

SEP / OCT 2017



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

**PROGRAM GUIDE**

MARTIN WONG GORDON PARKS MIYOKO ITO JJ PEET CHEN HONGSHOU VERONICA DE JESUS TO THE LETTER MARLON BRANDO AMIT DUTTA  
CANYON CINEMA JAMES BALDWIN OWSLEY BROWN CHANTAL AKERMAN CHINESE CINEMA GRAHAM GREENE KEVIN JEROME EVERSON IL BOOM



1/2/3/4/5

SEP

1/FRI

- 4-9 Drop-in Art Making ART LAB
- 6:30 *Il Boom* P. 23
- 8:15 *A Streetcar Named Desire* MARLON BRANDO P. 16

2/SAT

- 11-9 Drop-in Art Making ART LAB
- 6:00 *Il Boom* P. 23
- 8:00 *The Wild One* BRANDO P. 16

3/SUN

- 11-7 Drop-in Art Making ART LAB
- 5:00 *Even Red Can Be Sad* AMIT DUTTA P. 26
- 7:00 *On the Waterfront* BRANDO P. 16

6/WED

- 12:00 Apsara DiQuinzio ARTS + DESIGN P. 5
- 7:00 Full: Ritual P. 4
- 7:00 *Nainsukh* Introduction by Max Nelson DUTTA P. 26

7/THU

- 1:15 Exhibition Highlights Tour P. 6
- 4-7 Drop-in Art Making ART LAB
- 4-7 Five Tables of Artful Gardens P. 6
- 5:30 Julia Bryan-Wilson READING P. 4
- 7:00 *The Seventh Walk* Introduction by Max Nelson DUTTA P. 26

Free First Thursday: Galleries Free All Day

8/FRI

- 4-9 Drop-in Art Making ART LAB
- 4:00 Shorts on Indian Painting Introduction by Robert Del Bontà DUTTA P. 26
- 6:00 Dodie Bellamy and Kevin Killian READING P. 4
- 7:00 *One-Eyed Jacks* BRANDO P. 16

9/SAT

- 11:30, 1:00 Automatic Drawing GALLERY + STUDIO P. 7
- 2:30-9 Drop-in Art Making ART LAB
- 3:00 *Amina's Voice* ROUNDTABLE READING P. 7
- 5:00 *The Men* BRANDO P. 17
- 7:00 *Stalker* P. 23

10/SUN

- 11-7 Drop-in Art Making ART LAB
- 5:00 *The Unknown Craftsman* DUTTA P. 27
- 7:00 *Il Boom* P. 23

11/MON

- 6:30 Artist's Talk: JJ PEET P. 6
- 6:30 Shannon Jackson ARTS + DESIGN P. 5

13/WED

- 12:00 Farley Gwazda ARTS + DESIGN P. 5
- 6:00 Artist's Talk: Lawrence Weiner P. 6
- 7:00 The Early Years Lawrence Jordan in person CANYON CINEMA 50 P. 24

JJ PEET, To the Letter, and Information in the Flesh open PP. 11, 12, 13

14/THU

- 4-7 Drop-in Art Making ART LAB
- 7:00 *I Am Not Your Negro* JAMES BALDWIN P. 19

15/FRI

- 4-9 Drop-in Art Making ART LAB
- 4:00 *A Streetcar Named Desire* BRANDO P. 17
- 6:00 Black Life: Marvin K. White PERFORMANCE P. 4
- 7:30 *Serenade for Haiti* Owsley Brown in person OWSLEY BROWN P. 22

16/SAT

- 11-9 Drop-in Art Making ART LAB
- 1:30 Charles Howard COLLOQUIUM P. 6
- 5:30 *Le bonheur* Film to Table dinner P. 21

- 6:30 Music of Paul Bowles PERFORMANCE P. 4
- 7:30 *Night Waltz: The Music of Paul Bowles* Owsley Brown and Nathaniel Dorsky in person BROWN P. 22

17/SUN

- 11-7 Drop-in Art Making ART LAB
- 4:00 *Music Makes a City* Owsley Brown and Jerome Hiler in person BROWN P. 22
- 7:00 *The Fugitive Kind* BRANDO P. 17

18/MON

- 6:30 Arlie Russell Hochschild and Benjamin Russell ARTS + DESIGN P. 5

20/WED

- 12:00 Kelly McKinley, Laura E. Pérez, and Peter Samis ARTS + DESIGN P. 5
- 7:00 *Sins of the Fleshapoids* Mike Kuchar in person ALTERNATIVE VISIONS P. 25

Martin Wong opens P. 8

21/THU

- 1:00 Curator's Talk: Constance Lewallen on Martin Wong P. 6
- 4-7 Drop-in Art Making ART LAB
- 7:00 *The Defiant Ones* Introduction by Stephen Best BALDWIN P. 19

22/FRI

- 4-9 Drop-in Art Making ART LAB
- 4:00 *Le bonheur* P. 21
- 6:00 Jocelyn Saidenberg and Robert Glück READING P. 5
- 7:00 *Stalker* P. 23

23/SAT

- 11-9 Drop-in Art Making ART LAB
- 4:00 *Steamboat Bill, Jr.* Judith Rosenberg on piano MOVIE MATINEES P. 27
- 6:00 *Il Boom* Film to Table dinner P. 23
- 8:00 *On the Waterfront* BRANDO P. 17

24/SUN

- 11-7 Drop-in Art Making ART LAB
- 2:00 Guided Tour MARTIN WONG P. 6
- 3:00 *Serenade for Haiti* BROWN P. 23
- 5:00 *Jeanne Dielman* CHANTAL AKERMAN P. 30

25/MON

- 6:30 Franklin Foer and Nicholas de Monchaux ARTS + DESIGN P. 5

27/WED

- 12:00 Shannon Jackson and Rob Bailis ARTS + DESIGN P. 5
- 12:15 Guided Tour MARTIN WONG P. 6
- 6:00 Curator's Talk: Jordan Stein on Miyoko Ito P. 6
- 7:00 Portraits and Protests Abigail Child in person CANYON CINEMA 50 P. 24

Gordon Parks and Miyoko Ito open PP. 9, 10

28/THU

- 12:00 Curator's Talk: Russell Lord on Gordon Parks P. 6
- 4-7 Drop-in Art Making ART LAB
- 5:30 Malik Gaines READING P. 5
- 7:00 *In This Our Life* Introduction by Damon Young BALDWIN P. 19

29/FRI

- 4-9 Drop-in Art Making ART LAB
- 4:00 *Il Boom* P. 23
- 7:00 *The Chase* BRANDO P. 17

30/SAT

- 11-9 Drop-in Art Making ART LAB
- 1:00 The Art and Activism of Gordon Parks PANEL DISCUSSION P. 6
- 4:00 *The General* Judith Rosenberg on piano MOVIE MATINEES P. 27
- 6:15 *Serenade for Haiti* BROWN P. 23
- 8:00 *Spring in a Small Town* Introduction by Andrew F. Jones CHINESE CINEMA P. 28



- 1 *Serenade for Haiti*, 9.15.17, 9.24.17, 9.30.17, 10.8.17
- 2 *According To*, 10.25.17
- 3 Martin Wong: *El Caribe*, 1988; acrylic on canvas, 30 x 40 in.; collection of Francisco Hernandez.
- 4 Gordon Parks: *Untitled, Harlem, New York*, 1948; gelatin silver print; 4 ½ x 4 ½ in.; courtesy of and copyright The Gordon Parks Foundation.
- 5 *The Unknown Craftsman*, 9.10.17

## OCT

### 1/SUN

- 11-7 Drop-in Art Making ART LAB  
 2:00 Guided Tour MARTIN WONG P. 6  
 2:30 *The Life of Wuxun* CHINESE CINEMA P. 28  
 7:00 *No Home Movie* AKERMAN P. 30

### 2/MON

- 6:30 Tania Bruguera ARTS + DESIGN P. 5

### 4/WED

- 12:00 Kate MacKay ARTS + DESIGN P. 5  
 12:15 Guided Tour MARTIN WONG P. 6  
 7:00 *Tony Conrad: Completely in the Present* ALTERNATIVE VISIONS P. 25

### 5/THU

- 1:15 Guided Tour MARTIN WONG P. 6  
 4-7 Drop-in Art Making ART LAB  
 4-7 Five Tables of Saints, Sages, and Arhats P. 6  
 7:00 Full: Orchestra Di Pazzi P. 4  
 7:00 *James Baldwin: The Price of the Ticket* Karen Thorsen in person BALDWIN P. 19

Free First Thursday: Galleries Free All Day

### 6/FRI

- 4-9 Drop-in Art Making ART LAB  
 4:00 *Listen to Me, Marlon* Free Screening BRANDO P. 18  
 6:00 David Lau, Cassandra Dallett, and Ash Tré Phillips READING P. 5  
 7:00 *The Third Man* GRAHAM GREENE P. 20  
 7:30 Rob Halpern, Camille Roy, Trisha Low, and Brandon Brown READING P. 5

### 7/SAT

- 11-9 Drop-in Art Making ART LAB  
 1:00 Martin Wong in San Francisco ROUNDTABLE DISCUSSION P. 6  
 4:00 *College* Judith Rosenberg on piano MOVIE MATINEES P. 27

- 5:30 *Went the Day Well?* Film to Table dinner GREENE P. 20  
 7:30 *Bright Day* CHINESE CINEMA P. 28

### 8/SUN

- 11-7 Drop-in Art Making ART LAB  
 1:00 Awesöme Orchestra Open Session PERFORMANCE P. 4  
 2:00 Guided Tour MARTIN WONG P. 6  
 2:00 *Serenade for Haiti* BROWN P. 23  
 4:00 *A Countess from Hong Kong* BRANDO P. 17  
 7:00 *Je, tu, il, elle* AKERMAN P. 30

### 11/WED

- 12:00 Brenda Way ARTS + DESIGN P. 5  
 12:15 Guided Tour MARTIN WONG P. 6  
 7:00 Romance and Rage Jeffrey Skoller, Lynn Marie Kirby, and Sandra Davis in person CANYON CINEMA 50 P. 24

### 12/THU

- 4-7 Drop-in Art Making ART LAB  
 7:00 *Long Live the Missus* Introduction by Paul Fonoroff CHINESE CINEMA P. 28

### 13/FRI

- 4-9 Drop-in Art Making ART LAB  
 7:00 *Quest for a Long-Lost Husband* Introduction by Yingjin Zhang CHINESE CINEMA P. 29

### 14/SAT

- 11:30, 1:00 Color Vibrations GALLERY + STUDIO P. 7  
 2:30-9 Drop-in Art Making ART LAB  
 3:00 *Mrs. Frisby and the Rats of NIMH* ROUNDTABLE READING P. 7  
 3:30 *Listen to Me, Marlon* Free Screening BRANDO P. 18  
 5:00 Communal Presence: Poets Theater PERFORMANCE P. 4  
 5:45 *Our Man in Havana* Film to Table dinner GREENE P. 20  
 8:00 *Suspicion* Introduction by Weihong Bao CHINESE CINEMA P. 29

### 15/SUN

- 11-7 Drop-in Art Making ART LAB  
 2:00 Guided Tour MARTIN WONG P. 6  
 3:00 Black Life: Phavia Kujichagulia PERFORMANCE P. 4  
 4:30 *The Fallen Idol* GREENE P. 20  
 7:00 *Reflections in a Golden Eye* BRANDO P. 17

### 16/MON

- 6:30 Kimberly Drew ARTS + DESIGN P. 5

### 18/WED

- 12:00 Christopher Herold ARTS + DESIGN P. 5  
 12:15 Guided Tour MARTIN WONG P. 6  
 7:00 The Films of Claudio Caldini Claudio Caldini in person ALTERNATIVE VISIONS P. 25

### 19/THU

- 4-7 Drop-in Art Making ART LAB  
 7:00 *News from Home* AKERMAN P. 30

### 20/FRI

- 4-9 Drop-in Art Making ART LAB  
 4:00 *Horse Feathers* P. 29  
 7:00 *The Godfather* BRANDO P. 17

### 21/SAT

- 11-9 Drop-in Art Making ART LAB  
 4:30 *Horse Feathers* P. 29  
 6:30 *Window to America* CHINESE CINEMA P. 29  
 8:15 *Brighton Rock* GREENE P. 21

### 22/SUN

- 11-7 Drop-in Art Making ART LAB  
 11:30 Meditation and Mindfulness P. 6  
 2:00 Guided Tour MARTIN WONG P. 6  
 2:00 *Horse Feathers* P. 29  
 3:45 *Man with a Suitcase* AKERMAN P. 31  
 6:30 *Apocalypse Now Redux* BRANDO P. 18

### 23/MON

- 6:30 Paolo Cirio ARTS + DESIGN P. 5

### 25/WED

- 12:00 Artist's Talk: Veronica De Jesus P. 6  
 12:00 Andrea Bandelli ARTS + DESIGN P. 5  
 7:00 Films by Kevin Jerome Everson Everson and Michael B. Gillespie in conversation AFTERIMAGE P. 15

**Chen Hongshou, Veronica De Jesus, and Buddhist Realms** open PP. 13, 14

### 26/THU

- 12:00 Curator's Talk: Julia White on Chen Hongshou P. 6  
 4-7 Drop-in Art Making ART LAB  
 7:00 Films by Kevin Jerome Everson and Edgar Arceneaux Everson, Arceneaux, and Michael B. Gillespie in conversation AFTERIMAGE P. 15

### 27/FRI

- 4-9 Drop-in Art Making ART LAB  
 4:00 *Our Man in Havana* GREENE P. 21  
 7:00 *Jeanne Dielman* AKERMAN P. 31

### 28/SAT

- 11-9 Drop-in Art Making ART LAB  
 1:00 Shi-yee Liu and Tamara Bentley on Chen Hongshou LECTURES P. 6  
 6:00 *Hearts of Darkness: A Filmmaker's Apocalypse* BRANDO P. 18  
 8:15 *Ministry of Fear* GREENE P. 21

### 29/SUN

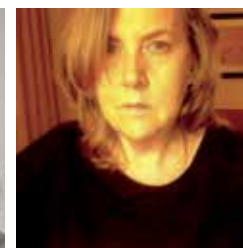
- 11-3 Free Family Day P. 7  
 12:30 SoVoSó FAMILY PERFORMANCE P. 7  
 2:00 Guided Tour CHEN HONGSHOU P. 6  
 3:00 Wild Things: Family Matinee P. 7  
 4:15 *The Precious Treasury* Owsley Brown in person BROWN P. 22  
 7:00 *Les rendez-vous d'Anna* AKERMAN P. 31

### 30/MON

- 6:30 Dacher Keltner ARTS + DESIGN P. 5



EVENTS



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## PERFORMANCES

### Full

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

#### Full: Ritual

WEDNESDAY / 9.6.17 / 7:00

Programmed by Land and Sea

Local author Cedar Sigo performs a reading among altars, colored lights, and descending tones. Voicehandler (Jacob Heule and Danishta Rivero) play intuitive, incantatory music grounded in the human voice and percussion, but juxtaposed with contemporary, disembodied electronics. And New York-based performance artist Frank Haines brings us his trademark magical musical montage.

#### Full: Orchestra Di Pazzi

THURSDAY / 10.5.17 / 7:00

Programmed by Sarah Cahill

Orchestra Di Pazzi is a large improvising orchestra created by Scott Amendola to explore various combinations of musicians on a large scale, creating new musical textures for each unique performance. For this show, the ensemble includes Fred Frith, Ben Goldberg, and a dozen other musicians.

Please note: Seating for Full is limited.

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

#### Black Life: Marvin K. White

FRIDAY / 9.15.17 / 6:00

Programmed by Chika Okoye and David Brazil

Marvin K. White presents his unique mixture of poetry, performance, and preaching. His work aims to spark divine conversations and inspire the imagination with a vision that cannot be taught and must be personally experienced. White is a recent graduate of the Pacific School of Religion in Berkeley and the author of four collections of poetry.

#### Music of Paul Bowles

SATURDAY / 9.16.17 / 6:30

Music composed by the American expatriate polymath Paul Bowles will be performed by Irene Herrmann, pianist and curator of the Bowles music estate, with soprano Sheila Willey. Songs feature texts by Bowles's friends William Saroyan, Gertrude Stein, and Tennessee Williams. Owsley Brown's documentary *Night Waltz: The Music of Paul Bowles* screens after the performance (p. 22).

#### Awesöme Orchestra Open Session

SUNDAY / 10.8.17 / 1:00

Free Admission!

The huge musical collective Awesöme Orchestra swarms into our Crane Forum space for a combination open rehearsal and musical adventure. Among the highlights of their repertoire will be Nino Rota's theme from *The Godfather* (screening on October 20; p. 17) and other classic film music by Bernard Herrmann and Max Steiner.

#### Communal Presence: Poets Theater

SATURDAY / 10.14.17 / 5:00

An evening of Poets Theater by writers linked to New Narrative, a San Francisco movement that emerged out of diverse energies in the poetry and art scenes of the 1970s and '80s. Plays by Carla Harryman, Kevin Killian, and Camille Roy will be performed. This event is part of Communal Presence: New Narrative Writing Today, a conference at UC Berkeley, and complements our series of New Narrative readings (below).

#### Black Life: Phavia Kujichagulia

SUNDAY / 10.15.17 / 3:00

Programmed by Chika Okoye and David Brazil

Join Phavia Kujichagulia for a muse-ical excursion into "JAZZ-OLOGICAL MUSE-OETRY." Her prolific group, Phavia Kujichagulia & Ma'at, dynamically orchestrates traditional African music, African American classical music/jazz, pop, and rap into a hypnotic rhapsody for an eclectic presentation of culture and creativity.

## READINGS

#### Julia Bryan-Wilson

THURSDAY / 9.7.17 / 5:30

Julia Bryan-Wilson introduces her new book, *Fray: Art and Textile Politics*, which explores amateur, fine arts, and political uses of textile handcraft since the 1970s. A professor of art history and director of the Arts Research Center at UC Berkeley, Bryan-Wilson is joined in conversation by art historian Richard Meyer and artist Angela Hennessey.

