / 6:00

Artist, writer, and visual culture scholar Duane Deterville delivers a presentation on the emergence of Afrifuturism and its manifestations in various media. Rooted in Pan-Africanist ideas, Afrifuturism (Deterville's preferred spelling of "Afrofuturism") is the creation of speculative futures based in the black experience and advanced technology. Deterville offers both a historical survey and a provocative inquiry into how the notion of Afrifuturism can be used as a tool for black liberation.

### Ritual Noise: LEXAGON, Titania Kumeh, Earthbound

SATURDAY / 2.24.18 / 7:00

Join us for a three-part performance event of sound and ritual. LEXAGON brings an Afrofuturist sonic mirage, weaving together loops of soulful vocals, clarinet, and theremin. Titania Kumeh's performance is a meditation on her family, ancestry, and experiences maneuvering through the world in the body of a black woman. A collaboration between Jade Ariana Fair and Angel Castellon, Earthbound explores the realms of intimacy, anger, worship, and love by sculpting sounds of liberation from the material world.

## GALLERY TALKS, LECTURES & DISCUSSIONS

### Curators' Talk:

#### Lawrence Rinder and Kathy Geritz on Way Bay

THURSDAY / 1.18.18 / 12:00

Navigate the evocative installation of *Way Bay* (p. 8) with BAMPFA Director and Chief Curator Lawrence Rinder and Film Curator Kathy Geritz. Rinder discusses associative, poetic groupings of artworks as well as individual selections, while Geritz illuminates some of the moving-image works on view.

### Curators' Talk:

#### Lawrence Rinder and Julia White on To the Letter

THURSDAY / 1.25.18 / 12:00

Join Director and Chief Curator Lawrence Rinder and Senior Curator for Asian Art Julia White for an in-depth look at their exhibition about art that incorporates writing and letterforms as motif or key theme (p. 13).

### Richard Vinograd on Chen Hongshou: Elusive Identities: Artists and Subjects

SATURDAY / 1.27.18 / 1:00

In conjunction with *Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou* (p. 13), Richard Vinograd's lecture explores attribution problems involving Chen, his collaborators, and his followers—as well as intriguing questions of identity surrounding his subjects—in the context of late Ming dynasty culture. Vinograd is professor of Asian art in the Department of Art and Art History at Stanford University and author of an essay for the exhibition catalog.

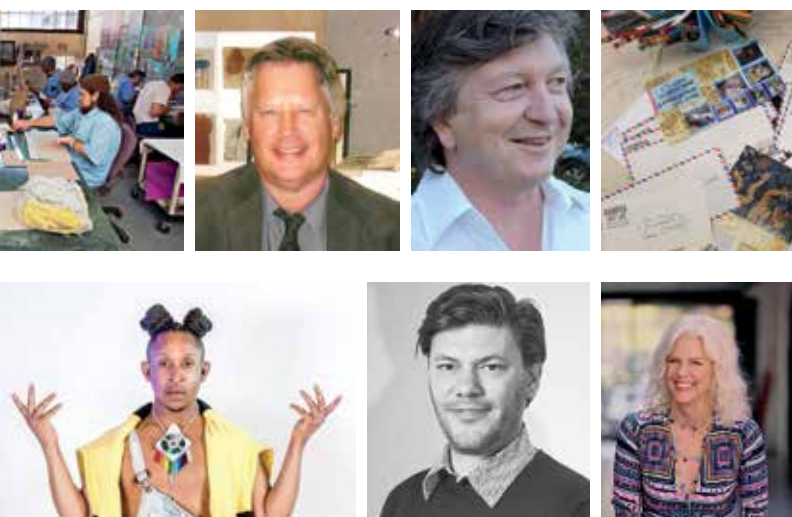
### Lecture: Jay Heikes

WEDNESDAY / 2.14.18 / 6:00

Artist Jay Heikes talks about art and alchemy and offers an overview of his wide-ranging practice, with an emphasis on the works featured in *Jay Heikes / MATRIX 269* (p. 10).

Unless otherwise noted, all events are included with admission.





- 1 Full: Ceremony, 1.2.18
- 2 Destiny Muhammad, 2.2.18
- 3 Tarika Lewis, 2.2.18
- 4 Wang Fei, 1.26.18
- 5 Discostan, 1.12.18
- 6 Way Bay Poetry Assembly, 1.19.18
- 7 Artists at the San Quentin prison studio, 2.18.18
- 8 Richard Vinograd, 1.27.18
- 9 Niklaus Largier, 2.21.18
- 10 Mail art from the Art Lab Mailing Club
- 11 Duane Deterville, 1.27.18
- 12 Titania Kumeh, 2.24.18  
Photo: Kristen Sard
- 13 Chulita Vinyl Club, 2.9.18  
Photo: Raul Barrera
- 14 Jay Heikes, 2.14.18  
Photo: Matt Grubb
- 15 Grace Rosario Perkins, 2.4.18
- 16 Sir JoQ, 2.23.18
- 17 Philippe Pirotte, 2.21.18, 2.22.18
- 18 Jill Satterfield, 1.21.18, 2.11.18 (p. 6)

### Philippe Pirotte and Niklaus Largier in Conversation

WEDNESDAY / 2.21.18 / 6:00

Senior Adjunct Curator Philippe Pirotte, who organized **Agony in Effigy: Art, Truth, Pain, and the Body** (p. 11), is joined in conversation by UC Berkeley professor of German and comparative literature Niklaus Largier, whose recent work explores the relation between bodily ascetic practices and the literary imagination. The discussion will expand and deepen the literary and cultural context for the exhibition's varied and affecting historical images of physical pain and suffering.

### Curator's Talk: Philippe Pirotte on Agony in Effigy

THURSDAY / 2.22.18 / 12:00

Curator Philippe Pirotte shares his insights into artworks he has selected around the theme of bodily suffering and violence in this walk-through of **Agony in Effigy** (p. 11).

## READING

### Way Bay Poetry Assembly

FRIDAY / 1.19.18 / 6:00

As part of **Way Bay** (p. 8), an expansive network of Bay Area writers each selected one piece of their own and one by a Bay Area literary hero for a series of postcard prints made in the BAMPFA Art Lab. This event celebrates the release of the postcards with a spirited mass reading of more than a hundred poems. Come a few minutes early if you are interested in reading a poem from the collection. Bring a handwritten copy of work by a deceased Bay Area writer to be shared in the Art Lab after the event.

## WORKSHOPS

All of our workshops this season are inspired by **Way Bay** (p. 8). Dive in and create—the Bay way!

### Desi Art Night with Discostan

FRIDAY / 1.12.18 / 6:00

Artist group Desi hosts a night of collaborative art making scored by celebrated Los Angeles-based DJ collective Discostan. Discostan presents musical narratives from Beirut to Bangkok via Bombay, weaving a sonic tapestry that threads together Bollywood numbers and Lebanese cinema scores; psychedelic funk from Turkey, Iran, Burma, and Thailand; Syrian dabke, Iraqi choubi, Afghan qataghani, and Egyptian electro-chaabi; contemporary musical experiments, and archival field recordings. Discostan is a love letter to the dis-Orient.

### Cardboard Sculpture with Grace Rosario Perkins

SUNDAY / 2.4.18 / 2:00

Using cardboard and printed materials, work alongside artist Grace Rosario Perkins to create abstract or representational objects and contribute to a collaborative group sculpture. Based in Oakland and New Mexico, Perkins is a founding member of the Black Salt Collective.

### Fabric Marker Jam with Chulita Vinyl Club and Creative Growth

FRIDAY / 2.9.18 / 6:00

Bring a garment to draw on and use our fabric marker stash to explore the expressive potential of your style. Creative Growth Art Center will inspire us with a selection of fashion and textile artworks from their annual runway event, and the womxn-of-color DJ collective Chulita Vinyl Club will keep us moving and marking with an all-vinyl DJ set.

### San Quentin Prison Studio Mail Art Exchange

SUNDAY / 2.18.18 / 11:00–7:00

As part of **Way Bay**'s exploration of distinctly Bay Area creative centers, this event celebrates the San Quentin Prison Arts Program. Artists from the San Quentin studio will mail a package of art to BAMPFA; join us in the Art Lab to see their artwork, learn about the program, and use our materials to create mail art to send back.

### Vogue Dance Class with Sir JoQ

FRIDAY / 2.23.18 / 6:00

Tap into your inner diva and learn the basics of voguing in this intro dance class with Sir JoQ (Jocquese Whitfield), a vogue legend in San Francisco. Sir JoQ has held the winning title at the Miss Honey Vogue Ball multiple times and was voted the best dance instructor of 2014 by the *San Francisco Bay Guardian*. Experience this dance form as a way of life and get inspired to celebrate the Bay Area's vogue and drag scene at the BAMPFA Vogue Ball this spring.

### Join the Art Lab Mailing Club!

Did you know that the BAMPFA Art Lab periodically sends mail art and prints to members of our mailing list? It's easy to join: mail us anything—a postcard, a love letter, some art, a found object—and we'll start mailing things to you! During **Way Bay**, we'll be sending out postcards created by guest artists using the Art Lab Risograph machine. Drop us a line: BAMPFA Art Lab, 2120 Oxford Street, Berkeley, CA 94720.

## GUIDED TOURS

Explore the art of Chen Hongshou (p. 13) or the works on view in **Way Bay** (p. 8) with tours led by UC Berkeley graduate students on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2–3) for schedule.



19 / 20 / 21



## MEDITATION

### Meditation and Mindfulness in the Museum

SUNDAY / 1.21.18 / 11:30

SUNDAY / 2.11.18 / 11:30

Jill Satterfield, of Vajra Yoga and the School for Compassionate Action, continues her series of mindfulness and meditation sessions. For all levels; no advance registration required.

## FIVE TABLES

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](http://bampfa.org).

### ... of XXS (Extra Extra Small) Art

THURSDAY / 1.4.18 / 4:00-7:00

### ... of Abstraction

THURSDAY / 2.1.18 / 4:00-7:00

- 19 Hans Sebald Beham: *The Young Maiden with Death*, 1541; BAMPFA, museum purchase. 1.4.18
- 20 Stephen Antonakos: *Alphavitos*, 1986-96 (detail); BAMPFA, gift of Richard Green. 2.1.18  
© Stephen Antonakos Studio LLC.
- 21 Chen Hongshou: *Landscape*, from the album *Figures, Flowers and Landscapes*, 1627; The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Wango H. C. Weng, 1999 (1999.521a-k). 1.13.18
- 22 Veronica De Jesus: *Michael Jackson*, 2009; courtesy of the artist. 2.10.18
- 23 Jennie Smith, 1.13.18
- 24 Kim Bennett, 2.10.18
- 25 *The Wizard of Oz*, 1.20.18
- 26 *Microcosmos*, 2.17.18

### ARTS + DESIGN MONDAYS @ BAMPFA

#### PUBLIC (RE)ASSEMBLY

Free Admission

What is the role of public assembly in our current moment? Are new models necessary to respond artistically and technologically to our political climate? This lecture series challenges us to think about the democratic right to assemble, recalls the artistic history of assemblage, and considers how UC Berkeley might reimagine the "school assembly" as a site of social transformation. Doors open at 6 p.m. See [bampfa.org](http://bampfa.org) or [artsdesign.berkeley.edu](http://artsdesign.berkeley.edu) for details.

**Visualizing the World: Storytelling with Images from the Berkeley Graduate School of Journalism**  
Monday / 1.22.18 / 6:30

**Indexical Ambivalence with Kris Paulsen**  
Monday / 1.29.18 / 6:30

**Connectivity as Human Right with Nicholas Negroponte**  
Monday / 2.5.18 / 6:30

**2018 Regents Lecture by Emily Jacir**  
Monday / 2.12.18 / 6:30

**The Natural History Museum and the Future of Nature with Beka Economopoulos and Dan Kammen**  
Monday / 2.26.18 / 6:30

**Arts + Design Mondays @ BAMPFA** is organized and sponsored by UC Berkeley's Arts + Design Initiative. The series is cocurated by the Arts Research Center; Art, Technology, and Culture Colloquium; Berkeley Center for New Media; Graduate School of Journalism; Jacobs Institute for Design Innovation; Regents' Lectureship Program; Department of Art Practice; Doreen B. Townsend Center for the Humanities; and Department of English, all at UC Berkeley. In-kind support is provided by BAMPFA.

### ARTS + DESIGN WEDNESDAYS @ BAMPFA

#### EXPERIMENT AND EXPLORATION

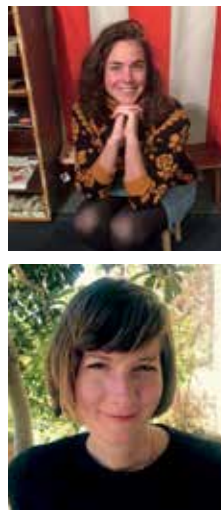
Free Admission

This series explores the exciting world of the Bay Area's alternative, underground, and experimental media arts communities and the ways they have transformed contemporary art and media culture. Led by UC Berkeley Associate Professor of Film and Media Jeffrey Skoller, the series engages prominent media artists, curators, and critics to explore the idea of experimentalism in art as a risk-taking approach to creative expression and as a philosophical position that emphasizes art as process and invention over product and professional mastery. Events start at noon. Speakers to be announced. See [bampfa.org](http://bampfa.org) or [artsdesign.berkeley.edu](http://artsdesign.berkeley.edu) for details.

**Arts + Design Wednesdays @ BAMPFA** is organized and sponsored by UC Berkeley's Arts + Design Initiative in partnership with Big Ideas courses. In-kind support is provided by BAMPFA.



