FALL 2019

BERKELEY ART MUSEUM·PACIFIC FILM ARCHIVE
UNIVERSITY OF CALIFORNIA

PROGRAM GUIDE

SAKAKI HYAKUSEN KADER ATTIA SYLVIA FEIN STRANGE ABBAS KIAROSTAMI MARLON RIGGS ZHENG JUNLI JACQUES TATI
ALTERNATIVE VISIONS WOMEN CINEMATOGRAPHERS NATIVE AMERICAN REELISM BERKELEY FILM FOUNDATION BRITISH NEW WAVE SOVIET SILENTS

1 / 2 / 3 / 4 / 5

SEP

1/SUN

7:00 *War and Peace*, Part I P. 38

4/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *Close-Up*
Lecture by Marilyn Fabe
IN FOCUS: KIAROSTAMI P. 37

7:00 Dreams of Suitcases and a Blue Lobster: Latin Surrealism
Introduction by Tarek Elhaik
ALTERNATIVE VISIONS P. 16

5/THU

12:00 Arts + Design Lecture P. 8

1:15 Exhibition Highlights Tour P. 5

4–7 Five Tables of Honest Work P. 5

7:00 *Naked Spaces: Living Is Round*
Trinh T. Minh-ha in person
WOMEN CINEMATOGRAPHERS P. 28

Free First Thursday: Galleries Free All Day

6/FRI

3:30 *War and Peace*, Part I P. 38

7:00 *War and Peace*, Part II P. 38

7/SAT

12:00 *War and Peace*, Part I P. 38

3:30 *War and Peace*, Part II P. 38

6:00 *War and Peace*, Part III P. 38

7:45 *War and Peace*, Part IV P. 38

8/SUN

1:00 Improvisational Quilt-Print Making WORKSHOP P. 6

2:00 Guided Tour: **Strange** P. 5

2:30 *War and Peace*, Part III P. 38

3:00 Meditation with Movement
WORKSHOP P. 6

4:00 Trisha Low, Tatiana Luboviski-Acosta, Elaine Kahn READING P. 7

4:30 *The Traveler* KIAROSTAMI P. 34

7:00 *War and Peace*, Part IV P. 38

9/MON

6:30 Madeline Gannon ARTS + DESIGN P. 8

11/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *Where Is the Friend's Home?*
Lecture by Marilyn Fabe
IN FOCUS: KIAROSTAMI P. 37

7:00 Surrealistic Animations by Stacey Steers
Stacey Steers in person
ALTERNATIVE VISIONS P. 16

12/THU

12:00 Arts + Design Lecture P. 8

7:00 The Exiles: Urban Dis/location
Margherita Ghetti, Sarah Whitt & Hertha D. Sweet Wong in conversation NATIVE AMERICAN P. 23

7:00 *This Ain't No Mouse Music!*
Free outdoor screening! Maureen Gosling & Chris Simon in person
BERKELEY FILM FOUNDATION P. 18

13/FRI

12:00 Elaine Yau on Dennis Feldman CURATOR'S TALK P. 6

4:00 *War and Peace*, Part II P. 38

7:00 Full: Red Culebra P. 5

7:00 *Where Is the Friend's Home?*
KIAROSTAMI P. 34

14/SAT

11:30, 1:00 Say It! Spray It!
GALLERY + STUDIO P. 8

3:00 *Step Up to the Plate, Maria Singh* ROUNDTABLE READING P. 8

4:00 *War and Peace*, Part III P. 38

5:45 *War and Peace*, Part IV P. 38

8:00 *Velvet Goldmine*
WOMEN CINEMATOGRAPHERS P. 28

15/SUN

2:00 Guided Tour: **Strange** P. 5

3:30 *A Wedding Suit* & *Experience*
Lecture & book signing by Godfrey Cheshire KIAROSTAMI P. 34

7:00 *Devil's Freedom*
WOMEN CINEMATOGRAPHERS P. 28

16/MON

6:30 Patrick Martinez ARTS + DESIGN P. 8

17/TUE

7:00 *Through the Olive Trees*
Lecture by Godfrey Cheshire KIAROSTAMI P. 35

18/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *Taste of Cherry*
Lecture by Godfrey Cheshire
IN FOCUS: KIAROSTAMI P. 37

6:00 Kader Attia & Stefania Pandolfo
ARTIST'S TALK P. 6

7:00 Jodie Mack: Pattern Language
Jodie Mack in person
ALTERNATIVE VISIONS P. 16

Kader Attia / MATRIX 274 opens P. 12

19/THU

12:00 Christine Gaspar ARTS + DESIGN P. 8

7:00 *Black Is . . . Black Ain't*
Nicole Atkinson Roach, Ryanaustin Dennis & Chika Okoye in conversation MARLON RIGGS P. 24

20/FRI

4:00 *War and Peace*, Part III P. 38

7:00 *And Life Goes On . . .*
KIAROSTAMI P. 35

21/SAT

1:30 Gordon Onslow Ford
SYMPOSIUM P. 6

4:00 Michelle M. Wright BLACK LIFE P. 5

5:30 *Look Back in Anger*
BRITISH NEW WAVE P. 20

8:00 *Shiraz: A Romance of India* P. 39

22/SUN

1:00 *Dogtown Redemption*
Amir Soltani & Chihiro Wimbush in person
BERKELEY FILM FOUNDATION P. 18

2:00 Guided Tour: **Strange** P. 5

4:00 *Case #1, Case #2*
Lecture by Abbas Milani
KIAROSTAMI P. 35

7:00 *A Taste of Honey*
BRITISH NEW WAVE P. 20

23/MON

6:30 Marisa Morán Jahn
ARTS + DESIGN P. 8

25/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *24 Frames*
Lecture by Ahmad Kiarostami
IN FOCUS: KIAROSTAMI P. 37

7:00 Ism, Ism, Ism: Latin Camp
ALTERNATIVE VISIONS P. 17

26/THU

12:00 Melodie Yashar ARTS + DESIGN P. 8

7:00 *Long Train Running* & *I Shall Not Be Removed*
Introduction by Ashley Omoma; Karen Everett in person
MARLON RIGGS P. 24

27/FRI

4:00 *War and Peace*, Part IV P. 38

7:00 *Through the Olive Trees*
KIAROSTAMI P. 35

28/SAT

3:30 *Ernest & Celestine* MATINEES P. 38

4:00 Visiting Lou Sullivan READING P. 7

5:30 *The Entertainer*
Film to Table dinner follows
BRITISH NEW WAVE P. 20

8:00 *Swoon*
WOMEN CINEMATOGRAPHERS P. 28

29/SUN

2:00 Guided Tour: **Strange** P. 5

3:30 *Green Days*
Free screening!
Ahn Jae-hoon in person P. 19

4:00 Jheyda McGarrell, Vasiliki Ioannou, Ocean Escalanti READING P. 7

7:00 *The Loneliness of the Long Distance Runner*
BRITISH NEW WAVE P. 20

30/MON

6:30 Rabih Alameddine & Lawrence Rinder ARTS + DESIGN P. 6

1 *lay claim to an island*, 11.14.19

2 Joan Miró: *Sun, Moon and Stars*, 1938; BAMPFA collection.

3 Gaoquan Xingdun: Obaku Zen calligraphy, one large character and four lines in running script, 17th century (detail); BAMPFA, promised gift of Stuart Katz.

4 *L'age d'or*, 10.2.19

5 *The Spring Comes to the Withered Tree*, 11.10.19

Mill Valley Film Festival

at BAMPFA
October 5–12

Titles announced September 5 at bampfa.org

OCT

2/WED

12:00 Julia White on **Hinges**
CURATOR'S TALK P. 7

12:15 Guided Tour: **Strange** P. 5

3:10 *The Entertainer*
Lecture by David Thomson
IN FOCUS: BRITISH NEW WAVE P. 22

7:00 *L'age d'or* ALTERNATIVE VISIONS P. 17

Hinges: Sakaki Hyakusen and the Birth of Nanga Painting opens P. 11

3/THU

12:00 Arts + Design Lecture P. 8

1:15 Exhibition Highlights Tour P. 5

4–7 Five Tables of Paris and Kyoto P. 5

7:00 *Struggling*
Introduction by Paul Fonoroff & Zheng Dali; Judith Rosenberg on piano ZHENG JUNLI P. 32

Free First Thursday: Galleries Free All Day

4/FRI

2:10 Zheng Junli Symposium P. 32

7:00 *The Blood of Passion on the Volcano*
Introduction by Paul Fonoroff & Zheng Dali; Judith Rosenberg on piano ZHENG JUNLI P. 32

5/SAT

1:00 Sakaki Hyakusen & the Birth of Nanga Painting COLLOQUIUM P. 7

5:00 Analog Light Show Special Effects
WORKSHOP P. 6

MVFF at BAMPFA

6/SUN

1:30 *Crows and Sparrows*
Introduction by Paul Fonoroff & Zheng Dali ZHENG JUNLI P. 32

2:00 Guided Tour: **Hinges** P. 5

MVFF at BAMPFA

7/MON

6:30 Nona Faustine ARTS + DESIGN P. 8

8/TUE

MVFF at BAMPFA

9/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *The Servant*
Lecture by David Thomson
IN FOCUS: BRITISH NEW WAVE P. 22

MVFF at BAMPFA

10/THU

12:00 Aza Raskin ARTS + DESIGN P. 8

6:30 *The Spring River Flows East*
ZHENG JUNLI P. 32

7:00 *Inequality for All*
Free outdoor screening! Jacob Kornbluth & Robin Fryday in person
BERKELEY FILM FOUNDATION P. 18

11/FRI

8:00 *Homework* KIAROSTAMI P. 35

MVFF at BAMPFA

12/SAT

11:30, 1:00 Silvery Waves Pile 1,000 Layers High GALLERY + STUDIO P. 8

1:30 Sign Language–Interpreted Tour: **Strange** P. 5

3:00 *Upside-Down Magic*
ROUNDTABLE READING P. 8

5:00 Brittany Newell, Ryan Tacata, Silk Worm PERFORMANCE P. 5

5:45 *Nie Er*
Introduction by Weihong Bao
ZHENG JUNLI P. 33

8:15 *Paranoid Park*
WOMEN CINEMATOGRAPHERS P. 29

MVFF at BAMPFA

13/SUN

1:30 Eric Dolan, Fego Navarro, Tongo Eisen-Martin READING P. 7

2:00 Guided Tour: **Strange** P. 5

2:30 *In the Image: Palestinian Women Capture the Occupation*
Judith Montell & Emmy Scharlatt in person BERKELEY FILM FOUNDATION P. 18

4:30 *First Graders* KIAROSTAMI P. 35

5:30, 7:30 Full: Harrison Concerto P. 5

7:00 *This Sporting Life*
BRITISH NEW WAVE P. 21

14/MON

6:30 Tanya Lukin Linklater & Friends
ARTS + DESIGN P. 8

16/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *If . . .*
Lecture by David Thomson
IN FOCUS: BRITISH NEW WAVE P. 22

7:00 Found Images:
Films by Scott Stark
Scott Stark in person
ALTERNATIVE VISIONS P. 17

17/THU

12:00 Refik Anadol ARTS + DESIGN P. 8

7:00 The Silent Enemy: Representation of Native Americans
Michelle Raheja, Margherita Ghetti, Sarah Whitt & Hertha D. Sweet Wong in conversation
NATIVE AMERICAN P. 23

18/FRI

4:00 *Shiraz: A Romance of India* P. 39

6:30 *76 Minutes and 16 Seconds with Abbas Kiarostami* KIAROSTAMI P. 37

7:00 *Word Is Out: Stories of Some of Our Lives*
Mariposa Film Group members in person MARLON RIGGS P. 24

19/SAT

1:30 The San Quentin Project
COLLOQUIUM P. 7

5:00 *Darling*
Film to Table dinner follows
BRITISH NEW WAVE P. 21

8:00 *Close-Up* KIAROSTAMI P. 36

20/SUN

12:00 FLACC Dance WORKSHOP P. 6

2:00 Guided Tour: **Hinges** P. 5

3:00 *76 Minutes and 16 Seconds with Abbas Kiarostami* KIAROSTAMI P. 37

4:30 *Husband and Wife* ZHENG JUNLI P. 33

7:00 *Stories We Tell*
WOMEN CINEMATOGRAPHERS P. 29

21/MON

6:30 Leonel Moura ARTS + DESIGN P. 8

22/TUE

7:00 *The Whistleblower of My Lai*
Connie Field, Gregory Scharpen & Brad Bailey in person
BERKELEY FILM FOUNDATION P. 19

23/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *Blow-Up*
Lecture by David Thomson
IN FOCUS: BRITISH NEW WAVE P. 22

7:00 *Tongues Untied*
Elena Gross & Vivian Kleiman in conversation MARLON RIGGS P. 25

24/THU

12:00 Yanni Loukissas ARTS + DESIGN P. 8

7:00 *Billy Liar* BRITISH NEW WAVE P. 21

25/FRI

4:00 Reflections and Affirmations: Marlon Riggs and Others
Brontez Purnell in person
MARLON RIGGS P. 25

7:00 *Playtime* TATI P. 26

26/SAT

3:00 Abbas Kiarostami: Five Short Films KIAROSTAMI P. 36

5:00 Films by Ephraim Asili
BLACK LIFE P. 5

5:30 *Saturday Night and Sunday Morning* BRITISH NEW WAVE P. 21

7:30 *New Women*
Judith Rosenberg on piano
ZHENG JUNLI P. 33

27/SUN

1:00 Risograph and Photography
WORKSHOP P. 6

2:00 Guided Tour: **Strange** P. 5

2:00 *M. Hulot's Holiday* TATI P. 26

4:00 *The Pushouts*
Dawn Valadez, Katie Galloway & Serginho Roosblad in person
BERKELEY FILM FOUNDATION P. 19

7:00 *Aileen: Life and Death of a Serial Killer*
WOMEN CINEMATOGRAPHERS P. 29

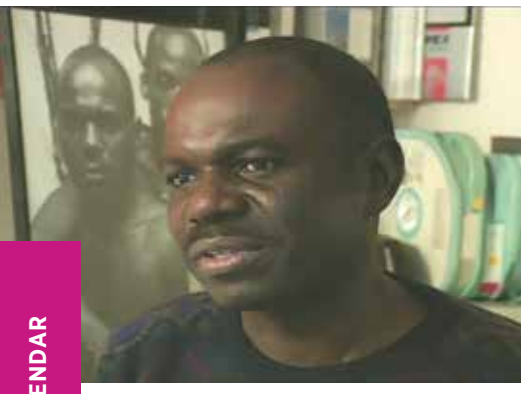
28/MON

6:30 Nigel Poor & Michael Nelson
ARTS + DESIGN P. 7

30/WED

12:15 Guided Tour: **Strange** P. 5

7:00 Afterimage: Sky Hopinka in Person
Sky Hopinka & Almudena Escobar López in conversation
ALTERNATIVE VISIONS P. 17



6 / 7 / 8

6 *I Shall Not Be Removed: The Life of Marlon Riggs*, 9.26.19

7 *Blow-Up*, 10.23.19, 11.30.19

8 Five Tables, 11.7.19: Arnold Genthe: *Untitled (Irma Duncan)*, c. 1915–19; BAMPFA, gift of Jan Leonard and Jerrold A. Peil.

31/THU

12:00 Arts + Design Lecture P. 8

7:00 Séance on a Wet Afternoon BRITISH NEW WAVE P. 21

NOV

1/FRI

4:00 *Ethnic Notions & Color Adjustment* Introduction by Herman S. Gray MARLON RIGGS P. 25

7:00 *Taste of Cherry* KIAROSTAMI P. 36

2/SAT

3:00 Jori Finkel READING P. 7

3:00 *76 Minutes and 16 Seconds with Abbas Kiarostami* KIAROSTAMI P. 37

3:30 *Jour de fête* TATI P. 27

5:30 *The Big Road* Introduction by Weihong Bao; Judith Rosenberg on piano ZHENG JUNLI P. 33

8:00 *The Watermelon Woman* MARLON RIGGS P. 25

3/SUN

11–3 Art, Puppetry, Stories & More FREE FAMILY DAY P. 9

2:00 Guided Tour: **Strange** P. 5

3:00 Films by Sally Cruikshank FREE FAMILY DAY P. 9

5:00 *The Judge* WOMEN CINEMATOGRAPHERS P. 29

7:00 *The Wind Will Carry Us* KIAROSTAMI P. 36

4/MON

6:30 Guy Hoffman ARTS + DESIGN P. 8

6/WED

12:15 Guided Tour: **Strange** P. 5

3:10 *My Grandmother* Lecture by Peter Bagrov SOVIET SILENTS P. 30

7:00 *Perfumed Nightmare* STRANGE P. 15

7/THU

12:00 Allison Arieff ARTS + DESIGN P. 8

1:15 Exhibition Highlights Tour P. 5

3:10 *Katka's Reinette Apples* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 30

4–7 Five Tables of the Corporeal Woman P. 5

7:00 *Wings of a Serf* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 31

Free First Thursday: Galleries Free All Day

8/FRI

3:10 *Two-Buldi-Two* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 31

7:00 Still Raining Still Dreaming STRANGE P. 15

9/SAT

11:30, 1:00 Exquisite Corpse Collage GALLERY + STUDIO P. 8

2:30 *A Familiar Face* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 31

3:00 *Gaby, perdida y encontrada* ROUNDTABLE READING P. 8

5:30 *Ten* Film to Table dinner follows KIAROSTAMI P. 36

7:30 *Don Diego and Pelageya* & *The Forty-First* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 31

10/SUN

1:00 *The Spring Comes to the Withered Tree* ZHENG JUNLI P. 33

2:00 Guided Tour: **Hinges** P. 5

3:30 *Cain and Artem* Lecture by Peter Bagrov; Judith Rosenberg on piano SOVIET SILENTS P. 31

7:00 Sidney Peterson's San Francisco Surrealism STRANGE P. 15

12/TUE

6:30 *Ash Is Purest White* P. 39

7:00 Full: Noh and Kunqu Opera P. 5

13/WED

12:15 Guided Tour: **Strange** P. 5

7:00 The Time of "Women's Work" Introduction by Jeffrey Skoller ALTERNATIVE VISIONS P. 17

Sylvia Fein / MATRIX 275 opens P. 13

14/THU

12:00 Julien Beller ARTS + DESIGN P. 8

7:00 Beyond Recognition: Indigenous Activism Corinna Gould, Margherita Ghetti, Sarah Whitt & Hertha D. Sweet Wong in conversation NATIVE AMERICAN P. 23

15/FRI

4:00 *Room at the Top* BRITISH NEW WAVE P. 21

6:30 *76 Minutes and 16 Seconds with Abbas Kiarostami* KIAROSTAMI P. 37

7:00 *Jim Allison: Breakthrough* P. 39

16/SAT

1:00 Exquisite Corpse WORKSHOP P. 6

3:00 *My Uncle* TATI P. 27

5:30 *10 on Ten* KIAROSTAMI P. 36

7:30 *Li Shanzi* Introduction by Weihong Bao ZHENG JUNLI P. 33

17/SUN

1:00 Alt-Text as Poetry WORKSHOP P. 6

2:00 Guided Tour: **Strange** P. 5

2:00 *Shiraz: A Romance of India* P. 39

4:30 *Jim Allison: Breakthrough* P. 39

7:00 *If . . .* BRITISH NEW WAVE P. 22

18/MON

6:30 Sherin Guirguis ARTS + DESIGN P. 8

20/WED

12:15 Guided Tour: **Strange** P. 5

12:30 Jacquelynn Baas READING P. 7

6:00 Edie Fake & Elaine Yau ARTIST'S TALK P. 7

7:00 *The Sky on Location* Babette Mangolte in person WOMEN CINEMATOGRAPHERS P. 29

Art Wall: Edie Fake opens

21/THU

12:00 Amy Franceschini ARTS + DESIGN P. 8

7:00 *Routine Pleasures* Babette Mangolte in person WOMEN CINEMATOGRAPHERS P. 29

22/FRI

4:00 FLACC 2019 PERFORMANCE P. 5

4:00 *ABC Africa* KIAROSTAMI P. 37

7:00 *Vintage: Families of Value* Jesse Hawthorne Ficks & Marvin K. White in conversation MARLON RIGGS P. 26

9:30 *The Unholy Three* Free screening with music by student DJs CINESPIN P. 39

23/SAT

3:00 *Jim Allison: Breakthrough* P. 39

4:00 FLACC 2019 PERFORMANCE P. 5

5:00 *The Servant* BRITISH NEW WAVE P. 22

7:30 *Ash Is Purest White* P. 39

24/SUN

1:30 Diamano Coura BLACK LIFE P. 5

2:00 Guided Tour: **Hinges** P. 5

2:00 *Fellow Citizen* KIAROSTAMI P. 37

4:30 *Traffic* TATI P. 27

7:00 *Alfie* BRITISH NEW WAVE P. 22

25/MON

6:30 *Tongues Untied* Free screening! Ken Light, Darieck B. Scott & Leila Weefur in conversation ARTS + DESIGN P. 26

27/WED

12:15 Guided Tour: **Strange** P. 5

28/THU BAMPFA Closed

29/FRI

1:30 *M. Hulot's Holiday* TATI P. 27

4:00 *Shiraz: A Romance of India* P. 39

6:30 *Jim Allison: Breakthrough* P. 39

30/SAT

1:30 *The Wizard of Oz* MATINEES P. 38

4:00 *Playtime* TATI P. 27

7:00 *Blow-Up* BRITISH NEW WAVE P. 22

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

1 Red Culebra, 9.13.19

2 Lou Harrison Concerto, 10.13.19

3 Jubilith Moore, 11.12.19

4 Sabrina Hou, 11.12.19
Photo: Graeme Vanderstoel

5 Michelle M. Wright, 9.21.19

6 Ephraim Asili's *American Hunger,* 10.26.19

7 Diamano Coura West African Dance Company, 11.24.19

8 Ryan Tacata, 10.12.19

9 FLACC, 11.22.19, 11.23.19

FULL

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

Full: Red Culebra

FRIDAY / 9.13.19 / 7:00

Programmed by Sarah Cahill

Red Culebra is a collaboration of Bay Area electronic musicians and performance artists Guillermo Galindo and Cristobal Martinez. Inspired by their complicated post-Mexican backgrounds, Galindo and Martinez create and perform rituals based on cycles of repetition and uniformity. They present *4 Cycles + 1*, an hour-long work for analog Moog synthesizers with performance artists moving in the four cardinal directions.

Full: Harrison Concerto

SUNDAY / 10.13.19 / 5:30 & 7:30

Programmed by Graeme Vanderstoel

Lou Harrison's 1986 Concerto for Piano with Javanese Gamelan is one of the most beautiful of the composer's hybrid works combining Eastern and Western instruments. For these special performances, pianist Sarah Cahill teams up with Gamelan Sari Raras, an ensemble in the Department of Music at UC Berkeley. Along with Harrison's concerto, Gamelan Sari Raras will perform traditional Javanese music. The program will be presented twice in one evening; visitors are welcome to stay for both performances.

Full: Noh and Kunqu Opera

TUESDAY / 11.12.19 / 7:00

Programmed by Graeme Vanderstoel

Jubilith Moore performs song and dance excerpts from Japanese Noh, highlighting a spectrum of female characters: an angel risking death to teach the lesson of compassion; a mother driven mad by loss; and a woman who sacrifices herself for the sake of her son's future. Drawing from a different East Asian theatrical tradition, Chinese actress Sabrina Hou presents excerpts from Chinese Kunqu operas *The Peony Pavilion* and *The Story of Jade Hairpin*.

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

BLACK LIFE

Programmed by Ryanaustin Dennis and Chika Okoye

Michelle M. Wright

SATURDAY / 9.21.19 / 4:00

Michelle M. Wright, a professor at Emory University in Atlanta, offers a lecture entitled "Using Time to Represent Blackness." Drawing on the history of theoretical physics and concepts of race, gender, and sexuality in African diasporic writing, Wright shows how a "physics of blackness" is necessary for writing accurately and inclusively about black identities.

Films by Ephraim Asili

SATURDAY / 10.26.19 / 5:00

Writer Ruth Gebreyesus introduces four short films from *The Diaspora Suite* by filmmaker, DJ, and traveler Ephraim Asili. Created over seven years, the suite is built around footage shot in American and international locations—from Harlem, Philadelphia, and Detroit to Ethiopia, Ghana, and Jamaica—each an important site within the African diaspora. Locating a shared geographical and historical lineage, *The Diaspora Suite* charts a movement from decoding to encoding, documenting and creating within the landscape.

Diamano Coura

SUNDAY / 11.24.19 / 1:30

Diamano Coura West African Dance Company is a nonprofit cultural organization dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture. Join them for this class and learn a traditional West African song and dance movements to live drumming. All ages welcome.

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. See calendar (pp. 2–4) for schedule; find out what's on view at bampfa.org.

PERFORMANCES

HUSH-HUSH: Brittany Newell, Ryan Tacata, Silk Worm

SATURDAY / 10.12.19 / 5:00

Queer curatorial platform HUSH-HUSH presents *Crummy Sheets*, a new performance devised by writer Brittany Newell, performance maker and scholar Ryan Tacata, and artist Silk Worm. These weary collaborators will tuck themselves in for an investigation of work, sleep, and dreams. Join us in a glow-in-the-dark universe of spilled secrets, ghost stories, and warm milk.

