



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

CHARLES HOWARD UGO RONDINONE 500 YEARS OF INDIAN PAINTING JEAN-PIERRE MELVILLE TOSHIRO MIFUNE PEDRO ALMODÓVAR
TERENCE DAVIES SOPHIE CALLE ERNIE GEHR FILM AND LITERATURE WOMEN CRIME WRITERS SUMMER REPERTORY



1/2/3/4/5/6

MAY

31/WED

7:00 *Invasion of the Body Snatchers*
Philip Kaufman and David Thomson in conversation
AUTEUR, AUTHOR P. 14

JUN

1/THR

12:15 Guided Tour
EXHIBITION HIGHLIGHTS P. 7

4-7 Drop-in Art Making ART LAB

4-7 Five Tables of Elevated Emotional States ART VIEWING P. 7

7:00 *Stalker*
Introduction by Geoff Dyer
AUTEUR, AUTHOR P. 14

Free First Thursday:
Galleries Free All Day

2/FRI

4-9 Drop-in Art Making ART LAB

7:00 *100 Years with Juan Rulfo*
Juan Carlos Rulfo in person
AUTEUR, AUTHOR P. 14

3/SAT

11-9 Drop-in Art Making ART LAB

1-5 Rainbow Afternoon: Drawing Workshops for Kids FAMILIES P. 5

3:00 *The Secret Garden*
Introduction by Caroline Paul
AUTEUR, AUTHOR P. 14

5:30 *Obscene: A Portrait of Barney Rosset and Grove Press*
Introduction by Robert Scheer
AUTEUR, AUTHOR P. 15

8:30 *Mishima: A Life in Four Chapters*
Introduction by Rachel Kushner
AUTEUR, AUTHOR P. 15

4/SUN

11-7 Drop-in Art Making ART LAB

3:00 *Intruder in the Dust*
Claude Jarman, Jr. in person
AUTEUR, AUTHOR P. 15

5:45 *California Typewriter*
Doug Nichol, Steve Wasserman, Jeremy Mayer, Herbert Permillion III, and Ken Alexander in person
AUTEUR, AUTHOR P. 15

8:30 *Memories of Underdevelopment*
Introduction by Joshua Jelly-Schapiro AUTEUR, AUTHOR P. 15

7/WED

7:00 *Kedi* LIMITED ENGAGEMENT P. 30

8/THR

4-7 Drop-in Art Making ART LAB

7:00 *Le Samourai* MELVILLE 100 P. 27

9/FRI

4-9 Drop-in Art Making ART LAB

6:30 *Kedi* LIMITED ENGAGEMENT P. 30

7:00 Full: Sun PERFORMANCE P. 6

8:15 *Los Olvidados*
SUMMER REPERTORY P. 20

10/SAT

11:30, 1:00 Vajra: Thunderbolt-Diamond Kid Power Object! FAMILY FARE P. 5

1:30 Carol Christ and David Neidorf in Conversation P. 7

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

3:00 *Turtle in Paradise*
ROUNDTABLE READING P. 5

6:00 *Army of Shadows*
MELVILLE 100 P. 27

8:45 *Meek's Cutoff*
SUMMER REPERTORY P. 20

11/SUN

11-7 Drop-in Art Making ART LAB

5:00 *Kedi* LIMITED ENGAGEMENT P. 30

7:00 *The Silence of the Sea*
MELVILLE 100 P. 27

Erica Deeman: Silhouettes and The 47th UC Berkeley MFA Graduate Exhibition
close P. 11

14/WED

7:00 *Meek's Cutoff*
SUMMER REPERTORY P. 20

15/THR

4-7 Drop-in Art Making ART LAB

7:00 *Rashomon* TOSHIRO MIFUNE P. 16

16/FRI

4-9 Drop-in Art Making ART LAB

6:30 *Los Olvidados*
SUMMER REPERTORY P. 20

8:30 *Le Samourai* MELVILLE 100 P. 27

17/SAT

11-9 Drop-in Art Making ART LAB

6:30 *Notes on Blindness*
LIMITED ENGAGEMENT P. 30

8:30 *Drunken Angel*
TOSHIRO MIFUNE P. 16

18/SUN

11-7 Drop-in Art Making ART LAB

4:00 *The Hidden Fortress*
TOSHIRO MIFUNE P. 16

7:00 *Les enfants terribles*
Melville 100 P. 28

21/WED

7:00 *Stray Dog* TOSHIRO MIFUNE P. 16

Charles Howard: A Margin of Chaos
opens P. 8

22/THR

4-7 Drop-in Art Making ART LAB

7:00 An Evening with Sophie Calle
Sophie Calle and Lawrence Rinder in conversation
SPECIAL SCREENING P. 13

23/FRI

4-9 Drop-in Art Making ART LAB

6:00 Black Life: D. Mark Wilson
PERFORMANCE P. 6

7:00 *Seven Samurai*
TOSHIRO MIFUNE P. 17

24/SAT

11-9 Drop-in Art Making ART LAB

6:30 *Bob le flambeur* MELVILLE 100 P. 28

8:30 *Notes on Blindness*
LIMITED ENGAGEMENT P. 30

25/SUN

11-7 Drop-in Art Making ART LAB

2:00 Gallery Talk: Apsara DiQuinzio CHARLES HOWARD P. 7

5:00 *Rashomon* TOSHIRO MIFUNE P. 17

7:00 *Army of Shadows*
MELVILLE 100 P. 28

28/WED

6:00 Artist's Talk: Ugo Rondinone
THE WORLD JUST MAKES ME LAUGH P. 7

7:00 *Léon Morin, Priest*
MELVILLE 100 P. 28

Ugo Rondinone: the world just makes me laugh and Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting open PP. 9, 10

29/THR

4-7 Drop-in Art Making ART LAB

7:00 *The Reckless Moment*
WOMEN CRIME WRITERS P. 24

30/FRI

4-9 Drop-in Art Making ART LAB

7:00 *The Hidden Fortress*
TOSHIRO MIFUNE P. 17



JUL

1/SAT

11-9 Drop-in Art Making ART LAB

5:30 *Strangers on a Train*
WOMEN CRIME WRITERS P. 24

8:15 *Purple Noon*
WOMEN CRIME WRITERS P. 24

2/SUN

11-7 Drop-in Art Making ART LAB

4:30 *Panique* LIMITED ENGAGEMENT P. 30

6:30 *Seven Samurai*
TOSHIRO MIFUNE P. 17

5/WED

7:00 *The Blue Gardenia*
WOMEN CRIME WRITERS P. 24

6/THR

12:15 Guided Tour EXHIBITION
HIGHLIGHTS P. 7

4-7 Drop-in Art Making ART LAB

4-7 Five Tables of Protest
ART VIEWING P. 7

7:00 *Mifune: The Last Samurai*
Steven Okazaki in person
TOSHIRO MIFUNE P. 17

Free First Thursday:
Galleries Free All Day

7/FRI

4-9 Drop-in Art Making ART LAB

7:00 *Le deuxième souffle*
MELVILLE 100 P. 28

8/SAT

11:30, 1:00 Enter the Otherworldly
FAMILY FARE P. 5

1:30 Lecture by Robert Del Bontà:
Picturing Music: Ragamala
Painting DIVINE VISIONS P. 7

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

3:00 Performance by Gautam Tejas
Ganeshan DIVINE VISIONS P. 6

3:00 *Sisters* ROUNDTABLE READING P. 5

6:30 *Revolution: New Art for a New
World* LIMITED ENGAGEMENT P. 31

8:30 *I Live in Fear* TOSHIRO MIFUNE P. 17

9/SUN

11-7 Drop-in Art Making ART LAB

5:00 *Revolution: New Art for a New
World* LIMITED ENGAGEMENT P. 31

6:45 *Daisy Kenyon*
WOMEN CRIME WRITERS P. 25

7:00 Full: Tones PERFORMANCE P. 6

12/WED

7:00 *Throne of Blood*
TOSHIRO MIFUNE P. 17

13/THR

4-7 Drop-in Art Making ART LAB

7:00 *Night Nurse*
WOMEN CRIME WRITERS P. 25

14/FRI

4-9 Drop-in Art Making ART LAB

6:00 Black Life: Jari Bradley,
Terry Taplin, and Neil Wade
PERFORMANCE P. 6

6:30 *Panique* LIMITED ENGAGEMENT P. 30

8:30 *Quand tu liras cette lettre*
MELVILLE 100 P. 28

15/SAT

11-9 Drop-in Art Making ART LAB

6:30 *Revolution: New Art for a New
World* LIMITED ENGAGEMENT P. 31

8:15 *Panique* LIMITED ENGAGEMENT P. 30

16/SUN

11-7 Drop-in Art Making ART LAB

5:00 *The First Teacher*
SUMMER REPERTORY P. 20

7:00 *Léon Morin, Priest*
MELVILLE 100 P. 28

19/WED

7:00 An Evening with Ernie Gehr
Ernie Gehr in person
SPECIAL SCREENING P. 13

20/THR

4-7 Drop-in Art Making ART LAB

7:00 *The Bad Sleep Well*
TOSHIRO MIFUNE P. 17

21/FRI

11:30, 3:00 Brave New Voices
International Poetry Slam
Festival PERFORMANCE P. 6

4-9 Drop-in Art Making ART LAB

6:30 *Bedelia*
WOMEN CRIME WRITERS P. 25

8:30 *Laura* WOMEN CRIME WRITERS P. 25

22/SAT

11-9 Drop-in Art Making ART LAB

6:00 *The End of the Ottoman Empire*
SUMMER REPERTORY P. 20

8:15 *Yojimbo*
Introduction by Steven Okazaki
TOSHIRO MIFUNE P. 18

23/SUN

11-7 Drop-in Art Making ART LAB

4:30 *The End of the Ottoman Empire*
SUMMER REPERTORY P. 21

7:00 *The Fool Killer*
WOMEN CRIME WRITERS P. 25

26/WED

7:00 *High and Low*
TOSHIRO MIFUNE P. 18

27/THR

4-7 Drop-in Art Making ART LAB

7:00 *Women on the Verge of a
Nervous Breakdown*
PEDRO ALMODÓVAR P. 22

28/FRI

4-9 Drop-in Art Making ART LAB

7:00 *Don't Bother to Knock*
WOMEN CRIME WRITERS P. 25

8:45 *Sanjuro* TOSHIRO MIFUNE P. 18

29/SAT

11-9 Drop-in Art Making ART LAB

6:00 *The First Teacher*
SUMMER REPERTORY P. 21

8:00 *Panique* LIMITED ENGAGEMENT P. 30

30/SUN

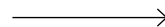
11-7 Drop-in Art Making ART LAB

5:00 *The Mill and the Cross*
SUMMER REPERTORY P. 21

7:00 *Two Men in Manhattan*
MELVILLE 100 P. 28

ABOVE

- 1 *Kedi*, 6.7.17, 6.9.17, 6.11.17
- 2 *Army of Shadows*, 6.10.17, 6.25.17
- 3 *Gajendramoksha, Vishnu Saves the Elephant King*, Central India, Malwa, c. 1640-50; ink and gouache on paper. DIVINE VISIONS
- 4 *Meek's Cutoff*, 6.10.17, 6.14.17
- 5 Charles Howard: *The Cage*, 1938; tempera and watercolor on paper; 21% × 29% in.; the Solomon R. Guggenheim Museum, New York. CHARLES HOWARD
- 6 *Sanjuro*, 7.28.17





1 / 2 / 3



AUG

2/WED

7:00 *Yojimbo* TOSHIRO MIFUNE P. 18

3/THR

12:15 Guided Tour EXHIBITION HIGHLIGHTS P. 7

4-7 Drop-in Art Making ART LAB

4-7 Five Tables of Journeys and Destinations ART VIEWING P. 7

7:00 *Le doulos* MELVILLE 100 P. 29

Free First Thursday: Galleries Free All Day

4/FRI

4-9 Drop-in Art Making ART LAB

6:30 *Ride the Pink Horse* WOMEN CRIME WRITERS P. 26

8:40 *The Hanged Man* WOMEN CRIME WRITERS P. 26

5/SAT

11-9 Drop-in Art Making ART LAB

6:00 *Le doulos* MELVILLE 100 P. 29

8:15 *Julieta* PEDRO ALMODÓVAR P. 22

6/SUN

11-7 Drop-in Art Making ART LAB

5:00 *The New Babylon* SUMMER REPERTORY P. 21

7:00 *Le cercle rouge* MELVILLE 100 P. 29

7/MON

7:00 Full: Spaces PERFORMANCE P. 6

9/WED

7:00 *Shadows of Our Forgotten Ancestors* SUMMER REPERTORY P. 21

10/THR

4-7 Drop-in Art Making ART LAB

7:00 *The New Babylon* SUMMER REPERTORY P. 21

11/FRI

4-9 Drop-in Art Making ART LAB

6:30 *In a Lonely Place* WOMEN CRIME WRITERS P. 26

8:30 *Obit.* LIMITED ENGAGEMENT P. 31

12/SAT

11-9 Drop-in Art Making ART LAB

6:30 *Un flic* MELVILLE 100 P. 29

8:30 *Pepi, Luci, Bom, and Other Girls Like Mom* PEDRO ALMODÓVAR P. 22

13/SUN

11-7 Drop-in Art Making ART LAB

5:00 *Obit.* LIMITED ENGAGEMENT P. 31

7:00 *The Breach* WOMEN CRIME WRITERS P. 26

16/WED

7:00 *What Have I Done to Deserve This?* PEDRO ALMODÓVAR P. 22

17/THR

4-7 Drop-in Art Making ART LAB

7:00 *Band of Outsiders* WOMEN CRIME WRITERS P. 26

18/FRI

4-9 Drop-in Art Making ART LAB

6:00 *Black Life: Karen Seneferu* PERFORMANCE P. 6

6:30 *Antonio Gaudí* SUMMER REPERTORY P. 21

8:15 *Samurai Rebellion* TOSHIRO MIFUNE P. 18

19/SAT

11-9 Drop-in Art Making ART LAB

6:00 *A Quiet Passion* TERENCE DAVIES P. 19

8:30 *All About My Mother* PEDRO ALMODÓVAR P. 23

20/SUN

11-7 Drop-in Art Making ART LAB

5:00 *Distant Voices, Still Lives* TERENCE DAVIES P. 19

7:00 *Obit.* LIMITED ENGAGEMENT P. 31

23/WED

7:00 *A Quiet Passion* TERENCE DAVIES P. 19

24/THR

4-7 Drop-in Art Making ART LAB

7:00 *High and Low* TOSHIRO MIFUNE P. 18

25/FRI

4-9 Drop-in Art Making ART LAB

7:00 *Of Time and the City* TERENCE DAVIES P. 19

8:40 *Talk to Her* PEDRO ALMODÓVAR P. 23

26/SAT

11-9 Drop-in Art Making ART LAB

6:30 *The Long Day Closes* TERENCE DAVIES P. 19

8:30 *Bad Education* PEDRO ALMODÓVAR P. 23

ABOVE

- 1 *A Very British Pornographer: The Jack Kahane Story*, 6.3.17
- 2 *What Have I Done to Deserve This?* 8.16.17
- 3 *Ride the Pink Horse*, 8.4.17
- 4 *Samurai Rebellion*, 8.18.17, 8.30.17
- 5 *Stalker*, 6.1.17

27/SUN

11-7 Drop-in Art Making ART LAB

5:00 *Antonio Gaudí* SUMMER REPERTORY P. 21

7:00 *A Quiet Passion* TERENCE DAVIES P. 19

Ugo Rondinone: the world just makes me laugh, Irwin Kremen / MATRIX 265, and Sam Contis / MATRIX 266 close PP. 9, 12

30/WED

12:15 Gallery Talk: Apsara DiQuinzio CHARLES HOWARD P. 7

7:00 *Samurai Rebellion* TOSHIRO MIFUNE P. 18

31/THR

4-7 Drop-in Art Making ART LAB

7:00 *Volver* PEDRO ALMODÓVAR P. 23



4 / 5



**Rainbow Afternoon:
Drawing Workshops for Kids**
SATURDAY / 6.3.17 / 1:00-5:00

Ages 4 to 10 with accompanying adult(s)
Free for kids plus one adult

Create colorful drawings of rainbows in these artist-led workshops, with ambient projections of rainbows and prisms by artist Keith Evans to help inspire your work. Come back after June 28 and see many of the day's drawings on show in **Ugo Rondinone: the world just makes me laugh** (p. 9). Materials will be provided. No advance sign-up necessary.

