



BERKELEY ART MUSEUM • PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

HIPPIE MODERNISM LAWRENCE WEINER ERICA DEEMAN IRWIN KREMEN SAM CONTIS ASHER HARTMAN & CLIFF HENGST
LOU HARRISON AT 100 ROBERT BRESSON JOHN CASSAVETES SHARON LOCKHART WAYNE WANG STRAUB-HUILLET AFRICAN FILM FESTIVAL



1/2/3/4/5/6

MAR

1/WED

- 12:10 Michael Cohen: Pynchon's Paranoid California **BIG IDEAS** P.7
- 1:30 Guided Tour **HIPPIE MODERNISM** P.8
- 3:10 *Some Like It Hot*
Lecture by David Thomson
IN FOCUS: HOLLYWOOD OUTSIDERS
see bampfa.org
- 7:00 *Cameraperson*
DOCUMENTARY VOICES P.16

Art Wall: Lawrence Weiner opens P.14

2/THR

- 1:00 Guided Tour **HIPPIE MODERNISM** P.8
 - 4-7 Drop-in Art Making **ART LAB**
 - 4-7 Five Tables of Literary Associations **ART VIEWING** P.9
 - 7:00 *Chan Is Missing*
Wayne Wang in person P.16
- Free First Thursday:
Galleries Free All Day

3/FRI

- 4-9 Drop-in Art Making **ART LAB**
- 7:30 *Diary of a Country Priest*
Introduction and discussion with Tony Pipolo **ROBERT BRESSON** P.18

4/SAT

- 11-9 Drop-in Art Making **ART LAB**
- 1:00 *The Great Transmission*
BUDDHIST ART P.7
- 5:30 *L'argent*
Introduction and discussion with Tony Pipolo **ROBERT BRESSON** P.18
- 8:15 *Zabriskie Point*
CINEMA & COUNTERCULTURE P.21

5/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P.8
- 2:00 Larry Miller: Blueprint for Counter Education **TALK** P.6
- 2:00 *Sicilia!* **STRAUB-HUILLET** P.26
- 4:45 *King of Jazz*
LIMITED ENGAGEMENT P.28
- 7:00 *Les anges du péché*
ROBERT BRESSON P.18

6/MON

- 6:30 Tanya Zimbaro: Black Sun: Reflections on Otto Piene and Aldo Tambellini
ARTS + DESIGN MONDAYS P.7

8/WED

- 12:10 Dena Beard: Experimental Art and Subjectile Space **BIG IDEAS** P.7
- 1:30 Guided Tour **HIPPIE MODERNISM** P.8
- 3:10 *A Man Escaped*
Lecture by Jeffrey Skoller
IN FOCUS: **ROBERT BRESSON** P.20
- 5-7 Hippie Modernism Draw Club **WORKSHOP** P.9
- 6:00 Artist's Talk: Erica Deeman
SILHOUETTES P.6
- 7:00 *In Jackson Heights*
Introduction by Linda Williams
DOCUMENTARY VOICES P.16

Erica Deeman: Silhouettes opens P.12

9/THR

- 4-7 Drop-in Art Making **ART LAB**
- 7:00 *Rain the Color Blue with a Little Red in It* **AFRICAN FILM FESTIVAL** P.24

10/FRI

- 4:00 *King of Jazz*
LIMITED ENGAGEMENT P.28
- 4-9 Drop-in Art Making **ART LAB**
- 6:00 Aaron Shurin and Kevin Killian
READINGS P.8
- 7:30 *Stagger Lee*
CINEMA & COUNTERCULTURE P.21

11/SAT

- 11:30, 1:00 Circular Variations
FAMILY FARE P.10
- 1:00 Liberated Territories
HIPPIE MODERNISM FORUM P.7
- 1:00 *The Great Transmission*
BUDDHIST ART P.7
- 3:00 *Mr. and Mrs. Bunny*
ROUNDTABLE READING P.10
- 3-9 Drop-in Art Making **ART LAB**
- 4:00 *King of Jazz*
Post-film dinner at Babette
LIMITED ENGAGEMENT P.28
- 6:30 *The Trial of Joan of Arc*
ROBERT BRESSON P.18
- 8:15 *Pickpocket* **ROBERT BRESSON** P.18

12/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P.8
- 2:00 *The Death of Empedocles*
STRAUB-HUILLET P.26
- 5:00 *Les dames du Bois de Boulogne*
ROBERT BRESSON P.19
- 7:00 Full: LaPorte **FULL** P.6
- 7:00 *Towards Tenderness*
AFRICAN FILM FESTIVAL P.24

Andy Warhol: Still Lives and Portraits closes P.15

13/MON

- 6:30 jackie sumell: Art, Activism, and Freedom in the American Carceral State **ARTS + DESIGN MONDAYS** P.7

14/TUE

- 7:00 Inside the BAMPFA Film Collection **MEMBER SCREENING** P.23

15/WED

- 12:10 Ishmael Reed: Poetry and Protest **BIG IDEAS** P.7
- 1:30 Guided Tour **HIPPIE MODERNISM** P.8
- 3:10 *Mouchette*
Lecture by Jeffrey Skoller
IN FOCUS: **ROBERT BRESSON** P.20
- 7:00 *Rudzienko*
Sharon Lockhart in person
CINEMA MON AMOUR P.17

16/THR

- 4-7 Drop-in Art Making **ART LAB**
- 7:00 Sharon Lockhart Selects: *My Little Loves*
Introduction by Sharon Lockhart
CINEMA MON AMOUR P.17

17/FRI

- 4-9 Drop-in Art Making **ART LAB**
- 6:30 Sharon Lockhart Selects: *Modern Life*
Introduction by Sharon Lockhart
CINEMA MON AMOUR P.17
- 8:30 *Double Tide*
Sharon Lockhart in person
CINEMA MON AMOUR P.17

18/SAT

- 11-9 Drop-in Art Making **ART LAB**
- 1:00 *The Great Transmission*
BUDDHIST ART P.7
- 3:30 *Kirikou and the Wild Beasts*
AFRICAN FILM FESTIVAL P.24
- 6:00 *A Man Escaped*
ROBERT BRESSON P.19
- 8:15 *Punishment Park*
CINEMA & COUNTERCULTURE P.21

19/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 1:30 *Eyes Do Not Want to Close at All Times*
Introduction by Erik Ulman
STRAUB-HUILLET P.26
- 2:00 Guided Tour **HIPPIE MODERNISM** P.8
- 2:00 Native Funk and Flash **WORKSHOP** P.9
- 4:30 *Au hasard Balthazar*
ROBERT BRESSON P.19
- 7:00 *Zabriskie Point*
CINEMA & COUNTERCULTURE P.21

20/MON

- 6:30 Andrew and Deborah Rappaport: Designing Spatiality for New Media Art **ARTS + DESIGN MONDAYS** P.7



- 1 *Les dames du Bois de Boulogne*, 3.12.17
- 2 Neville D'Almeida and Hélio Oiticica: *CC5 Hendrixwar/Cosmococa Programa-in-Progress*, 1973; colored hammocks, 35mm slides, audio disc; Collection Walker Art Center, Minneapolis. T. B. Walker Acquisition Fund, 2007. HIPPIE MODERNISM
- 3 *My Little Loves*, 3.16.17
- 4 Michael Armitage: *Kampala Suburb*, 2014; oil on Lubugo bark cloth; private collection; © Michael Armitage. Photo © White Cube (Prudence Cuming Associates Ltd). MATRIX 263
- 5 *King of Jazz*, 3.5.17, 3.10.17, 3.11.17
- 6 *I Am Not Your Negro*, 4.5.17

22/WED

- 12:10 Laura Pérez: Ana Mendieta: Decolonialized Feminist and Artist **BIG IDEAS** P. 7
- 1:30 Guided Tour **HIPPIE MODERNISM** P. 8
- 3:10 *The Devil, Probably* Lecture by Jeffrey Skoller **IN FOCUS: ROBERT BRESSON** P. 20
- 7:00 *Where Does Your Hidden Smile Lie?* STRAUB-HUILLET P. 27

AMERICA AMERICA: Art for Human Rights opens P. 15

23/THR

- 4-7 Drop-in Art Making **ART LAB**
- 7:00 *The Murder of Fred Hampton* Introduction by Waldo E. Martin **CINEMA & COUNTERCULTURE** P. 21

24/FRI

- 4:00 *The Great Dictator* Post-film dinner at Babette **LIMITED ENGAGEMENT** P. 28
- 4-9 Drop-in Art Making **ART LAB**
- 6:30 *Black Life: Afia Walking Tree* **WORKSHOP** P. 9
- 7:30 *Au hasard Balthazar* **ROBERT BRESSON** P. 19

25/SAT

- 11-9 Drop-in Art Making **ART LAB**
- 1:00 *The Great Transmission* **BUDDHIST ART** P. 7
- 4:00 *Gerhard Richter Painting* **LIMITED ENGAGEMENT** P. 29
- 6:30 *Mouchette* **ROBERT BRESSON** P. 19
- 8:15 *Une femme douce* **ROBERT BRESSON** P. 19

26/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P. 8
- 2:00 *History Lessons* STRAUB-HUILLET P. 27
- 3:00 *Go Tell It!* **PERFORMANCE** P. 8
- 4:30 *Lancelot of the Lake* **ROBERT BRESSON** P. 19
- 6:30 *The Great Dictator* **LIMITED ENGAGEMENT** P. 28

29/WED

- 1:30 Guided Tour **HIPPIE MODERNISM** P. 8
- 7:00 *Pickpocket* **ROBERT BRESSON** P. 20

30/THR

- 4-7 Drop-in Art Making **ART LAB**
- 7:00 *The Great Dictator* **LIMITED ENGAGEMENT** P. 28

31/FRI

- 4:00 *Gerhard Richter Painting* **LIMITED ENGAGEMENT** P. 29
- 4-9 Drop-in Art Making **ART LAB**
- 7:30 *The Devil, Probably* **ROBERT BRESSON** P. 20

APR

1/SAT

- 11-9 Drop-in Art Making **ART LAB**
- 1:00 Michael Pollan and Simon Sadler **CONVERSATION** P. 6
- 1:00 *The Great Transmission* **BUDDHIST ART** P. 7
- 4:00 *Gerhard Richter Painting* Post-film dinner at Babette **LIMITED ENGAGEMENT** P. 29

- 6:00 *L'argent* **ROBERT BRESSON** P. 20

- 8:00 *Space Is the Place* **CINEMA & COUNTERCULTURE** P. 21

2/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P. 8
- 2:00 *Cézanne: Conversation with Joachim Gasquet* STRAUB-HUILLET P. 27

- 4:00 *Sembène!* **AFRICAN FILM FESTIVAL** P. 24

- 6:00 *Mandabi* **AFRICAN FILM FESTIVAL** P. 25

Michael Armitage / MATRIX 263 closes P. 15

3/MON

- 6:30 Tiffany Chung: Remapping History: The Unwanted Population **ARTS + DESIGN MONDAYS** P. 7

5/WED

- 12:10 Fred Tomaselli: My Chemical Sublime **BIG IDEAS** P. 7
- 1:30 Guided Tour **HIPPIE MODERNISM** P. 8
- 7:00 *I Am Not Your Negro* **AFRICAN FILM FESTIVAL** P. 25

6/THR

- 4-5 Drop-in Art Making **ART LAB**
- 4-7 Five Tables of Japanese Seasons **ART VIEWING** P. 9
- 5-7 Political Poster Draw Club **WORKSHOP** P. 9
- 6:00 Nicholas de Monchaux **READING & BOOKSIGNING** P. 8

Free First Thursday: Galleries Free All Day

SF Int'l Film Festival*

7/FRI

- 4-9 Drop-in Art Making **ART LAB**
- 6:00 *Black Life: Lynce Pinkard* **LECTURE** P. 6

SF Int'l Film Festival*

8/SAT

- 11:30, 1:00 3-D Posters **FAMILY FARE** P. 10
- 1:00 *The Great Transmission* **BUDDHIST ART** P. 7
- 3:00 *The BFG* **ROUNDTABLE READING** P. 10
- 3-9 Drop-in Art Making **ART LAB**

SF Int'l Film Festival*

9/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P. 8
- SF Int'l Film Festival*

11/TUE

- 7:00 Full: Nordic **FULL** P. 6
- SF Int'l Film Festival*

12/WED

- 12:10 Peter Coyote: Diggers, Communes, and Counterculture and the Death of Hope **BIG IDEAS** P. 7
- 1:30 Guided Tour **HIPPIE MODERNISM** P. 8

Asher Hartman and Cliff Hengst / MATRIX 264 opens P. 12

SF Int'l Film Festival*

13/THR

- 4-7 Drop-in Art Making **ART LAB**
- 7:00 Performance: *Mr. Akita* **MATRIX 264** P. 12
- SF Int'l Film Festival*

14/FRI

- 4-9 Drop-in Art Making **ART LAB**
- 6:00 Eileen R. Tabios and Lorraine Lupo **READINGS** P. 8
- SF Int'l Film Festival*

15/SAT

- 3:00 Performance: *Mr. Akita* **MATRIX 264** P. 12
- 11-9 Drop-in Art Making **ART LAB**
- 1:00 Fluid Identities **HIPPIE MODERNISM FORUM** P. 7
- 1:00 *The Great Transmission* **BUDDHIST ART** P. 7

SF Int'l Film Festival*

16/SUN

- 11-7 Drop-in Art Making **ART LAB**
- 2:00 Guided Tour **HIPPIE MODERNISM** P. 8
- Asher Hartman and Cliff Hengst / MATRIX 264** closes P. 12
- AMERICA AMERICA: Art for Human Rights** closes P. 15
- SF Int'l Film Festival*

***SFIFF @ BAMPFA: titles announced March 14 at bampfa.org**



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

17/MON

6:30 *Tiffany Shlain and Rolla Selbak: Cultural Criticism in the Age of YouTube*
ARTS + DESIGN MONDAYS P. 7

19/WED

12:10 V. Vale: San Francisco Search and Destroy BIG IDEAS P. 7

1:30 Guided Tour HIPPIE MODERNISM P. 8

7:00 *Here Come the Videofreex*
Mary Curtis Ratcliff in person
DOCUMENTARY VOICES P. 16

20/THR

4-7 Drop-in Art Making ART LAB

7:00 *Workers, Peasants*
STRAUB-HUILLET P. 27

21/FRI

4:00 *Martha & Niki*
AFRICAN FILM FESTIVAL P. 25

4-9 Drop-in Art Making ART LAB

7:30 *Luminous Procuress*
Vishnu Dass, Rumi Missabu,
Steve Seid, and Tsvi Strauch in
conversation
CINEMA & COUNTERCULTURE P. 22

22/SAT

11-9 Drop-in Art Making ART LAB

1:00 Guided Tour HIPPIE MODERNISM P. 8

1:00 *The Great Transmission*
BUDDHIST ART P. 7

2:00 *My Love Affair with the Brain*
LIMITED ENGAGEMENT P. 29

3:00 Guided Tour HIPPIE MODERNISM P. 8

3:30 *The Circus* MOVIE MATINEES P. 29

6:00 *Shadows* JOHN CASSAVETES P. 30

8:00 *The Clock: Notions of Cinematic
Temporality*
Introduction by Alexander Horwath
SAFEGUARDING CINEMA P. 23

Cal Day: Galleries Free All Day

23/SUN

11-7 Drop-in Art Making ART LAB

2:00 Guided Tour HIPPIE MODERNISM P. 8

2:00 *Fortini/Cani* STRAUB-HUILLET P. 27

4:15 *Faces* JOHN CASSAVETES P. 30

7:00 *Amarcord* LIMITED ENGAGEMENT P. 29

24/MON

6:30 John Horn and Glynn
Washington: Radio, Podcast,
and Contemporary Cultural
Criticism ARTS + DESIGN
MONDAYS P. 7

26/WED

12:10 Amy Critchett and Mark Pauline:
Go Big or Go Home BIG IDEAS P. 7

12:15 Artist's Talk: Irwin Kremen
MATRIX 265 P. 6

2:00 Guided Tour HIPPIE MODERNISM P. 8

7:00 *Hissein Habré, A Chadian Tragedy*
AFRICAN FILM FESTIVAL P. 25

Irwin Kremen / MATRIX 265 opens P. 13

27/THR

4-7 Drop-in Art Making ART LAB

7:00 *Kiki*
Sara Jordanö and Stathis
Gerostathopoulos in
conversation
AFRICAN FILM FESTIVAL P. 25

28/FRI

4:00 *My Love Affair with the Brain*
LIMITED ENGAGEMENT P. 29

4-9 Drop-in Art Making ART LAB

6:00 Suzanne Ciani: Tribute to Don
Buchla PERFORMANCE P. 8

7:30 *Ayiti Mon Amour*
Guetty Felin in person
AFRICAN FILM FESTIVAL P. 25

29/SAT

11-9 Drop-in Art Making ART LAB

12:00 Junior Recorder Society
PERFORMANCE P. 8

1:00 *The Great Transmission*
BUDDHIST ART P. 7

5:30 *Amarcord*

Post-film dinner at Babette
LIMITED ENGAGEMENT P. 29

7:30 *Festival Express*

Free Outdoor Screening!
Introduction by Nicholas
Meriwether CINEMA &
COUNTERCULTURE P. 22

8:15 *Minnie & Moskowitz*

JOHN CASSAVETES P. 30

30/SUN

11-7 Drop-in Art Making ART LAB

2:00 Guided Tour HIPPIE MODERNISM P. 8

2:00 *Black Sin* STRAUB-HUILLET P. 27

4:30 Works from the Eisner
Competition
Student filmmakers in person
FILM & VIDEO MAKERS AT CAL P. 31

7:00 *A Woman Under the Influence*
JOHN CASSAVETES P. 30

Cal Conversations: Slow Reading /
Slow Seeing closes P. 15

MAY

1/MON

6:30 Dave Pell: The Future of Media
in the Trump Era ARTS + DESIGN
MONDAYS P. 7

3/WED

12:15 Artist's Talk: Sam Contis
MATRIX 266 P. 6

1:30 Guided Tour HIPPIE MODERNISM P. 8

7:00 *A Woman Under the Influence*
JOHN CASSAVETES P. 31

Sam Contis / MATRIX 266 opens P. 13

4/THR

1:00 Guided Tour HIPPIE MODERNISM P. 8

4-7 Drop-in Art Making ART LAB

4-7 Five Tables of Regal Presences
ART VIEWING P. 9

7:00 *These Encounters of Theirs*
STRAUB-HUILLET P. 28

Free First Thursday:
Galleries Free All Day

5/FRI

6:00 Duncan McNaughton and
Norma Cole READINGS P. 8

7:00 *The Killing of a Chinese Bookie*
JOHN CASSAVETES P. 31

6/SAT

11-9 Drop-in Art Making ART LAB

1:00 *The Great Transmission*
BUDDHIST ART P. 7

1:30 Sign Language-Interpreted Tour
HIPPIE MODERNISM

3:00 *Kalpana*
Introduction by
Shivendra Singh Dungarpur
SAFEGUARDING CINEMA P. 23

6:30 *Celluloid Man*
Shivendra Singh Dungarpur in
person SAFEGUARDING CINEMA P. 23

