



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE  
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

WAY BAY 2 RECENT ACQUISITIONS JOANNE LEONARD PETER HUJAR CECILIA VICUÑA BARBARA STAUFFACHER SOLOMON EARLY MUSIC  
BERGMAN 100 GRETA GARBO MICHELANGELO ANTONIONI AKI KAURISMÄKI JACQUES BECKER ALAIN TANNER ANDREI TARKOVSKY

1/2/3/4/5/6



## JUN

### 1/FRI

- 4-9 Drop-In Art Making ART LAB
- 7:00 *Wild Strawberries* BERGMAN P. 21

### 2/SAT

- 11-9 Drop-In Art Making ART LAB
- 1:00 Personal Flag Generator WORKSHOP P. 4
- 5:00 *Leaning into the Wind—Andy Goldsworthy* Film to Table dinner follows P. 26
- 7:00 *Barry Lyndon* EARLY MUSIC ON FILM P. 19

### 3/SUN

- 11-7 Drop-In Art Making ART LAB
- 12:00 Junior Recorder Society PERFORMANCE P. 18
- 2:00 *Facing Agrippina* EARLY MUSIC ON FILM P. 19
- 4:00 Vajra Voices PERFORMANCE P. 18
- 6:30 *A Touch of Zen* P. 27

### 6/WED

- 1:30 *L'Orfeo* EARLY MUSIC ON FILM P. 19
- 7:00 Ingmar Bergman at Work Illustrated lecture by Jon Wengström P. 12

**Color, Form, Unicorn: Recent Acquisitions** opens P. 10

### 7/THU

- 1:30 *Il trionfo del Tempo e del Disinganno* EARLY MUSIC ON FILM P. 19
- 4-7 Five Tables of Play P. 6
- 4-7 Drop-In Art Making ART LAB
- 7:00 *Flesh and the Devil* Judith Rosenberg on piano GARBO P. 20

Free First Thursday: Galleries Free All Day

### 8/FRI

- 1:00 Galax Quartet PERFORMANCE P. 18
- 2:30 *The Color of Pomegranates* EARLY MUSIC ON FILM P. 19
- 4-9 Drop-In Art Making ART LAB
- 7:00 *Western* P. 26

### 9/SAT

- 11:30, 1:00 Buddhist Scrolls & You GALLERY + STUDIO P. 6
- 2:30-9 Drop-In Art Making ART LAB
- 3:00 *The Crossover* ROUNDTABLE READING P. 6
- 6:00 *Summer Interlude* BERGMAN P. 12
- 8:15 *The Color of Pomegranates* EARLY MUSIC ON FILM P. 19

### 10/SUN

- 11-7 Drop-In Art Making ART LAB
- 5:00 *Leaning into the Wind—Andy Goldsworthy* P. 26
- 7:00 *A Woman of Affairs* GARBO P. 20

### 13/WED

- 12:15 Guided Tour WAY BAY 2 P. 5
  - 7:00 *Amadeus* EARLY MUSIC ON FILM P. 19
- Way Bay 2 opens P. 11

### 14/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *Summer with Monika* BERGMAN P. 12
- 7:30 Dick Evans READING P. 4

### 15/FRI

- 4-9 Drop-In Art Making ART LAB
- 5:00 *Mur Murs* P. 29
- 6:00 Clay as Pigment with Mutual Stores WORKSHOP P. 4
- 7:00 *L'avventura* ANTONIONI P. 15

### 16/SAT

- 11-9 Drop-In Art Making ART LAB
- 4:30 *The Magic Flute* BERGMAN P. 13
- 7:30 *Queen Christina* GARBO P. 20

### 17/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour WAY BAY 2 P. 5
- 5:00 *Dreams* BERGMAN P. 13
- 7:00 *La notte* ANTONIONI P. 15

### 20/WED

- 12:15 Guided Tour WAY BAY 2 P. 5
- 7:00 *L'eclisse* ANTONIONI P. 15

### 21/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *Western* P. 26

### 22/FRI

- 4-9 Drop-In Art Making ART LAB
- 5:00 *Leaning into the Wind—Andy Goldsworthy* P. 26
- 7:00 *Anna Christie* GARBO P. 20

### 23/SAT

- 11-9 Drop-In Art Making ART LAB
- 6:00 *Smiles of a Summer Night* BERGMAN P. 13
- 8:15 *Daisies* P. 27

### 24/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour WAY BAY 2 P. 5
- 5:00 *Cielo* P. 31
- 7:00 *Grand Hotel* GARBO P. 21

### 27/WED

- 12:15 Guided Tour WAY BAY 2 P. 5
- 7:00 Full: Adam Tandler P. 5
- 7:00 *Wild Strawberries* BERGMAN P. 13

### 28/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *L'avventura* ANTONIONI P. 15

### 29/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:30 *The End of the Ottoman Empire* P. 27
- 7:00 *Anna Karenina* GARBO P. 21

### 30/SAT

- 11-9 Drop-In Art Making ART LAB
- 1:30 Way Bay Days: Tom di Maria, Sandra Phillips, Brett Goodroad, Terry Cannon P. 5
- 6:00 *Red Desert* ANTONIONI P. 15
- 8:30 *Cielo* P. 31

## JUL

### 1/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour WAY BAY 2 P. 5
- 4:30 *Camille* Film to Table dinner follows GARBO P. 21
- 7:00 *Story of a Love Affair* ANTONIONI P. 16

### 4/WED

- 5:00 *Mur Murs* P. 29
- 7:00 *Red Desert* ANTONIONI P. 16

### 5/THU

- 4-7 Five Tables of Food, Glorious Food P. 6
- 4-7 Drop-In Art Making ART LAB
- 7:00 *Port of Call* BERGMAN P. 13

**Joanne Leonard: Intimate Documentary** opens P. 10

Free First Thursday: Galleries Free All Day

### 6/FRI

- 4-9 Drop-In Art Making ART LAB
- 7:00 *The Other Side of Hope* KAURISMÄKI P. 22

### 7/SAT

- 11-9 Drop-In Art Making ART LAB
- 6:00 *The Lady Without Camelias* ANTONIONI P. 16
- 6:00 Will Alexander BLACK LIFE P. 6
- 8:15 *Ninotchka* GARBO P. 21

### 8/SUN

- 11-7 Drop-In Art Making ART LAB
- 3:00 Cecilia Vicuña READING P. 4
- 5:15 *The Match Factory Girl* KAURISMÄKI P. 22
- 7:00 *I vinti* ANTONIONI P. 16

### 11/WED

- 12:00 Curator's Talk: Joel Smith PETER HUJAR P. 5
- 6:00 Curators' Talk: Andrea Andersson & Julia Bryan-Wilson CECILIA VICUÑA P. 5
- 7:00 *Secrets of Women* BERGMAN P. 13





- 1 *The Unicorn Purifies a Spring with Its Horn*, c. 1600 (detail); BAMPFA, museum purchase.
- 2 Frank Moore: *Patti Smith*, 1979; BAMPFA, gift of Linda Mac and Michael LaBash, Inter-Relations.
- 3 *Mur Murs*, 6.15.18, 7.4.18
- 4 *The Color of Pomegranates*, 6.8.18, 6.9.18  
Photo: Photofest/Kino International
- 5 *Camille*, 7.1.18
- 6 *Summer with Monika*, 6.14.18

7:30 Cecilia Vicuña PERFORMANCE P. 5  
**Peter Hujar: Speed of Life & Cecilia Vicuña: About to Happen** open PP. 7, 8

### 12/THU

4-7 Drop-In Art Making ART LAB  
 6:00 Artist's Talk: Joanne Leonard P. 5  
 7:00 *My Journey Through French Cinema* P. 26

### 13/FRI

4-9 Drop-In Art Making ART LAB  
 6:00 Spiritual Technologies Project BLACK LIFE P. 6  
 6:30 *Two-Faced Woman* GARBO P. 21  
 8:30 *La vie de Bohème* KAURISMÄKI P. 22

### 14/SAT

11:30, 1:00 Inside Out and Outside In GALLERY + STUDIO P. 6  
 2:30-9 Drop-In Art Making ART LAB  
 3:00 *Flora & Ulysses* ROUNDTABLE READING P. 6  
 6:00 *Goupi mains-rouges* BECKER P. 24  
 8:15 *Le amiche* ANTONIONI P. 16

### 15/SUN

11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY 2 P. 5  
 2:00 Monuments & Ruins with Maryam Yousif & Nick Makanna WORKSHOP P. 4  
 5:00 *Brink of Life* BERGMAN P. 13  
 7:00 *The Man Without a Past* KAURISMÄKI P. 22

### 18/WED

12:15 Guided Tour WAY BAY 2 P. 5  
 7:00 *Dernier atout* BECKER P. 24

### 19/THU

4-7 Drop-In Art Making ART LAB  
 7:00 *Il grido* ANTONIONI P. 16

### 20/FRI

4-9 Drop-In Art Making ART LAB  
 7:00 *Falbalas* BECKER P. 24  
 7:30 *Prison* BERGMAN SALON SCREENING P. 14

### 21/SAT

11-9 Drop-In Art Making ART LAB  
 1:00 Graphic Design with Mary Banas WORKSHOP P. 4  
 4:00 *The Wild Parrots of Telegraph Hill* MATINEES P. 23  
 6:00 *Blow-Up* ANTONIONI P. 16  
 8:30 *Drifting Clouds* KAURISMÄKI P. 23

### 22/SUN

11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY 2 P. 5  
 3:00 *Prison* BERGMAN SALON SCREENING P. 14  
 5:00 *Antoine et Antoinette* BECKER P. 24  
 7:00 *The Other Side of Hope* KAURISMÄKI P. 23

### 25/WED

12:15 Guided Tour WAY BAY 2 P. 5  
 7:00 *Harp of Burma* P. 27

### 26/THU

4-7 Drop-In Art Making ART LAB  
 7:00 *La salamandre* TANNER P. 28

### 27/FRI

4-9 Drop-In Art Making ART LAB  
 7:00 Full: Affirmative Action P. 5  
 4:30 *The End of the Ottoman Empire* P. 27  
 7:00 *Casque d'or* BECKER P. 25

### 28/SAT

11-9 Drop-In Art Making ART LAB  
 6:00 *Casque d'or* BECKER P. 25  
 8:00 *Zabriskie Point* ANTONIONI P. 16

### 29/SUN

11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY 2 P. 5  
 3:00 Curator's Talk: Matthew Coleman PETER HUJAR P. 5  
 5:00 *Édouard et Caroline* BECKER P. 25  
 7:00 *The Middle of the World* TANNER P. 28

## AUG

### 1/WED

12:15 Guided Tour WAY BAY 2 P. 5  
 7:00 Short Films by Antonioni, Program 1 ANTONIONI P. 17

### 2/THU

12:15 Guided Tour WAY BAY 2 P. 5  
 4-7 Five Tables of Animals, Wild and Fantastic P. 6  
 4-7 Drop-In Art Making ART LAB  
 7:00 *The Lovers of Montparnasse* BECKER P. 25

Free First Thursday: Galleries Free All Day

### 3/FRI

4-9 Drop-In Art Making ART LAB  
 7:00 *Jonah Who Will Be 25 in the Year 2000* TANNER P. 28  
 7:30 *To Joy* BERGMAN SALON SCREENING P. 14

### 4/SAT

11-9 Drop-In Art Making ART LAB  
 12:00 Riso Printing with Tim Belonax WORKSHOP P. 4  
 6:00 *Ivan's Childhood* TARKOVSKY P. 30  
 8:00 *Rendezvous de Juillet* BECKER P. 25

### 5/SUN

11-7 Drop-In Art Making ART LAB  
 2:00 Guided Tour WAY BAY 2 P. 5  
 3:00 *To Joy* BERGMAN SALON SCREENING P. 14  
 5:00 *Charles, Dead or Alive* TANNER P. 28  
 7:00 *Le Havre* KAURISMÄKI P. 23

### 8/WED

12:15 Guided Tour WAY BAY 2 P. 5  
 7:00 *The Passenger* ANTONIONI P. 17

### 9/THU

4-7 Drop-In Art Making ART LAB  
 7:00 *Andrei Rublev* TARKOVSKY P. 30

### 10/FRI

4-9 Drop-In Art Making ART LAB  
 7:00 *Touchez pas au grisbi* BECKER P. 25  
 7:30 *A Lesson in Love* BERGMAN SALON SCREENING P. 14

### 11/SAT

11-9 Drop-In Art Making ART LAB  
 5:00 Short Films by Antonioni, Program 2 ANTONIONI P. 17  
 8:00 *Messidor* TANNER P. 29

### 12/SUN

11-7 Drop-In Art Making ART LAB  
 3:00 *A Lesson in Love* BERGMAN SALON SCREENING P. 14  
 4:00 *The Mystery of Oberwald* ANTONIONI P. 17  
 7:00 *Le trou* BECKER P. 25

### 15/WED

12:15 Guided Tour WAY BAY 2 P. 5  
 7:00 *Light Years Away* TANNER P. 29

**Art Wall: Barbara Stauffacher Solomon** opens P. 10

### 16/THU

12:00 Barbara Stauffacher Solomon & Jacquelynn Baas CONVERSATION P. 5  
 4-7 Drop-In Art Making ART LAB  
 7:00 *Solaris* TARKOVSKY P. 30

### 17/FRI

4-9 Drop-In Art Making ART LAB  
 6:00 Brontez Purnell BLACK LIFE P. 6  
 7:00 *My Journey Through French Cinema* P. 26  
 7:30 *All These Women* BERGMAN SALON SCREENING P. 14

### 18/SAT

11-9 Drop-In Art Making ART LAB  
 6:00 *Touchez pas au grisbi* BECKER P. 26  
 8:00 *The Mirror* TARKOVSKY P. 30





7 *Messidor*, 8.11.18

- 1 Joanne Leonard, 7.12.18
- 2 Joel Smith, 7.11.18
- 3 Feral Fabric, 8.26.18
- 4 Sandra Phillips, 6.30.18
- 5 Brett Goodroad, 6.30.18
- 6 Andrea Andersson, 7.11.18
- 7 Tom di Maria, 6.30.18  
Courtesy Creative Growth
- 8 Terry Cannon, 6.30.18  
Photo: Sheryl Bancroft
- 9 Barbara Stauffacher Solomon  
(pictured in 1955), 8.16.18
- 10 Jacquelynn Baas, 8.16.18



1 / 2 / 3 / 4 / 5 /  
6 / 7 / 8 / 9 / 10

## 19/SUN

- 11-7 Drop-In Art Making ART LAB  
3:00 *All These Women*  
BERGMAN SALON SCREENING P. 14  
4:30 *In the White City* TANNER P. 29  
7:00 *Identification of a Woman*  
ANTONIONI P. 17

## 22/WED

- 12:15 Guided Tour WAY BAY 2 P. 5  
7:00 *L'avventura* ANTONIONI P. 18

## 23/THU

- 4-7 Drop-In Art Making ART LAB  
7:00 *Stalker* TARKOVSKY P. 30

## 24/FRI

- 4-9 Drop-In Art Making ART LAB  
6:30 *Le trou* BECKER P. 26  
8:45 *Beyond the Clouds* ANTONIONI P. 18

## 25/SAT

- 11-9 Drop-In Art Making ART LAB  
3:30 *The Breadwinner* MATINEES P. 23  
5:30 *La notte*  
Film to Table dinner follows  
ANTONIONI P. 18  
8:00 *Nostalgia* TARKOVSKY P. 31

## 26/SUN

- 11-7 Drop-In Art Making ART LAB  
12:00 Feral Fabric with Amanda Walters  
& Paulina Berczynski WORKSHOP P. 4  
2:00 *Chung Kuo China* ANTONIONI P. 18  
6:30 *Stalker* TARKOVSKY P. 31  
7:00 Full: Payne/Sonami P. 5

## 29/WED

- 12:15 Guided Tour WAY BAY 2 P. 5  
3:10 *Summer Interlude* IN FOCUS P. 14  
7:00 *L'eclisse* ANTONIONI P. 18

## 30/THU

- 4-7 Drop-In Art Making ART LAB  
7:00 *The Sacrifice* TARKOVSKY P. 31

## 31/FRI

- 4:00 *La vie est à nous* BECKER P. 26  
4-9 Drop-In Art Making ART LAB  
7:00 *Red Desert* ANTONIONI P. 18

## WORKSHOPS

### Personal Flag Generator Workshop with Chris Hamamoto and Jon Sueda

SATURDAY / 6.2.18 / 1:00

Programmed by Denise Kan

Coinciding with **Way Bay**'s celebration of the Bay Area's unique creative energy, this workshop examines the graphics and symbols that define Bay Area identity. Make your own symbols to contribute to a Bay Area flag symbol archive, then print your own personal flag using the Art Lab's Risograph printer.

### Dig, Sift, Soak: Clay as a Pigment with Mutual Stores

FRIDAY / 6.15.18 / 6:00

Programmed by Lukaza Branfman-Verissimo

This workshop offers a chance to learn about the physicality and flexibility of clay as a material. Find out how to identify clay-rich soil and use locally sourced clay as a pigment for dyeing and screen printing. Workshop led by Mutual Stores, a new Oakland-based art collective focused on sustainability and ceramics.

### Monuments and Ruins: Sculpture Workshop with Maryam Yousif and Nick Makanna

SUNDAY / 7.15.18 / 2:00

Programmed by Lukaza Branfman-Verissimo

Our national, personal, and historical understandings of both place and ourselves are often interwoven with architectural markers. In this workshop, using air dry clay and gouache, we will explore the construction of identity through the lens of architectural monuments and ruins, creating miniature versions of both real and imagined places.

### Seeing & Reading: Graphic Design Workshop with Mary Banas

SATURDAY / 7.21.18 / 1:00

Programmed by Denise Kan

This intensive graphic design workshop led by designer and CCA professor Mary Banas will offer participants a chance to engage the imagery and poetry from **Way Bay 2** (p. 11) in a new way, experiment with a Risograph

printer, and create a collaborative book to take home. Workshop limited to twenty participants; RSVP at [bampfa.org/seeingandreading](http://bampfa.org/seeingandreading).

### 1+1=11: Risograph Workshop with Tim Belonax

SATURDAY / 8.4.18 / 12:00

Programmed by Denise Kan

Join local designer and educator Tim Belonax for an afternoon of creative amplification. In response to **Way Bay 2** (p. 11), we'll be creating postcards on the Art Lab's Risograph printer that mix phrases and imagery to create new meaning.

### Feral Fabric with Amanda Walters and Paulina Berczynski

SUNDAY / 8.26.18 / 12:00

Programmed by Lukaza Branfman-Verissimo

This workshop will demonstrate how undomesticated cloth can be! We will look at fabric's history as a radical tool for communication, then make back patches and a communal banner using applique and other surface techniques. Feel free to bring your favorite fabric scraps and elements to incorporate in your patch.

### 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 2**, we'll be sending out postcards created by guest artists using the Art Lab's Risograph machine. Drop us a line: BAMPFA Art Lab, 2120 Oxford Street, Berkeley, CA 94720.

## READINGS

### Dick Evans

THURSDAY / 6.14.18 / 7:30

Photographer Dick Evans introduces and signs his new book of photographs of San Francisco's Mission District that focus on its quintessential art form, the community mural. *The Mission* features photographs of murals, architecture, and residents, together with quotes, poems, and essays by artists and writers from the Mission.

### Cecilia Vicuña

SUNDAY / 7.8.18 / 3:00

Complementing her exhibition (p. 8), poet and artist Cecilia Vicuña reads from the new Kelsey Street Press publication *New and Selected Poems of Cecilia Vicuña*. This bilingual edition, with translations from the Spanish by Rosa Alcalá, features five decades of Vicuña's poetry, and includes drawings as well as photos of performances. A book signing and celebration will follow.



