

NOV / DEC 2017



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

KARABO POPPY MOLETSANE HAYOUN KWON CHEN HONGSHOU VERONICA DE JESUS MARTIN WONG GORDON PARKS MIYOKO ITO
THE ART OF CINEMATOGRAPHY PETER METTLER MAGGIE CHEUNG GLOBAL LENS COLLECTION POLISH ANIMATION CANYON CINEMA



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

NOV

1/WED

- 12:00 Theo Watson and Eric Siegel ARTS + DESIGN P. 6
- 12:15 Guided Tour CHEN HONGSHOU P. 4
- 3:10 *Manufactured Landscapes* Lecture by Peter Mettler IN FOCUS P. 21
- 6:00 Jed Perl and Alexander S. C. Rower READING P. 6
- 7:00 Coding and Decoding David Sherman, Dominic Angerame, and Greta Snider in person CANYON CINEMA 50 P. 23

On the Hour: Hayoun Kwon opens P. 9

2/THU

- 1:15 Guided Tour CHEN HONGSHOU P. 4
- 4-7 Drop-In Art Making ART LAB
- 4-7 Five Tables of Cal Scientists' Takes on Art P. 5
- 7:00 *Picture of Light* Peter Mettler and Michael Fox in conversation AFTERIMAGE P. 17

Free First Thursday: Galleries Free All Day

3/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:00 *Moments Without Proper Names* GORDON PARKS P. 16
- 6:00 Calligraphy Workshop with Lauren McIntosh P. 6
- 7:00 Full: Splinter Reeds P. 4
- 7:30 *Irma Vep* MAGGIE CHEUNG P. 14

4/SAT

- 11-9 Drop-In Art Making ART LAB
- 1:00 Patricia Berger on Chen Hongshou LECTURE P. 5
- 5:00 *The End of the Ottoman Empire* Film to Table dinner follows P. 26
- 7:30 *The End of Time* Peter Mettler and Michael Fox in conversation AFTERIMAGE P. 17

5/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour CHEN HONGSHOU P. 4
- 2:00 *Battleship Potemkin* CINEMATOGRAPHY P. 18
- 4:00 *Petropolis: Aerial Perspectives on the Alberta Tar Sands* Peter Mettler in person AFTERIMAGE P. 17
- 7:00 *Irma Vep* MAGGIE CHEUNG P. 14

6/MON

- 6:30 Michael Rock ARTS + DESIGN P. 6

8/WED

- 12:00 Dale Dougherty, Sherry Huss, and Eric Siegel ARTS + DESIGN P. 6
- 12:15 Guided Tour MARTIN WONG P. 4
- 3:10 *Rabbit in the Moon* Lecture by Emiko Omori with Pat Jackson in person IN FOCUS P. 21
- 7:00 *South* ALTERNATIVE VISIONS P. 22

9/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *The Nine Muses* Introduction by Stephen Best JAMES BALDWIN P. 30

10/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:00 *The End of the Ottoman Empire* P. 26
- 6:00 The Black Aesthetic BLACK LIFE P. 4
- 7:00 *In the Mood for Love* MAGGIE CHEUNG P. 14

11/SAT

- 11:30, 1:00 Explore ASL in Collage GALLERY + STUDIO P. 7
- 1:00 Martin Wong in New York DISCUSSION P. 5
- 2:30-9 Drop-In Art Making ART LAB
- 3:00 *Island of the Blue Dolphins* ROUNDTABLE READING P. 7

- 4:30 *Almost Sunrise* Michael Collins, Tom Voss, Anthony Anderson, and Marty Syjuco in person VETERANS DAY P. 31
- 8:00 *Angel on the Right* GLOBAL LENS P. 24

12/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour CHEN HONGSHOU P. 4
- 2:00 *My Grandmother* CINEMATOGRAPHY P. 18
- 4:30 Hayoun Kwon's Virtual Reality Projects Hayoun Kwon in person P. 29
- 7:00 *Dolores* P. 26

13/MON

- 6:30 Bill Brown ARTS + DESIGN P. 6

15/WED

- 12:00 Aebhric Coleman ARTS + DESIGN P. 6
- 12:15 Guided Tour CHEN HONGSHOU P. 4
- 3:10 *The Tarnished Angels* Lecture by Elliot Davis IN FOCUS P. 21
- 7:00 The Short Films of Hayoun Kwon Hayoun Kwon in person P. 29

16/THU

- 4-7 Drop-In Art Making ART LAB
- 7:00 *Tongues Untied* and *Take This Hammer* Introduction by Damon Young JAMES BALDWIN P. 30

17/FRI

- 4-9 Drop-In Art Making ART LAB
- 4:00 *The Learning Tree* Introduction by Stephanie Cannizzo GORDON PARKS P. 16
- 6:00 Wendy Trevino, MK Chavez, and Andrea Murphy POETRY P. 4
- 7:00 *Clean* MAGGIE CHEUNG P. 14

18/SAT

- 11-9 Drop-In Art Making ART LAB
- 3:30 *Dolores* P. 26
- 5:30 *Buffalo Boy* GLOBAL LENS P. 24
- 8:00 *Blow-Up* P. 26

19/SUN

- 11-7 Drop-In Art Making ART LAB
- 11:30 Meditation and Mindfulness P. 6
- 2:00 Guided Tour MARTIN WONG P. 4
- 2:30 *The End of the Ottoman Empire* P. 26
- 5:00 *Whisky* GLOBAL LENS P. 24
- 7:00 *Shaft* Introduction by Maya Raiford Cohen GORDON PARKS P. 16

20/MON

- 6:30 Josh Kun ARTS + DESIGN P. 6

22/WED

- 12:15 Guided Tour CHEN HONGSHOU P. 4
- Art Wall: Karabo Poppy Moletsane opens P. 8

23/THU

Closed

24/FRI

- 3:30 *The Passion of Joan of Arc* CINEMATOGRAPHY P. 18
- 4-9 Drop-In Art Making ART LAB
- 5:30 *Dolores* P. 26
- 7:30 *Blow-Up* P. 26

25/SAT

- 11-9 Drop-In Art Making ART LAB
- 3:30 *A Hard Day's Night* MOVIE MATINEES P. 31
- 5:30 *Citizen Kane* CINEMATOGRAPHY P. 18
- 8:00 *The Tarnished Angels* CINEMATOGRAPHY P. 18

26/SUN

- 11-7 Drop-In Art Making ART LAB
- 2:00 Guided Tour MARTIN WONG P. 4
- 3:00 *Manufactured Landscapes* CINEMATOGRAPHY P. 19
- 5:00 *The Seventh Seal* CINEMATOGRAPHY P. 19
- 7:00 *Comrades: Almost a Love Story* MAGGIE CHEUNG P. 14



- 1 *Antonio Gaudí*, 12.2.17, 12.9.17
- 2 Chen Hongshou: *Butterfly, Bamboo, and Chrysanthemum*, 1650; Honolulu Museum of Art, Purchase 1966.
- 3 Martin Wong: *Mammillaria Wildii Crest*, 1997-98; © The Estate of Martin Wong, 1998, courtesy P.P.O.W, NY.
- 4 Veronica De Jesus: *Czesław Miłosz*, 2004; courtesy of the artist.
- 5 *I Am Cuba*, 12.6.17
- 6 *Diary of a Harlem Family*, 11.3.17
- 7 *La Pointe Courte*, 12.17.17

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27/MON

6:30 Isaac Julien and Judith Butler
ARTS + DESIGN P. 6

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29/WED

12:00 Ben Davis, René de Guzman, and Deena Chalabi ARTS + DESIGN P. 6
12:15 Guided Tour MARTIN WONG P. 4
6:00 Karabo Poppy Moletsane and Ashara Ekundayo CONVERSATION P. 5
7:00 Silence and Sanctuaries Nathaniel Dorsky in person CANYON CINEMA 50 P. 23

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30/THU

4-7 Drop-In Art Making ART LAB
7:00 *Center Stage* MAGGIE CHEUNG P. 15

DEC

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1/FRI

4-9 Drop-In Art Making ART LAB
4:00 *Solomon Northup's Odyssey* GORDON PARKS P. 16
6:00 Raina J. León, James Cagney, and Josiah Luis Alderete POETRY P. 4
7:00 *Blow-Up* P. 26

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2/SAT

11-9 Drop-In Art Making ART LAB
1:00 Jordan Stein on Miyoko Ito LECTURE P. 5
4:30, 8:30 Claire Chase PERFORMANCE P. 4
6:30 *Antonio Gaudí* CINEMATOGRAPHY P. 19
8:15 *Green Snake* MAGGIE CHEUNG P. 15

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3/SUN

11-7 Drop-In Art Making ART LAB
2:00 The Global Lives Project DISCUSSION P. 5
2:00 Guided Tour CHEN HONGSHOU P. 4
2:30 *Dolores* P. 26
4:30 Experimental Latin American Women Filmmakers Ángela López Ruiz in person ALTERNATIVE VISIONS P. 22

7:00 Full: Vajra Voices PERFORMANCE P. 4
7:15 Masters of Animation Introduction by Russell Merritt POLISH ANIMATION P. 28

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4/MON

6:30 Bull.Miletic ARTS + DESIGN P. 6

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6/WED

12:15 Guided Tour CHEN HONGSHOU P. 4
7:00 *I Am Cuba* CINEMATOGRAPHY P. 19

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7/THU

1:15 Guided Tour MARTIN WONG P. 4
4-7 Drop-In Art Making ART LAB
4-7 Five Tables of Winter P. 5
7:00 *Kabala* GLOBAL LENS P. 24

Free First Thursday:
Galleries Free All Day

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8/FRI

4-9 Drop-In Art Making ART LAB
4:00 *The First Teacher* CINEMATOGRAPHY P. 19
7:00 *Faces Places* P. 27

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9/SAT

11:30, 1:00 Letterform Experiments GALLERY + STUDIO P. 7
2:30-9 Drop-In Art Making ART LAB
3:00 *Dear Miss Karana* ROUNDTABLE READING P. 7
3:30 David Call on Martin Wong GALLERY TALK P. 5
4:00 *Antonio Gaudí* CINEMATOGRAPHY P. 19
6:00 Tongo Eisen-Martin BLACK LIFE P. 4
6:00 *Cléo from 5 to 7* CINEMATOGRAPHY P. 19
8:00 *Center Stage* MAGGIE CHEUNG P. 15

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10/SUN

11-7 Drop-In Art Making ART LAB
2:00 Guided Tour MARTIN WONG P. 4
2:00 *The Passion of Joan of Arc* CINEMATOGRAPHY P. 19
4:00 *Pour la suite du monde* CINEMATOGRAPHY P. 19

7:00 *In the Battlefields* GLOBAL LENS P. 25

Martin Wong: Human Instamatic
closes P. 12

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13/WED

12:15 Guided Tour CHEN HONGSHOU P. 4
7:00 *Faces Places* P. 27

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14/THU

4-7 Drop-In Art Making ART LAB
7:00 Festival Favorites POLISH ANIMATION P. 28

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15/FRI

4-9 Drop-In Art Making ART LAB
4:00 *Dam Street* GLOBAL LENS P. 25
7:00 *Mildred Pierce* P. 27

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16/SAT

11-9 Drop-In Art Making ART LAB
3:30 *California Typewriter* P. 27
6:15 *The Passion of Joan of Arc* Judith Rosenberg on piano CINEMATOGRAPHY P. 20
8:15 *Hero* MAGGIE CHEUNG P. 15

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17/SUN

11-7 Drop-In Art Making ART LAB
11:30 Meditation and Mindfulness P. 6
2:00 *La Pointe Courte* CINEMATOGRAPHY P. 20
4:00 *Faces Places* P. 27
7:00 Emerging Artists POLISH ANIMATION P. 28

Gordon Parks: The Making of an Argument closes P. 12

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20/WED

7:00 More Festival Favorites POLISH ANIMATION P. 28

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21/THU

4-7 Drop-In Art Making ART LAB
7:00 *What's a Human Anyway?* GLOBAL LENS P. 25

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22/FRI

4-9 Drop-In Art Making ART LAB
4:00 *California Typewriter* P. 27
7:00 *Unforgiven* P. 27

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23/SAT

11-9 Drop-In Art Making ART LAB
3:30 *California Typewriter* P. 27
6:00 *Throne of Blood* CINEMATOGRAPHY P. 20
8:15 *Mildred Pierce* P. 27

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24/SUN

Closed

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27/WED

2:00 *Mildred Pierce* P. 27
4:30 *Cléo from 5 to 7* CINEMATOGRAPHY P. 20
6:30 *Ran* CINEMATOGRAPHY P. 20

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28/THU

4-7 Drop-In Art Making ART LAB
2:00 *California Typewriter* P. 27
4:30 *Faces Places* P. 27
7:00 *Le cercle rouge* CINEMATOGRAPHY P. 20

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29/FRI

4-9 Drop-In Art Making ART LAB
2:00 *My Neighbor Totoro* MOVIE MATINEES P. 31
4:00 *Unforgiven* P. 27
7:00 *Last Year at Marienbad* CINEMATOGRAPHY P. 20

On the Hour / Hayoun Kwon and Global Lives Project close PP. 9, 13

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30/SAT

Closed

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31/SUN

Closed



EVENTS

1 / 2 / 3 / 4 / 5 / 6 / 7 /
12 / 13 / 14 / 15 / 16 / 17 / 18 / 19 /

PERFORMANCE

Claire Chase: Music from Density 2036

SATURDAY / 12.2.17 / 4:30 & 8:30

Cal Performances presents the inimitable Claire Chase, flutist and MacArthur Fellow, a “staggering virtuoso who plays with the cocky assurance of a rock star” (*Los Angeles Times*). Through her *Density 2036* project, Chase commissions new bodies of work for solo flute every year. Today, she presents parts I and II at 4:30, then parts III and IV at 8:30. Limited seating. Tickets available at the door or at calperformances.org.

FULL

Programmed by Sarah Cahill

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

Full: Splinter Reeds

FRIDAY / 11.3.17 / 7:00

The quintet Splinter Reeds makes its second appearance at BAMPFA, showcasing the artistry of five immensely talented Bay Area reed players: Kyle Bruckmann (oboe), Bill Kalinkos (clarinet), David Wegehaupt (saxophone), Jeff Anderle (bass clarinet), and Dana Jessen (bassoon). This program of new music features the world premiere of a work by New York-based composer Sky Macklay.

Full: Vajra Voices

SUNDAY / 12.3.17 / 7:00

The women’s vocal ensemble Vajra Voices, directed by Karen Clark, returns for a sublime program of medieval and contemporary music. This concert includes music by Hildegard von Bingen, Guillaume de Machaut, and the extraordinary composer-cellist-vocalist Theresa Wong, who joins Vajra Voices for her new work *To Burst, to Bloom: Songs on Poems of the 12th Century Taoist Immortal Sun Bu’Er*, composed especially for these singers.

Please note: Seating for Full is limited.

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

BLACK LIFE

Programmed by Chika Okoye and David Brazil

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

The Black Aesthetic

FRIDAY / 11.10.17 / 6:00

The Black Aesthetic is an Oakland-based creative organization and curatorial series that showcases rare, unknown, and influential films highlighting the creativity and generative imagination of black filmmakers. Black Aesthetic organizers Christian Johnson, Leila Weefur, and Ryanaustin Dennis invite you to a screening of Johnson’s short film *A Moment of Truth + Sin*, a psychological thriller about a black man who is tormented with thoughts of self-harm and marital aggression toward his white wife.

Tongo Eisen-Martin

SATURDAY / 12.9.17 / 6:00

The Black Life series is excited to welcome Tongo Eisen-Martin, a movement worker, educator, and one of America’s most important and vital poets, to perform his work. Author of the eagerly anticipated *Heaven Is All Goodbyes*, Eisen-Martin uses his work—which Claudia Rankine has called “resistance as sound”—to create liberated territory wherever he performs and teaches.

POETRY

Programmed by Tongo Eisen-Martin

Hear talented poets read their work in BAMPFA’s poetry reading series.

Wendy Trevino, MK Chavez, and Andrea Murphy

FRIDAY / 11.17.17 / 6:00

Wendy Trevino’s poems have appeared in various journals, including *Abraham Lincoln*, and her chapbook *Brazilian Is Not a Race* was published in 2016. MK Chavez, author of the collection *Dear Animal*, is codirector of the Berkeley Poetry Festival and curator of Uptown Fridays. Andrea Murphy writes about family, legacy, illness, and blackness from a “womanist” perspective in verse and prose.

