SPRING 2019

BERKELEY ART MUSEUM·PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

HANS HOFMANN CARLOS AMORALES FREDERICK HAMMERSLEY UNLIMITED MFA 2019 ULRIKE OTTINGER DELPHINE SEYRIG HIROKAZU KORE-EDA PEMA TSEDEN NELSON PEREIRA DOS SANTOS AFRICAN FILM FESTIVAL PAINTERS PAINTING BLACK INTERIORS

1 / 2 / 3 / 4 / 5

MAR

1/FRI

4:00 *Ulrike Ottinger: Nomad from the Lake* OTTINGER P. 26

7:00 *The Mystery of Picasso* PAINTERS PAINTING P. 16

2/SAT

4:00 *The Cold Heart* Ann Schnabel Mottier, François Mottier & Sarah Cahill in conversation P. 15

7:00 *Hyenas* AFRICAN FILM FESTIVAL P. 18

3/SUN

2:00 Prompts for Inclusion WORKSHOP P. 6

2:00 Guided Tour: Hans Hofmann P. 7

3:00 *Van Gogh* PAINTERS PAINTING P. 16

7:00 *Ouaga Girls* AFRICAN FILM FESTIVAL P. 18

4/MON

6:30 Nnedi Okorafor & Donna Jones ARTS + DESIGN P. 7

6/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *The Tiniest Place* DOCUMENTARY VOICES P. 24

7/THU

12:00 Lucinda Barnes ARTS + DESIGN P. 7

1:15 Guided Tour: Hans Hofmann P. 7

4–7 Five Tables of Cities P. 5

7:00 *Ticket of No Return* Ulrike Ottinger & B. Ruby Rich in conversation OTTINGER P. 26

Free First Thursday: Galleries Free All Day

8/FRI

3:00 *Prater* Ulrike Ottinger in person OTTINGER P. 26

7:00 *The Image of Dorian Gray in the Yellow Press* Ulrike Ottinger in person OTTINGER/SEYRIG P. 26

9/SAT

11:30, 1:00 Push & Pull Compositions GALLERY + STUDIO P. 8

1:30 Hans Hofmann in a New Light SYMPOSIUM P. 6

3:00 *The Fourteenth Goldfish* ROUNDTABLE READING P. 8

5:30 *The Mystery of Picasso* Film to Table dinner follows P. 16

7:30 *Last Year at Marienbad* SEYRIG P. 22

10/SUN

12:00 *Exile Shanghai* Ulrike Ottinger in person OTTINGER P. 27

2:00 Guided Tour: Hans Hofmann P. 7

7:00 *Ganja & Hess* AFRICAN FILM FESTIVAL P. 18

11/MON

6:30 Tom Kelley & Rich Lyons ARTS + DESIGN P. 7

12/TUE

6:30 Mosse Lecture: Ulrike Ottinger OTTINGER P. 27

13/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *After Life* Lecture by Marilyn Fabe IN FOCUS P. 30

7:00 *Yours in Sisterhood* Irene Lusztig in person DOCUMENTARY VOICES P. 24

14/THU

12:00 Nilo Cruz ARTS + DESIGN P. 7

5:30 Allan deSouza READING P. 6

7:00 Black Interiors: Intimacy The Black Aesthetic in conversation OUT OF THE VAULT P. 28

15/FRI

4:00 *Painters Painting* PAINTERS PAINTING P. 16

6:30 *Chamisso's Shadow,* Chapter 1 OTTINGER P. 27

7:00 *Barren Lives* Introduction by Nathaniel Wolfson DOS SANTOS P. 20

16/SAT

1:30 Sign Language–Interpreted Tour: Hans Hofmann P. 7

3:00 Work and Play: Three Charlie Chaplin Shorts MATINEES P. 15

5:30 *Downtown 81* PAINTERS PAINTING P. 16

7:30 *Freak Orlando* OTTINGER P. 27

17/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:00 *Jeanne Dielman* SEYRIG P. 22

3:00 *Chamisso's Shadow,* Chapter 1 OTTINGER P. 27

7:00 *Rio, 100 Degrees* DOS SANTOS P. 20

18/MON

6:30 Morehshin Allahyari ARTS + DESIGN P. 7

20/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *Still Walking* Lecture by Marilyn Fabe IN FOCUS P. 30

7:00 Full: De Rompe y Raja P. 5

7:00 *El Mar La Mar* DOCUMENTARY VOICES P. 24

21/THU

12:00 Kathryn Roszak on **Get Dancin'** GALLERY TALK P. 6

7:00 *Personal Problems* Ishmael Reed in person AFRICAN FILM FESTIVAL P. 18

22/FRI

4:00 *Music According to Tom Jobim* DOS SANTOS P. 20

6:30 *Chamisso's Shadow,* Chapter 2, Part 1 OTTINGER P. 27

7:00 *Edvard Munch* PAINTERS PAINTING P. 17

23/SAT

3:00 Short Animation by Dennis Tupicoff Dennis Tupicoff in person GLAS ANIMATION FESTIVAL P. 25

5:30 *The Flavor of Green Tea over Rice* P. 17

8:00 *Muriel* SEYRIG P. 22

24/SUN

12:00 Collage Cinema WORKSHOP P. 6

2:00 Guided Tour: Hans Hofmann P. 7

2:00 *The Mystery of Picasso* P. 16

3:00 *Chamisso's Shadow,* Chapter 2, Part 1 OTTINGER P. 27

5:00 Short Animation by Jim Trainor Jim Trainor in person GLAS ANIMATION FESTIVAL P. 25

27/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *Like Father, Like Son* Lecture by Marilyn Fabe IN FOCUS P. 30

6:00 Carlos Amorales & Apsara DiQuinzio ARTIST'S TALK P. 6

7:00 *Rio, Zona Norte* DOS SANTOS P. 20

Unlimited & **Art Wall: Carlos Amorales** open PP. 10, 12

28/THU

12:00 Sandra Phillips on **Unlimited** CURATOR'S TALK P. 7

7:00 *The Flavor of Green Tea over Rice* P. 17

29/FRI

6:30 *Chamisso's Shadow,* Chapter 2, Part 2 OTTINGER P. 27

7:00 *The Decameron* PAINTERS PAINTING P. 17

30/SAT

1:00 Bard Music West PERFORMANCE P. 5

6:00 *The Golden Eighties* SEYRIG P. 22

8:15 *Detour* P. 21

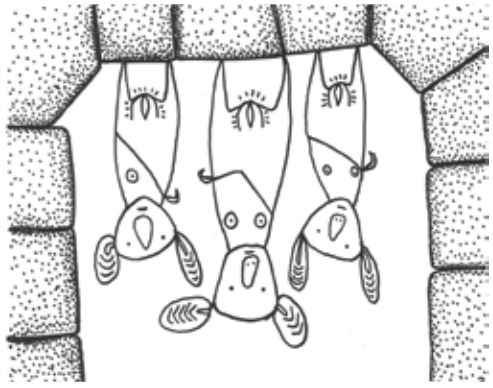
31/SUN

3:00 *Chamisso's Shadow,* Chapter 2, Part 2 OTTINGER P. 27

4:00 Gabriel Christian BLACK LIFE P. 5

4:00 *Donkey Skin* SEYRIG P. 23

7:00 *Hunger for Love* DOS SANTOS P. 21



APR

1/MON

6:30 Rhonda Holberton
ARTS + DESIGN P. 7

3/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *Our Little Sister*
Lecture by Marilyn Fabe
IN FOCUS P. 30

7:00 *Behemoth*
DOCUMENTARY VOICES P. 24

4/THU

12:00 Stan Lai ARTS + DESIGN P. 7

1:15 Guided Tour: Hans Hofmann P. 7

4–7 Five Tables of Fashion P. 5

7:00 Black Interiors: Sweat
The Black Aesthetic in conversation OUT OF THE VAULT P. 28

Free First Thursday: Galleries Free All Day

5/FRI

6:30 *Chamisso's Shadow,* Chapter 3
OTTINGER P. 27

7:00 *Stolen Kisses* SEYRIG P. 23

9:00 BAMPFA Student Committee Film Festival P. 28

6/SAT

1:30 Ethics of Care COLLOQUIUM P. 7

3:00 Alan Chazaro, Antonio López, Leticia Hernández-Linares, Gala
READING P. 6

4:00 *Wallay* AFRICAN FILM FESTIVAL P. 19

6:00 *Detour*
Film to Table dinner follows P. 21

8:00 *A Very Crazy Asylum* DOS SANTOS P. 21

7/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:00 *Be Pretty and Shut Up!* SEYRIG P. 23

3:00 *Chamisso's Shadow,* Chapter 3
OTTINGER P. 27

5:00 *The Quince Tree Sun*
PAINTERS PAINTING P. 17

8/MON

6:30 Berkeley Journalism School Showcase ARTS + DESIGN P. 7

10/WED

12:00 Matthew Coleman on Hans Hofmann GALLERY TALK P. 7

3:10 *The Third Murder*
Lecture by Marilyn Fabe
IN FOCUS P. 31

7:00 *Hale County This Morning, This Evening* DOCUMENTARY VOICES P. 25

Frederick Hammersley & **Permanent Accusation** open PP. 11, 13

11/THU

12:00 Stan Lai & Sandra Woodall
ARTS + DESIGN P. 7

SFFILM Festival at BAMPFA*

12/FRI

SFFILM Festival at BAMPFA*

13/SAT

11:30, 1:00 Worth a Thousand Words GALLERY + STUDIO P. 8

3:00 *Charlotte's Web* ¡ROUNDTABLE READING BILINGÜE! P. 8

SFFILM Festival at BAMPFA*

14/SUN

2:00 Guided Tour: Hans Hofmann P. 7

4:00 The Space Lady PERFORMANCE P. 5

SFFILM Festival at BAMPFA*

15/MON

6:30 Zeynep Tufekci ARTS + DESIGN P. 7

17/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *Shoplifters*
Lecture by Marilyn Fabe
IN FOCUS P. 31

SFFILM Festival at BAMPFA*

18/THU

12:00 Rachna Nivas ARTS + DESIGN P. 7

SFFILM Festival at BAMPFA*

19/FRI

7:00 Full: Xandra Ibarra P. 5

SFFILM Festival at BAMPFA*

20/SAT

4:30 Lakshmi Ramgopal: Lullabies with Lykanthea PERFORMANCE P. 5

SFFILM Festival at BAMPFA*

21/SUN

1:00 Unity Day WORKSHOP P. 6

2:00 Guided Tour: Hans Hofmann P. 7

SFFILM Festival at BAMPFA*

22/MON

6:30 Rashaad Newsome
ARTS + DESIGN P. 7

24/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:10 *Maborosi*
Lecture by Marilyn Fabe
IN FOCUS P. 31

7:00 *Luz obscura*
Lecture by Susana de Sousa Dias
DOCUMENTARY VOICES P. 25

25/THU

12:00 Isabel Allende & Caridad Svich
ARTS + DESIGN P. 7

7:00 *Tharlo* TSEDEN P. 29

26/FRI

7:00 *Tent of Miracles*
Introduction by Richard Peña
DOS SANTOS P. 21

27/SAT

2:00 Clarissa von Spee: Wu Hufan, Victoria Contag, and C. C. Wang
LECTURE P. 7

4:00 Destiny Muhammad Trio
BLACK LIFE P. 5

5:45 *I Am Not a Witch*
Introduction by Namwali Serpell AFRICAN FILM FESTIVAL P. 19

8:00 *India Song* SEYRIG P. 23

28/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:00 *Joan Mitchell: Portrait of an Abstract Painter*
PAINTERS PAINTING P. 17

4:15 *The Search* TSEDEN P. 29

7:00 *Borders* AFRICAN FILM FESTIVAL P. 19

29/MON

6:30 Adam Savage & Nicholas de Monchaux ARTS + DESIGN P. 7

MAY

1/WED

12:15 Guided Tour: Hans Hofmann P. 7

3:00 Grand Tour Italiano, 1905–1914
Lecture by Gian Luca Farinelli P. 15

7:00 *The Fruitless Tree*
AFRICAN FILM FESTIVAL P. 19

2/THU

1:15 Guided Tour: Hans Hofmann P. 7

4–7 Five Tables of Amusing Moral Critique P. 5

7:00 *Maborosi* KORE-EDA P. 31

Free First Thursday: Galleries Free All Day

3/FRI

7:00 *Memories of Prison* DOS SANTOS P. 21

1 *India Song*, 4.27.19

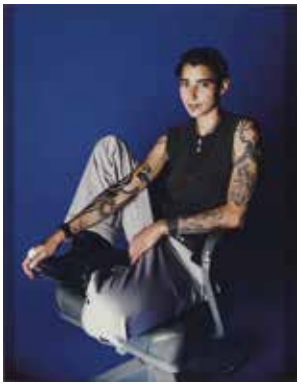
2 *The Fruitless Tree*, 5.1.19

3 *The Mystery of Picasso*, 3.1.19, 3.9.19, 3.24.19

4 *The Bats*, 3.24.19

5 *Still Walking*, 3.20.19, 5.9.19

***SFFILM Festival at BAMPFA**
April 11–21
Titles announced March 20 at bampfa.org



6 / 7 / 8

4/SAT

3:00 Fish Vargas, Susana Praver-Pérez, Rico Pabón READING P. 6

3:00 *March of the Penguins* MATINEES P. 15

7:30 *Shoplifters* KORE-EDA P. 31

5/SUN

2:00 Guided Tour: Hans Hofmann P. 7

2:00 Hammersley Variations COLLOQUIUM P. 7

4:30 Works from the Eisner Competition
Student filmmakers in person
P. 28

7:00 *After Life* KORE-EDA P. 31

8/WED

12:15 Guided Tour: Hans Hofmann P. 7

7:00 *Music According to Tom Jobim* DOS SANTOS P. 21

9/THU

7:00 *Still Walking* KORE-EDA P. 31

10/FRI

7:00 *Dear Son* AFRICAN FILM FESTIVAL P. 19

11/SAT

11:30, 1:00 Mixed-Media Printmaking GALLERY + STUDIO P. 8

3:00 *Bob* ROUNDTABLE READING P. 8

5:00 *The Baker's Wife*
Film to Table dinner follows P. 23

7:30 *Like Father, Like Son* KORE-EDA P. 31

12/SUN

4:00 *The Arsonist* BLACK LIFE P. 5

5:00 *Old Dog* TSEDEN P. 29

7:00 *Our Little Sister* KORE-EDA P. 31

15/WED

12:15 Guided Tour: Hans Hofmann P. 7

17/FRI

5:30 MFA Artists' Talks P. 7

7:00 *The Baker's Wife* P. 23

MFA 2019 & **About Things Loved**
open P. 13

18/SAT

11:00 Personal Flag Generator WORKSHOP P. 6

7:00 Full: Latanya d. Tigner with Erik Lee P. 5

7:00 *The Third Murder* KORE-EDA P. 31

19/SUN

11–3 Spring Free Family Day P. 8

1:00 Bug Family Band FREE FAMILY PERFORMANCE P. 8

3:00 *Revolting Rhymes* FREE FAMILY MATINEE P. 8

5:00 *Shoplifters* KORE-EDA P. 31

22/WED

12:15 Guided Tour: Hans Hofmann P. 7

23/THU

5:30 Delphine Sims on **Unlimited** GALLERY TALK P. 7

25/SAT

1:00 Holding Space WORKSHOP P. 6

29/WED

12:15 Guided Tour: Hans Hofmann P. 7

6 *The Decameron*, 3.29.19

7 FIVE TABLES Catherine Opie: *Alistair Fate*, 1994; BAMPFA, gift of Robert Harshorn Shimshak and Marion Brenner. 4.4.19

8 Hans Hofmann: *The Wind*, 1942; BAMPFA, gift of the artist.
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New Gallery Hours
Beginning March 1
Wed–Sun 11–7

Art Lab

Drop in and make art!

THU & FRI	**2–7**
SAT & SUN	**11–7**
2nd SAT	**2:30–7**

JOIN THE

Art Lab
Mailing Club!

Did you know that the BAMPFA Art Lab periodically sends mail art and prints to members of our mailing list? It's easy to join: mail us anything—a postcard, a love letter, some art, a found object—and we'll start mailing things to you! Drop us a line: BAMPFA Art Lab, 2120 Oxford St., Berkeley, CA 94720.

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 March 9, April 6, and May 11. See calendar for films.

^ *The Baker's Wife*, 5.11.19

1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10

FULL

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

Full: De Rompe y Raja

WEDNESDAY / 3.20.19 / 7:00

Programmed by Mahealani Uchiyama

This local ensemble brings us Afro-Peruvian music and dance from the coastal areas of Peru, where indigenous, African, and European influences intersect. "When a Peruvian says, 'este lugar esta de rompe y raja,' this means 'this place is off the chain,'" says founder Gabriela Shiroma. "It's a typical way to explain to others that if you're looking for a good time, you've come to the right place."

Full: Xandra Ibarra

FRIDAY / 4.19.19 / 7:00

Programmed by Amara Tabor-Smith

Xandra Ibarra is an Oakland-based performance artist from the US–Mexico border who sometimes works under the alias La Chica Boom. Her practice integrates performance, sex, and burlesque with video, photography, and objects.

Full: Latanya d. Tigner with Erik Lee

SATURDAY / 5.18.19 / 7:00

Programmed by Amara Tabor-Smith

Latanya d. Tigner and Erik Lee, both dancers with Dimensions Dance Theater, bring their original works to our performance space. Tigner's *You Never Know* dissects fear, judgment, and insensitivities about homelessness. Lee's *Armed with Joy* highlights ways that black Americans can reimagine self and community in the wake of loss.

Please note: Seating for Full is limited. Full is made possible with the generous support of the BAMPFA Trustees.

PERFORMANCES

Bard Music West: Games and Revolutions

SATURDAY / 3.30.19 / 1:00

What do carrots and toy pianos have in common? Find out when Bard Music West plays the music of Danny Clay and Gabriella Smith. Question what music is all about and join in the music making! The show includes works for string quartet, toy piano, and various other instruments by Clay, Smith, Haydn, and Phyllis Chen, including Clay's *Playbook* and Smith's *Carrot Revolution.*

The Space Lady

SUNDAY / 4.14.19 / 4:00

Programmed by Alix Blevins

Throughout the 1980s and 1990s, the Space Lady was seen busking on the streets of San Francisco and Berkeley, unmistakable for her blinking winged helmet and her inimitable renditions of cover tunes wafting ethereally above the noise of city traffic. Today, she is a stage performer with a deeply loyal, worldwide cult following. The Space Lady will perform a selection of her psychedelic synth pop.