- 11 Maryam Yousif and Nick Makanna, 7.15.18
- 12 Galax Quartet, 6.8.18
- 13 Adam Tendler, 6.27.18 Photo: Ben Tran
- 14 Ava Mendoza, 7.27.18 Photo: Justina Villanueva
- 15 Laetitia Sonami, 8.26.18
- 16 Cecilia Vicuña, 7.8.18, 7.11.18 Photo: Daniela Aravena, courtesy the artist and Lehmann Maupin
- 17 The Living Earth Show, 7.27.18
- 18 Zachary Watkins, 7.27.18 Photo: Per-Otto Oppi Christiansen
- 19 Maggi Payne, 8.26.18 Photo: Styrous
- 20 Dick Evans, 6.14.18
- 21 Mutual Stores, 6.15.18

11 / 12 / 13 / 14 / 15 / 16 /  
17 / 18 / 19 / 20 / 21

## FULL

Programmed by Sarah Cahill

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. We are thrilled that the brilliant pianist Sarah Cahill has returned to program our summer series.

### Full: Adam Tendler

WEDNESDAY / 6.27.18 / 7:00

The charismatic young pianist Adam Tendler performs works by John Cage, Morton Feldman, and others. Tendler has been captivating audiences across the country, playing at the American Museum of Natural History, Isabella Stewart Gardner Museum, Rothko Chapel, and Maverick Concert Hall. The *Baltimore Sun* wrote, “if they gave medals for musical bravery, dexterity and perseverance, Adam Tendler would earn them all.”

### Full: Affirmative Action

FRIDAY / 7.27.18 / 7:00

*Affirmative Action* is an evening-length collaborative production, foregrounding concepts of transparency, radical diversity, and inclusion. Composed by five musicians of color (Zachary Watkins, Raven Chacon, Sharmi Basu, Morgan Craft, and Ava Mendoza) and performed by the two white cis men of The Living Earth Show, *Affirmative Action* highlights the “lens of whiteness” through which artists of color present their work.

### Full: Payne/Sonami

SUNDAY / 8.26.18 / 7:00

Maggi Payne and Laetitia Sonami—two of the Bay Area’s finest composers and intrepid musical pioneers—team up for an evening of solo and collaborative performances, electroacoustic music, sound art, and explorations of resonance and acoustics.

Please note: Seating for Full is limited.

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

## PERFORMANCES

### Early Music Performances

SUNDAY & FRIDAY / 6.3.18 & 6.8.18

The Junior Recorder Society, Vajra Voices, and Galax Quartet will perform at BAMPFA in conjunction with the series **Early Music on Film 2018**. For details, see p. 18.

### Cecilia Vicuña

WEDNESDAY / 7.11.18 / 7:30

In conjunction with her exhibition (p. 8), Vicuña will enact a poetry performance in which she speaks, chants, and moves while weaving the audience into a sphere of perception. Following the performance, exhibition cocurators Julia Bryan-Wilson and Andrea Andersson will join the artist in conversation.

## GALLERY TALKS, LECTURES & DISCUSSIONS

### Way Bay Days: Short Talks on Four Bay Area Artists

SATURDAY / 6.30.18 / 1:30

- Tom di Maria on *Judith Scott*
- Sandra Phillips on *Lew Thomas*
- Brett Goodroad on *Fred Martin*
- Terry Cannon on *Sara Kathryn Arledge*

Complementing **Way Bay 2** (p. 11), this is the third in our series of programs that pair four presenters with one artist each. This time out, the speakers offer fascinating personal and historical information about a sculptor, a photographer, a painter, and a filmmaker.

### Curator’s Talk: Joel Smith on Peter Hujar

WEDNESDAY / 7.11.18 / 12:00

Joel Smith, Richard L. Menschel Curator and Department Head of Photography at the Morgan Library & Museum, who organized **Peter Hujar: Speed of Life** (p. 7), will share insights into Hujar’s arresting vision of the downtown Manhattan underground of the 1970s and 1980s.

### Curators’ Talk: Andrea Andersson and Julia Bryan-Wilson on Cecilia Vicuña

WEDNESDAY / 7.11.18 / 6:00

Exhibition cocurators Andrea Andersson, chief curator of the visual arts at the Contemporary Arts Center, New Orleans, and Julia Bryan-Wilson, professor of modern and contemporary art and director of the Arts Research Center at UC Berkeley, discuss Cecilia Vicuña’s work (p. 8), including issues of lost languages and the politics of ephemerality, in this exhibition walk-through.

### Artist’s Talk: Joanne Leonard

THURSDAY / 7.12.18 / 6:00

In this illustrated talk, Joanne Leonard will discuss her photographic work, especially the places and spaces of women’s lives, providing context for the photographs on view in her exhibition (p. 10).

### Curator’s Talk: Matthew Coleman on Peter Hujar

SUNDAY / 7.29.18 / 3:00

In this exhibition walk-through, BAMPFA Curatorial Assistant Matthew Coleman explores Hujar’s distinctive and arresting photographic style and imagery (p. 7).

### Barbara Stauffacher Solomon and Jacquelynn Baas in Conversation

THURSDAY / 8.16.18 / 12:00

Barbara Stauffacher Solomon talks about her new **Art Wall** (p. 10) with BAMPFA director emeritus Jacquelynn Baas, who curated the project. They will address the artist’s long and innovative career and her retrospective assessment of Supergraphics, which she essentially created by mixing Swiss graphic design principles with West Coast Pop stylings, and in so doing shaped the history of design.

## GUIDED TOURS

Explore the works on view in **Way Bay 2** (p. 11) with tours led by UC Berkeley graduate students on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2–4) for schedule.

Unless otherwise noted, all events are included with admission.







- 22 Will Alexander, 7.7.18  
 23 Brontez Purnell, 8.17.18  
 24 Spiritual Technologies Project, 7.13.18  
 25 Jeremy Anderson: *Riverrun*, 1965; BAMPFA collection. 7.14.18



22 / 23 / 24

## BLACK LIFE

Programmed by Chika Okoye and David Brazil

### Will Alexander

SATURDAY / 7.7.18 / 6:00

Prolific and visionary author and musician Will Alexander joins us from Los Angeles to share his lexically ecstatic work.

### Spiritual Technologies Project

FRIDAY / 7.13.18 / 6:00

In a world increasingly reliant on digital technologies for artistic production, culture making, and communication, the Spiritual Technologies Project asks: When we perform traditions born out of historical struggle, what can we (re)learn and repurpose to address contemporary social justice struggles? In this lecture-demonstration, project collaborators Michaela Leslie-Rule, T. Carlis Roberts, and Ron Ragin will share from their documentary work in Georgia and South Carolina, which explores the waning black church tradition of lining hymns.

### Brontez Purnell

FRIDAY / 8.17.18 / 6:00

Join us for a performance by renowned Oakland dancer, musician, and author Brontez Purnell. Purnell has been publishing, performing, and curating in the Bay Area for over ten years. He has recently turned from music and dance to writing in order to use his own sex life and his incisive voice as an artist living with HIV to paint a vivid portrait of a sex life in the San Francisco Bay Area now.

## 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 Play

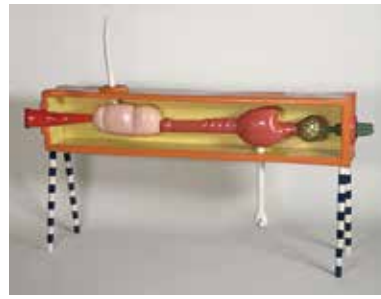
THURSDAY / 6.7.18 / 4:00-7:00

### ... of Food, Glorious Food

THURSDAY / 7.5.18 / 4:00-7:00

### ... of Animals, Wild and Fantastic

THURSDAY / 8.2.18 / 4:00-7:00



25



## FOR FAMILIES

### SECOND SATURDAYS

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

### Gallery + Studio

For ages 6-12 with accompanying adult(s)

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

### Down by the River: Buddhist Scrolls and You

SATURDAY / 6.9.18

11:30-1:00 OR 1:00-2:30

Create a personal handscroll inspired by Buddhist art in **Master Traces, Transcultural Visions**. Using colored pencils and watercolors, imagine yourself having a great day by a river, in perfect harmony with every rock and tree. Experiment with different techniques in landscape painting and sequential storytelling with artist Kim Bennett.

### Inside Out and Outside In

SATURDAY / 7.14.18

11:30-1:00 OR 1:00-2:30

Inspired by Jeremy Anderson's *Riverrun* and other 2-D and 3-D artworks in **Way Bay 2** (p. 11), we will look at biomorphic forms and fictional characters, and focus on both the inside and outside spaces of imaginary subjects. Using these ideas, create your own colorful sculpture from modeling clay, found objects, and other materials with artist Greta Liz Anderson.

### 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!

### *The Crossover* by Kwame Alexander

SATURDAY / 6.9.18 / 3:00

Reading led by Mardawn Wendt, librarian, Berkeley Arts Magnet Elementary School

"With a bolt of lightning on my kicks . . . the court is SIZZLING. My sweat is DRIZZLING. Stop all that quivering. Cuz tonight I'm delivering," announces dreadlocked twelve-year-old Josh Bell. He and his twin brother Jordan are awesome on the court. But Josh has more than hoops in his blood; he's got mad beats, too, that tell his family's story in verse, in this fast and furious novel about brotherhood, change, and the power of family.

### *Flora & Ulysses: The Illuminated Adventures* by Kate DiCamillo

SATURDAY / 7.14.18 / 3:00

Reading led by Alagia Cirolia, preschool teacher and language development researcher

It begins with a bizarre accident that has unexpected consequences. The squirrel never sees the vacuum cleaner coming, but self-described cynic Flora Belle Buckman, a dedicated reader of the comic book *Terrible Things Can Happen To You!*, is the perfect person to step in and save him. What neither can predict are the superpowers that Ulysses (the squirrel) will acquire after the accident. What happens next with Flora, Ulysses, and their quirky supporting cast is entertainingly told in this novel interspersed with comic-style graphic sequences.

Gallery + Studio and Roundtable Reading will be taking a break in August. See you again in September!

# PETER HUJAR

## SPEED OF LIFE

JULY 11–NOVEMBER 18  
NEW EXHIBITION

Peter Hujar (1934–1987), a prominent figure in the downtown New York art scene in the 1970s and 1980s, is best known for his intimate, searching, and playful portraits of artists, writers, and performers, including Susan Sontag, William S. Burroughs, David Wojnarowicz, and the masters of drag theater. Private by nature, combative in manner, well read, and widely connected, Hujar inhabited the downtown world of avant-garde dance, music, art, and performance. His mature career paralleled the public unfolding of gay life between the Stonewall uprising in 1969 and the AIDS crisis of the 1980s.

In his loft studio in the East Village, Hujar focused on those who followed their creative instincts and shunned mainstream success. He made, in his words, “uncomplicated, direct photographs of complicated and difficult subjects,” immortalizing moments, landscapes, individuals, and subcultures passing at the speed of life.

**Peter Hujar: Speed of Life** presents more than one hundred photographs by this enormously important and influential artist. The pictures, in this first retrospective of the artist’s work, chart Hujar’s career from his beginnings in the mid-1950s to his central role in the East Village art scene three decades later.



**Peter Hujar: Speed of Life** is organized by the Morgan Library & Museum, New York, and Fundación MAPFRE, Madrid. The exhibition is curated by Joel Smith, Richard L. Menschel Curator and Department Head at the Morgan Library & Museum. The BAMPFA presentation is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant. This exhibition is made possible through support from the Terra Foundation for American Art. Generous support for the BAMPFA presentation is provided by Fraenkel Gallery, San Francisco; James R. Hedges, IV; and the Lisa and John Pritzker Family Fund.

Peter Hujar: *Fran Lebowitz at Home in Morristown, New Jersey*, 1974; gelatin silver print; 13 ½ × 13 ½ in.; Peter Hujar Collection, Morgan Library & Museum, New York, purchased on the Charina Endowment Fund. © 1974 Peter Hujar Archive LLC, courtesy of Pace/MacGill Gallery, New York, and Fraenkel Gallery, San Francisco.



# CECILIA VICUÑA

## ABOUT TO HAPPEN

JULY 11–OCTOBER 14

NEW EXHIBITION

This first survey exhibition of the work of Chilean-born artist Cecilia Vicuña traces her career to stage a conversation about discarded and displaced people, places, and things in a time of global climate change. The exhibition includes key installations, sculptures, texts, and videos from a multidisciplinary practice that has encompassed performance, sculpture, drawing, video, poetry, and site-specific installations over the course of the past forty years.

Working within the overlapping discourses of Conceptual art, land art, poetry, and feminist art practices, Vicuña has long refused categorical distinctions, operating fluidly between concept and craft, text and textile. Her practice weaves together disparate artistic disciplines as well as cultural and social communities—with shared relationships to land and sea, and to the economic and environmental disparities of the twenty-first century.

The exhibition presents a large selection of Vicuña's *precario* (precarious) sculptures produced over the last four decades that feature found objects in lyrical juxtaposition, as well as a monumental hanging structure created out of materials scavenged from the ever-diminishing Louisiana coast. Reframing dematerialization as both a formal consequence of 1960s Conceptualism and radical climate change, **Cecilia Vicuña: About to Happen** examines a process that shapes public memory and responsibility.

**Cecilia Vicuña: About to Happen** is organized by the Contemporary Arts Center, New Orleans (CAC), and co-curated by Andrea Andersson, The Helis Foundation Chief Curator of Visual Arts at the CAC, and Julia Bryan-Wilson, professor of modern and contemporary art at UC Berkeley. The BAMPFA presentation is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial assistant.

Cecilia Vicuña: Selection of *Precarios*, 1966–2017; 110 found-object sculptures; stone, shells, glass, wood, plastic, thread, net, seeds, paper, cloth, detritus, sand; dimensions variable. Installation view, **Cecilia Vicuña: About to Happen**, Contemporary Arts Center, New Orleans, 2017. Photo: Alex Marks.



# ALICIA MCCARTHY AND RUBY NERI

## MATRIX 270



THROUGH AUGUST 26

This exhibition convenes two artists who have collaborated and maintained a strong artistic dialogue over the last several decades, ever since they were students at the San Francisco Art Institute (SFAI). Alicia McCarthy and Ruby Neri are often associated with the San Francisco Mission School, a group of artists living and working in the city's Mission neighborhood in the 1990s and early 2000s. The two work in different mediums but share a range of aesthetic affinities and artistic approaches, which stem from their shared history of working in various San Francisco settings, and in particular, their early penchant for painting on buildings in the streets.

For **MATRIX 270**, Neri contributes a new series of ceramic sculptures that upend traditional representations of the female nude, while McCarthy includes a new group of paintings that explore her characteristic motifs such as grid weavings, double rainbows, and colored bars. Although Neri remains rooted in the figure and McCarthy in abstraction, the artists share an intuitive and process-oriented

approach, a saturated palette, and a strong physical relationship to their respective media. They each relish immediate and spontaneous methods of working, which often translate to rough-hewn, or organic, aesthetic approaches. For this exhibition, and the celebration of the fortieth anniversary of **MATRIX**, the two artists have also produced a collaborative poster that will be available in BAMPFA's bookstore.

---

**Alicia McCarthy and Ruby Neri / MATRIX 270** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis **MATRIX** Curator, with Valerie Moon, 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. Additional support is provided by Hotel Shattuck Plaza.

Alicia McCarthy and Ruby Neri, 1992.

# JOANNE LEONARD

## INTIMATE DOCUMENTARY

JULY 5–SEPTEMBER 2  
NEW EXHIBITION

Joanne Leonard's first solo exhibition in the Bay Area since 1988 presents a selection of photographs that are rare and intimate documents of life in Oakland during the 1960s and 1970s. Leonard moved to West Oakland after completing her undergraduate studies at UC Berkeley in the early 1960s. By that time, the community, which had been populated predominately by black and Mexican war-industry laborers during World War I, had undergone years of economic decline, mass displacement, and social neglect. Active in community-building efforts and meetings, Leonard developed friendships that allowed her access to photograph the streets, protests, weddings, and other happenings in her community. The potency of the resulting work unfurls in the attention Leonard pays to minute gestures and objects that give texture to the quotidian experiences she documents.

Joanne Leonard: *Intimate Documentary* is organized by Curatorial Assistant Valerie Moon.

Joanne Leonard: *Untitled*, 1977; gelatin silver print; 24 × 20 in.; courtesy of the artist.



## COLOR, FORM, UNICORN

### RECENT ACQUISITIONS

JUNE 6–AUGUST 19  
NEW EXHIBITION

This selection of recent acquisitions—from many time periods and parts of the world—highlights works that feature unusual approaches to color and form . . . plus a remarkable sixteenth-century drawing of a unicorn purifying a spring with its horn.

**Color, Form, Unicorn: Recent Acquisitions** is organized by Director and Chief Curator Lawrence Rinder with Curatorial Assistant Valerie Moon.

*The Unicorn Purifies a Spring with Its Horn*, c. 1600 (detail); ink and watercolor on paper; 8 × 21 ½ in.; BAMPFA, museum purchase.



## ART WALL

### BARBARA STAUFFACHER SOLOMON

AUGUST 15, 2018–MARCH 3, 2019  
NEW EXHIBITION

The 1960s architectural phenomenon Supergraphics—a mix of Swiss Modernism and West Coast Pop—was pioneered by San Francisco-based artist, graphic and landscape designer, and writer Barbara Stauffacher Solomon. Now in her eighties, Stauffacher Solomon, a UC Berkeley alumna, is creating new Supergraphics for BAMPFA's Art Wall. *Land(e)scape 2018* is the fifth in a series of temporary, site-specific works commissioned for the Art Wall.

**Art Wall: Barbara Stauffacher Solomon** is organized by BAMPFA Director Emeritus Jacquelynn Baas. The Art Wall is commissioned by BAMPFA and made possible with major funding from Frances Hellman and Warren Breslau. Additional support is provided by Hotel Shattuck Plaza.

Barbara Stauffacher Solomon: *Proposal for Art Wall, Land(e)scape 2018*, 2017 (detail); collage with colored pencil, graphite, ink, and paint on paper; 11 × 8½ in.; courtesy of the artist.



# WAY BAY 2

JUNE 13–SEPTEMBER 2

NEW EXHIBITION

**Way Bay 2** continues our wide-ranging exploration of the creative energies that have emerged from the San Francisco Bay Area over two hundred years. Among the dozens of newly added works not seen in the first iteration of the exhibition (which closes for reinstallation on June 3) are pieces by Rosie Lee Tompkins, Larry Sultan, Frank Moore, Ajit Chauhan, Nicole Phungrasamee Fein, Conrad Ruiz, and Lewis Watts. Continuous film screenings in the galleries showcase the Bay Area's rich history as an incubator for avant-garde and experimental cinema; new additions to the exhibition include works by Jordan Belson, Lawrence Jordan, and Chick Strand.



## THE 48TH ANNUAL UC BERKELEY MFA GRADUATE EXHIBITION

THROUGH JUNE 17



## ART WALL KARABO POPPY MOLETSANE

THROUGH JULY 15



## AL WONG LOST SISTER

THROUGH JUNE 17



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

THROUGH JUNE 17



## MASTER TRACES, TRANSCULTURAL VISIONS

THROUGH SEPTEMBER 16

**Way Bay 2** 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 Nion McEvoy and Leslie Berriman. Additional support is provided by Carla and David Crane; Penelope and Noel Nellis; Hanley Tzeho, Christopher Tzening, and Jonathan Tzechien Leung; Alexandra Bowes and Stephen Williamson; Rena Bransten; Gertrud V. Parker; Janie and Jeff Green; The Jay DeFeo Foundation; and others.

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

The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

TOP

Conrad Ruiz: *Overload*, 2009; watercolor on canvas; 77 × 110 in.; BAMPFA, gift of the artist and Neil LeDoux.

ABOVE, LEFT TO RIGHT

Sarah-Dawn Albani: still from *The Loneliness of the Guru*, 2018; video; color, sound; courtesy of the artist.

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

Al Wong: *Lost Sister*, 2006 (detail); 64 photocollages; 11 × 8½ in. ea.; BAMPFA, gift of the artist.

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 ¼ × 15 in.; BAMPFA, gift of Mrs. Louise Mendelsohn.