Raina J. Léon, James Cagney, and Josiah Luis Alderete

FRIDAY / 12.1.17 / 6:00

Raina J. Léon is founding editor of *The Acentos Review*, author of three collections of poetry, and a professor at St. Mary’s College. Oakland-based James Cagney has appeared as a featured poet throughout the Bay Area, as well as in Vancouver and Mumbai. Josiah Luis Alderete, founding member of the outspoken word troupe the Molotov Mouths, is a full-blooded Pocho indio who refries his beans and poesia in Spanglish.

GUIDED TOURS

UC Berkeley graduate students from the Departments of Ethnic Studies and History of Art offer guided tours of the Chen Hongshou and Martin Wong exhibitions (pp. 10 and 12) on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2–3) for schedule.

Unless otherwise noted, all events are included with admission.



- 1 Splinter Reeds, 11.3.17
- 2 Vajra Voices, 12.3.17
- 3 Claire Chase, 12.2.17
Photo: David Michalek
- 4 Christian Johnson, 11.10.17
- 5 Leila Weefur, 11.10.17
- 6 Ryanaustin Dennis, 11.10.17
- 7 Patricia Berger, 11.4.17
- 8 Robert Sharf, 11.4.17
- 9 David Call, 12.9.17
- 10 Jordan Stein, 12.2.17
- 11 Ashara Ekundayo, 11.29.17
- 12 Andrea Murphy, 11.17.17
- 13 MK Chavez, 11.17.17
- 14 James Cagney, 12.1.17
- 15 Raina J. Léon, 12.1.17
- 16 Josiah Luis Alderete, 12.1.17
Photo: Garth Parr
- 17 Tongo Eisen-Martin, 12.9.17
- 18 Barry Blinderman, 11.11.17
- 19 Jane Dickson, 11.11.17
Photo: Malin McWaters
- 20 Sean Corcoran, 11.11.17
- 21 Yasmin Ramirez, 11.11.17
Photo: Lisa Kahane
- 22 David Evan Harris, 12.3.17
- 23 Karabo Poppy Moletsane, 11.29.17
- 24 Harold Edgerton: *Gussie Moran*, 1949; BAMPFA, gift of Lewis Zachary Cohen.
- 25 Albert Renger-Patzsch: *Mountain Forest in Winter (Gebirgsforst)*, 1926; BAMPFA, gift of Jan Leonard and Jerrold A. Peil.

8 / 9 / 10 / 11
20 / 21 / 22 / 23

24 / 25

GALLERY TALKS, LECTURES & DISCUSSIONS

Lecture by Patricia Berger: A Crisis of Faith: Chen Hongshou's Buddhist Paintings

[SATURDAY / 11.4.17 / 1:00](#)

UC Berkeley Professor Emerita of Chinese Art History Patricia Berger explores the enigmatic Buddhist paintings of Chen Hongshou (p. 10), which offer a glimpse into a cataclysmic moment in Chinese history—the fall of the Ming dynasty and the rise of the Manchu Qing. Robert Sharf, professor of Buddhist studies in UC Berkeley's Department of East Asian Languages and Cultures, joins Berger following the lecture for a discussion of Buddhist content in Chen's art.

Roundtable Discussion: Martin Wong in New York

[SATURDAY / 11.11.17 / 1:00](#)

Follow artist Martin Wong (p. 12) from the Bay Area to New York City where, in the 1980s, the Lower East Side became his subject as well as his home. Themes of this discussion include the artist's Chino-Latino identity, his connection to street art, the context of AIDS, and his relationship with poet and playwright Miguel Piñero. Presenters—most of whom knew Wong personally—are Sean Corcoran, Museum of the City of New York; Yasmin Ramirez, Bronx Museum of Art; Barry Blinderman, University Galleries of Illinois State University; and artist Jane Dickson.

Karabo Poppy Moletsane and Ashara Ekundayo in Conversation

[WEDNESDAY / 11.29.17 / 6:00](#)

Karabo Poppy Moletsane talks about her new Art Wall project (p. 8) with Ashara Ekundayo, a cultural strategist and independent curator who, in her words, "listens for place-based solutions revealed through artful gatherings, often with unlikely allies." Their conversation will explore issues that Moletsane's vibrant figurative art embodies, from street art and life in urban South Africa to the concept of Afrofuturism.

Lecture by Jordan Stein: Miyoko Ito: Painting as Place

[SATURDAY / 12.2.17 / 1:00](#)

Guest curator Jordan Stein discusses the life and work of Miyoko Ito (p. 12), exploring the construction of physical and psychological environments in her dreamlike abstractions. He will show and contextualize excerpts from the only known video interview of the artist, made in 1978.

Discussion: The Global Lives Project

[SUNDAY / 12.3.17 / 2:00](#)

The Global Lives Project (p. 13) is a collaborative film production and exhibition program intended to build a "video library of life experience." In this event, Global Lives founder David Evan Harris, filmmakers Naomi Ture and Daniel Chein, and globallives.org webmaster Benn "Shishin Junsei" Meyers present clips and offer their perspectives on the project. A Q&A session and refreshments follow.

Gallery Talk by David Call: Martin Wong and ASL

[SATURDAY / 12.9.17 / 3:30](#)

Artist David Call shares insights into the distinctive presence of American Sign Language in Martin Wong's work (p. 12) and introduces artwork by several Deaf artists, including himself, who also use ASL imagery.



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](#).

... of Cal Scientists' Takes on Art

[THURSDAY / 11.2.17 / 4:00-7:00](#)

... of Winter

[THURSDAY / 12.7.17 / 4:00-7:00](#)



1 / 2 / 3 /
4 / 5 / 6

- 1 Alexander S. C. Rower, 11.1.17
Photo: Maria Robledo
- 2 Jed Perl, 11.1.17 Photo: Duane Michals
- 3 *Untitled (Calligraphy Leaping Deer)*, United States, c. 1840; BAMPFA, gift of Bliss Carnochan and Nancy Edebo.
- 4 Jill Satterfield, 11.19.17, 12.17.17
- 5 Lauren McIntosh, 11.3.17
Photo: Terri Loewenthal
- 6 Indira Urrutia, 12.9.17
- 7 Martin Wong: *Brainwashing Cult Cons Top TV Stars*, 1981; Bronx Museum of the Arts, gift of JP Morgan Chase.

READING & BOOK SIGNING

Jed Perl and Alexander S. C. Rower

WEDNESDAY / 11.1.17 / 6:00

Acclaimed art critic Jed Perl is joined by Alexander S. C. Rower, founder and president of the Calder Foundation, for a reading, conversation, and book signing celebrating the publication of the first volume of Perl's new biography of Alexander Calder. Based on Calder's letters and papers and scores of interviews, *Calder: The Conquest of Time, The Early Years: 1898–1940* shows why Calder was—and remains—a barrier breaker, an avant-garde artist with mass appeal.

WORKSHOPS

Calligraphy Workshop with
Lauren McIntosh

FRIDAY / 11.3.17 / 6:00

Join artist Lauren McIntosh for a calligraphy workshop that takes inspiration from the artworks in **To the Letter: Regarding the Written Word** (p. 13). McIntosh will introduce the basics of lettering with an emphasis on breathing and exploring the structure and form of a letter. An alumna of UC Berkeley's art department, McIntosh is a painter, self-taught calligrapher, and co-owner of Berkeley's Tail of the Yak.

Meditation and Mindfulness in the Museum

SUNDAY / 11.19.17 / 11:30

SUNDAY / 12.17.17 / 11:30

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

ARTS + DESIGN MONDAYS @ BAMPFA

PUBLIC (RE)ASSEMBLY

Free Admission

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

We Must Conjure Our Gods Before We Obey Them with Michael Rock
Monday / 11.6.17 / 6:30

Reassemblage (Theory, Practice, Form) with Bill Brown
Monday / 11.13.17 / 6:30

Hit Parade: Musical Archives and Public Knowledge with Josh Kun
Monday / 11.20.17 / 6:30

Frantz Fanon: Black Skin, White Mask with Isaac Julien and Judith Butler
Monday / 11.27.17 / 6:30

The Aerial View in Motion with Bull.Miletic
Monday / 12.4.17 / 6:30

Arts + Design Mondays @ BAMPFA is organized and sponsored by UC Berkeley's Arts + Design Initiative. The series is cocurated by the Arts Research Center; Art, Technology, and Culture Colloquium; Berkeley Center for New Media; the Black Room; Center for Science, Technology, Medicine & Society; Department of Art Practice; Doreen B. Townsend Center for the Humanities; Department of English; Graduate School of Journalism; and Department of Spanish and Portuguese, all at UC Berkeley, along with Yerba Buena Center for the Arts. In-kind support is provided by BAMPFA.

ARTS + DESIGN WEDNESDAYS @ BAMPFA

CURATION ACROSS DISCIPLINES

Free Admission

What does it mean to curate in the contemporary moment? Does the curator function differently in the various fields of the arts, science, and technology? And how has curating changed in response to new forms of cultural and digital participation? Part of a UC Berkeley Big Ideas course, this lecture series considers curatorial practice at a time when curation has become a popular metaphor in many domains—from food to music to social media. See bampfa.org for details.

Arts and Science in a Public Learning Laboratory with Theo Watson and Eric Siegel
Wednesday / 11.1.17 / 12:00

Community Curating and the Maker Movement with Dale Dougherty, Sherry Huss, and Eric Siegel
Wednesday / 11.8.17 / 12:00

Curating and Collecting Across Media with Aebhric Coleman
Wednesday / 11.15.17 / 12:00

Alumni Panel of Curators Across Disciplines with Ben Davis, René de Guzman, and Deena Chalabi
Wednesday / 11.29.17 / 12:00

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



FOR FAMILIES

SECOND SATURDAYS

Gallery + Studio

For ages 6-12 with accompanying adult(s)

Free for kids plus one adult

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 onsite beginning fifteen minutes before the session you wish to attend. Space is limited to twelve kids per session; please arrive promptly to sign up.

[SATURDAY / 11.11.17 / 11:30-1:00 or 1:00-2:30](#)

Explore ASL in Collage

Visit the exhibition **Martin Wong: Human Instamatic** (p. 12) to see how the artist used American Sign Language finger spelling in some of his paintings. Then, using slogans, statements, and positive-affirmation words written in the ASL alphabet, learn about this compelling visual language as you create your own response to artworks in the exhibition with artist and educator Plinio Hernandez.

[SATURDAY / 12.9.17 / 11:30-1:00 or 1:00-2:30](#)

Letterform Experiments

Get inspired by artworks in **To the Letter: Regarding the Written Word** (p. 13), an exhibition that focuses on the artistic uses of text, the idea of writing, and the shapes of letters. Using newspaper, fabric, tissue paper, photography, and layering, explore letterforms as graphic elements while you create original mixed-media collages with artist Indira Urrutia.

Roundtable Reading

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

Free for kids plus one adult

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!

For the first time, Roundtable Reading presents a pair of related books in sequence. Don't worry if you can't attend on November 11; we'll recap the story at the December 9 reading!

[SATURDAY / 11.11.17 / 3:00](#)

Island of the Blue Dolphins by Scott O'Dell

Reading led by Jana Vourgourakis, educator, BAMPFA school field trips

Get immersed in this gripping story of young Karana, who lives by herself for eighteen years on a deserted island off the southern California coast. Every day, Karana faces the challenges of survival, so she makes her own fishing boat, tools, and clothing, and tames a wild dog to be her companion. Based on a true story, this is a book about what we are capable of, if called upon; the meaning of home; and our relationship to the natural world.

[SATURDAY / 12.9.17 / 3:00](#)

Dear Miss Karana by Eric Elliott

Reading led by Estella Sisneros, librarian, LeConte Elementary School

While reading *Island of the Blue Dolphins* in school and learning about the real woman stranded on San Nicolás Island, ten-year-old Tishmal begins writing emails to "Miss Karana" in hopes of talking to her spirit. When she finally arrived on the mainland, Karana spoke a language that no one could understand. But some of the words Tishmal hears in a recording of Karana's voice sound very similar to Chamtéela (Luiseño), the language spoken by some of Tishmal's own older relatives. As she writes to Miss Karana, Tishmal becomes more and more compelled to understand her.

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ART WALL

KARABO POPPY MOLETSANE

NOVEMBER 22–JULY 15

NEW EXHIBITION

BAMPFA's new Art Wall presentation features a commissioned work by Karabo Poppy Moletsane, a street artist and designer from Johannesburg, South Africa. Moletsane is known for a strikingly vibrant figurative style that draws on diverse sources, from traditional African patterns and colors to science fiction. Her piece for the Art Wall features a group of monumentally scaled portraits based on people she met on the streets of Johannesburg and Pretoria.

"My creative process," Moletsane writes, "always begins with taking my camera and walking around the city to photograph great representations of contemporary Africa/South Africa. That often involves taking portraits. What draws me to the people I photograph often has to do with their hairstyles, fashion choices, and occupations that are iconically South African."

Moletsane attributes some aspects of her imagery—for example the ray-like beams emanating from one figure's eyes—to Afrofuturism, a cultural genre that imbues futuristic imaginings with themes and imagery derived from African or diasporic experience. She aims to convey a positive sense of an African future and embellishes her work with optimistic symbols such as halos, which, she says, "add an air of importance, genius, divine inspiration that I wish to highlight and celebrate about the figures I draw."

This is Moletsane's first museum exhibition in the United States.

Art Wall: Karabo Poppy Moletsane is organized by BAMPFA Director and Chief Curator Lawrence Rinder. The Art Wall is commissioned by BAMPFA and made possible by major funding from Frances Hellman and Warren Breslau. Additional support is provided by Hotel Shattuck Plaza.

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



ON THE HOUR

HAYOUN KWON

I SUDDENLY HEAR THE FLAP OF WINGS

NOVEMBER 1–DECEMBER 29

NEW EXHIBITION

Hayoun Kwon's imaginative and immersive new digital animation, *I Suddenly Hear the Flap of Wings*, is the second program in **On the Hour**, which features moving-image works commissioned for BAMPFA's outdoor screen. The short video is related to Kwon's new virtual reality piece, *The Bird Lady*. Both center on a story that Kwon's teacher Daniel Nadaud told her while she was a student in Nantes, France. "It was like a gift, a common space that we can share . . . this experience lived by a woman he met in 1967. . . . In the middle of Paris, without the slightest concern for her neighbors, she had transformed her apartment into a veritable aviary," Kwon says. For her, *The Bird Lady* and *I Suddenly Hear the Flap of Wings* are not far apart from earlier documentary animations such as *489 Years*, based on interviews with a South Korean soldier, or *Lack of Evidence*, drawing on the testimony of a Nigerian asylum seeker in France. "When I was working on more 'political' realities, what interested me, what I was trying to achieve most of all, was the 'unreality' of certain landscapes described in the stories of real characters. . . . What I wanted to portray through these personal stories was the moment when reality seemed to tip over into fiction for them. In this sense, the story Daniel told me is not so far from these personal stories. I wouldn't have kept them to myself for so long if they had not carried me away."

Kwon will present and discuss her digital and virtual reality works, including *The Bird Lady*, *489 Years*, *Lack of Evidence*, and more, at two programs in the Barbro Osher Theater on November 12 and 15 (p. 29).

On the Hour / Hayoun Kwon: I Suddenly Hear the Flap of Wings is organized by Film Curator Kathy Geritz. The project is made possible with the support of the INSTITUT FRANÇAIS in Paris. Quotations from Kwon are from an interview by Jean-Christophe Royoux on the occasion of the exhibition *L'oiseleuse* at the Palais de Tokyo in 2017.

Hayoun Kwon: still from *I Suddenly Hear the Flap of Wings*, 2017; digital video; color, silent; 5 min.; image courtesy of the artist.

REPENTANT MONK

ILLUSION AND DISILLUSION IN THE ART OF CHEN HONGSHOU

THROUGH JANUARY 28

This exhibition is the first to focus solely on Chen Hongshou, a major figure in Chinese painting of the late Ming and early Qing dynasties. Highlighting a selection of his best extant work, including figure, landscape, and bird-and-flower paintings drawn from BAMPFA's holdings as well as collections worldwide, the exhibition demonstrates why Chen (1599–1652) has long been regarded as one of the most visually exciting artists of his time. His iconic manner of painting figures in the styles of ancient masters lends an aura of antiquity to his work, which is equally enlivened by distinct expressions of irony, humor, and pathos. His landscapes reflect his vast knowledge of past traditions, while his bird-and-flower paintings display a remarkable freshness and modernity that has tremendous appeal for viewers today.

