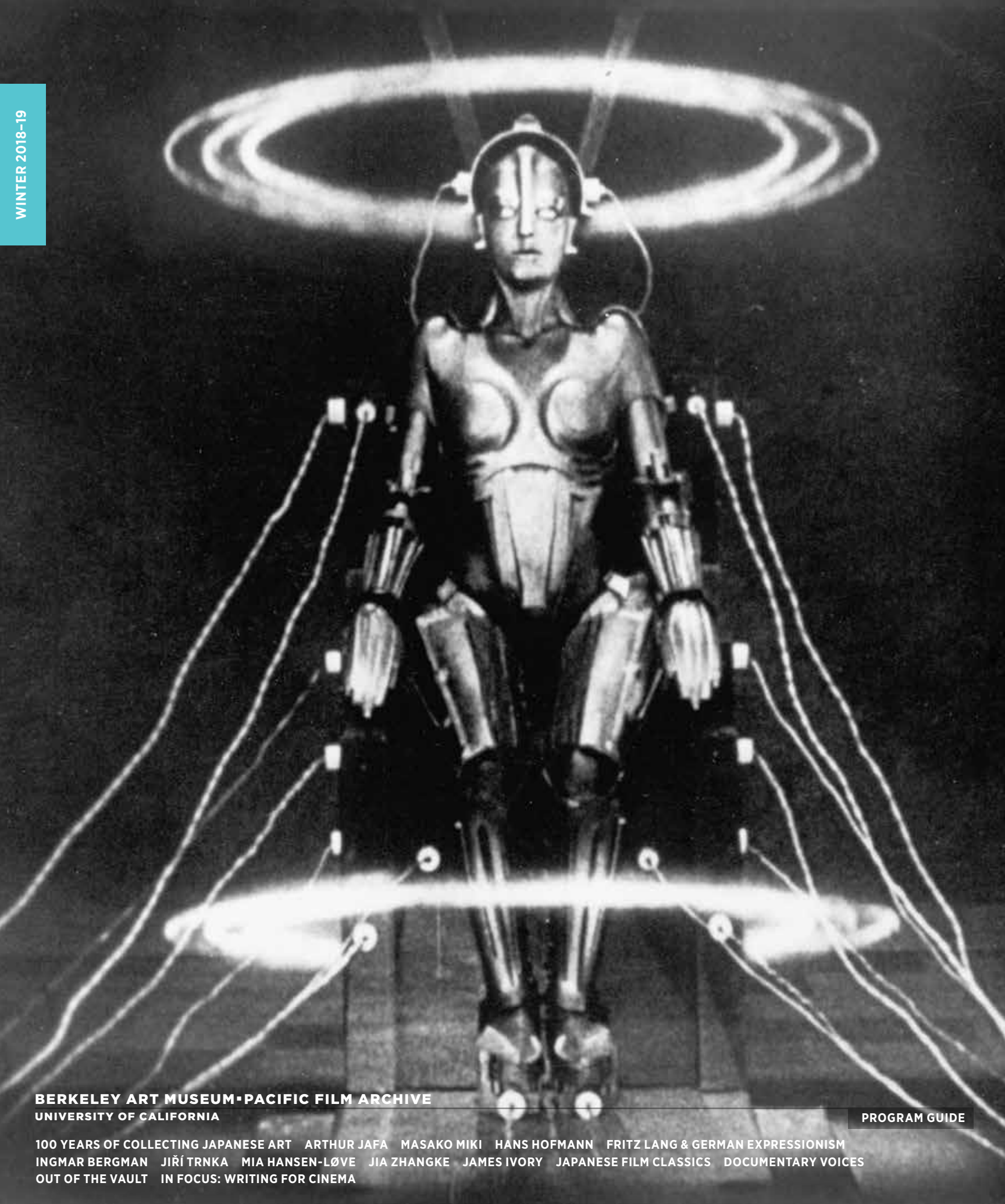
WINTER 2018–19



BERKELEY ART MUSEUM·PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

100 YEARS OF COLLECTING JAPANESE ART ARTHUR JAFA MASAKO MIKI HANS HOFMANN FRITZ LANG & GERMAN EXPRESSIONISM
INGMAR BERGMAN JIŘÍ TRNKA MIA HANSEN-LØVE JIA ZHANGKE JAMES IVORY JAPANESE FILM CLASSICS DOCUMENTARY VOICES
OUT OF THE VAULT IN FOCUS: WRITING FOR CINEMA

1 / 2 / 3 / 4

DEC

1/SAT

1:00 Making a Performance WORKSHOP P. 6
5:30 *The Good Soldier Švejk* TRNKA P. 12
7:30 *Persona* BERGMAN P. 14

2/SUN

12:30 *Scenes from a Marriage* BERGMAN P. 14
2:00 Guided Tour: Old Masters P. 6
7:00 *Boom for Real: The Late Teenage Years of Jean-Michel Basquiat* P. 15

3/MON

6:30 Branches from the Same Tree ARTS + DESIGN P. 7

5/WED

12:15 Guided Tour: Old Masters P. 6
7:00 Trnka's Sixties Masterworks Introduction by Jan Pinkava TRNKA P. 12

6/THU

2:15 Guided Tour: Old Masters P. 6
4–7 Five Tables of Portraits P. 4
7:00 *Shame* BERGMAN P. 14

Free First Thursday: Galleries Free All Day

7/FRI

4:00 *Boom for Real: The Late Teenage Years of Jean-Michel Basquiat* P. 15
6:00 Marguerite Munoz & Emji Saint Spero READING P. 4
7:00 *Metropolis* LANG & EXPRESSIONISM P. 16

8/SAT

11:30, 1:00 Experiments in Three Dimensions GALLERY + STUDIO P. 7
3:00 *El Deafo* ROUNDTABLE READING P. 7
5:30 *The Apartment* Film to Table dinner follows P. 19
8:00 *The Passion of Anna* BERGMAN P. 14

9/SUN

2:00 *A Midsummer Night's Dream* Introduction by Jan Pinkava TRNKA P. 12
4:30 *The Cabinet of Dr. Caligari* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 16
7:00 *The Price of Everything* P. 15

12/WED

6:00 Arthur Jafa & Stephen Best CONVERSATION P. 6
7:00 *Ugetsu* JAPANESE CLASSICS P. 20

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art & **Arthur Jafa / MATRIX 272** open PP. 8, 9

13/THU

12:00 Elizabeth Sharf on the Japanese Collection GALLERY TALK P. 6
7:00 *Faithless* BERGMAN P. 15

14/FRI

6:30 *Il posto* P. 19
7:00 Bill Orcutt with Voicehandler PERFORMANCE P. 5
8:30 *The Apartment* P. 19

15/SAT

3:30 *The Emperor's Nightingale* TRNKA P. 12
6:00 *The Last Laugh* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 16
7:00 Akande X BLACK LIFE P. 5
8:00 *Sansho the Bailiff* JAPANESE CLASSICS P. 20

16/SUN

2:00 *Face to Face* BERGMAN P. 15
6:30 *Sanshiro Sugata* JAPANESE CLASSICS P. 20

19/WED

7:00 A Survey of Trnka's Techniques TRNKA P. 13

20/THU

7:00 *The Tree of Wooden Clogs* P. 19

21/FRI

4:00 *The Price of Everything* P. 15
7:00 *Fanny and Alexander* BERGMAN P. 15
7:00 Full: Home Again—*Tapestry* Reimagined P. 5

22/SAT

6:00 *The Firemen's Ball* P. 29
8:00 *The Apartment* P. 19

23/SUN

2:00 *Boom for Real: The Late Teenage Years of Jean-Michel Basquiat* P. 15
4:00 *The Firemen's Ball* P. 29

26/WED

4:00 *The Price of Everything* P. 15
6:30 *Grand Hotel* P. 29

27/THU

12:00 *Fanny and Alexander* BERGMAN P. 15
7:00 *The Apartment* P. 19

28/FRI

2:30 *The Gold Rush* MATINEES FOR ALL AGES P. 13
4:15 *Early Summer* JAPANESE CLASSICS P. 20
7:00 *Faust* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 16

29/SAT

3:00 *Spirited Away* MATINEES FOR ALL AGES P. 13
5:30 *Il posto* P. 19
7:45 *Double Suicide* JAPANESE CLASSICS P. 21

30/SUN

3:00 *The Spiders, Part 1* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 17
4:45 *The Spiders, Part 2* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 17
7:00 *Persona* BERGMAN P. 15

JAN

3/THU

1:15 Exhibition Highlights Tour P. 6
4–7 Five Tables of the Sea P. 4

Free First Thursday: Galleries Free All Day

5/SAT

6:00 Future Landscapes WORKSHOP P. 6

9/WED

12:15 Exhibition Highlights Tour P. 6
7:00 *Harakiri* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 17

Masako Miki / MATRIX 273 opens P. 10
Get Dancin': Selections from the Collection opens bampfa.org

10/THU

7:00 *The Golem* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 17

11/FRI

6:30 Berkeley Ballet Theater PERFORMANCE P. 5
7:00 *Ikiru* JAPANESE CLASSICS P. 21

12/SAT

11:30, 1:00 Roving Wool-Roving Characters GALLERY + STUDIO P. 7
3:00 *Front Desk* ROUNDTABLE READING P. 7
6:00 *Bicycle Thief* Film to Table dinner follows P. 29
8:00 *Not Wanted* P. 29

13/SUN

1:00 *Destiny* Bruce Loeb on piano LANG & EXPRESSIONISM P. 17
4:00 The Films of Warren Sonbert Introduction by Alan Bernheimer OUT OF THE VAULT P. 26
7:00 *Ugetsu* JAPANESE CLASSICS P. 21

16/WED

12:00 Masako Miki ARTIST'S TALK P. 6
7:00 *Workingman's Death* P. 31

17/THU

7:00 *Harp of Burma* JAPANESE CLASSICS P. 21

18/FRI

6:30 *Bicycle Thief* P. 29

7:00 Anna Homler/Breadwoman PERFORMANCE P. 5

8:30 *Nosferatu* Bruce Loeb on piano LANG & EXPRESSIONISM P. 17

19/SAT

3:30 *The Gold Rush* MATINEES FOR ALL AGES P. 13

6:00 *Megacities* P. 31

8:00 *When a Woman Ascends the Stairs* JAPANESE CLASSICS P. 21

20/SUN

2:00 *M* LANG & EXPRESSIONISM P. 18

4:30 *Not Wanted* P. 29

6:30 *Workingman's Death* P. 31

7:00 Full: Hālau O Keikiali'i P. 5

23/WED

12:15 Exhibition Highlights Tour P. 6

3:10 *The Fallen Idol* David Thomson & Michael Ondaatje in conversation IN FOCUS P. 23

7:00 *One Way or Another* DOCUMENTARY VOICES P. 22

24/THU

5:30 John Zurier & Apsara DiQuinzio on Harvey Quaytman GALLERY TALK P. 6

7:00 *Metropolis* LANG & EXPRESSIONISM P. 18

25/FRI

4:00 *Nasser's Republic: The Making of Modern Egypt* P. 29

7:00 *The Mother and the Whore* HANSEN-LØVE P. 24

26/SAT

3:00 *Nausicaä of the Valley of the Wind* JAPANESE CLASSICS P. 21

5:30 *Things to Come* Mia Hansen-Løve in person HANSEN-LØVE P. 24

7:00 We.Here.Now: She Lives BLACK LIFE P. 5

8:15 *Café Lumière* Introduction by Mia Hansen-Løve HANSEN-LØVE P. 24

27/SUN

2:00 The Films of Frank Stauffacher Barbara Stauffacher Solomon in person OUT OF THE VAULT P. 26

4:00 *Goodbye First Love* Mia Hansen-Løve in person HANSEN-LØVE P. 24

7:00 *Double Suicide* JAPANESE CLASSICS P. 21

30/WED

12:15 Exhibition Highlights Tour P. 6

3:10 *Things to Come* Mia Hansen-Løve & Linda H. Rugg in conversation IN FOCUS P. 23

4:30 Constance Lewallen, Dore Bowen, Ted Mann READING P. 4

7:00 *Out on the Street* Jasmina Metwaly in person DOCUMENTARY VOICES P. 22

31/THU

7:00 *Father of My Children* Mia Hansen-Løve in person HANSEN-LØVE P. 25

FEB

1/FRI

6:30 *The Image Book* P. 29

7:00 Sarah Davachi with Sean McCann PERFORMANCE P. 5

8:30 *The Pelican* Introduction by Mia Hansen-Løve HANSEN-LØVE P. 25

2/SAT

2:00 *Nasser's Republic: The Making of Modern Egypt* P. 29

4:30 *The Nibelungen, Part I* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 18

7:30 *All Is Forgiven* Mia Hansen-Løve in person HANSEN-LØVE P. 25

3/SUN

1:30 *Garry Winogrand: All Things Are Photographable* P. 31

3:30 *The Nibelungen, Part II* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 18

6:30 *Eden* Mia Hansen-Løve in person HANSEN-LØVE P. 25

6/WED

12:15 Exhibition Highlights Tour P. 6

7:00 *24 City* JIA P. 30

7/THU

1:15 Exhibition Highlights Tour P. 6

2:30 *Xiao Wu* JIA P. 30

4–7 Five Tables of Fire P. 4

7:00 *Platform* JIA P. 30

Free First Thursday: Galleries Free All Day

8/FRI

2:30 *Unknown Pleasures* JIA P. 30

8:00 *M* LANG & EXPRESSIONISM P. 18

9/SAT

11:30, 1:00 Animal Encounters in Japanese Art GALLERY + STUDIO P. 7

2:00 *The Image Book* P. 29

3:00 *Hello, Universe* ROUNDTABLE READING P. 7

4:00 *Spies* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 18

8:00 Four Films by Nathaniel Dorsky Nathaniel Dorsky in person OUT OF THE VAULT P. 26

10/SUN

1:30 Adalen 31 HANSEN-LØVE P. 25

4:00 *Asphalt* LANG & EXPRESSIONISM P. 18

6:30 *Ash Is Purest White* JIA P. 31

13/WED

12:15 Exhibition Highlights Tour P. 6

3:10 *Outcast of the Islands* David Thomson & Michael Ondaatje in conversation IN FOCUS P. 23

7:00 *Minding the Gap* DOCUMENTARY VOICES P. 22

14/THU

7:00 *Summer* HANSEN-LØVE P. 25

15/FRI

4:00 *Garry Winogrand: All Things Are Photographable* P. 31

7:00 *Arboretum Cycle* OUT OF THE VAULT P. 27

16/SAT

2:30 *Alamar* MATINEES FOR ALL AGES P. 13

4:30 *Monrovia, Indiana* Film to Table dinner follows P. 31

7:30 *Woman in the Moon* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 18

17/SUN

1:00 Dream Fields WORKSHOP P. 6

1:00 *Dr. Mabuse the Gambler, Part I* Judith Rosenberg on piano LANG & EXPRESSIONISM P. 19

4:30 *Dr. Mabuse the Gambler, Part II* Bruce Loeb on piano LANG & EXPRESSIONISM P. 19

7:00 *A Touch of Sin* JIA P. 31

19/TUE

6:30 *Monrovia, Indiana* P. 31

7:00 Full: Chhandam School of Kathak P. 5

1 *Alamar*, 2.16.19

2 Harvey Quaytman: *A Street Called Straight*, 1970; BAMPFA, gift of Lannan Foundation.

3 *Monody*, from *Arboretum Cycle*, 2.15.19

4 *The Image Book*, 2.1.19, 2.9.19

5 *Monrovia, Indiana*, 2.16.19, 2.19.19

6

1 / 2 / 3 / 4 / 5

20/WED

12:15 Exhibition Highlights Tour P. 6

3:10 Autobiography of a Princess
James Ivory & Ajay Gehlawat
in conversation IVORY P. 28

7:00 *Dusk Chorus*
DOCUMENTARY VOICES P. 22

21/THU

7:00 Black Interiors: Spirit
The Black Aesthetic &
Marvin K. White in person
OUT OF THE VAULT P. 27

22/FRI

4:00 *Liliom* LANG & EXPRESSIONISM P. 19

7:00 *Shakespeare Wallah*
James Ivory in person IVORY P. 28

23/SAT

4:30 *The Testament of Dr. Mabuse* LANG & EXPRESSIONISM P. 19

7:00 Amber McZeal BLACK LIFE P. 5

7:30 *The Guru*
James Ivory in person IVORY P. 28

24/SUN

2:00 When Science Entered Modern Art COLLOQUIUM P. 6

27/WED

12:00 Lucinda Barnes on Hans Hofmann
CURATOR'S TALK P. 6

3:10 *It Happened One Night*
Victoria Riskin & Joseph McBride
in conversation IN FOCUS P. 23

7:00 *Dreams Are Colder Than Death*
Arthur Jafa & Leigh Raiford in
conversation JAFA P. 27

Hans Hofmann: The Nature of Abstraction opens P. 11

28/THU

7:00 Affective Proximity: Films by
Arthur Jafa and Others
Arthur Jafa & Greg Tate in
conversation JAFA P. 27

6 Hans Hofmann: *Effervescence*, 1944 (detail); BAMPFA, gift of the artist.

Art Lab

Drop in and make art!

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

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 December 8, January 12, and February 16. See calendar for films.

READINGS

Marguerite Munoz and Emji Saint Spero

FRIDAY / 12.7.18 / 6:00

Programmed by MK Chavez

For the past five years, Marguerite Munoz has cocurated the multilingual reading series Voz sin Tinta, and her poems have been published in the *Haight Ashbury Journal* and *Cipactli*. Queer performance artist Emji Saint Spero is an editor at Timeless, Infinite Light and the author of *almost any shit will do*. Their work weaves together ritual, performance, and collaborative experimentation.

Constance Lewallen, Dore Bowen, Ted Mann

WEDNESDAY / 1.30.19 / 4:30

Constance Lewallen, Dore Bowen, and Ted Mann introduce the new publication *Bruce Nauman: Spatial Encounters*, the first book devoted solely to the artist's corridors and other architectural installations. Featuring essays by Lewallen and Bowen, along with a text by Ted Mann on Nauman's drawings, the book looks at Nauman's installations in terms of the physical, perceptual, and psychological pressures they exert—which, in the words of UC Berkeley professor emerita Anne Wagner, "exemplify the haunting alienation of our social life."

FIVE TABLES

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

. . . of Portraits
THURSDAY / 12.6.18 / 4:00–7:00

. . . of the Sea
THURSDAY / 1.3.19 / 4:00–7:00

. . . of Fire
THURSDAY / 2.7.19 / 4:00–7:00

^ Julia Margaret Cameron: *Portrait of Woman [My Ewen's Bride (God's Gift to Us)]*, 1869; BAMPFA, gift of Jan Leonard and Jerrold A. Peil. 12.6.18

1 Marguerite Munoz, 12.7.18

2 Emji Saint Spero, 12.7.18

3 Constance Lewallen, 1.30.19
Photo: Ben Blackwell

4 Dore Bowen, 1.30.19
Photo: Karen Carr

5 PC Muñoz, 12.21.18
Photo: Aengus McGiffin

6 Hālau O Keikiali'i, 1.20.19

7 Chhandam School of Kathak, 2.19.19

8 Berkeley Ballet Theater, 1.11.19
Photo: Natalia Perez Photography

9 Bill Orcutt, 12.14.18

10 Anna Homler as Breadwoman, 1.18.19 Photo: Sue Einstein

6 / 7 / 8 / 9 / 10 / 11 / 12 / 13 / 14

FULL

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

Full: Home Again—*Tapestry* Reimagined

FRIDAY / 12.21.18 / 7:00

Programmed by PC Muñoz

Acclaimed San Francisco recording artist and producer PC Muñoz leads an all-star ensemble through a lovingly crafted reimagination of Carole King's blockbuster 1971 album *Tapestry*. Hear classics like "I Feel the Earth Move," "You've Got a Friend," and "It's Too Late" in unique new musical contexts, from funk to jazz to hip-hop and beyond. Featuring longtime Berkeley vocalist Zoe Ellis, Bay Area jazz bassist Aaron Germain, cellist Alex Kelly, trumpeter/DJ Will Magid, and more. Copresented by the Jewish Community Center of the East Bay.