#### Communal Presence: Dodie Bellamy and Kevin Killian

FRIDAY / 9.8.17 / 6:00

Leading up to the conference Communal Presence: New Narrative Writing Today, we present three readings exploring the New Narrative form, in addition to a Poets Theater performance (above). The first reading features Dodie Bellamy and Kevin Killian, iconic New Narrative writers of the Bay Area and coeditors of *Writers Who Love Too Much: New Narrative 1977-1997*.

Unless otherwise noted, all events are included with admission.



- 1 Awesome Orchestra, 10.8.17  
Photo: Gael McKeon
- 2 Marvin K. White, 9.15.17  
Photo: Lenny Gonzalez
- 3 Phavia Kujichagulia, 10.15.17
- 4 Voicehandler, 9.6.17
- 5 Julia Bryan-Wilson, 9.7.17
- 6 Malik Gaines, 9.28.17
- 7 Cassandra Dallett, 10.6.17
- 8 Rob Halpern, 10.6.17
- 9 Trisha Low, 10.6.17
- 10 Brandon Brown, 10.6.17
- 11 Cedar Sigo, 9.6.17
- 12 Frank Haines, 9.6.17
- 13 Scott Amendola (Orchestra Di Pazzi), 10.5.17  
Photo: Lenny Gonzalez
- 14 Irene Herrmann, 9.16.17  
Photo: Susan Margot Ecker
- 15 Sheila Willey, 9.16.17
- 16 Dodie Bellamy, 9.8.17
- 17 Kevin Killian, 9.8.17
- 18 Jocelyn Saidenberg, 9.22.17
- 19 Robert Glück, 9.22.17
- 20 David Lau, 10.6.17
- 21 Ash Tré Phillips, 10.6.17  
Photo: Bethanie Hines

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18 / 19 / 20 / 21

### Communal Presence: Jocelyn Saidenberg and Robert Glück

FRIDAY / 9.22.17 / 6:00

We continue our celebration of New Narrative writing with a reading by Robert Glück, the author of eleven books of prose and poetry, who was a conduit for the Small Press Traffic workshops that would launch New Narrative; and writer, performer, and educator Jocelyn Saidenberg, a former student of Glück turned collaborator and fellow traveler.

### Malik Gaines

THURSDAY / 9.28.17 / 5:30

Join writer and artist Malik Gaines for a reading and signing of his new book, *Black Performance on the Outskirts of the Left*, which traces a circulation of political ideas through performances of the 1960s and beyond. Gaines, an assistant professor of performance studies at New York University, has performed and exhibited extensively with the group My Barbarians.

### David Lau, Cassandra Dallett, and Ash Tré Phillips

FRIDAY / 10.6.17 / 6:00

Programmed by Tongo Eisen-Martin

Readings from three poets. David Lau's work has appeared in *Literary Hub* and *Boston Review*, and he has taught at UC Santa Cruz and UC Berkeley. Cassandra Dallett is a two-time Pushcart nominee, a California Book Award nominee, and a Literary Death Match winner. Ash Tré Phillips is a genderqueer Bay Area-born and raised poet who made it to the Youth Speaks Teen Poetry Slam finals in 2015 and 2016.

### Communal Presence: Rob Halpern, Camille Roy, Trisha Low, and Brandon Brown

FRIDAY / 10.6.17 / 7:30

In this reading featuring the variously challenging and convivial work of Brandon Brown, Rob Halpern, Trisha Low, and the inimitable Camille Roy, we explore what New Narrative sounds like today.

### ARTS + DESIGN MONDAYS @ BAMPFA

#### PUBLIC (RE)ASSEMBLY

Free Admission

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

**Public (Re)Assembly with Shannon Jackson and UC Berkeley Faculty**  
Monday / 9.11.17 / 6:30

**Performing Strangers: Revisioning the Political Divide with Arlie Russell Hochschild and Benjamin Russell**  
Monday / 9.18.17 / 6:30

**World Without Mind: The Existential Threat of Big Tech with Franklin Foer and Nicholas de Monchaux**  
Monday / 9.25.17 / 6:30

**Implementing Arte Útil with Tania Bruguera**  
Monday / 10.2.17 / 6:30

**Black Futures: On Race in Art, Curation, and Digital Engagement with Kimberly Drew**  
Monday / 10.16.17 / 6:30

**Socially Engaged Internet Art: The Aesthetics of Information Ethics with Paolo Cirio**  
Monday / 10.23.17 / 6:30

**The Art of Emotions/Emotions in Art: From the Pixar Film to the Empathetic Museum with Dacher Keltner**  
Monday / 10.30.17 / 6:30

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

### ARTS + DESIGN WEDNESDAYS @ BAMPFA

#### CURATION ACROSS DISCIPLINES

Free Admission

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

**Thinking About Curation: Leading-Edge Case Studies from the Field with Natasha Boas**  
Wednesday / 8.30.17 / 12:00

**Curating Charles Howard: A Margin of Chaos with Apsara DiQuinzio**  
Wednesday / 9.6.17 / 12:00

**Curating Worth Ryder, Past and Present with Farley Gwazda**  
Wednesday / 9.13.17 / 12:00

**Curating Participation: A Public Dialogue with Kelly McKinley, Laura E. Pérez, and Peter Samis**  
Wednesday / 9.20.17 / 12:00

**Curating the Performing Arts in the Age of Performance with Shannon Jackson and Rob Bailis**  
Wednesday / 9.27.17 / 12:00

**Curating the Moving Image: From Cinemas to Galleries with Kate MacKay**  
Wednesday / 10.4.17 / 12:00

**Installing Dance/Curating Environments with Brenda Way**  
Wednesday / 10.11.17 / 12:00

**Dramaturgy as Curation: Bringing Literature to the Stage with Christopher Herold**  
Wednesday / 10.18.17 / 12:00

**Rethinking STEAM at Science Gallery International with Andrea Bandelli**  
Wednesday / 10.25.17 / 12:00

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



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## LECTURES & DISCUSSIONS

### Between Surrealism and Abstraction: New Perspectives on the Enigmatic Art of Charles Howard

SATURDAY / 9.16.17 / 1:30

Explore the arresting art of Charles Howard (p. 14) in this fresh, wide-ranging look at the themes and changing contexts of his work as he navigated among figurative, Surrealist, and abstract currents. With exhibition curator Apsara DiQuinzio; Douglas Dreishpoon, chief curator emeritus, Albright-Knox Art Gallery; Lauren Kroiz, assistant professor of art history, UC Berkeley; and Jeff Gunderson, special collections librarian and archivist, San Francisco Art Institute. Alexander Nemerov moderates.

### The Art and Activism of Gordon Parks

SATURDAY / 9.30.17 / 1:00

This panel offers an appreciation of the influential photographer Gordon Parks (p. 9) and a critical examination of the editorial processes that shaped his first *Life* magazine photo-essay. The program features Makeda Best, curator of photography, Harvard Art Museums; Tina Sacks, assistant professor, School of Social Welfare, UC Berkeley; and Orlando Bagwell, filmmaker and director of the documentary program at the Graduate School of Journalism, UC Berkeley. Leigh Raiford moderates.

### Martin Wong in San Francisco

SATURDAY / 10.7.17 / 1:00

This program explores both the formative and the final years of Martin Wong (p. 8), who began and ended his career in California. Presenters are Mark Dean Johnson, professor of art, San Francisco State University, and director, Martin Wong Foundation; Julia Bryan-Wilson, professor of art history, UC Berkeley; Sergio Bessa, director of curatorial and education programs, Bronx Museum of the Arts; Marci Kwon, assistant professor of art history, Stanford University; and artist and filmmaker Charlie Ahearn.

### Shi-ye Liu and Tamara Bentley on Chen Hongshou

SATURDAY / 10.28.17 / 1:00

Two scholars illuminate different periods in the work of Chen Hongshou (p. 13). Shi-ye Liu, assistant research curator of Chinese art at the Metropolitan Museum of Art, considers the role of popular culture in the artist's early career. Tamara Bentley, associate professor of Asian art history at Colorado College, explores enigma and intertextuality in Chen's late work.

Copresented by UC Berkeley's Institute for East Asian Studies.

## GALLERY TALKS

**Artist's Talk: JJ PEET**  
Monday / 9.11.17 / 6:30

**Artist's Talk: Lawrence Weiner**  
Wednesday / 9.13.17 / 6:00

**Curator's Talk: Constance Lewallen  
on Martin Wong**  
Thursday / 9.21.17 / 1:00

**Curator's Talk: Jordan Stein on Miyoko Ito**  
Wednesday / 9.27.17 / 6:00

**Curator's Talk: Russell Lord on Gordon Parks**  
Thursday / 9.28.17 / 12:00

**Artist's Talk: Veronica De Jesus**  
Wednesday / 10.25.17 / 12:00

**Curator's Talk: Julia White on Chen Hongshou**  
Thursday / 10.26.17 / 12:00

## MEDITATION

### Meditation and Mindfulness in the Museum

SUNDAY / 10.22.17 / 11:30

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

## GUIDED TOURS

Enjoy guided tours of the BAMPFA galleries on Wednesdays, Sundays, and Free First Thursdays. Most tours this season focus on **Martin Wong: Human Instamatic** (p. 8). See the calendar (pp. 2-3) or [bampfa.org](http://bampfa.org) for the schedule.

## FIVE TABLES

Drop by our art study centers on Free First Thursdays for an up-close look at treasures from the BAMPFA collections, laid out on the five tables in the seminar area. Find out about the works on view at [bampfa.org](http://bampfa.org).

### ... of Artful Gardens

THURSDAY / 9.7.17 / 4:00-7:00

### ... of Saints, Sages, and Arhats

THURSDAY / 10.5.17 / 4:00-7:00



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- 1 Lauren Kroiz, 9.16.17  
Photo: Julia A. Wolf
- 2 Douglas Dreishpoon, 9.16.17  
Photo: Tom Loonan
- 3 Makeda Best, 9.30.17  
Photo: Unique Nicole
- 4 Shi-yee Liu, 10.28.17
- 5 JJ PEET, 9.11.17  
Photo: Danny Peet
- 6 Jordan Stein, 9.27.17  
Photo: Robert Divers Herrick
- 7 Jill Satterfield, 10.22.17
- 8 *Mrs. Frisby and the Rats of NIMH*, 10.14.17
- 9 Jamila Dunn, 9.9.17
- 10 Erin McCluskey Wheeler, 10.14.17
- 11 Tina Sacks, 9.30.17  
Photo: Carlos Javier Ortiz
- 12 Orlando Bagwell, 9.30.17
- 13 Sergio Bessa, 10.7.17  
Photo: Edward Yanisch
- 14 Mark Dean Johnson, 10.7.17  
Photo: Benjamin Brunegard
- 15 Charlie Ahearn, 10.7.17  
Photo: Vasily Konstantin
- 16 Lawrence Weiner, 9.13.17
- 17 Veronica De Jesus, 10.25.17  
Photo: Regina Clarkinia
- 18 Russell Lord, 9.28.17  
Photo: Eileen Travell
- 19 *Amina's Voice*, 9.9.17
- 20 SoVoSó, 10.29.17

## FOR FAMILIES

### SECOND SATURDAYS

#### Gallery + Studio

For ages 6–12 with accompanying adult(s)  
Free for kids plus one adult

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

[SATURDAY / 9.9.17 / 11:30-1:00 & 1:00-2:30](#)

#### Automatic Drawing

Enter into abstraction through an automatic drawing exercise inspired by **Charles Howard: A Margin of Chaos** (p. 14) and led by artist Jamila Dunn. With intuition as your guide, begin by creating a loose, rhythmic gesture drawing. Lines, shapes, and forms will emerge when you let your subconscious take the lead. Add layers of color to create depth and definition.

[SATURDAY / 10.14.17 / 11:30-1:00 & 1:00-2:30](#)

#### Color Vibrations

Miyoko Ito (p. 10) created dreamlike spaces with forms that verge on the familiar while remaining ambiguous. Adding to the mystery of her imagery, her paintings often incorporate layers of cool and warm color that create visual vibrations along their edges. Experiment with Ito's color play by painting layered designs of your own with artist Erin McCluskey Wheeler.

#### Roundtable Reading

Recommended for ages 8 and up  
(younger kids welcome as listeners)  
Free for kids plus one adult

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

[SATURDAY / 9.9.17 / 3:00](#)

#### *Amina's Voice* by Hena Khan

Reading led by Laura Atkins

When Amina's best friend, Soojin, starts hanging out with one of the "cool" girls at school and talking about changing her name to something more "American," Amina wonders if she needs to start changing too, or hiding who she is to fit in. As she struggles to stay true to her Pakistani-American family's vibrant culture, tragedy strikes her community, and Amina learns what it means to find her own voice.

[SATURDAY / 10.14.17 / 3:00](#)

#### *Mrs. Frisby and the Rats of NIMH* by Robert C. O'Brien

Reading led by Jin Zhu

There's something very strange about the rats living under the rosebush at the Fitzgibbon farm. But Mrs. Frisby, a widowed mouse with a sick child, is in dire straits and must turn to these exceptional creatures for assistance. The rats come up with a brilliant solution to her dilemma and, after many adventures, she is able to help them, too!

### Fall Free Family Day

#### A Seasonal Day of Art, Music & Film

[SUNDAY / 10.29.17 / 11:00-3:00](#)

#### Free Admission!

- 11:00-3:00 Art Making, Family Tours, and Library on Wheels
- 12:30-1:30 Musical Performance: SoVoSó
- 3:00 Family Matinee: Wild Things: Three Short Films

**MAKE** art inspired by BAMPFA exhibitions.

**EXPLORE** the galleries with family-oriented tours.

**ENJOY** a performance by SoVoSó ("from the Soul to the Voice to the Song"), whose unique rhythmic, a cappella mix of jazz, gospel, world music, and R&B is beloved by young and old alike.

**GET** a library card or check out a book from the Library on Wheels, pedaling over from the Berkeley Public Library with books for children and adults.

**REFRESH** with kid-friendly snacks at Babette!

**WATCH** a special free screening of short films with a wild side: Gene Deitch's *Where the Wild Things Are* (1973) brings Maurice Sendak's beloved book to life; Lotte Reiniger's *Mary's Birthday* (1951) tells how flowers saved the day; and Dr. Seuss's *The Lorax* (1972) reminds us to "speak for the trees."

**FREE** tickets for the film screening will be available at the will-call table beginning at 2:00.

# MARTIN WONG

## HUMAN INSTAMATIC



SEPTEMBER 20–DECEMBER 10

### NEW EXHIBITION

This exhibition surveys the career of Chinese American painter Martin Wong (1946–1999), from his early years painting street portraits in Northern California—where he dubbed himself the “Human Instamatic”—to his role in New York’s gritty downtown art scene in the 1970s and 1980s and his late work in San Francisco before his untimely death from AIDS.

Wong was born in Portland, Oregon, and grew up near San Francisco’s Chinatown. After a year at UC Berkeley, he studied ceramics at Humboldt State University in Eureka. During the 1970s, dividing his time between Eureka and San Francisco, he made scroll poems in idiosyncratic calligraphy and designed sets for psychedelic experimental theater groups the Cockettes and Angels of Light.

Wong’s work changed and blossomed after he moved to New York in 1978. While living openly as a gay man on the Lower East Side, then a poor immigrant neighborhood with a large Latino population, he quickly became part of a burgeoning arts scene. He formed a close relationship with Puerto Rican writer Miguel Piñero, with whom he sometimes collaborated, and befriended several young graffiti artists, collecting their work and eventually

donating it to the Museum of the City of New York. During his New York years Wong made paintings of his environment—brick buildings, storefronts, interiors—as well as depictions of prison life and firemen, for whom he had an erotic fascination. Often, he added sign language pictograms and headlines from the sensationalist tabloid *Weekly World News*. His highly distinctive style, which combines obsessive attention to detail with fantastical elements, has been described as visionary realism.

In 1994 Wong contracted AIDS and returned to his family in San Francisco; he was cared for by his mother, with whom he shared a passion for collecting everything from fine art to souvenir trinkets. He continued to paint and, in a stylistic departure, made highly detailed studies of exotic cacti in his mother’s garden.

Martin Wong: *Sweet 'Enuff*, 1987; acrylic on canvas, two panels; 69 ¾ × 64 ½ and 72 × 62 ½ in.; collection of the de Young Museum, San Francisco; gift of Judy and Michael Moe.

**Martin Wong: Human Instamatic** is organized by The Bronx Museum of the Arts and curated by Antonio Sergio Bessa, director of curatorial and education programs, and Yasmin Ramirez, adjunct curator. The exhibition is supported by The Andy Warhol Foundation for the Visual Arts, Henry Luce Foundation, E. Rhodes and Leona B. Carpenter Foundation, Eric Diefenbach and JK Brown, Florence Wong Fie and the Martin Wong Foundation, Melva Bucksbaum and Raymond Leary, Milton and Sally Avery Arts Foundation, National Endowment for the Arts, P.P.O.W. Gallery, and other individuals. Archival materials courtesy of The Estate of Martin Wong / P.P.O.W. Gallery and Fales Library of New York University.

The BAMPFA presentation is organized by Constance M. Lewallen, adjunct curator, with additional support provided by Florence Wong Fie and the Martin Wong Foundation, the Chu Collection 譽婷堂, KAWS, and Alan and Yenn Lo.



# GORDON PARKS

## THE MAKING OF AN ARGUMENT

SEPTEMBER 27–DECEMBER 17

NEW EXHIBITION

**Gordon Parks: The Making of an Argument** pulls together more than eighty items from the Gordon Parks Foundation archives to offer a comprehensive investigation into the African American photographer's first *Life* magazine photo-essay, "Harlem Gang Leader" (1948). Through vintage gelatin silver prints, contact sheets, original issues of *Life*, and a significant selection of unpublished photos from the series, the exhibition examines unspoken conflicts between photographer, editor, subject, and truth.