Family Matinee: The Secret Garden
SATURDAY / 6.3.17 / 3:00

Recommended for ages 8 and up
Barbro Osher Theater admission prices apply
In conjunction with the Bay Area Book Festival, author Caroline Paul introduces this lovely adaptation of Frances Hodgson Burnett's beloved story about an enterprising girl discovering hidden wonders on her uncle's estate. See p. 14.

ABOVE

Ugo Rondinone: *your age and my age and the age of the rainbow*, 2014-ongoing; plywood and rainbow drawings made by children from Shanghai, Rotterdam, and Rome; dimensions variable; courtesy the artist.

The Secret Garden, 6.3.17

Beth Krebs, 7.8.17

FAMILY FARE

Ages 6 to 12 with accompanying adult(s)
Free for kids plus one adult

Each Family Fare workshop integrates a gallery visit and discussion with a related hands-on project. Workshops last 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 / 6.10.17 / 11:30 & 1:00

**Vajra: Thunderbolt-Diamond
Kid Power Object!**

The *vajra* is a ritual power object symbolizing the properties of a diamond (indestructibility) and a thunderbolt (irresistible force). After viewing an eleventh-century vajra and other objects of power in the exhibition **Buddhist Realms**, explore the vajra form with artist Kim Bennett by customizing cut-paper models to suit your individual powers.

SATURDAY / 7.8.17 / 11:30 & 1:00

Enter the Otherworldly

Inspired by paintings in **Charles Howard: A Margin of Chaos** (p. 8), which feature dreamlike images composed of shapes both recognizable and unrecognizable, use gouache and other materials to make your own surreal mixed-media compositions with artist Beth Krebs.

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 chapter(s) of a good book in BAMPFA's convivial Reading Room and are given a copy to continue reading at home. No advance sign-up needed; just drop in!

SATURDAY / 6.10.17 / 3:00

Turtle in Paradise by Jennifer L. Holm

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

When eleven-year-old Turtle's mom gets a job working for someone who doesn't like kids, Turtle moves to Key West, Florida, to live with relatives she's never met. There, where it's hot and strange and unfamiliar, her world opens up into unexpected adventures of all kinds!

SATURDAY / 7.8.17 / 3:00

Sisters by Raina Telgemeier

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

Temperatures and tempers rise as Raina and her sister Amara argue about everything under the sun on a weeklong road trip through the American West. Join us to read the first graphic novel in the Roundtable Reading series and see what the sisters learn about themselves and each other.

Family Fare and Roundtable Reading will be taking a break in August. See you again in September!



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

PERFORMANCES

Full

Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon. We welcome back Land and Sea, the small independent press and studio founded by Maria Otero and Chris Duncan, to program our summer series. Please note: Seating is limited.

Full: Sun

FRIDAY / 6.9.17 / 7:00

Programmed by Land and Sea

Join us for an evening of auditory astronomy. Chris Chafe and Greg Niemeyer present their music and video work *A Day in the Sun*, based on the rotation of the sun on its axis. And a dozen percussionists perform Chris Duncan's *12 Symbols*, an immersive sound experience of celestial patterns.

Full: Tones

SUNDAY / 7.9.17 / 7:00

Programmed by Land and Sea

Two solo performers bring their sonic experiments to BAMPFA. Robert Aiki Aubrey Lowe, who often performs under the moniker Lichens, combines modular synthesis with his own tonal vocalizations. Gabie Strong explores spatial constructions of drone and decay, using ritual incantation.

Full: Spaces

MONDAY / 8.7.17 / 7:00

Programmed by Land and Sea

Three performances push the boundaries of sound, film, and movement. Julius Smack queers the concert form with a vogue-inspired performance. Ashley Bellouin and Ben Bracken create washes of sound with both traditional and handmade instruments. Experimental filmmaker Paul Clipson collaborates with electroacoustic musicians Amma Ateria and Kevin Corcoran.

Black Life: D. Mark Wilson

FRIDAY / 6.23.17 / 6:00

Programmed by Chika Okoye and David Brazil

UC Berkeley Gospel Choir director D. Mark Wilson offers a presentation on the freedom songs of the black civil rights struggle of the 1960s. Drawing from his background as musical director of several churches, including, most recently, St. Columba's in north Oakland, he will illustrate the roots of these protest songs in the musical traditions of the black church.

Gautam Tejas Ganeshan

SATURDAY / 7.8.17 / 3:00

Following Robert Del Bontà's lecture on *ragamalas* in *Divine Visions, Earthly Pleasures* (p. 10), enjoy a performance by Gautam Tejas Ganeshan, a passionate singer who applies his knowledge of Indian carnatic music to the creation of new music. Although his performances reflect a traditional aesthetic, they express immediacy more than nostalgia. For this special performance, Ganeshan is joined by a small ensemble.

Black Life: Jari Bradley, Terry Taplin, and Neil Wade

FRIDAY / 7.14.17 / 6:00

Programmed by Chika Okoye and David Brazil

Join young poets Jari Bradley, Terry Taplin, and Neil Wade as they lay out a constellation of possibilities for linguistic art. These dynamic artists explore multiple modes of poetic performance, from translation to song to spoken word.

Brave New Voices International Youth Poetry Slam Festival

FRIDAY / 7.21.17 / 11:30 & 3:00

Free Admission

The twentieth annual Brave New Voices International Youth Poetry Slam Festival convenes young poets from around the world for several days of workshops, showcases, and other events across the Bay Area. We are pleased to host two quarterfinal poetry slam competitions at BAMPFA. See the full schedule of events at bravenewvoices.org.

Black Life: Karen Seneferu

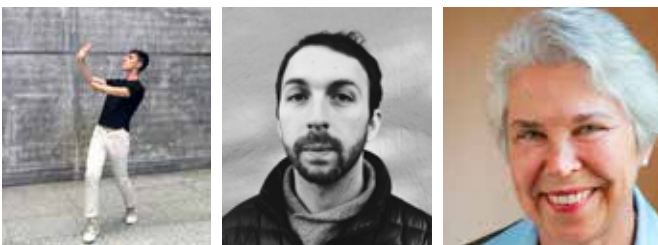
FRIDAY / 8.18.17 / 6:00

Programmed by Chika Okoye and David Brazil

Karen Seneferu is one of the organizers of *The Black Woman Is God*, a movement-building platform activated by live performance and community cypher that celebrates the black female presence as the highest spiritual form. Seneferu presents a performance piece highlighting the themes that drive her curatorial work.



Unless otherwise noted, all events are included with admission.



- 1 Brave New Voices International Poetry Slam Festival, 7.21.17
- 2 Full: Sun, 6.9.17
- 3 Robert Aiki Aubrey Lowe, 7.9.17
- 4 Gabie Strong, 7.9.17
- 5 Paul Clipson, 8.7.17
- 6 Julius Smack, 8.7.17
- 7 Kevin Corcoran, 8.7.17
- 8 Carol Christ, 6.10.17
- 9 D. Mark Wilson, 6.23.17
- 10 Terry Taplin, 7.14.17
- 11 Neil Wade, 7.14.17
- 12 Jari Bradley, 7.14.17
- 13 Ugo Rondinone, 6.28.17
Photo: Christian Grund
- 14 Robert Del Bontà, 7.8.17
- 15 David Neidorf, 6.10.17
- 16 Karen Seneferu, 8.18.17
- 17 Sister Corita Kent: *With Love to the Everyday Miracle*, 1967; serigraph; 23 × 35 in.; BAMPFA, museum purchase; gift of Phoebe Apperson Hearst, by exchange.

GALLERY TALKS, LECTURES & DISCUSSIONS

Carol Christ and David Neidorf in Conversation

SATURDAY / 6.10.17 / 1:30

Join UC Berkeley's new Chancellor Carol Christ and David Neidorf, president of Deep Springs College, for a discussion of timely topics in undergraduate education. From the differing perspectives of a major public university and a tiny, private single-sex college, they will talk about approaches to a range of issues, including undergraduate identity and character formation. Occasioned by the MATRIX exhibition of Sam Contis's photographs from Deep Springs, the conversation is moderated by Nathan Sayre, chair of UC Berkeley's Department of Geography and a Deep Springs alumnus.

Gallery Talk: Apsara DiQuinzio on Charles Howard

SUNDAY / 6.25.17 / 2:00

WEDNESDAY / 8.30.17 / 12:15

Explore the enigmatic work of Charles Howard (p. 8) with Apsara DiQuinzio, BAMPFA's curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. DiQuinzio presents an overview of the painter's life and art, focusing on his working through and between Surrealism and abstraction.

Artist's Talk: Ugo Rondinone

WEDNESDAY / 6.28.17 / 6:00

Rondinone offers an illustrated overview of his work (p. 9), describing his process and touching on themes of wonder, sadness, and the sublime in his art.

Lecture by Robert Del Bontà: Picturing Music: Ragamala Painting

SATURDAY / 7.8.17 / 1:30

Many of the paintings in *Divine Visions, Earthly Pleasures* (p. 10) illustrate poetry associated with an important genre of classical music of North India known as *ragas*, which relate to particular moods, seasons, and times of day. In his illustrated talk, guest exhibition curator Robert Del Bontà explores the fascinating subject of *ragamala* painting, which flourished at the Hindu and Muslim courts as early as the fifteenth century.

17



FREE FIRST THURSDAYS

Guided Tours

THURSDAYS, JUNE 1, JULY 6, AUGUST 3
12:15

BAMPFA education staff share highlights of our current exhibitions.

Five Tables

Drop by our art study centers on Free First Thursdays and get an up-close view of some of the treasures of the BAMPFA collections, laid out on the five tables in the seminar area. Space is limited, so there could be a short wait. Find out about the works on view at bampfa.org.

... of Elevated Emotional States

THURSDAY / 6.1.17 / 4:00-7:00

... of Protest

THURSDAY / 7.6.17 / 4:00-7:00

... of Journeys and Destinations

THURSDAY / 8.3.17 / 4:00-7:00

CHARLES HOWARD

A MARGIN OF CHAOS



JUNE 21–OCTOBER 1

Often intimate in scale, the enigmatic, meticulous paintings of Charles Houghton Howard (1899–1978) bridge figurative, surrealist, and abstract currents in early to mid-twentieth-century art. Active in New York, London, and the San Francisco Bay Area, Howard developed an arresting style that is characterized by fluid lines, suspended forms, an exquisite sense of balance and proportion, and controlled brushwork. Hailing from a Berkeley-based family of artists and architects, and son of John Galen Howard—the supervising architect of UC Berkeley—Howard had an active and distinguished career in both the United States and England.

A self-taught artist, Howard worked rigorously and painstakingly to develop his paintings and works on paper, often laboring slowly over extended periods. He began as a satirist and muralist in the 1920s, working in the Manhattan studios of Louis Bouché and Rudolph Guertler; his first solo exhibition took place at the Whitney Studio Club in 1926. He moved to London in 1933, and his works from the 1930s show his movement back and forth between Surrealism and abstraction. These early works portray the land undergoing an architectural transformation, typically marked with flags and

banners balancing in space. In his later, more abstract pictures, he maintains an emphasis on the depiction of a state of metamorphosis. Howard said that all of his pictures “are closely related. . . . They are in fact all portraits of the same general subject, of the same idea, carried as far as I am able at the time.” What this subject is, however, Howard leaves open to his viewers to interpret.

The BAMPFA exhibition surveys Howard’s artistic trajectory with key examples from each decade of his career. Through approximately seventy-five drawings and paintings, **Charles Howard: A Margin of Chaos** demonstrates the exceptional nature of this underrecognized artist’s work.

Charles Howard: A Margin of Chaos is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial assistant. The exhibition is made possible through major support from the Terra Foundation for American Art. Additional support is provided by Michael Rosenfeld Gallery, Galen Howard Hilgard, Bonhams, and Claire and Dan Carlevaro.

Charles Howard: *Prescience*, 1942; oil on canvas; 28¼ × 40½ in.; The Metropolitan Museum of Art, New York, Arthur Hoppock Hearn Fund, 1942.

UGO RONDINONE

the world just makes me laugh

JUNE 28–AUGUST 27

Ugo Rondinone: the world just makes me laugh incorporates imagery and themes from popular culture as well as drawing inspiration from historical art movements such as Romanticism and Surrealism. Seemingly lighthearted motifs including clowns and rainbows take on a melancholy tone in this riveting and psychologically intense installation. Rondinone's nuanced use of space, scale, color, and pose contribute to a brooding sense of the sublime.

Forty-five life-size, highly realistic clown sculptures, from Rondinone's installation *vocabulary of solitude*, form the exhibition's centerpiece. Festively attired, with closed eyes and expressionless faces, these figures suggest at once a sense of euphoria and a state of melancholy. For Rondinone, the clowns collectively "represent one person in solitary activity within an enclosed space." He writes:

each single clown is named in the present tense after one solitary activity: be.breathe.sleep.dream.wake.rise.sit.hear.look.think.stand. walk.pee.shower.dress.drink.fart.shit.read.laugh.cook.smell.taste. eat.clean.write.daydream.remember.cry.nap.wank.feel.moan.enjoy. float.love.hope.wish.sing.dance.fall.curse.yawn.undress.lie.

The BAMPFA exhibition also features several related works, including Rondinone's sixty-drawing series *1998 diary*; four pairs of clown shoes; eight large-scale paintings from the artist's sun series; an oversized lightbulb sculpted from wax; and thousands of drawings of rainbows made by children from all over the world, including Berkeley.

Born in Brunnen, Switzerland, in 1964, Rondinone lives and works in New York City. **Ugo Rondinone: the world just makes me laugh** is his first solo museum exhibition in the Bay Area.

Ugo Rondinone: the world just makes me laugh is organized by BAMPFA Director and Chief Curator Lawrence Rinder. The exhibition is made possible with support from the Swiss Arts Council Pro Helvetia; Gladstone Gallery, New York and Brussels; Galerie Eva Presenhuber, Zürich/New York; Sadie Coles HQ, London; and the Consulate General of Switzerland in San Francisco.

Ugo Rondinone: *still*, 2006; artificially aged clown shoes of leather, wooden nail, and paint; 39 3/8 × 23 3/8 × 9 7/8 in.; Collection Pictet.
Photo: Stefan Altenburger.



DIVINE VISIONS, EARTHLY PLEASURES

FIVE HUNDRED YEARS OF INDIAN PAINTING

JUNE 28–SEPTEMBER 10

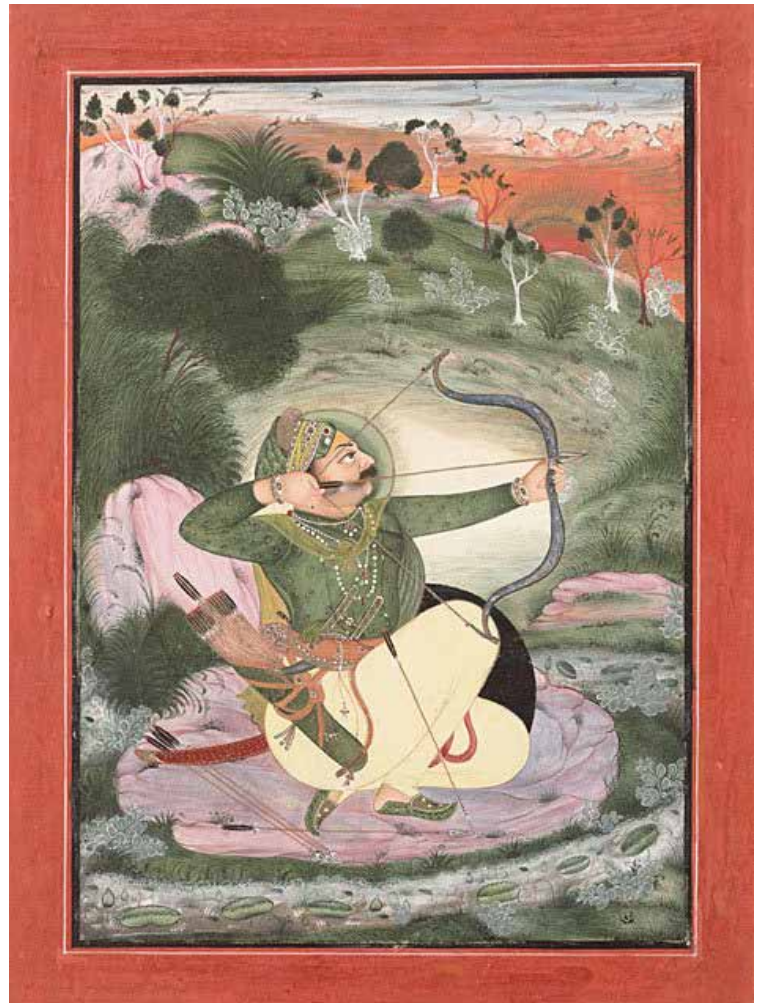
From the very earliest times, a range of stylistic possibilities was open to Indian painters. **Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting** highlights many appealing styles and trends found in this rich tradition. The exhibition showcases more than sixty works, most of them drawn from a group of more than three hundred paintings and drawings given by Jean and Francis Marshall to BAMPFA in 1998, forming the core of the museum's Indian collection. Thematic groupings highlight religious painting, portraiture, expressions of romantic love, and paintings associated with music.