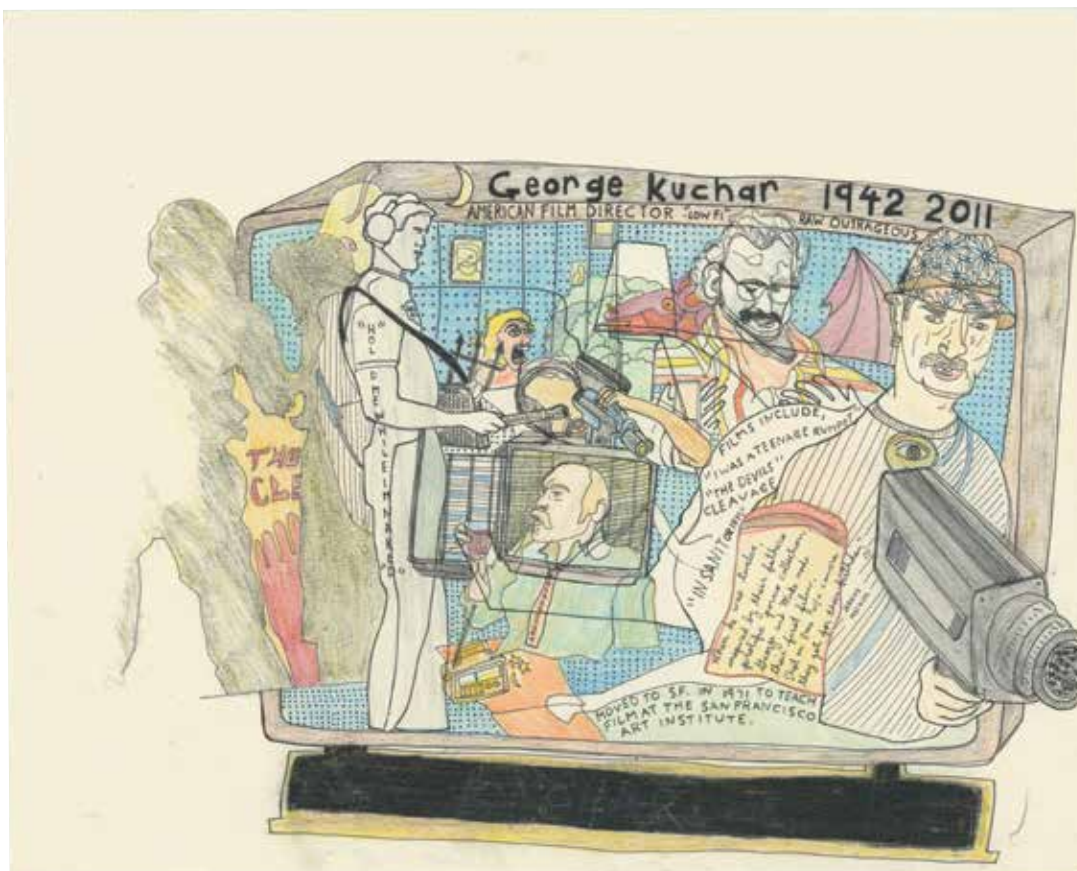
The exhibition title, **Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou**, refers to the sobriquet that Chen adopted in 1646, shortly after the fall of the Ming dynasty in 1644, and goes to the heart of the art on view. Chen used the name “Repentant Monk” (Hui Seng, 悔僧) in seals and signatures for only a short period, but his paintings continued to reflect this state of mind throughout his life. Caught in a time of social and political chaos and fraught with guilt and regret over the deteriorating situation for artists loyal to the Ming, Chen was seriously disillusioned, a condition that can be sensed clearly in his later paintings.

The exhibition is accompanied by a unique audio guide, available in English and Mandarin, featuring musician Devendra Banhart and entrepreneur and collector Jerry Yang reading the artist's inscriptions.

Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou is organized by Senior Curator for Asian Art Julia M. White. The exhibition is made possible with lead support from The American Friends of the Shanghai Museum and The Robert H. N. Ho Family Foundation. Additional support is provided by the E. Rhodes and Leona B. Carpenter Foundation; Henry Luce Foundation; Bonhams US and Hong Kong Chinese Paintings Group; Jane DeBevoise in honor of Professor James Cahill; the Asian Art Endowment Fund; Air China; Hok Pui and Sally Yu Leung; Fred Levin & Nancy Livingston, The Shenson Foundation in memory of Ben & A. Jess Shenson; Jenny and James Wan; Sunday and David Yu; John Deng; Arnold and Jr-jye Chang; J. Sanford and Vinie Zhang Miller; NanHai Art; and an anonymous donor. The catalog is made possible with major support from the Bei Shan Tang Foundation. The audio program is generously funded by Kadist, a contemporary art nonprofit located in San Francisco and Paris. Special thanks to musician Devendra Banhart and entrepreneur and collector Jerry Yang for contributing readings in English and Mandarin, respectively.

Chen Hongshou: *Su Wu and Li Ling with Attendants*, c. 1635 (detail); hanging scroll: ink and color on silk; 50 × 19 in.; BAMPFA, purchase made possible through a gift by an anonymous donor.





VERONICA DE JESUS

MATRIX 268

THROUGH FEBRUARY 26

MATRIX 268 features 239 drawings by the Los Angeles–based artist Veronica De Jesus (b. 1970), who from 2004 until 2016 made portraits of artists, writers, and diverse cultural figures to mark their passing. The first subjects of her *Memorial Drawings* were the famous chef Julia Child and the Polish poet Czesław Miłosz, whose deaths moved De Jesus greatly; eventually she expanded the project to include a wide range of people, some of whom she knew personally, such as Irene Pijoan, an influential artist friend of hers when she studied at the San Francisco Art Institute. The personalities she has honored range from celebrities such as Michael Jackson, Roger Ebert, and Václav Havel to members of various local communities, including Luce Depestre, who created literacy programs in Haiti; Mission District community organizer Eric Quezada; and Campbell Soup factory employee Robert Thiereff. Over the twelve years that De Jesus worked on the project, her style varied from simple black and white to a more complex use of color, layering, and minute details. Each portrait contains identifying markers that characterize and humanize the individual, revealing De Jesus’s thoughtful and tender approach.

Xerox copies of the portraits have accumulated over the years in the window of Dog Eared Books on Valencia Street in San Francisco’s Mission District, where the artist used to work, and where the window has served as a kind of community board for loss and remembrance. Indeed, community is at the heart of much of De Jesus’s practice. Collectively, the portraits speak to the fact that each life is equally valuable and worthy of reflection and recognition. De Jesus is a graduate of UC Berkeley’s MFA program; this will be her first solo museum exhibition, and the first time the *Memorial Drawings* series will be shown together in its entirety.

Veronica De Jesus / MATRIX 268 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Matthew Coleman, curatorial assistant. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Veronica De Jesus: *George Kuchar*, 2011; mixed media on paper; 10 1/16 × 13 3/8 in.; courtesy of the artist.



MARTIN WONG HUMAN INSTAMATIC

THROUGH DECEMBER 10

This exhibition surveys the career of Chinese American painter Martin Wong (1946–1999), from Northern California to New York and back. See why the *New York Times* called Wong “one of our great urban visionaries.”

GORDON PARKS THE MAKING OF AN ARGUMENT

THROUGH DECEMBER 17

This investigation of the editorial process behind Gordon Parks’s *Life* magazine photo-essay “Harlem Gang Leader” reveals unspoken conflicts between photographer, editor, subject, and truth. An accompanying series in the Barbro Osher Theater explores Parks’s work as a filmmaker (p. 16).



MIYOKO ITO MATRIX 267

THROUGH JANUARY 28

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



Martin Wong: Human Instamatic is organized by The Bronx Museum of the Arts and curated by Antonio Sergio Bessa, director of curatorial and education programs, and Yasmin Ramírez, adjunct curator. The exhibition is supported by The Andy Warhol Foundation for the Visual Arts, Henry Luce Foundation, E. Rhodes and Leona B. Carpenter Foundation, Eric Diefenbach and JK Brown, Florence Wong Fie and the Martin Wong Foundation, Melva Bucksbaum and Raymond Leary, Milton and Sally Avery Arts Foundation, National Endowment for the Arts, P.P.O.W. Gallery, and other individuals. Archival materials courtesy of The Estate of Martin Wong / P.P.O.W. Gallery and Fales Library of New York University. The BAMPFA presentation is organized by Constance M. Lewallen, adjunct curator, with additional support provided by Florence Wong Fie and the Martin Wong Foundation, the Chu Collection 譽婷堂, KAWS, and Alan and Yenn Lo.

Gordon Parks: The Making of an Argument is organized by the New Orleans Museum of Art (NOMA) in collaboration with The Gordon Parks Foundation, and curated by Russell Lord, Freeman Family Curator of Photographs at NOMA. The BAMPFA presentation is organized by Assistant Curator Stephanie Cannizzo with assistance from Curatorial Intern Maya Raiford Cohen. The exhibition is made possible with generous support from an anonymous donor and Jenkins Johnson Gallery.

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

ABOVE, FROM TOP

Martin Wong: *Self-Portrait*, 1993; acrylic on canvas; 40 in. diameter; © The Estate of Martin Wong, 1993, courtesy P.P.O.W. NY.

Gordon Parks: *Untitled, Harlem, New York*, 1948; gelatin silver print; 13 ¼ × 10 ⅜ in.; courtesy of and copyright The Gordon Parks Foundation.

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



GLOBAL LIVES PROJECT

THROUGH DECEMBER 29

The Global Lives Project is a video library of life experience created by the Global Lives Collective, a loose-knit network of filmmakers, photographers, translators, and everyday people from around the world. These collaborators curate an ever-expanding collection of films that faithfully capture twenty-four continuous hours in the lives of individuals around the globe, with the goal of fostering empathy and cross-cultural understanding.

BUDDHIST REALMS

THROUGH APRIL 22

Exceptional examples of Buddhist painting, including a rare image of the great teacher Tsongkhapa as well as early paintings from central Tibet, are featured in this presentation of art from Tibet, Nepal, India, China, and Mongolia.



TO THE LETTER REGARDING THE WRITTEN WORD

THROUGH JANUARY 28

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

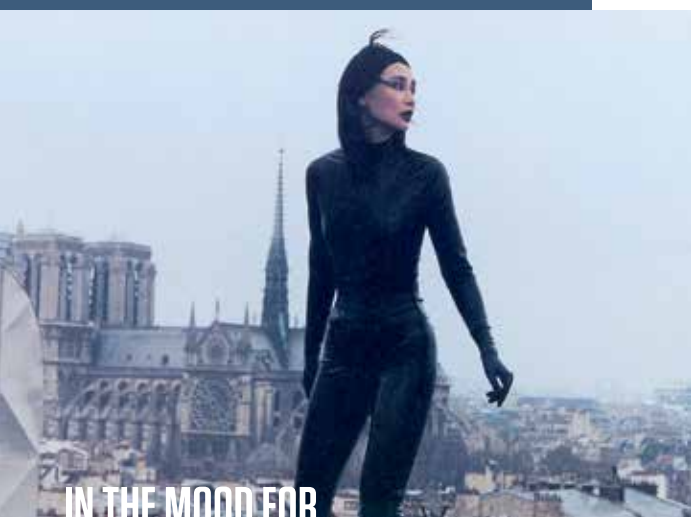
Global Lives Project is organized for BAMPFA by Director and Chief Curator Lawrence Rinder, and presented in collaboration with UC Berkeley partners the Center for Social Sector Leadership at the Haas School of Business, the Center for Information Technology Research in the Interest of Society (CITRIS) and the Banatao Institute, and the Phoebe A. Hearst Museum of Anthropology. The project is made possible with support from the National Endowment for the Arts, David Eckles Fund for Diversity and Social Impact, Adobe Foundation, Jacob L. and Lillian Holtzmann Foundation, and more than 500 individual donors.

ABOVE, FROM TOP

Behind the scenes with Global Lives Project in Indonesia, 2008. Photo: Antonius Riva Setiawan.

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

Jules Chéret: *Exposition Universelle des Arts Incohérents*, 1889; lithograph; 21 ¾ × 14 ¾ in.; BAMPFA, gift of Lewis and Marjorie Ferbrache.



IN THE MOOD FOR MAGGIE CHEUNG

Moving as effortlessly between movie genres as she does between languages—from martial arts epics to comedy and drama; from Mandarin and Cantonese to English and French—Maggie Cheung is a completely contemporary international screen icon. Having acted in more than eighty films, Cheung is one of Asia's most recognizable faces and frequently adorns the screens of film festivals and cinemas around the world. Born in Hong Kong and raised in the UK, as a teen Cheung was scouted by a modeling agent while on holiday in her birth city. Cheung's modeling work and beauty pageant success eventually led to roles in the burgeoning Hong Kong film scene. From the mid- to late 1980s Cheung was an appealing fixture in the industry, playing supporting parts in dozens of films, but it was not until directors Wong Kar-wai and Stanley Kwan cast her in more significant roles that the scope and depth of her talent were revealed.

This series showcases some of Cheung's most iconic performances. Whether as a silent film star in Stanley Kwan's *Center Stage*, the struggling emigre in Peter Chan's *Comrades: Almost a Love Story*, or the "character" of Maggie Cheung in Olivier Assayas's *Irma Vep*, his cinematic ode to Louis Feuillade's *Les vampires*; in her award-winning portrayal of a recovering addict in Assayas's *Clean*, or her exuberant embodiment of a giant snake spirit longing to know human desire in Tsui Hark's *Green Snake*, Cheung imbues each of her characters with uncommon wit, strength, and grace.

Kate MacKay, Associate Film Curator

This series was inspired by *Maggie Cheung: Center Stage* at Metrograph, with gratitude to Aliza Ma and Jake Perlin. Thanks to Brian Belovarac, Janus Films; Cassie Blake, Academy Film Archive; Cindy Banach, Palm Pictures; Jennifer Yip, Fortune Star; Jason Cheong, Brad Deane, and Samuel La France, TIFF Cinematheque; Emily Russo, Zeitgeist Films; Kristie Nakamura, Warner Bros.; Chris Chouinard, Park Circus; and Sylvie Barthet.



1 / 2 / 3 / 4

FRIDAY / 11.3.17

IRMA VEP

OLIVIER ASSAYAS (FRANCE, 1996)

REPEATS SUNDAY / 11.5.17

Olivier Assayas inserts his passion for visual, chaotic Hong Kong action movies into the verbose, yet equally chaotic, landscape of the French art film in this "remake" of the silent French serial *Les vampires*. Pop-culture icon Maggie Cheung, as both "Irma Vep" and "Maggie Cheung," tiptoes through the wreckage, her latex-catsuited presence triggering as much anarchy, confusion, and sexual disruption as did her silent equivalent. Simultaneously a bemused look at the neuroses of creative French filmmaking and a spellbinding valentine to the giddily surrealist and sensual cinemas Irma and Maggie each represent, *Irma Vep* creates a filmic identity that's decidedly jagged, vibrant, and fascinating. JASON SANDERS

Written by Assayas. Photographed by Eric Gautier. With Maggie Cheung, Jean-Pierre Léaud, Nathalie Richard, Antoine Basler. (99 mins, In French with English subtitles, Color, 35mm, From Zeitgeist Films)

PRECEDED BY **MAN YUK: A PORTRAIT OF MAGGIE CHEUNG** (Olivier Assayas, France, 1997). Assayas's silent Super 8mm portrait of Maggie Cheung was made as a commission for the Fondation Cartier. (5 mins, Silent, Color, Digital, Permission Olivier Assayas)

Total running time: 104 mins

SUNDAY / 11.5.17

IRMA VEP

OLIVIER ASSAYAS (FRANCE, 1996)

SEE FRIDAY / 11.3.17

FRIDAY / 11.10.17

IN THE MOOD FOR LOVE

WONG KAR-WAI (HONG KONG, 2000)
IMPORTED 35MM PRINT

(*Fa yeung nin wa*). Perhaps the most universally acclaimed film of its decade, Wong Kar-wai's *In the Mood for Love* is a twenty-first-century classic; even when it debuted in 2000, however, the film—set in the early 1960s—already seemed timeless. "This film is not verbal," said Wong about the way it effortlessly

captures an essence of romance and melancholy, as showcased in the lives of two neighbors (Maggie Cheung and Tony Leung Chiu-wai) who are "in the mood for love," yet too proper to act on it. "Everything is expressed through the body, through the people, how they walk, how they move." JASON SANDERS

Written by Wong. Photographed by Christopher Doyle, Mark Lee Ping Bin. With Maggie Cheung, Tony Leung Chiu-wai, Siu Ping Lam, Rebecca Pan. (98 mins, In Cantonese with English subtitles, Color, 35mm, From TIFF Cinematheque, permission Janus Films)

FRIDAY / 11.17.17

CLEAN

OLIVIER ASSAYAS (FRANCE, 2004)

Maggie Cheung was awarded Best Actress at the Cannes Film Festival for her portrayal of a junkie trying to get clean for the sake of her young son in Olivier Assayas's moving drama of drugs, rock and roll, and family dynamics. After her rock musician husband dies from an overdose, heroin addict Emily (Cheung) must attempt recovery if she hopes ever to see her child, currently cared for by her husband's parents. Her father-in-law (a surprisingly tender, poetic Nick Nolte) is, at least, receptive to reconciliation. The second of Cheung's collaborations with Assayas, *Clean* finds both director and actress at their most humane and open. JASON SANDERS

Written by Assayas. Photographed by Eric Gautier. With Maggie Cheung, Nick Nolte, Béatrice Dalle, Jeanne Balibar. (111 mins, In English and French with English subtitles, Color, 35mm, From Palm Pictures)

SUNDAY / 11.26.17

COMRADES: ALMOST A LOVE STORY

PETER CHAN (HONG KONG, 1996)

While the triad and *wuxia* genres got most of the attention in the West, Hong Kong's most popular crowd-pleasers of the 1990s were romantic melodramas, among which *Comrades: Almost a Love Story* stands apart. Winner of Best Picture, Director, and Actress at the Hong Kong Film Awards, the film tracks the friendship and thwarted love affair between two immigrant Chinese Mainlanders in Hong Kong (and, later, New York City), played by superstars Leon Lai and Maggie



Cheung. The film's original title was based on a song by singer Teresa Teng, an icon among both mainland Chinese and the Chinese diaspora. JASON SANDERS

Written by Ivy Ho. Photographed by Jingle Ma. With Leon Lai, Maggie Cheung, Eric Tsang, Kristy Yeung. (118 mins, In English, Cantonese, and Mandarin with English subtitles, Color, 35mm, From Warner Bros.)