Full: Hālau O Keikiali'i

SUNDAY / 1.20.19 / 7:00

Programmed by Mahealani Uchiyama

Since 1994, this traditional Hawaiian cultural group has perpetuated the rich culture of the Hawaiian people through hula kahiko (ancient dance), which includes chant, traditional songs, and stories. "Always the dancers' feet [connect] to the earth, their hips to the sea and their arms to the sky" (*Dance View Times*).

Full: Chhandam School of Kathak

TUESDAY / 2.19.19 / 7:00

Programmed by Mahealani Uchiyama

Join us for an evening of kathak, a classical dance of northern India that tells stories through gesture, footwork, and meticulous facial expression. Founded by the late, legendary kathak master Pandit Chitresh Das, the Chhandam School of Kathak has been a pioneer of excellence in the teaching and advancement of kathak dance in the Bay Area and beyond since 1980.

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

PERFORMANCES

Bill Orcutt with Voicehandler

FRIDAY / 12.14.18 / 7:00

Programmed by Alix Blevins

Since 2014, software engineer and occasional avant-guitarist Bill Orcutt has been developing an open source computer music program called I Dropped My Phone the Screen Cracked. He has used it to record two LPs, including *An Account of the Crimes of Peter Thiel . . .*, which *Wire* magazine described as "maddening," "hypnotic," and "oddly pleasant." Orcutt presents the premiere of a new algorithmic piece for Cracked entitled *The Truth About Tuning*; Voicehandler opens the evening with a performance.

Berkeley Ballet Theater

FRIDAY / 1.11.19 / 6:30

Berkeley Ballet Theater presents an evening of dance inspired by the new exhibition **Get Dancin': Selections from the Collection** (see bampfa.org), featuring new works by guest choreographers Raymond Ejiofor and Kylie Woodward-Sollesnes. Performances will fill our Crane Forum space and spill over into the gallery.

Anna Homler/Breadwoman

FRIDAY / 1.18.19 / 7:00

Programmed by Alix Blevins

Vocalist Anna Homler presents her performance persona Breadwoman, who lives outside of time and communicates with gestures and songs in a melodic, phonetic language that is both alien and familiar. Homler collaborates with local musicians and dancers across the US and Europe to bring Breadwoman to life. In 2016, Homler's 1985 album *Breadwoman and Other Tales* was rereleased to critical acclaim.

Sarah Davachi with Sean McCann

FRIDAY / 2.1.19 / 7:00

Programmed by Alix Blevins

Sarah Davachi presents an evening of modern compositions for electric organ and Mellotron, in variations of her recent recorded material. Inspired by a solitary summer in Europe, Davachi's latest album, *Gave in Rest*, breathes new interpretations into secular music and its tonal and spatial components. With an opening performance by composer and sound artist Sean McCann.

Unless otherwise noted, all events are included with admission.

BLACK LIFE

Programmed by Chika Okoye and David Brazil

Akande X

SATURDAY / 12.15.18 / 7:00

Writer Akande X shares "That Feeling When," a multimedia presentation on the intersection of blackness, comedy, the Internet, and politics. In an age when white nationalism has a deep foothold in Internet culture, "TFW" provides a theoretical approach to the ethics of the Internet and the substance of memes as comedy and as political message, revealing how memes are one of the most subversive, volatile, and promising black art forms today.

We.Here.Now: She Lives

SATURDAY / 1.26.19 / 7:00

The We.Here.Now. performance series aims to highlight the embodied and internalized trauma of white supremacy enacted on black bodies and social structures, as well as black insistence on surviving and thriving in spite of it. This newest installment, by EarthChild with Keisha Turner in collaboration with Amber Julian and Alexa Burrell, is an inquiry into the complex layers of celebration, grief, tenderness, and untimely loss experienced by the black women/femmes who fight for black power and liberation.

Amber McZeal

SATURDAY / 2.23.19 / 7:00

Experience Afrofuturist mythos through story and song. Writer, vocalist, sacred scholar, and activist Amber McZeal utilizes sound therapy and guided somatic imagery to engage the knowledge of the body within an interactive and liberatory arts practice.

11 Sarah Davachi, 2.1.19 Photo: Dicky Bahto
12 Akande X, 12.15.18
13 We.Here.Now: She Lives, 1.26.19
14 Amber McZeal, 2.23.19

1 Rachel Cardenas Stallings, 12.1.18
2 Tosha Stimage, 1.5.19
3 Nkiruka Oparah, 2.17.19
4 John Zurier, 1.24.19
5 Arthur Jafa, 12.12.18
6 Stephen Best, 12.12.18 Photo: Doug Krehbiel
7 Elizabeth Sharf, 12.13.18
8 Masako Miki, 1.16.19
9 Cathryn Carson, 2.24.19 Photo: Keegan Houser
10 James Hurley, 2.24.19 Photo: Brittany Hosea-Small
11 David Eisenbud, 2.24.19
12 Vanja Malloy, 2.24.19
13 Alex Filippenko, 2.24.19 Photo: Steve McConnell
14 Lucinda Barnes, 2.27.19 Photo: Sara Sackner

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

WORKSHOPS

Programmed by Lukaza Branfman-Verissimo

Making a Performance with Rachel Cardenas Stallings

SATURDAY / 12.1.18 / 1:00

Join San Francisco–based artist Rachel Cardenas Stallings to create and perform a collaborative five-to-ten-minute performance. Through improvisation and games, participants will develop a script, props, masks, and costumes to complete the performance.

Decolonize the Imagination: Future Landscapes with Tosha Stimage

SATURDAY / 1.5.19 / 6:00

Do you ever imagine that the world could be radically different for generations to come? Future Landscapes is a practical community exercise engaging difficult social problems through dialogue and art. Interdisciplinary artist Tosha Stimage leads a collage and weaving workshop that focuses on imagining the reconstruction of historical, social, and geographic inequity.

Dream Fields with Nkiruka Oparah

SUNDAY / 2.17.19 / 1:00

Using repetition, drawing, and collage, explore how we can use our dreams to illuminate alternative nonlinear timelines, access collective and ancestral knowledge, and map inner landscapes. First-generation Nigerian American artist, curator, and writer Nkiruka Oparah shares practical tools for sustaining a dream practice, as well as plants and herbs that can support self-integration and recentering.

GALLERY TALKS, LECTURES & DISCUSSIONS

Arthur Jafa and Stephen Best in Conversation

WEDNESDAY / 12.12.18 / 6:00

MATRIX artist Arthur Jafa (p. 9) is joined in conversation by Stephen Best, an associate professor of English and film and media at UC Berkeley. They will discuss the artist's transition from the big screen to the gallery, the politics of Jafa's aesthetics, and the turn toward "Afropessimism" in black thought.

Gallery Talk: Elizabeth Sharf on the Japanese Collection

THURSDAY / 12.13.18 / 12:00

Elizabeth Sharf, a visiting scholar in UC Berkeley's Center for Japanese Studies, offers a tour of **Ink, Paper, Silk** (p. 8) illustrating the breadth and depth of the museum's important collection of Japanese art.

Artist's Talk: Masako Miki

WEDNESDAY / 1.16.19 / 12:00

MATRIX artist Masako Miki (p. 10) will talk about Shinto traditions in Japan, how they address questions of boundaries in life, and how these ideas have developed and manifested in her current felt sculptures and installation work.

Gallery Talk: John Zurier and Apsara DiQuinzio on Harvey Quaytman

THURSDAY / 1.24.19 / 5:30

Artist John Zurier joins curator Apsara DiQuinzio for a multifaceted look at Harvey Quaytman's art. DiQuinzio, who organized BAMPFA's Quaytman retrospective, will address historical background, while Zurier, whose own work deals with issues important to Quaytman, will look at the paintings in terms of process and color.

Colloquium: When Science Entered Modern Art

SUNDAY / 2.24.19 / 2:00

Three leading UC Berkeley scientists and an historian of science join the curator of **Dimensionism** for a fascinating look back at how scientific advances of the early to mid-twentieth century permeated the world of modern art. Each will present popular visualizations of scientific ideas in the media of the day, and explain the significance of the science itself. Participants are curator Vanja Malloy, biophysicist James Hurley, astrophysicist Alex Filippenko, mathematician David Eisenbud, and historian Cathryn Carson.

Curator's Talk: Lucinda Barnes on Hans Hofmann

WEDNESDAY / 2.27.19 / 12:00

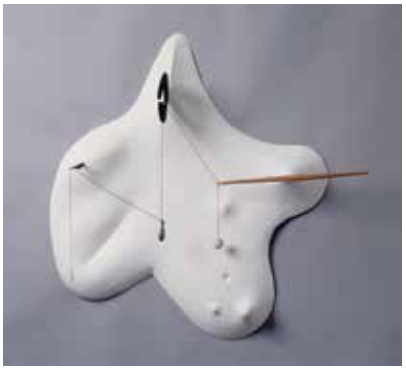
BAMPFA Curator Emerita Lucinda Barnes, a preeminent expert on Hans Hofmann, offers a walk-through of her major retrospective of the artist's work (p. 11). Her talk will highlight connections between Hofmann's most iconic late-career paintings and some remarkable and prescient works from the 1930s and '40s. Among the works she will discuss are *Effervescence* (1944), *Cataclysm* (1945), *The Vanquished* (1959), and *In the Wake of the Hurricane* (1960).

GUIDED TOURS

In December, explore the works on view in **Old Masters in a New Light** with tours led by UC Berkeley graduate students. Starting in January, BAMPFA education staff offer weekly highlights tours of current exhibitions. See Calendar (pp. 2–4) for schedule.

15 Herbert Matter: *East Indian Dancer, Pravina*, 1937; Stanford University Libraries. Courtesy of the Department of Special Collections, Stanford University Libraries. Photo: © Stanford University Libraries. 2.7.19

16 Isamu Noguchi: *Yellow Landscape*, 1943 (partially reconstructed, 1995); The Isamu Noguchi Foundation and Garden Museum, New York. © 2018 The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS), New York. 12.8.18



FOR FAMILIES

CAMPUS CONNECTIONS

Illuminating programs presented by our UC Berkeley campus partners.

Relativity and the Avant-Garde in Literature

1.26.19–3.6.19

Expand on the themes of **Dimensionism** with this six-session course offered by UC Berkeley's Osher Lifelong Learning Institute. For information, visit olli.berkeley.edu.

Dimensionism Workshop

THURSDAY / 2.7.19

Bring ideas from **Dimensionism** into your own art making in a workshop at the Berkeley Art Studio on the Cal campus. For information, visit artstudio.berkeley.edu.

ARTS + DESIGN MONDAYS @ BAMPFA

FACT AND FICTION

Branches from the Same Tree—The National Academy on the Role of Humanities and Art in "STEM/M" Learning

MONDAY / 12.3.18 / 6:30

Admission free

Join us for a roundtable discussion in response to a seminal report on the necessary role of the arts, design, and the humanities in the future of work and higher education. This is the last installment in the 2018 Arts + Design series at BAMPFA; spring semester Arts + Design events will be announced in early 2019. For information, visit bampfa.org or artsdesign.berkeley.edu.

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.

Experiments in Three Dimensions

SATURDAY / 12.8.18 / 11:30 or 1:00

Modern artists like Alexander Calder, Isamu Noguchi, and others investigated color, shape, rhythm, and balance in their works on view in **Dimensionism**. In this workshop led by artist Jennie Smith, work on your own or with one another to create sculptural artworks using paper, cardboard, wonder foam, and wire. Then, talk about your own experiments and process in a group discussion, posing open-ended questions just as these artists did.

Roving Wool-Roving Characters

SATURDAY / 1.12.19 / 11:30 or 1:00

With Masako Miki's bright colors and squishy forms (p. 10) as inspiration, create your own small anthropomorphic friends out of felt, fabric, and found objects with artist Erin McCluskey Wheeler. Learn to needle-felt creatures out of colorful wool roving and add found-object legs and arms to give them character and dimension.

Animal Encounters in Japanese Art

SATURDAY / 2.9.19 / 11:30 or 1:00

Inspired by painted screens, album pages, and scrolls in **Ink, Paper, Silk** (p. 8), paint your own animals and birds using Japanese ink brush pens on heavy paper folded into panels. By the end of this workshop with artist Mary Curtis Ratcliff, you'll have made a freestanding miniature Japanese folding screen!

Roundtable Reading

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

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

El Deafo by Cece Bell

SATURDAY / 12.8.18 / 3:00

Reading led by Suzy Mead, librarian, Washington Elementary School

At Cece's old school, everyone in her class was deaf. At her new school, she is sure everyone is staring at her powerful hearing aid. But Cece makes a startling discovery. With her hearing aid, she can hear her teacher not just in the classroom but anywhere in the school. This could be her superpower! Read this lively graphic novel with us, and see whether Cece learns to channel her powers to find what she wants most, a true friend.

Front Desk by Kelly Yang

SATURDAY / 1.12.19 / 3:00

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

Mia Tang has a lot of secrets. First, she lives in a motel, where her parents clean the rooms and ten-year-old Mia manages the front desk. Second, her parents hide immigrants. If the mean motel owner finds out, the Tangs will be doomed. Third, she wants to be a writer, but her mom wants her to focus on math. Will Mia be able to hold onto her job, help the immigrants and guests, and go for her dreams?

Hello, Universe by Erin Entrada Kelly

SATURDAY / 2.9.19 / 3:00

Reading led by Estella Sisneros, librarian, Sylvia Mendez Elementary School

Virgil Salinas is shy and kindhearted and feels out of place in his loud, boisterous family. Valencia Somerset is deaf, smart, and brave, and loves everything about nature. Kaori Tanaka is a self-proclaimed psychic whose little sister Gen always follows her around. And Chet Bullens just wants to concentrate on basketball. They aren't friends—until, one day, their lives weave together in unexpected ways. A rescue is performed, a bully is put in his place, and friendship blooms.

INK, PAPER, SILK

ONE HUNDRED YEARS OF COLLECTING JAPANESE ART

DECEMBER 12–APRIL 14

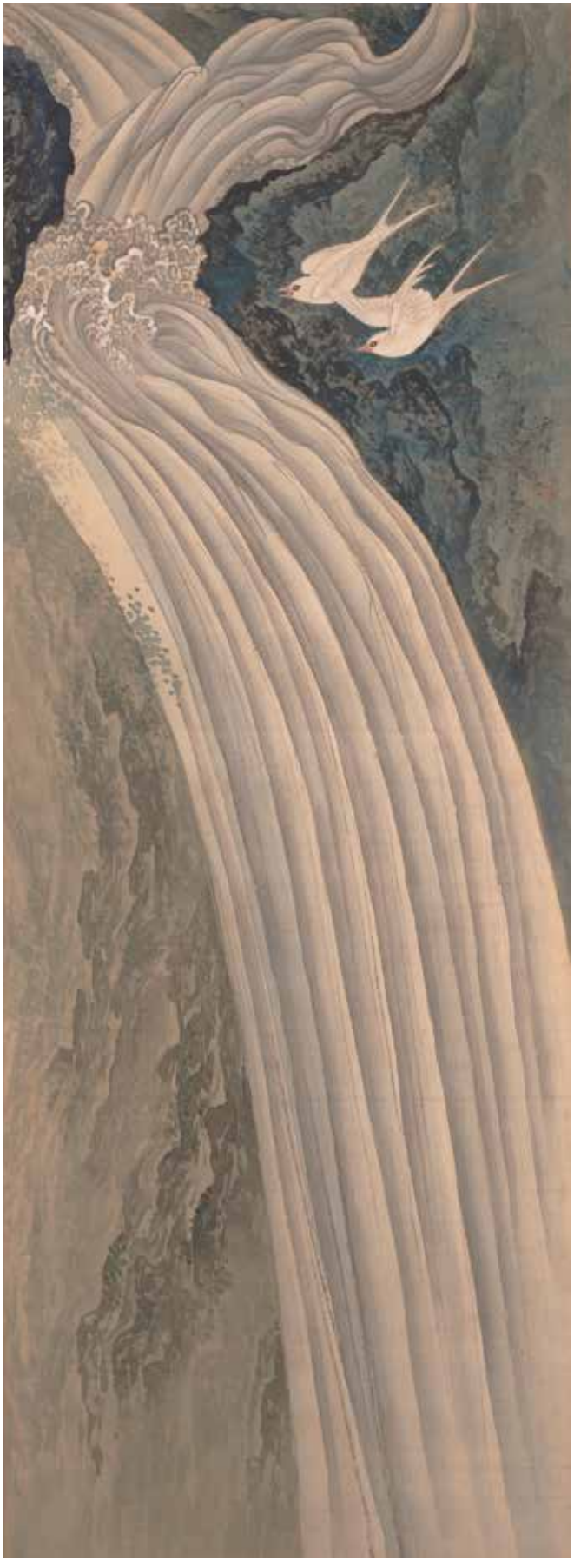
NEW EXHIBITION

This exhibition features a selection of hanging scroll paintings, screens, woodblock prints, lacquerware, and ceramics from the BAMPFA Japanese art collection, which began in 1919 with a remarkable donation of more than a thousand woodblock prints. This exceptional gift, from the estate of UC Berkeley Professor of English William Dallam Armes, changed the small, mostly regional art collection of the University forever; it created a foundation for what would become BAMPFA's extensive holdings of Asian art and helped catapult the museum into a new era of international art collecting.

A remarkable group of *surimono* prints—small, privately published prints made for special occasions and intended as gifts—is shown, for the first time, along with translations of the poetry inscribed on these exceptionally beautiful works. The delicately painted *White Swallows by a Waterfall* by Okamoto Shuki (1807–1862) demonstrates the Japanese artist's special connection to the natural world. The grandeur of the impressive Japanese tradition of screen painting is on display in several examples of this format, including *Children Playing on an Elephant*, attributed to the eighteenth-century painter Nagasawa Rosetsu (1754–1799). In this charming work, young boys line up to climb over a massive, reclining elephant, feeding him tufts of grass and wondering at his enormity. The exhibition also features several fine lacquerware and ceramic pieces that have recently joined the collection.

A powerful calligraphic work by Mokuan Shōtō—a Chan monk who came from China, settled in Japan during the seventeenth century, and helped to found the Obaku Zen sect of Buddhism—is the most recent addition to the collection. It takes its place alongside Armes's gift and those of many other donors as we celebrate the collection's first century and look forward to a bright future of collecting Japanese art at BAMPFA.

Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art is organized by Senior Curator for Asian Art Julia M. White in collaboration with independent scholar Elizabeth Sharf and Associate Professor Jonathan Zwicker, Department of East Asian Languages and Cultures, UC Berkeley. Yisheng Tang, a student working with Dr. Zwicker, contributed translations for the gallery labels. Assistant Curator Stephanie Cannizzo and curatorial intern Jiaqian Zhu provided logistical support. The exhibition is made possible in part by the Asian Art Endowment Fund. Additional in-kind support is provided by Farrow & Ball.



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

ARTHUR JAFA
MATRIX 272

DECEMBER 12–MARCH 24

NEW EXHIBITION

Arthur Jafa is an artist, director, editor, and award-winning cinematographer whose poignant work expands the concept of black cinema while exploring African American experience and race relations in everyday life. He has stated, "I have a very simple mantra and it's this: I want to make black cinema with the power, beauty, and alienation of black music." In his renowned work *Love Is The Message, The Message Is Death* (2016), he rendered a masterful compilation of found footage set to Kanye West's transcendent, gospel-inspired hip-hop track "Ultralight Beam." The result was a meticulously edited seven-minute montage that surveys African American identity through a vast spectrum of imagery, drawing from media sources such as the news, photography, the Internet, and television. Intercutting segments of his own footage with more well-known pictures from the civil rights era, recent scenes of police brutality, and iconic clips of extraordinary athleticism, Jafa established an emotional undercurrent for this complex terrain of cultural representation. In effect, the work is a testament to the emancipatory power of moving-image production.

MATRIX 272 features both a gallery installation and a selection of videos that will be shown in two evening programs (February 27 and 28 at 7 p.m.; see p. 27 for details) in BAMPFA's Barbro Osher Theater. In the theater, videos Jafa has made over the last decade, including the documentary essay *Dreams Are Colder Than Death* (2013), screen alongside work he has selected made by others. The exhibition also debuts a new video, *The White Album* (2018), on view in BAMPFA's galleries. If *Love Is The Message* trained Jafa's scrutiny on black experience, *The White Album* shifts his lens to white experience, acknowledging that neither can be understood in isolation from the another. Again, he combines imagery from a wide array of sources, from music videos to confessionals posted to YouTube, to produce a trenchant examination of race relations in the United States. A series of source books that Jafa has been assembling since the 1980s is also displayed outside the gallery, providing insight into the artist's poetic approach to collage and image collection.