Indian artists constantly play with various, sometimes conflicting approaches—such as realism and abstraction—often within a single work. This layering of artistic conventions can be subtle and sophisticated. From the earliest paintings on paper executed in the fifteenth century up to modern times, line is consistently strong and expressive. The artists use multiple conventions to create space, often including a number of different points of view in a single work. The architecture can recede into depth in parts of a painting and appear two-dimensional in others.

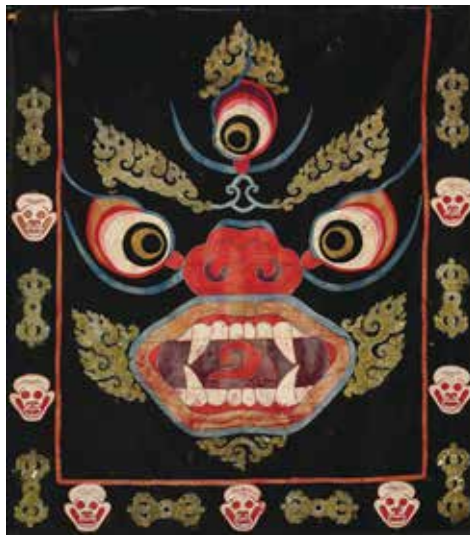
Although the conventions of Indian portraiture are not always fully realistic, the painters often manage to convey a sense of their sitters, and *Surajamala-ji, Son of Rao Nirandasa* is a good example. The stylized figure of Surajamala convinces as a portrait of an actual person. In this painting, the artist has managed to instill the background with great animation while suggesting both a recession into space and a basic flatness. The handling of the rising sun topped by cloud forms is a tour de force. At first glance the play of color may suggest an abstract treatment, but on closer examination it reveals itself as fully representational.

Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting is organized by guest curator Robert J. Del Bontà, with funding provided by the Asian Art Endowment Fund.

Surajamala-ji, Son of Rao Nirandasa, India, Rajasthan, Devgarh, c. 1820; ink, gouache, and gold on paper; 21 ¼ × 8 ⅝ in.; BAMPFA, gift of Jean and Francis Marshall.



BUDDHIST REALMS
THROUGH OCTOBER 8



ERICA DEEMAN
SILHOUETTES
THROUGH JUNE 11



THE 47TH ANNUAL UC BERKELEY
MASTER OF FINE ARTS
GRADUATE EXHIBITION
THROUGH JUNE 11



Erica Deeman: *Silhouettes* is made possible with support from Anthony and Celeste Meier, Jamie Lunder, Pier 24 Photography, and Roselyne Chroman Swig.

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

ABOVE, FROM TOP

Dance Apron with Mahakala, Tibet, 19th century; painted leather and fabric appliqué on textile; 28 ¾ × 25 ¾ in.; on long-term loan to BAMPFA from a private collection.

Erica Deeman: *Untitled 08*, from the series *Silhouettes*, 2014; digital chromogenic print; 45 × 45 in.; BAMPFA, gift of Jamie Lunder.

Andrew Wilson: *Ring*, from *#FRUIT Fashion Show*, 2017; performance; cotton, brass, and sterling, cast, fabricated, and sewn; courtesy of the artist. Photo: Josh Egel.



SAM CONTIS
MATRIX 266
THROUGH AUGUST 27

IRWIN KREMEN
MATRIX 265
THROUGH AUGUST 27



ART WALL
LAWRENCE WEINER
THROUGH OCTOBER 1



The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

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

ABOVE, FROM TOP

Sam Contis: *Hothouse*, 2015; archival pigment print; 16 × 20 in.; courtesy of the artist.

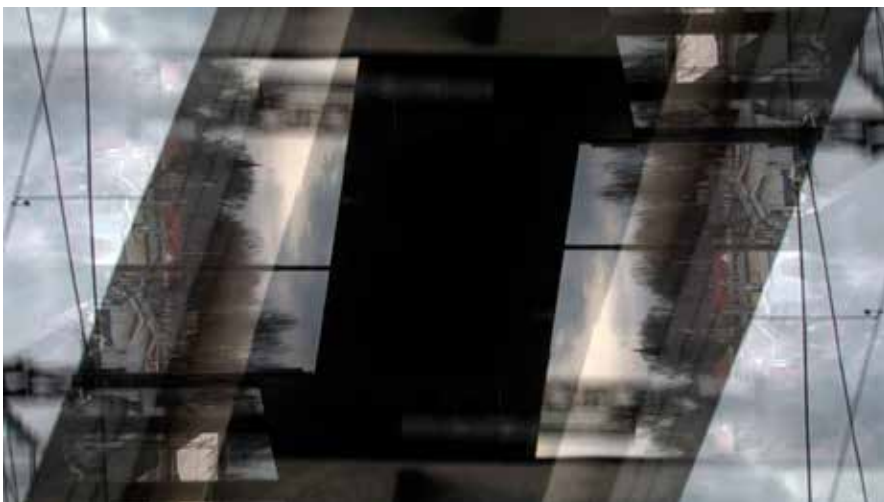
Irwin Kremen: *Imagine Inventing Yellow (for M. C. Richards)*, 1976; paper and luminescent paint; 5 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in.; from the Kremen Family Collections.

Lawrence Weiner: LAID OUT ON THE BANKS OF A RIVER LEANING TOWARDS THE OCEAN LAID OUT ON THE BANKS OF A RIVER LEANING TOWARDS THE LAND, 2016 (installation detail); LANGUAGE + THE MATERIALS REFERRED TO; courtesy the artist and Marian Goodman Gallery. Photo: Sibila Savage.

SPECIAL SCREENINGS WITH ARTISTS IN PERSON



1



2

THURSDAY / 6.22.17

AN EVENING WITH SOPHIE CALLE

7:00

IN CONVERSATION Sophie Calle and BAMPFA Director Lawrence Rinder

Combining a key early work, a recent documentary, and an in-person discussion, this special evening provides an unparalleled introduction to Sophie Calle, one of the world's leading contemporary artists. *No Sex Last Night* (a.k.a. *Double Blind*), made in collaboration with Greg Shephard, follows Calle and her lover Shephard on a road trip from New York to San Francisco. *Variety* called it "a rocky road movie that melds performance art with vestiges of existentialism to bittersweet and surprisingly entertaining effect." *Sophie Calle, Untitled* is a lyrical portrait of Calle's life and art, including the purchase of her future gravesite in Bolinas.

NO SEX LAST NIGHT (Sophie Calle, Greg Shephard, US, 1996, 72 mins, In English and French with English subtitles, Color, 35mm, From Paula Cooper Gallery)

SOPHIE CALLE, UNTITLED (*Sophie Calle, sans titre*) (Victoria Clay Mendoza, France, 2012, 52 mins, In French and English with English subtitles, Color, Digital, From Folamour Productions, Paris)

Total running time: 124 mins

This presentation is part of Calle's retrospective *Missing*, curated by Ars Citizen, on view June 29 through August 20 at San Francisco's Fort Mason Center for Arts & Culture. More information on *Missing* and other related programs at arscitizen.org.

WEDNESDAY / 7.19.17

AN EVENING WITH ERNIE GEHR

7:00

IN PERSON Ernie Gehr

As part of Canyon Cinema's fiftieth anniversary celebrations, Ernie Gehr, one of the leading figures of the American avant-garde, makes a rare trip to the Bay Area to present a selection of his recent digital films. For *New York Times* critic Manohla Dargis, his imagery is "abstract, beautiful, mysterious, invigorating, utopian." In *Picture Taking*, our perspective on a Manhattan intersection is radically and beautifully altered; in *Autumn*, Gehr chronicles changes to his Brooklyn neighborhood. A train museum in Germany is placed in context in *Transport*, while *A Commuter's Life (What a Life!)*, shot during train trips between New York and Boston, is deliriously abstract.

PICTURE TAKING (US, 2010, 10 mins)

AUTUMN (US, 2017, 30 mins)

TRANSPORT (US, 2015, 21 mins)

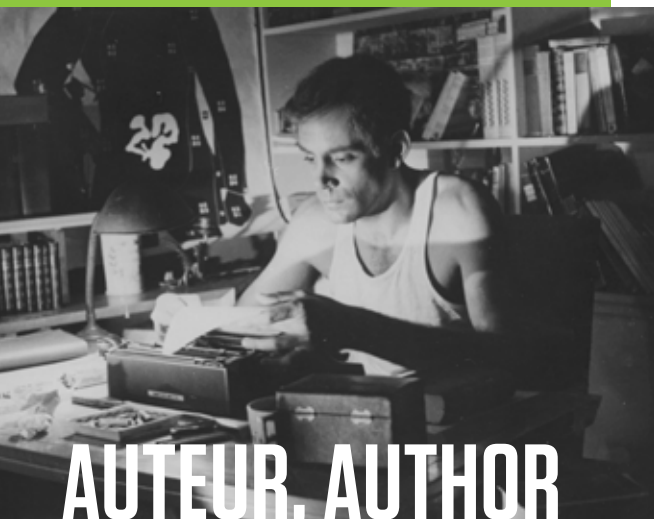
A COMMUTER'S LIFE (WHAT A LIFE!) (US, 2014, 20 mins)

Total running time: 81 mins, Color, Digital, From the artist

The Exploratorium presents a second program of films by Ernie Gehr on Thursday, July 20; more information at exploratorium.edu/arts/cinema-arts. These events are presented in conjunction with Canyon Cinema 50, a yearlong celebration of the fiftieth anniversary of Canyon Cinema's incorporation. Canyon Cinema 50 has been generously supported by the 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 *Sophie Calle, Untitled*, 6.22.17

2 *A Commuter's Life (What a Life!)*, 7.19.17



AUTEUR, AUTHOR

FILM & LITERATURE

Presented in collaboration with the Bay Area Book Festival

BAMPFA partners with the Bay Area Book Festival for the second year to present a series of films that celebrate, adapt, or creatively reinterpret the written word and its practitioners. Renowned writers, filmmakers, and other guests introduce the screenings.

In *Zona: A Book About a Film About a Journey to a Room*, his exhilarating meditation on *Stalker*, Geoff Dyer asserts that great cinema exists in order to bring us to “a place—a state—of heightened alertness to everything.” Dyer, who introduces Tarkovsky’s film, is one of many writers fascinated by the power of film, just as filmmakers have long drawn on literature for inspiration and indeed often focus on writers as subjects.

In a nod to dystopian fiction today, the series opens with novel-to-film adaptation master Philip Kaufman presenting *Invasion of the Body Snatchers*. It ends with another adaptation, *Memories of Underdevelopment*, which uses documentary footage of revolutionary Cuba and fictive narrative to plumb consciousness itself. Between these bookends is a world tour of writers and publishing: *Mishima*, a phantasmagorical biopic of the Japanese author; a portrait of Juan Rulfo, the Mexican father of magic realism, by his son; and profiles of Jack Kahane, whose Olympia Press in Paris published books too racy for puritanical Brits and Americans, and Barney Rosset, founder of the legendary Grove Press. Actor Claude Jarman, Jr. will appear in person to discuss the still-relevant Faulkner adaptation *Intruder in the Dust*, set in Jim Crow America. Bring the family for a matinee of *The Secret Garden*, based on the beloved classic about an adventurous girl.

Cherilyn Parsons, Founder and Executive Director, Bay Area Book Festival

For information on the Bay Area Book Festival, which runs concurrently in downtown Berkeley, visit baybookfest.org.

Guest curated by Tom Luddy, cofounder and codirector of the Telluride Film Festival, in conjunction with Cherilyn Parsons. Luddy was coproducer of *The Secret Garden* and *Mishima: A Life in Four Chapters*; watch for his brief appearance in *Invasion of the Body Snatchers*.



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WEDNESDAY / 5.31.17

INVASION OF THE BODY SNATCHERS

PHILIP KAUFMAN (US, 1978)

IN CONVERSATION Philip Kaufman and David Thomson

David Thomson is author of The Big Screen: The Story of the Movies—and What They Have Done to Us; Have You Seen . . . ? A Personal Introduction to 1,000 Films; and The New Biographical Dictionary of Film.

Paranoia abounds in this remake of the 1956 sci-fi film, where extraterrestrial “pod people” are breeding conformity in a culture immersed in the unconventional. Philip Kaufman updated Don Siegel’s classic, itself an adaptation of Jack Finney’s novel, to an age of fern encounters and ecology—San Francisco in the mid-seventies. But blasé enlightenment is no protection against mind control. Science fiction from decades past is perhaps all too relevant today. Cloning, emotion-free artificial “intelligence,” viral propagation—it’s all here.

Written by W. D. Richter, based on the novel *The Body Snatchers* by Jack Finney. Photographed by Michael Chapman. With Donald Sutherland, Brooke Adams, Leonard Nimoy, Veronica Cartwright. (114 mins, Color, Digital, Permission Park Circus)

THURSDAY / 6.1.17

STALKER

ANDREI TARKOVSKY (USSR, 1979) DIGITAL RESTORATION

INTRODUCTION Geoff Dyer

Geoff Dyer is the author of four novels and nine works of nonfiction; his latest, The Street Philosophy of Garry Winogrand, will be published in 2018. His book Zona is an examination of Stalker.

A sci-fi tale that unwinds in the environs of the soul takes the form of a nightmarish quest for nothing less than truth itself. In a plot employing the outlines of a novel by Soviet authors Arkady and Boris Strugatsky, who also wrote the screenplay, a writer and a scientist follow a shaven-headed “stalker” into forbidden territory, a dangerous wilderness known as the Zone. Tarkovsky forces—or perhaps allows—reality to yield abstract images of startling originality, and his vision of landscape bathed in eerie sepia hues is nothing less than mystical.



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

FRIDAY / 6.2.17

100 YEARS WITH JUAN RULFO

JUAN CARLOS RULFO (MEXICO, 2017)

IN PERSON Juan Carlos Rulfo

(Cien años con Juan Rulfo). The writer Juan Rulfo is synonymous with Mexican literature. Yet after publishing his short story anthology *El llano en llamas* in 1953 and the emblematic Mexican novel *Pedro Páramo* in 1955, this brilliant observer of Mexican reality withdrew from writing, and little is known about his life. To mark the hundredth anniversary of Rulfo’s birth, his son, filmmaker Juan Carlos Rulfo, is rectifying this biographical lacuna with a multipart profile. We present two parts from the six-part series, which explores not only Rulfo’s writing but also his photography and his relation to cinema, drawing on family memories and the voices of friends, colleagues, and critics.

Photographed by Eduardo Herrera, Juan Carlos Rulfo, Héctor Ortega. (104 mins [2 chapters of 52 mins each], In Spanish with English subtitles, Color/B&W, Digital, From La Media Luna Producciones)

SATURDAY / 6.3.17

THE SECRET GARDEN

AGNIESZKA HOLLAND (US, 1993)

RECOMMENDED FOR AGES 8 AND UP

INTRODUCTION Caroline Paul

Caroline Paul is the author of four books, including Lost Cat: A True Story of Love, Desperation, and GPS Technology and the bestseller The Gutsy Girl: Escapades for Your Life of Epic Adventure.

Agnieszka Holland adapted Frances Hodgson Burnett’s beloved tale of an enterprising girl (Kate Maberly) who uncovers secrets at her uncle’s forbidding estate, including an abandoned garden and a neglected boy. Together the children make the garden bloom and transform the lives of all who live there. Janet Maslin wrote in the *New York Times*: “*The Secret Garden* is elegantly expressive, a discreet and lovely rendering of



- 1 *Memories of Underdevelopment*, 6.4.17
- 2 *Intruder in the Dust*, 6.4.17
- 3 *Invasion of the Body Snatchers*, 5.31.17
- 4 *California Typewriter*, 6.4.17
- 5 *Mishima: A Life in Four Chapters*, 6.3.17

the children's classic. . . [I]t can be seen as celebrating nature as a force for freedom." A perfect afternoon respite for families.

Written by Caroline Thompson, based on the novel by Frances Hodgson Burnett. Photographed by Roger Deakins. With Kate Maberly, Maggie Smith, Heydon Prowse, Andrew Knott. (103 mins, Color, 35mm, From Warner Bros. Classics)

OBSCENE: A PORTRAIT OF BARNEY ROSSET AND GROVE PRESS

NEIL ORTENBERG, DANIEL O'CONNOR (US, 2007)

INTRODUCTION Robert Scheer

Robert Scheer cofounded the online progressive news magazine Truthdig. While working at City Lights Books in the early 1960s he cowrote Cuba, an American Tragedy, published by Grove Press; it is one of many books he has penned.

