SEP / OCT / NOV 2018

BERKELEY ART MUSEUM▪PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

HARVEY QUAYTMAN DIMENSIONISM CHRISTINA QUARLES OLD MASTERS IN A NEW LIGHT CONTEMPORARY TIBETAN ARTISTS
LUCHINO VISCONTI INGMAR BERGMAN MAKHMALBAF FILM HOUSE FREDERICK WISEMAN AGNIESZKA HOLLAND CORNELIU PORUMBOIU
JEAN VIGO UTE AURAND ALTERNATIVE VISIONS CHINESE CINEMA CLASSICS 1968 & GLOBAL CINEMA MARK MORRIS PRESENTS

1 / 2 / 3 / 4 / 5 / 6

SEP

1/SAT

6:00 *Fårö Document* BERGMAN P. 16
8:00 *Gabbeh* MAKHMALBAF P. 22

2/SUN

2:00 Wavy Gravy PERFORMANCE P. 5
5:00 *The Atomic Cafe* P. 38
7:00 *Le corbeau* P. 38

5/WED

3:10 *Sawdust and Tinsel*
Lecture by Linda H. Rugg
IN FOCUS P. 18
7:00 *The Smiling Madame Beudet* and Shorts by Germaine Dulac
Judith Rosenberg on piano
ALTERNATIVE VISIONS P. 30

6/THU

12:00 Gallery Talk: Nancy G. Lin
MASTER TRACES P. 7
12:00 Nichole Sobecki ARTS + DESIGN P. 6
4–7 Five Tables of the American West P. 5
7:00 *A Moment of Innocence*
MAKHMALBAF P. 22

Free First Thursday: Galleries Free All Day

7/FRI

5:00 *RBG* P. 39
7:00 *The Atomic Cafe* P. 38

8/SAT

11:30, 1:00 From Dream to Play
GALLERY + STUDIO P. 8
3:00 *Rain Reign*
ROUNDTABLE READING P. 8
5:30 *Fårö Document 1979*
BERGMAN P. 16
8:00 *Le corbeau* P. 38

9/SUN

4:00 *West Side Story* FREE OUTDOOR SCREENING P. 9
5:00 *Le corbeau* P. 38
7:00 *Time of Love* MAKHMALBAF P. 22

10/MON

6:30 Roxane Gay ARTS + DESIGN P. 6

12/WED

3:10 *Smiles of a Summer Night*
Lecture by Linda H. Rugg
IN FOCUS P. 18
7:00 Collage Animations by Kelly Sears
Kelly Sears & Rick Prelinger in conversation
ALTERNATIVE VISIONS P. 30

13/THU

12:00 Rosselyn Ramirez ARTS + DESIGN P. 6
7:00 *La Danse: The Paris Opera Ballet*
WISEMAN P. 34

14/FRI

5:00 *The Atomic Cafe* P. 38
7:00 *Bellissima* VISCONTI P. 26

15/SAT

5:30 *The Devil's Eye* BERGMAN P. 16
7:30 *Silence* MAKHMALBAF P. 22

16/SUN

5:00 *Salaam Cinema* MAKHMALBAF P. 22
7:00 *Ossessione* VISCONTI P. 26

17/MON

6:30 Amos Gitai ARTS + DESIGN P. 6

19/WED

12:15 Guided Tour OLD MASTERS P. 6
3:10 *The Seventh Seal*
Lecture by Linda H. Rugg
IN FOCUS P. 18
7:00 *Poor Little Rich Girl*
ALTERNATIVE VISIONS P. 30

Old Masters in a New Light, Christina Quarles / MATRIX 271 & Redacted
open PP. 12, 13, 14

20/THU

12:00 Ronald Rael ARTS + DESIGN P. 6
6:00 Artist's Talk: Christina Quarles QUARLES/MATRIX P. 7
7:00 *The President* MAKHMALBAF P. 23

21/FRI

3:30 *La Danse: The Paris Opera Ballet*
WISEMAN P. 34
6:00 East Bay Poets READING P. 6
7:00 *La terra trema* VISCONTI P. 26

22/SAT

12:00 This Is Not a Gun WORKSHOP P. 8
2:00 *Ex Libris: The New York Public Library* WISEMAN P. 34
6:00 *The Apple*
Film to Table dinner follows MAKHMALBAF P. 23
8:00 *The Phantom Carriage*
Judith Rosenberg on piano
BERGMAN P. 16

23/SUN

2:00 Guided Tour OLD MASTERS P. 6
4:30 *Zama* P. 39
7:00 *White Nights* VISCONTI P. 26

24/MON

6:30 Shannon Jackson, Dan Kammen, Orville Schell ARTS + DESIGN P. 6
7:00 Full: Fauxnique P. 5

26/WED

12:15 Guided Tour OLD MASTERS P. 6
3:10 *Wild Strawberries*
Lecture by Linda H. Rugg
IN FOCUS P. 18
7:00 Films by Stan Brakhage & Georges Méliès
ALTERNATIVE VISIONS P. 31

27/THU

12:00 Rafael Alarcon ARTS + DESIGN P. 6
7:00 An Evening with Frederick Wiseman WISEMAN P. 34

28/FRI

3:30 *High School*
Frederick Wiseman in person
WISEMAN P. 34
7:00 *Blow-Up*
Introduction by Mark Morris
MARK MORRIS PRESENTS P. 35

29/SAT

1:30 Lecture: Catherine Lusheck
OLD MASTERS P. 7
3:30 *A Hard Day's Night*
MARK MORRIS PRESENTS P. 35
6:00 Cat Brooks BLACK LIFE P. 5
6:00 *The Day I Became a Woman*
MAKHMALBAF P. 23
8:00 *The Rite* BERGMAN P. 17

30/SUN

2:00 Guided Tour OLD MASTERS P. 6
2:00 *Belfast, Maine* WISEMAN P. 34
7:00 *The Producers*
Introduction by Mark Morris
MARK MORRIS PRESENTS P. 35

OCT

1/MON

6:30 Charles Gaines ARTS + DESIGN P. 6

3/WED

12:00 Gallery Talk: Alan Templeton & Grace Harpster OLD MASTERS P. 7
3:10 *The Virgin Spring*
Lecture by Linda H. Rugg
IN FOCUS P. 18
7:00 *Luminous Procuress*
Introduction by Steve Seid
ALTERNATIVE VISIONS P. 31

Boundless opens P. 14

4/THU

12:00 Marcela Davison Aviles
ARTS + DESIGN P. 6
1:15 Guided Tour OLD MASTERS P. 6
4–7 Five Tables of Dance and Drama P. 5
7:00 *Rocco and His Brothers*
VISCONTI P. 27

Free First Thursday: Galleries Free All Day

5/FRI

4:00 *RBG* P. 39
6:00 Cyrus Armajani & Ari Banias
READING P. 6
7:00 *The Goddess*
Paul Fonoroff & Peter Zhou in conversation; Judith Rosenberg on piano CHINESE CLASSICS P. 21

1 *Gabbeh,* 9.1.18

2 *The Serpent's Egg*, 10.14.18

3 Christina Quarles: *June Gloom,* 2017; collection of Jill Soloway.

4 *The Kingdom of the Fairies*, 9.26.18

5 *White Nights*, 9.23.18

6 Peter Hujar: *Isaac Hayes*, 1971; Peter Hujar Collection, Morgan Library & Museum, New York, purchased on the Charina Endowment Fund.

6/SAT

3:30 *Winged Migration*
MATINEES FOR ALL AGES P. 38

5:30 *Blackboards* MAKHMALBAF P. 23

7:30 *The Touch* BERGMAN P. 17

7/SUN

2:00 Guided Tour OLD MASTERS P. 6

3:00 Artist's Talk: Tsherin Sherpa
BOUNDLESS P. 7

4:00 *New Women*
Introduction by Paul Fonoroff
CHINESE CLASSICS P. 21

6:30 *Rocco and His Brothers*
VISCONTI P. 27

8/MON

6:30 Kelani Nichole ARTS + DESIGN P. 6

10/WED

12:15 Guided Tour OLD MASTERS P. 6

3:10 *Winter Light*
Lecture by Linda H. Rugg
IN FOCUS P. 18

5:30 Gallery Talk: Olivia Young
QUARLES/MATRIX P. 7

7:00 Recycled Film in Latin America
Introduction by Jesse Lerner
ALTERNATIVE VISIONS P. 31

11/THU

12:00 Fernanda Fisher
ARTS + DESIGN P. 6

7:00 *The Spring River Flows East*
Introduction by Andrew F. Jones
CHINESE CLASSICS P. 21

12/FRI

5:00 *Rouge Tears*
CHINESE CLASSICS P. 21

7:30 *From the Life of the Marionettes*
BERGMAN P. 17

13/SAT

11:30, 1:00 Supergraphics
GALLERY + STUDIO P. 8

1:30 Sign Language–Interpreted Tour
OLD MASTERS P. 6

3:00 *Sideways Stories from Wayside School* ROUNDTABLE READING P. 8

5:00 *Buddha Collapsed out of Shame*
Film to Table dinner follows
MAKHMALBAF P. 23

7:00 Kaori Suzuki & John Krausbauer with Tetuzi Akiyama PERFORMANCE P. 5

7:00 *The Leopard* VISCONTI P. 27

14/SUN

2:00 Guided Tour OLD MASTERS P. 6

2:00 *RBG* P. 39

4:00 *The Young Girls of Rochefort*
FREE OUTDOOR SCREENING P. 9

4:30 *Crossroads*
CHINESE CLASSICS P. 21

7:00 *The Serpent's Egg* BERGMAN P. 17

15/MON

6:30 Kerry Tribe ARTS + DESIGN P. 6

17/WED

12:00 Curator's Talk: Apsara DiQuinzio QUAYTMAN P. 7

3:10 *The Silence*
Lecture by Linda H. Rugg
IN FOCUS P. 19

7:00 First-Person Cinema: Program 1
Ute Aurand in person P. 33

Harvey Quaytman opens P. 11

18/THU

12:00 Royland Lobato
ARTS + DESIGN P. 6

7:00 First-Person Cinema: Program 2
Ute Aurand in person P. 33

19/FRI

4:00 *Zama* P. 39

6:00 Ashara Ekundayo BLACK LIFE P. 5

7:00 *How Tasty Was My Little Frenchman*
Introduction by Natalia Brizuela
1968 & GLOBAL CINEMA P. 24

9:00 *The Blood of a Poet* CINESPIN P. 35

20/SAT

1:30 Symposium: Against the Static QUAYTMAN P. 7

5:30 *Two-Legged Horse*
MAKHMALBAF P. 23

7:45 *Death in Venice* VISCONTI P. 27

21/SUN

2:00 Guided Tour OLD MASTERS P. 6

4:00 First-Person Cinema: Program 3
Ute Aurand in person P. 33

7:00 *The Leopard* VISCONTI P. 27

22/MON

6:30 Shimon Attie ARTS + DESIGN P. 6

24/WED

12:15 Guided Tour OLD MASTERS P. 6

3:10 *Persona*
Lecture by Linda H. Rugg
IN FOCUS P. 19

7:00 Full: Jennifer Locke P. 5

7:00 *The Washing Society*
Lizzie Olesker & Lynne Sachs in person ALTERNATIVE VISIONS P. 31

25/THU

12:00 Allan deSouza ARTS + DESIGN P. 6

7:00 *Provincial Actors*
Agnieszka Holland & Karolina Pasternak in conversation
HOLLAND P. 36

26/FRI

4:00 *Burning Bush*, Part 1
HOLLAND P. 36

7:00 *A Woman Alone*
Agnieszka Holland & Karolina Pasternak in conversation
HOLLAND P. 36

27/SAT

11:00 16mm Cameraless Animation WORKSHOP P. 8

1:30 Conversation: Vince Aletti & Joel Smith HUJAR P. 7

4:00 *Burning Bush*, Part 1
HOLLAND P. 36

6:15 *Burning Bush*, Part 2
HOLLAND P. 36

7:45 *Burning Bush*, Part 3
Agnieszka Holland & Karolina Pasternak in conversation HOLLAND P. 36

28/SUN

2:00 Guided Tour OLD MASTERS P. 6

2:00 *In Darkness*
Agnieszka Holland & Karolina Pasternak in conversation
HOLLAND P. 36

3:00 *The Blessed Ones*
BERGMAN SALON SCREENING P. 20

7:00 *Sandra* VISCONTI P. 27

29/MON

6:30 Kim Stanley Robinson
ARTS + DESIGN P. 6

30/TUE

6:00 Cantastoria: Activist Street Theater OFF-SITE WORKSHOP P. 8

31/WED

12:15 Guided Tour OLD MASTERS P. 6

3:10 *Hour of the Wolf*
Lecture by Linda H. Rugg
IN FOCUS P. 19

7:00 *Empty Metal*
Adam Khalil, Bayley Sweitzer, Diana Ruíz in conversation
ALTERNATIVE VISIONS P. 32

Art Lab

Drop in and make art!

THU 4–7
FRI 4–9
SAT 11–9
2:30–9 2nd Sat. of the month
SUN 11–7

7 / 8 / 9

NOV

1/THU

12:00 Ahmad Sikainga ARTS + DESIGN P. 6
1:15 Guided Tour OLD MASTERS P. 6
4–7 Five Tables of Buildings P. 5
7:00 *Senso* VISCONTI P. 27
Free First Thursday: Galleries Free All Day

2/FRI

4:00 Out of the Vault: Radical Shorts Introduction by The Black Aesthetic 1968 & GLOBAL CINEMA P. 24
6:00 Norma Liliana Valdez & nick johnson READING P. 6
7:00 *L'Atalante* VIGO P. 37
7:30 *The Blessed Ones* BERGMAN SALON SCREENING P. 20

3/SAT

5:30 *WR: Mysteries of the Organism* Film to Table dinner follows 1968 & GLOBAL CINEMA P. 24
7:30 *The Stranger* VISCONTI P. 27

4/SUN

11–3 Fall Free Family Day
1:00 Unique Derique FAMILY DAY PERFORMANCE P. 9
3:00 Animated Shorts by John Canemaker FAMILY DAY SCREENING P. 9
4:00 *After the Rehearsal* Discussion with Katinka Faragó BERGMAN P. 17
7:00 *Winter Shooting: L'Atalante, Rushes and Outtakes* VIGO P. 37

5/MON

6:30 Todd Gitlin ARTS + DESIGN P. 6

7/WED

12:00 Curator's Talk: Vanja Malloy DIMENSIONISM P. 7
3:10 *Shame* Katinka Faragó & Linda H. Rugg in conversation IN FOCUS P. 19
7:00 Films by Kurt Kren and Tomonari Nishikawa Nishikawa, Patrick Harrison, Megan Hoetger in conversation ALTERNATIVE VISIONS P. 32

Dimensionism opens P. 10

8/THU

12:00 Ray Telles ARTS + DESIGN P. 6
6:00 Lecture: Vanja Malloy DIMENSIONISM P. 7
7:30 *The Treasure* Corneliu Porumboiu in person PORUMBOIU P. 28

9/FRI

4:00 *Zama* P. 39
7:00 *Police, Adjective* Corneliu Porumboiu & Mona Nicoară in conversation PORUMBOIU P. 28

10/SAT

11:30, 1:00 Pour, Sprinkle, Scrape GALLERY + STUDIO P. 8
2:00 *2001: A Space Odyssey* P. 39
3:00 *Maximilian & the Mystery of the Guardian Angel* ROUNDTABLE READING P. 8
5:30 *12:08 East of Bucharest* Corneliu Porumboiu & Mona Nicoară in conversation PORUMBOIU P. 29
8:00 *Senso* VISCONTI P. 28

11/SUN

2:00 Guided Tour OLD MASTERS P. 6
3:30 *Infinite Football* Corneliu Porumboiu in person PORUMBOIU P. 29
7:00 *The Cow* 1968 & GLOBAL CINEMA P. 25

14/WED

12:15 Guided Tour OLD MASTERS P. 6
3:10 *Cries and Whispers* Lecture by Linda H. Rugg IN FOCUS P. 19
6:00 Gallery Talk: Abigail Polin & Victoria Xu DIMENSIONISM P. 7
7:00 *As Above, So Below* Larry Clark, Ra Malika Imhotep, Jamal Batts in conversation ALTERNATIVE VISIONS P. 32

15/THU

12:00 Carla Lucero ARTS + DESIGN P. 6
7:00 *Ciné-tracts* Introduction by Julia Nelsen 1968 & GLOBAL CINEMA P. 25

16/FRI

3:30 *2001: A Space Odyssey* P. 39
6:00 Lukaza Branfman-Verissimo BLACK LIFE P. 5
7:00 *When Evening Falls on Bucharest or Metabolism* PORUMBOIU P. 29
7:30 *In the Presence of a Clown* BERGMAN SALON SCREENING P. 20

17/SAT

3:30 *Zero for Conduct* VIGO P. 37
5:30 *Soleil Ô* Introduction by Christina Gerhardt 1968 & GLOBAL CINEMA P. 25
8:00 *The Third Murder* P. 39

18/SUN

2:00 Guided Tour OLD MASTERS P. 6
2:00 Mask Making WORKSHOP P. 8
2:00 *Ludwig* VISCONTI P. 28
2:45 *In the Presence of a Clown* BERGMAN SALON SCREENING P. 20
7:00 *Blind Chance* P. 39

19/MON

6:30 Marisa Morán Jahn ARTS + DESIGN P. 6

21/WED

12:15 Guided Tour OLD MASTERS P. 6

22/THU

BAMPFA Closed

23/FRI

5:00 *L'Atalante* VIGO P. 37
7:00 *The Third Murder* P. 39

24/SAT

1:30 *Howl's Moving Castle* MATINEES FOR ALL AGES P. 38
4:00 *Blind Chance* P. 39
6:30 *2001: A Space Odyssey* P. 39

25/SUN

3:00 *The Image Makers* BERGMAN SALON SCREENING P. 20
3:30 *2001: A Space Odyssey* P. 39
7:00 *Conversation Piece* VISCONTI P. 28

26/MON

6:30 Stephanie Syjuco, Lynn Hershman Leeson, Tina Kukielski ARTS + DESIGN P. 6

28/WED

12:15 Guided Tour OLD MASTERS P. 6
3:10 *Fanny and Alexander* IN FOCUS P. 19
7:00 The Unimagined Lives of Our Neighbors Jeffrey Skoller in person ALTERNATIVE VISIONS P. 32

29/THU

7:00 *The Battle Front for the Liberation of Japan* 1968 & GLOBAL CINEMA P. 25

30/FRI

7:00 *The Innocent* VISCONTI P. 28
7:30 *The Image Makers* BERGMAN SALON SCREENING P. 20

7 *Time of Love*, 9.9.18
8 *Rouge Tears*, 10.12.18
9 *31/75: Asyl*, 11.7.18

Film to Table at BABETTE

Take "dinner and a movie" to a whole new level with our Film to Table dinners at Babette, the cafe at BAMPFA. Following selected screenings, join an intimate group of fellow filmgoers for a four-course meal inspired by the film and served in a convivial, dinner-party atmosphere. Purchase dinner tickets in advance at babettecafe.com (film tickets must be purchased separately). This season's Film to Table dinners are on September 22, October 13, and November 3. See calendar for films.

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

PERFORMANCES

Wavy Gravy

SUNDAY / 9.2.18 / 2:00

Coinciding with **Way Bay 2**'s exploration of the Bay Area's unique creative energies, we celebrate Berkeley-based hippie icon Wavy Gravy. Called "a saint in a clown suit" by Bob Weir of the Grateful Dead, Wavy, now in his eighties, continues to bring joy and inspiration. Combining performance and oral history, Wavy will share his unique experience of living a life of creative activism in the Bay Area, always with fun as a ruling factor.

Kaori Suzuki & John Krausbauer with Tetuzi Akiyama

SATURDAY / 10.13.18 / 7:00

John Krausbauer and Kaori Suzuki of Oakland will present an improvisational composition with voices, amplified strings, electronics, and bell percussion. Their work originates from their shared interest in ancient and spiritual musics as much as in the Western avant-garde, utilizing sustained tones, long durations, and playing endurance to create experiential environments. Tetuzi Akiyama, on tour from Tokyo, will begin the evening with a performance.

FULL

Programmed by Marit Brook-Kothlow and Amy Rathbone

Explore the galleries and discover exciting performances in our dramatic space on the night of the full moon. We are pleased to welcome the team of dancer/choreographer Marit Brook-Kothlow and visual artist Amy Rathbone, who programmed this season.

Full: Fauxnique

MONDAY / 9.24.18 / 7:00

Fauxnique (Monique Jenkinson) performs *Drag Movement Study #3,* an indulgent investigation of glamour as process. Dislodging the practice of drag from its traditional reliance on illusion and concealment, Fauxnique exploits the space of the museum to revel in the reveal, shining full light upon the underpinnings and inviting viewers into the foundation of drag performance.

Full: Jennifer Locke

WEDNESDAY / 10.24.18 / 7:00

Los Angeles–based artist Jennifer Locke draws from her experiences as a dominatrix, wrestler, and artists' model, composing physically intense, sculptural actions. She explores spectatorship and the construction of meaning, often incorporating material barriers, video feeds, wireless microphones, and mini-cameras. She'll be stirring up something compelling in our space.

Please note: Seating for Full is limited. There will be no Full event this November, as the full moon falls on Thanksgiving. Full is made possible by the generous support of the BAMPFA Trustees.

BLACK LIFE

Programmed by Chika Okoye and David Brazil

Cat Brooks

SATURDAY / 9.29.18 / 6:00

Cat Brooks performs *Tasha,* a one-woman show loosely based on the 2015 murder of Natasha McKenna, a thirty-eight-year-old woman living with schizophrenia, while she was in custody in Virginia's Fairfax County Jail. This compelling examination of the intersection of race, gender, mental health, and policing is directed by Ayodele Nzinga and is a Salon Series finalist.

Ashara Ekundayo

FRIDAY / 10.19.18 / 6:00

Curator, cultural strategist, and organizer Ashara Ekundayo presents *Riot Babies*, a multisensory soundtrack through a political lens of "Loving Blackness." Ekundayo explores civil uprising, cultural belonging, and spiritual practice by juxtaposing recorded stories, music, and images from her hometown of Detroit and her chosen home in Oakland, plus some spaces in between.

Lukaza Branfman-Verissimo

FRIDAY / 11.16.18 / 6:00

Artist Lukaza Branfman-Verissimo presents *The Storyteller of the Future Says Welcome!*, a performance and talk to help guide us into brightness. Branfman says, "although it's extremely hard to even imagine it right now . . . the future will be bright. Let's enact what support looks like, what chosen family looks like, what safety looks like, what melanin skin looks like in a sea of whiteness. Everyone is welcome, be gentle with each other, it will be a safe space."

1 Wavy Gravy, 9.2.18
2 Kaori Suzuki and John Krausbauer, 10.13.18
3 Fauxnique, 9.24.18 Photo: Arturo Consenza
4 Jennifer Locke, 10.24.18
5 Cat Brooks, 9.29.18
6 Ashara Ekundayo, 10.19.18
7 Lukaza Branfman-Verissimo, 11.16.18
8 Max Pechstein: *Variety Show Dancer* (*Variété-Tänzerin*), 1925; BAMPFA. 10.4.18

Unless otherwise noted, all events are included with admission.

8

FIVE TABLES

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

. . . of the American West

THURSDAY / 9.6.18 / 4:00–7:00

. . . of Dance and Drama

THURSDAY / 10.4.18 / 4:00–7:00

. . . of Buildings

THURSDAY / 11.1.18 / 4:00–7:00

9 / 10 / 11 / 12 / 13 / 14 / 15 / 16

READINGS

East Bay Poets

FRIDAY / 9.21.18 / 6:00

Programmed by Maw Shein Win

Readings from local poets Barbara Jane Reyes, the Manila-born winner of a James Laughlin award and author of *Invocation to Daughters*; Ingrid Rojas Contreras, originally from Bogotá, book columnist for KQED and author of *Fruit of the Drunken Tree*; Maw Shein Win, first poet laureate of El Cerrito, former artist in residence at the Headlands Center for the Arts, and author of *Invisible Gifts, Poems*; and Vanessa Hua, a *San Francisco Chronicle* columnist, California Book Award nominee, and author of the novel *A River of Stars*.

Cyrus Armajani and Ari Banias

FRIDAY / 10.5.18 / 6:00

Programmed by MK Chavez

Oakland-based Cyrus Armajani is a Pushcart Prize nominee and a Jefferson Award recipient for his literary work with incarcerated youth. His first book, *Benefits of Doubt*, appeared in 2016. Ari Banias's book *Anybody* was nominated for the PEN Center USA literary award. The Berkeley-based poet has been awarded fellowships from the New York Foundation for the Arts and Stanford's Wallace Stegner program.

Norma Liliana Valdez and nick johnson

FRIDAY / 11.2.18 / 6:00

Programmed by MK Chavez

Norma Liliana Valdez, member of the Macondo Writers Workshop and fellow of CantoMundo, is an alumna of the writing program at UC Berkeley Extension. Her chapbook *Preparing the Body* is forthcoming. Poet, storyteller, and Instagrammer nick johnson was a finalist for the 2017 Firecracker Award for his first book, *music for mussolini*.