FLACC 2019: Bridges & Bones/East

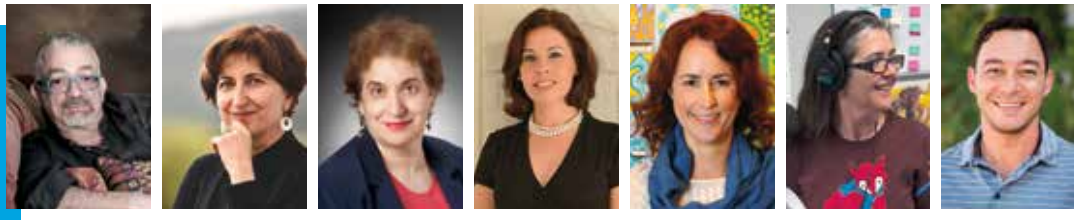
FRIDAY & SATURDAY / 11.22 & 11.23.19 / 4:00

For its sixth annual edition, the Festival of Latin American Contemporary Choreographers (¡FLACC!) is crossing the Bay Bridge to partner with BAMPFA for the first time. Bridges & Bones/East features fourteen Latinx dance artists bringing culturally nuanced movement installations to the architecture and community of the museum. Join them on a journey through various spaces and witness impactful performances with different programs each day.

GUIDED TOURS

On selected Wednesdays and Sundays, explore the spirit of Surrealism with guided tours of **Strange** (p. 14) or discover the work of a pivotal Japanese painter in **Hinges: Sakaki Hyakusen and the Birth of Nanga Painting** (p. 11). Tours showcasing exhibitions throughout the museum take place on Free First Thursdays, and a special sign language–interpreted tour of **Strange** is offered on Saturday, October 12. See calendar (pp. 2–4) for schedule.

Unless otherwise noted, all events are included with admission.



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

1 Matt Katsaros, 9.8.19
2 FLACC Dance Workshop, 10.20.19
3 Janie Radler, 10.27.19
4 Alt-Text as Poetry, 11.17.19
5 Rod and Coco Roland, 11.16.19
6 Kader Attia, 9.18.19 Photo: Michael Danner
7 Rabih Alameddine, 9.30.19 Photo: Oliver Wasow
8 Fariba Bogzaran, 9.21.19 Photo: Sina Dehgani
9 Ilene Susan Fort, 9.21.19 Photo: Museum Associates/ Peter Brenner
10 Tere Arcq, 9.21.19 Photo: Julian Con
11 Terri Geis, 9.21.19 Photo: Gene McHugh
12 Nigel Poor, 10.19.19, 10.28.19 Photo: Earlonne Woods
13 Michael Nelson, 10.28.19 Photo: Brooke Anderson

WORKSHOPS

Improvisational Quilt-Print Making

SUNDAY / 9.8.19 / 1:00

Join us for an afternoon of improvisational quilt making through the lens of collage and risograph printing. In this workshop led by artist Matt Katsaros, explore pattern, repetition, and color as we make paper-based "quilts," then manipulate and combine them through the risograph printing process.

Meditation with Movement

SUNDAY / 9.8.19 / 3:00

Experience the exhibition **Meditation in Motion: Zen Calligraphy from the Stuart Katz Collection** in a new way, entering into deep contemplation of an individual artwork through slow physical movement. Led by Stephen Holtzman, this workshop is limited to twenty participants; register in advance at bampfa.org/register-meditation.

Analog Light Show Special Effects

SATURDAY / 10.5.19 / 5:00

Join the Light Appreciation Society for a participatory dive into mind-altering illuminated experimentation and projection play. Materials will be provided, but feel free to bring your own flashlights, lenses, prisms, sequin dresses, or any object that reacts to light in an interesting way.

FLACC Dance Workshop

SUNDAY / 10.20.19 / 12:00

In anticipation of the Festival of Latin American Contemporary Choreographers, join FLACC artists and dance makers Liz Boubion and Karla Quintero for a workshop in site-specific performance making. Using sound, movement, expression, and improvisation exercises, learn to activate the potential of the BAMPFA lobby as a performance space. This workshop is open to movers of all abilities, shapes, and backgrounds.

Risograph and Photography Workshop

SUNDAY / 10.27.19 / 1:00

What is the difference between a picture, an image, a photograph, a print, a portrait, a piece, a post, a performance? Explore this evolving question and learn to print your photographs on the risograph using color separation techniques in this workshop with Janie Radler. Bring in one photograph on a thumb drive, phone, or hard copy, and go home with a zine containing your photograph and others' along with notes on the workshop discussion.

Exquisite Corpse Workshop

SATURDAY / 11.16.19 / 1:00

To celebrate the centennial of Surrealism, poet Rod Roland and daughter Coco lead an all-ages workshop in creating collaborative drawings and pieces of writing using the Surrealist technique of the exquisite corpse.

Alt-Text as Poetry

SUNDAY / 11.17.19 / 1:00

Programmed by Lukaza Branfman-Verissimo

Alt-text is an essential part of web accessibility, making visual content accessible to blind people and those with low vision. It is often overlooked altogether or understood through the lens of compliance, as an unwelcome burden to be met with minimum effort. How can we instead approach alt-text thoughtfully and creatively? In this workshop developed by artists Bojana Coklyat and Shannon Finnegan, we will reframe alt-text as a type of poetry and practice writing it together.

Art Lab

Drop in and make art!

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

GALLERY TALKS, LECTURES & DISCUSSIONS

Curator's Talk: Elaine Yau on Dennis Feldman

FRIDAY / 9.13.19 / 12:00

Elaine Yau, who organized the exhibition **Dennis Feldman: Photographs**, places Feldman's work in the context of the social documentary practices of his mentors Walker Evans and Robert Frank, and focuses on Feldman's distinctive approach to mass media images of the 1970s.

Artist's Talk: Kader Attia and Stefania Pandolfo in Conversation

WEDNESDAY / 9.18.19 / 6:00

MATRIX artist Kader Attia (p. 12) is joined in conversation by Stefania Pandolfo, a professor of anthropology at UC Berkeley. They will discuss Attia's approach to the concept of repair and healing after physical and psychological injury, particularly in a postcolonial context.

Symposium: Gordon Onslow Ford: A Man on a Green Island

SATURDAY / 9.21.19 / 1:30

Exploring the multifaceted work of British-born American painter Gordon Onslow Ford (1912–2003) and his contributions to the history of twentieth- and twenty-first-century art, this symposium is occasioned by the publication of the first monograph devoted to the artist, *Gordon Onslow Ford: A Man on a Green Island.* Featuring presentations by the book's contributors—Tere Arcq, Ilene Susan Fort, Terri Geis, and volume editor Fariba Bogzaran—this program marks the hundredth anniversary of Surrealism; a book signing follows. Copresented by the Lucid Art Foundation.

What Is Strange? Rabih Alameddine and Lawrence Rinder in Conversation

MONDAY / 9.30.19 / 6:30

Free Admission

As part of Arts + Design Mondays @ BAMPFA (p. 8), Beirut- and Bay Area–based, internationally acclaimed author Rabih Alameddine joins BAMPFA Director and Chief Curator Lawrence Rinder for a conversation on concepts of "strangeness" in relation to the exhibition **Strange** (p. 14), which Rinder organized. The exhibition galleries will be open prior to the program at 5 p.m.

14 / 15 / 16 / 17 / 18 / 19 / 20
21 / 22 / 23 / 24 / 25 / 26

14 Felice Fischer, 10.5.19 Photo: Kyoko Kinoshita
15 Patricia Graham, 10.5.19 Photo: David Dunfield
16 Richard Pegg, 10.5.19 Photo: Michelle Litvin
17 Trisha Low, 9.8.19
18 Tatiana Luboviski-Acosta, 9.8.19
19 Elaine Kahn, 9.8.19
20 Edie Fake, 11.20.19
21 Jheyda McGarrell, 9.29.19
22 Ocean Escalanti, 9.29.19
23 Vasiliki Ioannou, 9.29.19
24 Eric Dolan, 10.13.19
25 Fego Navarro, 10.13.19
26 Tongo Eisen-Martin, 10.13.19

Curator's Talk: Julia White on Hinges

WEDNESDAY / 10.2.19 / 12:00

Senior Curator for Asian Art Julia White introduces **Hinges: Sakaki Hyakusen and the Birth of Nanga Painting** (p. 11). Her tour will highlight the extensive conservation of *Mountain Landscape*, a pair of six-fold screens considered one of Hyakusen's masterpieces.

Colloquium: Sakaki Hyakusen and the Birth of Nanga Painting

SATURDAY / 10.5.19 / 1:00

Complementing **Hinges**, this colloquium explores the fascinating relations between Chinese art of the Ming and Qing dynasties and Japanese art of the Edo period, especially Sakaki Hyakusen's role in the transformation of painting in eighteenth-century Japan. Presenters are curators Felice Fischer and Richard Pegg and scholar Patricia Graham; BAMPFA Senior Curator of Asian Art Julia White, who organized the exhibition, moderates.

Colloquium: The San Quentin Project: Narratives of Incarceration

SATURDAY / 10.19.19 / 1:30

Contextualizing **The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison**, this colloquium brings together leading UC Berkeley faculty from the fields of law, social welfare, and literature, along with artist Nigel Poor, to discuss the power of personal narrative and how narratives of incarceration have taken shape across disciplines. Faculty presenters are Genaro Padilla, Tina Sacks, and Jonathan Steven Simon; Jody Lewen of the Prison University Project moderates.

Lecture: Nigel Poor and Michael Nelson on The San Quentin Project

MONDAY / 10.28.19 / 6:30

Free Admission

As part of Arts + Design Mondays, artist Nigel Poor presents collaborative projects she has worked on inside San Quentin State Prison, including the work currently on view at BAMPFA and the award-winning podcast *Ear Hustle*. Poor is joined by Michael Nelson, a former San Quentin State Prison resident whose work is included in **The San Quentin Project**. The exhibition gallery will be open prior to the program at 5 p.m.

Artist's Talk: Edie Fake and Elaine Yau in Conversation

WEDNESDAY / 11.20.19 / 6:00

Artist Edie Fake discusses his new Art Wall project with BAMPFA Mellon Postdoctoral Curatorial Fellow Elaine Yau, who organized it. They will address the idea of queer space in Fake's architectural motifs, and the role of art in growing dialogue around trans rights.

READINGS

Trisha Low, Tatiana Luboviski-Acosta, Elaine Kahn

SUNDAY / 9.8.19 / 4:00

Programmed by Cole Solinger

Poet and performer Trisha Low, based in the East Bay, is author of *The Complete Purge* and *Socialist Realism*. Though not identifying as a poet, Tatiana Luboviski-Acosta has been researching democide and radical motherhood in Latin America, and ended up writing a book, *The Easy Body*, that grew out of their emotional relationship to this work. Los Angeles–based Elaine Kahn has an MFA from the Iowa Writers' Workshop and is the author of *Romance or The End* and *Women in Public.*

Visiting Lou Sullivan with Ellis Martin and Zach Ozma

SATURDAY / 9.28.19 / 4:00

Programmed by Lukaza Branfman-Verissimo

Join artists Ellis Martin and Zach Ozma in a celebration of queer ancestor Lou Sullivan, arguably the first publicly gay trans man to medically transition. This experiential afternoon will feature readings from the forthcoming *We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan,* with editors Martin and Ozma in conversation; a listening station with audiovisual excerpts from Sullivan's archive; and a risograph-printed newspaper paying tribute to Lou's legacy.

Jheyda McGarrell, Vasiliki Ioannou, Ocean Escalanti

SUNDAY / 9.29.19 / 4:00

Programmed by Cole Solinger

Multidisciplinary artist Jheyda McGarrell works with community organizing group Art Hoe Collective and has been featured in *Dazed*, *Juxtapoz*, and other publications. Vasiliki Ioannou is an artist, archivist, and writer whose work is about chronic illness, fantasies, and inbetweenness. Ocean Escalanti is a multifaceted artist who studied printmaking at the San Francisco Art Institute and works in text and image.

Eric Dolan, Fego Navarro, Tongo Eisen-Martin

SUNDAY / 10.13.19 / 1:30

Programmed by Cole Solinger

Eric Dolan is curator for the Bay Area Poetry Marathon and has written, designed, and built sixty-three booklets of poetry since moving to California. Salvadoran-American rapper/actor Fego Navarro's recent projects include releasing his album *Heart of Man* and acting in the film *Love Cecy*. *Heaven Is All Goodbyes*, the most recent book by poet, movement worker, and educator Tongo Eisen-Martin, was shortlisted for the Griffin Poetry Prize and won both a California Book Award and an American Book Award.

Jori Finkel

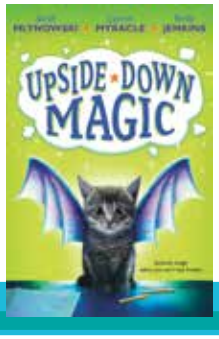
SATURDAY / 11.2.19 / 3:00

New York Times art critic Jori Finkel introduces her new book *It Speaks to Me*, in which fifty celebrated artists—from New York to New Delhi, Marina Abramovic to Ai Weiwei—talk about the eye-opening and thought-provoking art that has inspired them. *LA Weekly* calls it "must-read material for anyone interested in how art history shapes itself across time, place, and the lives of individuals."

Jacquelynn Baas

WEDNESDAY / 11.20.19 / 12:30

BAMPFA Director Emeritus Jacquelynn Baas presents her groundbreaking new book *Marcel Duchamp and the Art of Life*—which makes the case for Asian spiritual practices as an influence on the artist's work—with an illustrated introduction and reading.



FOR FAMILIES

ARTS + DESIGN MONDAYS @ BAMPFA

EQUITY AND DEMOCRACY

Mondays @ 6:30 / Free Admission

What is the role of the arts in catalyzing social justice? How do new technologies alter our conceptions of creativity and democracy? Join Berkeley Arts + Design and dozens of campus organizations at BAMPFA every Monday as we explore the connections among creative practice, social movements, and the strategic research of our public university. Doors open at 6 p.m. See calendar (pp. 2–4) for participants; for more information, visit artsdesign.berkeley.edu.

Arts + Design Mondays @ BAMPFA is organized and sponsored by UC Berkeley's Arts + Design Initiative. In-kind support is provided by BAMPFA.

ARTS + DESIGN THURSDAYS @ BAMPFA

RESPONSIBLE DESIGN FROM BITS TO BUILDINGS

Thursdays @ 12:00 / Free Admission

How do data-driven systems for decision making affect inclusivity and equality? How will artificial intelligence shape the future of work and the future of cultural life? How will designers and their collaborators work together to address issues of climate and sustainability? As today's most pressing challenges cut across disciplinary boundaries, this series examines the role of the designer in articulating new methods connecting the conceptual knowledge for asking *why* with technical skills for asking *how*. See calendar (pp. 2–4) for participants; for more information, visit artsdesign.berkeley.edu.

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

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.

Say It! Spray It!

SATURDAY / 9.14.19 / 11:30 OR 1:00

In the spirit of *Ghost Demonstration*, Carlos Amorales's mural about protest for BAMPFA's Art Wall, make and use stencils and paint to create cut-outs of people holding up signs expressing something important that you want to shout out! Bring a smock or large old shirt to wear over your clothes. Workshop led by Raphael Noz.

Silvery Waves Pile 1,000 Layers High

SATURDAY / 10.12.19 / 11:30 OR 1:00

Inspired by works of Zen calligraphy in **Meditation in Motion**, work from image to language and back again. Explore ways of drawing words to visually express their meaning and create fragments of poetry in response to works of art. Using drawing materials and translucent vellum, design a two-layer artwork that combines drawn text and image. Workshop led by Beth Krebs.

Exquisite Corpse Collage

SATURDAY / 11.9.19 / 11:30 OR 1:00

Invented by the Surrealists as a drawing and writing game, exquisite corpse is a way to work collaboratively on a piece of art. Find some inspiration in the **Strange** galleries (p. 14), then use found images from magazines and catalogs to add fantastically strange elements to your own creatures, landscapes, and abstract designs! Workshop led by Erin McCluskey Wheeler.

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

Obaku Zen calligraphy, two large characters in cursive style, 17th century; ink on paper; 12 × 18 in.; BAMPFA, promised gift of Stuart Katz.

Roundtable Reading

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

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

Step Up to the Plate, Maria Singh by Uma Krishnaswami

SATURDAY / 9.14.19 / 3:00

Reading led by Becca Todd, former district library coordinator, Berkeley Unified School District

It's the spring of 1945, and nine-year-old Maria Singh longs to play on the first-ever girls' softball team in Yuba City, CA. Meanwhile, Maria's parents—Papi from India and Mama from Mexico—can no longer protect their children from prejudice and the discriminatory laws of the land. When the family is on the brink of losing their farm, Maria must decide if she has what it takes to step up and find her voice in an unfair world.

Upside-Down Magic by Sarah Mlynowski

SATURDAY / 10.12.19 / 3:00

Reading led by Cheryl Meibos, librarian, West Contra Costa Unified School District

It's not easy when your magic goes wonky! Instead of being able to turn into a dragon or a kitten, Nory turns into both at the same time—a dritten. And Andres is forever floating in the air, bouncing off the walls, or sitting on the ceiling. In Nory and Andres's Upside-Down Magic class at Dunwiddle Magic School, lessons are unconventional, and magic tends to turn wonky at the worst possible moments!

Gaby, perdida y encontrada / Gaby, Lost and Found by Angela Cervantes

SATURDAY / 11.9.19 / 3:00

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

Gaby Ramirez Howard loves volunteering at the local animal shelter. She plays with the kittens and writes adoption advertisements. Her flyers help the cats and dogs there find homes where they'll be loved and cared for, no matter what. Gaby needs a forever home, too. Her mother has recently been deported to Honduras and Gaby feels lost. Meanwhile, her favorite shelter cat, Feather, needs a new place to live. Could Gaby adopt her when she's not even sure what home means?

Fall Free Family Day

A Day of Art, Puppetry, Stories & Film

SUNDAY / 11.3.19 / 11:00–3:00

Free Admission!

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

11:45 & 1:15 **Puppet Show: *Chanticleer the Rooster***

3:00 **Family Matinee: Short Films by Sally Cruikshank**

MAKE art inspired by BAMPFA exhibitions.

EXPLORE the galleries with family-oriented tours.

ENJOY an interactive performance of *Chanticleer the Rooster* by Magical Moonshine Puppet Theatre. Inspired by the Kelmscott edition of Chaucer's *Canterbury Tales*, the show features medieval costumes and live ancient music. A wise ant joins the pig, sheep, goat, dog, hen, and farmer to help the beloved Chanticleer escape from the flattering fox.

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

TAKE a break for kid-friendly snacks at Babette!

STAY for a free screening of exuberant animated short films by Sally Cruikshank, featuring a psychedelic array of colors and a recurring cast of animalesque characters. This program also includes a selection of Cruikshank's short musical animations made for *Sesame Street*.

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

Magical Moonshine Puppet Theatre: *Chanticleer the Rooster*

Sally Cruikshank: *Face Like a Frog*

MOVIE MATINEES

FOR ALL AGES

SATURDAY / 9.28.19

ERNEST & CELESTINE — 3:30

STÉPHANE AUBIER, VINCENT PATAR, BENJAMIN RENNER (FRANCE/BELGIUM/LUXEMBOURG, 2012)

RECOMMENDED FOR AGES 8 & UP

For program note, see **Movie Matinees** (p. 38).

SUNDAY / 9.29.19

GREEN DAYS — 3:30

AHN JAE-HOON, HAN HYE-JIN (SOUTH KOREA, 2011)

RECOMMENDED FOR AGES 10 & UP

Free screening! For program note, see **Korea Week 2019** (p. 19).

SATURDAY / 10.26.19

ABBAS KIAROSTAMI: FIVE SHORT FILMS — 3:00

RECOMMENDED FOR AGES 10 & UP

For program note, see **Abbas Kiarostami** (p. 36).

SUNDAY / 10.27.19

M. HULOT'S HOLIDAY — 2:00

JACQUES TATI (FRANCE, 1953)

RECOMMENDED FOR AGES 9 & UP

REPEATS FRIDAY / 11.29.19

For program note, see **Jacques Tati** (p. 26).

SATURDAY / 11.16.19

MY UNCLE — 3:00

JACQUES TATI (FRANCE, 1958) ENGLISH VERSION

RECOMMENDED FOR AGES 10 & UP

For program note, see **Jacques Tati** (p. 27).

SATURDAY / 11.30.19

THE WIZARD OF OZ — 1:30

VICTOR FLEMING (US, 1939)

RECOMMENDED FOR AGES 5 & UP

For program note, see **Movie Matinees** (p. 38).

SUNDAY / 11.3.19

FREE SCREENING: FILMS BY SALLY CRUIKSHANK — 3:00

RECOMMENDED FOR AGES 7 & UP

Screening as part of Free Family Day (at left).

DENNIS FELDMAN: PHOTOGRAPHS

THROUGH OCTOBER 13

THE SAN QUENTIN PROJECT

NIGEL POOR AND THE MEN OF SAN QUENTIN STATE PRISON

THROUGH NOVEMBER 17

DIVINE WOMEN, DIVINE WISDOM

THROUGH JANUARY 12, 2020

MEDITATION IN MOTION

ZEN CALLIGRAPHY FROM THE STUART KATZ COLLECTION

THROUGH OCTOBER 20

ART WALL

CARLOS AMORALES

THROUGH OCTOBER 13

The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison is organized by the Milwaukee Art Museum. The exhibition is curated by Lisa J. Sutcliffe, Herzfeld Curator of Photography and Media Arts at the Milwaukee Art Museum. BAMPFA's presentation is made possible with major support from the Jonathan Logan Family Foundation as well as generous support from the Present Progressive Fund, Frish Brandt and August Fischer, and Kaitlyn and Mike Krieger.

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

Divine Women, Divine Wisdom is supported in part through the Asian Art Endowment Fund.

Meditation in Motion is presented at BAMPFA through the generosity of the collector Stuart Katz and the Asian Art Endowment Fund.

FROM TOP

Dennis Feldman: *Father and Son,* from the *Hollywood Boulevard* series, 1969–72 (printed 2018); black-and-white photograph mounted on aluminum; 40 × 40 in.; BAMPFA, gift of the artist.

Harold Meeks and Nigel Poor: *Gym Profile 7-15-75*, 2013; inkjet print with ink notations; 11 × 17 in.; courtesy of Nigel Poor, with thanks to Warden Ron Davis and Lieutenant Sam Robinson.

Carlos Amorales: *Ghost Demonstration,* 2019; acrylic on wood panel. Photo: JKA Photography.

Dancing Devi, India, Madhya or Uttar Pradesh, 12th century; buff sandstone; 30 in. high; BAMPFA, on long-term loan from a private collection.

Daoben: Obaku Zen calligraphy, two lines in cursive style, 17th–18th century; ink on paper; 34¼ × 10¼ in.; BAMPFA, promised gift of Stuart Katz. Photo: Michael McKelvey.

HINGES

SAKAKI HYAKUSEN AND THE BIRTH OF NANGA PAINTING

OCTOBER 2, 2019–FEBRUARY 2, 2020

NEW EXHIBITION

Hinges: Sakaki Hyakusen and the Birth of Nanga Painting is the first US exhibition to focus on the art of Sakaki Hyakusen (1697–1752), the founding father of the Nanga school of painting in Japan. A pivotal figure in the history of Japanese art, Hyakusen served as a hinge between two artistic traditions: working from close observation of Chinese painting, he played a key role in the transformation of painting in eighteenth-century Japan. Much like the literati painting tradition in Ming dynasty China, where painting was appreciated as an expression of the learned gentleman with deep knowledge of literature, poetry, philosophy, and art, the Nanga school artists used painting as a means to express their own deep thoughts and feelings. This presentation brings together works by Hyakusen with stellar pieces by artists from the first and second generations of Nanga painting, such as Ike Taiga and Yosa Buson, drawn from the collections of BAMPFA as well as major lenders including the Philadelphia Museum of Art, Metropolitan Museum of Art, and Minneapolis Institute of Art.

Hinges highlights the extensive conservation of *Mountain Landscape*, an eighteenth-century pair of six-fold screens by Hyakusen. A gift to BAMPFA from the late Professor Emeritus James Cahill, one of the world's leading authorities on Nanga painting, this work was recognized by Cahill as a masterpiece. Details of the project revealed in the exhibition not only offer fresh insights into Hyakusen's painting, but also open a window into the complex and highly specialized art of conservation.

A richly illustrated catalog, with essays by Julia M. White, Felice Fischer, Kyoko Kinoshita, and Tomokatsu Kawazu, is available in the Museum Store.

Hinges: Sakaki Hyakusen and the Birth of Nanga Painting is organized by Senior Curator for Asian Art Julia M. White with Curatorial Assistants Matthew Coleman and Lucia Momoh. The exhibition is made possible with major support from Kristine Johnson and Tim Dattels. Additional support is provided by the BAMPFA Asian Art Endowment Fund; Hanley Tzeho, Christopher Tzening, and Jonathan Tzechien Leung; the Blakemore Foundation; Bonhams Japanese Art, New York and San Francisco; the E. Rhodes and Leona B. Carpenter Foundation; Jane DeBevoise in memory of Professor James Cahill; Grace S. Chang and Jennifer Y. Chang; Julia and John Curtis; Dr. Ruedi F. Thoeni and David B. Franklin; and Nobuko and Allen Zecha. The exhibition catalog is made possible with support from the Metropolitan Center for Far Eastern Art Studies.

Sakaki Hyakusen: *Mountain Landscape*, 18th century (detail); pair of six-fold screens; ink and silver on gold; 66¾ × 143⅜ in. (each); BAMPFA, gift of James Cahill. Photo: Jonathan Bloom.

MATRIX 274
KADER ATTIA

SEPTEMBER 18–NOVEMBER 17

NEW EXHIBITION

For over a decade, the French-Algerian artist Kader Attia has been deeply invested in researching and documenting the concept of repair as it relates to healing from the trauma of war. This interest stems from his abiding study of postcolonial histories, and from thinking through possible futures for formerly colonized societies. In effect, Attia's work asks, How do individuals and social bodies enact a process of healing after having suffered both physically and psychologically during major political conflicts? In particular, he distinguishes wounds that are visible from those that are invisible, stating, "The essential aspect in any traditional and modern repair is inherent to two conditions: the apprehension of its reality and its virtuality. In order to read and understand each repair you have to take the visible and invisible reality of each thing into consideration." Attia's material and philosophical investigations on this subject have assumed many forms, including large-scale installations, sculpture, videos, photographs, and collages.