22 / 23 / 24



## FOR FAMILIES

### SECOND SATURDAYS

Free for kids 13 and under plus one adult

#### 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.

[SATURDAY / 1.13.18 / 11:30-1:00 OR 1:00-2:30](#)

#### Landscapes Real and Imagined

Create your own landscape inspired by the paintings of Chen Hongshou with artist Jennie Smith. Using a combination of drawing, watercolor, and stamping, consider real and imaginary landscapes while exploring space and composition, line and color. Then, you'll have the opportunity to "take us on a walk" through the landscapes you create.

[SATURDAY / 2.10.18 / 11:30-1:00 OR 1:00-2:30](#)

#### Memorial Drawings

Most of us have lost or felt separation from someone we love—whether family, friends, or cultural heroes. Veronica De Jesus's *Memorial Drawings* project invites us to ask questions: Who is important? Can you be famous to your friends and family? Can drawings preserve memories of people who are gone, or bring them closer to us if they are far away? Using paper, watercolors, and colored pencils, make your own memorial drawings with artist Kim Bennett.

### Roundtable Reading

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

Young readers are invited to read aloud the opening chapters of a good book in BAMPFA's Reading Room and are given a copy to continue reading at home. No advance sign-up needed; just show up at 3 o'clock, ready to read!

[SATURDAY / 1.13.18 / 3:00](#)

#### *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* by E. L. Konigsburg

Reading led by Jennifer Gordon, librarian, Malcolm X Elementary School

Claudia knows that when she runs away, she doesn't just want to run from somewhere, she wants to run to somewhere—preferably somewhere comfortable, beautiful, and elegant. So she chooses the Metropolitan Museum of Art in New York City. Once settled in there, Claudia and her younger brother Jamie find themselves caught up in a mystery involving a statue of uncertain origin and the remarkable woman who sold it to the museum.

[SATURDAY / 2.10.18 / 3:00](#)

#### *Roller Girl* by Victoria Jamieson

Reading led by David Reed, librarian, Thousand Oaks Elementary School

For most of her twelve years, Astrid has done everything with her best friend Nicole. But after Astrid falls in love with roller derby, Nicole decides to go to dance camp instead. So begins this graphic novel recounting the hardest summer of Astrid's life. As the end of summer and her first roller derby draw closer, Astrid realizes that maybe she is strong enough to handle the derby, a lost friendship, and middle school after all—strong enough to be a roller girl!



### MOVIE MATINEES FOR ALL AGES

Share a Saturday afternoon at the movies! Barbro Osher Theater admission prices apply. For film descriptions, see p. 31.

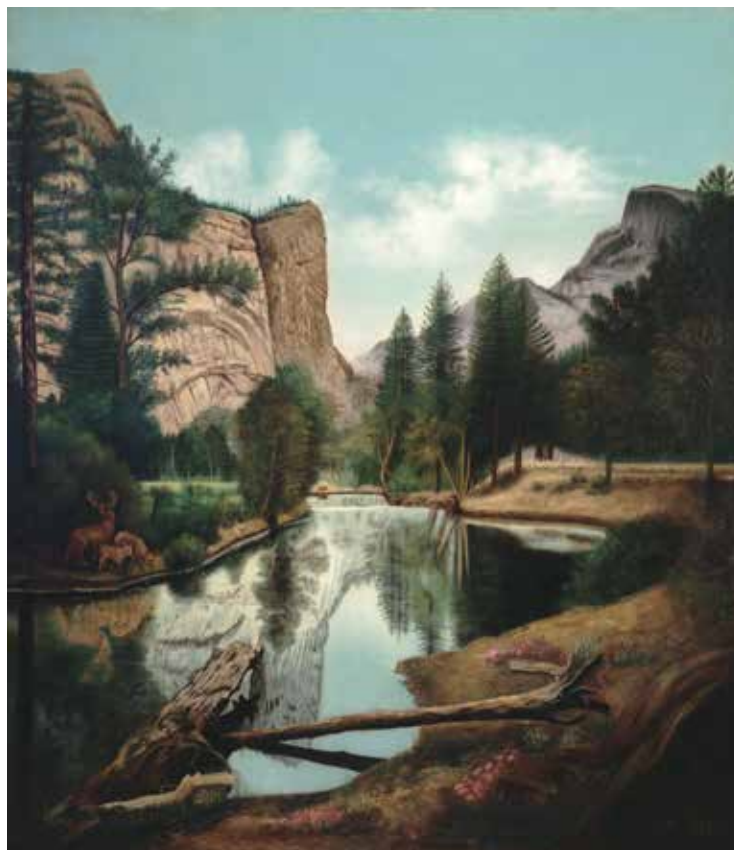
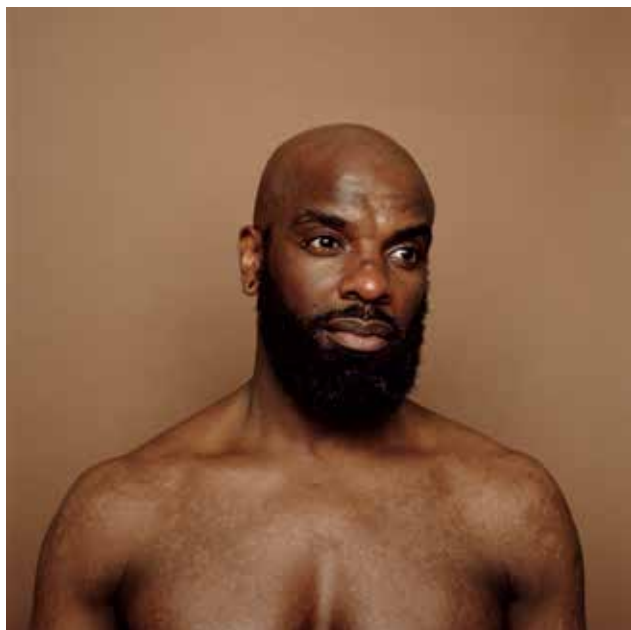
[SATURDAY / 1.20.18 / 3:30](#)

#### *The Wizard of Oz*

[SATURDAY / 2.17.18 / 3:30](#)

#### *Microcosmos*





# WAY BAY

JANUARY 17–MAY 6

NEW EXHIBITION

*An open-ended and provocative exhibition that draws upon two hundred years of Bay Area art and film to reveal hidden currents and connections among works from disparate times, cultures, and communities*

**Way Bay**, an innovatively organized exhibition of art, film, performance, poetry, and archival materials, is a sweeping exploration of the creative energies that have emerged from the San Francisco Bay Area over three centuries. Featuring more than two hundred works by Bay Area locals and others whose work engages directly with the region's geographic and cultural landscape, the exhibition highlights artists—especially women and artists of color—whose contributions have been underrecognized. Works by renowned artists such as Bruce Baillie, Joan Brown, Bruce Conner, Jay DeFeo, Richard Diebenkorn, Sargent Johnson, Chiura Obata, and Rosie Lee Tompkins are displayed alongside works by lesser-known figures and emerging talents.

Ranging in historical scope from the early nineteenth century to the present, the exhibition explores the enduring themes and powerful artistic voices that have emerged from the Bay Area across times and cultures, highlighting transhistorical affinities among the many artists, filmmakers, authors, and

other creative practitioners who have drawn inspiration from the region's distinctive character. Rather than a conventional historical survey, **Way Bay** is an open-ended and provocative attempt to reveal hidden currents and connections among works from disparate times, cultures, and communities.

Continuous film screenings in the galleries showcase the Bay Area's rich history as an incubator for avant-garde and experimental cinema, beginning with a silent film that captures life on the streets of San Francisco just days before the 1906 earthquake destroyed much of the city. The exhibition also includes highlights from BAMPFA's extensive archive of video and audio recordings of Bay Area artists.

A section of the exhibition is devoted to poetry by Bay Area writers, presented through an original, interactive postcard project. A series of performances and other programs, including readings by local poets and participatory workshops in the museum's Art Lab, complements the exhibition.

In addition to works from BAMPFA's collection, including a number of recent acquisitions on display for the first time, **Way Bay** includes exceptional paintings, prints, photographs, and other works from UC Berkeley's Bancroft Library and Hearst Museum of Anthropology.

**Way Bay** is organized by Director and Chief Curator Lawrence Rinder, Film Curator Kathy Geritz, and Engagement Associate David Wilson, with Curatorial Assistant Matthew Coleman and Assistant Film Archivist Jon Shibata. The exhibition is made possible with lead support from Leslie Berriman and Nion McEvoy. Additional support is provided by Alexandra Bowes and Stephen Williamson, Rena Bransten, Gertrud V. Parker, and Janie and Jeff Green.

Erica Deeman: *Marvin*, 2015; archival pigment print; 26 × 26 in.; BAMPFA, gift of Erica Deeman.

Emma Michalitschke: *Yosemite Landscape*, 1913; oil on canvas; 50 × 44 in.; BAMPFA, gift of Emma Michalitschke.





# THERESA HAK KYUNG CHA AVANT DICTEE

JANUARY 31–APRIL 22

NEW EXHIBITION

*The main body of my work is with Language, "looking for the roots of the language before it is born on the tip of the tongue."*

—Theresa Hak Kyung Cha

**Theresa Hak Kyung Cha: Avant DICTEE** offers viewers an opportunity to experience the work of this prolific artist in a new way, through her best-known work, the artist's book *DICTEE*. Placing the book as a point of entry into her wider creative production, the exhibition explores resonances between *DICTEE*'s ten thematic sections (nine of them named for the Greek muses) and artworks drawn from the Cha archive at BAMPFA.

Cha's oeuvre was profoundly interconnected across works and media, and she returned again and again to certain key themes.

**Avant DICTEE** includes art and archival documents—artist's books, photography, concrete poetry, video, performance documentation, mail art, sculpture, and works on paper—in "conversation" with the chapters in *DICTEE*. Some works are clearly related, such as an image in the book that references the artist's father's original calligraphy, seen in the exhibition. Other relationships are less direct, such as a work's connection to a statement or question posed in the book.

Theresa Hak Kyung Cha (1951–1982) was born in Pusan, South Korea, and emigrated to the United States, settling in San Francisco with her family in 1964. She attended the Convent of the Sacred Heart, a Catholic high school where she learned and fell in love with the French language. Much of the work in the exhibition was created during Cha's time as a student at UC Berkeley, where she earned four degrees (in comparative literature and art) between 1973 and 1978. Greatly inspired by her professors Jim Melchert, who introduced her to Conceptual and performance art, and Bertrand Augst, who launched her interest in film theory, Cha made a body of work that explores language, memory, time, history, and the spaces in between.

**Theresa Hak Kyung Cha: Avant DICTEE** is organized by Assistant Curator Stephanie Cannizzo and made possible with support from the Theresa Hak Kyung Cha Archive Fund and Young Chul and Elizabeth Cha Park.

Theresa Hak Kyung Cha: *Aveugle Voix*, 1975; performance, 63 Bluxome Street, San Francisco (rehearsal: UC Berkeley Greek Theater); BAMPFA, gift of the Theresa Hak Kyung Cha Memorial Foundation. Photo: Trip Callaghan.

# JAY HEIKES

## MATRIX 269

FEBRUARY 14–APRIL 29

### NEW EXHIBITION

Many of the objects—paintings, sculptures, and drawings—presented in this exhibition were informed by time Jay Heikes (b. 1975) spent at a residency in Marfa, Texas, in early 2017. The dry, crumbly terrain of the desert landscape and the site's proximity to Mexico inspired his rumination and reflection on the significance of borders to our culture, a subject that has concurrently received much attention in the political sphere. The exhibition features two large-scale copper sculptures that loosely conjure fences. Yet instead of delimiting territory, the sculptures appear tenuous and ornamental, alluding to the fact that they define a metaphorical space rather than an actual one. The sculptures are complemented by a selection of paintings from Heikes's Z series, which he developed as a way to signal the end of language, implied by his invocation of the last letter of the alphabet. Additional drawings and sculptures extend his application of similar motifs. Together, the works embody the artist's longing for transcendence amid the deluge of negative media in the wake of the presidential election.

The son of a chemist, Heikes grew up fascinated by the sense of magic inherent in scientific experimentation and discovery. This experience is apparent in his interest in alchemy and the diverse material processes embedded in his artistic practice. "I feel we're on trend to shortchange the art object," Heikes has said. "We're not giving it its due and I want to challenge that a little bit." In addition to activating a reflection on our cultural moment, the works in **MATRIX 269** highlight Heikes's commitment to the material properties of the art object, and his probing of the potential of his diverse media and subjects.

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Jay Heikes / **MATRIX 269** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, 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.

Jay Heikes: Zs, 2017; wood, glue, salt, ink; 69 ½ × 40 × 3 in.; courtesy of the artist and Marianne Boesky Gallery, New York and Aspen, © Jay Heikes. Photo: Object Studies.







# AGONY <sup>IN</sup> EFFIGY

## ART, TRUTH, PAIN, AND THE BODY

FEBRUARY 21–JUNE 17

NEW EXHIBITION

Drawing primarily upon historical graphic works in the BAMPFA collection, **Agony in Effigy: Art, Truth, Pain, and the Body** explores the ways in which physical violence is represented in art through visual cues using an impassioned language of gestures—what German art historian Aby Warburg described as the pathos formula, an enduring artistic motif in which victims are depicted seemingly taking pleasure in their own extreme pain.

The exhibition opens with prints representing bodily violence and torture with a transcendental promise. Examples include religious images featuring martyrs, such as Hans Baldung Grien's *Christ and the Instruments of the Passion* (1517), Jean de Gourmont's *Flagellation* (1520–40), or Jusepe Ribera's *St. Jerome Receiving the Stigmata* (1620).