Arthur Jafa / MATRIX 272 is co-organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, and Kate MacKay, associate film curator, with Matthew Coleman, curatorial assistant. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees. Additional support provided by Meyer Sound. The screenings in the Barbro Osher Theater are presented with support from the National Endowment for the Arts.

Arthur Jafa: Still from *The White Album*, 2018; continuous video projection; color, sound; approx. 40 min.; commissioned by BAMPFA. Photo courtesy of the artist and Gavin Brown's enterprise, New York / Rome. © Arthur Jafa, 2018.

MASAKO MIKI
MATRIX 273

JANUARY 9–APRIL 28

NEW EXHIBITION

Masako Miki was born in Japan but has made the Bay Area, and Berkeley in particular, her home for more than twenty years. In her work she remains close to her ancestral traditions, especially those that arise from her association with Buddhist and Shinto beliefs and practices, as well as traditional Japanese folklore. Her current work, she says, is "inspired by the idea of animism from the Shinto belief of *yaoyorozu no kami* [eight million gods] who are both good and evil with a wide range of personalities." In defining this world of shifting boundaries, Miki creates larger-than-life-size, felt-covered forms drawn from the Japanese folk belief in *yokai* (shape-shifters) who can disguise themselves in any number of different forms. Miki creates the semi-abstract, sculptural forms utilizing brilliant colors and sets them into a magical environment suggesting another reality. The installation moves from the three-dimensional forms to abstract images on the floor and walls, conveying a sense of expanding boundaries.

Walking around and among the large forms in the gallery, visitors feel the sense of changing perception between the forms and images as they morph and shift between two and three dimensions. The installation reflects Miki's interest in and connection to Shinto traditions of the interrelatedness of all beings, animate and inanimate, in the universe.

Masako Miki / MATRIX 273 is organized by Julia M. White, senior curator for Asian art, with Matthew Coleman, curatorial assistant. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Masako Miki: Installation view of *Forest of Yokai* at Watermill Center, New York, 2018; wool and industrial blue foam; dimensions variable; courtesy of the artist.

OLD MASTERS IN A NEW LIGHT
REDISCOVERING THE EUROPEAN COLLECTION

THROUGH DECEMBER 16

HARVEY QUAYTMAN
AGAINST THE STATIC

THROUGH JANUARY 27

BOUNDLESS
CONTEMPORARY TIBETAN ARTISTS AT HOME AND ABROAD

THROUGH MAY 26

DIMENSIONISM
MODERN ART IN THE AGE OF EINSTEIN

THROUGH MARCH 3

ART WALL
BARBARA STAUFFACHER SOLOMON

THROUGH MARCH 3

NEW EXHIBITION

HANS HOFMANN
THE NATURE OF ABSTRACTION

FEBRUARY 27–JULY 21

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. Watch for more in the spring BAMPFA Program Guide and at bampfa.org.

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.

Harvey Quaytman: Against the Static is made possible with lead support from the Terra Foundation for American Art, The Andy Warhol Foundation for the Visual Arts, R. H. Quaytman, Renee and David McKee, and Van Doren Waxter, New York. Additional in-kind support is provided by the Harvey Quaytman Trust.

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.

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

CLOCKWISE FROM TOP LEFT

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

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

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

Hans Hofmann: *Indian Summer*, 1959; oil on canvas; 60 ⅛ × 72 ¼ in.; BAMPFA, gift of the artist. Photo: Jonathan Bloom © The Regents of the University of California.

Barbara Stauffacher Solomon: *Land(e)scape 2018*, 2018 (detail); latex paint on wall. Photo: JKA Photography.

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

THE PUPPET MASTER: THE FILMS OF JIŘÍ TRNKA

1 / 2 / 3

"Trnka, the very name conjures up childhood and poetry." JEAN COCTEAU

A puppeteer with the heart of a poet, the Czech filmmaker Jiří Trnka (1912–1969) revolutionized the scope of stop-motion animation. He turned what had been considered a children's medium into an art form with room for unparalleled visual inventions and sophisticated narratives that ranged from fables and fairy tales to Shakespeare and antiauthoritarian satires.

Originally trained as a sculptor and painter, Trnka quickly gravitated toward the theater, especially his country's rich tradition of puppet plays. A successful career as a book illustrator also beckoned; illustrations for the Brothers Grimm, Shakespeare, and Czech folk tales would soon echo in his animated works. First trying his hand with more traditional, drawn animation techniques in works like *The Gift*, Trnka soon moved to the stop-motion, puppet-based style that would become his hallmark. At times Trnka draws more from the dreamscapes of Cocteau than the winsomeness of Disney as he captures the wonder and melancholy of Hans Christian Andersen's *The Emperor's Nightingale* or imbues Shakespeare's *A Midsummer Night's Dream* with a surrealist pastoral beauty. In other moments a more satirical, earthy strain appears, as in his adaptation of the legendary antiwar novel *The Good Soldier Švejk* or, most notoriously, his last film, *The Hand*, one of the cinema's greatest parables of totalitarian coercion.

"Trnka's legacy ultimately rests on his gifts as a world-builder and fabulist. At that, he's simply nonpareil," writes Michael Sragow for *Film Comment*. "He had 'vision' in the primal sense—a new way of seeing."

Jason Sanders, Film Notes Writer

This series is selected from a touring retrospective that was produced by Comeback Company and originated at the Film Society of Lincoln Center. Curated by Irena Kovarova and coordinated at BAMPFA by Film Curator Kathy Geritz. Films provided by the Czech National Film Archive.

SATURDAY / 12.1.18

THE GOOD SOLDIER ŠVEJK — 5:30

JIŘÍ TRNKA (CZECHOSLOVAKIA, 1954)

(*Osudy dobrého vojáka Švejka I.–III.*). Jaroslav Hašek's satirical antiwar novel *The Good Soldier Švejk* is one of Czech literature's greatest classics, with its easygoing, orders-avoiding main character echoing the spirit of a small nation hemmed in by superpowers. A low-level soldier more interested in telling stories and drinking beer than in following his superiors, Švejk steadfastly sidesteps participating in the war machine through incompetence alone. Fittingly, Trnka's adaptation trades the exotic fantasia of his other films for a more earthy, realist look dominated by grays, tans, and wood textures. With a permanent poop-eating grin, his Švejk figurine "speaks" truth to power by simply repeating its idiocies. JASON SANDERS

Written by Trnka, Jan Werich, based on the novel by Jaroslav Hašek. (74 mins)

PRECEDED BY **THE TWO FROSTS** (*DVA MRAZÍCI*) (Jiří Trnka, Czechoslovakia, 1954). Two prankish winter spirits put the big chill on a pair of luckless travelers in this comic folktale. (12 mins)

Total running time: 86 mins, In Czech with English subtitles, Color, DCP

WEDNESDAY / 12.5.18

TRNKA'S SIXTIES MASTERWORKS — 7:00

BAMPFA STUDENT COMMITTEE PICK

INTRODUCTION Jan Pinkava

Jan Pinkava is creative director of Google Spotlight Stories and an Academy Award–winning director; his career in animation spans a quarter century, including thirteen years at Pixar, where he wrote and directed the short film Geri's Game *and was the original creator of* Ratatouille.

By the 1960s, at the height of his powers, Trnka turned his attention away from fables and fairy tales and toward more pointed allegories and satires. Playfully probing works like *Passion* and *Cybernetic Grandma* (a surrealist look at a space-age future) are arguably the short-form, animated precursors to the Czech New Wave features that would follow a few years later. But Trnka's 1965 masterwork *The Hand* stands on its own, a devastatingly bleak (and hilarious) look at an artist always shadowed and controlled by the hand of power, one that never lets go. It was to be his last film. JASON SANDERS

PASSION (*VÁŠEŇ,* A.K.A. *OBSESSION*) Czechoslovakia, 1962, 9 mins, No dialogue

CYBERNETIC GRANDMA (*KYBERNETICKÁ BABIČKA*) Czechoslovakia, 1962, 28 mins, In Czech with English subtitles

ARCHANGEL GABRIEL AND MISTRESS GOOSE (*ARCHANDĚL GABRIEL A PANÍ HUSA*) Czechoslovakia, 1964, 29 mins, No dialogue

THE HAND (*RUKA*) Czechoslovakia, 1965, 18 mins, No dialogue

Total running time: c. 84 mins, Color, DCP

SUNDAY / 12.9.18

A MIDSUMMER NIGHT'S DREAM — 2:00

JIŘÍ TRNKA (CZECHOSLOVAKIA, 1959)

35MM ARCHIVAL PRINT

INTRODUCTION Jan Pinkava

FAMILY MATINEE: RECOMMENDED FOR AGES 12 & UP

(*Sen noci svatojánské*). Shakespeare's romantic fantasia meets its imaginative match in Trnka's bejeweled stop-motion adaptation. Here, the filmmaker trades in his traditional wood sculptures to work with a smooth, pale plastic material that adds just the right level of otherworldly, delicate beauty. With figurines so refined they seem carved out of dreams (his Titania and Puck are especially wondrous), and several moments where Trnka pauses the story to simply revel in his imagery (such as when the camera lingers on Titania's dress of forest creatures), *A Midsummer Night's Dream* showcases both the director and the genre of animation at their highest peak. JASON SANDERS

Written by Trnka, Jiří Brdecka, Josef Kainar, based on the play by William Shakespeare. Photographed by Jiří Vojta. (78 mins, English narration)

PRECEDED BY **THE DEVIL'S MILL** (*ČERTŮV MLÝN*) (Jiří Trnka, Czechoslovakia, 1949). An organ grinder meets the devil himself in this ghostly fable, set on edge by a macabre soundtrack. (20 mins, No dialogue)

Total running time: 98 mins, Color, 35mm

SATURDAY / 12.15.18

THE EMPEROR'S NIGHTINGALE — 3:30

JIŘÍ TRNKA (CZECHOSLOVAKIA, 1948)

35MM ARCHIVAL PRINT

FAMILY MATINEE: RECOMMENDED FOR AGES 6 & UP

(*Císařův slavík*). A young, shut-away Chinese emperor becomes enraptured by a nightingale's song—and then by its mechanical reproduction—in Trnka's magical adaptation of the Hans Christian Andersen fairy tale. A baroque music box brought to life, *The Emperor's Nightingale* is stop-motion at its most lavish, featuring some of Trnka's greatest designs: refined porcelain figurines bedecked in ornate costumes, a court setting overflowing with gorgeous fabrics, and intricate lattice work. Just as memorable as its shining beauty is the film's plea to enjoy the natural world and to break away

MOVIE MATINEES FOR ALL AGES

from prisons both mechanical and emotional. The legendary Czech Surrealist writer Vítězslav Nezval collaborated on the screenplay. JASON SANDERS

Written by Trnka, Jiří Brdecka, Vítězslav Nezval, based on the story by Hans Christian Andersen. Photographed by Ferdinand Pecenka. (72 mins, No dialogue)

PRECEDED BY **WHY UNESCO?** (*PROČ UNESCO?*) (Jiří Trnka, Czechoslovakia, 1958). Commissioned by UNESCO, this elegantly bare-bones short embraces human universality beyond borders and walls. (10 mins, In Czech with English subtitles)

Total running time: 82 mins, Color, 35mm

WEDNESDAY / 12.19.18

A SURVEY OF TRNKA'S TECHNIQUES

7:00

Trnka's earliest works already demonstrate his craftsmanship and artistry, moving from hand-drawn cartoons to surrealist interventions to the expressive beauty of his stop-motion beginnings. Drawing on ancient fables (*Grandpa Planted a Beet*; *The Animals and the Brigands*), a Chekhov story (*Romance with Double Bass*), and even a World War II–era, anti-Nazi urban legend (*Springman and the SS*), these shorts are both distinctive and distinctly Czech. JASON SANDERS

GRANDPA PLANTED A BEET (*ZASADIL DĚDEK ŘEPU*) Czechoslovakia, 1945, 10 mins, No dialogue, Color

THE ANIMALS AND THE BRIGANDS (*ZVÍŘÁTKA A PETROVŠTÍ*)
Czechoslovakia, 1946, 8 mins, In Czech with English subtitles, Color

SPRINGMAN AND THE SS (*PÉRÁK A SS*) Codirected by Jiří Brdečka, Czechoslovakia, 1946, 13 mins, No dialogue, B&W

THE GIFT (*DÁREK*) Codirected by Jiří Krejčík, Czechoslovakia, 1946, 15 mins, In Czech with English subtitles, Color

ROMANCE WITH DOUBLE BASS (*ROMÁN S BASOU*) Czechoslovakia, 1949, 13 mins, In Czech with English subtitles, Color

THE GOLDEN FISH (*O ZLATÉ RYBCE*) Czechoslovakia, 1951, 15 mins, In Czech with English subtitles, Color

Total running time: c. 74 mins, DCP

1 *The Good Soldier Švejk*, 12.1.18
2 *A Midsummer Night's Dream*, 12.9.18
3 *The Emperor's Nightingale*, 12.15.18

Photos courtesy Czech National Film Archive

SUNDAY / 12.9.18

A MIDSUMMER NIGHT'S DREAM

2:00

JIŘÍ TRNKA (CZECHOSLOVAKIA, 1959)

RECOMMENDED FOR AGES 12 & UP

For program note, see **The Puppet Master: The Films of Jiří Trnka** (opposite).

SATURDAY / 12.15.18

THE EMPEROR'S NIGHTINGALE

3:30

JIŘÍ TRNKA (CZECHOSLOVAKIA, 1948)

RECOMMENDED FOR AGES 6 & UP

For program note, see **The Puppet Master: The Films of Jiří Trnka** (opposite).

FRIDAY / 12.28.18

THE GOLD RUSH

2:30

CHARLIE CHAPLIN (US, 1925, REEDITED 1942)

RECOMMENDED FOR AGES 8 & UP

REPEATS SATURDAY / 1.19.19

The Gold Rush glitters with some of Charlie Chaplin's most memorable nuggets of comedy. In the frozen wastes of the Klondike, Chaplin's hapless Lone Prospector finds shelter in the cabin of a hungry giant, who hallucinates Charlie into a startlingly convincing chicken. Our hero is reduced to eating his own boot, leads a pair of rolls in a graceful soft-shoe, and tries to escape a cabin teetering on the brink of an abyss. But this comedy of desperation and get-rich-quick fantasies is more than the sum of its moments, lampooning an American hunger for wealth that remains as ravenous as ever. JULIET CLARK

Written by Chaplin. Photographed by Roland Totheroh. With Chaplin, Mack Swain, Tom Murray, Georgia Hale. (72 mins, Silent with music track and voiceover narration by Chaplin, B&W, 35mm, From Janus Films)

^ *The Gold Rush*, 12.28.18, 1.19.19

SATURDAY / 12.29.18

SPIRITED AWAY

3:00

HAYAO MIYAZAKI (JAPAN, 2001)

RECOMMENDED FOR AGES 8 & UP

(*Sen to Chihiro no kamikakushi*). Ever the nostalgic fabulist, Hayao Miyazaki builds a passage between modern, everyday Japanese life and the half-remembered realms of spirits and folklore in this compelling adventure, winner of numerous prizes including the Oscar for Best Animated Feature. En route to their new suburban home, ten-year-old Chihiro and her parents stumble upon an abandoned theme park that turns out to be a true magic kingdom. When Mom and Dad undergo a terrible transformation, Chihiro's only chance to save them, and herself, is to become a servant in a bath-house for gods, adapting to the rules and culture of a place where little is what it initially seems. JULIET CLARK

Written by Miyazaki. Voices by Daveigh Chase, Jason Marsden, Susan Egan, David Ogden Stiers. (125 mins, In English, Color, DCP, From GKIDS)

SATURDAY / 1.19.19

THE GOLD RUSH

3:30

CHARLIE CHAPLIN (US, 1925, REEDITED 1942)

SEE FRIDAY / 12.28.18

SATURDAY / 2.16.19

ALAMAR

2:30

PEDRO GONZÁLEZ-RUBIO (MEXICO, 2009)

RECOMMENDED FOR AGES 10 & UP

(*To the Sea*). Seemingly fused together with salt spray and sunlight, *Alamar* floats and bobs along with the rhythms of the surf as two men and a boy fish, prepare food, eat, sleep, work, and talk (barely) in a Mayan fishing community on the shores of the Mexican Caribbean. Seagulls flap inches from their heads, crabs and turtles scurry along the beach, sunsets and sunrises come and go, tides rise and fall—and a father, son, and grandfather watch the summer go by. The film casually draws together nature and man, documentary and fiction, inspired, in the director's words, "by the simplicity of happiness." JASON SANDERS

Written, Photographed by González-Rubio. With Jorge Machado, Roberta Palombini, Natan Machado Palombini, Nestor Marín "Matraca." (73 mins, In Spanish and Italian with English subtitles, Color, 35mm, From Film Movement)

1 / 2 / 3 / 4

BERGMAN 100

FULL CIRCLE

5

The final installment in our yearlong celebration of the films of Ingmar Bergman brings us full circle to where we began in February with *Persona* and *Shame,* two of the filmmaker's groundbreaking works marked by their radical form and powerful performances. This month's selection also features several other films starring Liv Ullmann, not screened previously this year: *The Passion of Anna,* a study of the relationship of four people filmed on the island of Fårö, as well as two television miniseries—*Scenes from a Marriage,* in which Ullmann performs alongside Erland Josephson, and the harrowing *Face to Face,* for which Bergman and Ullmann were both nominated for Academy Awards. And we have imported a 35mm print of *Faithless,* written by Bergman, directed by Ullmann, and starring Josephson, who plays a director named Bergman.

The retrospective allows us the chance to screen Bergman's magnum opus, *Fanny and Alexander,* in both of its versions: the theatrical cut, shown on 35mm format; and the director's preferred version, made for Swedish television and running 312 minutes. A work of remarkable beauty, emotion, and insight by one of cinema's most gifted directors, *Fanny and Alexander* is a pinnacle within a long career that was distinguished by many high points.

Susan Oxtoby, Senior Film Curator

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

SATURDAY / 12.1.18

PERSONA — 7:30

INGMAR BERGMAN (SWEDEN, 1966) DIGITAL RESTORATION

REPEATS SUNDAY / 12.30.18

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

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

SUNDAY / 12.2.18

SCENES FROM A MARRIAGE — 12:30

INGMAR BERGMAN (SWEDEN, 1973) DIGITAL RESTORATION

(*Scener ur ett äktenskap*). Johan (Erland Josephson) and Marianne (Liv Ullmann) are the perfect twosome: two houses, two cars, two daughters, two careers. They have the perfect marriage, until one day, they do not. Bergman's masterful approach to the dissolution is more an exercise in veneer-stripping than outright dissection. Character revelation is very much in the moment, so we discover the many sides of the prismatic Marianne a little before she does, and suffer the belch that is Johan's burst for freedom. Perfection in cinema may be as suspect as it is in marriage, and Bergman here allows at least the affect of artlessness. JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Erland Josephson, Anita Wall, Jan Malmsjö. (284 mins plus intermissions, In Swedish with English subtitles, Color, DCP, From Janus Films)

THURSDAY / 12.6.18

SHAME — 7:00

INGMAR BERGMAN (SWEDEN, 1968)

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

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

SATURDAY / 12.8.18

THE PASSION OF ANNA — 8:00

INGMAR BERGMAN (SWEDEN, 1970)

(*En passion*). Bergman's second color film is one of his most economical—spare, straightforward, but in no sense lightweight. Four people (Max von Sydow, Erland Josephson, Bibi Andersson, and Liv Ullmann) have escaped to a remote island off the Swedish mainland but find that they cannot escape the injustice, violence, and guilt of modern life. Bergman interrupts the narrative with two unusual devices: each character is given a lengthy passage in which to reveal the most important incident in his or her life; and each actor has a moment in which to comment on the role being played.