MATRIX 274, Attia's first solo exhibition in California, presents his seminal work *J'accuse* (2016). The installation features seventeen busts carved out of teak wood that Attia produced, assisted by Senegalese craftsmen, utilizing images of disfigured World War I veterans who suffered severe facial injuries and subsequently underwent plastic surgery. The sculptures are situated before a clip of French director Abel Gance's 1938 antiwar film *J'accuse*, in which actual wounded veterans of the Battle of Verdun, known in French as *les gueules cassées* ("broken faces"), play themselves. Resurrected from the dead, they march through the streets to warn the world of the atrocities of war. The title of the installation references both Gance's film and Émile Zola's "J'accuse!" from 1898, an open letter to the president of France in defense of Alfred Dreyfus, a Jewish officer falsely imprisoned for espionage as a result of an antisemitic conspiracy within the French army.

In conjunction with the exhibition, a workshop will take place on Friday, September 20, at UC Berkeley, in association with the Townsend Center for Humanities, the Critical Theory Program, and the Arts Research Center. The program will reflect on the colonial and postcolonial, the transmission of culture, possession, the ghostly, and repair as an art of tarrying with the irreparable. For details, visit bampfa.org.

Kader Attia / MATRIX 274 is organized by Apsara DiQuinzio, senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, and Stefania Pandolfo, professor of medical anthropology and sociocultural anthropology at UC Berkeley. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Kader Attia: *J'accuse*, 2016; installation of wooden busts on metal plinths, wooden sculptures on metal supports, and single-channel HD video projection; installation view, The Power Plant, Toronto, 2018; courtesy of the artist and Galerie Nagel Draxler. Photo: Tony Hafkenscheid.

MATRIX 275
SYLVIA FEIN

NOVEMBER 13, 2019–MARCH 1, 2020

NEW EXHIBITION

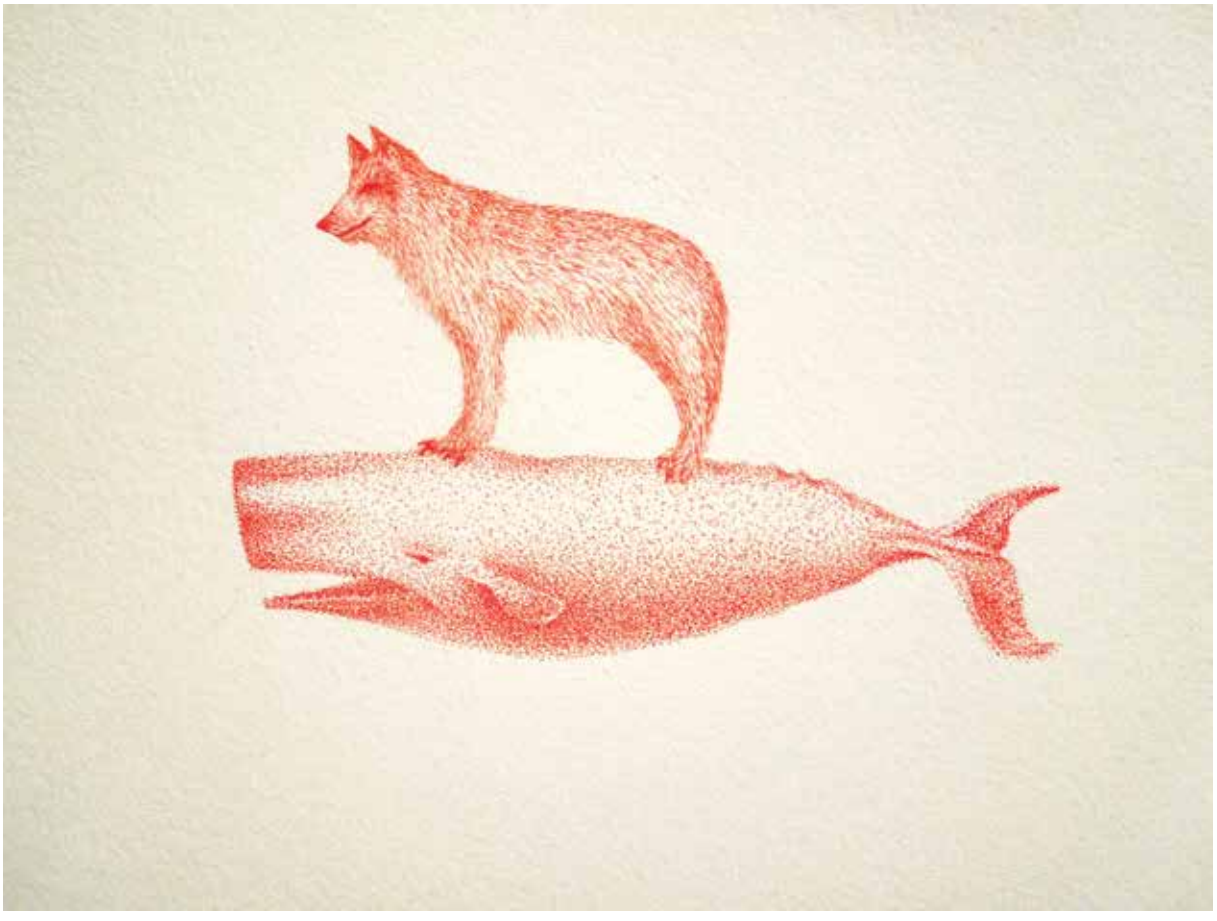
Sylvia Fein, who turns 100 in 2019, was born and raised in Wisconsin, where she attended college with another woman who would go on to become a legendary Bay Area centenarian, Anna Halprin. In the early 1940s Fein was among a group of artists based in Madison and Milwaukee who became known as the Midwest Surrealists. After living in Mexico for several years during World War II, Fein moved to the East Bay in 1947; she received an MFA at UC Berkeley in 1951. For decades, her painting has been strongly influenced by the highly detailed style of Northern Renaissance painters such as Hieronymus Bosch and by the fourteenth-century medium of egg tempera, which endows her works with a distinctive texture and transparent quality.

Fein's subject matter alternates between the extremely personal—portraits, self-portraits, familiar local landscapes, and other scenes from her daily life—and the fantastical, with imagery of great cosmic eyes or boundless seas channeled from her rich imagination. Fein's work has frequently been shown alongside that of other Surrealists of her generation, including Frida Kahlo, Leonora Carrington, Dorothea Tanning, and Remedios Varo, and was presented at the Whitney Annual in 1946 along with works by Jackson Pollock and Roberto Matta. Fein continues to paint daily at her home in Martinez, California, where she also cultivates an extensive orchard of olive trees.

This exhibition features a wide array of Fein's work—made over a seventy-year period—exploring such characteristic themes and motifs as water, trees, eyes, cats, and the cosmos.

Sylvia Fein / MATRIX 275 is organized by Director and Chief Curator Lawrence Rinder with Curatorial Assistant Lucia Momoh. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees.

Sylvia Fein: *The Painting Told Me What to Do*, 2012; egg tempera on gesso board; 24 × 24 in.; collection of the artist; © 2019 Sylvia Fein.



STRANGE

AUGUST 21, 2019–JANUARY 5, 2020

CONTINUING EXHIBITION

It has been a century since the Surrealist movement exploded across the global cultural scene. Surrealism championed the creative power of the unconscious and the value of irrational thoughts and imagery. It was a movement with enormous impact in the visual arts, film, performing arts, and literature; yet the spirit of Surrealism preceded the movement itself, and extraordinary antecedents can be found across many centuries and in cultures around the world. While the Surrealists sought out feelings of strangeness—of the improbable, uncanny, mysterious, and miraculous—the strange has always been a source of artistic inspiration, and continues to fascinate us today.

Strange features diverse works from BAMPFA's collection that invoke strangeness and resonate with the spirit of Surrealism. The exhibition goes well beyond the strictly historical bounds of the Surrealist movement itself to explore art from many cultures and time periods. Among the themes it touches on are dreams and visions, wonders and miracles, myth and magic, and life and death. **Strange** includes works from Asia, Europe, and the Americas made over the past five hundred years. Among the artists represented are Diane Arbus, William Blake, Louise Bourgeois, Bruce Conner, Sylvia Fein, Francisco Goya, Nancy Grossman, Robert Gutierrez, Ynez Johnston, René Magritte, Maruyama Okyo, Ariel Parkinson, Maija Peeples-Bright, Iris Polos, Achilles Rizzoli, Cindy Sherman, Jack Smith, and Ruth Wall. A complementary film series (opposite) and three screenings in **Alternative Visions** (p. 16) explore surrealist tendencies in cinema.

This exhibition is dedicated to the memory of Kevin Killian.

Strange is organized by Director and Chief Curator Lawrence Rinder; Associate Curator Stephanie Cannizzo; Carmel and Howard Friesen Engagement Associate and Academic Liaison Lynne Kimura; and Associate Film Curator Kate MacKay.

Masako Miki: *Participation in Mysticism*, 2015; silkscreen; 8½ × 11 in.; BAMPFA, gift of the artist. Photo: Courtesy the artist and CULT Aimee Friberg Exhibitions.

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STRANGE: SURREALIST TENDENCIES IN CINEMA

Concurrently with **Strange** and Inside the Magnetic Fields: Surrealism at 100, a series of events organized by City Lights Books and taking place at multiple venues in November, we present a trio of screenings that explore different surrealist tendencies in cinema. In *Perfumed Nightmare,* Kidlat Tahimik imbues an incisive critique of colonialism with an ample dose of cinematic magic and humor, traversing time and space as his character moves from his childhood village in the Philippines to Paris to pursue his dreams of space travel. The program Still Raining Still Dreaming features works by Joseph Cornell, Phil Solomon, Lawrence Jordan, and Shambhavi Kaul, who construct surreal worlds from appropriated materials including not only films but Victorian engravings and video games. Our final program is dedicated to films Sidney Peterson made with his students at the California School of Fine Arts in the late 1940s. Fearless and erudite, Peterson created enduring poetic enigmas replete with unforgettable images. Surrealism, from classic to contemporary, is also the focus of three programs in **Alternative Visions** in September (see pp. 16–17).

Kate MacKay, Associate Film Curator

Thanks to Peter Maravelis, City Lights Books; and Robert Kaufman, UC Berkeley Program in Critical Theory.

WEDNESDAY / 11.6.19

PERFUMED NIGHTMARE

7:00

KIDLAT TAHIMIK (PHILIPPINES, 1977)

(*Mababangong bangungot*). *Perfumed Nightmare* "reminds one that invention, insolence, enchantment, even innocence, are still available to film," Susan Sontag wrote. It merges reverie and documentary as jeepney driver "Kidlat Tahimik" dreams of a trip to the moon. Tahimik's surreal ethnography finds wonder and mystery both at home in the Philippines and in Europe, where his ambition guides him. Critic Gene Youngblood described *Perfumed Nightmare* as "a bizarre, hallucinatory movie full of dazzling images and outlandish ideas. It's both real and surreal, poetic and political, naive and wise, primitive and supremely accomplished . . . a dazzling testament to the liberty of the imagination."

Written by Tahimik. Photographed by Hartmut Lerch, Tahimik. With Tahimik, Dolores Santamaria, Mang Fely, Katrin Muller. (93 mins, In Tagalog and German with English subtitles, Color, 16mm, From Les Blank Films)

FRIDAY / 11.8.19

STILL RAINING STILL DREAMING

7:00

Uncanny landscapes and mysterious journeys emerge in these five works constructed from repurposed materials. Joseph Cornell's *Rose Hobart* distills the 1931 B movie *East of Borneo* into an uncanny twenty-minute ode to the eponymous actress. Phil Solomon's *Last Days in a Lonely Place* and *Still Raining Still Dreaming* take place in the eerie digital landscapes between the action in Grand Theft Auto. In *Our Lady of the Sphere* Lawrence Jordan animates Victorian engravings to suggest exotic anachronistic journeys. Shambhavi Kaul's *Mount Song* traverses depopulated environments from various films, whose constructed landscapes evoke places imagined and remembered.

LAST DAYS IN A LONELY PLACE Phil Solomon, US, 2007, 22 mins, B&W, Digital, BAMPFA collection

OUR LADY OF THE SPHERE Lawrence Jordan, US, 1969, 9 mins, Color, 16mm, BAMPFA collection, permission Canyon Cinema

MOUNT SONG Shambhavi Kaul, US, 2013, 9 mins, Color, Digital, From the artist

ROSE HOBART Joseph Cornell, US, 1936, 20 mins, Tinted/B&W, 16mm @ 16fps, Private collection, Courtesy The Museum of Modern Art, New York, © 1995 The Museum of Modern Art

STILL RAINING STILL DREAMING Phil Solomon, US, 2008, 12 mins, Color, Digital, BAMPFA collection

Total running time: 72 mins

SUNDAY / 11.10.19

SIDNEY PETERSON'S SAN FRANCISCO SURREALISM

7:00

Invited to teach the first-ever filmmaking classes at the California School of Fine Arts, Sidney Peterson made a series of dazzlingly strange and wonderful films in which poetic intelligence, radical experimentation, and the students' exuberant energy transformed San Francisco into bizarre dreamscapes. Balzac meets Picasso in *Mr. Frenhofer and the Minotaur*; in *The Cage* an eyeball escapes its socket and is pursued through the city. *The Petrified Dog* shows the strange world of adults through the mind of an eight-year-old girl, and *The Lead Shoes* accompanies an oblique oedipal drama with two murder ballads set to a propulsive score.

MR. FRENHOFER AND THE MINOTAUR US, 1949, 21 mins

THE CAGE US, 1947, Silent, 28 mins

THE PETRIFIED DOG US, 1948, 18 mins

THE LEAD SHOES US, 1949, 16 mins

Total running time: 83 mins, B&W, 16mm, BAMPFA collection, permission Canyon Cinema

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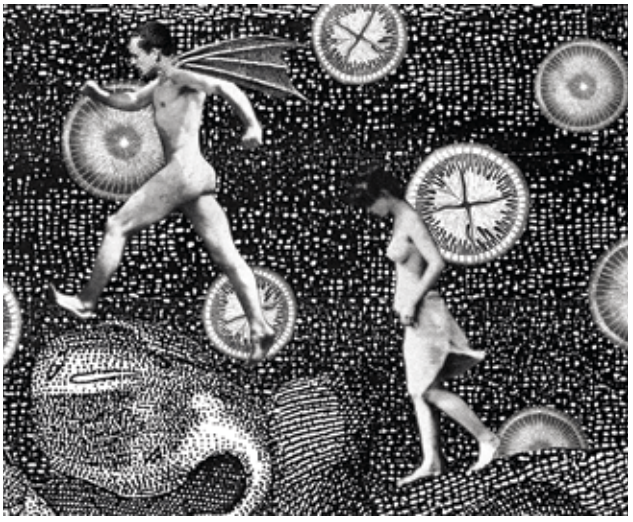
1 *The Cage*, 11.10.19

2 *Perfumed Nightmare*, 11.6.19

3 *Our Lady of the Sphere*, 11.8.19



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ALTERNATIVE VISIONS

This installment in our annual series of avant-garde and artist-made films includes in-person presentations by two animators who work by hand, Stacey Steers and Jody Mack, both artists in residence at the Headlands Center for the Arts. Scott Stark presents a variety of his films constructed from found images, culminating with a new film performance featuring Hollywood trailers and all forms of media. Sky Hopinka is in person with a selection of his experimental ethnographies layering images, texts, and song, and Jeffrey Skoller introduces a program he selected that examines so-called "women's work." Examples of Latin American, European, and contemporary American Surrealism—presented in conjunction with the exhibition **Strange** (p. 14) and the related film series (p. 15)—as well as Latin American camp also enliven the screen. Of related interest, Babette Mangolte presents her beautiful meditation on the American landscape, *The Sky on Location*, as part of **View Finders: Women Cinematographers** (see p. 29).

Series organized by Film Curator Kathy Geritz and Jeffrey Skoller, and presented in conjunction with the course on avant-garde film taught at UC Berkeley by Skoller. The programs with Stacey Steers and Jodie Mack are Headlands Artist Events, presented by BAMPFA. Dreams of Suitcases and a Blue Lobster and Latin Camp are made possible as part of the Los Angeles Filmforum series *Ism, Ism, Ism: Experimental Cinema in Latin America*, part of Pacific Standard Time, and supported by the Getty Foundation, The Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts. Sky Hopinka's visit is part of **Afterimage: Filmmakers and Critics in Conversation**, which is made possible by generous funding from the Hollywood Foreign Press Association®; it is presented in conjunction with UC Berkeley's On the Same Page program. Jodie Mack's program is presented with support from the Theresa Hak Kyung Cha Endowment and the National Endowment for the Arts.

WEDNESDAY / 9.4.19

DREAMS OF SUITCASES AND A BLUE LOBSTER: LATIN SURREALISM

7:00

INTRODUCTION Tarek Elhaik

Curator and scholar Tarek Elhaik, an associate professor of anthropology at UC Davis, is the author of The Incurable-Image: Curating Post-Mexican Film & Media Arts *and founder of AIL: the Anthropology of the Image Lab.*

This program brings together short films that share an interest in exploring cinema's oneiric, disturbing, and irrational potential. *The Blue Lobster*, a lost treasure [by Álvaro Cepeda Zamudio and Gabriel García Márquez], is about a foreign secret agent investigating radioactive lobsters. Luis Ernesto Arocha is represented with a work about the sculptures of Bernardo Salcedo. Photographer Horacio Coppola created the short Freudian exercise *Traum* while a student at the Bauhaus. Raúl Ruiz's first film, a surreal mix of suitcases and somnambulists, was lost for decades. Mariana Botey's *The Magic of the Smoked Mirror* represents an intersection between two generations of Mexico's avant-garde. LUCIANO PIAZZO AND JESSE LERNER, COCURATORS, *ISM, ISM, ISM*

This program is part of the touring series *Ism, Ism, Ism: Experimental Cinema in Latin America*; the related catalog is available in the Museum Store.

TRAUM (*Sueño/Dream*), Horacio Coppola, Argentina, 1933, 2 mins, Silent, B&W, Digital transfer from 16mm

LAS VENTANAS DE SALCEDO Luís Ernesto Arocha, Colombia, 1966, 6 mins, B&W, Digital transfer from 16mm

THE BLUE LOBSTER (*La langosta azul*), Álvaro Cepeda Zamudio, Gabriel García Márquez, Colombia, 1954, 29 mins, Silent, B&W, Digital transfer from 16mm

THE SUITCASE (*La maleta*), Raúl Ruiz, Chile, 1963–2008, 20 mins, B&W, Digital transfer from 16mm

THE MAGIC OF THE SMOKED MIRROR (*El dedal de rosas*), Mariana Botey, Mexico, 1998, 13 mins, Color, Digital file

Total running time: c. 75 mins, From Filmforum

WEDNESDAY / 9.11.19

SURREALISTIC ANIMATIONS BY STACEY STEERS

7:00

IN PERSON Stacey Steers

Stacey Steers's handmade, hypnotic collage animations draw on a wide range of materials, including nineteenth-century prints, Eadweard Muybridge's 1887 motion studies, and silent cinema footage, particularly images of Lillian Gish and Janet Gaynor. The resulting narratives are dreamlike and mysterious, while exploring the subterranean depths of women's inner experience. Steers elaborates, "Like the Surrealists, my working process is intuitive and allows the unconscious and non-rational to play a role. I unite elements with no obvious shared context and try to create an atmosphere where their alignment feels somehow natural and poetically sound." Also screening is her hand-drawn *Totem.*

TOTEM US, 2000, 11 mins, Color, 35mm

PHANTOM CANYON US, 2006, 10 mins, B&W, 35mm

POWERPOINT LECTURE ON THE CREATIVE PROCESS c. 10 mins

NIGHT HUNTER US, 2011, 15:30 mins, Color, Digital

EDGE OF ALCHEMY US, 2017, 19 mins, Color, Digital

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

WEDNESDAY / 9.18.19

JODIE MACK: PATTERN LANGUAGE

7:00

IN PERSON Jodie Mack

For well over a decade, Jodie Mack has employed labor-intensive single-frame animation techniques to explore the graphic and poetic possibilities in the materials and patterns of everyday life. A virtuoso of the 16mm film medium, she creates works with a seemingly effortless exuberance that belies the rigorous process behind each lovingly rendered project. On the occasion of her residency at the Headlands Center for the Arts, we welcome Mack to present a program of her own films along with works by animators she admires. KATE MACKAY

RAD PLAID Jodie Mack, US, 2010, 6 mins, Live sound, Color, 16mm, From Canyon Cinema

MALTESE CROSS MOVEMENT Keewatin Dewdney, Canada, 1967, 7 mins, Color, 16mm, From CFMDC

NO. 15 UNTITLED ANIMATION OF SEMINOLE PATCHWORK FILM Harry Smith, US, 1965–66, 10 mins, Silent, Color, 16mm, From Anthology Film Archive

BLANKET STATEMENT #2, IT'S ALL OR NOTHING Jodie Mack, US, 2013, 5 mins, Color, 16mm, From Canyon Cinema

SPIRAL VESSEL Janie Geiser, US, 2000, 7 mins, Color, 16mm, From Canyon Cinema

POSTHASTE PERENNIAL PATTERNS Jodie Mack, US, 2010, 4 mins, Color, 16mm, From Canyon Cinema

PLANTS Deanna Morse, US, 1989, 3 mins, Color, Digital, From the artist

YARD WORK IS HARD WORK Jodie Mack, US, 2008, 28 mins, Color, 16mm, From Canyon Cinema

WASTELAND NO. 1: ARDENT, VERDANT Jodie Mack, US, 2017, 5 mins, Silent, Color, 16mm, From Canyon Cinema

Total running time: 75 mins

1 *Yard Work Is Hard Work*, 9.18.19
2 *Phantom Canyon*, 9.11.19
3 *Bloom*, 10.16.19
4 *Lupe*, 9.25.19
5 *Dislocation Blues*, 10.30.19

WEDNESDAY / 9.25.19

ISM, ISM, ISM: LATIN CAMP 7:00

The filmmakers of this program borrow an alternative reading of Hollywood stars, figures who are also sites for mining, appropriation, and excess. These divas suggest private and collective mythologies that work against linear conceptions of time and history. The program proposes a new constellation of Latinx American fascination with Hollywood glamour, with campy starlets and performative extravagance. Ecuadorian bon vivant Eduardo Solá Franco's *Encuentros imposibles* queers Hollywood's Herculean heroes, while José Rodríguez Soltero's *Lupe* evokes mythological fantasies. Teo Hernandez's *Estrellas del ayer* pays homage to Greta Garbo, Joan Crawford, Lupe Vélez, Marlene Dietrich; and Horacio Vallereggio offers a raunchy and provocative interpretation of Olga Guillot, "the Queen of the Bolero." LUCIANO PIAZZA, COCURATOR, *ISM, ISM, ISM*

ESTRELLAS DEL AYER Teo Hernandez, Mexico/France, 1969, 9 mins, Color, Digital transfer from 16mm

ENCUENTROS IMPOSIBLES Eduardo Solá Franco, Ecuador/Spain, 1959, 7:35 mins, Silent, Color, Digital transfer from 8mm

A OLGA Horacio Vallereggio, Argentina, 1975, 7 mins, Color, Digital transfer from Super 8

LUPE José Rodríguez Soltero, US, 1966, 49 mins, Color, Digital transfer from 16mm

Total running time: c. 75 mins, From Filmforum

WEDNESDAY / 10.2.19

L'AGE D'OR 7:00

LUIS BUÑUEL (FRANCE, 1930)

The film perhaps most identified with the Surrealist movement, *L'age d'or* was described on its release as a "desperate pursuit of a wonderful love across the ferocious and cunning snares of social life" (Jean-Paul Dreyfus). Luis Buñuel himself reflected, "*L'age d'or* is the only film in my career conceived and created in a state of euphoria and enthusiasm, of vertigo for overthrowing things and deliberate seeking of scandal, dedicated to attacking the representatives of 'order' and ridiculing their 'eternal' principles. The period called for such a spirit."

Written by Buñuel, Salvador Dalí. Photographed by Albert Dubergen. With Gaston Modot, Lya Lys, Max Ernst, Pierre Prévert. (63 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection)

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

Total running time: 88 mins

WEDNESDAY / 10.16.19

FOUND IMAGES: FILMS BY SCOTT STARK 7:00

IN PERSON Scott Stark

Tonight's program focuses on one strain in local filmmaker Scott Stark's extensive oeuvre—the use of found images, whether industrial footage, movie trailers, amateur films, pornography, books, photographs, or, in the case of *I'll Walk with God,* emergency information cards. Conceptually intriguing, often humorous, always surprising, these films are also often uncharacterizable. Stark constructs his most recent work, the performance piece *Love and the Epiphanists,* out of Hollywood movie trailers and other media, which he twists into a "playful and chaotic" futuristic narrative that is interrupted by timely history lessons. As Stark declares, it is a "pulsing, kinetic and intensely dramatic visual joyride."

IS IT TRUE WHAT THEY SAY US, 2015, 9 mins, Color, Digital, From the artist

BLOOM US, 2012, 11 mins, Color/B&W, Digital, From the artist

NOEMA US, 1998, 11 mins, Color, 16mm, From Canyon Cinema

I'LL WALK WITH GOD US, 1994, 8 mins, Color, 16mm, From Canyon Cinema

THE SOUND OF HIS FACE US, 1988, 5 mins, Color, 16mm, From Canyon Cinema

LOVE AND THE EPIPHANISTS, PART 1 US, 2018, c. 30 mins, anamorphic 35mm film, 35mm slides, digital video, audio recordings, live spoken text, performance

Total running time: c. 75 mins

WEDNESDAY / 10.30.19

AFTERIMAGE: SKY HOPINKA IN PERSON 7:00

IN CONVERSATION Sky Hopinka and Almudena Escobar López

Almudena Escobar López is time-based media curatorial assistant at the Memorial Art Gallery in Rochester, New York, and a PhD candidate in visual and cultural studies at the University of Rochester; she has written on Sky Hopinka's work.

