DEC
1/SUN
2:00 Guided Tour: Strange P. 5
4:30 Five Dedicated to Ozu
Introduction by Donna Honarpisheh KIAROSTAMI P. 16
7:00 Amazing Grace P. 14

2/MON
6:30 Art, Health, and Equity in the City of Richmond ARTS + DESIGN P. 5

4/WED
7:00 Mr. Klein P. 14

5/THU
1:15 Exhibition Highlights Tour P. 5
4–7 Five Tables of the Indian Ocean P. 5
7:00 Fire and Ashes: Making the Ballet RAKU Shirley Sun in person P. 14
Free First Thursday: Galleries Free All Day

6/FRI
4:00 Toni Morrison: The Pieces I Am P. 14
7:00 Four Months, Three Weeks and Two Days ROMANIAN CINEMA P. 18

7/SAT
2:00 Sylvia Fein & Garrett Caples CONVERSATION P. 5
2:00 Your Thriving Space WORKSHOP P. 6
6:00 Victor Erice–Abbas Kiarostami: Correspondences KIAROSTAMI P. 16
8:15 Miles Davis: Birth of the Cool P. 15

8/SUN
1:30 Film Composing in Real Time: A Workshop with Donald Sosin P. 13
2:00 Guided Tour: Sakaki Hyakusen P. 5
2:00 Haptic Encounters WORKSHOP P. 6
4:30 Shirin Introduction by Donna Honarpisheh KIAROSTAMI P. 16
5:00 Subjects for Further Research WORKSHOP P. 6
7:00 Stuff and Dough ROMANIAN CINEMA P. 18

11/WED
7:00 Full: Strange Connections P. 4
7:00 The King of Comedy Introduction & book signing by J. Hoberman AFTERIMAGE P. 17

12/THU
7:00 River’s Edge
Introduction by J. Hoberman AFTERIMAGE P. 17

13/FRI
4:00 Fire and Ashes: Making the Ballet RAKU P. 14
7:00 The Death of Mr. Lazarescu ROMANIAN CINEMA P. 18

14/SAT
11:30, 1:00 A Landscape in Your Pocket GALLERY + STUDIO P. 7
1:00 Christ Stopped at Eboli P. 21
3:00 The Cricketer in Times Square ROUNDTABLE READING P. 7
6:00 Certified Copy KIAROSTAMI P. 16
8:15 Mr. Klein P. 14

15/SUN
3:30 The Brink
ruth weiss, Robyn Beattie & Steve Seid in person OUT OF THE VAULT P. 20
5:00 Tashi Wada Group PERFORMANCE P. 4
7:00 12:08 East of Bucharest ROMANIAN CINEMA P. 18

18/WED
7:00 Mr. Klein P. 14

19/THU
7:00 Like Someone in Love KIAROSTAMI P. 17

20/FRI
4:00 Amazing Grace P. 14
7:00 Varda by Agnès VARDA P. 22

21/SAT
1:30 Varda by Agnès VARDA P. 22
4:00 24 Frames KIAROSTAMI P. 17
7:00 Tokyo Twilight P. 15

22/SUN
1:00 Christ Stopped at Eboli P. 21

25/WED
BAMPFA Closed

27/FRI
2:00 Tokyo Twilight P. 15
5:00 Amazing Grace P. 14
7:00 Notorious P. 15

28/SAT
3:00 The Adventures of Prince Achmed MATINEES P. 13
5:00 The Gleaners and I Film to Table dinner follows VARDA P. 22
7:00 Miles Davis: Birth of the Cool P. 15

29/SUN
2:30 Fire and Ashes: Making the Ballet RAKU P. 14
4:30 Vagabond VARDA P. 22
7:00 Elevator to the Gallows P. 15

JAN
1/WED
BAMPFA Closed

2/THU
1:15 Guided Tour: Strange P. 5
4–7 Five Tables of the Grid P. 5
Free First Thursday: Galleries Free All Day

5/SUN
2:00 Surrealist Self-Portrait WORKSHOP P. 6

8/WED
12:15 Guided Tour: Strange P. 5
7:00 Tokyo Twilight P. 15

9/THU
7:00 La Pointe Courte VARDA P. 22

10/FRI
6:30 Blue Velvet LYNCH P. 26
7:00 Full: Howl & Beat P. 4

11/SAT
11:30, 1:00 Great Cosmic Eyes GALLERY + STUDIO P. 7
1:30 The Tiger of Eschnapur P. 25
3:00 Guts ROUNDTABLE READING P. 7
3:45 The Indian Tomb P. 25
6:00 Cléo from 5 to 7 VARDA P. 23
8:00 Eraserhead LYNCH P. 26