Allusions to suffering and its purported value recur in imagery throughout Western European art history. Passionate gestures in the School of Rembrandt van Rijn drawing *Conversion of Saint Paul* (c. 1645) or the early nineteenth-century ink-and-wash drawing *Death of Camille, Sister of Horace*, attributed to the school of Jacques Louis David, exemplify such depictions of bodily suffering and physical violence.

Other works in the exhibition offer a critical alternative to such positive representations of physical pain. Jacques Callot's *The Miseries and Misfortunes of War* (1633) and Francisco Goya's *The Disasters of War* (1810–20) represent the beginning of a deprecatory stance against the legitimization of bodily violence.

As we view these images of truth, pain, and the body, we should ask ourselves: What are the dangers in aestheticizing pain and torture? Can the appealing form, which seduces us with the iconography and sensuality of the infliction of pain, also become a force for self-subversion?

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**Agony in Effigy: Art, Truth, Pain, and the Body** is organized by Senior Adjunct Curator Philippe Pirotte with Matthew Coleman, curatorial assistant.

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Francisco Goya: *Tristes presentimientos de lo que ha de acontecer* (*Gloomy presentiments of things to come*), from the series *Los desastres de la guerra* (*The Disasters of War*), 1819–23 (detail); etching, reinforced with aquatint; 11 1/4 × 15 in.; BAMPFA, gift of Mrs. Louise Mendelsohn.



# CAL CONVERSATIONS DREAMING THE LOST MING 梦回金陵

FEBRUARY 21–MAY 13

NEW EXHIBITION

**Cal Conversations: Dreaming the Lost Ming** explores the cataclysmic end of the Ming dynasty by examining the paintings and literature of China's long seventeenth century. The exhibition presents paintings by such artists as Xu Wei, Lan Ying, and Shitao in tandem with text from the plays and memoirs of the period. The Ming dynasty city of Nanjing, a flourishing urban center of pleasure and artistic innovation, was decimated in 1645 by the conquering Qing army. The paintings and inscriptions on exhibit here, by the artists and connoisseurs of seventeenth-century Nanjing, capture the ephemeral world portrayed in the play *The Peach Blossom Fan* (1699), which narrates a tragic tale of dynastic collapse, lost futures, and social disarray. Works by artists from the Ming–Qing transition period suggest an intense effort to come to terms with nostalgia for a lost past. Some painters and connoisseurs found solace in eccentricity, eremitism, and monasticism, while others collaborated with the Qing rulers. All had to negotiate their nostalgia for the Ming with an allegiance to the reigning Qing dynasty.

This is the second in a series of annual exhibitions developed in collaboration with UC Berkeley classes. Students in Professor Sophie Volpp's seminar Seventeenth-Century Nanjing: Painting, Theater, Memoir designed this exhibition in conjunction with Senior Curator for Asian Art Julia White and postdoctoral fellow Yi Yi Mon Kyo, drawing on BAMPFA's permanent collection. Students formulated the exhibition concept, delved into the relations between visual and literary representations of seventeenth-century Nanjing, translated seals and inscriptions, and wrote essays for a guide that accompanies the exhibition.

**Cal Conversations: Dreaming the Lost Ming** is organized by the students in UC Berkeley Professor Sophie Volpp's seminar Seventeenth-Century Nanjing: Painting, Theater, Memoir in conjunction with Senior Curator for Asian Art Julia White and postdoctoral fellow Yi Yi Mon Kyo.

Yuan Jiang: *The Garden of the Secluded Villa*, 1706; ink and color on paper; 7 ½ × 20 ¾ in.; BAMPFA, purchase made possible through a gift from Jane Lurie.





## REPENTANT MONK ILLUSION AND DISILLUSION IN THE ART OF CHEN HONGSHOU

THROUGH JANUARY 28

Chen Hongshou is a key figure in the Chinese painting of the late Ming and early Qing dynasties. This exhibition explores his visually compelling work and his response to the turmoil of his times.

## VERONICA DE JESUS MATRIX 268

THROUGH FEBRUARY 25

De Jesus's memorial portraits honor artists, writers, and diverse cultural figures, testifying to the fact that each life is valuable and worthy of recognition.



## TO THE LETTER REGARDING THE WRITTEN WORD

THROUGH JANUARY 28

Crossing cultures and centuries, this exhibition brings together works that activate the expressive and aesthetic potential of letters and words.

**Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou** is organized by Senior Curator for Asian Art Julia M. White. The exhibition is made possible with lead support from The American Friends of the Shanghai Museum and The Robert H. N. Ho Family Foundation. Additional support is provided by the E. Rhodes and Leona B. Carpenter Foundation; Henry Luce Foundation; Bonhams US and Hong Kong Chinese Paintings Group; Jane DeBevoise in honor of Professor James Cahill; the Asian Art Endowment Fund; Air China; Hok Pui and Sally Yu Leung; Fred Levin & Nancy Livingston, The Shenson Foundation in memory of Ben & A. Jess Shenson; Jenny and James Wan; Sunday and David Yu; John Deng; Arnold and Jr-jye Chang; J. Sanford and Vinie

Zhang Miller; NanHai Art; and an anonymous donor. The catalog is made possible with major support from the Bei Shan Tang Foundation. The audio program is generously funded by Kadist, a contemporary art nonprofit located in San Francisco and Paris. Special thanks to musician Devendra Banhart and entrepreneur and collector Jerry Yang for contributing readings in English and Mandarin, respectively.

**Veronica De Jesus / MATRIX 268** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, 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.

ABOVE, FROM TOP

Chen Hongshou: *Su Wu and Li Ling with Attendants*, c. 1635 (detail); hanging scroll: ink and color on silk; 50 × 19 in.; BAMPFA, purchase made possible through a gift by an anonymous donor. Veronica De Jesus: *George Kuchar*, 2011; mixed media on paper; 10 15/16 × 13 7/8 in.; courtesy of the artist. *Untitled (Calligraphy Leaping Deer)*, United States, c. 1840; BAMPFA, gift of Bliss Carnochan and Nancy Edebo.

## ART WALL KARABO POPPY MOLETSANE

THROUGH JULY 15

Moletsane's vibrant, large-scale portraits for the Art Wall draw on both traditional African visual culture and Afrofuturism.



## MIYOKO ITO MATRIX 267

THROUGH JANUARY 28

Discover the singular vision of a Berkeley-born artist whose enigmatic paintings explore both exterior and interior landscapes.



## BUDDHIST REALMS

THROUGH APRIL 22

Exceptional examples of Buddhist painting are featured in this presentation of art from Tibet, Nepal, India, China, and Mongolia.



The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau. Additional support is provided by Hotel Shattuck Plaza.

**Miyoko Ito / MATRIX 267** is organized by guest curator Jordan Stein. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

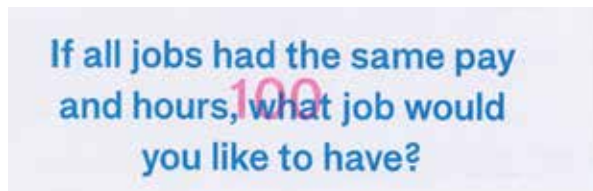
ABOVE, FROM TOP

Karabo Poppy Moletsane: *Proposal for Art Wall*, 2017.

Miyoko Ito: *Tabled Presence*, 1971; oil on canvas; 48 × 48 in.; courtesy of Alice Brunner, Chicago; © The Estate of Miyoko Ito. Photo: Michael Tropea.

*Tsongkhapa*, Tibet, 18th century (detail); mineral and vegetable pigments on cotton; 33 × 50 in.; BAMPFA, bequest of G. Eleanore Murray.





# BREAKING ICE

## A COMMUNITY RESPONSE TO A CITIZENSHIP TEST

JANUARY 31–MAY 20  
NEW EXHIBITION

Based loosely on the 100 questions the United States Citizenship and Immigration Services (USCIS) use to test aspiring citizens, *Breaking ICE*, according to the artists, “encourage[s] participants to engage in critical dialogue around political, personal, fun, philosophical, and hypothetical questions. Our ultimate goal is to explore a brand of citizenship rooted less in documentation and fear and more in the cultivation of communities of belonging.”

**Breaking ICE: A Community Response to a Citizenship Test** is presented in association with Yerba Buena Center for the Arts, San Francisco.

Lukas Brekke-Miesner, Yueqi Chen, Chris Hamamoto, and Takeshi Moro: *Breaking ICE: A Community Response to a Citizenship Test*, 2017; mixed media; dimensions variable; courtesy of the artists and Yerba Buena Center for the Arts, San Francisco.

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# IDA LUPINO

## HARD, FAST, AND BEAUTIFUL

Energetic, resourceful, and intelligent, Ida Lupino (1918–1995) left her indelible impression on cinema from both sides of the camera. Born to a lineage of performers dating back to the Renaissance, Lupino appeared in her first film at thirteen, and not long after decamped from the UK for Hollywood in 1933. There she garnered praise for portrayals of worldly and often unsympathetic characters. Lupino's career gained traction with her move to Warner Bros. in 1940 and roles in *They Drive by Night* and *High Sierra*. Despite her success, Lupino was frustrated by the lack of interesting parts for women and the constraints of the studio system, where she was often suspended for refusing insignificant or demeaning roles. In 1947 she left Warner Bros., and as a free agent began writing, producing, and ultimately directing films in addition to acting.

In 1948 Lupino and her second husband, Collier Young, formed The Filmakers to produce films using a documentary style to depict ordinary people in difficult situations. Ingeniously working around the censorious Motion Picture Production Code, they sensitively portrayed such taboo topics as teenage pregnancy, polio, bigamy, rape, and kidnapping. Taking over the direction of their first production from the ailing Elmer Clifton, Lupino proved to be a skilled director. The low-budget feature was a success and provided a model for The Filmakers' subsequent output. Pioneering independent filmmaking when the studios ruled the screen, Lupino's productions were the "new wave" of their day. This series celebrates Lupino's groundbreaking films alongside her scintillating on-screen presence.

Kate MacKay, Associate Film Curator

Thanks to Katie Dintelman, Criterion Pictures USA; Sam La France, TIFF Cinematheque; Anne Morra and Katie Trainor, Museum of Modern Art; Kristie Nakamura, Warner Bros. Classics; Todd Weiner and Steven Hill, UCLA Film & Television Archive; Lynanne Schweighofer, Library of Congress; and Hannah Prouse and George Watson, BFI.

SATURDAY / 1.13.18

### THEY DRIVE BY NIGHT

8:00

RAOUL WALSH (US, 1940)

Raoul Walsh's atmospheric, realistic depiction of the long haul to livelihood in the Great Depression features Humphrey Bogart and George Raft as two truck-driving brothers keeping just this side of the white line. The cinematography and the acting combine to make the first half of the film compelling social realism; like the great American road movie it is, *They Drive by Night* draws us right along into the trek. Ida Lupino enters the scene as the wife of a trucking company owner, and dominates the rest of the movie, which turns from social drama to melo-murder-drama. Walsh wrote in his autobiography, "Lupino walked off with the picture." JUDY BLOCH

Written by Richard Macaulay, Jerry Wald, based on the novel *Long Haul* by A. I. Bezzerides. Photographed by Arthur Edson. With Ida Lupino, George Raft, Humphrey Bogart, Ann Sheridan. (93 mins, B&W, 35mm, From Warner Bros. Classics)

SUNDAY / 1.14.18

### MOONTIDE

7:00

FRITZ LANG, ARCHIE MAYO (US, 1942)  
4K DIGITAL RESTORATION

In *Moontide*, Ida Lupino is luminous as the distraught Anna, saved from suicide by pugilistic, hard-drinking longshoreman Bobo (Jean Gabin), possessed of his own haunted history. This darkly poetic proto-noir was the great Gabin's American debut, but despite excellent performances, compelling production design, and masterful, Academy Award-nominated cinematography, the film was largely unappreciated at the time of its release. This recent restoration allows for a reevaluation of *Moontide*'s unique magic, part fairy tale and part thriller, channeling Hans Christian Andersen via Raymond Chandler and enveloped in ominous California fog. KATE MACKAY

Written by John O'Hara, based on the novel by Willard Robertson. Photographed by Charles C. Clarke. With Jean Gabin, Ida Lupino, Thomas Mitchell, Claude Rains. (94 mins, B&W, DCP, From Criterion Pictures USA)

SATURDAY / 1.20.18

### OUTRAGE

8:00

IDA LUPINO (US, 1950) IMPORTED ARCHIVAL PRINT

"Events in crisis are laid out like cards on a table at the opening of a Lupino film," wrote *Action*. This one opens with a signature telegraphed image—a coffee cup slides down a factory lunch counter, pushed by the hand of a rapist. In *Outrage*, Lupino dissects a rape and its aftereffects from the point of view of both the victim and her unwitting victimizers—the morbid, voyeuristic, "guilty" members of a suburban Midwest community. After Ann Waldon (Mala Powers) is brutally attacked, Lupino follows her humiliation and her painful steps toward regeneration and assumption of power in relation to men—connected inextricably to her escape from home. JUDY BLOCH

Written by Collier Young, Malvin Wald, Lupino. Photographed by Archie Stout. With Mala Powers, Tod Andrews, Robert Clarke, Albert Mellen. (75 mins, B&W, 35mm, From BFI National Archive, permission Warner Bros. Classics)

SUNDAY / 1.21.18

### HIGH SIERRA

4:00

RAOUL WALSH (US, 1941)

*High Sierra* ushered the gangster genre into the forties, and the gangster himself into the role of existential antihero. Humphrey Bogart's Mad Dog Earle, hiding out in the Sierras following a robbery, is in a no-exit situation that ends in a mountain shootout. Lupino is the hard-bitten cabaret singer who falls in love with him; the two characters are magnetized by their shared status as outcasts. Manny Farber commented: "Lupino . . . works close and guardedly to the camera, her early existentialist-heroine role held to size . . . retracting into herself, [she] steals scenes from Bogart at his most touching."