"The searching, striking digital films of Sky Hopinka are complex formal arrangements, conceptually and aesthetically dense, characterized by an intricate layering of word and image. But they are also wellsprings of beauty and mystery, filled with surprising confluences of speech and song, color and motion. A member of the Ho-Chunk Nation of Wisconsin, Hopinka has described his work as 'ethnopoetic,' a term that encompasses several imperatives—among them, the mission to reclaim the ethnographic gaze that has dominated the representation of indigenous cultures and to bring the indirection of poetry to an exploration of Native identity both past and present." DENNIS LIM, *ARTFORUM*

KUNĮKÁGA REMEMBERS RED BANKS, KUNĮKÁGA REMEMBERS THE WELCOME SONG US, 2014, 9 mins

WAWA US, 2014, 6 mins

JÁAJI APPROXIMATELY US, 2015, 7:36 mins

I'LL REMEMBER YOU AS YOU WERE, NOT AS WHAT YOU'LL BECOME US, 2016, 12:32 mins

DISLOCATION BLUES US, 2017, 17 mins

FAINTING SPELLS US, 2018, 10:45 mins

WHEN YOU'RE LOST IN THE RAIN US, 2019, 5 mins

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

WEDNESDAY / 11.13.19

THE TIME OF "WOMEN'S WORK" 7:00

INTRODUCTION Jeffrey Skoller

This program focuses on four experimental approaches to the temporalities of women's work. Harun Farocki's *An Image* shows the labor of creating a nude photograph of a woman for a glossy porn magazine in real time. In Chick Strand's *Fake Fruit Factory* women workers fashion papier-mâché fruit while commiserating about their male boss. *The Palace* by Nicolas Pereda is a poetic observation of the training of Mexican girls and women to do paid domestic labor. New media artist Elisa Giardina Papa creates a series of digitally generated images of women to explore the invisible labors of online caregiving and emotional support work. JEFFREY SKOLLER

AN IMAGE (*Ein Bild*), Harun Farocki, West Germany, 1983, 25 mins, Color, Digital file, From Video Data Bank

FAKE FRUIT FACTORY Chick Strand, US, 1986, 22 mins, Color, 16mm, BAMPFA collection

THE PALACE (*El palacio*), Nicolas Pereda, Mexico, 2013, 36 mins, In Spanish with English subtitles, Color, DCP, From Interior XIII

TECHNOLOGIES OF CARE: WORKER 1 Elisa Giardina Papa, US, 2016, 3:52 mins, Color, Digital file, From the artist

TECHNOLOGIES OF CARE: WORKER 2 Elisa Giardina Papa, US, 2016, 3:08 mins, Color, Digital file, From the artist

TECHNOLOGIES OF CARE: WORKER 3 Elisa Giardina Papa, US, 2016, 3:37 mins, Color, Digital file, From the artist

Total running time: c. 95 mins

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BERKELEY FILM FOUNDATION

CELEBRATING TEN YEARS OF LOCAL FILMMAKING

Since its inception in 2009, the Berkeley Film Foundation (BFF) has become an essential lifeline for the local community of professional and emerging filmmakers. A successful private-nonprofit venture that funds both production and film education and helps advocate for local artists, BFF has awarded 150 grants totaling $1.7 million for films in production, postproduction, and distribution stages. The foundation has been instrumental in supporting films across a diverse range of styles, many of which have gone on to be screened widely across the country and around the world. While the selection we present here is just the tip of the iceberg, it demonstrates the high level of social commitment, historical research, and formal innovation that East Bay filmmakers are engaged in. The series includes two free presentations on BAMPFA's iconic outdoor screen, September 12 and October 10. Bring lawn chairs and blankets and join us in celebration of BFF's tenth anniversary.

Series organized by Associate Film Curator Kate MacKay and Senior Film Curator Susan Oxtoby. Thanks to the following individuals and organizations for their support of this series: Abby Ginzberg, president, and Janis Plotkin, program director, Berkeley Film Foundation; the Honorable Tom Bates; and John Caner and Matthew Jervis, Downtown Berkeley Association. BAMPFA's outdoor screenings are copresented with the Downtown Berkeley Association.

THURSDAY / 9.12.19

THIS AIN'T NO MOUSE MUSIC! 7:00

MAUREEN GOSLING, CHRIS SIMON (US, 2013)

FREE ON THE OUTDOOR SCREEN!

IN PERSON Maureen Gosling and Chris Simon

Longtime Les Blank collaborators Maureen Gosling and Chris Simon codirected this loving musical tribute to Bay Area legend Chris Strachwitz, the founder of folk/roots/blues label Arhoolie Records, which has brought to the forefront such artists as Clifton Chenier, Flaco Jimenez, Lightnin' Hopkins, and many more. "In *This Ain't No Mouse Music!,* their vivid portrait of an obsessive sonic sleuth, Simon and Gosling take a hip-shaking stroll from New Orleans to Appalachia and right into the very DNA of rock 'n' roll. . . . This film is a living cultural history with a soundtrack that bites and kicks and screams" (Jeffrey St. Clair).

Photographed by Simon. With Ry Cooder, Lightnin' Hopkins, Country Joe McDonald, Bonnie Raitt. (92 mins, Color, Digital, From Kino Lorber)

SUNDAY / 9.22.19

DOGTOWN REDEMPTION 1:00

AMIR SOLTANI, CHIHIRO WIMBUSH (US, 2015)

IN PERSON Amir Soltani and Chihiro Wimbush

Shot over eight years, *Dogtown Redemption* is an intimate story of recyclers in West Oakland, a journey through a landscape of love and loss, devotion and addiction, prejudice and poverty. Following the lives of four recyclers, from a former minister to a Korean American ex–punk rock drummer, the film chronicles their battles to survive in Oakland's Dogtown neighborhood, an area battered by addiction, violence, and unemployment—and about to be changed by gentrification. The question of who owns our garbage makes these otherwise marginal characters important voices in a conflict over race, class, mental health, and space in a modern American city.

Photographed by Wimbush. (94 mins, Color, DCP, From Turning Time)

THURSDAY / 10.10.19

INEQUALITY FOR ALL 7:00

JACOB KORNBLUTH (US, 2013)

FREE ON THE OUTDOOR SCREEN!

IN PERSON Jacob Kornbluth and Robin Fryday

In this still timely and entertaining documentary, noted economic policy expert and UC Berkeley professor Robert Reich takes on the enormous question of what has been happening to the American economy. He distills the story through the lens of widening income inequality—currently at historic highs—and explores what effects this increasing gap has not only on the economy but on our democracy itself. "Smart, funny and articulate, Robert Reich is the university professor we all wish we'd had" (Kenneth Turan, *Los Angeles Times*). Winner, U.S. Documentary Special Jury Award for Achievement in Filmmaking, 2013 Sundance Film Festival.

Photographed by Svetlana Cvetko, Dan Krauss. With Robert Reich, Candice Bergen, Lily Tomlin, Jon Stewart. (86 mins, Color, Digital, From ro*co films)

PRECEDED BY **THE BARBER OF BIRMINGHAM: FOOT SOLDIER OF THE CIVIL RIGHTS MOVEMENT** (Gail Dolgin, Robin Fryday, US, 2012). This Oscar-nominated short follows an eighty-five-year-old African American veteran of the Civil Rights Movement as Barack Obama is elected president. (25 mins, Color, Digital, From the artists)

Total running time: 114 mins

SUNDAY / 10.13.19

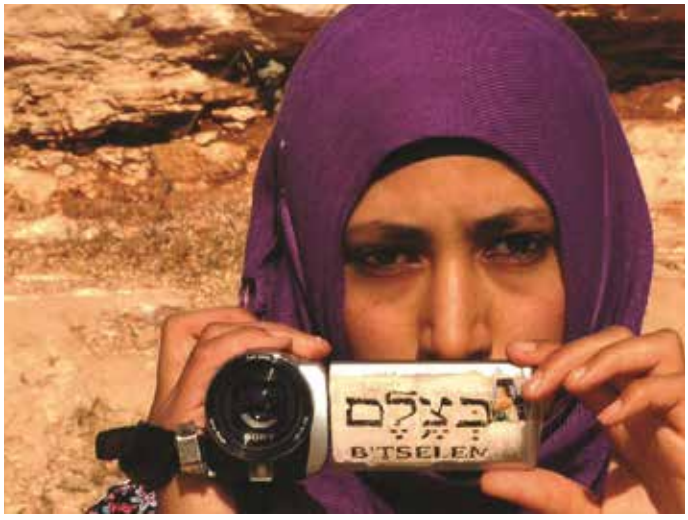
IN THE IMAGE: PALESTINIAN WOMEN CAPTURE THE OCCUPATION 2:30

JUDITH MONTELL, EMMY SCHARLATT (US/ISRAEL/PALESTINE, 2014)

IN PERSON Judith Montell and Emmy Scharlatt

Films about Palestinian life under Israeli occupation appear in festivals around the world, but few are actually created by those living it. *In the Image* springs from a unique joint Israeli–Palestinian endeavor, The Camera Project, which gave video equipment to Palestinian women living in the occupied West Bank. Their day-to-day recordings capture both the mundane and the extraordinary, interpersonal struggles and political encounters, as well as abuse and harassment from Israeli settlers and soldiers. The project's footage has been used in global news reports and viral YouTube feeds; beyond bearing witness, it's also "an empowering outlet for the camerawomen-activists" (Cheryl Eddy, *San Francisco Bay Guardian*).

Photographed by Ramzi Maqdisi, et al. (61 mins In English, Arabic, and Hebrew with English subtitles, Color, Digital, From Kino Lorber)



TUESDAY / 10.22.19

THE WHISTLEBLOWER OF MY LAI

7:00

CONNIE FIELD (US, 2018)

IN PERSON Connie Field, Gregory Scharpen, and Brad Bailey

Longtime activist/filmmaker Connie Field (*The Life and Times of Rosie the Riveter*) follows the Kronos Quartet's production of Jonathan Berger and Harriet Chessman's opera *My Lai*, which takes at its heart the actions and life of Hugh Thompson, the "whistleblower" helicopter pilot who revealed the 1968 massacre by US troops in Vietnam to the outside world. Tackling the concept of heroism, the definition of morality in wartime, and guilt both personal and national, *The Whistleblower of My Lai* is not only a film on opera and the process of creativity, but a work on the nature of humanity itself.

Photographed by Field. (64 mins, Color, Digital, From the artists)

PRECEDED BY **HALE** (Brad Bailey, US, 2017). Winner of the Student Academy Award for Best Documentary, *Hale* chronicles the life and fight of Berkeley-based disability rights activist Hale Zukas, one of the founders of the Center for Independent Living. (23 mins, Color, Digital, From the artist)

Total running time: 87 mins

SUNDAY / 10.27.19

THE PUSHOUTS

4:00

DAWN VALADEZ, KATIE GALLOWAY (US, 2018)

IN PERSON Dawn Valadez, Katie Galloway, and Serginho Roosblad

Victor Rios was a high school dropout, Oakland gang member, and three-time felon by age fifteen—and an award-winning professor, author, and mentor by the age of thirty-five. Filmed over more than twenty-five years, *The Pushouts* weaves Rios's inspiring narrative with stories of YO! Watts, a youth center serving sixteen-to-twenty-four-year-olds who are out of school and out of work. A then-and-now tale of unusual intimacy and depth, *The Pushouts* trades narratives of tragedy and victimization for true stories of grit and resilience, highlighting the vast potential of young people to thrive when given access to meaningful opportunities and connections to adults who care.

Written by Galloway, Daniella Brower. Photographed by Mario Furloni. (56 mins, Color, Digital, From Good Docs)

PRECEDED BY **THE MAZE** (Serginho Roosblad, US, 2017). Oakland's notorious MacArthur Maze freeway interchange is at the center of this investigative look at urban planning, Bay Area history, and the landscapes of a city. (24 mins, Color, Digital, From the artist)

Total running time: 80 mins

1 *This Ain't No Mouse Music!*, 9.12.19
2 *Dogtown Redemption*, 9.22.19
3 *Hale*, 10.22.19
4 *In the Image: Palestinian Women Capture the Occupation*, 10.13.19

KOREA WEEK 2019

FREE ADMISSION!

SUNDAY / 9.29.19

GREEN DAYS

3:30

AHN JAE-HOON, HAN HYE-JIN (SOUTH KOREA, 2011)

TICKETS AVAILABLE AT THE WILL-CALL TABLE BEGINNING AT 2:30

IN PERSON Ahn Jae-hoon

After the screening, Ahn will draw caricatures for interested audience members.

(*Soljonghang naluiggoom*). As suggested by the name of Ahn Jae-hoon's animation studio, Meditation with a Pencil, his first feature film began with drawings done by hand. The resulting warmhearted coming-of-age story features a high school girl, Yi-rang, who dreams of being an athlete, but finds herself stumbling after she loses a race. She meets Cheol-soo, who is determined to be an astronaut, and the sophisticated and intimidating Soo-min, who has relocated from Seoul. The transitions and changes the three teenagers undergo are echoed in the setting, a small town in the 1980s, a period of modernization when neighborhoods are being torn down, erasing the past.

Written by Song Hye-jin. (98 mins, In Korean with English subtitles, Color, DCP, From Meditation with a Pencil). Presented in conjunction with Korea Week 2019, hosted by the Consulate General of the Republic of Korea, San Francisco. Ahn Jae-Hoon's visit is made possible with the generous support of Consulate General of the Republic of Korea, San Francisco. Special thanks to Bomion Spring Kim.

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 dinners are on September 28, October 19, and November 9. See calendar (pp. 2–4) for films.

LOOKING BACK AT THE BRITISH NEW WAVE

1 / 2 / 3 / 4 / 5

In 1956 in Britain, John Osborne's electrifying play *Look Back in Anger* startled the drama world, and the 1958 film by Osborne and Tony Richardson's fledgling company Woodfall Productions sent a similar shock of vitality through the cinema. In literature, theater, and film, it was the era of the Angry Young Man, the working-class hero railing against the bitter disappointments of everyday life in modern England's industrial backyard, marking the end of the postwar promise. In Britain's New Cinema of the 1960s, inflected by the experimental temperament of the Free Cinema documentary movement before it, authors and antiheroes were on the attack against the stifling deceits of cinema and of society, making concessions neither to commercial pressures nor to traditional inhibitions.

British anger plays differently in 2019, looking ahead to Brexit. But to view the New Cinema films from the perspective of today is to look back in admiration to a moment when great writing met daring filmmaking, and all the screen was a stage for newcomers like Albert Finney, Alan Bates, Laurence Harvey, and Richard Burton, and the women, among them Rita Tushingham, Vanessa Redgrave, and Julie Christie. You will be neither judged nor disappointed if you luxuriate in their performances and the films' crisp black-and-white cinematography. Just lie back and think of England.

Judy Bloch

Complementing this series, David Thomson discusses the directors and performers of the British New Wave in four **In Focus** lecture/screening programs this fall (see p. 22).

Series organized by Senior Film Curator Susan Oxtoby. BAMPFA wishes to thank the following individuals and institutions who have helped make this series possible: Hannah Prouse and George Watson, BFI; Bruce Goldstein, Film Forum; Eric Di Bernardo, Rialto Pictures; and Brian Belovarac, Janus Films.

SATURDAY / 9.21.19

LOOK BACK IN ANGER

5:30

TONY RICHARDSON (UK, 1959)

Of all the angry young men in the sixties British cinema who ever raged against the hypocrisy, regimentation, and disappointment of working-class life, none raged quite so eloquently and articulately as Richard Burton, portraying John Osborne's antihero Jimmy Porter. Crowded into a tiny Midlands flat with his taciturn wife and two others, Jimmy torments all with his tirades against the Crown, the Clergy, and the Classes (upper and middle). Part of Jimmy's problem is that he is educated out of his class, yet stuck in it; another part defies sociology, the deep wounds of a man ripped too early from childhood, so, again, stuck in it. JUDY BLOCH

Written by Nigel Kneale, with additional dialogue by John Osborne, based on Osborne's play. Photographed by Oswald Morris. With Richard Burton, Claire Bloom, Mary Ure, Dame Edith Evans. (101 mins, B&W, DCP, From Janus Films)

SUNDAY / 9.22.19

A TASTE OF HONEY

7:00

TONY RICHARDSON (UK, 1961)

A Taste of Honey gave sixties Britain one of its most unexpected and delightful stars: Rita Tushingham, a nineteen-year-old Liverpudlian of wide-eyed spirit and wide-mouthed sarcasm. Tushingham plays Jo, a working-class teenager living in open hostility with her vulgar, careless mother. After a brief romance with a black sailor leads to predictable complications, Jo strikes out on her own, and finds a new sort of family with a gay design student. The film's take on then-taboo topics has lost the shock of the new, but it remains vivid in its portrayal of the gray smokestack landscapes of Lancashire, the backstreets of Salford, the funfair at Blackpool. JULIET CLARK

Written by Shelagh Delaney, Richardson, from the play by Delaney. Photographed by Walter Lassally. With Rita Tushingham, Dora Bryan, Robert Stephens, Murray Melvin. (100 mins, B&W, DCP, From Janus Films)

SATURDAY / 9.28.19

THE ENTERTAINER

5:30

TONY RICHARDSON (UK, 1960)

FILM TO TABLE DINNER FOLLOWS (SEE P. 19)

ALSO SCREENS WEDNESDAY / 10.2.19 (WITH LECTURE; SEE P. 22)

"That's right, chaps, remember we're British!" That's a running joke in this series, but it starts here. John Osborne's screen adaptation of his tragicomisatiric play unabashedly retains an aura of theater, set against the evocative backdrop of a seedy seaside town. Laurence Olivier portrays a never-was music-hall comedian and philanderer, Archie Rice; Joan Plowright and Alan Bates, Archie's grown children; Brenda de Banzie, his pitiable wife; and Roger Livesey, Archie's father, the Colonel Blimp of the music-hall stage. When Archie announces, "I'm dead behind the eyes," he puts a name to Olivier's extraordinary feat in a role critics consider one of his best. JUDY BLOCH

Written by John Osborne, Nigel Kneale, from the play by Osborne. Photographed by Oswald Morris. With Laurence Olivier, Joan Plowright, Alan Bates, Roger Livesey. (97 mins, B&W, DCP, From Janus Films)

SUNDAY / 9.29.19

THE LONELINESS OF THE LONG DISTANCE RUNNER

7:00

TONY RICHARDSON (UK, 1962) IMPORTED PRINT

This novel-into-film is a devastating portrait of a young man's turmoil, and a virtuoso display of film technique in translating that inner state into exterior imagery. Tom Courtenay stars as Colin Smith, who is sent to a reformatory where the obsessive desire of the warden (Michael Redgrave) is to see his boys compete with public-school lads. He sees a winning ticket in Colin, a veteran runner (from the coppers). On daily practice runs, Colin recalls in flashback the events that continue to shape his life. Courtenay embodies the transition from sad, to angry, to absurd young man in the way he sidles through his world, until he is cut free. JUDY BLOCH

Written by Alan Sillitoe, based on his novel. Photographed by Walter Lassally. With Tom Courtenay, Michael Redgrave, Avis Bunnage, James Bolam. (104 mins, B&W, 35mm, From BFI, permission Janus Films)

1 *Darling*, 10.19.19

2 *The Loneliness of the Long Distance Runner*, 9.29.19

3 *A Taste of Honey*, 9.22.19

4 *Look Back in Anger*, 9.21.19

5 *Billy Liar*, 10.24.19

SUNDAY / 10.13.19

THIS SPORTING LIFE

7:00

LINDSAY ANDERSON (UK, 1963)

Lindsay Anderson's first feature plunges into the muck of manhood: it opens in the midst of a blunt, muddy clash of bodies on the rugby field. A tooth-crushing punch batters footballer Richard Harris and knocks loose a series of fragmented flashbacks, temporal dissociations that create the effect of a narrative, and a life, with little forward motion. Harris gives a Brandoesque yet distinctive performance as a bruised, hulking man harboring secret sensitivities. Meandering through a bleak northern landscape, his murky stream of consciousness shapes the film's subjective form of realism, the roar of the crowd mingling with voices in the mind. JULIET CLARK

Written by David Storey, based on his novel. Photographed by Denys Coop. With Richard Harris, Rachel Roberts, Alan Badel, William Hartnell. (129 mins, B&W, DCP, From Park Circus)

SATURDAY / 10.19.19

DARLING

5:00

JOHN SCHLESINGER (UK, 1965)

FILM TO TABLE DINNER FOLLOWS (SEE P. 19)

John Schlesinger's bitter, stylish film is framed as the autobiography of Diana (Julie Christie), a media darling telling/selling her story to a women's magazine. Her blandly self-justifying narration is undercut by the images as she leaves an unglamorous marriage for liaisons with tweedy TV commentator Dirk Bogarde, oily adman Laurence Harvey, and finally an Italian principe, with stops along the way for hypocritical fundraisers, exploitation films, art parties, an abortion, and a spot of shoplifting at Fortnum & Mason's. Tracing Diana's progress, Schlesinger offers a critique of a striving consumer society in the form of a critique of a woman. Bogarde, in summary: "You're a whore, baby." JULIET CLARK

Written by Frederic Raphael. Photographed by Ken Higgins. With Julie Christie, Dirk Bogarde, Laurence Harvey, Roland Curram. (127 mins, B&W, DCP, From Rialto Pictures)

THURSDAY / 10.24.19

BILLY LIAR

7:00

JOHN SCHLESINGER (UK, 1963) 'SCOPE PRINT

For this study of an outsider imagining a better world outside his boring northern town, director John Schlesinger exchanges the British New Wave's typical kitchen-sink brutalities for a lunatic comic edge worthy of the best British satire. Tom Courtenay is Billy, a bored young undertaker's assistant who takes refuge from his nagging family and dullard boss by daydreaming of success and happiness. He may even find happiness in reality, once a certain beautiful young beatnik (Julie Christie) arrives. A favorite of British writers and musicians (the Smiths even penned a song about it), *Billy Liar* is easily recognizable by anyone who's grown up nowhere at all, with only dreams to live on. JASON SANDERS

Written by Keith Waterhouse, Willis Hall, based on their novel and play. Photographed by Denys Coop. With Tom Courtenay, Julie Christie, Wilfrid Pickles, Mona Washbourne. (98 mins, B&W, 'Scope, 35mm, From Rialto Pictures)

SATURDAY / 10.26.19

SATURDAY NIGHT AND SUNDAY MORNING

5:30

KAREL REISZ (UK, 1960)

"I'm a six-foot prop that wants a pint of beer, that's what. But if any knowing bastard tells them that's me, I'll tell 'em I'm a dynamite dealer waiting to blow the factory to kingdom come." Thus spake Arthur Seaton, the angry young man of Nottingham, by day a factory worker, by night a boozer, careless lover, gambler, and, after a fashion, philosopher. Arthur is nourished by mischief, but his anarchy is neither glorified nor horrified under Karel Reisz's direction. And in the unhappy end, Arthur does not blow up the factory. He's still throwing stones. The film catapulted Albert Finney, in his first major film role, to fame, and vice versa. JUDY BLOCH

Written by Alan Sillitoe, based on his novel. Photographed by Freddie Francis. With Albert Finney, Shirley Anne Field, Rachel Roberts, Norman Rossington. (90 mins, B&W, 35mm, From Park Circus, permission Janus Films)

THURSDAY / 10.31.19

SÉANCE ON A WET AFTERNOON

7:00

BRYAN FORBES (UK, 1964) BAMPFA COLLECTION

Even with a new generation of directors, there would always be the English psychological thriller lorded (or ladied) over by dotty women with strange powers. In *Séance on a Wet Afternoon*, the marvelous, too-little-known Kim Stanley is Myra, a medium with a message: to bring attention to her "gift," she and her beleaguered mate Billy (Richard Attenborough, who also produced the film) kidnap a child. The real ransom is recognition, no harm done—that is, until Myra gets the notion that the child might play a more permanent role in the family. JUDY BLOCH

Written by Forbes, based on the novel by Mark McShane. Photographed by Gerry Turpin. With Kim Stanley, Richard Attenborough, Judith Donner, Patrick Magee. (116 mins, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 11.15.19

ROOM AT THE TOP

4:00

JACK CLAYTON (UK, 1958) IMPORTED PRINT

Laurence Harvey's Joe Lampton is a classic working-class social climber, adrift in an alien world of the moneyed. Joe's past is a bomb site, literally and figuratively; the way he sees it, he has no place to go but up. Why stay angry when you can move to a factory town and marry the boss's daughter? But class anger doesn't work that way, and Joe's vulnerability allows him to be sidelined by love for Alice, a mature French woman married to a sadistic husband, making *Room at the Top* a showcase for Simone Signoret, and, famously, for sexual openness on screen. JUDY BLOCH

Written by Neil Paterson, based on the novel by John Braine. Photographed by Freddie Francis. With Laurence Harvey, Simone Signoret, Heather Sears, Hermione Baddeley. (117 mins, B&W, 35mm, From BFI, permission Park Circus)

6 / 7 / 8

SUNDAY / 11.17.19

IF . . .