7/SUN

11-7 Drop-in Art Making ART LAB

2:00 Guided Tour HIPPIE MODERNISM P. 8

2:00 *Communists* STRAUB-HUILLET P. 28

4:15 *Shadows* JOHN CASSAVETES P. 31

7:00 *The Holy Mountain*
CINEMA & COUNTERCULTURE P. 22

10/WED

1:30 Guided Tour HIPPIE MODERNISM P. 8

7:00 Full: Harrison FULL P. 6

7:00 *Opening Night*
JOHN CASSAVETES P. 31

11/THR

4-7 Drop-in Art Making ART LAB

7:00 *Elegy to Ecstasy: Films
from Canyon Cinema*
Antonella Bonfanti and
Edith Kramer in conversation
CINEMA & COUNTERCULTURE P. 22

Free First Thursday:
Galleries Free All Day



12/FRI

- 4-9 Drop-in Art Making ART LAB
- 6:00 Country Womyn Revisited
READING & RELEASE PARTY P. 8
- 7:00 *Husbands* JOHN CASSAVETES P. 31

13/SAT

- 11:30, 1:00 Reduce, Reuse, Recycle
FAMILY FARE P. 10
- 1:00 Creative Communes
HIPPIE MODERNISM FORUM P. 7
- 1:00 *The Great Transmission*
BUDDHIST ART P. 7
- 3:00 *Tales of a Fourth Grade Nothing*
ROUNDTABLE READING P. 10
- 3-9 Drop-in Art Making ART LAB
- 5:30 *Gloria* JOHN CASSAVETES P. 31
- 8:00 *Amarcord* LIMITED ENGAGEMENT P. 29

14/SUN

- 11-7 Drop-in Art Making ART LAB
- 2:00 Guided Tour HIPPIE MODERNISM P. 8
- 4:00 *From Today Until Tomorrow*
STRAUB-HUILLET P. 28
- 7:00 *Love Streams* JOHN CASSAVETES P. 31

17/WED

- 1:30 Guided Tour HIPPIE MODERNISM P. 8
- 6:00 Artists' Talks MFA EXHIBITION P. 6
- 7-9 Members' Opening Reception
MFA EXHIBITION P. 6

47th Annual UC Berkeley MFA Graduate Exhibition opens P. 14

18/THR

- 4-7 Drop-in Art Making ART LAB
- 7:00 Analog Light Show Festival
Live music and performance
CINEMA & COUNTERCULTURE P. 22

19/FRI

- 4-9 Drop-in Art Making ART LAB
- 7:00 Analog Light Show Festival
Live music and performance
CINEMA & COUNTERCULTURE P. 22

20/SAT

- 11-9 Drop-in Art Making ART LAB
- 1:00 *The Great Transmission*
BUDDHIST ART P. 7
- 2:00 Analog Light Show Gathering
HIPPIE MODERNISM P. 9
- 7:00 Analog Light Show Festival
Live music and performance
CINEMA & COUNTERCULTURE P. 22

21/SUN

- 11-3 Free Family Day P. 10
- 1:30 The Bug Family Band
FAMILY DAY PERFORMANCE P. 10
- 3-7 Drop-in Art Making ART LAB
- Hippie Modernism: The Struggle for Utopia closes** P. 11

25/THR

- 4-7 Drop-in Art Making ART LAB

26/FRI

- 4-9 Drop-in Art Making ART LAB
- 6:00 Black Life: Rashad Pridgen
WORKSHOP P. 9

27/SAT

- 11-9 Drop-in Art Making ART LAB
- 1:00 *The Great Transmission*
BUDDHIST ART P. 7

28/SUN

- 11-7 Drop-in Art Making ART LAB

31/WED

- 7:00 Screening to Be Announced
AUTEUR, AUTHOR: FILM & LITERATURE,
IN COLLABORATION WITH THE BAY
AREA BOOK FESTIVAL

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- 1 *Ayiti Mon Amour*, 4.28.17
- 2 Sam Contis: *Denim Dress*, 2015; archival pigment print; courtesy of the artist. MATRIX 266
- 3 *Fortini/Cani*, 4.23.1
- 4 Irwin Kremen: *Seek*, 1975; paper; from the Kremen Family Collections. MATRIX 265
- 5 *Gloria*, 5.13.17
- 6 *Diary of a Country Priest*, 3.3.17
- 7 *Hissein Habré, A Chadian Tragedy*, 4.26.17



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

FULL

Explore the galleries and discover exciting performances throughout our dramatic space on the night of each full moon. We are thrilled that Sarah Cahill has returned to program these spring events.

Full: LaPorte

SUNDAY / 3.12.17 / 7:00

Programmed by Sarah Cahill

Canadian electroacoustic musician Jean-François LaPorte introduces his sculptural instruments and experimental control mechanisms during a rare Bay Area appearance in collaboration with the Center for New Music and Audio Technologies.

Full: Nordic

TUESDAY / 4.11.17 / 7:00

Programmed by Sarah Cahill

The five Icelandic women known as Nordic Affect perform new music on period instruments. Their program includes work by Anna Thorvaldsdottir and other Icelandic composers. The *San Francisco Chronicle* praises their “lush but vividly pointed sonic textures.”

Full: Harrison

WEDNESDAY / 5.10.17 / 7:00

Programmed by Sarah Cahill

May 2017 marks the hundredth anniversary of the birth of Lou Harrison. Please join us for an evening of music by the groundbreaking American composer, including several of his gorgeous works for gamelan, presented by an all-star gathering of local performers and ensembles.

Please note: Seating for Full is limited.

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

GALLERY TALKS, LECTURES & DISCUSSIONS

Larry Miller: Blueprint for Counter Education

SUNDAY / 3.5.17 / 2:00

Originally published in 1970 and reissued in 2016, *Blueprint for Counter Education* maps relationships between radical thought and artistic practices. Join author Larry Miller for an exploration of objects and publications that informed this defining work of Vietnam War-era radical pedagogy and how they might relate to the present day.

Artist's Talk: Erica Deeman

WEDNESDAY / 3.8.17 / 6:00

Join the artist to explore the legacy of the portrait, physiognomy, and people's desire to read the face.

Michael Pollan and Simon Sadler in Conversation

SATURDAY / 4.1.17 / 1:00

Journalist and best-selling author Michael Pollan is joined by noted architectural and urban historian Simon Sadler to discuss the history and new use of psychedelics for therapeutic purposes, the subject of Pollan's new book and an area illuminated by Sadler's investigation of the philosophy he calls “hippie holism.” Moderated by Greg Castillo, guest curator of *Hippie Modernism*. Advance tickets recommended, available at bampfa.org/tickets.

Black Life: Lynice Pinkard

FRIDAY / 4.7.17 / 6:00

Programmed by Chika Okoye and David Brazil

Join pastor, author, and community activist Lynice Pinkard for a lecture and conversation entitled “Our Usable Past.” Pinkard examines historical, cultural, and movement moments to reveal the particular gifts that New World Africans have brought and continue to bring, and explores the dialectical tensions between suffering and hope, sorrow and freedom.

Artist's Talk: Irwin Kremen

WEDNESDAY / 4.26.17 / 12:15

Offering insights into his exquisite small collages, the artist discusses an artistic practice that began at age forty-one and has continued into his ninety-second year.

Artist's Talk: Sam Contis

WEDNESDAY / 5.3.17 / 12:15

The artist talks about her use of photography and archival research to explore the relationship of bodies and landscape and shifting notions of place, identity, and gender in the American West.

MFA Artists' Talk

WEDNESDAY / 5.17.17 / 6:00

Meet the 2017 graduates of UC Berkeley's Master of Fine Arts program as they talk about their recent work. This year's graduates are Takming Chuang, Lucas DeGiulio, Behnaz Khaleghi, Shari Paladino, Kathryn “Jovi” Schnell, and Andrew Wilson. BAMPFA members are invited to a reception at 7 p.m. (see below).

MEMBER EVENT

MFA Opening Reception

WEDNESDAY / 5.17.17 / 7-9

Join us for a reception to celebrate the 2017 MFA graduates of UC Berkeley's Department of Art Practice. The Theresa Hak Kyung Cha Fellowship awards will be presented to this year's recipients by Cha's sister, Elizabeth Cha Park. Preceded by artists' talks at 6 p.m. (see above).

Open to BAMPFA members and guests of the artists. RSVP to bampfamember@berkeley.edu.



10 / 11 / 12 / 13 /
14 / 15 / 16 / 17

- | | |
|---|-------------------------------------|
| 1 Jean-François LaPorte, 3.12.17 | 10 Anthony Raynsford, 3.11.17 |
| 2 Nordic Affect, 4.11.17 Photo: David Oldfield | 11 Bonnie Ora Sherk, 3.11.17 |
| 3 Erica Deeman, 3.8.17 Photo: Anastasia Sapon | 12 Lisa Uddin, 3.11.17 |
| 4 Irwin Kremen, 4.26.17 Photo: Jerry Siegel | 13 Fritz Haeg, 5.13.17 |
| 5 Sam Contis, 5.3.17 | 14 Brontez Purnell, 4.15.17 |
| 6 Lou Harrison, 5.10.17 Photo: John Fago | 15 Fayette Hauser, 4.15.17 |
| 7 Michael Pollan, 4.1.17 Photo: Fran Collins | 16 Lauren Onkey, 4.15.17 |
| 8 Simon Sadler, 4.1.17 | 17 Ramón Sender Barayón, 5.13.17 |
| 9 Lynice Pinkard, 4.7.17 | |

HIPPIE MODERNISM FORUMS

A series of monthly Saturday afternoon forums brings together artists, scholars, and counterculture veterans to explore the contemporary relevance of the Bay Area hippie legacy.

Liberated Territories

[SATURDAY / 3.11.17 / 1:00](#)

From People's Park to Black Panther Oakland, the notion of liberated territories shaped counterculture politics and their radical geographies. Architectural and urban design historian Anthony Raynsford, artist Bonnie Ora Sherk, and art historian Lisa Uddin explore this heritage and its relevance for social engagement today. Moderated by Sean Burns.

Fluid Identities

[SATURDAY / 4.15.17 / 1:00](#)

Kaleidoscopic reinventions of identity gave the hippie movement propulsive force and permeated its cultural output, as reflected in rock music, performance art, and a flamboyant spectrum of public self-expression. This month's panelists are Cockettes member Fayette Hauser, scholar Lauren Onkey, and writer, dancer, and musician Brontez Purnell. Moderated by Juana María Rodríguez.

Creative Communes

[SATURDAY / 5.13.17 / 1:00](#)

Communality supported not only counterculture lifestyles, but also new economic and creative ventures. With artists increasingly priced out of Bay Area boomtowns, could the rural commune provide the template for a new geography of creative production? Considering the question are composer, artist, and writer Ramón Sender Barayón, independent curator Erin Elder, and artist Fritz Haeg. Moderated by Greg Castillo.

Big Ideas: California Countercultures

A UC Berkeley course open to the public

[WEDNESDAYS / 12:10](#)

Free Admission

This course uses the occasion of **Hippie Modernism** as a springboard to ask: What is a counterculture? Can culture be a space of political opposition? The course is taught by Natasha Boas, an independent curator and writer, and Michael Cohen, of UC Berkeley's African American studies department. Spring speakers include Cohen (3/1), Dena Beard (3/8), Ishmael Reed (3/15), Laura Pérez (3/22), Fred Tomaselli (4/5), Peter Coyote (4/12), V. Vale (4/19), and Amy Critchett and Mark Pauline (4/26). Space is limited; we recommend arriving early. See [bampfa.org](#) for details.

Sponsored by UC Berkeley's Big Ideas program and the Arts + Design Initiative, with additional support from Cal Performances and The Andrew W. Mellon Foundation.

Arts + Design Mondays @ BAMPFA

[MONDAYS / 6:30](#)

Free Admission

Join us Monday evenings as we invite UC Berkeley faculty and other creative people to talk about topics including new immersive art technologies, the future of cultural criticism, and the role of the arts in social justice. Spring speakers include Tanya Zimbardo (3/6), Jackie Sumell (3/13), Deborah Rappaport (3/20), Tiffany Chung (4/3), Tiffany Shlain and Rolla Selbak (4/17), John Horn and Glynn Washington (4/24), and Dave Pell (5/1). Doors open at 6; first come, first served. See [bampfa.org](#) for details.

Organized by UC Berkeley's Arts + Design Initiative, the Arts Research Center (ARC), and BAMPFA. Participating presenters include UC Berkeley's Art of Writing; ARC; Art, Technology, and Culture Colloquium; Berkeley Center for New Media; The Black Room; Department of Art Practice; Department of English; Digital Humanities at Berkeley; and the Townsend Center for Humanities. The program is sponsored by Arts + Design.



THEATER TWO SCREENINGS

The Great Transmission

[SATURDAYS / 1:00](#)

This award-winning documentary by Pema Gellek complements **Buddhist Art from the Roof of the World**. It is the story of Tibetan refugee lama Tarthang Tulku and his efforts to preserve the sacred texts of his tradition.

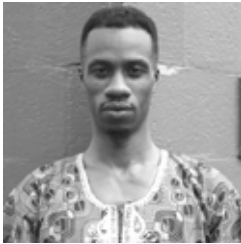
Hippie Modernism Shorts

[WEDNESDAY-SUNDAY / THROUGH 5.21.17](#)

Four programs of short films screening each afternoon feature works by Jordan Belson, Bruce Conner, John Whitney, and others, plus a 1967 documentary about San Francisco's blossoming hippie scene.

Photo: © 2016 Guna Foundation

Unless otherwise noted, all events
are included with admission



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

READINGS

Aaron Shurin and Kevin Killian

FRIDAY / 3.10.17 / 6:00

Programmed by Sunnylyn Thibodeaux

Aaron Shurin is the author of twelve books of poetry and prose, most recently *The Skin of Meaning*, and is professor emeritus at the University of San Francisco MFA in writing program. Kevin Killian, one of the original New Narrative writers, has written three novels, a book of memoirs, forty-five plays, four books of stories, and three books of poetry.

Nicholas de Monchaux

THURSDAY / 4.6.17 / 5:00

UC Berkeley Associate Professor of Architecture Nicholas de Monchaux reads from and signs *Local Code: 3659 Proposals About Data, Design, and the Nature of Cities*. This groundbreaking new book presents a collection of digital tools and design prototypes for understanding and transforming the physical, social, and ecological resilience of cities.

Eileen R. Tabios and Lorraine Lupo

FRIDAY / 4.14.17 / 6:00

Programmed by Sunnylyn Thibodeaux

Eileen R. Tabios has released more than forty collections of poetry, fiction, essays, and experimental (auto)biographies, and in 2017 will release *Your Father Is Bald*, a trilingual English-Romanian-Spanish edition featuring selections from her invented poetry form, "hay(na)ku." Berkeley-based poet Lorraine Lupo is the author of *By Way Of*, and her work has appeared in *Fourteen Hills*, *The New England Review*, and *The Art Book Review*.

Duncan McNaughton and Norma Cole

FRIDAY / 5.5.17 / 6:00

Programmed by Sunnylyn Thibodeaux

Duncan McNaughton has lived in and around the Bay Area since 1973 and established the poetics program at New College of California with Louis Patler. His recent books include *Tiny Windows* and *Altoon's Frog*. Norma Cole is a poet living in the sanctuary city of San Francisco whose books include *Win These Posters and Other Unrelated Prizes Inside*. Her new translation of Jean Daive's *White Decimal* is forthcoming in 2017.

Country Womyn Revisited

FRIDAY / 5.12.17 / 6:00

Country Women was a magazine published in the 1970s by women living in communes in Mendocino County who banded together to create a resource for living outside the mainstream. A new collective working out of artist Fritz Haeg's Salmon Creek Farm in Albion has created an update for contemporary women. This release party celebrates the new publication, printed in the BAMPFA Art Lab.

GUIDED TOURS

Guided exhibition tours are offered on Wednesdays, Sundays, and Free First Thursdays. Tours this season, presented by UC Berkeley graduate students in history, art history, and architecture, focus on **Hippie Modernism**. See calendar for tour schedule.

PERFORMANCES

Go Tell It!

SUNDAY / 3.26.17 / 3:00

In celebration of Women's History Month, Taiwo Kujichagulia-Seitu and Lyric Performing Arts Academy present the musical *Go Tell It!* Shortly before Christmas in 1854, Harriet Tubman discovered that her brothers, enslaved in Maryland, were to be sold at auction. *Go Tell It!* tells the story of their harrowing escape, as well as the larger story of communication along the Underground Railroad through song.

Suzanne Ciani: Tribute to Don Buchla

FRIDAY / 4.28.17 / 6:00

We mark the recent passing of visionary inventor and pioneer of electronic synthesis Don Buchla with a special performance by Buchla's close friend and mentee, the celebrated electronic musician Suzanne Ciani. Ciani says of Buchla, "He brought the thought process of designing musical instruments right down to the origins of physical human nature and music."

Junior Recorder Society

SATURDAY / 4.29.17 / 12:00

Fifteen East Bay children from third through tenth grade, under the direction of early music specialists Louise Carslake and Hanneke van Proosdij, make up the Junior Recorder Society. After last year's successful concert, they return to BAMPFA to delight us with period music performed on wind instruments of various sizes.

Unless otherwise noted, all events are included with admission



- 1 Aaron Shurin, 3.10.17
- 2 Kevin Killian, 3.10.17
Photo: Christopher Felver
- 3 *Go Tell It!* 3.26.17
- 4 Suzanne Ciani, 4.28.17
- 5 Junior Recorder Society, 4.29.17
- 6 Analog Light Show Gathering, 5.20.17
- 7 Native Funk and Flash Workshop, 3.19.17
- 8 Political Poster Draw Club, 4.6.17
- 9 Hippie Modernism Draw Club, 3.8.17
- 10 Nicholas de Monchaux, 4.6.17
- 11 Eileen R. Tabios, 4.14.17
- 12 Duncan McNaughton, 5.5.17
- 13 Norma Cole, 5.5.17
Photo: Rob Kaufman
- 14 Country Womyn Revisited, 5.12.17
- 15 Afia Walking Tree, 3.24.17
- 16 Rashad Pridgen, 5.26.17
- 17 *Blueprint for Counter Education*, 3.5.17

Analog Light Show Festival

THURSDAY-SATURDAY / 5.18.17-5.20.17 / 7:00

For the closing weekend of **Hippie Modernism**, three programs celebrate the psychedelic art form of live light performance (see p. 22). Barbro Osher Theater admission prices apply; advance tickets available at bampfa.org.

Analog Light Show Gathering

SATURDAY / 5.20.17 / 2:00

Join us for a gathering of members from original light performance groups Glenn McKay and Jerry Abrams's Headlights, the Androide Light Show, and Little Princess 109, as well as contemporary artists who continue to explore and innovate the art form. Artists share their hand-built projection instruments, archival materials, and posters, and demonstrate performance techniques.

WORKSHOPS

Hippie Modernism Draw Club

WEDNESDAY / 3.8.17 / 5:00-7:00

Explore the power of observational drawing at a figure drawing class with a live nude model. As we practice this traditional artistic study of the human form, we also celebrate an openness to the body and a freedom of identity expression that is central to **Hippie Modernism's** creative spirit.

Native Funk and Flash

SUNDAY / 3.19.17 / 2:00-4:00

Join artist Alexandra Jacopetti Hart for a talk and clothing customization workshop inspired by her 1974 book *Native Funk and Flash: An Emerging Folk Art*. Hart will share her original garment artworks and teach simple embroidery techniques. Bring a piece of clothing and add some flair to it, or make a patch to project your identity into the world.