9 Barbara Jane Reyes, 9.21.18
Photo: Peter Dressel

10 Vanessa Hua, 9.21.18

11 Ingrid Rojas Contreras, 9.21.18
Photo: Jeremiah Barber

12 Maw Shein Win, 9.21.18

13 Ari Banias, 10.5.18

14 Cyrus Armajani, 10.5.18

15 nick johnson, 11.2.18

16 Norma Liliana Valdez, 11.2.18

ARTS + DESIGN MONDAYS @ BAMPFA

FACT AND FICTION

Admission free

What do we make now of the classic opposition between fact and fiction? For centuries, artists and critics have placed pressure on both of these terms, questioning how we distinguish truth from lies, the real from the artificial. Addressing a range of political contexts and utilizing an array of creative forms, speakers in this series offer new approaches to these age-old questions. Asking for both solutions and speculations, accuracy and imagination, we consider the role of critical creativity in education and in politics, for our region and for the world. Doors open at 6 p.m. For details, visit artsdesign.berkeley.edu/mondays.

Roxane Gay* 9.10.18 / 6:30
Amos Gitai 9.17.18 / 6:30
Shannon Jackson, Dan Kammen, and Orville Schell 9.24.18 / 6:30
Charles Gaines 10.1.18 / 6:30
Kelani Nichole 10.8.18 / 6:30
Kerry Tribe 10.15.18 / 6:30
Shimon Attie 10.22.18 / 6:30
Kim Stanley Robinson 10.29.18 / 6:30
Todd Gitlin 11.5.18 / 6:30
Marisa Morán Jahn 11.19.18 / 6:30
Stephanie Syjuco, Lynn Hershman Leeson, and Tina Kukielski 11.26.18 / 6:30

**Seat reservations required; available on September 1 at artsdesign.berkeley.edu/mondays.*

ARTS + DESIGN THURSDAYS @ BAMPFA

CREATIVITY, MIGRATION, TRANSFORMATION

Admission free

This series explores connections among creative works, the experiences of migration, and the possibilities of personal and social transformation. Curated by UC Berkeley Professor Emeritus Alex Saragoza, the series engages with pertinent questions such as: How do we understand the movement of people and change metaphorically and literally? What are the forces that motivate migration, and what transformations result from the movement of people from one place to another? How do artists represent and enact the vocabulary of migration? The approach of the series is relational and comparative, taking into account the diverse experiences of migrants and immigrants—Latinos and others, past and present. For details, visit artsdesign.berkeley.edu/thursdays.

Alex Saragoza 8.30.18 / 12:00
Nichole Sobecki 9.6.18 / 12:00
Rosselyn Ramirez 9.13.18 / 12:00
Ronald Rael 9.20.18 / 12:00
Rafael Alarcon 9.27.18 / 12:00
Marcela Davison Aviles 10.4.18 / 12:00
Fernanda Fisher 10.11.18 / 12:00
Royland Lobato 10.18.18 / 12:00
Allan deSouza 10.25.18 / 12:00
Ahmad Sikainga 11.1.18 / 12:00
Ray Telles 11.8.18 / 12:00
Carla Lucero 11.15.18 / 12:00

Arts + Design Mondays @ BAMPFA is organized and sponsored by UC Berkeley's Arts + Design Initiative. The series is cocurated by the Art, Technology, and Culture Colloquium at the Berkeley Center for New Media; College of Environmental Design; Department of Art Practice; Graduate School of Journalism; and Townsend Center for the Humanities, in collaboration with the Headlands Center for the Arts; Fort Mason Center / COAL + ICE; Art21; and the National Academies of Sciences, Engineering, and Medicine. The 2018–19 series of **Arts + Design Mondays** is made possible thanks to a generous donation from Jacqueline Jackson and other supporters of Berkeley Arts + Design. In-kind support is provided by BAMPFA.

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GUIDED TOURS

Explore the works on view in **Old Masters in a New Light** (p. 12) with tours led by UC Berkeley graduate students on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2–4) for schedule. A guided tour with American Sign Language interpretation by Patricia Lessard will be offered on Saturday, October 13, at 1:30 p.m.

17 / 18 / 19 / 20 / 21 / 22 /
23 / 24 / 25 / 26 / 27 / 28 / 29

17 Christina Quarles, 9.20.18

18 Alan Templeton, 10.3.18
Photo: Diana Killen

19 Catherine Lusheck, 9.29.18

20 Vince Aletti, 10.27.18
Photo: Andrea Modica

21 Grace Harpster, 10.3.18

22 Tsherin Sherpa, 10.7.18
Photo: T. Doji

23 Olivia Young, 10.10.18
Photo: Lanisha Renee Blount

24 David Carrier, 10.20.18
Image: Luca del Baldo

25 Jennifer Gross, 10.20.18
Photo: Jennifer Florence

26 Nancy G. Lin, 9.6.18

27 Joel Smith, 10.27.18

28 Vanja Malloy, 11.7.18, 11.8.18
Photo: Mike Ricca

29 Abigail Polin, 11.14.18

GALLERY TALKS, LECTURES & DISCUSSIONS

Gallery Talk: Nancy G. Lin on Master Traces, Transcultural Visions

THURSDAY / 9.6.18 / 12:00

Nancy G. Lin, a visiting scholar at the UC Berkeley Center for Buddhist Studies, examines two works featured in **Master Traces, Transcultural Visions**—a portrait of the Fifth Karmapa Deshin Shekpa, and paintings from a set depicting the Dalai Lama's reincarnation lineage—to highlight the importance of lineage and courtly culture in Tibetan Buddhism.

Artist's Talk: Christina Quarles in Conversation with Apsara DiQuinzio

THURSDAY / 9.20.18 / 6:00

MATRIX artist Christina Quarles (p. 13) discusses her work with Apsara DiQuinzio, BAMPFA curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, illuminating the important role of ambiguity in Quarles's representation of race and sexual identity.

Lecture: Catherine Lusheck: Why Style Matters—Connoisseurship and the Old Masters

SATURDAY / 9.29.18 / 1:30

Catherine Lusheck, associate professor of art history/arts management at the University of San Francisco, delves into the intriguing issues of artistic style and connoisseurship—traditional art historical interests long since eclipsed by newer methodologies. Drawing examples from **Old Masters in a New Light: Rediscovering the European Collection** (p. 12), Lusheck shows why attribution and an appreciation of the "hand of the artist" truly mattered in the European Renaissance.

Gallery Talk: Alan Templeton and Grace Harpster on Old Masters in a New Light

WEDNESDAY / 10.3.18 / 12:00

Join scholar and collector Alan Templeton and Columbia University Mellon Fellow Grace Harpster for an informative perspective on selected works in **Old Masters in a New Light** (p. 12), including Juan de Borgoña's *Ecce Homo* and a magnificent late fifteenth-century tapestry of the same subject.

Artist's Talk: Tsherin Sherpa

SUNDAY / 10.7.18 / 3:00

Tibetan artist Tsherin Sherpa, whose works are featured in **Boundless: Contemporary Tibetan Artists at Home and Abroad** (p. 14), will explore themes of displacement and identity as he recounts his artistic journey. Trained as a traditional Tibetan thangka painter, Sherpa is now an artist whose work brings together both sacred and profane or, in his words, "the icon and the ordinary."

Gallery Talk: Olivia Young on Christina Quarles

WEDNESDAY / 10.10.18 / 5:30

Join Olivia Young, PhD candidate in UC Berkeley's Department of African Diaspora Studies, for insights into the work of Christina Quarles (p. 13), including the dynamics of excess, visibility, and form as instruments of black queer longing.

Curator's Talk: Apsara DiQuinzio on Harvey Quaytman

WEDNESDAY / 10.17.18 / 12:00

Apsara DiQuinzio, BAMPFA curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, offers an overview of **Harvey Quaytman: Against the Static** (p. 11), tracing the trajectory of Quaytman's career with close attention to his interest in color, materiality, and shape.

Symposium: Against the Static: New Perspectives on the Art of Harvey Quaytman

SATURDAY / 10.20.18 / 1:30

Complementing BAMPFA's major Harvey Quaytman retrospective (p. 11), this symposium brings together critical perspectives on the artist from scholars and artists, positioning Quaytman's innovations within the history of abstraction in the United States and abroad. The presenters are exhibition curator Apsara DiQuinzio; artist R. H. Quaytman, Harvey Quaytman's daughter; art historian Suzanne Hudson; and philosopher David Carrier. Jennifer Gross, a curator who knew Quaytman, moderates.

Conversation: Vince Aletti and Joel Smith on Peter Hujar

SATURDAY / 10.27.18 / 1:30

Noted New York–based photography critic Vince Aletti, who was Peter Hujar's East Village neighbor and friend, and Joel Smith, curator of photography at the Morgan Library and Museum and organizer of **Peter Hujar: Speed of Life**, converse about Hujar's compelling work. Sandra Phillips, adjunct senior curator of photography at BAMPFA and senior curator of photography emeritus at SFMOMA, moderates.

Curator's Talk: Vanja Malloy on Dimensionism

WEDNESDAY / 11.7.18 / 12:00

Join Vanja Malloy, curator of American art at the Mead Art Museum at Amherst College and organizer of **Dimensionism: Modern Art in the Age of Einstein** (p. 10), for an exhibition walk-through that grapples with how early twentieth-century scientific advances informed the vision of innovative midcentury artists.

Lecture: Vanja Malloy: The Intersection of Art and Science in the Age of Einstein

THURSDAY / 11.8.18 / 6:00

Vanja Malloy, curator of **Dimensionism** (p. 10), explores how this groundbreaking exhibition examines the intersection of art and science in the modern era. By focusing on the interdisciplinary exchange of art and science, she introduces exciting new narratives to the international modern art scene.

Gallery Talk: Abigail Polin and Victoria Xu: Relativity and Quantum Mechanics Made Simple

WEDNESDAY / 11.14.18 / 6:00

Two UC Berkeley graduate student physicists present a lively and accessible explanation of two basics of modern physics: the theory of relativity and quantum mechanics—developments that inform some of the key artwork on view in **Dimensionism** (p. 10).

30 / 31

30 Bread and Puppet Theater, 10.30.18

31 Mask-Making Workshop, 11.18.18

32 Cecilia Vicuña: Selection of *Precarios*, 1966–2017. 9.8.18

32

WORKSHOPS

This Is Not a Gun: Ceramic Workshop with Cara Levine

SATURDAY / 9.22.18 / 12:00

Programmed by Lukaza Branfman-Verissimo

A sandwich is not a gun. A hairbrush is not a gun. A wallet is not a gun. In this workshop, artist Cara Levine encourages participants to give presence to objects that have been mistaken for guns by police officers in civilian shootings, calling out their not-gun-ness by sculpting their shapes in clay. The gathering, cohosted by Ekaette Ekong, offers a nonjudgmental space to site the issues of this historically dense and complicated crisis within our own bodies and stories.

16mm Cameraless and Direct Animation Filmmaking with Low Light/Black Hole

SATURDAY / 10.27.18 / 11:00

In this workshop led by members of Oakland's Low Light/Black Hole darkroom collective, use constructive and destructive processes such as painting, collage, bleaching, and scratching to create a work of art directly on the surface of a 16mm film strip. Repurpose found film materials or make your own new creations. Visitors' film strips will be projected at the end of the session. Workshop limited to twenty participants. RSVP at bampfa.org/cameralessanimation.

Creating and Performing Cantastoria: Activist Street Theater with Bread and Puppet Theater

TUESDAY / 10.30.18 / 6:00

Free admission! Off-site location: 2727 California Street, Berkeley

Cantastoria is a form of street theater involving the performance of pictures through the use of song, movement, text, and puppetry. In this three-hour off-site workshop copresented by the 2727 California Street art center, members of the legendary activist troupe Bread and Puppet Theater will teach three cantastorias, then facilitate small groups in the creation of new cantastoria shows based on local issues.

The Visual Culture of Mask Making with Emilia Shaffer-Del Valle

SUNDAY / 11.18.18 / 2:00

Programmed by Lukaza Branfman-Verissimo

Make your own masks inspired by a variety of visual cultures, with a special focus on Mexico's Día de los Muertos, which takes place in November. Led by Los Angeles–based curator, artist, and educator Emilia Shaffer-Del Valle, workshop participants will cut, collage, and glue to transform simple materials into unique and creative pieces.

FOR FAMILIES

SECOND SATURDAYS

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

Gallery + Studio

For ages 6–12 with accompanying adult(s)

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

From Dream to Play: The Art of Cecilia Vicuña

SATURDAY / 9.8.18 / 11:30 OR 1:00

Take an inspiring and interactive walk through Cecilia Vicuña's found-object *Precarios* sculptures and her poetry, then work with wood, paint, words, and one another in a family- and community-focused creative exchange led by artist Gonzalo Hidalgo.

Supergraphics: Experiments in Design

SATURDAY / 10.13.18 / 11:30 OR 1:00

Inspired by Barbara Stauffacher Solomon's **Art Wall** installation, use masking tape, rollers, paint, and stencils to create a Supergraphics-style design made from stripes, lettering, and other graphic elements. Then, see your 2-D surface design become part of a 3-D composition when it's combined with the designs of other workshop participants. Led by artist Raphael Noz.

Pour, Sprinkle, Scrape: Color Experiments Inspired by Harvey Quaytman

SATURDAY / 11.10.18 / 11:30 OR 1:00

After a gallery tour featuring Harvey Quaytman's shaped canvases and experiments with pigments (p. 11), try your hand at applying color to paper shapes that you have invented or traced. Choose your favorite results from your own experiments to create an abstract composition. Workshop led by Beth Krebs.

Roundtable Reading

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

In these participatory readings, young readers are invited to read aloud the opening chapters of a good book, and then take a copy to continue reading at home. No advance sign-up needed; just show up at 3 p.m., ready to read!

Rain Reign by Ann M. Martin

SATURDAY / 9.8.18 / 3:00

Reading led by Jackie Overlid, librarian, Cragmont Elementary School, Berkeley

Rose Howard is obsessed with homonyms. She's thrilled that her own name has one (rows) and she purposely gave her dog Rain a name with two homonyms (reign, rein). But not everyone understands Rose's obsessions or the other things that make her different. When a storm hits their rural town, Rain goes missing. Now Rose has to find her dog, even if means leaving her routines and safe places.

Sideways Stories from Wayside School by Louis Sachar

SATURDAY / 10.13.18 / 3:00

Reading led by Eric Silverberg, librarian, Berkeley Unified School District

Due to an architectural mistake, Wayside School was built with one classroom on top of another, thirty stories high! Maybe that's why all kinds of strange and funny things happen there. You'll meet the weirdest, meanest teacher of all time, a kid who can only read when he's upside-down, and everyone else in this crazy, mixed-up school. But you'll never guess the truth about the new kid, or what's in store for Wayside School on Halloween!

Maximilian & the Mystery of the Guardian Angel: A Bilingual Lucha Libre Thriller by Xavier Garza

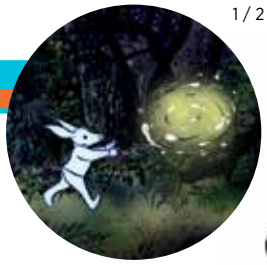
SATURDAY / 11.10.18 / 3:00

Reading led by Vreni Michelini Castillo, artist and educator

Soon-to-be sixth grader Maximilian is a huge Lucha Libre fan. He knows the names and stories of all the luchadores and collects their colorful masks. But the one he most idolizes is the Ángel de la Guarda (Guardian Angel), the greatest and most fearless of all! One night, Max discovers the true identity of the Guardian Angel, someone closer to him than he ever would have imagined. This is a bilingual reading event; we'll read for a while in English and then switch to Spanish as we continue the story.

1 *Bottom's Dream*, 11.4.18
2 Unique Derique, 11.4.18

1 / 2



Fall Free Family Day

A Day of Art, Performance & Film

SUNDAY / 11.4.18 / 11:00–3:00

Free Admission!

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

1:00–2:00 **Interactive Performance: Unique Derique**

3:00 **Family Matinee: Animated Shorts by John Canemaker**

MAKE art inspired by BAMPFA exhibitions.

EXPLORE the galleries with family-oriented tours.

ENJOY a dynamic performance by Unique Derique, known for his singular blend of physical comedy and body percussion, then try some juggling and hambone yourself!

GET a library card or check out a book from the Berkeley Public Library's Library on Wheels.

TAKE a break for kid-friendly snacks at Babette!

STAY for a free screening of delightful animated films by John Canemaker: *Bridgehampton, Bottom's Dream, The Wizard's Son*, and an excerpt from *The Creative Spirit*. Free tickets for the film screening will be available at the will-call table beginning at 2 p.m.

SUNDAY SUMMER CINEMA

DANCING IN THE STREETS

FREE ON THE OUTDOOR SCREEN!

BAMPFA's huge outdoor LED screen at Addison and Oxford Streets is the site for a series of family-friendly films that will make you feel like dancing in the streets. We're making the most of the long East Bay summer by continuing the screenings through October. Bring a lawn chair or blanket and enjoy the show!

SUNDAY / 9.9.18

WEST SIDE STORY

4:00

ROBERT WISE, JEROME ROBBINS (US, 1961)
DIGITAL RESTORATION

The gang's all here: the Jets and their neighborhood nemeses the Sharks in the back alleys of late-fifties NYC. They're finger-snappin' tough and rowdy—JDs down to their white Ts and leather. And, sure, the beatings are backed by beats composed by Leonard Bernstein, and when they rumble, the stompin' is to the so-cool choreography of Jerome Robbins. But the West Side is the domain of youth struggling with a "social disease" that's part poverty, part parents, and part passion. *West Side Story* is the dizzying rush of youth that knows no bounds. STEVE SEID

Written by Ernest Lehman, based on the musical by Leonard Bernstein, book by Arthur Laurents, lyrics by Stephen Sondheim. Photographed by Daniel L. Fapp. With Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris. (155 mins, Color, 'Scope, Digital, From Park Circus)

SUNDAY / 10.14.18

THE YOUNG GIRLS OF ROCHEFORT

4:00

JACQUES DEMY (FRANCE, 1967) DIGITAL RESTORATION

(*Les demoiselles de Rochefort*). See it large—this dance musical is as antithetical to the small screen as *West Side Story,* whose choreography it emulates and whose star George Chakiris improbably appears here, along with Gene Kelly, Mr. American in Paris himself. In the sleepy town of Rochefort, Catherine Deneuve and her talented sister Françoise Dorléac play musical twins who while away the hours in their Barbie-doll outfits until they can hitch a ride to love and fame. Billed as a paean to American musicals, the film is vintage French: sugary surface, just a hint of the grotesque, and legs. JUDY BLOCH

Written by Demy. Photographed by Ghislain Cloquet. Music by Michel Legrand. With Catherine Deneuve, George Chakiris, Françoise Dorléac, Michel Piccoli, Gene Kelly. (124 mins, In French with English subtitles, Color, 'Scope, Digital, From Janus Films)

West Side Story, 9.9.18

The Young Girls of Rochefort, 10.14.18

DIMENSIONISM

MODERN ART IN THE AGE OF EINSTEIN

NOVEMBER 7, 2018–MARCH 3, 2019

NEW EXHIBITION

In the early twentieth century, inspired by modern science such as Albert Einstein's theory of relativity, an emerging avant-garde movement sought to expand the "dimensionality" of modern art, engaging with theoretical concepts of time and space to advance bold new forms of creative expression. **Dimensionism: Modern Art in the Age of Einstein** illuminates the remarkable connections between the scientific and artistic revolutions that shaped some of the most significant works of the time, from Alexander Calder's kinetic sculptures to Marcel Duchamp's early experiments with Conceptual art. Others were inspired by emerging research into interstellar and microscopic spaces, while expanding knowledge of quantum mechanics transformed many artists' views of the world, leading to new approaches to understanding the nature of everyday reality.

The exhibition title derives from the *Dimensionist Manifesto*—a 1936 proclamation calling for an artistic response to the era's scientific discoveries, which was signed by many of the artists in the exhibition and reflected the artistic interests of many others on both sides of the Atlantic. **Dimensionism** brings together rarely seen works by artists such as Joseph Cornell, Barbara Hepworth, Wassily Kandinsky, Helen Lundberg, Man Ray, André Masson, Roberto Matta, Joan Miró, László Moholy-Nagy, Henry Moore, Isamu Noguchi, Pablo Picasso, Kay Sage, Yves Tanguy, and Dorothea Tanning, along with poetry and other ephemera associated with the Dimensionist movement. This unprecedented exhibition invites visitors to reconsider work by some of the most important artists of the twentieth century in a fresh historical framework that emphasizes their engagement with the world of science—a powerful influence on the trajectory of modern art. By illuminating this forgotten history, **Dimensionism** reveals that major swaths of avant-garde art can never fully be understood unless contextualized within the social and scientific upheavals that shaped them.

Dimensionism: Modern Art in the Age of Einstein is organized by the Mead Art Museum at Amherst College and curated by Vanja Malloy, curator of American art. The exhibition is made possible with the generous support of Henry Luce Foundation, the Terra Foundation for American Art, the Hall and Kate Peterson Fund, the David W. Mesker '53 Fund, and the Wise Fund for Fine Arts. The BAMPFA presentation is organized by Lawrence Rinder, director and chief curator, with Matthew Coleman, curatorial assistant, and made possible with major support from Frances Hellman and Warren Breslau and from Orton Development, Inc. The exhibition premieres at BAMPFA before traveling to the Mead Art Museum.

Helen Lundeberg: *Microcosm and Macrocosm*, 1937; oil on Masonite; 37 × 19½ in.; Los Angeles County Museum of Art, Los Angeles; purchased with funds provided by Mr. and Mrs. Robert B. Honeyman, Jr. © The Feitelson / Lundeberg Art Foundation. Digital Image © 2018 Museum Associates / LACMA; licensed by Art Resource, NY.

HARVEY QUAYTMAN

AGAINST THE STATIC

OCTOBER 17, 2018–JANUARY 27, 2019

NEW EXHIBITION

The paintings of Harvey Quaytman (1937–2002) are distinct for their novel explorations of shape, drawing, texture, geometric pattern, and color application. While his works display a rigorous experimentation with formalism and materiality, they are simultaneously invested with rich undertones of sensuality, complexity, and humor. This new retrospective exhibition charts the trajectory of Quaytman's work from the 1960s to the late 1990s, including more than seventy works from key points throughout his career.

Quaytman began his career in the early 1960s, making gestural abstract paintings inspired by Willem de Kooning and Arshile Gorky. His focus on the character and shape of brushstrokes eventually led him to develop a style in the late 1960s that blended minimalist abstraction with an interest in gesture—in color, movement, and tactility. In this sense, his wholly unique body of work resides at the junction of Abstract Expressionism, Minimalism, Process art, and Constructivism—a place where considerations of line, distilled geometric forms, materiality, atmosphere, and texture all coalesce. The totality of Quaytman's highly original body of work places him squarely within the tradition of modernist painting, yet it also proves him to be one of its most capable and unsung explorers.

Born in Far Rockaway, New York, to Polish Russian Jews, Quaytman came of age in the downtown art scene of New York in the 1960s—a time when painting itself was undergoing radical transformation in form, style, and concept. Committed to abstraction, Quaytman worked intuitively; one body of work led him to the next. In the 1960s and 1970s, he was propelled forward through his quest for the arc, as witnessed in his rarely seen curvilinear, shaped paintings. In the 1980s, he returned to a rectilinear format, but began to deconstruct it. Later, he committed himself to experimenting with the cruciform pattern, as a form rather than a symbol. Throughout it all he strove to keep the eye active across the canvas. "My entire enterprise," he said, "is against [the] static."

Harvey Quaytman: Against the Static is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Valerie Moon, curatorial assistant. The exhibition is made possible with lead support from the Terra Foundation for American Art, The Andy Warhol Foundation for the Visual Arts, R. H. Quaytman, Renee and David McKee, and Van Doren Waxter, New York. Additional in-kind support is provided by the Harvey Quaytman Trust.

Harvey Quaytman: *Harmonica YP*, 1972; acrylic and pigment on canvas; 105 × 108 in.; BAMPFA, gift of David and Renee McKee.

OLD MASTERS IN A NEW LIGHT

REDISCOVERING THE EUROPEAN COLLECTION

SEPTEMBER 19–DECEMBER 16

NEW EXHIBITION

Since 1872, the University of California, Berkeley has been collecting works by European artists, building a collection that includes many rare and exceptional works distinguished by artistic innovation, emotional and psychological depth, and technical virtuosity. Consisting mostly of gifts from professors, alumni, and other supporters, the collection continues to evolve, representing artistic influences and connections among many European countries, from the fourteenth century to the dawn of the modern era.