THURSDAY / 11.30.17

CENTER STAGE

STANLEY KWAN (HONG KONG, 1992)
IMPORTED 35MM PRINT

REPEATS SATURDAY / 12.9.17

"A masterpiece . . . the greatest Hong Kong film I've seen." JONATHAN ROSENBAUM, *CHICAGO READER*

(*Ruan Lingyu*, a.k.a. *The Actress*). Now acknowledged as one of the country's greatest performers, the Chinese actress Ruan Lingyu committed suicide in 1935, at the age of twenty-four. Stanley Kwan's innovative film goes far beyond the traditional biopic to offer up several strata of "reality," "reenactment," and "cinema." Detailed recreations of scenes from the actress's too-short life (with Maggie Cheung as Ruan) combine with documentary interviews of her contemporaries, actual footage from her existing silent films, and even out-of-character discussions between Cheung, Kwan, and the cast. *Center Stage* reveals a modernist take on the ways in which cinema and culture create an actress, a legend, and a woman. JASON SANDERS

Written by Yau Tai On-ping, based on a story by Peggy Chiu. Photographed by Poon Hangseng. With Maggie Cheung, Tony Leung Ka-fai, Shin Hong, Carina Lau. (126 mins, In Cantonese and Mandarin with English subtitles, Color, 35mm, From Hong Kong Film Archive, permission Fortune Star Media Limited)

SATURDAY / 12.2.17

GREEN SNAKE

TSUI HARK (HONG KONG, 1993)

(*Ching se*). Hong Kong's wildly popular fantasy/*wuxia* flowering of the pre-Handover 1990s is at its most deliriously exuberant in Tsui Hark's *Green Snake*, which follows two beautiful snake sisters who wish to become human. One (Joey Wang) falls in love with a young teacher, but her mischievous and jealous sister

(Maggie Cheung) soon vows to break up their union, by any means necessary. A wandering Buddhist monk desires to find and destroy any snake spirits, but he has never met any as determined—or lovely—as these sisters. A triumph of set design, costuming, and choreography, *Green Snake* is cinema as action and visual splendor. JASON SANDERS

Written by Lillian Lee, Tsui, based on Lee's novel. With Maggie Cheung, Joey Wang, Zhao Wenzhuo, Wu Hsing-kuo. (99 mins, In Cantonese with English subtitles, Color, 35mm, From Academy Film Archive)

SATURDAY / 12.9.17

CENTER STAGE

STANLEY KWAN (HONG KONG, 1992)
IMPORTED 35MM PRINT

SEE THURSDAY / 11.30.17

SATURDAY / 12.16.17

HERO

ZHANG YIMOU (CHINA, 2002)

(*Ying xiong*). An all-star cast including Jet Li, Maggie Cheung, Zhang Ziyi, and Tony Leung Chiu-wai propels Zhang Yimou's gorgeously colorful *wuxia* tribute, "not so much a historical epic as a kind of highly determined ballet" (Anthony Lane, *New Yorker*). In ancient China each kingdom is at war, and three assassins battle to kill the most powerful ruler, until a simple peasant eliminates each one. Or does he? Hong Kong action choreography legend Ching Siu-Tung contributes *Hero's* stunning fight scenes, while longtime Wong Kar-wai collaborator Christopher Doyle adds his usual exquisite cinematography to "one of the most ravishing spectacles the movies have given us" (Charles Taylor, *Salon*). JASON SANDERS

Written by Li Feng, Wang Bin, Zhang. Photographed by Christopher Doyle. With Jet Li, Maggie Cheung, Tony Leung Chiu-wai, Donnie Yen. (122 mins, In Mandarin with English subtitles, Color, 35mm, From Academy Film Archive, permission Park Circus)

5 / 6



- 1 *Irma Vep*, 11.3.17, 11.5.17
- 2 *Green Snake*, 12.2.17
- 3 *Hero*, 12.16.17
- 4 *In the Mood for Love*, 11.10.17
- 5 *Center Stage*, 11.30.17, 12.9.17
- 6 *Comrades: Almost a Love Story*, 11.26.17



1 / 2

A CHOICE OF WEAPONS: THE FILMS OF GORDON PARKS

Gordon Parks (1912–2006) wrote that when he purchased his first camera in a pawnshop, “I had bought what was to become my weapon against poverty and racism.” While Parks stands in American memory primarily as a photographer, he chose multiple “weapons” to explore his artistic and humanitarian concerns. A renaissance man in practice and legacy, Parks produced films and musical compositions alongside his powerful photo essays, often with the same desire to raise social awareness. Presented in conjunction with the exhibition **Gordon Parks: The Making of an Argument** (p. 12), this series presents depictions of black American life from slavery into the 1980s, a portrait of an accomplished and multidimensional artist, and an opportunity to experience groundbreaking examples of black filmmaking and storytelling. Parks’s early documentary shorts showcase his photojournalistic technique and commitment to social critique. His first feature, *The Learning Tree* (1969), is a semiautobiographical account of the lives of black children in Depression-era Kansas. Parks’s 1971 Harlem action-crime drama *Shaft* essentially invented the blaxploitation genre. Wielded with compassion and a restrained sense of outrage, the film camera proved to be a powerful weapon in Gordon Parks’s hands—both *The Learning Tree* and *Shaft* have been named to the National Film Registry. For Spike Lee, “Just the fact of who he was, what he did, that was the inspiration I needed. . . . The odds that he got these films made . . . when there were no black directors, is enough.”

Maya Raiford Cohen, Curatorial Intern

Series organized by Maya Raiford Cohen, Assistant Curator Stephanie Cannizzo, and Film Curator Kathy Geritz; the series title is taken from Parks’s 1966 memoir. With thanks to Anton Yu and Alexander Fee, Doc Film, Chicago; Brian Belak, Chicago Film Archives; Shep Morgan, Pentacom Productions/Past America Inc.; Sandra Shulberg, IndieCollect; and Warner Bros. Classics.

FRIDAY / 11.3.17

MOMENTS WITHOUT PROPER NAMES 4:00

GORDON PARKS (US, 1986)

“I will keep on trying to do films that I think are important. That’s the only way I’ll survive within my own self.” GORDON PARKS

In this beautiful, expressionistic essay film featuring his photographs, writing, and music, Gordon Parks reflects on how America shaped him, from his childhood on a Kansas farm to his years in New York City, and from the Civil Rights Movement to the Vietnam War. It is preceded by two of his early short films—*Flavio*, set in a favela near Rio de Janeiro, and *Diary of a Harlem Family*—both of which stem from Parks’s work as a *Life* magazine photojournalist. Through black-and-white photographs, moving images, and diaristic accounts, Parks sensitively portrays the plight of two families living in abject poverty, with a core belief in the dignity and potential of every human being.

Written by Parks, Shep Morgan. Photographed by Michael Escover. (60 mins, Color/B&W, 16mm, From Pentacom Productions/Past America Inc.)

PRECEDED BY

FLAVIO Gordon Parks, US, 1964, 11 mins, B&W, 16mm, BAMPFA collection

DIARY OF A HARLEM FAMILY Gordon Parks, US, 1968, 20 mins, B&W, 16mm, From Chicago Film Archives

Total running time: 91 mins

FRIDAY / 11.17.17

THE LEARNING TREE 4:00

GORDON PARKS (US, 1969)

INTRODUCTION Stephanie Cannizzo

The first Hollywood studio film directed by an African American, *The Learning Tree* is Gordon Parks’s semiautobiographical portrait of black youth in Depression-era Kansas. Exploring issues of racial discrimination and masculinity within a potent coming-of-age narrative, Parks looks at rural America during the early twentieth century both nostalgically and critically. In Parks’s words, “Certainly the [film’s] statement is about a black youth living in America, a certain area of America, and how he survives the cruelty of it, and how others didn’t survive.” MAYA RAIFORD COHEN

Written by Parks, based on his novel. Photographed by Burnett Guffey. With Kyle Johnson, Alex Clarke, Estelle Evans. (107 mins, Color, 35mm, From Warner Bros. Classics)

SUNDAY / 11.19.17

SHAFT 7:00

GORDON PARKS (US, 1971)

INTRODUCTION Maya Raiford Cohen

Superbly directed by Gordon Parks (who makes a Hitchcockian onscreen appearance), *Shaft* was one of the seminal black dramas of the 1970s and is notable for its mesmerizing, Oscar-winning Isaac Hayes score, seamless action sequences, the uniformly fine acting of the film’s ensemble, and an absorbing script about the Mafia abduction of a Harlem mob boss’s daughter. Richard Roundtree surprised the critics with his complex portrayal of the confident black private eye Shaft, capable of holding his own with a white police detective, or going eyeball-to-eyeball with formidable Harlem underworld king Bumpy Jonas. DORIS WORSHAM

Written by John D. F. Black, based on the novel by Ernest Tidyman. Photographed by Urs Furrer. With Richard Roundtree, Moses Gunn, Gwenn Mitchell, Christopher St. John. (100 mins, Color, 35mm, From Warner Bros. Classics)

FRIDAY / 12.1.17

SOLOMON NORTHUP’S ODYSSEY 4:00

GORDON PARKS (US, 1984)

Based on the 1853 memoir of a Northern black man kidnapped into slavery, Gordon Parks’s *Solomon Northup’s Odyssey* predates Steve McQueen’s *12 Years a Slave* by almost three decades. Made for television, with a modest budget, it is less brutal than McQueen’s version, and, as critic Bilge Ebiri wrote, it contains “a somber lyricism that’s hard to shake. The outrage is still there, just more muted and given more historical context.”

Written by Lou Potter, Samm-Art Williams, based on *Twelve Years a Slave* by Solomon Northup. Photographed by Hiro Narita. With Avery Brooks, John Saxon, Mason Adams. (115 mins, Color, Digital, From Pentacom Productions/Past America Inc.)

1 *The Learning Tree*, 11.17.17

2 *Shaft*, 11.19.17



AFTERIMAGE PETER METTLER

A Canadian of Swiss heritage, Toronto-based filmmaker Peter Mettler uses the imagistic quality of cinema to express metaphysical concerns. In his distinctive body of work as a director, producer, cinematographer, editor, and sound designer, he combines structural rigor with aesthetic freedom and an intuitive sensibility, balancing an intimately human connection to his subjects with large-scale ruminations on the meaning of life.

Mettler's *Picture of Light* utilizes a modified camera mechanism to record the beauty and mystery of the aurora borealis in the night sky of northern Canada. Commissioned by Greenpeace, *Petropolis* pulls back far enough from its perspective on the Alberta Tar Sands mining project to offer a meditation on this ecological horror. And, despite its globetrotting location shooting and use of computer-generated imagery, *The End of Time* never departs from Mettler's direct and personal engagement with the people, places, and phenomena he depicts.

Bay Area-based film critic Michael Fox will join Mettler in conversation after two screenings. Mettler also offers valuable insights into his use of the language of cinema at a presentation of *Manufactured Landscapes* in our *In Focus* program (p. 21), helping to kick off the series *The Art of Cinematography* (p. 18).

Susan Oxtoby, Senior Film Curator

These programs are presented as part of *Afterimage: Filmmakers and Critics in Conversation*, made possible by generous funding from the Hollywood Foreign Press Association*.



FILMS

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WEDNESDAY / 11.1.17

MANUFACTURED LANDSCAPES

JENNIFER BAICHWAL (CANADA, 2006) 35MM PRINT

LECTURE Peter Mettler

See *IN FOCUS*, p. 21

REPEATS SUNDAY / 11.26.17

(without lecture; see *The Art of Cinematography*, p. 19)

3:10

of Detroit to a Hindu funeral ceremony, Mettler's film essay is both personal and poetic; it reveals his fascination with the human condition and his appreciation of the mysteries of the cosmos.

Written by Mettler, Alexandra Rockingham Gill. Photographed by Mettler, Camille Budin, Nick de Pencier. (114 mins, Color, DCP, From Grimthorpe Film)

THURSDAY / 11.2.17

PICTURE OF LIGHT

PETER METTLER (CANADA/SWITZERLAND, 1994)
NEW DIGITAL RESTORATION

IN CONVERSATION Peter Mettler and Michael Fox

Michael Fox is a Bay Area-based film critic and journalist who regularly teaches a course on documentary film.

Mettler's remarkable documentary about the northern lights is his most fully realized cinematic expression of his quest for a spiritual synthesis of "self and surround." "Before science explained, the northern lights were spirits—a trigger for the imagination—images provided by nature framed by no less than the universe itself" (Mettler). In Churchill, Manitoba, on the edge of the great arctic expanse, Mettler and his small film crew devised a way of photographing the aurora borealis. "In an era when only one movie in a hundred has a single moment of visionary power . . . *Picture of Light* is bursting with them" (John Powers, *Vogue*).

Photographed by Mettler. With Gavin Connor, Brian Ladoon, Don Lind, Mettler. (83 mins, Color, DCP, From Grimthorpe Film, permission First Run.)

7:00

SUNDAY / 11.5.17

PETROPOLIS: AERIAL PERSPECTIVES ON THE ALBERTA TAR SANDS

PETER METTLER (CANADA, 2009)

IN PERSON Peter Mettler

Shot primarily from a helicopter, *Petropolis* offers an unparalleled view of the world's largest industrial, capital, and energy project. Canada's tar sands are an oil reserve the size of England. Extracting the crude oil called bitumen from underneath unspoiled wilderness requires a massive mechanized effort with far-reaching impacts on the land, air, water, and climate. It's an extraordinary spectacle, one whose scope can only be understood from far above.

Photographed by Ron Chapple. (43 mins, Color, DCP, From Grimthorpe Film)

FOLLOWED BY

BALIFILM

PETER METTLER (CANADA, 1997)

Originally commissioned as a stage performance, *Balifilm* was created from diary images and sounds collected in 1990 and 1992 on the island of Bali. The soundtrack is a live recording of eight gamelan musicians playing the bronze and wooden instruments of Indonesia during a projection of the film. The work offers a personal and lyrical observation and expression of an extraordinary culture.