Written by Bergman. Photographed by Sven Nykvist. With Max von Sydow, Erland Josephson, Liv Ullmann, Bibi Andersson. (101 mins, In Swedish with English subtitles, Color, 35mm, From Park Circus, permission Janus Films)

1 *Fanny and Alexander*, 12.21.18, 12.27.18

2 *Faithless*, 12.13.18
Samuel Goldwyn Company/Photofest © Samuel Goldwyn Company

3 *Scenes from a Marriage*, 12.2.18

4 *Face to Face*, 12.16.18

5 *Persona*, 12.1.18, 12.30.18

LIMITED ENGAGEMENTS

THURSDAY / 12.13.18

FAITHLESS

7:00

LIV ULLMANN (SWEDEN, 2000) IMPORTED 35MM PRINT

(*Trolösa*). Marriage and infidelity have rarely been treated as intelligently as in Liv Ullmann's masterful adaptation of a screenplay by none other than Ingmar Bergman, her ex-director and, intriguingly, her ex-lover. Framed within the reminiscences of an elderly man (Erland Josephson), *Faithless* tracks the adulterous romance between a conductor's wife and a narcissistic filmmaker. Tracking how love unexpectedly emerges, and just as suddenly disappears, Ullmann crafts a fitting tribute to the master himself, "enough to keep Bergmania alive and kicking in the hearts of art-film mourners everywhere" (*Village Voice*). A *Los Angeles Times* review called the film "an unqualified triumph." JASON SANDERS

Written by Ingmar Bergman. Photographed by Jörgen Persson. With Lena Endre, Erland Josephson, Krister Henriksson, Thomas Hanzon. (155 mins, In Swedish with English subtitles, Color, 35mm, From Swedish Film Institute, permission SF Studios)

SUNDAY / 12.16.18

FACE TO FACE

2:00

INGMAR BERGMAN (SWEDEN, 1975)
FULL-LENGTH TELEVISION VERSION

(*Ansikte mot ansikte*). Liv Ullmann gives a devastating performance in Bergman's wrenching portrait of a woman on the brink of collapse. A successful psychiatrist, Ullmann's character seems to have it all: a rewarding career, a (vaguely) loving husband, and even a (somewhat tepid) lover on the side, but nightmares are beginning to seep into her sleep and soon come to dominate her entire life. About this moving study of madness and "the essential loneliness of people who try to lead honest, independent lives" (*Variety*), Bergman said: "Regard it as a surgeon's scalpel. Not everyone will welcome it."

Written by Bergman. Photographed by Sven Nykvist. With Liv Ullmann, Erland Josephson, Gunnar Björnstrand, Aino Taube-Henrikson. (176 mins plus intermission, In Swedish with English electronic titling, Color, Digital file, From SVT)

FRIDAY / 12.21.18

FANNY AND ALEXANDER

7:00

INGMAR BERGMAN (SWEDEN, 1982) THEATRICAL VERSION

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

Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröhling, Bertil Guwe. (183 mins, In Swedish with English subtitles, Color, 35mm, From Janus Films)

THURSDAY / 12.27.18

FANNY AND ALEXANDER

12:00

INGMAR BERGMAN (SWEDEN, 1983)
FULL-LENGTH TELEVISION VERSION

A rare theatrical presentation of Bergman's magnum opus in its full-length television version, which runs more than five hours. Bergman himself described the project as "the sum total of my life as a filmmaker."

Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröhling, Bertil Guwe. (312 mins plus intermissions, In Swedish with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 12.30.18

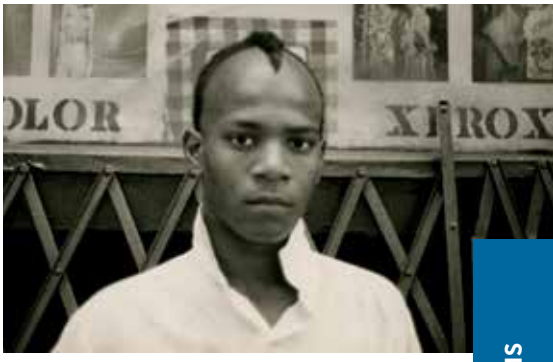
PERSONA

7:00

INGMAR BERGMAN (SWEDEN, 1966) DIGITAL RESTORATION

SEE SATURDAY / 12.1.18

FILMS



BOOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT

SARA DRIVER (US, 2017)

SUNDAY / 12.2.18 / 7:00
FRIDAY / 12.7.18 / 4:00
SUNDAY / 12.23.18 / 2:00

On the brink of bankruptcy in the 1970s, New York City's expansive urban blight proved to be the perfect petri dish for a thriving downtown art scene. Not yet twenty, Jean-Michel Basquiat was a ubiquitous and inspiring presence in a community that included Jim Jarmusch and this film's director, Sara Driver. They and other veterans of the scene share recollections of Basquiat. Combining rarely seen early drawings, paintings, and writings with archival film and photographs, *Boom for Real* chronicles the emergence of the charming and prolific artist, musician, and poet for whom the city was both a canvas and a stage. KATE MACKAY

Photographed by Adam Benn. (78 mins, B&W/Color, DCP, From Magnolia Pictures)

THE PRICE OF EVERYTHING

NATHANIEL KAHN (US, 2018)

SUNDAY / 12.9.18 / 7:00
FRIDAY / 12.21.18 / 4:00
WEDNESDAY / 12.26.18 / 4:00

Featuring an impressive cast of art world characters, including artists Jeff Koons, Larry Poons, Gerhard Richter, and Njideka Akunyili Crosby as well as curators, critics, collectors, and dealers, *The Price of Everything* is a lively exploration of the uneasy but inextricable relationship between art and money. While the history of collecting art is not new, auctioning work by living artists has only been common practice since the 1970s. Raising more questions than it answers, this documentary ponders how monetary value affects artists, galleries, museums, and collectors and what is lost when speculation outpaces the possibility for contemplation.

Photographed by Bob Richman. (98 mins, Color, DCP, From HBO)

FRITZ LANG & GERMAN EXPRESSIONISM

1 / 2 / 3 / 4 / 5 / 6

Fritz Lang (1890–1976) is a towering figure in film history. His work stretches over five decades, from the Expressionist silent films of his initial German period, through his brief Paris sojourn and his work as a Hollywood director, to his final three films made in Germany. A contemporary of F. W. Murnau, G. W. Pabst, and Ernst Lubitsch, Lang received early recognition for his brilliance with suspense, visionary insight into the zeitgeist of the German people, and flair for visual stylization. He enjoyed a rapid rise to the top of the German film industry and helped lead it through its 1920s "golden age," of which several of the best-known films—including Robert Wiene's *The Cabinet of Dr. Caligari* and Murnau's *Nosferatu, The Last Laugh,* and *Faust*—are featured in this series. Lang worked in a wide range of genres: adventure films, epics, spy and crime melodramas, social protest and war films, noirs, westerns, and thrillers. As different as his German and American films appear on the surface—as we will see when BAMPFA showcases his American films later in 2019—it's fascinating to consider the elements that bind them together. Lang's work is thematically consistent, exploring struggles against destiny, entrapment, and paranoiac delusions. In mise en scène, he was a master of designing closed, labyrinthine worlds in which nightmarish adventures unfold. Join us to explore those worlds, and other unforgettable realms of German Expressionist cinema, in this first installment of our tribute to Lang.

Susan Oxtoby, Senior Film Curator

Series organized by Senior Film Curator Susan Oxtoby and presented with promotional support from the San Francisco Silent Film Festival and Goethe-Institut San Francisco.

FRIDAY / 12.7.18

METROPOLIS

7:00

FRITZ LANG (GERMANY, 1926) THE COMPLETE VERSION

REPEATS THURSDAY / 1.24.19

Lang's futuristic superproduction is an anxiety dream of urban dystopia expressed as science fiction. Set in the year 2026, *Metropolis* envisions a repressive techno-oligarchy in which soaring Art Deco towers and overhead freeways mock an underclass of techno slaves ruled by a "supertrustee" (Alfred Abel), who lives with his collaborators in the paradisiacal nightclub of Yoshiwara. Lang even posits a virtual woman, an evil doppelgänger cloned from the people's hero and spokeswoman Maria (Brigitte Helm), as another principal force in this exquisite ballet of machines and men.

Written by Lang, Thea von Harbou. Photographed by Karl Freund, Günther Rittau. Special photographic effects by Eugen Schufftan. With Brigitte Helm, Alfred Abel, Gustav Fröhlich, Rudolf Klein-Rogge. (149 mins, Silent with English intertitles and music track, B&W/Tinted, DCP, From Kino Lorber)

SUNDAY / 12.9.18

THE CABINET OF DR. CALIGARI

4:30

ROBERT WIENE (GERMANY, 1920) 4K DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Das Kabinett des Dr. Caligari*). *The Cabinet of Dr. Caligari,* released in 1920, probably remains the ultimate expression of narrative through set design; even the exquisitely chiseled face of Conrad Veidt seems cut to reflect the angled shadows and interiors through which he somnambulistically slips, under the control of the evil Caligari. The film's tableau-like backgrounds emerged from the Sturm expressionist group, which included painters Walter Röhrig and Walter Reimann and the designer Hermann Warm, all of whom contributed to the design. With roots in fantasy, romanticism, and medieval stories, *The Cabinet of Dr. Caligari* is also intensely modern, and, like the best science fiction, carries a warning for the future.

Written by Carl Mayer, Hans Janowitz. Photographed by Willy Hameister. With Werner Krauss, Conrad Veidt, Lil Dagover, Friedrich Feher. (77 mins, Silent with German intertitles and English subtitles, B&W/Tinted, DCP, From Kino Lorber, permission Murnau-Stiftung)

SATURDAY / 12.15.18

THE LAST LAUGH

6:00

F. W. MURNAU (GERMANY, 1924)

LIVE MUSIC Judith Rosenberg on piano

(*Der letzte Mann*). A powerful study of that enduring status symbol, the uniform, and a piercing critique of its importance in German society, *The Last Laugh* is the story of a proud hotel doorman's demotion to lavatory attendant and his fall from grace in the eyes of neighbors and relatives. Working in close collaboration with writer Carl Mayer, cameraman Karl Freund, and actor Emil Jannings, F. W. Murnau fashioned a genuine tragedy out of this simple tale, translated into a remarkable film language in which the character's turmoil is expressed through multiple imagery and Jannings's expressionist use of gestures, which made intertitles virtually unnecessary.

Written by Carl Mayer. Photographed by Karl Freund. With Emil Jannings, Maly Delschaft, Max Hiller, Hans Unterkirchen. (90 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

FRIDAY / 12.28.18

FAUST

7:00

F. W. MURNAU (GERMANY, 1926)

LIVE MUSIC Judith Rosenberg on piano

(*Faust: Eine Deutsche Volkssage*). Black-and-white cinematography was redefined in Murnau's *Faust*: this is a film shot in darkness and light. Lotte Eisner's elegiac description sets the mood for Murnau's version of the legend, starring Emil Jannings as the subtly mischievous Mephistopheles, and Gösta Ekman as a subtly homoerotic Faust: "This film starts with the most remarkable and poignant images the German chiaroscuro ever created. The chaotic density of the opening shots, the light dawning in the mists, the rays beaming through the opaque air, are breathtaking. . . . No other director, not even Lang, ever succeeded in conjuring up the supernatural as masterfully as this."

Written by Hans Kyser, based on Goethe, Marlowe, and German folk sagas. Photographed by Carl Hoffmann. With Emil Jannings, Gösta Ekman, Camilla Horn, Yvette Guilbert. (107 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

SUNDAY / 12.30.18

THE SPIDERS, PART 1: THE GOLDEN LAKE

3:00

FRITZ LANG (GERMANY, 1919) IMPORTED 35MM PRINT

LIVE MUSIC Judith Rosenberg on piano

(*Die Spinnen, 1. Teil—Der Goldene See,* a.k.a. *The Adventures of Kay Hoog in Worlds Known and Unknown*). Lang's extravagant *The Spiders* shares affinities with other serials of its day, notably those made by Louis Feuillade in France and by Louis J. Gasnier and Donald MacKenzie in the US. Lang also drew inspiration from sensational newspaper items and contemporary pulp fiction. The story begins in a high-society club in San Francisco where Kay Hoog, an American sportsman, tells of a message he found in a barnacle-encrusted bottle. In short order, Lang's artful montage sequences lead us through Hoog's globetrotting encounters with femme fatale Lio Shia, leader of the worldwide criminal organization called The Spiders. SUSAN OXTOBY

Written by Lang. Photographed by Emil Schünemann, Karl Freund. With Carl de Vogt, Ressel Orla, Lil Dagover. (Part 1: 75 mins, Silent with German intertitles and English e-titling, B&W/Tinted, 35mm, From Czech National Film Archive)

THE SPIDERS, PART 2: THE DIAMOND SHIP

4:45

FRITZ LANG (GERMANY, 1919) IMPORTED 35MM PRINT

LIVE MUSIC Judith Rosenberg on piano

(*Die Spinnen, 2. Teil—Das Brillantenschiff*). This second installment of *The Spiders* continues the characters' continent-crossing pursuit of a diamond-shaped head of Buddha that is supposed to make the woman who wears it ruler of Asia. Lang indulges in the exotic and creates mysterious, labyrinthine architectural sets, with caves, underground chambers, and vaults serving The Spiders as clandestine meeting places. SUSAN OXTOBY

(Part 2: 100 mins, Silent with German intertitles and English e-titling, B&W/Tinted, 35mm, From Czech National Film Archive)

WEDNESDAY / 1.9.19

HARAKIRI

7:00

FRITZ LANG (GERMANY, 1919) RESTORED PRINT

LIVE MUSIC Judith Rosenberg on piano

Based on the Puccini opera *Madame Butterfly* (but changing the title character from geisha to noblewoman) and one of the first European films to depict Japanese culture, *Harakiri* was considered a lost film for decades until it was discovered in the mid-1980s in the Netherlands Film Museum. Intrigued with Asian design motifs and obsessed with authenticity, Lang obtained sets and costumes from the Hamburg Anthropological Museum to help create his fantasia of the Orient, filmed on the outskirts of Berlin. "Refreshingly stereotype-free, the film demonstrates that silent film can rival opera in emotional impact" (Tom Vick). JASON SANDERS

Written by Max Jungk, based on a play by David Belasco and John Luther Long. Photographed by Max Fassbender. With Lil Dagover, Paul Biensfeldt, Georg John, Meinhart Maur. (c. 80 mins, Silent with Dutch intertitles and English e-titling, B&W, 35mm, From Murnau-Stiftung)

THURSDAY / 1.10.19

THE GOLEM

7:00

CARL BOESE, PAUL WEGENER (GERMANY, 1920) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Der Golem*). This visually astounding retelling of the Golem myth was inventively brought to life through the collaboration of codirector/actor Paul Wegener, set designer Hans Poelzig, and gifted cinematographer Karl Freund (*The Last Laugh; Metropolis*), whose work here is some of his best. In medieval Prague, a rabbi creates a monster to protect his people from destruction, but the monster, of course, soon answers only to his own call. A precursor of James Whale's 1931 *Frankenstein,* whose visuals owe much to Freund's, *The Golem* is a landmark of German Expressionism and early horror. JASON SANDERS

Written by Henrik Galeen, Wegener. Photographed by Karl Freund, Guido Seeber. With Wegener, Albert Steinrück, Lyda Salmonova, Ernst Deutsch. (91 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

SUNDAY / 1.13.19

DESTINY

1:00

FRITZ LANG (GERMANY, 1921) DIGITAL RESTORATION

LIVE MUSIC Bruce Loeb on piano

(*Der müde Tod*). Made shortly after Lang's mother died, *Destiny* is "the director's most thoughtful and compassionate meditation on mortality" (Patrick McGilligan). Inspired by a dream from Lang's childhood, the film is a fantasy/allegory set in three historical periods—ancient Baghdad, seventeenth-century Venice, and imperial China—bracketed by a modern-day framing story. *Destiny* was Lang's first film to gain him wide European recognition and remains one of his most brilliant cinematic achievements. Its magic-carpet fantasias inspired Douglas Fairbanks to make his *Thief of Bagdad,* according to historian Siegfried Kracauer. Luis Buñuel wrote, "*Destiny* opened my eyes to the poetic expressiveness of the cinema."

Written by Lang, Thea von Harbou. Photographed by Fritz Arno Wagner, Erich Nitzschmann, Hermann Saalfrank. With Bernhard Goetzke, Lil Dagover, Walter Janssen. (98 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Kino Lorber, permission Murnau-Stiftung)

FRIDAY / 1.18.19

NOSFERATU

8:30

F. W. MURNAU (GERMANY, 1922) DIGITAL RESTORATION

LIVE MUSIC Bruce Loeb on piano

(*Nosferatu: Eine Symphonie des Grauens*). In *Nosferatu,* Murnau departed from the artifice associated with German Expressionism to invest the natural world with an unnerving incandescence that surpasses any studio-created image. Filming on location in Baltic villages and the Carpathian Mountains, he managed to evoke the most horrific sense of all: that of a real world. As the vampire, Max Schreck embodies for all time a figure of living death, a walking ruin leaving devastation in its wake. "Sex and death, those two great mainstays of the horror genre, have rarely been as poetically evoked," noted Anne Billson in *The Guardian*; "many of what would become conventions of vampire pictures were established here."

Written by Henrik Galeen, based on the novel *Dracula* by Bram Stoker. Photographed by Fritz Arno Wagner. With Max Schreck, Gustav von Wangenheim, Greta Schröder, Alexander Granach. (94 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Kino Lorber, permission Murnau-Stiftung)

1 *Woman in the Moon*, 2.16.19
2 *The Spiders*, 12.30.18
3 *The Golem*, 1.10.19
4 *Destiny*, 1.13.19
5 *The Cabinet of Dr. Caligari*, 12.9.19
6 *Nosferatu*, 1.18.19

7 / 8 / 9

7 *Dr. Mabuse the Gambler*, 2.17.19

8 *M*, 1.20.19, 2.8.19

9 *The Nibelungen, Part II: Kriemhild's Revenge*, 2.3.19

SUNDAY / 1.20.19

M — 2:00

FRITZ LANG (GERMANY, 1931) DIGITAL RESTORATION

BAMPFA STUDENT COMMITTEE PICK

REPEATS FRIDAY / 2.8.19

Lang's masterpiece is a terrifying excursion into an urban underworld where it is difficult to distinguish morally between the activities of organized crime and organized law enforcement. Peter Lorre gives his immortal performance as a pathetic child murderer pursued by both the law and the syndicate. In the rigor of its construction—which fuses atmosphere with plot and image with sound to express a kind of entrapment that is at once psychological and based in reality—*M* is a precursor not only to Lang's American films, but to American film noir in general.

Written by Lang, Thea von Harbou. Photographed by Fritz Arno Wagner, Gustav Rathje. With Peter Lorre, Gustav Grundgens, Theo Lingen, Otto Wernicke. (99 mins, In German with English subtitles, B&W, DCP, From Janus Films)

THURSDAY / 1.24.19

METROPOLIS — 7:00

FRITZ LANG (GERMANY, 1926) THE COMPLETE VERSION

SEE FRIDAY / 12.7.18

SATURDAY / 2.2.19

THE NIBELUNGEN, PART I: SIEGFRIED'S DEATH — 4:30

FRITZ LANG (GERMANY, 1924) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Siegfrieds Tod*). Lang's two-part superproduction of the thirteenth-century Nordic saga that also inspired Wagner's *The Ring of the Nibelung* is a triumph of studio-created artifice in the silent era. Sets, lighting, costumes, camerawork, and special effects all contribute to the monumental re-creation of a world at the dawn of time, when fire-breathing dragons roam the earth and the Nibelungen, a race of dwarfs, bestow magical powers onto the warrior Siegfried (Paul Richter). Part I takes the story through Siegfried's marriage to the beautiful Kriemhild (Margarethe Schön) and his death at the hands of Hagen.

Written by Lang, Thea von Harbou. Photographed by Carl Hoffmann, Günther Rittau, Walter Ruttman. With Paul Richter, Margarethe Schön, Rudolf Klein-Rogge, Georg August Koch. (Part I: 148 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

SUNDAY / 2.3.19

THE NIBELUNGEN, PART II: KRIEMHILD'S REVENGE — 3:30

FRITZ LANG (GERMANY, 1924) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Kriemhilds Rache*). In Part II of Lang's epic *The Nibelungen,* the despondent Kriemhild forms an alliance with Attila the Hun and massacres Hagen's forces in a violent siege. While the design of *Siegfried's Death* is highly decorative—amidst colossal rock formations and vast architectural structures, the characters are almost ornamental motifs—in *Kriemhild's Revenge* the style modulates to a kaleidoscope of movement and the film becomes a terrifying study of barbarism.