Written by John Huston, W. R. Burnett, based on a novel by Burnett. Photographed by Tony Gaudio. With Humphrey Bogart, Ida Lupino, Arthur Kennedy, Cornel Wilde. (96 mins, B&W, 35mm, From Warner Bros. Classics)





SATURDAY / 1.27.18

NEVER FEAR

IDA LUPINO (US, 1949) ARCHIVAL PRINT

(a.k.a. *The Young Lovers*). A young dancer finds her promising career threatened by polio in Lupino's first fully credited directorial effort, a steadfastly un-melodramatic melodrama inspired in part by her own battle with the disease as a teenager. Radiant and in love, dancers Carol and Guy trade show business for hospital routines—and optimism for despair—when Carol contracts polio. Lupino dirties up the typical “plucky-lovers-face-adversity” narrative with a gritty realism more attuned to crime docu-noirs; much of the film was shot on location in polio wards. Funded entirely outside the studio system, *Never Fear* earned its director a three-picture RKO deal. JASON SANDERS

Written by Lupino, Collier Young. Photographed by Archie Stout. With Sally Forrest, Keefe Brasselle, Hugh O'Brian, Eve Miller. (82 mins, B&W, 35mm, Preserved by The Museum of Modern Art)

SATURDAY / 2.10.18

THE HITCH-HIKER

IDA LUPINO (US, 1953) ARCHIVAL PRINT

Many, including Lupino herself, have called *The Hitch-Hiker* her best film. It is her only classic noir, a tour-de-force thriller in which agony is externalized in striking camerawork and on-pulse editing. Two Americans on a Mexican fishing trip pick up a hitchhiker, and their car and lives are suddenly commandeered by a psychopathic gunman with one eye that never closes, even in sleep. In the pitiless no-man's-land of the Mexican desert, they attempt to outwit the unpredictability of evil. *The Hitch-Hiker* transcends a paranoid cautionary tale about the menace of strangers to focus on the existential crisis of Americans after they have glimpsed the other side. JUDY BLOCH

Written by Lupino, Collier Young. Photographed by Nicholas Musuraca. With Edmond O'Brien, Frank Lovejoy, William Talman, Jose Torvay. (71 mins, B&W, 35mm, Preserved by the Library of Congress)



SUNDAY / 2.11.18

HARD, FAST AND BEAUTIFUL

IDA LUPINO (US, 1951) ARCHIVAL PRINT

Ida Lupino's taut tennis drama depicts the complexities and limits of female ambition in postwar suburban America and contains an early exposé of corruption in amateur sports. Tennis prodigy Florence (Sally Forrest) is torn between her own dedication to her sport, using tennis to fulfill the materialistic dreams of her ambitious mother (Claire Trevor), and her desire to please her doting fiancé. Florence's painful realization that she has been compromised by Mom in cahoots with and enthralled by a venal tennis promoter is soon echoed by her mother's bitter comeuppance. KATE MACKAY

Written by Martha Wilkerson. Photographed by Archie Stout. With Claire Trevor, Sally Forrest, Carleton G. Young, Robert Clarke. (76 mins, B&W, 16mm, From UCLA Film & Television Archive, permission Warner Bros.)

SATURDAY / 2.17.18

THE BIGAMIST

IDA LUPINO (US, 1953) ARCHIVAL PRINT

Edmond O'Brien is a salesman whose icy wife (Joan Fontaine) runs the business (freezers) while he travels. He becomes involved with a warm and spunky waitress (Ida Lupino) and, when she has his child, marries her out of a sense of propriety. Thus he embarks on a double life, commuting between two marriages, two classes, and two cities, San Francisco and Los Angeles. The story, told in flashback, unfolds in Lupino's characteristically taut directorial style, its mounting tension exacerbated by her cutting observation of behavioral detail. The moot point here is the moral efficacy not of adultery or bigamy, but of marriage. JUDY BLOCH

Written by Collier Young, based on a story by Larry Marcus, Lou Schor. Photographed by George Diskant. With Edmond O'Brien, Lupino, Joan Fontaine, Edmund Gwenn. (78 mins, B&W, 35mm, Preservation print courtesy of UCLA Film & Television Archive, permission Paramount Pictures)



SATURDAY / 2.24.18

ON DANGEROUS GROUND

NICHOLAS RAY (US, 1951)

Nicholas Ray's study of the vigilante mentality is here personified in one pent-up, brutalizing city cop, Jim Wilson (Robert Ryan), exiled to a wintry town where a mentally disturbed killer is being protected by his sister (Ida Lupino) and the townsfolk are out for blood. Lupino plays a blind woman; we hear her before we see her, and the deep resonance of her voice alters the tone of the film. Set to a Bernard Herrmann score, the glistening urban noir gives way to a moody snowscape, where understanding and redemption come, as always in these fatalistic films, a few heartbeats too late. JUDY BLOCH

Written by A. I. Bezzerides, based on the novel *Mad with Much Heart* by Gerald Butler. Photographed by George E. Diskant. With Ida Lupino, Robert Ryan, Ward Bond, Ed Begley. (82 mins, B&W, 35mm, From Warner Bros. Classics)



- 1 *High Sierra*, 1.21.18
- 2 Production still from *Outrage*, 1.20.18  
RKO Pictures/Photofest
- 3 *Moontide*, 1.14.18
- 4 *On Dangerous Ground*, 2.24.18
- 5 *They Drive by Night*, 1.13.18
- 6 *The Bigamist*, 2.17.18
- 7 *Hard, Fast and Beautiful*, 2.11.18

# SPECIAL EVENTS



## FREE SPEECH AND ITS LIMITS: AN UNFINISHED CONVERSATION

THURSDAY / 1.25.18 / 7:10

### INTRODUCTION

UC Berkeley Chancellor Carol Christ

### IN CONVERSATION

Ira Glasser, Ben Stern, Charlene Stern,  
Manu Meel, Edward Wasserman

The First Amendment's protection of freedom of expression has allowed progressive voices to argue powerfully for tolerance, equality, and social change. But what happens when that freedom is used to express intolerance and hate? Charlene Stern's documentary *Near Normal Man*, about her father, Holocaust survivor Ben Stern, illustrates this challenge. In 1977, faced with the prospect of a legal Nazi march through the streets of Skokie, Illinois, Stern mobilized a massive counterprotest with the rallying cry "Not Here! Not Now!" Ben Stern, Charlene Stern, First Amendment advocate Ira Glasser, UC Berkeley student Manu Meel, UC Berkeley Graduate School of Journalism Dean Edward Wasserman, and others join us for a discussion following the screening. This is one of a series of events copresented by the UC Berkeley chancellor's office to reflect on the legacy and current significance of the Free Speech Movement.

**NEAR NORMAL MAN** Charlene Stern, US, 2017, 30 mins, Color, DCP,  
From Charlene Stern

Total program time: 110 mins

## WOODSTOCK

MICHAEL WADLEIGH (US, 1970) ARCHIVAL PRINT

SATURDAY / 1.27.18 / 6:30

### IN PERSON

Country Joe McDonald and Robert N. Zagone

*Berkeley resident Country Joe McDonald became famous for his appearance in the Woodstock Music Festival singing a song about the Vietnam War.*

*Robert N. Zagone is a veteran film and TV director; his works include Read You Like a Book, Go Ride the Music with the Jefferson Airplane, and Drugs in the Tenderloin.*

A young Martin Scorsese pitched in on the editing (beginning what would become a longtime collaboration with lead editor Thelma Schoonmaker) for this influential music documentary on the landmark Woodstock event. While its selection into the National Film Registry may have more to do with the way it captures a sixties counterculture at the height of its free-spirit, anything-goes mystique, it's also a staggering document of genius musical performances by artists including Jimi Hendrix, The Who, Country Joe and the Fish, Janis Joplin, Crosby, Stills & Nash, and Sly and the Family Stone, among many others. JASON SANDERS

Photographed by Wadleigh, David Meyers, et al. (184 mins, 16mm Technicolor, 35mm, 'Scope, Courtesy of the Joe Dante and Jon Davison Collection at the Academy Film Archive, permission Warner Bros. Classics)

**PRECEDED BY A DAY IN THE LIFE OF COUNTRY JOE AND THE FISH** (Robert N. Zagone, US, 1967). And what a day it was! (31 mins, Color, Digital, From Retro Video, thanks to Robert Zagone and Bill DiCicco)

Total running time: 215 mins. Presented in conjunction with the Berkeley Historical Society's exhibition *Soundtrack to the 60s: The Berkeley Music Scene*; for information, see [berkeleyhistoricalsociety.org](http://berkeleyhistoricalsociety.org).







# SERGEI EISENSTEIN

## FILMS THAT SHOOK THE WORLD

Sergei Eisenstein (1898–1948) is regarded as one of the world's most creative, pioneering, and influential filmmakers and is among the most lauded figures in Russia's cultural history. From *Strike* (1925) to *Ivan the Terrible: Parts I and II* (1944–46), Eisenstein's films, as well as his writings and his theory of montage, have shaped the way cinema is understood. Seen today, films like *Battleship Potemkin*, *October* (also known as *Ten Days That Shook the World*), and *Alexander Nevsky* still shock with their extraordinary beauty and invention.

BAMPFA commemorates the 120th anniversary of Eisenstein's birth with this retrospective, which continues through April. We are delighted that Eisenstein authorities Naum Kleiman and Peter Bagrov will travel from Moscow to share their knowledge of the filmmaker's life, work, and aesthetics. Together with our **In Focus** programs (p. 20), this series affords an opportunity to see Eisenstein's works in the best available prints—some imported from European archives—and to understand why the impact of this quintessential Soviet filmmaker's work and ideas continues to be felt around the world.

Series organized by Senior Film Curator Susan Oxtoby and supported in part by grants from the Trust for Mutual Understanding and the National Endowment for the Arts. Thanks to our colleagues at the Institute for Slavic, Eastern European, and Eurasian Studies, UC Berkeley; the San Francisco Silent Film Festival; and the Berkeley Community Chorus & Orchestra, who will present Prokofiev's cantata *Alexander Nevsky*, op. 78, on January 5–7 at UC Berkeley's Hertz Hall (see [bcco.org](http://bcco.org)).

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FRIDAY / 2.9.18

### BATTLESHIP POTEKIN

SERGEI EISENSTEIN (USSR, 1925) BAMPFA COLLECTION

**IN CONVERSATION** Naum Kleiman and Peter Bagrov  
**LIVE MUSIC** Judith Rosenberg on piano

*Naum Kleiman is the former head of the Moscow State Central Cinema Museum and a leading authority on Sergei Eisenstein. Peter Bagrov is vice president of the International Federation of Film Archives and was previously senior curator at Gosfilmofond of Russia.*

**ALSO SCREENS WEDNESDAY / 2.7.18** (with lecture by Anne Nesbet and discussion with Naum Kleiman and Peter Bagrov; see **In Focus**, p. 20)

SATURDAY / 2.10.18

### ALEXANDER NEVSKY

SERGEI EISENSTEIN, DMITRI VASILIEV (USSR, 1938)

**IN CONVERSATION** Naum Kleiman and Peter Bagrov

**FILM TO TABLE DINNER FOLLOWS (P. 23)**

**REPEATS FRIDAY / 2.16.18**

(*Aleksandr Nevskii*). Eisenstein's first completed sound film, *Alexander Nevsky* features not just a score by Sergei Prokofiev, but a brilliant formal collaboration, a form of cinematic opera based on Eisenstein's theories of contrapuntal dynamics. Made on the eve of World War II, the film, though set in 1241, had the authority of a contemporary documentary: its portrayal of a nationalist hero in a peaceful village courageously confronting foreign invaders points to the imminent danger of a German invasion of Russia. The famed "Battle on the Ice" is memorable indeed, but the film's calmer, lyrical moments emphasize how life is interrupted by violence, however patriotic the call.

Written by Eisenstein, Pyotr Pavlenko. Photographed by Eduard Tisse. With Nikolai Cherkasov, Nikolai Okhlopov, Andrei Abrikosov, Vera Ivashcheva. (111 mins, In Russian with English subtitles, B&W, 35mm, From Contemporary Films)

SUNDAY / 2.11.18

### IVAN THE TERRIBLE, PART I

SERGEI EISENSTEIN (USSR, 1944)

**IN CONVERSATION** Naum Kleiman and Peter Bagrov

(*Ivan Grozny*). Like *Alexander Nevsky*, *Ivan the Terrible* is a collaboration with "that magician Sergei Prokofiev," as Eisenstein called him; it has a strange magic bordering on sorcery. Filmed under difficult wartime conditions, it is set in sixteenth-century Moscow, where the newly crowned Czar Ivan attempts to

thwart both the boyars (the feudal nobility) and the hold of the church to create a unified Russia. Set mostly in cave-like cathedral interiors with frescoed walls, the film itself is like a fresco come to life in painterly long shots and tortured close-ups. Part I follows Ivan from his coronation to his voluntary exile to Alexandrov to await his people's summons.

Written by Eisenstein. Photographed by Eduard Tisse, Andrei Moskvina. With Nikolai Cherkasov, Lyudmila Tselikovskaya, Serafina Birman, Mikhail Nazvanov. (96 mins, In Russian with English subtitles, B&W, 35mm, From Janus Films)

### IVAN THE TERRIBLE, PART II

SERGEI EISENSTEIN (USSR, 1958)

**IN CONVERSATION** Naum Kleiman and Peter Bagrov

(*Ivan Grozny*). The second part of Eisenstein's unfinished trilogy is mainly concerned with Ivan's return to the throne and his ruthless opposition to the schemes of the boyars to keep Russia divided among its princes and foreign interests. Stalin took a particular dislike to the portrayal of the Czar's secret police, and the film was banned; finished in 1946, Part II was not released until 1958. It contains a lovely flashback to Ivan's childhood; a meditation on the loneliness of the Czar; a marvelous set piece setting up the usurper Vladimir for assassination; and a Brechtian operatic interlude. This print includes a few minutes of test footage from the unfinished Part III.