Black Life: Afia Walking Tree

FRIDAY / 3.24.17 / 6:30-7:30

Programmed by Chika Okoye and David Brazil

Afia Walking Tree's workshop *#BlackPowerDrumMedicine* introduces us to traditional and contemporary drum rhythms, dance, and songs from the African diaspora. She invites us to drum, sing, and move together as we co-create practices to integrate principles of harmonic living into our daily lives, activism, and community building.

Political Poster Draw Club

THURSDAY / 4.6.17 / 5:00-7:00

Come by the BAMPFA Art Lab to draw and collage your own political posters inspired by the protest art in **Hippie Modernism**. This Draw Club event explores the politically turbulent but creatively innovative time of the original hippies and applies that spirit to our current moment in history. Posters designed during this meeting will be printed on the Art Lab risograph machine to distribute freely in the streets.

Black Life: Rashad Pridgen

FRIDAY / 5.26.17 / 6:00-8:00

Programmed by Chika Okoye and David Brazil

Join multidisciplinary dance-performance artist and creative director Rashad Pridgen for "Translating the Black Lives Masquerade," a discussion and introductory workshop exploring the communal dance practice of the masquerade. In this inspirational dance ceremony, we will pay homage through movement to the countless lives lost to anti-black violence, racism, and police terror.



FREE FIRST THURSDAYS Five Tables

Drop by our art study centers on Free First Thursdays and get an up-close view of some of the treasures (and occasional oddities) 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 Literary Associations

THURSDAY / 3.2.17 / 4:00-7:00

... of Japanese Seasons

THURSDAY / 4.6.17 / 4:00-7:00

... of Regal Presences

THURSDAY / 5.4.17 / 4:00-7:00

ABOVE

Étienne Carjat: *Alexandre Dumas*, 1865; cabinet card: albumen print; 5 3/4 x 4 3/16 in.; BAMPFA, gift of Robert Harshorn Shimshak and Marion Brenner.

Studio Nepal: *Untitled* (Royal Rana Nepalese couple in formal dress), 1900-1930; silver gelatin print; 13 x 11 1/16 in.; BAMPFA, gift of Jan Leonard and Jerrold A. Peil.



1/2/3/4/5/6

FAMILIES

FAMILY FARE

Second Saturdays

Ages 6 to 12 with accompanying adult(s)

Free for kids plus one adult

Sign up onsite beginning fifteen minutes before the session you wish to attend. Be advised that space is limited to 12 kids per session; please arrive promptly to sign up.

[SATURDAY / 3.11.17 / 11:30-1:00 & 1:00-2:30](#)

Circular Variations

After a tour of circular works in **Hippie Modernism**, create your own art based on concentric circles using measurement and drawing tools, inked stamps, letterforms, felt, and stickers with multimedia artist Mary Curtis Ratcliff.

[SATURDAY / 4.8.17 / 11:30-1:00 & 1:00-2:30](#)

3-D Posters

Join artist Raphael Noz in using inks to create eye-popping 3-D posters of your very own design. Announce a gathering, rally, concert, or event (real or imagined), or just make a statement. You decide the message; together we fashion the medium. 3-D glasses included!

[SATURDAY / 5.13.17 / 11:30-1:00 & 1:00-2:30](#)

Reduce, Reuse, Recycle

Explore the history of the recycle symbol and learn about universal symbols with artist Jill McLennan. Delve into ideas of reduce, reuse, recycle, replenish, restore, rethink, and rot, and become an ambassador for the planet while creating your own educational posters!

ROUNDTABLE READING

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

Free for kids plus one accompanying 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 / 3.11.17 / 3:00](#)

Mr. and Mrs. Bunny—Detectives Extraordinaire! by Polly Horvath

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

When Madeline discovers that her offbeat parents have been kidnapped from Hornby Island by foxes, she hires the equally eccentric local rabbit detectives, Mr. and Mrs. Bunny, to find them. Resourcefulness, perseverance, and bravery see Madeline and the Bunnys through many a crisis as they solve the mystery!

[SATURDAY / 4.8.17 / 3:00](#)

The BFG by Roald Dahl

Reading led by Karen Bennett, head of school and family programs at BAMPFA

Luckily for Sophie, the BFG is no ordinary bone-crunching giant. If he were, she would be his breakfast. When Sophie learns that the giants are flush-bunking off to England to swollomp a few nice little chiddlers, she decides she must stop them, and the BFG is going to help her!

[SATURDAY / 5.13.17 / 3:00](#)

Tales of a Fourth Grade Nothing by Judy Blume

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

Two's a crowd when Peter and his little brother, Fudge, are in the same room. Grown-ups think Fudge is absolutely adorable, but Peter and his pet turtle, Dribble, know better. From throwing temper tantrums to smashing mashed potatoes on the wall, Fudge causes mischief wherever he goes!

- 1 Mary Curtis Ratcliff, 3.11.17
- 2 Raphael Noz, 4.8.17
- 3 Jill McLennan, 5.13.17
- 4 *Mr. and Mrs. Bunny*, 3.11.17
- 5 *The BFG*, 4.8.17
- 6 *Tales of a Fourth Grade Nothing*, 5.13.17
- 7 The Bug Family Band, 5.21.17

7



FAMILY DAY

A Free Day of Art & Music

[SUNDAY / 5.21.17 / 11:00-3:00](#)

11:00-3:00 Art Making, Family Tours, and Library on Wheels

1:30-2:30 Musical Performance: The Bug Family Band

Have a mind-expanding day in **Hippie Modernism** and make rainbow drawings for BAMPFA's summer exhibition, **Ugo Rondinone: Love**.

- Make art inspired by BAMPFA exhibitions.
- Explore the galleries with tours specially designed for families.
- Enjoy an hour of interactive musical performance with The Bug Family Band, playing selections inspired by **Hippie Modernism**. Known for rich vocal harmonies, family sing-alongs, and their commitment to invertebrate conservation, the Bug Family is a favorite at such notable Berkeley venues as Ashkenaz and Freight & Salvage, and a regular at the annual High Sierra Music Festival.
- Get a library card or check out a book from the Library on Wheels, pedaling over from the Berkeley Public Library with books related to **Hippie Modernism** for both children and adults.
- Plus, take a break to sample the special Family Day lunch menu at Babette!

HIPPIE MODERNISM

THE STRUGGLE FOR UTOPIA

THROUGH MAY 21

This major exhibition explores the counterculture of the 1960s and 1970s and its impact on global art, architecture, and design. Discover an extraordinary array of works—from experimental furniture and immersive environments to alternative publications and radical films—that convey the social, cultural, and political ferment of this transformative period.

RELATED PROGRAMS

SUNDAY / 3.5.17 / 2:00

Larry Miller: Blueprint for Counter Education p.6

WEDNESDAY / 3.8.17 / 5:00-7:00

Hippie Modernism Draw Club p.9

SUNDAY / 3.19.17 / 2:00-4:00

Native Funk and Flash Workshop with Alexandra Jacopetti Hart p.9

SATURDAY / 4.1.17 / 1:00

Michael Pollan and Simon Sadler in Conversation p.6

THURSDAY / 4.6.17 / 5:00-7:00

Political Poster Draw Club p.9

FRIDAY / 5.12.17 / 6:00

Country Womyn Revisited p.8

THURSDAY-SATURDAY / 5.18.17-5.20.17

Analog Light Show Festival p.22

WEDNESDAYS / THROUGH 4.26.17

Big Ideas: California Countercultures p.7

THROUGH THURSDAY / 5.11.17

Hippie Modernism: Cinema and Counterculture, 1964-1974 p.20

SATURDAYS / THROUGH 5.13.17

Hippie Modernism Forums p.7

WEDNESDAY-SUNDAY / THROUGH 5.21.17

Short Films in Theater Two p.7

SELECTED WEDNESDAYS & SUNDAYS

Guided Exhibition Tours (see calendar for schedule)

IN THE BAMPFA STORE

Hippie Modernism: The Struggle for Utopia, edited by Andrew Blauvelt, with essays by Blauvelt, Greg Castillo, Esther Choi, Alison Clarke, Hugh Dubberly and Paul Pangaro, Ross Elflin, Craig Peariso, Tina Rivers Ryan, Catharine Rossi, Simon Sadler, Felicity Scott, and Lorraine Wild and David Karwan.



EXHIBITIONS

Hippie Modernism: The Struggle for Utopia is organized by the Walker Art Center in association with BAMPFA. The exhibition was curated by Andrew Blauvelt, director of Cranbrook Art Museum. The BAMPFA presentation is organized by Director Lawrence Rinder and guest curator Greg Castillo, associate professor of architecture at the University of California, Berkeley.

The exhibition is made possible with support from the Martin and Brown Foundation, the Prospect Creek Foundation, Annette and John Whaley, and Audrey and Zygi Wilf. Support for the exhibition catalog is provided by the Graham Foundation for Advanced Studies in the Fine Arts and a grant from the Andrew W. Mellon Foundation in support of Walker Art Center publications. The BAMPFA presentation is made possible with generous support from an anonymous donor, Coleman Fung, Frances Hellman and Warren Breslau, Nion McEvoy and Leslie Berriman, Goodby Silverstein & Partners, Adobe, Chip Conley Foundation, Beth Rudin DeWoody, Alexis and Trevor Traina, LEF Foundation, Carla and David Crane, Donna and Gary Freedman, Gyöngy Laky and Thomas Layton, Greg Castillo and Gary Brown, Chris Desser and Kirk Marckwald, and Joyce and Mark Hulbert.

Clay Geerdes: *Cockettes Go Shopping*, 1972; digital print; 42 × 28 in.; Courtesy David Miller; Estate of Clay Geerdes.



ERICA DEEMAN

SILHOUETTES

MARCH 8–JUNE 11
NEW EXHIBITION

This exhibition showcases Erica Deeman's series *Silhouettes*, thirty large-scale photographs of women from the African diaspora. The images emphasize the subjects' stark contours against a white background, a conscious reference to the use of the silhouette technique in the eighteenth-century pseudoscience of physiognomy. However, these photographs are in color, and prolonged looking reveals nuances of tone that call into question our initial assumptions about the technique and, by extension, the subjects themselves. Indeed, the artist's goal is to create complicated expressions of identity analogous to her own journey of self-discovery: of dual English and Jamaican heritage, Deeman (b. 1977) was raised in Nottingham and now resides in San Francisco. Her work reveals the beauty of diverse physiognomies and suggests her subjects' power and strength of character through the scale and grace of her images.

Erica Deeman: *Silhouettes* is organized by BAMPFA Director and Chief Curator Lawrence Rinder. The exhibition is made possible with support from Anthony and Celeste Meier, Jamie Lunder, Pier 24 Photography, and Roselyne Chroman Swig.

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



ASHER HARTMAN & CLIFF HENGST

MATRIX 264

APRIL 12–16
NEW EXHIBITION

MATRIX 264 presents *Mr. Akita*, a satire about life, sex, art, masculinity, ego, expectations, failure, disillusionment, and the sublime, written and directed by Los Angeles-based artist Asher Hartman and performed by San Francisco-based artist Cliff Hengst. This one-man performance introduces a nameless middle-aged man in a black professional suit reminiscing about his past, specifically a convoluted relationship with his art school professor Mr. Akita. The professor's character evokes the great Modernist painters—in particular Willem de Kooning, with his Dutch-American accent—even though Mr. Akita happens to be a dog. Across the gallery from the protagonist hangs a large painting with a bright white sunburst radiating from its center, *Sun Burn (Split) 1* by Emily Joyce. The man engages the painting in a dialogue about his evocative journey in search of existential answers through the lens of art.

PERFORMANCES

Thursday / 4.13.17 / 7:00 & Saturday / 4.15.17 / 3:00

Performances run 45 minutes. Tickets go on sale April 1 at bampfa.org.

Asher Hartman and Cliff Hengst / MATRIX 264 is organized by Lauren R. O'Connell, curatorial associate. *Mr. Akita* was originally produced by Machine Projects and commissioned by the Tang Museum, Saratoga Springs, NY. Additional support provided by Connect Art International.

Cliff Hengst in *Mr. Akita* by Asher Hartman.

Emily Joyce: *Sun Burn (Split) 1*, 2012; acrylic screenprint on Fabriano paper mounted on panel; 54 × 54 in.; courtesy of the artist and Inman Gallery, Houston. Photo: Ian Byers-Gamber.



IRWIN KREMEN

MATRIX 265

APRIL 26–AUGUST 27

NEW EXHIBITION

For more than fifty years, Irwin Kremen (b. 1925) has been refining the practice of collage. He came to the medium relatively late in life, at the age of forty-one, having already established himself as a professor of psychology at Duke University. Kremen's works are composed of fragments of paper—sometimes no wider than a few millimeters—that have been torn off walls in public places. He values these scraps for their unique color, texture, and emotional resonance: “I hunt out unduplicable papers,” he has said, “experienced papers, papers that have been in sun, in rain, in dust, in snows, covered with the dirt of the city.” This exhibition celebrates Kremen's creations, in which even the humblest of found materials become expressively alive.

Irwin Kremen: *Imagine Inventing Yellow (for M. C. Richards)*, 1976; paper and luminescent paint; 5 $\frac{1}{16}$ × 5 $\frac{1}{16}$ in.; from the Kremen Family Collections.



SAM CONTIS

MATRIX 266

MAY 3–AUGUST 27

NEW EXHIBITION

Bay Area–based artist Sam Contis (b. 1982) uses photography and archival research to explore the relationship of bodies and landscape and the shifting nature of gender identity and expression. The body of work in this exhibition was made at Deep Springs College, one of the country's last all-male institutions of higher learning, located in a remote valley on the California–Nevada border. Contis's images call to mind a long history of Western photography, capturing the strange beauty of the high desert. Yet if the West has usually symbolized an ideal of rugged masculinity, in these works the historically constructed categories of gender seem to melt away like a desert mirage. In addition to her own pictures, Contis presents photographs borrowed from the Deep Springs archive, including images made by some of the college's first students nearly a hundred years ago.

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



ART WALL

LAWRENCE WEINER

MARCH 1–OCTOBER 1

NEW EXHIBITION

BAMPFA's newest commission for the Art Wall features Lawrence Weiner, a central figure of Conceptual art. Like many other artists who began working in the late 1960s and 1970s, Weiner is deeply interested in methods of display that challenge the assumption that the work of art exists as a discrete object in the physical world. Since the 1970s, wall installations inscribed with statements by the artist have been a primary medium for Weiner. The lettering can be fabricated by anyone as long as the artist's instructions are followed. For

his BAMPFA commission Weiner considered the specific location and architecture of the site to determine the composition of the block lettering, which hovers at the center of the expansive white wall above the Crane Forum's wooden steps. The text reads: "LAID OUT ON THE BANKS OF A RIVER LEANING TOWARDS THE OCEAN LAID OUT ON THE BANKS OF A RIVER LEANING TOWARDS THE LAND."

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

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; LANGUAGE + THE MATERIALS REFERRED TO; courtesy the artist and Marian Goodman Gallery.

MFA

2017

47TH UC BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION

MAY 17–JUNE 11

NEW EXHIBITION

Each year, BAMPFA and the University of California, Berkeley Department of Art Practice work together to exhibit works by Berkeley MFA graduates. This year's graduates are Takming Chuang, Lucas DeGiulio, Behnaz Khaleghi, Shari Paladino, Kathryn "Jovi" Schnell, and Andrew Wilson. Be among the first to encounter the recent work of these six exceptional artists.

The 47th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition is organized by Curatorial Assistant Matthew Coleman and Assistant Curator Stephanie Cannizzo. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.



AMERICA AMERICA: ART FOR HUMAN RIGHTS

MARCH 22-APRIL 16

NEW EXHIBITION

In times of political uncertainty, it is essential to reflect on turbulent moments of the past in order to gain perspective on the future.

AMERICA AMERICA: Art for Human Rights presents a selection of works from the collection that examine various histories of human rights in the United States. The works in the exhibition cover topics of censorship, racism, incarceration, labor, and immigration.



ANDY WARHOL: STILL LIVES AND PORTRAITS

THROUGH MARCH 12



CAL CONVERSATIONS: SLOW READING / SLOW SEEING

THROUGH APRIL 30



MICHAEL ARMITAGE

MATRIX 263

THROUGH APRIL 2



BUDDHIST ART FROM THE ROOF OF THE WORLD TRANSMISSION OF THE DHARMA

THROUGH JUNE 11

AMERICA AMERICA: Art for Human Rights is organized by Lauren R. O'Connell, curatorial associate.

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

ABOVE, FROM TOP

Fernando Botero: *Abu Ghraib 66*, 2005; oil on canvas; 13 × 12 5/8 in.; BAMPFA, gift of the artist.
Andy Warhol: *Mick Jagger*, 1975; screenprint on Arches Aquarelle paper; 43 3/4 × 28 7/8 in.; BAMPFA, gift of The Andy Warhol Foundation for the Visual Arts. © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Sibila Savage.

Michael Armitage: *Diamond Platnumz*, 2016; oil on Lubugo bark cloth; 66 15/16 × 118 1/8 in.; courtesy of the artist and White Cube, London. © Michael Armitage. Photo © White Cube (Ben Westoby).

René Magritte: *Duo*, 1928; India ink on paper; 19 1/4 × 23 1/4 in.; BAMPFA, museum purchase.

Ninth Karmapa, Wangchug Dorje, Tibet, 18th century; mineral pigments and gold on cotton; 19 1/2 × 13 in.; on long-term loan to BAMPFA from a private collection.



- 1 *Here Come the Videofreex*, 4.19.17
- 2 *In Jackson Heights*, 3.8.17

1/2

DOCUMENTARY VOICES

Our spring series continues through April with several portrait films that explore the mysteries of image making. A history of an early video collective and a self-portrait by a documentary cinematographer raise issues around depicting current events, how stories are shaped, and what images we see and why. Documentary legend Frederick Wiseman's most recent work is a portrait of a New York community, from residents meeting about a Pride parade to Hispanic immigrants relaying stories of border crossings and business owners and tenants fretting about rising rents and gentrification.

Kathy Geritz, Film Curator

Documentary Voices is presented in conjunction with Linda Williams's UC Berkeley course History of Documentary Film.

WEDNESDAY / 3.8.17

IN JACKSON HEIGHTS

FREDERICK WISEMAN (US, 2015)

7:00

INTRODUCTION Linda Williams

Linda Williams is professor emerita in film and media/rhetoric at UC Berkeley.

"Among Mr. Wiseman's masterpieces. . . . An immersive celebration of democracy." A. O. SCOTT, *NEW YORK TIMES*

Wiseman, who has been making films for fifty years examining institutions as varied as UC Berkeley, a public housing project, a juvenile court, and the National Gallery, turns his attention to an ethnically diverse community in Queens, New York, where 167 languages are spoken. For him, "Visually, it's an absolute feast." As the film moves through streets, stores, community centers, and workspaces, this portrait of a neighborhood also documents timely issues around immigration, gentrification, intolerance, and the survival of small businesses.