Photographed by Mettler. (28 mins, Color/B&W, 16mm transferred to digital file, From Grimthorpe Film)

SATURDAY / 11.4.17

THE END OF TIME

PETER METTLER (CANADA/SWITZERLAND, 2012)

IN CONVERSATION Peter Mettler and Michael Fox

"Recalling the work of Terrence Malick, Werner Herzog and the late Chris Marker . . . *The End of Time* becomes immersive and hypnotic . . . a ravishingly beautiful experience." STEPHEN DALTON, *HOLLYWOOD REPORTER*

In this meditation on time and perception, Mettler travels the world and turns the eye of his camera toward filming the unfilmable. From his visit to the CERN particle accelerator in Switzerland to lava flows in Hawaii to the urban decay

7:30

1 *Picture of Light*, 11.2.17

2 *The End of Time*, 11.4.17

THE ART OF CINEMATOGRAPHY

One of our central aims at BAMPFA is to showcase film as an art form, shining a light on the broad spectrum of ways filmmakers work creatively with cinema as a visual medium. We strive to offer chances both to see well-known classics and to make unexpected discoveries—all with the level of visual nuance and impact that only the big screen can provide. This series presents masterpieces that have been celebrated for their exceptional cinematography, such as *Battleship Potemkin*, *The Passion of Joan of Arc*, *Citizen Kane*, *The Seventh Seal*, *Throne of Blood*, *Cléo from 5 to 7*, *Last Year at Marienbad*, *I Am Cuba*, and *Ran*. Also showcased are beautifully made films that deserve to be better known, like the wonderful Soviet Georgian silent *My Grandmother*, Agnès Varda's landmark debut feature, *La Pointe Courte*; Andrei Konchalovsky's *The First Teacher*, in which cinematographer Georgi Rerberg films villagers in Kyrgyzstan with an extraordinary eye; Michel Brault and Pierre Perrault's lyrical documentary *Pour la suite du monde*; and Hiroshi Teshigahara's near-wordless visual poem *Antonio Gaudí*. And the films in this series are not the only examples of exceptional camerawork on view in the Barbro Osher Theater this season. Screenings of Wong Kar-wai's *In the Mood for Love* (p. 14), Juan Rebella and Pablo Stoll's *Whisky* (p. 24), and works by Nathaniel Dorsky and Stan Brakhage (p. 23)—plus the presentations in *In Focus: Filmmakers on the Language of Cinema* (p. 21) and *Afterimage: Peter Mettler* (p. 17)—are all opportunities to deepen your understanding of and appreciation for the ever-evolving visual vocabulary of film.

Susan Oxtoby, Senior Film Curator



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SUNDAY / 11.5.17

BATTLESHIP POTEMKIN

2:00

SERGEI EISENSTEIN (USSR, 1925) BAMPFA COLLECTION

(*Bronenosets Potyomkin*). Instructed to make a film to commemorate the 1905 revolution, Sergei Eisenstein chose to base his script on the mutiny on the battleship Potemkin of the Black Sea Fleet and the ensuing involvement of the people of Odessa. The sailors' revolt is both premise and metaphor for a tale told virtually entirely through images and their rhythmic juxtaposition and repetition, the purest cinema imaginable; the massacre on the Odessa steps is justifiably one of the most celebrated sequences in film history. Presented with the original orchestral score by Edmund Meisel, this screening commemorates the hundredth anniversary of the Russian Revolution.

Written by Eisenstein. Photographed by Edouard Tissé. With Alexander Antonov, Vladimir Barsky, Grigori Alexandrov, Mikhail Gomorov. (70 mins, Silent with music track, Russian intertitles with English subtitles, DCP, BAMPFA collection, permission Kino Lorber)

SUNDAY / 11.12.17

MY GRANDMOTHER

2:00

KOTE MIKABERIDZE (USSR, 1929)

BAMPFA COLLECTION PRINT

(*Moya babushka/Chemi bebia*). Gogol meets Charlie Chaplin in this riotous, scathingly antibureaucratic satire. For invention, *My Grandmother* matches any film of the French avant-garde, taking in all kinds of advanced filmic devices such as stop-motion, bits of puppetry, and animation, as well as expressionist decor and camera angles. The energetic music track will have you dancing a Soviet-style Charleston along with the film's most memorable character, a wide-eyed, wild-haired bureaucrat's wife who is caught up in a frenzy of bourgeois living. Suppressed for half a century, this irreverent blast has lost none of its immediacy.

Written by Mikaberidze, Giorgi Mdivani, Siko Dolidze. Photographed by Anton Polikevich, Vladimir Poznan. With Aleksandre Takaisvili, Bella Chernova, E. Obanov. (65 mins, Silent with music track, Russian intertitles with English electronic titling, B&W, 35mm, BAMPFA collection)

FRIDAY / 11.24.17

THE PASSION OF JOAN OF ARC

3:30

CARL THEODOR DREYER (FRANCE, 1928) NEW DIGITAL RESTORATION

REPEATS SUNDAY / 12.10.17 (digital restoration) and SATURDAY / 12.16.17 (35mm with live piano accompaniment)

(*La passion de Jeanne d'Arc*). Often cited as an "austere masterpiece," with reference to the starkness of Dreyer's sets, his refusal to allow his actors to use makeup, and his use of extreme close-up photography, *The Passion of Joan of Arc*—based largely on actual records of Joan's trial—is in fact one of the most poignant, terrifying, and unrelentingly emotional historical documents ever filmed. Originally intending to make a sound film, Dreyer was forced by finances to abandon the idea. Maria Falconetti gives one of the greatest of all silent screen performances in her first (and last) film role, memorably captured by Rudolph Maté's camera. This new digital restoration features Richard Eisenhorn's *Voices of Light* score. JUDY BLOCH

Written by Dreyer. Photographed by Rudolph Maté. With Maria Falconetti, Eugène Silvain, Antonin Artaud, Michel Simon. (81 mins, Silent with English intertitles, B&W, DCP, From Janus Films)

SATURDAY / 11.25.17

CITIZEN KANE

5:30

ORSON WELLES (US, 1941) 35MM PRINT

"Inventing modern cinema is a tough act to follow," Orson Welles remarked later in his career. *Citizen Kane*'s gothic, labyrinthine modernism remains its great mystery. It's as distanced as Kane himself, protecting the power of enigma with a No Trespassing sign. Welles didn't invent chiaroscuro lighting, deep-focus cinematography, overlapping dialogue, and lightning flashbacks, but he and cinematographer Gregg Toland used them in a Brechtian way to alienate us from the monster he created. The hollowness of his American dream is captured in a magnificent overhead shot of Kane's "art" collection crated for auction, looking like the naked city of film noir. JUDY BLOCH

Written by Herman J. Mankiewicz, Welles. Photographed by Gregg Toland. With Welles, Joseph Cotten, Dorothy Comingore, Everett Sloane. (119 mins, B&W, 35mm, From Warner Bros.)

THE TARNISHED ANGELS

8:00

DOUGLAS SIRK (US, 1957) 35MM PRINT

ALSO SCREENS WEDNESDAY / 11.15.17 (see *In Focus*, p. 21; no lecture at this screening)



SUNDAY / 11.26.17

MANUFACTURED LANDSCAPES

JENNIFER BAICHWAL (CANADA, 2006) 35MM PRINT

ALSO SCREENS WEDNESDAY / 11.1.17 (see In Focus, p. 21; no lecture at this screening)

3:00

THE SEVENTH SEAL

INGMAR BERGMAN (SWEDEN, 1957) BAMPFA COLLECTION PRINT

(*Det sjunde inseglet*). It may be folly to think that life and thus death could hold any secrets. With *The Seventh Seal* Ingmar Bergman spoke to this modern query in a medieval setting rendered at once awesome and intimate in Gunnar Fischer's chiaroscuro cinematography. A knight, Antonius Block (Max von Sydow), and his squire Jöns return disillusioned from the Crusades to the hysteria of plague-infested fourteenth-century Sweden. On the shore Block encounters Death and challenges him to a game of chess, playing for time to perform one significant act in life. What is timeless about this existential passion play is the humanity of its characters, who seem to shun allegory like a kind of narrative death. JUDY BLOCH

Written by Bergman, based on his play *Trämålning (Wood Painting)*. Photographed by Gunnar Fischer. With Max von Sydow, Gunnar Björnstrand, Bengt Ekerot, Nils Poppe. (96 mins, In Swedish with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

5:00

SATURDAY / 12.2.17

ANTONIO GAUDÍ

HIROSHI TESHIGAHARA (JAPAN, 1985) 35MM PRINT

REPEATS SATURDAY / 12.9.17

Catalan architect Antonio Gaudí (1852–1926) designed some of the world's most astonishing buildings, interiors, and parks; Japanese director Hiroshi Teshigahara (*Woman in the Dunes*) constructed some of the most aesthetically audacious films ever made. Here their artistry melds in a unique, enthralling cinematic experience, with a haunting score by Toru Takemitsu. Less a documentary than a visual poem, *Antonio Gaudí* takes viewers on a tour of spectacular architecture, including Gaudí's unfinished masterpiece, the Sagrada Família cathedral in Barcelona. "Much of the imagery is nothing less than astounding in its beauty and boldness" (Stephen Holden, *New York Times*).

Photographed by Junichi Segawa, Ryu Segawa, Yoshikazu Yanagida. (72 mins, In Spanish with English subtitles, Color, 35mm, From Janus Films)

6:30

- 1 *Manufactured Landscapes*, 11.26.17
- 2 *Last Year at Marienbad*, 12.29.17

- 3 *The Seventh Seal*, 11.26.17
- 4 *Ran*, 12.27.17
- 5 *Battleship Potemkin*, 11.5.17

WEDNESDAY / 12.6.17

I AM CUBAMIKHAIL KALATOZOV (CUBA/USSR, 1964)
BAMPFA COLLECTION PRINT

"A deliriously one-of-a-kind movie, wildly schizophrenic in its bizarre mix of Slavic solemnity and Latin sensuality." TOM LUDDY, TELLURIDE FILM FESTIVAL

(*Soy Cuba/Ja Kuba*). An extraordinary example of "pure" cinema in the service of politics. "The most brilliant Soviet film since the 1920s. Kalatozov and cinematographer Sergei Urusevsky have . . . realized Eisenstein's dream: an epic of the revolutionary struggle of the oppressed Latin American masses, using visual images and nearly no dialogue. [They] have used their 'emotional camera' to an extent which has to be seen to be believed, using handheld camera, wide-angle lenses, oddly tilted angles . . . and elaborate crane shots" (Steven P. Hill, *Film Quarterly*).

Written by Yevgeny Yevtushenko, Enrique Pineda Barnet. Photographed by Sergei Urusevsky. With Luz María Collazo, Jean Bouise, Sergio Corrieri, José Gallardo. (138 mins, In Spanish with Russian voiceover and English electronic titling, B&W, 35mm, BAMPFA collection, permission Milestone)

7:00

FRIDAY / 12.8.17

THE FIRST TEACHERANDREI KONCHALOVSKY (USSR, 1966)
BAMPFA COLLECTION PRINT

Andrei Konchalovsky's debut feature is "expressed with a deft simplicity of style and rare quality of emotion" (Michel Ciment). *The First Teacher* spares no illusions in showing the hardships and hostility encountered by a former Red Army soldier in a rural Central Asian locale (today's Kyrgyzstan), where he is sent to teach. Although he himself is not well educated, his strength is his belief in the new order. Cinematographer Georgi Rerberg (who also worked with Andrei Tarkovsky, among others) films the remote location and cast of many nonprofessional actors with an extraordinary eye for detail. This astonishingly beautiful film deserves to be better known.

Written by Chinghiz Aitmatov, Boris Dobrodeijev, Konchalovsky. Photographed by Georgi Rerberg. With Bolot Beishenaliev, Natalia Arinbasarova, Idris Nogaibayev, D. Kouioukova. (96 mins, In Russian with English subtitles, B&W, 35mm, BAMPFA collection)

4:00

SATURDAY / 12.9.17

ANTONIO GAUDÍ

HIROSHI TESHIGAHARA (JAPAN, 1985) 35MM PRINT

SEE SATURDAY / 12.2.17

4:00

CLÉO FROM 5 TO 7

AGNÈS VARDA (FRANCE, 1961) DIGITAL RESTORATION

REPEATS WEDNESDAY / 12.27.17

(*Cléo de 5 à 7*). *Cléo from 5 to 7* is a classic work of the French New Wave, distinguished by its original form and intimate portraiture. Presenting events that appear to unfold in real time, *Cléo* chronicles two hours in the life of a pop singer (Corinne Marchand), who is waiting to learn if she has cancer. Shot entirely on location in the streets of Paris, the film features a score by Michel Legrand and cameos by Legrand, Jean-Luc Godard, and Anna Karina. *Cléo* demonstrates one of Varda's favorite themes, that "one isn't born a woman, one becomes one." SUSAN OXTOBY

Written by Varda. Photographed by Jean Rabier. With Corinne Marchand, Antoine Bourseiller, Dorothée Blanck, Michel Legrand. (90 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films)

6:00

SUNDAY / 12.10.17

THE PASSION OF JOAN OF ARCCARL THEODOR DREYER (FRANCE, 1928)
NEW DIGITAL RESTORATION

SEE FRIDAY / 11.24.17

2:00

POUR LA SUITE DU MONDEMICHEL BRAULT, PIERRE PERRAULT (CANADA, 1963)
DIGITAL RESTORATION

(*For the Ones to Come*, a.k.a. *Of Whales, the Moon and Men*). For this enchanting documentary, Quebecois filmmakers Michel Brault and Pierre Perrault encouraged the residents of Île-aux-Coudres, an island in the lower St. Lawrence River, to revive a near-forgotten custom: catching beluga whales using wooden staves and the workings of the tides. Brault's camerawork beautifully captures the seasonal and social rhythms of the island, as well as the otherworldly fascination of the whale itself, and the islanders who are fish out

4:00



6 / 7 / 8

of water escorting the creature to its final destination—New York City. JULIET CLARK

Written by Perrault. Photographed by Brault. (106 mins, In French with English subtitles, B&W, DCP, From National Film Board of Canada)

SATURDAY / 12.16.17

THE PASSION OF JOAN OF ARC 6:15

CARL THEODOR DREYER (FRANCE, 1928)
35MM ARCHIVAL PRINT

LIVE MUSIC Judith Rosenberg on piano

An opportunity to see an archival print courtesy of the Academy Film Archive presented with live musical accompaniment. For program note see Friday / 11.24.17.

SUNDAY / 12.17.17

LA POINTE COURTE 2:00

AGNÈS VARDA (FRANCE, 1954)
BAMPFA COLLECTION PRINT

Made outside the French film industry on a shoestring budget, Agnès Varda's 1954 debut was called by historian Georges Sadoul "truly the first film of the *nouvelle vague*"; its innovative editing, location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is the setting for a fractured tale of reunited lovers. For Varda the locale is as important as the tale, and her camera divides its time evenly between the lovers' alienated monologues and more important things, like how villagers go about their lives, or the way sunlight plays across white stones. JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, and inhabitants of La Pointe Courte. (90 mins, In French with English subtitles, B&W, 35mm, BAMPFA Collection, permission Janus Films)

6 *The Passion of Joan of Arc*, 11.24.17, 12.10.17, 12.16.17

7 *Citizen Kane*, 11.25.17

8 *Cléo from 5 to 7*, 12.9.17, 12.27.17

SATURDAY / 12.23.17

THRONE OF BLOOD 6:00

AKIRA KUROSAWA (JAPAN, 1957) 35MM PRINT

In his audacious adaptation of *Macbeth*, Kurosawa captures the power and emotional grandeur of the original without using a word of Shakespeare's language, instead relying on the aesthetics of Noh theater and his own visual and cinematic invention to brilliantly evoke the Bard's themes of destruction, guilt, and overwhelming greed. Lords, warriors, witches, wives, and the prophecies that bind and bloody them make up the narrative, but the film's true force comes from its claustrophobic, paranoia-inducing milieu of darkened forests, low-ceilinged castles, and a drifting fog that chillingly haunts every frame lensed by Asaichi Nakai. Toshiro Mifune brings his Macbeth to life with a concentrated physicality. JASON SANDERS

Written by Shinobu Hashimoto, Ryuzo Kikushima, Hideo Oguni, Kurosawa, based on *Macbeth* by William Shakespeare. Photographed by Asaichi Nakai. With Toshiro Mifune, Isuzu Yamada, Takashi Shimura, Minoru Chiaki. (107 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

WEDNESDAY / 12.27.17

CLÉO FROM 5 TO 7 4:30

AGNÈS VARDA (FRANCE, 1961) DIGITAL RESTORATION

SEE SATURDAY / 12.9.17

RAN 6:30

AKIRA KUROSAWA (JAPAN, 1985) 35MM PRINT

The incomparable Tatsuya Nakadai anchors Kurosawa's lavish adaptation of *King Lear*, a combination of chamber drama and brutal war epic that is simultaneously visceral and contemplative. Nakadai is a sixteenth-century lord who makes the mistake of first dividing his kingdom among his three sons, then banishing the only one who actually loves him. As in Shakespeare's tale, such decisions prove fatal. Kurosawa and director of photography Takao Saito turn battle scenes into expressionist brushstrokes of vibrant, utterly unnatural hues, setting not armies but colors and shapes against one another, the better to achieve pure art on the cinematic canvas. JASON SANDERS