Recently, BAMPFA has worked with scholars and experts from around the world to determine more accurate attributions for a number of these works, a process that has resulted, in one instance, in the discovery that a work by a previously unidentified artist is actually a significant painting by the fourteenth-century Venetian master Paolo Veneziano. We have also undertaken efforts to clean, conserve, and reframe numerous paintings representing the breadth and quality of the collection. This exhibition is the culmination of these efforts—presenting our Old Master collection in "a new light" for your appreciation.

Special thanks to Alan Templeton, whose generous and thoughtful donations have enabled us to carry out much of this work, as well as to acquire nearly a dozen important new works of art, all of which are featured in this exhibition.

Giuseppe Varotti: *Jephthah Meets His Daughter After His Victory*, c. 1756–60; oil on canvas; 47¼ × 40 in.; BAMPFA, gift of Alan Templeton.

CHRISTINA QUARLES
MATRIX 271

SEPTEMBER 19–NOVEMBER 18

NEW EXHIBITION

Christina Quarles (born 1985) tussles with culturally prescribed identities and probes those margins where meaning remains unfixed, illegible, and something that one questions. In her paintings, figures inhabit a world defined by their multiple positions and perspectives. "As a queer, cis woman who is black but is often mistaken as white," she has said, "I engage with the world from a position that is multiply situated." Largely informed by her own subjective experience in the world, her work exhibits a prevailing sense of ambiguity, particularly in relation to race, gender, and human relationships.

This exhibition includes a selection of paintings made over the past couple of years. The works present bodies in a state of flux or transformation—nothing appears clear, and everything is fluid. In the painting *Small Offerings* (2017), a woman with long brown hair rests her elbows on a table with her hands clasped beneath her chin, as a sun radiates in the distance. Beneath the table another figure, vaguely defined, reaches out in an act of flirtation, laying a bouquet of flowers at her beloved's feet. The hands and feet of the subjects in Quarles's paintings tend to be some of the most prominent and highly defined features—because these are the parts of our body we know the most objectively from our own lived experience in the world, the artist explains. The figures in *Small Offerings* seem to simultaneously inhabit interior and exterior space, making it difficult to demarcate their positions in the world of multiple perspectives Quarles has created.

Christina Quarles / MATRIX 271 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.

Christina Quarles: *Small Offerings*, 2017; acrylic on canvas; 48 × 60 in.; BAMPFA, purchase made possible through a gift of an anonymous donor. Photo: Jonathan Bloom.

REDACTED

ART FOR HUMAN RIGHTS

SEPTEMBER 19–OCTOBER 21

NEW EXHIBITION

In the United States, any citizen may request government documents through a Freedom of Information Act (FOIA) request; however, records are often delivered with black rectangles obscuring classified information. In some cases, the redacted information may include evidence that confirms US government–sanctioned acts of torture, detention, targeted violence such as drone attacks, military locations and research, departmental inquiries, or domestic spying on private citizens. Sometimes the redactions are so heavy that documents are rendered meaningless. Redactions illustrate the existence of facts that cannot be known.

Drawn from the BAMPFA collection, this exhibition features artworks that utilize redacted text, spaces, and elements as a tactic to both illustrate and obscure the precarious nature of truth. The artworks not only question the nature of power, information, and censorship but also present documents as a facet of modern-day warfare and surveillance. Two of the works respond to the US-sanctioned torture of prisoners at Abu Ghraib and Guantanamo Bay, while others examine US surveillance programs. Redactions, these artworks suggest, are darkness beyond darkness—obfuscations of truth that represent a void of knowledge. Whose lives and what kind of actions hide behind these redactions?

Redacted: Art for Human Rights is organized by Matthew Coleman, curatorial assistant.

Fernando Botero: *Abu Ghraib 64*, 2005; oil on canvas; 13⅜ × 18⅛ in.; BAMPFA, gift of the artist.

BOUNDLESS

CONTEMPORARY TIBETAN ARTISTS AT HOME AND ABROAD

OCTOBER 3, 2018–MAY 26, 2019

NEW EXHIBITION

Featuring works by internationally renowned contemporary Himalayan artists alongside rare historical pieces from BAMPFA's collection, this exhibition highlights the ways these artists explore the infinite possibilities of visual forms to reflect their transcultural, multilingual, and translocal lives. Though living and working in different geographical areas—Lhasa, Dharamsala, Kathmandu, New York, and the Bay Area—the contemporary artists included in **Boundless** adopt and adapt elements of Tibetan Buddhist art and philosophy to construct works laden with layered meanings. By adopting and manipulating historical Himalayan forms, they express their latent feelings of displacement, fracture, and trauma, and the contradictions in their daily lives. Pulling from different visual traditions—from Himalayan thangka painting to American Pop art—these artists undertake innovative risks that highlight infinite visual possibilities derived from traditional forms. Contemporary paintings, multimedia works, performances on video, and collage are placed in conversation with historical works, providing viewers with a reference point to understand the visual language from which many contemporary Himalayan artists draw inspiration.

Boundless: Contemporary Tibetan Artists at Home and Abroad is organized by Andrew W. Mellon Postdoctoral Curatorial Fellow Yi Yi Mon (Rosaline) Kyo.

Tenzing Rigdol: *Wrathful Dance*, 2014; mixed media on canvas; 36¼ × 35¾ in.; collection of Lance and Christine Dublin.

WAY BAY 2

THROUGH SEPTEMBER 2

CECILIA VICUÑA: ABOUT TO HAPPEN

THROUGH OCTOBER 14

PETER HUJAR: SPEED OF LIFE

THROUGH NOVEMBER 18

MASTER TRACES, TRANSCULTURAL VISIONS

THROUGH SEPTEMBER 16

JOANNE LEONARD: INTIMATE DOCUMENTARY

THROUGH SEPTEMBER 2

ART WALL
BARBARA STAUFFACHER SOLOMON

THROUGH MARCH 3, 2019

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

Peter Hujar: Speed of Life is organized by the Morgan Library & Museum, New York, and Fundación MAPFRE, Madrid. The exhibition is curated by Joel Smith, Richard L. Menschel Curator and Department Head at the Morgan Library & Museum. This exhibition is made possible through support from the Terra Foundation for American Art. Generous support for the BAMPFA presentation is provided by Fraenkel Gallery, San Francisco; James R. Hedges, IV; and the Lisa and John Pritzker Family Fund.

Cecilia Vicuña: About to Happen is organized by the Contemporary Arts Center, New Orleans (CAC), and co-curated by Andrea Andersson, The Helis Foundation Chief Curator of Visual Arts at the CAC, and Julia Bryan-Wilson, professor of modern and contemporary art at UC Berkeley.

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

CLOCKWISE FROM TOP

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

Cecilia Vicuña: Selection of *Precarios*, 1966–2017; 110 found-object sculptures; stone, shells, glass, wood, plastic, thread, net, seeds, paper, cloth, detritus, sand; dimensions variable. Installation view.

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

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

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

Peter Hujar: *Fran Lebowitz at Home in Morristown, New Jersey*, 1974; gelatin silver print; 13½ × 13½ in.; Peter Hujar Collection, Morgan Library & Museum, New York, purchased on the Charina Endowment Fund.

1 / 2 / 3 / 4

BERGMAN 100

DISCOVERIES & RARITIES

Ingmar Bergman's lengthy career allowed him opportunities to work in a broad range of styles and approaches, and this installment in our yearlong centennial tribute to the director highlights diverse facets of his remarkable cinematic output. His two feature-length documentaries about the island of Fårö, with their sensitivity to the beauty of the natural landscape and abiding interest in the lives and welfare of the islanders, demonstrate his talent as a nonfiction filmmaker. Other discoveries include the delightful and bittersweet comedy *The Devil's Eye* and the politically charged, anti-censorship *The Rite*. In the 1970s, Bergman embarked on several international projects; we screen his first English-language film, *The Touch*, as well as two German coproductions: the eccentric *The Serpent's Egg* and *From the Life of the Marionettes*, one of the director's most daring experiments. *After the Rehearsal*, which received high praise from many film critics, offers an intriguing meditation on life and theater. We also present one of Bergman's all-time favorite films, Victor Sjöström's 1921 silent classic *The Phantom Carriage*, which he reportedly watched more than a hundred times. Swedish filmmaker Katinka Faragó, who collaborated with the director as a trusted script consultant, continuity expert, production manager, and producer, joins us at the November 4 screening of *After the Rehearsal* to share her insights on working with Bergman; she also appears on November 7 as part of the series **In Focus: Ingmar Bergman** (p. 18).

Susan Oxtoby, Senior Film Curator

Bergman 100 is organized by Senior Film Curator Susan Oxtoby and presented with support from The Barbro Osher Pro Suecia Foundation. Katinka Faragó's presentation is presented with support from the National Endowment for the Arts. Thanks to Barbro Osher and Kristina Bunger, Consulate General of Sweden, San Francisco; Monica Enqvist and Linda Zachrison, House of Sweden, Washington, DC; Jan Holmberg, The Ingmar Bergman Foundation; Jon Wengström and Kajsa Hedström, Svenska Filminstitutet; Brian Belovarac, Emily Woodburne, and Ben Crossley-Marra, Janus Films; and Professor Linda H. Rugg, Department of Scandinavian, UC Berkeley.

SATURDAY / 9.1.18

FÅRÖ DOCUMENT — 6:00

INGMAR BERGMAN (SWEDEN, 1970) DIGITAL RESTORATION

(*Fårödokument*). Brilliantly lensed in color and black-and-white, *Fårö Document* represents Bergman's first foray into nonfiction filmmaking. Bergman—who narrates the film and conducts all of the interviews off camera—and cinematographer Sven Nykvist spent forty-five days filming in the spring of 1969. Their original project about the breeding of sheep morphed into a broader portrait of the remote Baltic island of Fårö, its people, and their problems as a rural community in decline. Bergman's sympathy for and understanding of the islanders is deeply moving. Fårö had by then become Bergman's refuge and home and the location for a number of his films, including *Through a Glass Darkly*, *Persona*, and *Shame*. SUSAN OXTOBY

Photographed by Sven Nykvist. (88 mins, In Swedish with English subtitles, B&W/Color, DCP, From Janus Films)

SATURDAY / 9.8.18

FÅRÖ DOCUMENT 1979 — 5:30

INGMAR BERGMAN (SWEDEN, 1979) DIGITAL RESTORATION

(*Fårödokument 1979*). Made after his self-exile in Germany, Bergman's follow-up documentary about his beloved Fårö offers a more optimistic portrayal of the islanders. Juxtaposing then-and-now interviews to portray subjects ten years on, Bergman tracks what's become of the younger generation—who has remained to build a life on the island and who has decamped for the mainland. Shot by Arne Carlsson, a native of Fårö and Bergman's still photographer for many years, and structured over the course of a year from spring to winter, the film depicts striking landscapes and the unfolding of community rituals and age-old traditions such as thatching roofs and slaughtering livestock. SUSAN OXTOBY

Written by Bergman. Photographed by Arne Carlsson. (105 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 9.15.18

THE DEVIL'S EYE — 5:30

INGMAR BERGMAN (SWEDEN, 1960) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

(*Djävulens öga*). Bergman called this film "my little game . . . for the amusement of the beloved and feared audience." Prompted by the proverb "A woman's chastity is a sty in the devil's eye," the devil's minions—Don Juan and his cohort Pablo—are sent to the home of a parson whose daughter is about to enter marriage as a virgin. Don Juan sets to work, but this being Bergman, and the daughter being Bibi Andersson, for the first time feels the sufferings of love and, worse, a woman's pity. The moral of this tale is anything but romantic: "Love shields one from . . . nothing." JUDY BLOCH

Written by Bergman, based on the play *Don Juan vender tilbage* (*Don Juan Returns*) by Oluf Bang. Photographed by Gunnar Fischer. With Jarl Kulle, Bibi Andersson, Nils Poppe, Gertrud Fridh. (86 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 9.22.18

THE PHANTOM CARRIAGE — 8:00

VICTOR SJÖSTRÖM (SWEDEN, 1921)

LIVE MUSIC Judith Rosenberg on piano

(*Körkarlen*). Ingmar Bergman called Victor Sjöström's film "the keystone of my cinematographic world." Film historian Peter Cowie observes: "By 1920, Sjöström was at the peak of his career. He was eager to experiment with form, even if it meant tampering with the work of one of Sweden's most respected authors, the Nobel Prize–winning Selma Lagerlöf." The film creates a complex flashback structure in adapting the morality tale of a drunkard (played by Sjöström himself). Its startlingly inventive visual technique, in Cowie's words, "demonstrates that Julius Jaenzon was as brilliant a cinematographer in his time as Sven Nykvist."

Written by Sjöström, based on the novel *Körkarlen* (*Thy Soul Shall Bear Witness*) by Selma Lagerlöf. Photographed by Julius Jaenzon. With Sjöström, Hilda Borgstrom, Tore Svennberg, Astrid Holm. (106 mins, Silent with English intertitles, B&W, 35mm, From Janus Films)

1 *The Devil's Eye*, 9.15.18
2 *Fårö Document 1979*, 9.8.18
3 *The Rite*, 9.29.18
4 *After the Rehearsal*, 11.4.18
5 *The Touch*, 10.6.18

SATURDAY / 9.29.18

THE RITE

8:00

INGMAR BERGMAN (SWEDEN, 1969)

(*Riten,* a.k.a. *The Ritual*). *The Rite* is one of Bergman's most stylized and political films. A Kafkaesque chamber drama originally written for the stage, this production was made for TV so that Bergman and his crew could utilize extensive closeups of the performers' faces against minimalist set decor. Three itinerant actors, played by Bergman regulars Ingrid Thulin, Gunnar Björnstrand, and Anders Ek, are accused of taking part in a performance deemed pornographic by the state's authorities. Taut, bold, and dark, *The Rite* confronts artistic censorship while also investigating central Bergman themes such as sexual violence and the nature of performance.

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnar Björnstrand, Anders Ek, Erik Hell. (72 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 10.6.18

THE TOUCH

7:30

INGMAR BERGMAN (US/SWEDEN, 1971)
DIGITAL RESTORATION

Bergman's first film in English (made for ABC Pictures) stars Bibi Andersson as a seemingly happy Swedish housewife who leaves her husband (Max von Sydow) for a visiting American archaeologist (Elliott Gould). Member of a family of concentration camp survivors, bohemian and prone to violent outbursts, the archaeologist possesses a rage far removed from the heroine's bourgeois existence; their entire affair, in fact, seems designed to destroy, rather than create, security. Met with scathing reviews during its original release, *The Touch* remains a little-seen curio, but many critics found interest in Andersson's brilliant performance and Bergman's continuing investigation of religion and the nature of freedom.

Written by Bergman. Photographed by Sven Nykvist. With Bibi Andersson, Max von Sydow, Elliott Gould, Staffan Hallerstam. (115 mins, Color, DCP, From Janus Films)

FRIDAY / 10.12.18

FROM THE LIFE OF THE MARIONETTES

7:30

INGMAR BERGMAN (GERMANY/SWEDEN, 1980)
DIGITAL RESTORATION

(*Aus dem Leben der Marionetten*). One of Bergman's most daring experiments, this bleakly explicit tale of a feuding couple was controversial on its release, but the director said "it belongs to my best films." Opening with a rare act of physical violence (Bergman's characters usually prefer to inflict their traumas emotionally), the film tracks backwards along the stab wound that is the protagonists' marriage. The director's second film during his German exile, *Marionettes* has a raw energy seemingly influenced by Fassbinder and the rising New German Cinema, yet its portrait of obsession, psychosis, and marriage-as-vise is all Bergman's own.

Written by Bergman. Photographed by Sven Nykvist. With Robert Atzorn, Christine Buchegger, Martin Benrath, Rita Russek. (104 mins, In German with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 10.14.18

THE SERPENT'S EGG

7:00

INGMAR BERGMAN (GERMANY/US, 1977)
DIGITAL RESTORATION

(*Das Schlangenei*). Self-exiled in Germany due to tax issues in Sweden, Bergman joined with American producer Dino de Laurentiis for this atypical period piece set amidst the decadence and paranoia of 1923 Berlin, when Nazism was on the rise. David Carradine stars as a traveling Jewish American circus artist caught among the alcoholics, the whores, the madmen, and the fascists; his chance encounter with an old acquaintance—now a medical professor of sinister means—presages the evil to come. As chaotic and vulgar as the director's classic work is controlled and tasteful, *The Serpent's Egg* is an unapologetically gothic Grand Guignol, Bergman style.

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, David Carradine, Gert Froebe, Heinz Bennent. (119 mins, In English and German with English subtitles, Color, DCP, From Park Circus)

SUNDAY / 11.4.18

AFTER THE REHEARSAL

4:00

INGMAR BERGMAN (SWEDEN, 1984) IMPORTED PRINT

BAMPFA STUDENT COMMITTEE PICK

SPECIAL GUEST Katinka Faragó

Swedish filmmaker Katinka Faragó worked with Ingmar Bergman as a script consultant, continuity expert, production manager, and producer; she joins us for a discussion before the screening.

(*Efter repetitionen*). A spare, pellucid work featuring three actors in one set, *After the Rehearsal* is a far-reaching meditation on life and theater and the connections between the two. Erland Josephson plays a theater director who is rehearsing Strindberg's *A Dream Play*; Ingrid Thulin, his former star, now a ravaged alcoholic who has been assigned a small role; and Lena Olin, the ambitious young female lead. The solitary musings and incendiary encounters of these characters illuminate a world which Bergman both loves and fears: that of the bare stage. JAMES QUANDT

Written by Bergman. Photographed by Sven Nykvist. With Erland Josephson, Ingrid Thulin, Lena Olin. (72 mins, In Swedish with English subtitles, Color, 35mm, From Svenska Filminstitutet, permission Janus Films)

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IN FOCUS INGMAR BERGMAN

LECTURE/SCREENING SERIES

1 / 2 / 3 / 4 / 5

Explore Ingmar Bergman's work in depth with our fall **In Focus** lecture-screening series led by Linda H. Rugg, a professor in the Scandinavian department at UC Berkeley who has written extensively on Bergman. Offered in conjunction with an undergraduate course at Cal, the series is open to the general public; each film is presented with a brief introductory lecture and post-screening discussion.

Special Admission: General admission, $15; BAMPFA members, $11; UC Berkeley students, $7; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under, $12.

WEDNESDAY / 8.29.18

SUMMER INTERLUDE

3:10

INGMAR BERGMAN (SWEDEN, 1951) DIGITAL RESTORATION

LECTURE Linda H. Rugg

For program note, visit bampfa.org.

WEDNESDAY / 9.5.18

SAWDUST AND TINSEL

3:10

INGMAR BERGMAN (SWEDEN, 1953) DIGITAL RESTORATION

LECTURE Linda H. Rugg

(*Gycklarnas afton*, a.k.a. *The Naked Night*). Bergman's earliest evocation of the theater of humiliation, *Sawdust and Tinsel* is a portrait of turn-of-the-century itinerant circus performers who are figures of ritual mortification before their public and, in a day and night of unmasking, before each other as well. The circus owner, Albert (Åke Grönberg), and his bareback-rider girlfriend, Anne (Harriet Andersson), receive rejections from, respectively, an ex-wife and a scornful actor from the more "respectable" provincial theater. Their disgrace and redemption are mirrored in a dreamlike flashback, which in turn finds its resolution in a dream of return and reunion. Bergman's players truly earn their bows. JUDY BLOCH

Written by Bergman. Photographed by Hilding Bladh, Göran Strindberg, Sven Nykvist. With Harriet Andersson, Åke Grönberg, Hasse Ekman, Anders Ek. (92 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 9.12.18

SMILES OF A SUMMER NIGHT

3:10

INGMAR BERGMAN (SWEDEN, 1955) DIGITAL RESTORATION

LECTURE Linda H. Rugg

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

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

WEDNESDAY / 9.19.18

THE SEVENTH SEAL

3:10

INGMAR BERGMAN (SWEDEN, 1957)
BAMPFA COLLECTION PRINT

LECTURE Linda H. Rugg

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

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

WEDNESDAY / 9.26.18

WILD STRAWBERRIES

3:10

INGMAR BERGMAN (SWEDEN, 1957)

LECTURE Linda H. Rugg

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

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

WEDNESDAY / 10.3.18

THE VIRGIN SPRING

3:10

INGMAR BERGMAN (SWEDEN, 1960)

LECTURE Linda H. Rugg

(*Jungfrukällan*). Bergman went to a medieval wellspring, a folk song whose simplicity and stark violence he recreated in purely visual terms, for his first collaboration with cinematographer Sven Nykvist. A girl in the bloom of innocent sensuality is raped and murdered. A young boy who has watched his brothers perform the act suffers along with them the terrible revenge of her father (Max von Sydow). Bergman's medieval forays derive their strange beauty from the fact that early Christianity seems foreign and mythic to contemporary viewers. But no film in his oeuvre could be more modern in its Freudian overtones, and the agnosticism it provokes in the viewer. JUDY BLOCH

Written by Ulla Isaksson, based on the ballad "Töre's Daughter in Vänge." Photographed by Sven Nykvist. With Max von Sydow, Birgitta Valberg, Gunnel Lindblom, Birgitta Pettersson. (89 mins, In Swedish with English subtitles, B&W, 35mm, From Janus Films)

WEDNESDAY / 10.10.18

WINTER LIGHT

3:10

INGMAR BERGMAN (SWEDEN, 1963) DIGITAL RESTORATION

LECTURE Linda H. Rugg

(*Nattvardsgästerna*). *Winter Light* is the central film in Bergman's so-called "God trilogy." Gunnar Björnstrand plays the doubting Tomas, pastor of a dwindling rural parish. Tomas is an isolated individual, haunted by "God's silence" and indifferent to the physical, whether in the person

1 *The Seventh Seal*, 9.19.18
2 *The Silence*, 10.17.18
3 *Wild Strawberries*, 9.26.18
4 *Sawdust and Tinsel*, 9.5.18
5 *Smiles of a Summer Night*, 9.12.18

of the schoolmistress Märta (Ingrid Thulin) or Christ himself. When a local fisherman (Max von Sydow) comes to him stupefied by fear of the atom bomb, Tomas cannot meet his gaze. The film's spare style, which prefigures the modernist *Persona*, is one of gazes and avoidances, and the visual articulation of contradiction: bathed in bright winter light, Tomas becomes free from God. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnar Björnstrand, Max von Sydow, Gunnel Lindblom. (80 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 10.17.18

THE SILENCE

3:10

INGMAR BERGMAN (SWEDEN, 1963) DIGITAL RESTORATION

LECTURE Linda H. Rugg

(*Tystnaden*). Sisters Anna (Gunnel Lindblom) and Ester (Ingrid Thulin) are traveling with Anna's son when they are forced by Ester's poor health to hole up in a hotel in a strange country seemingly on the verge of war. Anna shuns the attentions of her desperately ill sister, while Ester is left to cope with the pain of her desire and her illness; it seems they are one. The third film of Bergman's "God trilogy" was one of his most controversial. If it remains risky and experimental, it is not for its intimations of incest but for the postapocalyptic landscape of emotions it traverses. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Ingrid Thulin, Gunnel Lindblom, Jörgen Lindström, Håkan Jahnberg. (96 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 10.24.18

PERSONA

3:10

INGMAR BERGMAN (SWEDEN, 1966) DIGITAL RESTORATION

LECTURE Linda H. Rugg

Bergman's masterpiece is probably the most famous of all those modern, post-Pirandellian films concerned with themselves as works of art. An actress (Liv Ullmann) elects to become silent and is put into the care of a nurse companion (Bibi Andersson). The actress's act, we soon learn, has two aspects: it is a wish for ethical purity, but it is also a species of sadism. By the end of the film, the two characters are engaged in a desperate Strindberg-like duel of identities, and Bergman has turned that struggle into a metaphor for the fate of language, art, and consciousness itself. RUSSELL MERRITT

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Bibi Andersson, Margareta Krook, Gunnar Björnstrand. (85 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 10.31.18

HOUR OF THE WOLF

3:10

INGMAR BERGMAN (SWEDEN, 1968) DIGITAL RESTORATION

LECTURE Linda H. Rugg

(*Vargtimmen*). *Hour of the Wolf* intertwines supernatural mysteries with the no less mysterious torments of creativity and madness. Alma (Liv Ullmann) tells of her life on a remote island with her artist husband (Max von Sydow), who has disappeared, leaving only his diary. The strange occurrences she relates invoke the waking nightmares of gothic horror, yet in creating this eerie tale, Bergman drew on his own experiences of isolation on the island of Fårö: "The demons would come to me and wake me up, and they would stand there and talk to me," he said.