7:00

LINDSAY ANDERSON (UK, 1968) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 10.16.19 (WITH LECTURE; AT RIGHT)

"Which side will you be on?" asked the ads for Lindsay Anderson's surrealist dissection of conformity and oppression, set in that most brutal of institutions: boarding school. The lackadaisical fantasist Travis (Malcolm McDowell) couldn't care less about school or status; he's got other things on his mind, like revolution and girls. The taunts of the establishmentarian seniors barely register, until he's reprimanded through more traditional, brutal means, an act that may trigger "revolution" after all. *If . . .* may be set in school, but its metaphors of social control (and how to fight it) reach far beyond, to the barricades of 1968. JASON SANDERS

Written by David Sherwin, from a scenario by Sherwin, John Howlett. Photographed by Miroslav Ondricek. With Malcolm McDowell, David Wood, Richard Warwick, Robert Swann. (111 mins, Color, DCP, From Paramount Pictures)

SATURDAY / 11.23.19

THE SERVANT

5:00

JOSEPH LOSEY (UK, 1963)

ALSO SCREENS WEDNESDAY / 10.9.19 (WITH LECTURE; AT RIGHT)

Nobody plays master and servant like the British, and Harold Pinter and director Joseph Losey may have created the definitive study of that relationship, as critic Raymond Durgnat observed. He wrote, "How and why does the rich young man with aristocratic pretensions (James Fox) fall under the sway of the creepy butler (Dirk Bogarde) and his sluttish sister (Sarah Miles)? The two auteurs begin with Robin Maugham's short sharp novel about the nanny complex in the British upper classes and its transsexual extension through military community onto lower-class males. They expand it into a study of a whole culture's loss of purpose and therefore self-assurance."

Written by Harold Pinter, based on the novel by Robin Maugham. Photographed by Douglas Slocombe. With Dirk Bogarde, James Fox, Sarah Miles, Wendy Craig. (115 mins, B&W, DCP, From Rialto Pictures)

SUNDAY / 11.24.19

ALFIE

7:00

LEWIS GILBERT (UK, 1966) ARCHIVAL PRINT

Michael Caine makes a fabulous cad as the randy playboy Alfie, but the women (especially a tipsy Shelley Winters) make a more lasting impression in this surprisingly candid study of British sexual and social mores just as the sixties began to really swing. Directly addressing the camera, casual misogynist Alfie serves up a lothario's list of do's and who's: married women are preferable conquests, unless they're too "mumsy"; women are "birds," or merely "it," as in "And it can cook, too." *Alfie*'s offhand treatment of previously taboo themes like adultery and abortion shocked audiences, and prefigured the cultural revolution to come. JASON SANDERS

Written by Bill Naughton, from his play. Photographed by Otto Heller. With Michael Caine, Shelley Winters, Millicent Martin, Julia Foster. (114 mins, B&W, 35mm, From BFI Distribution)

SATURDAY / 11.30.19

BLOW-UP

7:00

MICHELANGELO ANTONIONI (UK, 1966)
DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 10.23.19 (WITH LECTURE; AT RIGHT)

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

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

IN FOCUS
THE BRITISH NEW WAVE
LECTURE/SCREENING SERIES

Film historian David Thomson joins us to lead a series of four presentations centering on the aesthetic strategies of the British New Wave movement. He will consider how writers like John Osborne and Harold Pinter approached their subjects and how directors such Tony Richardson, Joseph Losey, Lindsay Anderson, and Michelangelo Antonioni looked at postwar Britain, drawing upon a talented group of actors to voice their social concerns and mirror a new era.

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.

WEDNESDAY / 10.2.19

THE ENTERTAINER

3:10

TONY RICHARDSON (UK, 1960)

LECTURE David Thomson

ALSO SCREENS SATURDAY / 9.28.19 (WITHOUT LECTURE; SEE P. 20)

WEDNESDAY / 10.9.19

THE SERVANT

3:10

JOSEPH LOSEY (UK, 1963)

LECTURE David Thomson

ALSO SCREENS SATURDAY / 11.23.19 (WITHOUT LECTURE; AT LEFT)

WEDNESDAY / 10.16.19

IF . . .

3:10

LINDSAY ANDERSON (UK, 1968)

LECTURE David Thomson

ALSO SCREENS SATURDAY / 11.17.19 (WITHOUT LECTURE; AT LEFT)

WEDNESDAY / 10.23.19

BLOW-UP

3:10

MICHELANGELO ANTONIONI (UK, 1966)

LECTURE David Thomson

ALSO SCREENS SATURDAY / 11.30.19 (WITHOUT LECTURE; AT LEFT)

6 *If . . .* 10.16.19, 11.17.19

7 *Alfie* 11.24.19

8 *The Servant* 10.9.19, 11.23.19

OUT OF THE VAULT
NATIVE AMERICAN REELISM

1 / 2

The **Out of the Vault** series returns with three programs featuring diverse films by and about Native Americans drawn from the BAMPFA collection, ranging from silent, narrative, and experimental cinema to investigative journalism, documentary, and educational films. Each screening centers around a feature—*The Silent Enemy* (1930), *The Exiles* (1971), *As Long as the Rivers Run* (1971)—paired with a selection of rarely seen short works. The thematic programs explore issues of geographical belonging and dislocation, arenas of political and social action, and questions of representation. These heterogeneous groupings offer potent instances of reclamation of space as well as voice, with testimonies to the presence, work, art, and activism of Native Americans, including in the local area, with the occupation of Alcatraz Island and more recent protests around the destruction of an Ohlone burial site. The screenings shed light on the ongoing relevance of historical episodes such as the massacre at Wounded Knee, Ishi's negotiation of life at a UC anthropology museum, and government urban relocation programs. But they also evoke the sacredness of the earth as the provider for basic human needs, whether by urging the protection of the land's resources or by advocating for innovative urban land trusts.

Margherita Ghetti

Of related interest, Sky Hopinka, a member of the Ho-Chunk Nation of Wisconsin, presents a program of his poetic films as part of **Alternative Visions** (see p. 17).

Series organized by Margherita Ghetti, Sarah Whitt, and Hertha D. Sweet Wong; the title was inspired by Michelle Raheja's *Reservation Reelism*. **Out of the Vault** is made possible with the generous support of the National Endowment for the Arts. This series is presented in conjunction with UC Berkeley's 2019 On the Same Page program, which features Cheyenne and Arapaho author Tommy Orange's novel *There There*; thanks to Alix Schwartz, Director of Academic Planning.

THURSDAY / 9.12.19

THE EXILES: URBAN DIS/LOCATION 7:00

IN CONVERSATION Margherita Ghetti, Sarah Whitt, and Hertha D. Sweet Wong

Margherita Ghetti holds a PhD in Italian studies from UC Berkeley and is a film curatorial intern at BAMPFA. Sarah Whitt (Choctaw Nation of Oklahoma) is a doctoral candidate in ethnic studies at UC Berkeley whose research focuses on early twentieth-century American Indian social history. Hertha D. Sweet Wong, professor of English and associate dean of arts and humanities at UC Berkeley, teaches and writes about indigenous literatures.

Set in the shadows of 1950s Los Angeles, Kent MacKenzie's *The Exiles* follows a group of American Indian friends over the course of a typical Friday night. The film is a gritty portrayal of the consequences of the federal Indian policy of urban relocation and one community's determination to survive. *Why Did Gloria Die?* provides a heartrending investigation into an Ojibwe woman's struggles in 1970s Minneapolis. With an original screenplay by Gerald Vizenor, *Harold of Orange* is a wry critique of stereotypes about contemporary Native Americans. Charlie Hill, with characteristic wit, leads a sojourn from the reservation to the boardroom. SARAH WHITT

THE EXILES Kent MacKenzie, US, 1971. Written by MacKenzie. Photographed by Erik Daarstad. With Homer Nish, Tom Reynolds, Yvonne Williams. 72 mins, B&W, 35mm, permission Milestone Films

WHY DID GLORIA DIE? Bill Moyers Journal, US, 1973, 28 mins, Color, 16mm

HAROLD OF ORANGE Richard Weise, US, 1984, Written by Gerald Vizenor, 32 mins, Color, 16mm, permission Richard Weise

Total running time: 132 mins, BAMPFA collection

THURSDAY / 10.17.19

THE SILENT ENEMY: REPRESENTATION OF NATIVE AMERICANS 7:00

INTRODUCTION Michelle Raheja

Michelle Raheja is an associate professor of English at UC Riverside and author of Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film.

IN CONVERSATION Margherita Ghetti, Sarah Whitt, and Hertha D. Sweet Wong

The Silent Enemy, a feature-length melodrama from 1930, is a collaboration with Native American actors to recount Ojibwe life as it was before the arrival of European settlers. The educational short *Ishi in Two Worlds* relates the 1911 journey of the so-called last of the Yahi people from the Sierra foothills to the University of California Museum of Anthropology, where he lived for five years. In *Geronimo Jones,* a young Papago-Apache boy torn between tradition and progress contemplates trading a tribal heirloom for a television set. *Report from Wounded Knee*, a fast-paced collage of still and moving images, critiques the 1890 massacre. MARGHERITA GHETTI

THE SILENT ENEMY H. P. Carver, US, 1930, restored 1970s. Written by Richard Carver. Photographed by Marcel Le Picard. With Chief Yellow Robe, Baluk, Chief Buffalo Child Long Lance. 67 mins, Silent with music track and spoken introduction, B&W

ISHI IN TWO WORLDS Richard C. Tomkins, US, 1967, 20 mins, Color/B&W

GERONIMO JONES Bert Salzman, US, 1970, 21 mins, Color

REPORT FROM WOUNDED KNEE Sidney Theil, US, 1971, 11 mins, Color

Total running time: 119 mins, 16mm, BAMPFA collection

THURSDAY / 11.14.19

BEYOND RECOGNITION: INDIGENOUS ACTIVISM 7:00

INTRODUCTION Corinna Gould

Corinna Gould is the cofounder of Indian People Organizing for Change and of the Sogorea Te Land Trust, an urban Indigenous women's community organization working to return land to Indigenous stewardship in the East Bay.

IN CONVERSATION Margherita Ghetti, Sarah Whitt, and Hertha D. Sweet Wong

The ironically titled *Home of the Brave,* a four-minute history of conquest and subjugation of Native people, offers a searing critique of settler colonialism. Drawing on archival materials, the experimental film *lay claim to an island* commemorates the 1969 American Indian takeover of Alcatraz Island. *As Long as the Rivers Run* documents a Nasqually transgenerational family's struggle to ensure their fishing rights are honored. The documentary *Beyond Recognition* models an alternative activism. Rather than working through the courts to gain federal tribal recognition, these Bay Area Ohlone activists organize to buy and conserve land for indigenous people to live freely. HERTHA D. SWEET WONG

HOME OF THE BRAVE Michael Bloebaum, US, 1968, 4 mins, Color, 16mm

LAY CLAIM TO AN ISLAND Chris Kennedy, US, 2009, 13 mins, Color, Digital file, permission of the artist

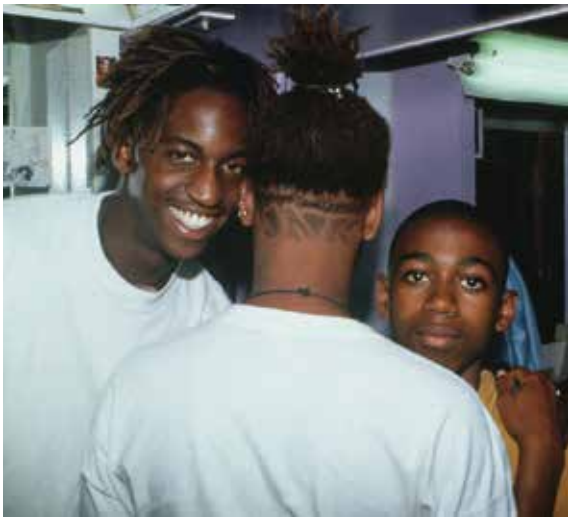
AS LONG AS THE RIVERS RUN Carol M. Burns and the Survival of the American Indian Association, US, 1971, 60 mins, Color, 16mm, permission Salmon Defense

BEYOND RECOGNITION Michelle Grace Steinberg, US, 2015, 27 mins, Color, Digital file, permission Underexposed Films

Total running time: 104 mins, BAMPFA collection

1 *The Exiles*, 9.12.19

2 *Harold of Orange*, 9.12.19



1 / 2 / 3 / 4 / 5

NO REGRETS
A CELEBRATION OF
MARLON RIGGS

Marlon Riggs (1957–1994) was a graduate of and professor at UC Berkeley's Graduate School of Journalism who employed the medium of video to engage critically with African American (and American) culture, representation, and identity. Riggs is best known for his brilliant 1989 video essay *Tongues Untied*, a riveting combination of interviews, performance, stock footage, autobiography, poetry, and dance that elucidates the revolutionary potential of black men loving black men. Aiming to reach the broadest possible audience, Riggs made videos for public television, but he resisted the conventions of talking-head documentaries, using innovative approaches to construct provocative, layered, and lucid works that have maintained an enduring presence at film festivals, cinemas, and universities internationally.

Riggs was diagnosed with HIV while making *Tongues Untied*, but continued to advocate for gay rights and the end of the silence around the illness both on and off screen. His final film, *Black Is . . . Black Ain't* (1995)—completed posthumously by his collaborators—is a sweeping investigation of the heterogeneous nature of African American identity, suggesting the need for inclusive definitions of blackness that transcend patriarchal and homophobic barriers to community.

Celebrating the thirtieth anniversary of *Tongues Untied* and nearing twenty-five years since the release of *Black Is . . . Black Ain't*, this retrospective includes all of Riggs's films along with works by filmmakers addressing similar issues in a variety of innovative ways.

Kate MacKay, Associate Film Curator

Out of the Vault guest presentations by Nicole Atkinson Roach and Brontez Purnell are generously supported by the National Endowment for the Arts. Thanks to Vivian Kleiman, Signifyin' Works; Cornelius Moore, California Newsreel; Daniel Moretti, Frameline; Massimo Pacchione and Katharine Wallerstein, Berkeley Arts and Design; Les Gorske, Division of Arts & Humanities; Damon Young, Department of Film and Media, UC Berkeley; and Ashley Clark, Brooklyn Academy of Music.

THURSDAY / 9.19.19

BLACK IS . . . BLACK AIN'T
7:00

MARLON RIGGS (US, 1995) BAMPFA COLLECTION

IN CONVERSATION Nicole Atkinson Roach, Ryanaustin Dennis, and Chika Okoye

Nicole Atkinson Roach is an Emmy Award–winning producer, director, and writer and a former student of Marlon Riggs; she coproduced Black Is . . . Black Ain't. *Curator/artist/writer Ryanaustin Dennis and historian/graduate student Chika Okoye are cocurators of BAMPFA's Black Life series (p. 5).*

Black Is . . . Black Ain't is Marlon Riggs's richly textured exploration of black American identity. In this final work (completed by colleagues after his death), Riggs shows how this issue has shaped relationships among African Americans. Commentary includes cultural critics Angela Davis, bell hooks, and Cornel West; performances by Essex Hemphill and choreographer Bill T. Jones; and remembrances of African Americans from all walks of life. A critique of patriarchy and homophobia emerges as a central focus. When AIDS forces his hospitalization, Riggs's struggle with his impending death makes his call for a more inclusive African American community all the more urgent. CORNELIUS MOORE

Written by Riggs. Photographed by Robert Shepard. Completed posthumously by Nicole T. Atkinson, Christiane Badgley. (87 mins, Color, 16mm, BAMPFA collection, permission California Newsreel)

THURSDAY / 9.26.19

LONG TRAIN RUNNING: A HISTORY OF THE OAKLAND BLUES
7:00

MARLON RIGGS, PETER WEBSTER (US, 1981)

INTRODUCTION Ashley Omoma

Ashley Omoma is a journalist and documentarian pursuing a Master of Journalism degree at UC Berkeley.

Marlon Riggs and Peter Webster's thesis project reflects on the heyday of Oakland blues in the late 1940s and '50s, when an influx of African American shipyard workers mostly hailing from Louisiana and Texas arrived in the Bay Area. Combining vintage photographs, archival footage, interviews, and performances at venues like Eli's Mile High Club, Riggs and Webster chronicle Oakland's vibrant past while revealing an uncertain present.

Written, photographed by Riggs, Webster. With Troyce Key, Sugar Pie DeSanto, Lowell Fulsome, Elmon Douggar. (29 mins)

FOLLOWED BY

I SHALL NOT BE REMOVED: THE LIFE OF MARLON RIGGS

KAREN EVERETT (US, 1996)

IN PERSON Karen Everett

"*I Shall Not Be Removed* traces [Marlon Riggs's] development from a precocious childhood in the close-knit African American community of Fort Worth, Texas, through his political awakening at Harvard, to his final years as a courageous advocate for free expression and on behalf of stigmatized people everywhere. Clips from all eight of Marlon's films show how he evolved a unique experimental documentary style, mixing poetry and criticism, the personal and the political." CALIFORNIA NEWSREEL

Written by Barbara T. Christian. (58 mins)

Total running time: 87 mins, Color, Digital, From California Newsreel

FRIDAY / 10.18.19

WORD IS OUT: STORIES OF SOME OF OUR LIVES
7:00

MARIPOSA FILM GROUP: PETER ADAIR, NANCY ADAIR, VERONICA SELVER, ANDREW BROWN, ROBERT EPSTEIN, LUCY MASSIE PHENIX (US, 1977)

IN PERSON Mariposa Film Group Members

Quite possibly as relevant today as it was on its debut, *Word Is Out: Stories of Some of Our Lives* is widely considered the first feature-length documentary on gay and lesbian identity. The film presents a diverse group of twenty-six gay and lesbian individuals who describe their struggle to live a decent life in America despite prejudice, discriminatory laws, and society's unwillingness to treat them with respect and equality. Interviewees include such noteworthy individuals as poet Elsa Gidlow, professor and political activist Sally Gearhart, inventor John Burnside, civil rights leader Harry Hay, and avant-garde filmmaker Nathaniel Dorsky. ANDRES GARZA

Photographed by Mariposa Film Group. (133 mins, Color, 35mm, From Milestone)

WEDNESDAY / 10.23.19

TONGUES UNTIED

7:00

MARLON RIGGS (US, 1989)

INTRODUCTION Elena Gross

Elena Gross is exhibitions associate at the Museum of the African Diaspora and an independent writer and culture critic living in Oakland.

IN CONVERSATION Vivian Kleiman

Vivian Kleiman is a Peabody Award–winning documentary filmmaker and producer. She cofounded Signifyin' Works with Marlon Riggs and worked on many of his videos.

ALSO SCREENS MONDAY / 11.25.19 (WITH DIFFERENT GUEST SPEAKERS AND WITHOUT SHORT; SEE P. 26)

Tongues Untied is about the silence that envelops the lives of black gay men. This exhilarating work is a loquacious attempt to break free of the homophobia and racism that mute the possibilities for human fulfillment. Marlon Riggs creates a poetic pastiche that has the emotional uplift of gospel music and the sobering impact of reportage. The words of gay poets, personal testimony, rap tableaux, dramatic sequences, and archival footage are woven together with a seductive palette of video effects. Riggs dared to speak the words that would conjure a life into being: "Black men loving black men is the revolutionary act." STEVE SEID

Written by Riggs, Joseph Beam, Chris Harris, Reginald Jackson, Steve Langley, Alan Miller, Donald Woods. Photographed by Riggs. With Essex Hemphill, Blackberri, Brian Freeman, Alan Miller. (55 mins, Color, DCP, From Frameline)

PRECEDED BY **ANTHEM** (Marlon Riggs, US, 1991). Riggs unabashedly calls for the "self-evident right" to live life unimpeded. Sensual images of African American men are lyrically politicized as an assertive provocation to the anti-gay backlash. (9 mins, Color, DCP, From Frameline)

Total running time: 64 mins

1 *Tongues Untied*, 10.23.19, 11.25.19

2 *Black Is . . . Black Ain't*, 9.19.19

3 *Affirmations*, 10.25.19

4 *Word Is Out: Stories of Some of Our Lives*, 10.18.19

5 *The Watermelon Woman*, 11.2.19

FRIDAY / 10.25.19

REFLECTIONS AND AFFIRMATIONS: MARLON RIGGS AND OTHERS

4:00

IN PERSON Brontez Purnell

This program puts the work of Marlon Riggs in conversation with that of other artists. In *Relatives* by Julie Dash, Ishmael Huston-Jones recounts family history in a cinematic duet with his mother. Isaac Julien's *This Is Not an AIDS Advertisement* counters clinical government PSAs about AIDS, while in *Non, je ne regrette rien* Riggs weaves together the testimony of five HIV-positive black gay men. Thomas Allen Harris's *Splash* is a poetic reflection on his ambivalence around issues of representation, gender, and ethnicity. Brontez Purnell's *100 Boyfriends Mixtape* condenses many failed relationships into one, and Riggs's *Affirmations* defiantly exalts erotic love.

RELATIVES Julie Dash, US, 1989, 8 mins, Color, Digital, BAMPFA collection, permission TPT—Twin Cities PBS

THIS IS NOT AN AIDS ADVERTISEMENT Isaac Julien, UK, 1987, 10 mins, Color, Digital, From Frameline

NON, JE NE REGRETTE RIEN Marlon Riggs, US, 1993, 38 mins, Color, DCP, From Frameline

SPLASH Thomas Allen Harris, US, 1991, 7 mins, Color, Digital, From Electronic Arts Intermix

100 BOYFRIENDS MIXTAPE Brontez Purnell, US, 2017, 8 mins, B&W, Digital, From the artist

AFFIRMATIONS Marlon Riggs, US, 1990, 10 mins, Color, DCP, From Frameline

Total running time: 81 mins

FRIDAY / 11.1.19

ETHNIC NOTIONS

4:00

MARLON RIGGS (US, 1986)

INTRODUCTION Herman S. Gray

Herman S. Gray is a professor of sociology at UC Santa Cruz and has published widely in the areas of black cultural theory, politics, and media.

Inspired by and named for a 1982 exhibition of racist memorabilia at the Berkeley Art Center, the Emmy Award–winning *Ethnic Notions* "became one of Riggs's most important works because of its direct approach to an unpopular but important subject: cultural racism and its psychological impact on the development of race and race relations in America," curator Rhea Combs writes. "Riggs's thorough and detailed analysis of the origins of racial images through an examination of material culture was disturbing yet extremely informative for a mass audience unfamiliar with how racial stereotypes have deeply influenced the formation of identities."

Written by Riggs. Photographed by Calvin Roberts. With Esther Rolle. (57 mins)

FOLLOWED BY

COLOR ADJUSTMENT

MARLON RIGGS (US, 1992)

A sequel of sorts to *Ethnic Notions,* "The Peabody Award–winning documentary *Color Adjustment* was the first substantial work to examine the relationship between network TV and race consciousness. Riggs meticulously tracks the optimism of the Civil Rights struggle and television's inability to challenge its own role in maintaining a blanched version of the American Dream" (Steve Seid).

Written by Riggs. Photographed by Rick Butler. (86 mins)

Total running time: 145 mins, Color, Digital, From California Newsreel

SATURDAY / 11.2.19

THE WATERMELON WOMAN

8:00

CHERYL DUNYE (US, 1996)

"Funky screwball comedy in the key of queer" is how critic B. Ruby Rich characterized *The Watermelon Woman*, Cheryl Dunye's first feature. In it, Dunye plays a lesbian video-store clerk and would-be filmmaker who becomes obsessed with uncovering the history of a star of the early "race" films, the so-called Watermelon Woman. It develops that this "mammy" was a sister, as Cheryl's research uncovers an affair with a white woman filmmaker à la Dorothy Arzner. Meanwhile, Cheryl takes up her own interracial romance. Dunye has been compared to Yvonne Rainer in her style of personable self-referential disjunction, and to Isaac Julien for her cultural irreverence and absolute relevance.

Written by Dunye. Photographed by Michelle Crenshaw. With Dunye, Guinevere Turner, Valerie Walker, Lisa Marie Bronson. (81 mins, Color, DCP, From First Run Features)

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FRIDAY / 11.22.19

VINTAGE: FAMILIES OF VALUE

7:00

THOMAS ALLEN HARRIS (US, 1995)

IN CONVERSATION Jesse Hawthorne Ficks and Marvin K. White

Jesse Hawthorne Ficks teaches film history at Academy of Art University, curates the Midnites for Maniacs film series, and is a member of the San Francisco Film Critics Circle. Marvin K. White is a poet, artist, teacher, and preacher currently serving as artivist in residence at the Oakland Peace Center.

Thomas Allen Harris explores the intersections of race, family, and sexuality in this pioneering essay film, which focuses on three groups of queer black siblings (including the director and his brother) and the dynamics that have evolved between themselves, their families, and the worlds through which they travel. Jumping between multiple film stocks and video formats, interviews and monologues, and vérité and fantasy, Harris's film makes the literal lyrical and the intimate epic, creating a fluid portrait of identity as forged by the familial. ANTHOLOGY FILM ARCHIVES

Written by Harris. Photographed by Harris, et al. With the creative collaboration of Adrian Jones, Anita Jones, Anni Cammett, Paul Eaddy, Vanessa Eaddy, Lyle Ashton Harris. (72 mins, Color, 16mm, From Third World Newsreel)

MONDAY / 11.25.19

TONGUES UNTIED

6:30

MARLON RIGGS (US, 1989)

Free Admission!

IN CONVERSATION Ken Light, Darieck B. Scott, and Leila Weefur

Ken Light, the Reva and David Logan Professor and curator of the Center for Photography at the UC Berkeley Graduate School of Journalism, is a documentary photographer focusing on social issues. Darieck B. Scott is an associate professor of African American studies at UC Berkeley; his most recent book is Extravagant Abjection: Blackness, Power, and Sexuality in the African American Literary Imagination.*Leila Weefur is an artist, writer, and curator teaching in UC Berkeley's Department of Art Practice.*

PRESENTED AS PART OF ARTS + DESIGN MONDAYS @ BAMPFA (P. 8). ALSO SCREENS WEDNESDAY / 10.23.19 (WITH DIFFERENT GUEST SPEAKERS; SEE P. 25).