Lakshmi Ramgopal: Lullabies with Lykanthea

SATURDAY / 4.20.19 / 4:30

Programmed by Lukaza Branfman-Verissimo

Lakshmi Ramgopal's performance previews her forthcoming EP *Some Viscera*. By turns beautiful and frightening, Ramgopal's new music looks to birdsong and lullabies to explore childhood and loss. Ramgopal will guide audience members in building a set from flowers and other botanical items for her to perform among. Violinist Johanna Brock accompanies Ramgopal for this special performance of music and dance.

BLACK LIFE

Programmed by Chika Okoye and Ryanaustin Dennis

Gabriel Christian

SUNDAY / 3.31.19 / 4:00

Reigniting a matrilineal legacy of jazz and opera and a patrilineal legacy of sermon and education, Oakland-based artist Gabriel Christian offers select adaptations from their project *riff*, composed of 365 entries on their @genderjuicy Instagram feed from 2017 through 2018. Christian's work metabolizes the vernaculars of BlaQ diaspora—futurity, afrovivalism, faggotry—through body-based live performance and poetics.

Destiny Muhammad Trio

SATURDAY / 4.27.19 / 4:00

Come celebrate International Jazz Month with the Destiny Muhammad Trio. Known as the "Harpist from the Hood," Muhammad follows in the footsteps of jazz harp master Dorothy Ashby, and has been described by SFJAZZ Center as a "masterful, exploratory musician." Whether interpreting jazz standards or her original tunes, Muhammad turns every piece into a soulful adventure. She performs here with an ensemble designed to showcase her soaring vocals and transporting string work.

Mai Sennaar's *The Arsonist*

SUNDAY / 5.12.19 / 4:00

Mai Sennaar presents her new theatrical production *The Arsonist,* the fictional story of a white visual artist and her estranged biracial son, integrating fire science, movement, visual projections, and live music to explore the personal implications of social and political theories surrounding justice in America today. With projections by visual artist Sam Vernon and music by Diana Wharton, a founding member of Sweet Honey in the Rock; actress Rosanne Rubino stars.

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. Details at bampfa.org.

. . . of Cities

THURSDAY / 3.7.19 / 4:00–7:00

. . . of Fashion

THURSDAY / 4.4.19 / 4:00–7:00

. . . of Amusing Moral Critique

THURSDAY / 5.2.19 / 4:00–7:00

Unless otherwise noted, all events are included with admission.

1 De Rompe y Raja, 3.20.19
Photo: RJ Muna

2 Xandra Ibarra, 4.19.19
Photo: C. Godoy

3 Latanya d. Tigner, 5.18.19
Photo: Edward Miller Photography

4 Erik Lee, 5.18.19
Photo: Edward Miller Photography

5 Bard Music West, 3.30.19

6 The Space Lady, 4.14.19

7 Lakshmi Ramgopal, 4.20.19

8 Gabriel Christian, 3.31.19

9 Destiny Muhammad, 4.27.19

10 Mai Sennaar, 5.12.19

1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10
11 / 12 / 13 / 14 / 15 / 16 / 17 / 18 / 19

READINGS

Allan deSouza

THURSDAY / 3.14.19 / 5:30

Allan deSouza, interdisciplinary artist and chair of the UC Berkeley Department of Art Practice, introduces and signs his new book *How Art Can Be Thought*. In it, DeSouza examines how we describe and evaluate if art is good, and if it is for the social good.

Alan Chazaro, Antonio López, and Leticia Hernández-Linares, with special guests Gala

SATURDAY / 4.6.19 / 3:00

Programmed by Raina J. Léon

The first in this series of readings celebrating the tenth anniversary of the influential journal *The Acentos Review* starts us off with a bang. Alan Chazaro's chapbook *Piñata Theory* won the 2018 Hudson Prize. A Marshall scholar currently studying at Oxford, Antonio López has had work featured in *PEN/America* and elsewhere. The widely published Leticia Hernández-Linares is a lecturer at San Francisco State University and the author of *Mucha Muchacha, Too Much Girl*. Acoustic indie folk-pop trio Gala join the poets in performance.

Fish Vargas, Susana Praver-Pérez, and Rico Pabón

SATURDAY / 5.4.19 / 3:00

Programmed by Raina J. Léon

The second in our series celebrating *The Acentos Review*'s anniversary. Bronx-born Nuyorican poet Fish Vargas has been a featured performer at Cornelia Street Cafe, the Universal Hip-Hop Parade, and the Kosmopolis Literature Festival in Barcelona. Susana Praver-Pérez is a poet and memoirist, cofounded the salon La Tertulia Boricua, and was associate medical director at La Clínica de la Raza in Oakland. One of the Bay Area's most prolific and dynamic MCs, Rico Pabón has performed with Bay Area legends Linda Tillery and John Santos, as well as fronting the groups Prophets of Rage and O-Maya.

WORKSHOPS

Prompts for Inclusion

SUNDAY / 3.3.19 / 2:00

Join independent writer, curator, and public scholar Christian L. Frock and friends for a reading and informal dialogue about how we can foster greater inclusion in public life—as a means of resistance in a political atmosphere focused on exclusion, and as a matter of building community and personal integrity. Free limited-edition Risograph posters featuring Frock's essay "Prompts for Inclusion: FAQ" will be on offer.

Collage Cinema

SUNDAY / 3.24.19 / 12:00

In this workshop led by members of Oakland's Low Light/Black Hole darkroom collective, learn to use constructive and destructive processes to create a collaborative work directly on 16mm film. Repurpose found materials using tape collage techniques, and experiment with inks, paints, awls, and sandpaper to build intermingling layers. The resulting film will be projected at the end of the workshop.

Unity Day

SUNDAY / 4.21.19 / 1:00

Unity is an Oakland-based zine press and queer skateboarding project founded by Jeffrey Cheung and Gabriel Ramirez. Come hang out with the Unity family and celebrate the Unity spirit with a day of zine making and free printing on the Art Lab Risograph, custom skateboard painting, fabric marker patch making and clothing decorating, and an open DJ set and broadcast workshop by Lower Grand Radio. Art supplies will be provided; first come, first served.

Personal Flag Generator

SATURDAY / 5.18.19 / 11:00

Programmed by Denis Kan

Work with CCA graphic design professors Jon Sueda and Christopher Hamamoto to construct your own personal flag poster to print on the Art Lab Risograph. Expand upon the Flag Generator symbol library to explore graphic expressions of self-identification.

Holding Space

SATURDAY / 5.25.19 / 1:00

An installation of hand-woven rugs provides the setting for a weaving workshop and a place to connect with the experience of embodied art making, working through social justice issues in community. Alongside artists Angie Wilson and Rashidi Omari, create woven work while reflecting on universality, race, gender, and interconnectedness.

GALLERY TALKS, LECTURES & DISCUSSIONS

Symposium: Hans Hofmann in a New Light

SATURDAY / 3.9.19 / 1:30

Leading authorities on the work of Hans Hofmann (p. 9) convene for a fresh look at the artist's achievement in light of new scholarship. Lucinda Barnes, BAMPFA senior curator emerita and organizer of the museum's Hofmann retrospective, joins art historians Norman Kleeblatt, Ellen G. Landau, and Michael Schreyach for an illuminating survey of the artist's career. Moderated by Alexander Nemerov, professor and chair of art and art history at Stanford University.

Gallery Talk: Kathryn Roszak on Get Dancin'

THURSDAY / 3.21.19 / 12:00

Kathryn Roszak offers a dancer's insights into **Get Dancin'**, a selection of artworks portraying dance in its many aspects.

Artist's Talk: Carlos Amorales and Apsara DiQuinzio in Conversation

WEDNESDAY / 3.27.19 / 6:00

Carlos Amorales talks about his new Art Wall (p. 12) with Apsara DiQuinzio, BAMPFA curator of modern and contemporary art and Phyllis Wattis MATRIX Curator. Focusing on Amorales's work and techniques, including his use of stencils and pattern, their conversation will also touch on the history of Mexican muralism, contemporary graffiti, and the importance of political demonstrations in both Berkeley and Mexico.

20 / 21 / 22

23 / 24 / 25

1 Christian L. Frock, 3.3.19
Photo: Aaron Stienstra

2 Holding Space Workshop, 5.25.19

3 Allan deSouza, 3.14.19
Photo: Taro Masushio

4 Rico Pabón, 5.4.19

5 Susana Praver-Pérez, 5.4.19

6 Alan Chazaro, 4.6.19
Photo: Ryan Levi/KQED

7 Antonio López, 4.6.19

8 Gala, 4.6.19

9 Leticia Hernández-Linares, 4.6.19
Photo: Michelle Gutierrez

10 Fish Vargas, 5.4.19

11 Norman Kleeblatt, 3.9.19
Photo: Nikolai De Vera

12 Ellen G. Landau, 3.9.19

13 Lucinda Barnes, 3.9.19

14 Carlos Amorales, 3.27.19

15 Sandra Phillips, 3.28.19

16 Bridget R. Cooks, 4.6.19
Photo: Evelina Pentcheva

17 Mildred Howard, 4.6.19
Photo: Chester Higgins

18 Naima Keith, 4.6.19

19 Erica Deeman, 4.6.19

20 Delphine Sims, 5.23.19
Photo: Cassandra Barragan

21 Clarissa von Spee, 4.27.19
Photo: Howard Agriesti, Cleveland Museum of Art

22 Leslie Jones, 5.5.19
Photo: Estarose Wolfson

23 David Pagel, 5.5.19

24 Elaine Yau, 5.5.19
Photo: Julie Wolf

25 James Glisson, 5.5.19
Photo: Ian Byers-Gamber

Curator's Talk: Sandra Phillips on Unlimited

THURSDAY / 3.28.19 / 12:00

BAMPFA Adjunct Senior Curator of Photography Sandra Phillips, who organized **Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection** (p. 10), will lead a close look at pictures by Bay Area photographers and place them in the context of Asian and European works also on view.

Colloquium: Ethics of Care: Reflections on Blackness, Art, and the Institution

SATURDAY / 4.6.19 / 1:30

Anticipating the exhibition **About Things Loved: Blackness and Belonging** (p. 13), this program aims for critical engagement around questions of belonging, curatorial possibilities, and the role of institutions. Coming together to discuss these issues are Bridget R. Cooks, associate professor of art history and African American studies at UC Irvine; artists Erica Deeman and Mildred Howard; and Naima Keith, deputy director of exhibitions and programs at the California African American Museum.

Gallery Talk: Matthew Coleman on Hans Hofmann

WEDNESDAY / 4.10.19 / 12:00

In this exhibition walk-through, BAMPFA Curatorial Assistant Matthew Coleman will trace motifs in Hofmann's work from his early studio days to his later, large-scale abstract paintings.

Lecture: Clarissa von Spee: Wu Hufan, Victoria Contag, and C. C. Wang—A Passion for Paintings and a Lifelong Friendship

SATURDAY / 4.27.19 / 2:00

Clarissa von Spee, a scholar and curator of Chinese art at the Cleveland Museum of Art, introduces three extraordinary personalities whose paths crossed in cosmopolitan Shanghai in the 1930s: collector Wu Hufan, German scholar Victoria Contag, and artist and law student C. C. Wang. She discusses their participation in a decisive period in modern Chinese art and traces connections to the Bay Area. This presentation launches BAMPFA's new Lijin Collection Lecture Series.

Colloquium: Hammersley Variations: The Many Modes of Frederick Hammersley

SUNDAY / 5.5.19 / 2:00

From abstract painting to documentary photography to computer drawing, Frederick Hammersley's artistic career encompassed a remarkable range of styles and media. This colloquium will focus on several of his key modes of art making and the subtle relationships among them. Presenters are curators James Glisson, Leslie Jones, and Joseph Traugott; art critic and professor David Pagel; and BAMPFA Director and Chief Curator Lawrence Rinder, who organized BAMPFA's Hammersley exhibition (p. 11). Elaine Yau, Mellon postdoctoral fellow at BAMPFA, moderates.

MFA Artists' Talks

FRIDAY / 5.17.19 / 5:30

Meet the graduates of UC Berkeley's Master of Fine Arts program and hear them talk about their recent work (p. 13). This year's graduates are Chrystia Cabral, Ricki Dwyer, Heesoo Kwon, Gabriella Willenz, and Connie Zheng. BAMPFA members are invited to a reception at 7 p.m.

Gallery Talk: Delphine Sims on Unlimited

THURSDAY / 5.23.19 / 5:30

Delphine Sims, Andrew W. Mellon Curatorial Intern at BAMPFA and a PhD student in the Department of History of Art at UC Berkeley, offers an exhibition walk-through focusing on emerging artists of the American West. Sims's doctoral research is on the ways that race, gender, geography, and urbanity inform landscape photography.

GUIDED TOURS

Explore Hans Hofmann's dynamic and influential work with guided tours on selected Wednesdays, Sundays, and Free First Thursdays. See calendar (pp. 2–4) for schedule. A special exhibition tour with American Sign Language interpretation by Patricia Lessard will be offered on Saturday, March 16, at 1:30 p.m.

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. Doors open at 6 p.m. For details, visit artsdesign.berkeley.edu.

Nnedi Okorafor and Donna Jones 3.4.19 / 6:30
Tom Kelley and Rich Lyons 3.11.19 / 6:30
Morehshin Allahyari 3.18.19 / 6:30
Rhonda Holberton 4.1.19 / 6:30
Berkeley Journalism School Showcase 4.8.19 / 6:30
Zeynep Tufekci 4.15.19 / 6:30
Rashaad Newsome 4.22.19 / 6:30
Adam Savage and Nicholas de Monchaux 4.29.19 / 6:30

Arts + Design Mondays @ BAMPFA is organized and sponsored by UC Berkeley's Arts + Design Initiative. 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.

ARTS + DESIGN THURSDAYS @ BAMPFA

CREATIVITY, MIGRATION, TRANSFORMATION

Admission free

Cocurated by Peter Glazer, associate professor in UC Berkeley's Department of Theater, Dance, and Performance Studies, and US-born, Taiwan-based playwright and theater director Stan Lai, this series explores the specific and metaphoric connections between creative action and the possibility of personal, cultural, and social transformation. For details, visit artsdesign.berkeley.edu.

Lucinda Barnes 3.7.19 / 12:00
Nilo Cruz 3.14.19 / 12:00
Stan Lai 4.4.19 / 12:00
Stan Lai and Sandra Woodall 4.11.19 / 12:00
Rachna Nivas 4.18.19 / 12:00
Isabel Allende and Caridad Svich 4.25.19 / 12:00

Arts + Design Thursdays @ BAMPFA is made possible thanks to support from the Big Ideas Courses Program in the College of Letters & Science at UC Berkeley and from generous supporters of Berkeley Arts + Design. In-kind support is provided by BAMPFA.

FOR FAMILIES

1

2 / 3

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.

Push & Pull Compositions

SATURDAY / 3.9.19 / 11:30 OR 1:00

Explore how Hans Hofmann (p. 9) used color, form, and space to create depth and feeling in his work. Then, work with artist Kaya Fortune to make a mixed-media art piece using watercolor, geometric shapes, and oil pastels, and see how contrasting colors push and pull against each other to create mood.

Worth a Thousand Words

SATURDAY / 4.13.19 / 11:30 OR 1:00

View photographs in **Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection** (p. 10) and think about the stories they tell. Then use drawing and collage to illustrate a story from your own life, highlighting the elements—such as people, places, symbols, or colors—that tell the story best. Workshop led by Jill McLennan.

Mixed-Media Printmaking

SATURDAY / 5.11.19 / 11:30 OR 1:00

Frederick Hammersley (p. 11) used the grid as a starting point for his lithographs of squares within squares. Inspired by the repetition and layering in his work, discover your own rhythmic compositions using woven papers and stamp-based printmaking with artist Claudia Tennyson.

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 o'clock, ready to read!

The Fourteenth Goldfish by Jennifer L. Holm

SATURDAY / 3.9.19 / 3:00

Reading led by Davey Reed, librarian, Thousand Oaks Elementary School, Berkeley

Galileo. Newton. Curie. Science can change the world. But can it go too far? Eleven-year-old Ellie wonders about the strange and bossy new boy who, weirdly enough, looks a *lot* like her grandfather, a scientist who's always been a bit obsessed with immortality. Has Grandpa finally found the secret to eternal youth? Join us as we read this story that celebrates the wonder of science and explores fascinating questions about life, family, friendship, and possibility.

La telaraña de Carlota / *Charlotte's Web* by E. B. White

SATURDAY / 4.13.19 / 3:00

Reading led by Angela Loza, librarian, West Contra Costa Unified School District

"Some pig!" "Humble." "Radiant." These words, written in her web on top of Zuckerman's stable, narrate Charlotte's feelings for a little pig called Wilbur, who simply wants a friend. They also express the love of a girl named Fern, who saved Wilbur's life when he was born. Join us in reading this remarkable story of friendship, loyalty, life, and morality. This is a iRoundtable Reading Bilingüe! event; we'll read for a while in English and then switch to Spanish as we continue the story.

Bob by Wendy Mass & Rebecca Stead

SATURDAY / 5.11.19 / 3:00

Reading led by Jessica Lee, educator, Berkeley Unified School District

It's been five years since Livy and her family have visited Livy's grandmother in Australia and, in that time, she has almost forgotten about her promise to Bob, the short, greenish creature living in Gran's closet. Now it's time to keep that promise and help this sweet and lonely zombie-like creature unravel the mystery of where he comes from. Peculiar things happen as the story unfolds in alternating chapters narrated by Livy and Bob.

1 Hans Hofmann: *Morning Mist*, 1958; BAMPFA, bequest of the artist, 1966. 3.9.19

2 The Bug Family Band, 5.19.19

3 *Revolting Rhymes,* 5.19.19

Spring Free Family Day

A Day of Art, Music & Film

SUNDAY / 5.19.19 / 11:00–3:00

Free Admission!