*Figure of Vajravidarna*, Eastern Tibet or Southwest China, 11th–12th century (detail); yellow silt stone; on long-term loan to BAMPFA from a private collection.



# BERGMAN 100

## A SUMMER INTERLUDE

BAMPFA's yearlong celebration of the cinema of Ingmar Bergman continues with a lineup for the summer season that showcases a number of the films that launched the director's international reputation in the 1950s, such as *Summer Interlude*, *Summer with Monika*, *Smiles of a Summer Night*, and his landmark *Wild Strawberries*. Also featured are works of remarkable visual and thematic beauty: the neorealist-inspired *Port of Call*, shot by Gunnar Fischer, who was Bergman's main cinematographer through the 1950s; Bergman's unique understanding of women and their perception of men in the standout *Secrets of Women* (a.k.a. *Waiting Women*); *Dreams*, which explores the idea of a cinema of reflection; and *Brink of Life*, an examination of the inner lives of women in a maternity ward. Our featured guest this season is Jon Wengström, curator of the archival collections at Svenska Filminstitutet, Stockholm, who will give an illustrated talk, "Ingmar Bergman at Work." And for cinema and music lovers, we present *The Magic Flute*, filmed in the historic Drottningholm Palace Theatre, one of the world's few surviving Baroque theaters.

Susan Oxtoby, Senior Film Curator

*Bergman 100* is organized by Senior Film Curator Susan Oxtoby and presented with support from The Barbro Osher Pro Suecia Foundation. Thanks to Barbro Osher and Kristina Bunger, Consulate General of Sweden, San Francisco; Monica Enqvist and 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.

1 / 2 / 3 / 4 / 5

FRIDAY / 6.1.18

### WILD STRAWBERRIES

INGMAR BERGMAN (SWEDEN, 1957)

REPEATS WEDNESDAY / 6.27.18

(*Smultronstället*). *Wild Strawberries* unites two strands in Bergman's work: here, his examination of male vanity finds its apex, and the protagonist is introduced to a severe comeuppance in the face of death. Bergman does it with mirrors, and with dreams, which are the mind's mirror. Bergman cast the great silent film director and actor Victor Sjöström as the aging pedant Isak Borg, who dreams his own death, revisits his youth as a spectator, and learns amid the forgiving wild strawberries (symbolic in Sweden of a favorite spot or sanctuary) that he had always denied desire. JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Victor Sjöström, Bibi Andersson, Ingrid Thulin, Gunnar Björnstrand. (91 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

WEDNESDAY / 6.6.18

### INGMAR BERGMAN AT WORK

ILLUSTRATED LECTURE Jon Wengström

*Jon Wengström is curator of the archival film collections at the Svenska Filminstitutet, Stockholm.*

As a special feature of our *Bergman 100* celebrations, BAMPFA welcomes film archivist Jon Wengström, who in his role at the Svenska Filminstitutet helps preside over and care for the history of Swedish cinema. Wengström will set up each clip and share details about these rarities that feature Ingmar Bergman as a film director on set, including his collaboration with Ingrid Bergman on *Autumn Sonata*; interacting with the principal actors on *Through a Glass Darkly* and *Hour of the Wolf*; and documentation from the making of *Wild Strawberries* depicting Bergman and the legendary Victor Sjöström.

7:00

**THE SHOOTING OF AUTUMN SONATA (EXCERPT)** Sweden, 1977, 27 mins, In Swedish with English e-titling, Color, DigiBeta

**TRAILER FOR THROUGH A GLASS, DARKLY** Sweden, 1961, 4.5 mins, In Swedish with English e-titling, B&W, 35mm

**HOUR OF THE WOLF, PROLOGUE** Sweden, 1968, 8.5 mins, In Swedish with English subtitles, B&W, 35mm

**HOUR OF THE WOLF (EXCERPT)** Sweden, 1968, 3 mins, In Swedish with English subtitles, B&W, DCP, Courtesy Janus Films

**HOUR OF THE WOLF, EPILOGUE** Sweden, 1968, 2 mins, In Swedish with English subtitles, B&W, 35mm

**THE SHOOTING OF WILD STRAWBERRIES** Sweden, 1957, 14 mins, In English, B&W/Color, DigiBeta

Total running time: c. 90 mins, From Svenska Filminstitutet unless otherwise noted

SATURDAY / 6.9.18

### SUMMER INTERLUDE

INGMAR BERGMAN (SWEDEN, 1951)

ALSO SCREENS WEDNESDAY / 8.29.18 (SEE IN FOCUS, P. 14)

(*Sommarlek*). A dancer, Marie (Maj-Britt Nilsson), who is at the height (and thus sees the end) of her powers as a prima ballerina, impulsively revisits the island of her youth and, in flashbacks, her first and only love. Bergman's breakthrough is an almost magical fusion of sunstruck elegiac love poem and dark suggestion. It looks ahead to *The Seventh Seal* and its games with death; and to *Sawdust and Tinsel* in its depiction of a performer struggling to see her life clearly through a mirror of humiliation. But Marie, an early Bergman heroine suffused (like the film itself) with music and dance, finally will have none of that. JUDY BLOCH

Written by Bergman, Herbert Grevenius, from a story by Bergman. Photographed by Gunnar Fischer. With Maj-Britt Nilsson, Birger Malmsten, Alf Kjellin, Georg Funkquist. (96 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

THURSDAY / 6.14.18

### SUMMER WITH MONIKA

INGMAR BERGMAN (SWEDEN, 1953)

(*Sommaren med Monika*). Critics touted *Monika* as "Bergman's most erotic film" for its theme of a young man's sexual awakening and scenes of nudity on an island in the Stockholm archipelago. But this summer interlude is surrounded by some of the bleakest commentary of Bergman's early cinema. Monika (Harriet Andersson), a restless, sexually harassed vegetable seller, and her more bourgeois boyfriend Harry take off in his father's boat for the islands. There she teaches him how to dance and how to make love, how to steal vegetables, and they dream of a family. But Borzage lovers turn into characters out of *Pierrot le fou*. JUDY BLOCH

Written by Bergman, P. A. Fogelström, based on the novel by Fogelström. Photographed by Gunnar Fischer. With Harriet Andersson, Lars Ekborg, John Harryson. (96 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

6:00

7:00





- 1 *Wild Strawberries*, 6.1.18, 6.27.18
- 2 *Dreams*, 6.17.18
- 3 *Port of Call*, 7.5.18
- 4 *Smiles of a Summer Night*, 6.23.18
- 5 *Secrets of Women*, 7.11.18

SATURDAY / 6.16.18

### THE MAGIC FLUTE

INGMAR BERGMAN (SWEDEN, 1975)

4:30

(*Trollflöjten*). Love triumphs over all, as a young man seeks to rescue a beautiful princess from the hands of an evil sorcerer. Mozart's playful *Magic Flute* is brought to joyous cinematic life by Bergman, an acclaimed organist and musicologist who once declared that he would have become a conductor if film had not claimed him first. "Shot in sumptuous color by Sven Nykvist, and featuring some of the finest Nordic singers of the day... Mozart's magic has been neither betrayed nor merely reproduced by Bergman, but rather filtered through the Swedish maestro's own metaphysical vision in a remarkable act of homage" (Peter Cowie).

Written by Bergman, based on the opera by Mozart, libretto by Schikaneder. Photographed by Sven Nykvist. With Josef Kostlinger, Irma Urrila, Hakan Hagegard, Elisabeth Eriksson. (135 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 6.17.18

### DREAMS

INGMAR BERGMAN (SWEDEN, 1955)

5:00

(*Kvinnodröm*, a.k.a. *Women's Dream*). A fashion director, Susanne (Eva Dahlbeck), and her top model, Doris (Harriet Andersson), journey from Stockholm to Gothenburg for a shoot. While there, Susanne attempts a reconciliation with a married lover. The flighty Doris becomes involved with a wealthy gentleman (Gunnar Björnstrand) who senses that she can be bought. For her part, the girl has her first real encounter with possession. Bergman uses his cinema of reflection—self and other are met and merged in mirrors, windows—to show love as a function of projection: only desire, never its object, is worthy of the effort. JUDY BLOCH

Written by Bergman. Photographed by Hilding Bladh. With Eva Dahlbeck, Harriet Andersson, Gunnar Björnstrand, Ulf Palme. (87 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 6.23.18

### SMILES OF A SUMMER NIGHT

INGMAR BERGMAN (SWEDEN, 1955)

6:00

(*Sommarnattens leende*). The plot of this erotic comedy is an Ophulsian *ronde* of affairs and intrigues revolving around a middle-aged lawyer (Gunnar Björnstrand); his young wife who remains a virgin; his former mistress, an actress (Eva Dahlbeck); her lover, and his wife. They gather for a weekend at the estate of the actress's elderly mother, who works a kind of magic on this ménage of infinite possibilities. A parody of the ridiculous male, this is a comic working-out of an idea suggested tragically in *Sawdust and Tinsel*—that men are a species of beast who turn to women to save them from being totally humiliated. Not always a smart move. JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Eva Dahlbeck, Gunnar Björnstrand, Ulla Jacobsson, Harriet Andersson. (108 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 6.27.18

### WILD STRAWBERRIES

SEE FRIDAY / 6.1.18

7:00

THURSDAY / 7.5.18

### PORT OF CALL

INGMAR BERGMAN (SWEDEN, 1948)

7:00

(*Hamnstad*). In this naturalistic city film one finds the closest thing to overt social critique in Bergman's entire oeuvre. Here the issues facing a young working-class girl are a grotesquely hypocritical mother, a troubled past, difficulties building a future with her present lover, and a friend who dies after a back-alley abortion. Especially noteworthy in comparison with other early Bergman films is the fact that the characters choose a narrative resolution in real life instead of in some extra-social, extra-narrative space. The cinematographer is Gunnar Fischer, who became Bergman's main photographer throughout the 1950s. MARK SANDBERG

Written by Bergman, based on the story "Guldet och murarna" (Gold and the Walls) by Olle Länsberg. Photographed by Gunnar Fischer. With Nine-Christine Jönsson, Bengt Eklund, Berta Hall, Erik Hell. (99 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 7.11.18

### SECRETS OF WOMEN

INGMAR BERGMAN (SWEDEN, 1952)

7:00

(*Kvinnors väntan*, a.k.a. *Waiting Women*). *Secrets of Women* is essential early Bergman, offering glimpses of what is to come but with a freshness of spirit that gracefully eludes the tropes of genius. Scenes from several marriages emerge when five women, all related, gather to await the arrival of their respective husbands at an island summer house. Each agrees to tell the others a crucial episode from her marriage. Mixing the wistful humor of averted tragedy with a rare elegiac optimism, this film announced Bergman internationally as a director with a unique understanding of women—more precisely, of what women know about men. JUDY BLOCH

Written by Bergman. Photographed by Gunnar Fischer. With Anita Björk, Karl-Arne Holmsten, Jarl Kulle, Maj-Britt Nilsson. (107 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 7.15.18

### BRINK OF LIFE

INGMAR BERGMAN (SWEDEN, 1958)

5:00

(*Nära livet*). *Brink of Life* pursues Bergman's fascination with the inner lives of women to a maternity ward where three women await the blessed event with mixed attitudes—and fates. Only an unwed teenager who has tried to abort the dreaded newcomer finds herself heading toward a healthy delivery. The film won awards at Cannes not only for the director but for the actresses—Ingrid Thulin, Eva Dahlbeck, and Bibi Andersson—whose ensemble work is impressive. The acting holds the charge, and the camera knows it, in this film that is simple in focus, and more clinical than cynical. Not your basic Bergman. JUDY BLOCH

Written by Bergman, Ulla Isaksson, based on the short story by Isaksson. Photographed by Max Wilén. With Ingrid Thulin, Eva Dahlbeck, Bibi Andersson, Erland Josephson. (84 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films, permission Folkets Hus och Parker)

# BERGMAN <sup>100</sup>

## AN EMERGING STYLE

### Salon Screenings in Theater 2

Complementing the Ingmar Bergman retrospective in the Barbro Osher Theater (p. 12), screenings in Theater 2 on BAMPFA's lower level invite you to enjoy the director's work in an intimate, salon-style setting. This summer, we present rarely screened works made between 1949 and 1964 that reveal the range of Bergman's emerging style from drama through comedy, including his first feature shot in color.

REGULAR FILM TICKET PRICES APPLY.



### PRISON

INGMAR BERGMAN (SWEDEN, 1949)

FRIDAY / 7.20.18 / 7:30

SUNDAY / 7.22.18 / 3:00

(*Fängelse*, a.k.a. *The Devil's Wanton*). Bergman's first major work, *Prison* makes a strong case for the proclamation that opens it: "Human life is an inferno." A young author whose marriage has driven him to the brink of either murder or suicide is prompted by a film director to visualize his relationship with a prostitute. In an old attic, the "lovers" attempt to recapture their childhood. She falls asleep and, in a series of encounters that weave dream, nightmare, and "reality," she is confronted with his sadistic cruelty. The scenes of torture and suicide were so extreme that Swedish censors trimmed the film. JAMES QUANDT

Written by Bergman. Photographed by Göran Strindberg. With Doris Svedlund, Birger Malmsten, Eva Henning, Hasse Ekman. (78 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films, permission Svenska Filminstitutet)

### TO JOY

INGMAR BERGMAN (SWEDEN, 1950)

FRIDAY / 8.3.18 / 7:30

SUNDAY / 8.5.18 / 3:00

(*Till glädje*). In *To Joy* Bergman dedicates his full attention to a theme that will recur in smaller filmic moments throughout his career: the idea of music's redemptive power. In a frenetic performance, actor Stig Olin plays an ambitious concert violinist of mercurial temperament who ends up sacrificing nearly everything for his career. The fact that his orchestra conductor is in turn played by Victor Sjöström, the grand old master director of the Swedish silent cinema, only adds to the resonances of this film as a personal parable of Bergman's own filmmaking. MARK SANDBERG

Written by Bergman. Photographed by Gunnar Fischer. With Maj-Britt Nilsson, Stig Olin, Victor Sjöström, Birger Malmsten. (98 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

### A LESSON IN LOVE

INGMAR BERGMAN (SWEDEN, 1954)

FRIDAY / 8.10.18 / 7:30

SUNDAY / 8.12.18 / 3:00

(*En lektion i kärlek*). Bergman's version of a Cary Grant comedy of remarriage can't approach screwball but is rather oddball, and not just in its elliptical flashback format. The amorous adventures of a gynecologist (Gunnar Björnstrand) make a queasy premise for laughs, so it is fitting that (as usual) the women—Eva Dahlbeck as the doctor's wife and Harriet Andersson as an ever-questioning tomboy daughter—carry the day. Lessons in lyricism play off acerbic commentary on marriage for a film "notable among Bergman's work for its freedom and spontaneity of invention, its emotional richness, warmth and generosity" (Robin Wood). JUDY BLOCH

Written by Bergman. Photographed by Martin Bodin. With Eva Dahlbeck, Gunnar Björnstrand, Yvonne Lombard, Harriet Andersson. (96 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

### ALL THESE WOMEN

INGMAR BERGMAN (SWEDEN, 1964)

FRIDAY / 8.17.18 / 7:30

SUNDAY / 8.19.18 / 3:00

(*För att inte tala om alla dessa kvinnor*, a.k.a. *Now About These Women*). This was Bergman's first film in color, and he prepared for the transition with fastidious care. The film is a satire about pompous males and the women who stroke their vanity while getting just what they want from them. A pretentious music critic visits the summer home of a renowned cellist who has just died. Intending to write the cellist's biography, the critic encounters a glittering phalanx of women who were the musician's "harem." The film is most notable for bringing together a sparkling ensemble of Bergman's favorite actresses who have a great time as "all these women." JAMES QUANDT

Written by Bergman, Buntel Ericsson (Erland Josephson). Photographed by Sven Nykvist. With Jarl Kulle, Bibi Andersson, Harriet Andersson, Eva Dahlbeck. (80 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)

1

2



IN FOCUS:

## INGMAR BERGMAN

### LECTURE/SCREENING SERIES

Wednesdays, August 29–November 28, 3:10 p.m.

UC Berkeley Professor Linda Rugg will lead an *In Focus* lecture-screening series this fall in conjunction with her undergraduate film course on Ingmar Bergman. Open to the general public, this is a chance to explore the great director's work in depth; each film is presented with an introductory lecture and post-screening discussion. Special admission prices apply. Check [bampfa.org](http://bampfa.org) this summer for the date when tickets will go on sale.

August 29: *Summer Interlude* (1951)

September 5: *Sawdust and Tinsel* (1953)

September 12: *Smiles of a Summer Night* (1955)

September 19: *The Seventh Seal* (1957)

September 26: *Wild Strawberries* (1957)

October 3: *The Virgin Spring* (1960)

October 10: *Winter Light* (1963)

October 17: *The Silence* (1963)

October 24: *Persona* (1966)

October 31: *Hour of the Wolf* (1968)

November 7: *Shame* (1968)

November 14: *Cries and Whispers* (1973)

November 28: *Fanny and Alexander* (1983, theatrical release version)

1 *All These Women*, 8.17.18, 8.19.18

2 *Summer Interlude*, 6.9.18, 8.29.18





# MICHELANGELO ANTONIONI

1 / 2

Copresented by Luce Cinecittà

A comprehensive retrospective of the films of Michelangelo Antonioni (1912–2007) is always an event. Many of his works are only represented by European distributors, hence mounting such a series requires considerable effort. The effort pays off this summer: presenting these films alongside our **Bergman 100** retrospective, we feature two towering directors whose works continue to reach and influence new generations of viewers. In the case of modernist master Antonioni, we find an auteur whose films are formally eloquent, often mystifying, and simultaneously concerned with the surface and the interiority of our world. Like Bergman, Antonioni was able to extract extraordinary depths of emotion from his actors and was highly regarded for his sensitive handling of women's roles. Antonioni's cinema is rewarding on many levels, not least of which are the visual design, frequent use of location shooting, and wonderfully conceived compositional structures that carry the arc of each film. Not to be missed: *Chung Kuo China*, the 1972 documentary filmed in China that presents a revelatory view of that country. Also essential: the rarely screened short films that Antonioni directed throughout his career. And, of course, we look forward to many summer nights when we will enjoy Antonioni's magnificent writing and direction of great performances by Lucia Bosè, Alida Valli, Monica Vitti, Jeanne Moreau, David Hemmings, Vanessa Redgrave, and Jack Nicholson, among many others.

Susan Oxtoby, Senior Film Curator

Touring series organized by Luce Cinecittà. BAMPFA wishes to thank Camilla Cormanni, Paola Ruggiero, and Marco Cicala, Luce Cinecittà, Rome; and Paolo Barlera, Istituto Italiano di Cultura.



FRIDAY / 6.15.18

## L'AVVENTURA

7:00

MICHELANGELO ANTONIONI (ITALY, 1960) IMPORTED PRINT

REPEATS THURSDAY / 6.28.18 AND WEDNESDAY / 8.22.18

While exploring a volcanic island on a yachting expedition, a troubled young woman named Anna disappears, leaving her lover Sandro (Gabriele Ferzetti) and close friend Claudia (Monica Vitti) to search in vain, and fall in love. *L'avventura* unfolds against Anna's very palpable absence, a love story in a void. As always, landscape is the screen onto which Antonioni projects human emotions. Anna's pain is articulated in the parched suburb from which she came, and in the rocky island on which her cohorts wander, not realizing it is they who are lost. Anna may have escaped. JUDY BLOCH

Written by Antonioni. Dialogue by Antonioni, Elio Bartolini, Tonino Guerra. Photographed by Aldo Scavarda. With Monica Vitti, Gabriele Ferzetti, Lea Massari, Dominique Blanchar. (140 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Janus Films)

SUNDAY / 6.17.18

## LA NOTTE

7:00

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1961)  
DIGITAL RESTORATION

REPEATS SATURDAY / 8.25.18  
BAMPFA STUDENT COMMITTEE PICK!