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JACQUES TATI

COMEDY AS CHOREOGRAPHY

With his jutting pipe and storklike walk, addressing the world at an acute angle, Jacques Tati's Monsieur Hulot is almost as iconic as Charlie Chaplin's Little Tramp. Born Jacques Tatischeff, Tati (1907–1982) got his start in the 1930s music hall with humorous sketches miming various sports, and his talent for physical comedy, embodied in the immortal Hulot, is one of his great contributions to film history. Just as great, though, is his exacting work behind the camera. Tati has been described as the cinema's foremost antimodern modernist; his precisely arranged images and inventive soundtracks underline the alienation and oddity of everyday twentieth-century life. Satire aside, the films are full of the pleasures of observation, of watching and listening. As Jonathan Rosenbaum said of *Playtime*, Tati "turns the very acts of seeing and hearing into a form of dancing."

Juliet Clark

Series organized by Senior Film Curator Susan Oxtoby. BAMPFA wishes to thank Juliette Donadieu, French Consulate, San Francisco; and Brian Belovarac, Janus Films, for their assistance with this retrospective.

FRIDAY / 10.25.19

PLAYTIME

7:00

JACQUES TATI (FRANCE, 1967)

REPEATS SATURDAY / 11.30.19

Playtime is an apotheosis of modern design as both subject matter and technique. In his version of sixties Paris, Tati envisions the city as terrarium, a realm of glassy reflections where the distinction between interior and exterior is often not seen, only heard. (As always, his manipulation of sound is extraordinary.) Everything is at right angles, except Tati as M. Hulot, whose ordinariness makes him conspicuous. The International Style metropolis that the film observes with wonder was in fact an enormous set into which the filmmaker sunk every resource he had; a box-office failure, *Playtime* bankrupted him. Now it is recognized as his masterpiece. JULIET CLARK

Written by Tati, Denise Giton, Sophie Tatischeff, J. F. Galland. Photographed by Jean Badal, Andreas Winding. With Tati, Barbara Dennek, Rita Maiden, France Rumilly. (124 mins, In French with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 10.27.19

M. HULOT'S HOLIDAY

2:00

JACQUES TATI (FRANCE, 1953)

REPEATS FRIDAY / 11.29.19

(*Les vacances de M. Hulot*). In a cinematic postcard from a seaside summer resort, Tati observes the forced gaiety and gently absurd antics of the English and French on vacation. A stream of sight and sound gags, this is comedy as choreography, plotless and virtually without dialogue. As in a dance, people are recurring motifs: the English couple who stroll in slow motion, the woman with the *petits chignons*, and of course M. Hulot, with his pipe and hat, and his wicked tennis stroke that is outdone only by his whole-body ping-pong style. *Les vacances* are a series of near misses and minor disasters, but the beauty of it is, nobody seems to notice. JUDY BLOCH

Written by Tati, Henri Marquet. Photographed by Jacques Mercanton, Jean Mousselle. With Tati, Nathalie Pascaud, Michèle Rolla, Raymond Carl. (88 mins, In French with English subtitles, B&W, DCP, From Janus Films)

SATURDAY / 11.2.19

JOUR DE FÊTE

3:30

JACQUES TATI (FRANCE, 1949) ORIGINAL B&W VERSION

This loose series of village vignettes follows the misadventures of a postman (Tati) who, inspired by a hyperbolic newsreel at a traveling fair, attempts to emulate the spectacular speed and efficiency of the American postal service—on his bicycle. The fair's boisterous energy, in contrast to the lull of village routine, is brilliantly evoked by the controlled cacophony of the soundtrack. The film was shot with two cameras, one loaded with black-and-white film and the other using a stock called Thomsoncolor, a technology so experimental that printing proved impractical; we present the black-and-white release version. JULIET CLARK

Written by Tati, Henri Marquet. Photographed by Jacques Sauvageot, Jacques Mercanton. With Tati, Guy Decomble, Paul Frankeur, Santa Relli. (87 mins, B&W, DCP, From Janus Films)

SATURDAY / 11.16.19

MY UNCLE

3:00

JACQUES TATI (FRANCE, 1958) ENGLISH VERSION

(*Mon oncle*). Young Gerard Arpel feels alienated and constricted in his parents' house, in which ingenious modern gadgets replace human effort and precision scheduling passes for interaction. Therefore he loves to spend time with his Uncle Hulot (Jacques Tati), whose home resembles a nest at the top of a ramshackle old house in a lively, impoverished quarter of the city. Much of the humor of this delicately timed comedy comes from the relationship of these two to the Arpel house itself, which functions like a frighteningly beautiful and entirely superfluous machine out of a futuristic fifties fantasy. JUDY BLOCH

Written by Tati, Jacques Lagrange. Photographed by Jean Bourgoin. With Tati, Jean-Pierre Zola, Adrienne Servantie, Alain Becourt. (116 mins, In English, Color, 35mm, From Janus Films)

SUNDAY / 11.24.19

TRAFFIC

4:30

JACQUES TATI (FRANCE, 1971)

(*Trafic*). In *Traffic*, Tati's Monsieur Hulot is a resourceful automobile salesman en route to an Amsterdam car show. Getting there is half the agony in Tati's apocalyptic vision of mechanized modernity, in which humankind indulges in a perpetual love-hate relationship with its favorite pet, the automobile. Tati's rigorously composed soundtrack is a dense amalgam of voices and mechanical noise; in his inventive sight gags, cars behave like stubborn animals or snapping monsters. Add to this Tati's ironic observations on the mentality of the salespeople who promote these strange creatures, and the result is an intimation of the chaos looming in a world increasingly controlled by Monsieur Machine. JUDY BLOCH

Written by Tati, Jacques Lagrange. Photographed by Edouard van den Enden. With Tati, Maria Kimberly, Marcel Fraval, Honore Bostel. (97 mins, In French with English subtitles, Color, DCP, Janus Films)

FRIDAY / 11.29.19

M. HULOT'S HOLIDAY

1:30

JACQUES TATI (FRANCE, 1953)

SEE SUNDAY / 10.27.19

SATURDAY / 11.30.19

PLAYTIME

4:00

JACQUES TATI (FRANCE, 1967)

SEE FRIDAY / 10.25.19

5

1 *Playtime*, 10.25.19, 11.30.19

2 *My Uncle*, 11.16.19

3 *Traffic*, 11.24.19

4 *Jour de fête*, 11.2.19

5 *M. Hulot's Holiday*, 10.27.19, 11.29.19

VIEW FINDERS
WOMEN CINEMATOGRAPHERS

1 / 2 / 3 / 4 / 5 / 6

We continue our series showcasing films shot by female cinematographers around the world, offering the opportunity to focus our gaze on their artistic visions, and perhaps to ponder whether there is a "female gaze." This season includes a focus on documentary film. For the complete program, which began in July, visit bampfa.org.

Film Series Sponsor: Jacqueline Tully

Series organized by Film Curator Kathy Geritz, inspired by Film Society of Lincoln Center's *Female Gaze*, curated by Florence Almozini, Madeline Whittle, and Tyler Wilson. Thanks to Amélie Garin-Davet, Cultural Services of the French Embassy; Institut Français; French Institute Alliance Française; and Academy Film Archive. Babette Mangolte's visit is supported by the National Endowment for the Arts. Special thanks to the Bay Area–based Collective of Documentary Women Cinematographers for outreach support.

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THURSDAY / 9.5.19

NAKED SPACES: LIVING IS ROUND

7:00

TRINH T. MINH-HA (US, 1985)

IN PERSON Trinh T. Minh-ha

The homes, daily ceremonies, and ordinary "living spaces" of Senegal, Mali, and four other West African countries are showcased in this elegantly composed, "anti-ethnographic" essay film from acclaimed Berkeley-based filmmaker/theorist/professor Trinh T. Minh-ha. "A film on the poetics of dwelling," as Trinh's own website puts it, *Naked Spaces* has little interest in the arid explanations of typical documentary; rather, it "challenges each of us to examine the ways in which we think about looking at films, and other cultures, and at ourselves" (Fred Camper, *Chicago Reader*). "Breathtaking in their tactile beauty, [Trinh's] images seem to be edited in an almost intuitively associational process" (TIFF).

Written, photographed by Trinh. With the voices of Barbara Christian, Linda Peckham, Trinh. (134 mins, Color, 16mm, Courtesy Academy Film Archive, permission Women Make Movies)

SATURDAY / 9.14.19

VELVET GOLDMINE

8:00

TODD HAYNES (US, 1998)

CINEMATOGRAPHY BY MARYSE ALBERTI

The glam-rock era of David Bowie or early Queen lives again in Todd Haynes's glitter-and-makeup-filled tribute to the excesses and pansexualities of the seventies music scene, with Jonathan Rhys Meyers, Ewan McGregor, and Christian Bale lending their well-sculpted cheekbones to the operatic tale of a superstar singer's rise and fall. Cinematographer Maryse Alberti explodes the screen with all manner of confetti-colored, spandex-stretched imagery, embracing a visual palette of wig hair, leopard prints, and extraterrestrial mascara. Don't worry about the plot; *Velvet Goldmine* is pure sensation, with nods to Oscar Wilde, *Citizen Kane*, and Kurt Cobain furthering the fun.

Written by Haynes, from a story by James Lyons, Haynes. With Ewan McGregor, Jonathan Rhys Meyers, Christian Bale, Toni Collette. (118 mins, Color, 35mm, From Park Circus)

SUNDAY / 9.15.19

DEVIL'S FREEDOM

7:00

EVERARDO GONZÁLEZ (MEXICO, 2017)

CINEMATOGRAPHY BY MARÍA SECCO

(*La libertad del Diablo*). Both victims and victimizers bear witness to Mexico's recent wave of violence in Everardo González's unblinking documentary, which functions both as a work of highly stylized, at times surrealist art and as a more straightforward, old-school effort to "crystallize how Mexicans feel about both the violence itself and its omnipresence" (Boyd van Hoeij, *Hollywood Reporter*). The interviewees are clad in face-tight, ghostly masks, framed by cinematographer María Secco both intimately and in a series of unnerving still lifes; through these artful effects, their stories of trauma, chaos, and survival quietly resonate. "Harrowing . . . mournful . . . deeply impactful" (Jessica Kiang, *Variety*). JASON SANDERS

Written by González, Diego Osorno. (74 mins, In Spanish with English subtitles, Color, DCP, From Films Boutique)

SATURDAY / 9.28.19

SWOON

8:00

TOM KALIN (US, 1992)

CINEMATOGRAPHY BY ELLEN KURAS

The only three-time winner of Sundance's cinematography award, renowned cinematographer Ellen Kuras (*Eternal Sunshine of the Spotless Mind*; *Summer of Sam*) made her fiction debut with Tom Kalin's atmospheric black-and-white 1992 revisiting of the notorious 1924 Leopold and Loeb murder case, which was also the basis for Hitchcock's *Rope*. Wealthy, intellectual, Jewish, and gay, Leopold and Loeb abducted and murdered a fourteen-year-old boy, ostensibly to demonstrate their superiority over others; their trial was the sensation of the decade. "This stylish and provocative film remains one of the best examples of the 'New Queer Cinema' and of US independent filmmaking in the '90s" (Marc Siegel, Berlinale Forum). JASON SANDERS

Written by Kalin. With Daniel Schlachet, Craig Chester, Ron Vawter, Michael Kirby. (94 mins, Color, 35mm, From Tom Kalin)

1 *Paranoid Park*, 10.12.19
2 *Naked Spaces: Living Is Round*, 9.5.19
3 *Velvet Goldmine*, 9.14.19
4 *Swoon*, 9.28.19
5 *The Sky on Location*, 11.20.19
6 *Devil's Freedom*, 9.15.19
7 *Stories We Tell*, 10.20.19
8 *Aileen: Life and Death of a Serial Killer*, 10.27.19

SATURDAY / 10.12.19

PARANOID PARK

8:15

GUS VAN SANT (US, 2007)

CINEMATOGRAPHY BY RAIN LI AND CHRISTOPHER DOYLE

Gus Van Sant returned to his roots as the foremost chronicler of Pacific Northwest teen alienation with this dreamy examination of bodies in motion and lives in stasis, which follows a young skateboarder in over his head after a trip to an edgy Portland skate park. Combining the youth-culture fascination of Van Sant's *My Own Private Idaho* with the experimental bent of his *Elephant* and *Last Days*, the film benefits greatly from the cinematography of both Christopher Doyle (Wong Kar-wai's longtime collaborator) and Rain Li, who provided the film's Super 8mm imagery and was hailed by *Variety* as one of the "10 Best Cinematographers of the Year." JASON SANDERS

Written by Van Sant, from the novel by Blake Nelson. With Gabe Nevils, Daniel Liu, Jake Miller, Taylor Momsen. (85 mins, Color, 35mm, From IFC Films)

SUNDAY / 10.20.19

STORIES WE TELL

7:00

SARAH POLLEY (CANADA, 2012)

CINEMATOGRAPHY BY IRIS NG

Actress-turned-director Sarah Polley sets her gaze toward her own family history—and her remarkable, remarkably unconventional mother—in this moving, constantly surprising documentary on home life, marriage, and female independence. Polley and cinematographer Iris Ng weave between straightforward, shot-on-digital first-person interviews and more romanticized, gauzy fictional Super 8mm "home movies" to capture the life lived and decisions made by Polley's mother, Diane, a vivacious force of nature who passed away when Sarah was only eleven. Sarah's father, siblings, and stepsiblings vie to create narratives to hold her multitudes, but the truth—as it's slowly revealed—is even more surprising. "Revelatory" (Manohla Dargis, *New York Times*). JASON SANDERS

Written by Sarah Polley, Michael Polley. (108 mins, Color, 35mm, From Swank Motion Pictures)

SUNDAY / 10.27.19

AILEEN: LIFE AND DEATH OF A SERIAL KILLER

7:00

NICK BROOMFIELD, JOAN CHURCHILL (UK/US, 2004)

CINEMATOGRAPHY BY JOAN CHURCHILL

"Just months after *Monster* made Aileen Wuornos a household name—and Charlize Theron an Oscar darling—documentarian Nick Broomfield and codirector/cinematographer Joan Churchill unleashed this riveting portrait of the real-life serial killer. Of the two films, it remains the more chilling experience, an unflinching face-to-face encounter with a deeply damaged soul who, as she prepares for her imminent execution, is at once eager to set the record straight, angrily defiant, and increasingly delusional. Daring to find the humanity in one of the most vilified criminals of the century, Broomfield and Churchill—whose camera remains ever-alert and skillfully unobtrusive—craft a haunting, complex look at a life gone wrong." FILM SOCIETY OF LINCOLN CENTER

(93 mins, Color, Digital file, From Kew Media Group)

SUNDAY / 11.3.19

THE JUDGE

5:00

ERIKA COHN (PALESTINE/US, 2017)

CINEMATOGRAPHY BY AMBER FARES

Judge Kholoud Al-Faqih became the first female appointed to any of the Middle East's Shari'a courts in 2009, challenging longstanding traditions and customs regarding women's roles in society. Constantly battling controversy over her position, Al-Faqih offers guidance, mentorship, and support both in and outside the courts. In this intimate portrait, "we get to see Al-Faqih in her office-like courtroom, revealing slices of judicial life shot unobtrusively by cinematographer Amber Fares using small cameras on the order of GoPros and DSLRs" (Kenneth Turan, *Los Angeles Times*). Director Erika Cohn captures the determined and compassionate judge as she strives to achieve justice in a system that so often does not favor women.

(82 mins, In Arabic with English subtitles, Color, DCP, From Three Judges)

WEDNESDAY / 11.20.19

THE SKY ON LOCATION

7:00

BABETTE MANGOLTE (US, 1982)

IN PERSON Babette Mangolte

Babette Mangolte wrote, "*The Sky on Location* explores the concept of wilderness that was unknown to me when I was raised in France. The film attempts to construct a kind of geography of the land from North to South, East to West and season-to-season through colors instead of maps. While shooting I wanted to establish the mood of the landscape as in a Turner painting. And as viewers of the film we discover how much what we see is conditioned by what we already know." In addition to her own work, Mangolte is lauded for her contribution as cinematographer on films by Chantal Akerman, Yvonne Rainer, Michael Snow, and Jean-Pierre Gorin (*Routine Pleasures,* screening on November 21; see below).

Written, photographed by Mangolte. (78 mins, Color, 16mm, From the artist)

THURSDAY / 11.21.19

ROUTINE PLEASURES

7:00

JEAN-PIERRE GORIN (US/UK/FRANCE, 1986)

IN PERSON Cinematographer Babette Mangolte

"Routine Pleasures is an essay film in which Manny Farber's work plays an essential role and my closer-than-close relationship to him is abundantly evoked. It is not a documentary on Manny (he never appears in it). It is a meditation on method and work, the American landscape, the male imaginary, the high and low of American culture, the materialist nature of artistic imagination, friendship, the endless obsessive pursuit of details. . . . In short, if asked what it is about, I find myself forced to say simply that it is a film about *about*" (Jean-Pierre Gorin). Writing for *Senses of Cinema*, Erik Ulman made note of "Babette Mangolte's excellent cinematography, marvellously nuanced both in black and white and in color."

Written by Gorin, Patrick Amos. (81 mins, B&W/Color, 16mm, From Academy Film Archive, courtesy of the artist)

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SOVIET SILENT CINEMA

PETER BAGROV
ON TREASURES FROM THE BAMPFA COLLECTION

LECTURE/SCREENING SERIES

When Peter Bagrov was our guest at BAMPFA's Sergei Eisenstein retrospective in 2018, he enthralled audiences with his mastery of Russian and Soviet film history and his enthusiasm for his work as a film archivist. At that time, we hatched the plan for his return visit to Berkeley to present a series of lectures on a selection of rare treasures held in BAMPFA's Soviet film collection. Bagrov has since migrated from Moscow to Rochester, New York, and been appointed curator of the moving image department at the George Eastman Museum. For a week in November, he will join us to shed light on a range of Soviet silents, including two collaboratively directed films, Vsevolod Pudovkin and Nikolai Shpikovsky's clever short *Chess Fever* and Fridrikh Ermler and Eduard Ioganson's melodrama *Katka's Reinette Apples*; Yuri Tarich's exceptional *Wings of a Serf*, which influenced Eisenstein's epic *Ivan the Terrible*, made twenty years later; and Lev Kuleshov's marvelous *Two-Buldi-Two*, which displays all the sophistication of a late-era silent production. Bagrov has also chosen a pair of films by the talented Yakov Protazanov, his powerful film adaptation *The Forty-First* and the endearing comedy *Don Diego and Pelageya*. Exceedingly rare selections include Shpikovsky's *A Familiar Face* and Pavel Petrov-Bytov's resonant *Cain and Artem*, one of the few significant silent films about antisemitism. We begin with a perennial favorite, the satirical masterpiece *My Grandmother*, directed by the Soviet Georgian filmmaker Kote Mikaberidze.

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.

Series copresented with the San Francisco Silent Film Festival and made possible in part by generous funding from the National Endowment for the Arts in support of BAMPFA's **Out of the Vault** project. Thanks also to the Institute of Slavic, East European, and Eurasian Studies and the Slavic and Film and Media departments at UC Berkeley for their assistance.

WEDNESDAY / 11.6.19

MY GRANDMOTHER
3:10

KOTE MIKABERIDZE (USSR, 1929) BAMPFA COLLECTION

LECTURE Peter Bagrov

(*Moya babushka / Chemi bebia*). Gogol meets Charlie Chaplin in this riotous, scathingly antibureaucratic satire. For invention, *My Grandmother* matches any film of the French avant-garde, taking in all kinds of advanced filmic devices such as stop-motion, bits of puppetry, and animation, as well as expressionist decor and camera angles. The energetic music track will have you dancing a Soviet-style Charleston along with the film's most memorable character, a wide-eyed, wild-haired bureaucrat's wife who is caught up in a frenzy of bourgeois living. Suppressed for half a century, this irreverent blast has lost none of its immediacy.

Written by Mikaberidze, Giorgi Mdivani, Siko Dolidze. Photographed by Anton Polikevich, Vladimir Poznan. With Aleksandre Takaishvili, Elena Chernova, Evgenii Obanov, Akakii Khorava. (65 mins, Silent with music track, Russian intertitles with English electronic titling)

PRECEDED BY **CHESS FEVER** (*Shakhmatnaya goryachka*, Vsevolod Pudovkin, Nikolai Shpikovsky, USSR, 1925). **Judith Rosenberg on piano.** In a smiling salute to his master Lev Kuleshov, Vsevolod Pudovkin employed the Kuleshov cutting method to turn an international chess tournament in Moscow into the stuff of hilarious satire. (20 mins, Silent with Russian intertitles and English electronic titling)

Total running time: 85 mins, B&W, 35mm, BAMPFA collection

THURSDAY / 11.7.19

KATKA'S REINETTE APPLES
3:10

FRIDRIKH ERMLER, EDUARD IOGANSON (USSR, 1926) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(*Katka-bumazhnyy ranet*). In this mid-twenties comedy-melodrama, a young peasant woman named Katka (Veronika Buzhinskaya) arrives in Petrograd in the first days of the New Economic Policy. She has come to find work and to help save money for her family back home, but this goal becomes unobtainable. Down on her luck, she resorts to selling apples in the street, and it is not long before Katka encounters the city's underworld. Her struggles seem nearly insurmountable until she meets a homeless intellectual, Vadka (Fyodor Nikitin). This is the first of several distinctive collaborations between codirector Fridrikh Ermler and actor Nikitin.

Written by Mikhail Borisoglebsky, Boris Leonidov. Photographed by Yevgeni Mikhailov, Andrei Moskvin. With Veronika Buzhinskaya, Bella Chernova, Valerii Solovtsov, Fyodor Nikitin. (74 mins, Silent with Russian intertitles and English electronic titling, B&W, 35mm, BAMPFA collection)

6 / 7 / 8

1 *Two-Buldi-Two*, 11.8.19
2 *My Grandmother,* 11.6.19
3 *Wings of a Serf*, 11.7.19
4 *Don Diego and Pelageya*, 11.9.19
5 *A Familiar Face*, 11.9.19
6 *Chess Fever*, 11.6.19
7 *Katka's Reinette Apples*, 11.7.19
8 *Cain and Artem*, 11.10.19

WINGS OF A SERF

7:00

YURI TARICH (USSR, 1926) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(*Krylya kholopa*). Directed by the Belarusian Yuri Tarich, this extraordinary feature set in the sixteenth century influenced Sergei Eisenstein's *Ivan the Terrible*. As Jay Leyda wrote, it is "a drama of the time of Ivan IV: the unhappy fate of a serf who is so unwisely clever as to invent an apparatus for flying through the air. Yet when this story leaves the memory, what stays is the extraordinary portrait of Ivan, as played by Leonid Leonidov." The film's lasting quality can be credited to both the cast—especially Leonidov, whom Stanislavsky called "the only Russian tragic actor"—and the crew, including cowriter Viktor Shklovsky, assistant director Ivan Pryiev, and editor Esfir Shub.

Written by Konstantin Schildkret, Viktor Shklovsky, Tarich. Photographed by Mikhail Vladimirsky. With Leonid Leonidov, Ivan Klyukvin, Safiyat Askarova, Vladimir Korsh. (c. 72 mins, Silent with Russian intertitles and English electronic titling, B&W, 35mm, BAMPFA collection)

FRIDAY / 11.8.19

TWO-BULDI-TWO

3:10

LEV KULESHOV (USSR, 1929) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(*Dva-buldi-dva,* a.k.a. *The Great Buldis*). A father-and-son clown act are separated during the Russian Civil War in this little-seen, energetic gem by the great Soviet filmmaker Lev Kuleshov, best known as the "father of montage" and for his dynamic comedy *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*. Influenced by Hollywood filmmakers like D. W. Griffith yet speeding up their aesthetics exponentially, Kuleshov's cinema is one of constant movement and action. A whirlwind of circus acts, shoot-outs, stunts, intrigues, forced conscriptions, and great escapes, *Two-Buldi-Two* is cinema as kinetic carnival. JASON SANDERS

Written by Osip Brik. Photographed by Pyotr Ermolov, Aleksandr Shelenkov. With Sergey Komarov, Vladimir Kochetov, Anelle Sudakevich, Andrei Fait. (92 mins, Silent with Russian and English intertitles, B&W, 35mm, BAMPFA collection)

SATURDAY / 11.9.19

A FAMILIAR FACE

2:30

NIKOLAI SHPIKOVSKY (USSR, 1929) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(*Shkurnyk,* a.k.a. *The Slick One; The Self-Seeker*). "The story of an enterprising Ukrainian 'philistine,' Apollon Shmyhuev (Ivan Sadovskiy), whose peaceful bourgeois existence is upset by the 1917–1921 Civil War. He accidentally joins a Bolshevik military regiment [and what ensues is] an adventure road-movie with touches of the absurd. Featuring a camel as one of the main characters and mocking Bolshevik bureaucracy and fanaticism, as well as the White Army's kleptocratic pomposity in the Civil War, this adroit farce is one of the best examples of early Ukrainian comedy. The revolutionary agitation of the Red Army is depicted in an openly sarcastic way. When the Soviet government saw itself caricatured, the film was banned." IVAN KOZLENKO, LE GIORNATE DEL CINEMA MUTO

Written by Vadim Okhrimenko, Boris Rozenzvejg, Shpikovsky, based on the short story "Tsybala" by Okhrimenko. Photographed by Aleksei Pankratyev. With Ivan Sadovskiy, Dora Feller-Spikovskaya, Dimitry Kapka, Luka Lyashenko. (85 mins, Silent with Ukrainian and English intertitles, B&W, 35mm, BAMPFA collection)

DON DIEGO AND PELAGEYA

7:30

YAKOV PROTAZANOV (USSR, 1928) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

(*Don Diego i Pelageya*). "Protazanov was a master of stylization, adapting new forms and techniques with the flexibility of a chameleon. Examining his films one can easily trace the influence of Bauer, Eisenstein, Pudovkin, Lubitsch, Griffith, the French 'avant-garde,' and so forth. Perhaps *Don Diego and Pelageya*, too, offers a stylization of sorts—but a cleverly concealed one. A comedy of the 1920s is easily recognizable, in its acting and its rhythm; even its camerawork and set design are highly conventional. But this film breaks the mold. Many scenes in *Don Diego* have a documentary air. . . . Nobody expected Protazanov to use this approach while making a comedy at Mezhrabpom-Rus film company." PETER BAGROV, LE GIORNATE DEL CINEMA MUTO

Written by A. Zorich. Photographed by Yevgeni Alekseyev. With Mariya Blyumental-Tamarina, Anatoliy Bykov, Vladimir Mikhaylov, Vladimir Popov. (72 mins, Silent with Russian intertitles and English electronic titling)

FOLLOWED BY

THE FORTY-FIRST

YAKOV PROTAZANOV (USSR, 1927) BAMPFA COLLECTION

(*Sorok pervyi*). The protagonist of *The Forty-First* is a young woman sharpshooter, Mariutka, fighting with the Reds in Turkestan. Having shot forty White Army officers, she falls in love with the forty-first. Ada Vojtsik's restrained and tragic acting and Pyotr Yermolov's sublime cinematography make this one of the most bitter love stories in the history of Soviet cinema. Alas, extant copies of the film are substandard, but we hope Protazanov's importance as a director and a chance to understand more about him make up for the deficiencies of this 35mm print.