11:00–3:00 **Art Making and Gallery Tours**

1:00–2:00 **Musical Performance: Bug Family Band**

3:00 **Family Matinee: Revolting Rhymes**

MAKE art inspired by BAMPFA exhibitions.

EXPLORE the galleries with family-oriented tours.

ENJOY an interactive musical performance by the Bug Family Band, known for rich vocal harmonies, family sing-alongs, and their commitment to invertebrate conservation.

TAKE a break for kid-friendly snacks at Babette!

STAY for a free screening of *Revolting Rhymes, Part 1* (2016 , 29 mins), based on the much-loved book by Roald Dahl and illustrator Quentin Blake. This delightful British animated short serves up classic fairy tales with a funny, contemporary twist.

Free tickets for the film screening will be available at the will-call table beginning at 2 p.m.

HANS HOFMANN
THE NATURE OF ABSTRACTION

FEBRUARY 27–JULY 21

CONTINUING EXHIBITION

Bringing together nearly seventy works spanning the entirety of the artist's career, this exhibition presents a fresh and eye-opening examination of Hans Hofmann's prolific and innovative artistic practice. Featuring paintings and works on paper from 1930 through the end of Hofmann's life in 1966, the exhibition includes numerous masterworks from BAMPFA's distinguished collection as well as many seldom-seen works from both public and private collections across North America and Europe. **The Nature of Abstraction** provides new insight into Hofmann's continuously experimental approach to painting and the expressive potential of color, form, and space, reconnecting many of the artist's most iconic late-career paintings with dozens of remarkably robust, prescient, and understudied works from the 1930s and 1940s.

Hofmann was a multigenerational synthesis of student, artist, and teacher/mentor, whose singular artistic development and achievement manifested as a unique amalgamation of artistic influences and innovations that bridged two world wars and pan-Atlantic avant-gardes. **Hans Hofmann: The Nature of Abstraction** offers new audiences the chance to discover this magnificent body of work for the first time, and a fresh opportunity for those already familiar with the artist to experience new revelations across the full arc of his career.

BAMPFA holds the world's most extensive museum collection of Hofmann's paintings. In 1963, the German-born American artist donated to the University of California nearly fifty paintings and a significant cash contribution toward the completion of BAMPFA's first museum building, which opened in 1970. The artist made this extraordinary gift in recognition of the University's decisive role in his immigration to the United States from Germany, allowing him to escape World War II and "start in America as a teacher and artist."

A new, fully illustrated catalog of the exhibition is available in the BAMPFA Store.

Hans Hofmann: The Nature of Abstraction is organized by Curator Emerita Lucinda Barnes with Curatorial Assistant Matthew Coleman. The exhibition is made possible with lead support from the Renate, Hans & Maria Hofmann Trust. Major support is provided by Bob and Dana Emery and Elissa Edelstein Warner. Additional support is provided by Charles and Naomie Kremer, the Terra Foundation for American Art, the Nancy and Joachim Bechtle Foundation, and an anonymous donor.

Hans Hofmann: *Indian Summer*, 1959; oil on canvas; 60⅛ × 72¼ in.; BAMPFA, gift of the artist. Photo: Jonathan Bloom
© The Regents of the University of California.

UNLIMITED

Recent Gifts from the William Goodman & Victoria Belco Photography Collection

MARCH 27–SEPTEMBER 1

NEW EXHIBITION

This exhibition celebrates a major gift of photography, donated over a period of several years, from Berkeley collectors William Goodman and Victoria Belco in honor of their daughter Teresa Goodman. While the exhibition features some historical photographs, such as pictures by the French early twentieth-century photographer Jacques-Henri Lartigue (most of whose work was made between the ages of eight and eighteen) and the stunning modernist pictures of the English photographer Bill Brandt, it is especially strong in contemporary work, including images by many living masters such as Robert Adams, Lee Friedlander, William Klein, and Robert Frank.

The Bay Area has provided particularly fertile ground for photography collectors, with a number of exceptional local galleries as well as many world-class photographers who make their homes here. The Goodman Belco collection includes works by many such local artists. Those of an earlier generation, such as John Gutmann, Robert Hartman, and Richard Gordon, are now deceased, while younger photographers, such as Sean McFarland, Janet Delaney, McNair Evans, and Catherine Wagner, are actively working members of our community, and have growing national and international reputations.

The collection's scope also extends to contemporary photography from China, Japan, Russia, Western Europe, and Eastern Europe, featuring works by the Japanese photographers Daidō Moriyama and Miyako Ishiuchi, Russians such as Alexey Titarenko, and others. The collection is also strong in both documentary photography and more experimental work, including images by William Larsen, Marco Breuer, and Steve Kahn.

Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection provides a reminder of the breadth of scope and variety of practice in photography, as it conveys the tangible excitement these pictures generated for their collectors, who now generously share the fruits of their enthusiasm with us.

Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection is organized by Adjunct Curator Sandra S. Phillips with Andrew W. Mellon Curatorial Intern Delphine Sims. The exhibition is made possible with generous support from the BAMPFA Trustees and from William Goodman and Victoria Belco, in memory of Teresa Goodman.

John Gutmann: *The Artist Lives Dangerously, San Francisco*, 1938; gelatin silver print; 14 × 11 in.; © 1998 Center for Creative Photography, Arizona Board of Regents.

LOOKING: THE ART OF
FREDERICK HAMMERSLEY

APRIL 10–JUNE 23

NEW EXHIBITION

Born in Salt Lake City in 1919, Frederick Hammersley moved to the Bay Area at a young age and first studied art in San Francisco. Stationed in Paris during World War II, he took the opportunity to meet Pablo Picasso and Constantin Brancusi, as well as study at the École des Beaux Arts. Upon returning to the United States, Hammersley enrolled in the Chouinard Art Institute (which became the California Institute of the Arts) in Los Angeles. He was included in the groundbreaking 1959 exhibition *Four Abstract Classicists*, which launched the hard-edge painting movement and anticipated the style known as Minimalism.

Hammersley worked in diverse media including photography, painting, printmaking, drawing, sculpture, and computer art. In addition to his geometric abstractions, he produced many eccentric and highly intuitive "organic" abstractions, filled with spontaneous curvilinear forms. In the late 1960s, after moving to Albuquerque, New Mexico, he became one of the first artists to explore intensively the possibilities for making abstract compositions using a computer. Hammersley also made many eccentric portrait drawings that suggest an altogether different sensibility, more aligned with Expressionism or even Art Brut. This exhibition celebrates the recent donation by the Frederick Hammersley Foundation of a significant body of work, presenting key examples of the artist's various modes and styles and offering a rare opportunity to experience his extraordinary creativity in its true breadth.

Looking: The Art of Frederick Hammersley is organized by Director and Chief Curator Lawrence Rinder with Andrew W. Mellon Postdoctoral Curatorial Fellow Elaine Yau. The exhibition is made possible with generous support from the Frederick Hammersley Foundation.

Frederick Hammersley: *New member*, 1989; oil on rag paper on linen; 14⅛ x 11¾ × 1½ in.; BAMPFA, gift of the Frederick Hammersley Foundation.

ART WALL

CARLOS AMORALES

MARCH 27–OCTOBER 13

NEW EXHIBITION

Born and raised in Mexico City, where he now lives and works, Carlos Amorales studied in Amsterdam for many years and has had numerous residencies across Europe and the United States. As a result of this broad international experience, his interests bridge multiple cultural spheres, and the artist often seeks to interweave aspects of these disparate realms of influence while also highlighting their distinctive vocabularies. Indeed, language and the challenges of communication are abiding interests in his work. Often utilizing sounds, gestures, or symbols, Amorales points to the potential for art to embody new forms of transmission. He works with diverse media—ranging from animation, video, and drawing to large-scale installation and performance—to explore the complex terrain extending between image, sign, and cognition. The act of translation is often at the root of Amorales's work: musical instruments can transform into animate characters, human figures become ghostly silhouettes, and narratives reassemble into unintelligible actions.

In this new commission for the BAMPFA Art Wall, entitled *Ghost Demonstration*, Amorales draws from the multiple histories of mural art in Mexico, the political demonstrations that occurred in Berkeley in the 1960s (as well as more recent events), and protests in the United Kingdom in the 1980s. In order to make this monumental mural, the artist used stencils of slogans from Berkeley protest posters as well as fragments from songs by British anarcho-punk bands from the eighties who disavowed Thatcher-era neoliberal policies. These stencils were held up by assistants, whose silhouetted figures are imprinted along the wall. The ghostly outlines of the human figure point to historically significant moments in various times and diverse cultures, while reinforcing the importance of remaining socially and politically engaged in the present, as many of the slogans resonate with the current cultural climate.

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

Carlos Amorales: Proposal for Art Wall, *Ghost Demonstration,* 2019. Photo: Abigail Enzaldo and Emilio García, courtesy of the artist and Kurimanzutto, Mexico City.

CAL CONVERSATIONS

ABOUT THINGS LOVED: BLACKNESS AND BELONGING

MAY 17–JULY 21

NEW EXHIBITION

Featuring creations by black artists in the collections of BAMPFA and the Phoebe Hearst Museum of Anthropology, this exhibition highlights works by Peter Bradley, Erica Deeman, Charles Gaines, Mildred Howard, Kamau Amu Patton, Raymond Saunders, Lorna Simpson, Carrie Mae Weems, and Fred Wilson, among others. Recognizing that museums have not been exempt from anti-black practices that exclude, marginalize, and devalue black art, black artists, and black life, **About Things Loved** imagines the liberatory possibilities of celebrating blackness and belonging.

This is the third in a series of annual exhibitions developed in collaboration with UC Berkeley classes.

Cal Conversations / About Things Loved: Blackness and Belonging is organized by students in the UC Berkeley graduate seminar Diaspora | Migration | Exile, with Associate Professors Lauren Kroiz and Leigh Raiford, cotaught through the Department of History of Art and the program in African Diaspora Studies. The exhibition was developed, in part, with a grant in support of art history graduate education and curatorial training from The Andrew W. Mellon Foundation.

Romare Bearden: *Continuities*, 1969; collage on board; 50 × 43 in.; BAMPFA, gift of the Childe Hassam Fund of the American Academy of Arts and Letters.

© 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY.

PERMANENT ACCUSATION

ART FOR HUMAN RIGHTS

APRIL 10–JUNE 30

NEW EXHIBITION

When photographs of torture from Abu Ghraib prison were leaked to the press fifteen years ago, Colombian artist Fernando Botero created more than fifty artworks in feverish response. This exhibition gathers a selection from Botero's series and other artworks from the BAMPFA collection that convey his belief in art's power to demand accountability for human rights when state actors do not.

Permanent Accusation: Art for Human Rights is organized by Andrew W. Mellon Postdoctoral Curatorial Fellow Elaine Yau.

Fernando Botero: *Abu Ghraib 79*, 2005; watercolor on paper; 11¾ × 16⅛ in.; BAMPFA, gift of the artist.

MFA 2019

THE 49TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION

MAY 17–JUNE 16

NEW EXHIBITION

For the forty-ninth year, BAMPFA and the University of California, Berkeley Department of Art Practice have collaborated to present an exhibition of works by Berkeley Master of Fine Arts graduates. This year's exhibition includes the exceptional work of Chrystia Cabral, Ricki Dwyer, Heesoo Kwon, Gabriella Willenz, and Connie Zheng.

The 49th Annual University of California, Berkeley Master of Fine Arts Graduate Exhibition is organized by Curatorial Assistant Matthew Coleman. The annual MFA exhibition is made possible by the Barbara Berelson Wiltsek Endowment.

INK, PAPER, SILK
ONE HUNDRED YEARS OF COLLECTING JAPANESE ART

THROUGH APRIL 14

MASAKO MIKI
MATRIX 273

THROUGH APRIL 28

BOUNDLESS
CONTEMPORARY TIBETAN ARTISTS AT HOME AND ABROAD

THROUGH MAY 26

DIMENSIONISM
MODERN ART IN THE AGE OF EINSTEIN

THROUGH MARCH 3

GET DANCIN'
SELECTIONS FROM THE COLLECTION

THROUGH MARCH 31

ARTHUR JAFA
MATRIX 272

THROUGH MARCH 24

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art is made possible in part by the Asian Art Endowment Fund. Additional in-kind support is provided by Farrow & Ball.

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 made possible with lead support from Nion McEvoy and Leslie Berriman and major support from Frances Hellman and Warren Breslau and Orton Development, Inc.

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

CLOCKWISE FROM TOP LEFT

Okamoto Shuki: *White Swallows by a Waterfall*, n.d. (detail); hanging scroll: ink and color on silk; 38 ¼ × 14 in.; BAMPFA, gift of Dr. Eugene C. Gaenslen, Jr.

Masako Miki: *Karakasa-obake (Umbrella Ghost)*, 74 × 21 × 21 in.; *Ungaikyo (Possessed Mirror)*, 25½ × 35 × 10 in.; and *Kinoko (Mushroom Ghost)*, 38 × 34 × 19 in.; all 2018; wool on foam, walnut and wenge wood; courtesy of the artist and CULT Aimee Friberg Exhibitions.

Helen Lundeberg: *Self Portrait,* 1944; oil on canvas; 17 × 28 in.; Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey; gift of The Lorser Feitelson and Helen Lundeberg Feitelson Arts Foundation. © The Feitelson / Lundeberg Art Foundation. Photo: Peter Jacobs.

Barbara Morgan: *José Limón, Mexican Suite, Peón*, 1944; gelatin silver print; 20¼ × 26½ in.; BAMPFA, gift of Donald E. Houghton. © Barbara and Willard Morgan photographs and papers, Library Special Collections, Charles E. Young Research Library, UCLA.

Arthur Jafa: Still from *The White Album*, 2018; continuous video projection; color, sound; approx. 30 min.; commissioned by BAMPFA. Photo courtesy of the artist and Gavin Brown's enterprise, New York / Rome. © Arthur Jafa, 2018.

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

SPECIAL SCREENINGS

THE COLD HEART

KARL ULRICH SCHNABEL (GERMANY, 1933/2016) BAY AREA PREMIERE!

SATURDAY / 3.2.19 / 4:00

IN CONVERSATION Ann Schnabel Mottier, François Mottier, Sarah Cahill

Ann Schnabel Mottier (daughter of Karl Ulrich Schnabel) and her husband François Mottier help manage the musical legacy of the Schnabel family musicians.

Sarah Cahill, "a sterling pianist and an intrepid illuminator of the classical avant-garde" (New York Times)*, has commissioned and premiered more than sixty compositions for solo piano.*

(*Das kalte Herz*). Filmed in 1931–33 by the young piano teacher Karl Ulrich Schnabel, *The Cold Heart* is a curiosity, a long-unfinished film that remained hidden for years until the reels were found and restored by Raff Fluri. In this morality tale set largely in the forests and villages around Berlin, our protagonist, Peter Munk (played by young Swiss actor Franz Schnyder), encounters challenges that test his soul along his magical journey. A creative exploration of film form that uses superimpositions, stop motion, and on-screen text, Schnabel's work has an aesthetic affinity with the psychodramas of avant-garde filmmakers such as Maya Deren, Kenneth Anger, and Stan Brakhage. SUSAN OXTOBY

Written, Photographed by Schnabel, based on a fairy tale by Wilhelm Hauff. With Franz Schnyder, Stefan Schnabel, Wolf-Wolfgang Guth, Elfriede Gärtner. (83 mins, Silent with music track, German intertitles with English subtitles, B&W, DCP, From Schnabel Music Foundation)

GRAND TOUR ITALIANO, 1905–1914

WEDNESDAY / 5.1.19 / 3:00

PRESENTED IN PARTNERSHIP WITH SAN FRANCISCO SILENT FILM FESTIVAL

ILLUSTRATED LECTURE Gian Luca Farinelli

Gian Luca Farinelli is the director of the Cineteca di Bologna in Italy, one of the world's premier film archives and a center of film research, preservation, and restoration. He will accept the 2019 San Francisco Silent Film Festival award for the Cineteca's commitment to silent film preservation and exhibition at the opening night presentation at SFSFF 2019 (May 1–5).

LIVE MUSIC Stephen Horne on Piano

Over a century ago, a few years after the birth of the Italian nation and the birth of the new art form of cinema, early camera operators were alert to the potential of documenting the beautiful new country for the international cinema-going market and burgeoning tourist industry. Filmmakers from Germany and France flooded in to join Italian cineastes in documenting the landscapes and customs of far-flung Italian locales from Sicily to Venice. The Cineteca di Bologna has preserved a collection of these travelogues, shot between 1905 and 1914, and the Cineteca's director Gian Luca Farinelli will present a selection of the most fascinating, providing context for the exquisite images. This early twentieth-century grand tour will wend from Sicily through Amalfi, Rome, Bologna, and Milan before ending in Venice.

(75 mins, DCP)

MOVIE MATINEES FOR ALL AGES

SATURDAY / 3.16.19

WORK AND PLAY: THREE CHARLIE CHAPLIN SHORTS

3:00

RECOMMENDED FOR AGES 7 & UP

Spend an old-fashioned afternoon at the movies with three shorts that find Charlie Chaplin's character at work and at play. In *Sunnyside,* Charlie is a handyman in a village where the hotel floor needs mowing and there are cows in church and goats in the piano. Our hero rocks the boat in *A Day's Pleasure,* an anecdote about a family outing marred by rough seas, traffic, and a very sticky pool of tar. In *Pay Day,* Charlie the construction worker celebrates the payout in traditional fashion—at the bar.

SUNNYSIDE Charles Chaplin, US, 1919, 29 mins, Digital

A DAY'S PLEASURE Charles Chaplin, US, 1919, 25 mins, 35mm, From Janus Films

PAY DAY Charles Chaplin, US, 1922, 28 mins, 35mm, From Janus Films

Total running time: 82 mins, Silent with music track, B&W

SATURDAY / 5.4.19

MARCH OF THE PENGUINS

3:00

LUC JACQUET (FRANCE, 2005)

RECOMMENDED FOR AGES 6 & UP

(*La marche de l'empereur*). This French documentary, which we present in its English version narrated by Morgan Freeman, captures the habits of emperor penguins over the course of a year, following their migration, mating rituals, laying of eggs, and search for food. We have the chance to observe (and fall in love with) the flightless birds as they waddle and slide through the snow, and come to understand how penguins care for their young in perhaps the harshest environment on earth, the Antarctic. Beautifully photographed in breathtaking long shots and extreme close-ups, *March* turns a nature documentary into an engrossing and inspiring adventure film.