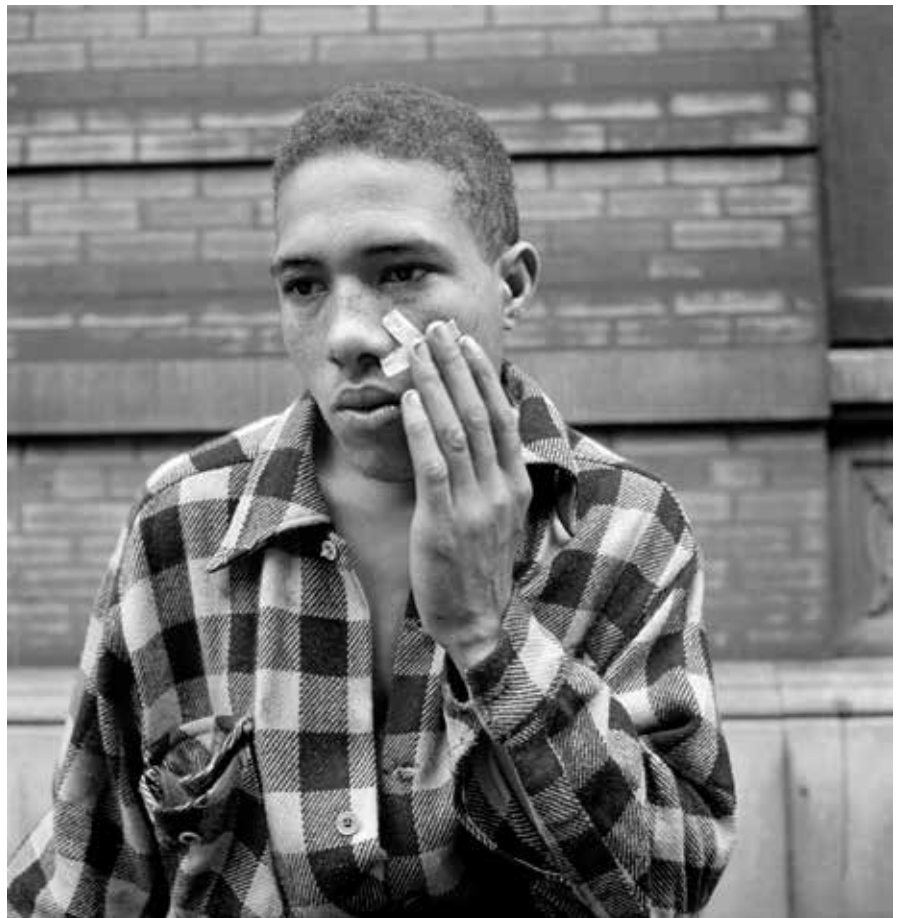
The series of photographs documenting life among the neighborhood's gang members materialized through Parks's established trust with seventeen-year-old Leonard "Red" Jackson, a Harlem native and leader of one of the community's multiple gangs. The body of work that Parks produced offers a complex assessment of Jackson's life and his role in the communal and familial networks of Harlem. Dynamic shots of groups of boys fighting in the streets stand in stark contrast to affectionate portraits of Jackson doing domestic work in his family's apartment. The multidimensionality of this collection softens the portrayal of the young gang leader, wrestling with common stereotypes of black inner-city youth.

Parks handed over hundreds of photos to his editors at *Life*, who chose twenty-one for reproduction in the magazine. Their choices are telling. While the published piece is an impressive photojournalistic feat, bringing issues of poverty and blackness into mainstream media while depicting Harlem in an emotive and personal way, much of Parks's perspective was lost in the editors' selection. **The Making of an Argument** explores the relationship between images and text while revealing how what was left out becomes just as important as what was included in the printed report. It raises the questions: What was the intended argument, and whose argument was it?

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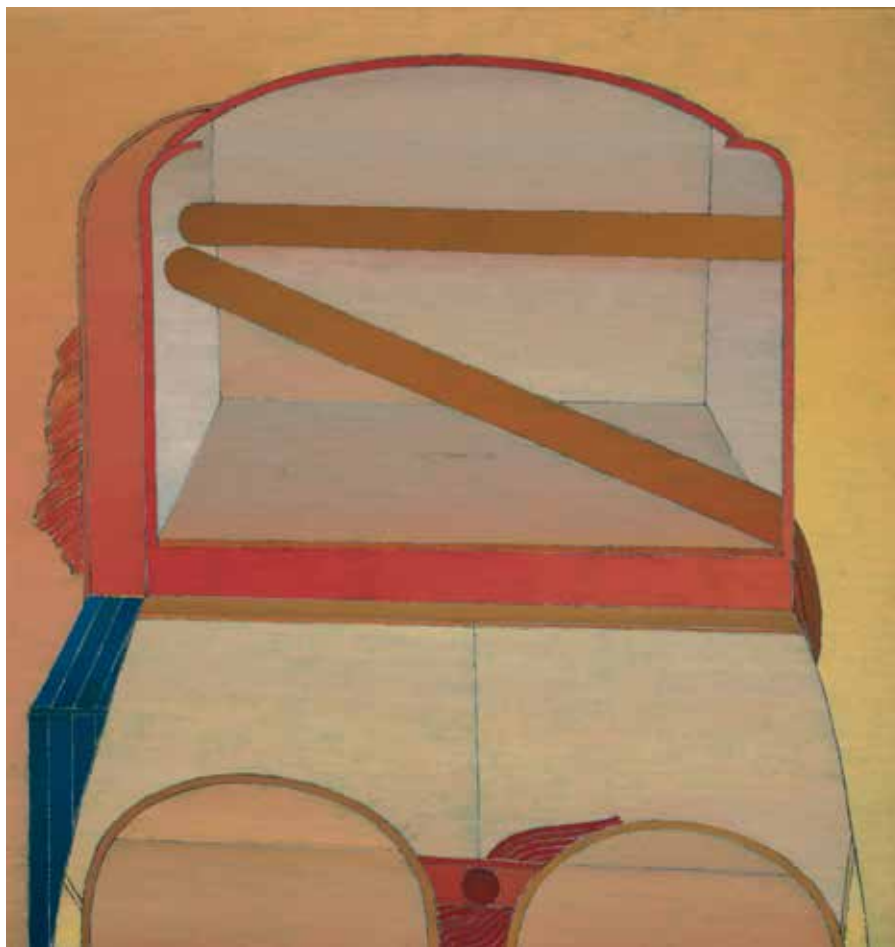
**Gordon Parks: The Making of an Argument** is organized by the New Orleans Museum of Art (NOMA) in collaboration with The Gordon Parks Foundation, and curated by Russell Lord, Freeman Family Curator of Photographs at NOMA. The BAMPFA presentation is organized by Assistant Curator Stephanie Cannizzo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

Gordon Parks: *Untitled, Harlem, New York*, 1948; gelatin silver print; 13 ¼ × 10 ¾ in.; courtesy of and copyright The Gordon Parks Foundation.



# MIYOKO ITO

## MATRIX 267



SEPTEMBER 27–JANUARY 28

### NEW EXHIBITION

The enigmatic paintings of Miyoko Ito (1918–1983) are little known beyond Chicago, where the artist lived and worked for four decades. Her embrace of Surrealist and Pop-inflected iconography had a significant impact on younger practitioners, including the internationally recognized Chicago Imagists. Ito's interest in art, however, began in Berkeley, where she was born and raised, attended high school, and studied in the Department of Art Practice at UC Berkeley. Her senior year was interrupted by World War II, when Ito, a second-generation Japanese American, was sent to Tanforan—a San Bruno horse track turned internment camp—alongside her husband and thousands of others under Executive Order 9066, signed by Franklin Roosevelt in 1942. Once liberated, Ito briefly studied at Smith College before transferring to the School of the Art Institute of Chicago.

Ito's geometrically inspired abstraction primarily involves the construction and exploration of interior and exterior space. Many works position a highly built-up form—sometimes with the suggestion of a figure—against a distant horizon of saturated yellow, red, blue, or

green. While references to landscape painting are overt, Ito's work compellingly suggests a deeper engagement with psychological environments. In this way, her paintings are both personal and topographic—pictures of a mind endeavoring to understand itself in often hazy and remote surroundings. "Every time I have a problem, I go deeper and deeper into painting," she said in a 1978 interview. "I have no place to take myself except painting."

**MATRIX 267** presents a dozen paintings spanning several decades of the artist's practice. The exhibition marks the first solo presentation of Ito's work in Berkeley and the first in a public institution in nearly forty years. Her singular vision reminds us not only of our inseparability from the natural world, but that human interiors are just as vast and unknowable as any vista.

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

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

# ON THE HOUR

# JJ PEET

## THE VACANT AMERICAN



SEPTEMBER 13–OCTOBER 29

### NEW EXHIBITION

The inaugural program in **On the Hour**—a series of moving-image works commissioned for BAMPFA’s outdoor screen—features a new project by JJ PEET (b. 1973), a visual artist based in Minneapolis and New York. PEET’s work—whether painting, sculpture, drawing, video, or performance—actively engages with the social and political realities of our time and fluctuates between documentary and subjective approaches. Central to his practice is his own method of rigorous observation and information gathering. He asserts that he adopts a form of citizen or guerilla journalism, setting out to look and learn from what is transpiring in the world around him. PEET collects the material evidence of his cultural climate, which he then processes and reassembles in the studio in an attempt to make sense of human experience.

For *THE VACANT AMERICAN*, created specifically for BAMPFA’s monumental outdoor screen and Theater Two, PEET has made two separate videos that are a result of his travels to various geographic locations. Using multiple kinds of cameras to document what he encountered, PEET was guided by his instinct and aesthetic eye.

Of the process, he said he was “interested in magical locations as well as the ordinary moments in-between” while he looked for “leaks in reality” in his attempt to capture current political and environmental conditions and the surveillance-saturated state of society. For *FILTER\_ Animation*, shown in Theater Two, PEET began drafting immediately after he visited each location, making linear, expressive drawings. The products of this direct, yet subjective, approach to documenting his experience were compiled in the form of a stop-motion animation. By contrast, in *REGULATED VIEWING*, on view on the outdoor screen, he deploys montage with photography and time-lapse video. He describes the work as being as much about his resistance to the camera as it is about using this tool for vision in various ways to capture what occurs around him.

JJ PEET: still from *REGULATED VIEWING*, 2017; HD video; color, silent; 28:30 min.; courtesy of the artist.

**On the Hour / JJ PEET: THE VACANT AMERICAN** is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The project is made possible with major support from VIA Art Fund.

# TO THE LETTER

## REGARDING THE WRITTEN WORD

SEPTEMBER 13–JANUARY 28

### NEW EXHIBITION

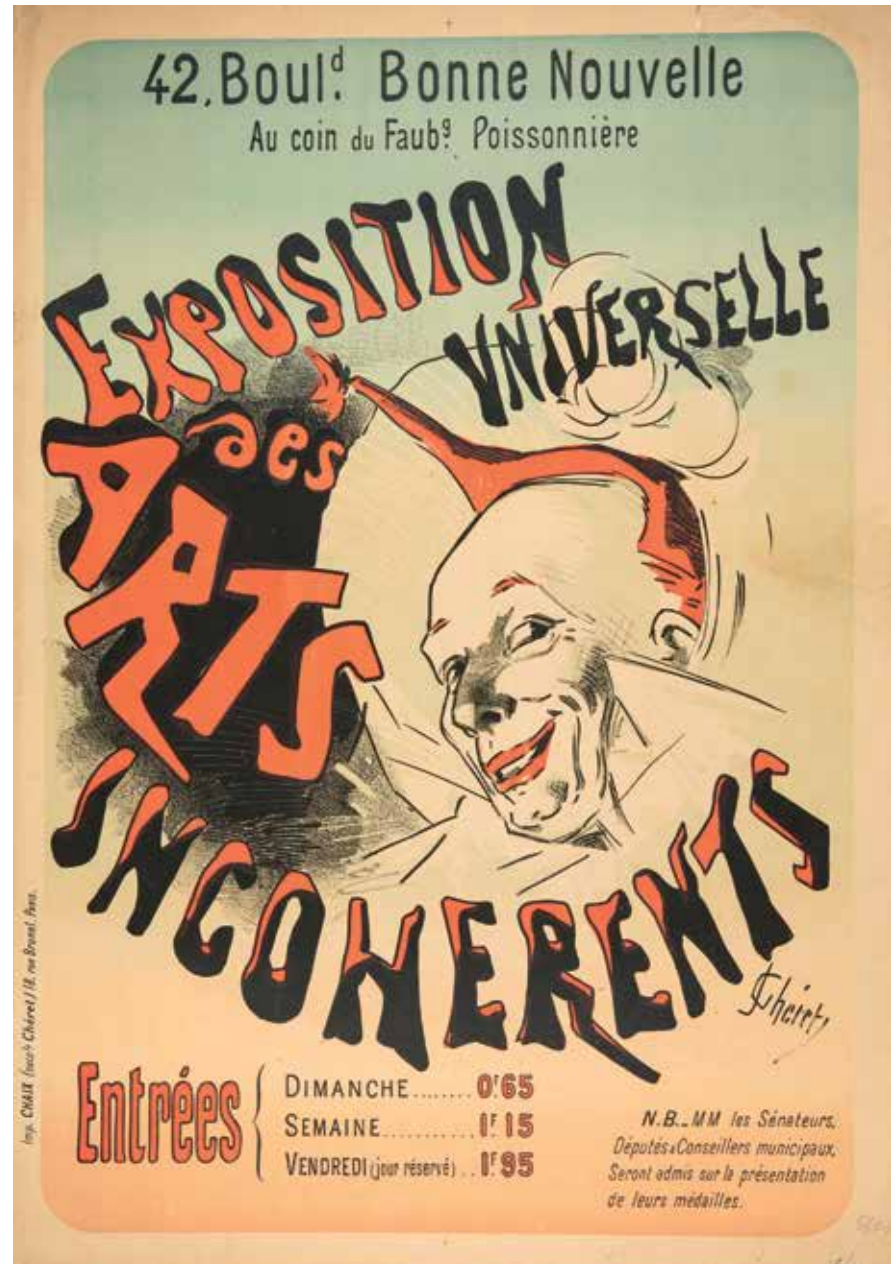
**To the Letter: Regarding the Written Word** presents a wide range of works from the BAMPFA collection that incorporate writing or letterforms as a motif or key theme. The exhibition includes prints, drawings, paintings, textiles, and photography from Asia, Africa, Europe, and North America, dating from the fourteenth century to the twenty-first. As the diversity of the works suggests, interest in the shapes—as well as the meanings—of letters and words spans cultures and times.

In some cultures, writing grows out of pictorial traditions. The connection between Chinese characters and their representational origins is apparent, for example, in the striding legs of the character for “person,” 人 (*ren*); the serrated top of the character for “mountain,” 山 (*shan*); and the pendulous branches of the character for “tree,” 木 (*mu*). Perhaps it is due in part to this latent pictorial quality that Chinese and Japanese scripts lend themselves so well to the flowing lines of calligraphy. The Roman alphabet may be simple and visually banal by comparison, yet it too possesses the capacity to be rendered in dramatic fashion, as is evident in the work of graffiti artists over the last few decades.

Not all of the works in the exhibition use letters to convey literal meaning or even represent specific letters at all. Rather, for some artists, it is simply the idea of writing that inspires the character of their marks.

**To the Letter: Regarding the Written Word** is organized by Lawrence Rinder, BAMPFA director and chief curator, and Julia White, senior curator for Asian art.

Jules Chéret: *Exposition Universelle des Arts Incoherents*, 1889; lithograph; 21 3/4 × 14 3/4 in.; BAMPFA, gift of Lewis and Marjorie Ferbrache.



## Repentant Monk: Illusion and Disillusion in the Art of CHEN HONGSHOU

OCTOBER 25–JANUARY 28

NEW EXHIBITION

This exhibition is the first to focus solely on Chen Hongshou (1599–1652), a major figure in Chinese painting of the late Ming and early Qing dynasties. Showcasing a selection of figure, landscape, and bird-and-flower paintings drawn from BAMPFA's holdings as well as collections worldwide, the exhibition explores Chen's response to the social and political turmoil around him and demonstrates why he is regarded as one of the most visually exciting artists of his time.



## Information in the Flesh ART FOR HUMAN RIGHTS

SEPTEMBER 13–OCTOBER 1

NEW EXHIBITION

This exhibition draws works from BAMPFA's permanent collection—from the sexualized and impoverished black bodies of Adrian Piper's work to the fleshy figures of Iraqi detainees in Fernando Botero's Abu Ghraib drawings—that demonstrate how power is articulated and reinforced through the dehumanized body.



## VERONICA DE JESUS MATRIX 268

OCTOBER 25–FEBRUARY 26

NEW EXHIBITION

Between 2004 and 2016, Veronica De Jesus made hundreds of portraits marking the passing of artists, writers, and diverse cultural figures—from celebrated personalities like Julia Child and Czeslaw Miłosz to local community members and friends of the artist. This is the first exhibition to present De Jesus's *Memorial Drawings* series in its entirety, offering testimony to the fact that each life is valuable and worthy of reflection and recognition.

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

ABOVE, FROM TOP

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

Fernando Botero: *Abu Ghraib 20*, 2005; watercolor and graphite on paper; 15 ¾ × 11 ¾ in.; BAMPFA, gift of the artist.

Veronica De Jesus: *George Kuchar*, 2011; mixed media on paper; 10 1/6 × 13 5/8 in.; courtesy of the artist.

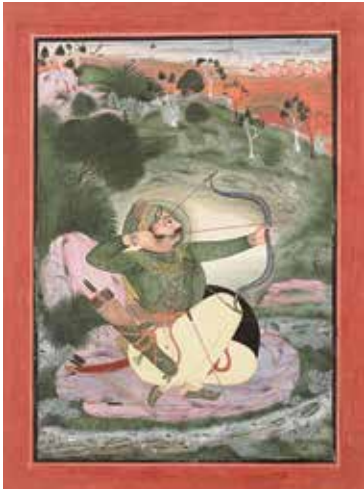
**Information in the Flesh: Art for Human Rights** is organized by Val Moon, curatorial assistant.