Written by Protazanov, Boris Leonidov, based on a novel by Boris Lavrenyov. Photographed by Pyotr Yermolov. With Ada Vojtsik, Ivan Koval-Samborsky, Ivan Straukh. (c. 60 mins, Silent with Russian intertitles and English electronic titling)

Total running time: c. 132 mins, B&W, 35mm, BAMPFA collection

SUNDAY / 11.10.19

CAIN AND ARTEM

3:30

PAVEL PETROV-BYTOV (USSR, 1929) BAMPFA COLLECTION

LECTURE Peter Bagrov
LIVE MUSIC Judith Rosenberg on piano

Directing six films between 1925 and 1930, Pavel Petrov-Bytov "emerged by the end of the decade as the fiction film's Dziga Vertov, that is, a relentless opponent of 'bourgeois' filmmaking" (Denise J. Youngblood). Based on a Maxim Gorky story, his *Cain and Artem* provides a wake-up call to the Russian people to overcome alcoholism and religious factionalism, as it spotlights the (many) drunken denizens of a typical village and their disregard for the Jewish shoemaker Cain. His relationship with burly boatman Artem serves as the narrative crux, but it's Petrov-Bytov's technique—all intense, hallucinatory close-ups of faces, more wino-eye than kino-eye—that startles. JASON SANDERS

Written by Olga Kutuzova, Yelena Naviazhskaia, Mikhail Remezov, Petrov-Bytov, based on a story by Maxim Gorky. Photographed by Nikolai Ushakov. With Emil Gall, Nikolai Simonov, Elena Egorova, Georgy Uvarov. (c. 85 mins, Silent with English intertitles, B&W/tinted, Digital transfer from 16mm, BAMPFA collection)

ZHENG JUNLI

FROM SHANGHAI'S GOLDEN AGE TO THE CULTURAL REVOLUTION

Actor, director, film theorist, star of Shanghai's golden age, victim of the Cultural Revolution: Zheng Junli led a life as remarkable as any fictional character's. Born to a poor family in Shanghai in 1911, Zheng became one of Chinese cinema's biggest silent-era stars. His high cheekbones and floppy hair projected a debonair charm, yet his appeal was grounded in his frequent roles as a fighter for justice and anti-imperialist action.

The Second Sino-Japanese War found Zheng moving behind the camera, filming several remarkable news documentaries. After World War II, he returned to Shanghai, codirecting the classic *Spring River Flows East*. As China not-so-peacefully transitioned into the era of Mao Zedong and the People's Republic, Zheng rode the waves of change to create some of the era's most intriguing blends of melodrama, art, and politics, each fueled by an innovative merging of Chinese art history with film form. Like many artists in the Mao era, though, Zheng would be praised during one political moment and damned during another. Swept up in the Red Guard furor of the mid-1960s, his entire career was slandered as counterrevolutionary. He was arrested in 1967, and died in prison in 1969, at age 57.

Anchored by new restorations from the China Film Archive, this series presents not only classics of pre–People's Republic Chinese cinema, but a rare chance to discover the popular genres, styles, and movements of Maoist China.

Jason Sanders, Film Notes Writer

A symposium on Zheng Junli will take place on Friday, October 4; for details, visit bampfa.org.

Film Series Sponsors: Hanley Tzeho, Christopher Tzening, and Jonathan Tzechien Leung

Series organized by Senior Film Curator Susan Oxtoby, copresented with the China Film Archive and supported in part by a grant from the National Endowment for the Arts. The series launch is timed with Asia Week San Francisco Bay Area. BAMPFA is grateful to the following individuals for their assistance with this series: Sun Xianghui and Wenny Liu, China Film Archive; Andrew J. Jones and Weihong Bao, Department of East Asian Languages and Cultures; Peter Zhou, C. V. Starr East Asian Library; and Sophie Volpp, Center for Chinese Studies, UC Berkeley.

1 / 2 / 3 / 4

THURSDAY / 10.3.19

STRUGGLING

7:00

SHI DONGSHAN (CHINA, 1932) DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff and Zheng Dali

Paul Fonoroff is a film critic, historian, collector, and expert on Chinese cinema. Zheng Dali, the son of Zheng Junli, is a filmmaker and has worked with the Shanghai Television Studio.

LIVE MUSIC Judith Rosenberg on piano

(*Fen dou*, a.k.a. *Striving*; *The Struggle*). The tale of a young woman's battle against her bullying father expands into a rousing cry against all tyranny in Shi Dongshan's strikingly fresh 1932 melodrama, recently rescued from obscurity thanks to a brilliant restoration from the China Film Archive. Chinese film icons Chen Yanyan and Zheng Junli star as the young woman and the bookish neighbor who helps rescue her, but the film's scene-stealer is its elaborate set, a massive reproduction of a Shanghai apartment building created in the studio. A surprise hit at a recent Toronto screening, *Struggling* shows that Chinese silent film history has wonders still to discover. JASON SANDERS

Written by Shi. Photographed by Zhou Ke. With Zheng Junli, Chen Yanyan, Yuan Congmei, Liu Jiqun. (85 mins, Silent with Chinese intertitles and English subtitles, B&W, DCP, From China Film Archive)

FRIDAY / 10.4.19

THE BLOOD OF PASSION ON THE VOLCANO

7:00

SUN YU (CHINA, 1932) DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff and Zheng Dali

LIVE MUSIC Judith Rosenberg on piano

(*Huoshan Qingxie*, a.k.a. *Loving Blood of the Volcano*). A warlord's lusty nephew destroys a simple farming family's pastoral idyll and sends its favorite son into tropical exile in Sun Yu's delirious combination of Chinese peasant drama and Hollywood-style decadent island exotica. Brokenhearted after his family's ruin, our hero (Zheng Junli) winds up in a South Seas hellhole seemingly borrowed from some leftover Lon Chaney film set, where saloon brawls, sleazy floor shows, and oblivion await him. A sultry dancing girl (Li Lili, in the Joan Crawford role) promises salvation, until the warlord's nephew suddenly reappears—and that volcano starts to erupt. JASON SANDERS

Written by Sun. Photographed by Zhou Ke. With Zheng Junli, Li Lili, Liu Jiqun, Tan Ying. (95 mins, Silent with Chinese intertitles and English electronic titling, B&W, DCP, From China Film Archive)

SUNDAY / 10.6.19

CROWS AND SPARROWS

1:30

ZHENG JUNLI (CHINA, 1950) DIGITAL RESTORATION

INTRODUCTION Paul Fonoroff and Zheng Dali

(*Wuya yu maque*). A Shanghai apartment building serves as a microcosm of China's class struggles in Zheng Junli's striking urban drama, filmed during the last days of China's Nationalist rule and already looking forward to, as one character states, "a New Society." A scheming Nationalist official and his greedy wife purchase an apartment building and proceed to lord it over the hard-working families still renting there. Meanwhile, a real war for China's future rumbles across the nation, mirroring the metaphorical one within the building's walls. While filming, Zheng provided Nationalist censors with a false script in order to conceal his true intentions; after the government fell, he reshot to reinforce his message. JASON SANDERS

Written by Chen Baichen, Shen Fu, Wang Lingu, Xu Tao, Zhao Dan, Zheng Junli. Photographed by Miao Zhenhua, Hu Zhenhua. With Zhao Dan, Wu Yin, Wei Heling, Sun Daolin. (113 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

THURSDAY / 10.10.19

THE SPRING RIVER FLOWS EAST

6:30

CAI CHUSHENG, ZHENG JUNLI (CHINA, 1947) DIGITAL RESTORATION

(*Yijiang chunshui xiang dong liu*). Part I: Wartime Separation (*Ba nian li luan*); Part II: Darkness and Dawn (*Tianliang qian-hou*). Included on the Hong Kong Film Awards list of the greatest Chinese-language films of all time, *The Spring River Flows East* has been termed China's *Gone with the Wind*, a decades-spanning epic that sums up an entire nation's history and identity. A married couple in Shanghai are separated during the chaos of the 1937 Japanese invasion and the Sino-Japanese War, with their fates reflecting the divided classes of the nation. The most politically provocative, militantly left-wing work of the immediate postwar era, *Spring River* was codirector Zheng Junli's first foray into fiction filmmaking after years as a successful actor. JASON SANDERS

Written by Cai, Zheng. Photographed by Zhu Jinming. With Bai Yang, Jin Tao, Wu Yinyan, Shu Xiuwen. (189 mins plus intermission, In Mandarin with English subtitles, B&W, DCP, From China Film Archive)

1 *Struggling*, 10.3.19
2 *New Women*, 10.26.19
3 *The Spring River Flows East*, 10.10.19
4 *The Big Road*, 11.2.19

SATURDAY / 10.12.19

NIE ER

5:45

ZHENG JUNLI (CHINA, 1959) DIGITAL RESTORATION

INTRODUCTION Weihong Bao

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

The second of two films Zheng made for the tenth anniversary of the founding of the People's Republic, this biopic celebrates the life of Nie Er, the young composer of the PRC's national anthem, *March of the Volunteers*, who died at the age of twenty-three. The plot follows Nie from his college beginnings to his musical blossoming in Shanghai, and (of course) his eventual anti-imperialist awakening. (The film's focus on "bourgeois" musical endeavors and Shanghai's pre-Republic cultural scene later led to attacks from Red Guard critics.) Shot in gorgeous color, *Nie Er* is a fascinating communist flipside to fifties Hollywood music biographies. JASON SANDERS

Written by Zheng. Photographed by Huang Shaofeng, Luo Chongzhou. With Zhao Dan, Zhang Ruifang, Kao Po, Chiang Taun. (115 mins, In Mandarin with English electronic titling, Color, DCP, From China Film Archive)

SUNDAY / 10.20.19

HUSBAND AND WIFE

4:30

ZHENG JUNLI (CHINA, 1951) DIGITAL RESTORATION

(*Women fufu zhijian*, a.k.a. *A Married Couple*; *Between the Two of Us*). An absorbing example of genre filmmaking in the People's Republic of China, *Husband and Wife* could at first glance be mistaken for any other romantic melodrama chronicling the rise and decline of a married couple's love; here, though, that love takes place in (and is entirely defined by) a realm of political upheaval and Maoist ideology. A Shanghai intellectual marries an illiterate peasant woman–turned–collectivist hero, with outcomes both universal (differences emerge) and specific (revolutionary self-critiques). At first a popular hit, the film (and Zheng himself) was soon critically attacked for counterrevolutionary, pro-bourgeois thought. Zheng even penned a confessional autocritique, but the damage to his career was done. JASON SANDERS

Written by Zheng, based on a novel by Xiao Yemu. Photographed by Hu Zhenhua. With Zhao Dan, Jiang Tianliu, Wu Yin, Liu Xiaohu. (95 mins, In Mandarin with English electronic titling, B&W, DCP, From China Film Archive)

SATURDAY / 10.26.19

NEW WOMEN

7:30

CAI CHUSHENG (CHINA, 1935) DIGITAL RESTORATION

LIVE MUSIC Judith Rosenberg on piano

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

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

SATURDAY / 11.2.19

THE BIG ROAD

5:30

SUN YU (CHINA, 1935) DIGITAL RESTORATION

INTRODUCTION Weihong Bao
LIVE MUSIC Judith Rosenberg on piano

(*Dalu*, a.k.a. *The Highway*). A group of hopeful Chinese youth awaken to their patriotic duty while building a strategic highway in Sun Yu's stirring socialist agitprop drama, set during the Japanese invasion of the country and starring a who's-who of legendary Chinese actors, including Jin Yan (the "Chinese Valentino"), Zheng Junli, and Li Lili. The collective body politic may be glorified here, but the body itself is as well, with frequent, frequently steamy shots of shirtless (and in one case, completely nude) heroes peppered among the calls to collective labor. Originally shot as a silent film, it was later released with sound effects and populist songs spliced into a soundtrack. JASON SANDERS

Written by Sun. Photographed by Hung Weilie, Qiu Yihua. With Jin Yan, Zheng Junli, Li Lili, Liu Jing. (108 mins, Partially silent with music and sound effects, Chinese intertitles and English subtitles, B&W, DCP, From China Film Archive)

SUNDAY / 11.10.19

THE SPRING COMES TO THE WITHERED TREE

1:00

ZHENG JUNLI (CHINA, 1961)

(*Kumu feng chun*). A critical hit during one of China's most politically charged periods, Zheng's follow-up to his 1959 anniversary epics merged Soviet-style socialist realism with his own breakthroughs in film technique, specifically his use of continuous camera movement in the spirit of traditional Chinese scrolls. Tractor-kino at its finest, the film revolves around two rural lovers—one struck with a deadly disease—and their eventual survival thanks to socialist medical advances. One Western critic called the plot "dreadful," but Zheng's imagery is something else entirely, "a pioneering attempt at bridging the aesthetics of Chinese art with Chinese film aesthetics" (Lin Niantong). JASON SANDERS

Written by Zheng, Wang Lian, based on the play. Photographed by Huang Shaofeng. With You Jia, Xu Zhihua, Shanguang Yunzhu, Qian Qianli. (100 mins, In Mandarin with English electronic titling, Color, DCP, From China Film Archive)

SATURDAY / 11.16.19

LI SHANZI

7:30

ZHENG JUNLI (CHINA, 1963)

INTRODUCTION Weihong Bao

Based on a North Korean agitprop stage play titled *Red Propagandist*, and set and partially filmed in that country, *Li Shanzi* involves a female agricultural co-op activist "influencing backwards people to participate in collective work," as one film encyclopedia dryly notes. ("Thanks to her, the co-op realizes a big harvest.") Made by a hopeful Zheng to curry political favor with Mao's circle, the film was instead attacked by censors and never publicly released. A report titled "Criticisms by Leading Film Comrades Concerning *Li Shanzi*" was published, and even Mao's wife told Zheng he "was not standing with the proletariat." He would never work again. JASON SANDERS

Written by Wang Lian, based on the play *Red Propagandist*. Photographed by Luo Chongzhou, Feng Shizhi, Wang Zhichu. With Zhang Ruifang, Zhang Yan, Lin Bing, Kang Tai. (105 mins, In Mandarin with English electronic titling, DCP, Color, From China Film Archive)

1 / 2 / 3 / 4 / 5

ABBAS KIAROSTAMI
LIFE AS ART

We continue our tribute to Iran's most influential director, whose films blend fiction and documentary, minimalism and spontaneity, poetic vision and humanist spirit. This near-complete retrospective began in August and runs through December; for the complete program, visit bampfa.org. A complementary lecture/screening series, **In Focus: Abbas Kiarostami**, offers a chance to consider several of the director's films in depth; see p. 37.

Film Series Sponsor: Neda Nobari Foundation

Series organized by Senior Film Curator Susan Oxtoby. Thanks to Ahmad Kiarostami and the Kiarostami Foundation; Janus Films; IFC Films; and the Center for Middle Eastern Studies at UC Berkeley for their help in support of this retrospective. Godfrey Cheshire's presentations are made possible by generous funding from the Hollywood Foreign Press Association in support of **Afterimage: Filmmakers and Critics in Conversation**.

1 *Through the Olive Trees*, 9.17.19, 9.27.19

2 *The Traveler*, 8.28.19, 9.8.19

3 *And Life Goes On . . .* , 9.20.19

4 *A Wedding Suit*, 9.15.19

5 *Where Is the Friend's Home?*, 9.11.19, 9.13.19

SUNDAY / 9.8.19

THE TRAVELER
4:30

ABBAS KIAROSTAMI (IRAN, 1974) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 8.28.19 (WITH LECTURE; SEE P. 37)

(*Mossafer*). A preteen delinquent, charmingly unencumbered by either reality or morality, sets off on a miniature *Odyssey* to see a soccer match in Kiarostami's first full-length feature, which recalls Truffaut's *The 400 Blows* in youthful tenderness and toughness. Ten-year-old soccer fanatic Qassem is determined to travel to Tehran to see his favorite team, and certainly won't let a few tiny obstacles (like age, distance, money, or adults) stand in his way. Through improvised performances in real-life situations, and a poet's feel for the heartbreak of youth, Kiarostami views the travels, travails, and frequent scams of this pint-sized Odysseus with heartfelt compassion. JASON SANDERS

Written by Kiarostami. Photographed by Firuz Malekzadeh. With Hasan Darabi. (71 mins, In Farsi with English subtitles, B&W, DCP, From Janus Films)

PRECEDED BY **BREAD AND ALLEY** (*Nan va koutcheh*) (Abbas Kiarostami, Iran, 1970). A hostile dog complicates a boy's journey through an alley with a loaf of bread. (10 mins, No dialogue, B&W, DCP, From Janus Films)

Total running time: 81 mins

FRIDAY / 9.13.19

WHERE IS THE FRIEND'S HOME?
7:00

ABBAS KIAROSTAMI (IRAN, 1987) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 9.11.19 (WITH LECTURE; SEE P. 37)

(*Khaneh-je doost kojast?* a.k.a. *Where Is the Friend's House?*). *Where Is the Friend's Home?* is a beautiful picture of the life of a child in a northern Iranian village. Young Ahmad feels he must return an all-important notebook to his friend, who will be expelled from school if he shows up one more time without his homework. Defying his parents, Ahmad sets out to find his friend's home in the neighboring village. Continually derailed and misguided by conflicting directions from adults, he searches through winding alleys and covers the barren territory between the villages with Sisyphean inevitability and stoicism. In his caring and his wisdom, Ahmad casually defines what humanity might be if the wonder remained. JUDY BLOCH

Written by Kiarostami. Photographed by Farhad Saba. With Babak Ahmadpour, Ahmad Ahmadpour, Khodabakhsh Defaie, Iran Otari. (83 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 9.15.19

A WEDDING SUIT
3:30

ABBAS KIAROSTAMI (IRAN, 1976) DIGITAL RESTORATION

INTRODUCTION AND POST-SCREENING LECTURE Godfrey Cheshire

Godfrey Cheshire is a New York–based filmmaker and critic who has written extensively about Iranian cinema and is the author of the new book Conversations with Kiarostami, *which he will sign following the screening.*

(*Lebasi bara ye aroussi*). Through almost purely visual means, Kiarostami creates an O. Henry–like story of a wedding suit "borrowed" from the tailor's for a night, and uses it to explore the world of working youths in the shops and streets of Tehran. To outward appearances, the boys in question have only to serve as assistants to adults. But with adults out of earshot, an active subculture thrives, a hive of youthful desire for that which is perceived as unattainable—in this case, a bespoke suit coveted by the fast-talking street kids who give the film its life, its pathos, and its subtle class message. JUDY BLOCH

Written by Kiarostami, Parviz Davai. Photographed by Firouz Malekzadeh. With Mohammad Fazih Motaleb, Massud Zand Begleh, Mehdi Nekui. (54 mins, Color)

FOLLOWED BY

EXPERIENCE

ABBAS KIAROSTAMI (IRAN, 1973) DIGITAL RESTORATION

(*Tadjrobeh*). An adolescent boy, old for his years like so many of Kiarostami's (or Iran's) working children, juggles a job as a photographer's assistant, a first crush, and the urge to sample adulthood's temptations (cigarettes and movies). This beautiful exercise in storytelling virtually without words is shot with the crispness and stark contrasts of Kiarostami's still photography. But this vista teems with humanity—not only that of the boy, who is essentially without family, but of the adults he encounters (and who invariably let him down) on the urban pathways he courses. In his young actor, Kiarostami found a face and soul made for the screen. JUDY BLOCH

Written by Kiarostami, based on a story by Amir Naderi. Photographed by Ali Reza Zarrindast. With Hassan Yar-Mohamadi, Parviz Naderi, Andre Guvalovich. (60 mins, B&W)

Total program time: c. 160 mins including 30-min lecture and intermission, Films in Farsi with English subtitles, DCP, From Janus Films

TUESDAY / 9.17.19

THROUGH THE OLIVE TREES

7:00

ABBAS KIAROSTAMI (IRAN, 1994) DIGITAL RESTORATION

INTRODUCTION AND POST-SCREENING LECTURE Godfrey Cheshire

REPEATS FRIDAY / 9.27.19 (WITHOUT LECTURE)

"Combines a panoramic visual beauty with an acute sense of human tininess in the face of eruptive natural forces."
STEPHEN HOLDEN, *NEW YORK TIMES*

(*Zir-e darakhtan-e zeyton*). A lovelorn village youth gets another chance at romance when he and his disinterested paramour are cast as husband and wife by a visiting film crew in Kiarostami's wryly romantic, fittingly self-reflective third part of the Koker trilogy, shot in the same village as his earlier *Where Is the Friend's Home?* and *And Life Goes On*. Effectively remixing the entire set-up of *And Life Goes On*, albeit through the eyes of the nonplussed villagers as opposed to the filmmakers, Kiarostami "evokes at times an Iranian *Day for Night*" (Film Society of Lincoln Center), and poetically uncovers the way that cinema can reinvent not only landscapes, but lives. JASON SANDERS

Written by Kiarostami. Photographed by Hossein Djafarian, Farhad Saba. With Hossein Rezal, Tahereh Ladania, Mohamad Ali Keshavarz, Zarifeh Shiva. (103 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

Total program time: c. 140 mins

FRIDAY / 9.20.19

AND LIFE GOES ON . . .

7:00

ABBAS KIAROSTAMI (IRAN, 1992) DIGITAL RESTORATION

"A masterpiece. . . . In many ways the most beautiful and powerful Iranian film I've seen." JONATHAN ROSENBAUM

(*Zendegi va digar hich,* a.k.a. *Life and Nothing More*). In the aftermath of the 1990 earthquake in northern Iran that killed some fifty thousand people, Kiarostami returned to the setting of *Where Is the Friend's Home?* seeking to find out the fate of his nonprofessional child stars. In the devastated landscape, expecting to find death, Kiarostami found life, and proceeded to transform it into cinema. Kiarostami blocked out every apparently unplanned shot, scripted the seemingly improvised dialogue; where reality had imposed its devastating logic, he imposed his own creativity. Kiarostami took his cues from his actors' commitment to their fate: reconstructing their lives. JUDY BLOCH

Written by Kiarostami. Photographed by Homayoun Payvar. With Farhad Kheradmand, Buba Bayour, and the inhabitants of Koker and Poshteh. (95 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 9.22.19

CASE #1, CASE #2

4:00

ABBAS KIAROSTAMI (IRAN, 1979) DIGITAL RESTORATION

LECTURE Abbas Milani

Abbas Milani is director of the Hamid and Christina Moghadam Program in Iranian Studies at Stanford University and a leading commentator on contemporary Iranian political history.