12/SUN
4:30 The Elephant Man LYNCH P. 26
7:00 The Oak ROMANIAN CINEMA P. 19

15/WED
12:00 Apsara DiQuinzio on Ron Nagle CURATOR’S TALK P. 5
7:00 The Night of the Hunter Introduction by Ron Nagle P. 21
Ron Nagle: Handsome Drifter & Brave Warriors and Fantastic Tales: The World According to Yoshitoshi open PP. 8, 11

16/THU
7:00 The White Sheik FELLINI P. 28

17/FRI
5:00 Whale Song OFF-SITE WORKSHOP P. 6
7:00 Faces Places VARDA P. 23

18/SAT
2:30 My Life as a Zucchini MATINEES P. 13
4:00 Le bonheur VARDA P. 23
5:00 Alphabet of Wrongdoing PERFORMANCE P. 4
7:00 La dolce vita FELLINI P. 28

19/SUN
1:30 Toni Morrison: The Pieces I Am P. 14
2:00 Guided Tour: Strange P. 5
4:30 Variety Lights FELLINI P. 28
5:00 Returning to Proximity WORKSHOP P. 6
7:00 The State of Things ROMANIAN CINEMA P. 19
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<td>22/WED</td>
<td>3:10</td>
<td>In Focus: Shorts by Agnès Varda, Program 1</td>
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<td>Lecture by Tom Luddy</td>
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<td>7:00</td>
<td>Notorious</td>
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<td>23/THU</td>
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<td>Amarcord FELLINI P. 28</td>
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<td>24/FRI</td>
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<td>Varda by Agnès VARD A. 22</td>
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<td>Dune LYNCH P. 26</td>
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<td>25/SAT</td>
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<td>Europa Grace BLACK LIFE P. 4</td>
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<td>5:30</td>
<td>The Paper Will Be Blue Romanian Cinema P. 19</td>
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<td>7:30</td>
<td>I vitelloni FELLI N P. 29</td>
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<td>26/SUN</td>
<td>1:30</td>
<td>Shorts by Agnès Varda, Program 2</td>
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<td>La dolce vita Film to Table dinner follows FELLI N P. 29</td>
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<td>7:00</td>
<td>The Straight Story LYNCH P. 26</td>
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<td>29/WED</td>
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<td>Open City Lecture by Russell Merritt FOCUS: FELLI N P. 30</td>
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<td>7:00</td>
<td>Wild at Heart LYNCH P. 27</td>
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<td>30/THU</td>
<td>5:00</td>
<td>Anne Walsh READING P. 5</td>
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<td>Vagabond VARDA P. 23</td>
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<td>31/FRI</td>
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<td>Faces Places VARDA P. 23</td>
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<td>Blue Velvet LYNCH P. 26</td>
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<td>1/SAT</td>
<td>12:00</td>
<td>Video Preservation Petting Zoo WORKSHOP P. 6</td>
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<td>La Pointe Courte VARDA P. 24</td>
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<td>La strada FELLINI P. 29</td>
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<td>Blue Velvet LYNCH P. 26</td>
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<td>2/SUN</td>
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<td>One Child Nation P. 25</td>
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<td>Daguerreotypes VARDA P. 24</td>
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<td>Child's Pose Romanian Cinema P. 19</td>
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<td>Variety Lights Lecture by Russell Merritt FOCUS: FELLI N P. 30</td>
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<td>Beyond Ethnography: Three Short Films DOCUMENTARY VOICES P. 31</td>
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<td>6/THU</td>
<td>1:15</td>
<td>Exhibition Highlights Tour P. 5</td>
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<td>Five Tables of the Color Blue P. 5</td>
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<td>8 1/2</td>
<td>FELLI N P. 29</td>
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<td>7:00</td>
<td>Free First Thursday: Galleries Free All Day</td>
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<td>7/FRI</td>
<td>5:00</td>
<td>Cleo from 5 to 7 VARDA P. 24</td>
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<td>7:00</td>
<td>Lost Highway Introduction by Barry Gifford LYNCH P. 27</td>
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<td>8/SAT</td>
<td>11:30</td>
<td>Bite-Sized Universe of Color, Texture, and Form</td>
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<td>GALLERY + STUDIO P. 7</td>
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<td>One-Third Nerd ROUND TABLE READING P. 7</td>
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<td>Shorts by Agnès Varda, Program 1 VARDA P. 24</td>
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<td>Full: Rightfully Ours P. 4</td>
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<td>Twin Peaks: Fire Walk with Me LYNCH P. 27</td>
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<td>12/WED</td>
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<td>Exhibition Highlights Tour P. 5</td>