Photographed by John Davey. (190 mins, In English, Spanish, and Arabic with English subtitles, Color, DCP, From Zipporah Films)

WEDNESDAY / 4.19.17

HERE COME THE VIDEOFREEX

JON NEALON, JENNY RASKIN (US, 2015)

7:00

IN PERSON Videofreex member Mary Curtis Ratcliff

In 1969, a CBS executive invited a group of young people to document the counterculture with the new medium of portable video. They traveled the country videotaping Abbie Hoffman, Fred Hampton, Woodstock, antiwar protests, feminist rallies, and other aspects of the cultural and political upheaval. But when CBS saw the footage, they shut down the project. Undaunted, the young pioneers became a collective and began holding screenings, eventually creating their own pirate TV station. Their forgotten story is revealed through fascinating interviews and footage.

(79 mins, B&W/Color, DCP, From Muddy Tapes LLC)

FOLLOWED BY **MRS. BOBBY SEALE** (Videofreex, US, 1969). A recently restored Videofreex interview with Artie Seale. (21 mins, B&W, Digital, From Video Data Bank)

Total running time: 100 mins



WAYNE WANG IN PERSON

THURSDAY / 3.2.17

CHAN IS MISSING

WAYNE WANG (US, 1982) NEW 35MM PRINT

7:00

IN PERSON Wayne Wang

Among the diverse films Wayne Wang has directed, his works focusing on Asian American cultures include Eat a Bowl of Tea, Dim Sum, The Joy Luck Club, and A Thousand Years of Good Prayers.

"A small, whimsical treasure of a film." ROGER EBERT

Following its local premiere at BAMPFA and critical acclaim at New Directors/New Films, this groundbreaking independent hit inspired generations of filmmakers and was named to the National Film Registry. Today it still seems fresh, intelligent, inventive. Playing with the pleasures and conceits of film noir, Wang imbues his irreverent puzzler with humor and a Chinese philosophical perspective: what isn't there is as important as what is. Wood Moy is a natural as Jo, a San Francisco taxi driver, who with ABC nephew Steve (Marc Hayashi) turns detective in pursuit of FOB Chan. Their search illuminates complex identities and allegiances as mystery blends with social documentary. Wang's love for cinema shines throughout.

Written by Wang, Isaac Cronin, Terrell Seltzer. Photographed by Michael Chin. With Wood Moy, Marc Hayashi, Lauren Chew, Peter Wang. (80 mins, B&W, 35mm, BAMPFA collection, permission Wayne Wang)

FOLLOWED BY **DIM SUM TAKE-OUT** (Wayne Wang, US, 1987). A bittersweet music-filled tale of five singing, screaming, dancing friends—Chinatown women who dream big. (12 mins, Color, 35mm, BAMPFA collection, permission Wayne Wang)

Total running time: 92 mins

Photo: Nancy Wong

WEDNESDAY / 3.1.17

CAMERAPERSON

KIRSTEN JOHNSON (US, 2016)

7:00

"Unusual, marvelous." MATT ZOLLER SEITZ, ROGEREBERT.COM

Kirsten Johnson has been the principal cinematographer on more than forty documentaries. For her, "The joys of being a documentary cameraperson are endless . . . and yet, the dilemmas I face while holding my camera are formidable." In *Cameraperson*, she assembles a selection of her footage—whose subjects include a Nigerian midwife, an Afghan boy, and Jacques Derrida, as well as her twin children and her mother—to craft both a self-portrait and an insightful examination of her field. "The questions of what you need permission to film, what is watchable, and what should be remembered permeate the movie" (*The New Yorker*).

(102 mins, Color, DCP, From Janus Films/Criterion Collection)

PRECEDED BY **THE ABOVE** (Kirsten Johnson, US, 2015). A US military surveillance balloon floats over Kabul. (8 mins, Color, Digital, From Field of Vision)

Total running time: 110 mins



CINEMA MON AMOUR SHARON LOCKHART

FILMMAKER IN PERSON

Los Angeles-based artist Sharon Lockhart is known for her work in film, photography, and installation, and for her bold explorations between these mediums. She favors long takes and carefully composed fixed frames; her theatrical tableaux blur the distinctions between moving and still images and offer time to engage intimately with the acts of looking and listening. Her interest in ethnography is seen in her focus on everyday moments, while her formal concerns are revealed in her intimate, poignant approach to portraiture and attention to landscape. Observations, choreographed scenes, and re-enactments are intermixed, “confusing the line between fact and intervention” (*The Independent*). Collaboration is at the heart of much of her work, a slow process that leads to multiyear projects.

Lockhart is a cinephile, and her inspirations range from François Truffaut and John Cassavetes, whose films she has directly referenced, to the uncompromising work of Jean Rouch, Andy Warhol, and Robert Bresson. For her visit to the Bay Area, we invited her to select films that are important to her to show alongside her own work; she will introduce works by two filmmakers with whom she shares a compassionate and unflinching gaze, Jean Eustache and Raymond Depardon.

Kathy Geritz, Film Curator

Support for **Cinema Mon Amour** has been provided by the National Endowment for the Arts. We are grateful for the support of KADIST and the Cultural Services of the French Embassy, New York, and Institut Français, Paris.



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WEDNESDAY / 3.15.17

RUDZIENKO

SHARON LOCKHART (US, 2016)

IN PERSON Sharon Lockhart

Presented in collaboration with KADIST

Rudzienko, a town outside Warsaw, Poland, is home to the Youth Center for Socio-Therapy. Lockhart befriended a number of young women living in the group home, and together, over two summers, they collaborated on this film. In a series of carefully composed vignettes, which appear at times like still photographs, the adolescents slow dance, fly a kite, and talk. Their translated dialogue appears in text scrolls between scenes—musings on their lives, their emotions, and their desires. “I pay attention to children,” the filmmaker has remarked. Powerfully, she also encouraged the young women to pay attention to their own expressiveness.

(52 mins, In Polish with English subtitles, Color, Digital, From Lockhart Studio)

THURSDAY / 3.16.17

SHARON LOCKHART SELECTS: MY LITTLE LOVES

JEAN EUSTACHE (FRANCE, 1975) IMPORTED PRINT

INTRODUCTION Sharon Lockhart

(*Mes petites amoureuses*). Eustache takes up the great European tradition of the coming-of-age film and quietly dismantles its emotional conventions. *My Little Loves* is autobiographical but impartial, empathetic but not sympathetic, sentimental only in the Flaubert sense of sentimental education. For Eustache’s twelve-year-old alter ego Daniel, puberty is a process of learning by observation and imitation. In a series of episodes that unfold in a muted, Bressonian rhythm, he learns how to perform, how to work, how to enact comically solemn sexual rituals. The overarching lesson is disillusionment about both sex and class, and about the relation between the two. JULIET CLARK

Written by Eustache. Photographed by Nestor Almendros. With Martin Loeb, Ingrid Caven, Jacqueline Dufranne, Maurice Pialat. (123 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Tamasa Distribution)

PRECEDED BY **PÓDWORKA** (Sharon Lockhart, US, 2009). A tribute to the resourcefulness of children. (31 mins, Color, Digital, From Lockhart Studio)

Total running time: 154 mins

FRIDAY / 3.17.17

SHARON LOCKHART SELECTS: MODERN LIFE

RAYMOND DEPARDON (FRANCE, 2008) IMPORTED PRINT

INTRODUCTION Sharon Lockhart

“Sublime and timeless.” *THE TELEGRAPH*

(*La vie moderne*). Photographer and filmmaker Raymond Depardon (*Profiles Farmers: Daily Life*) returns to the remote French countryside to talk with farmers, people of few words and a passion for the land. He travels down narrow rural roads to isolated farms—roads less and less traveled as the older generation die off and both young and old farmers sell their livestock, finding the work to be a decreasingly viable way to make a living. “A richly compassionate tribute to its hardy subject and their slowly vanishing way of life” (Total Film, UK).

(88 mins, In French with English subtitles, Color, 'Scope, 35mm, From Films Distribution, Paris)

DOUBLE TIDE

SHARON LOCKHART (US, 2009)

IN PERSON Sharon Lockhart

“This moving meditation . . . is guaranteed to lower your blood pressure and recalibrate your mind.” JEANNETTE CATSOULIS, *NEW YORK TIMES*

A double tide refers to that rare occurrence when a low tide occurs twice within one span of daylight hours, at dawn and at dusk. Films depicting the act of labor are about as rare, outside of Sharon Lockhart’s oeuvre. Here, in two extended takes, she portrays a sole woman clam digger as she works in the mudflats on the coast of Maine. Lockhart’s roots in photography and interest in stillness are evident; the coastal landscape and primal work seem timeless, yet poignantly, we are invited to contemplate a traditional labor that is disappearing.

(99 mins, Color, Digital, From Lockhart Studio)

1 *Rudzienko*, 3.15.17

2 *Double Tide*, 3.17.17



GRACE AND PERFECTION: THE FILMS OF ROBERT

BRESSON

"It is with something clean and precise that you will force the attention of inattentive eyes and ears."

ROBERT BRESSON

With his first feature, *Les anges du péché* (1943)—made after he had been a prisoner of war—Robert Bresson (1901–99) was recognized as an original and authentic voice in cinema. Over the years, this authenticity would rework itself in film after rigorous film, gaining him awe and more than a few imitators, but never a true heir. Even now, the power of Bresson's style— austere, yet deeply affecting—remains one of cinema's pure mysteries.

This near-complete retrospective (lacking only two of the fourteen films he released in his five-decade career) is an immersion in Bresson's unsparing yet compassionate work, with insights from two featured guests. New York-based film critic Tony Pipolo, author of *Robert Bresson: A Passion for Film*, joins us on the opening weekend to speak about *Diary of a Country Priest* (1950) and *L'argent* (1983), presented in a new digital restoration. Jeffrey Skoller, UC Berkeley associate professor of film and media, leads **In Focus: Robert Bresson** (p. 20), a film-lecture series that considers three films in depth: *A Man Escaped* (1956), *Mouchette* (1967), and *The Devil, Probably* (1977).

Susan Oxtoby, Senior Film Curator

IN THE BAMPFA STORE

Bresson on Bresson: Interviews 1943–1983

Notes on the Cinematograph, by Robert Bresson
Robert Bresson: A Passion for Film, by Tony Pipolo
Robert Bresson (Revised), edited by James Quandt

We are grateful for the support of the Cultural Services of the French Embassy, New York; the Consulate General of France, San Francisco; and Institut Français, Paris. Tony Pipolo's visit is part of the series **Afterimage**, made possible by generous funding from the Hollywood Foreign Press Association.



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FRIDAY / 3.3.17

DIARY OF A COUNTRY PRIEST

7:30

ROBERT BRESSON (FRANCE, 1950)

INTRODUCTION AND POST-SCREENING DISCUSSION

Tony Pipolo

Tony Pipolo is professor emeritus of film and literature at the City University of New York and author of Robert Bresson: A Passion for Film.

(*Le journal d'un curé de campagne*). Georges Bernanos's novel concerns a young country priest who, in his simplicity and purity, suffers the scorn of his parishioners. Bresson faithfully adapted the novel to the screen, using Bernanos's original dialogue and diary entries; what he cut from the novel seems only to add to this fidelity. Episode by episode, in his loneliness and then in illness, like stages of the cross, the priest progresses through pain to grace. In a role of exterior passivity and interior strength, actor Claude Laydu effects Bresson's most intimate excursion into the soul, and what Gavin Lambert called the director's "exalted pessimism." JUDY BLOCH

Written by Bresson, based on the novel by Georges Bernanos. Photographed by Léonce-Henry Burel. With Claude Laydu, Nicole Maurey, Jean Riveyre, André Guibert. (114 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

SATURDAY / 3.4.17

L'ARGENT

5:30

ROBERT BRESSON (FRANCE, 1983) DIGITAL RESTORATION

INTRODUCTION AND POST-SCREENING DISCUSSION

Tony Pipolo

REPEATS SATURDAY / 4.1.17 (WITHOUT INTRODUCTION)

Taken from Tolstoy's "The False Note," *L'argent* is a serenely composed crime story that tells its ruthless tale without once raising its voice. An ordinary young man is caught up in a spiraling sequence of crimes that culminate in a double hatchet murder. His acts are inexplicable, but they are triggered by false testimony, abandonment, ordinary people on the take—and something totally mysterious in the soul of the protagonist. *L'argent* has the manner of an official report, the tone of a spiritual autopsy. RUSSELL MERRITT

Written by Bresson, based on "The False Note" by Leo Tolstoy. Photographed by Pasqualino de Santis, Emmanuel Machuel.

With Christian Patey, Sylvie Van Den Elsen, Michel Brigueat, Caroline Lang. (85 mins, In French with English subtitles, Color, DCP, From Janus Films/Criterion Collection)

SUNDAY / 3.5.17

LES ANGES DU PÉCHÉ

7:00

ROBERT BRESSON (FRANCE, 1943) IMPORTED 35MM PRINT

(*Angels of Sin*). Bresson's visual elegance and uncompromising narrative style are already in evidence in his first feature film, lending calm to its passionate religious ambiguities. It follows a sophisticated young woman, Anne-Marie, into the closed world of a convent devoted to the rehabilitation of delinquent girls, where ritual, discipline, and sometimes ruthlessness are the norm. At odds with the Mother Superior, Anne-Marie becomes attached to a rebellious girl, whose indifference to her ministrations drives concern into an obsession. Bresson said, "The knots which are tied and untied inside the characters give the film its movement, its real movement."

Written by Jean Giraudoux, R. P. Raymond, Leopold Bruckberger, Bresson. Photographed by Philippe Agostini. With Renée Faure, Jany Holt, Louise Sylvie, Mila Parély. (96 mins, In French with English subtitles, B&W, 35mm, From Institut Français)

SATURDAY / 3.11.17

THE TRIAL OF JOAN OF ARC

6:30

ROBERT BRESSON (FRANCE, 1962) IMPORTED 35MM PRINT

(*Le procès de Jeanne d'Arc*). Bresson's film follows Joan of Arc's prolonged interrogation through to her death. The dialogue consists entirely of the trial transcript, reduced to its essentials; the visuals are austere, consisting mainly of medium shots of Joan and her judges, intercut with extreme close-ups of objects, hands, feet. Out of this icy surface Bresson creates an experience full of the mystery and the drama of this woman's existence. Bresson: "I see her with the eyes of a believer. . . . She convinces us of a world at the farthest reach of our faculties. She enters this supernatural world but closes the door behind her."

Written by Bresson. Photographed by Léonce-Henry Burel. With Florence Carrez, Jean-Claude Fourneau, Roger Honorat, Marc Jacquier. (65 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

PICKPOCKET

8:15

ROBERT BRESSON (FRANCE, 1959)

REPEATS SATURDAY / 3.29.17

"One of those consummate works of art which in one flash pales everything you have ever seen . . . an unmitigated masterpiece." PAUL SCHRADER

Pickpocket is obliquely but famously based on Dostoyevsky's *Crime and Punishment*. A young recluse, drawn inexorably to picking pockets, suffers not guilt, but a kind of performance anxiety based on his Nietzschean



- 1 *The Devil, Probably*, 3.22.17, 3.31.17
- 2 *A Man Escaped*, 3.8.17, 3.18.17
- 3 *Pickpocket*, 3.11.17, 3.29.17
- 4 *Au hasard Balthazar*, 3.19.17, 3.24.17

theories of the superior man. His bewilderment as to his motivations is as thorough as ours. Shot in the streets, cafes, and subways of Paris, the film is a brilliant ballet of fingers, hands, glances, legs, watches, wallets. Everything is observable, isolated. In this way, Bresson ingeniously hones our eye to the director's vision: while we imagine we are seeing through the eyes of the character, we instead look into his soul. JUDY BLOCH

Written by Bresson. Photographed by Léonce-Henry Burel. With Martin Lasalle, Marika Green, Pierre Leymarie, Jean Pelegri. (75 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 3.12.17

LES DAMES DU BOIS DE BOULOGNE

ROBERT BRESSON (FRANCE, 1945) IMPORTED 35MM PRINT

(*The Ladies of the Bois de Boulogne*). Bresson's most accessible work (on the surface) updates an episode in an eighteenth-century novel by Diderot to a contemporary Paris setting. It concerns a beautiful woman, Hélène (Maria Casarès), who plots revenge on her ex-lover by luring him into marriage with a prostitute. But the result is something she had not predicted. It is in contemporizing the story, and in Jean Cocteau's dialogue, that Bresson takes his first steps in the abstraction necessary to create a drama of love's triumph. What some have called his "distanced" approach is, rather, a distillation of passions otherwise inexpressible. JUDY BLOCH

Written by Bresson, based on *Jacques le fataliste* by Denis Diderot, dialogue by Jean Cocteau. Photographed by Philippe Agostini. With Maria Casarès, Elena Labourdette, Lucienne Bogaert, Paul Bernard. (90 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SATURDAY / 3.18.17

A MAN ESCAPED

ROBERT BRESSON (FRANCE, 1956)

ALSO SCREENS WEDNESDAY / 3.8.17 (SEE IN FOCUS: ROBERT BRESSON, P. 20)
(*Un condamné à mort s'est échappé*). *A Man Escaped* is pure film existentialism. From a newspaper account by a Resistance leader who escaped from a Nazi prison just hours before he was to be executed, Bresson created a film in which the drama is all internal. He concentrates on his character Fontaine's solitude, and on prison relationships in which a tap on the wall is a bridge to another's soul. For the rest, he emphasizes the material preparation for escape—the spoon Fontaine must steal, then shape into a cutting tool; the labor of taking apart his door. This is a genuinely moving encounter with limits, and the need to transcend them. JUDY BLOCH

Written by Bresson, after the account of André Devigny. Photographed by Léonce-Henry Burel. With François Leterrier, Charles LeClainche, Maurice Beerblock. (97 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SUNDAY / 3.19.17

AU HASARD BALTHAZAR

ROBERT BRESSON (FRANCE, 1966)

REPEATS FRIDAY / 3.24.17

Inspired in part by the donkey anecdote in Dostoyevsky's *The Idiot*, Bresson cast Balthazar the donkey as the central character. Passed from one owner to the next, Balthazar is both witness to and victim of their stories, their suffering, their violence. His life and death are as mysterious, if not meaningless, as any of theirs. Bresson was interested not only in the biblical image of the donkey—his patience, his humility—but in the Greek and Roman concept of the donkey as a symbol of sexuality. The film is at once extremely sensual and a work of unearthly sensitivity. JUDY BLOCH

Written by Bresson. Photographed by Ghislain Cloquet. With Anne Wiazemsky, François Lafarge, Walter Green, Philippe Asselin. (95 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures)

FRIDAY / 3.24.17

AU HASARD BALTHAZAR

ROBERT BRESSON (FRANCE, 1966)

SEE SUNDAY / 3.19.17

SATURDAY / 3.25.17

MOUCHETTE

ROBERT BRESSON (FRANCE, 1967)

ALSO SCREENS WEDNESDAY / 3.15.17 (SEE IN FOCUS: ROBERT BRESSON, P. 20)

Mouchette is a visual study of a state of mind. In a French village painted in all its charmlessness, fourteen-year-old Mouchette has been denied a childhood by an alcoholic father and a dying mother. Despised and rejected, she observes the adult world from a position of extreme isolation; like the donkey Balthazar, she has no language in which to express her despair. A measure of defiance is brought out in her complicity with the village poacher, but he takes cruel advantage of her affection. This final lesson in the callousness of adults informs Mouchette's first, and last, act of open rebellion, a pure, elegiac enactment of Bresson's redemptive pessimism. JUDY BLOCH