(*The Night*). *La notte* takes place over one night in Milan. While visiting a dying friend, a novelist (Marcello Mastroianni) and his wife (Jeanne Moreau) realize that there is little left between them. The rest of the night is spent in escape and disillusionment, played out against Antonioni's rigorous sense of place and architecture. The centerpiece of the film is Moreau's walk through a Milan that is lacking in charm but filled with beauty and meaning for her, with only camera and composition to tell us so. "Beauty," as their dying friend has said, "is depressing in certain circumstances." JUDY BLOCH

Written by Antonioni, Ennio Flaiano, Tonino Guerra. Photographed by Gianni Di Venanzo. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki. (122 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

1 *L'avventura*, 6.15.18, 6.28.18, 8.22.18

2 *La notte*, 6.17.18, 8.25.18

WEDNESDAY / 6.20.18

## L'ECLISSE

7:00

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1962) DIGITAL RESTORATION

REPEATS WEDNESDAY / 8.29.18

(*Eclipse*). *L'eclisse* opens with a nearly wordless sequence in which Vittoria (Monica Vitti) breaks off a relationship. She then drifts downtown and into a love affair with her mother's young stockbroker, Pierre (Alain Delon). Frenzied scenes of the Stock Exchange provide a hub for this masterful film's study of personal relationships in modern society. Men embrace as they whisper treacherous secrets, while Vittoria, when touched, recoils. Still, she seeks after symbols of freedom. *L'eclisse* famously ends with a seven-minute montage of shots of the spots where Vittoria and Pierre met—a montage over time in which neither of the characters appears. JUDY BLOCH

Written by Antonioni, Tonino Guerra, with the collaboration of Elio Bartolini, Ottiero Ottieri. Photographed by Gianni Di Venanzo. With Monica Vitti, Alain Delon, Lilla Brignone, Francisco Rabal. (125 mins, In Italian with English subtitles, B&W, DCP, From Tamasa Distribution, permission Janus Films)

THURSDAY / 6.28.18

## L'AVVENTURA

7:00

MICHELANGELO ANTONIONI (ITALY, 1960) IMPORTED PRINT

SEE FRIDAY / 6.15.18

SATURDAY / 6.30.18

## RED DESERT

6:00

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1964)

REPEATS WEDNESDAY / 7.4.18 AND FRIDAY / 8.31.18

(*Il deserto rosso*). *Red Desert* was shot in the industrialized North, where Monica Vitti, as the wife of an electronics engineer, suffers what would be called a nervous breakdown at any other time and place. In 1964 Italy, *Red Desert* is post-postwar promise. In his first color film, here is Antonioni, the painter on screen. The film's very beauty is hewn from an environmental apocalypse that is at once metaphor and reality: factory pipes, yellow smoke trailing to the sky; figures lost in a poisoned fog, staring into a poisoned bog. *Red Desert* asks the question the earlier films were not ready to ask: "What is human nature when there is no more Nature?" JUDY BLOCH

Written by Antonioni, Tonino Guerra. Photographed by Carlo Di Palma. With Monica Vitti, Richard Harris, Carlo Chionetti, Xenia Valderi. (117 mins, In Italian with English subtitles, Color, 35mm, From Janus Films)



3 / 4 / 5 / 6 / 7



SUNDAY / 7.1.18

### STORY OF A LOVE AFFAIR

7:00

MICHELANGELO ANTONIONI (ITALY, 1950) IMPORTED PRINT  
(*Cronaca di un amore*). In a sparkingly lurid Milan, a wealthy industrialist hires a private eye to investigate the past of his young wife, Paola (Lucia Bosè). The investigation turns up a former lover, Guido (Massimo Girotti), and the possibility of both lovers' implication in the death of Guido's girlfriend. Guido and Paola renew their affair, but Paola can no longer live on love alone... Antonioni's first feature owes much to James M. Cain, but he shifts the focus away from the *Postman*, turning a torrid love story into a tale of anxiety, corruption, and betrayal in postwar industrial society. JUDY BLOCH

Written by Antonioni, Daniele d'Anza, Silvio Giovaninetti, Francesco Maselli, Piero Tellini, from a story by Antonioni. Photographed by Enzo Serafin. With Lucia Bosè, Massimo Girotti, Ferdinando Sarmi, Gino Rossi. (110 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Kino Lorber)

WEDNESDAY / 7.4.18

### RED DESERT

7:00

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1964)

SEE SATURDAY / 6.30.18

SATURDAY / 7.7.18

### THE LADY WITHOUT CAMELIAS

6:00

MICHELANGELO ANTONIONI (ITALY, 1953) IMPORTED PRINT  
(*La signora senza camellie*). "Lucia Bosè plays a Milanese shop girl who achieves a quick success on the screen because of her looks and charm, but who cannot move up into more challenging roles... Bosè's characterization of an intermediate mediocrity is... painfully honest... With a very expressive mise-en-scène of loneliness and alienation, Antonioni transcends the traditional hypocrisies of the soap-opera genre, and while he favors 'art' over 'life,' he never loses touch with the throbbing feelings of his characters" (Andrew Sarris, *Village Voice*).

Written by Antonioni, Suso Cecchi d'Amico, Mario Maselli. Photographed by Enzo Serafin. With Lucia Bosè, Gino Cervi, Andrea Checchi. (105 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Movietime)

SUNDAY / 7.8.18

### I VINTI

7:00

MICHELANGELO ANTONIONI (ITALY, 1952)

(*The Vanquished*). These three moral tales ostensibly on the subject of the dehumanized behavior of postwar youth do little to provide an explanation for it. Rather, the segments are given the stamp of Antonioni: aimlessness is reflected in landscape as much as action. In one story, a French boy is killed by his pals when the wad of fake money he flashes is taken for real; in another, an eccentric British poet murders so that he can "discover" the body and break the story in the press. Set and filmed in three countries—France, Italy, and England—this relatively innocuous film was thrice censored. JUDY BLOCH

Written by Antonioni, Suso Cecchi d'Amico, Diego Fabbri, Turi Vasile, Roger Nimier. Photographed by Enzo Serafin. With Anna Maria Ferrero, Franco Interlenghi, Edoardo Cianelli, Jean Pierre Mocky. (110 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, permission Minerva Pictures)

SATURDAY / 7.14.18

### LE AMICHE

8:15

MICHELANGELO ANTONIONI (ITALY, 1955) IMPORTED PRINT

*Le amiche* follows the lives of four aimless young women as observed by a newcomer, Clelia, who has returned to her native Turin to open a fashion salon. She throws in with the group after one, Rosetta, succumbs to the social vacuum and attempts suicide in the hotel room next to hers. As in *The Passenger*, years later, this next-door near-death occasions a journey into her own identity for Clelia, as it does for others. Antonioni enriches the story, based on a Pavese novella, with marvelous choreography of movement and with subtle social architecture, expressed in objects and surfaces for reflection. JUDY BLOCH

Written by Antonioni, Suso Cecchi d'Amico, Alba de Céspedes, from the novella *Tre donne sole* by Cesare Pavese. Photographed by Gianni Di Venanzo. With Eleonora Rossi Drago, Valentina Cortese, Yvonne Fourneaux, Franco Fabrizi. (104 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Janus Films)

THURSDAY / 7.19.18

### IL GRIDO

7:00

MICHELANGELO ANTONIONI (ITALY/US, 1957) IMPORTED PRINT

(*The Cry*). In this wonderful early work, Antonioni returns to "the landscape I remember from my childhood," the desolate vistas of the Po Valley, to film a study of a man who, deserted by his mistress, sets out with his little daughter in search of peace of mind and a new life. However, the image of his lover and the failure of their union never leave him. Here is the rare truly empathetic male character in Antonioni's oeuvre. *Il grido* has the look of neorealism, but the film's rhythm and shot duration make it one long, moving cry. JUDY BLOCH

Written by Antonioni, Elio Bartolini, Ennio De Concini, from a story by Antonioni. Photographed by Gianni Di Venanzo. With Steve Cochran, Alida Valli, Betsy Blair, Gabriella Pallotti. (107 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Compass Film)

SATURDAY / 7.21.18

### BLOW-UP

6:00

MICHELANGELO ANTONIONI (UK, 1966) DIGITAL RESTORATION

For his first English-language film, Antonioni set a metaphysical mystery in the world of fashion. Photographer David Hemmings snaps pictures of Vanessa Redgrave and an older man apparently trysting in a London park; later, analyzing the images, he believes he sees evidence of murder, but finds that the harder you look, the less you know. The same interpretive limits apply to watching *Blow-Up*, in 1966 and now: Is this portrayal of youth culture, with its rehearsed rebellion and limitless cool, affectionate or perhaps parodic, or is it a lament over the inscrutable emptiness of hip? Are we transfixed by its philosophical depths, or its fascinating surfaces? JULIET CLARK

Written by Antonioni, Tonino Guerra, based on a story by Julio Cortázar. Photographed by Carlo Di Palma. With David Hemmings, Vanessa Redgrave, Sarah Miles, Peter Bowles. (110 mins, Color, DCP, From Warner Bros. Classics)

SATURDAY / 7.28.18

### ZABRISKIE POINT

8:00

MICHELANGELO ANTONIONI (US, 1970)

Antonioni's California epic trades the empty boulevards of suburban Rome for the desert vistas of Death Valley, the petrochemical purgatory of Ravenna for the billboard-bedecked avenues of Los Angeles. The director's characters, however, remain much the same: disillusioned yet full of longing, their clumsy couplings offering only fleeting respite from consuming angst. In the midst of student strikes and Black Panther protests—the opening sequence features Kathleen Cleaver addressing a group of students—Mark (Mark Frechette) and Daria (Daria Halprin)



- 3 *Le amiche*, 7.14.18
- 4 *Red Desert*, 6.30.18, 7.4.18, 8.31.18
- 5 *Blow-Up*, 7.21.18
- 6 *Zabriskie Point*, 7.28.18  
Photo: MGM/Photofest
- 7 *The Passenger*, 8.8.18



opt for “reality trips” of their own making, drifting further and further from what they so desperately seek. KATE MACKAY

Written by Antonioni, Fred Gardner, Sam Shepard, Tonino Guerra, Clare Peploe. Photographed by Alfio Contini. With Mark Frechette, Daria Halprin, Rod Taylor, Kathleen Cleaver. (112 mins, Color, ‘Scope, 35mm, From Warner Bros. Classics)

WEDNESDAY / 8.1.18

## SHORT FILMS BY ANTONIONI, PROGRAM 1

IMPORTED PRINTS

BAMPFA STUDENT COMMITTEE PICK!

*The People of the Po* is a documentary on the villages on the banks of the Po River. *Sanitation Department* is a day in the life of Rome’s street cleaners, filmed chronologically from dawn to dusk. In *Lies of Love*, the ordinary lives of the stars of the *fumetti*—photographed comic strips—are contrasted with their public images to humorous effect. *Superstition* catalogs illegal superstitious practices in a small village in the Marches. *The Villa of Monsters* is a film of monstrous sculpted human figures in the park of an ancient villa. In *Suicide Attempt*, a segment from the neorealist omnibus *Love in the City*, Antonioni interviews three would-be suicides for love. And other films.

**THE PEOPLE OF THE PO** (*GENTE DEL PO*) Italy, 1943–47, 9 mins, 35mm, Copy printed from materials of Scuola Nazionale di Cinema-Cineteca Nazionale, permission Enrica Antonioni

**SANITATION DEPARTMENT** (*N.U./NETEZZA URBANA*) Italy, 1948, 9 mins, 35mm, Copy printed from materials of Scuola Nazionale di Cinema-Cineteca Nazionale

**LIES OF LOVE** (*L'AMOROSA MENZOGNA*) Italy, 1948–49, 10 mins, 35mm, Copy printed from materials of Scuola Nazionale di Cinema-Cineteca Nazionale, permission Enrica Antonioni

**SUPERSTITION** (*SUPERSTIZIONE*) Italy, 1949, 9 mins, 35mm, Copy printed from materials of Scuola Nazionale di Cinema-Cineteca Nazionale, permission Enrica Antonioni

**SEVEN REEDS, ONE SUIT** (*SETTE CANNE UN VESTITO*) Italy, 1949, 9 mins, 35mm, Permission Cineteca del Friuli

**THE VILLA OF MONSTERS** (*LA VILLA DEI MOSTRI*) Italy, 1950, 10 mins, DCP

**VERTIGINE** Italy, 1950, 4 mins, DCP

**SUICIDE ATTEMPT** (*TENTATO SUICIDIO*) Italy, 1953, 20 mins, 35mm, Copy printed from materials restored by Scuola di Cinema-Cineteca Nazionale, permission Rialto Pictures

Total running time: 79 mins, In Italian with English subtitles, B&W, From Luce Cinecittà

WEDNESDAY / 8.8.18

## THE PASSENGER

7:00

MICHELANGELO ANTONIONI (ITALY/FRANCE/SPAIN, 1975)

(*Professione reporter*). A penetrating political thriller, *The Passenger*, set in the Sahara, is also one of Antonioni’s desert films with its horizontal vistas and its theme of absence. Jack Nicholson portrays a London journalist named Locke who, sent to cover a rebellion in North Africa, assumes the identity of a man, Robertson, who has died in the next hotel room. Locke is running away from being a journalist—from the codes that replace knowing, the images that replace seeing. However, embracing Robertson’s globetrotting, increasingly mysterious persona, he finds himself pursuing not the man’s life, but his death. JUDY BLOCH

Written by Mark Peploe, Peter Wollen, Antonioni. Photographed by Luciano Tovoli. With Jack Nicholson, Maria Schneider, Jennie Runacre, Ian Hendry. (121 mins, Color, 35mm, From Sony Pictures Classics)

SATURDAY / 8.11.18

## SHORT FILMS BY ANTONIONI, PROGRAM 2

5:00

IMPORTED PRINTS

*Return to Lisca Bianca* is an eerie return, twenty-three years later, to the island setting of *L'avventura*. Antonioni took part in and shot footage of an Indian religious festival for *Kumbha Mela*. Made for the Italian pavilion at the Seville Expo, the breathtaking Sicilian travelogue *Noto, Mandorli, Vulcano, Stromboli, Carnevale* harks back to Antonioni’s very first documentaries. The self-portrait *The Gaze of Michelangelo*, “a moving meditation on art, the artist, endurance, and mortality, shows Antonioni walking into San Pietro church in Rome to scrutinize and caress the recently restored sculpture of Moses by another Michelangelo—Buonarroti” (Cinematheque Ontario). And other films.

**RETURN TO LISCA BIANCA** (*RITORNO A LISCA BIANCA*) Italy, 1983, 9 mins, DigiBeta PAL, permission Rai Teche

**FOTOROMANZA** Italy, 1984, 4 mins, DigiBeta NTSC, permission Maurizio La Pira

**KUMBHA MELA** Italy, 1977–89, 18 mins, DCP, permission Enrica Antonioni

**ROMA '90** Italy, 1990, 9 mins, DigiBeta PAL

**NOTO, MANDORLI, VULCANO, STROMBOLI, CARNEVALE** Italy, 1992, 8 mins, DCP, permission Enrica Antonioni

**SICILIA** Italy, 1997, 9 mins, DCP, permission Enrica Antonioni

**THE GAZE OF MICHELANGELO** (*LO SGUARDO DI MICHELANGELO*) Italy, 2004, 15 mins, DCP

FOLLOWED BY **TO MAKE A FILM IS TO BE ALIVE** (*FARE UN FILM PER ME È VIVERE*) (Enrica Antonioni, France/Italy, 1995). Antonioni’s wife and collaborator Enrica Antonioni provides an intimate portrait of the great director’s passion for cinema. (60 mins, B&W/Color, DigiBeta PAL, permission Enrica Antonioni)

Total running time: 132 mins, In Italian with English subtitles, B&W/Color, From Luce Cinecittà, except where otherwise noted

SUNDAY / 8.12.18

## THE MYSTERY OF OBERWALD

4:00

MICHELANGELO ANTONIONI (ITALY, 1980) IMPORTED PRINT

(*Il mistero di Oberwald*). Intrigued by the possibilities presented by the then-new format of video, Antonioni made this experimental work, based on the Jean Cocteau drama *The Two-Headed Eagle* and starring a regal Monica Vitti. It is the story of a queen, trapped in self-exile in a crumbling castle, and the poet/assassin she falls in love with. Antonioni uses his new technological tools to experiment with what he called “a new world of cinema . . . using color as a narrative, poetic means . . . with absolute faithfulness, or, if so desired, with absolute falseness.”

Written by Antonioni, Tonino Guerra, based on *The Two-Headed Eagle* by Jean Cocteau. Photographed by Luciano Tovoli. With Monica Vitti, Paolo Bonacelli, Franco Branciaroli, Luigi Diberti. (124 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Rai Teche)

SUNDAY / 8.19.18

## IDENTIFICATION OF A WOMAN

7:00

MICHELANGELO ANTONIONI (ITALY, 1982) IMPORTED PRINT

(*Identificazione di una donna*). By the eighties, for Antonioni to make a love story was necessarily to make a mystery, as well as a bit of science fiction. Niccolo, a film director, is searching for both the perfect star and the perfect woman in his life. But an irony in Niccolo’s relationship with the beautiful Mavi is that a perfect woman does not need a man. Then there is the sun, which is expanding, threatening Earth’s very existence. And the fog, making sight and insight impossible. And we’re back in *Red Desert* territory in this complex film that ends with an open question: “And then?” JUDY BLOCH

Written by Antonioni, Gerard Brach, Tonino Guerra. Photographed by Carlo Di Palma. With Tomas Milian, Christine Boisson, Daniela Silverio, Marcel Bozzuffi. (128 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Janus Films)



# ANTONIONI CONTINUED

WEDNESDAY / 8.22.18

## L'AVVENTURA

MICHELANGELO ANTONIONI (ITALY, 1960) IMPORTED PRINT

SEE FRIDAY / 6.15.18

FRIDAY / 8.24.18

## BEYOND THE CLOUDS

MICHELANGELO ANTONIONI, WIM WENDERS  
(FRANCE/ITALY/GERMANY, 1995) IMPORTED PRINT

(*Par-delà les nuages / Al di là delle nuvole*). The eighty-three-year-old Antonioni returned to filmmaking after a ten-year absence (triggered by a debilitating stroke) with this idiosyncratic treatise on that most old-fashioned of themes, beauty. Its four separate episodes, set in France and Italy, are based on stories in Antonioni's collection *That Bowling Alley on the Tiber: Tales of a Director*. Stars such as Irène Jacob, Peter Weller, and Jean Reno engage in narratives of love, its unattainability and its lure. Framing segments, directed by coproducer Wim Wenders and starring John Malkovich as The Director, link the tales, as does a whimsical *ronde* reuniting Marcello Mastroianni and Jeanne Moreau. JASON SANDERS

Written by Antonioni, Tonino Guerra, Wenders, from Antonioni's book *That Bowling Alley on the Tiber: Tales of a Director*. Photographed by Alfio Contini, Robby Müller. With John Malkovich, Sophie Marceau, Irène Jacob, Marcello Mastroianni. (104 mins, In English, Italian, and French with English subtitles, Color, 35mm, From Luce Cinecittà, permission Olive Films)

SATURDAY / 8.25.18

## LA NOTTE

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1961) DIGITAL RESTORATION

SEE SUNDAY / 6.17.18

FILM TO TABLE DINNER FOLLOWS (P. 27)

SUNDAY / 8.26.18

## CHUNG KUO CHINA

MICHELANGELO ANTONIONI (ITALY/CHINA, 1972) IMPORTED PRINT

(*Chung Kuo Cina*). "One of Antonioni's most important works, famous for the circumstances of its filming, for the Chinese government's virulent attack on Antonioni [and later apology] . . . and for Umberto Eco's article that offered a semiotic explanation of why the Chinese found it so insulting. Invited by the Chinese government to make a documentary about their country (which was in the throes of Mao's Cultural Revolution), Antonioni spent eight weeks shooting with the full cooperation of officials. The result was . . . a classic Antonionian meditation, focusing on the 'faces, gestures, habits' of the people and the textures, spaces, and contours of the urban and rural landscapes." JAMES QUANDT, CINEMATHEQUE ONTARIO

Photographed by Luciano Tovoli. (217 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Rai Teche)

WEDNESDAY / 8.29.18

## L'ECLISSE

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1962)  
DIGITAL RESTORATION

SEE WEDNESDAY / 6.20.18

FRIDAY / 8.31.18

## RED DESERT

MICHELANGELO ANTONIONI (ITALY/FRANCE, 1964)

SEE SATURDAY / 6.30.18

# EARLY MUSIC ON FILM



## LIVE PERFORMANCES

SUNDAY / 6.3.18

### JUNIOR RECORDER SOCIETY

12:00

Free with gallery admission

Fifteen East Bay children from third through tenth grade, under the direction of early music specialists Louise Carlsake and Hanneke van Proosdij, make up the Junior Recorder Society. In celebration of their twentieth anniversary, they return to BAMPFA to delight us with period music performed on wind instruments of various sizes.