Written by Jacquet, Michel Fessler, Jordan Roberts. Photographed by Laurent Chalet, Jérôme Maison. (80 mins, Color, 35mm, From Warner Bros. Classics)

^ *Sunnyside*, 3.16.19
March of the Penguins, 5.4.19

1 / 2 / 3 / 4

PAINTERS PAINTING

On view this season at BAMPFA, the exhibition **Hans Hofmann: The Nature of Abstraction** (p. 9) represents the life's work of a quintessential artist, the results of constant exploration, experimentation, and labor. The exhibition provides the ideal occasion to screen a selection of exceptional films about painters and painting. This series consists of documentaries, fiction films, and hybrids of both, and depicts and documents artists as varied as Vincent Van Gogh, Giotto, Joan Mitchell, Pablo Picasso, Jean-Michel Basquiat, and Edvard Munch. Hofmann's influence as a painter and educator looms large in Emile de Antonio's documentary *Painters Painting,* which surveys the New York art scene circa 1970 via studio visits and conversations with the preeminent artists, critics, dealers, and collectors of the day. Maurice Pialat's *Van Gogh* and Peter Watkins's *Edvard Munch* employ radically different approaches to portray the alienation of artists misunderstood in their own lifetimes, while expertly detailing the social contexts from which they emerged. In *The Decameron* director Pier Paolo Pasolini himself plays the role of the painter Giotto, fictional witness to the sensual beauty and bawdy comedy of Boccaccio's classic stories. And the act of painting itself is documented in Henri-Georges Clouzot's *The Mystery of Picasso*—an exuberant performance of pictorial imagination and technical expertise—and in Victor Erice's sublime meditation on the relationship between art, life, and time, *The Quince Tree Sun,* which shows the meticulous process of the realist painter Antonio López García as he works to capture the fleeting beauty of a quince tree.

Kate MacKay, Associate Film Curator

Thanks to Amy Heller and Dennis Doros, Milestone Films; Amélie Garin-Davet, Cultural Services of the French Embassy, Institut Français; Maggie Cohen and Tim Lanza, Cohen Media; Michael Boyuk and Ron Mann, Films We Like; Brock Silversides, University of Toronto Media Commons; Todd Weiner and Steven Hill, UCLA Film & Television Archive; Oliver Groom, Project X Distribution; Beatriz Hidalgo Caldas, Estudio de Antonio López; Emily Martin, Video Data Bank; George Schmaltz and Jacob Perlin, Metrograph; Dyonne Wasserman, Art + Commerce; Chris Chouinard, Park Circus; and Peter Watkins.

FRIDAY / 3.1.19

THE MYSTERY OF PICASSO

7:00

HENRI-GEORGES CLOUZOT (FRANCE, 1956)
NEW DIGITAL RESTORATION

LIMITED ENGAGEMENT!
FRIDAY / 3.1.19 / 7:00
SATURDAY / 3.9.19 / 5:30
SUNDAY / 3.24.19 / 2:00

FILM TO TABLE DINNER FOLLOWS ON 3.9.19 (P. 4)

"One of the most exciting and joyful movies ever made." PAULINE KAEL

(*Le mystère Picasso*). In a style devised for this film about his artist pal, Clouzot sets up a camera behind a translucent surface, so that the maestro's every painterly gesture is recorded. Paintings emerge from the seemingly effortless frenzy of flourishes, some successful, some merely a mimicry of Picasso performing himself—"superficial," he cries out at one point, then revises his failed work. Now and then the director approves, to which Picasso responds, "At least it's a painting." Winner of the Palme d'Or at Cannes, this colorful glimpse of the seventy-five-year-old Picasso captures the fecund nature of his creative process, a spontaneous revelation of form in continual transformation. STEVE SEID

Written by Clouzot. Photographed by Claude Renoir. (78 mins, In French with English subtitles, Color/B&W, 'Scope, DCP, From Milestone Films)

SUNDAY / 3.3.19

VAN GOGH

3:00

MAURICE PIALAT (FRANCE, 1991) IMPORTED 35MM PRINT

Maurice Pialat looks at Van Gogh without pity, as an artist who owns his character; who is part of and apart from a true and bustling world, recreated by Pialat with casual exactness that tips the brush to Renoir (*père* and *fils*); and who is daily involved and occasionally buoyed by people drawn to him in affection and exasperation (a marvelous ensemble cast). In the last two months of his life Van Gogh (Jacques Dutronc) is engaged with the collector Gachet, whose stinginess he repays by sexually liberating his daughter; and with his brother Theo, whose indifference to Vincent's art is awkwardly masked by love. JUDY BLOCH

Written by Pialat. Photographed by Emmanuel Machuel, Gilles Henri, Jacques Loiseleux. With Jacques Dutronc, Alexandra London, Gérard Sety, Bernard Le Coq. (153 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Cohen Media)

FRIDAY / 3.15.19

PAINTERS PAINTING

4:00

EMILE DE ANTONIO (US, 1973)

Eminent documentarian Emile de Antonio got his start in movies distributing the 1959 Beat classic *Pull My Daisy* (screening in our Delphine Seyrig series, p. 23). Some ten years later he directed his own record of New York's burgeoning creative milieu, filming studio visits with the leading painters of the day—Willem de Kooning, Helen Frankenthaler, Robert Rauschenberg, Andy Warhol, and others. Interspersed with observations from theorist Clement Greenberg, art dealers, and collectors, *Painters Painting* captures the exuberance of the New York art world at the intersection of Abstract Expressionism, Color Field painting, Minimalism, and Pop art. KATE MACKAY

Photographed by Ed Emshwiller. (116 mins, Color)

SATURDAY / 3.16.19

DOWNTOWN 81

5:30

EDO BERTOGLIO (US, 1981/2000)

Jean-Michel Basquiat is, like Van Gogh, one of cinema's favorite artists. He plays a fictionalized version of himself in *Downtown 81,* a gritty urban fairytale written and produced by music critic Glenn O'Brien. It depicts the charismatic Basquiat wandering through a blighted early-eighties Lower East Side, tagging, trying to sell a painting, looking for a place to sleep, and dropping in on performances or rehearsals by James White and the Blacks, DNA, Kid Creole and the Coconuts, and others. Unfinished due to financial issues, the film was finally reconstructed and released in 2000, a compelling glimpse of a New York bohemia long gone. KATE MACKAY

Written by Glenn O'Brien. Photographed by John McNully. With Jean-Michel Basquiat, John Lurie, Maripol, Deborah Harry. (72 mins, Color, 35mm, From Metrograph)

1 *Van Gogh*, 3.3.19

2 *Edvard Munch*, 3.22.19

3 *The Quince Tree Sun*, 4.7.19

4 *The Mystery of Picasso*, 3.1.19, 3.9.19, 3.24.19

WITH **SKETCHES AND PORTRAITS FOR JEAN-MICHEL** (Ephraim Asili, US, 2017). Revisiting the places Basquiat roamed, Asili finds in them traces of the artist's inspirations and his influence. (10 mins, Color, Digital, From the artist)

Total running time: 82 mins

FRIDAY / 3.22.19

EDVARD MUNCH

7:00

PETER WATKINS (SWEDEN/NORWAY, 1974)

"Peter Watkins's *Edvard Munch* is the standard by which all subsequent films of artists' lives will be measured. Rather than reducing its subject, Watkins's film is the first to suggest the totality of factors producing an artist. Mixing fact and fiction, narration and 'interviews' [with figures in Munch's life and paintings] . . . Watkins fashions a gigantic collage of Munch and his time. *Edvard Munch* is a jagged, nearly overwhelming monument to a repressed, obsessive man whose life and art were a prophecy of the anxiety of the twentieth century" (Daniel Talbot, New Yorker Films).

Written by Watkins. Photographed by Odd Geir Saether. With Geir Westby, Gro Fraas. (167 mins, In Norwegian and German with English subtitles and narration, Color, 35mm, From UCLA Film and Television Archive, permission Peter Watkins and Project X Distribution)

FRIDAY / 3.29.19

THE DECAMERON

7:00

PIER PAOLO PASOLINI (ITALY, 1971)

(*Il decamerone*). Pasolini selects eleven tales from Boccaccio's classic one hundred, mostly those set in Naples, and loosely weaves them together using the thread of his own vision, cloaked in that of a character added to the story and played by Pasolini himself: the painter and Boccaccio contemporary Giotto. While the stories are good-naturedly sexual, in a particularly anticlerical kind of way, the film gains gravitas and focus—religion, almost—from the sheer beauty and precision of its creation, every shot quite literally a work of art. JUDY BLOCH

Written by Pasolini, based on tales by Giovanni Boccaccio. Photographed by Tonino Delli Colli. With Pasolini, Franco Citti, Ninetto Davoli, Silvana Mangano. (111 mins, In Italian with English subtitles, Color, 35mm, From Park Circus)

SUNDAY / 4.7.19

THE QUINCE TREE SUN

5:00

VICTOR ERICE (SPAIN, 1992) NEW 4K DIGITAL RESTORATION

(*El sol del membrillo,* a.k.a. *Dream of Light, Quince Tree of the Sun*). *The Quince Tree Sun* is an exquisite portrait of the Spanish realist painter Antonio López García as he paints a single work: a picture of a quince tree in his backyard, which he planted years ago and which now stimulates thoughts on light, painting, and process; on death; on what we know of the world and how we know it. Erice's film is itself a "painting from life," taking in López's conversations with friends and his quiet musings, his paintings of Madrid, and the director's own images of this sumptuous city. JASON SANDERS

Written by Erice, Antonio López García. Photographed by Javier Aguirresarobe. With Antonio López, María Moreno, Enrique Gran, Jos. Carretero. (134 mins, In Spanish with English subtitles, Color, DCP, From Camm Cinco S.L., permission Estudio de Antonio López)

SUNDAY / 4.28.19

JOAN MITCHELL: PORTRAIT OF AN ABSTRACT PAINTER

2:00

MARION CAJORI (US, 1993)

One of America's great painters, Joan Mitchell worked continuously from the 1950s until her death in 1992, cultivating an eloquent vocabulary of abstract gesture, color, and light. Her dynamic canvases communicate a formidable balance of absolute freedom and profound pictorial intelligence, becoming ever more alive and compelling the longer you look. Marion Cajori's elliptical and intimate portrait offers a rare chance to hear from Mitchell herself about what inspires her, in work and in life.

Photographed by Ken Kobland. (58 mins, Color, Digital)

WITH

ANNE TRUITT, WORKING (Jem Cohen, US, 2009). Jem Cohen's portrait combines recordings of Truitt's distinctive voice with footage of her working and of her studio full of the colors that she made take flight. (13 mins, B&W/Color, Digital, From Video Data Bank)

THE WHITE ROSE (Bruce Conner, US, 1967). Bruce Conner's elegiac documentation of Jay DeFeo's masterpiece, a monumental painting eight years in the making, being removed from her San Francisco studio. (7 mins, B&W, 16mm, BAMPFA collection)

Total running time: 78 mins

LIMITED ENGAGEMENT

THE FLAVOR OF GREEN TEA OVER RICE

YASUJIRO OZU (JAPAN, 1952) DIGITAL RESTORATION

SATURDAY / 3.23.19 / 5:30

THURSDAY / 3.28.19 / 7:00

(*Ochazuke no aji*). "I wanted to show something about a man from the viewpoint of a woman," Yasujiro Ozu said of this film, a subtle portrait of an unhappy middle-class marriage told through a series of revealing details. The husband is a placid, country-born businessman who marries a woman from a wealthier background. His stolidity drives his wife to boredom and contempt; she wants to avoid what their life will be—simplicity itself—and for this he scolds her harshly. Into this painful scene arrives a favorite niece whose romantic optimism stirs the couple into a noble fight for the return of grace and acceptance into their marriage.

Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Shin Saburi, Michiyo Kogure, Koji Tsuruta, Chishu Ryu. (115 mins, In Japanese with English subtitles, B&W, DCP, From Janus Films)

1 / 2 / 3 / 4 / 5

AFRICAN FILM FESTIVAL 2019

This year's edition of the African Film Festival highlights the best of both new African cinema and films of the black diaspora. We pay tribute to the great director Bill Gunn—also an actor, playwright, and novelist—with new restorations of two genre-benders, his radical horror film *Ganja & Hess* and his "meta-soap opera" *Personal Problems.* The latter was conceived by Ishmael Reed, who will be in attendance at the screening. Other special programs include a new restoration of Djibril Diop Mambéty's second feature film, *Hyenas,* a loose, biting adaptation of Friedrich Dürrenmatt's satire *The Visit.* Women directors take center stage with new documentaries and narrative films from Nigeria, Burkina Faso, Niger, the United Kingdom, and the United States, depicting people who stretch social norms—female car mechanics, male fashion designers, childless women, a reluctant witch, and other dreamers. Two family dramas intimately examine the generation gap, charting a French-African boy's trip to his ancestral homeland of Burkina Faso and the impact of a young Tunisian man's departure for Syria on his family. Of related interest: **Out of the Vault: Black Interiors** (p. 28), guest curated by The Black Aesthetic.

The African Film Festival National Traveling Series is organized by the African Film Festival, Inc. The BAMPFA presentation is coordinated by Film Curator Kathy Geritz and copresented by the Department of African American Studies and the Center for African Studies at UC Berkeley. This touring series has been made possible by the generous support of the National Endowment for the Arts, New York State Council on the Arts, and The Ed Bradley Family Foundation. Special thanks to Mahen Bonetti, director, and Dara Ojugbele, program manager, African Film Festival, for their assistance and support. The festival at BAMPFA includes additional titles. Prints provided by the African Film Festival National Traveling Series, unless indicated otherwise.

SATURDAY / 3.2.19

HYENAS

7:00

DJIBRIL DIOP MAMBÉTY (SWITZERLAND/FRANCE/SENEGAL, 1992) NEW RESTORATION

"A wicked tale told with wit and irony." GEORGIA BROWN, *VILLAGE VOICE*

(*Hyènes*). Mambéty adapts a timeless parable about human greed into a biting satire of Africa betraying the hopes of independence for the false promises of Western materialism. Years ago, in Dakar's port district, a mysterious prostitute, Linguère, appeared for a few years, and just as suddenly disappeared. Mambéty imagined her history, and then discovered an ending for her story when he saw Ingrid Bergman in a Swiss play, *The Visit.* Now a rich old woman, Linguère returns to her village and bribes the avaricious inhabitants to kill her former lover. Mambéty's satire reveals the implacable logic of the marketplace, the reign of the hyena.

Written by Mambéty, based in part on *The Visit* by Friedrich Dürrenmatt. Photographed by Matthias Kälin. With Mansour Diouf, Ami Diakhate, Mahouredia Gueye, Issa Ramagelissa Samb. (113 mins, In Wolof with English subtitles, Color, DCP, From Metrograph Pictures. Restored by Eclair Digital in Vanves, France. Restoration was taken on by Thelma Film AG, Switzerland.)

SUNDAY / 3.3.19

OUAGA GIRLS

7:00

THERESA TRAORE DAHLBERG (SWEDEN/BURKINA FASO/FRANCE/QATAR, 2017)

This cinema verité documentary follows a small group of young women who are studying to become auto mechanics at the Women's Center of Initiation and Apprenticeship to Trades in Ouagadougou. With unemployment among young people exceeding 50 percent, these classmates are eager to challenge society's expectations and demonstrate that women can do any job. Between transforming rusty old cars with hammers, wrenches, and spanners and dressing up to go dancing and drinking, they find their unique path to adulthood against the background of political change in Burkina Faso.

Photographed by Iga Mikler, Sophie Winqvist. (83 mins, In Mooré and French with English subtitles, Color, Digital)

PRECEDED BY **MR. GELE** (Gladys Edeh, US, 2016). Hakeem Oluwasegun Olaleye, a.k.a. Mr. Segun Gele, is a celebrated Houston-based Nigerian gele (headwear) artist—a male member of a female-dominated profession. (Color, 14 mins, Digital)

Total running time: 97 mins

SUNDAY / 3.10.19

GANJA & HESS

7:00

BILL GUNN (US, 1972) NEW RESTORATION

"Embodies the spirit of independent film. Bill Gunn is one of the most underappreciated filmmakers of his time." SPIKE LEE

Though it was suppressed by the commercial system, this key film by Bill Gunn became an underground classic. Ishmael Reed called it "one of the most beautiful and unusual films ever produced in the United States." It is a vampire tale that seems at once ancient and modern—a clash of African mythology, Western art, and fundamentalist Christianity. When Dr. Hess Green (Duane Jones), a distinguished anthropologist and geologist, is stabbed by his assistant (played by Gunn) with an artifact from an ancient civilization, he becomes immortal, stricken with an unquenchable thirst for blood.

Written by Gunn. Photographed by James E. Hinton. With Duane Jones, Marlene Clark, Sam Waymon, Gunn. (110 mins, Color, DCP, From Kino Lorber. This edition represents the original release, restored by The Museum of Modern Art with support from The Film Foundation, and mastered in HD from a 35mm negative.)

THURSDAY / 3.21.19

PERSONAL PROBLEMS

7:00

BILL GUNN (US, 1980) NEW RESTORATION

IN PERSON Ishmael Reed

"This 'meta-soap opera' . . . abounds with matchless talkers, improvisers, and scene-stealers."
MELISSA ANDERSON, 2018 TEN BEST LIST, *ARTFORUM*

Personal Problems, conceived by Oakland-based writer Ishmael Reed, is a black soap opera unfolding in the melancholy of the blues. Enlisting legendary Bill Gunn as director, Reed and producer Walter Cotton sketched out an improvisatory scenario exploring the moody tribulations of a group of Harlem residents. Johnnie, a nurse, is the heart and hearth of the affair. Around her spin her husband, a transit worker; his father, and a circle of friends and neighbors. Reed's down-to-earth drama is not an anti-soap; rather, it's a naturalistic expansion of the form, adding ethnicity to the language of the everyday. And, like the blues, *Personal Problems* sings of the survivors. STEVE SEID

Written by Ishmael Reed. Photographed by Robert Polidori. With Vertamae Grosvenor, Walter Cotton, Jim Wright, Sam Waymon. (165 mins, Color, DCP, From Kino Lorber)

SATURDAY / 4.6.19

WALLAY

4:00

BERNI GOLDBLAT (FRANCE/BURKINA FASO, 2017)

When Ady, a thirteen-year-old boy living in the Lyon suburbs, gets out of hand, his father entrusts him to his uncle Amadao in a remote village in Burkina Faso. Ady is excited to visit the homeland—until he realizes that he is trapped there indefinitely, under his uncle's strict rules, expected to act as a man. His eventual initiation to adulthood is subtle; under his loving grandmother's guidance, his materialism is replaced by an appreciation for his roots.