Written by Bergman. Photographed by Sven Nykvist. With Max von Sydow, Liv Ullmann, Erland Josephson, Gertrud Fridh. (90 mins, In Swedish with English subtitles, B&W, DCP, From Janus Films)

WEDNESDAY / 11.7.18

SHAME

3:10

INGMAR BERGMAN (SWEDEN, 1968)

IN CONVERSATION Katinka Faragó and Linda Rugg

Bergman collaborator Katinka Faragó joins Linda H. Rugg for a post-screening conversation about the making of Shame. *Rugg also provides an introduction before the screening.*

(*Skammen*). "Set a tiny step into the future, the film has the inevitability of a common dream. . . . One of Bergman's greatest films, [and] one of the least known" (Pauline Kael). Fleeing a civil war in their country, a couple (Max von Sydow and Liv Ullmann), both musicians, retreat to a remote island to grow fruit and cultivate their mutual love. But war overtakes them, exacting its total surrender of pride, privacy, and finally, principle. An oblique response to the escalating war in Vietnam, *Shame* expands Bergman's frame from interpersonal conflicts to political ones.

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Max von Sydow, Gunnar Björnstrand, Hans Alfredson. (103 mins, In Swedish with English subtitles, B&W, 35mm, From Park Circus, permission Janus Films)

WEDNESDAY / 11.14.18

CRIES AND WHISPERS

3:10

INGMAR BERGMAN (SWEDEN, 1973)

LECTURE Linda H. Rugg

(*Viskningar och rop*). *Cries and Whispers* depicts the final day of Agnes (Harriet Andersson), who lies in bed with cancer. Her sisters, Maria (Liv Ullmann) and Karin (Ingrid Thulin), and a companion, Anna (Kari Sylwan), watch over her. In a film as formal as a clock's tick, Bergman restricts his palette to colors of blood, his close-ups to the image of the soul. The four women want strength to face life, to overcome fear. They are the same person in different stages of realizing that to love is to empty oneself of desire, that life's meaning is to be saved by giving one's body and soul. RYAN DEROSA

Written by Bergman. Photographed by Sven Nykvist. With Harriet Andersson, Kari Sylwan, Ingrid Thulin, Liv Ullmann. (91 mins, In Swedish with English subtitles, Color, 35mm, From Janus Films)

WEDNESDAY / 11.28.18

FANNY AND ALEXANDER

3:10

INGMAR BERGMAN (SWEDEN, 1983)
THEATRICAL RELEASE VERSION

(*Fanny och Alexander*). Bergman's dreamlike family chronicle is set in turn-of-the-century Sweden, where the members of an upper-middle-class theatrical clan are sheltered by their own theatrics from the deepening chaos of the outside world. Bergman has the grace in this most graceful film not to view their histrionics and eccentricities as neuroses. One tumultuous year in the life of the Ekdahl family is viewed through the eyes of ten-year-old Alexander, whose imagination fuels the magical goings-on leading up to the death of his father and his mother's remarriage to a stern prelate. *Fanny and Alexander* may be Bergman's fondest farewell to cinema, in what was announced at the time as his last film. JUDY BLOCH

Given the film's 188-minute running time, there will be no lecture before this screening. In December, BAMPFA will present the television version of *Fanny and Alexander*, which runs 312 minutes.

Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröhling, Bertil Guwe. (188 mins, In Swedish with English subtitles, Color, 35mm, From Janus Films)

BERGMAN 100 LATE WORKS

Salon Screenings in Theater 2

Complementing the Ingmar Bergman retrospective in the Barbro Osher Theater (p. 16), screenings in Theater 2 on BAMPFA's lower level invite you to enjoy the director's work in an intimate, salon-style setting. This fall, we present three rare late-period productions for Swedish television that show Bergman's continued interest in themes of human desire, theology, spirituality, melancholy, and mortality; and, in two cases, his love of silent cinema.

REGULAR FILM TICKET PRICES APPLY.

THE BLESSED ONES

INGMAR BERGMAN (SWEDEN, 1986)

SUNDAY / 10.28.18 / 3:00

FRIDAY / 11.2.18 / 7:30

(*De två saliga*). Bergman's first feature after abandoning 35mm film for television technology, *The Blessed Ones* is a tale of tortured love between a middle-aged woman and a slightly younger man, and the jealousies that arise from their outward differences and internal melancholies. The schoolteacher Viveka ekes out a life, seemingly keeping on through sheer willpower; the failed theology student Sune barely has even that. A chance meeting provides them both with new hope and new love, one that must still overcome each lover's self-loathing. Brutally candid, *The Blessed Ones* is "a melodrama reeking of both sulphur and perfume" (*Dagens nyheter*).

Written by Bergman. Photographed by Sten Modigh. With Harriet Andersson, Per Myrberg, Christina Schollin, Lasse Poysti. (81 mins, In Swedish with English subtitles, Color, DVCam, From SVT)

IN THE PRESENCE OF A CLOWN

INGMAR BERGMAN (SWEDEN, 1997)

FRIDAY / 11.16.18 / 7:30

SUNDAY / 11.18.18 / 2:45

(*Larmar och gör sig till*). Bergman's eccentric made-for-television drama is both a fond tribute to Swedish silent cinema and an autumnal look back at the director's own career. In a Swedish insane asylum in 1925, a lunatic engineer teams with another patient to create a film, a "living talkie," based on their own obsessions. Soon they have a cast, a crew, and even a tour across the country. All of Bergman's great themes—theology and spirituality, marriage and solitude, death and creativity—are worked through in this modest late-career gem.

Written by Bergman. Photographed by Per Sundin. With Borje Ahlstedt, Erland Josephson, Marie Richardson, Agneta Ekmanner. (120 mins, In Swedish with English subtitles, Color, DVCam, From SVT)

THE IMAGE MAKERS

INGMAR BERGMAN (SWEDEN, 2000)

SUNDAY / 11.25.18 / 3:00

FRIDAY / 11.30.18 / 7:30

(*Bildmakarna*). Bergman's decision to direct this television play was due in large measure to his love of Victor Sjöström's *The Phantom Carriage*, which he claims to have seen at least a hundred times, and the project's intersection of the worlds of theater and film. The scenario takes place in 1920, when Sjöström (Lennart Hjulström) invites Selma Lagerlöf (Anita Björk), author of the novel on which *The Phantom Carriage* is based, to Stockholm to show her scenes from his film adaptation. Also present are the talented cinematographer Julius Jaenzon (Carl-Magnus Dellow) and the young actress Tora Teje (Elin Klinga), Sjöström's mistress and the object of Jaenzon's desire. *The Phantom Carriage* screens in the Barbro Osher Theater on September 22 (p. 16).

Written by Per Olov Enquist. Photographed by Raymond Wemmenlöv, Sofi Stridh, Sven-Åke Visén. With Anita Björk, Elin Klinga, Lennart Hjulström, Carl-Magnus Dellow. (100 mins, In Swedish with English electronic titling, B&W/Color, DVCam, From SVT)

In the Presence of a Clown,
11.16.18, 11.18.18

CHINESE CINEMA CLASSICS

SCREEN IDOLS AND STARDOM REEXAMINED

BAMPFA welcomes film expert Paul Fonoroff on the occasion of the launch of his most recent book, *Chinese Movie Magazines 1921–1951*, published by UC Press and drawn from the wealth of pictorial materials held in the C. V. Starr East Asian Library's Paul Kendel Fonoroff Collection. A selection of rare magazine covers featured in the book will be on view this fall at BAMPFA, and Fonoroff will join us to share stories about his life as an avid collector and film critic and participate in a conversation with Peter Zhou, director of the East Asian Library and assistant university librarian.

The series features two of the top cover girls of pre–World War II China: the screen icon Ruan Lingyu, whose starring roles in *The Goddess* and *New Women,* alongside male lead Zheng Junli, have been heralded by critics internationally; and the beloved Butterfly Wu (Hue Die), who is featured here in *Rouge Tears*, the 1938 talkie remake of *The Goddess*. The series also showcases the important historical epic *The Spring River Flows East*, codirected by Cai Chusheng and Zheng Junli, highly regarded for his work as an actor and director; and *Crossroads*, a comedy that marked the emergence of Zhao Dan and Bai Yang as major stars.

Susan Oxtoby, Senior Film Curator

The series is supported in part by a grant from the National Endowment for the Arts. BAMPFA extends its thanks to Sun Xianghui and Wenny Liu, China Film Archive; James Mockoski, American Zoetrope; Peter Zhou, C. V. Starr East Asian Library; Andrew F. Jones and Weihong Bao, Department of East Asian Languages and Cultures; Elinor Levine and Xiaojie Ma, Center for Chinese Studies; and the College of Letters and Science, UC Berkeley. The exhibition of magazine covers is organized by Julia M. White, senior curator of Asian art at BAMPFA.

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FRIDAY / 10.5.18

THE GODDESS

7:00

WU YONGGANG (CHINA, 1934) DIGITAL RESTORATION

IN CONVERSATION Paul Fonoroff and Peter Zhou
LIVE MUSIC Judith Rosenberg on piano

(*Shennü*). Silent film star Ruan Lingyu delivers one of her greatest, most luminous performances as a mother forced into prostitution in this classic of the Golden Age of Shanghai cinema. Splitting her time between rocking her infant son to sleep and prowling the streets for lecherous men, our virtuous heroine soon falls prey to a portly, violent pimp, who'll stop at nothing to keep her under his sway. The film's unblinking gaze at prostitution could make even jaded denizens of pre-Code Hollywood blush, while Ruan's immortal performance combines the beauty and steel of contemporaries such as Stanwyck, Dietrich, and Harlow. JASON SANDERS

Written by Wu. Photographed by Hong Weilie. With Ruan Lingyu, Tian Jian, Zhang Zhizhi, Li Keng. (85 mins, Silent with Chinese intertitles and English subtitles, B&W, DCP, From China Film Archive)

SUNDAY / 10.7.18

NEW WOMEN

4:00

CAI CHUSHENG (CHINA, 1935) DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff

(*Xin nuxing,* a.k.a. *New Woman*). Inspired by the real-life suicide of actress Ai Xia, *New Women* pointedly addresses the struggles of China's urban "new women" to survive independently; tragically, its tale of a talented woman hounded by gossip into suicide was mirrored by the death of its lead actress, the legendary Ruan Lingyu, who would kill herself only months after the film's release. Ruan plays a strong-willed music teacher and single mother whose dreams of becoming an author (with a novel fittingly titled *The Tomb of Love*) are dashed. The film's bleakness is shocking for its time and still eye-opening today. JASON SANDERS

Written by Sun Shiyi. Photographed by Zhou Daming. With Ruan Lingyu, Zheng Junli, Wang Naidong, Wang Moqiu. (106 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

THURSDAY / 10.11.18

THE SPRING RIVER FLOWS EAST

7:00

CAI CHUSHENG, ZHENG JUNLI (CHINA, 1947)

INTRODUCTION Andrew F. Jones

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

(*Yijiang chunshui xiang dong liu*). Part I: Wartime Separation (*Ba nian li luan*); Part II: Darkness and Dawn (*Tianliang qian-hou*). Included on the Hong Kong Film Awards list of the greatest Chinese-language films of all time, this decades-spanning epic has been termed China's *Gone with the Wind*. A married couple in Shanghai are separated during the chaos of the 1937 Japanese invasion and the Sino-Japanese War, with their fates reflecting the divided classes of the nation. The husband reinvents himself in Chongqing as a successful businessman, while his wife and family remain in Shanghai, stuck in poverty. The most politically provocative and militantly left-wing work made during the immediate postwar era, *Spring River* incorporates harrowing newsreel footage of wartime occupation that amplifies its sorrowful effect. JASON SANDERS

Written by Cai, Zheng. Photographed by Zhu Jinming. With Bai Yang, Jin Tao, Wu Yinyan, Shu Xiuwen. (189 mins plus intermission, In Mandarin with English electronic titling, B&W)

FRIDAY / 10.12.18

ROUGE TEARS

5:00

WU YONGGANG (HONG KONG, 1938) DIGITAL RESTORATION

(*Yanzhi lei*). This 1938 talkie remake of *The Goddess* offers a chance to see how another leading star, Butterfly Wu (Hue Die), interpreted the role made famous by the late Ruan Lingyu. *Rouge Tears* was made in Hong Kong under British colonial rule, during the flourishing of the Cantonese film industry at the start of the sound era. "It was precisely under such tumultuous and constantly shifting sociopolitical and technological circumstances that Wu [Yonggang] made his two film attempts (*The Goddess* and *Rouge Tears*) to deliver a humanist social expose through the trope of an illegal prostitute roaming Shanghai's night streets" (Yiman Yang, *Remaking Chinese Cinema*).

Written by Wu. Photographed by Huang Shao-Fen. With Butterfly Wu (Hue Die), Tse Yik-Chi, Yiu Ping, Lo Duen. (114 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

SUNDAY / 10.14.18

CROSSROADS

4:30

SHEN XILING (CHINA, 1937)

(*Shizi jietou*). This popular film marked the emergence of Zhao Dan and Bai Yang as major stars. Shen's promising career was cut short by his early death in wartime Chongqing in 1940. "A funny, inventive Depression comedy about the trials facing unemployed young graduates in thirties Shanghai. The central fraught romance comes straight from Hollywood, but the overall realism and the hints of looming political turmoil are purely Chinese. . . . Location shooting on the streets of Shanghai is used whenever possible, and the film enhances its sense of direct contemporary relevance by inserting several brief documentary sequences" (Scott Meek and Tony Rayns, *Electric Shadows*).

Written by Shen. Photographed by Zhou Shimu, Wang Yuru. With Zhao Dan, Bai Yang, Lu Ban, Ying Yin. (104 mins, In Mandarin with English electronic titling, B&W)

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1 *Crossroads*, 10.14.18
2 *New Women*, 10.7.18
3 *The Goddess*, 10.5.18
4 *The Spring River Flows East*, 10.11.18

BETWEEN POLITICS AND POETRY
MAKHMALBAF FILM HOUSE

1 / 2 / 3 / 4

In the late 1990s, at the height of his international popularity for films like *A Moment of Innocence* and *Gabbeh*, the Iranian director Mohsen Makhmalbaf announced that he would cut back on creating films, and instead help create filmmakers. Thus the Makhmalbaf Film House was formed, with Mohsen's wife, Marziyeh Meshkini, and young daughters Samira and Hana as its first auteurs in the making. The films that followed applied the docu-fiction hybrid aesthetic of Mohsen's earlier work—employing nonprofessional actors and a street-level realism combined with moments of the surreal—to a pointedly political real-world purpose, one fully committed to exposing issues of poverty, exploitation, and abuse and supporting the struggle for female empowerment. In Samira's words, "We are what we think. Cinema can change thoughts." To that end, despite condemnation from authorities and extremists (Mohsen has lived in exile for years, while the filming of Samira's *Two-Legged Horse* in Afghanistan was disrupted by a bomb attack), the Film House has produced nuanced and thoughtful portraits of life on the margins, whether in Tehran, Tajikistan, Kurdistan, or post-Taliban Afghanistan.

"Our filmmaking is somewhere between documentary and narrative fiction, between truth and opinion, between politics and poetry," Mohsen wrote. Urgent dispatches from a region that is still little understood in the West, refusing to turn a blind eye to the cruelty of the powerful, these poems of dust and dreams are even more essential than ever.

Jason Sanders, Film Note Writer

Series organized by Film Curator Kathy Geritz. With thanks to Maysam Makhmalbaf, Makhmalbaf Film House; Bret Berg, American Genre Film Archive; Jim Poole, Corinth Films; Margot Rossi, MK2; Alice Gay, Wild Bunch; and La Frances Hui, Museum of Modern Art, New York.

SATURDAY / 9.1.18

GABBEH

8:00

MOHSEN MAKHMALBAF (IRAN/FRANCE, 1996) IMPORTED 35MM PRINT

"Grandly poetic and richly reportorial, *Gabbeh* . . . is woven with art." LAWRENCE VAN GELDER, *NEW YORK TIMES*

The characters of a colorful Persian carpet come alive in Makhmalbaf's tribute to the art and beauty of Iranian *gabbeh* (carpet) weaving. Originally conceived as a documentary on the nomads who wove their own lives into their works, the film expanded into a fictionalized love story poised between fantasy, folklore, and reality, beginning as a young woman steps out of an elderly couple's *gabbeh* with a tale of love and passion to share. Set among the clear streams and picturesque forests of the region, the magical *Gabbeh* serves as a hymn to an entire culture and its crafts and traditions. JASON SANDERS

Written by Makhmalbaf. Photographed by Mahmoud Kalari. With Abbas Sayah, Shaghayeh Djodat, Hossein Moharami, Rogheih Moharami. (75 mins, In Persian with English subtitles, Color, 35mm, From MK2, permission American Genre Film Archive)

THURSDAY / 9.6.18

A MOMENT OF INNOCENCE

7:00

MOHSEN MAKHMALBAF (IRAN/FRANCE, 1996) IMPORTED 35MM PRINT

"A fascinating humanist experiment and investigation . . . full of warmth and humor as well as mystery." JONATHAN ROSENBAUM

(*Nun-o-goldun*, a.k.a. *The Bread and the Vase*). A chance meeting with the policeman Makhmalbaf stabbed when he was a young anti-Shah militant forms the basis for this revelatory metanarrative on cinema, mythmaking, and how we remember and retell our own stories. Seeing him again during a film audition years after the incident (the policeman, of course, wants to be an actor), Makhmalbaf approaches his former foe with an intriguing idea: to revisit their encounter as a film. Their memories, however, differ: Makhmalbaf recalls a political act, the policeman a thwarted romance with Makhmalbaf's female colleague. Showcasing how our own memories are more idealized than fully realized, this self-reflective masterpiece is "delicate, funny, and touching by turns" (*Variety*). JASON SANDERS

Written by Makhmalbaf. Photographed by Mahmoud Kalari. With Mirhadi Tayebi, Ali Bakhshi, Ammar Tafti, Makhmalbaf. (78 mins, In Farsi with English subtitles, Color, 35mm, From Makhmalbaf Film House)

SUNDAY / 9.9.18

TIME OF LOVE

7:00

MOHSEN MAKHMALBAF (IRAN/TURKEY, 1990) IMPORTED 35MM PRINT

(*Nobat-e asheghi*). A love triangle gone awry (maybe) is at the heart of one of Mohsen Makhmalbaf's most sensual works, filmed as a triptych in which each section reframes who is victim or victimizer. A husband, a wife, and a lover: the characters remain the same, but their passions and resolutions constantly change. As in much of Makhmalbaf's cinema, narrative is as fluid as water, capable of flowing into any number of forms. Makhmalbaf's most luxuriantly visual work and as lush (and playful) as any Rumi love song, *Time of Love* was shot in Turkey to avoid censorship issues, yet was still banned in Iran for five years. JASON SANDERS

Written by Makhmalbaf. Photographed by Mahmoud Kalari. With Shiva Gerede, Abdolrahman Palay, Aken Tunj, Menderes Samanjilar. (75 mins, In Turkish with English subtitles, Color, 35mm, From Makhmalbaf Film House)

SATURDAY / 9.15.18

SILENCE

7:30

MOHSEN MAKHMALBAF (IRAN/TAJIKISTAN/FRANCE, 1998)

(*Sokout*, a.k.a. *The Silence*). Tajikistan provides the setting of Makhmalbaf's lyrical fable about a young blind boy and the acute sense of hearing that both connects him to and liberates him from the realities around him. Poised as if floating slightly above the earthbound individuals alongside him, the ethereal Korshid seeks attunement to everyday harmonies, though the discords of unemployment, poverty, and fanaticism remain omnipresent. "I am moving away from a political cinema towards a more poetic cinema," Makhmalbaf declared; *Silence* finds beauty in sounds, colors, and movement, and was compared to Paradjanov for its fragmented storytelling splendor. JASON SANDERS

Written by Makhmalbaf. Photographed by Ebrahim Ghafori. With Tahmineh Normatova, Nadereh Abdelahyeva, Golbibi Ziadolahyeva. (77 mins, In Farsi with English subtitles, Color, DCP, From American Genre Film Archive)

SUNDAY / 9.16.18

SALAAM CINEMA

5:00

MOHSEN MAKHMALBAF (IRAN, 1995) IMPORTED 35MM PRINT

No one knows better than Mohsen Makhmalbaf that Iranians are movie mad, so when he placed a casting call for one hundred actors for a new film, he expected a crowd; what he got was a crush—five thousand people. After genially announcing, "You

1 *Buddha Collapsed out of Shame*, 10.13.18

2 *A Moment of Innocence*, 9.6.18

3 *The President*, 9.20.18

4 *Blackboards*, 10.6.18

are both the subject and the actors in the film," he begins auditions. What unfolds is a parade of individuals who, for love of cinema, are by turns brash, crafty, shy, touchingly open, unwittingly hilarious. This is experimental filmmaking in every sense, yet what we feel most is the director's controlling hand—precisely the paradox Makhmalbaf is exploring. JUDY BLOCH

Written by Makhmalbaf. Photographed by Mahmoud Kalari. With Azadeh Zangeneh, Maryam Keyhan, Feyzolah Ghashgai, Makhmalbaf. (70 mins, In Farsi with English subtitles, Color, 35mm, From Makhmalbaf Film House)

THURSDAY / 9.20.18

THE PRESIDENT

7:00

MOHSEN MAKHMALBAF
(GEORGIA/FRANCE/UK/GERMANY, 2014)

An iron-fisted tyrant finds himself on the run—with only his young grandson as company—in Makhmalbaf's modern fable of power and uprising, inspired by the Arab Spring and its discontents. A sudden coup turns an unnamed country's once-powerful president and his grandson into fugitives; posing as street musicians, they seek refuge among the very people this dictator once oppressed, as new savagery emerges across the land. Filmed in Georgia, this "formidable political parable, with echoes of Twain and Beckett" (*The Guardian*) underlines how violence begets violence, and envisions what can be done to break the circle. JASON SANDERS

Written by Makhmalbaf, Marziyeh Meshkini. Photographed by Konstantine-Mindia Esadze. With Mikheil Gomiashvili, Dachi Orvelashvili, Leo Antadze, Zura Begalishvili. (119 mins, In Georgian with English subtitles, Color, DCP, From Corinth Films)

SATURDAY / 9.22.18

THE APPLE

6:00

SAMIRA MAKHMALBAF (IRAN, 1998) IMPORTED 35MM PRINT

FILM TO TABLE DINNER FOLLOWS (P. 4)

(*Sib*). Samira Makhmalbaf's directorial debut (at age seventeen) blends a fictionalized plot over a shocking real-life tale of two sisters whose parents had locked them in their home for their entire lives, to "protect" them like flowers. Convincing the entire family to "play" themselves, Makhmalbaf showcases the girls' first steps toward the outside world, while subtly undermining every audience preconception of not only the parents' ethical motives, but the filmmakers'. Comic and poetic, yet deeply questioning about cinema's role in documenting (or manipulating) reality, *The Apple* is "experimental docudrama, open-ended essay, [and] a remarkable movie" (J. Hoberman, *Village Voice*). JASON SANDERS

Written by Mohsen Makhmalbaf, Samira Makhmalbaf. Photographed by Ebrahim Ghafori, Mohammad Ahmadi. With Massoumeh Naderi, Zahra Naderi, Ghorbanali Naderi, Azizeh Mohamadi. (85 mins, In Farsi with English subtitles, Color, 35mm, From MK2)

SATURDAY / 9.29.18

THE DAY I BECAME A WOMAN

6:00

MARZIYEH MESHKINI (IRAN, 2000) IMPORTED 35MM PRINT

(*Rouzi keh zan shodam*). The first feature from Marziyeh Meshkini (Mohsen Makhmalbaf's wife) is an intense, allegorical triptych covering the challenges of life as a woman in Iran. Whether depicting a girl separated from her male playmates when she "becomes a woman," a surreal bicycle race between chador-clad young women, or an elderly widow on a shopping expedition, Meshkini highlights systems of possession and oppression, as well as moments of resistance. Putting a defiantly feminist spin on the Makhmalbaf Film House's adept blend of documentary realism and dreamlike fable, *The Day I Became a Woman* is "an astonishing directorial debut" (*New York Times*). JASON SANDERS

Written by Mohsen Makhmalbaf. Photographed by Ebrahim Ghafori, Mohammad Ahmadi. With Fatemeh Cheragh Akhar, Shabnam Toloui, Azizeh Sedighi. (78 mins, In Farsi with English subtitles, Color, 35mm, From Makhmalbaf Film House)

SATURDAY / 10.6.18

BLACKBOARDS

5:30

SAMIRA MAKHMALBAF (IRAN, 2000) IMPORTED 35MM PRINT

(*Takhté siah*). The desolate mountains of Kurdish Iran serve as backdrop for Samira Makhmalbaf's second feature, which follows a group of itinerant teachers, heavy blackboards on their backs, trudging through the landscape in search of pupils. Education seems like a dream to those they meet, however, who think blackboards are better used as a gurney for a sick man, or as shields from gunfire. Makhmalbaf punctures documentary-like observational footage with startling, almost hallucinogenic moments, creating both a realist portrait of nomadic Kurdish culture and an absurdist, *Godot*-like allegory, all set in a remarkable landscape that could turn even John Ford's eye. JASON SANDERS

Written by Mohsen Makhmalbaf, Samira Makhmalbaf. Photographed by Ebrahim Ghafori. With Said Mohamadi, Behnaz Jafari, Bahman Ghobadi, Mohamad Karim Rahmati. (88 mins, In Persian and Kurdish with English subtitles, Color, 35mm, From Wild Bunch)

SATURDAY / 10.13.18

BUDDHA COLLAPSED OUT OF SHAME

5:00

HANA MAKHMALBAF (IRAN/FRANCE, 2007) IMPORTED 35MM PRINT

BAMPFA STUDENT COMMITTEE PICK
FILM TO TABLE DINNER FOLLOWS (P. 4)

(*Buda as sharm foru rikht*). The Makhmalbaf family's youngest member, Hana, made her fiction filmmaking debut with this heartbreaking portrait of contemporary Afghanistan, set in the notorious town of Bamian, where the Taliban had destroyed several centuries-old statues of Buddha. Amidst the rubble, a bright young girl dreams of going to school, but her head-down endeavors are constantly thwarted by obstacles—physical, financial, social, or personal. Her family does not care, nor even do the teachers, and her route is usually filled with little boys "playing Taliban," acting out a violence that may officially have paused, but continues internalized. "A deeply affecting but wholly unaffected picture, direct, truthful, and unsentimental" (*The Guardian*). JASON SANDERS

Written by Marziyeh Meshkini. Photographed by Ostad Ali. With Nikbakht Noruz, Abdolali Hoseinali, Abbas Alijome. (81 mins, In Farsi with English subtitles, Color, 35mm, From Wild Bunch)

SATURDAY / 10.20.18

TWO-LEGGED HORSE

5:30

SAMIRA MAKHMALBAF (IRAN/FRANCE, 2008)
IMPORTED 35MM PRINT

(*Asbe du-pa*). "If you are here to watch a soft and poetic film, don't waste your time," Samira Makhmalbaf warns of her infamous third feature, which shares the child-centered focus of other Iranian films but delivers one of cinema's most brutal, nihilistic analyses of power. Swarms of children emerge from abandoned sewage pipes (their homes), drawn by a strange job offer: a rich man wants a strong boy to carry his legless son, to function as a "two-legged horse." What follows is an unforgiving Boschian portrait of hell on earth and hell in man, of exploitation, corruption, and emotional and physical warfare: hard to watch, impossible to forget. JASON SANDERS

Written by Mohsen Makhmalbaf. Photographed by Farzad Jodat. With Ziya Mirza Mohamed, Harod Ahad, Gol Gotai Karimi, Khojeh Nader. (101 mins, in Farsi and Uzbek with English subtitles, Color, 35mm, From Wild Bunch)

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1968 AND GLOBAL CINEMA

The year 1968 was a watershed that brought about radical political and social changes internationally. These changes are both reflected in and constitutive of radical new cinemas that emerged around that time, in part as a response to anticolonial wars of self-liberation and self-determination that were waged throughout Africa, Southeast Asia, and Latin America during the 1950s and 1960s. The films reflect the vibrant anti-imperialist discourse that formed a key node of the social movements of the 1960s, exemplified by the responses to the US–Vietnam War.