Written by Bresson, based on the novel *Nouvelle histoire de Mouchette* by Georges Bernanos. Photographed by Ghislain Cloquet. With Nadine Nortier, Jean-Claude Guilbert, Marie Cardinal, Paul Hébert. (80 mins, In French with English subtitles, B&W, 35mm, From Rialto Pictures, permission Janus Films/Criterion Collection)

UNE FEMME DOUCE

ROBERT BRESSON (FRANCE, 1969) DIGITAL RESTORATION

(*A Gentle Creature*). The suicide of a young wife begins this simple, inscrutable story; afterward, her pawnbroker husband relates the history of their marriage. But his narration necessarily fails to explain the woman whose life we see in flashback, underlining the ultimate privacy of death. The interiors of Bresson's first color picture are filled with quiet, lucid surfaces that emanate a mysterious resonance: the pawnbroker's dark, burnished table, over which the couple first meet; Dominique Sanda's pallid face, only slightly more animate in life than in death; the luminous lid of her coffin, whose closing marks the film's end. JULIET CLARK

Written by Bresson, based on "A Gentle Creature" by Fyodor Dostoyevsky. Photographed by Ghislain Cloquet. With Dominique Sanda, Guy Frangin, Jeanne Lobre, Claude Ollier. (88 mins, In French with English subtitles, Color, DCP, From Paramount Releasing)

SUNDAY / 3.26.17

LANCELOT OF THE LAKE

ROBERT BRESSON (FRANCE, 1974) IMPORTED 35MM PRINT

(*Lancelot du lac*). One of Bresson's most beautiful and inventive films updates the King Arthur legend, not by bringing it into modern times but by the timeless modernism of the artist's treatment. The adulterous love of Lancelot and Guinevere is viewed in its moment—the end of the Arthurian dream. Long stretches of the film are without dialogue, and offscreen dialogue—the speakers heard but not seen—is the aural counterpart of a visual scheme in which hands, knees, and legs are seemingly disembodied from their owners. The powerful effect of Bresson's elliptical soundtrack and images is that of a code of honor broken down. JUDY BLOCH

Written by Bresson. Photographed by Pasqualino de Santis. With Luc Simon, Laura Duke-Condoinas, Humbert Balsan, Vladimir Antolek-Oressek. (83 mins, In French with English subtitles, Color, 35mm, From French Ministry of Foreign Affairs, permission Gaumont)



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WEDNESDAY / 3.29.17

PICKPOCKET

7:00

ROBERT BRESSON (FRANCE, 1959)

SEE SATURDAY / 3.11.17

FRIDAY / 3.31.17

THE DEVIL, PROBABLY

7:30

ROBERT BRESSON (FRANCE, 1977)

ALSO SCREENS WEDNESDAY / 3.22.17 (SEE IN FOCUS: ROBERT BRESSON)

(*Le diable probablement*). This has been called Bresson's most cynical film. It certainly offers his most fashionably cynical protagonist, Charles, a young Parisian whose suicidal despair is vaguely linked to all the ecological, political, and social disasters of the modern world circa 1977. This far from saintly character makes an interestingly unsympathetic addition to Bresson's gallery of self-sacrifices. But Charles's life, which ends in the middle of an unexpressed thought, takes on in retrospect the odd dignity of a thwarted spiritual search. The psychiatrist who tries to "cure" Charles's indifference asks, "When it's over, do you see yourself as a martyr?" The reply: "Only an amateur." JULIET CLARK

Written by Bresson. Photographed by Pasqualino de Santis. With Antoine Monnier, Tina Irissari, Henri de Maublanc, Laetitia Carcano. (93 mins, In French with English subtitles, Color, 35mm, From The Film Desk and Olive Films)

SATURDAY / 4.1.17

L'ARGENT

6:00

ROBERT BRESSON (FRANCE, 1983)

SEE SATURDAY / 3.4.17

5 *Une femme douce*, 3.25.17

6 *L'argent*, 3.4.17, 4.1.17

**IN FOCUS:
ROBERT BRESSON**

LECTURE/SCREENING SERIES

In three lectures, Jeffrey Skoller examines Robert Bresson's radical approach to cinematic form and its relationship to larger social and political realities as a way into the deeply poetic and spiritual nature of Bresson's work. Skoller is an associate professor of film and media at UC Berkeley and author of *Shadows, Specters, Shards: Making History in Avant-Garde Film*. His range of expertise includes the history and theory of avant-garde cinema, documentary film, and relationships between film and contemporary art; he is also a filmmaker and teaches film and video production. Skoller will speak for approximately twenty-five minutes before each film and lead a post-screening discussion. Each presentation runs about three hours.

SPECIAL ADMISSION

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

WEDNESDAY / 3.8.17

A MAN ESCAPED

3:10

ROBERT BRESSON (FRANCE, 1956)

LECTURE Jeffrey Skoller

SEE SATURDAY / 3.18.17 (P. 19)

WEDNESDAY / 3.15.17

MOUCHETTE

3:10

ROBERT BRESSON (FRANCE, 1967)

LECTURE Jeffrey Skoller

SEE SATURDAY / 3.25.17 (P. 19)

WEDNESDAY / 3.22.17

THE DEVIL, PROBABLY

3:10

ROBERT BRESSON (FRANCE, 1977)

LECTURE Jeffrey Skoller

SEE FRIDAY / 3.31.17 (AT LEFT)

**HIPPIE
MODERNISM
CINEMA AND
COUNTERCULTURE,
1964–1974**

Focused on politically charged, aesthetically innovative filmmaking, our continuing series in conjunction with the exhibition *Hippie Modernism* (p. 11) reflects multiple facets of the counterculture of the sixties and seventies. Peter Watkins's *Punishment Park* uses the forms of cinema verité and television news to frame a fictional dystopia that remains closer to reality than many would care to admit. *Stagger Lee*, *Eldridge Cleaver*, *Black Panther*, and *The Murder of Fred Hampton* provide illuminating portraits of Black Panther Party leaders, while Alejandro Jodorowsky's *The Holy Mountain* and Steven Arnold's *Luminous Procureess* take viewers on spectacular surrealist trips. Made in Oakland and starring visionary composer Sun Ra, *Space Is the Place* is a compelling hybrid of Afro-futurism and blaxploitation. A selection of works distributed by Canyon Cinema exemplifies the transcendent beauty that filmmakers found in the medium of 16mm film. The Bay Area bastion of independent and experimental filmmaking since 1967, Canyon Cinema is a fine example of how the innovative impulses of the time created institutions that endure today.

Kate MacKay, Associate Film Curator

Thanks to the following for their assistance: Antonella Bonfanti, Canyon Cinema; Todd Wiener and Steven Hill, UCLA Film & Television Archive; Ruth Hodgins and Mike Forstein, Walker Art Center; Mel Vapour, East Bay Media Center; René de Guzman, Oakland Museum of California; Jim Newman; and Oliver Groom.



1 / 2 / 3



- 1 *Space Is the Place*, 4.1.17
- 2 *Punishment Park*, 3.18.17
- 3 *The Murder of Fred Hampton*, 3.23.17

FILMS

SATURDAY / 3.4.17

ZABRISKIE POINT

MICHELANGELO ANTONIONI (US, 1970)

REPEATS SUNDAY / 3.19.17

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

Written by Antonioni, Fred Gardner, Sam Shepard, Tonino Guerra, Clare Peplo. Photographed by Alfio Contini. With Mark Frechette, Daria Halprin, Rod Taylor, Kathleen Cleaver. (107 mins, Color, 35mm, From Warner Bros.)

FRIDAY / 3.10.17

STAGGER LEE

ALLEN WILLIS, FRANCISCO NEWMAN (US, 1970)

A powerful portrait of an exceptional man, *Stagger Lee* was filmed in the San Francisco County Jail where Black Panther cofounder Bobby Seale was held pending his extradition to Connecticut. In an expansive interview, Seale holds forth on cooking, poetry, intimacy, solitary confinement, revolutionary psychology, and Huey Newton. Director Francisco Newman succeeds brilliantly at his goal of “cutting through the static” of the media's portrayal of the party as thugs as well as the Panthers' own sometimes “reckless rhetoric” in order to document the reality of the person behind the party.

Photographed by Allen Willis. (60 mins, B&W, 16mm, BAMPFA collection, permission Allen Willis Archives - East Bay Media Center)

FOLLOWED BY

ELDRIDGE CLEAVER, BLACK PANTHER

WILLIAM KLEIN (US, 1970)

William Klein met Eldridge Cleaver at the Pan-African Cultural Festival in Algeria in 1969 and filmed this interview with the exiled Black Panther shortly thereafter. Embellishing Cleaver's profound discourse with graphic titles, archival film, and documentary footage of the freedom fighter's daily life in Algiers, Klein achieves a singular portrait of black activism.

(75 mins, Color, 35mm, From Walker Art Center, permission William Klein)

Total running time: 135 mins

8:15

SATURDAY / 3.18.17

PUNISHMENT PARK

PETER WATKINS (US, 1971)

An urgent synthesis of Bertolt Brecht and cinema verité, Peter Watkins's dystopic fiction depicts a United States where government authorities, citing the McCarran Act, detain political activists on the grounds that they “probably will engage in . . . acts of espionage or sabotage.” The film follows the televised trial of one group of detainees and the progress of another who have opted for a grueling endurance course in lieu of lengthy prison sentences. As the *Daily Mail* remarked upon the film's release, “A few years ago we might have dismissed the film as the figment of a crazed imagination. Today its documentary overtones are all too horribly real.”

Photographed by Joan Churchill. (88 mins, Color, 35mm, From UCLA Film & Television Archive, permission Project X Distribution and Shadow Distribution)

PRECEDED BY **OFF THE PIG** (San Francisco Newsreel, US, 1968). One of the first films documenting the Black Panther Party, this radical newsreel includes interviews with Huey P. Newton and Eldridge Cleaver, as well as a recitation by Bobby Seale of the Panthers' Ten-Point Platform. (15 mins, B&W, 16mm, From Canyon Cinema)

Total running time: 103 mins

SUNDAY / 3.19.17

ZABRISKIE POINT

MICHELANGELO ANTONIONI (US, 1970)

SEE SATURDAY / 3.4.17

THURSDAY / 3.23.17

THE MURDER OF FRED HAMPTON

HOWARD ALK, MIKE GRAY (US, 1971)

RESTORED 35MM PRINT

INTRODUCTION Waldo E. Martin

Waldo E. Martin is the Alexander F. & May T. Morrison Professor of American History & Citizenship at UC Berkeley. His most recent book, coauthored with Joshua Bloom, is Black Against Empire: The History and Politics of the Black Panther Party.

8:15

Intending to chronicle the newly formed Chicago chapter of the Black Panther Party, the filmmakers documented founder Fred Hampton interacting with the black community for nearly a year. The dynamic twenty-one-year-old's declaration “I believe I will be able to die as a revolutionary” proved disturbingly prescient: he was shot dead in his bed during a police raid. Drawing on footage of the shot-up apartment and interviews with Black Panthers, Michael Gray and Howard Alk created an incendiary exposé of the Chicago police force's role in Hampton's murder. Forty-five years later, *The Murder of Fred Hampton* remains an urgent and powerful political documentary. KATHY GERITZ

(88 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Carol Gray)

SATURDAY / 4.1.17

SPACE IS THE PLACE

JOHN CONEY (US, 1974)

Inspired by Sun Ra's 1971 UC Berkeley course *The Black Man in the Cosmos* and filmed in Oakland, “*Space Is the Place* is an otherworldly frolic combining intergalactic bebop with riffs on black liberation. Director Coney's boldly mystical blaxploitation film takes to heart Sun Ra's cosmic philosophy of music as a liberating force. Performed by The Intergalactic Myth-Science Solar Arkestra, Sun Ra's music suffuses the hip-edelic atmosphere. Whimsical, funky, and alchemically whack, *Space Is the Place* takes on Afro-liberation, extraterrestrial activism, and whatever else enters the ever-expanding mind of Sun Ra” (Steve Seid). Please note: This is the uncut version.

Written by Sun Ra, Joshua Smith. Photographed by Seth Hill, Pat Riley. With Sun Ra, Barbara Deloney, Raymond Johnson, Erika Leder. (85 mins, Color, 35mm, From Jim Newman)

PRECEDED BY **WHAT'S THIS?** (Toney W. Merritt, US, 1973). A sobering glimpse of a parched future. (2 mins, Color, Silent, 16mm, From Canyon Cinema)

Total running time: 87 mins

8:00

7:00

7:00



4 / 5



- 4 *The Holy Mountain*, 5.7.17
- 5 *Luminous Procuress*, 4.21.17

FRIDAY / 4.21.17

LUMINOUS PROCURESS

7:30

STEVEN ARNOLD (US, 1971) WORLD PREMIERE OF RE-STORED 16MM PRINT

IN CONVERSATION Vishnu Dass, Rumi Missabu, Steve Seid, Tsvi Strauch

Vishnu Dass is the director of the Steven Arnold Archive and is currently finishing a documentary about the artist. An original member of the Cockettes, Rumi Missabu continues to direct and perform examples of flamboyant drag theater on both coasts. Steve Seid was a curator at BAMPFA for twenty-five years and spearheaded the effort to preserve Luminous Procuress. An early backer of Luminous Procuress, Tsvi Strauch operated the first hippie boutique on Haight Street.

A gender-obliterating funfest unleashed by the cantankerous cross-dressing Cockettes, the legendary *Luminous Procuress* is now restored in an immaculate new print that brazenly recounts the mystical passage of two lissome hippie lads who enter a strange mansion where a magic potion promises glimpses of a transformational realm. Led by the mystical "Procuress" (the ever-sculptural Pandora), the two naïfs are privy to a delirious vision of consciousness unbounded by gender or desire. Created in San Francisco's Mission District by Steven Arnold, an art outlier of prophetic leanings, *Luminous Procuress*, an exotic amalgam of outrageous wearable art, oneiric imagery, and erotically charged tableaux, gloriously drags on. STEVE SEID

Written by Arnold, Steven Solberg. Photographed by Arnold. Score by Warner Jepson. With Pandora, Steven Solberg, Ron Farrell, The Cockettes. (75 mins, Color, 16mm, BAMPFA collection, preserved by BAMPFA in partnership with the Walker Art Center)

SUNDAY / 5.7.17

THE HOLY MOUNTAIN

7:00

ALEJANDRO JODOROWSKY (MEXICO, 1973)

Inspired by René Daumal's novel *Mount Analogue*, as well as Alejandro Jodorowsky's own spiritual studies and psychedelic experiences, *The Holy Mountain* is a trip in itself. The story of one man's quest for enlightenment unfolds in a dizzying array of surreal set pieces. The film's deeply sacrilegious and antimilitaristic imagery remains as beautiful and shocking today as when it first

scandalized audiences at the Cannes Film Festival in 1973. Unseen for many years due to a dispute with the producer, it is only in the past decade that Jodorowsky's alchemical puzzle has once again been illuminating cinema screens for a new generation of viewers.

Written by Jodorowsky. Photographed by Rafael Corkidi. With Jodorowsky, Horacio Salinas, Zamira Saunders, Juan Ferrara. (115 mins, Color, 35mm, From ABKO Films)

THURSDAY / 5.11.17

ELEGY TO ECSTASY: FILMS FROM CANYON CINEMA

7:00

COPRESENTED WITH CANYON CINEMA FOUNDATION AS PART OF CANYON CINEMA 50

IN CONVERSATION Antonella Bonfanti and Edith Kramer

Antonella Bonfanti is director of the Canyon Cinema Foundation. Edith Kramer was manager of Canyon Cinema from 1967 to 1970 before joining the BAMPFA staff; she was senior film curator from 1983 to 2005.

Fifty years after incorporating as an artist cooperative in 1967, Canyon Cinema continues to champion avant-garde and experimental filmmaking in the Bay Area and beyond. Today the internationally renowned distributor cares for a collection of some 3,500 works representing the full range of experimental cinema from the 1930s to the present. A celebration of bodies, film, and light, this program features a selection of works made by several of Canyon's founding members and their contemporaries. From the mournful lyricism of *Mass for the Dakota Sioux* to the transcendent kisses of *Amphetamine*, the rapturous commingled bodies of *Dyketactics* to the sensory bliss of *Straight and Narrow*, these films embed elegy and ecstasy in the emulsion of 16mm film.

MASS FOR THE DAKOTA SIOUX Bruce Baillie, US, 1964, 20 mins, B&W

AMPHETAMINE Warren Sonbert, US, 1966, 10 mins, B&W

INCANTATIONS Peter Rose, US, 1971, 9 mins, Color

DYKETACTICS Barbara Hammer, US, 1974, 4 mins, Color

ANGEL BLUE SWEET WINGS Chick Strand, US, 1966, 3 mins, Color, BAMPFA collection

MY NAME IS OONA Gunvor Nelson, US, 1969, 10 mins, Color

STRAIGHT AND NARROW Beverly and Tony Conrad, US, 1970, 10 mins, B&W

Total running time: 66 mins, 16mm, From Canyon Cinema, unless otherwise indicated

SATURDAY / 4.29.17

FESTIVAL EXPRESS

7:30

BOB SMEATON (UK, 2003)

ON BAMPFA'S OUTDOOR SCREEN. FREE ADMISSION!

INTRODUCTION Nicholas Meriwether

Nicholas Meriwether has served as oral historian at the University of South Carolina and Grateful Dead archivist at UC Santa Cruz, and now is director of archives for the Center for Counterculture Studies.

Festival Express tells the story of the 1970 cross-Canada train tour of some of the most popular musicians of the day. Unlike in standard music festivals where performers came together for a couple of hours or days, the participants in this tour all traveled together on the same train, partying and jamming along the way between concert venues in Toronto, Winnipeg, and Calgary. With footage from on and off the train—featuring performances by Janis Joplin, the Grateful Dead, Ian and Sylvia, Buddy Guy, the Flying Burrito Brothers, The Band, and others—along with contemporary interviews with surviving participants, *Festival Express* is a toe-tapping good time.

Photographed by Peter Biziou. (90 mins, Color, Digital, From Apollo Media Ltd.)

PRECEDED BY GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE (Les Blank, Skip Gerson, US, 1968). A document of the historic Los Angeles Love-In on Easter Sunday 1967. (20 mins, Color, Digital, From Janus Films/Criterion Collection)

Total running time: 110 mins

ANALOG LIGHT SHOW FESTIVAL

THURSDAY / 5.18.17 / 7:00

FRIDAY / 5.19.17 / 7:00

SATURDAY / 5.20.17 / 7:00

These programs celebrate the psychedelic art form of live light performance pioneered in the rock clubs and avant-garde happenings of the 1960s. Join us for three nights of light wizardry set to live music as artists hand-animate painted slides, liquid mixes, and reflective materials to create a hypnotic tapestry of color and pattern. The festival features the first-ever reunion of members and archival materials from Glenn McKay and Jerry Abrams's original Headlights, joined each night by different performers; visit bampfa.edu for the complete lineup. Plus, enjoy a behind-the-scenes demonstration by several light artists on May 20 at 2 p.m. (see p. 9).