Written by David Bouchet. Photographed by Martin Rit. With Makan Nathan Diarra, Ibrahim Koma, Hamadoun Kassogué, Joséphine Kaboré. (84 mins, In Dioula and French with English subtitles, Color, Digital)

PRECEDED BY **BIRTH OF AFROBEAT** (Opiyo Okeyo, US, 2017). Tony Allen, a seventy-seven-year-old drummer, recounts how he and his partner, the legendary Fela Kuti, created the Afrobeat genre in Lagos, Nigeria. (7 mins, Color, Digital)

Total running time: 91 mins

SATURDAY / 4.27.19

I AM NOT A WITCH

5:45

RUNGANO NYONI (UNITED KINGDOM/FRANCE, 2017)

INTRODUCTION Namwali Serpell

Namwali Serpell is a Zambian writer and associate professor of English at UC Berkeley. The Old Drift *is her first novel.*

"Gorgeous . . . unquestionably one of the most striking debuts of the year." ERIC KOHN, *INDIEWIRE*

"The child is a witch," exclaim the villagers in the opening of this strikingly beautiful first feature by Rungano Nyoni. When young Shula is accused of witchcraft in her village, she is exiled, constrained in her movements, and expected to perform miracles; however, she is not prepared to live this way forever. Employing breathtaking composition, Nyoni layers magical realism, satire, and social critique to blur reality with the surreal in this original and unforgettable story. SFFILM FESTIVAL 2018

Written by Nyoni. Photographed by David Gallego. With Margaret Mulubwa, Nancy Murilo, Margaret Sipaneia. (93 mins, In English, Bemba, Nyanja, and Tonga with English subtitles, Color, DCP, From Film Movement)

SUNDAY / 4.28.19

BORDERS

7:00

APOLLINE TRAORÉ (BURKINA FASO, 2017)

(*Frontières*). Four women meet while riding buses across West African borders, starting in Dakar and traveling to Lagos through Bamako, Cotonou, and Ouagadougou. Despite the gorgeous landscapes of the Atlantic coast and the Sahel, not everything is beautiful: they undergo car breakdowns in the stifling heat, face highway robbers, and endure fights between passengers. But their worst fears are realized in the liminal space of the border itself, where they witness great corruption, violence against women, and dangerous traffic. To survive, the women must stick together and take care of each other: the consequences of this trip will change their lives. AFRICAN FILM FESTIVAL

Written by Traoré. Photographed by Ali Lakrouf. With Amélie Mbaye, Naky Sy Savané, Adizelou Sidi, Unwana Udobeong. (90 mins, In French with English subtitles, Color, Digital)

PRECEDED BY **VISIONS** (Abba T. Makama, Michael Gouken Omonua, C. J. "Fiery" Obasi, Nigeria, 2017). Three short films from the Surreal16 collective inspired by dreams and visions. (19 mins, Color, Digital)

Total running time: c. 110 mins

WEDNESDAY / 5.1.19

THE FRUITLESS TREE

7:00

AÏCHA MACKY (NIGER/FRANCE, 2016)

Aïcha Macky's original impetus for making her first feature-length film was to reflect on her mother's death in childbirth. Her project became even more personal as she turned to her own experience as a married woman without children. While a universal issue, infertility is a taboo topic in Niger, which has the highest average birthrate in the world. Through sharing women's stories of being stigmatized by infertility—and of dealing with husbands who refuse to be tested, who abandon them, or who take other wives—Macky advocates for a fuller identity for Nigerien women.

(52 mins, In Haoussa with English subtitles, Color, Digital)

PRECEDED BY **DANCEDANCE/REVOLUTION** (Mark Freeman, South Africa, 2017). In post-apartheid South Africa, contemporary dancers address issues of race and gender, with fresh approaches grounded in history, memory, and personal identity. (26 mins, Color, Digital)

Total running time: 79 mins

FRIDAY / 5.10.19

DEAR SON

7:00

MOHAMED BEN ATTIA (TUNISIA/FRANCE, 2018)

"Remarkable for the quietness of its approach, its rich, calm, generous characterizations, and the compassion it evokes." JESSICA KIANG, *VARIETY*

(*Weldi*). In this powerful domestic drama, coproduced by the Dardenne brothers, an elderly Tunisian dock worker (Mohamed Dhrif) prepares to retire, while his son, Sami, studies for his college entrance exam and his wife splits her time between home and out-of-town relatives. Theirs is a reserved life, shut off from much of the outside world. But Sami begins having migraines, and later goes missing, leaving a note: he has left for Syria. The film largely keeps its focus on those left behind, even while it explores the complex psychological and economic factors that led Sami to join a jihadi group.

Written by Ben Attia. Photographed by Frédéric Noirhomme. With Mohamed Dhrif, Mouna Mejri, Zakaria Ben Ayed, Imen Cherif. (104 mins, In Tunisian Arabic with English subtitles, Color, DCP, From Luxbox)

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1 *Borders*, 4.28.19
2 *Ouaga Girls*, 3.3.19
3 *I Am Not a Witch*, 4.27.19
4 *Wallay*, 4.6.19
5 *Ganja & Hess*, 3.10.19
6 *Visions*, 4.28.19

REMEMBERING NELSON PEREIRA DOS SANTOS

1 / 2 / 3 / 4 / 5

One of the founding lights of Brazil's Cinema Novo movement, Nelson Pereira dos Santos helped put the films of the Global South on the cinematic map. Debuting at the age of twenty-seven with *Rio, 100 Degrees* (1956), which threw a samba beat and some favela heat on an Italian neorealist aesthetic, dos Santos announced a new era in Brazilian cinema. Later works veered from the sunburnt austerity of *Barren Lives* to the bacchanalian, New York underground–inspired *Hunger for Love,* and the garishly colorful, sensually overloaded *Tent of Miracles.* Yet these disparate films were connected by dos Santos's razor-sharp inquiries into the Third World's postcolonial legacy and political divides, and by his fiery but loving dissection of Brazilian society in all its flaws and glories. Self-reflective, at once vibrantly populist and pointedly intellectual, his films dared not only to attack his country's racial and class divisions, but to point the way forward by celebrating its multiracial, multicultural heart. "In the director's ever-shifting and shape-changing tent of miracles—his movies—it is always people of color, of skin and soul, who are most welcome" (Kathleen Murphy, Film Society of Lincoln Center).

Dos Santos passed away last April at age eighty-nine, leaving behind a film career that covered more than half a century. We present a sampling of his work in newly remastered copies, from his debut with *Rio, 100 Degrees* to his last film, *Music According to Tom Jobim,* on the great Brazilian musician Antonio Carlos Jobim.

Jason Sanders, Film Notes Writer

Series organized by Richard Peña and Film Curator Kathy Geritz. We wish to express our gratitude to Ivelise Pereira dos Santos, Marcia Pereira dos Santos, Marcelo Pedrazzi, Richard Peña, the Brazilian Ministry of Foreign Affairs, and Jacob Perlin, Metrograph, for their generous assistance in making this tribute possible. Peña's visit is made possible with support of the The Andy Warhol Foundation for the Visual Arts.

FRIDAY / 3.15.19

BARREN LIVES

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1963)

INTRODUCTION Nathaniel Wolfson

Nathaniel Wolfson is assistant professor of Brazilian and Latin American literature and culture and affiliated faculty of the program in critical theory at UC Berkeley.

(*Vidas sêcas*). Often hailed as the first masterpiece of Brazil's Cinema Novo movement, *Barren Lives* chronicles the hard-scrabble day-to-day existence of a family of migrants in the country's unforgivingly bleak northeastern *sertão.* Barren and dusty, the land gives them nothing but despair; the landowners who rule them provide only the whip. Taking the aesthetics of Italian neorealism and pointedly baking them in the sun, dos Santos created a "cinema of hunger" (as Glauber Rocha termed it) seemingly drawn from the austerity of the landscape itself. Based on Graciliano Ramos's acclaimed novel (the "Brazilian *Grapes of Wrath*"), *Barren Lives* announced dos Santos—and the Brazilian northeast—to the world. JASON SANDERS

Written by dos Santos, based on the book by Graciliano Ramos. Photographed by José Rosa, Luiz Carlos Barreto. With Átilá Iório, Maria Ribeiro, Orlando Macedo, Joffre Soares. (100 mins, In Portuguese with English subtitles, B&W, DCP, From Regina Filmes)

SUNDAY / 3.17.19

RIO, 100 DEGREES

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1956)

(*Rio, 40 graus*). Five young peanut vendors head from the favelas to the tourist zones in search of easy money in dos Santos's first film, which was filmed in globally recognizable spots such as Copacabana Beach and Sugar Loaf but which revealed an entirely new side of Rio. Inspired by Italian neorealism but pulsing with a very Brazilian urban beat and attitude, *Rio* offers both tribute to and critique of its beloved city. For contemporary viewers, it's also a startling time capsule of fifties samba and street style. Too down and dirty (or possibly "too black"), the film was immediately banned, but widespread public protest led to its eventual release. JASON SANDERS

Written by dos Santos. Photographed by Hélio Silva. With Jece Valadão, Glauce Rocha, Roberto Bataglin, Claudia Morena. (100 mins, In Portuguese with English subtitles, B&W, DCP, From Regina Filmes)

FRIDAY / 3.22.19

MUSIC ACCORDING TO TOM JOBIM

4:00

NELSON PEREIRA DOS SANTOS, DORA JOBIM (BRAZIL, 2011)

BAMPFA STUDENT COMMITTEE PICK

REPEATS WEDNESDAY / 5.8.19

"A tribute from one giant of Brazilian culture to another."
RICHARD PEÑA, NEW YORK FILM FESTIVAL

(*A música segundo Tom Jobim*). One of Brazil's most popular and respected musicians and composers, Antonio Carlos "Tom" Jobim found himself the face (or at least the sound) of a new Brazil when his songs such as "The Girl from Ipanema" and "Desafinado" seduced the world with their clear, cool, sensual style. ("I haven't sung this quietly since I had laryngitis," quipped Frank Sinatra after trying out the songbook.) Dos Santos and codirector Dora Jobim (Tom's daughter) offer a catchy musical memorial to the master of bossa nova with this seamless blend of older archival performances (featuring Ella Fitzgerald, Dizzy Gillespie, Sinatra, et al.) and more contemporary interpretations. JASON SANDERS

Written by Miúcha Buarque de Holanda, dos Santos. (88 mins, Songs in Portuguese, French, and English with no subtitles, Color/B&W, DCP, From Regina Filmes)

WEDNESDAY / 3.27.19

RIO, ZONA NORTE

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1957)

(*Rio, Northern Zone*). Race, class, and samba collide in dos Santos's powerful radicalization of Brazil's widespread chanchada musical genre. The charismatic actor/singer Grande Otelo (himself a popular cabaret icon and performer) stars as a working-class composer trying to succeed in the samba business, with his talents constantly ignored or exploited by those richer and more connected than he. Dirtying up the chanchada's idealized view of Brazilian culture, dos Santos uses music to unveil the racial and economic fault lines at the heart of his nation. "For dos Santos," noted Kathleen Murphy, "popular culture, as the people's art, is of paramount importance, even a political force for reform." JASON SANDERS

Written by dos Santos. Photographed by Helio Silva. With Grande Otelo, Malu, Jece Valadão, Maria Petar. (90 mins, In Portuguese with English subtitles, B&W, DCP, From Regina Filmes)

1 *Barren Lives*, 3.15.19
2 *Memories of Prison*, 5.3.19
3 *Hunger for Love: Have You Ever Sunbathed Completely Nude?* 3.31.19
4 *Tent of Miracles*, 4.26.19
5 *Rio, 100 Degrees*, 3.17.19

SUNDAY / 3.31.19

HUNGER FOR LOVE: HAVE YOU EVER SUNBATHED COMPLETELY NUDE?

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1968)

(*Fome de amor: Você nunca tomou sol inteiramente nua?*). An extended research tour of US university film programs introduced dos Santos to the American avant-garde filmmakers, among them Jonas Mekas and Stan Brakhage, who would directly inspire his formally radical adaptation of an allegorical short story about adultery and colonialism by Guilherme de Figueiredo. Filmed in both Manhattan and Brazil and set against the background of the Vietnam War and its protests, *Hunger for Love* uses a rigorously abstract soundtrack and narrative structure to evoke the acute paranoia of the period building up to the December 1968 military coup that tipped Brazil perilously close to a conservative dictatorship. HARVARD FILM ARCHIVE

Written by dos Santos, Luis Carlos Ripper, based on a story by Guilherme de Figueiredo. Photographed by Dib Lutfi. With Leila Diniz, Arduíno Colasanti, Irene Stefânia. (76 mins, In Portuguese with English subtitles, B&W, DCP, From Regina Filmes)

SATURDAY / 4.6.19

A VERY CRAZY ASYLUM

8:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1970)

(*Azyllo muito louco,* a.k.a. *The Alienist*). With the increased repression of a new military regime in 1968, political necessity became the mother of cinematic invention—indirection and allegory. A clever subversion of a classic novel by Machado de Assis, *A Very Crazy Asylum* concerns a priest/psychiatrist who convinces the powers-that-be in a small Brazilian town that the mental health of its citizens must be attended to—then keeps changing the criteria for sanity so that, in the end, all are candidates for the loony bin. Echoing Brazil's ever-elastic political blacklist, the film also is a witty dissection of what happens when an institution loses direction and usefulness, but carries on regardless. FILM SOCIETY OF LINCOLN CENTER

Written by dos Santos, based on *O alienista* (*The Psychiatrist*) by Machado de Assis. Photographed by Dib Lutfi. With Nildo Parente, Isabel Ribeiro, Arduíno Colasanti, Irene Stefânia. (100 mins, In Portuguese with English subtitles, B&W, DCP, From Regina Filmes)

FRIDAY / 4.26.19

TENT OF MIRACLES

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1977)

INTRODUCTION Richard Peña

Richard Peña is a professor of film studies at Columbia University and was formerly program director of the Film Society of Lincoln Center.

(*Tenda dos milagres*). *Citizen Kane* doused with caipirinha and given a carnival spin, dos Santos's delightfully ribald tribute to the many cultures and races of Bahian society adapts the novel by famed author Jorge Amado. Framed as a film-within-a-film rediscovery of the secret life of a cultural figure, *Tent of Miracles* follows one Pedro Archanjo, an Afro-Brazilian medical school worker/musician/dancer/drinker/lover who became a radical anthropologist dedicated to the customs, folk tales, and beliefs of the beloved mixed-race outsiders all around him (and to miscegenation, both theory and practice). Like Archanjo, dos Santos produces a text against classism and racism, and looks toward what Brazil can be. JASON SANDERS

Written by Jorge Amado, dos Santos, based on the novel by Amado. Photographed by Hélio Silva. With Hugo Carvana, Sonia Dias, Anecy Rocha, Wilson Jorge Mello. (132 mins, In Portuguese with English subtitles, Color, DCP, From Regina Filmes)

FRIDAY / 5.3.19

MEMORIES OF PRISON

7:00

NELSON PEREIRA DOS SANTOS (BRAZIL, 1984)

(*Memórias do cárcere,* a.k.a. *Memoirs of Prison*). "The prison in my film is a metaphor of Brazilian society . . . the jail of social and political conventions that still represses the Brazilian people" (dos Santos). In the thirties, the Vargas dictatorship's witch hunts captured many a leftist, including the writer Graciliano Ramos (*Barren Lives*). Ramos's autobiographical novel, and dos Santos's film, charts a writer's nightmare descent into hell—first among other political prisoners in Rio de Janeiro, then with common criminals in an island concentration camp. But it is also a transformation, a liberation of sorts, as the solitary, aloof author evolves into a more committed human being. FILM SOCIETY OF LINCOLN CENTER

Written by dos Santos, based on the novel by Graciliano Ramos. Photographed by José Medeiros, Antonio Luis Soares. With Carlos Vereza, Glória Pires, Joffre Soares, Paulo Porto. (185 mins, In Portuguese with English subtitles, Color, DCP, From Regina Filmes)

WEDNESDAY / 5.8.19

MUSIC ACCORDING TO TOM JOBIM

7:00

NELSON PEREIRA DOS SANTOS, DORA JOBIM (BRAZIL, 2011)

SEE FRIDAY / 3.22.19

LIMITED ENGAGEMENT

DETOUR

EDGAR G. ULMER (US, 1945) DIGITAL RESTORATION

SATURDAY / 3.30.19 / 8:15

SATURDAY / 4.6.19 / 6:00

FILM TO TABLE DINNER FOLLOWS ON 4.16.19 (P. 4)

"No matter where you turn, fate sticks out its foot to trip you," gripes *Detour*'s Al Roberts (Tom Neal). Nothing tempts fate like the guilt of an innocent man. Edgar Ulmer's bitter, brittle noir emerges out of the fog of German Expressionism to thumb a ride across the map of the USA. In a cheerless diner, Al recounts his wild ride with a femme fatale (Ann Savage, in this case aptly named). Between flashback and rear projection, the present blurs until the diner itself becomes nothing but a coffee cup in huge close-up. *Detour* seems to exist in Al's fear and desire—in film space, traveling through objects into time. JUDY BLOCH

Written by Martin Goldsmith. Photographed by Benjamin H. Kline. With Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald. (68 mins, B&W, DCP, From Janus Films)

1 / 2 / 3 / 4 / 5

DELPHINE SEYRIG
RESISTANT MUSE

Delphine Seyrig (1932–1990) contributed her profound intelligence, professional expertise, and sublime beauty to some of the most memorable films of the twentieth century. One can argue that her pitch-perfect performances were fundamental to the enduring success of François Truffaut's *Stolen Kisses,* Marguerite Duras's *India Song,* Chantal Akerman's *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles,* and Alain Resnais's *Last Year at Marienbad.* Describing Seyrig's performance in *Marienbad,* David Thomson noted that the film "is sustained by the grace of her movements and the emotional alertness of her expressions: a . . . less resourceful actress could never have carried the constant, but non-specific attention." He goes on to call Seyrig a "Proustian actress" for her ability to invest small gestures with imaginary resonance. Seyrig was always selective in her choice of roles, and after 1968 her participation in the women's movement in France led to a focus on work with women filmmakers; this included two of her most important films, Duras's *India Song* and Akerman's *Jeanne Dielman* (both released in 1975). Akerman wrote *Jeanne Dielman* with Seyrig in mind, trusting her to make normally unnoticed domestic tasks visible, compelling, and suspenseful. Seyrig's own 1981 *Be Pretty and Shut Up!,* made under the auspices of the agitprop feminist video collective Les Insomuses (The Insolent Muses), is a revealing series of interviews with actresses about their frustrations with the roles available to women in an industry delimited by male imagination.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Peter Washburn

Thanks to Brian Belovarac and Ben Crosley-Marra, Janus Films; Eric Di Bernardo, Rialto Pictures; Anna Ghangyrian, Centre Simone de Beauvoir; Amélie Garin-Davet, Cultural Services of the French Embassy, Institut Français; and Arianna Turci, Cinémathèque Royale de Belgique.