This small series celebrates the publication of the book *1968 and Global Cinema* by featuring films from around the globe, many in new restorations. We present a selection of *Ciné-tracts* by Jean-Luc Godard, Alain Resnais, and other French directors; Dariush Mehrjui's *The Cow,* marking the Iranian New Wave; Mauritanian filmmaker Med Hondo's semiautobiographical *Soleil Ô*; Shinsuke Ogawa's raw and vital *The Battle Front for the Liberation of Japan—Summer in Sanrizuka;* Nelson Pereira dos Santos's Brazilian Cinema Novo classic *How Tasty Was My Little Frenchman*; Dusan Makavejev's Yugoslavian provocation *WR: Mysteries of the Organism*; Larry Clark's *As Above, So Below,* part of the L.A. Rebellion; and short radical films from the US and Cuba. *1968 and Global Cinema*—the book and the film series—takes the occasion of the fiftieth anniversary of May 1968 to examine lesser-known film cultures engaged in that moment's politics and to provide new readings of key films from what has been called the "long 1960s."

Christina Gerhardt, Guest Curator

Organized by Christina Gerhardt, coeditor with Sara Saljoughi of *1968 and Global Cinema,* and Kathy Geritz, film curator. **Out of the Vault** is funded by the National Endowment for the Arts. The *Ciné-tracts* presentation is made possible with the support of the Cultural Services of the French Embassy, with thanks to Amélie Garin-Davet and Natacha Pope; and in conjunction with the Institute of European Studies at UC Berkeley, with thanks to Julia Nelsen.

FRIDAY / 10.19.18

HOW TASTY WAS MY LITTLE FRENCHMAN

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1972)
NEW DIGITAL RESTORATION

INTRODUCTION Natalia Brizuela

Natalia Brizuela teaches in UC Berkeley's Departments of Film and Media and Spanish and Portuguese and is interim director of the Arts Research Center.

(*Como era gostoso o meu Francês*). A slyly entertaining mixture of anthropology, black humor, gorgeous color photography, sixteenth-century history, political allegory, ubiquitous nudity, and unsettling prophecy. A Frenchman captured by Indians tries nobly to integrate himself with the savage mind, but true incorporation into the tribe is ultimately possible only in one way: through the stomach. Dos Santos's film nearly caused a riot when shown at Cannes and finally had to be withdrawn—officially for reasons of "excessive nudity." This is a wicked metaphor of European cultural and economic cannibalism turning to genocide. FILM SOCIETY OF LINCOLN CENTER

Written by dos Santos. Photographed by Dib Lutfi. With Arduíno Colasanti, Ana Maria Magalhães, Eduardo Imbassahy Filho, Manfredo Colasanti. (84 mins, In Portuguese and Tupi with English subtitles, Color, DCP, From Regina Filmes)

FRIDAY / 11.2.18

OUT OF THE VAULT: RADICAL SHORTS

4:00

BAMPFA COLLECTION PRINTS

INTRODUCTION The Black Aesthetic

The Black Aesthetic is a creative organization whose mission is to curate and assemble a collective and distinct understanding of black visual culture.

During the 1960s, experimental shorts proliferated, offering alternative viewpoints and innovative aesthetics. Among the many local productions of the Newsreel collective are two raw, vibrant films relating the positions of the Black Panthers and students striking at San Francisco State for ethnic studies programs. When Gunvor Nelson and Dorothy Wiley turned to film to express women's concerns, the resulting *Schmeerguntz* was called "one raucous belch in the face of the American Home." In Cuba, Santiago Álvarez examined racism in the US and the life of Ho Chi-Minh in two of his collage newsreels: "Give me two photos, music, and a moviola," he said, "and I'll give you a movie."

AN AMERICAN TIME CAPSULE Charles Braverman, US, 1968, 3 mins, Color, 16mm, BAMPFA collection

NOW! Santiago Álvarez, Cuba, 1965, 5 mins, B&W, 16mm, BAMPFA collection

SCHMEERGUNTZ Gunvor Nelson, Dorothy Wiley, US, 1966, 15 mins, B&W, 16mm, BAMPFA collection

BLACK PANTHER (A.K.A. OFF THE PIG) Newsreel, US, 1968, 15 mins, B&W, 16mm, From Canyon Cinema

SAN FRANCISCO STATE ON STRIKE Newsreel, US, 1969, 25 mins, B&W, 16mm, BAMPFA collection

79 SPRINGTIMES Santiago Álvarez, Cuba, 1969, 25 mins, B&W, 16mm, BAMPFA collection

Total running time: c. 90 mins

SATURDAY / 11.3.18

WR: MYSTERIES OF THE ORGANISM

5:30

DUSAN MAKAVEJEV (YUGOSLAVIA, 1971)
BAMPFA COLLECTION PRINT

FILM TO TABLE DINNER FOLLOWS (P. 4)

(*WR: Misteriste organizma*). Dusan Makavejev brings a surreal combinatory style and radical sexual politics to a docu-fictional exploration of Wilhelm Reich and his implications for world revolution. The stated aim of this seriously ideological work is amusement; it comes described as "a fantasy on the Fascism and Communism of human bodies, a summary of information about the political life of human genitals, and a proclamation of the pornographic essence of any system of authority and power over others." Makavejev declared, "If you don't leave the cinema after five minutes of this film, you become the film's accomplice."

Written by Makavejev. Photographed by Pega Popovic, Aleksandar Petkovic. With Milena Dravic, Jagoda Kaloper, Ivica Vidovic, Jackie Curtis. (84 mins, In English and Serbo-Croatian with English subtitles, Color, 35mm, Edith R. Kramer Collection at BAMPFA)

SUNDAY / 11.11.18

THE COW

7:00

DARIUSH MEHRJUI (IRAN, 1968) NEW DIGITAL RESTORATON

"The first Iranian film to deal with the small-scale, the unredeemed and the unheroic."

HAMIDREZA SADR

(*Gaav*). A landmark of the Iranian New Wave, *The Cow* is a portrait of village life where isolation and extreme poverty create their own abiding social structure. This is the thoroughly believable tale of a man, Hassan, who deeply loves his cow. When the animal, who is the sole source of life for the small village, is killed, Hassan's neighbors try but fail to protect him from the grief they see coming. Mad with sorrow, Hassan in his mind becomes the cow he loved, and the effect on the village is telling. There is, in the end, a fine line between man and beast.

Written by Gholam-Hossein Saeedi, Mehrjui, from a story and play by Saeedi. Photographed by Fereydun Ghovanlou. With Ezat-Ollah Entezami, Ali Nasirian, Jafar Vali, Jamshid Mashayekhi. (105 mins, In Farsi with English subtitles, B&W, DCP, From National Film Archive of Iran)

WEDNESDAY / 11.14.18

AS ABOVE, SO BELOW

7:00

LARRY CLARK (US, 1973)

IN CONVERSATION Larry Clark, Ra Malika Imhotep, and Jamal Batts

For program note, see **Alternative Visions** (p. 32).

THURSDAY / 11.15.18

CINÉ-TRACTS

7:00

JEAN-LUC GODARD, JACKIE RAYNAL, ET AL. (FRANCE, 1968)

INTRODUCTION Julia Nelsen

Julia Nelsen is program manager at the UC Berkeley Institute of European Studies.

France, 1968: Amid nationwide strikes and the student uprising in the Latin Quarter, a collective of filmmakers—including Jean-Luc Godard, Jackie Raynal, Alain Resnais, Philippe Garrel, and painter Gérard Fromanger—teamed up to make a series of [very short] silent tracts. While the tracts have been shown few times outside their moment of inception, they represent a groundswell of formal creativity, a fervid moment of impossible juxtapositions: between still and moving images, words and actions, between the Communist Party and the New Left. Tract no. 21 includes an anti-slogan speaking to the moment's propulsive uncertainty: "I have nothing to say, but I must say it." UNIONDOCS

Selection of 21 *Ciné-tracts* by various filmmakers. (55 mins, Silent, French text with English subtitles, B&W, Digital, From Cultural Services of the French Embassy in New York, permission ISKRA)

SATURDAY / 11.17.18

SOLEIL Ô

5:30

MED HONDO (MAURITANIA, 1970)
NEW DIGITAL RESTORATION

INTRODUCTION Christina Gerhardt

Gerhardt, a visiting scholar at the UC Berkeley Institute of European Studies, will discuss her new book 1968 and Global Cinema*, coedited with Sara Saljoughi.*

"A scathing attack on colonialism, the film is also a shocking exposé of racism and a brutal and ironic indictment of Western capitalist values."

HARVARD FILM ARCHIVE

(*Oh, Sun*). *Soleil Ô,* which takes its title from a West Indies song about the pain of Africans enslaved in the Caribbean, is a powerful depiction of immigrant experience, focused on a laborer who moves to Paris from West Africa in hopes of a better life. Instead he encounters a new iteration of slavery, postcolonial style—unemployment, institutional indifference, police hostility, and entrenched racism. Med Hondo relates, "All the scenes were based on reality. Because racism isn't invented, especially in film. It's like a kind of cloak put on you, that you're forced to live with."

Written by Hondo. Photographed by François Catonné. With Robert Liensol, Théo Légitimus, Yane Barry. (98 mins, In French and Arabic with English subtitles, B&W, DCP, Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project.)

THURSDAY / 11.29.18

THE BATTLE FRONT FOR THE LIBERATION OF JAPAN—SUMMER IN SANRIZUKA

7:00

SHINSUKE OGAWA (JAPAN, 1968) ARCHIVAL PRINT

"Ogawa has been unaccountably neglected in the Western world. . . . [His is an] extraordinary, incisive, and deeply committed body of work."

JED RAPFOGEL, ANTHOLOGY FILM ARCHIVES

(*Nihon kaiho sensen – Sanrizuka no natsu*). In 1968, Shinsuke Ogawa and the new filmmaking collective Ogawa Pro "followed a brigade of student activists and joined the growing movement of resistance by the farmers and their allies against the forced eviction from their lands to build a new international airport in Narita, near Tokyo. *Summer in Sanrizuka* is a call-to-arms, a raucous film shot during the first land surveys and the first clashes between the airport authorities and the protesters. The film shows how the students and the farmers were able to forge an alliance and find common ground in order to organize and strengthen their cooperative struggle" (Cinéma du Réel).

(108 mins, In Japanese with English subtitles, Color, 16mm, From Yamagata International Documentary Film Festival, permission Athénée Français Cultural Center, Tokyo)

1 *Ciné-tracts*, 11.15.18
2 *WR: Mysteries of the Organism*, 11.3.18
3 *Soleil Ô*, 11.17.18
4 *How Tasty Was My Little Frenchman*, 10.19.18
5 *The Battle Front for the Liberation of Japan—Summer in Sanrizuka*, 11.29.18

1 / 2 / 3 / 4 / 5

LUCHINO VISCONTI

CINEMA OF STRUGGLE AND SPLENDOR

Luchino Visconti was both a progenitor of Italian neorealism—crafting powerful depictions of the lives of laborers like the impoverished fishermen in *La terra trema*—and a virtuoso of opulent historical dramas, chronicling nineteenth-century Sicilian aristocrats in *The Leopard*. Though the working-class characters of *Bellissima*, *Ossessione,* and *Rocco and His Brothers* may seem to share little with the princes, countesses, and kings in *The Leopard*, *Senso*, and *Ludwig,* Visconti's films are connected by his primary concern: the expression of history as it is lived by people. His characters are caught between tradition and modernity, attempting to achieve or preserve a good life while navigating the unrelenting forces of social, economic, and political change.

Visconti's repertoire reflects his own complex identity as an avowed communist born into the upper echelons of Milanese aristocracy, formed by pedigree, privilege, Catholicism, homosexuality, and political commitment. As a boy he developed an appreciation for opera and theater, frequenting La Scala with his mother, participating in amateur theatrical productions directed by his father, and rehearsing variations on Shakespeare plays with his friends. His interest in cinema developed in cosmopolitan Paris of the 1930s, where he patronized the salons of the avant-garde with the likes of Sergei Diaghilev, Jean Cocteau, Jean Marais, and Coco Chanel and gained experience working on Jean Renoir's *Toni* and *A Day in the Country.* Aptly described by André Bazin as a "neorealist aesthete," Visconti combined the profound humanism of neorealism with the drama, beauty, and epic sweep of opera to create films rich in resonance and throbbing with life.

Kate MacKay, Associate Film Curator

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

FRIDAY / 9.14.18

BELLISSIMA

7:00

LUCHINO VISCONTI (ITALY, 1952) IMPORTED 35MM PRINT

"What is acting after all?" Maddalena (Anna Magnani) rhetorically asks before the mirror in Visconti's melodrama of mother love and misplaced ambition. Magnani's extraordinary performance is its own answer. As a working-class mother desperate to get her young daughter a shot at stardom through a Cinecittà casting call, Magnani turns what might have been a simplistic caricature of a domineering stage mamma into a fully rendered character, both hilarious and tragically human. Visconti's direction similarly refuses to distinguish between satire and sincerity; even while it mocks the business of moviemaking, *Bellissima* is an exquisite example of the filmmaker's craft. JULIET CLARK

Written by Suso Cecchi D'Amico, Francesco Rosi, Visconti, based on a story by Cesare Zavattini. Photographed by Piero Portalupi, Paul Ronald. With Anna Magnani, Walter Chiari, Tina Apicella, Alessandro Blasetti. (114 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Movietime)

SUNDAY / 9.16.18

OSSESSIONE

7:00

LUCHINO VISCONTI (ITALY, 1943) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

Transposing James M. Cain's *The Postman Always Rings Twice* to a trattoria in the Po Valley, Visconti plays it for a deft mixture of dour authenticity, studied narrative suspense, and ambiguous passions. Character and landscape merge, as in the opening shots, looking out the front of a bus going down a dusty road seemingly to nowhere. We are introduced to Gino (Massimo Girotti), the drifter, by way of his hefty back, and we watch him, still from the back, enter the trattoria in whose kitchen he meets Giovanna (Clara Calamai). We first see his face when she does, a moment of startled passion. JUDY BLOCH

Written by Mario Alicata, Antonio Pietrangeli, Gianni Puccini, Giuseppe De Santis, Visconti, based on the novel *The Postman Always Rings Twice* by James M. Cain. Photographed by Aldo Tonti. With Clara Calamai, Massimo Girotti, Juan de Landa, Elia Marcuzzo. (140 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà, CSC-Cineteca Nazionale, permission VIGGO)

FRIDAY / 9.21.18

LA TERRA TREMA

7:00

LUCHINO VISCONTI (ITALY, 1948) DIGITAL RESTORATION

(*The Earth Will Tremble*). Visconti's masterpiece of austere lyricism was shot in the Sicilian village of Aci Trezza. There, fishermen are kept in poverty by middle-class wholesalers. The Valastro family, led by the impassioned young N'toni, attempt to overcome this oppression and are ostracized in their ancient community, where the elders are content to complain about their exploitation in knowing proverbs, and the young think they can bargain a future. All the roles are enacted by inhabitants of the village, who eloquently portray their lives for the camera. In poetic contrast to their spontaneity is Visconti's Eisensteinian clarity, as sparkling as sardines in a nighttime sea. JUDY BLOCH

Written by Visconti, based on the novel *I malavoglia* by Giovanni Verga. Photographed by G. R. Aldo. With the inhabitants of Aci Trezza, Sicily. (160 mins, In Sicilian with English subtitles, B&W, DCP, From Luce Cinecittà, permission VIGGO)

SUNDAY / 9.23.18

WHITE NIGHTS

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1957) IMPORTED 35MM PRINT

(*Le notti bianche*). This adaptation of Dostoyevsky's tale about displaced, disconnected people drifting along crossing, doubling paths was shot in moody black-and-white on a soundstage simulacrum of Livorno, Italy. With it, Visconti veered away from verisimilitude and toward an emphatically subjective style—from neorealism to neoromanticism. As a quiet man who accidentally befriends a troubled, lonely young woman (Maria Schell) and finds himself playing understudy for the absent object of her affections (Jean Marais), Marcello Mastroianni mingles subtly passionate yearnings with a characteristic (and appropriate) note of annoyance, hovering on the boundary between the abstracted heroine's misty twilight world and the harsher light of day. JULIET CLARK

Written by Visconti, Suso Cecchi D'Amico, based on the story by Fyodor Dostoyevsky. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Maria Schell, Jean Marais, Clara Calamai. (101 mins, In Italian with English subtitles, B&W, 35mm, From Luce Cinecittà, permission Janus Films)

1 *Ossessione*, 9.16.18 © 1943 I.C.I. Industrie Cinematografiche Italiane s.a.; © 2004 MARZI Srl. All rights reserved. Photo courtesy of VIGGO Srl.

2 *The Leopard*, 10.13.18, 10.21.18

3 *Senso*, 11.1.18, 11.10.18

4 *Rocco and His Brothers*, 10.4.18, 10.7.18

5 *Ludwig*, 11.18.18

THURSDAY / 10.4.18

ROCCO AND HIS BROTHERS

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1960) DIGITAL RESTORATION

REPEATS SUNDAY / 10.7.18

(*Rocco e i suoi fratelli*). At once lyrical and brutal, this family saga is fatalist film noir expressed through a purity of vision; like the saintly Rocco (Alain Delon) himself, it takes a lot of violence to daunt Visconti's love. Rocco is a character like Dostoyevsky's Prince Mishkin, or Bresson's Balthazar. He is the anomaly among the five sons of a poor but canny widow (Katina Paxinou) who brings her family from the south to Milan, where they "arrive like an earthquake," unprepared for the strains of urban living. The film develops in five episodes, one devoted to each brother, but the structure is as complex as their lives are intertwined. JUDY BLOCH

Written by Visconti, Suso Cecchi D'Amico, Pasquale Festa Campanile, Massimo Franciosa, Enrico Medioli, based on the novel *Il ponte della Ghisolfa* by Giovanni Testori. Photographed by Giuseppe Rotunno. With Alain Delon, Renato Salvatori, Annie Girardot, Katina Paxinou. (177 mins, In Italian with English subtitles, B&W, DCP, From Milestone. Restored by Cineteca di Bologna in association with Titanus, TF1 Droits Audiovisuels, and the Film Foundation. Restoration funding by Gucci and the Film Foundation.)

SUNDAY / 10.7.18

ROCCO AND HIS BROTHERS

6:30

LUCHINO VISCONTI (ITALY/FRANCE, 1960) DIGITAL RESTORATION

SEE THURSDAY / 10.4.18

SATURDAY / 10.13.18

THE LEOPARD

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1963) DIGITAL RESTORATION

REPEATS SUNDAY / 10.21.18

(*Il gattopardo*). Visconti integrates a family history into a panoramic account of the Risorgimento, the nineteenth-century Italian unification movement. Revolution informs the most intimate relationships between the aristocrat Fabrizio (Burt Lancaster), his radical nephew Tancredi (Alain Delon), and Angelica (Claudia Cardinale), whose marriage to Tancredi signals the symbolic merging of the classes. "Perhaps no film captures the Proustian aesthetic more firmly," Warren Sonbert wrote. "Visconti's camera visually caresses the passage of time, the shifting nuances among the adrift and split characters. . . . The folly and grandeur of aristocratic dissolution . . . never receives a pointed finger in this intricate investigation."

Written by Suso Cecchi D'Amico, et al., based on the novel by Giuseppe Tomasi di Lampedusa.. Photographed by Giuseppe Rotunno. With Burt Lancaster, Claudia Cardinale, Alain Delon, Paolo Stoppa. (186 mins, In Italian with English subtitles, Color, 'Scope, DCP, From Criterion/Twentieth Century Fox. Restored in association with Cineteca di Bologna, Pathé, Foundation Jérôme Seydoux-Pathé, Twentieth Century Fox, and CSC-Cineteca Nazionale. Restoration funding by Gucci and The Film Foundation.)

SATURDAY / 10.20.18

DEATH IN VENICE

7:45

LUCHINO VISCONTI (ITALY/FRANCE/US, 1971)

(*Morte a Venezia*). In Visconti's ravishing elegy to the mortality of all things, a once-successful composer (Dirk Bogarde) arrives in Venice to rejuvenate himself, but this gorgeous city has a secret: it is consumed with plague. If Visconti's other color films could be described as operatic, *Death in Venice* is a cinematic fugue, where the symbiosis of image and song attains its pinnacle. Visconti's adaptation of Thomas Mann's novella shrugs off words for nearly half its running time, instead allowing the mournful strains of concertos and strings, and the visions of Venice's splendor, to speak this tale of the longing for beauty, and the death that follows in its absence. JASON SANDERS

Written by Visconti, Nicola Badalucco, based on the novella by Thomas Mann. Photographed by Pasqualino De Santis. With Dirk Bogarde, Bjorn Andresen, Marisa Berenson, Silvana Mangano. (130 mins, In Italian with English subtitles, Color)

SUNDAY / 10.21.18

THE LEOPARD

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1963) DIGITAL RESTORATION

SEE SATURDAY / 10.13.18

SUNDAY / 10.28.18

SANDRA

7:00

LUCHINO VISCONTI (ITALY, 1965) DIGITAL RESTORATION

(*Vaghe stelle dell'orsa*, a.k.a. *Of a Thousand Delights*). In this Elektra story of incestuous passions and family intrigue, Claudia Cardinale brings her American husband home to meet her mother and brother on a very particular occasion: a memorial is being unveiled for her father, who died at Auschwitz. It isn't the ghosts of the dead that haunt this home, however, but the secrets of the living. "Ours is not a normal atmosphere," her mother declares, hinting of "secret vices," both hers and her children's. In *Sandra*, the ever-iconoclastic Visconti heads towards a Romantic ideal of emotion as narrative, and repression as the greatest spectacle. JASON SANDERS

Written by Suso Cecchi D'Amico, Enrico Medioli, Visconti. Photographed by Armando Nannuzzi. With Claudia Cardinale, Jean Sorel, Michael Craig, Marie Bell. (105 mins, In Italian with English subtitles, B&W, 4K DCP, From Sony Pictures Releasing)

THURSDAY / 11.1.18

SENSO

7:00

LUCHINO VISCONTI (ITALY, 1954) DIGITAL RESTORATION

REPEATS SATURDAY / 11.10.18

(a.k.a. *The Wanton Countess*). Visconti's first costume drama abandons his earlier neorealist style for a lush, near-operatic account of love and betrayal during the 1860s Italian resistance to Austrian rule. The film's masterful opening sequence introduces its themes: patriotism and doomed love, mirrored to a swooning aria, as a performance of a Verdi opera triggers the audience to chant anti-Austrian slogans, and brings together a cynical young Austrian soldier (Farley Granger) and an Italian countess (Alida Valli). Visconti integrates enough historical accuracy and explicit political allegory to please the most scholarly Marxist, but *Senso* is foremost, as the title indicates, a sensual experience, luxuriant and baroque. JASON SANDERS

Written by Visconti, Suso Cecchi D'Amico, et al., based on the short story by Camillo Boito. Photographed by G. R. Aldo, Robert Krasker. With Alida Valli, Farley Granger, Massimo Girotti, Heinz Moog. (123 mins, In Italian with English subtitles, Color, DCP, From Rialto Pictures)

SATURDAY / 11.3.18

THE STRANGER

7:30

LUCHINO VISCONTI (ITALY/FRANCE/ALGERIA, 1967) IMPORTED 35MM PRINT

(*Lo straniero*). Marcello Mastroianni stars as Meursault, Camus's archetype of alienation, a man who commits a senseless crime simply because the sun shines. While Visconti's vision is faithful to Camus's story, it also supplies a sense of detail and context absent from the book, meticulously re-creating 1930s Algiers with a keen awareness of the fraught relations between the French colonists and the colonized Arabs. "In Mastroianni," John Simon wrote, "Visconti has a superb Meursault. . . . He manages to shrink himself into the disaffected, slightly dazed, but intelligent nonentity Camus had in mind."