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

CHARLES HOWARD  
A MARGIN OF CHAOS  
THROUGH OCTOBER 1



DIVINE VISIONS, EARTHLY PLEASURES  
FIVE HUNDRED YEARS OF INDIAN PAINTING  
THROUGH SEPTEMBER 10



BUDDHIST REALMS  
THROUGH OCTOBER 8  
New Installation  
OCTOBER 25-APRIL 22



ART WALL  
LAWRENCE WEINER  
THROUGH OCTOBER 30



Charles Howard: *A Margin of Chaos* is made possible through major support from the Terra Foundation for American Art. Additional support is provided by Michael Rosenfeld Gallery, Galen Howard Hilgard, Bonhams, and Claire and Dan Carlevaro.

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

ABOVE, FROM TOP

Charles Howard: *Prescience*, 1942; oil on canvas; 28 ¼ × 40 ½ in.; The Metropolitan Museum of Art, New York, Arthur Hoppock Hearn Fund, 1942.

*Figure of Buddha*, Tibet, 14th century; gilt bronze; 56 in. high; BAMPFA, on long-term loan from a private collection.

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

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



1/2



## AFTERIMAGE

# Kevin Jerome EVERSON

Kevin Jerome Everson came to film from art—photography, sculpture, printmaking, and painting—and this training forms the basis of his approach, which emphasizes form and materiality. Born in working-class Ohio, he teaches in Virginia; in his films, he explores the daily life of these and similar communities, as well as their forgotten histories. He primarily films black Americans, including his extended family, as they tell stories, work, and play. And while the results may at first appear casual, they are highly crafted and layered, sometimes staged. For writer and curator Greg de Cuir, Everson is “a populist filmmaker, dignifying the (creative) work of those who are not often celebrated in society and rather remain invisible to cultured eyes.” Critic Michael Sicinski writes, “Everson has the same type of relationship to documentary codes as filmmakers like Chris Marker, Trinh T. Minh-ha, James Benning . . . and others, who call upon the apparent transparency of realistic film meaning in order to take the viewer somewhere else.” We invite you to experience this other place in two fascinating programs.

Everson will be in conversation with Michael B. Gillespie, author of *Film Blackness: American Cinema and the Idea of Black Film* and an associate professor of film at the City College of New York, CUNY. On Thursday evening, they will be joined by Los Angeles artist Edgar Arceneaux, whose recent solo shows include the Los Angeles premiere of *Library of Black Lies* at the Beta Main Museum and an exhibition at Susanne Vielmetter Los Angeles Projects.

Kathy Geritz, Film Curator

These programs are presented as part of **Afterimage: Filmmakers and Critics in Conversation**, made possible by generous funding from the Hollywood Foreign Press Association\*. Thanks to Kevin Jerome Everson, Trilobite-Arts DAC, and Picture Palace Pictures (PPP), as well as the 63rd Robert Flaherty Film Seminar, Future Remains. The Thursday screening, including Edgar Arceneaux's visit, is organized in conjunction with ASAP: The Association for the Study of the Arts of the Present and their annual conference, ASAP/9, with gratitude to Mark Goble.

WEDNESDAY / 10.25.17

## FILMS BY KEVIN JEROME EVERSON

7:00

IN CONVERSATION Kevin Jerome Everson and Michael B. Gillespie

Featuring a selection of Everson's films from 2005 to the present, this program reveals his keen, poetic chronicles of everyday African American life and his excavations of its neglected histories. Neighbors describe how their community has changed, conflicting testimonies to deaths are related, and work—whether a hustle or a sanctioned job—is observed. For Everson, the films are “re-representations. The goal is to have certain formal qualities come out. But there's a social, political, and economic condition that's present. And that's part of the materiality.”

**FIFEVILLE** (In collaboration with Dr. Corey D. B. Walker, US, 2005, 14 mins, B&W, Digital)

**SOMETHING ELSE** (US, 2007, 2 mins, Color, Digital)

**STONE** (US, 2013, 7 mins, Color, Digital)

**ACCORDING TO** (US, 2007, 9 mins, B&W, Digital)

**WE DEMAND** (Codirected by Claudrena Harold, US, 2016, 10 mins, Color, Digital)

**BROWN AND CLEAR** (US, 2017, 8 mins, Color, Digital)

**SOUND THAT** (US, 2014, 12 mins, Color, Digital)

**IDENTIFIED FLYING OBJECT** (US, 2017, 10 mins, B&W, Digital)

Total running time: 75 mins, From PPP

THURSDAY / 10.26.17

## FILMS BY KEVIN JEROME EVERSON AND EDGAR ARCENEAUX

7:00

IN CONVERSATION Kevin Jerome Everson, Edgar Arceneaux, and Michael B. Gillespie

*Michael B. Gillespie signs his book Film Blackness: American Cinema and the Idea of Black Film after the screening.*

This program showcases the film and video work of Everson and Edgar Arceneaux. Each is an artist with a distinct practice that demonstrates a multivalent concern for modalities of art, race, black visual and expressive culture, performance, and historiography. They each produce richly textured work that considers the rigorous capacity of art to suspend, refabulate, and disrupt the writing of history and the vast range of meanings attributed to blackness. MICHAEL B. GILLESPIE

**A TIME TO BREAK SILENCE** (Edgar Arceneaux, US, 2013, c. 15 mins excerpt, Color, Digital, From the artist)

**UNTIL, UNTIL, UNTIL . . .** (Edgar Arceneaux, US, 2016, c. 15 mins excerpt, Color, Digital, From the artist)

**RHINOCEROS** (Kevin Jerome Everson, US, 2013, 7 mins, B&W/Color, Digital, From PPP)

**EASON** (Kevin Jerome Everson, US, 2016, 15 mins, B&W/Color, Digital, From PPP)

**EARS, NOSE, AND THROAT** (Kevin Jerome Everson, US, 2016, 10 mins, B&W, Digital, From PPP)

Total running time: c. 65 mins

- 1 *Identified Flying Object*, 10.25.17
- 2 *Fifeville*, 10.25.17



1 / 2 / 3 / 4 / 5

# MARLON BRANDO

## THE FUGITIVE KIND

It's not often we can watch an actor develop his art—emerge, blossom, strut, self-destruct, and bloom again—over the decades as we could with Marlon Brando. Brando made his screen debut as a paralyzed World War II veteran working to accept his disability in *The Men*, a performance of great empathy. But it was in reprising his stage success as Stanley Kowalski in *A Streetcar Named Desire* that he erased the fourth wall and really came into our lives. Despite the much-imitated Method style of his acting, there is something so incontrovertibly human in his screen presence that it is safe to say Brando changed the idea of male performance on film. Imagine a Robert De Niro, an Al Pacino, or even a Ryan Gosling without Brando as forerunner. Something Goffredo Foffi wrote for Bologna's Il Cinema Ritrovato about the actor's bad boy in *The Wild One* resonates right up to *The Godfather* twenty years later: "It is his inarticulacy and gaze that convey his spirit: the profound difficulty in understanding and communicating through words, that which he comes to realize about himself." Think about this when watching the actor's indelible soliloquys in *The Fugitive Kind* and *Reflections in a Golden Eye*; then think about it when listening to Brando as Brando in the poignant documentary *Listen to Me, Marlon*, presented in two free screenings.

Series organized by Senior Film Curator Susan Oxtoby. Thanks to Hannah Prouse, BFI National Archive; Todd Weiner, UCLA Film and Television Archive; and James Mockoski, American Zoetrope.

FRIDAY / 9.1.17

### A STREETCAR NAMED DESIRE 8:15

ELIA KAZAN (US, 1951) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK!

REPEATS FRIDAY / 9.15.17

Marlon Brando was a little-known actor when he was cast in the Broadway production of Tennessee Williams's play; the film adaptation made him a star. "As Stanley, the brutish brother-in-law of fading belle Blanche DuBois (Vivienne Leigh), Brando is magnetic, even, and almost especially, when he's barely doing anything at all. Indelibly sexy, swaggering, animalistic and balancing a sense of real danger with the occasional fleck of childlike joy and even a kind of romance, his performance threatens to topple the film over into the Stanley Kowalski show, and yet . . . there's never a moment where he feels anything but real" (*IndieWire*).

Written by Kazan, based on the play by Tennessee Williams, adapted by Oscar Saul. Photographed by Harry Stradling. With Vivien Leigh, Kim Hunter, Marlon Brando, Karl Malden. (122 mins, B&W, DCP, From Warner Bros. Classics)

SATURDAY / 9.2.17

### THE WILD ONE 8:00

LASZLO BENEDEK (US, 1953) DIGITAL RESTORATION

Based on a 1947 incident in which thousands of motorcyclists, many of them recent vets, converged on the town of Hollister, California, *The Wild One*, originally titled *Hot Blood*, struck terror in the hearts of viewers. Johnny, the leather-clad leader of the Black Rebels, arrives in what could be Your Town, USA. Portrayed Methodically by Marlon Brando, this Johnny is a new invention, a mumbling, disaffected brawler who is in full-throttle rebellion; when asked what he's rebelling against, he famously answers, "Whaddya got?"

Written by John Paxton, based on a story by Frank Rooney. Photographed by Hal Mohr. With Marlon Brando, Mary Murphy, Lee Marvin, Jay C. Flippen. (79 mins, B&W, DCP, From Sony Pictures Entertainment)

SUNDAY / 9.3.17

### ON THE WATERFRONT 7:00

ELIA KAZAN (US, 1954) 4K DIGITAL RESTORATION

REPEATS SATURDAY / 9.23.17

"I coulda had class," says failed fighter Terry Malloy with all the bruised brilliance Marlon Brando could muster. Maybe so, but *On the Waterfront* did have class—class acting, class writing, class cinematography, and class warfare. Controversial for its allegations of corruption in the longshoremen's union, the production itself was chock-full of friendly witnesses at the HUAC hearings, director Kazan, writer Budd Schulberg, and actor Lee J. Cobb among them. Still, Brando's damaged dockworker, deserted by his brother (Rod Steiger) and vigorously defended by Father Barry (Karl Malden), stands as a memorable Method performance amid a coarse realism drafted by that left-leaning lenser Boris Kaufman. STEVE SEID

Written by Budd Schulberg, based on the articles "Crime on the Waterfront" by Malcolm Johnson. Photographed by Boris Kaufman. With Marlon Brando, Karl Malden, Eva Marie Saint, Rod Steiger. (108 mins, B&W, 4K DCP, From Sony Pictures Entertainment)

FRIDAY / 9.8.17

### ONE-EYED JACKS 7:00

MARLON BRANDO (US, 1961) 4K DIGITAL RESTORATION

"Unlike any other Western. . . The intensity and the energy of the actors just burst out of the edges of the screen." MARTIN SCORSESE

Marlon Brando and Karl Malden fill the boots of Billy the Kid and Pat Garrett (thinly disguised as "Rio" and "Dad Longworth") in Brando's Freudian epic, which reviewers dubbed one of the first antihero Westerns. Real cowboys, aging starlets, a twenty-nine-year-old Stanley Kubrick, and the stunning Central California coastline round out the cast. Barry Gifford wrote, "That Brando never again directed a movie may or may not have been a good thing, but with *One-Eyed Jacks* he accomplished what more celebrated directors could seldom do: he made an unforgettable film."

Written by Guy Trosper, Calder Willingham. Photographed by Charles Lang Jr. With Brando, Karl Malden, Pina Pellicer, Timothy Carey. (141 mins, Color, 4K DCP, From Universal Pictures)





SATURDAY / 9.9.17

**THE MEN**

FRED ZINNEMANN (US, 1950) IMPORTED PRINT

5:00

What happens when a man can't do what a man's gotta do? In 1950 this was a provocative question indeed. Marlon Brando made his screen debut as a World War II veteran paralyzed in the war and now struggling to accept his disability. It is a performance of marvelous sensitivity and physicality. At first a furious rebel against his fate, Brando's Bud Wilchek keeps his fiancée Ellie (Teresa Wright) at bay for years before allowing her to witness the change in his body. The film strives for a sense of real life, and because of this, supplies no easy outs. JUDY BLOCH

Written by Carl Foreman. Photographed by Robert de Grasse. With Marlon Brando, Teresa Wright, Jack Webb, Everett Sloane. (85 mins, B&W, 35mm, From BFI National Archive, permission Paramount Pictures)

FRIDAY / 9.15.17

**A STREETCAR NAMED DESIRE**

ELIA KAZAN (US, 1951) DIGITAL RESTORATION

4:00

SEE FRIDAY / 9.1.17

SUNDAY / 9.17.17

**THE FUGITIVE KIND**

SIDNEY LUMET (US, 1960)

7:00

From its compelling opening soliloquy—Marlon Brando pleading before an unseen judge (the camera eye)—*The Fugitive Kind* announces itself as a film that, like its protagonist, takes crazy, brilliant risks. A wayfaring stranger, Brando's Val "Snakeskin" Xavier has wandered into one of Tennessee Williams's waking nightmares, where the men are sadists and the women, caged birds. Anna Magnani plays the wife of a tyrannical invalid; her desire, ambivalence, and beauty are aroused by the newcomer. Brando and Magnani are two brilliantly mismatched actors: he un.masks in verse, while she reveals herself in bruised bluntness. JUDY BLOCH

Written by Tennessee Williams, Meade Roberts, based on the plays *Orpheus Descending* and *Battle of Angels* by Williams. Photographed by Boris Kaufman. With Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton. (121 mins, B&W, 35mm, From Park Circus)

SATURDAY / 9.23.17

**ON THE WATERFRONT**

ELIA KAZAN (US, 1954) 4K DIGITAL RESTORATION

8:00

SEE SUNDAY / 9.3.17

FRIDAY / 9.29.17

**THE CHASE**

ARTHUR PENN (US, 1966) 4K DIGITAL RESTORATION

7:00

In the small Texas oil town of Tarl, disquiet bubbles up like black gold from a dark underground reserve, while out in the rough countryside, Bubber Reeves (Robert Redford), an escaped convict, is making his way through the brush toward home. The rumors of his return set in motion all manner of vicious gossip in a town already heaped in hanky-panky. After all, it's a hot summer night and the oil-rich residents are pumping their appetites. Only Sheriff Calder (Marlon Brando at his bruised best) is immune to the drunken revelry that has overtaken his domain. STEVE SEID

Written by Lillian Hellman, based on the play and novel by Horton Foote. Photographed by Joseph La Shelle. With Marlon Brando, Jane Fonda, Robert Redford, Angie Dickinson. (135 mins, Color, 4K DCP, From Sony Pictures Entertainment)

SUNDAY / 10.8.17

**A COUNTESS FROM HONG KONG**

CHARLES CHAPLIN (UK/US, 1967)

4:00

**"Chaplin was a sexual revolutionary long before the sexual revolution."** RICHARD BRODY, *THE NEW YORKER*

A bedroom farce about women left stateless and vulnerable by two world wars requires the Lubitsch Touch at the very least. Chaplin's touch invests Brando's American diplomat Ogden with his progressive views if not the Tramp's lithe spirit, so we have our humanitarian hero lumbering to keep up with Sophia Loren (a veteran of Italian comedies) as she leaps from bedroom to state-room and back again as a stowaway Russian escaping prostitution in Hong Kong on a ship bound for the US. Extended slapstick and a Chaplin cameo remind us what this film might have been if he, and the world, were younger. JUDY BLOCH

Written by Chaplin. Photographed by Arthur Ibbetson. With Marlon Brando, Sophia Loren, Sydney Chaplin, Tippi Hedren. (108 mins, Color, 35mm, From Universal Pictures)

SUNDAY / 10.15.17

**REFLECTIONS IN A GOLDEN EYE**

JOHN HUSTON (US, 1967)

7:00

Huston's adaptation of Carson McCullers's tale of repressed homosexuality on a Southern army base was thought overwrought but is ripe for another look, post-*Don't Ask, Don't Tell*. This is because, amid the naked horseback riding and mint juleps, there is Brando's deeply felt performance as Major Penderton, a man among men who unfortunately is married to a woman (Elizabeth Taylor, at that). His portrayal of the demands of masculinity continually draws our focus, curiosity, and pity. Penderton is on his way to becoming *Apocalypse Now's* Colonel Kurtz, and that way madness lies. JUDY BLOCH

Written by Chapman Mortimer, Gladys Hill, based on a novel by Carson McCullers. Photographed by Aldo Tonti. With Elizabeth Taylor, Marlon Brando, Brian Keith, Julie Harris. (108 mins, Color, 35mm, From Warner Bros.)

FRIDAY / 10.20.17

**THE GODFATHER**

FRANCIS FORD COPPOLA (US, 1972)

4K DIGITAL RESTORATION

7:00

Brando as Vito Corleone, don of a New York mob family, is "a performance that's briefer than you remember, but that haunts not just the rest of Coppola's hugely successful trilogy, but the crime movie in general. . . . Facing new competition and an uncertain passing-of-the-torch to his children [Corleone is] a representative of an older, simpler world, one that Brando himself had helped to put away, and there's a deep melancholy . . . at the way he visibly slips away" (*IndieWire*).

Written by Mario Puzo, Coppola, based on the novel by Puzo. Photographed by Gordon Williams. With Marlon Brando, Al Pacino, James Caan, Robert Duvall. (175 mins, Color, 4K DCP, From Paramount Pictures)

- |   |   |   |  |
|---|---|---|--|
| 1 | <i>The Wild One</i> , 9.2.17                      | 4 | <i>On the Waterfront</i> , 9.3.17, 9.23.17 |
| 2 | <i>A Streetcar Named Desire</i> , 9.1.17, 9.15.17 | 5 | <i>One-Eyed Jacks</i> , 9.8.17             |
| 3 | <i>The Fugitive Kind</i> , 9.17.17                |   |  |





- 6 *The Godfather*, 10.20.17
- 7 *Reflections in a Golden Eye*, 10.15.17

6 / 7

SUNDAY / 10.22.17

### APOCALYPSE NOW REDUX

6:30

FRANCIS FORD COPPOLA (US, 2001)  
4K DIGITAL RESTORATION

History will no doubt call *Apocalypse Now* the most astute, acute portrait of Americans at war in the post-World War II period. We hear about Brando's Colonel Kurtz long before we actually see him, and when we do, his is the hidden face of war. Coppola said his aim was "to create a film experience that would give its audience a sense of the horror, the madness, the sensuousness, and the moral dilemma of the Vietnam war." *Apocalypse Now Redux* is the 2001 reedit of the film, adding forty-nine minutes that had been cut from the 1979 original.