FRIDAY / 3.8.19

THE IMAGE OF DORIAN GRAY IN THE YELLOW PRESS — 7:00
ULRIKE OTTINGER (WEST GERMANY, 1984)

For program note, see **Afterimage: Ulrike Ottinger** (p. 26).

SATURDAY / 3.9.19

LAST YEAR AT MARIENBAD — 7:30
ALAIN RESNAIS (FRANCE, 1961)

(*L'année dernière à Marienbad*). "Once again I walk, once again, along these corridors, across these salons, these galleries, in this edifice from another century . . ." The incantatory voice-over narration could be the voice of Sacha Vierny's camera as it travels through time, past the statues and statuesque beings-in-time—the characters—in this masterpiece of mise-en-scène. The seamless integration of past and present is central to the film, but, as author-screenwriter Alain Robbe-Grillet said, "The image is always in the present tense." JUDY BLOCH

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

SUNDAY / 3.17.19

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES — 2:00
CHANTAL AKERMAN (BELGIUM, 1975)

Growing up, Chantal Akerman became aware that for women of her mother's generation the unending repetition of domestic duties became a proxy for emotion and self-expression. For *Jeanne Dielman,* Akerman chose Delphine Seyrig as the only actor who could make visible domestic tasks that normally go unnoticed. Watching Jeanne cook, mend, wash dishes, shine shoes, have sex for cash, bathe, and set the table—all in what feels like real time—becomes a visceral experience, as we become so habituated to the rhythm of her routine that even the slightest variation suggests the potential for something other than the potatoes to boil over. KATE MACKAY

Written by Akerman. Photographed by Babette Mangolte. With Delphine Seyrig, Jan Decorte, Henri Storck, J. Doniol-Valcroze. (201 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SATURDAY / 3.23.19

MURIEL — 8:00
ALAIN RESNAIS (FRANCE, 1963)

(*Muriel, ou le temps d'un retour*). Muriel is a bold and beautiful film. Resnais takes a very ordinary incident and out of the trivia of everyday anxieties creates a mosaic of memory and conscience, or what Susan Sontag called "an examination of the form of emotion." Hélène (Delphine Seyrig) sells antique furniture out of her Boulogne apartment, where she lives hermetically surrounded by her memories and those of her stepson Bernard, who spends his days sorting evidence of French atrocities in Algeria collected on his tour of duty. Resnais presents the drama in a chain of intercut scenes—which is to say, horizontally connected, and always in the present. JUDY BLOCH

Written by Jean Cayrol. Photographed by Sacha Vierny. With Delphine Seyrig, Jean-Pierre Kérien, Nita Klein, Jean-Baptiste Thierrée. (115 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 3.30.19

THE GOLDEN EIGHTIES — 6:00
CHANTAL AKERMAN (BELGIUM, 1986)

Delphine Seyrig is the soulful center of Chantal Akerman's exuberant pop musical, set in the hyper-artificial confines of a subterranean shopping mall. Jeanne (Seyrig) and her husband run a clothing store with their son, the local heartbreaker; admired by the girls from the nearby beauty salon, he only has eyes for their boss. Meanwhile Sylvie at the coffee bar longs for her absent amour, and Jeanne is suddenly brought face to face with her past in the form of a visitor from Kansas City. Akerman's knack for combining comedy and pathos comes across in her lyrics, which make palpable economic and historical realities beyond the soap and bubbles. KATE MACKAY

Written by Akerman, Pascal Bonitzer, Henry Bean, Jean Gruault, Leora Barish. Photographed by Gilberto Azevedo, Luc Benhamou. Music by Marc Hérouet. With Delphine Seyrig, Nicolas Tronc, Lio, Fanny Cottençon. (96 mins, In French with English subtitles, Color, DCP, From Cinémathèque Royale de Belgique)

SATURDAY / 3.31.19

DONKEY SKIN

4:00

JACQUES DEMY (FRANCE, 1970) DIGITAL RESTORATION

(*Peau d'âne*). This charming adaptation of a fairy tale by Charles Perrault has been called Jacques Demy's "grand synthesis of Cocteau and Minnelli," graced with wondrous costumes and vivid colors, ingenious trick effects and a stellar cast. The tale involves a beautiful princess (Catherine Deneuve) whose father, the Blue King (Jean Marais), desires to marry her in order to fulfill a deathbed promise to his wife that his next wife be even more beautiful than herself. The princess enlists the aid of the Lilac Fairy (Delphine Seyrig), and together they devise a scheme of imaginative demands designed to thwart even the most ardent suitor.

Written by Demy, based on a fairy tale by Charles Perrault. Photographed by Ghislain Cloquet. With Catherine Deneuve, Jean Marais, Jacques Perrin, Delphine Seyrig. (90 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 4.5.19

STOLEN KISSES

7:00

FRANÇOIS TRUFFAUT (FRANCE, 1968)

(*Baisers volés*). The third film in François Truffaut's Antoine Doinel series finds Doinel (Jean-Pierre Léaud) dishonorably discharged from the army and looking for work on the streets of Paris. Finding shelter with his girlfriend and her sympathetic parents, he begins working as a private detective (Truffaut's nod to Buster Keaton's hapless gumshoe in *Sherlock Jr.*). His new career brings him into the orbit of the serene and alluring Fabienne Tabard (Delphine Seyrig), the beautiful wife of a shoe store proprietor, and Doinel is instantly smitten. Seyrig radiates enigmatic elegance as a New Wave femme fatale with a generous heart. KATE MACKAY

Written by Truffaut, Marie-France Pisier, Jean Aurel. Photographed by Denys Clerval. With Jean-Pierre Léaud, Claude Jade, Delphine Seyrig, Michel Lonsdale. (91 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 4.7.19

BE PRETTY AND SHUT UP!

2:00

DELPHINE SEYRIG (FRANCE, 1976)

(*Sois belle et tais-toi*). In 1976 Delphine Seyrig told Leila Weinraub of the *New York Times,* "I have a heavy past, having been an actress. . . . It was a way of seducing, of proving to myself that I could be accepted. But actresses are a commercial product. They represent the whole male-female problem seen with a microscope. They are agents of the male optic." Seyrig proved her thesis with *Be Pretty and Shut Up!,* a video dossier compiling firsthand accounts of twenty-four French and American actresses—including Jane Fonda, Maria Schneider, Shirley MacLaine, Jill Clayburgh, and Juliet Berto—on the frustrations and limitations of their métier, still sadly relevant today. KATE MACKAY

Photographed by Carole Roussopoulos. (115 mins, In English and French with English subtitles, B&W, Digital, From Centre Audiovisuel Simone de Beauvoir)

PRECEDED BY **PULL MY DAISY** (Robert Frank, Alfred Leslie, US, 1959). Seyrig anchors a cast of painters and poets (including Allen Ginsberg, Larry Rivers, and Alice Neel) in this classic Beat cine-poem written and narrated by Jack Kerouac. (29 mins, B&W, 16mm, BAMPFA collection)

Total running time: 144 mins

SATURDAY / 4.27.19

INDIA SONG

8:00

MARGUERITE DURAS (FRANCE, 1975) IMPORTED 35MM PRINT

In *India Song,* Marguerite Duras effectively evokes colonial India of the thirties, contrasting the indolent life of the colonists with the squalor and suffering that lie just outside their gates and consciousness—though her camera never ventures from the abodes of the wealthy. The story concerns a beautiful woman (Delphine Seyrig), the wife of a diplomat, suffering from what Duras has called "colonial sickness." Despite numerous suitors, she lives in a private desolation that none can enter, haunted by the image of a beggar woman who personifies for her the cruelty of the colonial system.

Written by Duras. Photographed by Bruno Nuytten. With Delphine Seyrig, Michel Lonsdale, Mathieu Carrière, Claude Mann. (120 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Tamasa Distribution)

LIMITED ENGAGEMENT

THE BAKER'S WIFE

MARCEL PAGNOL (FRANCE, 1938) DIGITAL RESTORATION

SATURDAY / 5.11.19 / 5:00

FRIDAY / 5.17.19 / 7:00

FILM TO TABLE DINNER FOLLOWS ON 5.11.19 (P. 4)

(*La femme du boulanger*). Marcel Pagnol's warm and ribald comedy is based on the idea that food is the life of a community. In a village in Provence, under trees that cast sun-flecked shadows, local debates are diverted when the wife of the new baker runs off with a shepherd. The baker (played by the magnificent Raimu) says he cannot be two things—cuckold and breadmaker—at the same time. It behooves the villagers to band together to find the wayward wife, for she is their daily bread. Even the priest capitalizes on the shepherd metaphor, but the remoteness of the Church is counterposed to the townspeople's growing compassion for the uninitiated newcomer among them. JUDY BLOCH

Written by Pagnol, based on an incident in a novel by Jean Giono. Photographed by Georges Benoît, R. Ledru, N. Darius. With Raimu, Ginette Leclerc, Charles Moulin, Robert Vattier. (124 mins, In French with English subtitles, B&W, DCP, From Janus Films)

1 *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 3.17.19

2 *Muriel*, 3.23.19

3 *Last Year at Marienbad*, 3.9.19

4 *Donkey Skin*, 3.31.19

5 *The Golden Eighties*, 3.30.19

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DOCUMENTARY VOICES 2019

Our annual series dedicated to documentary and experimental nonfiction cinema continues with several award-winning works. The films offer visions into history as its traces persist and as it is being made today, from the scars still visible in a Salvadoran village years after the country's civil war to contemporary conditions along the US–Mexico border; from China's current modernization boom to everyday life in a rural African American community. Guests this season are Irene Lusztig, presenting her film *Yours in Sisterhood*, and Portuguese filmmaker Susana de Sousa Dias, here to give the fourth annual Les Blank Lecture. Sousa Dias will discuss her most recent essay film, which draws on archival photographs to examine the devastating effects of the Portuguese dictatorship on the children of political prisoners.

Cocurated by Film Curator Kathy Geritz and Natalia Brizuela, in conjunction with Brizuela's course on documentary film at UC Berkeley. We are grateful for the support of the Les Blank Fund and the UC Berkeley Arts Research Center, which makes Susana de Sousa Dias's visit possible.

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WEDNESDAY / 3.6.19

THE TINIEST PLACE

7:00

TATIANA HUEZO (MEXICO, 2011)

(*El lugar más pequeño*). During the civil war of 1980 to 1992, the village of Cinquera, El Salvador, was invaded by the National Guard, which targeted it as a potential haven for guerrillas of the FMLN opposition. Cinquera was literally wiped off the map, disappearing temporarily from official charts in a conflict that countrywide resulted in eighty thousand deaths. We see the imprint of that on the resolute and composed survivors now sowing new seeds in Salvadoran-born Mexican filmmaker Tatiana Huezo's stunning debut feature. A remarkable example of Mexico's bourgeoning documentary scene, *The Tiniest Place* guides us through this landscape with a contemplative, poetical eye. CHRISTINE DAVILA

Written by Huezo. Photographed by Ernesto Pardo. (100 mins, In Spanish with English subtitles, Color, DCP, From Icarus Films)

WEDNESDAY / 3.13.19

YOURS IN SISTERHOOD

7:00

IRENE LUSZTIG (US, 2018)

IN PERSON Irene Lusztig

The women wrote their letters to *Ms.* magazine and signed them, as good feminists did, "In sisterhood." Most were never published. Forty years later, award-winning filmmaker and media archeologist Irene Lusztig traveled around the United States, to the towns where the letters had been written, and asked local women to re-embody the letter-writers' voices and read aloud these deepest secrets, angriest rants, and sincerest pleas on camera. What happens is intersectional, personal, political—and perfectly stunning. Lusztig's shots are simply framed; her locations, unremarkable. This very ordinariness underlines the extraordinary dialogue she's created between the past and the future of feminism. LUCY LAIRD

(101 mins, Color, DCP, From Women Make Movies)

WEDNESDAY / 3.20.19

EL MAR LA MAR

7:00

JOSHUA BONNETTA, J. P. SNIADECKI (US, 2017)

A timely and altogether mesmerizing portrait of place, Bonnetta and Sniadecki's lyrical documentary is best described as being from, rather than about, the Sonoran desert. The US–Mexico border looms as an unspoken presence, the better to train our attention on the landscape's primordial drama: hillsides burning through the night, bats flooding a cave, and a borderless sky. Haunted by things left unseen and people left behind, *El Mar La Mar* gives every impression of walking hallowed ground even as it recognizes its own complex kinship to the activists, border agents, and self-appointed patrollers following the tracks of migrants. MAX GOLDBERG

Photographed by Bonnetta, Sniadecki. (94 mins, In English and Spanish with English subtitles, Color, DCP, From Cinema Guild)

WEDNESDAY / 4.3.19

BEHEMOTH

7:00

ZHAO LIANG (CHINA/FRANCE, 2015)

(*Bei xi mo shou*). Zhao Liang solidifies his status as one of China's most unique talents with this politicized examination of China's war on its own environment, a visionary combination of observational documentary, experimental essay, and *Workingman's Death*–like vision of hell on earth. Moving from Mongolian coal mines to ironworks and blast furnaces, ending in a newly created suburb with no inhabitants, Zhao creates a nightmarish portrait of modern China, from its excavated landscapes to those who labor to sustain it. "Zhao Liang's images aren't a description of reality," Spanish filmmaker Albert Serra was moved to write; "they are a hymn. It is the only way to subvert." JASON SANDERS

Written by Zhao, Sylvie Blum, loosely based on Dante's *Divine Comedy.* Photographed by Zhao. (95 mins, In Mandarin with English subtitles, Color, DCP, From Grasshopper Film)

1 *Hale County This Morning, This Evening*, 4.10.19

2 *Luz obscura*, 4.24.19

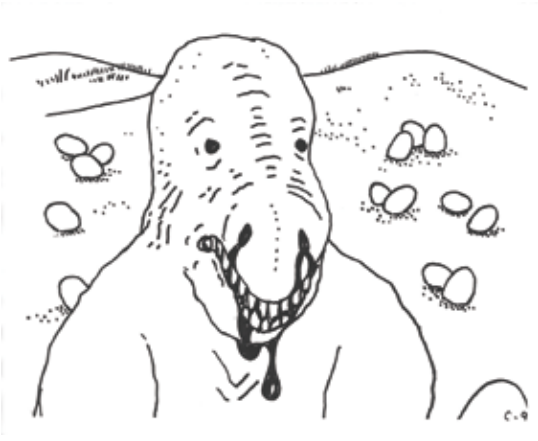
3 *The Tiniest Place*, 3.6.19

4 *Behemoth*, 4.3.19

RIGHT >

1 *Still Alive*, 3.23.19

2 *The Moschops*, 3.24.19



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GLAS ANIMATION FESTIVAL AT BAMPFA

"This is the most exciting new festival in the Bay Area, with work that is beautiful and nothing like anything most people have ever seen."
MICK LASALLE, *SAN FRANCISCO CHRONICLE*

BAMPFA hosts two programs from the fourth annual GLAS Animation Festival, which takes place March 21 through 24 in the heart of downtown Berkeley. GLAS exhibits films from local and international artists and filmmakers across the animation spectrum, creating a community and space for industry veterans, historians, animation enthusiasts, and emerging talent from diverse backgrounds to come together, share, learn, and appreciate the animated art form in a critical context. GLAS was created to showcase the most exciting animation being made around the world and expand the scope of how animation is understood as an artistic medium in the United States. GLAS also hosts an international competition, retrospectives, specially curated programs, workshops, panel discussions, performances, and installations. For the full festival program, visit glasanimation.com.