VISCONTI CONTINUED

Written by Suso Cecchi D'Amico, Georges Conchon, Emmanuel Robles, based on the novel by Albert Camus. Photographed by Giuseppe Rotunno. With Marcello Mastroianni, Anna Karina, Pierre Bertin, Alfred Adam. (104 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Gallimard, Camus Estate)

SATURDAY / 11.10.18

SENSO

8:00

LUCHINO VISCONTI (ITALY, 1954) DIGITAL RESTORATION

SEE THURSDAY / 11.1.18

SUNDAY / 11.18.18

LUDWIG

2:00

LUCHINO VISCONTI (ITALY/FRANCE/WEST GERMANY, 1973)
IMPORTED 35MM PRINT

In the life of Ludwig II of Bavaria, Visconti found a fit subject for his own transcendent sense of spectacle. Ludwig was a tragic figure who made an art out of life itself: born into extreme wealth, he chose to pursue happiness in the realm of the sublime—in art and matters of the heart—but he never achieved anything close to happiness. He built magnificent fairytale castles in the Bavarian sky and patronized a series of artists, including Richard Wagner. Visconti places Ludwig in context, seducing us with opulent visuals, holding us at bay with the passion play that was Ludwig's life.

Written by Visconti, Enrico Medioli, Suso Cecchi D'Amico. Photographed by Armando Nannuzzi. With Helmut Berger, Romy Schneider, Trevor Howard, Silvana Mangano. (238 mins plus intermission, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission American Genre Film Archive)

SUNDAY / 11.25.18

CONVERSATION PIECE

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1974) IMPORTED 35MM PRINT

(*Gruppo di famiglia in un interno*). Burt Lancaster gives "one of the finest performances of his career" (*Los Angeles Times*) as an aging American art historian who has retreated from the world into the dark Roman palazzo he inherited from his Italian mother. When he rents the upstairs flat to a Roman matron (Silvana Mangano) and her glibly amoral gigolo (Helmut Berger), his life's denouement is invaded by *la dolce vita.* "A rich and unmistakably personal treatment of an old theme, the invasion of a refined and sensitive intelligence by the anarchic-erotic forces of the Id" (*Film Comment*).

Written by Suso Cecchi D'Amico, Enrico Medioli, Visconti. Photographed by Pasqualino De Santis. With Burt Lancaster, Silvana Mangano, Helmut Berger, Dominique Sanda. (121 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Minerva Pictures)

FRIDAY / 11.30.18

THE INNOCENT

7:00

LUCHINO VISCONTI (ITALY/FRANCE, 1976) IMPORTED 35MM PRINT

(*L'innocente*). Visconti's last work is a film bursting with the abstractions of nineteenth-century philosophy and the concerns of twentieth-century political thought, fashioned with all the luxuriant beauty and operatic decadence the master filmmaker could muster. Freethinking aristocrat Tullio (Giancarlo Giannini) seems too concerned with his self-congratulatory atheism, fastidious looks, and gorgeous lover to ever notice his innocent wife. Fortunately for her, a young novelist arrives not only to entertain but to impregnate her. This shock paradoxically makes Tullio finally love his wife, but his lovemaking isn't enough to get her back, leading him to more extreme—and eventually brutal—means. JASON SANDERS

Written by Suso Cecchi D'Amico, Enrico Medioli, Visconti, based on the novel by Gabriele D'Annunzio. Photographed by Pasqualino De Santis. With Giancarlo Giannini, Laura Antonelli, Jennifer O'Neill, Massimo Girotti. (129 mins, In Italian with English subtitles, Color, 35mm, From Luce Cinecittà, permission Intramovies)

AFTERIMAGE
CORNELIU PORUMBOIU

"Porumboiu's particular brand of farce is always shot through with the pulse of everyday life and its Sisyphean struggles. He is, simply put, one of our great contemporary observers of the human comedy." SCOTT FOUNDAS, *VARIETY*

Corneliu Porumboiu first came to the attention of international audiences after winning the Caméra d'Or at Cannes for his 2006 first feature, *12:08 East of Bucharest.* That film depicts the airing of a provincial television show that commemorates the sixteenth anniversary of the 1989 revolution that ousted dictator Nicolae Ceaușescu by inviting a duo of local "experts" (an alcoholic, debt-ridden teacher and a pensioner best known for playing Santa Claus at children's parties) to participate in a decidedly parochial, but slyly hilarious, debate. Momentous events also linger in the background of Porumboiu's subsequent films, which focus on the mundane challenges faced by ordinary people in everyday life. The FIPRESCI prizewinning *Police, Adjective,* in which an earnest cop tries, in spite of orders from his superiors, to do the right thing, and *The Treasure*, where mismatched neighbors embark on an unlikely hunt for buried booty, exemplify this approach. While Porumboiu's films chronicle the absurdities of life in postcommunist Romania, the questions they raise and the experiences they depict are universally relevant. Philosophy collides with comedy in scenarios that illustrate the challenges inherent to human communication and the difficulty of finding truth and freedom in the margins of official history and individual memory, institutional imperatives and personal conscience, dogma and imagination.

Porumboiu will join us to present four of his films and will take part in a conversation with documentary filmmaker, writer, film curator, and activist Mona Nicoară after the screenings of *Police, Adjective* and *12:08 East of Bucharest*.

Kate MacKay, Associate Film Curator

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THURSDAY / 11.8.18

THE TREASURE

7:30

CORNELIU PORUMBOIU (ROMANIA, 2015)

IN PERSON Corneliu Porumboiu

(*Comoara*). Conceived as a documentary, *The Treasure* became a disarming deadpan parable unearthing layers of Romanian history via the exploits of cash-strapped neighbors. When Costi denies Adrian's request for a loan, the latter proposes another plan: that Costi rent a metal detector and in return get half of the treasure that might be buried in Adrian's garden. Costi agrees, but the duo must overcome a variety of bureaucratic obstacles, misunderstandings, and challenges along the way. "The final shot . . . is an astonishing cinematic gesture. . . . This is a movie that lives up to its name" (A. O. Scott). KATE MACKAY

Written by Porumboiu. Photographed by Tudor Mircea. With Cuzin Toma, Adrian Purcarescu, Corneliu Cozmei, Cristina Toma. (89 mins, In Romanian with English subtitles, Color, DCP, From IFC Films)

FRIDAY / 11.9.18

POLICE, ADJECTIVE

7:00

CORNELIU PORUMBOIU (ROMANIA, 2009)

IN CONVERSATION Corneliu Porumboiu and Mona Nicoară

(*Politist, adj.*). The language of law, as witnessed and experienced by police, supervisors, and "criminals," is dissected in this extraordinary work. Cristi is a decent beat cop tailing a clueless, unthreatening teenager around town and has plenty of time to ponder why his supervisors are unleashing the full weight of the law against an ordinary teen. The film's first half, shot on the streets of contemporary Romania, documents a society between ruin and repair; the final section, a bravura long take of Cristi's confrontation with his supervisors, is a philosophical examination of how the language of law is defined—and controlled, by those in power—through the laws of language. JASON SANDERS

Written by Porumboiu. Photographed by Marius Panduru. With Dragos Bucur, Vlad Ivanov, Ion Stocia, Irina Saulescu. (113 mins, In Romanian with English subtitles, Color, 35mm, From IFC Films)

SATURDAY / 11.10.18

12:08 EAST OF BUCHAREST

5:30

CORNELIU PORUMBOIU (ROMANIA, 2006)

IN CONVERSATION Corneliu Porumboiu and Mona Nicoară

(*A fost sau n'a fost?*). On the sixteenth anniversary of the Romanian revolution, a bickering threesome of a retiree, a teacher, and a television host pose a question on the host's show: Did a true revolution take place in their town, or did everyone conveniently rebel *after* the regime collapsed? Several argumentative call-ins, insults, technical breakdowns, musical interludes, and lies later, they may have an answer, or a new question: What difference did it make? Dynamic, sharp-witted, and cut with narrative precision, *12:08 East of Bucharest* is a classic Eastern European allegory of how nations remember (and rewrite) their darkest moments, and how (and why) people need their own stories. JASON SANDERS

Written by Porumboiu. Photographed by George Dascalescu, Marius Panduru. With Mircea Andreescu, Teodor Corban, Ion Sapdaru. (89 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)

SUNDAY / 11.11.18

INFINITE FOOTBALL

3:30

CORNELIU PORUMBOIU (ROMANIA, 2017)

IN PERSON Corneliu Porumboiu

(*Fotbal infinit*). Perhaps the purest expression of one of Porumboiu's favorite themes, rules vs. freedom, *Infinite Football* documents an unassuming bureaucrat with a unique extracurricular passion. Inspired by a life-changing injury he suffered playing soccer as a teen, Laurentiu Ginghină embarked on a quixotic quest to improve the game. *Variety*'s Jessica Kiang observes, "His endlessly evolving ideas for revolutionizing football are not a blueprint for a real-world solution at all. Instead they represent that intensely relatable and human place inside, where any of us, however small our lives and crushed our ambitions, can be limitless, unhobbled by injury, unfettered by ordinariness, unbounded by physics: infinite." KATE MACKAY

Written by Porumboiu. Photographed by Tudor Mircea. (70 mins, In Romanian with English subtitles, Color, DCP, From Grasshopper Film)

FRIDAY / 11.16.18

WHEN EVENING FALLS ON BUCHAREST OR METABOLISM

7:00

CORNELIU PORUMBOIU (ROMANIA, 2013)

IMPORTED 35MM PRINT

Typical of Porumboiu's cinema, *When Evening Falls on Bucharest or Metabolism* deals with "the rules of the game," but the "game" here is filmmaking and the rules, expounded upon at length by director Paul (Bogdan Dumitrache) to actor Alina (Diana Avramut), range from the limits on the length of a shot to the requirement for a nude scene. Consisting of fourteen static shots, *When Evening Falls* cleverly explores the structural elements of cinema and the power dynamics inherent in filmmaking (and sex), and still finds time for a debate on the influence of chopsticks on the development of Chinese cuisine. KATE MACKAY

Written by Porumboiu. Photographed by Tudor Mircea. With Diana Avramut, Bogdan Dumitrache, Mihaela Sirbu. (89 mins, In Romanian with English electronic titling, Color, 35mm, From 42km Film, permission Cinema Guild)

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1 *12:08 East of Bucharest*, 11.10.18

2 *The Treasure*, 11.8.18

3 *Police, Adjective*, 11.9.18

4 *When Evening Falls on Bucharest or Metabolism*, 11.16.18

5 *Infinite Football*, 11.11.18

ALTERNATIVE VISIONS

1 / 2 / 3 / 4 / 5 / 6

This season of **Alternative Visions** is expansive: the films extend from a 1903 fairy tale by Georges Méliès to the present. We feature films by pioneering artists including Germaine Dulac, Stan Brakhage, Kurt Kren, Gunvor Nelson, and Andy Warhol, while contemporary filmmakers Adam Khalil and Bayley Sweitzer, Tomonari Nishikawa, Lynne Sachs and Lizzie Olesker, Kelly Sears, and Jeffrey Skoller will be in person to discuss their work. Recent restorations of Steve Arnold's *Luminous Procuress*, introduced by Steve Seid, and Larry Clark's *As Above, So Below*, with Clark in conversation with members of The Black Aesthetic, are showcased in special presentations, along with a program of found-footage films from Latin America, introduced by Jesse Lerner. Several programs explore influences and inspirations between artists across generations, as does our parallel series introduced by German filmmaker Ute Aurand featuring her own work and that of New York underground artist Marie Menken and Scottish film poet Margaret Tait (p. 33).

Organized by Film Curator Kathy Geritz and Jeffrey Skoller, and presented in conjunction with the course on avant-garde film taught at UC Berkeley by Skoller. The Germaine Dulac program is presented thanks to Amélie Garin-Davet, Cultural Services of the French Embassy. **Afterimage: Filmmakers and Critics in Conversation** is made possible by generous funding from the Hollywood Foreign Press Association®. The **Out of the Vault** program is presented with the support of the National Endowment for the Arts. Recycled Cinema in Latin America 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 Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts; Jesse Lerner's visit is made possible at BAMPFA with the support of The Andy Warhol Foundation for the Visual Arts. The *Washing Society* program is presented with support from the Theresa Hak Kyung Cha Endowment. Tomonari Nishikawa's visit is made possible with the support of the Center for Japanese Studies, UC Berkeley, with thanks to Daniel O'Neill.

WEDNESDAY / 9.5.18

THE SMILING MADAME BEUDET AND ABSTRACT SHORTS BY GERMAINE DULAC

7:00

LIVE MUSIC Judith Rosenberg on piano

In *The Smiling Madame Beudet* (1923), considered by many to be Germaine Dulac's masterpiece, she tells the story of the frustrations and fantasies of a young wife trapped in a loveless marriage. Dulac gives us access to Madame Beudet's inner life through the use of a variety of effects (special lenses, superimpositions, odd angles, a focus on repeated gestures) so that we see and feel the marriage through her eyes. In the late 1920s, Dulac embarked on an intense period of radical aesthetic exploration, implementing some of the ideas she had been writing about in her essays on the avant-garde in her abstract shorts, of which we screen three. IRINA LEIMBACHER

ÉTUDE CINÉGRAPHIQUE SUR UNE ARABESQUE France, 1929, 7 mins, Silent, B&W, 35mm

THÈMES ET VARIATIONS France, 1928, 9 mins, Silent, B&W, 35mm

DISQUE 957 France, 1928, 6 mins, Silent, B&W, 16mm

THE SMILING MADAME BEUDET (*LA SOURIANTE MADAME BEUDET*) France, 1923. Written by André Obey, based on a play by Denys Amiel, Obey. Photographed by A. Morrin. With Germaine Dermoz, Alex Arquillière, Jean d'Yd, Grisier. 38 mins, Silent with French intertitles and English electronic titling, B&W, 16mm

Total running time: 60 mins, From Light Cone

WEDNESDAY / 9.12.18

AFTERIMAGE: COLLAGE ANIMATIONS BY KELLY SEARS

7:00

IN CONVERSATION Kelly Sears and Rick Prelinger

Rick Prelinger is an archivist, writer, filmmaker, and professor at UC Santa Cruz.

"Witty, savvy, ironic, poetic, exhilarating, even cosmic." CRAIG BALDWIN

Kelly Sears creates her moody, eerie animations by cutting up and collaging materials ranging from first aid handbooks and high school yearbooks to military newsreels and exercise tapes. Turning the original content on edge through juxtaposition and written texts, voiceovers, and soundscapes, Sears's animations plumb the dark, anxious underside of our times, drawing on the logic of conspiracy theories, fever dreams, and poetry, drifting between fiction and history. Sears says, "I like working with things that are outdated or cast off as a way of reinvigorating the material and making it resonate in today's cultural climate."

A TONE HALFWAY BETWEEN LIGHTNESS AND DARKNESS US, 2015, 7.5 mins, B&W

IN THE VICINITY US, 2016, 6.5 mins, B&W

THE DRIFT US, 2007, 8.5 mins, Color

TROPICAL DEPRESSION US, 2012, 3 mins, B&W

VOICE ON THE LINE US, 2009, 7 mins, Color

APPLIED PRESSURE US, 2018, 6 mins, Toned

THE RANCHER US, 2012, 7 mins, Color/B&W

THE BODY BESIEGED US, 2009, 4.5 mins, B&W

ONCE IT STARTED IT COULD NOT END OTHERWISE US, 2011, 7.5 mins, Color/B&W

PATTERN FOR SURVIVAL US, 2015, 7 mins, Color

Total running time: c. 70 mins, Digital files, From the artist

WEDNESDAY / 9.19.18

POOR LITTLE RICH GIRL

7:00

ANDY WARHOL (US, 1963/65)

"[Edie Sedgwick] was, quite simply, a dazzling film presence." MANOHLA DARGIS, *NEW YORK TIMES*

In March 1965, just a few months after he bought his first sound camera, Warhol began making a series of films of Edie Sedgwick, a beautiful young heiress whom he had recently met. The title *Poor Little Rich Girl* is a reference to the 1936 Shirley Temple movie of the same name, in which an eight-year-old girl runs away from her wealthy family to perform with a vaudeville troupe—a situation not unlike that of Edie herself, who had fled her tragic, wealthy family in California to join Warhol's underground art world. CALLIE ANGELL

With Edie Sedgwick, off-screen voice of Chuck Wein. (66 mins, B&W)

PRECEDED BY **A SELECTION OF SCREEN TESTS** (Andy Warhol, US, 1964–66). The Screen Tests were "one of the most ambitious and long-lasting projects in [Warhol's] career as a filmmaker and artist" (Callie Angell). (c. 15 mins @ 16 fps, Silent, B&W)

Total running time: c. 85 mins, 16mm, From Museum of Modern Art, New York

1 *Applied Pressure*, 9.12.18
2 *Thèmes et variations*, 9.5.18
3 *Luminous Procuress*, 10.3.18
4 *The Washing Society*, 10.24.18
5 *As Above, So Below*, 11.14.18
6 *49/95: Tausendjahrekino*, 11.7.18

WEDNESDAY / 9.26.18

THE BOOK OF WONDERS: FILMS BY STAN BRAKHAGE AND GEORGES MÉLIÈS

7:00

Seemingly poles apart, Stan Brakhage and Georges Méliès were two independent spirits, explorers of multiplicity, dissection, starry realms, panoramas of the interior, metamorphosis, and decay. In vastly different ways, they composed for a radiant screen, abandoning the usual notions of accepted perspectival space. Exploring the mythic and the everyday, both filmmakers superimposed life and death, plumbing the depths of the subconscious, evoking terrors and natural splendors that summon childhood perceptions. Brakhage admired Méliès's films for their rhythmic integrity, and as investigations into semblance and actuality—revealing the nature of our unstable apparitional reality, life in flux. MARK MCELHATTEN, GUEST CURATOR

THE DEAD Stan Brakhage, US, 1960, 11 mins, Silent, Color, 16mm, Courtesy Academy Film Archive

COMMINGLED CONTAINERS Stan Brakhage, US, 1997, 2.5 mins, Silent, Color, 16mm, From Canyon Cinema

THE GARDEN OF EARTHLY DELIGHTS Stan Brakhage, US, 1981, 1.5 mins, Silent, Color, 35mm, From Canyon Cinema

THE KINGDOM OF THE FAIRIES (*LE ROYAUME DES FÉES*) Georges Méliès, France, 1903, 16.5 mins, Silent, B&W/Tinted, DCP, From Lobster Films

THE LOOM Stan Brakhage, US, 1986, 43.5 mins, Silent, Color, 16mm, From Canyon Cinema

Total running time: c. 85 mins. This program is guest curated by Mark McElhatten and was first presented at Harvard Film Archive, where *The Loom* was named the best rediscovery of 2017 by the Boston Society of Film Critics.

WEDNESDAY / 10.3.18

OUT OF THE VAULT: **LUMINOUS PROCURESS**

7:00

STEVEN ARNOLD (US, 1971) RESTORED 16MM PRINT

INTRODUCTION Steve Seid

Steve Seid was a curator at BAMPFA for twenty-five years and spearheaded the effort to preserve Luminous Procuress.

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

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

WEDNESDAY / 10.10.18

ISM, ISM, ISM: RECYCLED FILM IN LATIN AMERICA

7:00

INTRODUCTION Jesse Lerner

Jesse Lerner is a documentary filmmaker, curator, and writer based in Los Angeles. Tonight we celebrate the publication of Ism, Ism, Ism: Experimental Cinema in Latin America*, which he coedited with Luciano Piazza. The bilingual book is available in the BAMPFA Store.*

A 1960 Cuban newsreel shows triumphant supporters of the Revolution smashing the signage of Hollywood film distributors with sledgehammers. The new Cuban administration also seized countless reels of commercial films, later to be fragmented and repurposed, a practice that resonates with the history of the Latin American avant-garde. In Oswald de Andrade's landmark 1928 *Manifesto antropófago*, the polemical poet calls for seizure and ingestion, invoking the "law of the cannibal." The practice of experimental filmmaking with appropriated fragments of preexisting movies suggests the cannibal archetype functions not just as a paradigm for a critical cinematic practice, but also more broadly as a strategy of decolonization and a powerful model for Latin American cultural production. JESSE LERNER

NO D.R. Alfredo Salomón, Mexico, 2002, 2 mins, Color/B&W, Digital file

NEWSREEL 49 (*NOTICIERO 49*) Instituto Cubano del Arte e Industria Cinematográficos, Cuba, 1960, 2 mins, B&W, Digital file transferred from 35mm

COWBOY AND "INDIAN" FILM Rafael Montañez Ortiz, Puerto Rico/US, 1958, 2 mins, B&W, Digital file transferred from 16mm

DESDE LA HAVANA !1969! RECORDAR Nicolás Guillén Landrián, Cuba, 1969, 17 mins, B&W, Digital file transferred from 35mm

THE BIG WHACK Ricardo Nicolayevsky, Mexico, 2002, 2.5 mins, B&W, Digital file

ORACIÓN POR MARILYN MONROE Marisol Trujillo, Miriam Talavera, Pepín Rodríguez, Cuba, 1983, 8 mins, B&W, Digital file transferred from 35mm

AIR STRIKE ON WASHINGTON (*EL BOMBARDEO DE WASHINGTON*) Luis Ospina, Colombia/US, 1972, 1 min, B&W, Digital file transferred from 16mm

APOOHCALYPSE NOW Artemio, Mexico, 2002, 8 mins, Color, Digital file

THE WOMEN OF PINOCHET (*LAS MUJERES DE PINOCHET*) Eduardo Menz, Chile/Canada, 2004, 12 mins, Color, Digital file

LAS RUINAS DE BAHÍA BLANCA Nicolás Testoni, Argentina, 2012, 5.5 mins, Color/B&W, Digital file

POBRE DEL CANTOR Taller Independiente de Cine Experimental, Mexico, 1978, 2 mins, Color, Digital file transferred from Super-8

CHAPUCERÍAS Enrique Colina, Cuba, 1987, 11 mins, Color, Digital file transferred from 35mm

Total running time: c. 75 mins

WEDNESDAY / 10.24.18

THE WASHING SOCIETY

7:00

LIZZIE OLESKER, LYNNE SACHS (US, 2018)

IN PERSON Lizzie Olesker and Lynne Sachs

Through creative juxtapositions of narrative and documentary elements, filmmaker Lynne Sachs and playwright Lizzie Olesker chronicle the disappearing public space of the neighborhood laundromat and the continual, intimate labor that happens there. With a title inspired by a labor organization of African American laundresses formed in 1881, *The Washing Society* investigates the intersection of history, underpaid work, immigration, and the sheer math of doing laundry. They present a stark yet poetic vision of those whose working lives often go unrecognized. Dirt, skin, lint, stains, money, and time are thematically interwoven into the very fabric of *The Washing Society* through interviews and observational moments.

Music by Stephen Vitiello. (44 mins, Color, Digital, From the artists)

PRECEDED BY

CAROLEE, BARBARA & GUNVOR (Lynne Sachs, US, 2018). Portraits of three filmmakers, Carolee Schneeman, Barbara Hammer, and Gunvor Nelson. (8 mins, Color, Digital, From Lynne Sachs)

OLD DIGS (Gunvor Nelson, Sweden, 1992). "An inner journey through the sights and sounds of Kristinehamn as reflected in its central river" (Steve Anker). (20 mins, Color, 16mm, From Canyon Cinema)

Total running time: c. 75 mins

ALTERNATIVE VISIONS CONTINUED

FILMS

7 / 8

7 *Empty Metal*, 10.31.18

8 *Tokyo - Ebisu*, 11.7.18

WEDNESDAY / 10.31.18

AFTERIMAGE: **EMPTY METAL**

7:00

ADAM KHALIL, BAYLEY SWEITZER (US, 2018)

IN CONVERSATION Adam Khalil, Bayley Sweitzer, and Diana Ruíz

Diana Ruíz is a PhD candidate in the Department of Film and Media at UC Berkeley.