Barney Rosset acquired the then fledgling Grove Press in 1951 and soon embarked on a career of publishing and political engagement on the barricades of free expression. The first American publisher of Samuel Beckett, Kenzaburo Oe, Tom Stoppard, Che Guevara, John Rechy, and Malcolm X, he went to the Supreme Court to break the obscenity ban on works of fiction such as *Lady Chatterley's Lover*, *Tropic of Cancer*, and *Naked Lunch*. Changing the course of literary history didn't come without a price.

(97 mins, B&W/Color, Digital, From Cinedigm Entertainment)

PRECEDED BY A VERY BRITISH PORNOGRAPHER: THE JACK KAHANE STORY (Jon Willers, UK, 2016). Actor and antiquarian book dealer Neil Pearson travels to Paris to discover one of the least likely lights in twentieth-century literature, Jack Kahane, who published significant works of the avant-garde—including books by James Joyce, D. H. Lawrence, Anaïs Nin, Lawrence Durrell, and Henry Miller—in Paris, in English. All were too racy to see print in Britain or the US. Kahane supported his literary idols by selling their opposite number: low-grade smut. (30 mins, Color, Digital, From the filmmaker)

Total running time: 127 mins

5:30

MISHIMA: A LIFE IN FOUR CHAPTERS

PAUL SCHRADER (US, 1985) DIRECTOR'S CUT

INTRODUCTION Rachel Kushner

Rachel Kushner is the author of the novels The Flamethrowers and Telex from Cuba—both finalists for the National Book Award—as well as The Strange Case of Rachel K, a collection of short prose.

One of Japan's most illustrious contemporary writers, Yukio Mishima promoted a controversial aesthetic that grew out of an obsession with beauty, art, and the emperor. In 1970, he committed seppuku, achieving a fatal "harmony of pen and sword." In *Mishima*, director Paul Schrader offers a rich and compelling profile of this literary giant. With his brother Leonard, Schrader scripted an intricate narrative that weaves three visually distinct strands: Mishima's last day, biographical flashbacks, and dramatizations from three novels, *Temple of the Golden Pavilion*, *Kyoko's House*, and *Runaway Horses*. We present the director's version with a previously deleted scene. LAURA THIELEN

Written by Paul Schrader, Leonard Schrader. Photographed by John Bailey. With Ken Ogata, Kenji Sawada, Yasosuke Bando, Toshiyuki Nagashima. English narration read by Roy Scheider. (120 mins, In Japanese with English subtitles and English, Color/B&W, 35mm, From UCLA Film and Television Archive, permission Janus Films)

SUNDAY / 6.4.17

INTRUDER IN THE DUST

CLARENCE BROWN (US, 1949)

IN PERSON Claude Jarman, Jr.

Actor Claude Jarman, Jr. performed in films including The Yearling, Rio Grande, and The Intruder. He was executive director of the San Francisco International Film Festival from 1968 to 1980.

Shot in Faulkner country—Oxford, Mississippi—this adaptation of his novel was one of the first films to break the Hollywood taboo on the subject of racism; today it shows how Faulkner is more relevant than ever. The story of a black man, Lucas, who incurs a town's wrath by refusing to act like a "nigger," and of Chick, a white boy who finds his own dignity in helping save Lucas from a lynch mob, is rescued from

8:30

melodrama by the extraordinary performances of Juano Hernandez and Claude Jarman, Jr., and the use of much of Faulkner's original dialogue.

Written by Ben Maddow, based on the novel by William Faulkner. Photographed by Robert Surtees. With Juano Hernandez, Claude Jarman, Jr., David Brian, Elizabeth Patterson. (89 mins, B&W, 35mm, From Warner Bros. Classics)

CALIFORNIA TYPEWRITER

DOUG NICHOL (US, 2016)

IN PERSON Doug Nichol, Steve Wasserman, Jeremy Mayer, Herbert Permillion III, and Ken Alexander

Steve Wasserman is publisher and executive director of Heyday Books. Jeremy Mayer is an artist who makes sculptures from disassembled typewriters. Herbert Permillion III and Ken Alexander are typewriter repairmen at California Typewriter.

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. Don DeLillo called the film "pure typewriter heaven. Interviews with Tom Hanks, Sam Shepard, David McCullough and others, all of them tending to hover at times over a manually operated keyboard. . . 'Such an emotional machine,' someone says. . . The family that runs the shop is the heart and soul of the movie."

Photographed by Nichol. (93 mins, Color, Digital, From the filmmaker)

5:45

MEMORIES OF UNDERDEVELOPMENT

TOMÁS GUTIÉRREZ ALEA (CUBA, 1968) DIGITAL RESTORATION

INTRODUCTION Joshua Jelly-Schapiro

Joshua Jelly-Schapiro is the author of Island People: The Caribbean and the World and coeditor of Nonstop Metropolis: A New York City Atlas.

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

Written by Gutiérrez Alea, Edmundo Desnoes, based on the novel by Desnoes. Photographed by Ramón Suárez. With Sergio Corrieri, Daisy Granados, Esilda Núñez, Omar Valdés. (97 mins, In Spanish with English subtitles, B&W, DCP, From Janus Films)

8:30



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SAMURAI REBELLION

TOSHIRO MIFUNE

SCREEN ICON

The release of Steven Okazaki's *Mifune: The Last Samurai* provides a welcome occasion to bring some of the great actor's iconic performances to the big screen. In a career that spanned nearly fifty years, Toshiro Mifune (1920–1997) appeared in scores of movies, but it was his films with director Akira Kurosawa that made him an international icon. Mifune's early performance as the tubercular gangster in *Drunken Angel* brought acclaim to both men and resulted in one of the most enduring and significant actor/director relationships in the history of cinema.

Kurosawa became aware of Mifune at the Toho studios, where Mifune landed after World War II to find work as a camera operator but instead auditioned and was hired as an actor: one of Toho's "new faces." Kurosawa, well known as a perfectionist who controlled every aspect of his films, admired Mifune's sense of timing, subtlety, and speed, remarking in his autobiography that an "ordinary Japanese actor might need ten feet of film to get across an impression; Mifune needed only three." So he loosened his reins on the actor and allowed Mifune to develop and shape his roles as he wished. Mifune's characters explored every nuance of resistance and rebellion: from wild exuberance in *Rashomon*, through comic critique in *Seven Samurai*, to stoic determination in *Stray Dog* and *The Bad Sleep Well*. Indeed, Mifune's performances display a precise physical language in which every gesture, glance, twitch, and shrug suggests volumes, imbuing his characters with veracity and inimitable elemental energy.

Kate MacKay, Associate Film Curator

THURSDAY / 6.15.17

RASHOMON

AKIRA KUROSAWA (JAPAN, 1950) ARCHIVAL PRINT

REPEATS SUNDAY / 6.25.17

The film that opened the world's eyes to Japanese cinema, *Rashomon* is famous for telling the story of a brutal encounter in the woods outside Kyoto—a samurai and his wife are stopped by a bandit, the wife raped, the husband killed—from the perspectives of all the participants and witnesses. What is amazing is that this film about storytelling is also a kind of pure cinema: between Kurosawa's instinctual direction and Kazuo Miyagawa's virtuoso camera, there is almost no need for words. Standing out among a stellar cast is Mifune's bug-bitten bandit, his antics a foil for surprising, even confusing, depths. JUDY BLOCH

Written by Kurosawa, Shinobu Hashimoto. Photographed by Kazuo Miyagawa. With Toshiro Mifune, Masayuki Mori, Machiko Kyo, Takashi Shimura. (88 mins, In Japanese with English subtitles, B&W, 35mm, From Academy Film Archive, permission Janus Films)

SATURDAY / 6.17.17

DRUNKEN ANGEL

AKIRA KUROSAWA (JAPAN, 1948)

(*Yoidore tenshi*). *Drunken Angel* is a masterful gangster film, evoking the sinister shadows of American film noir and depicting with compassion the devalued life of underworld characters. It is, moreover, a perfect, poetic allegory of postwar Japan; the malaise of a society ravaged by war is symbolized by the Tokyo slum where the samaritan Dr. Sanada (Takashi Shimura) runs a neighborhood medical clinic. When an arrogant hoodlum (Mifune) is discovered to be tubercular, the two become locked in a struggle of mutual loathing and grudging respect. Mifune's astounding performance led Kurosawa to alter the script midway: "I decided to turn him loose," he said. JUDY BLOCH

Written by Keinosuke Uekusa, Kurosawa. Photographed by Takeo Ito. With Takashi Shimura, Toshiro Mifune, Reizaburo Yamamoto, Michiyo Kogure. (98 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 6.18.17

THE HIDDEN FORTRESS

AKIRA KUROSAWA (JAPAN, 1958)

REPEATS FRIDAY / 6.30.17

(*Kakushi toride no san-akunin*, a.k.a. *Three Bad Men in a Hidden Fortress*). Kurosawa combined the conventional Japanese period film with fairy-tale elements to produce an energetic and brilliant farce. Mifune manages to be both heroic and self-mocking in his role as a most unorthodox and loyal retainer to a now defeated lord, attempting to escape with his princess charge into safe territory. They are joined by two comical farmers who alternately help and hinder their efforts. (If all this sounds strangely familiar, that may be because George Lucas borrowed heavily from *The Hidden Fortress* in making *Star Wars*.) "It is as though Buñuel had made *The Mark of Zorro*," Donald Richie wrote.

Written by Kurosawa, Hideo Oguni, et al. Photographed by Ichio Yamazaki. With Toshiro Mifune, Misa Uehara, Takashi Shimura, Susumu Fujita. (134 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

WEDNESDAY / 6.21.17

STRAY DOG

AKIRA KUROSAWA (JAPAN, 1949)

(*Nora inu*). On a crowded bus in teeming Tokyo, rookie policeman Murakami (Mifune) has his gun swiped. Fearful of losing his job—a cop without a job is a modern-day *ronin*—he embarks on a desperate search for the pickpocket. Murakami becomes a lone pilgrim in an underworld seething in the heat of summer and the crush of postwar shortages, rendered divinely hellish by Kurosawa's odd-angled lensing and staccato editing. More than a hardboiled thriller (Kurosawa acknowledged his debt to French crime novelist Georges Simenon), *Stray Dog* is a Dostoyevskian saga of guilt, and expiation, by association. JUDY BLOCH

Written by Ryuzo Kikushima, Kurosawa. Photographed by Asakazu Nakai. With Toshiro Mifune, Takashi Shimura, Isao Kimura, Keiko Awaji. (122 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)



- 1 *Rashomon*, 6.15.17, 6.25.17
- 2 *Seven Samurai*, 6.23.17, 7.2.17
- 3 *Stray Dog*, 6.21.17
- 4 *Mifune: The Last Samurai*, 7.6.17
- 5 *I Live in Fear*, 7.8.17

FRIDAY / 6.23.17

SEVEN SAMURAI

AKIRA KUROSAWA (JAPAN, 1954)

REPEATS SUNDAY / 7.2.17

(*Shichinin no samurai*). For “the finest Japanese film ever made” (Donald Richie), and a staple of nearly every top-ten film list ever made, *Seven Samurai* has a surprisingly familiar plot: a handful of strangers band together to protect helpless farmers from bandits. Often imitated (see *The Magnificent Seven*, *The Wild Bunch*, et al.), it’s still unmatched, and seeing it on the big screen shows why: the controlled chaos and limitless roar of epic battle scenes, framed against crystalline, miniature moments of retrospection and nature. And, of course, there’s Mifune as the manic seventh samurai, all coiled rage and uncouth rebellion. JASON SANDERS

Written by Kurosawa, Shinobu Hashimoto, Hideo Oguni. Photographed by Asakazu Nakai. With Toshiro Mifune, Takashi Shimura, Yoshio Inaba, Seiji Miyaguchi. (208 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 6.25.17

RASHOMON

AKIRA KUROSAWA (JAPAN, 1950)

SEE THURSDAY / 6.15.17

FRIDAY / 6.30.17

THE HIDDEN FORTRESS

AKIRA KUROSAWA (JAPAN, 1958)

SEE SUNDAY / 6.18.17

SUNDAY / 7.2.17

SEVEN SAMURAI

AKIRA KUROSAWA (JAPAN, 1954)

SEE FRIDAY / 6.23.17

7:00

THURSDAY / 7.6.17

MIFUNE: THE LAST SAMURAI

STEVEN OKAZAKI (US, 2016)

IN PERSON Steven Okazaki

Academy Award-winning Bay Area filmmaker Steven Okazaki pays tribute to the life and talents of one of the greatest actors of all time in this supremely entertaining documentary. First presenting a loose history of the samurai film, *Mifune* soon dives into the personal history and public genius of the influential, ferociously charismatic actor, from humble beginnings in Manchuria to raw talent and, eventually, global superstar and sex symbol. Narrated by Keanu Reeves and capturing tributes from a roll-call of Japanese and American movie talent including Martin Scorsese, Steven Spielberg, and Koji Yakusho, *Mifune* showcases the man, the actor, and the legacy. JASON SANDERS

Written by Okazaki, Stuart Galbraith IV. Photographed by Tohru Hina, Yasuyuki Ishikawa. (80 mins, In English and Japanese with English subtitles, Color, DCP, From Strand Releasing)

SATURDAY / 7.8.17

I LIVE IN FEAR

AKIRA KUROSAWA (JAPAN, 1955)

(*Ikimono no kiroku*, a.k.a. *Record of a Living Being*). Made shortly after the first H-bomb tests in the Pacific caused renewed fear in Japan of nuclear war, this film has only grown in relevance. It also remains a remarkable testament to the versatility and daring of Mifune, who at the age of thirty-five took on the role of a crusty, eccentric, King Lear-like patriarch, Nakajima, who attempts to sell his small foundry and move to Brazil, out of range of the nuclear holocaust he envisions as imminent. His family, though, imagines him insane. Mifune’s performance is so transformative that “even hardened film buffs fail to recognize him” (Film Forum).

Written by Kurosawa, Shinobu Hashimoto, Hideo Oguni. Photographed by Asakazu Nakai. With Toshiro Mifune, Eiko Miyoshi, Haruko Togo, Masao Shimizu. (100 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

7:00

WEDNESDAY / 7.12.17

THRONE OF BLOOD

AKIRA KUROSAWA (JAPAN, 1957)

(*Kumonosujō*). 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. Mifune brings his *Macbeth* to life with a concentrated physicality, using every gesture and glance to become a man possessed, then destroyed, by a dream of power. His look of terror during the penultimate scene might be traced to more than acting: Kurosawa had an archery squad shoot real arrows at him. 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)

THURSDAY / 7.20.17

THE BAD SLEEP WELL

AKIRA KUROSAWA (JAPAN, 1960)

(*Warui yatsu hodo yoku nemuru*). Mifune plays against type as the outwardly mild-mannered, tightly coiffed secretary of a monstrously large (and monstrously evil) corporation in Kurosawa’s revenge melodrama. Busy for too many years harvesting the profits of their corruption, lawlessness, and greed, the presidents and policy wonks of a government housing corporation are about to meet their match, and possibly worse, in the form of an unknown mole. A brilliant, and highly filmic, drama set against a political background of intrigue, it has been described as “Enron meets *Hamlet*” (Film Forum); Francis Ford Coppola called it “better than Shakespeare.”