Written by Coppola, John Milius. Photographed by Vittorio Storaro. With Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest. (202 mins, Color, 4K DCP, From American Zoetrope)

SATURDAY / 10.28.17

### HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE

6:00

FAX BAHR, GEORGE HICKENLOOPER, ELEANOR COPPOLA (US, 1991)

This award-winning documentary uses behind-the-scenes footage filmed by Eleanor Coppola during the 1976-77 location shoot of *Apocalypse Now* in the Philippines. In 1990, Coppola turned her material over to filmmakers George Hickenlooper and Fax Bahr, who shot new interviews with the original cast and crew and brought together this fascinating account, narrated by Eleanor Coppola, of the challenges faced by Francis Ford Coppola on this epic project that more often than not seemed insurmountable. "The result is fascinating, harrowing film history. We feel for once we are witnessing the true story of how a movie got made" (Roger Ebert).

Written by Bahr, Hickenlooper. Photographed by Les Blank, Larry Carney, Eleanor Coppola, Shana Hagan, et al. (96 mins, Color, DCP, From American Zoetrope)



### FREE SCREENINGS!

#### LISTEN TO ME, MARLON

STEVAN RILEY (UK, 2015)

FRIDAY / 10.6.17 / 4:00

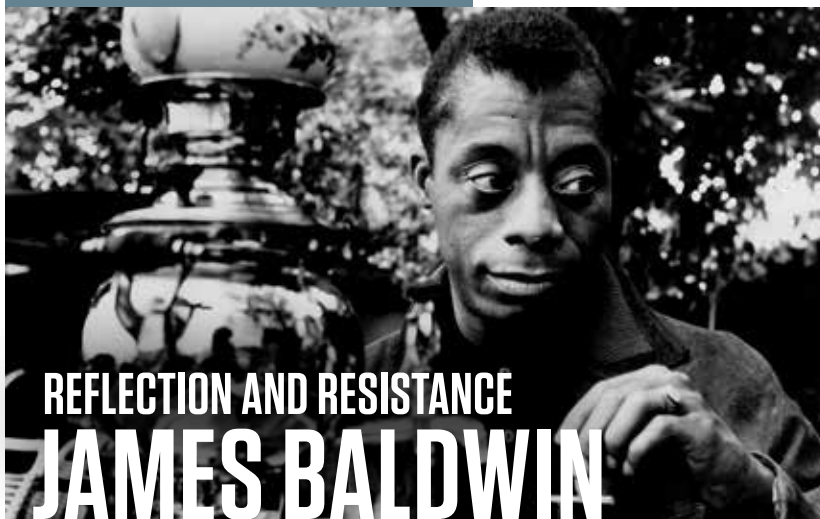
SATURDAY / 10.14.17 / 3:30

"A peculiarly philosophical, melancholic and beautiful piece of work." *INDIEWIRE*

A treasure trove of audiotapes yields a mesmerizing portrait of one of America's great artists, using almost nothing but Brando's own words. Augmented by home movies, film clips, and other archival materials, the recordings reveal a frank, self-aware man, by turns funny, poignant, self-lacerating, and beset by demons both inherited and of his own making. SF INTERNATIONAL FILM FESTIVAL

Free tickets will be available at the will-call table one hour before each screening.

Written by Riley, Peter Ettedgui. Photographed by Ole Bratt Birkeland. (102 mins, Color/B&W, DCP, From Showtime)



# REFLECTION AND RESISTANCE JAMES BALDWIN AND CINEMA

1/2



FILMS

“Someone’s got to tell it like it is.  
And that’s where it’s at.” JAMES BALDWIN

James Baldwin spent his lifetime “telling it like it is” in prose and poems, lectures and plays, demonstrations and debates, delivering a lucid analysis of the historical, political, and psychological underpinnings of racism and the structural inequality of the United States and other Western nations. Inspired by Baldwin’s dazzling work of film criticism, *The Devil Finds Work*, this series explores Baldwin’s encounter with cinema and his contributions to American intellectual life, alongside works by black filmmakers that also critically reflect on the history of race relations in the US and the UK. The series begins with *I Am Not Your Negro*, based on Baldwin’s unfinished memoir, *Remember This House*. It continues with two of the films at the center of Baldwin’s critical account of race and Hollywood cinema, *The Defiant Ones* and *In This Our Life*. Extending into November (see [bampfa.org](http://bampfa.org) for details), the program also includes documentaries about Baldwin, along with essay films that explore questions of race, immigration, and sexuality—films that, in their formal experimentations, demonstrate the cinema’s enduring power as a tool of critical reflection and resistance.

Kate MacKay, Associate Film Curator  
Damon Young, Assistant Professor of French and Film & Media, UC Berkeley

*The Devil Finds Work* and *I Am Not Your Negro* are available in the BAMPFA Store.

This series is presented in conjunction with the UC Berkeley course The Film Essay—Cinema, the Minoritized Subject, and the Practice of Writing, taught by Stephen Best and Damon Young. Thanks to Stephen Best; Chris Chouinard, Park Circus; Pat Hartley; Cornelius Moore, California Newsreel; Kristie Nakamura, Warner Bros.; Jacob Perlin, Metrograph; Karen Thorsen; and Damon Young. Inspired by *The Devil Finds Work: James Baldwin on Film*, curated by Rich Blint and Jacob Perlin for the Film Society of Lincoln Center.

THURSDAY / 9.14.17

## I AM NOT YOUR NEGRO

RAOUL PECK (US, 2016)

7:00

Race, power, and film collide in Raoul Peck’s invigorating look at James Baldwin, whose potent 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. Photographed by Henry Adebonojo, Bill Ross, Turner Ross. Narrated by Samuel L. Jackson. (93 mins, Color/B&W, DCP, From Magnolia Pictures)

THURSDAY / 9.21.17

## THE DEFIANT ONES

STANLEY KRAMER (US, 1958)

7:00

INTRODUCTION Stephen Best

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

Nominated for eight Academy Awards and winner of two, Stanley Kramer’s anti-racist “message” film stars Tony Curtis and Sidney Poitier as convicts who escape, shackled together, from an overturned prison van in the deep South. The two must overcome their mutual suspicion as they are tracked by a bloodthirsty mob barely controlled by the local sheriff. In *The Devil Finds Work* James Baldwin praises Poitier’s “shattering” performance but demonstrates the difficulty of sending such a message to a divided nation, observing that a Harlem audience’s reaction to the climactic moment was entirely opposite to that of audiences downtown. KATE MACKAY

Written by Nathan E. Douglas (Nedrick Young), Harold Jacob Smith. Photographed by Sam Leavitt. With Tony Curtis, Sidney Poitier, Theodore Bikel, Lon Chaney, Jr. (97 mins, B&W, 35mm, From Park Circus)

THURSDAY / 9.28.17

## IN THIS OUR LIFE

JOHN HUSTON (US, 1942)

7:00

INTRODUCTION Damon Young

In *In This Our Life*, Bette Davis delivers what James Baldwin refers to as a “ruthlessly accurate” portrayal of a spoiled, amoral Southern girl. Thoroughly convinced of the protection that her wealth, color, and sex afford her, she callously blames her black chauffeur for a fatal hit-and-run accident for which she herself was responsible, going so far as to try to solicit the young man to plead guilty. Baldwin regards the scene as an example of “the white descent from dignity” with which blacks in the US are often confronted: it “would seem to indicate that white people have no principles whatever.” KATE MACKAY

Written by Howard Koch, based on the novel by Ellen Glasgow. Photographed by Ernest Haller. With Bette Davis, Olivia de Havilland, Ernest Anderson, Charles Coburn. (97 mins, B&W, 35mm, From Warner Bros.)

THURSDAY / 10.5.17

## JAMES BALDWIN: THE PRICE OF THE TICKET

KAREN THORSEN (US, 1989) DIGITAL RESTORATION

7:00

IN PERSON Karen Thorsen

*James Baldwin: The Price of the Ticket* traces Baldwin’s trajectory from his childhood in 1930s Harlem through his work and travels in Europe and the US. Eschewing narration, the film combines archival materials from numerous sources, excerpts from Baldwin’s writing, and interviews with friends and colleagues to create a striking portrait of the author, activist, and cultural critic. Maya Angelou, Amiri Baraka, Ishmael Reed, and others speak to Baldwin’s legacy and his unique and compelling contribution to twentieth-century thought. “A haunting, beautifully made biography” (*Los Angeles Times*). KATE MACKAY

Written by Thorsen, Douglas K. Dempsey. Photographed by Don Lenzer. With Maya Angelou, David Leeming, Ishmael Reed, William Styron. (86 mins, Color, Digital, From The James Baldwin Project funded by the Ford Foundation, the National Endowment for the Arts, and Stan & Joanne Marder)

1 *James Baldwin: The Price of the Ticket*, 10.5.17

2 *In This Our Life*, 9.28.17



1 / 2 / 3 / 4 / 5

# FALLEN IDOLS GRAHAM GREENE ON SCREEN

“When I describe a scene, I capture it with the moving eye of the cine-camera,” Graham Greene (1904–1991) said of his fiction-writing technique. No wonder the work of the British novelist took so naturally to the screen. Although he was skeptical about the movies, as about so many things—“I cannot help wondering whether from this great moneyed industry anything of value to the human spirit can ever emerge,” he wrote in 1936—Greene was also a self-described “film man,” working as a cinema critic in the 1930s and later lending his pen to some of the finest and darkest achievements of Anglo-American suspense filmmaking. The Greenian cinema is both supremely entertaining and unsettling in its obsession with betrayal and ethical ambiguity, illustrating his axiom, “human nature is not black and white but black and grey.”

This series features six films written by Greene or based on his fiction, including two exercises in wartime paranoia, Alberto Cavalcanti’s *Went the Day Well?* and Fritz Lang’s *Ministry of Fear*; *Brighton Rock*, adapted by Greene from his novel and featuring a charismatically loathsome young Richard Attenborough; and the three products of the writer’s celebrated collaboration with director Carol Reed, *The Fallen Idol*, *The Third Man*, and *Our Man in Havana*. Whether set in jaunty-seedy Brighton, bombed-out Vienna, or sun-dazzled Cuba, all take place in a treacherous territory where the moral compass rarely reads true. Welcome to Greenland.

Juliet Clark, Guest Writer

Series organized by Senior Film Curator Susan Oxtoby.

FRIDAY / 10.6.17

## THE THIRD MAN

7:00

CAROL REED (UK, 1949) DIGITAL RESTORATION

A cynical classic, the most famous collaboration between Graham Greene and director Carol Reed follows the search of American writer Holly Martins (Joseph Cotten) for his friend Harry Lime (Orson Welles) in postwar Vienna. The quest ranges down rubble-strewn streets and to the Prater’s Ferris wheel, culminating, appropriately, in the sewers. Seeing the film in a theater, Elvis Mitchell wrote in the *New York Times*, “is like watching it for the first time. . . . Few movies hold up as startlingly well as this mixture of perversity, anxiety, guilt, and adventure.” JULIET CLARK

Written by Graham Greene. Photographed by Robert Krasker. With Orson Welles, Joseph Cotten, Alida Valli, Trevor Howard. (109 mins, B&W, DCP, From Rialto Pictures)

SATURDAY / 10.7.17

## WENT THE DAY WELL?

5:30

ALBERTO CAVALCANTI (UK, 1942)

FILM TO TABLE DINNER FOLLOWS (SEE OPPOSITE PAGE)

“A black-comic nightmare and a surrealist masterpiece.” PETER BRADSHAW, *THE GUARDIAN*

Made at the height of the World War II invasion scare in England, *Went the Day Well?* concerns the infiltration of an unsuspecting British village by sixty German paratroopers. Brazilian-born Alberto Cavalcanti’s sly, startling, and very English film, based on a story by Graham Greene, “is rather like a Hitchcock script suddenly turned over to Buñuel to direct, full of beauty, black humor, and sudden savagery” (William K. Everson). Restored by StudioCanal and the BFI, the film received rave reviews upon its rerelease a few years ago, and we’re pleased to bring it back in this special context.

Written by John Dighton, et al., based on a story by Graham Greene. Photographed by Wilkie Cooper. With Leslie Banks, Elizabeth Allan, Frank Lawton, Mervyn Jones. (92 mins, B&W, 35mm, From Rialto Pictures)

SATURDAY / 10.14.17

## OUR MAN IN HAVANA

5:45

CAROL REED (UK, 1960) 4K DIGITAL RESTORATION

FILM TO TABLE DINNER FOLLOWS (SEE OPPOSITE PAGE)

REPEATS FRIDAY / 10.27.17

A vacuum-cleaner salesman turns to international espionage in this droll spy spoof from a quartet of formidable Englishmen—actors Alec Guinness and Noel Coward, writer Graham Greene, and director Carol Reed. The British Secret Service needs a man on the ground in steamy Cuba, and wool-suited Caribbean Chief Hawthorne (Coward) inexplicably recruits expatriate Hoover-hawker Jim Wormold (Guinness). While playing on Cold War obsession with Castro’s Cuba (and boasting some fascinating location shooting from Havana), *Our Man in Havana* could just as easily be about “our man” in Hanoi, or Baghdad, any time, any place. JASON SANDERS

Written by Graham Greene, based on his novel. Photographed by Oswald Morris. With Alec Guinness, Maureen O’Hara, Noel Coward, Ernie Kovacs. (111 mins, B&W, ‘Scope, 4K DCP, From Sony Pictures Entertainment)

SUNDAY / 10.15.17

## THE FALLEN IDOL

4:30

CAROL REED (UK, 1948)

*The New Yorker’s* Anthony Lane called *The Fallen Idol* “the most tightly drawn of all” the collaborations between writer Graham Greene and director Carol Reed. Lane writes, “Ralph Richardson plays Baines, the butler at a foreign embassy in London. The ambassador has gone away, leaving his young son, Philippe (Bobby Henrey), in the care of Baines and the hectoring Mrs. Baines (Sonia Dresdel). The plot, deft and quick, is rich in secrets. . . . As a study of the child who sees but cannot fully understand, the movie reaches back to Henry James’s *What Maisie Knew*, and as an introduction to the clammy grip of Greene it remains unsurpassed.”

Written by Graham Greene. Photographed by Georges Périnal. With Bobby Henrey, Ralph Richardson, Sonia Dresdel, Michèle Morgan. (92 mins, B&W, DCP, From Rialto Pictures)



SATURDAY / 10.21.17

**BRIGHTON ROCK**

JOHN BOULTING (UK, 1947)

8:15

**“Brighton Rock shows, as clearly as anything ever did, [Greene’s] preoccupation with the allure of sin.”** TERENCE RAFFERTY, *NEW YORK TIMES*

Graham Greene provided the source novel and screenplay for this Dickensian glimpse into the underbelly of a typical British seaside resort, where sun, sand, and carnivals camouflage another town entirely. In run-down Brighton, the boardwalk is lined with pasty day-trippers and incompetent singing acts, but it’s also patrolled by teenage Napoleon Pinkie Brown (Richard Attenborough). Pinkie is looking to make his mark in any way possible, whether literally, with that knife he’s constantly twirling, or through murder or, even worse, love, by seducing a naïve girl. JASON SANDERS

Written by Graham Greene, Terence Rattigan, based on the novel by Greene. Photographed by Harry Waxman. With Richard Attenborough, Carol Marsh, Hermione Baddeley, William Hartnell. (92 mins, B&W, 35mm, From Rialto Pictures)

FRIDAY / 10.27.17

**OUR MAN IN HAVANA**

CAROL REED (UK, 1960) 4K DIGITAL RESTORATION

4:00

SEE SATURDAY / 10.14.17

SATURDAY / 10.28.17

**MINISTRY OF FEAR**

FRITZ LANG (US, 1944)

8:15

Stephen Neale (Ray Milland), in an asylum for the mercy killing of his wife, is released into the chaos of wartime London. He finds that, beneath the bombs, nothing is as it was—nor as it seems. As the author, Graham Greene, put it, “We cannot recognize the villain and we suspect the hero and the world is a small cramped place.” A cake purchased at a bizarre bazaar gives Neale unwitting entrée to a Nazi spy ring operating under a strangely spiritual mantle. *Ministry of Fear* is Fritz Lang with shades of Greene, Greene’s questions of faith giving way to Lang’s knowledge of fate. JUDY BLOCH

Written by Seton I. Miller, based on the novel by Graham Greene. Photographed by Henry Sharp. With Ray Milland, Marjorie Reynolds, Carl Esmond, Dan Duryea. (85 mins, B&W, 35mm, From Universal)

**Limited Engagement**



**LE BONHEUR**

AGNÈS VARDA (FRANCE, 1965) BAMPFA COLLECTION PRINT

SATURDAY / 9.16.17 / 5:30

FRIDAY / 9.22.17 / 4:00

FILM TO TABLE DINNER FOLLOWS THE 9.16.17 SCREENING

*(Happiness)*. In this strikingly colorful, lyrical film, Agnès Varda contemplates happiness. François, a carpenter, is happy with his wife; he is happier still when he takes a mistress. For him it is not a question of loving one or the other; he loves both, and wants them to share a life together. This triangular relationship is examined within a circular structure. The film begins and ends with blissful family picnics—only the women have changed. Without moralizing or providing psychological explanation, Varda’s depiction raises the essentially philosophical question, Is this happiness? KATHY GERITZ

Written by Varda. Photographed by Jean Rabier, Claude Beausoleil. With Jean-Claude Drouot, Sandrine Drouot, Olivier Drouot, Marie-France Boyer. (85 mins, In French with English subtitles, Color, 35mm, BAMPFA collection, permission Janus Films)

**BABETTE**

Film to Table Dinners



Take “dinner and a movie” to a whole new level with our series of Film to Table dinners at Babette, the cafe at BAMPFA. Following selected screenings, join an intimate group of fellow filmgoers for a four-course, prix-fixe meal planned, prepared, and served by Babette chefs/owners Joan and Patrick in a convivial, dinner-party atmosphere.

Purchase dinner tickets in advance at [babettecafe.com](http://babettecafe.com) (film tickets must be purchased separately). This season’s Film to Table dinners are on September 16 & 23 and October 7 & 14. See calendar (pp. 2–3) for films.