Written by Eisenstein. Photographed by Eduard Tisse, Andrei Moskvina. With Nikolai Cherkasov, Serafina Birman, Pavel Kadochnikov, Mikhail Zharov. (90 mins, In Russian with English subtitles, B&W/Color, 35mm, From Janus Films)

FRIDAY / 2.16.18

### ALEXANDER NEVSKY

SERGEI EISENSTEIN (USSR, 1938)

**SEE SATURDAY / 2.10.18**

FRIDAY / 2.23.18

### STRIKE

SERGEI EISENSTEIN (USSR, 1925) BAMPFA COLLECTION

**BAMPFA Student Committee Pick!**

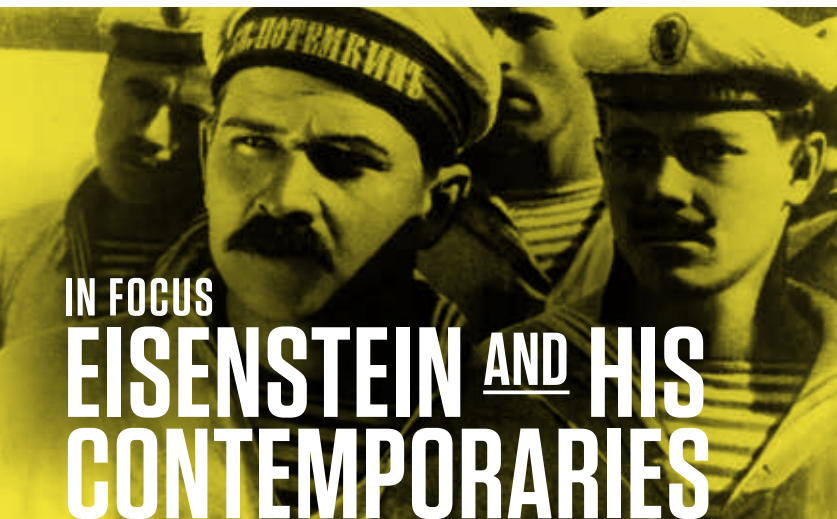
**LIVE MUSIC** Judith Rosenberg on piano

**ALSO SCREENS WEDNESDAY / 1.31.18**  
(with lecture by Anne Nesbet; see **In Focus**, p. 20)

1 *Ivan the Terrible, Part I*, 2.11.18

2 *Alexander Nevsky*, 2.10.18, 2.16.18





# IN FOCUS EISENSTEIN AND HIS CONTEMPORARIES

## LECTURE/SCREENING SERIES

Presented in parallel with **Sergei Eisenstein: Films That Shook the World** (p. 19), this series examines the life and works of one of the early twentieth century's most celebrated filmmakers within the historical, ideological, and theoretical contexts of his times. Featuring illuminating lectures by Anne Nesbet, a UC Berkeley associate professor of Slavic languages and literatures and an expert on Eisenstein and early Soviet culture, the series—which continues through April—follows the entire course of Eisenstein's career, paying particular attention to the political and aesthetic debates in the Soviet Union that surrounded his work and to the reception of his films and ideas in the West. Here is a rare chance to experience theatrical screenings of Eisenstein's films alongside major and lesser-known works by his contemporaries, and to delve deeply into this extraordinary filmmaker's images, his thinking, and his world.

### SPECIAL ADMISSION

General admission: \$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.

Series organized by Senior Film Curator Susan Oxtoby and presented in conjunction with a UC Berkeley course on Eisenstein.



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WEDNESDAY / 1.17.18

### A LIFE FOR A LIFE

EVGENII BAUER (RUSSIA, 1916)

**LECTURE** Anne Nesbet  
**LIVE MUSIC** Bruce Loeb on piano

(*Zhizn za zhizn*, a.k.a. *Her Sister's Rival*). A great yet little-known talent of silent cinema, the theater director and photographer-turned-filmmaker Evgenii Bauer was much in demand for his opulent set designs and subtly lit compositions. Praised as “an artistic treasure” during its release, and starring the incomparable Russian diva Vera Kholodnaya, *A Life for a Life* follows a wealthy matriarch, her two daughters (one adopted), a merchant, and a dashing yet irresponsible prince as they juggle fate, family, love, and funding. Emblematic of the “salon psychology” dramas of the era, it still captures the eye, thanks to Bauer's flair for lighting and design.

Written by Bauer, based on the novel *Serge Panine* by Georges Ohnet. Photographed by Boris Zavelev. With Olga Rakhmanova, Liliya Koreneva, Vera Kholodnaya, Vitold Polonskii. (60 mins, Silent with Russian intertitles and English subtitles, B&W, Digital, permission Milestone Films)

WEDNESDAY / 1.24.18

### THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS

LEV KULESHOV (USSR, 1924)

**LECTURE** Anne Nesbet

(*Neobychainye priklyucheniya mistera Vesta v strane bolshevikov*). This satiric comedy, which ridicules the absurd conceptions of Soviet Russia held by Americans, involves a visit to the USSR by a fearful American and his cowboy bodyguard, who are promptly abducted by hooligans. Directed by Lev Kuleshov, a film theorist and organizer of the pioneering Cine-Lab collective where Sergei Eisenstein studied filmmaking, the frenetic *Mr. West* stands in direct contrast to the static living-room melodramas that Russian cinema was then known for. Appropriating the energy of the American western and comedy, Kuleshov demanded that each scene propel the narrative, and the viewer, forward.

Written by Nicolai Aseyev, Vsevolod Pudovkin. Photographed by Alexander Levitsky. With Porfiri Podobed, Valya Lopatina, Boris Barnet, Vsevolod Pudovkin. (74 mins, Silent with music track, Russian intertitles and English subtitles, B&W, DCP, From MK2 and Lobster Films)



PRECEDED BY **KINO-PRAVDA NO. 21** (Dziga Vertov, USSR, 1925).

Bruce Loeb on piano. This entry in the *Kino-Pravda* series was made to commemorate the first anniversary of Lenin's death. (32 mins @ 18 fps, Silent with Russian intertitles and English e-titling, B&W, 35mm, BAMPFA collection)

WEDNESDAY / 1.31.18

### STRIKE

(SERGEI EISENSTEIN, USSR, 1925) BAMPFA COLLECTION

**BAMPFA Student Committee Pick!**

**LECTURE** Anne Nesbet  
**LIVE MUSIC** Judith Rosenberg on piano

**REPEATS THURSDAY / 2.23.18** (without lecture; see *Sergei Eisenstein*, p. 19)

(*Stachka*). Telling of a factory workers' strike in czarist Russia in 1912 and its brutal suppression, *Strike*, in its brilliant mixture of agitprop techniques and comic-grotesque stylization, reveals the influence of the explosively rich Soviet theater in which Eisenstein was involved. In surprise associations—intercutting shots of the secret police with animals, or a massacre with an abattoir—Eisenstein is at once playful and ferocious. Essential for introducing Eisenstein's intellectual montage, *Strike* is filled with memorable scenes, such as a forbidden meeting in the stockyards, that give the flavor of the underground (both myth and reality) in prerevolutionary Russia.

Written by Grigori Alexandrov, Ilya Kravchunovsky, Valeryan Pletnyov, Eisenstein. Photographed by Eduard Tisse. With Alexander Antonov, Grigori Alexandrov, Mikhail Gomorov, Maxim Strauch. (105 mins, Silent with Russian intertitles and English e-titling, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

PRECEDED BY **GLUMOV'S DIARY** (Sergei Eisenstein, USSR, 1923). A witty parody of Dziga Vertov's *Kino-Pravda* newsreel series, made as an entr'acte for a Proletkult theater production. (Approx. 5 mins, Silent with Russian intertitles and English e-titling, B&W, 35mm, BAMPFA collection)

WEDNESDAY / 2.7.18

### BATTLESHIP POTEMKIN

SERGEI EISENSTEIN (USSR, 1925) BAMPFA COLLECTION

**LECTURE** Anne Nesbet  
**DISCUSSION** Naum Kleiman and Peter Bagrov  
**LIVE MUSIC** Judith Rosenberg on piano

**REPEATS FRIDAY / 2.9.18** (with Naum Kleiman and Peter Bagrov in conversation; see *Sergei Eisenstein*, p. 19)

(*Bronenosets Potyomkin*). Instructed to make a film to commemorate the 1905 revolution, Eisenstein chose to base his script on the mutiny on the battleship Potemkin of the Black Sea Fleet and the ensuing involvement of the people of Odessa.



The sailors' revolt is both premise and metaphor for a tale told virtually entirely through images and their rhythmic juxtaposition and repetition, the purest cinema imaginable; the massacre on the Odessa steps is justifiably one of the most celebrated sequences in film history. But perhaps *Potemkin's* triumph is, as historian Georges Sadoul wrote, "not only the perfection of its form, but the humanitarianism and enthusiasm that impregnated its revolutionary subject."

Written by Eisenstein. Photographed by Eduard Tisse. With Alexander Antonov, Grigori Alexandrov, Vladimir Barsky, Mikhail Gomorov. (70 mins, Silent with Russian intertitles and English subtitles, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

WEDNESDAY / 2.14.18

## THE NEW BABYLON

GRIGORI KOZINTSEV, LEONID TRAUBERG (USSR, 1929)  
BAMPFA COLLECTION

**LECTURE** Anne Nesbet  
**DISCUSSION** Naum Kleiman and Peter Bagrov

(*Novyi Vavilon*). We present *The New Babylon* with Dmitri Shostakovich's original symphonic score for the silent film. Originally banned for its excess and aestheticism, this energetic avant-garde extravaganza represents a culmination of the experimental Factory of the Eccentric Actor (FEKS), founded by directors Kozintsev and Trauberg. Set in the 1871 Paris Commune and centered around a posh department store modeled after that found in Emile Zola's novel *Au bonheur des dames*, the film focuses on a shopgirl (Elena Kuzmina) and a heroic young soldier. The inspiration for the photography came from the Impressionists—Monet, Degas, Renoir—and there are some magnificent scenes shot in fog, shadow, and moonlight.

Written by Kozintsev, Trauberg. Photographed by Andrei Moskvin, E. Mikhailov. With Elena Kuzmina, Pyotr Sobolevsky, David Gutman, Sophie Magarill. (85 mins, Silent with music track, Russian intertitles with English subtitles, B&W, DCP, BAMPFA collection)

WEDNESDAY / 2.21.18

## THE END OF ST. PETERSBURG

VSEVOLOD PUDOVKIN (USSR, 1927) ARCHIVAL PRINT

**LECTURE** Anne Nesbet  
**LIVE MUSIC** Judith Rosenberg on piano

(*Konets Sankt-Peterburga*). An exploited peasant suffers through the horrors of war and capital before awakening to the possibility of revolution in Pudovkin's 1927 dramatic epic, made alongside Eisenstein's *October* to honor the tenth anniversary of the 1917 Russian Revolution. While *October* offers a more sweeping, collectivist account of the period, *The End of St. Petersburg* benefits from a more personal focus on how the individual is drawn into action. Like Eisenstein, though, Pudovkin knew how to film battle scenes, with several set pieces so powerful and realistic they were used in later documentaries on the Revolution.

Written by Nathan Zarkhi. Photographed by Anatoli Golovnya. With Aleksandr Chistyakov, Vera Baranovskaya, Ivan Chuvelyov, V. Obolensky. (84 mins, Silent with Russian and English intertitles, B&W, 35mm, From BFI National Archive, permission Mosfilm)

FOLLOWED BY **THE FALL OF THE ROMANOV DYNASTY (EXCERPTS)** (Esfir Shub, USSR, 1927). Esfir Shub was instrumental in the development of dialectical montage, collaborating with Eisenstein on the shooting scripts of *Strike* and *Potemkin*. *The Fall of the Romanov Dynasty* comprises hundreds of films that Shub unearthed and rescued from neglected corners of the Soviet Union, compiling them into a devastating chronicle of Tsarist Russia from the eve of World War I until its brutal demise in the revolutions of 1917. (15 mins @ 16 fps, Silent with Russian intertitles and English e-titling, 35mm, BAMPFA collection)

WEDNESDAY / 2.28.18

## OCTOBER

SERGEI EISENSTEIN (USSR, 1928) DIGITAL RESTORATION

**LECTURE** Anne Nesbet  
**LIVE MUSIC** Judith Rosenberg on piano

(*Oktyabr*, a.k.a. *Ten Days That Shook the World*). Made to celebrate the tenth anniversary of the October Revolution, *October* has taken on newsreel status: its famously excerptable scenes of the storming of the Winter Palace are said to be more spectacular and better attended than the actual event. But to see the film now is to re-experience the shock with which its experimentation was met on its initial release. (That release was held up while Eisenstein was forced to excise footage of Trotsky, who was himself being excised from Party life.) Eisenstein's theories of intellectual montage turned the objects and figures of recent history into metaphorical elements.