Written by Kurosawa, Hideo Oguni, Masato Ide, based on *King Lear* by William Shakespeare. Photographed by Takao Saito, Masaharu Ueda. With Tatsuya Nakadai, Akira Terao, Jinpachi Nezu, Daisuke Ryu. (160 mins, In Japanese with English subtitles, Color, 35mm, From Rialto Pictures)

THURSDAY / 12.28.17

LE CERCLE ROUGE 7:00

JEAN-PIERRE MELVILLE (FRANCE, 1970) 35MM PRINT

(*The Red Circle*). Alain Delon, a highline thief who lives in studied elegance when he's not languishing in jail, plans an elaborate jewelry-store heist with two cohorts picked up almost at random: an escaped convict (Gian-Maria Volonté) and an alcoholic lapsed lawman rescued from a lost weekend (a great role for Yves Montand). The popular French actor André Bourvil is superbly cast against type as the nemesis cop, Mattei. Typical of Melville, the exciting moments in this caper are not the violent ones; the thrill is in the camerawork by Henri Decaë, with its gaze of surveillance and fraternity. JUDY BLOCH

Written by Melville. Photographed by Henri Decaë. With Alain Delon, Yves Montand, André Bourvil, Gian-Maria Volonté. (133 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

FRIDAY / 12.29.17

LAST YEAR AT MARIENBAD 7:00

ALAIN RESNAIS (FRANCE, 1961) 35MM PRINT

(*L'année dernière à Marienbad*). "Once again I walk, once again, along these corridors, across these salons, these galleries, in this edifice from another century, this huge, luxurious, baroque hotel . . ." The incantatory voice-over narration could be the voice of Sacha Vierny's camera as it travels through time, past the statues and statuesque beings-in-time—the characters—in this masterpiece of mise-en-scène. Some critics interpreted *Marienbad's* labyrinthine gardens as a dreamscape, others as a landscape of the mind that rejects cause and effect. The seamless integration of past and present is central to Alain Resnais's films, but, as author-screenwriter Alain Robbe-Grillet said, "The image is always in the present tense." JUDY BLOCH

Written by Alain Robbe-Grillet, based on his novel. Photographed by Sacha Vierny. With Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoëff, Françoise Bertin. (94 mins, In French with English subtitles, B&W, 'Scope, 35mm, From Rialto Pictures)



- 1 *Manufactured Landscapes*, 11.1.17
- 2 *Rabbit in the Moon*, 11.8.17
- 3 *The Tarnished Angels*, 11.15.17

IN FOCUS FILMMAKERS ON THE LANGUAGE OF CINEMA LECTURE/SCREENING SERIES

In three programs complementing our series *The Art of Cinematography* (p. 18), filmmakers Peter Mettler, Emiko Omori, and Elliot Davis join us to shed light on the subtleties and choices involved in working with the distinctive language of cinema. Mettler, who is also our featured guest in this season's *Afterimage* series (p. 17), will speak about his aesthetic strategies and the making of *Manufactured Landscapes*. Omori, a specialist in documentary film and public television who has been influenced by artists such as photographer Eugène Atget and filmmaker Chris Marker, will be joined by editor and collaborator Pat Jackson to discuss *Rabbit in the Moon*. Director and cinematographer Elliot Davis, who deserves credit for suggesting the theme of this series, offers an appreciation of Douglas Sirk's classic *The Tarnished Angels* and shares his thoughts on the power of the film's visual design.

Susan Oxtoby, Senior Film Curator

SPECIAL ADMISSION

General admission: \$13.50; BAMPFA members: \$9.50; UC Berkeley students: \$7.50; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: \$10.50

1 / 2 / 3

WEDNESDAY / 11.17

MANUFACTURED LANDSCAPES

JENNIFER BAICHWAL (CANADA, 2006) 35MM PRINT

LECTURE Peter Mettler

Toronto-based filmmaker Mettler, who was a creative collaborator as well as cinematographer on Manufactured Landscapes, will discuss the making of the film and his approach to the visual language of cinema.

REPEATS SUNDAY / 11.26.17

(without lecture; see *The Art of Cinematography*, p. 19)

A quietly provocative consideration of the mechanized sublime, Jennifer Baichwal's documentary follows Canadian photographer Edward Burtynsky as he travels through China and Bangladesh recording large-scale industrial incursions into the landscape. Opening with a stunning eight-minute tracking shot that traverses a vast Chinese factory floor full of color-coordinated workers, Peter Mettler's acute cinematography both mimics the formal beauty of Burtynsky's acclaimed images and considers his subjects—manufacturing sites, shipbreaking yards, e-waste dumps—from a subtly different perspective. The film moves in for a closer view, hinting at the individual human presence in these devastated places and suggesting questions about where aesthetics end and ethics begin. JULIET CLARK

Photographed by Peter Mettler. (90 mins, Color, 35mm, From TIFF Cinematheque, permission Zeitgeist Films)

WEDNESDAY / 11.8.17

RABBIT IN THE MOON

EMIKO OMORI (US, 1999)

LECTURE Emiko Omori
IN PERSON Pat Jackson

Director/cinematographer Omori will speak about her influences, from the Maysles brothers to Errol Morris to Chris Marker. Following the screening, she will be joined by editor Pat Jackson to discuss the making of Rabbit in the Moon.

There are two stories about the internment of Japanese Americans during World War II. The first, the official story, tells of compliant citizens carted off to evacuation camps, rising above hardship and disbelief to prove their unwavering loyalty to the country. The second story, one only whispered,

tells of internees responding not as supine citizens, but as disillusioned and angry individuals. Omori's grippingly poetic documentary breaks with authorized history, bringing to first light the courageous acts of protest and even rebellion that marked the internment. Beautifully rendered, *Rabbit in the Moon* bravely lifts the gag that once muted a culture's voice of anger. STEVE SEID

Written by Omori. Photographed by Omori, Witt Monts. (85 mins, Color, DCP, From the artist)

WEDNESDAY / 11.15.17

THE TARNISHED ANGELS

DOUGLAS SIRK (US, 1957) 35MM 'SCOPE PRINT

LECTURE Elliot Davis

Berkeley-based director/cinematographer Davis has worked with filmmakers such as Steven Soderbergh, Catherine Hardwicke, and Charles Burnett. He will offer an appreciation of the visual design of The Tarnished Angels.

REPEATS SATURDAY / 11.25.17

(without lecture; see *The Art of Cinematography*, p. 18)

The Tarnished Angels replaces the blazing Technicolor melodrama of Douglas Sirk's more famous fifties films with Depression-era Americana, shot by Irving Glassberg in lush, melancholy black-and-white. Rock Hudson plays a New Orleans newspaperman who develops an unprofessional fascination with carnival fliers Robert Stack and Dorothy Malone. Hudson's passivity is an effective counterpoint to Stack's characteristic desperation; although Hudson calls Malone a creature from another planet, the shadows under her eyes mark her as all too human. The film is best experienced on the big screen, where the sweep of CinemaScope gives visceral impact to the film's fatalistic circularity, the camera repeating the fliers' compulsive loop around the pylons. JULIET CLARK

Written by George Zuckerman, based on the novel *Pylon* by William Faulkner. Photographed by Irving Glassberg. With Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson. (91 mins, B&W, 35mm, 'Scope, From Universal Pictures)



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ALTERNATIVE VISIONS 2017

Our annual series highlighting experimental cinema began in September; for complete program notes, visit bampfa.org.

Series organized by Film Curator Kathy Geritz and Jeffrey Skoller, and presented in conjunction with the course on avant-garde film taught at UC Berkeley by Skoller.



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- 1 *Color*, 12.3.17
- 2 *South*, 11.8.17
- 3 *Desnudo con alcatraces*, 12.3.17

WEDNESDAY / 11.8.17

SOUTH

CHANTAL AKERMAN (FRANCE/BELGIUM, 1999)

(*Sud*). In 1998, Chantal Akerman planned to make a meditation on the American South, inspired by her love of James Baldwin and William Faulkner. Days before she was to begin filming, James Byrd, Jr. was brutally murdered in Jasper, Texas, by three white men who dragged him behind a truck through predominantly black rural areas. Akerman wrote, "How do the trees and the whole natural environment evoke so intensely death, blood, and the weight of history? How does the present call up the past?" Her film "conjures the ghosts of the hate crimes and lynchings that have plagued that part of the US for decades. [*South*] makes its sorrowful points succinctly" (*Variety*).

(70 mins, Color, Digital video, From Icarus Films)

7:00

SUNDAY / 12.3.17

EXPERIMENTAL LATIN AMERICAN WOMEN FILMMAKERS

IN PERSON Ángela López Ruiz

4:30

Ángela López Ruiz has curated numerous exhibitions in Spain, France, Chile, Uruguay, and the US, and at the 30th São Paulo Bienal. She is a founding member of Montevideo's *Fundación de Arte Contemporáneo*.

This program showcases female filmmakers who sought to carve out a place within the male-dominated world of Latin American independent audiovisual production. Key works, such as Argentine filmmaker Narcisca Hirsch's *Taller*, exemplify the defiant position toward gendered and essentializing aesthetics expected of Latin American women filmmakers. Other works shown here include *Color*, by the pioneering Uruguayan filmmaker Lydia García Millán, one of the first abstract experimental films from Latin America; politically charged Super 8 experiments by Puerto Rican underground artist Poli Marichal; and more recent video essays by Mexican artist Ximena Cuevas. ANGELA LÓPEZ RUIZ

UMBRALES Marie Louise Alemann, Argentina, 1967, 19 mins, Color, 16mm

COLOR Lydia García Millán, Uruguay, 1955, 3 mins, Color, 16mm

TANGO: EL NARRADOR Luz Zorraquín, Argentina, 1991, 7 mins, Digital video

DESNUDO CON ALCATRACES Silvia Gruner, Mexico, 1988, 1:50 mins, B&W, Super 8mm

TALLER (WORKSHOP) Narcisca Hirsch, Argentina, 11 mins, Color, Super 8mm

DEVIL IN THE FLESH (DIABLO EN LA PIEL) Ximena Cuevas, Mexico, 2003, 5 mins, Color, Digital video

POPSICLES Gloria Camiruaga, US/Chile, 1982-84, 4:42 mins, Color, Digital video

BLUES TROPICAL Poli Marichal, Puerto Rico, 1982, 3:30 mins, Color, Super 8mm

PARACAS Cecilia Vicuña, US, 1982, 17 mins, color, 16mm

COPACABANA Vivian Ostrovsky, Argentina, 1982, 10:08 mins, Color, Super 8mm

Total running time: c. 85 mins

This program is made possible as part of the Los Angeles Filmforum series *Ism Ism Ism: Experimental Cinema in Latin America*, supported by the Getty Foundation, the Mike Kelley Foundation for the Arts, The Andy Warhol Foundation for Visual Arts, and the National Endowment for the Arts.



CANYON CINEMA 50

Our series tracing Canyon Cinema's fifty-year history of distributing artist-made films concludes with two programs showcasing works from the 1990s to now. For the complete series, which began in September, visit bampfa.org.

These events are presented in conjunction with Canyon Cinema 50, a yearlong celebration of Canyon Cinema's fifty years as one of the world's preeminent distributors of artist-made film and media. Canyon Cinema 50 has been generously supported by the George Lucas Family Foundation, Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, Owsley Brown III Foundation, Phyllis C. Wattis Foundation, and The Fleishhacker Foundation.

- 1 Postcard for *To Re-edit the World*, 11.1.17
- 2 *Abaton*, 11.29.17
- 3 *Premonition*, 11.1.17



1 / 2 / 3



WEDNESDAY / 11.1.17

CODING AND DECODING

7:00

INTRODUCTION David Sherman

IN PERSON Dominic Angerame and Greta Snider

David Sherman worked at Canyon Cinema from 1989 to 2001, and in 1993 began the artist collaboration Total Mobile Home, the first microcinema. He has selected a program of films that explore place and time through artists' observations and others' documentation. Archival and found footage, popular culture, and home movies are collaged or appropriated. Sherman's *To Re-edit the World* is assembled from four boxes of film material and audiotapes made by Beat-era filmmaker Dion Vigné, reconstituting a lost history of San Francisco.

PREMONITION Dominic Angerame, US, 1995, 10 mins, B&W, 16mm

NO-ZONE Greta Snider, US, 1993, 19 mins, Color, 16mm

DECODINGS Michael Wallin, US, 1988, 15 mins, B&W, 16mm

TO RE-EDIT THE WORLD David Sherman, US, 2002, 31 mins, Color, Digital video

Total running time: 75 mins, From Canyon Cinema

WEDNESDAY / 11.29.17

SILENCE AND SANCTUARIES

7:00

IN PERSON Nathaniel Dorsky

Nathaniel Dorsky served on Canyon's board several times, most recently for twelve years, until Canyon was restructured as a nonprofit in 2013. He has been making films since 1963; his move to San Francisco in 1971 figures in one. Most are 16mm, silent, and projected at 18 frames per second. With his new films, he has begun to shift away from his unique polyvalent editing to explore long sequences of light on plants, or, as he wrote in relation to *Elohim*, "the energy of light as creation." His two new films are screened with two hand-painted films by Stan Brakhage, making for a silent evening, or, as Dorsky described *Abaton*, "a sanctuary for dreaming and healing."

ELOHIM Nathaniel Dorsky, US, 2017, 31 mins @ 18 fps, BAMPFA collection

BLACK ICE Stan Brakhage, US, 1994, 2.5 mins, From Canyon Cinema

CHARTRES SERIES Stan Brakhage, US, 1994, 9 mins, From Canyon Cinema

ABATON Nathaniel Dorsky, US, 2017, 19 mins @ 18 fps, From Canyon Cinema

Total running time: 65 mins, Silent, Color, 16mm



WHAT'S A HUMAN ANYWAY?

FILMS FROM THE GLOBAL LENS COLLECTION

This series celebrates the Global Lens Collection, a treasury of feature films from around the world donated to BAMPFA in 2016. The collection grew out of the Global Film Initiative, launched in 2003 with the mission of promoting cross-cultural understanding through cinema. The initiative provided film production and distribution support to talented directors from underrepresented regions, enabling the creation of feature films based on original stories; the resulting works are distinctive in style and form and a welcome change from mainstream fare. From Tajikistan, Vietnam, Lebanon, Uruguay, Mali, China, and Turkey, the works in this series typify the scope, depth, and quality of the collection.

Although each film is firmly grounded in local reality and depicts a specific set of experiences, the similarities they share remind us that some existential truths transcend language and borders. The joys and miseries of family life, the exploration of identity and the quest for self-realization, the conflict between tradition and innovation, loneliness and love, birth and death—all are fundamental aspects of the human condition, no matter where they take place geographically. These films transport us around the world, providing diverse cinematic perspectives on what it means to be human anywhere.

Kate MacKay, Associate Film Curator

Thanks to Susan Weeks Coulter, founder of the Global Lens Initiative.