- 1 *The Third Man*, 10.6.17
- 2 *Brighton Rock*, 10.21.17
- 3 *Our Man in Havana*, 10.14.17, 10.27.17
- 4 *The Fallen Idol*, 10.15.17
- 5 *Went the Day Well?*, 10.7.17

# OWSLEY BROWN

## A FILMMAKER'S JOURNEY

Born and raised in Louisville, Kentucky, Owsley Brown III has been based in San Francisco since 1993. Nonfiction filmmaking is one of his varied intellectual pursuits, along with his active roles as a civic leader in the arts and inter-faith dialogue, a grower of sustainable wines in Mendocino County, and a businessperson and philanthropist. His journey as a filmmaker has involved him in small crews, where he is often the cinematographer, and larger productions where his talents as a director/producer allow him to assemble impressive creative teams. The subjects of his films have taken him to distant places. His works filmed in Tibet, *The Precious Treasury* and *Offerings from Nangchen*, present visually poetic records of his pilgrimages to the roof of the world. *Serenade for Haiti*, made over the course of a decade both before and after that country's 2010 earthquake, is a thoughtful, uplifting documentary about the importance of musical education. Two other documentaries round out his music trilogy: *Night Waltz: The Music of Paul Bowles*, filmed partly in Tangier, Morocco, where Brown interviewed Bowles; and *Music Makes a City* (codirected by Jerome Hiler), for which Brown returned to his hometown to tell the remarkable story of the Louisville Orchestra. A philosophical, almost meta-musical theme that runs through Brown's cinema is a consideration of the harmonious relationships in our shared world, and an appreciation of natural, spiritual, and creative powers larger than humankind.

Susan Oxtoby, Senior Film Curator

Thanks to Tina Tom, Christy McGill, and the team at Owsley Brown Presents for their assistance with this series.

Film Series Sponsors: James B. & Rosalyn L. Pick

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FRIDAY / 9.15.17

### SERENADE FOR HAITI

OWSLEY BROWN (US, 2016)

IN PERSON Owsley Brown

SEE OPPOSITE PAGE

7:30

SATURDAY / 9.16.17

### NIGHT WALTZ: THE MUSIC OF PAUL BOWLES

OWSLEY BROWN (US, 1999)

IN PERSON Owsley Brown and Nathaniel Dorsky

Join us at 6:30 p.m. for a live performance of music composed by Paul Bowles (p. 4).

Owsley Brown met the American expatriate writer Paul Bowles (*The Sheltering Sky*) at his home in Tangier, Morocco, two years before Bowles's death. Brown's award-winning *Night Waltz: The Music of Paul Bowles* shines a light on Bowles's lesser-known work as a composer for theater, opera, ballet, and film. Seven short pieces by Bowles are presented in their entirety, each accompanied by imagery that evokes the time period and/or locale—New York, Paris, Oaxaca, Tangier—where the music was composed. Praised for its sensitive handling of its subject, this intimate and insightful portrait connects Bowles with iconic figures such as Aaron Copland, Virgil Thomson, and Orson Welles.

Written by Brown. Photographed by David John Golia, Gene Salvatore, Rudy Burckhardt, Nathaniel Dorsky, Jerome Hiler. With Bowles, Phillip Ramey, Abdelouahaid Boulaich, Karim Jihad Achouatte. (77 mins, Color, 35mm, BAMPFA collection, permission Owsley Brown Presents)

FOLLOWED BY **TRISTE** (Nathaniel Dorsky, US, 1996, 18.5 mins @ 18 fps, Silent, Color, 16mm, BAMPFA collection)

Total running time: 108 mins

- 1 *Serenade for Haiti*, 9.15.17, 9.24.17, 9.30.17, 10.8.17
- 2 *Night Waltz: The Music of Paul Bowles*, 9.16.17



SUNDAY / 9.17.17

### MUSIC MAKES A CITY

OWSLEY BROWN, JEROME HILER (US, 2010)

IN PERSON Owsley Brown and Jerome Hiler

*Music Makes a City* begins with news reports of the near-total devastation of Louisville, Kentucky, in the winter of 1937, when the Ohio River flooded 70 percent of the city. In an effort to rebuild the city's spirit, visionary Mayor Charles Farnsley and conductor Robert Whitney established the Louisville Orchestra, which would become a renowned international center for commissioning and recording works by living composers (Elliot Carter, Chou Wen-chung, and Lukas Foss among them). With its beautiful location cinematography by Marcel Cabrera and its careful attention to sound and orchestration, this film, like the others in Brown's music trilogy, deserves to be seen—and heard—in BAMPFA's Barbro Osher Theater.

Written by Hiler. Photographed by Marcel Cabrera. Narrated by Will Oldham. With Elliot Carter, Chou Wen-chung, Norman Dello Joio, Joan Tower. (103 mins, B&W/Color, DCP, From Owsley Brown Presents)

SUNDAY / 10.29.17

### THE PRECIOUS TREASURY

OWSLEY BROWN (US, 2008)

IN PERSON Owsley Brown

Autumn 2007: the filmmaker's pilgrimage to the sacred site of Mount Kailash, Tibet, begins in Kathmandu, Nepal, where he observes local traditions and daily life in the city streets. He travels on to Lhasa and the surrounding mountains and high plateaus, documenting visits to the meditation caves of Padmasambhava, who brought Buddhism to Tibet in the eighth century, and those of Longchenpa, the fourteenth-century Dzogchen master. Combining imagery of the everyday with the sublime, *The Precious Treasury* is a study in contradictions, offered as a meditation "rooted solely in sight and sound."

Photographed by Brown. Edited by Nathaniel Dorsky. (89 mins, Color, DCP, From Owsley Brown Presents)

FOLLOWED BY **OFFERINGS FROM NANGCHEN** (Owsley Brown, US, 2017). The world premiere of Brown's beautifully photographed film documenting an elaborate Buddhist ceremony honoring Ven. Tsoknyi Rinpoche III. (25 mins, Color, DCP, From Owsley Brown Presents)

Total running time: 114 mins

# Limited Engagements



## SERENADE FOR HAITI

OWSLEY BROWN (US, 2016)

FRIDAY / 9.15.17 / 7:30

SUNDAY / 9.24.17 / 3:00

SATURDAY / 9.30.17 / 6:15

SUNDAY / 10.8.17 / 2:00

IN PERSON Owsley Brown (9.15.17 only)

"Music is our refuge," says a student at the Sainte Trinité Music School in Port-au-Prince, Haiti. Owsley Brown's vibrant documentary testifies to the role of music in creating community and sustaining hope under the most difficult of circumstances. Shot over a period of years both before and after Haiti's deadly 2010 earthquake, *Serenade for Haiti* finds a rhythm of resilience at Sainte Trinité, which has been training young people in classical European and Haitian musical traditions since the 1950s. After the quake, in one teacher's words, "The country is destroyed. All the buildings are destroyed. Music must go on. Life goes on."

Photographed by Marcel Cabrera. (72 mins, In Haitian Creole and French with English subtitles, Color, DCP, From Owsley Brown Presents)



## IL BOOM

VITTORIO DE SICA (ITALY, 1963)

DIGITAL RESTORATION, BAY AREA THEATRICAL PREMIERE!

FRIDAY / 9.1.17 / 6:30

SATURDAY / 9.2.17 / 6:00

SUNDAY / 9.10.17 / 7:00

SATURDAY / 9.23.17 / 6:00

FRIDAY / 9.29.17 / 4:00

FILM TO TABLE DINNER FOLLOWS THE 9.23.17 SCREENING (SEE P. 21)

Billed as "The Unseen Film by Vittorio De Sica," *Il Boom* finally receives its long overdue US theatrical release. Written by the director's longtime collaborator Cesare Zavattini, *Il Boom* is a hilarious sendup that critiques Italy's economic miracle of the early 1960s. While the Roman elite enjoy the material rewards of success, De Sica's biting satire follows the challenges faced by loser-protagonist Giovanni, a clowning, often desperate businessman who can't support his family's extravagant lifestyle. Starring the great Italian actor Alberto Sordi (*The White Sheik*, *I vitelloni*, *Mafioso*), whose marvelous performance nails the existential dilemma he faces, *Il Boom* is a shining example of *commedia all'italiana* (comedy Italian style).

Written by Cesare Zavattini. Photographed by Armando Nannuzzi. With Alberto Sordi, Gianna Maria Canale, Ettore Geri, Elena Nicolai. (88 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)



## STALKER

ANDREI TARKOVSKY (USSR, 1979) DIGITAL RESTORATION

SATURDAY / 9.9.17 / 7:00

FRIDAY / 9.22.17 / 7:00

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

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

# Canyon Cinema 50



We are delighted to present this series tracing Canyon Cinema's fifty-year history of distributing artist-made films. By the mid-1960s, local filmmakers found themselves part of a new sensation—counterculture cinema. However, when the time they spent sending their films all over the country began eroding their ability to make new work, they developed a radical solution—an alternative distribution organization, run by and open to artists, with “a policy of non-policy.” Founded in 1966, Canyon Cinema was incorporated the following year. Since then, this local treasure has continued to distribute independent work—expanding notions of what cinema can be, one film at a time.

We've invited artists who were involved in Canyon Cinema in varied ways over the last five decades to introduce the programs, each loosely grouped around a decade, with some recent films sprinkled in. Lawrence Jordan, one of the founders, just added his most recent film to Canyon's collection; Abigail Child helped edit *Canyon Cinemanews* and was on the staff in the late 1970s; Jeffrey Skoller began distributing his films through Canyon in 1983 and has served on the board from 1992 to 1994 and again since 2015. David Sherman, Nathaniel Dorsky, and others will join us in November; visit [bampfa.org](http://bampfa.org) for details.

Kathy Geritz, Film Curator

These events are presented in conjunction with Canyon Cinema 50, a yearlong celebration of Canyon Cinema's fifty years as one of the world's preeminent distributors of artist-made film and media. Canyon Cinema 50 has been generously supported by the George Lucas Family Foundation, Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, Owsley Brown III Foundation, Phyllis C. Wattis Foundation, and The Fleishhacker Foundation. Special thanks to Antonella Bonfanti, Max Goldberg, Seth Mitter, Steve Seid, and Jeffrey Skoller for their guidance and assistance; Scott MacDonald's *Canyon Cinema: The Life and Times of an Independent Film Distributor* was an excellent resource.



1 / 2 / 3 / 4

WEDNESDAY / 9.13.17

## THE EARLY YEARS

7:00

IN PERSON Lawrence Jordan

When the formation of Canyon Cinema was announced, it was described as “a federation of willing devotees of the magic lantern muse”; Lawrence Jordan topped the charts with nineteen films in the collection. At its incorporation a few months later, Jordan was the new corporation's president, one of its four directors, and a cosigner of the bylaws. His films have been distributed by Canyon ever since. This program highlights works from 1961 to 1969 by artists involved with Canyon's exhibition or distribution programs in its early years. We open with two recent collage films by Jordan.

**TIME TRAVEL** (Lawrence Jordan, US, 2017, 10 mins, Color, 16mm, From Canyon Cinema)

**ENTR'ACTE III** (Lawrence Jordan, US, 2017, 1.5 mins, Color, 16mm, From Canyon Cinema)

**ALL MY LIFE** (Bruce Baillie, US, 1966, 3 mins, Color, 16mm, BAMPFA collection)

**I CHANGE I AM THE SAME** (Anne Severson, US, 1969, 1 min, B&W, 16mm, BAMPFA collection)

**COSMIC RAY** (Bruce Conner, US, 1961, 5 mins, B&W, 16mm, BAMPFA collection)

**DOGGIE DINER AND RETURN OF DOGGIE DINER** (Lenny Lipton, US, 1969, 7 mins, Color, 16mm, From Canyon Cinema)

**SCHMEERGUNTZ** (Gunvor Nelson, Dorothy Wiley, US, 1966, 15 mins, B&W, 16mm, BAMPFA preservation print)

**HOT LEATHERETTE** (Robert Nelson, US, 1967, 5 mins, B&W, 16mm, From Canyon Cinema)

**BIG SUR: THE LADIES** (Lawrence Jordan, US, 1964, 3 mins, Color, 16mm, From Canyon Cinema)

**THE DREAM MERCHANT** (Lawrence Jordan, US, 1964, 3 mins, B&W, 16mm, From Canyon Cinema)

**PINK SWINE** (Lawrence Jordan, US, 1963, 3 mins, B&W, 16mm, From Canyon Cinema)

**OUR LADY OF THE SPHERE** (Lawrence Jordan, US, 1969, 10 mins, Color, 35mm, BAMPFA collection)

Total running time: 70 mins

- 1 *Big Sur: The Ladies*, 9.13.17
- 2 *Acts & Intermissions*, 9.27.17
- 3 *Fake Fruit Factory*, 10.11.17
- 4 *Kino Da!*, 9.27.17

WEDNESDAY / 9.27.17

## PORTRAITS AND PROTESTS

7:00

IN PERSON Abigail Child

Abigail Child worked as a shipper at Canyon Cinema in 1977 and 1978. For her, “It was a time to look closely at films on the rewinds, or stay late and get a preview of incoming films. After that, I became coeditor with Henry Hills of *Cinemanews* magazine, and ultimately an editor of [at least] one edition.” This program features works made by Canyon members between 1970 and 1981—a diary film, a self-portrait, and a portrait—along with Child's most recent film, a dazzling collage portrait of Emma Goldman that links her twentieth-century activism to modern-day protests.

**WILD NIGHT IN EL RENO** (George Kuchar, US, 1977, 6 mins, Color, BAMPFA preservation print)

**DUFUS!** (Mike Henderson, US, 1970, 8 mins, B&W, 16mm, From Academy Film Archive)

**KINO DA!** (Henry Hills, US, 1981, 3 mins, B&W, 16mm, BAMPFA preservation print)

**ACTS & INTERMISSIONS** (Abigail Child, US, 2016, 57 mins, B&W, Digital, From the artist)

Total running time: 75 mins

WEDNESDAY / 10.11.17

## ROMANCE AND RAGE

7:00

INTRODUCTION Jeffrey Skoller

IN PERSON Lynn Marie Kirby and Sandra Davis

Jeffrey Skoller has been distributing his 16mm films through Canyon since 1983. When he served on the board of directors from 1992 to 1994, the biggest issue the board confronted was whether or not to open Canyon to video distribution, something the membership was very divided about. (They eventually did.) He has selected five films, dating from 1978 to 1992, that highlight different strategies women filmmakers used to look at concerns ranging from romantic love to political policy, work, and being an artist.

**RECITAL** (Stephanie Beroes, US, 1978, 20 mins, Color, 16mm, From Canyon Cinema)

**SINCERELY** (Lynn Marie Kirby, US, 1980, 14 mins, Color/B&W, 16mm, From Canyon Cinema)

**MATERNAL FILIGREE** (Sandra Davis, US, 1980, 18 mins, Silent, Color/B&W, 16mm, From Canyon Cinema)

**FAKE FRUIT FACTORY** (Chick Strand, US, 1986, 22 mins, Color, 16mm, BAMPFA preservation print)

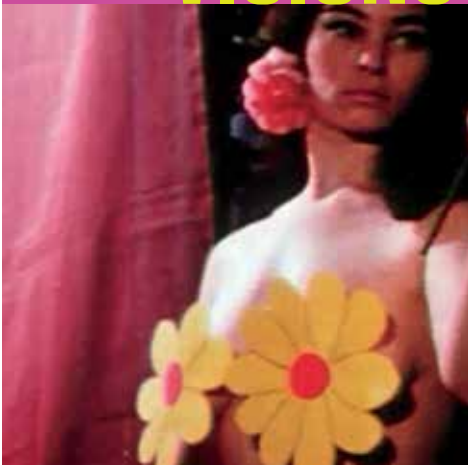
**CHRONICLES OF A LYING SPIRIT (BY KELLY GABRON)** (Cauleen Smith, US, 1992, 13 mins, Color, 16mm, From Canyon Cinema)

Total running time: 90 mins



# ALTERNATIVE VISIONS

1 / 2 / 3



Our fall season is overflowing with opportunities to explore the rich history of experimental cinema. Mike Kuchar will be in person for a screening of his first 16mm film, *Sins of the Fleshapoids*, which has been described as one of the most influential films of the sixties American underground. We pay homage to Tony Conrad, who passed away last year, with a screening of a new documentary; *Artforum* declared it “essential viewing for anyone involved in the history of music and visual art.” Claudio Caldini makes a rare visit from Argentina with his mesmerizing Super 8 films. And don’t miss our related series celebrating the fiftieth anniversary of Canyon Cinema (opposite), and a visit from Kevin Jerome Everson (p. 15).

Curated by Kathy Geritz and Jeffrey Skoller, and presented in conjunction with the course on avant-garde film taught at UC Berkeley by Skoller. Claudio Caldini’s visit is made possible as part of the Los Angeles Filmforum series *Ism Ism Ism: Experimental Cinema in Latin America*, supported by the Getty Foundation, the Mike Kelley Foundation for the Arts, The Andy Warhol Foundation for Visual Arts, and the National Endowment for the Arts.



FILMS

WEDNESDAY / 9.20.17

## SINS OF THE FLESHAPOIDS

7:00

MIKE KUCHAR (US, 1965)

IN PERSON Mike Kuchar

Mike Kuchar’s sci-fi extravaganza is set far in the future, when highly evolved robots take care of the daily chores while their masters lead lives of pleasure. But when two robots fall in love, it’s not just their circuits that go haywire. Starring George Kuchar as an evil prince and Bob Cowan as a love-seeking robot, *Sins* helped launch American underground cinema.