(Part II: 130 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

FRIDAY / 2.8.19

M — 8:00

FRITZ LANG (GERMANY, 1931) DIGITAL RESTORATION

SEE SUNDAY / 1.20.19

SATURDAY / 2.9.19

SPIES — 4:00

FRITZ LANG (GERMANY, 1927) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

(*Spione*). "It is clear that this complex masterpiece of pulp fiction ranked with *M* and the *Mabuse* films as one of Lang's major pre-Hollywood accomplishments" (Elliott Stein). Following the massive undertaking of *Metropolis,* Lang formed his own company and began the modest production of *Spies.* With its simple, sparsely decorated sets, frequent use of close-ups, and flawless plot structure, *Spies* is a forerunner of Hitchcock's British-period thrillers. In urban post–World War I Europe, Haghi (Rudolf Klein-Rogge), the director of an international bank, doubles as a criminal mastermind, heading a spy ring specializing in the theft of government documents. Essential early Lang. SUSAN OXTOBY

Written by Lang, Thea von Harbou. Photographed by Fritz Arno Wagner. With Rudolf Klein-Rogge, Gerda Maurus, Willy Fritsch, Lupu Pick. (150 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

SUNDAY / 2.10.19

ASPHALT — 4:00

JOE MAY (GERMANY, 1929)

Often overshadowed by his contemporaries like Ernst Lubitsch or F. W. Murnau, the German Expressionist director Joe May is most widely recognized for two things: helping Fritz Lang enter the film business, and directing the 1929 city-symphony proto-noir *Asphalt.* The film's classic noir plot—a gorgeous petty thief seduces a straitlaced cop, and soon both are over their heads in trouble—plays out in a whirl of Berlin traffic, dizzying camerawork, rapid-fire editing, and Expressionist set designs and lighting. A technical triumph, *Asphalt* was one of the silent era's last hurrahs, and a summation of German Expressionist style. JASON SANDERS

Written by May, Hans Székely, Rolf E. Vanloo. Photographed by Günther Rittau. With Albert Steinrück, Betty Amann, Else Heller, Gustav Fröhlich. (94 mins, Silent with music track, German intertitles and English e-titling, B&W, DCP, From Murnau-Stiftung)

SATURDAY / 2.16.19

WOMAN IN THE MOON — 7:30

FRITZ LANG (GERMANY, 1929)

BAMPFA STUDENT COMMITTEE PICK

LIVE MUSIC Judith Rosenberg on piano

(*Frau im Mond*). While at work on his futuristic, earthbound *Metropolis,* Lang envisioned a project that would allow him a chance to explore the concept of space travel. Made on the cusp of the sound era, *Woman in the Moon* was intentionally designed as a silent picture; Lang fought off pressure from Ufa studio execs who wanted him to make a sound film. He consulted with two specialists in rocket technology, Hermann Obert and Willy Ley, to create this visionary blend of fact and fantasy. Oskar Fischinger, the pioneer of abstract animation, was one of the three cinematographers who helped create the film's special effects. SUSAN OXTOBY

Written by Thea von Harbou, based on her novel. Photographed by Curt Courant, Oskar Fischinger, Otto Kanturek. With Willy Fritsch, Gerda Maurus, Gustav von Wangenheim, Tilla Daurieux. (169 mins plus intermission, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

SUNDAY / 2.17.19

DR. MABUSE THE GAMBLER, PART I: A PORTRAIT OF OUR TIME

1:00

FRITZ LANG (GERMANY, 1922)

LIVE MUSIC Judith Rosenberg on piano

(*Dr Mabuse der Spieler: (I) Der grosse Spieler—ein Bild der Zeit*). At once the Expressionist portrayal of its times—the malaise of post–World War I Berlin—and a breathtaking detective story, this silent masterpiece gives us the sensational adventures of "the great unknown," the man who holds all the cards: Dr. Mabuse, the master of disguises. In the frenetic and duplicitous city, Mabuse (Rudolf Klein-Rogge) constantly reinvents his own identity (he is the psychoanalyst, the stockbroker, the hypnotist, the professional gambler, the crowd agitator) in order to manipulate the destiny of others. Both actor and director in the spectacle of modern life, he asserts control by virtue of the piercing and hypnotic power of his gaze. DOMIETTA TORLASCO

Written by Lang, Thea von Harbou, based on the novel by Norbert Jacques. Photographed by Carl Hoffmann. With Rudolf Klein-Rogge, Aud Egede Nissen, Gertrude Weckler, Alfred Abel. (Part I: 154 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

DR. MABUSE THE GAMBLER, PART II: INFERNO, A PLAY OF PEOPLE IN OUR TIME

4:30

FRITZ LANG (GERMANY, 1922)

LIVE MUSIC Bruce Loeb on piano

(*Dr Mabuse der Spieler: (II) Inferno, ein Spiel von Menschen unserer Zeit*). Part II of Lang's epic thriller traces a web of stories and details Mabuse's descent. Everyone (his victims, his lover, the state's attorney who resolutely pursues him) has become, at some point, spectator of his terrifying will. Only at the end, when the system sustaining his authority is breached, will the mastermind become the spectator of his own nightmares.

(Part II: 114 mins, Silent with German intertitles and English subtitles, B&W, DCP, From Murnau-Stiftung)

FRIDAY / 2.22.19

LILIOM

4:00

FRITZ LANG (FRANCE, 1934)

Lang's wonderfully inventive *Liliom*, which has a musical lightness akin to René Clair's films, fell into almost complete obscurity soon after its release. Made in France, the first stop on Lang's self-imposed exile from Germany, this tragicomedy is based on Ferenc Molnar's fantastical play about earth, heaven, and purgatory. Charles Boyer stars in one of his best roles, and Antonin Artaud appears as the knife grinder/guardian angel. Lang deftly satirizes French bureaucracy (on earth and at heaven's gates) in this struggle of the individual against an unjust, omnipotent fate. Jean Cocteau credited the film as an influence on *Orphée*. SUSAN OXTOBY

Written by Robert Liebman, dialogue by Bernard Zimmer, based on the play by Ferenc Molnar. Photographed by Rudolph Maté, Louis Nee. With Charles Boyer, Madeleine Ozeray, Pedro Alcover, Antonin Artaud. (120 mins, In French with English e-titling, B&W, 35mm, From BFI, permission 20th Century Fox/Criterion)

SATURDAY / 2.23.19

THE TESTAMENT OF DR. MABUSE

4:30

FRITZ LANG (GERMANY, 1933) IMPORTED 35MM PRINT

(*Das Testament des Dr. Mabuse*, a.k.a. *The Last Will of Dr. Mabuse*). Prompted by producer Seymour Nebenzahl to do a sequel to his highly successful pair of Mabuse films of 1922, Lang took the opportunity to make what he would later call "an allegory to show Hitler's processes of terrorism." *The Testament of Dr. Mabuse* was quickly banned by Joseph Goebbels, minister of propaganda under the newly formed Nazi government. This thriller-melodrama exploring themes of paranoia, nihilism, and hidden menace was Lang's last German film until after the war, and his last collaboration with his scenarist (and wife) Thea von Harbou, cameraman Fritz Arno Wagner, and lead actor Rudolf Klein-Rogge. SUSAN OXTOBY

Written by Lang, Thea von Harbou. Photographed by Fritz Arno Wagner. With Otto Wernicke, Rudolf Klein-Rogge, Gustav Diessl, Oscar Beregi. (112 mins, In German with English subtitles, B&W, 35mm, From Deutsche Kinemathek, permission Kino Lorber)

LIMITED ENGAGEMENTS

THE APARTMENT

BILLY WILDER (US, 1960) DIGITAL RESTORATION

SATURDAY / 12.8.18 / 5:30
FRIDAY / 12.14.18 / 8:30
SATURDAY / 12.22.18 / 8:00
THURSDAY / 12.27.18 / 7:00

FILM TO TABLE DINNER FOLLOWS ON 12.8.18 (P. 4)

Billy Wilder comes out swingin' for the liberated sixties. Bud (Jack Lemmon) is a low-level lackey at an insurance company who trades the use of his bachelor pad for promotional benefits. A parade of philandering managers passes through, complicated further when the HR chief (Fred MacMurray) begins ogling one of the building's elevator operators (Shirley MacLaine). There's nothing more ridiculous than the gray flannel suit set in the throes of libidinous buffoonery. But hapless Bud realizes that for the possibility of happiness, he must shed his tightly tailored suit and get a life, not life insurance. STEVE SEID

Written by Wilder, I. A. L. Diamond. Photographed by Joseph LaShelle. With Jack Lemmon, Shirley MacLaine, Fred MacMurray, Ray Walston. (125 mins, B&W, 'Scope, 35mm, From MGM)

IL POSTO

ERMANNO OLMI (ITALY, 1961)

FRIDAY / 12.14.18 / 6:30
SATURDAY / 12.29.18 / 5:30

(*The Job,* a.k.a. *The Sound of Trumpets*). An ingenuous lad just out of school is stuffed into a suit, shoved out of his suburban home, and pointed toward Milan in search of *un posto sicuro*: a steady job. In his deceptively simple style of observation, Ermanno Olmi follows young Domenico's progress through the dehumanizing labyrinth of the corporate world; along the way he finds and loses a girl scurrying through her own groove in the maze. A nonprofessional actor, Sandro Panseri, portrays Domenico, who witnesses the tragicomedy that is life for his older colleagues. *Il posto* is a deeply moving explication of alienated labor, the meaningless regimentation that signifies being an adult. JUDY BLOCH

Written by Olmi, Ettore Lombardo. Photographed by Lamberto Caimi. With Sandro Panseri, Loredana Detto, Tullio Kezich, Mara Revel. (93 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

THE TREE OF WOODEN CLOGS

ERMANNO OLMI (ITALY, 1978) DIGITAL RESTORATION

THURSDAY / 12.20.18 / 7:00

(*L'albero degli zoccoli*). Winner of the Palme d'Or at Cannes, *The Tree of Wooden Clogs* is the epic made personal, a cinema of majesty constructed from minutiae. Set in northern Italy in the early 1900s, the film follows three families of farmers and their interactions with their community, their wealthy landlord, and the land itself. Sprawling, politicized peasant epics were the rage in 1970s European cinema, but here economic oppression and daily toil are not exploited for narrative spectacle, but quietly felt and keenly observed. Constant close-ups of hands, faces, and bodies underline Olmi's love of work, workers, and the world around them. JASON SANDERS

Written, Photographed by Olmi. With Luigi Ornaghi, Francesca Moriggi, Omar Brignoli, Antonio Ferrari. (186 mins, In Italian with English subtitles, Color, DCP, From Janus Films)

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

JAPANESE
FILM CLASSICS FROM THE BAMPFA COLLECTION

This season, we celebrate the strength of BAMPFA's collections of Japanese art and film with presentations in our galleries and the Barbro Osher Theater. The exhibition **Ink, Paper, Silk: One Hundred Years of Collecting Japanese Art** (p. 8) showcases treasures from the museum's collection, while this series presents a stellar selection of classic films from the archive.

In the early 1970s, BAMPFA acquired key works of Japanese cinema; thanks to archivists' care of this prized collection, many of these 35mm prints are still in excellent condition. Featured in the lineup are several masterpieces from the fifties, such as Yasujiro Ozu's *Early Summer,* starring the enchanting Setsuko Hara; Akira Kurosawa's tour-de-force *Ikiru,* a portrait of modern society; Kenji Mizoguchi's hauntingly beautiful *Ugetsu* and *Sansho the Bailiff,* a tragedy set in the eleventh century; and Kon Ichikawa's *Harp of Burma,* a profound antiwar statement about the fate of soldiers after Japan's surrender. We also present a rare 35mm 'Scope print of Mikio Naruse's exquisite *When a Woman Ascends the Stairs,* starring Hideko Takamine as a woman trapped in her profession as a modern-day geisha; Masahiro Shinoda's visually striking *Double Suicide,* a central film of the Art Theater Guild, an independent production company that attracted many of Japan's top directors; and Hayao Miyazaki's anime classic *Nausicaä of the Valley of the Wind,* shown in its original language version with English subtitles.

Susan Oxtoby, Senior Film Curator

Film Series Sponsors: Susan and Kevin Consey

Series organized by Senior Film Curator Susan Oxtoby, with thanks to Collections Curator Mona Nagai and Film Archivist Jon Shibata.

WEDNESDAY / 12.12.18

UGETSU — 7:00
KENJI MIZOGUCHI (JAPAN, 1953)

BAMPFA STUDENT COMMITTEE PICK

REPEATS SUNDAY / 1.13.19

"*Ugetsu* is a shattering experience, among the greatest movies ever made."
MIKE HALE, *NEW YORK TIMES*

(*Ugetsu monogatari*). In sixteenth-century Japan, with the pandemonium of civil wars a looming presence in their lives, the potter Genjuro and his wife long to be "rich and safe," respectively. But artistic vanity draws Genjuro into the paradisiacal realm of a phantom enchantress. In a parallel tale, Genjuro's brother-in-law Tobei achieves a general's rank for his fraudulent exploits—another acrid apparition. In *Ugetsu,* the all-too-real and the supernatural move steadily toward each other. Kenji Mizoguchi builds an eerie netherworld entirely out of what he is given in this one: shadows and lighting, decor and texture, and the graceful chicanery of human desire. JUDY BLOCH

Written by Matsutaro Kawaguchi, Yoshikata Yoda, based on two stories by Ueda Akinari. Photographed by Kazuo Miyagawa. With Machiko Kyo, Masayuki Mori, Kinuyo Tanaka, Mitsuko Mito. (96 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 12.15.18

SANSHO THE BAILIFF — 8:00
KENJI MIZOGUCHI (JAPAN, 1954)

(*Sansho dayu*). In eleventh-century Japan, two children are kidnapped and sold into slavery while their mother withers away on a distant island, dreaming only of being reunited with them. After many years the son assumes his rightful post as provincial governor and sets about deposing the cruel bailiff who brought tragedy upon his family. As in Greek tragedy, this film's distanced determinism vies with the direct engagement of the characters to affect the richest form of drama, a purity of emotion. In Mizoguchi's films, it has been noted, the long shot is as psychologically astute as the close-up. JUDY BLOCH

Written by Yoshikata Yoda, Fuji Yahiro, based on a story by Ogai Mori. Photographed by Kazuo Miyagawa. With Yoshiaki Hanayagi, Kyoko Kagawa, Kinuyo Tanaka, Eitaro Shindo. (126 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SUNDAY / 12.16.18

SANSHIRO SUGATA — 6:30
AKIRA KUROSAWA (JAPAN, 1943)

(*Sugata Sanshiro*). Akira Kurosawa made his directorial debut in 1943, during the height of World War II and at a time when "you weren't allowed to say anything worth saying," as he recalled. "Since I couldn't say anything because of the censors, I would make a really movie-like movie." Concerning a hero's awakening and embrace of a larger ideal (in this case, judo), *Sanshiro Sugata* has a dazzling cinematic energy that is already pure Kurosawa, complete with novel fight scenes and a remarkable control of filmic techniques for capturing emotion, space, and time. Within these eighty minutes lies the foundation of an entire career. JASON SANDERS

Written by Kurosawa, based on the novel by Tsuneo Tomita. Photographed by Akira Mimura. With Susumu Fujita, Denjiro Okochi, Yukiko Todoroki, Akitake Kono. (80 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 12.28.18

EARLY SUMMER — 4:15
YASUJIRO OZU (JAPAN, 1951)

(*Bakushu*). The radiant Setsuko Hara is a happily single young woman who, in the eyes of her traditional family, can't be happy at all until she's married. Unbeknownst to them, however, she has her eyes set on someone, a widower with a young child. About *Early Summer,* Ozu stated, "I was interested in getting much deeper than just the story itself; I wanted to depict the cycles of life, the transience of life. . . . I didn't force the action, but tried to leave some spaces unfilled." As Donald Richie noted, "These tiny empty moments are the pores in an Ozu picture through which the movie breathes."

Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Setsuko Hara, Ichiro Sugai, Chieko Higashiyama, Chishu Ryu. (125 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 12.29.18

DOUBLE SUICIDE

7:45

MASAHIRO SHINODA (JAPAN, 1969)

REPEATS SUNDAY / 1.27.19

(*Shinju ten no Amijima*). Masahiro Shinoda's first film for Japan's avant-garde Art Theatre Guild, *Double Suicide* strikingly reinterprets Monzaemon Chikamatsu's famed 1720 bunraku puppet play involving the doomed love between a married shop owner and a courtesan; here, it's not just the play that is presented, but the entire presentation of the play. We begin with the *kurogo* (men dressed in black who traditionally maneuver the puppets) assembling the stage; soon, however, live actors replace the puppets, though they too are controlled by the *kurogo.* Toru Takemitsu's jarring score heightens the film's Brechtian, abstract distancing of "story" and "telling"; by the end, only the *kurogo*'s anguish remains. JASON SANDERS

Written by Taeko Tomioka, Shinoda, Toru Takemitsu, based on a puppet play by Monzaemon Chikamatsu. Photographed by Toichiro Narushima. With Kichiemon Nakamura, Shima Iwashita, Hosei Komatsu, Yusuke Takita. (100 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 1.11.19

IKIRU

7:00

AKIRA KUROSAWA (JAPAN, 1952)

(*To Live*). *Ikiru* is a searing portrait of modern society in which individual will is the vassal to an impotent bureaucracy. A by-the-book government functionary (the marvelous Takashi Shimura) learns he has terminal cancer. His metamorphosis from Mummy (his office nickname) to conscious being is one of the great transformations in cinema, with no special effects required. As he begins to reject his past, into his life comes a curious novelist, who shows Watanabe a night on the town, dazzling in its possibilities. *Ikiru* is a cinematic tour-de-force that travels in and out of timeframes like a camera of the mind. JUDY BLOCH

Written by Shinobu Hashimoto, Hideo Oguni, Kurosawa. Photographed by Asakazu Nakai. With Takashi Shimura, Nobuo Kaneko, Miki Odagiri, Yunosuke Ito. (143 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SUNDAY / 1.13.19

UGETSU

7:00

KENJI MIZOGUCHI (JAPAN, 1953)

SEE WEDNESDAY / 12.12.18

THURSDAY / 1.17.19

HARP OF BURMA

7:00

KON ICHIKAWA (JAPAN, 1956) BAMPFA COLLECTION

(*Biruma no tategoto*). A fatalistic elegy for the war dead, *Harp of Burma* links beauty with a sense of loss, and loss with salvation. Mizushima, a harp-playing scout with the Japanese, is dispatched by the British to inform an obstinate fighting unit in Burma of Japan's surrender. He arrives too late. What this simple man encounters leaves him fated not to return home but rather to remain in Burma as a monk. In its haunting visuals shot against the large, gentle Buddhas of Burma, the film suggests that perspective is all: faced with death's enormity, a soldier becomes a traveler through this world. JUDY BLOCH

Written by Natto Wada, based on a story by Michiyo Takeyama. Photographed by Minoru Yokoyama. With Rentaro Mikuni, Shoji Yasui, Tatsuya Mihashi, Tanie Kitabayashi. (116 mins, In Japanese with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 1.19.19

WHEN A WOMAN ASCENDS THE STAIRS

8:00

MIKIO NARUSE (JAPAN, 1960)

(*Onna ga kaidan o agaru toki*). Hideko Takamine portrays the consummate Mikio Naruse heroine: high-minded, determined, and out of her element in a sordid world. Here it is the back-street bars of Tokyo's Ginza district, which Naruse re-creates in all its busy detail and nighttime poetry. Keiko is a mama-san, or bar hostess, a modern, lower-scale incarnation of the geisha. A widow at thirty, and exploited by her selfish family, she realizes that she must either remarry or strike out on her own in the face of furious competition from other mama-sans. JUDY BLOCH

Written by Ryuzo Kikushima. Photographed by Masao Tamai. With Hideko Takamine, Masayuki Mori, Reiko Dan, Tatsuya Nakadai. (110 mins, In Japanese with English e-titling, B&W, 'Scope, 35mm, BAMPFA collection, permission Janus Films)

SATURDAY / 1.26.19

NAUSICAÄ OF THE VALLEY OF THE WIND

3:00

HAYAO MIYAZAKI (JAPAN, 1984)
JAPANESE LANGUAGE VERSION

BAMPFA STUDENT COMMITTEE PICK

FAMILY MATINEE: RECOMMENDED FOR AGES 10 & UP

(*Kaze no tani no Nausicaä*). In *Nausicaä* genetically engineered weapons have burned civilization to the ground, leaving behind the seeds of a new global ecology that has made humans aliens on their own planet. A thousand years after the holocaust, *Nausicaä*'s eponymous princess—a girl both soldier and scientist—seeks to reconcile the last remnants of her still-warring species with the monstrous biological order overtaking earth. Based on an early draft of Miyazaki's own thousand-page manga, *Nausicaä* was and remains a stirring, sweeping epic of war and adventure, and one of the best science fiction films made anywhere during the 1980s. CARL HORN

Written by Miyazaki, based on his manga. Voices by Sumi Shimamoto, Mahito Tsujimura, Hisako Kyoda, Goro Naya. (116 mins, In Japanese with English subtitles, Color, 35mm, BAMPFA collection, permission GKIDS)

SUNDAY / 1.27.19

DOUBLE SUICIDE

7:00

MASAHIRO SHINODA (JAPAN, 1969)

SEE SATURDAY / 12.29.18

1 *Harp of Burma*, 1.17.19
2 *Double Suicide*, 12.29.18, 1.27.19
3 *Early Summer*, 12.28.18
4 *Ugetsu*, 12.12.18, 1.13.19
5 *When a Woman Ascends the Stairs*, 1.19.19
6 *Ikiru*, 1.11.19
7 *Sansho the Bailiff*, 12.15.18

1 / 2 / 3

DOCUMENTARY VOICES

Our annual series featuring recent and historical nonfiction films ranges from a 1970s landmark of Cuban cinema, *One Way or Another* by Sara Gómez, to a recent film from Egypt, *Out on the Street,* with codirector Jasmina Metwaly in person. Both use the stories of individuals to analyze social concerns in aesthetically inventive, politically radical ways, mingling fiction and nonfiction. Also screening are two long-term projects that examine systems in distress—the family and the environment. In *Minding the Gap,* Bing Liu documents his skateboarding friends over ten years as they raise themselves on the streets of a rust belt town. *Dusk Chorus* prioritizes the world of sound as it documents eco-composer David Monacchi's attempt to create a 3-D aural record of the vanishing sounds of a biodiverse region.