Written by Eisenstein, Grigori Alexandrov. Photographed by Eduard Tisse. With Vasily Nikandrov, Nikolai Popov, Boris Livanov, Tisse. (101 mins, Silent with Russian intertitles and English e-titling, B&W, DCP, From MK2 and Lobster Films)

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- 1 *Battleship Potemkin*, 2.7.18
- 2 *A Life for a Life*, 1.17.18
- 3 *The End of St. Petersburg*, 2.21.18
- 4 *The New Babylon*, 2.14.18
- 5 *Strike*, 1.31.18
- 6 *Glumov's Diary*, 1.31.18
- 7 *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*, 1.24.18
- 8 *October*, 2.28.18



# BERGMAN 100

## A TRIBUTE TO LIV ULLMANN

A defining figure in the art-house cinema of the fifties and sixties, Ingmar Bergman (1918–2007) shaped our ideas about what films could be. He saw the cinema, he said, as “a language that literally is spoken from soul to soul,” one that could speak of the big questions: faith, mortality, the nature of human connections. In the luminous images of cinematographers Sven Nykvist and Gunnar Fischer and the performances of an extraordinary company of actors—Liv Ullmann, Max von Sydow, Bibi Andersson, and Erland Josephson—Bergman’s cinematic language, as sensual as it was meta-physical, found its eloquent expression.

Throughout 2018, BAMPFA celebrates Bergman’s artistic legacy on the centenary of his birth, presenting multiple series that illuminate different dimensions of the director’s career. We begin in February with a focus on his collaboration with Liv Ullmann, perhaps the most iconic member of the Bergman ensemble, who will honor us with her presence at screenings of *Persona* and *Shame*. Upcoming seasons will offer further chances to explore the full range of Bergman’s work with presentations by distinguished guests and intimate salon-style screenings in Theater 2. Showcasing many new and rare 35mm prints as well as recent digital restorations, this yearlong retrospective is an opportunity to rediscover—or discover for the first time—the many facets of this marvelous director.

Series organized by Senior Film Curator Susan Oxtoby and presented with support from The Barbro Osher Pro Suecia Foundation and Norway House Foundation. Thanks to Linda Zachrisson, House of Sweden, Washington, DC; Jan Holmberg, The Ingmar Bergman Foundation; Jon Wengström and Kajsa Hedström, Svenska Filminstitutet; Brian Belovarac, Emily Woodburne, and Ben Crossley-Marra, Janus Films; and Professor Linda H. Rugg, Department of Scandinavian, UC Berkeley. We are indebted to Barbro Osher, Consul General of Sweden San Francisco, for her assistance with this retrospective and thank our programming partner Richard Peterson at the Christopher B. Smith Rafael Film Center, where Liv Ullmann will present her films on February 2 and 4.



1 / 2 / 3 / 4 / 5



THURSDAY / 2.1.18

### PERSONA

INGMAR BERGMAN (SWEDEN, 1966)

**BAMPFA Student Committee Pick!**

**IN PERSON** Liv Ullmann

**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.

Bergman’s masterpiece is probably the most famous of all those modern, post-Pirandellian films concerned with themselves as works of art. An actress (Liv Ullmann) elects to become silent and is put into the care of a nurse companion (Bibi Andersson). The actress’s act, we soon learn, has two aspects: it is a wish for ethical purity, but it is also a species of sadism. By the end of the film, the two characters are engaged in a desperate Strindberg-like duel of identities, and Bergman has turned that struggle into a metaphor for the fate of language, art, and consciousness itself. **RUSSELL MERRITT**

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Bibi Andersson, Margareta Krook, Gunnar Björnstrand. (85 mins, In Swedish with English subtitles, B&W, 35mm, From Park Circus, permission Janus Films)

SATURDAY / 2.3.18

### SHAME

INGMAR BERGMAN (SWEDEN, 1968)

**IN PERSON** Liv Ullmann

**SPECIAL ADMISSION** (see *Persona*, above)

(*Skammen*). “Set a tiny step into the future, the film has the inevitability of a common dream. . . . One of Bergman’s greatest films, [and] one of the least known” (Pauline Kael). Fleeing a civil war in their country, a couple (Max von Sydow and Liv Ullmann), both musicians, retreat to a remote island to grow fruit and cultivate their mutual love. But war overtakes them, exacting its total surrender of pride, privacy, and finally, principle. An oblique response to the escalating war in Vietnam, *Shame* expands Bergman’s frame from interpersonal conflicts to political ones.

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Max von Sydow, Gunnar Björnstrand, Hans Alfredson. (103 mins, In Swedish with English subtitles, B&W, 35mm, From Park Circus, permission Janus Films)

THURSDAY / 2.8.18

### HOURLY OF THE WOLF

INGMAR BERGMAN (SWEDEN, 1968)

(*Vargtimmen*). *Hour of the Wolf* intertwines supernatural mysteries with the no less mysterious torments of creativity. Alma (Liv Ullmann) tells of her life on a remote island with her artist husband (Max von Sydow), who has disappeared, leaving only his diary. The strange occurrences she relates invoke the waking nightmares of gothic horror, yet in creating this eerie tale, Bergman drew on his own experiences of isolation on the island of Fårö: “The demons would come to me and wake me up, and they would stand there and talk to me,” he said.

Written by Bergman. Photographed by Sven Nykvist. With Max von Sydow, Liv Ullmann, Erland Josephson, Gertrud Fridh. (90 mins, In Swedish with English subtitles, B&W, 35mm, From Park Circus, permission Janus Films)

THURSDAY / 2.15.18

### CRIES AND WHISPERS

INGMAR BERGMAN (SWEDEN, 1972)

(*Viskningar och rop*). *Cries and Whispers* depicts the final day of Agnes (Harriet Andersson), who lies in bed with cancer. Her sisters, Maria (Liv Ullmann) and Karin (Ingrid Thulin), and a companion, Anna (Kari Sylwan), watch over her. In a film as formal as a clock’s tick, Bergman restricts his palette to colors of blood, his close-ups to the image of the soul. The four women want strength to face life, to overcome fear. They are the same person in different stages of realizing that to love is to empty oneself of desire, that life’s meaning is to be saved by giving one’s body and soul. **RYAN DEROSA**

Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Kari Sylwan, Ingrid Thulin, Liv Ullmann. (91 mins, In Swedish with English subtitles, Color, 35mm, From Janus Films)





SATURDAY / 2.17.18

## AUTUMN SONATA

INGMAR BERGMAN (SWEDEN, 1978)

6:00

FILM TO TABLE DINNER FOLLOWS (SEE BOX AT RIGHT)

(*Höstsonaten*). The warm autumnal hues of a house on a lake give a false, perhaps wished-for sense of security to the setting, the home of a pastor and his wife, Eva (Liv Ullmann). Very soon the steely tone of love avoided, attempted, and denied overrides any hope. The arrival of Eva's mother (Ingrid Bergman), a concert pianist, for their first meeting in seven years occasions an opening out of feelings by daughter and mother. Ingmar Bergman uses a formal combination of flashback tableau and piercing close-up to answer the daughter's worst fear—that her grief is her mother's secret pleasure—with the reality of indifference. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Bergman, Liv Ullmann, Lena Nyman, Halvar Björk. (93 mins, In Swedish with English subtitles, Color, 35mm, From Janus Films)



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SATURDAY / 2.24.18

## SARABAND

INGMAR BERGMAN (SWEDEN, 2003)

6:00

FILM TO TABLE DINNER FOLLOWS (SEE BOX AT RIGHT)

A blistering sequel to *Scenes from a Marriage*, Bergman's final work proved that his grasp of human foibles had only sharpened, not mellowed, with age. Still seething after all these years, ex-spouses Marianne and Johan (Liv Ullmann and Erland Josephson) are reunited when Marianne visits the surly old contrarian on his isolated estate. Slipping into the half-fond, half-insulting dialogue typical of former lovers, the two are soon overshadowed by the ongoing emotional warfare between Johan's sixty-one-year-old son, Henrik, and Henrik's teenage daughter, Karin. Bergman tunes this troubled foursome like a fine quartet, with each scene or sonata gathering in emotional resonance. JASON SANDERS

Written by Bergman. Photographed by Raymond Wemmenlöv, et al. With Liv Ullmann, Erland Josephson, Börje Ahlstedt, Julia Dufvenius. (112 mins, In Swedish with English subtitles, Color, Digital, Permission Sony Pictures Classics)

- 1 *Saraband*, 2.24.18
- 2 *Persona*, 2.1.18  
Lopert Pictures Corporation/  
Photofest
- 3 *Shame*, 2.3.18
- 4 *Hour of the Wolf*, 2.8.18
- 5 *Autumn Sonata*, 2.17.18
- 6 *Cries and Whispers*, 2.15.18

## 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 planned, prepared, and served by Babette chefs/owners Joan and Patrick in a convivial, dinner-party atmosphere.

Purchase dinner tickets in advance at [babettecafe.com](http://babettecafe.com) (film tickets must be purchased separately). This season's Film to Table dinners are on the following Saturdays: January 13 and 20; February 10, 17, and 24. See calendar (pp. 2–3) for films.

# DOCUMENTARY VOICES

Our annual series of recent and historical documentary films begins with a visit from Luis Ospina, who will travel from Colombia to present a selection of his radical short works. Ospina was a founding member of the collective Grupo de Cali; “by negotiating the political while including questions of the popular, the group re-evaluated cinema’s role in society, and changed the face of Latin American filmmaking” (Samuel T. Adams, *Brooklyn*). Other politically charged films follow. *An Angry Inuk*, like Robert Flaherty’s *Nanook of the North*—often called the first documentary film—looks at the indigenous people of northern Canada. But while Flaherty’s film preserved ancient traditions from the viewpoint of an outsider, *An Angry Inuk* was created by an Inuit to expose her community’s contemporary stance on seal hunting. *Torre Bela* documents a commune established as part of a land reform movement in Portugal, while *The Red Line* insightfully examines the making of that film. *Fish Tail* reuses footage originally shot for a TV film on fishing in the Azores that the filmmakers disavowed; in their reshaping of the material, “sheer depth of thought and rare sensitivity pulses through every frame” (*Screen Daily*). With *In the Year of the Pig*, a self-described “radical scavenger” takes on the Vietnam War. Join the struggle! Our series continues through April.

Kathy Geritz, Film Curator

Presented in conjunction with Natalia Brizuela’s UC Berkeley course on documentary film. Luis Ospina’s visit is made possible by the Los Angeles Filmforum series *Ism Ism Ism: Experimental Cinema in Latin America*, supported by the Getty Foundation, the Mike Kelley Foundation for the Arts, the Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts, and presented at BAMPFA with the support of the Andy Warhol Foundation for the Visual Arts.



1 / 2 / 3 / 4 / 5

WEDNESDAY / 1.17.18

## SHORT FILMS OF LUIS OSPINA

7:00

IN PERSON Luis Ospina

Luis Ospina is among the most influential and prolific filmmakers in Colombia. Although influenced by the militant cinema that became prevalent across much of Latin America in the 1960s, collaborators Carlos Mayolo and Ospina incorporated political critique, a sense of aesthetics, and perhaps most importantly, humor. Their iconic *Vampires of Poverty*, a fictional documentary, satirized what Mayolo and Ospina described as *pornomiseria* (poverty porn), a type of documentary film funded by the Colombian state to satiate the demand abroad for images of poverty and underdevelopment. *Eye / Sight* is a later meta-reflection on this landmark film. (Adapted from a note by Michèle Faguet)

**THE VAMPIRES OF POVERTY (AGARRANDO PUEBLO)** Luis Ospina, Carlos Mayolo, Colombia, 1978, 27 mins, In Spanish with English subtitles, Color/B&W, 16mm

**IN SEARCH OF MARIA (EN BUSCA DE "MARÍA")** Luis Ospina, Jorge Nieto, Colombia, 1985, 15 mins, In Spanish with English e-titling, Color/B&W, 35mm

**EYE / SIGHT (OJO Y VISTA: PELIGRA LA VIDA DEL ARTISTA)** Luis Ospina, Colombia, 1987, 26 mins, In Spanish with English e-titling, Color, 3/4" video

Total running time: c. 70 mins, From Archivo Luis Ospina

WEDNESDAY / 1.24.18

## AN ANGRY INUK

7:00

ALETHEA ARANQUQ-BARIL (CANADA, 2016)

Animal rights activists’ campaign to present seal hunting as barbaric is highly successful. Less visible, until recently, is the Inuit response. Throughout Canada, Inuit people depend on seal meat for food and on the sale of pelts to participate in the global economy. Bans against hunting have devastated their economy and way of life. In her passionate, mind-shifting film, Alethea Aranquq-Baril chronicles her and other Inuits’ efforts to forge a new kind of political activism using humor and social media. “This quiet, purposed anger is the most powerful and responsible kind and it has a dignity that is absent in modern discourse,” observes Kurt Halryad in *ScreenAnarchy*.

Photographed by Qajaq Ellsworth. (85 mins, In Inuktitut and English with English subtitles, Color, DCP, From National Film Board of Canada, permission Bond/360)

PRECEDED BY **THE BEAR FACTS** (Jonathan Wright, Canada, 2010). An animated twist on first-contact stories. (4 mins, Color, Digital video, From National Film Board of Canada)

Total running time: 89 mins





WEDNESDAY / 1.31.18

**TORRE BELA**

THOMAS HARLAN (FRANCE/PORTUGAL/ITALY/SWITZERLAND, 1975)

A supporter of the revolution that ousted the Salazar dictatorship in Portugal, the German leftist Thomas Harlan was inspired by the Portuguese land reform movement to make this documentary on efforts to turn over the large estate of Torre Bela to local workers. "The resulting film remains one of the emblematic Portuguese films of the revolutionary period, and one of the purest examples of militant documentary. Granted seemingly unfettered access to the ardent struggle, Harlan's intimately observational film captures the ideological and logistical tensions fissuring the workers' cause while also remaining attentive to the spirit of their movement" (Haden Guest, Harvard Film Archive).