With Bob Cowan, George Kuchar, Donna Kerness, Maren Thomas. (56 mins, Color, 16mm, BAMPFA collection)

PRECEDED BY **NIGHT OF THE BOMB** (George and Mike Kuchar, US, 1962). A cautionary tale. (18 mins, sound on CD, Color, 8mm transferred to 16mm, Preserved by Anthology Film Archives with support from the National Film Preservation Foundation)

Total running time: 74 mins

WEDNESDAY / 10.4.17

## TONY CONRAD: COMPLETELY IN THE PRESENT

7:00

TYLER HUBBY (US, 2016)

**“It’s hard to imagine a better tribute. . . . Conrad had an infectious sense of mischief and a disdain for any kind of authority, and just spending time listening to him talk is a joy.”** JASON COFFMAN, *DAILY GRINDHOUSE*

Shot over two decades, this playful portrait captures Conrad’s radical and creative life as an influential artist, musician, and teacher. An early member of the Velvet Underground, he is also known for his work with Karlheinz Stockhausen and La Monte Young. He recorded the soundtrack to Jack Smith’s *Flaming Creatures* and his first film, *The Flicker*, is a landmark of avant-garde cinema, composed entirely of alternating black and white images.

(95 mins, Color, DCP, From Six Cycle Hum)

FOLLOWED BY **STRAIGHT AND NARROW** (Beverly and Tony Conrad, US, 1970). The flicker phenomenon used to explore subjective color. (10 mins, B&W, 16mm, From Film-makers’ Cooperative)

Total running time: 105 mins

WEDNESDAY / 10.18.17

## THE FILMS OF CLAUDIO CALDINI

7:00

IN PERSON Claudio Caldini

A rare visit by the Argentine filmmaker Claudio Caldini, who began making Super 8 and regular 8mm films in 1970. “Caldini emphasizes the idea of cinema as an activity of absolutely direct vision—an idea that . . . has always been, consciously or not, at the heart of the avant-garde. . . . Anyone who has seen Caldini in action can confirm that his work environment privileges calm over agitation and reflection over continuous action. His body of work, based on anti-despair, appears eternal, dematerialized, and transcendent in the sense that its virtues and its beauty seem to reach far and beyond, and it seems to have existed since the beginning of time” (Pablo Marin).

**GAMELAN** (Argentina, 1981, 11:48 mins, B&W, Super 8mm)

**OFRENDIA** (Argentina, 1978, 2:23 mins, Color, Super 8mm)

**UN ENANO EN EL JARDÍN** (Argentina, 1981, 12:17 mins, Color, Regular 8mm)

**FILM GAUDÍ** (Argentina, 1975, 5:06 mins, Color, Super 8mm)

**UNA ESCENA CIRCULAR** (Argentina, 1982, 7:58 mins, Color, Super 8mm)

**UNTITLED** (Argentina, 2007, 2:49 mins, B&W, Super 8mm)

**DEADLINE** (Argentina, 2015, 1:13 mins, Color, Super 8mm)

**AND MORE!**

Total running time: 60 mins, From the artist

- 1 *Un enano en el jardín*, 10.18.17
- 2 *Tony Conrad: Completely in the Present*, 10.4.17
- 3 *Sins of the Fleshapoids*, 9.20.17



# AMIT DUTTA'S CINEMATIC MUSEUM

"In *Nainsukh* . . . I wanted to attempt to create what I saw in the paintings. All my formal work is an attempt in that direction." AMIT DUTTA

For André Bazin, the most ambitious films about painting are those that attempt to "provide the painting with a new form of existence . . . an aesthetic symbiosis of screen and painting." The French critic would have found much to admire in Amit Dutta's dedication to working through this difficult synthesis. Whether examining India's contemporary artists or classical painters and the scholars who know their every brushstroke by heart, Dutta's process-oriented films attest to the ardor of art history.

Born in 1977 in Jammu, Dutta enrolled as a student at the Film and Television Institute of India after a fateful encounter with a book of Ritwik Ghatak's letters. After directing several short films blending elements of documentary and fable, he delved into the world of painting with *Nainsukh*, an absorbing study of the eighteenth-century painter based largely on meticulous re-creations of his compositions. Like a catalogue raisonné sprung to life, the film is as attentive to the particulars of pigment as to the mythic scenes being depicted, with cinema itself freshly elucidated in the resulting interplay of fantasy and realism. Far from a one-off, *Nainsukh* initiated a series of portraits, which together suggest an extended meditation on the nature of cultural transmission, the process by which one artist comes to speak to another across mediums and centuries. Critic Max Nelson, who has written sensitively about Dutta's work for *Cinema Scope*, joins us for two evenings. Robert Del Bontà, guest curator of the BAMPFA exhibition *Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting* (p. 14), also introduces a screening.

Max Goldberg, Guest Writer

Amit Dutta's *Cinematic Museum* is presented in conjunction with the BAMPFA exhibition *Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting*, and is curated by Kathy Geritz. Max Nelson's presentations are part of *Afterimage: Filmmakers and Critics in Conversation*, made possible by generous funding from the Hollywood Foreign Press Association\*.

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SUNDAY / 9.3.17

## EVEN RED CAN BE SAD

5:00

AMIT DUTTA (INDIA, 2015)

An intricately mosaicked portrait of Ram Kumar at home and in the studio, *Even Red Can Be Sad* is so steeped in the nonagenarian artist's writings and paintings as to seem a kind of secondhand self-portrait. Working from multiple streams of text and image, Dutta finds an apt muse for his own prismatic style in Kumar's multidisciplinary talent. MAX GOLDBERG

(60 mins, Color, Digital, From the artist)

PRECEDED BY **CHITRASHALA** (*House of Paintings*) (Amit Dutta, India, 2015). This film haunts an exhibition of miniature paintings housed in a former palace. After nightfall, a series of tableaux depicting the mythic love story of King Nala and Damayantini begins to stir thanks to Ayswarya S. Dutta's subtle animation. (19 mins, Color, DCP, From the artist)

Total running time: 79 mins

WEDNESDAY / 9.6.17

## NAINSUKH

7:00

AMIT DUTTA (INDIA/SWITZERLAND, 2010)

INTRODUCTION Max Nelson

*Max Nelson's writings on film and literature have appeared in n+1, The New Republic, The Threepenny Review, Film Comment, and the online edition of The New York Review of Books, where he is an editorial assistant.*

*Nainsukh* (c. 1710–1778) came from a family of painters that settled in Guler in the northern hills of India. Growing up in an atmosphere of bold experimentation, Nainsukh took to the fluent naturalism of Mughal painting, setting his own artwork apart from the idealized approach to portraiture adopted by other Indian miniaturists of his time. He entered the service of Raja Balwant Dev Singh of Jasrota and was given rare entrée into the prince's life. Dutta painstakingly recreates Nainsukh's brilliant miniatures through sumptuous compositions set amid the ruins of the Jasrota palace as well as the splendid hilly scenery. GALINA STOLETNEYA

Written by Dutta, Eberhard Fischer, Ayswarya S. Dutta. Photographed by Mrinal Desai. With Manish Soni, Nitin Goel, Srinivas Joshi. (75 mins)

PRECEDED BY **MUSEUM OF IMAGINATION: A PORTRAIT IN ABSENTIA** (Amit Dutta, India, 2012). Ideas, images, and silences with the great historian of Indian art, B. N. Goswami. (20 mins)

Total running time: 95 mins, Color, Digital, From the artist

THURSDAY / 9.7.17

## THE SEVENTH WALK

7:00

AMIT DUTTA (INDIA, 2013)

INTRODUCTION Max Nelson

(*Saatvin sair*). Dutta returns to northern India's Kangra Valley to consider the region's rich visual arts tradition through the oeuvre of the contemporary landscape painter Paramjit Singh. Deftly blending sound, image, and text, this subtly hypnotic film meditates upon the figure of Singh commingled with surreal tableaux inspired by the artist's paintings. Dutta's protean camera conjures a series of arresting images: rocks defy gravity and levitate gently upwards; lichens and moss multiply in layered afterimages mimicking Singh's intricate brushstrokes. The result is an impressionistic assemblage that pays homage to the legends, folk traditions, and artistry of this unique corner of India. PAUL MEYERS

Written by Dutta. Photographed by Savita Singh. (70 mins, Color, Digital, From the artist)

PRECEDED BY **TO BE CONTINUED** (*Kramasha*) (Amit Dutta, India, 2007). A dream of a village's past mixes memories, myths, and actuality. (22 mins, Color, 35mm, From Oberhausen International Short Film Festival, permission Film and Television Institute of India [FTII])

Total running time: 92 mins

FRIDAY / 9.8.17

## AMIT DUTTA: THREE SHORTS ON INDIAN PAINTING

4:00

INTRODUCTION Robert Del Bontà

*Robert Del Bontà is the guest curator of the BAMPFA exhibition Divine Visions, Earthly Pleasures: Five Hundred Years of Indian Painting.*

Continuing the exploration begun in *Nainsukh*, these three shorts see Dutta experimenting with radically different approaches to the master and his descendants' work. *Gita Govinda* stays closest to the paintings



# MOVIE MATINEES FOR ALL AGES

1

themselves, employing audio cues and a virtuosic collage style to bring the dynamic compositions by Nainsukh's artistic heirs to life. *Field-Trip* follows scholar B. N. Goswami as he tracks down contemporary vestiges of Nainsukh's lineage. *Scenes from a Sketchbook* takes multiple stabs at dramatizing the paintings, playfully evoking the quixotic nature of Dutta's enterprise as well as Nainsukh's own habit of leaving traces of his process in the completed work. **MAX GOLDBERG**

**GITA GOVINDA** (India, 2013, 34 mins)

**FIELD-TRIP** (India, 2013, 23 mins)

**SCENES FROM A SKETCHBOOK** (India, 2016, 20 mins)

Total running time: 77 mins, Color, Digital, From the artist

SUNDAY / 9.10.17

## THE UNKNOWN CRAFTSMAN **5:00**

AMIT DUTTA (INDIA, 2017) **SNEAK PREVIEW!**

Towards the end of the eighth century, an architect journeys across the lower Himalayas in search of the perfect site for constructing a temple, not merely as a place of worship but as a monumental record crystallizing the collective accomplishment of a civilization. Is he equal to the task? He faces his own fears and the forces of nature test his learning along the path. With technical knowledge, he has to cross over to spiritual readiness. When he arrives at his destination, mysterious apprentices assist him in executing the temple. But the work attains perfection midway and the temple remains unfinished. **AYSWARYA S. DUTTA**

(90 mins, Color, Digital, From Indira Gandhi National Centre for the Arts [IGNCA])

PRECEDED BY **THE FUTURE OF CINEMA** (Amit Dutta, India, 2013). Looking back to look forward. (Commissioned by the Venice Film Festival, 1.5 mins, Color, Digital, From the artist) (Total running time: 92 mins)

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1 *Scenes from a Sketchbook*, 9.8.17

2 *The Unknown Craftsman*, 9.10.17

1 *The General*, 9.30.17

2 *Steamboat Bill, Jr.*, 9.23.17

SATURDAY / 9.23.17

## STEAMBOAT BILL, JR. **4:00**

CHARLES F. REISNER (US, 1928) **DIGITAL RESTORATION**

**LIVE MUSIC** Judith Rosenberg on piano

**RECOMMENDED FOR AGES 7 & UP**

The charming Mississippi River setting (actually filmed along the Sacramento Delta) is but one of *Steamboat Bill, Jr.*'s many pleasures. The film seems to have a direct line to Buster Keaton's youth and soul in the tale of a sensitive lad trying to figure out the mettle of manhood in his overbearing dad. The climax is one of Keaton's most dangerous and carefully planned stunts: a wall comes crashing down on him but he passes, untouched, through an open window. Keaton was the true he-man among matinee idols—the scene was done unfaked, with a real wall. **JUDY BLOCH**

Written by Carl Harbaugh. Photographed by J. Devereux Jennings, Bert Haines. With Keaton, Ernest Torrence, Marion Byron, Tom Lewis. (69 mins, Silent, B&W, DCP, From Kino Lorber)

SATURDAY / 9.30.17

## THE GENERAL **4:00**

BUSTER KEATON, CLYDE BRUCKMAN (US, 1926) **DIGITAL RESTORATION**

**LIVE MUSIC** Judith Rosenberg on piano

**RECOMMENDED FOR AGES 7 & UP**

In this masterpiece of silent comedy based on a true incident of the Civil War, Buster Keaton is a railway engineer who is rejected by the Confederate army and thought a coward by his girlfriend. When a small band of Union soldiers penetrates far behind Confederate lines to steal a locomotive, he sets off in hot pursuit, resulting in one of the most harrowing and hilarious chases ever filmed. Buster's relationship to the train is at least as touching as his love for Marian Mack, and both get rather rough treatment in this wartime setting—but a little kiss from Buster makes it better. **JUDY BLOCH**

Written by Al Boasberg, Charles Smith, from a story by Keaton, Bruckman. Photographed by J. Devereux Jennings, Bert Haines. With Keaton, Marian Mack, Glen Cavander, Jim Farley. (78 mins, Silent, B&W, DCP, From Kino Lorber)

SATURDAY / 10.7.17

## COLLEGE **4:00**

JAMES W. HORNE (US, 1927) **DIGITAL RESTORATION**

**LIVE MUSIC** Judith Rosenberg on piano

**RECOMMENDED FOR AGES 10 & UP**

Following on the rigor of *The General*, Keaton offered *College* to his many fans as a pure laugh-riot, and it is, the more so if you identify (as you must) with Buster's Little Man on Campus: an egghead freshman in an exclusively jock college who, unlike his moneyed classmates, has to work his way through school. Keaton holds no illusions about male bonding or male privilege, and *College* remains as current as the day it was made. With one exception: Buster in blackface (an all-too-common holdover from vaudeville) is hounded out of the cafeteria by the black kitchen staff, the point being that he is everywhere the outsider. **JUDY BLOCH**

Written by Carl Harbaugh, Bryan Foy. Photographed by J. Devereux Jennings, Bert Haines. With Keaton, Ann Cornwall, Harold Goodwin, Snitz Edwards. (64 mins, Silent, B&W, DCP, From Kino Lorber)



2



## A GOLDEN AGE OF

# CHINESE CINEMA

## 1947-52

1 / 2 / 3 / 4 / 5

SATURDAY / 9.30.17

### SPRING IN A SMALL TOWN 8:00

FEI MU (CHINA, 1948) DIGITAL RESTORATION

INTRODUCTION Andrew F. Jones

*Andrew F. Jones is a UC Berkeley professor who teaches modern Chinese literature and media culture.*

*(Xiao cheng zhi chun).* Named a formative influence by filmmakers like Wong Kar-wai and Zhang Yimou, voted the best Chinese film of all time in a Chinese critics' poll, and with a visual panache often compared to Ophuls, Antonioni, and Welles, Fei Mu's 1948 gem possesses a haunting allure all its own. In the ruins of a bombed-out country estate, a sorrowful husband lives in the past, while his beautiful wife pines for something, anything, to change; a long-absent friend's arrival may promise just that. Imbued with sensual beauty, a mesmeric voice-over, and hypnotic tracking shots, *Spring* is part noir, part romance, and all melancholy. JASON SANDERS

Written by Li Tian Ji. Photographed by Li Sheng Wei. With Wei Wei, Shi Yu, Li Wei, Zhang Hong Mei. (99 mins, In Mandarin with English subtitles, B&W, DCP, From China Film Archive)

SUNDAY / 10.1.17

### THE LIFE OF WUXUN 2:30

SUN YU (CHINA, 1948) DIGITAL RESTORATION

*(Wu Xun zhuan, a.k.a. The Story of Wu Xun; The Life of Wu Xun).* Notorious as the first film banned by Mao and the PRC, *The Life of Wuxun* tells the real-life story of a Qing dynasty-era peasant who devoted his life to free education for all. Poor, barefoot Wuxun just wants to attend school, but a lack of money soon ends his dream. An adult life of hard labor, harsher treatment, and constant struggle awakens him to the power of education to lift up the poor. One of China's most powerful epics, the film was nevertheless targeted by Mao for embracing, not destroying, feudal myths, and remained unscreened until 2005. JASON SANDERS

Written by Sun. Photographed by Han Zhongliang. With Zhao Dan, Huang Zongying, Zhou Boxun, Wu Yin. (209 mins plus 10-minute intermission, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

SATURDAY / 10.7.17

### BRIGHT DAY 7:30

CAO YU (CHINA, 1948) DIGITAL RESTORATION

*(Yangyang Tian).* The great Chinese star Shi Hui portrays an energetic lawyer fighting for the good of his neighbors in this stirring drama from Cao Yu, one of China's most important twentieth-century playwrights. Using reason and knowledge to aid his fellow citizens, an affable, good-hearted neighborhood lawyer faces his toughest task: to help defend an orphanage against corrupt businessmen, war profiteers, and wealthy thugs. Its melodramatic crescendos lightened by the relentless charisma of Shi Hui (not to mention several moments of orphan-related cuteness), *Bright Day* recalls the little-man-battling-windmills heights of Capra, yet with Cao's own remarkable sense of justice and morality. JASON SANDERS

Written by Cao. Photographed by Xu Qi, Ge Weiqing. With Shi Hui, Li Lihua, Shi Yu, Han Fei, Li Jianwu. (99 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

THURSDAY / 10.12.17

### LONG LIVE THE MISSUS 7:00

SANG HU (CHINA, 1947) DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff

*Paul Fonoroff is an expert on Chinese cinema who lived for years in Hong Kong and is currently based in Bangkok.*

*(Taitai wansui, a.k.a. Long Live the Mistress).* One of China's most revered writers, the great Eileen Chang (*Lust, Caution*) also wrote multiple screenplays for the Chinese and Hong Kong film industries from the late 1940s to the early '60s; 1947's enchanting, strikingly modernist *Long Live the Missus* is one of the best. Its heroines wear both glamorous *cheongsams* and tennis shorts, tend to the home and hop on and off planes, and pine for and pick up after men. Even Katharine Hepburn and Barbara Stanwyck would find it hard to keep up in this eye-opening vision of family dynamics, sexual politics, and fabulous fashions in a thoroughly modern China. JASON SANDERS

Written by Eileen Chang. Photographed by Xu Qi, Ge Weiqing. With Jiang Tianliu, Shi Hui, Zhang Fa, Shangguan Yunzhu. (112 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

Bay Area cinephiles and individuals interested in the history of Chinese cinema now have an extraordinary treasure at their fingertips: the Paul Kendel Fonoroff Collection at the C. V. Starr East Asian Library at UC Berkeley. This recent donation represents the largest and most comprehensive Chinese film studies collection in North America, with more than seventy thousand periodicals, posters, photographs, and ephemeral objects.