Documentary Voices continues in March and April. Of related interest, see our spotlight on Arthur Jafa and the **Out of the Vault** program with The Black Aesthetic (p. 27), as well as this season's **Limited Engagements**, which include documentaries by Sara Driver, Michael Glawogger, Frederick Wiseman, and others (pp. 15, 31).

Kathy Geritz, Film Curator

Co-organized by Film Curator Kathy Geritz and Natalia Brizuela, in conjunction with Brizuela's course on documentary film at UC Berkeley. Jasmina Metwaly's visit is made possible by the Arts Research Center, the University of California Humanities Research Institute by way of its Multicampus Research Programs and Initiatives funding, the Center for Middle Eastern Studies, and the Berkeley Film and Media Seminar Lecture Series.

WEDNESDAY / 1.23.19

ONE WAY OR ANOTHER

7:00

SARA GÓMEZ (CUBA, 1974–77) IMPORTED 35MM PRINT

(*De cierta manera*). This masterpiece of Cuban cinema ingeniously integrates documentary and fiction to offer an unflinching analysis of the problems of urban life in Castro's Cuba and the changes that are coming, one way or another. With the revolution barely a decade old, a woman and a man come to grips with racial, sexual, religious, and class conflicts carried over from the old society. The late Sara Gómez (the first woman to direct a feature film in Cuba) has left a legacy in this film that is as radical in its form as in the issues it portrays.

Written by Gómez, Tomas González Pérez. Photographed by Luis Garcia. (78 mins, In Spanish with English subtitles, B&W, 35mm, From Arsenal Distribution, permission ICAIC)

WEDNESDAY / 1.30.19

OUT ON THE STREET

7:00

JASMINA METWALY, PHILIP RIZK (EGYPT, 2015)

IN PERSON Jasmina Metwaly

(*Barra fel share'*). During an acting workshop, ten Egyptian workers distill their experiences of injustice and exploitation at the hands of bosses, police, and the court system into a series of vignettes. The resulting film integrates workshop exercises and reenactments staged in a rooftop "studio." The filmmakers noted, "We don't want to make a film that turns [the workers'] harsh reality into a spectacle . . . but a re-evaluation of the past and an imagining of what the future could hold." "By complicating the documentary approach, [the film] finds itself amid a wider constellation of ideas about labor, social justice, and the circulation of images" (MoMA).

(71 mins, In Arabic with English subtitles, Color, Digital file, From the filmmakers)

WEDNESDAY / 2.13.19

MINDING THE GAP

7:00

BING LIU (US, 2018)

BAMPFA STUDENT COMMITTEE PICK

"Astonishing . . . a rich, devastating essay on race, class, and manhood in 21st-century America." A. O. SCOTT, *NEW YORK TIMES*

In Rockford, Illinois, Bing Liu has been filming his friends Zack and Keire on and off their skateboards for ten years. Weaving archival footage, interviews, and incredible skate videos, Liu chronicles in simple and poetic fashion the lives of his inner circle of friends and family, revealing the damaging circumstances in which they all grew up. Less a film about skate culture than an unusual coming-of-age story, Liu's feature documentary is fresh and powerful. SFFILM FESTIVAL

Photographed by Liu. (98 mins, Color, DCP, From Kartemquin Films)

WEDNESDAY / 2.20.19

DUSK CHORUS

7:00

NIKA SARAVANJA, ALESSANDRO D'EMILIA (ITALY, 2016)

For decades, the Italian sound artist and composer David Monacchi has made recordings of biodiverse regions as part of his Fragments of Extinction project, with the dual purpose of saving these unique soundscapes and creating his own compositions. In *Dusk Chorus,* his high-tech fieldwork in the equatorial rainforests of the Amazon is documented by filmmakers Saravanja and D'Emilia. A tree emits a new sound due to drought; a bird call that fits a certain sound spectrum is no longer picked up—nature out of balance can be heard as well as seen.

(62 mins, In Italian, Spanish, and English with English subtitles, Color, DCP, From ZeLIG School for Documentary)

PRECEDED BY **ARCTIC TRANSITIONS: IN THE AGE OF CARBON** (Richard Lerman, US, 2016–18). A response to climate change, these recordings made in the Arctic with piezoelectric devices amplify vibrations of carbon rods, ice, grass, trees, and rocks. (10:45 mins, Color, Single-channel screening version, Digital file, From the artist)

Total running time: c. 75 mins

1 *Dusk Chorus*, 2.20.19

2 *Out on the Street*, 1.30.19

3 *One Way or Another*, 1.23.19

IN FOCUS

WRITING FOR CINEMA

At its heart, narrative cinema relies on creative writing: an inspired story concept, compelling characters whose psychologies are well etched, and precise dialogue that captures how people express themselves. Our winter **In Focus** series brings together various luminaries, writers, and scholars to share their insights into the specialized craft of writing for cinema. Featured guests will include film historian David Thomson; award-winning author Michael Ondaatje; and visiting filmmakers Mia Hansen-Løve and James Ivory, who both work in the dual role of writer/director. Hansen-Løve will be joined in conversation by UC Berkeley professor Linda H. Rugg; Ivory will engage in discussion with professor Ajay Gehlawat, who teaches at Sonoma State University and specializes in issues of race and identity. Victoria Riskin joins us to launch her new memoir about her parents, screenwriter Robert Riskin and actor Fay Wray; she will join in conversation with Joseph McBride, who has authored book-length studies on Ernst Lubitsch, Howard Hawks, Orson Welles, and John Ford, among others. Our accompanying lineup of films offers classics and discoveries that demonstrate the vitality of a well-written movie.

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.

In Focus: Writing for Cinema is made possible by generous funding from the National Endowment for the Arts.

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FILMS

WEDNESDAY / 1.23.19

THE FALLEN IDOL

3:10

CAROL REED (UK, 1948)

IN CONVERSATION David Thomson and Michael Ondaatje

David Thomson is the author of numerous books, including Have You Seen . . . ? A Personal Introduction to 1,000 Films *and* The New Biographical Dictionary of Film. *He will introduce the film and join in a post-screening conversation with widely acclaimed writer Michael Ondaatje, author of* The English Patient.

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

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

WEDNESDAY / 1.30.19

THINGS TO COME

3:10

MIA HANSEN-LØVE (FRANCE, 2016)

IN CONVERSATION Mia Hansen-Løve and Linda H. Rugg

Linda H. Rugg is a scholar of literature and cinema and a professor in the Department of Scandinavian at UC Berkeley.

For program note, see **Life Goes On: The Films of Mia Hansen-Løve** (p. 24).

WEDNESDAY / 2.13.19

OUTCAST OF THE ISLANDS

3:10

CAROL REED (UK, 1951)

IN CONVERSATION David Thomson and Michael Ondaatje

In adapting Joseph Conrad's novel *An Outcast of the Islands* (with elements of *Almayer's Folly* thrown in), Carol Reed "relies on his topflight cast, William Fairchild's caustic script, and atmospheric locales to realize Conrad's tableau of putrid humanity left to rot in the sun" (Steven Mears, *Film Comment*). Filmed on location in Sri Lanka, *Outcast* features Trevor Howard as Willems, a degenerate colonial drifter who betrays the trust of his employer, Captain Lingard (Ralph Richardson), out of his infatuation with an island woman. Pauline Kael called this despairing drama "one of the most underrated and undertattended of important modern films."

Written by William Fairchild, based on two novels by Joseph Conrad. Photographed by Edward Scaife, John Wilcox. With Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller. (93 mins, B&W, 35mm, Permission Studiocanal)

WEDNESDAY / 2.20.19

AUTOBIOGRAPHY OF A PRINCESS

3:10

JAMES IVORY (UK, 1975)

IN CONVERSATION James Ivory and Ajay Gehlawat

Ajay Gehlawat is a professor of theater and film at Sonoma State University and author of several studies on Indian cinema.

For program note, see **James Ivory in Person** (p. 28).

WEDNESDAY / 2.27.19

IT HAPPENED ONE NIGHT

3:10

FRANK CAPRA (US, 1934) DIGITAL RESTORATION

IN CONVERSATION Victoria Riskin and Joseph McBride

Victoria Riskin is the author of a new book about her parents, Fay Wray and Robert Riskin: A Hollywood Memoir. *She will introduce the film and participate in a post-screening discussion with film scholar and author Joseph McBride.*

This here's a screwball comedy that throws some real curves: most particularly a leggy Claudette Colbert and a shirtless Clark Gable. Cheeky Colbert plays a runaway heiress on a bus north to find her fiancé; instead she finds fellow traveler Gable, an ace reporter with everything but an assignment. The repartee (written by Robert Riskin, who won an Oscar for the screenplay) is faster than a Greyhound on the interstate and the sexy innuendos barely outraced the censors, but Frank Capra's Depression-era romp has no shortage of employable humor. Watch for the "Walls of Jericho" gag acknowledging that sheets happen. STEVE SEID

Written by Robert Riskin, based on the story "Night Bus" by Samuel Hopkins Adams. Photographed by Joseph Walker. With Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karns. (105 mins, B&W, DCP, From Sony Pictures Entertainment)

1 *The Fallen Idol*, 1.23.19

2 *It Happened One Night*, 2.27.19

3 *Outcast of the Islands*, 2.13.19
Photo: Lopert/Photofest © Lopert

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LIFE GOES ON: THE FILMS OF MIA HANSEN-LØVE

Profoundly humanist and keenly attuned to the rhythms of life, the cinema of Mia Hansen-Løve depicts people in various states of physical, emotional, and intellectual flux, swept along by the currents of time as they try to make sense of themselves, their relationships, and the world they inhabit. Drawing from her own life or the experiences of those close to her, Hansen-Løve's films are characterized by a lucid, elliptical quality that seems to dissolve the technical and structural limitations of cinema, allowing the reality of her characters to emerge in a radically unmediated way. The sense of verisimilitude is enhanced by Hansen-Løve's tendency to downplay pathos by suggesting dramatic moments indirectly, focusing instead on the moments in between, as everyday life goes on despite disappointment, trauma, or heartbreak. Her films begin in the midst of things, as characters move from place to place, in traffic, on transit, or on foot. Journeys between destinations evoke the solitude and vulnerability that can accompany independence and strength. Adept at communicating the interior worlds of her characters, Hansen-Løve attunes the audience to the tension between what is spoken and what is left unsaid, what is thought and what is unconscious. The daughter of philosophy teachers, she grapples in her films with existential questions, and her works comprise a quest for truth, beauty, and meaning. An avid cinephile and former film critic for *Cahiers du cinéma,* Hansen-Løve will visit BAMPFA to present many of her screenings along with a selection of films she admires.

Kate MacKay, Associate Film Curator

Film Series Sponsors: Penelope Cooper and Rena Rosenwasser

Series organized by Associate Film Curator Kate MacKay and supported in part by a grant from the National Endowment for the Arts. Thanks to Brad Deane and Samuel La France, TIFF Cinematheque; Juliette Donadieu and Natacha Pope, Cultural Services of the French Embassy, San Francisco; Amélie Garin-Davet, Cultural Services of the French Embassy, New York; Paul Blain; Boris Eustache; Jacob Perlin; and Ryan Werner.

FRIDAY / 1.25.19

THE MOTHER AND THE WHORE

7:00

JEAN EUSTACHE (FRANCE, 1973) BAMPFA COLLECTION

(*La maman et la putain*). A mammoth account of three castaways from the sixties and the sexual revolution. Jean-Pierre Léaud is at the center of the maelstrom for nearly the entire three and a half hours as a narcissistic, perpetually unattached cafe denizen who waffles between two women—the girlfriend with whom he lives (Bernadette Lafont) and a promiscuous nurse he brings home (Françoise Lebrun). The film makes an important statement on sexism even while it implicates itself in all the questions and condemnations that this evokes. This is a film about language, and about sex as a language. The talk is raw, the film frequently funny, always sad, sometimes enchanting, thoroughly disenchanted. JUDY BLOCH

Written by Eustache. Photographed by Pierre Lhomme, Jacques Rénard, Michel Cinet. With Jean-Pierre Léaud, Bernadette Lafont, Françoise Lebrun, Isabelle Weingarten. (215 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Boris Eustache)

SATURDAY / 1.26.19

THINGS TO COME

5:30

MIA HANSEN-LØVE (FRANCE, 2016)

IN PERSON Mia Hansen-Løve

ALSO SCREENS WEDNESDAY / 1.30.19, WITH MIA HANSEN-LØVE IN CONVERSATION WITH LINDA H. RUGG (SEE IN FOCUS: WRITING FOR CINEMA, P. 23)

(*L'avenir*). A busy philosophy professor, Nathalie (impeccably embodied by Isabelle Huppert), moves purposefully between classes, lunches with her husband and grown children, meetings with her publisher, and the apartment of her ailing mother, expertly balancing her time. But a series of unexpected upsets forces her to rethink her relationships and herself. Nathalie's unspoken grief, fear, and anger are buried so deeply beneath her cool, rational façade that she herself seems unaware of them. By depicting the moments between life's ruptures and the gaps between the expressed and the unspoken, Hansen-Løve makes space for her protagonist's ordeal to resonate all the more. KATE MACKAY

Written by Hansen-Løve. Photographed by Denis Lenoir. With Isabelle Huppert, André Marcon, Roman Kolinka, Edith Scob. (102 mins, In French with English subtitles, Color, DCP, From IFC)

CAFÉ LUMIÈRE

8:15

HOU HSIAO-HSIEN (JAPAN, 2003) IMPORTED 35MM PRINT

INTRODUCTION Mia Hansen-Løve

(*Kôhî jikô*). *Coffee, Time, and Light* is the original Japanese title of Hou Hsiao-hsien's gentle tribute to Yasujiro Ozu, which seamlessly weaves those three themes into a meditative look at love—or the absence of it—in contemporary Tokyo. A city film that takes its power not from the bustle of urban energy, but from the quietude that one can still find within it, *Café Lumière* captures a certain kind of urban solitude experienced by those who are alone, but never lonely, with all of life's wonders—like coffee, music, and light—around them. "The plot is spare," wrote Jonathan Rosenbaum, "but the sounds, images, and ambience are indelible." JASON SANDERS

Written by Hou, Chu Tien-wen. Photographed by Mark Lee Ping-bin. With Yo Hitoto, Tadanobu Asano, Masato Hagiwara, Kimiko Yo. (107 mins, In Japanese with English subtitles, Color, 35mm, From Wild Bunch)

SUNDAY / 1.27.19

GOODBYE FIRST LOVE

4:00

MIA HANSEN-LØVE (FRANCE, 2011)

BAMPFA STUDENT COMMITTEE PICK

IN PERSON Mia Hansen-Løve

(*Un amour de jeunesse*). Subtle modulations of emotion and the search for meaning in the face of adversity, themes that recur throughout Hansen-Løve's films, are particularly well expressed in her semiautobiographical masterpiece *Goodbye First Love*. The nuanced coming-of-age story focuses on a young woman, Camille (Lola Créton), and the effects of an enduring teenage love affair. Camille's frustrated commitment to her first love goes through many iterations in the decade chronicled by the film, which is as much a study of the creative power generated through love as it is a portrayal of specific relationships. KATE MACKAY

Written by Hansen-Løve. Photographed by Stéphane Fontaine. With Lola Créton, Sebastian Urzendowsky, Magne-Håvard Brekke, Valerie Bonneton. (110 mins, In French with English subtitles, Color, 35mm, From IFC)

THURSDAY / 1.31.19

FATHER OF MY CHILDREN

7:00

MIA HANSEN-LØVE (FRANCE, 2009)

IN PERSON Mia Hansen-Løve

(*Le père de mes enfants*). Inspired by the life of the independent film producer Humbert Balsan, *Father of My Children* depicts a producer struggling to balance his unflagging dedication to independent cinema with the need for time with his beloved wife and daughters. The film, which won a special jury prize at Cannes, is a tribute to one man's vocation and a bittersweet love letter to filmmaking itself. The chaos and camaraderie of the production company's office, negotiations with impatient creditors, and interrupted family vacations are all documented in exacting detail. In its second half the film switches perspectives to become a contemporary ode to the transcendent power of love and commitment. KATE MACKAY

Written by Hansen-Løve. Photographed by Pascal Auffray. With Louis-Do de Lencquesaing, Chiara Caselli, Alice de Lencquesaing, Alice Gautier. (110 mins, In French with English subtitles, Color, 35mm, From IFC)

FRIDAY / 2.1.19

THE PELICAN

8:30

GÉRARD BLAIN (FRANCE, 1974) IMPORTED 35MM PRINT

INTRODUCTION Mia Hansen-Løve

(*Le pélican*). Blain's achingly moving portrait of paternal love focuses on jazz musician and new father Paul (Blain), who, seeking to satisfy his wife's upwardly mobile desires, takes part in an illegal scheme that promptly lands him in prison. Released many years later, Paul discovers that his wife has remarried to a wealthy man. Tracing them to their luxurious summer house in Switzerland, Paul spies on the new family, hoping to one day reunite with his young son. "Using a minimum of means with a maximum of precision, [Blain's] portrait of Paul's obsessive desperation in the face of inevitability emerges with shattering clarity" (Christoph Huber). BRAD DEANE

Written by Blain, Marie-Hélène Bauret. Photographed by Daniel Gaudry. With Blain, Dominic Ravix, Daniel Sarky, César Chauveau. (83 mins, In French with English electronic titling, Color, 35mm, From Paul Blain)

SATURDAY / 2.2.19

ALL IS FORGIVEN

7:30

MIA HANSEN-LØVE (FRANCE, 2007)

IN PERSON Mia Hansen-Løve

(*Tout est pardonné*). Hansen-Løve's assured debut feature is a generous, unflinching look at a loving family gradually undone by addiction. Spanning a period of over a decade in the life of a couple, their child, and their extended family, the film maintains a feeling of intimacy and immediacy in each scene as time passes for the characters, both binding them together and wrenching them apart. A study of the gaps and interruptions in life, its uneven rhythms and unspoken mysteries, *All Is Forgiven* investigates what love can and cannot withstand and contemplates the elusive possibility of recovery and reconciliation. KATE MACKAY