Written by Kurosawa, Hideo Oguni, Eijiro Hisaita, Ryuzo Kikushima, Shinobu Hashimoto. Photographed by Yuzuru Aizawa. With Toshiro Mifune, Takeshi Kato, Masayuki Mori, Takashi Shimura. (148 mins, In Japanese with English subtitles, B&W, “Scope, 35mm, From Janus Films)

8:30

7:00

6:30

SATURDAY / 7.22.17

YOJIMBO

AKIRA KUROSAWA (JAPAN, 1961)

BAMPFA STUDENT COMMITTEE PICK

INTRODUCTION Steven Okazaki

REPEATS WEDNESDAY / 8.2.17 (WITHOUT INTRODUCTION)

In one of his best-known roles, Mifune plays the boisterous, amoral *ronin* simply called Sanjuro (“Thirty Years Old”). When Sanjuro wanders into a town terrorized by two factions, he decides to make a fistful of *ryo*—and have a little fun. Hiring himself first to one group, then the other, he eventually encourages them to kill each other off. Alluding to Japan’s own “gold rush” in the passing from feudal to capitalist society, *Yojimbo* was inspired by the American Western and combines its best elements—a remarkable authenticity, finely drawn characters, brilliant comedy, superb editing, and exquisite widescreen cinematography. JUDY BLOCH

Written by Ryuzo Kikushima, Kurosawa. Photographed by Kazuo Miyagawa. With Toshiro Mifune, Eijiro Tono, Kamatari Fujiwara, Takashi Shimura. (110 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

WEDNESDAY / 7.26.17

HIGH AND LOW

AKIRA KUROSAWA (JAPAN, 1963)

REPEATS THURSDAY / 8.24.17

(*Tengoku to jigoku*, a.k.a. *Heaven and Hell, The Ransom*). Kurosawa’s adaptation of an American detective novel is both a superb, suspenseful thriller, and a Dostoyevskian metaphysical probe into the ambiguities of guilt and innocence. In one of his finest performances, Mifune portrays a wealthy executive who must pay ransom for the release of his chauffeur’s son when the boy is mistaken for his son by a kidnapper. Kurosawa creates a constant, often ironic interplay between high and low, heaven and hell, presenting the case from the perspective of the wealthy man’s hilltop home, then from the kidnapper’s realm below. JUDY BLOCH

8:15

Written by Kurosawa, Hideo Oguni, et al., based on the novel *King’s Ransom* by Ed McBain. Photographed by Asakazu Nakai, Takao Saito. With Toshiro Mifune, Kyoko Kagawa, Tsutomu Yamazaki, Tatsuya Nakadai. (143 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

FRIDAY / 7.28.17

SANJURO

AKIRA KUROSAWA (JAPAN, 1962)

(*Tsubaki Sanjuro*). This sequel to *Yojimbo* finds Kurosawa with tongue firmly in cheek as he and Mifune live up the samurai plotline with a welcome dose of satire and some pointed digs at “the way of the warrior.” Mifune’s Sanjuro is a wandering, remarkably un-noble samurai just looking for a place to sleep and drink (not necessarily in that order), but unfortunately not even he can ignore the plight of several hopelessly naive, incompetent youngsters battling corrupt forces. Mifune plays Sanjuro like Bogart would a reluctant Robin Hood, cool and coiled, his interest piqued only when there’s sake or women involved. JASON SANDERS

Written by Ryuzo Kikushima, Hideo Oguni, Kurosawa, based on the novel by Shugoro Yamamoto. Photographed by Fukuzo Koizumi. With Toshiro Mifune, Tatsuya Nakadai, Yuzo Kayama, Takashi Shimura. (96 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films)

WEDNESDAY / 8.2.17

YOJIMBO

AKIRA KUROSAWA (JAPAN, 1961)

SEE SATURDAY / 7.22.17

FRIDAY / 8.18.17

SAMURAI REBELLION

MASAKI KOBAYASHI (JAPAN, 1967)

REPEATS WEDNESDAY / 8.30.17

(*Joiuchi*). “Rebellion” is the fitting original title of this relentless social portrait of those who demand subservience, and those who have had enough. A magisterial Mifune slow-burns his way through the role of dutiful samurai Sasahara—browbeaten by his wife, dominated by his lord—whose attempts to be

a “good servant” are about to end. “You retreat, and retreat,” says a friend (Tatsuya Nakadai), “until finally you attack.” All fine geometric lines, confined castle spaces, and neatly sculpted patterns of order, *Samurai Rebellion* finally rebels and, like Sasahara, attacks. Effective or not, it is the act of rebellion, Kobayashi implies, that matters. JASON SANDERS

Written by Shinobu Hashimoto, from a story by Yasuhiko Takiguchi. Photographed by Kazuo Yamada. With Toshiro Mifune, Yoko Tsukasa, Go Kato, Tatsuya Nakadai. (121 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films)

THURSDAY / 8.24.17

HIGH AND LOW

AKIRA KUROSAWA (JAPAN, 1963)

SEE WEDNESDAY / 7.26.17

WEDNESDAY / 8.30.17

SAMURAI REBELLION

MASAKI KOBAYASHI (JAPAN, 1967)

SEE FRIDAY / 8.18.17

- 6 *Throne of Blood*, 7.12.17
- 7 *Yojimbo*, 7.22.17, 8.2.17
- 8 *High and Low*, 7.26.17, 8.24.17





TERENCE DAVIES

CINEMA, MEMORY, EMOTION

BAMPFA presents a selection of British writer/director Terence Davies's films upon the release of his masterful *A Quiet Passion*, about the life of American poet Emily Dickinson. Highly regarded for his personal approach to filmmaking, Davies has persistently explored themes of memory, religion, emotion, and human experience. Perhaps not surprisingly, he has been described as a Proustian director. Formally, Davies works closely with his art director and cinematographer to get the right look for his period dramas. *Distant Voices, Still Lives* and *The Long Day Closes* are two early films that established his reputation for creating nuance on screen. *Of Time and the City*, a third film about Davies's hometown of Liverpool, literally brings the filmmaker's own voice to the foreground: Davies narrates his autobiographical work, which mirrors personal memories and emotions with a portrait of the city between 1945 and 1973. In *A Quiet Passion*, Davies sensitively recreates Emily Dickinson's home life, the closeness she had with her family, and her reclusive existence as a prolific poet whose genius went unrecognized in her lifetime. True to form, Davies captures the wit and intellectual spirit of Dickinson with his erudite dialogue and his direction of Cynthia Nixon in the lead role.

Susan Oxtoby, Senior Film Curator

1 / 2

SATURDAY / 8.19.17

A QUIET PASSION

TERENCE DAVIES (UK, 2016)

REPEATS WEDNESDAY / 8.23.17 & SUNDAY / 8.27.17

"An absolute drop-dead masterwork." RICHARD BRODY,
THE NEW YORKER

Relating the life of Emily Dickinson, Davies imbues the simple structure of the biopic with the elliptical intensity of poetry. Cynthia Nixon conveys ferocious intelligence and unexpected warmth in her portrayal of the quietly radical poet, who moves through a life of attachments, losses, and private striving toward an urgent confrontation with eternity—all while embedded deep within her family circle in nineteenth-century Amherst, Massachusetts. Davies is above all an artist of interiors. In formal tableaux and lingering pans around lamplight rooms, he depicts Dickinson's domestic world, and the world of her relentlessly searching mind, with characteristic tenderness and precision. JULIET CLARK

Written by Davies. Photographed by Florian Hoffmeister. With Cynthia Nixon, Jennifer Ehle, Duncan Duff, Keith Carradine. (124 mins, Color, 'Scope, DCP, From Music Box Films)

SUNDAY / 8.20.17

DISTANT VOICES, STILL LIVES

TERENCE DAVIES (UK, 1988)

Liverpool has an unusual gravity. Witness Davies's richly detailed portrait of working-class life and you'll feel the extreme pull of the Liverpudlian past. It's an homage to (and a forgiveness of) the daily trepidations of growing up in a brute household, ruled over by a stern father (the grand Pete Postlethwaite) and a doting mum (Freda Dowie). Davies, who won the Critics' Prize at Cannes for this extraordinary film, regains the past through remembered moments seamlessly entwined in a web of fervent associations. Swinging between joyful weddings and melancholic funerals like the end points of a pendulum, *Distant Voices, Still Lives* recalls a very human time. STEVE SEID

Written by Davies. Photographed by William Diver, Patrick Duval. With Freda Dowie, Pete Postlethwaite, Angela Walsh, Dean Williams. (84 mins, Color, DCP, From BFI Distribution, permission Swank)

1 *A Quiet Passion*, 8.19.17, 8.23.17, 8.27.17

2 *Distant Voices, Still Lives*, 8.20.17

WEDNESDAY / 8.23.17

A QUIET PASSION

TERENCE DAVIES (UK, 2016)

SEE SATURDAY / 8.19.17

FRIDAY / 8.25.17

OF TIME AND THE CITY

TERENCE DAVIES (UK, 2008)

A lyrical cinepoem about Davies's hometown of Liverpool from 1945 to 1973, *Of Time and the City* taps many of the themes from his earlier narrative films—Catholicism, homosexuality, violence, death, loss, childhood, and the glory of cinema. Davies narrates the film; his reflections and emotive delivery are laced with candor and irony and mixed with favorite lines by other writers and poets. The visual imagery includes archival footage of Liverpool, its civic buildings and row houses, and the hardworking souls of the city. "Working with the most basic and most ethereal of cinematic materials—time and memory—Mr. Davies has devised a mosaic-like film language" (Dennis Lim, *New York Times*).

Written by Davies. Photographed by Tim Pollard. (74 mins, Color, 35mm, From Strand Releasing)

SATURDAY / 8.26.17

THE LONG DAY CLOSES

TERENCE DAVIES (UK, 1992)

"The music of the years gone by": with Nat "King" Cole singing "Stardust" while the camera slowly moves past tattered movie posters and down a dim studio street, Davies ushers us gently, lovingly into another world. This is a land of music and shadows and light, also known as 1956 Liverpool, where a boy gazes through windows and dreams of pictures. *The Long Day Closes* maps some of the same autobiographical terrain as Davies's earlier work, but the subject of the film is not so much the events of a life as the drama of consciousness. Davies unites the textures of cinema with those of memory. JULIET CLARK

Written by Davies. Photographed by Michael Coulter. With Marjorie Yates, Leigh McCormack, Anthony Watson, Nicholas Lamont. (85 mins, Color, 35mm, From BFI National Archive)

SUNDAY / 8.27.17

A QUIET PASSION

TERENCE DAVIES (UK, 2016)

SEE SATURDAY / 8.19.17

SUMMER REPERTORY BAMPFA STYLE

Drawn largely from the BAMPFA collection, this varied selection showcases the international and historical breadth of our holdings. It features such classics as Luis Buñuel's masterful *Los Olvidados*, an acclaimed work set in the slums of Mexico City that has been named to UNESCO's Memory of the World Registry; Soviet avant-garde landmark *The New Babylon*, which will be shown with its original Shostakovich score; Sergei Paradjanov's Ukrainian folkloric ode *Shadows of Our Forgotten Ancestors*; and the lyrical *The First Teacher*, directed by Andrei Konchalovsky and filmed in Kyrgyzstan. We also present two recent additions to our film collection: Kelly Reichardt's formalist Western *Meek's Cutoff* and Lech Majewski's *The Mill and the Cross*, a creative interpretation of a Bruegel painting.

Rounding out the series are two nonfiction films sourced from distributors: a new documentary made for European television, *The End of the Ottoman Empire*, that considers the historical relationship of the former empire to the nations that exist in that region today; and the wonderfully visual *Antonio Gaudí*, a film poem to the Catalan architect's spectacular vision. **Summer Repertory, BAMPFA Style** offers works that are unlikely to appear at your neighborhood cinema, unless of course you make the Barbro Osher Theater your home this summer.

Susan Oxtoby, Senior Film Curator



1 / 2 / 3 / 4 / 5

FRIDAY / 6.9.17

LOS OLVIDADOS

LUIS BUÑUEL (MEXICO, 1950) BAMPFA COLLECTION PRINT

REPEATS FRIDAY / 6.16.17

(*The Young and the Damned*). With love but without pity, Luis Buñuel unfolds the story of a gang of slum kids who become delinquents as a defense against poverty, lack of affection, and the cruelty of police and pederasts on the city streets. In the characters of Jaibo, the gang leader, and Pedro, his naive victim, Buñuel makes a subtle distinction between corruption and delinquency. Here, as elsewhere, cinematographer Gabriel Figueroa gave form to Buñuel's wicked humor, simply by exerting his unflinching eye for detail. Buñuel: "There is nothing imagined in this film; it is all merely true." JUDY BLOCH

Written by Buñuel, Luis Alcoriza. Photographed by Gabriel Figueroa. With Alfonso Mejía, Roberto Cobo, Estela Inda, Miguel Inclán. (88 mins, In Spanish with English subtitles, B&W, 35mm, BAMPFA collection, permission Kino Lorber)

SATURDAY / 6.10.17

MEEK'S CUTOFF

KELLY REICHARDT (US, 2010) BAMPFA COLLECTION PRINT

REPEATS WEDNESDAY / 6.14.17

Meek's Cutoff, from acclaimed director Kelly Reichardt (*Wendy and Lucy*, *Old Joy*), is a stark and poetic Western set in 1845, the earliest days of the treacherous Oregon Trail. A wagon train of three families has hired mountain man Stephen Meek to guide them over the Cascade Mountains. "Over and over this movie does things differently than other movies. Kelly Reichardt is brave and stubborn. Like the characters in her film, she's determined to find her way to beautiful, sustaining new territories and she knows she can only rely on her own instincts and judgment to figure out, moment by moment, how to get there" (Richard Hell).

Written by Jonathan Raymond. Photographed by Christopher Blauvelt. With Michelle Williams, Bruce Greenwood, Will Patton, Zoe Kazan. (104 mins, Color, 35mm, BAMPFA collection, permission Oscilloscope Laboratories)

WEDNESDAY / 6.14.17

MEEK'S CUTOFF

KELLY REICHARDT (US, 2010)

SEE SATURDAY / 6.10.17

FRIDAY / 6.16.17

LOS OLVIDADOS

LUIS BUÑUEL (MEXICO, 1950)

SEE FRIDAY / 6.9.17

SUNDAY / 7.16.17

THE FIRST TEACHER

ANDREI KONCHALOVSKY (USSR, 1966) BAMPFA COLLECTION PRINT

REPEATS SATURDAY / 7.29.17

(*Pervyy uchitel*). 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. Konchalovsky, the grandson of Russian avant-garde painter Pyotr Konchalovsky, appears as an interview subject in *Revolution: New Art for a New World* (see **Limited Engagements**, p. 31).

Written by Chinghiz Aitmatov, Boris Dobrodejev, 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)

SATURDAY / 7.22.17

THE END OF THE OTTOMAN EMPIRE

MATHILDE DAMOISEL (FRANCE/SWITZERLAND, 2016)

REPEATS SUNDAY / 7.23.17

Produced for Arte Television, 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.

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



SUNDAY / 7.23.17

THE END OF THE OTTOMAN EMPIRE

4:30

MATHILDE DAMOISEL (FRANCE/SWITZERLAND, 2016)

SEE SATURDAY / 7.22.17

SATURDAY / 7.29.17

THE FIRST TEACHER

6:00

ANDREI KONCHALOVSKY (USSR, 1966)

SEE SUNDAY / 7.16.17

SUNDAY / 7.30.17

THE MILL AND THE CROSS

5:00

LECH MAJEWSKI (POLAND/SWEDEN, 2010)

BAMPFA COLLECTION PRINT

(*Młyn i krzyż*). In his wonderfully creative cinematic interpretation of Pieter Bruegel the Elder's masterpiece *The Way to Calvary* (at the Kunsthistorisches Museum in Vienna), director Lech Majewski utilizes film and computer technologies to create a multilayered world of sixteenth-century Flanders under the brutal Spanish occupation. Majewski goes "inside a masterpiece, and [creates] a new one in *The Mill and the Cross*—an extraordinary example of both art-historical examination and CGI as a passport to unknown lands" (Nick Pinkerton, *Village Voice*). Featuring Rutger Hauer as Bruegel, Michael York as his patron, and Charlotte Rampling as the Virgin Mary.

Written by Majewski, Michael Francis Gibson, based on a book by Gibson. Photographed by Majewski, Adam Sikora. With Rutger Hauer, Michael York, Charlotte Rampling, Joanna Litwin. (92 mins, In English and Flemish with English subtitles, Color, 35mm, BAMPFA collection, permission Kino Lorber)

SUNDAY / 8.6.17

THE NEW BABYLON

5:00

GRIGORI KOZINTSEV, LEONID TRAUBERG (USSR, 1929)

BAMPFA COLLECTION PRINT

REPEATS THURSDAY / 8.10.17

"One of the finest achievements of the Soviet silent period."

IAN CHRISTIE

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

Written by Kozintsev, Trauberg. Photographed by Andrei Moskvina, E. Mikhailov. With Elena Kuzmina, Pyotr Sobolevsky, David Gutman, Sophie Magarill. (85 mins, Silent with music track, Russian intertitles with English subtitles, B&W, 35mm, BAMPFA collection)

WEDNESDAY / 8.9.17

SHADOWS OF OUR FORGOTTEN ANCESTORS

7:00

SERGEI PARADJANOV (USSR, 1964) BAMPFA COLLECTION PRINT

(*Tini zabutikh predkiv*). With this gorgeous picture set among a small Ukrainian sect, Sergei Paradjanov "was the first to indicate the degree to which folklore and local artistic tradition could once again become a source of visual wealth in Soviet national cinema. In the beautiful but fierce Carpathian Mountains, an environment of overwhelming Christian-pagan rituals, demonology, and constant struggle with overpowering elements, a story of love unfolds. Adopting the great master Dovzhenko's use of symbolism and metaphor, and his lyric photography, Paradjanov adds a dynamically active camera suited to the requirements of his energetic and temperamental character" (Yvette Biro).