Jeanette Bonds, Festival Director,
GLAS Animation Festival

WEDNESDAY / 4.10.19

HALE COUNTY THIS MORNING, THIS EVENING

7:00

RAMELL ROSS (US, 2018)

"I already had my troubles for today, so I can't worry about tomorrow," states Daniel, one of the protagonists in award-winning photographer RaMell Ross's inspired and intimate portrait of a place and its people. Set in an African American community in rural Alabama where the director moved to coach basketball in 2009, the film captures small, but nevertheless precious, moments in black lives—church services, a toddler running circles, an eclipse—with rapturous attention. "It's not every day that you witness a new cinematic language being born, but watching . . . *Hale County This Morning, This Evening* qualifies" (Bilge Ebiri, *Village Voice*). SFFILM FESTIVAL 2018

Written by Ross, Maya Krinsky. Photographed by Ross. (76 mins, Color, DCP, From Cinema Guild)

WEDNESDAY / 4.24.19

LUZ OBSCURA

7:00

SUSANA DE SOUSA DIAS (PORTUGAL, 2017)

LES BLANK LECTURE Susana de Sousa Dias

(*Obscure Light*). Susana de Sousa Dias continues her exploration of Portugal's tragic past in this moving experimental essay film on political imprisonment, government oppression, and the families left behind in their wake. Like her earlier *Still Life* and *48,* the film brings to light official images from the Portuguese secret police archives of political prisoners under the dictatorship; here, testimonies of the pictured detainees' surviving children, now adults, are heard over the photographs. A literal speaking of truth to power, *Luz obscura* amplifies the voice of the people against the imagery of the state, to hypnotic, and devastating, effect. JASON SANDERS

Written by Sousa Dias. Photographed by João Ribeiro. (76 mins, In Portuguese with English subtitles, B&W/Color, DCP, From Portugal Film)

SATURDAY / 3.23.19

SHORT ANIMATION BY DENNIS TUPICOFF

3:00

IN PERSON Dennis Tupicoff

Dennis Tupicoff is one of the most accomplished Australian independent animators working today. His unique style of hand-drawn animation mixed with live-action elements creates a feeling of grace in tackling such subjects as humanity and mortality. While he is known mostly for his works in animated documentary, Tupicoff also creates dramas, comedies, documentary hybrids, and film essays; regardless of his cinematic and editorial approach, his films are always introspective, experiential, and honest. We are pleased to present a selection of works by Tupicoff ranging from early works including *Dance of Death* and *His Mother's Voice* to the recent *a photo of me* and *Still Alive.*

DANCE OF DEATH Australia, 1983, 8 mins, Color, 35mm, From National Film and Sound Archive of Australia

THE DARRA DOGS Australia, 1993, 10 mins, Color, 35mm, From National Film and Sound Archive of Australia

HIS MOTHER'S VOICE Australia, 1997, 14:30 mins, Color, 35mm, From National Film and Sound Archive of Australia

INTO THE DARK Australia, 2001, 6 mins, Color, 35mm, From National Film and Sound Archive of Australia

CHAINSAW Australia, 2007, 25 mins, Color, 35mm, From National Film and Sound Archive of Australia

A PHOTO OF ME Australia, 2017, 11 mins, B&W, Digital, From the artist

STILL ALIVE Australia, 2018, 6 mins, B&W, Digital, From the artist

Total running time: c. 85 mins

SUNDAY / 3.24.19

SHORT ANIMATION BY JIM TRAINOR

5:00

IN PERSON Jim Trainor

Jim Trainor makes deceptively simple films that inhabit the heads of creatures and characters as they go about their lives, uncovering basic truths that carry profound spiritual depth. Animated with thick, direct lines on unregistered paper, Trainor's films are both historical and imaginative, artifacts of a completely original mythology. His narratives are reflections of the harmony of the world: in their violence, they remain innocent, and in their simplicity, they find joy. Trainor is a professor in the Film/Video/New Media department at the School of the Art Institute of Chicago.

LEAFY, LEAFY JUNGLE US, 2005, 3 mins, Silent, Color

BLOOD US, 2004, 3 mins, Silent, Color

THE BAT AND THE VIRGIN US, 1997, 3 mins, Silent, B&W

PLANTS US, 1994, 3 mins, Silent, B&W

TORN UP US, 1994, 3 mins, Silent, B&W

THE PRESENTATION THEME US, 2008, 14 mins, B&W

HARMONY US, 2004, 12 mins, B&W

THE MAGIC KINGDOM US, 2002, 7 mins, Color

THE MOSCHOPS US, 2000, 13 mins, B&W

THE BATS US, 1998, 8 mins, B&W

Total running time: c. 70 mins, 16mm, From the artist

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AFTERIMAGE

ULRIKE OTTINGER

German artist Ulrike Ottinger (born 1942) works in film, photography, and the visual arts and has been associated with movements including the New German Cinema, feminism, and ethnographic film over the course of her prestigious career. As a filmmaker, she has always directed from behind the lens of the camera, bringing her talents as a cinematographer to the fore and uniting her directorial vision with the way she witnesses the world. Her films are distinguished by their marvelous subjects and sense of wonder in all things. This series features her Berlin trilogy made between 1979 and 1984—*Ticket of No Return, Freak Orlando,* and *The Image of Dorian Gray in the Yellow Press*—as examples of her work in the narrative form, for which she has often created fantastical images. Also included are several nonfiction works that reveal her fascination with history: the award-winning *Prater,* about the amusement park in Vienna; *Exile Shanghai,* which traces the experiences of members of the Jewish diaspora who made their way to Shanghai in the 1930s; and the monumental *Chamisso's Shadow,* a work of remarkable beauty filmed on her journey to the remote reaches of the Bering Sea, tracing the paths of past explorers. We are honored that Ulrike Ottinger will be our filmmaker in residence for a week coinciding with her Mosse Lecture on March 12, presented in partnership with the Department of German at UC Berkeley.

Susan Oxtoby, Senior Film Curator

Afterimage: Filmmakers and Critics in Conversation is made possible by generous funding from the Hollywood Foreign Press Association®. Ulrike Ottinger's residency is cosponsored by the Mosse Foundation and the Department of German at UC Berkeley; our thanks to Deniz Göktürk, associate professor and chair of the German department, for her assistance.

FRIDAY / 3.1.19

ULRIKE OTTINGER: NOMAD FROM THE LAKE

4:00

BRIGITTE KRAMER (GERMANY, 2012)

(*Ulrike Ottinger: Die Nomadin vom See*). This personal portrait of Ulrike Ottinger begins in the lakeside city of Konstanz, Germany, where she was born and spent the early part of her career. It goes on to describe key moments in her life and artistic development, including the impact of student protests in Paris and her move from painting to filmmaking. Excerpts from Ottinger's films explore her cinematic style, combining fact and fiction in opulent, idiosyncratic images. Interviews with collaborators and friends offer further insights into Ottinger's singular body of work and function as an entry into her impressive career as a filmmaker, photographer, artist, and creative force.

Photographed by Jörg Jeshel. (87 mins, In German with English subtitles, Color, Blu-ray, From Women Make Movies)

THURSDAY / 3.7.19

TICKET OF NO RETURN

7:00

ULRIKE OTTINGER (WEST GERMANY, 1979)
DIGITAL RESTORATION

IN CONVERSATION Ulrike Ottinger and B. Ruby Rich

B. Ruby Rich is a professor in the Social Documentation Program and Film + Digital Media Department at UC Santa Cruz.

(*Bildnis einer Trinkerin*). Ottinger describes this melodrama as a portrait of "two unusual but also highly dissimilar women: one, rather *Barefoot Contessa* in style; the other, more *Nights of Cabiria.*" Both women are drinking themselves to death, one by conscious choice, the other unconsciously. Throughout the film, which is divided into stations in what amounts to a drinker's sightseeing tour of Berlin's underside, the two women attempt to meet, but alcohol impedes any communication. The first film in Ottinger's Berlin trilogy (followed by *Freak Orlando* and *The Image of Dorian Gray*) is distinguished by her stunning use of color and composition, and features performances from some of the New German Cinema's cult stars.

Written, Photographed by Ottinger. With Tabea Blumenschein, Magdalena Montezuma, Nina Hagen, Eddie Constantine. (108 mins, In German with English subtitles, Color, DCP, From Arsenal)

FRIDAY / 3.8.19

PRATER

3:00

ULRIKE OTTINGER (GERMANY/AUSTRIA, 2007)

IN PERSON Ulrike Ottinger

Filmed on location at the Prater, the famous Viennese amusement park, Ottinger's award-winning documentary draws a parallel between the illusionary business of carnival freak shows and the bygone era of a cinema of attractions. Ottinger's beguiling images and sound design capture the visceral and haunting qualities of this historic fairground. Archival film and photos combine with a soundscape that includes tunes from music boxes, live performance, and ambient sounds to transport the viewer back and forth in time. Reveling in and reflecting on the nature of spectacle, this wonderfully cinematic work resonates with earlier Ottinger films like *Freak Orlando.* SUSAN OXTOBY

Photographed by Ottinger. (104 mins, In German with English subtitles, Color, 35mm, From Kurt Mayer Film)

FRIDAY / 3.8.19

THE IMAGE OF DORIAN GRAY IN THE YELLOW PRESS

7:00

ULRIKE OTTINGER (WEST GERMANY, 1984)
DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

IN PERSON Ulrike Ottinger

(*Dorian Gray im Spiegel der Boulevardpresse*). Dr. Mabuse (Delphine Seyrig, star of a BAMPFA series this season; see p. 22), the president of a multinational press conglomerate, has an unscrupulous plan for the company's business expansion: to create and control a human being. "Dorian Gray: young, wealthy, handsome. We shall construct him, corrupt him, and destroy him." Roswitha Mueller wrote, "Ottinger's ironic references to the world of [Fritz Lang's] Dr. Mabuse align past with modern apprehensions about the function of the media, at the same time as they call into question the myth of total manipulation." This is the last film in Ottinger's Berlin trilogy, following *Ticket of No Return* and *Freak Orlando.*

Written, Photographed by Ottinger. With Delphine Seyrig, Veruschka von Lehndorff, Tabea Blumenschein, Toyo Tanaka. (150 mins, In German with English subtitles, Color, DCP, From Arsenal)

1 *Ticket of No Return*, 3.7.19
2 *The Image of Dorian Gray in the Yellow Press*, 3.8.19
3 *Freak Orlando*, 3.16.19
4 *Exile Shanghai*, 3.10.19

SUNDAY / 3.10.19

EXILE SHANGHAI

12:00

ULRIKE OTTINGER (GERMANY, 1997) DIGITAL RESTORATION

IN PERSON Ulrike Ottinger

(*Exil Shanghai*). Fascinating and rich with wry humor, *Exile Shanghai* is an extraordinary cultural odyssey that affectionately conjures up the lost Jewish world of Shanghai. In the dark days of the 1930s, the Chinese metropolis was the last refuge for Europe's persecuted Jews—a place that did not demand a visa. Those who managed to find refuge there brought with them the social and gastronomic delights of Vienna and Berlin. Ottinger's four-and-a-half-hour mosaic features interviews with former members of the Shanghai expatriate Jewish community (many of whom relocated to Northern California), and her ever-curious camera cruises the city in search of its lost synagogues, schools, and salons.

Written, Photographed by Ottinger. (275 mins plus 30-minute intermission, Color, DCP, From Arsenal)

TUESDAY / 3.12.19

MOSSE LECTURE: ULRIKE OTTINGER

6:30

FREE ADMISSION

Filmmaker in residence Ulrike Ottinger presents an illustrated lecture discussing her approach to the visual design of her films, as well as her research methods for a nonfiction film project like *Chamisso's Shadow.*

SATURDAY / 3.16.19

FREAK ORLANDO

7:30

ULRIKE OTTINGER (WEST GERMANY, 1981) DIGITAL RESTORATION

"Virginia Woolf meets the German camp underground in this extravaganza of performance art and oddity." JONATHAN ROSENBAUM

A cross-breeding, time-skipping fantasy with outrageous masquerade, Ottinger's five garishly costumed tales recount a history of the world involving the Spanish Inquisition, traveling entertainers, Greek mythology, assorted bodily oddities, and general carnivalesque intrigue. The formidable Magdalena Montezuma stars as the intrepid traveler in all the shapeshifting and gender-bending tales. Reworking Virginia Woolf's *Orlando* and Tod Browning's *Freaks,* feminist pioneer Ottinger invents a colorful, boundary-busting theater of human difference and transformation. This very rarely screened film also features Delphine Seyrig, Eddie Constantine, and Jackie Raynal. FILM SOCIETY OF LINCOLN CENTER

Written, Photographed by Ottinger. With Magdalena Montezuma, Delphine Seyrig, Albert Heins, Eddie Constantine. (126 mins, In German with English subtitles, Color, DCP, From Arsenal)

CHAMISSO'S SHADOW: A JOURNEY TO THE BERING SEA IN THREE CHAPTERS

ULRIKE OTTINGER (GERMANY, 2016)

SCREENINGS PRESENTED IN THEATER 2

CHAPTER 1:
ALASKA AND THE ALEUTIAN ISLANDS
(193 MINS)
FRIDAY / 3.15.19 / 6:30
SUNDAY / 3.17.19 / 3:00

CHAPTER 2, PART 1:
CHUKOTKA
(192 MINS)
FRIDAY / 3.22.19 / 6:30
SUNDAY / 3.24.19 / 3:00

CHAPTER 2, PART 2:
CHUKOTKA AND WRANGEL ISLAND
(156 MINS)
FRIDAY / 3.29.19 / 6:30
SUNDAY / 3.31.19 / 3:00

CHAPTER 3:
KAMCHATKA AND BERING ISLAND
(177 MINS)
FRIDAY / 4.5.19 / 6:30
SUNDAY / 4.7.19 / 3:00

"Time here doesn't mean the film's length, but rather the centuries existing alongside one another, the time you gain in the cinema."
STEFANIE SCHULTE STRATHAUS, BERLINALE FORUM

(*Chamissos Schatten*). In 2014, Ottinger journeyed to the distant regions of the Bering Sea—to Alaska, then Chukotka, and on to Kamchatka—following along the paths of historic expeditions and explorers, such as the naturalist Georg Willem Steller and Vitus Bering; later, Captain James Cook; and, still later, the poet and botanist Adelbert von Chamisso, who traveled with Otto von Kotzebue. Over a three-month period, Ottinger films the remarkable landscape, flora, and fauna; documents encounters with local residents, who subsist off the land and sea; and keeps a logbook of her experiences. Her observations enter into a fascinating dialogue with the records of past explorers. A work of great beauty—possibly Ottinger's magnum opus—this multipart film holds appeal for those interested in nature, history, geography, science, ethnography, art, and cinema, and should be more widely known. SUSAN OXTOBY

Photographed by Ottinger, Stefan Gohlke. (718 mins, In German and English with English subtitles, Color, DCP, From Arsenal)

1 / 2

OUT OF THE VAULT
BLACK INTERIORS

Our occasional series **Out of the Vault** brings to light works from our collection. This season's programs continue our collaboration with Oakland-based collective The Black Aesthetic, whose mission is to curate a collective understanding of black visual culture. TBA members Jamal Batts, Ra Malika Imhotep, and Leila Weefur present rarely seen educational, ethnographic, documentary, and experimental works exploring the theme of black interiors. For Janelle Bitker of the *East Bay Express,* The Black Aesthetic's events "capture black joy at a time when it'd be far too easy to be beleaguered."

Out of the Vault is made possible with the generous support of the National Endowment for the Arts.

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THURSDAY / 3.14.19

BLACK INTERIORS: INTIMACY

7:00

BAMPFA STUDENT COMMITTEE PICK

IN CONVERSATION The Black Aesthetic

Intimacy is a tight and imperfect space, full of possibility. For the black girls on an LA playground in *Pizza Pizza Daddy-O,* intimacy announces itself as a shifting formation of hand games and personalities. In Julie Dash's *Relatives,* a son dances through family history with his mother close by. *This Is the Home of Mrs. Levant Graham* invites us into a loving and abundant encounter with the black domestic sphere. *Evan's Corner,* a day in the life of a black boy, asks how can we find and prioritize intimacy with ourselves. In *Slowly, This,* two friends reflect on the ways race and gender impact their lives. In closing, we watch Bill T. Jones dance through loss. THE BLACK AESTHETIC

PIZZA PIZZA DADDY-O Bess Lomax Hawes, Bob Eberlein, US, 1969, 18 mins, B&W, 16mm

RELATIVES Julie Dash, US, 1989, Photographed by Arthur Jafa, With Ishmael Houston Jones, 8 mins, Color, Digital file

THIS IS THE HOME OF MRS. LEVANT GRAHAM Claudia Weill, Eliot Noyes, Jr., Produced by Colin "Topper" Carew, US, 1970, 17 mins, B&W, 16mm

EVAN'S CORNER Stephen Bosustow, US, 1969, Based on a story by Elizabeth Starr, 23 mins, Color, 16mm

SLOWLY, THIS Arthur Jafa, US, 1995, 22 mins, Color, Digital file, Permission Third World Newsreel

UNTITLED John Sanborn, US, 1989, Texts by Arnie Zane, Bill T. Jones, Photographed by Greg Matkosky, With Bill T. Jones, 10 mins, Color, Digital file, Permission Electronic Arts Intermix

Total running time: c. 100 mins, BAMPFA collection

THURSDAY / 4.4.19

BLACK INTERIORS: SWEAT

7:00

IN CONVERSATION The Black Aesthetic

Sweat is evidence of labor. Tonight's films reflect the inner worlds of black working people, asking us to consider not only the material outcomes of their efforts but the moments of tension, pleasure, communion, and delight that give "black labor power" its depths. An excerpt from *Right On/ Be Free* featuring the Alvin Ailey dance company's Judith Jamison transitions to scenes of black workers in protest in the documentary *Finally Got the News,* connecting radical black movement and movements, while the children in the animated *Noel's Lemonade Stand,* the educational short *The Blue Dashiki,* and the experimental documentary *Felicia* consider economic collectivity, self-sufficiency, and proto–black feminist critique. We end with a short meditation on black werk: a fashion photo shoot. THE BLACK AESTHETIC

RIGHT ON/BE FREE (EXCERPT) Sargon Tamimi, US, 1971, With Judith Jamison, 4 mins, Color, 16mm transferred to digital file

FINALLY GOT THE NEWS Stewart Bird, Peter Gessner, René Lichtman, in association with the League of Revolutionary Black Workers, US, 1970, 57 mins, Color/B&W, 16mm, Permission Icarus Films

NOEL'S LEMONADE STAND Carol Munday Lawrence, US, 1981, Animation by Mitchell Rose, Written by Kathleen Collins, from a story concept by Henry H. Roth, 8 mins, Color, 16mm

THE BLUE DASHIKI: JEFFREY AND HIS CITY NEIGHBORS Maclovia Rodriguez, US, 1969, 13 mins, Color, 16mm

FELICIA Bob Dickson, Alan Gorg, Trevor Greenwood, US, 1965, 12 mins, B&W, 16mm

FASHION PHOTO SHOOT FILM ROLL Filmmaker unknown, c. late 1960s, 2 mins, Silent, B&W, 16mm

Total running time: c. 100 mins, BAMPFA collection

1 *Felicia*, 4.4.19

2 *Noel's Lemonade Stand*, 4.4.19

3 *Slowly, This*, 3.14.19

SPECIAL SCREENINGS

BAMPFA STUDENT COMMITTEE FILM FESTIVAL

FRIDAY / 4.5.19 / 9:00

FREE ADMISSION!