Written by Hansen-Løve. Photographed by Pascal Auffray. With Paul Blain, Marie-Christine Friedrich, Victoire Rousseau, Constance Rousseau. (105 mins, In French with English subtitles, Color, DCP)

SUNDAY / 2.3.19

EDEN

6:30

MIA HANSEN-LØVE (FRANCE, 2014)

IN PERSON Mia Hansen-Løve

Chronicling the emergence of the house music scene in Paris in the 1990s and twenty years in the life of a DJ who was part of it, *Eden* draws on the experience of Sven Hansen-Løve, a contemporary of Daft Punk and the director's brother, who cowrote the screenplay. At once epic and intimate, the film documents both the ecstatic pleasure of the music scene and the toll that the lifestyle and time itself ultimately exact. In a departure for Hansen-Løve, whose films are lauded for scenes shot on 35mm in dazzling daylight, here she and cinematographer Denis Lenoir brilliantly employ digital technology and the "unnatural" available light of nightclub interiors. KATE MACKAY

Written by Hansen-Løve, Sven Hansen-Løve. Photographed by Denis Lenoir. With Félix de Givry, Pauline Etienne, Vincent Macaigne, Hugo Conzelmann. (131 mins, In French with English subtitles, Color, DCP, From Kinology)

SUNDAY / 2.10.19

ADALEN 31

1:30

BO WIDERBERG (SWEDEN, 1969) 35MM ARCHIVAL PRINT

During a labor strike in 1931, Swedish soldiers deployed to shield replacement workers in the town of Adalen opened fire on marching strikers and their supporters, killing five and wounding many others. Widerberg frames the notorious event with the intimate details of daily life in the small town, focusing on the lives of the Andersson family and their intersecting relationships with neighbors, strikers, managers, and friends. He chronicles domestic chores and routines, children's games, and the mysterious pleasures of emerging love as the strike drags on, rendering the tragic consequences of the event all the more devastating. KATE MACKAY

Written by Widerberg. Photographed by Jörgen Persson. With Peter Schildt, Kerstin Tidelius, Roland Hedlund, Stefan Feierbach. (114 mins, In Swedish with English subtitles, Color, 35mm, From Swedish Film Institute, permission Svensk Filmindustri)

THURSDAY / 2.14.19

SUMMER

7:00

ERIC ROHMER (FRANCE, 1986)

(*Le rayon vert*). The astounding performance of Marie Rivière as a lonely woman searching for company—yet unwilling to compromise—grounds this airy, ephemeral Rohmer tale, winner of Best Film at the 1986 Venice Film Festival. It's summertime in France and the proud, outspoken Delphine finds herself lacking a vacation partner. Her travels through France and awkward attempts to meet people frame the story, but *Summer* is more a feeling than a narrative. Rohmer surrounds the story and Delphine with the sounds of isolation: the wind, the ocean, footsteps on pavement, murmurs of other people's conversations, overheard just enough to keep hope alive. JASON SANDERS

Written by Rohmer. Photographed by Sophie Maintigneux. With Marie Rivière, Lisa Heredia, Vincent Gauthier. (98 mins, In French with English subtitles, Color, 35mm, From The Film Desk)

1 *Goodbye First Love*, 1.27.19 Photo: Carol Bethuel
2 *All Is Forgiven*, 2.2.19
3 *Eden*, 2.3.19
4 *Things to Come*, 1.26.19 Photo: Ludovic Bergery, courtesy Sundance Selects
5 *Father of My Children*, 1.31.19 Photo: Karine Arlot
6 *Adalen 31*, 2.10.19

OUT OF THE VAULT

Our occasional series **Out of the Vault** brings to light works—new and old—from our collection, with guest presenters ranging from filmmakers and artists to scholars and curators. This season, we delve into our avant-garde holdings with screenings of films by Bay Area luminaries Frank Stauffacher, Warren Sonbert, and Nathaniel Dorsky. We also launch a multiprogram project extending into the spring with the local group The Black Aesthetic, who have selected rarely seen educational, ethnographic, and experimental films from our collection to explore the theme of black interiors. Visit bampfa.org/outofthevault for historic audio recordings, program handouts, and other ephemera related to this series from our Film Library and Study Center collections.

Out of the Vault is made possible with the generous support of the National Endowment for the Arts. The afternoon with Barbara Stauffacher Solomon is presented in conjunction with her Art Wall installation. We thank Owsley Brown III for making possible the addition of *Arboretum Cycle* to our film collection. Thanks to film curatorial intern Margherita Ghetti, a UC Berkeley PhD candidate in Italian and film and media, for researching related materials from the Film Library and Study Center collections.

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SUNDAY / 1.13.19

HALL OF MIRRORS: FOUR FILMS BY WARREN SONBERT

4:00

INTRODUCTION Alan Bernheimer

Alan Bernheimer is a Berkeley poet who has written about narrative in Warren Sonbert's films and his relationship with avant-garde writers.

Warren Sonbert (1947–1995) was one of the seminal figures in American experimental film before his premature death from complications relating to AIDS. The early triptych *Hall of Mirrors* features cameos by Warhol superstars Rene Ricard and Gerard Malanga. *Divided Loyalties, The Cup and the Lip,* and *Short Fuse* use footage from Sonbert's globetrotting life and demonstrate his expertise as a cinematographer and editor. The filmmaker's love of the arts, music, poetry, and science and the natural world, as well his friendships and civic engagement, are all unmistakable in the emotional tenor of his work. Our presentation will include remembrances by Sonbert's friends and former students, plus audio clips from the BAMPFA collection. SUSAN OXTOBY

HALL OF MIRRORS US, 1966, 7 mins, B&W/Color

DIVIDED LOYALTIES US, 1978, 22 mins, Silent, Color

THE CUP AND THE LIP US, 1986, 20 mins, Silent, Color

SHORT FUSE US, 1992, 37 mins, Color

Total running time: 86 mins, 16mm, BAMPFA collection

SUNDAY / 1.27.19

THE FILMS OF FRANK STAUFFACHER

2:00

IN PERSON Barbara Stauffacher Solomon

Artist and graphic designer Barbara Stauffacher Solomon's Art Wall installation is currently on view at BAMPFA. She was married to Frank Stauffacher and worked with him on his Art in Cinema series until his death in 1955.

A commercial artist, Frank Stauffacher started the groundbreaking Art in Cinema series of experimental and independent film at the San Francisco Museum of Art (now SFMOMA) in 1946 to help foster a community of adventurous cinemagoers. The series also encouraged a number of local artists to begin making films, and by 1948, Stauffacher too had picked up a camera, first photographing two films for James Broughton and then making three of his own, all shot in the San Francisco Bay Area. These city symphonies beautifully celebrate the region's history, landscape, and urban sites.

MOTHER'S DAY James Broughton, US, 1948, Photographed by Frank Stauffacher, 22 mins, B&W, 16mm, BAMPFA collection

SAUSALITO Frank Stauffacher, US, 1948, With Barbara Stauffacher, 11 mins, B&W, 16mm, From J. Paul Leonard Library, San Francisco State University

ZIGZAG Frank Stauffacher, US, 1948, 8 mins, Color, 16mm, Preserved by the Academy Film Archive

NOTES ON THE PORT OF ST. FRANCIS Frank Stauffacher, US, 1951, Narrated by Vincent Price, excerpts from an essay by Robert Louis Stevenson, 22 mins, B&W, 16mm, BAMPFA collection

Total running time: 63 mins

SATURDAY / 2.9.19

FOUR FILMS BY NATHANIEL DORSKY

8:00

IN PERSON Nathaniel Dorsky

Filmmaker Nathaniel Dorsky writes, "In film, there are two ways of including human beings. One is depicting human beings. Another is to create a film form which, in itself, has all the qualities of being human: tenderness, observation, fear, relaxation, the sense of stepping into the world and pulling back, expansion, contraction, changing, softening, tenderness of heart. The first is a form of theater and the latter is a form of poetry." Tonight's program features four of his films made since 2012, reflecting on the passing of friends, the passing of years, and the changing of seasons.

AUGUST AND AFTER US, 2012, 18.5 mins, BAMPFA collection

THE DREAMER US, 2016, 19 mins, BAMPFA collection

AUTUMN US, 2016, 26 mins, BAMPFA collection

COLOPHON (FOR THE ARBORETUM CYCLE) US, 2018, 13.5 mins, From the artist

Total running time: c. 80 mins @ 18fps, Silent, Color, 16mm

1 *Short Fuse*, 1.13.19

2 *The Dreamer*, 2.9.19

3 *Notes on the Port of St. Francis*, 1.27.19

4 *Sermons and Sacred Pictures*, 2.21.19

ARTHUR JAFA

MATRIX 272

Arthur Jafa presents two screenings in the Barbro Osher Theater as part of his MATRIX exhibition (p. 9), which also features an installation in the BAMPFA galleries. Joining him in conversation are UC Berkeley professor Leigh Raiford and author Greg Tate.

FRIDAY / 2.15.19

ARBORETUM CYCLE

7:00

NATHANIEL DORSKY (US, 2017)

"The experience of watching the Arboretum Cycle in its entirety is in some very large sense stunning." MAX GOLDBERG

In walking distance from my apartment is San Francisco's Arboretum located in Golden Gate Park. I decided that I would make a film on a single subject and that subject would be the light—not the objects, but the sacredness of the light itself in this splendid garden. What I did not know is that the great beauty of this magnificent spring would bring forth not one, but seven films, each one immediately following the previous. . . . These seven films spontaneously manifested as the stages of life: early childhood, youth, maturity, old age, and death. NATHANIEL DORSKY

Arboretum Cycle consists of the films *Elohim* (31 mins), *Abaton* (19 mins), *Coda* (16 mins), *Ode* (20 mins), *September* (20 mins), *Monody* (16 mins), and *Epilogue* (15 mins). (137 mins @ 18 fps, Silent, Color, 16mm, BAMPFA collection)

THURSDAY / 2.21.19

BLACK INTERIORS: SPIRIT

7:00

IN PERSON The Black Aesthetic and Marvin K. White

This is the first program in the series Black Interiors curated by The Black Aesthetic (Jamal Batts, Ra Malika Imhotep, and Leila Weefur), an Oakland-based organization whose mission is to curate a collective understanding of black visual culture. Marvin K. White is a poet, artist, teacher, and preacher currently serving as artivist in residence at the Oakland Peace Center.

Black interiors are the life worlds of black peoples often denied them in normative modes of cultural circulation. Spirit is black radical energy. In Lynne Sachs's *Sermons and Sacred Pictures* we are introduced to the work of Reverend L. O. Taylor, who captured the essence of the black church in a series of recordings from the 1930s and '40s. We meet Bessie Jones in Bess Lomax Hawes's anthropological recording *Georgia Sea Island Singers* and again in the educational film *Yonder Come Day* as she corrals students at Yale and youth on St. Simons Island into a chorus of play guided by the games and songs of her ancestors. THE BLACK AESTHETIC, GUEST CURATORS

SERMONS AND SACRED PICTURES Lynne Sachs, US, 1989, 29 mins, Color/B&W

GEORGIA SEA ISLAND SINGERS Bess Lomax Hawes, US, 1963, 13 mins, B&W

YONDER COME DAY Milton Fruchtman, US, 1976, 28 mins, Color

Total running time: 70 mins, 16mm, BAMPFA collection

WEDNESDAY / 2.27.19

DREAMS ARE COLDER THAN DEATH

7:00

ARTHUR JAFA (US, 2013)

IN CONVERSATION Arthur Jafa and Leigh Raiford

Leigh Raiford is associate professor and H. Michael and Jeanne Williams Chair of African American Studies at UC Berkeley, where she also serves as affiliate faculty in the Program in American Studies and the Department of Gender and Women's Studies.

Fifty years after Martin Luther King delivered his "I Have a Dream" speech, a collective of African American filmmakers, artists, and intellectuals reflect on the goals and ambitions of the civil rights movement and where things stand today. Jafa arranges the thoughts of this eloquent chorus into a profoundly moving score that also elucidates the origin of the concept of blackness and the experience of being black in the US in the twenty-first century. Elliptical portraits of the speakers are combined with landscapes, street scenes, and archival images in this urgent elegy.

Photographed by Jafa, Hans Charles, Malik Hassen Sayeed. With Kara Walker, Fred Moten, Kathleen Cleaver, Charles Burnett. (52 mins, Color, DCP, From Gavin Brown's enterprise)

PRECEDED BY **NEW SOUL REBEL: ADRIAN YOUNGE** (Arthur Jafa, Malik Hassen Sayeed, US, 2015). A lyrical portrait of music producer, composer, and arranger Adrian Younge, touching on his collaborations, inspiration, and dedication to analog production techniques. (19 mins, B&W, Digital, From Gavin Brown's enterprise)

Total running time: 71 mins

THURSDAY / 2.28.19

AFFECTIVE PROXIMITY: FILMS BY ARTHUR JAFA AND OTHERS

7:00

IN CONVERSATION Arthur Jafa and Greg Tate

Greg Tate is a writer, cultural producer, and musician. He was a staff writer at The Village Voice *from 1987 to 2004. His books include* Flyboy in the Buttermilk, Everything but the Burden—What White People Are Taking from Black Culture, *and* Midnight Lightning: Jimi Hendrix and the Black Experience.

Fundamental to Jafa's artistic process is the compilation, editing, and remixing of appropriated images through what John Akomfrah called "affective proximity." For this program Jafa has selected films that explore the effects of violence on black individuals and communities while also depicting their beauty, power, and resilience. Jafa's *APEX* originated as a collection of images assembled on his computer that, when animated, became an unrelenting montage of black beauty, elegance, horror, and trauma. In *Cassowary: Mechanics of Empathy,* footage of a tearful unnamed woman is juxtaposed with cell phone recordings of the police killing of Alton Sterling, the body of Michael Brown, and testimonies from witnesses to racist violence. Works by Dawn Suggs and Ben Caldwell and performances by Thomas Whitfield and the Company and Missylanyus gleaned from YouTube round out the program.

CHASING THE MOON Dawn Suggs, US, 1991, 4 mins, B&W, Digital, From Third World Newsreel

I AND I Ben Caldwell, US, 1979, With Pamela Jones, Al Cowart, Marcia Bullock, Pearl Collins, 32 mins, Color, 16mm, From UCLA Film and Television Archive, permission Ben Caldwell

APEX Arthur Jafa, US, 2013, 9 mins, Color, Digital, From Gavin Brown's enterprise

CASSOWARY: MECHANICS OF EMPATHY Arthur Jafa, US, 2016, 7 mins, Color, Digital, From Gavin Brown's enterprise

Total running time: 72 mins

^ *Dreams Are Colder Than Death*, 2.27.19
Courtesy the artist and Gavin Brown's enterprise, New York / Rome

1 / 2 / 3

JAMES IVORY IN PERSON

Beginning in 1961 and lasting more than four decades, the collaboration of director, writer, and Berkeley native James Ivory and Bombay-born producer Ismail Merchant proved to be one of the most enduring and successful in film history. Costume dramas and literary adaptations have become synonymous with the Merchant Ivory brand, but long before *A Room with a View* and *Howard's End* the indefatigable duo—along with screenwriter Ruth Prawer Jhabvala, a frequent collaborator—were already crafting sophisticated cinema exploring complicated relationships and highlighting tensions and divisions across the lines of culture, nationality, and class. This series features three early films that reflect the aesthetic and romantic allure of India without shying away from the realities of a nation in flux, recovering from the violence of colonialism and its aftermath. Portraying the reminiscences of an expatriate princess longing to preserve the legacy of her father; the struggles of a troupe of once-esteemed Shakespearean actors whose audience is disappearing as the popularity of Bollywood grows; or the chaos brought to the home of a sitar virtuoso compelled to become the reluctant guru of a British pop star, each of the three programs in this series provides a different perspective on postcolonial India. We are delighted that James Ivory will be here in person to present all of these fascinating films.

Kate MacKay, Associate Film Curator

Film Series Sponsor: Graeme Vanderstoel

Series organized by Associate Film Curator Kate MacKay. Thanks to Melissa Chung; Tim Lanza and Maggie Cohen, Cohen Media Group; Daniel Bish, George Eastman Museum; and Elena Rossi-Snook, New York Public Library for the Performing Arts.

1 *Shakespeare Wallah*, 2.22.19 Courtesy Cohen Media Group

2 *Autobiography of a Princess*, 2.20.19

3 *The Guru*, 2.23.19

WEDNESDAY / 2.20.19

AUTOBIOGRAPHY OF A PRINCESS 3:10

JAMES IVORY (UK, 1975)

IN CONVERSATION James Ivory and Ajay Gehlawat

James Ivory will introduce the screening, followed by a conversation with Ajay Gehlawat. Gehlawat is a professor of theater and film at Sonoma State University and author of several studies on Indian cinema, including Twenty-First Century Bollywood.

Presented in conjunction with **In Focus: Writing for Cinema** (p. 23). Special admission prices apply: 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.

Madhur Jaffrey stars as the titular princess, flawlessly inhabiting the role written with her in mind. Living modestly in London, the daughter of a once-powerful maharajah invites her father's tutor, Cyril Sahib (James Mason), for tea and 16mm movies to celebrate her late father's birthday and to reminisce about the glorious time of his rule. As the princess projects archival footage and documentary interviews with other former royals, she regales her guest with tales of the maharajah's many attributes and urges the former tutor to write a book about her father's legacy, but Cyril Sahib's polite reticence tells another story altogether.

Written by Ivory, Ruth Prawer Jhabvala. Photographed by Walter Lassally. With Madhur Jaffrey, James Mason. (60 mins, Color/B&W, DCP, From Cohen Media Group)

PRECEDED BY

THE SWORD AND THE FLUTE (James Ivory, US, 1959). An exquisite ode to art, scholarship, and tolerance expressed through miniature paintings realized in both the Moghul (Muslim) and Rajput (Hindu) styles during the fifteenth-century reign of Emperor Akbar. (24 mins, Color, 16mm, From New York Public Library, permission Cohen Media Group)

THE CREATION OF WOMAN (Charles Schwep, US, 1960). In Ismail Merchant's Academy Award–nominated first production, the Hindu god Brahma—magnificently danced by Bhaskar Roy Chaudhuri—creates man and woman, and trouble ensues. (14 mins, Color, DCP, From Cohen Media Group)

Total running time: 98 mins

FRIDAY / 2.22.19

SHAKESPEARE WALLAH 7:00

JAMES IVORY (INDIA, 1965)

IN PERSON James Ivory

In *Shakespeare Wallah* (*wallah* means "peddler"), a family of English Shakespearean actors find themselves lost in the new India, reduced to giving performances at golf clubs, schools, and the palaces of declining maharajahs. The Kendal family—mother, father, and daughter—play themselves in the film, which has been called Chekhovian in its emphasis on "life glowing fiercely amid the decay of an old order; the tragic comedy of indecisiveness . . . the humor and poignant details" (Bernard Oesch, *Film Society Review*). The film's score was composed by Satyajit Ray, and the cinematography is by Ray's cinematographer, Subrata Mitra.

Written by Ivory, Ruth Prawer Jhabvala. Photographed by Subrata Mitra. With Felicity Kendal, Shashi Kapoor, Geoffrey Kendal, Madhur Jaffrey. (115 mins, B&W, DCP, From Cohen Media Group)

SATURDAY / 2.23.19

THE GURU 7:30

JAMES IVORY (INDIA, 1969) 35MM STUDIO VAULT PRINT

IN PERSON James Ivory

James Ivory called *The Guru* "the most unseen and most mysterious of our movies . . . Merchant Ivory's version of a sixties trip." The film is centered around a sitar virtuoso (Uptal Butt) whose life is disrupted when he accepts an English pop star (Michael York) as a pupil and is simultaneously sought out by an exuberant young Englishwoman (Rita Tushingham) who decides to devote herself to him and his music. A gentle spoof on the Western fascination with the music and culture of India and the foibles of the flocks of seekers that descended on the country in the 1960s.