Adam Khalil and Bayley Sweitzer's first feature as codirectors, *Empty Metal* takes place in a world similar to ours—one of mass surveillance, pervasive policing, and increasing individual apathy. The lives of several people, each inhabiting extreme poles of American social and political consciousness, weave together as each attempts to achieve some kind of forward motion, sometimes in contradiction, and always under the eye of far more controlling powers. Filled with energy, rage, and the smallest measure of hope, *Empty Metal* is a new kind of political film for these extraordinary times. FILM SOCIETY OF LINCOLN CENTER

Written by Khalil, Sweitzer. Photographed by Sweitzer. With Rose Mori, Oba, Sam Richardson, Pawel Wojtasik. (83 mins, Color, Digital, From LLC Prone Pictures)

PRECEDED BY **THE VIOLENCE OF A CIVILIZATION WITHOUT SECRETS** (Adam Khalil, Zack Khalil, Jackson Polys, US, 2017). Reflections on postmortem justice through the case of the "Kennewick Man." (10 mins, Color, Digital, From the artists)

Total running time: 93 mins

WEDNESDAY / 11.7.18

UNDERGROUND INTERNATIONAL: KURT KREN AND TOMONARI NISHIKAWA

7:00

BAMPFA STUDENT COMMITTEE PICK

IN CONVERSATION Tomonari Nishikawa, Patrick Harrison, and Megan Hoetger

Patrick Harrison is a doctoral student in film and media at UC Berkeley. Megan Hoetger, a doctoral candidate in performance studies, wrote her dissertation on Kurt Kren. Together, they guest curated tonight's program.

This program's cinematic duet highlights the intergenerational convergences and transcontinental connections animating the structural filmmaking tradition. Through the alternately contemplative and psychedelic works of Kurt Kren, a pioneering Austrian filmmaker, and Tomonari Nishikawa, a contemporary Japanese filmmaker living in the US, we explore the social and material undergrounds in which avant-garde film has been embedded, from a co-op basement in 1970s Amsterdam to the irradiated soil of present-day Fukushima. In their films, space and time compress and distend as the dis/junctures between the human eye and camera eye are explored, excited, exploited, excoriated. The seams burst open. The differences between reality and experience, apparatus and nature deliriously dissolve. MEGAN HOETGER AND PATRICK HARRISON

42/83: NO FILM Kurt Kren, Austria, 1983, 0.5 mins, Silent, B&W, 16mm

TEN MORNINGS TEN EVENINGS AND ONE HORIZON Tomonari Nishikawa, Japan, 2016, 10 mins, Color, 16mm

31/75: ASYL Kurt Kren, Austria, 1975, 9 mins, Silent, Color, 16mm

TOKYO - EBISU Tomonari Nishikawa, Japan, 2010, 5 mins, Color, 16mm

46/90: FALTER 2 Kurt Kren, Austria, 1990, 0.5 mins, B&W, 16mm

23/69: UNDERGROUND EXPLOSION Kurt Kren, Austria, 1969, 5 mins, Color, 16mm

30/73: COOP CINEMA AMSTERDAM Kurt Kren, Austria, 1973, 3 mins, Color, 16mm, From Sixpackfilm

INTO THE MASS Tomonari Nishikawa, US, 2007, 6 mins, Silent, Color, 16mm dual projection

38/79: SENTIMENTAL PUNK Kurt Kren, Austria, 1979, 5 mins, Silent, Color, 16mm

MARKET STREET Tomonari Nishikawa, US, 2005, 5 mins, Silent, B&W, 16mm, From the artist

11/65: HELGA PHILIPP PAINTING (*11/65: BILD HELGA PHILIPP*) Kurt Kren, Austria, 1965, 3 mins, Silent, B&W, 16mm

SKETCH FILM #3 Tomonari Nishikawa, US/Japan, 2006, 3 mins, Silent, B&W, Super 8, From the artist

49/95: TAUSENDJAHREKINO (*49/95: THOUSANDYEARSOF-CINEMA*) Kurt Kren, Austria, 1995, 3 mins, Color, 16mm

3/60: TREES IN AUTUMN (*3/60: BÄUME IM HERBST*) Kurt Kren, Austria, 1980, 5 mins, B&W, 16mm

LUMPHINI 2552 Tomonari Nishikawa, Thailand, 2009, 3 mins, B&W, 35mm, From the artist

SOUND OF A MILLION INSECTS, LIGHT OF A THOUSAND STARS Tomonari Nishikawa, Japan, 2014, 2 mins, Color, 35mm

Total running time: c. 65 mins, From Canyon Cinema, unless otherwise indicated

WEDNESDAY / 11.14.18

AS ABOVE, SO BELOW

7:00

LARRY CLARK (US, 1973)

IN CONVERSATION Larry Clark, Ra Malika Imhotep, Jamal Batts

Ra Malika Imhotep, a black feminist writer and root worker, and Jamal Batts, a black queer cultural critic, are currently pursuing doctoral degrees in black studies at UC Berkeley. They are members of The Black Aesthetic.

Larry Clark's portrayal of black insurgency is a rediscovered masterpiece. The film opens in 1945 with a young boy playing in his Chicago neighborhood and then follows the adult Jita-Hadi as a returning Marine with heightened political consciousness. It imagines a post–Watts rebellion state of siege and an organized black underground plotting revolution. With sound excerpts from the 1968 HUAC report "Guerrilla Warfare Advocates in the United States," *As Above, So Below* is one of the more politically radical works of the black film movement known as the L.A. Rebellion. ALLYSON NADIA FIELD

Written, photographed by Clark. With Nathaniel Taylor, Lyvonne Walder, Billy Middleton, Gail Peters. (52 mins, Color, 16mm, From UCLA Film & Television Archive, with thanks to Steven Hill and Todd Weiner)

PRECEDED BY **EVERYBODY DIES!** (Frances Bodomo, US, 2016). The Grim Reaper hosts a children's TV show. (Part of *Collective: Unconscious*, 9 mins, Color, Digital, From the artist)

Total running time: 61 mins

WEDNESDAY / 11.28.18

THE UNIMAGINED LIVES OF OUR NEIGHBORS: THREE FILMS

7:00

IN PERSON Jeffrey Skoller

What are the experiences that shape the long lives of those we live among? In *The Unimagined Lives of Our Neighbors*, my ninety-two-year-old neighbor recounts the experience of being one of the first US Navy seamen sent into Hiroshima and Nagasaki after the atom bombs were dropped. His intimate testimony is paired here with two films exploring two other catastrophic events of World War II—the internment of Japanese Americans and the "death march" of prisoners out of Auschwitz. In each, witnesses struggle to articulate these shattering experiences that were central to their lives. The films explore fragmented and enigmatic memories of personal and collective trauma as they continue to reverberate across generations. JEFFREY SKOLLER

HISTORY AND MEMORY: FOR AKIKO AND TAKASHIGE Rea Tajiri, US, 1991, 32 mins, Color, Digital, From Video Data Bank

THE MARCH Abraham Ravett, US, 1999, 25 mins, B&W/Color, 16mm, From Canyon Cinema

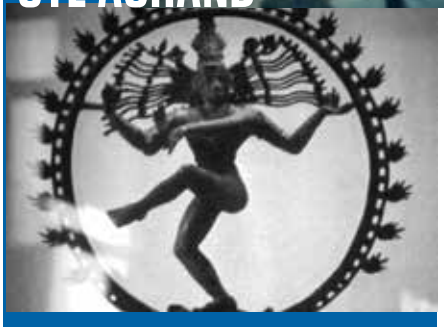
THE UNIMAGINED LIVES OF OUR NEIGHBORS Jeffrey Skoller, US, 2018, 27 mins, Color, Digital, From the artist

Total running time: 84 mins

FIRST-PERSON CINEMA

MARIE MENKEN
MARGARET TAIT
UTE AURAND

1 / 2



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This October, in conjunction with our **Alternative Visions** series (p. 30), we have the pleasure of a visit from Berlin artist Ute Aurand (b. 1957), whose lyrical films are part of the vibrant tradition of first-person cinema. Aurand's expressive camera technique and editing style lend to the joyous spontaneity of her work. Her staccato-length shots flash like bursts of energy, adding a rhythmic dimension to the handheld cinematography. Her films reveal a wide range of interests, from the natural world to art, poetry, history, philosophy, and travel. As an independent curator and teacher, Aurand often presents the works of two women artists who have been highly influential on her filmmaking aesthetic, the American underground filmmaker Marie Menken (1909–1970) and the Scottish film poet Margaret Tait (1918–1999). Aurand joins us to screen and discuss several of their films alongside her own, offering personal insights into the arts of cinematography and montage. Tait once said of her films that they are born "of sheer wonder and astonishment of how much can be seen in any place that you choose . . . if you really look." This wisdom informs Aurand's work, too, in her pursuit of celebrating creativity, the visible world, and the fleeting moments of life.

Susan Oxtoby, Senior Film Curator

Series supported in part by the National Endowment for the Arts and German Films.

WEDNESDAY / 10.17.18

FIRST-PERSON CINEMA WITH UTE AURAND: PROGRAM 1

7:00

IN PERSON Ute Aurand

The sun-filled *Happy Bees* is Margaret Tait's poetic evocation of life as a small child in Orkney. Her *Colour Poems*, a composite of nine short films, considers memory, chance observation, and the subsuming of one in the other. Aurand's wonderfully spontaneous *Half-Moon for Margaret* includes striking imagery of her friends observing a lunar eclipse, family gatherings and celebrations, delicate flowers and vast landscapes. In *Four Diamonds*, Aurand plays with the idea of a bridge game and the hands of its players contrasted with the stormy coast at Cape Cod. Her film portrait *LISA* was filmed over the years in Germany and Japan.

HAPPY BEES Margaret Tait, UK, 1955, 17 mins, Color, 16mm, From LUX Distribution

COLOUR POEMS Margaret Tait, UK, 1974, 12 mins, Color, 16mm, From Arsenal

HALF-MOON FOR MARGARET (*HALBMOND FÜR MARGARET*) Ute Aurand, Germany, 2004, 18 mins, Silent, Color, 16mm, From the artist

FOUR DIAMONDS Ute Aurand, Germany, 2016, 4.5 mins, Color, 16mm, From the artist

LISA Ute Aurand, Germany, 2017, 4.5 mins, Color, 16mm, From the artist

Total running time: 56 mins

THURSDAY / 10.18.18

FIRST-PERSON CINEMA WITH UTE AURAND: PROGRAM 2

7:00

IN PERSON Ute Aurand

Aurand's joyous triptych *A Walk/ Im Park/ ZUOZ* was filmed in Switzerland, on a walk in Engadin and Bergell; at Rietberg Park in Zurich; and while ice skating in Zuoz. Filmed in the Alhambra, Menken's spirited *Arabesque for Kenneth Anger* shows her love of Moorish architecture, motion, and editing. Tait's *Portrait of Ga* is an enchanting love poem to her mother. Aurand's *Maria and the World* captures glimpses of rural landscape and everyday existence. For a year at monthly intervals, Aurand and Bärbel Freund filmed *In the Garden*, a lovely portrait of a Potsdam-Bornim garden designed in 1910 by gardener and philosopher Karl Foerster.

A WALK/ IM PARK/ ZUOZ Ute Aurand, Germany, 2008, 12 mins, Silent, B&W/Color, 16mm, From the artist

ARABESQUE FOR KENNETH ANGER Marie Menken, US, 1961, 5 mins, Color, 16mm, From Film-makers' Coop

PORTRAIT OF GA Margaret Tait, UK, 1952, 4.5 mins, Color, 16mm, From LUX Distribution

MARIA AND THE WORLD (*MARIA UND DIE WELT*) Ute Aurand, Germany, 1995, 15 mins, Color, 16mm, From the artist

IN THE GARDEN (*IM GARTEN*) Ute Aurand, Bärbel Freund, Germany, 2002, 29 mins, Color, 16mm, From the artist

Total running time: 66 mins

SUNDAY / 10.21.18

FIRST-PERSON CINEMA WITH UTE AURAND: PROGRAM 3

4:00

IN PERSON Ute Aurand

Menken's charming animation *Dwightiana* sets the tone for this program of films about place, work, and art; her stop-motion *Moonplay* is a sweet finale. Filmed in the months before she left the family homestead, Tait's nuanced *A Place of Work* studies the typical rhythms of this cherished space and offers an authentic sense of being present in the world. Filmed over a period of three years, Aurand's *Building Under Ground* follows the expansion of Zurich's Museum Rietberg from groundbreaking to the 2007 opening. Aurand's intricate camerawork and filmmaking strategies mirror the various stages of building construction and eventual installation of artworks, creating a beautiful behind-the-scenes examination of museum work.

DWIGHTIANA Marie Menken, US, 1959, 4 mins, Color, 16mm, From Film-makers' Coop

A PLACE OF WORK Margaret Tait, UK, 1976, 30 mins, Color, 16mm, From LUX Distribution

BUILDING UNDER GROUND (*IN DIE ERDE GEBAUT*) Ute Aurand, Germany, 2008, 42 mins, Silent, B&W/Color, 16mm, From the artist

MOONPLAY Marie Menken, US, 1964, 5 mins, B&W, 16mm, From Film-makers' Coop

Total running time: 76 mins

1 *LISA*, 10.17.18

2 *Four Diamonds*, 10.17.18

3 *Building Under Ground*, 10.21.18

1 / 2

1 *La Danse: The Paris Opera Ballet*, 9.13.18, 9.21.18

2 *Ex Libris: The New York Public Library*, 9.22.18

FREDERICK WISEMAN

ON DOCUMENTARY

For more than fifty years, Frederick Wiseman's incisive, wide-ranging explorations of complex institutions have set a standard for nonfiction filmmaking, making a profound contribution not just to the documentary genre but to the larger history of cinema. With many prestigious honors to his name, such as the Guggenheim and MacArthur fellowships; several lifetime achievement awards, including the 2014 Golden Lion Award from the Venice Film Festival and the 2016 Honorary Award from the Academy of Motion Picture Arts and Sciences; and Harvard University's 2018 Charles Eliot Norton Professor of Poetry Award, Wiseman—now eighty-eight—continues to work at the top of the form. We are delighted to have Wiseman as our guest on September 27 and 28 and to showcase several of his finest films, from 1969's *High School* to last year's *Ex Libris: The New York Public Library*, hailed as an instant classic. Wiseman's portrayals of the Paris Opera Ballet and life in the beautiful, old New England port community of Belfast, Maine, also stand as magnificent examples of his work as a filmmaker, one who makes intelligent use of cinema's formal strategies to look deeply and thoughtfully at the people, places, and organizations he depicts.

Susan Oxtoby, Senior Film Curator

Film Series Sponsor: Peter Washburn

BAMPFA thanks Karen Konicek, executive director of Zipporah Films, for her help with this project and for her ongoing work to represent Wiseman's films for the past thirty-seven years.

THURSDAY / 9.13.18

LA DANSE: THE PARIS OPERA BALLET — 7:00

FREDERICK WISEMAN (FRANCE/US, 2009)

REPEATS FRIDAY / 9.21.18

(*La danse: Le ballet de l'Opéra de Paris*). Wiseman and cameraman John Davey follow a series of rehearsals and performances at the Paris Opera Ballet. Observing great dancers like Agnès Letestu and Nicolas Le Riche in works choreographed by Rudolf Nureyev, Pina Bausch, and others, the film also explores the administration and behind-the-scenes effort that make the performances possible. Wiseman films the choreographers and dancers "in full frame, top to bottom, with space around them, so we can see the incredible things they are capable of as well as, inevitably, their mistakes, missteps, and gradual improvements. . . . It's a joyous experience to see an institution in full flower" (David Denby, *New Yorker*).

Photographed by John Davey. (158 mins, In English and French with English subtitles, Color, DCP, From Zipporah Films)

FRIDAY / 9.21.18

LA DANSE: THE PARIS OPERA BALLET — 3:30

FREDERICK WISEMAN (FRANCE/US, 2009)

SEE THURSDAY / 9.13.18

SATURDAY / 9.22.18

EX LIBRIS: THE NEW YORK PUBLIC LIBRARY — 2:00

FREDERICK WISEMAN (US, 2017)

Wiseman's latest documentary provides welcome confirmation of the survival of intelligent life in discouraging times. *Ex Libris* demonstrates the dedication of the New York Public Library, with eighty-eight branches spread across five boroughs, to support and reflect the vibrant diversity of the city at its best. Observing board meetings, celebrity speaker series, and galas; behind-the-scenes work at a library call center and book redistribution depot; reading groups, after-school programs, braille lessons, and job fairs across the city, we witness what Khalil Gibran Muhammad (then director of the Schomburg Center for Research in Black Culture) describes as the "mind-building, soul-affirming, lifesaving work" of the NYPL. KATE MACKAY

Photographed by John Davey. (197 mins, Color, DCP, From Zipporah Films)

THURSDAY / 9.27.18

AN EVENING WITH FREDERICK WISEMAN — 7:00

Special admission prices apply: General admission, $18; BAMPFA members, $14; UC Berkeley students, $10; UC Berkeley faculty and staff, non–UC Berkeley students, disabled persons, ages 65+ and 18 & under, $15.

In this lecture illustrated with clips from his films, Frederick Wiseman will address how he chooses a documentary subject, how he tells a story, and what factors influence his aesthetic decisions. Don't miss this rare chance to hear Wiseman speak in depth about his work and the art of filmmaking. Visit bampfa.org in September for more information about this event.

Program time: approx. 110 mins

FRIDAY / 9.28.18

HIGH SCHOOL — 3:30

FREDERICK WISEMAN (US, 1969)

IN PERSON Frederick Wiseman

"Establish that you can be a man and take orders," the dean of discipline at Philadelphia's Northeast High admonishes a student hauled into the office for a minor infraction. At this middle-class, mostly white school, obedience to authority is lesson number one. Taken on its release in 1969 as an antiestablishment cry against institutional conformity in Vietnam War–era America, Wiseman's documentary has acquired added resonance with age. Nearly fifty years later, educational methods may have changed, but the expressions of dreary futility on the students' faces are still uncomfortably familiar. JULIET CLARK

Photographed by Richard Leiterman. (75 mins, B&W, 35mm, From Zipporah Films)

SUNDAY / 9.30.18

BELFAST, MAINE — 2:00

FREDERICK WISEMAN (US, 1999)

A beautiful portrait of ordinary life in a New England port town, *Belfast, Maine* is "an immensely rich and immeasurably valuable microcosm of American life at the end of the twentieth century [and] a microcosm of Wiseman's art. . . . It reminds us, movingly, of the persistent strength and beauty of the natural world, which is made to serve the economy; and it pays tribute to the courage and good will of people who go out, day after day, to ease what suffering they can. A fitting summary of Fred Wiseman's work, and of his life as well" (Stuart Klawans, *The Nation*).

Photographed by John Davey. (248 mins, Color, 16mm, From Zipporah Films)

MARK MORRIS PRESENTS: IN THE AGE OF PEPPERLAND

1 / 2 / 3

Choreographer Mark Morris visits Cal Performances at the end of September with his dance work *Pepperland: Sgt. Pepper at 50*, a celebration of the Beatles' groundbreaking album. The late sixties brought a flowering of creativity and innovation in all the arts; this series, selected by Morris, points to some of the films that were barometers of that moment of change and influences on his concept for *Pepperland*. Morris will introduce Michelangelo Antonioni's mind-bending *Blow-Up* and Mel Brooks's outlandish *The Producers*. Along with Beatles classic *A Hard Day's Night*, Morris's other picks include Luchino Visconti's *The Leopard* (p. 27), screening in BAMPFA's Visconti retrospective; Ingmar Bergman's *Persona* (p. 19), part of our **In Focus** series; and Stanley Kubrick's *2001: A Space Odyssey* (p. 39), presented in a limited engagement this November. By stroke of luck, filmmaker Frederick Wiseman will be in town to present his own 1969 classic *High School* (p. 34), another iconic work from the end of the sixties that topped Morris's list. Meanwhile, the BAMPFA series **1968 and Global Cinema** (p. 24) highlights radical cinematic perspectives from the same transformative era.

Susan Oxtoby, Senior Film Curator

Film Series Sponsor: Julie Simpson

Presented in conjunction with Cal Performances, where *Pepperland: Sgt. Pepper at 50* will be performed four times between September 28 and 30; visit calperformances.org for details. Our thanks to Nancy Umanoff, executive director of the Mark Morris Dance Group, and Laura Abrams, artist residencies and public programs, Cal Performances.

FRIDAY / 9.28.18

BLOW-UP

7:00

MICHELANGELO ANTONIONI (UK, 1966) DIGITAL RESTORATION

INTRODUCTION Mark Morris

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

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

SATURDAY / 9.29.18

A HARD DAY'S NIGHT

3:30

RICHARD LESTER (UK, 1964) DIGITAL RESTORATION

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

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

SUNDAY / 9.30.18

THE PRODUCERS

7:00

MEL BROOKS (US, 1968) DIGITAL RESTORATION

INTRODUCTION Mark Morris

A has-been Broadway producer, Max Bialystock (Zero Mostel at his seediest best), has a great scheme—he'll bilk his investors out of dough by producing a surefire failure. Bialystock and his CPA Leo Bloom (Gene Wilder) take on a goose-stepping tribute to Hitler, a musical no less, with spaced-out hippie Lorenzo St. DuBois, a.k.a. L.S.D. (Dick Shawn), as the Führer "with a song in his heart." For his first film, Mel Brooks had the good sense to lead with bad taste. This highly vulgar satire definitely stirred up a furor of its own. STEVE SEID

Written by Brooks. Photographed by Joseph Coffey. With Zero Mostel, Gene Wilder, Dick Shawn, Kenneth Mars. (88 mins, Color, DCP, From Rialto Pictures)

1 *A Hard Day's Night*, 9.29.18

2 *The Producers*, 9.30.18

3 *Blow-Up*, 9.28.18

FRIDAY / 10.19.18 / 9:00

THE BLOOD OF A POET

JEAN COCTEAU (FRANCE, 1930)

FREE ADMISSION WITH STUDENT ID!

(*Le sang d'un poète*). Join the BAMPFA Student Committee for the fall 2018 iteration of CineSpin. Live student DJs and musicians will play a dynamic, original score over Jean Cocteau's *The Blood of a Poet*. Allowing irrationality to gestate within each pregnant pause, Cocteau plays with narrative expectation, stringing together a series of discontinuous images that blend seamlessly into a work of surrealist and absurdist brilliance. We'll also screen surprise short films. A small reception will be held in the atrium before the screening. We hope you'll join us! BAMPFA STUDENT COMMITTEE

Written by Cocteau. Photographed by Georges Périnal. With Enrique Rivero, Lee Miller, Jean Desbordes. (55 mins, In French with English subtitles and live musical accompaniment, B&W, 35mm, From Rialto Pictures)

1 / 2

1 *Provincial Actors*, 10.25.18

2 *Burning Bush*, 10.26.18, 10.27.18

AFTERIMAGE AGNIESZKA HOLLAND

Agnieszka Holland's distinguished career in film and television has bridged countries and continents and ranged from Hollywood studio productions to independent work. Polish by birth, Holland attended film school in Prague, then returned to Poland to work as an assistant director with Krzysztof Zanussi and Andrzej Wajda, with whom she wrote several scripts. Later, she also collaborated with Krzysztof Kieslowski as a screenwriter. This series offers a chance to see two early features that established Holland's reputation as a director: *Provincial Actors*, which won the International Critics' Prize at the Cannes Film Festival, and *A Woman Alone*, which was initially banned by the Polish authorities for its social critique. Over the years, Holland has made three films that relate to the Holocaust; we will present the third, *In Darkness*, based on events that occurred in Nazi-occupied Poland. Highly sought after as a director for cable television, Holland has many productions to her credit. She will present her acclaimed miniseries *Burning Bush*, which tells of Jan Palach's self-immolation as an act of political defiance in early 1969 in the aftermath of the Prague Spring and the Soviet occupation of Czechoslovakia (echoing themes of the BAMPFA series **1968 and Global Cinema**, p. 24). Holland will be joined in conversation by Warsaw-based film critic Karolina Pasternak, who will lead discussions after the screenings.

Susan Oxtoby, Senior Film Curator

Afterimage: Filmmakers and Critics in Conversation is made possible by generous funding from the Hollywood Foreign Press Association®. BAMPFA wishes to thank Tomek Smolarski and the Polish Cultural Institute, New York, for their support of this series.