SUNDAY / 6.3.18

### VAJRA VOICES

4:00

Special admission: \$20. Tickets include gallery admission. Seating is limited.

Vajra Voices, known for their "shimmering resonance and elegantly paced performances" (*Choir and Organ*), present a program of music by Guillaume de Machaut. Shira Kammen (vielle and harp) joins in this concert of motets and Machaut's exquisite *Le lai de la fonteinne*.

FRIDAY / 6.8.18

### GALAX QUARTET

1:00

Special admission: \$15. Tickets include gallery admission. Seating is limited.

The Galax Quartet performs with guest soloists Stephen Schultz (baroque flute) and Cheryl Ann Fulton (harp). Highlights include a world premiere by composer Nancy Galbraith; Jacques Meyer's *Sonata for Harp and String Quartet*, with new reconstructions of the lost string parts; and a portion of *Art of the Fugue* with both the C. P. E. Bach and the Busoni versions of J. S. Bach's unfinished final fugue.

BAMPFA hosts a thematic film series and three Fringe concerts as part of the Berkeley Festival & Exhibition, a biennial celebration of music from the Medieval, Renaissance, Baroque—and, for the first time this year, the Classical and Romantic—eras that features local and international performers. The selected films explore these historical periods and figures. Included are Stanley Kubrick's *Barry Lyndon*, Milos Forman's *Amadeus*, and Sergei Paradjanov's tribute to the eighteenth-century Armenian poet and monk Sayat Nova in *The Color of Pomegranates*. Staged operas by Monteverdi, Handel, and Mozart showcase the talents of early music specialists such as Rinaldo Alessandrini, René Jacobs, and Emmanuelle Haïm, as well as the creativity of stage directors Robert Wilson and Krzysztof Warlikowski and film auteur Ingmar Bergman, for whom music represents a source of great inspiration.

For a complete listing of Berkeley Festival concerts and events, visit [berkeleyfestival.org](http://berkeleyfestival.org). The festival runs June 3–10.

Susan Oxtoby, Senior Film Curator

Copresented with the Berkeley Festival. Thanks to David Tayler and Hanneke van Proosdij, Voices of Music, for assisting with the curation of the film series, and to Robert Cole, Berkeley Festival, and Harvey Malloy, San Francisco Early Music Society, for their support of this project.

- 1 *L'Orfeo*, 6.6.18
- 2 *Amadeus*, 6.13.18
- 3 *Barry Lyndon*, 6.2.18



1 / 2 / 3

SATURDAY / 6.2.18

**BARRY LYNDON**
**7:00**

STANLEY KUBRICK (US, 1975) DIGITAL RESTORATION

"A film is—or should be—more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later," Stanley Kubrick said. The Oscar-winning soundtrack of *Barry Lyndon* features Irish traditional music and military marches, along with baroque and classical themes by Mozart, Vivaldi, Bach, Handel, Schubert, and Paisiello. Kubrick's impressive historical drama of the travails of a young Irishman (Ryan O'Neal) who is determined to make a life for himself as a wealthy nobleman is a beloved cinematic fable made with extraordinary attention to visual and aural design.

Written by Kubrick, based on the story "The Luck of Barry Lyndon, Esq., A Romance of the Last Century" by William Makepeace Thackeray. Photographed by John Alcott. With Ryan O'Neal, Marisa Berenson, Patrick Magee, Hardy Kruger. (184 mins, Color, DCP, From Warner Bros. Classics)

SUNDAY / 6.3.18

**FACING AGRIPPINA**
**2:00**

NAYO TITZIN (BULGARIA, 2010)

A behind-the-scenes look at a production of Handel's 1709 opera performed at the Staatsoper Unter den Linden by the Akademie für Alte Musik Berlin conducted by René Jacobs. Our heroine, Agrippina (soprano Alexandrina Pendatchanska), is wife of Claudius and mother of Nero, and the baddest of Handel's bad girls: a Machiavellian mother figure obsessed with power and politics who ruthlessly shapes her son's future. Capturing the electric and audacious musical spirit and psychological sophistication of Handel's Venetian opera, *Facing Agrippina* documents a first-rate production designed by Christian Lacroix and directed by Vincent Boussard.

Photographed by Titzin. With Alexandrina Pendatchanska, Marcos Fink, Neal Davies, Sunhae Im. (56 mins, In Italian and English with English subtitles, Color, DigiBeta PAL, from Spotlight Productions)

WEDNESDAY / 6.6.18

**L'ORFEO**
**1:30**

EMANUELE GAROFALO (ITALY/FRANCE, 2009)

A wonderful minimalist interpretation by the American avant-garde stage director Robert Wilson of Claudio Monteverdi's seminal first opera from 1607, which tells the dramatic story from Ovid's *Metamorphosis* of the descent of Orfeo (Georg Nigl) into the underworld to recover his beloved wife Euridice (Roberta Invernizzi). In this 2009 production for La Scala, Wilson based the visual design on paintings by Titian. The opera receives a powerful and inspiring performance by the Orchestra of Teatro alla Scala and Concerto Italiano under the direction of much-admired Italian early music specialist Rinaldo Alessandrini.

Libretto by Alessandro Striggio. Photographed by Riccardo De Poli. With Georg Nigl, Roberta Invernizzi, Sara Mingardo. (116 mins, In Italian with English subtitles, Color, Digital, From Rai Teche)

THURSDAY / 6.7.18

**IL TRIONFO DEL TEMPO E DEL DISINGANNO (HWV 46A)**
**1:30**

STÉPHANE METGE (FRANCE, 2016)

(*The Triumph of Time and Truth*). Handel's first oratorio, with its virtuosic arias, brilliant concertos, and powerful ensemble work, was first performed in Rome in 1707. Based on allegorical concepts, *Il trionfo* was never intended to be fully staged. Yet for this interpretation, stage director Krzysztof Warlikowski adapts the work to a contemporary setting with a nuclear family at its center. With Emmanuelle Haïm conducting her ensemble Le Concert d'Astrée, a standout cast features soprano Sabine Devieille as the vulnerable yet bold Beauty; Franco Fagioli as her ne'er-do-well brother, Pleasure; and Sara Mingardo and Michael Spyres as benevolent parental figures, Truth and Time.

Libretto by Cardinal Benedetto Pamphili. Photographed by Denis Guéguin. With Sabine Devieille, Sara Mingardo, Franco Fagioli, Michael Spyres. (136 mins, In Italian with English subtitles, Color, Digital, From EuroArts Music International)

FRIDAY / 6.8.18

**THE COLOR OF POMEGRANATES**
**2:30**

SERGEI PARADJANOV (USSR, 1969) DIGITAL RESTORATION

REPEATS SATURDAY / 6.9.18

(*Sayat Nova*, a.k.a. *Red Pomegranates*). Sergei Paradjanov's paean to his Armenian heritage is an exotic mosaic of the mystical and historical that achieves a surreal effect. In tracing the life of the great eighteenth-century Armenian poet and monk Sayat Nova through his writings, Paradjanov weaves a metaphorical short history of the Armenian nation, telling of Turkish genocide, Persian invasions, and a vast migration to the Russian section in the early twentieth century, all through daringly symbolic imagery. Beyond this film is an extraordinary artistic rendering of ceremony and ritual, architecture, iconography, and period music that, even for the uninitiated, works its extraordinary magic.

Written by Paradjanov, based on the writings of Sayat Nova. Photographed by Souren Chabazian, Martyn Chabazian. With Sofiko Chiaureli, Melkon Alekian, Vilen Galestian. (75 mins, In Armenian with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 6.9.18

**THE COLOR OF POMEGRANATES**
**8:15**

SEE FRIDAY / 6.8.18

WEDNESDAY / 6.13.18

**AMADEUS**
**7:00**

MILOS FORMAN (US, 1984) BAMPFA COLLECTION, DIRECTOR'S CUT

Peter Shaffer rewrote history in his "black opera" *Amadeus*, then rewrote the play for Milos Forman's color extravaganza. It takes the form of a confession by Mozart's supposed murderer, Antonio Salieri (F. Murray Abraham), a mediocre composer who alone perceived the sublime genius of Mozart's music. Seen through Salieri's eyes, Tom Hulce's Mozart is a cartoon portrayal of the "obscene child"; he is indeed an unlikely if not unworthy vessel of divine inspiration, yet paradoxically, one whose talent could only be explained by divine intervention. Music conducted by Neville Marriner and performed by the Academy of St. Martin in the Fields; Ambrosian Opera Chorus; and the Choristers of Westminster Abbey.

Written by Peter Shaffer, based on his play. Photographed by Miroslav Ondricek. With F. Murray Abraham, Tom Hulce, Elizabeth Berridge, Simon Callow. (180 mins, Color, Scope, 35mm, BAMPFA Collection)

SATURDAY / 6.16.18

**THE MAGIC FLUTE**
**4:30**

INGMAR BERGMAN (SWEDEN, 1975)

 For program note, see **Bergman 100** (p. 13).



## THE LUMINOUS LEGACY OF GRETA

# GARBO

“It was as if she had diamonds in her bones and her interior light struggled to come out through the pores of her skin.” DOLORES DEL RIO

Enigmatic and elusive, the eroticism and intimacy of Greta Garbo's film persona made her the object of overwhelming attention both on and off screen. The epitome of cinematic beauty, Garbo's timeless allure remains the measure by which star power is judged. Her ability to convey a broad spectrum of emotional states with the subtlest motion or facial expression transfixed audiences and helped revolutionize film acting in the 1920s. With grace, gravitas, and an economy of movement, Garbo's smoldering stillness invites the viewer into the inner world of her characters. The timbre of her voice complemented her elegant and restrained acting style, and helped her—unlike many of her peers—to transition seamlessly into the sound film era. Clarence Brown, who directed Garbo in seven films from the 1920s through the 1930s, attributed her appeal to her capacity to express emotions by thinking them, a skill that was indiscernible while shooting but which revealed itself when the film was projected. “It was something in her eyes, something behind them that could reach out and tell the audience what she was thinking.” Elsewhere Brown remarked, “Garbo does not need gestures and movements to convey happiness, despair, hope and disappointment, joy or tragedy. She registers her feelings literally by radiating her thoughts to you.”

Kate MacKay, Associate Film Curator

Presented in conjunction with Jon Wengström's presentation of the program Greta Garbo Rarities at BAMPFA on May 30, and the San Francisco Silent Film Festival's screening of a restored print of *The Saga of Gösta Berling* on June 2 at the Castro Theatre. Thanks to Kristie Nakamura, Warner Bros. Classics; Daniel Bish, George Eastman Museum; Katie Trainor, MoMA; Cassie Blake and May Haduong, Academy Film Archive; Jon Wengström, Svenska Filminstitutet, and Anita Monga, San Francisco Silent Film Festival.



1 / 2 / 3 / 4 / 5

THURSDAY / 6.7.18

### FLESH AND THE DEVIL

CLARENCE BROWN (US, 1926) ARCHIVAL PRINT

LIVE MUSIC Judith Rosenberg on Piano

The attentions of a countess, Felicitas (Garbo), transform lifelong friends (John Gilbert and Lars Hanson) into bitter rivals, while the cat-and-mouse goings-on between the three parts of the triangle carry their own sophisticated ironies. Lensed by William Daniels, a master of black-and-white cinematography who shot twenty-one films with Garbo, *Flesh and the Devil* is a fine example of the artistic and technical heights achieved by the Hollywood silent cinema in the late 1920s. The intensity of the love scenes (more documentary than fiction) between Gilbert and Garbo made the film a box-office hit.

Written by Benjamin F. Glazer. Photographed by William Daniels. With Greta Garbo, John Gilbert, Lars Hanson. (95 mins, Silent, B&W, 35mm, From George Eastman Museum)

SUNDAY / 6.10.18

### A WOMAN OF AFFAIRS

CLARENCE BROWN (US, 1928)

*A Woman of Affairs* features Garbo in one of her finest performances and carries a feminist punch that was lost altogether in later Hollywood romances. In this “lost generation” story, written by Bess Meredyth based on Michael Arlen's novel *The Green Hat*, Garbo plays an English aristocrat who acts out with calculated recklessness. Arlen's book was so hot that the characters' names, as well as some choice elements of the story, were changed to sidestep the censors. But the film remains quite complex in its relationships, with John Gilbert as the love interest and Douglas Fairbanks, Jr. as Garbo's wastrel brother.

Written by Bess Meredyth, based on the novel *The Green Hat* by Michael Arlen. Photographed by William Daniels. With Greta Garbo, John Gilbert, Lewis Stone, John Mack Brown, Douglas Fairbanks, Jr. (90 mins, With music & sound effects, B&W, 35mm, From Warner Bros. Classics)

SATURDAY / 6.16.18

### QUEEN CHRISTINA

ROUBEN MAMOULIAN (US, 1933)

Like Garbo, the Swedish Queen Christina was infamous as a powerful, cross-dressing, girl-kissing woman. Small wonder that the Hays Office worried that a scene in which Garbo plants a full-mouthed kiss on costar Emma Young would be “construed as lesbianism.” John Gilbert plays the Spanish ambassador who, believing in Christina's boyish costume, convinces her to share a bed with him in a secluded country inn. In *Queen Christina*, Garbo explores the pains and pleasures of crossing between nations, genders, and sexualities, evoking, in her famous gaze beyond the horizon, “nostalgia for places one has never seen.” LAURA HORAK

Written by H. M. Harwood, Salka Viertel, S. N. Behrman, from an original story by Viertel, Margaret P. LeVino. Photographed by William Daniels. With Greta Garbo, John Gilbert, Ian Keith, Lewis Stone. (97 mins, B&W, 35mm, From Warner Bros. Classics)

FRIDAY / 6.22.18

### ANNA CHRISTIE

CLARENCE BROWN (US, 1930)

Clarence Brown made excellent use of Garbo's voice—heard for the first time in her portrayal of Eugene O'Neill's tragic heroine—by retaining the monologue-like nature of the role. Garbo was well cast as the Swedish girl who makes her way as a prostitute until she returns to her father's fishing barge, falls in love with a seaman (Charles Bickford), and then must pay for her “past.” Brown creates a theatrical atmosphere, with enclosed settings of barroom and barge to frame some superior characterizations—notably, Marie Dressler as an aging waterfront denizen and George F. Marion as the sentimental old father.

Written by Frances Marion, from the play by Eugene O'Neill. Photographed by William Daniels. With Greta Garbo, Charles Bickford, George F. Marion, Marie Dressler. (90 mins, B&W, 35mm, From Warner Bros. Classics)





FILMS

SUNDAY / 6.24.18

### GRAND HOTEL

7:00

EDMUND GOULDING (US, 1932) ARCHIVAL PRINT

In a masterpiece of set design and art decoration, director Edmund Goulding creates an atmosphere at once intensely realistic and allegorical. The claustrophobic picture of European grandeur in its last, pre-Fascist gasps is enhanced by the ensemble cast: Greta Garbo as a world-weary prima donna; Joan Crawford as a sensuous stenographer with an eye on Wallace Beery's pocketbook; Lionel Barrymore as a bookkeeper exploring the potentials of his terminal illness; and John Barrymore as a roguish baron who lightens Garbo's load for a brief moment. Love, greed, death, cynicism—not in that order—intermingle freely within the rooms of the Grand Hotel, Berlin.

Written by Vicki Baum, Hans Kraly, William A. Drake, from the play *Menschen im Hotel* by Baum. Photographed by William Daniels. With Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery. (113 mins, 35mm, B&W, From Academy Film Archive, permission Warner Bros. Classics)

FRIDAY / 6.29.18

### ANNA KARENINA

7:00

CLARENCE BROWN (US, 1935)

The love triangle theme was a staple of the Garbo repertoire, and she played Tolstoy's ill-fated Anna Karenina twice. In Brown's 1935 version Garbo's Anna rebels against Basil Rathbone as her imperious husband, Karenin, with Frederic March as the seductive and smitten officer Vronsky. Though the novel's rich observations and characterizations are telescoped for the film, nineteenth-century St. Petersburg is lavishly detailed, and the plight of Anna and Vronsky skillfully linked to the decadent and hypocritical society in which they live.

Written by Clemence Dane, Salka Viertel, from the novel by Leo Tolstoy. Photographed by William Daniels. With Greta Garbo, Frederic March, Maureen O'Sullivan, Basil Rathbone. (94 mins, B&W, 35mm, From Warner Bros. Classics)

SUNDAY / 7.1.18

### CAMILLE

4:30

GEORGE CUKOR (US, 1936)

FILM TO TABLE DINNER FOLLOWS (P. 27)

Cukor breathes new life into Alexandre Dumas *fil's* nineteenth-century Paris, where the elegant courtesan inhabits a lush and sensual world but is denied "perfect love." Garbo comes close to perfection in this enduring classic, portraying Dumas's tragic heroine, Marguerite Gautier, "la dame aux camélias." Critic Andrew Sarris noted of *Camille*, "It is hard to imagine that even Sarah Bernhardt could have come close to Garbo's delicately self-mocking and playfully romantic Lady of the Camellias. . . . Among the distinguished cast," Sarris adds, "Rex O'Malley, as a hanger-on with a heart of gold, provides one of the subtlest characterizations of a homosexual in the '30s."

Written by Zoe Akins, Frances Marion, James Hilton, from the play and novel *La dame aux camélias* by Alexandre Dumas. Photographed by William Daniels, Karl Freund. With Greta Garbo, Robert Taylor, Lionel Barrymore, Rex O'Malley. (108 mins, B&W, DCP, From Warner Bros. Classics)

SATURDAY / 7.7.18

### NINOTCHKA

8:15

ERNST LUBITSCH (US, 1939)

"One of the elements of the Garbo mystique was always the degree to which she could make idealism seem as much a felt human need as love or food. So that in *Ninotchka* she can speak of getting 'foreign currency to buy tractors' (Lubitsch gives her a full glowing close-up) and be powerfully moving as she does so. Garbo, Lubitsch, and the screwball comedy come together in this film in a most astonishing result: the closest thing to a convincing socialist heroine the English-speaking cinema has yet produced. It's a nice payoff to the screwball tradition: that it had the freedom to offer even this surprise" (James Harvey, *Romantic Comedy*).

Written by Billy Wilder, Walter Reisch, Charles Brackett, from a story by Melchior Lengyel. Photographed by William Daniels. With Greta Garbo, Melvyn Douglas, Ina Claire, Bela Lugosi. (110 mins, B&W, DCP, From Warner Bros. Classics)

FRIDAY / 7.13.18

### TWO-FACED WOMAN

6:30

GEORGE CUKOR (US, 1941)

Condemned by the National Legion of Decency and released soon after Pearl Harbor, Cukor's frothy comedy *Two-Faced Woman* gained further notoriety for being Garbo's last before her self-exile from movies. All that aside, the movie is very funny and Garbo is hilarious as a wholesome but exuberant ski instructress who impersonates her own "twin" in order to lure her husband (Melvyn Douglas) back from the clutches of his mistress (Constance Bennett). With one terrifically silly dance number, and strong supporting performances by Roland Young, Ruth Gordon (as a savvy and sympathetic secretary), and especially Bennett's venomous "other woman."