Written by Ivory, Ruth Prawer Jhabvala. Photographed by Subrata Mitra. With Uptal Butt, Madhur Jaffrey, Rita Tushingham, Michael York. (112 mins, Color, 35mm, From 20th Century Fox/Criterion)

THE FIREMEN'S BALL

MILOS FORMAN (CZECHOSLOVAKIA, 1967) DIGITAL RESTORATION

SATURDAY / 12.22.18 / 6:00

SUNDAY / 12.23.18 / 4:00

(*Horí, má panenko*). It's winter in a small mountain town in Czechoslovakia, and time for the Firemen's Ball, an annual comedy of errors to which the firemen, mostly elderly, look forward with delight, especially at the prospect of the inevitable beauty-queen contest. In this film, Raymond Durgnat wrote, Milos Forman's style is "already in its full maturity. . . . It's a study in bureaucratic bumblings . . . and its Mystery of the Missing Head-Cheese had the Czech authorities scratching their pates with profound suspicion of a hidden meaning. . . . This is a poignant, hilarious movie in a rare genre, a tragicomedy of old age."

Written by Forman, Ivan Passer, Jaroslav Papousek. Photographed by Miroslav Ondricek. With Jan Vostrcil, Josef Sebánek, Josef Valnoha, Frantisek Debelka. (75 mins, In Czech with English subtitles, Color, DCP, From Janus Films)

GRAND HOTEL

EDMUND GOULDING (US, 1932) 35MM ARCHIVAL PRINT

WEDNESDAY / 12.26.18 / 6:30

In a masterpiece of set design and art decoration, director Edmund Goulding creates an atmosphere at once intensely realistic and allegorical. The claustrophobic picture of European grandeur in its last, pre-fascist gasps is enhanced by the ensemble cast: Greta Garbo as a world-weary prima donna; Joan Crawford as a sensuous stenographer with an eye on Wallace Beery's pocketbook; Lionel Barrymore as a bookkeeper exploring the potentials of his terminal illness; and John Barrymore as a roguish baron who lightens Garbo's load for a brief moment. Love, greed, death, cynicism—not in that order—intermingle freely within the rooms of the Grand Hotel, Berlin.

Written by Vicki Baum, Hans Kraly, William A. Drake, based on Baum's play *Menschen im Hotel*. Photographed by William Daniels. With Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery. (113 mins, B&W, 35mm, From Academy Film Archive, permission Warner Bros. Classics)

BICYCLE THIEF

VITTORIO DE SICA (ITALY, 1948) DIGITAL RESTORATION

SATURDAY / 1.12.19 / 6:00

FRIDAY / 1.18.19 / 6:30

FILM TO TABLE DINNER FOLLOWS ON 1.12.19 (P. 4)

(*Ladri di biciclette,* a.k.a. *The Bicycle Thieves*). De Sica's neorealist tale finds the despair of postwar Italy evident in the faces of its people. One among them is Antonio Ricci, who miraculously lands a job hanging movie posters around town. Things go awry after Antonio's bicycle is stolen, forcing him and his young son Bruno to scour the city. For De Sica, the severity of Antonio's ordeal is as much a crisis of masculinity as it is one of economics. Youthful Bruno tries to keep them upbeat, but as father and son soon learn firsthand, a desperate man can sink to great depths. JONATHAN L. KNAPP

Written by Cesare Zavattini, based on a novel by Luigi Bartolini. Photographed by Carlo Montouri. With Lamberto Maggiorani, Lianella Carell, Enzo Staiola, Elena Altieri. (93 mins, In Italian with English subtitles, B&W, DCP, From Janus Films)

NOT WANTED

ELMER CLIFTON, IDA LUPINO (US, 1949) DIGITAL RESTORATION

SATURDAY / 1.12.19 / 8:00

SUNDAY / 1.20.19 / 4:30

Last year we paid tribute to Ida Lupino, an actress turned independent producer and director who created "problem" films of a uniquely hard-edged variety, dealing with such subjects as rape, bigamy, and unwed motherhood, and shot on location with low budgets and a telegraphic film language that put every penny to work. At that time her first feature production, *Not Wanted,* was unavailable; it is now beautifully restored. Lupino lookalike Sally Forrest plays a waitress who, left pregnant by her dream lover and estranged from her family, sees no option but to give up the kid for adoption. Like all Lupino protagonists, she will trade small-town expectation for a nightmare of alienation from which there is no clean escape.

Written by Paul Jarrico, Lupino, from a story by Jarrico, Malvin Wald. Photographed by Henry Freulich. With Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams. (94 mins, B&W, DCP, From Kino Lorber)

NASSER'S REPUBLIC: THE MAKING OF MODERN EGYPT

MICHAL GOLDMAN (US, 2016)

FRIDAY / 1.25.19 / 4:00

SATURDAY / 2.2.19 / 2:00

An intriguing overview of Egypt's political history in the modern age, *Nasser's Republic* examines the transformative influence of Gamal Abdel Nasser (1918–1970) on the Arab world. Through his leadership of the 1952 revolution and rise to power as Egypt's second president, Nasser challenged Western powers and championed Arab and African liberation. He fought against unemployment, poverty, and illiteracy, but ultimately fell short of offering Egyptians democracy. Michal Goldman presents the contradictions and questions that surround the legacy of this charismatic political figure, whose influence over the modern era, including the Arab Spring, remains at the heart of Egypt's struggles. SUSAN OXTOBY

(82 mins, In Arabic and English with English subtitles, B&W/Color, DCP, From Icarus Films)

THE IMAGE BOOK

JEAN-LUC GODARD (SWITZERLAND/FRANCE, 2018)

FRIDAY / 2.1.19 / 6:30

SATURDAY / 2.9.19 / 2:00

(*Le livre d'image*). Winner of the first Special Palme d'Or award in the history of the Cannes Film Festival, *The Image Book* is an essay film by one of cinema's great visionaries, Jean-Luc Godard. Using a non-narrative flow of images drawn largely from the history of the moving image, but referencing also the tradition of painting, Godard projects a worldview of deep sadness—often showing us a world torn apart by violence. His formal strategy alters the picture by skewing saturation and resolution; his voiceover narration guides us through his ontological inquiry. Provocative, visceral, demanding, this late work questions the nature of the image, be it made by the hand of the artist, by the filmmaker, or in the name of political propaganda. SUSAN OXTOBY

Photographed by Fabrice Aragno. (84 mins, In French, English, Arabic, and Italian with English subtitles, Color, DCP, From Kino Lorber)

RHYTHMS FROM LIFE
JIA ZHANGKE

Viewers wishing to understand China's vast changes during the last two decades, and those seeking arguably the most important, critically acclaimed director of our era, should start in one place: the films of Jia Zhangke. Born (in 1970) and raised in the dusty mining town of Fenyang, Shanxi Province (a region that he returns to in nearly all of his work), Jia studied painting and literature before gaining admission to the Beijing Film Academy. His feature debut, *Xiao Wu*, earned the prestigious Dragons and Tigers prize at the 1997 Vancouver Film Festival, starting a cascade of critical praise and awards that included Venice's Golden Lion (for *Still Life,* 2007) and Cannes' Best Screenplay (*A Touch of Sin,* 2013). Recently, he's also created an independent film festival, in Pingyao. Combining the assured observational naturalism of Robert Bresson with the contemplative rhythms of Hou Hsiao-hsien, Jia's films depict a China that seems to be reinventing itself every other year—a country moving from communism to (hyper)capitalism, a rural world slowly entering the urban age, an industrialized cityscape turning to neon bars and Internet cafes, and an ancient, enclosed society looking to join the global market. His heroes and heroines are those left behind in the transition, too unconnected or not ruthless enough to make the jump: disaffected youth, small-time crooks, artists, prostitutes, and the elderly. His newest works in the series, *A Touch of Sin* and *Ash Is Purest White,* continue his partnership with frequent muse (and wife) Zhao Tao, "one of the great husband-and-wife collaborations of contemporary cinema" (*Hollywood Reporter*).

Jason Sanders, Film Notes Writer

Rhythms from Life: Jia Zhangke is organized at BAMPFA by Senior Film Curator Susan Oxtoby and presented in collaboration with SFMOMA and SFFILM. The series complements SFMOMA's exhibition *Art and China After 1989: Theater of the World* and the related film series organized by Gina Basso, manager of film programs at SFMOMA.

WEDNESDAY / 2.6.19

24 CITY
7:00

JIA ZHANGKE (CHINA, 2008)

(*Er shi si cheng ji*). Jia Zhangke's exquisite documentary/fiction hybrid examines a Chinese factory-city being dismantled to make way for luxury apartment houses. For Jia, "history is always a blend of fact and imagination." Fictionalized monologues, based on workers' experiences but delivered by actors such as Joan Chen and Zhao Tao, are interwoven with real-life testimonies charting the factory's activities from the Korean War to the present day: stories of political engagement, love, regret, and regeneration. What emerges is an elegy to a bygone city whose physical structures may be erased by the march of capitalist development, but whose memories live on. CHI-HUI YANG, SF INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

Written by Jia, Zhai Yongming. Photographed by Yu Likwai, Wang Yu. With Joan Chen, Lu Liping, Zhao Tao, Chen Jianbin. (107 mins, In Mandarin with English subtitles, Color, 35mm, From Cinema Guild)

THURSDAY / 2.7.19

XIAO WU
2:30

JIA ZHANGKE (CHINA/HONG KONG, 1997)
IMPORTED 35MM PRINT

(a.k.a. *Pickpocket*). Fresh from the Beijing Film Academy in 1997, Jia turned to the dirt streets of his hometown Fenyang for his feature debut, a Bresson-in-the-boondocks portrait of China in economic transition and those who can only watch as they're left behind. More inclined toward a slow stroll sideways than a great leap forward, the small-time, undermotivated pickpocket Xiao Wu (Wang Hongwei) isn't keeping up as even dirt-poor Fenyang starts striving for economic success. An eye-on-the-ground paean to the unambitious and the non-ruthless, to sparrows in a new world of hawks, *Xiao Wu* launched not only Jia's career but also a new wave of Chinese film. JASON SANDERS

Written by Jia. Photographed by Yu Likwai. With Wang Hongwei, Hao Hongjian, Zu Baitao, Ma Jinrei. (105 mins, In Mandarin with English subtitles, Color, 35mm, From Tamasa Distribution/ Celluloid Dreams)

PLATFORM
7:00

JIA ZHANGKE (HONG KONG/CHINA, 2000)
IMPORTED 35MM PRINT

(*Zhan tai*). China's tumultuous 1980s are revisited in this hyperrealistic account of one provincial theater troupe's struggles in a landscape dizzily moving from post–Cultural Revolution isolation to a consumer-age nightmare of bad perms and disco fevers. Well versed in the dusty forgotten towns and no-hope landscapes that his characters travel, Jia covers an entire decade's—and an entire nation's—transformation from communism to capitalism through one group trying to make sense of it all, and frequently failing to. Touching and sometimes hilarious, *Platform* is essential viewing for anyone interested in China's history, the effects of global capitalism, and—not least—great filmmaking. JASON SANDERS

Written by Jia. Photographed by Yu Likwai. With Wang Hongwei, Zhao Tao, Liang Jingdong, Yang Tianyi. (155 mins, In Mandarin with English subtitles, Color, 35mm, From Tamasa Distribution/ Celluloid Dreams)

FRIDAY / 2.8.19

UNKNOWN PLEASURES
2:30

JIA ZHANGKE (CHINA/JAPAN, 2002)
IMPORTED 35MM PRINT

(*Ren xiaoyao*). A sympathetic, impressionistic portrait of youth so alienated that they've nothing to rebel against, much less for, *Unknown Pleasures* places the rebel-youth genre in the milieu of China's "birth control generation," coming of age in the new millennium. The television may be showing China's Olympic bid, but unemployed buddies Xiao Ji and Bin Bin can't see much future beyond their backwater northern mining town, where karaoke bars, pirate DVDs, random bombings—and a hot-wired singer (Zhao Tao)—offer the only breaks from monotony. "As true a picture of contemporary existence as we could hope for now" (Kent Jones, *Film Comment*). JASON SANDERS

Written by Jia. Photographed by Yu Likwai. With Zhao Tao, Zhao Weiwei, Wu Qiong, Zhou Qingfeng. (112 mins, In Mandarin with English subtitles, Color, 35mm, From Tamasa Distribution/ Celluloid Dreams)

LIMITED ENGAGEMENTS

SUNDAY / 2.10.19

ASH IS PUREST WHITE

6:30

JIA ZHANGKE (CHINA/FRANCE/JAPAN, 2018)

(*Jiang hu er nv*). A gangster's wife stands on her own in Jia Zhangke's expansive narrative of empowerment and survival, set against the tumultuous political and cultural changes of twenty-first-century China. Jia's wife and longtime muse Zhao Tao, whose roles in his *Unknown Pleasures* and *Still Life* serve as inspiration, stars as a woman saddled with a mobster lover who's seen one too many John Woo films; she first protects him, and then learns to fend for herself, across twenty years of changes. "Beautifully unsettling, poetic and dazzling, simultaneously dark and radiant, *Ash Is Purest White* will surely count as one of Jia Zhangke's greatest films" (*Le monde*). JASON SANDERS

Written by Jia. Photographed by Eric Gautier. With Zhao Tao, Liao Fan, Xu Zheng, Feng Xiaogang. (150 mins, In Mandarin with English subtitles, Color, DCP, From Cohen Media Group)

SUNDAY / 2.17.19

A TOUCH OF SIN

7:00

JIA ZHANGKE (CHINA, 2013)

(*Tian zhu ding*). Jia Zhangke takes on the collateral damage of China's maniacal growth. Four violent deeds are ripped from the headlines and explosively restaged to illustrate everyday citizens pushed to the edge . . . of the economy. Taking cues from wuxia legend King Hu, *A Touch of Sin* links the lore of martial arts to base survival in contemporary China. Stunning in their visual charge, the four overlapping stories follow de facto warriors, disenfranchised by elusive progress, as they attempt to savagely salvage their lives. But unlike his cast of aggressive actors, the politically direct Jia doesn't pull his punches. STEVE SEID

Written by Jia. Photographed by Yu Likwai. With Wu Jiang, Lanshan Luo, Li Meng, Baoqiang Wang. (133 mins, In Mandarin and Cantonese with English subtitles, Color, DCP, From Kino Lorber)

1 *Ash Is Purest White*, 2.10.19

2 *A Touch of Sin*, 2.17.19

3 *Platform*, 2.7.19

4 *Unknown Pleasures*, 2.8.19

WORKINGMAN'S DEATH

MICHAEL GLAWOGGER (AUSTRIA/GERMANY, 2005)

BAMPFA COLLECTION

WEDNESDAY / 1.16.19 / 7:00

SUNDAY / 1.20.19 / 6:30

Michael Glawogger (who died in 2014) wondered if, in the digital age, heavy manual labor is disappearing, or maybe just becoming invisible. In this film the Austrian megadirector offers portraits of grueling work and fearless workers, allowing us to reimagine what work is and what survival means in the twenty-first century, when it's every man for himself, and God has replaced the state. Observing illegal coal mining in Ukraine, sulfur harvesting in Indonesia, a slaughter yard in Nigeria, and a shipbreaking operation in Pakistan, Glawogger's camera is as unflinching as its subjects. Image making is work made visible. JUDY BLOCH

Please note: this film contains graphic scenes of animal slaughter.

Written by Glawogger. Photographed by Wolfgang Thaler. (122 mins, Color, 35mm, BAMPFA collection, permission Paul Thiltges Distributions)

MEGACITIES

MICHAEL GLAWOGGER (AUSTRIA, 1998)

BAMPFA COLLECTION

SATURDAY / 1.19.19 / 6:00

Mexico City has grown so enormous that no one knows where it ends. Bombay's population is so dense it can't be counted. Michael Glawogger takes us deep into these and the other "megacities," Moscow and New York, telling stories of people struggling at the bottom of the urban food chain. These are the working poor—like Babu Khan, who sifts powdered paint, or Shankar Loutakke, who sews together strips of film and shows them on the street. Using techniques of cinema verité, Glawogger presents us with an unforgettable vision that is both epic in its scope and shockingly intimate in its details. TOD BOOTH, SF INTERNATIONAL FILM FESTIVAL

Written by Glawogger. Photographed by Wolfgang Thaler. (90 mins, Color, 35mm, BAMPFA collection, permission Paul Thiltges Distributions)

GARRY WINOGRAND: ALL THINGS ARE PHOTOGRAPHABLE

SASHA WATERS FREYER (US, 2018)

SUNDAY / 2.3.19 / 1:30

FRIDAY / 2.15.19 / 4:00

Garry Winogrand's photographs constitute an unflinching yet empathetic portrait of Cold War–era America. Attuned to incongruous juxtapositions, unexpected beauty, and the fascinating variety of humankind, Winogrand made a fine art of street photography, capturing scores of images imbued with mystery and poetry. Sasha Waters Freyer's poignant documentary foregrounds Winogrand's photographs, combining them with 8mm home movies and recordings that allow his words and voice to resonate along with the images. Eminent curators, photographers, scholars, and friends address the personal and historical context of Winogrand's works; their contradicting analyses and assessments provide the most powerful argument for the enduring relevance of the photographs. KATE MACKAY

Photographed by Eddie Marritz. (90 mins, B&W/Color, DCP, From Greenwich Entertainment) CC

MONROVIA, INDIANA

FREDERICK WISEMAN (US, 2018)

SATURDAY / 2.16.19 / 4:30

TUESDAY / 2.19.19 / 6:30

FILM TO TABLE DINNER FOLLOWS ON 2.16.19 (P. 4)

Following the 2016 national election, Frederick Wiseman headed to Monrovia, Indiana, to document life in small-town America. With a population of just over a thousand people, Monrovia is representative of the heartland that was key to Donald Trump's election as president. Without stating so overtly, Wiseman's film presents a kind of inquiry, showing us a place where Americans are mostly white, Christian, and tied to the land. *Monrovia, Indiana* is a time capsule of the present political moment in America as well as a lasting and beautiful film portrait of a community and a way of life. SUSAN OXTOBY

Photographed by John Davey. (143 mins, Color, DCP, From Zipporah Films)

On View

GALLERIES

INK, PAPER, SILK: ONE HUNDRED YEARS OF COLLECTING JAPANESE ART
December 12–April 14

ARTHUR JAFA / MATRIX 272
December 12–March 24

MASAKO MIKI / MATRIX 273
January 9–April 28

GET DANCIN': SELECTIONS FROM THE COLLECTION
January 9–March 31

HANS HOFMANN: THE NATURE OF ABSTRACTION
February 27–July 21

OLD MASTERS IN A NEW LIGHT: REDISCOVERING THE EUROPEAN COLLECTION
Through December 16

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Through January 27

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

ART WALL: BARBARA STAUFFACHER SOLOMON
Through March 3

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

BARBRO OSHER THEATER

THE PUPPET MASTER: THE FILMS OF JIŘÍ TRNKA
December 1–19

BERGMAN 100: FULL CIRCLE
December 1–30

FRITZ LANG & GERMAN EXPRESSIONISM
December 7–February 23

MOVIE MATINEES FOR ALL AGES
December 9–February 16

JAPANESE FILM CLASSICS FROM THE BAMPFA COLLECTION
December 12–January 27

OUT OF THE VAULT
January 13–February 21

IN FOCUS: WRITING FOR CINEMA
January 23–February 27

DOCUMENTARY VOICES
January 23–April 24

LIFE GOES ON: THE FILMS OF MIA HANSEN-LØVE
January 25–February 14

RHYTHMS FROM LIFE: JIA ZHANGKE
February 6–17

JAMES IVORY IN PERSON
February 20–23

ARTHUR JAFA / MATRIX 272
February 27, 28

LIMITED ENGAGEMENTS

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat
December 2, 7, 23

The Apartment
December 8, 14, 22, 27

The Price of Everything
December 9, 21, 26

Il posto, December 14, 29

The Tree of Wooden Clogs
December 20

The Firemen's Ball
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Bicycle Thief, January 12, 18

Not Wanted, January 12, 20

Workingman's Death
January 16, 20

Megacities, January 19

Nasser's Republic: The Making of Modern Egypt
January 25, February 2

The Image Book, February 1, 9

Garry Winogrand: All Things Are Photographable, February 3, 15

Monrovia, Indiana, February 16, 19

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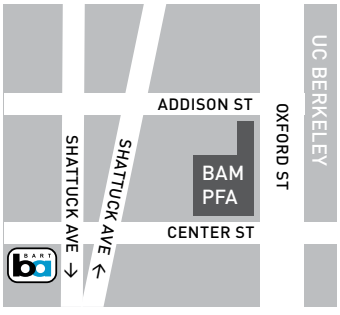

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