THURSDAY / 10.25.18

PROVINCIAL ACTORS 7:00

AGNIESZKA HOLLAND (POLAND, 1979)
DIGITAL RESTORATION

IN CONVERSATION Agnieszka Holland and Karolina Pasternak

(*Aktorzy prowincjonalni*). "A comedy that has the aura of the Prague Film School (FAMU) about it, where Holland studied, and apparently learned a great deal from Milos Forman in the process. It's about the life, times, cares and foibles of playing theater in the deep provinces, so true to life that the viewer laughs and cries at the same time. . . . *Provincial Actors* offers a rib-tickling metaphor on the cultural scene in Poland, or any country—even the political arena, if one accepts the saying 'the whole world is a stage.' There are also deeply profound and human scenes. . . . A memorable film" (Ron Holloway, *Variety*).

Written by Holland, Witold Zatorski. Photographed by Jacek Petrycki. With Halina Labonarska, Tadeusz Huk, Iwona Biernacka, Ewa Dalkowska. (108 mins, In Polish with English subtitles, Color, DCP, From KADR Film Studio)

FRIDAY / 10.26.18

A WOMAN ALONE 7:00

AGNIESZKA HOLLAND (POLAND, 1981/87)
DIGITAL RESTORATION

IN CONVERSATION Agnieszka Holland and Karolina Pasternak

(*Kobieta samotna,* a.k.a. *A Lonely Woman*). A forty-year-old divorced postal worker named Irena (Maria Chwalibóg), who lives on the outskirts of Wroslaw in Solidarity-era Poland, has a fairly miserable existence. Only her eight-year-old son lights up her world. Irena meets a younger man and begins a love affair, but hope for a new beginning shatters as the tale turns from bleak observation to almost Hitchcockian suspense. *A Woman Alone* was Holland's last film before emigrating from Poland. Completed in 1981, it was suppressed by the Polish authorities due to its social criticism and not released until six years later, when it was hailed by critics for its powerful impact.

Written by Maciej Karpinski, Holland. Photographed by Jacek Petrycki. With Maria Chwalibóg, Boguslaw Linda, Pawel Witczak. (110 mins, In Polish with English subtitles, Color, DCP, From DI FACTROY, permission TVP)

SUNDAY / 10.28.18

IN DARKNESS 2:00

AGNIESZKA HOLLAND (POLAND/GERMANY/CANADA, 2011)

IN CONVERSATION Agnieszka Holland and Karolina Pasternak

(*W ciemnosci*). Claustrophobic and searing, *In Darkness* is based on a true story that occurred in Lvov, Poland, during the Nazi occupation. Leopold Socha, a sewer worker and petty thief, encounters a group of Jews trying to escape the liquidation of the ghetto. He hides them for money in the labyrinth of the town's sewers, beneath the bustling activity of the city above. Holland and her cast and crew, who illuminated the sewer scenes almost entirely by flashlight, create an underground world that is dank, tactile, oppressive, and a hair's breadth from the imminent dangers of the world above ground.

Written by David F. Shamoon, based on *In the Sewers of Lvov* by Robert Marshall. Photographed by Jolanta Dylewska. With Robert Wieckiewicz, Benno Fürmann, Maria Schrader, Herbert Knaup. (144 mins, In Polish, Ukrainian, Yiddish, and German with English subtitles, Color, 35mm, From Sony Pictures Classics)

BURNING BUSH: A THREE-PART MINISERIES

AGNIESZKA HOLLAND (CZECH REPUBLIC, 2013)

PART 1: FRIDAY / 10.26.18 / 4:00
REPEATS SATURDAY / 10.27.18 / 4:00
PART 2: SATURDAY / 10.27.18 / 6:15
PART 3: SATURDAY / 10.27.18 / 7:45

IN CONVERSATION (AFTER PART 3)
Agnieszka Holland and Karolina Pasternak

"Holland [is] in masterful form . . . long on narrative power, emotional conviction, and moral responsibility."
STUART KLAWANS, *THE NATION*

(*Horící ker*). Based on real characters and events, *Burning Bush* focuses on the personal sacrifice of Jan Palach, a Prague history student who set himself on fire in Wenceslas Square in protest against the Soviet occupation of Czechoslovakia in 1969, and on the aftermath of that tragedy. Praised for its writing, directing, acting, and cinematography, which incorporates documentary footage, this suspenseful ethical thriller takes us to a moment in history that Holland herself experienced while studying at the Prague film school. She "displays a singular feeling for the material, not only for having lived through the period, but also because it aligns with a key focus in her work: the question of human morality and how it withstands a fraught situation" (Alissa Simon, *Variety*).

Written by Stepán Hulik. Photographed by Rafal Paradowski, Martin Strba. With Tatiana Pauhofová, Jaroslava Pokorná, Petr Stach, Jan Budar. (Part 1: 84 mins; Part 2: 72 mins; Part 3: 78 mins, In Czech with English subtitles, Color, 35mm, From Kino Lorber)

Special pricing for the complete miniseries: General admission, $23; BAMPFA members, $18; UC Berkeley students, $15; UC Berkeley faculty and staff, non–UC Berkeley students, disabled persons, ages 65+ and 18 & under, $19.

1 / 2

JEAN VIGO REGAINED

Jean Vigo was twelve when his father, Miguel Almereyda, a left-wing journalist, died in prison. Inheriting his father's anarchic spirit, Vigo selected cinema as his means for pointed, poetic social critique. The resourceful, playful, and spontaneous Vigo joined forces with cinematographer Boris Kaufman to realize his innovative vision. Kaufman commented, "He used everything around him: the sun, the moon, snow, night. Instead of fighting unfavorable conditions, he made them play a part." But Vigo's exceptional films proved too radical for his time. His first fiction film, *Zero for Conduct,* was censored and not shown publicly until 1945, and Vigo succumbed to tuberculosis shortly after his exquisite love story *L'Atalante* was re-edited, retitled, and encumbered with a new soundtrack in an attempt to make it more marketable. The persistence of Vigo's legacy, despite the suppression and mutilation of his works, is a testament to the genius of these films, which presaged the poetic realism of the 1930s and Italian neorealism of the 1940s and inspired the French New Wave.

Generations of archivists have attempted to restore *L'Atalante* to its original state, but the recent discovery of new documentation and a 1934 pre-release print allowed a team led by historian Bernard Eisenschitz to come closer than ever before. New restorations of all four of Vigo's films, along with rushes and outtakes from *Zero for Conduct* and *L'Atalante,* provide the opportunity to understand what Maximilian Le Cain described as Vigo's "genius for bringing every idiosyncratic, beautiful and sometimes troubling detail . . . to life."

Kate MacKay, Associate Film Curator

Thanks to Brian Belovarac and Ben Crossley-Marra, Janus Films; and Richard Peterson, Christopher B. Smith Rafael Film Center.

FRIDAY / 11.2.18

L'ATALANTE

7:00

JEAN VIGO (FRANCE, 1934) 4K DIGITAL RESTORATION

REPEATS FRIDAY / 11.23.18

Jean Vigo's only full-length feature is a poetic masterpiece on the theme of passionate love. In telling of a young barge captain and his peasant bride in their first days together on his barge, and of their separation when she sneaks off to Paris, *L'Atalante* surprises realism with surrealism, much as Jean is surprised by his wife's desire. Shot against a backdrop of the Parisian canals, the film anticipates the methods of neorealism by almost fifteen years, particularly in the acting. Michel Simon as the grisly, tattooed Père Jules, and Dita Parlo as the bride Juliette, are unforgettable. JUDY BLOCH

Written by Vigo, Albert Riera, based on a story by Jean Guiné. Photographed by Boris Kaufman, Louis Berger. With Michel Simon, Dita Parlo, Jean Dasté. (89 mins, In French with English subtitles, B&W, DCP, From Janus Films)

SUNDAY / 11.4.18

WINTER SHOOTING: L'ATALANTE—RUSHES AND OUTTAKES

7:00

BERNARD EISENSCHITZ (FRANCE, 2017)

(*Tournage d'hiver: L'Atalante de Jean Vigo chutes et rushes*). Film critic and historian Bernard Eisenschitz, supervisor of the definitive new *L'Atalante* restoration, provides enlightening narration for outtakes and rushes from Vigo's masterpiece. He writes, "Many viewers had been struck by the beauty of the materials integrated in some of the previous restorations. . . . Now that a reference print has been identified, [these outtakes] no longer belong within the film. Along with the film being restored to its 'original purity' (Henri Langlois), [the outtakes and rushes] tell the story of a high-risk shooting and give an insight into the methods of an inspired and self-assured filmmaker."

Written, narrated by Eisenschitz. (70 mins, In French with English electronic titling, B&W)

PRECEDED BY **TARIS AND SWIMMING** (*TARIS ET LA NATATION*) (Jean Vigo, France, 1932). In a documentary on a champion swimmer, commissioned by Germaine Dulac, Vigo experimented with the aquatic camerawork he would use so brilliantly in *L'Atalante.* Photographed by Boris Kaufman. (10 mins, In French with English subtitles, B&W)

Total running time: 80 mins, DCP, From Janus Films

SATURDAY / 11.17.18

ZERO FOR CONDUCT

3:30

JEAN VIGO (FRANCE, 1933) 4K DIGITAL RESTORATION

(*Zéro de conduite*). Vigo was often called the cinema's Rimbaud, not only for his youth, but also for his passionate sincerity, rich imagery, and directness of language. *Zero for Conduct,* based on the director's childhood experiences, is cruel, playful, and exuberant, and filled with unexpected gags and observations. Set in a boarding school, the loose but emotionally charged story creates a model of rebellion, portraying not only the petty, dictatorial regime of a school, but the dynamics, fervor, and delirium of revolt as well. It is poetry, wild in hatred and tender in remembrance. Followed by rushes and outtakes from the film, assembled by Bernard Eisenschitz.

Written by Vigo. Photographed by Boris Kaufman. With Jean Dasté, Louis Lefebvre, Robert Le Flon, Delphin. (49 mins plus 16 mins outtakes, In French with English subtitles, B&W)

PRECEDED BY **À PROPOS DE NICE** (Jean Vigo, France, 1930). "The final spasms of a society that has let itself go to the point of making you so sick that it will inspire you to become part of a revolutionary solution" (Vigo). Photographed by Boris Kaufman. (25 mins, Silent, B&W)

Total running time: 90 mins, DCP, From Janus Films

FRIDAY / 11.23.18

L'ATALANTE

5:00

JEAN VIGO (FRANCE, 1934) 4K DIGITAL RESTORATION

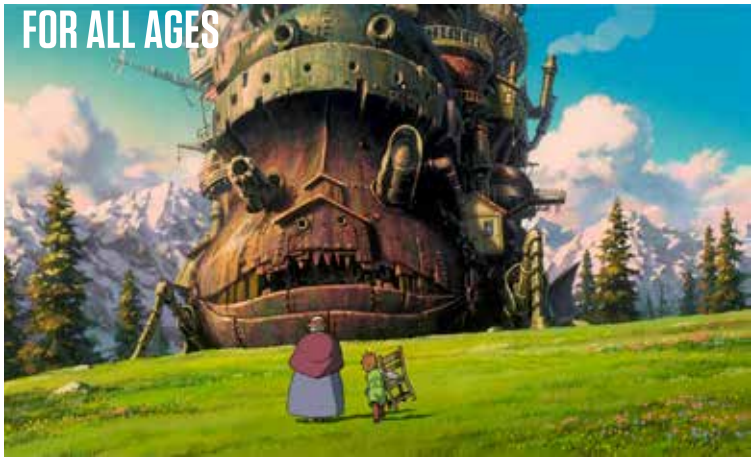
SEE FRIDAY / 11.2.18

1 *L'Atalante*, 11.2.18, 11.23.18

2 *Zero for Conduct*, 11.17.18

MOVIE MATINEES

FOR ALL AGES



SATURDAY / 9.29.18

A HARD DAY'S NIGHT

3:30

RICHARD LESTER (UK, 1964)
DIGITAL RESTORATION

RECOMMENDED FOR AGES 8 & UP

For program note, see **Mark Morris Presents** (p. 35)

SATURDAY / 10.6.18

WINGED MIGRATION

3:30

JACQUES PERRIN, JACQUES CLUZAUD, MICHEL DEBATS (FRANCE/ITALY/GERMANY/SWITZERLAND, 2001)

RECOMMENDED FOR AGES 7 & UP

BAMPFA STUDENT COMMITTEE PICK

(*Le peuple migrateur*). Accompanying flocks of migratory birds across all seven continents, *Winged Migration* ingeniously harnesses the powers of film and aviation technology—shooting from planes, helicopters, gliders, even balloons—to capture the wonders of avian flight. The film inspires both awe and empathy as the birds embark on an annual journey for survival that transcends national borders. More immersive than educational in the traditional sense, it "provides such an intense vicarious experience of being a flapping airborne creature with the wind in its ears that you leave the theater feeling like an honorary member of another species" (Stephen Holden, *New York Times*).

Written by Stéphane Durand, Perrin. Photographed by Olli Barbé, et al. (85 mins, Color, 35mm, From Sony Pictures Classics)

SATURDAY / 11.24.18

HOWL'S MOVING CASTLE

1:30

HAYAO MIYAZAKI (JAPAN, 2004)
DIGITAL RESTORATION

RECOMMENDED FOR AGES 9 & UP

"Dazzling . . . an organic, childlike wonder, fabulously unpredictable and seethingly inventive." MICHAEL ATKINSON, *VILLAGE VOICE*

(*Hauru no ugoku shiro*). In an intricately rendered European storybook land, magic lives in the skies above, and sometimes in the towns below. An encounter with the wicked Witch of the Wastes forces Sophie, the village hatmaker, into the clouds, a world where fires talk, dogs spy for their wizard owners, and a ramshackle castle flies through the air. Domain of the magician Howl, the castle soon becomes Sophie's home, as she struggles to regain her youthful identity and help Howl end both his own curse and an all-too-real war. Based on the novel by Diana Wynne Jones, *Howl's Moving Castle* is brimming with Hayao Miyazaki's customary visual wit and imagination. JASON SANDERS

Written by Miyazaki, based on the novel by Diana Wynne Jones. Voices by Christian Bale, Lauren Bacall, Billy Crystal, Blythe Danner. (119 mins, Dubbed in English, Color, DCP, From GKIDS)

Howl's Moving Castle, 11.24.18

LIMITED ENGAGEMENTS

THE ATOMIC CAFE

JAYNE LOADER, KEVIN RAFFERTY, PIERCE RAFFERTY (US, 1982)
DIGITAL RESTORATION

SUNDAY / 9.2.18 / 5:00
FRIDAY / 9.7.18 / 7:00
FRIDAY / 9.14.18 / 5:00

Duck and cover: *The Atomic Cafe* is back. Released in the age of Ronald "Nuclear Cowboy" Reagan and restored in time for yet another outbreak of atomic anxiety, this found-footage documentary is a blast of nuke nostalgia with a long half-life. It begins with images from the 1945 Trinity test and goes on to trace the decades-long fallout of the Bomb on American culture. Collaging together stark archival evidence with jauntily delusional propaganda about how to survive the coming apocalypse, the film is both a deft history of the Cold War and a comic essay on the American knack for turning tragedy and terror into kitsch. JULIET CLARK

(86 mins, Color, DCP, From Kino Lorber)

LE CORBEAU

HENRI-GEORGES CLOUZOT (FRANCE, 1943)
DIGITAL RESTORATION

SUNDAY / 9.2.18 / 7:00
SATURDAY / 9.8.18 / 8:00
SUNDAY / 9.9.18 / 5:00

BAMPFA STUDENT COMMITTEE PICK

(*The Raven*). Made while France was controlled by the Vichy regime, *Le corbeau* is a brilliantly nuanced thriller about an "epidemic" of guilt and suspicion. In "a village, here or elsewhere," a rash of poison-pen letters surfaces, accusing the residents, and particularly the local doctors, of philandering. Distrust mounts, accusations abound, and the letters spread their "domestic contagion" among high and low. The atmosphere in this petit noir is comically bleak as the town's quaint decorum is revealed to be little more than a veneer over venality. The film was denounced by the Vichy government and the Resistance alike for its supposed affront to the national character. STEVE SEID

Written by Louis Chavance. Photographed by Nicolas Hayer. With Pierre Fresnay, Ginette Leclerc, Pierre Larquey, Micheline Francey. (93 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

RBG

JULIE COHEN, BETSY WEST (US, 2018)

FRIDAY / 9.7.18 / 5:00
FRIDAY / 10.5.18 / 4:00
SUNDAY / 10.14.18 / 2:00

This affectionate portrait of Supreme Court Justice Ruth Bader Ginsburg is an unexpected popular hit, not unlike the tiny, soft-spoken eighty-five-year-old jurist herself. The film looks beyond the *SNL* sketches and "Notorious" memes to outline Ginsburg's role as a dissenting voice on an increasingly conservative court and her equally crucial earlier career as a patient and persistent litigator for women's rights. Between glimpses of her workout routine, her opera fandom, and her collection of ornate judicial neckwear, it also profiles her long partnership with the staunchest admirer of her legal mind, husband Marty Ginsburg, making the case that gender equality begins at home. JULIET CLARK

Photographed by Claudia Raschke. (98 mins, Closed captioned, Color, DCP, From Magnolia Pictures)

ZAMA

LUCRECIA MARTEL (ARGENTINA, 2017)
BACK BY POPULAR DEMAND!

SUNDAY / 9.23.18/ 4:30
FRIDAY / 10.19.18 / 4:00
FRIDAY / 11.9.18 / 4:00

"Beautiful, hypnotic, mysterious and elliptical . . . a lacerating, often surprisingly comic evisceration of colonialism and patriarchy."
MANOHLA DARGIS, *NEW YORK TIMES*

Adapted from the 1956 novel by Argentine writer Antonio di Benedetto, *Zama* is a Buñuelian glimpse into a colonial abyss via the mind and body of Don Diego de Zama. An officer of the Spanish crown stationed at a remote proto-Paraguayan outpost, Zama exists in perpetual anticipation of his transfer home. Lucrecia Martel describes Zama as a "man trapped in who he thinks he is," and over the course of the film we observe his struggle to preserve his morality, identity, and sanity while waiting interminably for relocation. KATE MACKAY

Written by Martel, based on a novel by Antonio di Benedetto. Photographed by Rui Poças. With Daniel Giménez-Cacho, Lola Dueñas, Matheus Nachtergaele, Mariana Nunes. (115 mins, In Spanish with English subtitles, Color, DCP, From Strand Releasing)

2001: A SPACE ODYSSEY

STANLEY KUBRICK (UK/US, 1968)
50TH ANNIVERSARY RERELEASE

SATURDAY / 11.10.18 / 2:00
FRIDAY / 11.16.18 / 3:30
SATURDAY / 11.24.18 / 6:30
SUNDAY / 11.25.18 / 3:30

Stanley Kubrick's cinematic milestone was in every sense an experimental film, harnessing the widescreen, epic format for an intensely metaphysical, ultimately very personal use. *2001* was conceived less as a science fiction narrative than as an experience in space and time. As a re-creation of the dimensions of outer space—taking us beyond deep focus into infinite focus—it has never been matched. Neither has the grace with which Kubrick's pristine visuals literally waltz through several millennia of evolution. The film's most memorable character, the computer Hal, is the embodiment of evolutionary anxiety as we leave the mechanical age for the digital one. JUDY BLOCH/EDITH KRAMER

Written by Kubrick, Arthur C. Clarke, based on Clarke's short story "The Sentinel." Photographed by Geoffrey Unsworth. With Keir Dullea, Garry Lockwood, William Sylvester, Daniel Richter. (149 mins plus intermission, Color, 'Scope, DCP, From Warner Bros. Classics)

THE THIRD MURDER

HIROKAZU KORE-EDA (JAPAN, 2017)

SATURDAY / 11.17.18 / 8:00
FRIDAY / 11.23.18 / 7:00

"A captivating puzzle."
PETER BRADSHAW, *THE GUARDIAN*

(*Sandome no satsujin*). It looks at first like an open-and-shut case: a factory owner has been murdered and an employee, Misumi (a brilliantly enigmatic Koji Yakusho), has confessed to the crime. But when a defense lawyer tries to establish Misumi's motive, he wanders into a web of uncertainties that are not just factual, but existential. "People hardly understand members of their own family, let alone strangers," says the lawyer's father, a judge. A shift in genre for Kore-eda, famed for his gentle domestic dramas, *The Third Murder* is also a pellucid investigation of themes that have concerned him all along: the mysteries and traumas of character, family, and fate. JULIET CLARK

Written by Kore-eda. Photographed by Mikiya Takimoto. With Masaharu Fukuyama, Koji Yakusho, Shinnosuke Mitsushima, Mikako Ichikawa. (125 mins, In Japanese with English subtitles, Color, DCP, From Film Movement)

BLIND CHANCE

KRZYSZTOF KIESLOWSKI (POLAND, 1981/87) DIGITAL RESTORATION

SUNDAY / 11.18.18 / 7:00
SATURDAY / 11.24.18 / 4:00

(*Przypadek*). "Every generation needs to know or believe that the world can be a better place," claims a character in Kieslowski's examination of will, destiny, and chance, a biting condemnation of the complex choices (or lack thereof) of individuals in a totalitarian regime. Made during the beginning of the Solidarity period in Poland but banned after the declaration of martial law, *Blind Chance* follows three possible life paths for its main character. In one, he becomes a Party member, but his youthful idealism is quickly co-opted by the state. In the second, he instead joins a dissident movement, and in the third he decides "not to be involved in either." JASON SANDERS

Written by Kieslowski. Photographed by Krzysztof Pakulski. With Boguslaw Linda, Boguslawa Pawelec, Tadeusz Lomnicki, Jerzy Stuhr. (120 mins, In Polish with English subtitles, Color, DCP, From Janus Films)

On View

GALLERIES

REDACTED: ART FOR HUMAN RIGHTS
September 19–October 21

CHRISTINA QUARLES / MATRIX 271
September 19–November 18

OLD MASTERS IN A NEW LIGHT: REDISCOVERING THE EUROPEAN COLLECTION
September 19–December 16

BOUNDLESS: CONTEMPORARY TIBETAN ARTISTS AT HOME AND ABROAD
October 3–May 26

HARVEY QUAYTMAN: AGAINST THE STATIC
October 17–January 27

DIMENSIONISM: MODERN ART IN THE AGE OF EINSTEIN
November 7–March 3

WAY BAY 2
Through September 2

JOANNE LEONARD: INTIMATE DOCUMENTARY
Through September 2

MASTER TRACES, TRANSCULTURAL VISIONS
Through September 16

CECILIA VICUÑA: ABOUT TO HAPPEN
Through October 14

PETER HUJAR: SPEED OF LIFE
Through November 18

ART WALL: BARBARA STAUFFACHER SOLOMON
Through March 3

BARBRO OSHER THEATER

IN FOCUS: INGMAR BERGMAN
August 29–November 28

BERGMAN 100: DISCOVERIES & RARITIES
September 1–November 4

BETWEEN POLITICS AND POETRY: MAKHMALBAF FILM HOUSE
September 1–October 20

ALTERNATIVE VISIONS
September 5–November 28

FREDERICK WISEMAN: ON DOCUMENTARY
September 13–30

LUCHINO VISCONTI: CINEMA OF STRUGGLE AND SPLENDOR
September 14–November 30

MARK MORRIS PRESENTS: IN THE AGE OF PEPPERLAND
September 28–30

MOVIE MATINEES FOR ALL AGES
September 29, October 6, November 24

CHINESE CINEMA CLASSICS: SCREEN IDOLS AND STARDOM REEXAMINED
October 5–14

FIRST-PERSON CINEMA: MARIE MENKEN, MARGARET TAIT, AND UTE AURAND
October 17–21

CINESPIN
October 19

1968 AND GLOBAL CINEMA
October 19–November 29

AFTERIMAGE: AGNIESZKA HOLLAND
October 25–28

JEAN VIGO REGAINED
November 2–23

AFTERIMAGE: CORNELIU PORUMBOIU
November 8–16

LIMITED ENGAGEMENTS
The Atomic Cafe September 2, 7, 14
Le corbeau September 2, 8, 9
RBG September 7, October 5, 14
Zama September 23, October 19, November 9
2001: A Space Odyssey
November 10, 16, 24, 25
The Third Murder November 17, 23
Blind Chance November 18, 24

THEATER 2

BERGMAN 100: LATE WORKS
October 28–November 30

OUTDOOR SCREEN

SUNDAY SUMMER CINEMA: DANCING IN THE STREETS
September 9, October 14

COVER

Luchino Visconti:
La terra trema, 9.21.18
Universalia Film/Photofest © Universalia Film

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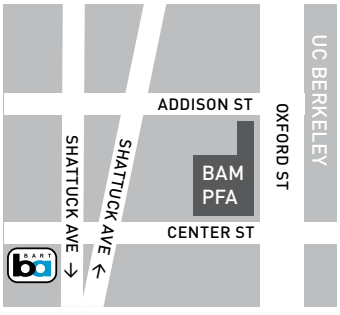

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