Written by S. N. Behrman, Salka Viertel, George Oppenheimer, based on a play by Ludwig Fulda. Photographed by Joseph Ruttenberg. With Greta Garbo, Melvyn Douglas, Constance Bennett, Roland Young. (88 mins, B&W, 35mm, From Warner Bros. Classics)



6

- |   |                                     |   |                                     |
|---|-------------------------------------|---|-------------------------------------|
| 1 | <i>A Woman of Affairs</i> , 6.10.18 | 4 | <i>Anna Karenina</i> , 6.29.18      |
| 2 | <i>Ninotchka</i> , 7.7.18           | 5 | <i>Anna Christie</i> , 6.22.18      |
| 3 | <i>Queen Christina</i> , 6.16.18    | 6 | <i>Flesh and the Devil</i> , 6.7.18 |



# AKI KAURISMÄKI

## FILMS FROM THE OTHER SIDE OF HOPE

“When all hope is gone, there is no reason for pessimism.”

AKI KAURISMÄKI

For three decades Aki Kaurismäki has been creating a unique cinematic universe of bitter reality tempered with a guarded optimism, where, even as society and its institutions continue to fail the most vulnerable, sometimes it is possible for kindness and spontaneous solidarity to make a difference. The profoundly cinephilic Finn’s films combine the restraint of Robert Bresson with the melodrama of Douglas Sirk, references to Italian neorealism and French film noir (such as the films of Jacques Becker also screening this summer [p. 24]) with the deadpan comedy of Buster Keaton. Regardless of location, whether in Helsinki, London, or Le Havre, Kaurismäki’s films are set in a present infused with anachronistic elements and retro-cinematic details. Cinematographer Timo Salminen masterfully captures the director’s troupe of actors and the meticulous mise-en-scène they inhabit.

Balancing romance with resistance, humanism with humor, and minimalism with drama, Kaurismäki’s films depict the lives of outsiders, the struggles of the working class and those who aspire to join its ranks. Surviving on the margins, be it on the edge of town or the brink of destruction, his characters persevere, occasionally aided by thoughtful or generous friends or strangers. In an interview with *Film Comment* Kaurismäki put it this way: “People are at their best when everything goes wrong. The most noble traits and the ugliest are always discovered in a crisis, man’s greatness, man’s baseness. If everything disappears, traits of solidarity and self-sacrifice emerge. Of course in a film one is allowed and must exaggerate those best qualities of mankind that you do not see too often.”

Kate MacKay, Associate Film Curator

Film Series Sponsor: Julie Simpson

Thanks to Brian Belovarac, Janus Films; Michael Dicerto, Sony Pictures Classics; Jenni Domingo, Finnish Film Foundation; and Steve Gravestock and Jason Cheong, TIFF Film Reference Library.

1 / 2 / 3 / 4

FRIDAY / 7.6.18

### THE OTHER SIDE OF HOPE

7:00

AKI KAURISMÄKI (FINLAND/GERMANY, 2017)

REPEATS SUNDAY / 7.22.18

BAMPFA STUDENT COMMITTEE PICK!

(*Toivon tuolla puolen*). *The Other Side of Hope* lays bare the administrative obstacles encountered by migrants seeking asylum far from the conflicts that displace them. Khaled (Sherwan Haji) emerges from a pile of coal on a ship docked in Helsinki. A refugee from Syria, searching for his only surviving relative, he is quickly absorbed into the bureaucracy of exile. It is only after exchanging blows with newly minted restaurateur Wikstrom (Sakari Kuosmanen) that his luck begins to change. *New York Times* critic A. O. Scott called this film “at once honest and artful, a touching and clear-sighted declaration of faith in people and in movies.” KATE MACKAY

Written by Kaurismäki. Photographed by Timo Salminen. With Sherwan Haji, Sakari Kuosmanen, Ilkka Koivula, Janne Hyytiäinen. (101 mins, In Finnish, English, and Arabic with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 7.8.18

### THE MATCH FACTORY GIRL

5:15

AKI KAURISMÄKI (FINLAND, 1990)

(*Tulitikkutehtaan tyttö*). Allegedly intended as a work “that will make Robert Bresson seem like a director of epic action pictures,” Kaurismäki’s early masterpiece and blakest of comedies stars Kati Outinen as Iris, a factory worker whose lonely existence is punctuated by glimmers of hope—a pink party dress, the attention of a man at a bar, a pregnancy—that all result in humiliation and heartbreak. As gripping as it is grim, almost without dialogue, the film depicts Iris’s suffering and the meticulous revenge she enacts on those who are its cause. “Few films are ever this unrelentingly unyielding,” Roger Ebert wrote. “I found myself as tightly gripped as with a good thriller.” KATE MACKAY

Written by Kaurismäki. Photographed by Timo Salminen. With Kati Outinen, Elina Salo, Esko Nikkari, Vesa Vierikko. (62 mins, In Finnish with English subtitles, Color, 35mm, From Janus Films)

PRECEDED BY **THOSE WERE THE DAYS** (Aki Kaurismäki, Finland, 1992). With the Leningrad Cowboys and Kirsi Tykkyläinen. (5 mins, B&W, 35mm, From Janus Films)

Total running time: 67 mins

FRIDAY / 7.13.18

### LA VIE DE BOHÈME

8:30

AKI KAURISMÄKI (FINLAND, 1992)

Forget Puccini: Kaurismäki declared that his aim in this film was to rescue Henri Murger’s novel *Scènes de la vie de Bohème* from the opera and its bourgeois proprieties. As usual with Kaurismäki, the effort is both ironic and improbably sincere. In a black-and-white Paris of timeless shabbiness, dotted with dreary cafes that might as well be in Helsinki, three impoverished artistes—an Albanian painter (Matti Pellonpää), a French writer (André Wilms), and an Irish composer (Kari Väänänen)—struggle against landlords, immigration officials, and a constant shortage of cash to sustain themselves, their loves, and, above all, their (endearingly awful) art. JULIET CLARK

Written by Kaurismäki, based on the novel *Scènes de la vie de Bohème* by Henri Murger. Photographed by Timo Salminen. With Matti Pellonpää, Evelyne Didi, André Wilms, Kari Väänänen. (100 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 7.15.18

### THE MAN WITHOUT A PAST

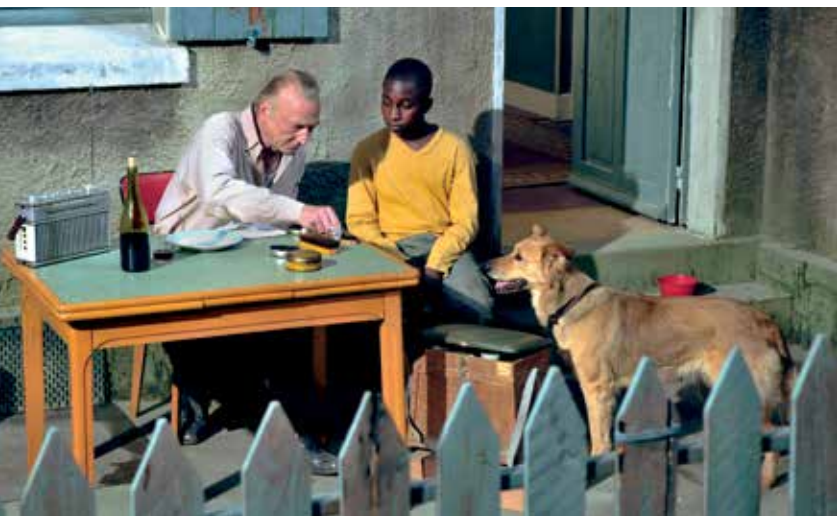
7:00

AKI KAURISMÄKI (FINLAND, 2002)

(*Mies vailla menneisyyttä*). More than other long-faced Kaurismäki antiheroes, this one—call him M—has reason to be deadpan: drifting into a strange city, he is set upon by thugs who leave him for dead and render him amnesiac. M (Markku Peltola) is found and nursed by a family living in an abandoned shipping container, and eventually such an abode becomes available to him, complete with devoted dog. Dinner at the Salvation Army, where the dour Kati Outinen is Garbo with a soup ladle, completes the picture. *The Man Without a Past* looks into the heart of poverty to find a wealth of genuine (and genuinely funny) humanity. To be stripped of a past is to lose all connection to capitalism, and that is a kind of starting over. JUDY BLOCH

Written by Kaurismäki. Photographed by Timo Salminen. With Markku Peltola, Kati Outinen, Annikki Tähti, Juhani Niemelä. (97 mins, In Finnish with English subtitles, Color, 35mm, From Sony Pictures Classics)





SATURDAY / 7.21.18

**DRIFTING CLOUDS**

8:30

AKI KAURISMÄKI (FINLAND, 1997) IMPORTED 35MM PRINT  
*(Kauas pilvet karkaavat)*. Ilona (Kati Outinen) is the efficient maitre d' in the elegant but soon to be obsolete restaurant Dubrovnik. Naturally, one misfortune attracts another, and she finds herself out of work at the same time as her tram-driver husband Lauri is. The couple have endured tragedy before, but the hardship and humiliation of searching for work begin to take their toll on them. "A beautiful, melancholy work that all but restores humanism to contemporary cinema. Who but Kaurismäki could make a comedy about unemployment, and turn it into a soulful, transcendent statement about hope and survival?" (James Quandt). KATE MACKAY

Written by Kaurismäki. Photographed by Timo Salminen. With Kati Outinen, Kari Väänänen, Elina Salo, Sakari Kuosmanen. (96 mins, In Finnish with English subtitles, Color, 35mm, Courtesy of TIFF Film Reference Library, permission Janus Films)

SUNDAY / 7.22.18

**THE OTHER SIDE OF HOPE**

7:00

SEE FRIDAY / 7.6.18

SUNDAY / 8.5.18

**LE HAVRE**

7:00

AKI KAURISMÄKI (FINLAND/France/GERMANY, 2011)  
 The first of Kaurismäki's intended refugee trilogy, *Le Havre* depicts the intersecting (mis)fortunes of Idrissa (Blondin Miguel), a refugee from Gabon, and Marcel (André Wilms), a shoeshine man in the French port of the title who takes Idrissa in. Although Marcel has his own problems—his beloved wife, Arletty (Kati Outinen), is terminally ill—he works to locate the boy's mother in hopes of facilitating a reunion. "*Le Havre* is also a love letter to France, in particular to a half-imaginary, half-vanished realm of proletarian Frenchness incarnated in the films and popular music of the first half of the 20th century" (A. O. Scott, *New York Times*). KATE MACKAY

Written by Kaurismäki. Photographed by Timo Salminen. With André Wilms, Blondin Miguel, Jean-Pierre Darroussin, Kati Outinen. (93 mins, In French with English subtitles, Color, 35mm, From Janus Films)



5 / 6

- 1 *The Other Side of Hope*, 7.6.18, 7.22.18
- 2 *The Match Factory Girl*, 7.8.18
- 3 *Le Havre*, 8.5.18
- 4 *Drifting Clouds*, 7.21.18
- 5 *The Wild Parrots of Telegraph Hill*, 7.21.18
- 6 *The Breadwinner*, 8.25.18

SATURDAY / 6.16.18

**THE MAGIC FLUTE**

4:30

INGMAR BERGMAN (SWEDEN, 1975)  
 DIGITAL RESTORATION

Recommended for ages 12 & up

For program note, see *Bergman 100* (p. 13).

SATURDAY / 7.21.18

**THE WILD PARROTS OF TELEGRAPH HILL**

4:00

JUDY IRVING (US, 2005) BAMPFA COLLECTION PRINT

Recommended for ages 8 & up

Saturated with local color, Judy Irving's film weaves elements of nature documentary and personal portraiture into a tale of love and survival in the urban jungle. This is the story of a flock of wild cherry-headed conures—descendants of escaped or abandoned pets—and one ponytailed man, Mark Bittner, who, like the birds, has endured hardship and displacement but eventually flourished in the unique habitat of North Beach. Bittner offers us his insights into the birds and their ways, and the film vividly captures the parrots' individual characters as well as Bittner's own. JULIET CLARK

Photographed by Irving. (83 mins, Color, 35mm, BAMPFA Collection, permission Shadow Distribution)

SATURDAY / 8.25.18

**THE BREADWINNER**

3:30

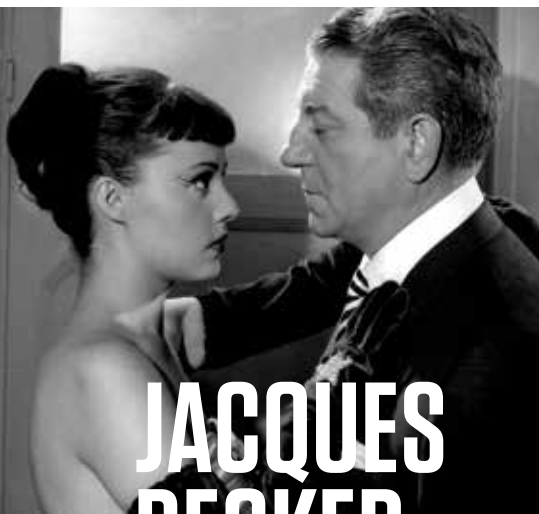
NORA TWOMEY (CANADA/IRELAND/LUXEMBOURG, 2017)

Recommended for ages 11 & up

A beautifully animated feature-length drama based on the novel by Deborah Ellis, *The Breadwinner* is set in Afghanistan, circa 2001, where an eleven-year-old girl is forced to pretend she is a boy after her father is wrongfully imprisoned by the Taliban. Using a bold and creative graphic treatment, director Nora Twomey does not shy away from addressing oppressive and violent realities such as anti-women, anti-intellectual, and impoverished living conditions. Our heroine Parvana's imaginative tales act as a story-within-a-story; her courage and perseverance to help her family members are nothing short of inspiring. SUSAN OXTOBY

Written by Anita Doron, based on a novel by Deborah Ellis. (94 mins, Color, DCP, From GKIDS)





# JACQUES BECKER



1 / 2 / 3 / 4 / 5

In conjunction with our Limited Engagement presentation of Bertrand Tavernier's passionate look at the history of French film, *My Journey Through French Cinema* (p. 26), we are thrilled to present audiences with a chance to rediscover (or see for the first time) the films of Jacques Becker, one of the directors whom Tavernier focuses on in his journey; indeed, his film is dedicated to both Becker and Claude Sautet.

Born in Paris in 1906, Becker spent two years in a German POW camp during World War II before returning to France in 1941 to direct *Dernier atout*, a gangster film that prefigured such later crime classics as *Touchez pas au grisbi*, one of French cinema's most influential noirs. No gangster specialist, however, Becker was that rare filmmaker comfortable in all genres, moving through comedies, period dramas, and modern romances, investing in each milieu the same curiosity and attentiveness.

Along with his great period piece *Casque d'or*, Becker's three loosely plotted, open-hearted looks at working-class Paris life in the immediate postwar period, *Antoine et Antoinette*, *Édouard et Caroline*, and *Rendezvous de Juillet*, were among his most appreciated by the young *Cahiers du cinéma* critics who were impressed by their modernity and charm. His hard-boiled prison-escape film *Le trou* has also left a long legacy in the crime genre. Becker's titles are joined together by a genuine passion for showcasing his characters at work. ("No one is idle in Becker's films," jokes Tavernier.) A classic filmmaker, a consummate craftsman, Becker is ripe for rediscovery.

Jason Sanders, Film Note Writer

Presented in conjunction with Film Forum, New York, with thanks to Bruce Goldstein and Elspeth Carroll. Coordinated at BAMPFA by Film Curator Kathy Geritz. We are grateful to Amélie Garin-Davet, Cultural Services of the French Embassy; and Eric Di Bernardo, Rialto Pictures.

THURSDAY / 7.12.18

## MY JOURNEY THROUGH FRENCH CINEMA

7:00

BERTRAND TAVERNIER (FRANCE, 2017) EAST BAY PREMIERE

ALSO SCREENS FRIDAY / 8.17.18 (SEE LIMITED ENGAGEMENTS, P. 26)

SATURDAY / 7.14.18

## GOUPI MAINS-ROUGES

6:00

JACQUES BECKER (FRANCE, 1943) IMPORTED 35MM PRINT

"Becker gave French cinema its greatest film about rural France."

BERNARD EISENSCHITZ, IL CINEMA RITROVATO

(*Goupi Red-Hands/It Happened at the Inn*). Becker's droll satire plays out on several uneasy social borders—between city and country folk, family and outside community, men and women. Filmed in stunning shadows, it is haunting in its mixture of lighthearted and gallows humor. A city slicker departs Paris for the provinces and arrives in fear and trembling at the home of his country family. His arrival is easily eclipsed by the birth of a calf in the barn, and thus he enters a house empty save for a kitten . . . and a corpse. "*Goupi* shows the filmmaker's incredible and extremely modern formal mastery of drama" (Bertrand Tavernier). JUDY BLOCH

Written by Pierre Véry, from his novel. Photographed by Pierre Montazel. With Fernand Ledoux, Robert Le Vigan, Blanchette Bruno, Germaine Kerjean. (110 mins, in French with English subtitles, B&W, 35mm, From Institut Français)

WEDNESDAY / 7.18.18

## DERNIER ATOUT

7:00

JACQUES BECKER (FRANCE, 1942)

(*The Trump Card*). Filmed during the German Occupation of France, Becker's delightful "official" directorial debut owes a debt to the American gangster pictures that it was purposefully designed to take the place of, with Hollywood content having been banned by the Nazis. Opening with the sound of gunshots over our well-groomed hero calmly doing his crossword puzzles, *Dernier atout* seamlessly melds the frantic energies of a James Cagney pre-Code programmer to the subtler charms of French cinema, as it follows two police cadets dealing with a murderer, a beautiful femme fatale, and even a visiting Chicago gangster, memorably named Rudy Score. JASON SANDERS

Written by Maurice Aubergé, Louis Chavance, Becker. Photographed by Nicolas Hayer. With Mireille Balin, Raymond Rouleau, Pierre Renoir, Noël Roquevert. (95 mins, in French with English electronic titling, B&W, 35mm, From Studio Canal UK)

FRIDAY / 7.20.18

## FALBALAS

7:00

JACQUES BECKER (FRANCE, 1944)

(*Paris Frills*). A talented yet vain couturier runs roughshod over workers, friends, and lovers in Becker's vividly realist drama on Parisian haute couture, which makes a fascinating companion piece to Paul Thomas Anderson's *Phantom Thread* and counts among its admirers none other than Jean-Paul Gaultier. (Gaultier cites it as a career inspiration. "When I went into that high-fashion world," he reminisced, "I realized just how real the details and the characters were.") Becker's attention to the working-class women whose labor creates the clothes stands out, as do the film's spectacularly gorgeous gowns and parade of what's best described as 1940s hat porn. JASON SANDERS

Written by Maurice Aubergé. Photographed by Nicolas Hayer. With Micheline Presle, Gabrielle Dorziat, Raymond Rouleau, Jean Chevrier. (111 mins, in French with English subtitles, B&W, DCP, From Rialto Pictures)

SUNDAY / 7.22.18

## ANTOINE ET ANTOINETTE

5:00

JACQUES BECKER (FRANCE, 1947)

(*Antoine and Antoinette*). The first of Becker's three loosely plotted postwar films on the changing structure of French life, *Antoine et Antoinette* follows one young working-class couple in a cramped, overcrowded Paris, and the husband's desperate search for a missing lottery ticket. The plot, however, is merely an excuse for Becker to delve into the daily charms, tensions, and simple pleasures of proletarian Parisian life, all filmed with great sympathy and attentiveness and a marked lack of sentimentality or condemnation. Focusing on Antoinette as much as Antoine, the film also benefits from Becker's realization that, as scriptwriter Françoise Giroud recalls, "in talking about life, you had to include women." JASON SANDERS

Written by Becker, Maurice Griffe, Françoise Giroud. Photographed by Pierre Montazel. With Claire Mafféi, Roger Pigaut, Noël Roquevert, Annette Poivre. (93 mins, in French with English subtitles, B&W, DCP, From Rialto Pictures)



- 1 *Touchez pas au grisbi*, 8.10.18, 8.18.18
- 2 *Le trou*, 8.12.18, 8.24.18
- 3 *Antoine et Antoinette*, 7.22.18
- 4 *Goupi mains-rouges*, 7.14.18
- 5 *Casque d'or*, 7.27.18, 7.28.18

FRIDAY / 7.27.18

**CASQUE D'OR**

JACQUES BECKER (FRANCE, 1952)

REPEATS SATURDAY / 7.28.18  
BAMPFA STUDENT COMMITTEE PICK!