Photographed by Russell Parker. (106 mins, In Portuguese with English subtitles, Color, Digital video, From Munich Filmmuseum)

WEDNESDAY / 2.7.18

**THE RED LINE**

JOSÉ FILIPE COSTA (PORTUGAL, 2012)

(*Linha vermhela*). José Filipe Costa's response to Thomas Harlan's *Torre Bela* "re-examine[s] Harlan's work and his role as observer, participant, and perhaps direct influence upon the events. . . . *The Red Line* offers a nuanced and fascinating look back upon the revolutionary movement and its aftermath while paying homage to the work of Harlan and his editors, and the difficult, perhaps impossible, path of the militant documentary cinema they sought to define. Interviews with key figures from the film—including the movement's charismatic leader Wilson—are at times startling for their frankness, honesty, and ambiguity" (Haden Guest, Harvard Film Archive).

(80 mins, In Portuguese with English subtitles, Color, DCP, From Terratreme Filmes)

WEDNESDAY / 2.21.18

**FISH TAIL**

JOACHIM PINTO, NUNO LEONEL (PORTUGAL, 2015)

**"If Rossellini had ever made it to the Azores, he might have come up with something akin to *Fish Tail*."** SENSES OF CINEMA

(*Rabo de peixe*). Between 1998 and 2002, Portuguese filmmakers Joachim Pinto and Nuno Leonel (*What Now? Remind Me*) shot footage of their friend Artur and his family, fishermen living in the remote Azores Islands, who fear that the end of small-scale fishing is near. They returned to the footage recently to create this beautiful, moving essay film. With respect and affection, they observe and consider their friends' daily work as "men of the sea"—the repetitive manual labor; the collective spirit seen in shared meals, income, and catch; and the deep connection to a place and to ancient ways.

(103 mins, In Portuguese with English subtitles, Color, DCP, From Grasshopper Film)

WEDNESDAY / 2.28.18

**IN THE YEAR OF THE PIG**

EMILE DE ANTONIO (US, 1969) RESTORED 35MM PRINT

Emile de Antonio's Academy Award-nominated *In the Year of the Pig* makes the case against US intervention in Vietnam using an incendiary montage style. The film "connects the bloody dots between politicians and business leaders, Western imperialists, and puppet governments, using a collage of rare archival footage from the French colonial period, film dispatches from the current conflict, and interviews with American policymakers and international experts on Vietnam. Completed in 1969, in the thick of both the undeclared war and the growing anti-war movement, *Pig* is an explosive analysis of the American war machine" (Wisconsin Center for Film and Theater Research).

Photographed by John F. Newman, Jean-Jacques Rochut. (101 mins, B&W, 35mm, Restored print courtesy of UCLA Film & Television Archive)

- 1 *Fish Tail*, 2.21.18
- 2 *In the Year of the Pig*, 2.28.18
- 3 *Torre Bela*, 1.31.18
- 4 *An Angry Inuk*, 1.24.18
- 5 *The Red Line*, 2.7.18
- 6 *The Vampires of Poverty*, 1.17.18





# REVERSE ANGLE CINEMA LOOKS AT ITSELF

1 / 2 / 3 / 4

What is the function of cinema in our daily lives and in society? What is it capable of? This series, which continues through May, features films that interrogate the medium, asking just such questions of archivists, programmers, filmmakers, and films themselves, finding answers that are passionate, precise, and unexpected. In *Cinema: A Public Affair*, Naum Kleiman speculates that “cinema has the ability to turn people into citizens,” an idea at the core of his philosophy as director of the Moscow State Central Cinema Museum. *A Useful Life*, Federico Veiroj’s tender appreciation of a dying Uruguayan cinemathèque, takes us behind the screen and into the daily life of a film programmer. Ross Lipman says of his new film: “*Notfilm* asks, as Beckett did, what cinema can tell us of the human experience. It aspires, as Beckett did, to Joyce’s dictum that artworks should not be about things, but be things themselves.” In different ways, Chris Marker’s love letter to Andrei Tarkovsky and Yaël Hersonski’s interrogation of Nazi propaganda teach us how to look attentively and thoughtfully at cinema, while Bill Morrison’s *Dawson City: Frozen in Time* looks at lost silent cinema and adds to our knowledge of film history. This rich array of fiction, nonfiction, and experimental works is an invitation to ponder big questions about why we look at film, how contemplation enhances our capacity to think and feel, and what cinema’s social and cultural role is or could be.

Kathy Geritz, Film Curator



SATURDAY / 1.20.18

## ONE DAY IN THE LIFE OF ANDREI ARSENEVICH

CHRIS MARKER (FRANCE, 2000)

FILM TO TABLE DINNER FOLLOWS (P. 23)

(*Une journée d'Andrei Arsenevich*). Chris Marker has crafted a cinematic psalm to Andrei Tarkovsky in this absorbing documentary on the aesthetics, evocations, and sensibilities of one of the greatest cinema stylists of all time. Marker’s cinema essay transports the viewer into Tarkovsky’s films and uses two video shoots—a visit to the settings of *The Sacrifice* [screening at BAMPFA this season: see p. 28], and a video edited on Tarkovsky’s deathbed as a testimony to his work. SF FILM FESTIVAL

Written, Photographed by Marker. (55 mins, In English, B&W/Color, Betacam, From Icarus Films)

PRECEDED BY **THE TRAIN ROLLS ON** (Chris Marker, France, 1971). Marker interviews Alexander Medvedkin, intercuts materials from the Soviet director’s “cine-train,” and provides his own inimitable commentary for a thoughtful study of one of the cinema’s great agitational filmmakers. “A little masterpiece” (Richard Roud). (32 mins, In English, B&W, 16mm, From Reserve Film and Video Collection of The New York Public Library for the Performing Arts, permission Iskra Films)

Total running time: c. 90 mins

SUNDAY / 1.21.18

## DAWSON CITY: FROZEN IN TIME

BILL MORRISON (US, 2017)

IN PERSON Bill Morrison

Much of our cinema history has been lost, and so the discovery of more than five hundred reels of silent nitrate film, buried for decades under permafrost in a former Gold Rush town, could only be greeted with “Eureka!” Morrison’s film is a beautiful meditation on this rare, often damaged, footage as well as a history of the corner of the Canadian Yukon where it was found. “In addition to being filled with as many twists and turns as a first-rate suspense thriller, *Dawson City* is packed with near-metaphysical intimations, both awe-inspiring and humbling” (Glenn Kenny, *New York Times*).

(120 mins, Color/B&W, DCP, From Kino Lorber)

SUNDAY / 1.28.18

## A USEFUL LIFE

FEDERICO VEIROJ (URUGUAY, 2010) BAMPFA COLLECTION

“An elegy to cinephilia and the lives less ordinary keeping it on life support.” ED GONZALEZ, SLANT

(*La vida útil*). In this deadpan comedy of cinema and obsolescence, Jorge (played by Uruguayan film critic Jorge Jelinek) has worked his entire adult life at Montevideo’s Cinemateca Uruguaya. His routine has remained the same for years: projecting films, greeting the same six or seven audience members, and deciding what to repair next. But his days in cinema might be coming to a sudden and life-changing end with the threatened closure of the economically unviable institution. JASON SANDERS

Written by Inés Bortagaray, Arauco Hernández, Gonzalo Delgado, Veiroj. Photographed by Hernández. With Jorge Jelinek, Manuel Martínez Carril, Paola Venditto. (67 mins, In Spanish with English subtitles, B&W, DigiBeta, BAMPFA collection, permission FiGa Films)

PRECEDED BY

**STANDARD GAUGE** (Morgan Fisher, US, 1984). An autobiography told through 35mm film fragments collected over twenty years as a film editor. (35 mins, Color, 16mm, From the artist)

**LUMINOUS** (Alexi Manis, Canada, 2001). A projectionist’s homage to celluloid and projection booths. (4 mins, Color, 16mm, From CFMDC)

Total running time: c. 110 mins

SUNDAY / 2.4.18

## A FILM UNFINISHED

YAËL HERSONSKI (ISRAEL, 2010) BAMPFA COLLECTION

INTRODUCTION William Guynn

*William Guynn is professor emeritus of art at Sonoma State University. He is the author of Unspeakable Histories: Film and the Experience of Catastrophe and Writing History in Film.*

At the end of World War II, film footage of the Warsaw Ghetto was found in an East German archive. First treated as an accurate historical record and used in documentary films, in 1998—when outtakes were discovered—it was revealed to be an unfinished propaganda film, *Das Ghetto*. “Hersonski embarks on a critical analysis of *Das Ghetto* that is remarkable as much for its speculative restraint as for its philosophical reach. . . . Acknowledging the ‘many layers of reality,’ the director creates a palimpsest of impressions from multiple, meticulously researched sources representing both victims and oppressors” (Jeannette Catsoulis, *New York Times*).

Photographed by Itai Neeman. (90 mins, In English, Hebrew, German, Polish, and Yiddish with English subtitles, Color/B&W, 35mm, BAMPFA collection, permission Oscilloscope Laboratories)



FRIDAY / 2.16.18

## NOTFILM

ROSS LIPMAN (US, 2015)

7:00

**“*Notfilm* testifies to an almost inexhaustible fascination with the pleasures and paradoxes of cinema.”** A. O. SCOTT, *NEW YORK TIMES*

In 1965 Samuel Beckett released his only film, a collaboration with Buster Keaton that obliquely explored cinema and perception. Ross Lipman’s fascinating kino-essay examines the production and implications of the resulting *Film*. Drawing on outtakes, audio recordings, and other rare archival materials, *Notfilm* is “a brilliant examination of its significance in relation to Beckett’s dramatic works and to film theory. Lipman very persuasively and masterfully shows *Film*’s continuing importance” (Jonathan Rosenbaum).

(128 mins, Color/B&W, DCP, From Milestone Films)

FOLLOWED BY **SAMUEL BECKETT’S FILM** (Alan Schneider, US, 1965). Beckett’s *Film* is in essence a chase film—arguably the craziest committed to celluloid. (Written by Samuel Beckett. Photographed by Boris Kaufman. With Buster Keaton, Nell Harrison, James Karen, Susan Reed. 22 mins, B&W, 35mm, Permission Evergreen Review. Preservation funded through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation.)

Total running time: 150 mins

THURSDAY / 2.22.18

## CINEMA: A PUBLIC AFFAIR

TATIANA BRANDRUP (GERMANY, 2015)

7:00

**“A celebration of a modest, inspiring cultural figure whose conviction that cinema can be used to construct a free civil society is a more contagious idea than a TED talk.”**

DEBORAH YOUNG, *HOLLYWOOD REPORTER*

“A film begins when it ends. It begins in the conversation and exchange of opinions about it. That’s when the dream of what we’ve just seen crystallizes into reality. And in this process, we become better people, a little more free and open,” Naum Kleiman, an acclaimed film historian and Eisenstein expert, observes in this collage portrait of his twenty-five years as director of the vibrant, idealistic, but beleaguered “Musey Kino,” Moscow’s Cinema Museum. He was forced out in 2014—in part, one suspects, because of his unshakable belief that cinema is a social and cultural necessity for a free nation. We are honored to have Kleiman as a guest speaker in our **Sergei Eisenstein** series (p. 19).

Photographed by Martin Farkas, Brandrup. (104 mins, In Russian and German with English subtitles, Color/B&W, DCP, From Filmkantine UG, Berlin)



- 1 *Cinema: A Public Affair*, 2.22.18
- 2 *Dawson City: Frozen in Time*, 1.21.18
- 3 *A Film Unfinished*, 2.4.18
- 4 *A Useful Life*, 1.28.18
- 5 *One Day in the Life of Andrei Arsenevich*, 1.20.18
- 6 *Notfilm*, 2.16.18

5

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# LIMITED ENGAGEMENTS



## THE SACRIFICE

ANDREI TARKOVSKY (SWEDEN/France, 1986)  
NEW 4K DIGITAL RESTORATION

FRIDAY / 1.12.18 / 7:00

SUNDAY / 1.28.18 / 4:00

FRIDAY / 2.23.18 / 4:00

(*Offret*). Shot in Sweden by Ingmar Bergman's cinematographer Sven Nykvist, *The Sacrifice* is set in Tarkovsky country: a vast, airy home on a remote Baltic island whose shores evoke the edge of the world. A retired actor, Alexander (Erland Josephson), finds himself in retreat on the occasion of his birthday celebration, elaborately orchestrated by his bourgeois family. The television and a cold wind bring news of nuclear war—and still, the family survives. But it is the moment Alexander has waited for all his life. “The issue I raise,” Tarkovsky said, “is one that to my mind is most crucial: the absence in our culture of room for a spiritual existence.” Chris Marker’s portrait of Tarkovsky, *One Day in the Life of Andrei Arsenevich*, screens in our **Reverse Angle** series (p. 26).