Total program time: approx. 150 mins

SAFEGUARDING CINEMA

FILM ARCHIVISTS IN PERSON

BAMPFA welcomes two distinguished guests from the international film archive community, Alexander Horwath and Shivendra Singh Dungarpur. Their dedicated work is helping to save film heritage for future generations and their advocacy for the role of archives is essential.

The Saturday programs are copresented by 3rd i Films, with thanks to Anuj Vaidya, guest curator, and Lalitha Gopalan.



SATURDAY / 4.22.17

THE CLOCK: NOTIONS OF CINEMATIC TEMPORALITY

8:00

INTRODUCTION Alexander Horwath

Film curator and author Alexander Horwath recently left his position at the Austrian Film Museum, where he served as director from 2002 to 2017.

This program is a somewhat surrealist-populist attempt at telling a story of the twentieth century. In a more serious vein, it relates to three different notions of cinematic temporality: it talks about leisure or “free time” (a realm of life usually regarded as the province of moviegoing); it addresses the “time of film” (a passing era that also produced new concepts of history and memory, both of which are now becoming more tenuous by the nanosecond); and it celebrates our imprisonment in “film time” when experiencing a theatrical projection (the distinct duration of a film, its irrevocable passing at a specific pace of X frames per second). ALEXANDER HORWATH

1/48' Jorge Lorenzo Flores Garza, Mexico, 2008, approx. 1 min, Color, 35mm

MEISSEN PORCELAIN! THE DIODATTIS' LIVING SCULPTURES AT THE BERLIN CONSERVATORY [fragment] Gaumont, France/Germany, c. 1912–14, approx. 2 mins, silent, B&W, sepia-toned, 35mm

THE CASE OF LENA SMITH [fragment] Josef von Sternberg, US, 1929, 5 mins, silent, B&W, 35mm

MOSAİK MÉCANIQUE Norbert Pfaffenbichler, Austria, 2008, 9 mins, B&W, 'Scope, 35mm

HA.WEI. MARCH 14, 1938 [archival title] Anonymous, Austria, 1938, 13 mins, silent, B&W, 16mm

SPARE TIME Humphrey Jennings, UK, 1939, 15 mins, B&W, 35mm

YOURS Jeff Scher, US, 1977, 4 mins, Color, 35mm

RECREATION Robert Breer, US/France, 1956–57, 2 mins, Color, 16mm

SCHWECHATER Peter Kubelka, Austria, 1958, 1 min, Color/B&W, 35mm, BAMPFA collection

ANTHEM Apichatpong Weerasethakul, Thailand, 2006, 5 mins, Color, 35mm

ROLLER COASTER RABBIT Rob Minkoff, US, 1990, 8 mins, Color, 35mm

THE PRESENT Robert Frank, US/Switzerland, 1996, 24 mins, Color, 35mm

Total running time: 89 mins, From Austrian Film Museum, unless otherwise indicated

SATURDAY / 5.6.17

KALPANA

UDAY SHANKAR (INDIA, 1948) DIGITAL RESTORATION

3:00

INTRODUCTION Shivendra Singh Dungarpur

Shivendra Singh Dungarpur is an award-winning filmmaker, producer, film archivist and restorer, and the founder-director of Film Heritage Foundation (FHF). He facilitated the restoration of Kalpana by the World Cinema Foundation and organized the Film Preservation and Restoration Workshop India in 2015 and 2016 under the aegis of FHF.

“A work of great daring.” NANDINA RAMNATH, SCROLL.IN

(Imagination). A cinematic ballet and a visual feast, this experimental drama, the only film by celebrated dancer Uday Shankar (brother of sitar virtuoso Ravi Shankar), is the semi-autobiographical story of a young man’s dream to establish an arts academy in the Himalayas. With influences ranging from German Expressionism to Indian folk and classical forms, the film captured the ethos of a newly independent India eager to fuse modernity and tradition. ANUJ VAIDYA

Written by Shankar, Amritlal Nagar. Photographed by K. Ramnoth. With Shankar, Amala Uday Shankar, Lakht Kanta, Dr. G. V. Subbarao. (155 mins, In Hindi with English subtitles, B&W, DCP, Restored in 2008 by The Film Foundation’s World Cinema Project at Cineteca di Bologna/L’Imagine Ritrovata in association with the family of Uday Shankar, the National Film Archive of India, and Dungarpur Films; restoration funding provided by Doha Film Institute)

CELLULOID MAN

SHIVENDRA SINGH DUNGARPUR (INDIA, 2012) ARCHIVAL PRINT

6:30

IN PERSON Shivendra Singh Dungarpur

“One of the best movies ever made about cinema.” MARK COUSINS

More than 1,500 films were made in India during the silent era, of which only nine remain. And these thanks to the pioneering efforts of film preservationist P. K. Nair, who founded the National Film Archive of India in 1964. With an uncanny knack for hunting down films in need of preservation, Nair collected more than 12,000 prints—of both Indian and world cinema—by the time he retired in 1991. Interspersed with rare footage from the early silents he helped save and interviews with generations of filmmakers influenced by his visionary work, Dungarpur’s illuminating documentary captures Nair’s infectious passion for the flickering glow of celluloid. ANUJ VAIDYA

(164 mins, In English, Hindi, Kannada, Bengali, and Malayalam with English subtitles, Color, 35mm, From George Eastman Museum)

MEMBER SCREENING

TUESDAY / 3.14.17

INSIDE THE BAMPFA FILM COLLECTION

7:00

Join us for this fifth annual event, an insider’s view into how we shape our film collection. In conjunction with Member Appreciation Month, our curators and film collection staff present a selection of works from BAMPFA’s holdings and share insights into their significance, both for our collection and for the history of film. Highlights include the delightful *Fake Fruit Factory* by Chick Strand and excerpts from films by local and international filmmakers including Lourdes Portillo, Yael Hersonksi, and others.

Followed by an informal reception with the curators.

Open to BAMPFA members and UC Berkeley students only. Free admission. Reserve tickets at bampfamember@berkeley.edu. To become a member, visit bampfa.org or call (510) 642-5186.



AFRICAN FILM FESTIVAL 2017

Drawing upon the best of both African cinema and the black diasporic experience, this year's edition of the African Film Festival pays respect to the past yet speaks directly to the present, honoring the strength and struggles of such iconic figures as Ousmane Sembène and James Baldwin while finding their spiritual heirs in today's activists and youth. More contemporary classics are remixed and reimagined: filmgoers can discover a remake of Prince's *Purple Rain* set amidst the vibrant Tuareg guitar scene of Saharan Niger, or find a new generation of LGBTQ youth of color defining themselves on their own terms in *Kiki*, set in the ballroom scene earlier profiled in *Paris Is Burning*. Stretching from Sweden to Haiti, Niger to Brooklyn, Chad to Paris, this year's festival also boasts two of the most acclaimed documentaries of the year: Raoul Peck's James Baldwin biography and essay on race in America, *I Am Not Your Negro*, and Chadian filmmaker Mahamat-Saleh Haroun's look at reconciliation after dictatorship, *Hissein Habré, A Chadian Tragedy*. We are delighted that filmmakers Sara Jordanö and Guetty Felin will be in person to discuss their films.

Jason Sanders, Film Notes Writer

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, New York State Council on the Arts, and The Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program coordinator, for their assistance and support. The festival at BAMPFA includes additional titles. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise. Sara Jordanö's attendance is funded by the Arcus Endowment, through the Diversity Platforms Committee of the College of Environmental Design; the screening of her film *Kiki* is in conjunction with the Queer/Urban symposium at the College of Environmental Design, queerurbanisms.org.

1 / 2 / 3 / 4

THURSDAY / 3.9.17

RAIN THE COLOR BLUE WITH A LITTLE RED IN IT

7:00

CHRISTOPHER KIRKLEY (US/NIGER, 2015)

(*Akounak tedalat taha tazoughai*). A wandering guitarist strums down his rivals—and the scorn of his own father—in this riveting musical/ethnography/narrative hybrid, which sets a sly tribute to Prince's *Purple Rain* amidst the Tuareg music scene of Saharan Niger. Astride a purple motorcycle, a mysterious purple-clad guitarist (Mdou Moctar, a well-known musician) rides into the desert town of Agadaz looking for fame, love, and respect. Anchoring the loosely flowing narrative with some truly mesmerizing musical performances, director Kirkley (who founded the Sahel Sounds record label and collaborated with Mdou on the script) showcases an electrified, electrifying Saharan cultural scene. JASON SANDERS

Written by Kirkley, Mdou Moctar. Photographed by Jérôme Fino. With Mdou, Kader Tanoutanoute, Ahmoudou Madassane, Rhaïcha Ibrahim. (75 mins, In Tamashek with English subtitles, Color, Blu-ray)

SUNDAY / 3.12.17

TOWARDS TENDERNESS

7:00

ALICE DIOP (FRANCE, 2015)

(*Vers la tendresse*). Alice Diop's featurette charts the ragged terrain of masculinity as it follows a band of young men pacing through a modern city, acting how society and their friends expect "men" to act. Their interior monologues, however, reveal other desires. For the director, "We do not listen enough to men on this subject."

(40 mins, In French with English subtitles, Color, Blu-ray)

PRECEDED BY

THE RETURN (*Le retour*) (Yohann Kouam, France, 2013). Young Willy can't wait for his big brother Theo to return, but Theo has a secret to reveal. (22 mins, In French with English subtitles, Color, Blu-ray)

RELUCTANTLY QUEER (Akosua Adoma Owusu, US/Ghana, 2016). A young Ghanaian man struggles with what it means to be queer. (8 mins, B&W, Digital, From Obibini Pictures)

THE SENSE OF TOUCH (*Le sens du toucher*) (Jean-Charles Mbotti Malolo, France, 2015). Two potential lovers find their relationship threatened by kittens and allergens in this imaginative animated short. (15 mins, In French with English subtitles, Color, Blu-ray)

Total running time: 85 mins

SATURDAY / 3.18.17

KIRIKOU AND THE WILD BEASTS

3:30

MICHEL OCELOT, BÉNÉDICTE GALUP (FRANCE, 2005)

(*Kirikou et les bêtes sauvages*). Little Kirikou, the quick-thinking, two-foot-tall star of the acclaimed animated film *Kirikou and the Sorceress*, is back! No problem is too big for tiny Kirikou; whether overcoming a beast threatening his village's crops or hitching a ride with a giraffe through a magical jungle, our pint-sized hero is always one step ahead of his constant nemesis, the sinister sorceress Karaba. Based on traditional West African folktales, and with vibrant, gorgeously painted animations and a superb soundtrack by musicians Youssou N'Dour and Manu Dibango, *Kirikou and the Wild Beasts* shows it's not age or size that matter, but the strength of one's mind and heart. JASON SANDERS

Written by Ocelot, Philippe Andrieu, Galup, Marine Locatelli. (74 mins, In French with English subtitles, Color, Beta SP, From Institut Français)

SUNDAY / 4.2.17

SEMBÈNE!

4:00

JASON SILVERMAN, SAMBA GADJIGO (US/SENEGAL, 2015)

"An enormously moving portrait of the profound way that art can transform those who come in contact with it." BILGE EBIRI, NEW YORK

A former dockworker who rose to become a founding figure of African cinema and one of the greatest postwar filmmakers of any continent, Ousmane Sembène lived a life as dramatic as any of his characters'. Coming of age when all of Africa dreamed of independence from colonial rule, Sembène channeled the hopes and struggles of an entire continent into his novels and films. This documentary, co-helmed by his colleague and biographer Samba Gadjigo, unveils the brilliance and complexities of an artist who fought to give Africans a voice, and a way to be seen. JASON SANDERS

Photographed by David Aubrey, Jim Bitterman, et al. (86 mins, In English and French with English subtitles, Color, DCP, From Kino Lorber)

PRECEDED BY **MARSEILLE APRÈS LA GUERRE** (Billy Woodberry, US/France, 2015). Legendary LA Rebellion filmmaker Woodberry merges archival photos of dockworkers in postwar Marseille (where Sembène worked) with reflections on Sembène's political awakening. (11 mins, B&W, DCP, From Comedia Divina, Portugal)

Total running time: 97 mins



- 1 *Martha & Niki*, 4.21.17
- 2 *Rain the Color Blue with a Little Red in It*, 3.9.17
- 3 *Mandabi*, 4.2.17
- 4 *Ayiti Mon Amour*, 4.28.17

MANDABI

OUSMANE SEMBÈNE (SENEGAL, 1968)
BAMPFA COLLECTION PRINT

(*The Money Order*). Sembène's second feature is a folk comedy set in contemporary Dakar. Ibrahima Dieng is a middle-aged Muslim man with two wives and seven children. One day he receives a money order from his nephew in Paris, with specific instructions for the division and use of the funds. However, news of the money order spreads quickly through the neighborhood, and soon Ibrahima's home is filled with interested parties. Before he can collect the cash, Ibrahima is forced to wade through many layers of bureaucratic red tape. "Sembène's approach is spare, laconic, slightly ironic, and never patronizing" (Roger Greenspun, *New York Times*). SUSAN OXTOBY

Written by Sembène. Photographed by Paul Soulignac. With Mamadou Guye, Ynouss N'Diaye, Issa Niang, Serigne N'Diayes. (90 mins, In French and Wolof with English subtitles, Color, 35mm, BAMPFA collection, in memory of Albert Johnson)

WEDNESDAY / 4.5.17

I AM NOT YOUR NEGRO

RAOUL PECK (US/FRANCE/BELGIUM/SWITZERLAND, 2016)

"An act of provocation, and of prophecy." BILGE EBIRI,
VILLAGE VOICE

Race, power, and film collide in Raoul Peck's invigorating look at the great writer James Baldwin, whose powerful investigations on American culture and racism were written decades ago, but whose "words matter now more than ever" (Manuel Betancourt, *Esquire*). Based on Baldwin's unfinished manuscript *Remember This House*, which eulogized Martin Luther King Jr., Malcolm X, and Medgar Evers, and his essays on Hollywood and race, *I Am Not Your Negro* may technically be telling the story of civil rights in 1960s America, but—through clips from Ferguson, Black Lives Matter, and more—it seems sorrowfully urgent and utterly necessary today. JASON SANDERS

Written by Peck, based on the writings of James Baldwin. (93 mins, Color/B&W, DCP, From Magnolia Pictures)

6:00

FRIDAY / 4.21.17

MARTHA & NIKI

TORA MÄRTENS (SWEDEN, 2016)

In 2011 two young Afro-Swedish women took on the macho world of competitive hip-hop dance—and won. Niki Tsappos, born in Ethiopia and adopted by Swedish parents, and Martha Nabwire, a more recent immigrant from Uganda, are best friends whose skills and teamwork knock audiences and competitors—especially men—for a loop. ("Guys always want to be in charge," they note.) Boasting some amazing dance-battle footage and moving from Stockholm to Paris, Cuba to South Africa, this high-energy documentary follows these two vibrant young women as they travel, dance, and grow both closer together and farther apart. JASON SANDERS

Written by Mårtens. Photographed by Erik Vallsten, Niklas Nyberg, Senay Berhe, Mårtens. With Martha Nabwire, Niki Tsappos. (93 mins, In Swedish with English subtitles, Color, Blu-ray)

WEDNESDAY / 4.26.17

HISSEIN HABRÉ, A CHADIAN TRAGEDY

MAHAMAT-SALEH HAROUN (CHAD, 2015)

"Harrowing and hopeful." JORDAN MINTZER,
HOLLYWOOD REPORTER

(*Hissein Habré, une tragédie tchadienne*). The acclaimed Chadian director of *Daratt* and *A Screaming Man* turns to documentary with this moving work on his country's healing and reconciliation, miraculously filmed while its former dictator Hissein Habré was standing trial for war crimes. Habré promised greatness for Chad, but like those of so many other dictators, his regime descended into paranoia and oppression, with countless people murdered by his secret police. *A Chadian Tragedy* is an act of witness in cinematic form, following a stately, ever-patient former prisoner as he speaks with fellow survivors. "Each story becomes a powerful testimony" (Jay Weissberg, *Variety*). JASON SANDERS

Photographed by Mathieu Giombini. (82 mins, In French and Arabic with English subtitles, Color, DCP, From Icarus Films)

4:00

THURSDAY / 4.27.17

KIKI

SARA JORDENÖ (US/SWEDEN, 2016)

IN CONVERSATION Sara Jordenö and Stathis Gerostathopoulos

Stathis Gerostathopoulos is a doctoral student in architecture and one of the organizers of the Queer/Urban symposium at UC Berkeley's College of Environmental Design (info: queerurbanisms.org).

"An indelible, must-see ode to gay New York." MANOHLA DARGIS, *NEW YORK TIMES*

New York City's vibrant ballroom art form/subculture may have entered mainstream consciousness in the 1990s with Madonna's "Vogue" video and *Paris Is Burning*, but the scene is as alive as ever today, and even more necessary. Led by LGBTQ youth of color, the activist Kiki scene still boasts the balls, dances, and fashions, but also provides peer-led support and family structures within its "houses," many of whose members are at risk of harassment, assault, and HIV. "Not about us without us" is their motto for documenters; co-created by Kiki icon Twiggy Pucci Garçon, *Kiki* is "a joyous, genuinely inspiring documentary" (Richard Lawson, *Vanity Fair*). JASON SANDERS

Written by Jordenö, Twiggy Pucci Garçon. Photographed by Naiti Gámez. (94 mins, Color, DCP, From IFC Films)

FRIDAY / 4.28.17

AYITI MON AMOUR

GUETTY FELIN (US/HAITI, 2016)

IN PERSON Guetty Felin

"A love poem to my native land." GUETTY FELIN

Documentary meets magical neorealism in the Haitian-born filmmaker Guetty Felin's gorgeous tribute to the resilience and beauty of her homeland, set five years after its devastating 2010 earthquake. The ruins and rubble remain, as do the protests over government corruption, yet amidst the debris magic still can be found: a grieving young man can discover he powers the currents, or an author can learn his characters have lives of their own. Drawing upon her documentary background (*Broken Stones*), Felin captures Haiti's devastated landscape as well as any news reporter, yet within the images lurks the heart of a poet. JASON SANDERS

Written by Felin. Photographed by Hervé Cohen. With Joakim Cohen, Anisia Uzeyman, James Noël. (86 mins, In English and Creole, French, and Japanese with English subtitles, Color, DCP, From BelleMoon Productions)

7:30



NOT RECONCILED: THE CINEMA OF

STRAUB & HUILLET

Jean-Marie Straub (b. 1933) and Danièle Huillet (1936–2006) were declared “the last great filmmakers of the history of modern cinema, perhaps of cinema, period” by the film critic Serge Daney. Their films have a singular sensibility; they are rigorous and uncompromising, yet surprising and beautiful, in part because of their juxtapositions of contemporary and historical times, city and landscape, silence and recited texts (ranging from Hölderlin, Mallarmé, and Corneille to Brecht, Pavese, and Schoenberg). Typically they work with nonprofessional actors and employ extended rehearsals that emphasize gesture and inflection over psychology. Their radical aesthetic is deeply entwined with their radical political stance and commitment to studying the lessons of history. Their films have inspired filmmakers such as Harun Farocki, John Gianvito, and Pedro Costa, whose incisive portrait of them we present on March 22. Straub and Huillet themselves professed, “Our films are addressed to dulled senses. There are certain senses and certain sentiments that are in danger of disappearing from the earth, of becoming extinct.” Our tribute, which began in January, features many works that have long been unavailable. May our senses and sentiments awake.