Written by Ivan Chendei, Paradjanov, based on the novel *Wild Horses of Fire* by M. Kotsiubinsky and on Western Ukrainian folklore. Photographed by Yuri Ilyenko. With Ivan Nikolaichuk, Larisa Kadochnikova, Tatiana Bestaeva, Spartak Bagashvili. (92 mins, In Ukrainian with English subtitles, Color, 35mm, BAMPFA collection, permission Kino Lorber)

THURSDAY / 8.10.17

THE NEW BABYLON

7:00

GRIGORI KOZINTSEV, LEONID TRAUBERG (USSR, 1929)

SEE SUNDAY / 8.6.17

FRIDAY / 8.18.17

ANTONIO GAUDÍ

6:30

HIROSHI TESHIGAHARA (JAPAN, 1985)

REPEATS SUNDAY / 8.27.17

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)

SUNDAY / 8.27.17

ANTONIO GAUDÍ

5:00

HIROSHI TESHIGAHARA (JAPAN, 1985)

SEE FRIDAY / 8.18.17

- 1 *Meek's Cutoff*, 6.10.17, 6.14.17
- 2 *Shadows of Our Forgotten Ancestors*, 8.9.17
- 3 *The Mill and the Cross*, 7.30.17
- 4 *Antonio Gaudí*, 8.18.17, 8.27.17
- 5 *Los Olvidados*, 6.9.17, 6.16.17



1 / 2 / 3 / 4 / 5

WOMEN'S TROUBLES: THE FILMS OF PEDRO ALMODÓVAR

"Almodóvar's films find humor and beauty in female hardship." MANUEL BETANCOURT

"All I have that's real are my feelings."
AGRADO (ANTONIA SAN JUAN) IN *ALL ABOUT MY MOTHER*

Emerging from the epicenter of the post-Franco Madrid counterculture known as *La Movida Madrileña*, Pedro Almodóvar's films exuberantly resurrect all that was oppressed, threatened, or destroyed during four decades of fascist governance in Spain. From a young age Almodóvar was entranced both by cinema and by the way acting seemed to be an innate skill for the women around him. "Life is filled with these miniature plays, scenarios, where people are forced to act or fake, and women are naturally born actresses," Almodóvar has said; as a child he observed that "through their lies [women] managed to avoid more than one tragedy." Unlike the women of his childhood, however, Almodóvar's characters are never destined to avoid tragedy but must, and do, learn to survive it. As brilliantly performed by Carmen Maura, Penélope Cruz, Gael García Bernal, and many others, his protagonists face their trials with passion, practicality, and camaraderie, and although romance is almost always doomed to fail, loyal friends will always lend a hand. Spontaneous solidarity between women (and men who live as women) is the poignant and comic core of Almodóvar's stories. His films channel the melodrama of Douglas Sirk and Max Ophuls, the rigor of Alfred Hitchcock, and the surrealism of Luis Buñuel, all rendered in a supersaturated pop palette with a cast of characters as colorful as the mise-en-scène itself. Roger Ebert describes Almodóvar's films as "a struggle between real and fake heartbreak—between tragedy and soap opera." While the settings are contrived, the films and the feelings represented always ring true.

Kate MacKay, Associate Film Curator

THURSDAY / 7.27.17

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

7:00

PEDRO ALMODÓVAR (SPAIN, 1988)

(*Mujeres al borde de un ataque de nervios*). Longtime Almodóvar icon Carmen Maura is but one of many women on the verge in Almodóvar's international breakthrough, a riotous blend of screwball comedy, fifties melodramas, Spanish soap operas, and high-eighties fashion that's "as crowd-pleasing as it is color-coordinated" (J. Hoberman). Brokenhearted and breaking down, Pepa (Maura) must deal with a parade of similarly unhinged characters who assemble in her pastel-walled, brightly decorated Madrid flat (shot like something from a Rock Hudson/Doris Day film). Feminist lawyers, terrorists, clueless cops, and a young Antonio Banderas amplify the madness in this "brilliantly funny, sensual, and glittering celebration of women" (David Denby). JASON SANDERS

Written by Almodóvar. Photographed by José Luis Alcaine. With Carmen Maura, Antonio Banderas, Julieta Serrano, Maria Barranco. (88 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)

SATURDAY / 8.5.17

JULIETA

8:15

PEDRO ALMODÓVAR (SPAIN, 2016)

Based on three stories by Alice Munro, Almodóvar's most recent film finds the great director in an autumnal mood, stripping away his more manic and surreal touches to linger instead on intimacy and solitude in a mother's life. With a successful career and attentive lover, the middle-aged Julieta (Emma Suárez) still has a sorrow she cannot share. An unexpected letter triggers a breakdown, and an emotional journey back to a past filled with both love and loss. Combining Munro's muted minimalism with Almodóvar's more expansive aesthetic, *Julieta* is "a haunting and hypnotic tribute to both their talents" (*Rolling Stone*). JASON SANDERS

Written by Almodóvar, based on stories by Alice Munro. Photographed by Jean-Claude Larriue. With Emma Suárez, Adriana Ugarte, Daniel Grao, Imma Cuesta. (99 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)

SATURDAY / 8.12.17

PEPI, LUCI, BOM, AND OTHER GIRLS LIKE MOM

8:30

PEDRO ALMODÓVAR (SPAIN, 1980)

(*Pepi, Luci, Bom, y otras chicas del montón*). Madrid's nascent punk and gay underground provides the fertile setting of Almodóvar's debut feature, a manic slice of screw-you life that could outshock even early John Waters with its transgressive energy. Swearing vengeance on a rapist cop, "modern girl" Carmen Maura (beginning a collaboration with Almodóvar that would last decades) joins forces with a lesbian punk singer (notorious Mexican-Spanish performer Alaska) and a repressed housewife (Eva Siva). A counterculture *Movida Madrileña* tour across a post-Franco Spain of penis beauty pageants, golden showers, and punk shows, *Pepi* also showcases the female camaraderie and resilience that would become Almodóvar's constant theme. JASON SANDERS

Written by Almodóvar. Photographed by Paco Femenia. With Carmen Maura, Félix Rotaeta, Alaska, Eva Siva. (82 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)

WEDNESDAY / 8.16.17

WHAT HAVE I DONE TO DESERVE THIS?

7:00

PEDRO ALMODÓVAR (SPAIN, 1984)

(*¿Qué he hecho yo para merecer esto?*). An "ordinary" housewife navigates the usual working-class suburban life of deadbeat husbands, mad mothers-in-law, sex-worker neighbors, and child pandering in Almodóvar's taboo-smashing send-up of the social realist drama, redone as crazed, John Waters-like comedy. Whether crushing her husband's head with a ham bone, selling her youngest son to a dentist, or "helping out" the kindly dominatrix next door, Gloria (Carmen Maura) may not be a typical maternal figure, but it's all she can do to survive. One of the eighties' biggest cult hits, *What Have I Done* is "an absolutely wonderful black comedy" (*New York Times*). JASON SANDERS

Written by Almodóvar. Photographed by Ángel Luis Fernández. With Carmen Maura, Luis Hostalot, Verónica Forqué, Juan Martínez. (101 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)



- 1 *All About My Mother*, 8.19.17
- 2 *Bad Education*, 8.26.17
- 3 *Talk to Her*, 8.25.17 (2)
- 4 *Pepi, Luci, Bom, and Other Girls Like Mom*, 8.12.17
- 5 *Women on the Verge of a Nervous Breakdown*, 7.27.17
- 6 *Volver*, 8.31.17
- 7 *Julieta*, 8.5.17

SATURDAY / 8.19.17

ALL ABOUT MY MOTHER

8:30

PEDRO ALMODÓVAR (SPAIN, 1999)

(Todo sobre mi madre). Winner of the 1999 Cannes Best Director prize, this affectionate drama of a mother's compassion serves as Almodóvar's tribute to his two greatest inspirations: women and film. The tragic death of her son impels Manuela (Cecilia Roth) to find her long-missing husband, a trek that leads her across Madrid and Barcelona, and into the path of several women and men (and men who would be women) who need aid. References to such classic heroine-driven films as *All About Eve*, *A Streetcar Named Desire*, and *Opening Night* abound, but what shines above the cinephilia is Almodóvar's love and respect for women's resilience, strength, and splendor. JASON SANDERS

Written by Almodóvar. Photographed by Affonso Beato. With Cecilia Roth, Marisa Paredes, Candela Peña, Penélope Cruz. (101 mins, In Spanish with English subtitles, Color, 35mm, From Sony Pictures Classics)

FRIDAY / 8.25.17

TALK TO HER

8:40

PEDRO ALMODÓVAR (SPAIN, 2002)

(Hable con ella). Almodóvar won an Academy Award for Best Original Screenplay for this 2002 film, a detour for the director in its focus on masculine rather than feminine friendships and its restrained, earnest approach to such bonds. Javier Cámara and Darío Grandinetti star as two men who meet first at a dance performance by Pina Bausch, then in a hospital where each is caring for a woman in a coma. A friendship blossoms, but sorrow may never be far behind them. "Almodóvar's most mature and mysterious movie" (*Newsweek*), *Talk to Her* "combines sensuality, spirituality, and sheer joy in storytelling" (*Time Out*). JASON SANDERS

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

SATURDAY / 8.26.17

BAD EDUCATION

8:30

PEDRO ALMODÓVAR (SPAIN, 2004)

(La mala educación). Gael García Bernal stars in Almodóvar's intricate hybrid of film noir, melodrama, autobiography, and Catholic Church exposé, "which continues Almodóvar's excavation of the deepest emotions that dwell within established film genres" (*New York Times*). Merging separate timelines and stories along with sexual identities, *Bad Education* tracks back from a Madrid scriptwriter's reunion with a former classmate to their Catholic school days, when they first discovered cinema, desire, and—in the form of their priest/teacher—fear. "In accounting for Almodóvar's identity as an artist and man, *Bad Education* comes together like a bold and far-reaching summation of his career to date" (*A.V. Club*). JASON SANDERS

Written by Almodóvar. Photographed by José Luis Alcaine. With Gael García Bernal, Fele Martínez, Daniel Giménez Cacho, Javier Cámara. (106 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)

THURSDAY / 8.31.17

VOLVER

7:00

PEDRO ALMODÓVAR (SPAIN, 2006)

BAMPPFA STUDENT COMMITTEE PICK

A welcome return to Almodóvar's female-powered narratives, *Volver* spotlights a community of strong women striving to overcome the failures or absences of men. The strong-willed Raimunda (Penélope Cruz) and her sister Sole (Lola Dueñas) forge ahead for a better life with little help from the male sex, aided by Raimunda's teen daughter, their aunt, some plucky neighbors, and their long-lost mother (Carmen Maura), who won't let having died years ago stop her. Fantasy, black comedy, murder, and family drama exist equally in a film that "moves beyond camp, into a realm of wise, luxuriant humanism" (*New York Times*). JASON SANDERS

Written by Almodóvar. Photographed by José Luis Alcaine. With Penélope Cruz, Lola Dueñas, Carmen Maura, Blanca Portillo. (121 mins, In Spanish with English subtitles, Color, DCP, From Sony Pictures Classics)



6
7





1 / 2 / 3 / 4 / 5

BAND OF OUTSIDERS: WOMEN CRIME WRITERS

While the mysteries of Agatha Christie and Dorothy Sayers are well known today, the more hardboiled writings of Charlotte Armstrong, Vera Caspary, Dorothy B. Hughes, and Elisabeth Sanxay Holding are not. Their work has recently been rediscovered thanks to Sarah Weinman's anthology *Women Crime Writers: Eight Suspense Novels of the 1940s & 50s*. In dark stories that defy easy categorization, they and other unduly neglected authors probe American society and find troubled marriages, suburban estrangement, and women chafing at traditional roles. Weinman notes: "These women paid attention to details, flaws . . . and situations that men did not. They . . . explore the tyranny wrought by the loneliness and alienation of the domestic sphere." No surprise that such ruptures of domestic bliss spoke to women readers.

While Weinman refers to these stories as "domestic suspense," it was undoubtedly their noir moods that led Hollywood to option many of them. Our series of adaptations of women's writing includes renowned classics and a host of lesser-known gems, all directed by men. But watch for the women's touch: the focus on the home, often fraught with anxiety, exposing women—and sometimes children—to peril; the complexity of women characters whose lives are caught between their desires and society's expectations or who actively seek liberation from restrictive mores; and the relish with which ordinary men's dark impulses are unmasked.

Kathy Geritz, Film Curator

*Sarah Weinman's *Women Crime Writers* is available in the BAMPFA Store; films adapted from novels included in it are indicated with an asterisk in the program notes.

Curated by Kathy Geritz and Judy Bloch, inspired by Sarah Weinman's two-volume set *Women Crime Writers: Eight Suspense Novels of the 1940s & 50s* and *Troubled Daughters, Twisted Wives: Stories from the Trailblazers of Domestic Suspense*. Cosponsored by the Bay Area Book Festival.

THURSDAY / 6.29.17

THE RECKLESS MOMENT

7:00

MAX OPHULS (US, 1949)

*Based on The Blank Wall by Elizabeth Sanxay Holding**

Elizabeth Sanxay Holding, whom Raymond Chandler called "the top suspense writer of them all," wrote *The Blank Wall* (1947) about a wartime wife who starts out hiding cigarettes and ends up hiding a body. Ophuls captures the subtext, as Juliet Clark describes: "*The Reckless Moment* traces the traps of American domesticity with both irony and painful compassion. The plot is set in motion by the accidental killing of Joan Bennett's daughter's unsavory lover, but the film's emotional intensity derives less from this crisis than from the relentlessness of the everyday . . . a condition only sympathetic blackmailer James Mason seems to notice."

Written by Henry Garson, Robert Soderburg. Photographed by Burnett Guffey. With James Mason, Joan Bennett, Geraldine Brooks, Henry O'Neill. (82 mins, B&W, 35mm, From Sony Pictures Entertainment)

SATURDAY / 7.1.17

STRANGERS ON A TRAIN

5:30

ALFRED HITCHCOCK (US, 1951)

BAMPFA STUDENT COMMITTEE PICK

Based on the novel by Patricia Highsmith

For Hitchcock and Patricia Highsmith both, the doppelgänger, the double, is a shark in the murky waters of innocence and culpability. In this Faustian treatment of the transference of guilt, Robert Walker plays the psychopathic sprite Bruno, who empathically makes himself the agent for Farley Granger's unannounced desire to murder his wife. The screenplay, coauthored by Raymond Chandler from Highsmith's 1950 novel, serves up Walker's style of smirking innuendo on a silver tray. In no other Hitchcock film is sexuality so obsessively suffused with black humor; we know that Hitchcock is Bruno's double. JUDY BLOCH

Written by Raymond Chandler, Czenzi Ormonde, Whitfield Cook, Ben Hecht. Photographed by Robert Burks. With Farley Granger, Ruth Roman, Robert Walker, Leo G. Carroll. (103 mins, B&W, 35mm, From Warner Bros. Classics)

PURPLE NOON

8:15

RENÉ CLÉMENT (FRANCE, 1959)

Based on The Talented Mr. Ripley by Patricia Highsmith

(*Au plein soleil*). Clément's adaptation of Patricia Highsmith's 1955 novel is a dazzling sea-blue film noir rehearsing an energetic sort of corruption based on pure cynicism. Alain Delon's Tom Ripley is one of two young Americans on an extended European idle. A cash offer to persuade his companion to return home kindles a fire under Tom's lust for the other's money and mistress; hidden talents emerge as he impersonates his (now dead) friend. As in *Strangers on a Train*, another film about modern anonymity, Highsmith's sense of decadence is merely the erasure, in plain day, of any pretense to morality, or identity. JUDY BLOCH

Written by Clément, Paul Gegauff. Photographed by Henri Decaë. With Alain Delon, Maurice Ronet, Marie Laforêt, Erno Crisa. (115 mins, In French with English subtitles, Color, 35mm, From Janus Films)

WEDNESDAY / 7.5.17

THE BLUE GARDENIA

7:00

FRITZ LANG (US, 1953)