Written by Tarkovsky. Photographed by Sven Nykvist. With Erland Josephson, Susan Fleetwood, Valérie Mairesse, Allan Edwall. (149 mins, In Swedish with English subtitles, Color, DCP, From Kino Lorber)



## THE CRIME OF MONSIEUR LANGE

JEAN RENOIR (France, 1936) NEW DIGITAL RESTORATION

SATURDAY / 1.13.18 / 6:00

SUNDAY / 1.21.18 / 2:00

FILM TO TABLE DINNER FOLLOWS THE 1.13.18 SCREENING (P. 23)

**“Of all Renoir’s films, *M. Lange* is the most spontaneous, the richest in miracles of camerawork, the most full of pure beauty and truth. In short, it is a film touched by divine grace.”** FRANÇOIS TRUFFAUT

(*Le crime de M. Lange*). One man kills another, but which one is the criminal? After a venal, predatory publisher disappears, his employees decide to collectivize, building community and commercial success around the pulp Western stories of nebbishy dreamer Amédée Lange. When love and livelihood are threatened, mild Monsieur Lange defends them by any means necessary. “I found myself *engagé* without having meant to be,” Renoir said of his leftist allegiances. His film similarly engages us lightly but sincerely, finding a kind of Popular Front utopia in a shabby courtyard alive with neighborly banter, flirtation, and song. JULIET CLARK

Written by Jacques Prévert, Renoir. Photographed by Jean Bachelet. With René Lefèvre, Jules Berry, Odette Florelle, Jacques Brunius. (84 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)





## THE RULES OF THE GAME

JEAN RENOIR (FRANCE, 1939) 35MM PRINT

SUNDAY / 1.14.18 / 4:00

FRIDAY / 1.19.18 / 4:00

**BAMPFA Student Committee Pick!**

(*La règle du jeu*). In Renoir's masterpiece of ruthless grace, made between the Munich accords and the outbreak of war, history plays as both tragedy and farce. This self-declared "dramatic fantasy" à la Beaumarchais and de Musset etches, in the director's words, "a rich, complex society . . . dancing on a volcano." It uses the construct of a country-house gathering, with its shooting party and masquerade, its shifting romantic allegiances and upstairs-downstairs micro-melodramas, to frame a portrait of respectable civilization that is both seductive and monstrous. It is Renoir's special gift to combine entomological precision with genuine compassion for each of his many characters. JULIET CLARK

Written by Renoir, Karl Koch. Photographed by Jean Bachelet. With Marcel Dalio, Nora Grégor, Renoir, Gaston Modot. (106 mins, In French with English subtitles, B&W, 35mm, From Janus Films)



## MEMORIES OF UNDERDEVELOPMENT

TOMÁS GUTIÉRREZ ALEA (CUBA, 1968)

NEW DIGITAL RESTORATION / BAY AREA THEATRICAL PREMIERE!

THURSDAY / 1.18.18 / 7:00

FRIDAY / 1.26.18 / 7:00

SATURDAY / 2.3.18 / 5:00

(*Memorias del subdesarrollo*). The Cuban cinema reached full maturity with this classic study of a bourgeois writer who stays in Cuba after the revolution, despite his alienation from the new society and the loss of all his friends to Miami. Based on novelist/screenwriter Edmundo Desnoes's autobiographical *Inconsolable Memories*, *Memories of Underdevelopment* became the first feature-length film from postrevolutionary Cuba to be released in the United States, to high acclaim. Peter Schjeldahl in the *New York Times* called it "a profound, noble film . . . beautifully understated, sophisticated and cosmopolitan in style, fascinating in its subtlety and complexity."

Written by Gutiérrez Alea, Edmundo Desnoes, based on *Inconsolable Memories* by Desnoes. Photographed by Ramón Suárez. With Sergio Corrieri, Daisy Granados, Esclinda Núñez, Beatriz Ponchova. (97 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

## WOMAN IN THE DUNES

HIROSHI TESHIGAHARA (JAPAN, 1964) 35MM PRINT

FRIDAY / 1.19.18 / 7:00

FRIDAY / 2.2.18 / 7:00

**BAMPFA Student Committee Pick!**

(*Suna no onna*). The sands of time have not worn away the startling beauty of *Woman in the Dunes*, nor answered the fundamental questions of identity and commitment it poses. A young widow lives in a pit-house and is fed by her neighbors; she is forced to constantly clear her pit of the sands that threaten to engulf the whole village. The villagers bring a passing entomologist, who has missed his bus home, to spend the night, and share her work and her bed—it seems, forever. Many scenes still haunt—the woman's mysterious nocturnal labors, the man's Sisyphean attempts to escape as the sand people watch from on high. Who's the insect now? JUDY BLOCH

Written by Kobo Abe, based on his novel. Photographed by Hiroshi Segawa. With Eiji Okada, Kyoko Kishida, Hiroko Ito, Koji Mitsui. (147 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)



# LIMITED ENGAGEMENTS



## LETTERS FROM BAGHDAD

ZEVA OELBAUM, SABINE KRAYENBÜHL (UK/US/France, 2017)

FRIDAY / 1.26.18 / 4:00

SUNDAY / 1.28.18 / 2:00

**“A carefully researched documentary that uses an extraordinary wealth of appealing archival footage accompanied by Tilda Swinton’s voiceover as Bell.”** JAY WEISSBERG, *VARIETY*

The most powerful woman in the British Empire in her day, Gertrude Bell shaped the modern Middle East after World War I, and helped draw the borders of Iraq. With unique access to documents from the Iraq National Library and Archive and Bell’s personal writings, *Letters from Baghdad* tells the story of Bell and Iraq entirely in the words of the players of the day, excerpted verbatim from intimate letters, private diaries, and secret communiqués. This fascinating documentary makes a fitting companion to *The End of the Ottoman Empire*, also screening this season (see below).

Photographed by Gary Clarke, Petr Hlinomaz. With Michael Higgs, Eric Loscheider, Rachael Stirling, Adam Astill. Narrated by Tilda Swinton. (95 mins, In English and Arabic with English subtitles, Color, DCP, From Vitagraph Films)

## THE END OF THE OTTOMAN EMPIRE

MATHILDE DAMOISEL (France/SWITZERLAND, 2016)

FRIDAY / 2.2.18 / 4:00

SATURDAY / 2.10.18 / 2:00

Back by popular demand! This documentary offers an overview of the Ottomans, who ruled three continents for six centuries, and explains how the decline of the Ottoman Empire throughout the nineteenth century and up to 1925 informs current politics. All of the region’s modern nations were born from the collapse of the empire, orchestrated by the super-powers of the day, France and Great Britain. Today’s political, religious, and ethnic challenges in Bosnia, Kosovo, Turkey, Lebanon, Syria, Israel, Palestine, and Iraq are discussed in interviews with historians and experts. Illustrated by archival imagery, *The End of the Ottoman Empire* tells the essential backstory of our world today. SUSAN OXTOBY

Written by Sylvie Jézéquel, Damoiseil. Photographed by Sébastien Saadoun. (104 mins, In English, French, and German with English subtitles, Color, Digital, From Icarus Films)



## EX LIBRIS: THE NEW YORK PUBLIC LIBRARY

FREDERICK WISEMAN (US, 2017)

SUNDAY / 2.4.18 / 3:00

WEDNESDAY / 2.14.18 / 7:00

Frederick Wiseman’s latest documentary provides welcome confirmation of the survival of intelligent life in discouraging times. *Ex Libris* demonstrates the dedication of the New York Public Library, with eighty-eight branches spread across five boroughs, to support and reflect the vibrant diversity of the city at its best. Observing board meetings, celebrity speaker series, and galas; behind-the-scenes work at a library call center and book redistribution depot; reading groups, after-school programs, braille lessons, and job fairs across the city, we witness what Khalil Gibran Muhammad (then director of the Schomburg Center for Research in Black Culture) describes as the “mind-building, soul-affirming, lifesaving work” of the NYPL. KATE MACKAY

Photographed by John Davey. (197 mins, Color, DCP, From Zipporah Films)







## SATANTANGO

BÉLA TARR (HUNGARY/GERMANY/SWITZERLAND, 1994)  
35MM MINT PRINT

SUNDAY / 2.18.18 / 1:00

**BAMPFA Student Committee Pick!**

SPECIAL ADMISSION: \$25 general; \$15 BAMPFA members, students, seniors, and disabled persons

(*Sátántangó*). Béla Tarr's seven-and-a-half-hour opus of melancholia was hailed as one of the most important films of the 1990s—and as a definitive statement on the end of communism, an interim report on the state of humanity, and a prayer call for a society on the edge of collapse. The members of a rural farm collective eke out their days through a series of failed hopes, unsuccessful relationships, and all-too-successful drinking binges, often helplessly sharing screen time (and importance) with the various dog packs, cow herds, and cats that wander through the rain-drenched landscape. The film mimics the hypnotic languor of a tango: a slow step forward, a slow step back, repeat. Tarr's mesmerizing recreation of an entire world, complete with all of this world's poetry, despair, horror, and humor, makes it not so much a film as a place to visit, or stay. JASON SANDERS

Shown with two intermissions. Please note: The film contains a scene of cruelty to animals that some may find difficult viewing.

Written by Tarr, László Krasznahorkai, based on the novel by Krasznahorkai. Photographed by Gábor Medvigy. With Mihály Víg, Putyi Horváth, Erika Bók, János Derzsi. (450 mins plus intermissions, In Hungarian with English subtitles, B&W, 35mm, Edith R. Kramer Collection at BAMPFA)

## MOVIE MATINEES FOR ALL AGES



SATURDAY / 1.20.18

### THE WIZARD OF OZ

VICTOR FLEMING (US, 1939) 35MM PRINT

**Recommended for ages 5 & up**

What better activity for a Saturday afternoon in winter than a trip down the Yellow Brick Road together with Dorothy, the Scarecrow, the Cowardly Lion, and the Tin Woodsman? In a 35mm print that shows off its jewel-like colors and unforgettable music, this true classic has delights to beckon little munchkins and Auntie Ems alike to the theater (just don't bring your little dog, too). The Wizard may be a sham, but the magic behind the movie curtain is real, and it endures.

Written by Noel Langley, Florence Ryerson, Edgar Allan Woolf, based on the novel by L. Frank Baum. Photographed by Harold Rosson. With Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr. (101 mins, Color, 35mm, From Warner Bros.)

3:30



SATURDAY / 2.17.18

### MICROCOSMOS

CLAUDE NURIDSANY, MARIE PÉRENNOU  
(FRANCE/SWITZERLAND/ITALY, 1996)

**Recommended for ages 7 & up**

"*Microcosmos* is an amazing film that allows us to peer deeply into the insect world and marvel at creatures we casually condemn to squishing. The makers of this film took three years to design their close-up cameras and magnifying lenses, and to photograph insects in such brilliant detail," wrote Roger Ebert, one of the film's many admirers. "The movie is a work of art and whimsy as much as one of science. It uses only a handful of words, but is generous with music and amplified sound effects, dramatizing the unrelenting struggle of survival that goes on in a meadow in France."

Written by Nuridsany, Pérennou. Photographed by Nuridsany, Pérennou, Hugues Ryffel, Thierry Machado. Narrated by Kristin Scott Thomas. (77 mins, Color, Blu-ray, Permission Park Circus)

3:30





## On View

### GALLERIES

#### WAY BAY

January 17–May 6

#### THERESA HAK KYUNG CHA: AVANT DICTEE

January 31–April 22

#### BREAKING ICE: A COMMUNITY RESPONSE TO A CITIZENSHIP TEST

January 31–May 20

#### JAY HEIKES / MATRIX 269

February 14–April 29

#### CAL CONVERSATIONS:

DREAMING THE LOST MING 梦回金陵

February 21–May 13

#### AGONY IN EFFIGY: ART, TRUTH, PAIN, AND THE BODY

February 21–June 17

#### REPENTANT MONK: ILLUSION AND DISILLUSION IN THE ART OF CHEN HONGSHOU

Through January 28

#### MIYOKO ITO / MATRIX 267

Through January 28

#### TO THE LETTER: REGARDING THE WRITTEN WORD

Through January 28

#### VERONICA DE JESUS / MATRIX 268

Through February 25

#### BUDDHIST REALMS

Through April 22

#### ART WALL: KARABO POPPY MOLETSANE

Through July 15

#### COVER

*Persona*, 2.1.18

### BARBRO OSHER THEATER

#### ANDREI TARKOVSKY'S *THE SACRIFICE*

January 12, 28, February 23

#### IDA LUPINO: *HARD, FAST, AND BEAUTIFUL*

January 13–February 24

#### JEAN RENOIR'S *THE CRIME OF MONSIEUR LANGE*

January 13, 21

#### JEAN RENOIR'S *THE RULES OF THE GAME*

January 14, 19

#### IN FOCUS: EISENSTEIN AND HIS CONTEMPORARIES

January 17–April 25

#### DOCUMENTARY VOICES January 17–April 18

#### TOMÁS GUTIÉRREZ ALEA'S *MEMORIES OF UNDERDEVELOPMENT*

January 18, 26, February 3

#### HIROSHI TESHIGAHARA'S *WOMAN IN THE DUNES*

January 19, February 2

#### MOVIE MATINEES FOR ALL AGES January 20, February 17

#### REVERSE ANGLE: CINEMA LOOKS AT ITSELF

January 20–May

#### FREE SPEECH AND ITS LIMITS: AN UNFINISHED CONVERSATION

January 25

#### LETTERS FROM BAGHDAD January 26, 28

#### WOODSTOCK WITH COUNTRY JOE IN PERSON January 27

#### BERGMAN 100: A TRIBUTE TO LIV ULLMANN February 1–24

#### THE END OF THE OTTOMAN EMPIRE February 2, 10

#### FREDERICK WISEMAN'S *EX LIBRIS: THE NEW YORK PUBLIC LIBRARY*

February 4, 14

#### SERGEI EISENSTEIN: FILMS THAT SHOOK THE WORLD

February 9–April 22

#### BÉLA TARR'S *SATANTANGO* February 18

### VISIT BAMPFA

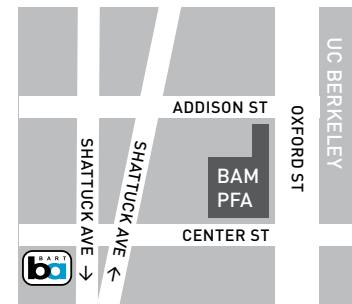
2155 Center Street Downtown Berkeley  
[bampfa.org](http://bampfa.org) (510) 642-0808

### GALLERY HOURS

Wed, Thu, Sun 11–7

Fri & Sat 11–9

Plan your visit at [bampfa.org/visit](http://bampfa.org/visit)  
Unless otherwise noted, films screen  
in the Barbro Osher Theater.



## BAMPFA STORE

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[bampfa.org/join](http://bampfa.org/join)

## BABETTE

Wed–Fri 9–7

Sat–Sun 11–7



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