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SATURDAY / 11.11.17

ANGEL ON THE RIGHT

8:00

DJAMSHED USMONOV (TAJIKISTAN, 2002)
BAMPFA COLLECTION

(*Fararishtay kifti rost*). *Angel on the Right* depicts the travails of tough ex-con (and former projectionist) Hamro. Upon returning home to his village after doing time in Moscow, Hamro is immediately confronted with the last requests of his ailing mother, menacing debt collectors, and a son he didn't know existed. His schemes to appease both his mother and his creditors and avoid his parental responsibility are thwarted at every turn in this affecting dark comedy with a mysterious twist. Usmonov shot the film on location in the Tajik village of Asht and expertly employs nonprofessional actors including his own mother and brother, achieving a singular sense of authenticity. KATE MACKAY

Written by Usmanov. Photographed by Pascal Lagriffoul. With Uktamoi Miyasarova, Maruf Pulodzoda, Mardonqul Qulbobo, Malohat Maqsumova. (90 mins, In Tajik with English subtitles, Color, 35mm, BAMPFA collection)

SATURDAY / 11.18.17

BUFFALO BOY

5:30

NGUYEN-VO NGHIEM-MINH (VIETNAM, 2004)
BAMPFA COLLECTION

(*Mùa len trâu*). Winner of the special prize from the Youth Jury at the Locarno Film Festival and the International Federation of Film Critics (FIPRESCI) award for best foreign-language film, Nguyen-Vo Nghiem-Minh's *Buffalo Boy* is a coming-of-age story inspired by Son Nam's *Scent of Ca Mau Forest*. In French colonial Indochina around 1940, as the rainy season approaches, fifteen-year-old Kim is entrusted with the task of taking his family's prized buffalo from the flooded lowlands to higher ground to graze. The difficult and dangerous journey propels the boy into manhood. "The world in *Buffalo Boy* is filled with wonder, but it is a world also filled with real desire, real death, not abstractions" (Manohla Dargis, *New York Times*). KATE MACKAY

Written by Nguyen-Vo. Photographed by Yves Cape. With Le The Lu, Nguyen Thi Kieu Trinh, Nguyen Huu Thanh. (98 mins, In Vietnamese with English subtitles, Color, 35mm, BAMPFA collection)

SUNDAY / 11.19.17

WHISKY

5:00

JUAN REBELLA, PABLO STOLL (URUGUAY, 2004)
BAMPFA COLLECTION

Winner of the Prix du Regard at the 2004 Cannes Film Festival, *Whisky* is a gently funny study of loneliness, family, friendship, and keeping up appearances. Dour and melancholy Jacobo is the owner of a small sock factory in Montevideo whose carefully proscribed routine is disrupted by the impending visit of his estranged brother Herman. Herman—returning to Uruguay from Brazil for the unveiling of their mother's gravestone—has been led to believe that Jacobo has a wife, and Jacobo is compelled to take action to preserve the illusion. KATE MACKAY

Written by Rebella, Stoll, Gonzalo Delgado Galiana. Photographed by Barbara Alvarez. With Andres Pazos, Mirella Pascual, Jorge Bolani. (94 mins, In Spanish with English subtitles, Color, 35mm, BAMPFA collection)

THURSDAY / 12.7.17

KABALA

7:00

ASSANE KOUYATÉ (MALI, 2002) BAMPFA COLLECTION

Ashamed when he learns the truth of his ancestry, Hamalla elects to move away from Kabala, the village of his birth. Four years later, he returns to attempt to stop the spread of illness in Kabala by modernizing its sacred well. But Hamalla cannot achieve his goal alone, and finds love, support, and self-awareness in his quest. Chronicling tensions between traditional beliefs and expectations and contemporary practices, Assane Kouyaté shows that the necessity of accepting science and technology need not be mutually exclusive with the recognition of and respect for the power of traditional ways. KATE MACKAY

Written by Abdoul Karim Dembélé, Kouyaté. Photographed by Jean-Michel Humeau. With Modibo Traoré, Djénéba Koné, Fily Traoré. (107 mins, In Bambara with English subtitles, Color, 35mm, BAMPFA collection)



- 1 *Dam Street*, 12.15.17
- 2 *Whisky*, 11.19.17
- 3 *Kabala*, 12.7.17
- 4 *In the Battlefields*, 12.10.17
- 5 *Buffalo Boy*, 11.18.17
- 6 *What's a Human Anyway?*, 12.21.17
- 7 *Angel on the Right*, 11.11.17

SUNDAY / 12.10.17

IN THE BATTLEFIELDS

7:00

DANIELLE ARBID (LEBANON, 2004) BAMPFA COLLECTION
(Dans les champs de bataille, a.k.a. Maarek Hob). Danielle Arbid's keenly observed coming-of-age story unfolds in war-torn 1980s Beirut. Between air raids and domestic squabbles, Lina (Marianne Feghali), distancing herself from her dysfunctional relatives, looks to her aunt's teenage maid for attention, becoming her comrade and confidant. But as Lina's family implodes, class tension, jealousy, and insecurity threaten the vulnerable friendship. "Arbid may not stress the politics of the civil war in Lebanon, but its emotional toll is clearly felt, not only in the cruel choices the film's characters make but also in the shots of devastated buildings outside the Beirut apartment" (Ed Gonzales, *Slant*). KATE MACKAY

Written by Arbid. Photographed by Helene Louvart. With Marianne Feghali, Rawia Elchab, Laudi Arbid-Nasr, Carmen Lebbos. (90 mins, In Arabic and French with English subtitles, Color, 35mm, BAMPFA collection)

FRIDAY / 12.15.17

DAM STREET

4:00

LI YU (CHINA, 2005) BAMPFA COLLECTION

(Hong yan). In a riverside town in Sichuan province in 1983, an unexpected pregnancy transforms the life of teenage Yun (Liu Yi). Publicly shamed, expelled from school, and separated from her boyfriend, she loses the child at birth. Ten years later, she is singing with a touring theatrical troupe and still struggling to overcome the stigma of her past when she is befriended by a local boy. Elegantly composed, with strong performances, *Dam Street* is a moving account of an unconventional friendship in a harsh and unforgiving social environment. KATE MACKAY

Written by Li, Fang Li. Photographed by Wang Wei. With Liu Yi, Liu Rui, Huang Xingrao, Li Kechun. (93 mins, In Mandarin and Sichuan dialect with English subtitles, Color, 35mm, BAMPFA collection)

THURSDAY / 12.21.17

WHAT'S A HUMAN ANYWAY?

7:00

REHA ERDEM (TURKEY, 2004) BAMPFA COLLECTION
(Insan nedir ki?). Reha Erdem's innovative group portrait of the inhabitants of an apartment building in Istanbul serves as a comic exploration of what it means to be human. The drama revolves around hapless taxi driver Ali, who suffers from amnesia as a result of an accident the cause of which he does not remember. As he struggles to regain his memory, his neighbors—embodying a variety of physical, mental, and emotional states—wrestle with their own difficulties, helping one another along the way. Playful, colorful, and inventive, *What's a Human Anyway?* is an exuberant investigation into human fears, desires, and relationships. KATE MACKAY

Written by Nilüfer Guungörmüş, Erdem. Photographed by Florent Herry. With Ali Düsenkalkar, Köksal Engür, Azru Bazam, Turgay Aydin. (124 mins, In Turkish with English subtitles, Color, 35mm, BAMPFA collection)



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LIMITED ENGAGEMENTS

Film Series Sponsors: Karen and Russell Merritt

FILMS



THE END OF THE OTTOMAN EMPIRE

MATHILDE DAMOISEL (FRANCE/SWITZERLAND, 2016)

SATURDAY / 11.4.17 / 5:00

FRIDAY / 11.10.17 / 4:00

SUNDAY / 11.19.17 / 2:30

FILM TO TABLE DINNER FOLLOWS THE 11.4.17 SCREENING

Back by popular demand! This new 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 Sylvie Jézéquel, Damoiseil. Photographed by Sébastien Saadoun. (104 mins, In English, French, and German with English subtitles, Color, Digital, From Icarus Films)

Film to Table

Following the November 4 screening, join an intimate group of fellow filmgoers for a four-course, prix-fixe meal in a convivial, dinner-party atmosphere at our cafe, Babette. Purchase dinner tickets in advance at babettecafe.com (film tickets must be purchased separately).



DOLORES

PETER BRATT (US, 2017)

SUNDAY / 11.12.17 / 7:00

SATURDAY / 11.18.17 / 3:30

FRIDAY / 11.24.17 / 5:30

SUNDAY / 12.3.17 / 2:30

A talented and tireless community organizer, Dolores Huerta discovered her purpose among the perennially exploited Latinas and Latinos laboring for Northern California agribusinesses. She founded the United Farm Workers with Cesar Chavez in 1962 and directed the decisive national boycott of Delano grapes that impelled the growers to sign labor contracts. Despite her remarkable record of success, however, she

encountered resistance as the lone woman on the UFW board. Peter Bratt deploys remarkable and little-seen archival footage along with highly emotional interviews with many of Huerta's eleven children. Their sacrifices, along with hers, are shown as heartbreaking but necessary elements of this major, often overlooked chapter in California history. MICHAEL FOX, SFFILM FESTIVAL

Written by Bratt, Jessica Congdon. Photographed by Jesse Dana. (98 mins, Color, DCP, From PBS Theatrical)



BLOW-UP

MICHELANGELO ANTONIONI
(UK, 1966)

NEW DIGITAL RESTORATION

SATURDAY / 11.18.17 / 8:00

FRIDAY / 11.24.17 / 7:30

FRIDAY / 12.1.17 / 7:00

For his first English-language film, Michelangelo 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—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. (107 mins, Color, DCP, From Warner Bros. Classics)

FACES PLACES

AGNÈS VARDA, JR (FRANCE, 2017)

FRIDAY / 12.8.17 / 7:00

WEDNESDAY / 12.13.17 / 7:00

SUNDAY / 12.17.17 / 4:00

THURSDAY / 12.28.17 / 4:30

(*Visages, villages*). In this remarkable documentary, the forever young-at-heart Agnès Varda teams up with hipster artist JR on a road trip to rural France and its working-class communities, where they meet with the locals and create installations of large-scale photographic portraits. At once about art, society, life, and death, the film is a first-rate achievement in Varda's brilliant career. We take this occasion to present Varda's landmark debut feature *La Pointe Courte* and the beloved *Cléo from 5 to 7* in BAMPFA's *Art of Cinematography* series (pp. 19, 20). The sixty-three years that separate her first and most recent films span Varda's life as a filmmaker, one who always looks anew at the world and offers a personal perspective filled with wisdom. SUSAN OXTOBY

Photographed by Romain Le Bonniec, Claire Duguet, Nicolas Guicheteau, Valentin Vignet. (89 mins, In French with English subtitles, Color, DCP, From Cohen Media Group)



UNFORGIVEN

CLINT EASTWOOD (US, 1992) NEW DIGITAL RESTORATION

FRIDAY / 12.22.17 / 7:00

FRIDAY / 12.29.17 / 4:00

"A tense, hard-edged, superbly dramatic yarn that is also an exceedingly intelligent meditation on the West, its myths and its heroes." TODD MCCARTHY, *VARIETY*

Timed with the twenty-fifth anniversary of the film's release, this new digital restoration represents one of Clint Eastwood's major works as a director and among his richest performances as an actor. Eastwood plays William Munny, a retired, reformed gunman in 1880s Wyoming who agrees to get back in the saddle one last time. Both behind and in front of the camera, he brings a new emotional and moral depth to the genre that made him a star. The West of *Unforgiven*, like Eastwood's deeply furrowed face, is a landscape shaped equally by beauty and brutality.

Written by David Webb Peoples. Photographed by Jack N. Green. With Clint Eastwood, Gene Hackman, Morgan Freeman, Richard Harris. (131 mins, Color, 'Scope, DCP, From Warner Bros. Classics)



MILDRED PIERCE

MICHAEL CURTIZ (US, 1945) NEW DIGITAL RESTORATION

FRIDAY / 12.15.17 / 7:00

SATURDAY / 12.23.17 / 8:15

WEDNESDAY / 12.27.17 / 2:00

After her husband leaves her for his bridge partner, Mildred Pierce (Joan Crawford, who won her only Oscar as the melodramatic matriarch) devotes her energies and talents to providing for her elder daughter, Veda. But Veda disdains her mother, a waitress turned restaurant owner, for earning their living. In a disquieting mixture of the dark, unsettling world of film noir and the open, daylight world of melodrama, Mildred's obsessive love for her daughter ends in a murder that begins the film—one of many interconnected crimes born, not of physical violence, but rather of emotional and psychological needs, crimes rooted in the family. KATHY GERITZ

Written by Ronald MacDougall, based on the novel by James M. Cain. Photographed by Ernest Haller. With Joan Crawford, Jack Carson, Zachary Scott, Eve Arden. (109 mins, B&W, DCP, From Warner Bros. Classics)



CALIFORNIA TYPEWRITER

DOUG NICHOL (US, 2016)

SATURDAY / 12.16.17 / 3:30

FRIDAY / 12.22.17 / 4:00

SATURDAY / 12.23.17 / 3:30

THURSDAY / 12.28.17 / 2:00

"Those who haven't adjusted ecstatically to all the wonders of modern technology will revel in the unorthodox and delightful documentary *California Typewriter*" (Stephen Farber, *Hollywood Reporter*). A portrait of artists, writers, and

collectors who remain steadfastly loyal to the typewriter as tool and muse, and a meditation on the changing dynamic between humans and machines, the film takes its title from one of the country's last typewriter repair shops, right here in Berkeley. Interviews with Tom Hanks, Sam Shepard, David McCullough, and others fill out a film that Don DeLillo called "pure typewriter heaven."

Photographed by Nichol. (103 mins, Color, DCP, From the artist)

POLISH ANIMATION 70 YEARS



1 / 2

Polish animation under the Soviet yoke built its reputation on the clever, often brilliant ways that it defied totalitarianism without being caught by the censors. Animators became adept at the use of irony, indirection, and allegory as subversive tactics. **Polish Animation: 70 Years** begins in the late 1950s, when much of this started to change. With the transformation of socialism, culminating in the Solidarity movement of the 1980s, animation, like the other arts in Poland, was free to take new directions.

Our series surveys this astonishing explosion of ever-new, ever-changing Polish styles and themes. American audiences, trained to look for political allegory, are likely to be gobsmacked by the range of new and repurposed approaches, the new topics and attitudes. The old masters haven't been forgotten—Jan Lenica, Walerian Borowczyk, Kazimierz Urbanski, and Jerzy Kucia set the stage for experimentation and remain mentors for the new breed. Signature Cold War-era motifs and genres abide: body parts with minds of their own; insects with monstrous appetites; surreal self-reflexive comedies. But Polish animation continues to break new ground. What may seem familiar themes—girl power, exploitation of the soil, the generation gap, male impotence, fear of aging, superhero fantasies—are in fact lures into the unpredictable, lyrical, and outrageous.

Russell Merritt

This series is made available through a tour organized by the Polish Film Institute and the Polish Cultural Institute, New York. Thanks to Magdalena Sroka and Maria Gradowska-Tomow, Polish Film Institute, and Tomek Smolarski, Polish Cultural Institute. At BAMPFA, we are grateful to Russell Merritt for his guidance and assistance.

SUNDAY / 12.3.17

MASTERS OF ANIMATION 7:15

INTRODUCTION Russell Merritt

Russell Merritt is an adjunct professor in film studies at UC Berkeley; an animation expert, he is author, with J. B. Kaufman, of Walt Disney's Silly Symphonies.

The first program in our survey features masters of Polish animation and festival prizewinners from 1957 through 1984. Beginning with Walerian Borowczyk and Jan Lenica's extravagantly imaginative *Once upon a Time . . .*, combining cartoon lines with live action and photographs; Witold Giersz's *Red & Black*, with the two colors pitted against each other; and Kazimierz Urbanski's *Sweet Rhythms*, about bees and those who care for them, the stage is set for experimentation for decades to come.

ONCE UPON A TIME . . . (BYL SOBIE RAZ . . .) Walerian Borowczyk, Jan Lenica, 1957, 9 mins, Color, Digital

RED & BLACK (CZERWONE I CZARNE) Witold Giersz, 1963, 6 mins, Color, Digital

THE FLAG (SZTANDAR) Miroslaw Kijowicz, 1965, 7 mins, Color, Digital

SWEET RHYTHMS (STODKIE RYTMY) Kazimierz Urbanski, 1965, 6:30 mins, Color, 35mm

THE VOYAGE (PODROZ) Daniel Szczechura, 1970, 6:30 mins, Color, 35mm

SON (SYN) Ryszard Czekata, 1970, 10 mins, B&W, 35mm

SOLO IN A FALLOW FIELD (SOLO NA UGORZE) Jerzy Kalina, 1981, 7 mins, B&W, 35mm

A HARD-CORE ENGAGED FILM. NON-CAMERA (OSTRY FILM ZAANGAZOWANY. NON-CAMERA) Julian Jozef Antonisz, 1979, 8 mins, Color, Digital

TANGO Zbigniew Rybczynski, 1980, 8:14 mins, Color, Digital

SPLINTERS (ODPRYSKI) Jerzy Kucia, 1984, 9:38 mins, B&W, Digital

Total running time: 79 mins

1 *A Documentary Film*, 12.20.17

2 *Red & Black*, 12.3.17

THURSDAY / 12.14.17

FESTIVAL FAVORITES 7:00

Polish animated films, even more than Polish features, have consistently been recognized with awards at festivals around the world. And in fact, directors such as Roman Polanski and Andrzej Żuławski were inspired by such cartoons. This selection features award-winning films by a new generation of artists who explore human relationships in varied and innovative ways, from the uninhibited humor of *Pussy* to the surrealist perspectives of *Impossible Figures* and the mysteries of daily encounters depicted in *Ziegenort*.