Based on "The Gardenia" by Vera Caspary

Vera Caspary's 1952 story survives mainly in this film's working-girl heart: switchboard operator flatmates Anne Baxter, Ann Sothorn, and Jeff Donnell—only Judy Holliday is missing—wisecrack their way into genuine affection and, importantly, mutual protection. Predatory sketch artist Raymond Burr, cynical newspaperman Richard Conte, even director Fritz Lang might have asked themselves what they were doing in a women's picture if there wasn't a murder involved. But there is. The film takes its name from a nightclub where the signature drink is a "Polynesian pearl diver" and Nat "King" Cole plays piano in rainy film noir L.A. JUDY BLOCH

Written by Charles Hoffman. Photographed by Nicholas Musuraca. With Anne Baxter, Richard Conte, Ann Sothorn, Raymond Burr. (90 mins, B&W, 16mm, From Classic Films [Spain])



- 1 *Purple Noon*, 7.1.17
- 2 *Night Nurse*, 7.13.17
- 3 *Laura*, 7.21.17
- 4 *Strangers on a Train*, 7.1.17
- 5 *The Reckless Moment*, 6.29.17

SUNDAY / 7.9.17

DAISY KENYON

OTTO PREMINGER (US, 1947) STUDIO VAULT PRINT

Based on the novel by Elizabeth Janeway

Feminist Elizabeth Janeway's 1945 novel—set on the cusp of the US entry into World War II—is peopled with characters who are “too God-damn articulate” but make great reading. That’s how Joan Crawford’s Daisy Kenyon comes to be as smart as she is—an amateur psychoanalyst at times—and Henry Fonda’s Pete, “a south by north character,” pessimistic and poetic by turns. Don’t wait for a crime. The melodrama’s noir credentials come from its now-postwar setting, where Daisy’s lover Dana Andrews seeks political redemption and her husband, Pete, a vet’s subtle revenge; and from an unforgiving slash of studio light across Crawford’s never lyin’ eyes. JUDY BLOCH

Written by David Hertz. Photographed by Leon Shamroy. With Joan Crawford, Dana Andrews, Henry Fonda, Ruth Warrick. (99 mins, B&W, 35mm, From Fox Library Services, permission Criterion Pictures, USA)

THURSDAY / 7.13.17

NIGHT NURSE

WILLIAM A. WELLMAN (US, 1931)

Based on the novel by Dora Macy (Grace Perkins)

The pre-Code *Night Nurse*’s feminist credentials announce themselves immediately in a head nurse’s admonition, “The successful nurse is one who keeps her mouth shut.” Tell it to Barbara Stanwyck and Joan Blondell. The distinction between professionalism and ethics is central to *Night Nurse*, which delivers a sharp critique of Hippocratic hypocrisy while also providing plenty of occasions for nurses Stanwyck and Blondell to appear in dishy dishabille. Grace Perkins Oursler, who published the 1930 novel under the name Dora Macy, was the grandmother of artist Tony Oursler.

Written by Oliver H. P. Garrett, Charles Kenyon. Photographed by Barney McGill. With Barbara Stanwyck, Ben Lyon, Joan Blondell, Clark Gable. (73 mins, B&W, 35mm, From Warner Bros. Classics)

6:45

7:00

FRIDAY / 7.21.17

BEDELIA

LANCE COMFORT (UK, 1946) ARCHIVAL PRINT

Based on the novel by Vera Caspary

In a Connecticut house cut off from the city by design and then by snow, the beatific Bedelia “folds egg whites into seasoned yolks” and leaves lipstick scars on her smitten husband. When the snow melts, a trail of dead former spouses leads to their door. The prolific Vera Caspary wrote *Bedelia* (1945), a gothic study of “disordered emotions” in an infantilized wife, as a novel and a play, and went to England for the filming of her screenplay that moves the action to Yorkshire and stars Margaret Lockwood. Like *Laura*, it opens on an oil portrait of its elusive subject. JUDY BLOCH

Written by Vera Caspary, Isadore Goldsmith, Herbert Victor. Photographed by Freddie Young. With Margaret Lockwood, Ian Hunter, Barry K. Barnes, Anne Crawford. (90 mins, B&W, 35mm, From BFI National Archive, permission Cohen Media)

6:30

8:30

LAURA

OTTO PREMINGER (US, 1944)

*Based on the novel by Vera Caspary**

Caspary’s best-known story, *Laura* (1943), is told from multiple viewpoints; character is mystery, and action becomes a question. Preminger’s fluid, probing style replaces the “purp purp” of a cop’s pipe and privileges the audience with unearthing the corrosive layer beneath the sublime surface of Manhattan’s art world. Clifton Webb sets the tone of duplicity as the outwardly cynical, inwardly hysterical columnist Waldo Lydecker, while haunted cop Dana Andrews falls in love with a painted image. As Laura, Gene Tierney is at once ethereal and cunning, like cinema itself, a dream wanting a life of its own. JUDY BLOCH

Written by Jay Dratler, Samuel Hoffenstein, Betty Reinhardt. Photographed by Joseph La Shelle. With Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price. (88 mins, B&W, 35mm, From Criterion Pictures, USA)

SUNDAY / 7.23.17

THE FOOL KILLER

SERVANDO GONZÁLEZ (US, 1965)

Based on the novel by Helen Eustis

(a.k.a. *Violent Journey*). In post-Civil War Tennessee, a young boy (Edward Albert Jr.) escapes abuse at home only to encounter Americana gone berserk, Johnny Appleseed gone to seed, in this eerily faithful rendering of Helen Eustis’s 1954 novel. He finds a “brother” in Milo (Anthony Perkins), a brain-damaged war vet living wild. But the violence the war unleashed, symbolized by the title fantasy, threatens their idyll. The fine Mexican cinematographer Alex Phillips Jr. seeks the American psyche in landscape and zooms in on Perkins’s assets—tenderness and surprise—in this forgotten film well worth rediscovering. JUDY BLOCH

Written by Morton Fine, David Friedkin. Photographed by Alex Phillips Jr. With Edward Albert Jr., Anthony Perkins, Henry Hull, Dana Elkar. (99 mins, B&W, 16mm, BAMPFA collection)

7:00

FRIDAY / 7.28.17

DON’T BOTHER TO KNOCK

ROY WARD BAKER (US, 1952)

*Based on Mischief by Charlotte Armstrong**

Nell, a sullen, suppressed spirit more tempted than temptress, is hired to babysit a suburban brat in a Manhattan hotel. Jed, a pilot on layover, sees Nell as an easy landing and glides over to room 807, a bottle in his pocket. Charlotte Armstrong probably didn’t have Marilyn Monroe in mind when she created Nell (or maybe she did: Nell’s last name is Munro); however, Monroe infuses the character with the vulnerability inherent in Nell’s history of mental illness. Armstrong’s novel *Mischief* (1951) is heavy on parentheses; that’s where the thinking happens, showing that Nell is not the only unstable soul. JUDY BLOCH

Written by Daniel Taradash. Photographed by Lucien Ballard. With Marilyn Monroe, Richard Widmark, Elisha Cook Jr., Anne Bancroft. (76 mins, B&W, 35mm, From Fox Library Services, permission Criterion Pictures, USA)

7:00



7 / 8



FRIDAY / 8.4.17

RIDE THE PINK HORSE

6:30

ROBERT MONTGOMERY (US, 1947)

Based on the novel by Dorothy B. Hughes

When Lucky Gaggin, a luckless veteran played by Robert Montgomery, steps from the interstate bus, he is greeted by a flashing neon sign: “Buenos Dias. Howdy.” The border town, known generically as San Pablo, is an indistinct zone of amalgamated cultures—Mexican Americans, gringos, and local Pueblo Indians—though it bears distinct resemblance to the Santa Fe of Dorothy B. Hughes’s 1946 novel. Director Montgomery creates a claustrophobic space where danger resides in the familiar, the exotic “other” becomes an unexpected ally, and, like the karmic carousel at its center, what goes around comes around. STEVE SEID

Written by Ben Hecht, Charles Lederer. Photographed by Russell Metty. With Robert Montgomery, Andrea King, Thomas Gomez, Rita Conde. (101 mins, B&W, 35mm, From Universal Pictures)

THE HANGED MAN

8:40

DON SIEGEL (US, 1964) NEW PRINT

Based on Ride the Pink Horse by Dorothy B. Hughes

Siegel’s economical, no-nonsense direction in this early made-for-TV movie adaptation of *Ride the Pink Horse* (1946) is exciting in itself and well suited to Hughes’s clipped prose (her “dread dream”). Santa Fe at fiesta is now New Orleans but there’s no magic in Mardi Gras, only masked threat. Robert Culp does his best Robert Ryan, sloughing off aid or empathy in the role of Harry Pace, in town to avenge his friend Whitey’s death. Foreign as it is, New Orleans is pretty white; the “other” takes the forms of Cajun culture, Tarot, and Christian Science. With Astrud Gilberto and Stan Getz in performance. JUDY BLOCH

Written by Jack Laird, Stanford Whitmore. Photographed by Bud Thackery. With Robert Culp, Edmond O’Brien, Vera Miles, Norman Fell. (87 mins, with Spanish subtitles, B&W, 35mm, From Classic Films [Spain], permission Universal Pictures)

FRIDAY / 8.11.17

IN A LONELY PLACE

6:30

NICHOLAS RAY (US, 1950) ARCHIVAL PRINT

Based on the novel by Dorothy B. Hughes*

Ray must have been after the corrosive core of doubt and mistrust at the center of Dorothy B. Hughes’s most pathological novel (1947) when he took on Andrew Solt’s terrific adaptation. Hughes’s riveting story about Dix Steele, a serial killer trolling the streets of Los Angeles for women, was discarded like one of the novel’s many victims. Still, this repurposing of Dix (Humphrey Bogart) as a faltering Hollywood scriptwriter with anger management problems churns up the same unsettling suspicions for those around him. Dix falls deeply for his neighbor (Gloria Grahame), and Ray plays his bipolar moods off of each other, a brand of wracked romance that is equal measures love and fear. STEVE SEID

Written by Andrew Solt, adapted by Edmund H. North. Photographed by Burnett Guffey. With Humphrey Bogart, Gloria Grahame, Frank Lovejoy, Art Smith. (94 mins, B&W, 35mm, From Sony Pictures Entertainment)

SUNDAY / 8.13.17

THE BREACH

7:00

CLAUDE CHABROL (FRANCE, 1970)

Based on The Balloon Man by Charlotte Armstrong

(*La rupture*). Chabrol liked Charlotte Armstrong (he based *Merci pour le chocolat* on her as well); like his camera, the women in her women-centered thrillers are off center. At any rate that is how our heroine’s in-laws, the wealthy Regniers, attempt to portray her when she tries to divorce their mentally unstable son. In her rooming house peopled by Tarot-playing biddies and a funny tragedian, Stéphane Audran is being gaslighted by the Regniers’ malign agent. But biddihood proves powerful. Critic Dave Kehr called *The Breach* “Chabrol’s most audacious experiment with narrative form—a modernist reworking of the melodrama.” JUDY BLOCH

Written by Chabrol. Photographed by Jean Rabier. With Stéphane Audran, Jean-Pierre Cassel, Michel Bouquet, Annie Cordy. (111 mins, In French with English subtitles, Color, 16mm, From Institut Français)

THURSDAY / 8.17.17

BAND OF OUTSIDERS

7:00

JEAN-LUC GODARD (FRANCE, 1964) DIGITAL RESTORATION

Based on Fools’ Gold by Dolores Hitchens*

(*Bande à part*). No one’s dancing the Madison in Dolores Hitchens’s *Fools’ Gold* (1958). Godard traded her wind-smacked Pasadena and causeless strivers for the foggy, fluvial Paris suburbs and the existential poetry of “trembling” youth. But he admires the novel’s precise, pitiless prose in countless small ways in his tale of two aspiring thugs, Franz (Sami Frey) and Arthur (Claude Brasseur), who are drawn to the stylized violence of bit players in film noir and the incipient corruptibility of a would-be heroine, fellow night-school student Odile (Anna Karina). They set out to burglarize the villa where Odile works, and reality arrives like a police siren. JUDY BLOCH

Written by Godard. Photographed by Raoul Coutard. With Anna Karina, Sami Frey, Claude Brasseur, Louisa Colpeyn. (97 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)



9

7 *Band of Outsiders*, 8.17.17

8 *In a Lonely Place*, 8.11.17

9 *Daisy Kenyon*, 7.9.17



1 / 2

MELVILLE 100

This year marks the centennial of one of the leading French filmmakers of the postwar period, Jean-Pierre Melville (1917–1973). Melville's films have been held in high esteem by such illustrious directors as Nicholas Ray, Jean-Luc Godard, Alain Resnais, Francesco Rosi, Rainer Werner Fassbinder, Martin Scorsese, John Woo, and Quentin Tarantino. This series, the most extensive presentation of Melville's films in BAMPFA's history, is a chance to see why.

Melville was influenced by all things American: he even changed his name from Grumbach to Melville as an homage to his favorite American author. His love of American cinema was expansive and deep, and he has been credited for translating the best elements of Hollywood classical filmmaking style to French cinema. A World War II veteran, Melville made two powerful films about the French Resistance, the independently produced *The Silence of the Sea* and *Army of Shadows*, that reflect his political roots. His lighthearted *Bob le flambeur* and semi-documentary *Two Men in Manhattan* became instant models for the young filmmakers of the French New Wave. Set during the German Occupation with superb performances by Jean-Paul Belmondo and Emmanuelle Riva, *Léon Morin, Priest* is often compared to Robert Bresson's *Diary of a Country Priest*. Throughout his career, Melville worked with top-notch cinematographers such as Henri Decaë and Pierre Lhomme, and directed actors like Lino Ventura, Simone Signoret, Alain Delon, Catherine Deneuve, and Yves Montand in some of their best performances. Melville's existential thrillers and thoroughly entertaining gangster films, including *Le doulos*, *Le Samouraï*, and *Le cercle rouge*, make for perfect summertime viewing.

Susan Oxtoby, Senior Film Curator

Melville 100 is programmed in partnership with Film Forum, New York. BAMPFA extends its thanks to Bruce Goldstein, Film Forum; Eric di Bernardo, Rialto Pictures; Amélie Garin-Davet, Cultural Services of the French Embassy, New York; the Consulate General of France, San Francisco; and Institut Français, Paris.

THURSDAY / 6.8.17

LE SAMOURAÏ

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1967) IMPORTED PRINT

REPEATS FRIDAY / 6.16.17

Alain Delon gives one of his best performances as "The Samurai," so called in obvious homage to the Japanese masterless *ronin* who answers only to an internalized code of honor. A killer by contract in the world of Paris nightclubs and hidden bosses, he has a polished, chilling method perfectly suited to Melville's own style: economical and elegant, full of dangerous invention. On its American release, the *New Yorker's* Penelope Gilliatt called the film "a sort of meditation on solitude, embodied in a lonely, rigorous mercenary. . . . Cold, masterly, without pathos, and not even particularly sympathetic: it has the noble structure of accuracy."