Seeing *Casque d'or*, one can see why Becker was a hero for the New Wave directors. With a fluidity that almost defies narrative plotting, Becker unfolds a tale of love doomed by its setting, the Paris demimonde at the turn of the century. A young Simone Signoret is sensual and sassy as the *gigolette* Marie, who abandons her gangster *mec* for an honest carpenter, Manda (Serge Reggiani). Becker calls up the spirit of Auguste Renoir to create a setting (by the river at Joinville) for the lovers' meeting, and for a brief lifetime of happiness in scenes of heart-stopping sensuality. JUDY BLOCH

Written by Becker, Jacques Companeéz. Photographed by Robert Lefebvre. With Simone Signoret, Serge Reggiani, Claude Dauphin, Raymond Bussi eres. (94 mins, In French with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 7.28.18

**CASQUE D'OR**

JACQUES BECKER (FRANCE, 1952)

SEE FRIDAY / 7.27.18

SUNDAY / 7.29.18

** DOUARD ET CAROLINE**

JACQUES BECKER (FRANCE, 1951)

(*Edward and Caroline*). In an unfashionable Paris apartment, a pianist and his wife quarrel over a missing waistcoat and a shortened evening dress as they prepare for an upcoming recital in Becker's airy, Lubitsch-like portrait of love and life in a slowly modernizing urban France. A 1952 *New York Times* review summed it up as "much ado about very little," yet it's that ephemeral quality of observation over plot, and feeling over form, that makes * douard et Caroline* so timeless now. Praised by *Cahiers* critics like Godard and Truffaut, the film points the way toward their future city-snapshots of love and desire. JASON SANDERS

Written by Becker, Annette Wademant. Photographed by Robert Lefebvre. With Daniel G elin, Anne Vernon, Elina Labourdette, Jacques Fran ois. (88 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

7:00

THURSDAY / 8.2.18

**THE LOVERS OF MONTPARNASSE**

JACQUES BECKER (FRANCE, 1958)

(*Les amants de Montparnasse*; a.k.a. *Montparnasse 19; Modigliani*). Becker's biopic is based loosely upon the Italian artist Modigliani's last days in Paris. Played by G erard Philipe, Modi, as he is called, is a brooding drunkard, little recognized for his stylized portraits of street denizens. He is wracked by self-doubt, which is destructively realized through trysts with a wicked English writer, Beatrice. Modi's pact with dissolution seems sealed until he meets an aspiring bourgeois artist, Jeanne, cast in the angelic countenance of Anouk Aimee. Becker reconstitutes the bohemian life of Paris with decorative accuracy—the cafes where Modigliani sketches, the exhibition at the Gallery B. Weill, the modeling sessions at the Academy. STEVE SEID

Written by Henri Jeanson, Max Ophuls, Becker, based on a novel by Michel Georges-Michel. Photographed by Christian Matras. With G erard Philipe, Lilli Palmer, Anouk Aimee, G erard Sety. (108 mins, In French with English subtitles, B&W, DCP, From Institut Fran ais)

7:00

SATURDAY / 8.4.18

**RENDEZVOUS DE JUILLET**

JACQUES BECKER (FRANCE, 1949)

(*Rendezvous in July*). Becker's spirited portrait of Left Bank youth was the first film to examine the struggles of this generation that emerged from the war with neither the guilt nor the sadness of their parents, but rather with a feverish desire for action, and a despair at the prospect of a meaningless life. Becker meets his protagonists in their haunts—the streets and nightclubs of Saint-Germain-des-Pr es—and shares with them their passions, in particular that for New Orleans jazz. The story follows five characters—aspiring actors, would-be anthropologists and filmmakers, litt rateurs and hepcats—their family relationships and their first loves. JUDY BLOCH

Written by Becker, Maurice Griffe. Photographed by Claude Renoir. With Nicole Courcel, Brigitte Auber, Daniel G elin, Maurice Ronet, Pierre Trabaud. (106 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

8:00

FRIDAY / 8.10.18

**TOUCHEZ PAS AU GRISBI**

JACQUES BECKER (FRANCE/ITALY, 1953)

REPEATS SATURDAY / 8.18.18

(a.k.a. *Grisbi, Honor Among Thieves*). Becker's heist-film masterpiece was voted the finest French crime movie ever made in a critics' poll conducted by *Positif*. Jean Gabin, Jeanne Moreau, and a murderer's row of French character actors star in this tale of a weary gangster (Gabin) and his partner dealing with a stolen stash of gold bars and the many individuals who'd like to relieve them of it. Becker's mood of existential fatalism and world-weary toughness prefigures the countless heist films to come; from Jean-Pierre Melville to Jules Dassin and Jean-Luc Godard, Quentin Tarantino to John Woo, filmmakers may be inspired by *Grisbi*, but have still rarely matched it. JASON SANDERS

Written by Becker, Maurice Griffe, Albert Simonin, based on the novel by Simonin. Photographed by Pierre Montazel. With Jean Gabin, Jeanne Moreau, Ren  Dary, Gaby Basset. (93 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

7:00

SUNDAY / 8.12.18

**LE TROU**

JACQUES BECKER (FRANCE, 1960)

REPEATS FRIDAY / 8.24.18

**"Le Trou denounces injustice and celebrates solidarity, leaving you to ponder what happens when those values collide."** J. HOBERMAN, *NEW YORK TIMES*

(*The Hole*). Becker's last film, *Le trou* is one of the great prison escape films, and a profound meditation on freedom and confinement. Jean-Pierre Melville called it "the greatest French film of all time." It has us rooting as never before for the success of its protagonists, all convicts of varying degrees of toughness attempting a prison breakout. In this film based on an autobiographical novel, Becker has attempted what he might have called a "true" film: he achieves a totally engrossing tale through an extreme of realistic detail. JUDY BLOCH

Written by Becker, Jose Giovanni, Jean Aurel, based on a novel by Giovanni. Photographed by Ghislain Cloquet. With Michel Constantine, Jean Keraudy, Philippe Leroy, Raymond Meunier. (116 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

7:00



# LIMITED ENGAGEMENTS



FILMS

6



SATURDAY / 8.18.18

## TOUCHEZ PAS AU GRISBI

6:00

JACQUES BECKER (FRANCE/ITALY, 1953)

SEE FRIDAY / 8.10.18

FRIDAY / 8.24.18

## LE TROU

6:30

JACQUES BECKER (FRANCE, 1960)

SEE SUNDAY / 8.12.18

FRIDAY / 8.31.18

## LA VIE EST À NOUS

4:00

JEAN RENOIR, JACQUES BECKER, JACQUES BRUNIUS, HENRI CARTIER-BRESSON, ET AL. (FRANCE, 1936)

*(Life Belongs to Us, a.k.a. People of France)*. *La vie est à nous* is a lyrical film essay, a collective effort by some of the finest writers, directors, and cinematographers working in France in the thirties. It was the first militant left-wing film made in France, in support of the Communist Party, and was banned by the censors. The film is an amalgam of sketches, documentary, and pseudo-documentary sequences, among them a "portrait" of the two hundred families said to rule France; observations of working people; and the highlight, Fascist Colonel de la Rocque performing a dance to the barking sounds of Adolf Hitler, thanks to ingenious editing.

Written by Renoir, Jean-Paul Le Chanois, Becker, Brunius, André Swoboda, Cartier-Bresson, Pierre Unik, Paul Vaillant-Couturier, Mark Maurette, Maurice Lime. Photographed by Claude Renoir, et al. With Jean Dasté, Jacques Brunius, Gaston Modot, Madeleine Sologne. (66 mins, In French with English subtitles, B&W, 35mm, From Institut Français)

6 *Rendezvous de Juillet*, 8.4.18

## WESTERN

VALESKA GRISEBACH (GERMANY/BULGARIA/AUSTRIA, 2017)  
EAST BAY PREMIERE

FRIDAY / 6.8.18 / 7:00

THURSDAY / 6.21.18 / 7:00

**"A stunning existential study of masculinity."**

GIOVANNI MARCHINI CAMIA, *SIGHT AND SOUND*

**"Beautifully complicated, rigorously straightforward."** A. O. SCOTT, *NEW YORK TIMES*

*Western* is an intense, slow-burning thriller that follows a group of German construction workers installing a hydroelectric plant in remote rural Bulgaria. Grisebach's style is in the tradition of the western genre. In this foreign land of Eastern Europe, the men's sense of adventure is awakened. Tensions mount when Meinhard, the strong, silent newcomer to the group, starts mixing with the local villagers. "There are no stagecoaches or six-shooters in this sharp, simmering drama of German-Bulgarian discord, but the spirit of John Ford graces it" (Guy Lodge, *Variety*).

Written by Grisebach. Photographed by Bernhard Keller. With Meinhard Neumann, Reinhardt Wetrek, Syuleyman Ailiov Letifov, Veneta Fragnova. (120 mins, In German, Bulgarian, and English with English subtitles, Color, DCP, From The Cinema Guild)



## LEANING INTO THE WIND—ANDY GOLDSWORTHY

THOMAS RIEDELSHEIMER (UK, 2017)

SATURDAY / 6.2.18 / 5:00

SUNDAY / 6.10.18 / 5:00

FRIDAY / 6.22.18 / 5:00

BAMPFA STUDENT COMMITTEE PICK!

FILM TO TABLE DINNER FOLLOWS ON 6.2.18 (P. 27)

This visually striking, thought-provoking documentary about the British installation artist Andy Goldsworthy is a sequel to the director's groundbreaking *Rivers and Tides—Andy Goldsworthy Working with Time* (2003). A portrait of an artist and his thoughts and concerns, *Leaning into the Wind* captures not only the beloved natural environments and locations where Goldsworthy chooses to make his site-specific work, but also the ephemeral aspect of his art. Featuring installations made in San Francisco's Presidio as well as in Europe, the film shows how Goldsworthy's large-scale projects often function as self-portraits in which his body becomes part of the piece. SUSAN OXTOBY

Photographed by Riedelsheimer. Music by Fred Frith. (91 mins, In English, Portuguese, and French with English subtitles, Color, DCP, From Magnolia Pictures)

## MY JOURNEY THROUGH FRENCH CINEMA

BERTRAND TAVERNIER (FRANCE, 2017) EAST BAY PREMIERE

THURSDAY / 7.12.18 / 7:00

FRIDAY / 8.17.18 / 7:00

**"Exhilarating and inspiring."** MANOHLA DARGIS, *NEW YORK TIMES*

*(Voyage à travers le cinéma français)*. One of the great directors of world cinema takes viewers on an idiosyncratic tour of the history of French film in this delightful documentary, which offers an entire lifetime of cinema knowledge and passion within its running time. Guided by critic/filmmaker Bertrand Tavernier (*Round Midnight; Coup de torchon*), whose vocal love of film history marks him as a French Martin Scorsese, *Journey* examines figures both famous (Renoir, Godard, Melville) and lesser known (Guy Gilles, Jacques Becker), as well as composers, screenwriters, and more. Pointed analysis, critical asides, and sheer joy combine. "Passionate, opinionated, drop-dead fascinating... *Journey* will leave you enlightened and eager for more" (Kenneth Turan). Presented in conjunction with our **Jacques Becker** series (p. 24). JASON SANDERS

Written by Tavernier. (195 mins, In French with English subtitles, DCP, From Cohen Media Group)



# & SPECIAL SCREENINGS



## A TOUCH OF ZEN

KING HU (TAIWAN, 1971) DIGITAL RESTORATION

SUNDAY / 6.3.18 / 6:30

(*Xia nü*). After the popular success of Bruce Lee's "chop-socky" kung-fu films, as *Variety* called them, *A Touch of Zen* was acclaimed by critics as "martial arts ballet." Its exhilarating action choreography, stylish camerawork, and metaphysical resonance opened Western eyes to the possibilities of the swordplay genre. The Chinese title of this epic means "Swordswoman," and the woman warrior is one of Hu's hallmarks. The English title picks up another important aspect of Hu's ethics and aesthetics—Buddhism, which licenses the plot's supernatural elements and is emphasized more in this film than in any other of Hu's works. CHRIS BERRY

Written by Hu. Photographed by Hua Hui-Ying. With Hsu Feng, Pai Ying, Chiao Hung, Shih Chun. (180 mins, In Cantonese with English subtitles, Color, DCP, From Janus Films)



## DAISIES

VERA CHYTILOVÁ (CZECHOSLOVAKIA, 1966) 35MM PRINT

SATURDAY / 6.23.18 / 8:15

(*Sedmikrasky*). *Daisies* is a brightly colored surrealist comedy starring a couple of chicks in search of kicks. Spawned by the Prague Spring, the best friends undertake a quest to find a life different from their previously regimented patriarchal society. Picking up men to fleece for fancy dinners, escaping sexual obligations by hopping trains, chatting up a man on the phone while roasting and cutting sausages in their room, the two are transgressive adventurers and inveterate consumers. They must be seen to be believed: frenzied, obsessive, undaunted until a Boschian ending plunges them into the consequences of their actions. A visionary masterpiece. B. RUBY RICH

Written by Chytilová, Ester Krumbachová. Photographed by Jaroslav Kucera. With Ivana Karbanová, Jitka Cerhová, Julius Albert. (74 mins, In Czech with English subtitles, Color, 35mm, From Janus Films)



## HARP OF BURMA

KON ICHIKAWA (JAPAN, 1956) BAMPFA COLLECTION PRINT

WEDNESDAY / 7.25.18 / 7:00

(*Biruma no tategoto*, a.k.a. *The Burmese Harp*). A fatalistic elegy for the war dead, *Harp of Burma* links beauty with a sense of loss, and loss with salvation. Burma at the close of World War II is a no-man's-land, a quiet emptiness where there used to be life. But the Himalayas still move villagers to dream, and captured Japanese soldiers to sing in sweet harmony; Burma is still "Buddha's country." Mizushima, a harp-playing scout with the Japanese, is dispatched by the British to inform an obstinate fighting unit of Japan's surrender. In its haunting visuals shot against the large, gentle Buddhas of Burma, the film suggests that perspective is all. JUDY BLOCH

Written by Natto Wada, based on a story by Michiyo Takeyama. Photographed by Minoru Yokoyama. With Rentaro Mikuni, Shoji Yasui, Tatsuya Mihashi, Tanie Kitabayashi. (116 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA Collection, permission Janus Films)



## THE END OF THE OTTOMAN EMPIRE

MATHILDE DAMOISEL, SYLVIE JÉZÉQUEL  
(FRANCE/SWITZERLAND, 2016)

FRIDAY / 6.29.18 / 4:30

FRIDAY / 7.27.18 / 4:30

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

## Film to Table at BABBETTE



Take "dinner and a movie" to a whole new level with our Film to Table dinners at Babbette, 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 Babbette chefs/owners Joan and Patrick in a convivial, dinner-party atmosphere.

Purchase dinner tickets in advance at [babbettecafe.com](http://babbettecafe.com) (film tickets must be purchased separately). This season's Film to Table dinners are on June 2, July 1, and August 25. See calendar (pp. 2–4) for films.



## SUBTLE SUBVERSION

## THE FILMS OF

# ALAIN TANNER

Champion of dreamers and dropouts, political radicals and disaffected youth, the Swiss filmmaker Alain Tanner is “among the last lions of the heroic age of the European art film” (*Metrograph*). Contemporary of the French New Wave and involved in England’s Free Cinema group while living in London, Tanner collaborated with the celebrated author/critic John Berger on a loose trilogy of films—*La salamandre* (1971), *The Middle of the World* (1974), and *Jonah Who Will Be 25 in the Year 2000* (1976)—that helped put Swiss cinema on the map. These films combined social engagement and political critique with a touch of humanity. As Dave Kehr wrote, they brought “thinking and caring together again.”

“I don’t really make political films because that doesn’t interest me much, but rather ideological films, films which are listening posts, films about the discourse of the time,” Tanner notes. In many of his films, revolutions are interiorized, quietly beginning at home, or with a simple decision to stray off the traveled road. His characters, barely hanging on as the seventies’ status quo swallows up the radical hopes of the sixties, refuse easy dogma or fast answers.

“Tanner’s work feels tailor-made for the age of Trump,” wrote John Powers in *Vogue*. “His movies tackle questions that most of us are currently facing: Is there any way of escaping a world based on money? How do you handle the disillusionment of watching history move in the wrong direction? Where do you find freedom in a society that goes against your deepest dreams?”

Jason Sanders, Film Note Writer

Film Series Sponsor: Peter Washburn

Series coordinated by Film Curator Kathy Geritz. Copresented by SWISS FILMS, with the support of the Consulate General of Switzerland. With thanks to Marcel Müller and Jake Perlin. Our title is taken from an article by Frédéric Bas. All prints from SWISS FILMS.



1 / 2 / 3 / 4 / 5



THURSDAY / 7.26.18

### LA SALAMANDRE

ALAIN TANNER (SWITZERLAND, 1971)

7:00

“A witty, shaggy, freewheeling tale.”

JOHN POWERS, *VOGUE*

Two self-proclaimed writers attempt to retell how a young woman shot her uncle in Tanner and cowriter John Berger’s intelligent portrait of the free and the defiant—and of the dead-end jobs, old men, and “nitwits” that get in their way. One writer prefers facts, the other fantasy; the woman’s truth isn’t in between their approaches, but way beyond them. The great French actress Bulle Ogier (*Out 1; Celine and Julie Go Boating*) stars as the post-hippie, pre-punk modern girl at the film’s center. Coming of age in a Swiss capitalist wonderland, too downtrodden to join it, too detached to smash it, she is a precursor of a generation to come. JASON SANDERS

Written by Tanner, John Berger. Photographed by Renato Berta, Sandro Bernardoni. With Bulle Ogier, Jean-Luc Bideau, Jacques Denis. (128 mins, In French with English subtitles, B&W, 35mm)

SUNDAY / 7.29.18

### THE MIDDLE OF THE WORLD

ALAIN TANNER (SWITZERLAND, 1974)

7:00

(*Le milieu du monde*). *The Middle of the World* describes a love affair between Paul, a Swiss engineer running for political office, and Adriana, an Italian immigrant working as a waitress. Paul offers to leave his wife and marry Adriana; she walks out on him. Why? Tanner and cowriter Berger take the materials of a classic femme fatale tragedy and refashion them—as they should have been refashioned long before—into a subtly observed but invigorating tale of the growth of a woman’s consciousness. This cool, highly erotic, teasingly ambiguous film is one of the few convincing, truly modern treatises on love, one not divorced from the contexts of politics, class, and geography.