In celebration of this remarkable gift to the University, a selection of posters from the Fonoroff Collection is on view at BAMPFA during the fall semester. We also showcase seven rare films imported from the China Film Archive that were produced during what has been called the "Second Golden Age" of Chinese cinema (following the industry's first flowering in the 1930s), a fertile moment preceding the cultural and aesthetic changes that would come as a result of the Chinese Communist Revolution in October 1949. The filmmaking of this period was international in character, embracing diverse styles and genres (epics, melodramas, romances, psychological thrillers) and revealing the connection of Chinese film production of the time to trends in the West.

BAMPFA's film series connects to an international film conference, Shadow History: Archive and Intermediality in Chinese Cinema (October 12-14), organized by UC Berkeley's Center for Chinese Studies. We are delighted to welcome scholars, film archivists, and specialists in Chinese cinema, including film historian and collector Paul Fonoroff, who will present a keynote introduction to one of his favorites: the 1947 classic *Long Live the Missus*, a standout for its presentation of a strikingly modern China.

Susan Oxtoby, Senior Film Curator

Film series cocurated by Weihong Bao, associate professor of East Asian languages and culture and film studies at UC Berkeley; poster exhibit curated by Julia M. White, senior curator of Asian art at BAMPFA. We are grateful to director Sun Xianghui and Wenny Liu at the China Film Archive, Beijing, for their generous assistance with this series. Thanks also to the Center for Chinese Studies; Andrew F. Jones, professor in the Department of East Asian Languages and Culture; and Peter Zhou, director and assistant university librarian, C. V. Starr East Asian Library, UC Berkeley. The series is supported in part by a grant from the National Endowment for the Arts.



FRIDAY / 10.13.17

## QUEST FOR A LONG-LOST HUSBAND

7:00

TAN YOULIU (HONG KONG, 1950) DIGITAL RESTORATION

INTRODUCTION Yingjin Zhang

*Yingjin Zhang is a professor of modern Chinese literature at UC San Diego.*

(*Haiwai xunfu*, a.k.a. *A Forgotten Wife*). A fascinating glimpse of the Chinese diaspora across southeast Asia, this Hong Kong production follows a wayward husband through Southern China and Thailand, and the travails of the sorrowful wife he leaves behind. Economics force a just-married man to Thailand for work, but a chance meeting with a wealthy woman ensures that he quickly forgets all about his new wife. Soon he's living large in bow-ties and mansions, while she remains surrounded by poverty and sickness, caring for their rapidly ailing son. Never before shown in the US, this impressive melodrama captures the fears of a rapidly changing, rapidly dividing society. JASON SANDERS

Written by Si-ma Wen-sen. Photographed by Lo Kwan-hung. With Wang Dafeng, Lee Ching, Lo Wei, Lan Qing. (116 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

SATURDAY / 10.14.17

## SUSPICION

8:00

XU CHANGLIN (CHINA, 1948)

INTRODUCTION Weihong Bao

*Weihong Bao is an associate professor of East Asian languages and culture and film studies at UC Berkeley.*

(*Shengui yiyun*). Many classics of Chinese cinema's "Second Golden Age" retell narratives from Chinese history or then-contemporary political struggles; 1948's *Suspicion* stands out, though, as an example of a populist work that looked to foreign films, specifically Hollywood, for inspiration. Borrowing the title of Hitchcock's thriller, Xu Changlin fashioned a similarly claustrophobic tale of a husband and wife slowly consumed by paranoia. Just returned from the war, a veteran soon grows doubtful as to his

wife's loyalty; the wife, however, has a bitterness of her own. Combining traditional melodrama with the psychological thriller, noir aesthetics, and a poetic voice-over narration, *Suspicion* offers up multiple surprises. JASON SANDERS

Written by Xu. Photographed by Gao Hongtao. With Chen Yanyan, Xie Tian, Shi Hong, Zhu Sha. (106 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

SATURDAY / 10.21.17

## WINDOW TO AMERICA

6:30

HUANG ZUOLIN, SHI HUI, YE MING (CHINA, 1952) DIGITAL RESTORATION

(*Meiguo zhi chuang*, a.k.a. *A Glimpse of America*). A New York City businessman meets a window washer hoping to commit suicide and decides to market his grief to the highest bidder in this acidic satire on American capitalism, one made even more memorable by the fact that the entire "American" cast are Chinese actors in whiteface. The greedy Mr. Butler (Shi Hui) convinces the suicidal "Charley" that he might as well endorse some cigarettes as he jumps out of his office window, and maybe wear a particular suit too. A true cinematic oddity, this Korean War-era propaganda piece is a satire that Frank Tashlin could envy. JASON SANDERS

Written by Huang. Photographed by Huang Shaofen. With Shi Hui. (68 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

- 1 *Suspicion*, 10.14.17
- 2 *The Life of Wuxun*, 10.1.17
- 3 *Spring in a Small Town*, 9.30.17
- 4 *Quest for a Long-Lost Husband*, 10.13.17
- 5 *Window to America*, 10.21.17

# Limited Engagement



## HORSE FEATHERS

NORMAN MCLEOD (US, 1932)

FRIDAY / 10.20.17 / 4:00

SATURDAY / 10.21.17 / 4:30

SUNDAY / 10.22.17 / 2:00

BAMPFA celebrates Homecoming Weekend with this perennial favorite! With Groucho as Professor Wagstaff, the new president of Huxley College, and Zeppo as his son the student, the Marx Brothers deal a devastating blow to higher education. Chico runs a speakeasy, and Harpo won't speak at all, let alone write term papers, but both are accepted into the student body to promote the university's primary concern—football. *Horse Feathers* provides, above all, a gag-a-minute illustration of Groucho's own, very personal statement of purpose: "Whatever it is, I'm against it."

Written by Bert Kalmar, Harry Ruby, S. J. Perelman, Will B. Johnstone. Photographed by Ray June. With Groucho, Harpo, Chico, and Zeppo Marx, Thelma Todd. (68 mins, B&W, 35mm, From Universal Pictures)



1 / 2 / 3 / 4

# CHANTAL AKERMAN BY CHANTAL AKERMAN

Chantal Akerman discovered her calling as a filmmaker at age fifteen, when Jean-Luc Godard's *Pierrot le Fou* awakened her to the possibilities of cinema. After debuting at eighteen with *Saute ma ville* in 1968, Akerman made scores of films before her death in 2015. Landing in New York in the early 1970s, Akerman immersed herself in the city's vibrant community of avant-garde filmmakers, dancers, and choreographers. The experimental films of Michael Snow and Jonas Mekas inspired her to make films in which the depiction of time and space was of equal importance to the narrative. It was in New York that she met filmmaker/cinematographer Babette Mangolte, with whom she would make several films, including the masterpiece *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, developing a feminist film language in a field dominated by men.

This series presents a selection of Akerman's most autobiographical films. The daughter of a Holocaust survivor, Akerman developed an acute sensitivity to the secrets and unspoken trauma of her mother's generation. The importance of the unsaid is a recurring theme in her work, exemplified by gestures, journeys, and tasks more than by words. Psychology and emotion are embodied by her characters and, as viewers, we seek physical cues to try to understand them. This focus gives Akerman's films an intimacy distinct from those that depend on dialogue to propel the story. Combining formal rigor and experimentation with insight and empathy, Akerman created a unique body of work admired for its invention, uncommon in its scope, and unparalleled in its depth.

Kate MacKay, Associate Film Curator

Thanks to Brian Belovarac, Janus Films; Livia Bloom, Icarus Films; Arianna Turci, Cinémathèque Royale, Brussels; Dies Blau, INA; Consulate General of France, San Francisco; and Jesse Trussell, BAMcinémathèque.

SUNDAY / 9.24.17

## JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

5:00

CHANTAL AKERMAN (BELGIUM/FRANCE, 1975)

REPEATS FRIDAY / 10.27.17

Observing her mother and her aunts while growing up, Akerman became aware of the way in which the unending repetition of domestic duties became a proxy for emotion and self-expression. In *Jeanne Dielman* the days of the eponymous middle-aged widow (Delphine Seyrig) are filled with a precisely circumscribed series of domestic tasks, framed straight on and taking place in what feels like real time. Watching her cook, mend, wash dishes, shine shoes, have sex for cash, bathe, and set the table, we become so habituated to the rhythm of her routine that even the slightest variation suggests the potential for something other than the potatoes to boil over. KATE MACKAY

Written by Akerman. Photographed by Babette Mangolte. With Delphine Seyrig, Jan Decorte, Henri Storck, J. Doniol-Valcroze. (198 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 10.1.17

## NO HOME MOVIE

7:00

CHANTAL AKERMAN (BELGIUM/FRANCE, 2015)

Chantal Akerman's final work epitomizes the late filmmaker's intuitive sense of cinematic form, and reaffirms her inextricable relationship with her mother Natalia (Nelly). Edited from over forty hours of footage captured during the last period of Nelly's life, *No Home Movie* observes a life confined indoors, and the conversations that take place between a daughter and her fading mother. Interspersed with images of indeterminate locales, Akerman's ultra-personal film beautifully explores ideas of history, distance, memory, and intimacy. SF INTERNATIONAL FILM FESTIVAL

Photographed by Akerman. (115 mins, In French with English subtitles, Color, DCP, From Icarus Films)

SUNDAY / 10.8.17

## JE, TU, IL, ELLE

7:00

CHANTAL AKERMAN (BELGIUM/FRANCE, 1974)  
DIGITAL RESTORATION

(*I, You, He, She*). In her first feature, Chantal Akerman plunges into the themes—desire, longing, intimacy, and estrangement—that she would continue to plumb throughout her career. Akerman herself plays the lead role in the tripartite film. The first scene depicts the character in the self-imposed exile of her room clearing out the furniture, thinking, writing, and eating sugar. In the next section she hitches a ride with a truck driver who confides in her. In the third episode she arrives at the apartment of her reluctant lover and eventually they go to bed, their lengthy embraces a fleeting respite from solitude. KATE MACKAY

Written by Akerman. Photographed by Bénédicte Delesalle. With Akerman, Niels Arestrup, Claire Wauthion. (90 mins, In French with English subtitles, B&W, DCP, From Janus Films)

PRECEDED BY *SAUTE MA VILLE* (Chantal Akerman, Belgium, 1968). In her first film, Akerman plays a young woman whose enthusiastic performance of "routine" cooking and cleaning are exaggerated to the point of tragicomic apocalypse. (13 mins, No dialogue, B&W, 35mm, Permission Janus Films)

Total running time: 103 mins

THURSDAY / 10.19.17

## NEWS FROM HOME

7:00

CHANTAL AKERMAN (FRANCE/US, 1977)  
DIGITAL RESTORATION

INTRODUCTION Jon Davies

*Jon Davies is a student in the PhD program in art history at Stanford University and has worked as a contemporary art curator. His book about Paul Morrissey's Trash was published by Arsenal Pulp Press.*

Chantal Akerman's mother was a profound influence on the filmmaker throughout her career and occupies the heart of Akerman's most personal works. Describing the inspiration for *News from Home*, Akerman explained how, flying into New York City, she was struck by the contrast between the immensity of the city and the detailed intimacy of her mother's letters. Beautifully filmed by Babette Mangolte, New York, imposing and anonymous, serves as the visual counterpoint to Akerman's



reading of her mother's gentle words. Occasionally overwhelmed by urban clamor, her persevering plight evokes presence and absence, distance and proximity, and how it feels to hover in between. **KATE MACKAY**

Written by Akerman. Photographed by Babette Mangolte. (90 mins, In French with English subtitles, Color, DCP, from Janus Films)

PRECEDED BY **LA CHAMBRE** (Chantal Akerman, Belgium/US, 1972). This structural film/hide-and-seek consists of a continuous 360-degree pan around a New York City apartment intermittently inhabited by the artist herself. Akerman's nod to Michael Snow deftly displays her knack for visual comedy and fascination with framing domestic space. (11 mins, Silent, Color, DCP, From Janus Films)

Total running time: 101 mins

SUNDAY / 10.22.17

## MAN WITH A SUITCASE

3:45

CHANTAL AKERMAN (FRANCE, 1983)

**BAMPFA STUDENT COMMITTEE PICK!**

(*L'homme à la valise*). A woman (played by Akerman) returns to her apartment after loaning it to friends, only to find that an affable friend-of-the-friends has installed himself there. Gradually, she retreats to a corner of the flat, using the exaggerated sounds emanating from the "invisible enemy" as warning signals of his whereabouts. "The commonplace that hell is other people finds a new twist in Akerman's use of [the] soundtrack" (*Variety*). In a brilliantly funny comedy of manners, Akerman excels at embodying the passive resistance of a most reluctant host.

Written by Akerman. Photographed by Maurice Perrimont. With Akerman, Jeffrey Kime. (60 mins, In French with English subtitles, Color, 16mm, Permission INA)

FOLLOWED BY

## CHANTAL AKERMAN BY CHANTAL AKERMAN

CHANTAL AKERMAN (FRANCE, 1996)

Asked to create a portrait of a film artist for the French TV series *Cinema of Our Time*, Akerman jokingly suggested herself as the subject, then warmed to the idea. Here, Akerman treats clips from her films as rushes for a whole new film. She grudgingly added the required introduction, which nevertheless is typically funny and intelligent and offers much to bear in mind while watching the compilation that follows. **JUDY BLOCH**

Written by Akerman. Photographed by Réman Fromont. (64 mins, In French with English subtitles, Color, Digital, From Icarus Films)

Total running time: 124 mins

FRIDAY / 10.27.17

## JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

7:00

CHANTAL AKERMAN (BELGIUM/FRANCE, 1975)

SEE SUNDAY / 9.24.17

SUNDAY / 10.29.17

## LES RENDEZ-VOUS D'ANNA

7:00

CHANTAL AKERMAN (BELGIUM/FRANCE/W. GERMANY, 1978)  
DIGITAL RESTORATION

(*Meetings of Anna*). This semi-autobiographical work depicts the travels of a filmmaker on tour in Europe with a new film. "Her world is the fragmented landscape of the transient: railway station platforms, hotel rooms, glimpses of streets leading to unknown places in unfamiliar cities. She moves through a series of brief encounters . . . that yield up a store of life stories and personal anecdotes. Yet these disparate, seemingly random fragments of other people's pasts are the minutiae reflecting the massive transformations and upheavals in the last half-century of European history: migrations, social changes, the rise and fall of families, communities, and states" (Edinburgh Film Festival).

Written by Akerman. Photographed by Jean Penzer. With Aurore Clément, Helmut Griem, Magali Noël, Lea Massari. (127 mins, In French with English subtitles, Color, DCP, From Cinémathèque Royale, Brussels, permission Janus Films)



5 / 6

- 1 *Je, tu, il, elle*, 10.8.17
- 2 *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 9.24.17, 10.27.17
- 3 *Les rendez-vous d'Anna*, 10.29.17
- 4 *News from Home*, 10.19.17
- 5 *No Home Movie*, 10.1.17 Courtesy Icarus Films
- 6 *Chantal Akerman by Chantal Akerman*, 10.22.17  
Courtesy Icarus Films



## On View

### GALLERIES

**TO THE LETTER: REGARDING THE WRITTEN WORD**  
September 13–January 28

**INFORMATION IN THE FLESH:  
ART FOR HUMAN RIGHTS**  
September 13–October 1

**MARTIN WONG: HUMAN INSTAMATIC**  
September 20–December 10

**GORDON PARKS: THE MAKING OF AN ARGUMENT**  
September 27–December 17

**MIYOKO ITO / MATRIX 267**  
September 27–January 28

**REPENTANT MONK: ILLUSION AND DISILLUSION  
IN THE ART OF CHEN HONGSHOU**  
October 25–January 28

**VERONICA DE JESUS / MATRIX 268**  
October 25–February 26

**DIVINE VISIONS, EARTHLY PLEASURES:  
FIVE HUNDRED YEARS OF INDIAN PAINTING**  
Through September 10

**CHARLES HOWARD: A MARGIN OF CHAOS**  
Through October 1

**BUDDHIST REALMS**  
Through October 8  
NEW INSTALLATION October 25–April 22

**ART WALL: LAWRENCE WEINER**  
Through October 30

### OUTDOOR SCREEN

**ON THE HOUR / JJ PEET: THE VACANT AMERICAN**  
September 13–October 29

COVER  
*Il Boom*, September 1, 2, 10, 23, 29

### BARBRO OSHER THEATER

**MARLON BRANDO: THE FUGITIVE KIND**  
September 1–October 28

**VITTORIO DE SICA'S IL BOOM**  
September 1, 2, 10, 23, 29

**AMIT DUTTA'S CINEMATIC MUSEUM**  
September 3–10

**ANDREI TARKOVSKY'S STALKER**  
September 9, 22

**CANYON CINEMA 50**  
September 13–November 29

**REFLECTION AND RESISTANCE: JAMES BALDWIN AND CINEMA**  
September 14–November 16

**OWSLEY BROWN, A FILMMAKER'S JOURNEY**  
September 15–October 29

**AGNÈS VARDA'S LE BONHEUR**  
September 16, 22

**ALTERNATIVE VISIONS**  
September 20–December 3

**MOVIE MATINEES FOR ALL AGES**  
September 23, 30, October 7

**CHANTAL AKERMAN BY CHANTAL AKERMAN**  
September 24–October 29

**A GOLDEN AGE OF CHINESE CINEMA, 1947–52**  
September 30–October 21

**FALLEN IDOLS: GRAHAM GREENE ON SCREEN**  
October 6–28

**HORSE FEATHERS**  
October 20, 21, 22

**AFTERIMAGE: KEVIN JEROME EVERSON**  
October 25, 26

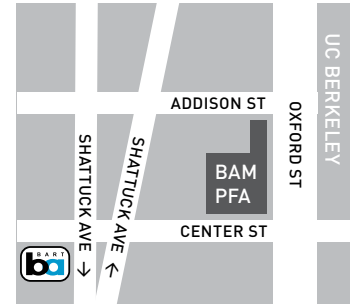
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Fri & Sat 11–9

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