Written by Melville. Photographed by Henri Decaë. With Alain Delon, Françoise Perier, Nathalie Delon, Cathy Rosier. (109 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Janus Films)

SATURDAY / 6.10.17

ARMY OF SHADOWS

6:00

JEAN-PIERRE MELVILLE (FRANCE, 1969)

REPEATS SUNDAY / 6.25.17

(*L'armée des ombres*). This drama of the French Resistance is Joseph Kessel's novel translated through Melville's personal recollections of the period, and of course his extraordinary cinema technique. Lino Ventura stars as a member of a Resistance unit in the early years of the war, when nobility and recklessness were called for in equal measure. In a marvelous cast, Simone Signoret stands out as a master of disguises—bomb-maker, whore, old woman, collaborationist nurse, and, fatally, mother. Great escapes, intricate plotting, superb suspense in secret acts of courage: following all of Melville's great gangster films, all the experiments in form, here is the original underworld. JUDY BLOCH

Written by Melville, based on the novel by Joseph Kessel. Photographed by Pierre Lhomme. With Lino Ventura, Paul Meurisse, Simone Signoret, Jean-Pierre Cassel. (145 mins, In French with English subtitles, Color, 35mm, From Rialto Pictures)

SUNDAY / 6.11.17

THE SILENCE OF THE SEA

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1949)

IMPORTED PRINT

(*Le silence de la mer*). Melville's first feature is one of the most disturbing and poetic films on the Occupation. In the tradition that would become associated with Bresson, it is a film of interiors and silence, of gazes and time passing. A German officer is billeted in the country with an old man and his niece. They maintain a disdainful silence in the soldier's presence as he sorts aloud through his feelings towards the French, the Occupation, and the niece. These scenes' precise interiority gives a shock to the exterior sequences in which the soldier begins to see the naiveté of his "marriage of our two people." JUDY BLOCH

Written by Melville, based on the novel by Vercors (Jean Bruller). Photographed by Henri Decaë. With Howard Vernon, Nicole Stéphane, Jean-Marie Robain. (88 mins)

PRECEDED BY 24 HEURES DE LA VIE D'UN CLOWN

(Jean-Pierre Melville, France, 1946). Melville's debut short follows a day in the life of a Parisian clown. (18 mins)

Total running time: 106 mins. In French with English subtitles, B&W, DCP, From Institut Français, permission Janus Films

FRIDAY / 6.16.17

LE SAMOURAÏ

8:30

JEAN-PIERRE MELVILLE (FRANCE, 1967)

IMPORTED PRINT

SEE THURSDAY / 6.8.17

1 *Le Samouraï*, 6.8.17, 6.16.17

2 *Army of Shadows*, 6.10.17, 6.25.17

3 / 4 / 5 / 6 / 7

SUNDAY / 6.18.17

LES ENFANTS TERRIBLES

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1950)
IMPORTED PRINT

After seeing *The Silence of the Sea*, Jean Cocteau chose Melville to direct a screen adaptation of his novel *Les enfants terribles*. Melville preserved Cocteau's voice and heart in a film that deeply understands what its characters do not. It is the story of an obsessive love between a brother and sister, isolated in a room intended to defend their union against the world but which instead sends their passion back on them. More an environment than a story, the film moves as in a dream to the pace of poetry, slowed with the weight of its symbolic charge yet electric at every turn. JUDY BLOCH

Written by Melville, Jean Cocteau, from the novel by Cocteau. Photographed by Henri Decaë. Narrated by Cocteau. With Nicole Stéphane, Edouard Dhermitte, Jacques Bernard, Renée Cosima. (105 mins, In French with English subtitles, B&W, 35mm, From BFI, permission Janus Films)

SATURDAY / 6.24.17

BOB LE FLAMBEUR

6:30

JEAN-PIERRE MELVILLE (FRANCE, 1956)

(*Bob the Gambler*). *Bob le flambeur* is Melville's love poem to Paris's Pigalle and its lowlife denizens. It's a gangster film that is turned by Melville's taste for the absurd into what he calls "a comedy of manners," albeit cast in the shades of the pure *policier*. An aging safecracker and compulsive gambler, Bob lives by night and sleeps by day, and thrives on his nostalgia for the prewar gangster milieu. He cruises Paris streets in a big American car dogged by a daring camera, a swinging jazz track, and a cool obsession. Bob's going for the big stakes now: the casino vault in Deauville. JUDY BLOCH

Written by Melville. Photographed by Henri Decaë. With Roger Duchesne, Isabelle Corey, Daniel Cauchy, André Garret. (98 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SUNDAY / 6.25.17

ARMY OF SHADOWS

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1969)

SEE SATURDAY / 6.10.17

WEDNESDAY / 6.28.17

LÉON MORIN, PRIEST

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1961) NEW DIGITAL RESTORATION

REPEATS SUNDAY / 7.16.17

(*Léon Morin, prêtre*). In *Léon Morin, Priest*, Melville took two actors associated with the French New Wave—Jean-Paul Belmondo of *Breathless* and Emmanuelle Riva of *Hiroshima, mon amour*—and, paradoxically, created a film that has more ties to Robert Bresson than to *Bob le flambeur*. Riva is a Communist drawn to a cleric (Belmondo) and, through desire, into an attempt at religious conversion. The spiritual desolation wrought by the Occupation has rarely been so sensitively delineated as in this portrait of a town suddenly exposed to its underlying social disarray. The vigor of Melville's filmmaking gives this contemplative film a thrilling beauty. JUDY BLOCH

Written by Melville, based on the novel by Béatrix Beck. Photographed by Henri Decaë. With Jean-Paul Belmondo, Emmanuelle Riva, Irène Tunc, Nicole Mirel. (130 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

FRIDAY / 7.7.17

LE DEUXIÈME SOUFFLE

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1966) IMPORTED PRINT

(a.k.a. *Second Breath*). Aging gangster Gustave "Gu" Minda escapes from prison into an underworld society of professional thieves, killers, and cops. Invited to participate in a heist, he proves his skills are still intact. But an accusation that he has betrayed his cohorts proves his undoing; only the policeman on the case can clear his name. Honor among thieves, and a bond between the intelligent crook and the smart cop, are identifiable trademarks of the Melville *policier*, as emblematic as the familiar American gangster film conventions he honors. But if there is loyalty, even love, between these men, they are not allowed one luxury: trust. JUDY BLOCH

Written by Melville, based on the novel by José Giovanni. Photographed by Marcel Combes. With Lino Ventura, Paul Meurisse, Raymond Pellegrin, Christine Fabrega. (145 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films)

FRIDAY / 7.14.17

QUAND TU LIRAS CETTE LETTRE

8:30

JEAN-PIERRE MELVILLE (FRANCE/ITALY, 1953)

IMPORTED PRINT

(*When You Read This Letter*). A work-for-hire that Melville took on to fund construction of his future studio, this international coproduction still offers many insights into the director's approach. Louche, virile, immoral, and poor, a preening stud on the French Riviera sets his sights on both an older wealthy woman and a young, naïve teen. Soon a rape sends the girl's sister (a riveting Juliette Greco), a nun, out of the convent and onto a collision course for vengeance—and passion. Lurid in its obsessions and often distasteful in its action, this melodramatic potboiler is ironically Melville's noir-est work, with exquisite deep-focus cinematography and a deadly *homme fatal*. JASON SANDERS

Written by Jacques Deval. Photographed by Henri Alekan. With Juliette Greco, Philippe Lemaire, Yvonne Sanson, Irène Galter. (104 mins, In French with English electronic titles, B&W, 35mm, From Gaumont, permission Rialto Pictures)

SUNDAY / 7.16.17

LÉON MORIN, PRIEST

7:00

SEE WEDNESDAY / 6.28.17

SUNDAY / 7.30.17

TWO MEN IN MANHATTAN

7:00

JEAN-PIERRE MELVILLE (FRANCE, 1959)

(*Deux hommes dans Manhattan*). Before the so-called New Wave, Melville went his own experimental way with this low-budget film set in the heart of the Asphalt Jungle, New York. A French journalist (played by Melville himself) and a photographer follow the story of a missing French diplomat who, it seems, has died in the apartment of his mistress. The journalists can aid the homeland or abet the scandal—or adhere to principle, if one knew what that was. Melville essentially follows his nose in this one, through semi-documentary New York exteriors cunningly cut with French interiors, even working a jazz score into the plot. JUDY BLOCH

Written by Melville. Photographed by Nicolas Hayer, Melville. With Pierre Grasset, Melville, Christiane Eudès, Ginger Hall. (84 mins, In French with English subtitles, B&W, DCP, From Cohen Media)



THURSDAY / 8.3.17

LE DOULOS

JEAN-PIERRE MELVILLE (FRANCE, 1963)

REPEATS SATURDAY / 8.5.17

(The Finger Man). A Melvillean roundabout of ambiguity and betrayal in the underworld: Serge Reggiani is an ex-con who suspects his friend of being a stool pigeon—*un doulos* or finger man in French slang—and shoots him. Enter Jean-Paul Belmondo, the finger man; or is he? The characters, as Melville said, “are all double . . . all false.” But they are all interdependent; no lone samurai need apply, falseness counts, and everyone has a story to recount, at length. All this is played out against a stunningly photographed sub-urban setting of barren expanses, lampposts in the middle of nothingness, a gangster-squatter’s paradise or an existentialist’s dream. JUDY BLOCH

Written by Melville, based on the novel by Pierre Lesou. Photographed by Nicolas Hayer. With Jean-Paul Belmondo, Serge Reggiani, Jean Dessailly, Michel Piccoli. (108 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 8.5.17

LE DOULOS

JEAN-PIERRE MELVILLE (FRANCE, 1963)

SEE THURSDAY / 8.3.17

SUNDAY / 8.6.17

LE CERCLE ROUGE

JEAN-PIERRE MELVILLE (FRANCE, 1970)

(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). Popular French actor André Bourvil is superbly cast against type as the nemesis cop, a straight guy who lives alone with cats (Melville’s). Typical of Melville, the exciting moments in this caper are not the violent ones; the thrill is in the camera, 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. (140 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)

SATURDAY / 8.12.17

UN FLIC

JEAN-PIERRE MELVILLE (FRANCE, 1972)

(a.k.a. *A Dirty Cop*). Alain Delon, Catherine Deneuve, and Richard Crenna star in Melville’s last feature, a consummate cops-and-robbers tale of remarkable set pieces and an even more remarkable sense of nihilism. A windswept seaside bank robbery, a hospital breakout, a giddily ludicrous train heist: Melville’s nearly wordless action scenes are miracles of staging, timing, and movement, and prove that suspense can build from not more action, but less. Similarly, the dialogue is as colorless as the autumnal surroundings, yet *Un flic* still generates an inescapable mood of moral decay, constant surveillance, and brooding despair. Sartre by way of Simenon, it’s a fitting swan song to the director’s career. JASON SANDERS

Written by Melville. Photographed by Walter Wottitz. With Alain Delon, Catherine Deneuve, Richard Crenna, Riccardo Cucciolla. (98 mins, In French with English subtitles, Color, DCP, From Rialto Pictures)



- 3 *Les enfants terribles*, 6.18.17
- 4 *Bob le flambeur*, 6.24.17
- 5 *Léon Morin, Priest*, 6.28.17, 7.16.17
- 6 *Le doulos*, 8.3.17, 8.5.17
- 7 *Un flic*, 8.12.17
- 8 *Le deuxième souffle*, 7.7.17
- 9 *Le cercle rouge*, 8.6.17
- 10 *Two Men in Manhattan*, 7.30.17

8 / 9 / 10

Limited Engagements

FILMS



KEDI

CEYDA TORUN (TURKEY/US, 2016)

WEDNESDAY / 6.7.17 / 7:00

FRIDAY / 6.9.17 / 6:30

SUNDAY / 6.11.17 / 5:00

"Splendidly graceful and quietly magical." JOE LEYDON, *VARIETY*

One of this year's top theatrical documentary releases, the inspired *Kedi* strikes a chord: capturing the spirited character of the felines that roam Istanbul freely and depicting the beauty of the city, it touches us at a time of uncertainty in the world. Director Ceyda Torun returns to her native Istanbul, where, in her words, the cats are "the one constant element, becoming synonymous with the city itself and ultimately, embodying its soul. This film is, in many ways, a love letter to those cats and the city, both of which are changing in ways that are unpredictable."

Photographed by Charlie Wuppermann, Alp Korfali. (79 mins, In Turkish with English subtitles, Color, DCP, From Oscilloscope Laboratories)



Limited Engagements is generously sponsored by Karen and Russell Merritt.



PANIQUE

JULIEN DUVIVIER (FRANCE, 1947) NEW DIGITAL RESTORATION

SUNDAY / 7.2.17 / 4:30

FRIDAY / 7.14.17 / 6:30

SATURDAY / 7.15.17 / 8:15

SATURDAY / 7.29.17 / 8:00

"The allegory is thick and the camera movements are vertiginous in this bleak, slow-burning noir [that] plays like an unusually direct indictment of wartime anti-Semitism in France." BEN KENIGSBURG, *NEW YORK TIMES*

Based on a novel by Georges Simenon, *Panique* adapts the elements of classic film noir—a murder, a femme fatale, a romantic obsession, a frame-up, all rendered in unforgiving black-and-white—into bitter and brilliant satire. Michel Simon plays Monsieur Hire, an observant loner whose attraction to a new neighbor (Viviane Romance) makes him a convenient patsy for an unsavory plot. Ultimately, however, the villains of *Panique* are not the criminals, but the neighborhood denizens who find malicious gossip as diverting as the traveling carnival that's just come to town. Duvivier delivers a stinging portrait of a society where justice is just another sideshow.

Written by Charles Spaak, Duvivier, based on the novel *Les Fiançailles de M. Hire* by Georges Simenon. Photographed by Nicolas Hayer. With Viviane Romance, Michel Simon, Max Dalban, Emile Drain. (91 mins, In French with English subtitles, B&W, DCP restored from a nitrate interpositive, From Rialto Pictures)

NOTES ON BLINDNESS

PETER MIDDLETON, JAMES SPINNEY (UK/FRANCE, 2016)

SATURDAY / 6.17.17 / 6:30

SATURDAY / 6.24.17 / 8:30

"A beautiful, accessible, and thoughtful work of art."

CHARLIE PHILLIPS, *THE GUARDIAN*

A taped journal that theologian John Hull (1935–2015) kept after the onset of blindness in 1980 forms the basis of this elegant and moving depiction of struggle and transcendence. We watch the writer—played by an actor but with Hull's own voice providing the audio—as he learns to negotiate his condition and endures a crisis of faith. Sublime sound design further enhances this evocative documentary, making manifest Hull's discovery that the loss of one sense leads to the sharpening of others.

Written by Middleton, Spinney. Photographed by Gerry Floyd. With Dan Skinner, Simone Kirby, Miranda Beinart-Smith, Eileen Davies. (87 mins, Color, 'Scope, DCP, From Matson Films)



REVOLUTION: NEW ART FOR A NEW WORLD

MARGY KINMONTH (UK, 2016)

SATURDAY / 7.8.17 / 6:30

SUNDAY / 7.9.17 / 5:00

SATURDAY / 7.15.17 / 6:30

“Stunning research and archive footage conjures Revolutionary Russia and the courage of artists in the avant-garde.” *STATE MAGAZINE*

Filmed on location in Moscow, St. Petersburg, and London, with access to the State Tretyakov Gallery, State Russian Museum, and State Hermitage Museum, *Revolution: New Art for a New World* features paintings previously banned and unseen for decades, and masterpieces that rarely leave Russia. It tells the stories of artists like Chagall, Kandinsky, Malevich, and others—pioneers who flourished in response to the utopian challenge of the Russian Revolution. Director Margy Kinmonth interviews descendants of the avant-garde (including Andrei Konchalovsky, whose *The First Teacher* screens in **Summer Repertory**, p. 20), museum curators, and other authorities to shed light on this period of extraordinary artistic innovation.

Written by Kinmonth. Photographed by Gennady Nemikh, Maxim Tarasyugin, Patrick Duval. With Mikhail Piotrovsky, Zelfira Tregulova, Andrei Konchalovsky, Alexander Lavrentiev. (85 mins, In Russian with English subtitles, Color, DCP, From Park Circus)



OBIT.

VANESSA GOULD (US, 2016)

FRIDAY / 8.11.17 / 8:30

SUNDAY / 8.13.17 / 5:00

SUNDAY / 8.20.17 / 7:00

“An entertaining inside look at the obituary writers of *The New York Times*. . . . Makes a strong case for the well-wrought obituary as something of an art form.”

KEVIN LALLY, *FILM JOURNAL INTERNATIONAL*

It's no surprise that the small team of journalists on the obituaries desk at the *New York Times* are a thoughtful group and make for excellent subjects in this witty and illuminating documentary. Filmmaker Vanessa Gould conceived of the subject for *Obit.* after being interviewed by a staff writer at the *Times* following the death of a friend. Her film sheds light on how deaths are covered by the paper of record, and on the nature of writing and celebrating human achievement. “Teems with colorful anecdotes. . . . It effuses an obit writer’s intellectual curiosity and itch for a good story” (Soheil Rezayazdi, *Filmmaker Magazine*).

Photographed by Ben Wolf. With Bruce Weber, William McDonald, Margalit Fox, William Grimes. (95 mins, Color, DCP, From Kino Lorber)

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KEDI

June 7, 9, 11

MELVILLE 100

June 8–August 12

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SAMURAI REBELLION: TOSHIRO MIFUNE, SCREEN ICON

June 15–August 30

NOTES ON BLINDNESS

June 17, 24

AN EVENING WITH SOPHIE CALLE

June 22

BAND OF OUTSIDERS: WOMEN CRIME WRITERS

June 29–August 17

JULIEN DUVIVIER'S PANIQUE

July 2, 14, 15, 29

REVOLUTION: NEW ART FOR A NEW WORLD

July 8, 9, 15

AN EVENING WITH ERNIE GEHR

July 19

WOMEN'S TROUBLES: THE FILMS OF PEDRO ALMODÓVAR

July 27–August 31

OBIT.

August 11, 13, 20

TERENCE DAVIES: CINEMA, MEMORY, EMOTION

August 19–27

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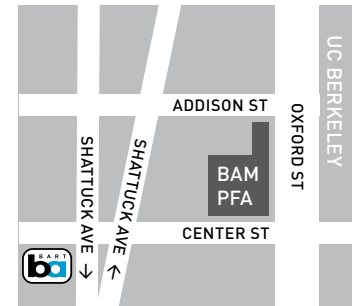
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