(*Ghazieh-e shekl-e aval, ghazieh-e shekl-e dou wom*, a.k.a. *First Case, Second Case*). Kiarostami's absorbing 1979 philosophical documentary (finished during the Islamic Revolution) offers a still-relevant life lesson on solidarity, state power, ideology, and resistance, presented as a simple classroom struggle between teacher and students. Authority figures are shown a case study where a group of children are punished for the misdeeds of one; should the students give up the troublemaker, or stay silent, and be punished together? The real question, notes one observer, is "why did they go back to class, and not try to change the entire system?" Astoundingly, many of the film's interviewees would become key figures—or victims—of the revolution. JASON SANDERS

Written by Kiarostami. Photographed by Houshang Baharlou. With Ali Golzadeh Ghafouri, Ayatolahsadegh Khalkhali, Noureddin Kianouri, Ebrahim Yazdi. (53 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

Total program time: c. 100 mins

FRIDAY / 9.27.19

THROUGH THE OLIVE TREES

7:00

ABBAS KIAROSTAMI (IRAN, 1994) DIGITAL RESTORATION

ALSO SCREENS TUESDAY / 9.17.19 (WITH LECTURE)

FRIDAY / 10.11.19

HOMEWORK

8:00

ABBAS KIAROSTAMI (IRAN, 1989) DIGITAL RESTORATION

(*Mashq-e shab*). Only Kiarostami could turn a documentary about homework into a delightful, absorbing, and stirring portrait of the "human condition." The style is simplicity itself: the film consists of a series of interviews with several little boys (and, occasionally, with their parents) about the Iranian school system and its methods of assigning homework. "*Homework* does not follow the rules. One learns the rules but reaches a moment when one has to throw them away and approach the whole concept of filmmaking with one's heart and feelings" (Kiarostami). JAMES QUANDT, CINEMATHEQUE ONTARIO

Written by Kiarostami. Photographed by Iraj Safavi. (86 mins, In Farsi with English subtitles, Color)

PRECEDED BY
BREAKTIME (*Zang-e tafrih,* a.k.a. *Recess*) (Abbas Kiarostami, Iran, 1972). A dark tale in which a boy is punished for misbehaving at school—and when freedom rings, life outside doesn't welcome his participation either. (11 mins, No dialogue, Text in Farsi with English subtitles, B&W)

ORDERLY OR DISORDERLY (*Be tartib va bedoun-e tartib*) (Abbas Kiarostami, Iran, 1981). Demonstrations of how to behave properly in real-life scenarios; here, though, reality and cinema are at odds. (15 mins, Color)

Total running time: 112 mins, DCP, From Janus Films

SUNDAY / 10.13.19

FIRST GRADERS

4:30

ABBAS KIAROSTAMI (IRAN, 1984) DIGITAL RESTORATION

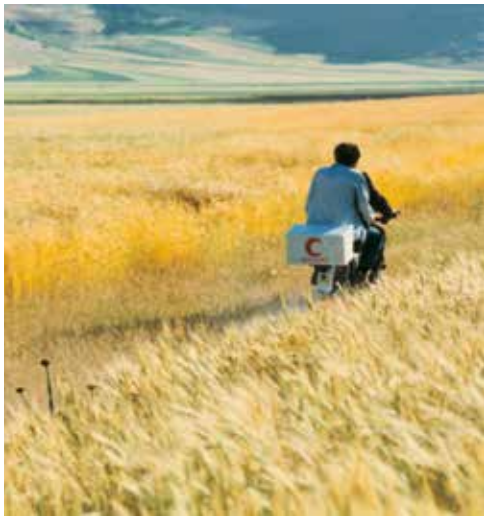
(*Avali ha*). Innocence meets regulation and play meets punishment in this documentary on unwary first graders reporting for their first day of school. Filming in one of Tehran's poorest school districts, Kiarostami splits the action between two polarized battlegrounds: the playground and the principal's office. In one, ways of socializing, communicating, and working in groups are taught or intuited; in the other, ways of behaving and obeying are quickly enforced. Kiarostami's unerring connection with his tiny, unruly protagonists makes for essential, at times wrenching viewing, as we see little individuals molded into more easily controlled shapes.

Written by Kiarostami. Photographed by Homayoun Payvar. (85 mins)

PRECEDED BY
TWO SOLUTIONS FOR ONE PROBLEM (*Do rah-e hal baray-e yek massaleh*) (Abbas Kiarostami, Iran, 1975). A droll allegory about the importance of honest reconciliation. (5 mins)

SOLUTION (*Rah-e hal-e yek*) (Abbas Kiarostami, Iran, 1978). In Kiarostami's "road movie," a man with a broken-down car is stranded on a desert road. (11 mins)

Total running time: 101 mins, In Farsi with English subtitles, Color, DCP, From Janus Films



6 / 7 / 8 / 9

SATURDAY / 10.19.19

CLOSE-UP

8:00

ABBAS KIAROSTAMI (IRAN, 1990)

ALSO SCREENS WEDNESDAY / 9.4.19 (WITH LECTURE; SEE OPPOSITE PAGE)

(*Nama-ye nazdik*). A film buff on trial for impersonating the famed Iranian director Mohsen Makhmalbaf becomes the centerpiece of Kiarostami's continuously surprising treatise on the intersections of cinematic fiction, documentary, and the construction of both social reality and personal identity. After the arrest of Hossein Sabzian, a cineaste/grifter who wormed his way into a family's home by promising to make a movie about them, Kiarostami decides not only to film the trial and its aftermath, but also to recreate the entire affair, complete with Sabzian, the family, and the real Makhmalbaf for good measure. For Werner Herzog, *Close-Up* is simply "the greatest documentary about filmmaking I have ever seen." JASON SANDERS

Written by Kiarostami. Photographed by Ali Reza Zarrindast. With Hossein Sabzian, Hassan Frazmand, Abolfazi and Mehrdad Ahankhah. (98 mins, In Farsi with English subtitles, Color, 35mm, From Janus Films)

SATURDAY / 10.26.19

ABBAS KIAROSTAMI: FIVE SHORT FILMS

3:00

DIGITAL RESTORATIONS

Anyone curious about what episodes of *Sesame Street* would look like if they were directed by one of the world's greatest filmmakers should catch this collection of children's shorts by Abbas Kiarostami, who began his career making films for an Iranian children's cultural institute. Whether teaching kids to identify colors, imparting the value of going to the dentist, celebrating the joys of painting or using your imagination, or exploring life with an elderly relative, Kiarostami's warm, clever, and universal works capture the inherent joy and warmth of children's lives and perceptions, no matter where they call home. JASON SANDERS

SO CAN I (*Man ham mitounam*), Iran, 1975, 4 mins
THE COLORS (*Rang-ha*), Iran, 1976, 15 mins
THE CHORUS (*Hamsarayan*), Iran, 1982, 17 mins
TOOTHACHE (*Behdasht-e dandan*), Iran, 1980, 26 mins
HOW TO MAKE USE OF LEISURE TIME (*Az oghat-e Faraghat-e khod chegouneh estefadeh konim*), Iran, 1977, 7 mins

Total running time: c. 70 mins, In Farsi with English subtitles, Color, DCP, From Janus Films

FRIDAY / 11.1.19

TASTE OF CHERRY

7:00

ABBAS KIAROSTAMI (IRAN, 1997) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 9.18.19 (WITH LECTURE; SEE OPPOSITE PAGE)

(*Ta'am-e gilas*). A man with a hangdog face drives around Tehran's scrubby outskirts, looking for someone to do a job. We're left in extended suspense as to the nature of his proposition; when at last we learn what the driver wants—to die—his motivation is never explained, his anguish never explored. Instead the film gives us afternoon light and lengthening shadows, the calling of crows, and a series of conversations between the protagonist and his passengers. *Taste of Cherry* is both formally studied and freighted with emotion in its contemplation of the gaps and connections between driver and passenger, shot and reverse shot, viewer and viewed. JULIET CLARK

Written by Kiarostami. Photographed by Homayoun Payvar. With Homayoun Ershadi, Abdolhossein Bagheri, Afshin Khorshidbakhtair, Safar Ali Moradi. (95 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 11.3.19

THE WIND WILL CARRY US

7:00

ABBAS KIAROSTAMI (IRAN, 1999) DIGITAL RESTORATION

(*Bad mara khahad bourd*). Kiarostami's film of plain-spoken poetry is blatantly allegorical in its messages yet mysterious and marvelous in its rhythms. A man identified as an engineer arrives in Siah Dareh, a Kurdish village growing out of the side of a hill. "If anyone asks, say we're looking for treasure," he advises his unseen crew; in fact they are here to record a mourning ritual, for a death expected any day. But in Siah Dareh, nothing moves in a straight line, and the urgent expectations of the urban observer give way to the unpredictable flow of village life. JULIET CLARK

Written by Kiarostami. Photographed by Mahmoud Kalari. With Behzad Dourani and the inhabitants of Siah Dareh. (118 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 11.9.19

TEN

5:30

ABBAS KIAROSTAMI (IRAN/FRANCE, 2002)

FILM TO TABLE DINNER FOLLOWS (SEE P. 19)

It makes sense that if Kiarostami were to create a chamber piece, the "chamber" would be the front seat of a car. It is here, on the crowded streets of Tehran, that a middle-class woman does her best thinking, engages loved ones on issues of family life, and strangers on religion and the oppression of women. And it was here, we suspect, that she came to the decision to divorce and remarry. Her ten front-seat encounters recorded with a digital video camera on the dashboard offer the radical intimacy and feminism of Chantal Akerman, the searing camera-as-emotional-X-ray of John Cassavetes. JUDY BLOCH

Written, photographed by Kiarostami. With Mania Akbari, Amin Maher. (94 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 11.16.19

10 ON TEN

5:30

ABBAS KIAROSTAMI (IRAN/FRANCE, 2004)

In this self-portrait of the artist in his natural habitat—the driver's seat of a car—Kiarostami offers his teachings on movies and on what he makes, which may be something else altogether. Taking his 2002 film *Ten*, shot with a stationary camera on the dashboard of a car, as a case in point, he dissects his approach to filmmaking throughout his oeuvre. He has a lesson plan: the film is cannily divided into ten topics—The Camera, The Subject, The Script, The Location, The Music, The Actor, The Setting, The Accessories, The Director, and the mysterious Last Lesson. JUDY BLOCH

Written, photographed by Kiarostami. (88 mins, In Farsi with English voice-over, Color, DCP, From Janus Films)

6 *Close-Up*, 9.4.19, 10.19.19
7 *Taste of Cherry*, 9.18.19, 11.1.19
8 *The Wind Will Carry Us*, 11.3.19
9 *24 Frames*, 9.25.19

IN FOCUS ABBAS KIAROSTAMI

LECTURE/SCREENING SERIES

In this installment of our popular Wednesday afternoon lecture/screening series, special guests offer varied perspectives on Abbas Kiarostami's work. The filmmaker's son Ahmad Kiarostami speaks about the early and late periods of his father's career; UC Berkeley senior lecturer emerita Marilyn Fabe discusses *Close-Up* and *Where Is the Friend's Home?*; and New York–based filmmaker and critic Godfrey Cheshire, who has written extensively about Iranian cinema, considers *Taste of Cherry*. Cheshire presents additional lectures on September 15 and 17 as part of **Abbas Kiarostami: Life as Art** (see pp. 35, 36).

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.

Series funded in part by a grant from the National Endowment for the Arts.

WEDNESDAY / 8.28.19

THE TRAVELER — 3:10

ABBAS KIAROSTAMI (IRAN, 1974)

LECTURE Ahmad Kiarostami

ALSO SCREENS SUNDAY / 9.8.19 (WITHOUT LECTURE; SEE P. 34)

PRECEDED BY SHORT *BREAD AND ALLEY* (Abbas Kiarostami, Iran, 1970)

WEDNESDAY / 9.4.19

CLOSE-UP — 3:10

ABBAS KIAROSTAMI (IRAN, 1990)

LECTURE Marilyn Fabe

ALSO SCREENS SATURDAY / 10.19.19 (WITHOUT LECTURE; SEE OPPOSITE PAGE)

WEDNESDAY / 9.11.19

WHERE IS THE FRIEND'S HOME? — 3:10

ABBAS KIAROSTAMI (IRAN, 1987)

LECTURE Marilyn Fabe

ALSO SCREENS FRIDAY / 9.13.19 (WITHOUT LECTURE; SEE P. 34)

WEDNESDAY / 9.18.19

TASTE OF CHERRY — 3:10

ABBAS KIAROSTAMI (IRAN, 1997)

LECTURE Godfrey Cheshire

ALSO SCREENS FRIDAY / 11.1.19 (WITHOUT LECTURE; SEE OPPOSITE PAGE)

WEDNESDAY / 9.25.19

24 FRAMES — 3:10

ABBAS KIAROSTAMI (IRAN/FRANCE, 2017) EAST BAY PREMIERE

LECTURE Ahmad Kiarostami

ALSO SCREENS SATURDAY / 12.21.19 (WITHOUT LECTURE)

Kiarostami's final, posthumously released work strips cinema down to its essence, a single frame, creating a hypnotic meditation on image making and the act of seeing. Beginning from a philosophical query—"What happens before and after a photograph is taken?"—*24 Frames* presents twenty-four short motion pictures, each beginning with a motionless image (usually a landscape with wildlife) that slowly evolves into something else. A fitting last work from a filmmaker who believed in liberating audiences, *24 Frames* invites us to make our own meaning, and bring that frame to life. JASON SANDERS

(116 mins, No dialogue, B&W/Color, DCP, From Janus Films)

FRIDAY / 11.22.19

ABC AFRICA — 4:00

ABBAS KIAROSTAMI (IRAN/FRANCE, 2001)

For his first film shot outside Iran, Kiarostami went to Uganda to document the reality of some 1.6 million orphans left by AIDS. But before you get out your handkerchiefs, hold on: the director of *And Life Goes On* finds life wherever he goes. The Uganda Women's Effort to Save Orphans has organized women widowed by AIDS into cells of mutual support and creative entrepreneurship. That is the backdrop for a film alive with Kampala music and spontaneous dance, with Kiarostami's trademark tracking shots, and with the children themselves. JUDY BLOCH

Written by Kiarostami. Photographed by Seifollah Samadian. (85 mins, In English, Ugandan, and Farsi with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 11.24.19

FELLOW CITIZEN — 2:00

ABBAS KIAROSTAMI (IRAN, 1983) DIGITAL RESTORATION

(*Hamshahri*). An endless array of bossy citizens bombard a poor traffic policeman with all the excuses and reasons why they (but no one else) should be allowed into a restricted area in Kiarostami's satiric document of humanity's seemingly endless capacity for lying through its teeth—that is, telling stories. Kiarostami uses a telephoto lens to eavesdrop on the action, fashioning out of one traffic panic an experimental, Warholian study (culled from nearly eighteen hours of continuous footage) of verbal invention, miniature rebellion, and the fine line between order and disorder. JASON SANDERS

Written by Kiarostami. Photographed by Firouz Malekzadeh. (52 mins, Color)

PRECEDED BY **TRIBUTE TO TEACHERS** (*Bozorgdasht-e mo'allem*) (Abbas Kiarostami, Iran, 1977). Schoolteachers are interviewed in Kiarostami's tribute to educators and education. (20 mins, Color)

Total running time: 72 mins, In Farsi with English subtitles, DCP, From Janus Films

LIMITED ENGAGEMENT

76 MINUTES AND 16 SECONDS WITH ABBAS KIAROSTAMI

SEIFOLLAH SAMADIAN (IRAN, 2016)

FRIDAY / 10.18.19 / 6:30
SUNDAY / 10.20.19 / 3:00
SATURDAY / 11.2.19 / 3:00
FRIDAY / 11.15.19 / 6:30

SCREENINGS PRESENTED IN THEATER 2

(*76 daghighe va 15 sanieh ba Abbas Kiarostami*). Seifollah Samadian was one of Abbas Kiarostami's closest friends and worked alongside him for over twenty-five years, collaborating on projects such as *ABC Africa* and *Five*. In this intimate and subtly revealing portrait, Samadian draws upon footage he shot of Kiarostami in Iran and abroad, showing him at work as a photographer, filmmaker, installation artist, and poet. The film was completed after Kiarostami's death; its title is a reference not only to its running time, but also to Kiarostami's life, which lasted seventy-six years and fifteen days.

Photographed by Samadian. (76 mins, In Farsi with English subtitles, Color, DCP, From Iranian Independents)

MOVIE MATINEES

FOR ALL AGES

SATURDAY / 9.28.19

ERNEST & CELESTINE

3:30

STÉPHANE AUBIER, VINCENT PATAR, BENJAMIN RENNER
(FRANCE/BELGIUM/LUXEMBOURG, 2012)

RECOMMENDED FOR AGES 8 & UP

This magical animated feature inspired by Belgian writer-illustrator Gabrielle Vincent's children's books is a pure delight. The friendship between a mouse named Celestine, who is being groomed for a career in dentistry, and the bear Ernest, a musician and poet, is beautifully rendered in pen and watercolor drawings. The English-language version is voiced by an all-star cast including Forest Whitaker, Mackenzie Foy, Lauren Bacall, Megan Mullally, Nick Offerman, and Jeffrey Wright. Winner of France's César Award for Best Animated Feature, and nominated for Best Animated Feature at the Academy Awards, this enchanting film has become a family favorite.

Based on the book series *Ernest & Celestine* by Gabrielle Vincent. (80 mins, In English, Color, DCP, From GKIDS)

SATURDAY / 11.30.19

THE WIZARD OF OZ

1:30

VICTOR FLEMING (US, 1939)

RECOMMENDED FOR AGES 5 & UP

What better activity for a holiday weekend than a trip down the Yellow Brick Road together with Dorothy, the Scarecrow, the Cowardly Lion, and the Tin Woodsman? In a 35mm print that shows off its jewel-like colors and unforgettable music, this true classic has delights to beckon little munchkins and Auntie Ems alike to the theater (just don't bring your little dog, too). The Wizard may be a sham, but the magic behind the movie curtain is real, and it endures.

Written by Noel Langley, Florence Ryerson, Edgar Allan Woolf, based on the novel by L. Frank Baum. Photographed by Harold Rosson. With Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr. (101 mins, Color, 35mm, From Warner Bros. Classics)

LIMITED ENGAGEMENTS

WAR AND PEACE

SERGEI BONDARCHUK (USSR, 1966)

DIGITAL RESTORATION—BACK BY POPULAR DEMAND!

(*Voyna i mir*). In 1969, Roger Ebert proclaimed Sergei Bondarchuk's *War and Peace* "the definitive epic of all time," and no film has come along since to contradict that assessment. Bondarchuk undertook the adaptation of the revered Russian novel with all the resources of the Soviet state at his disposal, including priceless museum artifacts as props and literal armies of extras. He also drew on a full arsenal of sixties stylistics: gliding across glittering halls, swooping over battlefields, or lurching through drunken parties, his camera alternates between a God's-eye view and a radical subjectivity. Following good-hearted Pierre (Bondarchuk), battle-scarred Andrei (Vyacheslav Tikhonov), and tempestuous Natasha (Lyudmila Savelyeva) through the tumult of the Napoleonic Wars, the seven-hour, Academy Award–winning *War and Peace* hews closely to Tolstoy both in outline and in scope, oscillating between historic magnitude and intimate detail. JULIET CLARK

Written by Bondarchuk, Vasily Solovyov, based on the novel by Leo Tolstoy. Photographed by Anatoly Petritsky, Yu-Lan Chen, Aleksandr Shelenkov. With Bondarchuk, Lyudmila Savelyeva, Vyacheslav Tikhonov, Boris Zakhava. (Total running time: 420 mins, In Russian with English subtitles, Color, DCP, From Janus Films)

PART I:
ANDREI BOLKONSKY
(146 MINS)
SUNDAY / 9.1.19 / 7:00
FRIDAY / 9.6.19 / 3:30
SATURDAY / 9.7.19 / 12:00

PART II:
NATASHA ROSTOVA
(97 MINS)
FRIDAY / 9.6.19 / 7:00
SATURDAY / 9.7.19 / 3:30
FRIDAY / 9.13.19 / 4:00

PART III:
THE YEAR 1812
(81 MINS)
SATURDAY / 9.7.19 / 6:00
SUNDAY / 9.8.19 / 2:30
SATURDAY / 9.14.19 / 4:00
FRIDAY / 9.20.19 / 4:00

PART IV:
PIERRE BEZUKHOV
(96 MINS)
SATURDAY / 9.7.19 / 7:45
SUNDAY / 9.8.19 / 7:00
SATURDAY / 9.14.19 / 5:45
FRIDAY / 9.27.19 / 4:00

1 *Ernest & Celestine*, 9.28.19

2 *The Wizard of Oz*, 11.30.19

SHIRAZ: A ROMANCE OF INDIA

FRANZ OSTEN (UK/GERMANY/INDIA, 1928)

EAST BAY PREMIERE OF DIGITAL RESTORATION!

SATURDAY / 9.21.19 / 8:00

FRIDAY / 10.18.19 / 4:00

SUNDAY / 11.17.19 / 2:00

FRIDAY / 11.29.19 / 4:00

Based on the romance between seventeenth-century Mughal ruler Shah Jahan and his queen, this epic silent film is the ravishing, romantic tale behind the creation of one of the world's most iconic structures, the Taj Mahal. Shot entirely on location in India, it features lavish costumes and gorgeous settings—all the more impressive in this restoration by the BFI National Archive, which features a new score by sitarist and composer Anoushka Shankar. Indian film legend Himansu Rai (who also produced the film) stars as humble potter Shiraz, who follows his childhood sweetheart Selima (Enakshi Rama Rau) when she is sold by slave traders to the future emperor (Charu Roy).

Written by William Burton, from a story by Niranjan Pal. Photographed by Henry Harris, Emil Schünemann. With Himansu Rai, Enakshi Rama Rau, Charu Roy, Seeta Devi. (105 mins, Silent with English intertitles and music track, B&W, DCP, From Juno Films)

ASH IS PUREST WHITE

JIA ZHANGKE (CHINA/FRANCE/JAPAN, 2018)

TUESDAY / 11.12.19 / 6:30

SATURDAY / 11.23.19 / 7:30

(*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)

JIM ALLISON: BREAKTHROUGH

BILL HANEY (US, 2019)

FRIDAY / 11.15.19 / 7:00

SUNDAY / 11.17.19 / 4:30

SATURDAY / 11.23.19 / 3:00

FRIDAY / 11.29.19 / 6:30

This documentary tells the remarkable story of a biologist who found a cure for cancer through his trailblazing immunotherapy research. Jim Allison spent a significant part of his career as a professor of immunology and director of the Cancer Research Laboratory at UC Berkeley between 1985 and 2004, and concurrently at UC San Francisco from 1997. Among his many honors is the 2018 Nobel Prize in Physiology or Medicine, which he shares with Tasuku Honjo. This insightful portrait of the warmhearted Allison shows him as a harmonica-playing independent spirit from Alice, Texas, whose creative thinking and tenacity have helped define his life's work.

Written by Haney. Photographed by Graham Talbot, Nelson Talbot. (90 mins, Color, DCP, From Dada Films)

CINESPIN

FRIDAY / 11.22.19

9:30

THE UNHOLY THREE

TOD BROWNING (US, 1925)

FREE ADMISSION!

Join the BAMPFA Student Committee for the 2019 edition of CineSpin, where local student musicians and DJs provide live musical accompaniment to great films. Justifiably one of the most celebrated collaborations between director Tod Browning and star Lon Chaney, *The Unholy Three* centers on a trio of sideshow performers—a ventriloquist, a strongman, and a dwarf—who, after an incident during a show, find themselves looking for a new profession. Applying their skills to a life of crime, they take on surprising guises for a plot to purloin a ruby necklace.

Written by Waldemar Young, based on a novel by Ted Robbins. Photographed by David Kesson. With Lon Chaney, Mae Busch, Matt Moore, Victor McLaglen. (76 mins, Silent, B&W, 35mm, From Warner Bros. Classics)

On View

GALLERIES

KADER ATTIA / MATRIX 274
September 18–November 17

HINGES: SAKAKI HYAKUSEN AND THE BIRTH OF NANGA PAINTING
October 2, 2019–February 2, 2020

SYLVIA FEIN / MATRIX 275
November 13, 2019–March 1, 2020

ART WALL: EDIE FAKE
November 20, 2019–June 2020

UNLIMITED: RECENT GIFTS FROM THE WILLIAM GOODMAN AND VICTORIA BELCO PHOTOGRAPHY COLLECTION
Through September 1

ART WALL: CARLOS AMORALES
Through October 13

DENNIS FELDMAN: PHOTOGRAPHS
Through October 13

MEDITATION IN MOTION: ZEN CALLIGRAPHY FROM THE STUART KATZ COLLECTION
Through October 20

THE SAN QUENTIN PROJECT: NIGEL POOR AND THE MEN OF SAN QUENTIN STATE PRISON
Through November 17

STRANGE
Through January 5, 2020

DIVINE WOMEN, DIVINE WISDOM
Through January 12, 2020

COVER

Sakaki Hyakusen: *Two Ladies by a Stream,* 18th century (detail); hanging scroll, ink and color with traces of gold on paper; 72¾ × 22⅛ in.; BAMPFA, on long-term loan from a private collection.

BARBRO OSHER THEATER

IN FOCUS: ABBAS KIAROSTAMI August 28–September 25

ALTERNATIVE VISIONS September 4–November 13

OUT OF THE VAULT: NATIVE AMERICAN REELISM
September 12–November 14

BERKELEY FILM FOUNDATION: CELEBRATING TEN YEARS OF LOCAL FILMMAKING September 12–October 27

NO REGRETS: A CELEBRATION OF MARLON RIGGS
September 19–November 25

LOOKING BACK AT THE BRITISH NEW WAVE September 21–November 30

MOVIE MATINEES FOR ALL AGES September 28–November 30

IN FOCUS: THE BRITISH NEW WAVE October 2–23

ZHENG JUNLI: FROM SHANGHAI'S GOLDEN AGE TO THE CULTURAL REVOLUTION October 3–November 16

MILL VALLEY FILM FESTIVAL AT BAMPFA October 5–12

JACQUES TATI: COMEDY AS CHOREOGRAPHY
October 25–November 30

SOVIET SILENT CINEMA: PETER BAGROV ON TREASURES FROM THE BAMPFA COLLECTION November 6–10

STRANGE: SURREALIST TENDENCIES IN CINEMA November 6–10

VIEW FINDERS: WOMEN CINEMATOGRAPHERS Through November 21

ABBAS KIAROSTAMI: LIFE AS ART Through December 21

LIMITED ENGAGEMENTS & SPECIAL SCREENINGS

War and Peace September 1–27

Shiraz: A Romance of India September 21, October 18, November 17, 29

Green Days September 29

76 Minutes and 16 Seconds with Abbas Kiarostami
October 18, 20, November 2, 15 (screening in Theater 2)

Ash Is Purest White November 12, 23

Jim Allison: Breakthrough November 15, 17, 23, 29

CineSpin: *The Unholy Three* November 22

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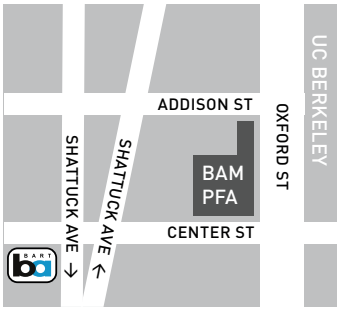

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