Join the BAMPFA Student Committee for their annual student film festival, held in the Barbro Osher Theater for the first time this year. Open to the public, this special event comprises short films made by students in Berkeley and the wider Bay Area, selected by the Student Committee for your viewing pleasure. Program details will be announced at bampfa.org in March.

FILM & VIDEO MAKERS AT CAL

WORKS FROM THE EISNER COMPETITION 2019

SUNDAY / 5.5.19 / 4:30

BAMPFA STUDENT COMMITTEE PICK

FREE ADMISSION!

IN PERSON Student Filmmakers

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

Total running time: c. 90 mins. Special thanks to Catherine Guzman, Eisner prizes and honors coordinator, and to Jeffrey Skoller, UC Berkeley faculty coordinator of the film and video competition.

BOUNDLESS
PEMA TSEDEN'S CINEMA OF TIBET

1 / 2

A leading figure in Tibet's emergent cinema, writer/director Pema Tseden was born to nomadic herder parents in 1969 in Amdo, the Tibetan region of China's Qinghai Province. Author of more than fifty short stories and novels published in both Tibetan and Chinese, winner of the Drang-char Tibetan Literature Prize, Tseden made his feature film debut in 2002; since then, works such as *The Search* and *Tharlo* have received acclaim and awards worldwide and brought both the cultural vibrancy and the social concerns of contemporary Tibet to a global audience. As Steven Erickson wrote in *Sight & Sound,* "Tseden's work is remarkable for shedding light on daily life in an oft-mythologized part of the world."

The hallmarks of modern cinephilia flavor Tseden's work, whether in *The Search*'s Kiarostami-like road-movie metanarrative and long-distance long takes, where characters seem dwarfed by landscape; or in his masterpiece, *Tharlo,* which brings performers' faces straight into focus, framed by eighty-four brilliantly composed, static shots. His thematic concerns, however, are entirely of Tibet, whether the changes wrought by modernization on the lives of rural Tibetans or the constant pull between Tibetan culture and Chinese officialdom.

BAMPFA is proud to present three works by "the most important independent Tibetan filmmaker now working in China" (Shelly Kraicer, *Cinema Scope*). Tseden's "ability to speak eloquently of individual despair and the emergency of cultural obliteration is masterful; his ability to do this in films of such eloquent, quiet beauty is nothing short of astonishing."

Jason Sanders, Film Notes Writer

Series organized by Kate MacKay, in conjunction with the BAMPFA exhibition **Boundless: Contemporary Tibetan Artists at Home and Abroad**, curated by Yi Yi Mon (Rosaline) Kyo. Thanks to Bob Hunter and Livia Bloom, Icarus Films.

THURSDAY / 4.25.19

THARLO

7:00

PEMA TSEDEN (CHINA, 2015)

A shepherd from the steppes finds that the big city holds more pitfalls than merely bureaucracy and dreadful karaoke in Tseden's innovatively structured critique of Tibet's rural-urban divide. Heading to town for his first-ever picture ID, the not-so-simple shepherd Tharlo promptly loses his sense of identity, courtesy of a modern woman with designs on his time—and money. Merging a poignant commentary on Tibet's modernization and displacement into a languid high-steppes noir, *Tharlo* was filmed in only eighty-four black-and-white long takes so striking that the film's video release came with postcards drawn from them. JASON SANDERS

Written by Tseden. Photographed by Lu Songye. With Shide Nyima, Yangshik Tso, Tsemdo Thar, Jinpa. (123 mins, In Tibetan with English subtitles, B&W, DCP, From Icarus Films)

SUNDAY / 4.28.19

THE SEARCH

4:15

PEMA TSEDEN (CHINA, 2009)

(*Xun zhao zhi mei geng deng / 'Tsol*). A film crew drives across the stunning Tibetan countryside to find actors for a new film in Tseden's Kiarostamian road movie, both a metacommentary on contemporary Tibetan life and a glimpse into the power that traditional storytelling still possesses. On their travels, the filmmakers uncover tales of loves lost and gained, and meet hopeful (and hopeless) actors from young to old, including a woman who could be a perfect heroine—as long as they reunite her with a former lover. "A masterpiece of understated emotional longing set against an urgent desire to preserve a disappearing culture" (Shelly Kraicer, *Cinema Scope*). JASON SANDERS

Written by Tseden. Photographed by Sonthar Gyal. With Manla Kyab, Tsondrey, Lumo Tso, Dobe Dorje. (117 mins, In Amdo Tibetan with English subtitles, Color, Digital, From Icarus Films)

SUNDAY / 5.12.19

OLD DOG

5:00

PEMA TSEDEN (CHINA, 2011)

(*Lao gou / Khyi rgan*). Tseden's absolutely mesmerizing third feature unfurls on plains some three thousand feet above sea level in the Tibetan region of the Chinese province of Qinghai. It tells the story of an aged sheepherder, his gruff grown son (who's having trouble conceiving a child with his wife), and the old man's Tibetan mastiff hound—a highly prized breed, much sought after by urban Chinese—whose existence is imperiled from all sides. An emotionally gripping family story that combines "slow cinema" pacing with limitless vistas, *Old Dog* makes use of those horizon-lines-that-delimit-human-destinies in ways that might have wowed John Ford. CHUCK STEPHENS

Written by Tseden. Photographed by Sonthar Gyal. With Lochey, Drolma Kyab, Tamdrin Tso, Yanbum Gyal. (88 mins, In Tibetan with English subtitles, Color, Digital, From Icarus Films)

3

1 *The Search*, 4.28.19

2 *Old Dog*, 5.12.19

3 *Tharlo*, 4.25.19

1 / 2 / 3 / 4 / 5

IN FOCUS HIROKAZU KORE-EDA

LECTURE/SCREENING SERIES

With his restrained yet probing contemporary dramas, writer-director Hirokazu Kore-eda has earned acclaim and devotion from cinephiles far beyond his native Japan; the Palme d'Or award at last year's Cannes Film Festival, for *Shoplifters,* was the latest and most prestigious in a decades-long series of accolades. Kore-eda's films typically explore universal themes—memory, the passage of time, the nature of happiness, what it means to be a family—through nuanced narrative structures. Circling back over events, they slowly reveal new perspectives on how characters and stories can be interpreted and understood. It is this distinctive combination of thematic concerns and formal strategies that gives Kore-eda's films their richness and depth.

We are delighted to welcome back film historian Marilyn Fabe, who will offer introductory lectures and lead the discussion after each screening. The author of *Closely Watched Films,* Fabe is well known to BAMPFA patrons for teaching **Film 50: History of Cinema** for many years. She will address the psychological dimension of each film in addition to examining how Kore-eda's works function on formal levels.

Reprise screenings in May, offered without lectures, present a chance to revisit Kore-eda's work; see the schedule on the opposite page.

Susan Oxtoby, Senior Film Curator

Special admission: General: $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.

We wish to express our thanks to Florence Almozini, Film Society of Lincoln Center, for her collegial assistance with this series.

WEDNESDAY / 3.13.19

AFTER LIFE

3:10

HIROKAZU KORE-EDA (JAPAN, 1999)
BAMPFA COLLECTION PRINT

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) SUNDAY / 5.5.19

(*Wandafuru raifu*). An original, humorous, and inspired meditation on life, memory, and happiness. Here, passage into the afterlife begins at a combination guidance school and movie set. As soon as a new group arrives, they are assigned counselors who help them choose one special memory to cherish for eternity. The memory, once picked, will be re-created by the staff, then captured on film for the dead to take into paradise. Mixing professionals with nonactors expressing their unscripted personal memories, *After Life* is, as the director stated, "a film about memory, and also a film about what it means to make films." JASON SANDERS

Written by Kore-eda. Photographed by Yutaka Yamazaki, Masayoshi Sukita. With Arata, Taketoshi Naito, Erika Oda, Susumu Terajima. (115 mins, In Japanese with English subtitles, Color, 35mm, BAMPFA collection, permission Janus Films)

WEDNESDAY / 3.20.19

STILL WALKING

3:10

HIROKAZU KORE-EDA (JAPAN, 2008) IMPORTED 35MM PRINT

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) THURSDAY / 5.9.19

(*Aruitemo aruitemo*). A family reunites for the anniversary of a son's tragic death in Kore-eda's deceptively unadorned examination of grown children and growing-older parents, redolent of the pace and themes of Yasujiro Ozu yet entirely Kore-eda's own in its approach to the attachments and periodic resentments that mark private lives. Brought together for a day of grief, three generations remain emotionally apart, sharing only meals (each intricately, lovingly filmed), walks, and masterfully passive-aggressive putdowns. Inspired by Kore-eda's own mother's passing, *Still Walking* offers a highly personal yet universal and richly rewarding look at aging, family, and the regrets that haunt us. JASON SANDERS

Written by Kore-eda. Photographed by Yutaka Yamazaki. With Hiroshi Abe, Yui Natsukawa, You, Kirin Kiki. (114 mins, In Japanese with English subtitles, Color, 35mm, From Verve Pictures, permission IFC Films)

WEDNESDAY / 3.27.19

LIKE FATHER, LIKE SON

3:10

HIROKAZU KORE-EDA (JAPAN, 2013)

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) SATURDAY / 5.11.19

(*Soshite chichi ni naru*). One of Kore-eda's greatest abilities is using the simplest of narratives to conjure up the most complex and sublime of human emotions, and this tale hinging on a classic babies-switched-at-birth plot serves as a particularly moving example. A hospital mix-up years ago has left two sons to be raised in opposite homes; on one side is the orderly, almost antiseptic space of an affluent architect and his wife, and on the other, the unpretentious chaos of an unassuming shopkeeper's household. Inspired by Kore-eda becoming a father, this heart-rending look at the nature-vs.-nurture dynamic examines what it means to be a parent, and to truly love. JASON SANDERS

Written by Kore-eda. Photographed by Mikiya Takimoto. With Masaharu Fukuyama, Machiko Ono, Yoko Maki, Lily Franky. (114 mins, In Japanese with English subtitles, Color, DCP, From IFC Films)

WEDNESDAY / 4.3.19

OUR LITTLE SISTER

3:10

HIROKAZU KORE-EDA (JAPAN, 2015)

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) SUNDAY / 5.12.19

(*Umimachi Diary*). Three sisters grieving their father's death decide to "adopt" the teenage half-sister they've just met in Kore-eda's captivating exploration of sibling ties, female relationships, and the passing of time, set in the idyllic seaside town of Kamakura, Japan. As in much of the director's work, the plot itself soon pleasurably dissolves in a string of almost documentary-like moments—family meetings, strolls around Kamakura, quietly overheard conversations—with a focus not on emotional fireworks, but on the everyday sensation of a family (in this case, a family of women) simply being. "Channels the Japanese master Ozu . . . and richly repays our suspension of cynicism" (Nick Roddick, *Sight & Sound*). JASON SANDERS

Written by Kore-eda, based on a manga by Akimi Yoshida. Photographed by Mikiya Takimoto. With Haruka Ayase, Masami Nagasawa, Kaho, Suzu Hirose. (128 mins, In Japanese with English subtitles, Color, DCP, From Sony Pictures Classics)

WEDNESDAY / 4.10.19

THE THIRD MURDER

3:10

HIROKAZU KORE-EDA (JAPAN, 2017)

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) SATURDAY / 5.18.19

(*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, this "captivating puzzle" (Peter Bradshaw, *The Guardian*) 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)

WEDNESDAY / 4.17.19

SHOPLIFTERS

3:10

HIROKAZU KORE-EDA (JAPAN, 2018)

BAMPFA STUDENT COMMITTEE PICK

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) SATURDAY / 5.4.19 & SUNDAY / 5.19.19

(*Manbiki kazoku*). A family of shoplifters and cast-offs float along the margins of Japan in Kore-eda's 2018 Cannes Palme d'Or winner, a tribute to those who create their own bonds to survive in the face of poverty and indifference. Kore-eda here extends his consistently humane, heartfelt appraisal of what it means to be a family to include people who lead their loved ones to shoplift, sell themselves, and cheat the system, but, as the film makes abundantly clear, their crimes are trivial compared to the corruption that keeps them in place. Legendary actress Kirin Kiki gives one of her last performances in this, one of Kore-eda's rawest, most socially conscious works. JASON SANDERS

Written by Kore-eda. Photographed by Ryuto Kondo. With Lily Franky, Sakura Ando, Mayu Matsuoko, Kirin Kiki. (121 mins, In Japanese with English subtitles, Color, DCP, From Magnolia Pictures)

WEDNESDAY / 4.24.19

MABOROSI

3:10

HIROKAZU KORE-EDA (JAPAN, 1995)

LECTURE Marilyn Fabe

REPEATS (WITHOUT LECTURE) THURSDAY / 5.2.19

(*Maborosi no hikari,* a.k.a. *Illusion*). Yumiko, a troubled young woman, believes she is responsible for the death of her grandmother as well as the suicide of her first husband, Ikuo. Five years after Ikuo's death, she is happily remarried but her guilt and sorrow are never far away. Returning to her home town, she is drawn to a clifftop by the tolling of funeral bells—and by the siren call of the maborosi, a beautiful light that lures people into the sea. "The film is a document of the 'light and shadow' which flicker inside a woman," Kore-eda said of his stunning debut feature, which evokes the universal experience of mourning and regeneration with subtle precision.

Written by Yoshihisa Ogita. Photographed by Masao Nakabori. With Makiko Esumi, Takashi Naito, Tadanobu Asano, Gohki Kashiyama. (110 mins, In Japanese with English subtitles, Color, 35mm, From Milestone Films)

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HIROKAZU KORE-EDA

REPRISE SCREENINGS

These screenings are presented without lectures; regular film ticket prices apply.

MABOROSI
THURSDAY / 5.2.19 / 7:00

SHOPLIFTERS
SATURDAY / 5.4.19 / 7:30
SUNDAY / 5.19.19 / 5:00

AFTER LIFE
SUNDAY / 5.5.19 / 7:00

STILL WALKING
THURSDAY / 5.9.19 / 7:00

LIKE FATHER, LIKE SON
SATURDAY / 5.11.19 / 7:30

OUR LITTLE SISTER
SUNDAY / 5.12.19 / 7:00

THE THIRD MURDER
SATURDAY / 5.18.19 / 7:00

1 *Shoplifters*, 4.17.19, 5.4.19, 5.19.19
2 *Our Little Sister*, 4.3.19, 5.12.19
3 *Maborosi*, 4.24.19, 5.2.19
4 *After Life*, 3.13.19, 5.5.19
5 *The Third Murder*, 4.10.19, 5.18.19
6 *Like Father, Like Son*, 3.27.19, 5.11.19

On View

GALLERIES

ART WALL: CARLOS AMORALES
March 27–October 13

UNLIMITED: RECENT GIFTS FROM THE WILLIAM GOODMAN AND VICTORIA BELCO PHOTOGRAPHY COLLECTION
March 27–September 1

PERMANENT ACCUSATION: ART FOR HUMAN RIGHTS
April 10–June 30

LOOKING: THE ART OF FREDERICK HAMMERSLEY
April 10–June 23

THE 49TH ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY MASTER OF FINE ARTS GRADUATE EXHIBITION
May 17–June 16

CAL CONVERSATIONS
ABOUT THINGS LOVED: BLACKNESS AND BELONGING
May 17–July 21

DIMENSIONISM: MODERN ART IN THE AGE OF EINSTEIN
Through March 3

ART WALL: BARBARA STAUFFACHER SOLOMON
Through March 3

ARTHUR JAFA / MATRIX 272
Through March 24

GET DANCIN': SELECTIONS FROM THE COLLECTION
Through March 31

INK, PAPER, SILK: ONE HUNDRED YEARS OF COLLECTING JAPANESE ART
Through April 14

MASAKO MIKI / MATRIX 273
Through April 28

BOUNDLESS: CONTEMPORARY TIBETAN ARTISTS AT HOME AND ABROAD
Through May 26

HANS HOFMANN: THE NATURE OF ABSTRACTION
Through July 21

BARBRO OSHER THEATER

AFTERIMAGE: ULRIKE OTTINGER
March 1–April 7

PAINTERS PAINTING
March 1–April 28

AFRICAN FILM FESTIVAL 2019
March 2–May 10

DOCUMENTARY VOICES 2019
March 6–April 24

DELPHINE SEYRIG: RESISTANT MUSE
March 8–April 27

IN FOCUS: HIROKAZU KORE-EDA
March 13–April 24
Reprise screenings May 2–18

OUT OF THE VAULT: BLACK INTERIORS
March 14, April 4

REMEMBERING NELSON PEREIRA DOS SANTOS
March 15–May 8

MOVIE MATINEES FOR ALL AGES
March 16, May 4

GLAS ANIMATION FESTIVAL AT BAMPFA
March 23, 24

SFFILM FESTIVAL AT BAMPFA
April 11–21

BOUNDLESS: PEMA TSEDEN'S CINEMA OF TIBET
April 25–May 12

LIMITED ENGAGEMENTS & SPECIAL SCREENINGS

The Mystery of Picasso
March 1, 9, 24

The Cold Heart
March 2

The Flavor of Green Tea over Rice
March 23, 28

Detour
March 30, April 6

BAMPFA Student Committee Film Festival
April 5

Grand Tour Italiano, 1905–1914
May 1

Works from the Eisner Competition
May 5

The Baker's Wife
May 11, 17

THEATER 2

Chamisso's Shadow
March 15–April 7

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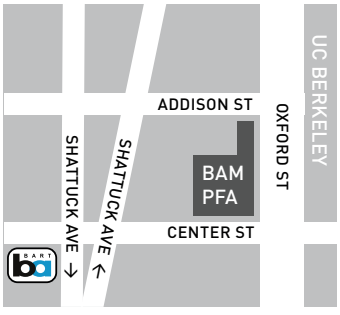

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COVER

Hans Hofmann: *Indian Summer*, 1959 (detail); oil on canvas; 60 ⅛ × 72 ¼ in.; BAMPFA, gift of the artist. Photo: Jonathan Bloom
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