KIZI MIZI Mariusz Wilczyński, 2007, 20 mins

HIPOPOTAMY Piotr Dumata, 2014, 13 mins

PUSSY (CIPKA) Renata Gasiorowska, 2015, 8:22 mins

IMPOSSIBLE FIGURES AND OTHER STORIES II (FIGURY NIEMOZLIWE I INNE HISTORIE II) Marta Pajek, 2016, 15 mins

SEXY LAUNDRY (SEKSDLAOPORNYCH) Izabela Plucinska, Poland/Germany/Canada, 2015, 12 mins

ZIEGENORT Tomasz Popakul, 2013, 19 mins

Total running time: 87 mins, Color, Digital

SUNDAY / 12.17.17

EMERGING ARTISTS 7:00

The new generation of Polish animators continue to find a variety of new styles, techniques, and genres. They are particularly adept at transforming the everyday into new, haunting, and sometimes grotesque worlds. Anita Kwiatowska-Naqvi's *Ab Ovo*, Tomasz Siwinski's *A Blue Room*, Wioletta Sowa's *Refrains*, and Piotr Szczepanowicz's *Hidden* are among the series's lyrical gems.

TO THY HEART (DO SERCA TWEGO) Ewa Borysewicz, 2013, 10 mins

AB OVO Anita Kwiatkowska-Naqvi, 2013, 5:18 mins

PATHS OF HATE Damian Nenow, 2010, 10 mins

A BLUE ROOM (NIEBIESKI POKOJ) Tomasz Siwinski, Poland/France, 2014, 15 mins

THE CHICK (LASKA) Michal Socha, 2008, 5 mins

REFRAINS (REFRENY) Wioletta Sowa, 2007, 13 mins

HIDDEN (UKRYTE) Piotr Szczepanowicz, 2009, 7:10 mins

THE MYSTERY OF MALAKKA MOUNTAIN (TAJEMNICA GORY MALAKKA) Jakub Wronski, 2012, 21 mins

Total running time: 86 mins, Color, Digital

WEDNESDAY / 12.20.17

MORE FESTIVAL FAVORITES 7:00

In 2008, the Oscar for best animated short film was given to the Polish-British coproduction *Peter and the Wolf* by Suzie Templeton, a spectacular puppet version of Sergei Prokofiev's ballet. In 2011, Kamil Polak's *The Lost Town of Świtez*, the extraordinary historical epic that combined oil paints with 3D animation, won top prize at Annecy for first feature. Our program of recent festival favorites also includes *A Documentary Film*, a portrait based on family interviews; *Ichthys*, a metaphorical examination of time passing; and *Baths*, with a surprising swim by two older women.

A DOCUMENTARY FILM (DOKUMENT) Marcin Podolec, 2015, 6:50 mins

BATHS (LAZNIA) Tamás Ducki, 2013, 4 mins

ICHTHYS Marek Skrobecki, 2005, 16 mins

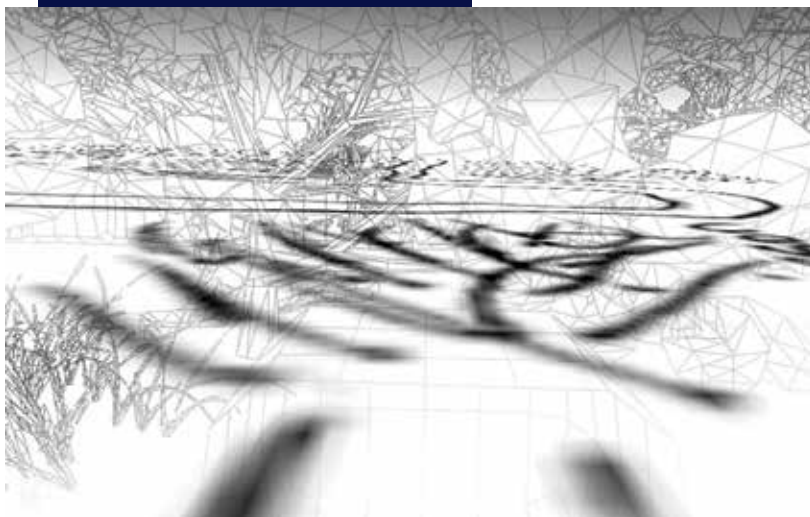
THE LOST TOWN OF ŚWITEŻ (ŚWITEŻ) Kamil Polak, Poland/Denmark/France/Canada/Switzerland, 2010, 20 mins

FALLEN ART (SZTUKA SPADANIA) Tomek Baginski, 2004, 5:40 mins

PETER AND THE WOLF (PIOTRUS I WILK) Suzie Templeton, Poland/UK, 2006, 32 mins

Total running time: 85 mins, Color, Digital





1 / 2

HAYOUN KWON

IN PERSON

We are delighted that the Korean-born artist Hayoun Kwon will travel to Berkeley from Paris, where she lives and works, for two programs in the Barbro Osher Theater: a presentation on her virtual reality projects and a screening of her short films using animation and new technologies. All of these works draw on personal memories and interviews, often with a focus on issues of immigration and political borders. Her newest digital work, *I Suddenly Hear the Flap of Wings*, will be presented on our outdoor screen as part of **On the Hour** (p. 9) from November 1 through December 29. With it, she shifts from the documentary animations for which she is lauded toward a more fanciful exploration.

Series organized by Film Curator Kathy Geritz. These presentations are made possible with the support of the INSTITUT FRANÇAIS in Paris.

SUNDAY / 11.12.17

HAYOUN KWON'S VIRTUAL REALITY PROJECTS

4:30

Hayoun Kwon has been working with virtual reality for the last five years, in part as an immersive medium with which to share and explore memories. Kwon will present and discuss her project *489 Years*, based on an interview with a South Korean soldier, which recounts a mission in the demilitarized zone between North and South Korea; and her newest work, *The Bird Lady (L'oiseleuse)*, a seeming fairy tale inspired by an anecdote about a French woman who transformed her rooms into an aviary. Kwon has observed, "For 3D reality it is first and foremost about a situation, it is about 'diving into': a feeling, something lived, an experience."

Total running time: c. 60 mins

WEDNESDAY / 11.15.17

THE SHORT FILMS OF HAYOUN KWON

7:00

Much of Hayoun Kwon's innovative film work is documentary and political, grounded in personal stories—particularly, in Kwon's words, "the moment when reality seemed to tip over into fiction." Her *Model Village* and the animations *Panmunjom* and *489 Years* use very different styles to focus on the Korean DMZ, with *489 Years* based on memories of a South Korean soldier. The animation *Lack of Evidence* draws on the testimony of a Nigerian man who sought asylum in France. Kwon's most recent film, commissioned for BAMPFA's **On the Hour** series on the outdoor screen, draws us into the true story of a mysterious woman who collected birds in her Paris apartment.

LACK OF EVIDENCE (MANQUE DE PREUVES) France, 2011, 10 mins, B&W

MODEL VILLAGE (VILLAGE MODÈLE) France, 2014, 10 mins, B&W

PANMUNJOM (PAN MUN JOM) France, 2013, 4 mins, Silent, Color

489 YEARS France, 2015, 11 mins, Color

I SUDDENLY HEAR THE FLAP OF WINGS France, 2017, 5 mins, Silent, Color

Total running time: c. 60 mins, Digital, From the artist

1 *Lack of Evidence*, 11.15.17

2 *489 Years*, 11.15.17



1 / 2

REFLECTION AND RESISTANCE

JAMES BALDWIN

AND CINEMA

This series explores James Baldwin's encounter with cinema and his contributions to American intellectual life, alongside works by black filmmakers that also critically reflect on the history of race relations in the United States and the United Kingdom. For the complete series, which began in September, visit bampfa.org.

Series organized by by Stephen Best, Damon Young, and Associate Film Curator Kate MacKay, and presented in conjunction with the UC Berkeley course *The Film Essay—Cinema, the Minoritized Subject, and the Practice of Writing*, taught by Best and Young.

THURSDAY / 11.9.17

THE NINE MUSES

JOHN AKOMFRAH (UK, 2011)

INTRODUCTION Stephen Best

Stephen Best is an associate professor of English at UC Berkeley.

John Akomfrah uses Homer's *Odyssey* as a point of departure for *The Nine Muses*, a cinematic exploration of migration, exile, alienation, and the definition of home. Akomfrah's look at the experiences of those referred to as the "Windrush Generation" replaces the conventional formal structures of documentary filmmaking with a poetic study of archival materials. Combining footage of Caribbean and African migrants in the 1950s and 1960s, static shots of lone figures in empty frozen landscapes, and a layered sound collage of readings and music, Akomfrah's elegy of immigration is as much a journey in itself as it is a document of journeys. KATE MACKAY

Written by Akomfrah. Photographed by Dewald Aukema. (94 mins, Color, DCP, From Icarus Films)

1 *The Nine Muses*, 11.9.17

2 *Tongues Untied*, 11.16.17

THURSDAY / 11.16.17

TONGUES UNTIED

MARLON RIGGS (US, 1989)

INTRODUCTION Damon Young

Damon Young is an assistant professor of French and film & media at UC Berkeley.

This exhilarating work breaks free of the homophobia and racism that mute the possibilities for human fulfillment. Marlon Riggs creates a poetic pastiche that has the emotional uplift of gospel music and the sobering impact of reportage. The words of gay poets, personal testimony, rap tableaux, dramatic sequences, and archival footage are woven together with a seductive palette of video effects. Riggs dared to speak the words that would conjure a life into being: "Black men loving black men is the revolutionary act."

Written by Riggs, et al. Photographed by Riggs. With Essex Hemphill, Blackberri, Brian Freeman, Alan Miller. (55 mins, Color, DCP, From Frameline)

FOLLOWED BY

TAKE THIS HAMMER

RICHARD O. MOORE (US, 1963)

On a visit to San Francisco in 1963, James Baldwin meets with community leaders as he seeks to discern "the real situation of Negroes in the city as opposed to the image San Francisco would like to present." His conversations with the black youths he encounters provide just that, as they describe their frustrations with structural racism manifest in substandard housing, segregation, and lack of opportunity. Baldwin concludes, "There is no moral distance . . . between the facts of life in San Francisco and the facts of life in Birmingham." KATE MACKAY

Photographed by Irving Saraf. (59 mins, B&W, DCP, From San Francisco Bay Area Film and Television Archive, permission WNET)

Total running time: 114 mins



VETERANS DAY SCREENING

SATURDAY / 11.11.17

ALMOST SUNRISE

MICHAEL COLLINS (US, 2016)

Cosponsored by KQED and the Cal Veteran Services Center at UC Berkeley

IN PERSON Michael Collins, Tom Voss, Anthony Anderson, and producer Marty Syjuco

The screening is followed by a conversation with the filmmakers and veterans Tom Voss and Anthony Anderson, presented in partnership with PBS's "Stories of Service" project, POV, ITVS, and KQED.

"Deepen[s] the picture of what troubles many veterans."

NEIL GENZLINGER, *NEW YORK TIMES*

This documentary follows two friends as they walk from Wisconsin to California to bring attention to issues that veterans of the Afghan and Iraq wars face, and to heal themselves. Tom Voss and Anthony Anderson both struggle with depression and anxiety, difficulty connecting to their families, and what they refer to as moral injuries or "wounds to the soul"—guilt or shame for acts they witnessed or were involved in during combat. During their physical and psychological odyssey, they talk with vets and well-wishers and regain "some level of faith in people," but in the end, a spiritual transformation has the most healing power.

(98 mins, Color, Digital, From Argot Pictures)

4:30



SATURDAY / 11.25.17

A HARD DAY'S NIGHT

RICHARD LESTER (UK, 1964) DIGITAL RESTORATION

RECOMMENDED FOR AGES 8 & UP

This is a lot more than just a funny film with the Beatles, though it is that. Bringing together influences ranging from the BBC's *Goon Show* to the Marx Brothers and the razzle-dazzle cutting of TV commercials, Richard Lester invented a style of film editing that expressed the consciousness just emerging from the culture that made (and then embraced) the Beatles. As it follows the adventures of John, Paul, George, and Ringo, *A Hard Day's Night* perfectly captures the spirit of the times—and, of course, the music is fantastic.

Written by Alun Owen. Photographed by Gilbert Taylor. With John Lennon, Paul McCartney, George Harrison, Ringo Starr. (85 mins, B&W, DCP, From Janus Films)

FRIDAY / 12.29.17

MY NEIGHBOR TOTORO

HAYAO MIYAZAKI (JAPAN, 1988)

ENGLISH-LANGUAGE VERSION

RECOMMENDED FOR AGES 4 & UP

(*Tonari no Totoro*). Few films better capture the magic of childhood than *My Neighbor Totoro*, "a children's film made for the world we should live in, rather than the one we occupy" (Roger Ebert). Two young sisters move to the countryside for a long, sleepy summer to be near their sick mother. They soon make a new friend, Totoro, who is kindly, a bit chubby, and overly fond of umbrellas. Totoro also grows magic trees overnight, hops aboard huge "catbuses," and is probably imaginary. Creating a magical space where the natural, spiritual, fantasy, and human worlds combine, *Totoro* revels in—and embodies—a true sense of wonder. JASON SANDERS

Written by Miyazaki. Voices by Dakota Fanning, Frank Welker, Cheryl Chase, Tim Daly. (87 mins, Dubbed in English, Color, DCP, From GKIDS)

3:30

2:00



On View

GALLERIES

ART WALL: KARABO POPPY MOLETSANE
November 22–July 15

MARTIN WONG: HUMAN INSTAMATIC
Through December 10

GORDON PARKS: THE MAKING OF AN ARGUMENT
Through December 17

GLOBAL LIVES PROJECT
Through December 29

REPENTANT MONK: ILLUSION AND DISILLUSION IN
THE ART OF CHEN HONGSHOU
Through January 28

MIYOKO ITO / MATRIX 267
Through January 28

TO THE LETTER: REGARDING THE WRITTEN WORD
Through January 28

VERONICA DE JESUS / MATRIX 268
Through February 26

BUDDHIST REALMS
Through April 22

OUTDOOR SCREEN
ON THE HOUR / HAYOUN KWON:
I SUDDENLY HEAR THE FLAP OF WINGS
November 1–December 29

COVER

Chen Hongshou: *Su Wu and Li Ling with Attendants*, c. 1635 (detail); hanging scroll: ink and color on silk; 50 × 19 in.; BAMPFA, purchase made possible through a gift by an anonymous donor.

BARBRO OSHER THEATER

IN FOCUS: FILMMAKERS ON THE LANGUAGE
OF CINEMA November 1–15

AFTERIMAGE: PETER METTLER November 1–5

A CHOICE OF WEAPONS: THE FILMS OF GORDON PARKS
November 3–December 1

IN THE MOOD FOR MAGGIE CHEUNG November 3–December 16

THE END OF THE OTTOMAN EMPIRE November 4, 10, 19

THE ART OF CINEMATOGRAPHY November 5–December 29

VETERANS DAY SCREENING: ALMOST SUNRISE November 11

WHAT'S A HUMAN ANYWAY? FILMS FROM THE GLOBAL
LENS COLLECTION November 11–December 21

HAYOUN KWON IN PERSON November 12, 15

DOLORES November 12, 18, 24, December 3

MICHELANGELO ANTONIONI'S BLOW-UP
November 18, 24, December 1

MOVIE MATINEES FOR ALL AGES November 25, December 29

POLISH ANIMATION: 70 YEARS December 3–20

AGNÈS VARDA AND JR'S FACES PLACES December 8, 13, 17, 28

MILDRED PIERCE December 15, 23, 27

CALIFORNIA TYPEWRITER December 16, 22, 23, 28

CLINT EASTWOOD'S UNFORGIVEN December 22, 29

REFLECTION AND RESISTANCE: JAMES BALDWIN AND CINEMA
Through November 16

CANYON CINEMA 50 Through November 29

ALTERNATIVE VISIONS Through December 3

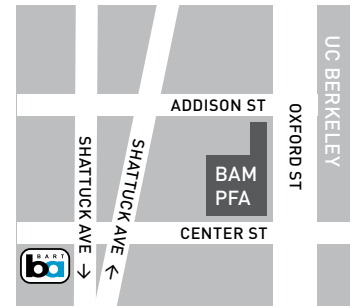
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GALLERY HOURS

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Fri & Sat 11–9

Plan your visit at bampfa.org/visit
Unless otherwise noted, films screen
in the Barbro Osher Theater.



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