Written by Tanner, John Berger. Photographed by Renato Berta. With Olimpia Carlisi, Philippe Leotard, Juliet Berto. (115 mins, In French with English subtitles, Color, 35mm)

FRIDAY / 8.3.18

### JONAH WHO WILL BE 25 IN THE YEAR 2000

ALAIN TANNER (SWITZERLAND, 1976)

7:00

“A didactic film with no lesson to teach, an encyclopedic film with no conclusion.” SERGE DANEY

(*Jonas qui aura 25 ans en l’an 2000*). The cinema of Alain Tanner has always made room for society’s dropouts and dreamers, and nowhere more so than in his most celebrated work (coauthored by John Berger), which tracks a ragtag group of Swiss strangers, brought together by chance and a shared anticapitalist spirit, and the little refuge they create for themselves in the face of political and economic failures. A bracing reminder that change indeed begins at home, over dinners and conversation, *Jonah* “strikes a mature balance between being realistic about the world and thinking that another world is possible,” notes *Vogue*’s John Powers. “Seeing it today . . . its undefeated sanity is bracing.” JASON SANDERS

Written by John Berger, Tanner. Photographed by Renato Berta. With Jean-Luc Bideau, Rufus, Miou-Miou, Jacques Denis. (116 mins, In French with English subtitles, Color, 35mm)

SUNDAY / 8.5.18

### CHARLES, DEAD OR ALIVE

ALAIN TANNER (SWITZERLAND, 1969)

5:00

“The most intelligent film inspired by the spirit of May ’68.” LEAN-LOUIS BORY, *NOUVEL OBSERVATEUR*

(*Charles, mort ou vif*). Tanner’s first feature put an almost nonexistent Swiss cinema on the international map. The story tells of Charles De, an aging conformist who suddenly drops deep out of life and emerges a madman, in other words, a man “mad” enough to accept the world only on his own uncompromising terms. Dodging detectives, he joins a miniature anarchist community in the countryside; by the time the authorities get their man, it no longer matters. Many directors can capture the significance of political thought; this nimble, witty, lucid film shows that Tanner is one of the few who can capture its joy.

Written by Tanner. Photographed by Renato Berta. With François Simon, Marcel Robert, Marie-Claire Dufour. (94 mins, In French with English subtitles, B&W, 35mm)





SATURDAY / 8.11.18

## MESSIDOR

ALAIN TANNER (SWITZERLAND, 1979)

8:00

Two young women hit Switzerland's not-so-wide-open roads in Tanner's fittingly claustrophobic road movie, a deeply pessimistic vision of social restriction that's more proto-riot grrrl than pre-*Thelma and Louise* in its—and its heroines'—fierceness. A college student and a shopgirl decide to start hitchhiking, and never stop, with a hard life on the run better than whatever life they're escaping from. Postcard Switzerland, however, soon turns into an inescapable maze. Inspired by a true-crime story and taken over from French director Maurice Pialat, *Messidor* is no uplifting paean to freedom, but a testament to the grueling relentlessness of having everywhere to go, but nowhere to stay. JASON SANDERS

Written by Tanner. Photographed by Renato Berta. With Clementine Amouroux, Catherine Retore. (130 mins, In French with English subtitles, Color, 35mm)

WEDNESDAY / 8.15.18

## LIGHT YEARS AWAY

ALAIN TANNER (SWITZERLAND/FRANCE, 1981)

7:00

**"A film that seems to pulsate with love and care for life."** BRUNO JAEGGI

Tanner's first English-language work finds the director trading his native Switzerland for the windswept beauty of Ireland, and constitutes a kind of homecoming for this auteur who began his career at the British Film Institute, inspired by the Free Cinema Movement. In the year 2000, a young drifter (Mick Ford) befriends an old recluse (Trevor Howard), and together they move through a natural world that grows stranger by the day. Winner of the Grand Prix at Cannes and a surprisingly mystical, almost otherworldly film, *Light Years* "demonstrates Tanner's amazing willingness to test his own limits as an artist" (Richard Peña). JASON SANDERS

Written by Tanner, based on the novel *La voie sauvage* by Daniel Odier. Photographed by Jean-François Robin. With Trevor Howard, Mick Ford, Odile Schmitt, Bernice Stegers. (110 mins, Color, 35mm)

SUNDAY / 8.19.18

## IN THE WHITE CITY

ALAIN TANNER (SWITZERLAND/PORTUGAL, 1983)

4:30

(*Dans la ville blanche*). One of the key works of eighties European cinema, Tanner's poem/film in praise of solitude and the flâneur finally finds a protagonist able to happily unmoor himself from work and consumerist obligation, and to instead spend time "sleeping, walking, dreaming," here amidst the atmospheric streets and docks of Lisbon. Bruno Ganz (never more charming) stars as the sailor who leaves his ship to be "not at work, and not on vacation . . . adrift somewhere between space and time" in this gorgeous port town. Improvised on site without a script, Tanner's most liberated work finds the director, like his protagonist, allowing the city to shape his reactions. JASON SANDERS

Written by Tanner. Photographed by Acacio de Almeida. With Bruno Ganz, Teresa Madruga, Julia Vonderlinn, Jose Carvalho. (108 mins, In French, German, and Portuguese with English subtitles, Color, 35mm)

- 1 *Jonah Who Will Be 25 in the Year 2000*, 8.3.18
- 2 *La salamandre*, 7.26.18
- 3 *The Middle of the World*, 7.29.18
- 4 *In the White City*, 8.19.18
- 5 *Light Years Away*, 8.15.18

## LIMITED ENGAGEMENT



## MUR MURS

AGNÈS VARDA (FRANCE/US, 1980) DIGITAL RESTORATION

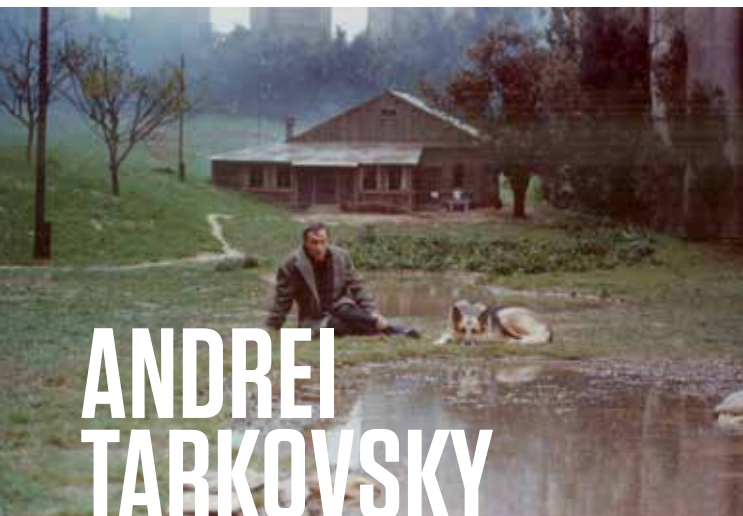
FRIDAY / 6.15.18 / 5:00

WEDNESDAY / 7.4.18 / 5:00

Venturing from Venice Beach to Watts, Agnès Varda looks at the murals of Los Angeles as backdrop to and mirror of the city's many cultures circa 1980. She casts a curious eye on graffiti and photorealism, roller disco and gang violence, evangelical Christians, Hare Krishnas, artists, angels, and ordinary Angelenos. Along the meandering way, we meet the creators of some of California's most memorable wall art. The film is very Varda and very L.A.: vibrating with color and surprising juxtapositions, rich in illusion and allusion. And like the movies, the murals are both monumental and ephemeral, destined to fade, many of them now disappeared. JULIET CLARK

Written by Varda. Photographed by Bernard Auroux. (81 mins, In English and French with English subtitles, Color, DCP, From Janus Films)





# ANDREI TARKOVSKY

## SCULPTING IN TIME

1 / 2 / 3 / 4

“Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream.” INGMAR BERGMAN

“Artists are divided into those who create their own inner world, and those who re-create reality,” wrote Andrei Tarkovsky. “I undoubtedly belong to the first.” Born in 1932, the son of a prominent poet, Tarkovsky turned to cinema to capture the “unspoken elusiveness” of feeling and dreams.

Fittingly for an artist who came of age during an era of Soviet doublespeak and manipulation of facts, Tarkovsky distrusted words and traditional narratives. “Words are too inert to express emotion,” notes a character in *The Mirror*. Even the quick-cut editing style of most filmmakers introduced too much control; “it leaves no ‘air,’” Tarkovsky wrote of Eisenstein’s fast-paced montage. The long take became Tarkovsky’s primary mode of expression, the tool with which he could begin “sculpting in time” (the title of his book on cinema) and allow viewers the freedom to breathe. Yet earth, wind, water, and fire still infuse all aspects of his imagery, grounding metaphysical visions and emotions in a literally elemental sense of the natural world.

Tarkovsky finally fled the Soviet Union in 1984, after years of government censorship and interference. He died only two years later, leaving behind a body of work that has only grown in power and influence.

Jason Sanders, Film Note Writer

Series organized by Associate Film Curator Kate MacKay. Thanks to Brian Belovarac, Janus Films; and Jonathan Hertzberg, Kino Lorber, for their assistance.



SATURDAY / 8.4.18

### IVAN'S CHILDHOOD

6:00

ANDREI TARKOVSKY (USSR, 1962) BAMPFA COLLECTION

(*Ivanovo detstvo*, a.k.a. *My Name Is Ivan*). Few debuts match the unequivocal power of Tarkovsky’s *Ivan’s Childhood*, a technical tour-de-force of flying crane shots, absurd angles, and arresting lighting merged with a powerful tale of war, violence, and childhood. Few are left alive along the Russian/German front of World War II, but twelve-year-old Ivan still moves, and still stalks, a young child turned into a “soldier boy.” Wandering through bombed-out ruins, birch forests, and frozen lands, Ivan is both hero and monster, innocence and decline, his only solace the memories of a mother long since missing. *Ivan’s Childhood* won the top prize at the Venice Film Festival, and announced the arrival of a major new talent. JASON SANDERS

Written by Mikhail Papava, Vladimir Bogomolov. Photographed by Vadim Yusov. With Kolya Burlyayev, Valentin Zubkov, E. Zharikov, S. Krylov. (95 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA Collection, permission Janus Films)

THURSDAY / 8.9.18

### ANDREI RUBLEV

7:00

ANDREI TARKOVSKY (USSR, 1966)

Based on the life of the fifteenth-century Russian icon painter, *Andrei Rublev* uses history to confront the present, investigating not only humanity’s seemingly endless capacity for cruelty, but also the responsibility of an artist to document or protest it. The monk and painter Andrei Rublev, wandering through medieval barbarism and brutality, plays out the dilemmas facing every artist, every human, caught in a world spinning violently out of control. A grandly designed spectacle, *Andrei Rublev* is an intense exploration of the need for faith—whether in God, in humanity, in nation, or in art—to make sense of life. JASON SANDERS

Written by Andrei Konchalovsky, Tarkovsky. Photographed by Vadim Yusov. With Anatoli Solonitsyn, Ivan Lapikov, Nikolai Grinko, Nikolai Sergeev. (186 mins, In Russian with English subtitles, B&W/Color, 'Scope, DCP, From Janus Films)

THURSDAY / 8.16.18

### SOLARIS

7:00

ANDREI TARKOVSKY (USSR, 1972)

On the planet Solaris, scientists believe, the ocean’s surface has an intelligence that can absorb human memory and materialize the objects of our thoughts. Psychologist Chris Kelvin joins the veteran cosmonauts in the Solaris project only to find them maddened from years of literally cohabitating with their unconscious desires. “Outer space” plays almost no part in Tarkovsky’s science fiction, which relies on widescreen composition to paint a landscape of the mind. Tarkovsky initiates us into the secret of *Solaris*: that, like the oceans of the distant planet, the cinema serves up the most poetic longings of the human imagination. JUDY BLOCH

Written by Tarkovsky, Friedrich Gorenstein, from the novel by Stanislaw Lem. Photographed by Vadim Yusov. With Donatas Banionis, Natalya Bondarchuk, Yuri Jarvet, Anatoli Solonitsyn. (167 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 8.18.18

### THE MIRROR

8:00

ANDREI TARKOVSKY (USSR, 1974)

(*Zerkalo*). Shards of memories—dreams of an individual, collective nightmares—do not merely haunt Tarkovsky’s most challenging work, they are the film, which invents, as Ingmar Bergman noted, “a new language, true to the nature of film . . . life as a dream.” Ostensibly an autobiographical portrait, *The Mirror* also offers a crash course in twentieth-century history, as stock footage of world upheavals intertwine with images of childhood: a field, a fire in a rainstorm, a father’s voice, a mother. “Words cannot express a person’s emotions; they are too inert,” insists a poem written and read by Tarkovsky’s father; Tarkovsky’s art, however, does just that. JASON SANDERS

Written by Tarkovsky. Photographed by Georgi Rerberg. With Margareta Terekhova, Philip Yankovsky, Oleg Yankovsky, L. Tarkovskaya. (106 mins, In Russian with English subtitles, B&W/Color, 35mm, From Kino Lorber, permission Janus Films)

THURSDAY / 8.23.18

### STALKER

7:00

ANDREI TARKOVSKY (USSR, 1979)

REPEATS SUNDAY / 8.26.18  
BAMPFA STUDENT COMMITTEE PICK!

A sci-fi tale that unwinds in the environs of the soul takes the form of a nightmarish quest for nothing less than truth itself. A writer and a scientist follow a shaven-headed “stalker” into forbidden territory, a dangerous wilderness known as the Zone. Tarkovsky forces—or perhaps allows—“reality” to yield up abstract images of startling originality. His vision of landscape is nothing less than truly mystical—these are places to be



found only in humankind's spiritual Baedeker. Tarkovsky was a director who truly grasped the aesthetic power of color, and this unforgettable pilgrimage is bathed in eerie sepia hues.

Written by Arkady and Boris Strugatsky. Photographed by Aleksandr Knyazhinsky. With Aleksandr Kajdanovsky, Alisa Frejndlikh, Anatoli Solonitsyn, Nikolai Grinko. (163 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 8.25.18

## NOSTALGHIA

ANDREI TARKOVSKY (USSR, 1983)

"Look at [*Nostalghia*] as though it were the window in a train traveling through your life," Tarkovsky advised. The film follows the travels of a Russian intellectual in Italy on a nebulous research project; its breath-taking procession of images parallels the protagonist's mental state, disorientation approaching the sublime. Shot mostly in Tuscany, this is a pilgrimage to ruined but magical spaces—a remote chapel of miracles, a decrepit pool where, it is said, a saint once bathed—that suggest both the decay and the eternity of faith. Tarkovsky envisions a place where apocalypse may be imminent, but a single candle flame could save the world. JULIET CLARK

Written by Tarkovsky, Tonino Guerra. Photographed by Giuseppe Lanci. With Oleg Yankovsky, Domizia Giordano, Erland Josephson, Patrizia Terreno. (125 mins, In Italian with English subtitles, Color/B&W, 35mm, From Kino Lorber)

SUNDAY / 8.26.18

## STALKER

ANDREI TARKOVSKY (USSR, 1979)

SEE THURSDAY / 8.23.18

THURSDAY / 8.30.18

## THE SACRIFICE

ANDREI TARKOVSKY (SWEDEN/FRANCE, 1986)

(*Offret*). Filmed in Sweden, *The Sacrifice* is set in Tarkovsky country: a remote Baltic island whose shores evoke the edge of the world. A retired, reclusive actor finds himself in retreat from the world on the occasion of his birthday celebration, elaborately orchestrated by his bourgeois family, but celebrations end when news comes of nuclear war. Sven Nykvist's cinematography faultlessly captures Tarkovsky's "distilled, hauntingly allusive world . . . etched in a pale wintry light" (New Yorker Films). "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."

Written by Tarkovsky. Photographed by Sven Nykvist. With Erland Josephson, Susan Fleetwood, Valérie Mairesse, Allan Edwall. (149 mins, In Swedish with English subtitles, Color, 35mm, From Kino Lorber)

- 1 *Nostalghia*, 8.25.18
- 2 *Stalker*, 8.23.18, 8.26.18
- 3 *Solaris*, 8.16.18
- 4 *The Sacrifice*, 8.30.18

## LIMITED ENGAGEMENT

### CIELO

ALISON MCALPINE (CANADA/CHILE, 2017) EAST BAY PREMIERE

SUNDAY / 6.24.18 / 5:00

SATURDAY / 6.30.18 / 8:30

"A beautiful film! Photography, sound, structure, subject matter—enough to lift the spirits out of any earthly trough. A moving film in all senses of that word."

WALTER MURCH

Poet-turned-filmmaker Alison McAlpine finds her wonder at the night sky as seen from the Atacama Desert, Chile, reflected in the people she meets there. Cowboys, algae collectors, astronomers, scientists, miners, and storytellers each share their particular perspectives on what the infinite and omnipresent starscape evokes. Exquisitely illustrated with spectacular footage of the heavens and the arid desert landscape below, the film takes the viewer on a fascinating journey through inner and outer space. KATE MACKAY

Written by McAlpine. Photographed by Benjamin Echazarreta. (78 mins, In Spanish with English subtitles, Color, DCP, From Juno Films)



## On View

### GALLERIES

#### COLOR, FORM, UNICORN: RECENT ACQUISITIONS

June 6–August 19

#### WAY BAY 2

June 13–September 2

#### JOANNE LEONARD: INTIMATE DOCUMENTARY

July 5–September 2

#### PETER HUJAR: SPEED OF LIFE

July 11–November 18

#### CECILIA VICUÑA: ABOUT TO HAPPEN

July 11–October 14

#### ART WALL: BARBARA STAUFFACHER SOLOMON

August 15, 2018–March 3, 2019

#### WAY BAY

Through June 3

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

Through June 17

#### AL WONG: LOST SISTER

Through June 17

#### THE 48TH ANNUAL UC BERKELEY MFA GRADUATE EXHIBITION

Through June 17

#### ART WALL: KARABO POPPY MOLETSANE

Through July 15

#### ALICIA MCCARTHY AND RUBY NERI / MATRIX 270

Through August 26

#### MASTER TRACES, TRANSCULTURAL VISIONS

Through September 16

### COVER

Peter Hujar: *Boy on Raft*, 1978; gelatin silver print; 12 × 8 in.; Peter Hujar Collection, Morgan Library & Museum, New York, purchased on the Charina Endowment Fund.

© 1978 Peter Hujar Archive LLC, courtesy of Pace/MacGill Gallery, New York, and Fraenkel Gallery, San Francisco.

### BARBRO OSHER THEATER

#### BERGMAN 100: A SUMMER INTERLUDE

June 1–July 15

#### EARLY MUSIC ON FILM

June 2–16

#### THOMAS RIEDELSHEIMER'S LEANING INTO THE WIND —ANDY GOLDSWORTHY

June 2, 10, 22

#### KING HU'S A TOUCH OF ZEN

June 3

#### THE LUMINOUS LEGACY OF GRETA GARBO

June 7–July 13

#### VALESKA GRISEBACH'S WESTERN

June 8, 21

#### AGNÈS VARDA'S MUR MURS

June 15, July 4

#### MICHELANGELO ANTONIONI

June 15–August 31

#### MOVIE MATINEES FOR ALL AGES

June 16, July 21, August 25

#### VERA CHYTILOVÁ'S DAISIES

June 23

#### ALISON MCALPINE'S CIELO

June 24, 30

#### THE END OF THE OTTOMAN EMPIRE

June 29, July 27

#### AKI KAURISMÄKI: FILMS FROM THE OTHER SIDE OF HOPE

July 6–August 5

#### BERTRAND TAVERNIER'S MY JOURNEY THROUGH FRENCH CINEMA

July 12, August 17

#### JACQUES BECKER

July 12–August 31

#### KON ICHIKAWA'S HARP OF BURMA

July 25

#### SUBTLE SUBVERSION: THE FILMS OF ALAIN TANNER

July 26–August 19

#### ANDREI TARKOVSKY: SCULPTING IN TIME

August 4–30

#### IN FOCUS: INGMAR BERGMAN

August 29–November 28

### THEATER 2

#### BERGMAN 100: AN EMERGING STYLE

July 20–August 19

### VISIT BAMPFA

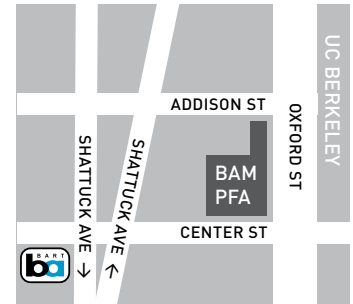
2155 Center Street Downtown Berkeley  
[bampfa.org](http://bampfa.org) (510) 642-0808

### 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

# join us!

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

## BABETTE

Wed–Fri 9–7

Sat–Sun 11–7



### STRATEGIC PARTNER



### FUNDERS AND PARTNERS



### SWISS FILMS