Kathy Geritz, Film Curator

IN THE BAMPFA STORE

Writings by Jean-Marie Straub and Danièle Huillet, edited by Sally Shafto

Jean-Marie Straub and Danièle Huillet, edited by Ted Fendt

With thanks to Joshua Siegel and MoMA, New York, the originating curator and venue; Thomas Beard, tour coordinator; Harvard Film Archive, from whom we borrowed our title; and Barbara Ulrich. All prints from Miguel Abreu Gallery, New York, unless indicated otherwise.

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SUNDAY / 3.5.17

SICILIA!

JEAN-MARIE STRAUB, DANIELE HUILLET (ITALY/FRANCE, 1998)

(*Sicily!*). Adapted from Elio Vittorini's banned 1939 novel *Conversations in Sicily*, *Sicilia!* combines political fable with travelogue, structured around one man's return to his village after years of exile. As he encounters his mother and others, they recite tales of personal woe and of the island's collective history of misery, corruption, and treachery. Straub and Huillet's austere formalism brings language to the forefront with sentences sung like arias, creating a sense of poetry and a litany of the world's beauties and betrayals. JASON SANDERS

Written by Straub, Huillet, based on the novel *Conversazione in Sicilia* by Elio Vittorini. Photographed by William Lubtchansky. With Gianni Buscarino, Angela Nugara, Vittorio Vigneri, Carmelo Maddio. (66 mins, In Italian with English subtitles, B&W, 35mm)

FOLLOWED BY **RETURN OF THE PRODIGAL SON / HUMILIATED** (*Il ritorno del figlio prodigo / Umiliati*) (Jean-Marie Straub, Danièle Huillet, Italy/France/Germany, 2001–3). Two companion pieces to *Sicilia!*, inspired by Vittorini's 1949 novel *Women of Messina*, center on a community cooperative established by peasants after the war. (64 mins, In Italian with English subtitles, Color, New 35mm print)

Total running time: 130 mins

SUNDAY / 3.12.17

THE DEATH OF EMPEDOCLES, OR WHEN THE GREEN OF THE EARTH WILL GLISTEN FOR YOU ANEW

JEAN-MARIE STRAUB, DANIELE HUILLET (WEST GERMANY/FRANCE, 1986)

(*Der Tod des Empedokles; oder: wenn dann der Erde Grün von neuem euch erglänzt*). Straub-Huillet staged their adaptation of German lyric poet Hölderlin's drama on Sicily's Mount Etna, a spectacular natural backdrop as fascinating (and as foregrounded) as the text itself. Prophesizing a utopian vision of a new earth, the Greek philosopher Empedocles finds himself both a hero of the people and an enemy of the state. Here words battle against something just as eternal: the environment. “Three elements in the film are in virtually constant motion: Hölderlin's text, the actors' gestures, and nature,” writes Jonathan Rosenbaum. “And the juxtaposition of these movements with static camera setups is essential to the film's music and rhythm.” JASON SANDERS

Written by Straub, Huillet, based on the first version of *The Death of Empedocles* by Friedrich Hölderlin. Photographed by Renato Berta, Jean-Paul Toraille, Giovanni Canfarelli. With Andreas von Rauch, Vladimir Baratta, Martina Baratta, Ute Cremer. (132 mins, In German with English subtitles, Color, 35mm)

SUNDAY / 3.19.17

EYES DO NOT WANT TO CLOSE AT ALL TIMES, OR PERHAPS ONE DAY ROME WILL PERMIT HERSELF TO CHOOSE IN HER TURN

JEAN-MARIE STRAUB, DANIELE HUILLET
(WEST GERMANY/ITALY, 1969)

INTRODUCTION Erik Ulman

Erik Ulman, a composer and lecturer in music at Stanford University, writes on music, poetry, and film; he co-directs, with Marcia Scott, the arts organization Poto.

(*Les Yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour, a.k.a. Othon*). Straub-Huillet's first film after leaving Germany for Rome announced a new approach to staging classical texts, both for the duo and for cinema. Adapting a seventeenth-century play by Pierre Corneille, itself based on imperial Roman power struggles, Straub and Huillet dutifully place their actors in the appropriate togas and forum setting, but then quickly destroy all tropes of the historical movie.

Rome's very contemporary (and ear-splitting) traffic jams are clearly seen and heard, while the Italian cast trips over Corneille's classic French verse. Historical eras, languages, and adaptations crash together; what remains is the text, and Rome, eternal. JASON SANDERS

Written by Straub, Huillet, based on *Othon* by Pierre Corneille. Photographed by Ugo Piccone. With Adriano Aprà, Anne Brumagne, Olimpia Carlisi, Anthony Pensabene. (88 mins, In French with English subtitles, Color, DCP)

PRECEDED BY **EVERY REVOLUTION IS A THROW OF THE DICE** (*Toute révolution est un coup de dés*)

(Jean-Marie Straub, Danièle Huillet, France, 1977). Colleagues recite Stéphane Mallarmé's 1897 poem near the Parisian cemetery where, a century earlier, members of the Paris Commune were massacred. (10 mins, In French with English subtitles, Color, DCP)

Total running time: 98 mins



- 1 *Communists*, 5.7.17
- 2 *Cézanne: Conversation with Joachim Gasquet*, 4.2.17
- 3 *Where Does Your Hidden Smile Lie?* 3.22.17
- 4 *From Today Until Tomorrow*, 5.14.17
- 5 *Sicilia!* 3.5.17

WEDNESDAY / 3.22.17

WHERE DOES YOUR HIDDEN SMILE LIE? 2:00

PEDRO COSTA (FRANCE/PORTUGAL, 2001)

(*Où gît votre sourire enfoui?*). One could imagine that a documentary portrait of a legendary, famously austere filmmaking duo might indeed be “the best film about filmmaking ever made” (Jonathan Rosenbaum), but can it also be one of the funniest? Such is the case with Costa’s insightful treatise on the editing sessions of Huillet and Straub. Lodged inside the editing room while the two discuss and bicker over the re-editing of their film *Sicilia!*, Costa’s camera captures intense, illuminating conversations about not just an approach to filmmaking, but an approach to companionship. JASON SANDERS

Photographed by Costa. With Danièle Huillet, Jean-Marie Straub. (104 mins, In French and Italian with English subtitles, Color, 35mm, From the artist)

SUNDAY / 3.26.17

HISTORY LESSONS 2:00

JEAN-MARIE STRAUB, DANIELE HUILLET (ITALY/WEST GERMANY, 1972)

(*Geschichtsunterricht*). An adaptation of a Bertolt Brecht novel, *History Lessons* tracks a young contemporary Roman interviewing Julius Caesar’s former acquaintances, to illustrate how history is often written (and controlled) by the victors. Three ten-minute single takes of the man driving around Rome, however, became notorious. Many viewers walked out (“To understand the street, you must see the street!” Straub retorted), but those who stayed knew something distinct had begun. JASON SANDERS

Written by Straub, Huillet, based on *The Business Affairs of Mr. Julius Caesar* by Bertolt Brecht. Photographed by Renato Berta. With Benedikt Zulauf, Gottfried Bold, Johann Unterperfinger, Henri Ludwig. (85 mins, In German with English subtitles, Color, DCP)

PRECEDED BY **CONCERNING VENICE (HISTORY LESSONS)** (*À PROPOS DE VENISE [GESCHICHTSUNTERRICHT]*) (Jean-Marie Straub, Switzerland/France, 2013). Draws on Maurice Barrès’s essay *The Death of Venice*. (23 mins, In French with English subtitles, Color, DCP)

Total running time: 108 mins

SUNDAY / 4.2.17

CÉZANNE: CONVERSATION WITH JOACHIM GASQUET 2:00

JEAN-MARIE STRAUB, DANIELE HUILLET (FRANCE/WEST GERMANY, 1989) NEW 35MM PRINT

(*Cézanne: Dialogue avec Joachim Gasquet*). Drawing from Joachim Gasquet’s 1921 memoir of the painter Paul Cézanne, Straub and Huillet pay fitting tribute to the French master they greatly admired. Excerpts from the memoir are blended with photographs of Cézanne, clips from Jean Renoir’s *Madame Bovary*, and scenes of Mont Sainte-Victoire, where the artist made his home and about which he noted, “Look at this mountain: it was once fire”—a phrase Straub and Huillet often quoted. JASON SANDERS

Written by Straub, Huillet, based on *Cézanne* by Joachim Gasquet. (51 mins, In French with English subtitles, Color, 35mm)

PRECEDED BY **A VISIT TO THE LOUVRE** (*Une visite au Louvre*) (Jean-Marie Straub, Danièle Huillet, France/Germany, 2004). Also drawing on Joachim Gasquet’s memoir of Cézanne, a trip through the Louvre inspires a sometimes withering, sometimes loving, always fierce discussion on a museum’s role in presentation, preservation, and control. (48 mins, In French with English subtitles, Color, 35mm)

Total running time: 99 mins

THURSDAY / 4.20.17

WORKERS, PEASANTS 7:00

JEAN-MARIE STRAUB, DANIELE HUILLET (ITALY/FRANCE, 2000)

(*Operai, contadini*). A roster of nonprofessional actors, mainly ordinary workers and farmers from Tuscany’s Pisa province, bring to life the famed Marxist novella *Women of Messina* in Straub-Huillet’s stunning treatise on community and opposition. In the midst of a verdant Italian forest, as the wind lifts the tree leaves and water flows in the nearby brook, these contemporary Italians recite the struggles of a group of peasants and workers during World War II. What Italo Calvino referred to as a “choral narrative” of utopia and unity emerges, one drawn from the past, yet echoing still today. JASON SANDERS

Written by Straub, Huillet, based on *Women of Messina* by Elio Vittorini. Photographed by Renato Berta et al. With Angela Nugara, Giacinto Di Pascoli, Giampaolo Cassarino, Enrico Achilli. (123 mins, In Italian with English subtitles, Color, 35mm)

PRECEDED BY **INCANTATI** (Jean-Marie Straub, Danièle Huillet, Italy/France/Germany, 2002). Recently rediscovered, *Incantati* is an alternate ending to Straub-Huillet’s 2003 work *Umiliati*, also based on Vittorini’s book. (5 mins, In Italian with English subtitles, Color, DCP)

Total running time: 128 mins

SUNDAY / 4.23.17

FORTINI/CANI 2:00

JEAN-MARIE STRAUB, DANIELE HUILLET (ITALY, 1976)

A man reading aloud from a book may be for some the end of cinema, but in Straub and Huillet’s hands it represents a beginning. Their aesthetic of spoken word plus projected image was boiled to its essence in 1976’s *Fortini/Canì*, a cine-essay that features the legendary Italian New Left figure Franco Fortini, who fought with the Italian antifascist resistance during World War II. Fortini reflects on his communist past and complicated Jewish identity, while the image captures an idyllic Italian countryside where, years earlier, partisans were massacred by Nazi soldiers. Few films are as minimal, yet as rich, as this. JASON SANDERS

Written by Straub, Huillet, based on *The Dogs of Sinai* by Franco Fortini. Photographed by Renato Berta, Emilio Bestetti. With Franco Lattes [Fortini]. (83 mins, In Italian with English subtitles, Color, DCP)

PRECEDED BY **LOTHRINGEN!** (Jean-Marie Straub, Danièle Huillet, Germany/France, 1994). Tales set during the German occupation of Alsace-Lorraine between 1870 and 1918. (21 mins, In French with English subtitles, Color, New 35mm print)

Total running time: 104 mins

SUNDAY / 4.30.17

BLACK SIN 2:00

JEAN-MARIE STRAUB, DANIELE HUILLET (WEST GERMANY, 1988)

(*Schwarze Sünde*). History doubles back on itself like a noose in Straub-Huillet’s second version of *The Death of Empedocles*, based on Hölderlin’s third account of the Greek hero’s life. A philosopher, prophet, and priest whose advocacy of democracy led to banishment and crisis, Empedocles debates his disciple Pausanias on the powers of love and strife, while above shine the great Sicilian blue skies, and below lies the hardened, volcanic rock of Mt. Etna. Here, the eternal—both of nature and of man—lives in every frame. JASON SANDERS

Written by Straub, Huillet, based on the third version of *The Death of Empedocles* by Friedrich Hölderlin. Photographed by William Lubtchansky. With Andreas von Rauch, Vladimir Theye, Howard Vernon. (42 mins, In German with English subtitles, Color, 35mm)

FOLLOWED BY **ITINERARY OF JEAN BRICARD** (*Itinéraire de Jean Bricard*) (Jean-Marie Straub, France, 2007). Occupied by the Nazis during World War II, site of both terror and resistance, the Loire’s Coton Island provides a fittingly haunted setting for this work on resilience, completed by Straub after Huillet’s death in 2006. (40 mins, In French with English subtitles, Color, New 35mm print)

Total running time: 82 mins

THESE ENCOUNTERS OF THEIRS

7:00

JEAN-MARIE STRAUB, DANIELÉ HUILLET (ITALY/FRANCE, 2005)
NEW 35MM PRINT

(*Quei loro incontri*). The musings of the gods are brought to the earthly realms of contemporary rural Italy in Straub and Huillet's re-creation of Cesare Pavese's 1947 book *Dialogues with Leucò*. The last feature-length collaboration between the duo before Huillet's passing in 2006, *These Encounters* restages in a sun-dappled Tuscan countryside five of Pavese's scenes involving the gods discussing human destiny; these immortals are here voiced not by professional actors, but rather a rope maker, a postmaster, a farmer, and more. The texts—and the film's pastoral images of luxuriant nature—provide a reminder that even within our mortal realms, joys can still be found. JASON SANDERS

Written by Straub, Huillet, based on *Dialogues with Leucò* by Cesare Pavese. With Angela Nugara, Vittorio Vigneri, Grazi Orsi, Romano Guelfi. Photographed by Renato Berta et al. (68 mins, In Italian with English subtitles, Color, 35mm)

PRECEDED BY **PROPOSITION IN FOUR PARTS** (*Proposta in quattro parti*) (Jean-Marie Straub, Danièle Huillet, Italy, 1985). Griffith's *A Corner in Wheat* begins this political film/bomb on capital and greed, which also quotes from Straub and Huillet's earlier works. (41 mins, In English, German, and Italian with English subtitles, Color, DCP)

Total running time: 109 mins

SUNDAY / 5.7.17

COMMUNISTS

2:00

JEAN-MARIE STRAUB (SWITZERLAND/FRANCE, 2014)

(*Kommunisten*). Straub's digital meditation on struggle and resistance "is the closest Straub has come to an autobiographical film" (*Artforum*). Extracts from classic writers and theorists (Malraux, Fortini, Hölderlin) merge into clips from Straub and Huillet's own work. In cinema, as in life and literature, the resistance continues. JASON SANDERS

Written by Straub, based on *Days of Wrath* by André Malraux. Photographed by Renato Berta, William Lubtchansky, Robert Alazraki, Christophe Clavert. With Arnaud Dommerc, Jubarite Semaran, Gilles Pandel, Barbara Ulrich. (70 mins, In French, Italian, and German with English subtitles, Color, DCP)

PRECEDED BY **THE ALGERIAN WAR!** (*La guerre d'Algérie*) (Jean-Marie Straub, Switzerland/France, 2014). Straub recounts his refusal to fight for France in the Algerian War. (2 mins, In French with English subtitles, Color, DCP)

FOLLOWED BY **THE AQUARIUM AND THE NATION** (*L'Aquarium et la nation*) (Jean-Marie Straub, Switzerland/France, 2015). An André Malraux quote, a Jean Renoir film, a Haydn symphony, and an aquarium in a Parisian Chinese restaurant form the crux of Straub's latest consideration. (31 mins, In French with English subtitles, Color, DCP)

Total running time: 103 mins

SUNDAY / 5.14.17

FROM TODAY UNTIL TOMORROW

4:00

JEAN-MARIE STRAUB, DANIELÉ HUILLET (GERMANY/FRANCE, 1996) BAMPFA COLLECTION PRINT

(*Von heute auf morgen*). Based on a rarely performed Schoenberg opera from 1929, *From Today Until Tomorrow* explores one night in a marriage. A husband and wife return from a party where she has flirted with another man while he has cast an appraising eye toward one of her acquaintances. Huillet and Straub present the opera to us in long fixed shots and austere black and white, so that the focus remains on the brilliance of the twelve-tone score and the singers' voices. That Schoenberg would choose to use his challenging musical language to convey a relatively lighthearted message only adds to the compelling mystery of this film.

Written by Straub, Huillet, based on the opera by Arnold Schoenberg. Photographed by William Lubtchansky. Performed by Symphony Orchestra of Frankfurt Radio, conducted by Michael Gielen. With Christine Whittlesey, Richard Salter, Claudia Barainsky, Ryszard Karczykowski. (62 mins, In German with English subtitles, B&W, 35mm, BAMPFA collection)

FOLLOWED BY **THE INCONSOLABLE ONE** (*L'inconsolable*) (Jean-Marie Straub, Italy, 2010). Orpheus speaks of his wife Eurydice. (12 mins, In Italian with English subtitles, DigiBeta)

IALOGUE WITH SHADOWS (*Dialogue d'ombres*) (Jean-Marie Straub, France, 2013). Straub and Huillet first planned to adapt this story of two lovers by Georges Bernanos in 1954. (28 mins, In French with English subtitles, Color, DCP)

Total running time: 102 mins

Limited Engagements

**KING OF JAZZ**

JOHN MURRAY ANDERSON (US, 1930) NEW 4K DIGITAL RESTORATION

SUNDAY / 3.5.17 / 4:45

FRIDAY / 3.10.17 / 4:00

SATURDAY / 3.11.17 / 4:00*

This new restoration brings back a song-and-dance classic that has long been available only in inferior copies. *King of Jazz* is "one of the most ambitious musicals ever to emerge from Hollywood. Universal's super production brought together Paul Whiteman, leader of the country's top dance orchestra; John Murray Anderson, director of spectacular Broadway revues; a top ensemble of dancers and singers; sparkling early Technicolor; and a near unlimited budget. The end result was a unique mixture of the stage and screen—with no plot and no dialogue—presenting an unparalleled cinematic interpretation of jazz music and stage spectacle" (James Layton and David Pierce, *Il Cinema Ritrovato*).

Written by Harry Ruskin. Photographed by Hal Mohr, Jerome Ash, Ray Rennahan. With Paul Whiteman and His Band, John Boles, Laura La Plante, Jeanette Loff. (100 mins, Color, 4K DCP scanned from the two-color Technicolor camera negative, From Universal Pictures)

**THE GREAT DICTATOR**

CHARLES CHAPLIN (US, 1940)

FRIDAY / 3.24.17 / 4:00*

SUNDAY / 3.26.17 / 6:30

THURSDAY / 3.30.17 / 7:00

The physical resemblance between the Little Tramp and another famous man with a small black mustache was not lost on Charlie Chaplin. In his first all-talking picture, Chaplin plays a Jewish barber and his double, the dictator Adenoid Hynkel. As Hynkel and his henchmen engineer the persecution of Jews and the invasion of a neighboring nation, the amnesiac barber may be the only person innocent enough to stop them. Spewing Germanic gibberish or dancing a dreamy pas de deux with a globe-balloon, Chaplin exploits the deflating power of parody, but in the finale he abandons both character and comedy to deliver an impassioned plea for tolerance. JULIET CLARK

Written by Chaplin. Photographed by Roland Totheroh, Karl Struss. With Chaplin, Paulette Goddard, Reginald Gardiner, Jack Oakie. (127 mins, B&W, 35mm, From Janus Films/Criterion Collection)

*SAVOR A SPECIAL DINNER AT BABBETTE following the screenings on March 11 and 24 and April 1 and 29. For more information and to make a reservation, email babbettebam@gmail.com.



GERHARD RICHTER PAINTING

CORINNA BELZ (GERMANY, 2011)

SATURDAY / 3.25.17 / 4:00

FRIDAY / 3.31.17 / 4:00

SATURDAY / 4.1.17 / 4:00*

"Magnificent and evocative . . . as close as cinema gets to tracking the impulses and paradoxes of a gifted imagination." AARON HILLIS, *VILLAGE VOICE*

Gerhard Richter Painting is a strikingly visual document of Richter's creative process. Filmmaker Corinna Belz and her crew observe the seventy-nine-year-old German artist in his studio. Richter's distinctive technique, which involves applying paint followed by a major reworking of the material with massive squeegees, reveals the forces of creation and destruction at play in his work. Intimate conversations with his critics, his collaborators, and his American gallerist Marian Goodman provide additional insights into one of the world's greatest living painters, who has been infamously media-shy.

Photographed by Johann Feindt, Frank Kranstedt, Dieter Stürmer. (97 mins, In German and English with English subtitles, Color, Digital, From Kino Lorber)

AMARCORD

FEDERICO FELLINI (ITALY, 1974)

SUNDAY / 4.23.17 / 7:00

SATURDAY / 4.29.17 / 5:30*

SATURDAY / 5.13.17 / 8:00

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

Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noel, Armando Brancia, Bruno Zanin. (123 mins, In Italian with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)



MY LOVE AFFAIR WITH THE BRAIN: THE LIFE AND SCIENCE OF MARIAN DIAMOND

CATHERINE RYAN, GARY WEIMBERG (US, 2016)

SATURDAY / 4.22.17 / 2:00 CAL DAY SCREENING!

FRIDAY / 4.28.17 / 4:00

Marian Diamond, UC Berkeley professor emeritus of integrative biology, is one of the founders of modern neuroscience. Her research demonstrated the impact of enrichment—a simple but powerful new understanding that has literally changed the world, from how we think about ourselves to how we raise our children. Dr. Diamond showed anatomically, for the first time, what we now call plasticity, and in so doing shattered the old paradigm of understanding the brain as static and unchangeable. *My Love Affair with the Brain* is part biography, part scientific adventure, but always an engaging voyage into the human brain, that double-handful of cells that is the essence of what it means to be human.

(57 mins, Color, DCP, From Luna Productions)

MOVIE MATINEES

FOR ALL AGES

SATURDAY / 3.18.17

KIRIKOU AND THE WILD BEASTS

3:30

MICHEL OCELOT, BÉNÉDICTE GALUP (FRANCE, 2005)

RECOMMENDED FOR AGES 7 AND UP

PRESENTED IN THE AFRICAN FILM FESTIVAL (P. 24)



SATURDAY / 4.22.17

THE CIRCUS

3:30

CHARLES CHAPLIN (US, 1928)

RECOMMENDED FOR AGES 8 AND UP

This lesser-known Chaplin film is a slapstick delight. We first meet the Little Tramp hanging around the sideshow, stealing hot dogs from a baby. After a chase through a mirror-maze and a stint imitating an automaton to elude the police, the spectator finds himself part of the show. The hapless Tramp becomes an accidental clown, the hit of the circus—but only when he isn't trying to be funny. *The Circus* analyzes the nature of comedy while also producing plenty of it, climaxing with our hero's nightmarish debut on the high wire.

Written by Chaplin. Photographed by Roland Totheroh. With Chaplin, Merna Kennedy, Allan Garcia, Harry Crocker. (72 mins, Silent with music track, B&W, 35mm, From Janus Films/Criterion Collection)



PERSONALITY IS PLOT: THE FILMS OF JOHN CASSAVETES

"In Cassavetes' work personality is plot; behavior is narrative. Living does not involve *doing* anything but *being* something—a much harder task for both a character and a viewer to deal with."

RAY CARNEY

Resolutely independent, John Cassavetes shunned commercial conventions and Hollywood expectations to depict the subtleties and struggles of human relationships in new ways, creating characters whose desires and emotions set them on a collision course with friends, lovers, family, colleagues, and themselves. Cassavetes was an accomplished actor, and his genius as a director lay in creating the conditions by which his performers could become the characters he conceived, lending their energy and imagination to the work and opening it up to new perspectives. He believed that "stylistic unity drains the humanity out of a text," while "the stories of many different and potentially inarticulate people are more interesting than a contrived narrative that exists only in one articulate man's imagination." The authentic personalities that populate Cassavetes's films are among the most unforgettable in cinema. Lelia, Ben, and Hugh in *Shadows*, Nick and Mabel Longhetti in *A Woman Under the Influence*, Cosmo Vitelli in *The Killing of a Chinese Bookie*, Sarah Lawson and Robert Harmon in *Love Streams* are but a few of the dozens he created in collaboration with Lelia Goldoni, Ben Carruthers, Hugh Hurd, Peter Falk, Gena Rowlands, Ben Gazzara, and others. Cassavetes was relentless in his exploration of the power and mystery of human emotion, the construction and performance of the self and the ways we relate to one another. The pile-up of subjectivities that emerges in Cassavetes's films imbues them with a realism that challenges conventional narrative structure to depict the layered complexity of life itself.

Kate MacKay, Associate Film Curator

We thank Brad Deane and Andrew Tracy, TIFF Cinematheque; Todd Wiener and Steven Hill, UCLA Film & Television Archive; Mark Balsam, Westchester Films; and Al Ruban, Faces Distribution, for their assistance.



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SATURDAY / 4.22.17

SHADOWS

JOHN CASSAVETES (US, 1959) RESTORED 35MM PRINT

REPEATS SUNDAY / 5.7.17

Cassavetes's first film stripped the American screen of a treasured possession—narrative closure—and left the ambivalence of real emotions. The film owed a debt to Italian neorealism, but with its poetry of immediacy, its Charles Mingus riffs shattering the silences and punctuating the dialogue, its racial theme already evolved into an existentialism of marginality, *Shadows* was as American as Lenny Bruce. Cassavetes hangs a tale on three black Manhattanites—Lelia (Lelia Goldoni) and her brothers Ben (Ben Carruthers) and Hugh (Hugh Hurd). To say that each suffers an identity crisis, to use the lingo of the day, is to minimize the breadth of these truly remarkable performances. JUDY BLOCH

Script improvised by the actors, from ideas by Cassavetes. Photographed by Erich Kollmar. With Ben Carruthers, Lelia Goldoni, Hugh Hurd, Anthony Ray. (74 mins, B&W, 35mm, From UCLA Film & Television Archive, restoration funded by The Film Foundation, the Hollywood Foreign Press Association, and the Ahmanson Foundation; permission Faces Distribution)

SUNDAY / 4.23.17

FACES

JOHN CASSAVETES (US, 1968) RESTORED 35MM PRINT

Faces is the night-long journey to the epicenter of a marriage on the rocks. An L.A. business executive (John Marley) is jarred out of complacency in his marriage and spends the night with a call girl (Gena Rowlands). His wife (Lynn Carlin) picks up a friendly young stud (Seymour Cassel) in a discotheque and in the morning attempts suicide. *Faces* is unflinching in its portrayal of the things we do for love. Ray Carney observed, "However doomed, [Cassavetes's characters] are still smarter, more passionate, more creative than almost any other figures in all of film." JUDY BLOCH

Written by Cassavetes. Photographed by Al Ruban. With John Marley, Gena Rowlands, Lynn Carlin, Seymour Cassel. (129 mins, B&W, 35mm, From UCLA Film & Television Archive, restoration funding provided by The Film Foundation and the Hollywood Foreign Press Association; permission Westchester Films and Faces Distribution)

SATURDAY / 4.29.17

MINNIE & MOSKOWITZ

JOHN CASSAVETES (US, 1971)

Cassavetes's take on the screwball comedy stars Gena Rowlands as Minnie, a beautiful, refined museum employee unlucky in love. When a blind date that starts badly and gets worse propels her into the path of parking lot attendant Seymour Moskowitz (Seymour Cassel), he is instantly smitten and sets out to win her heart. Their wild trajectory through Los Angeles and in and out of each other's arms is full of accidents and injuries both physical and emotional. A brilliant exploration of the pain and pitfalls of human communication and the search for love. KATE MACKAY

Written by Cassavetes. Photographed by Arthur J. Ornitz, Alric Eden, Michael Margulies. With Gena Rowlands, Seymour Cassel, Val Avery, Timothy Carey. (114 mins, Color, 35mm, From Universal)

SUNDAY / 4.30.17

A WOMAN UNDER THE INFLUENCE

JOHN CASSAVETES (US, 1974) RESTORED 35MM PRINT

REPEATS WEDNESDAY / 5.3.17

John Cassavetes's masterpiece retains the power to unnerve with its raw, often harrowing depiction of a blue-collar Los Angeles family on the rocks. Gena Rowlands's performance as Mabel Longhetti, wife of everyman Nick (Peter Falk) and mother of three, stands as a virtually unmatched tour de force. As a woman struggling desperately to reconcile who she thinks she should be—as wife, mother, lover, friend—with the anarchic spirit she really is, Mabel is the kind of intense, complex, and above all deeply human role that is still all too rare in Hollywood. PAUL MALCOLM, UCLA FILM & TELEVISION ARCHIVE

Written by Cassavetes. Photographed by Mitchell Breit, Al Ruban. With Peter Falk, Gena Rowlands, Fred Draper, Lady Rowlands. (155 mins, Color, 35mm, From UCLA Film & Television Archive, restoration funding provided by The Film Foundation and GUCCI; permission Westchester Films and Faces Distribution)



- 1 *The Killing of a Chinese Bookie*, 5.5.17
- 2 *Shadows*, 4.22.17, 5.7.17
- 3 *A Woman Under the Influence*, 4.30.17, 5.3.17
- 4 *Love Streams*, 5.14.17
- 5 *Faces*, 4.23.17

FILMS

WEDNESDAY / 5.3.17

A WOMAN UNDER THE INFLUENCE

JOHN CASSAVETES (US 1974) RESTORED 35MM PRINT

SEE SUNDAY / 4.30.17

7:00

but also explores the personal and professional relationships and camaraderie among artists in the workplace. Cassavetes deftly depicts the struggles inherent in collaboration, communication, and the search for artistic integrity and truth. KATE MACKAY

Written by Cassavetes. Photographed by Al Ruban, Frederick Elmes, Michael Ferris. With Gena Rowlands, Ben Gazzara, Cassavetes, Joan Blondell. (144 mins, Color, 35mm, From Westchester Films and Faces Distribution)

FRIDAY / 5.5.17

THE KILLING OF A CHINESE BOOKIE

JOHN CASSAVETES (US, 1978)

Cassavetes's *Sunset Strip* neo-noir is centered around a "classy" strip club, the Crazy Horse West, and its proprietor Cosmo Vitelli (Ben Gazzara). Devoted to creating the illusion of glamour, sophistication, and sexiness at the club, Gazzara's Cosmo performs the role of a cool high roller both onstage and off, seemingly oblivious to his low-rent environs. When his chosen identity puts him in debt to the mob, instead of retreating he plunges himself ever more determinedly into his dangerous role. A cautionary tale about the dangers that lurk behind the masks we make for ourselves and about the border between reality and illusion. KATE MACKAY

Written by Cassavetes. Photographed by Mike Ferris, Michael Stringer. With Ben Gazzara, Timothy Carey, Seymour Cassel, Robert Phillips. (108 mins, Color, 35mm, From Westchester Films and Faces Distribution)

SUNDAY / 5.7.17

SHADOWS

JOHN CASSAVETES (US, 1959) RESTORED 35MM PRINT

SEE SATURDAY / 4.22.17

4:15

WEDNESDAY / 5.10.17

OPENING NIGHT

JOHN CASSAVETES (US, 1978)

Opening Night centers around Myrtle Gordon (Gena Rowlands), a successful stage actress grappling with the character of Virginia, a woman of a certain age who is trying to come to terms with her place in the world. While Rowlands's magnificent performance is the center of *Opening Night*, the film does not limit itself to the depiction of one woman's experience,

7:00

FRIDAY / 5.12.17

HUSBANDS

JOHN CASSAVETES (US, 1970) RESTORED 35MM PRINT

Suburban buddies Cassavetes, Ben Gazzara, and Peter Falk go on a forty-eight-hour bender after the funeral of a fourth friend brings them within spitting distance of their own mortality. Falk and Gazzara were never better than in their work with Cassavetes, and *Husbands* puts their method in focus: it is a question less of improvisation than of a collective search for character. The film is savagely funny and most inescapably expressive in its characters' failed attempts at expression. In a work very much about love, Falk, Gazzara, and Cassavetes are most admirable for being decidedly unlovable. JUDY BLOCH

Written by Cassavetes. Photographed by Victor Kemper. With Ben Gazzara, Peter Falk, Cassavetes, Jenny Runacre. (138 mins, Color, 35mm, From UCLA Film & Television Archive, permission Sony Pictures Entertainment)

SATURDAY / 5.13.17

GLORIA

JOHN CASSAVETES (US, 1980)

Gena Rowlands's ex-gun moll Gloria is a reluctant heroine: reluctant to protect an orphan ("I hate kids") and reluctant to take on the mob, who were once her friends. But when the moment for action comes, she acts, calmly shooting a careful of hit men, then just as calmly hailing a taxi to get away. And they're off, through the streets and subways of New York, encountering the mob at every local store, bus stop, and train station. Yet, the emphasis is less on violent confrontations than on emotional ones. The camera moves away from action, lingering instead

7:00

on faces, showing us feelings, moments of exchange, fluctuations of character. KATHY GERITZ

Written by Cassavetes. Photographed by Fred Schuler. With Gena Rowlands, John Adams, Buck Henry, Julie Carmen. (123 mins, Color, From Sony Pictures Entertainment)

SUNDAY / 5.14.17

LOVE STREAMS

JOHN CASSAVETES (US, 1984) BAMPFA COLLECTION PRINT

Cassavetes portrays disillusioned writer Robert Harmon, and Gena Rowlands, his sister Sarah in this film about the blows and buttresses of family. Based on a play by Cassavetes's close friend Ted Allan, the film works the brother-sister relationship as one Janus-faced character: Robert, who runs away from any children he may have fathered in order to continue being the child himself, and Sarah, perpetually maternal and insistently happy, who believes that everyone needs something—anything—to love. For the *New Yorker's* Richard Brody, "The movie is a mighty, intimate, kaleidoscopically subjective, bravely self-searching summation of a career, an era, and a life."

Written by Ted Allen, Cassavetes, based on a play by Allen. Photographed by Al Ruban. With Gena Rowlands, Cassavetes, Diahnne Abbott, Seymour Cassel. (141 mins, Color, 35mm, BAMPFA collection, permission Park Circus)

7:00

FILM & VIDEO MAKERS AT CAL

SUNDAY / 4.30.17

WORKS FROM THE EISNER COMPETITION 2017

IN PERSON Student Filmmakers

We are pleased to present this year's prizewinners and runners-up in the film and video category of the Eisner Prize competition. The Eisner Prize is the highest award for creativity given on the UC Berkeley campus. Expect narratives, documentaries, experimental works, and animations. This annual event, presented at BAMPFA since 1991, provides an opportunity for filmmakers to meet and share their work with the community; join them!

Special thanks to Catherine Guzman, Eisner prizes and honors coordinator. UC Berkeley faculty coordinator of the film and video competition.

Total running time: c. 90 mins

4:30



On View

GALLERIES

ART WALL: LAWRENCE WEINER

March 1–October 1

ERICA DEEMAN: SILHOUETTES

March 8–June 11

AMERICA AMERICA: ART FOR HUMAN RIGHTS

March 22–April 16

ASHER HARTMAN AND CLIFF HENGST / MATRIX 264

April 12–16

IRWIN KREMEN / MATRIX 265

April 26–August 27

SAM CONTIS / MATRIX 266

May 3–August 27

THE 47TH UC BERKELEY MFA GRADUATE EXHIBITION

May 17–June 11

ANDY WARHOL: STILL LIVES AND PORTRAITS

Through March 12

MICHAEL ARMITAGE / MATRIX 263

Through April 2

CAL CONVERSATIONS: SLOW READING / SLOW SEEING

Through April 30

HIPPIE MODERNISM: THE STRUGGLE FOR UTOPIA

Through May 21

BUDDHIST ART FROM THE ROOF OF THE WORLD:

TRANSMISSION OF THE DHARMA

Through June 11

COVER

Mouchette, 3.25.17
ROBERT BRESSON

BARBRO OSHER THEATER

WAYNE WANG IN PERSON: CHAN IS MISSING

March 2

GRACE AND PERFECTION: THE FILMS OF ROBERT BRESSON

March 3–April 1

KING OF JAZZ

March 5, 10, 11

IN FOCUS: ROBERT BRESSON

March 8, 15, 22

AFRICAN FILM FESTIVAL 2017

March 9–April 28

MEMBER SCREENING: INSIDE THE BAMPFA FILM COLLECTION

March 14

CINEMA MON AMOUR: SHARON LOCKHART

March 15–17

MOVIE MATINEES FOR ALL AGES

March 18, April 22

CHARLES CHAPLIN'S THE GREAT DICTATOR

March 24, 26, 30

GERHARD RICHTER PAINTING

March 25, 31, April 1

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL AT BAMPFA

April 6–16

MY LOVE AFFAIR WITH THE BRAIN:

THE LIFE AND SCIENCE OF MARIAN DIAMOND

April 22, 28

SAFEGUARDING CINEMA: FILM ARCHIVISTS IN PERSON

April 22, May 6

PERSONALITY IS PLOT: THE FILMS OF JOHN CASSAVETES

April 22–May 14

FEDERICO FELLINI'S AMARCORD

April 23, 29, May 13

FILM & VIDEO MAKERS AT CAL

April 30

DOCUMENTARY VOICES 2017

Through April 19

NOT RECONCILED: THE CINEMA OF STRAUB & HUILLET

Through May 14

HIPPIE MODERNISM: CINEMA AND COUNTERCULTURE, 1964–1974

Through May 20

VISIT BAMPFA

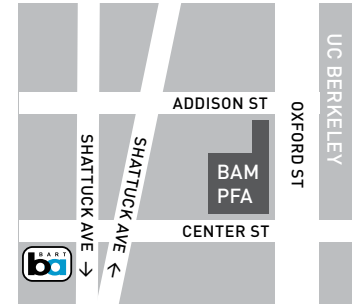
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Wed, Thu, Sun 11–7

Fri & Sat 11–9

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Unless otherwise noted, films screen
in the Barbro Osher Theater.



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BABETTE
Wed–Fri 9–7
Sat–Sun 11–7

SFIFF @ BAMPFA
APRIL 6–16
BAMPFA is the exclusive East Bay venue for the San Francisco International Film Festival. Check bampfa.org after March 14 for the schedule.

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