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<td>The White Sheik Lecture by Russell Merritt FOCUS: FELLI N P. 30</td>
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<td>Videograms of a Revolution Andrei Ujică in person Romanian Cinema P. 19</td>
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<td>13/THU</td>
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<td>Out of the Present Andrei Ujică in person Romanian Cinema P. 19</td>
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<td>14/FRI</td>
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<td>Juana Berro on Ron Nagle GALLERY TALK P. 5</td>
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<td>Le bonheur VARDA P. 24</td>
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<td>Wild at Heart Introduction by Barry Gifford LYNCH P. 27</td>
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<td>15/SAT</td>
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<td>The Young Girls of Rochefort VARDA P. 24</td>
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<td>The Young Girls Turn 25 VARDA P. 24</td>
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<td>8 1/2 Film to Table dinner follows FELLI N P. 29</td>
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<td>Mulholland Drive LYNCH P. 27</td>
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<td>16/SUN</td>
<td>12:30</td>
<td>The Autobiography of Nicolae Ceausescu Andrei Ujică in person Romanian Cinema P. 20</td>
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<td>Braxton75 PERFORMANCE P. 4</td>
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<td>Elaine Yau on Rosie Lee Tompkins CURATOR’S TALK P. 5</td>
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<td>I vitelloni Lecture by Russell Merritt IN FOCUS: FELLI N P. 30</td>
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<td>Lands DOCUMENTARY VOICES P. 31</td>
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<td>Rosie Lee Tompkins: A Retrospective opens P. 9</td>
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<td>20/THU</td>
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<td>Lions Love (… and Lies) VARDA P. 24</td>
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<td>21/FRI</td>
<td>12:00</td>
<td>Lands of Promise and Peril GALLERY TALK P. 5</td>
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<td>One Child Nation VARDA P. 25</td>
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<td>The Gleaners and I VARDA P. 24</td>
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<td>Jacquot VARDA P. 25</td>
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<td>Stephanie Hewett BLACK LIFE P. 4</td>
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<td>Open City FELLI N P. 29</td>
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<td>Eraserhead LYNCH P. 27</td>
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<td>23/SUN</td>
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<td>Guided Tour: Rosie Lee Tompkins P. 5</td>
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<td>Paisan FELLI N P. 29</td>
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<td>26/WED</td>
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<td>Guided Tour: Rosie Lee Tompkins P. 5</td>
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<td>La strada Lecture by Russell Merritt IN FOCUS: FELLI N P. 30</td>
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<td>News from Home DOCUMENTARY VOICES P. 31</td>
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<td>Art for Human Rights: Peace Now! opens P. 12</td>
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<td>27/THU</td>
<td>5:00</td>
<td>Susan Straight READING P. 5</td>
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<td>7:00</td>
<td>I Do Not Care If We Go Down in History as Barbarians Romanian Cinema P. 20</td>
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<td>28/FRI</td>
<td>4:00</td>
<td>Notorious P. 15</td>
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<td>7:00</td>
<td>The Beaches of Agnès VARDA P. 25</td>
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<td>29/SAT</td>
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<td>Re-visioning the Art of Rosie Lee Tompkins COLLOQUIUM P. 5</td>
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<td>5:30</td>
<td>The Flowers of St. Francis FELLI N P. 30</td>
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<td>7:30</td>
<td>Premonitions: Short Films by David Lynch LYNCH P. 27</td>
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FULL
Explore the galleries and discover exciting performances in our dramatic space on the night of each full moon.

**Full: Strange Connections**
**WEDNESDAY / 12.11.19 / 7:00**
Programmed by Graeme Vanderstoel
Three duets span global performance practices. Movement artist and storyteller Leonard Pitt and composer, performer, and instrument inventor Paul Dresher perform together for the first time since 1983, creating a new work. Sarod player Manik Khan, son of Ali Akbar Khan, is joined by tabla player Sudhakar Vaidyanathan to perform Indian classical music. And dancer Tandy Beal performs two new works accompanied by her husband, composer Jon Scoville.

**Full: Howl & Beat**
**FRIDAY / 1.10.20 / 7:00**
Programmed by PC Muñoz
Acclaimed Bay Area recording artist and producer PC Muñoz returns with an evening of literary and musical explorations inspired by the Beat Generation. Muñoz and a knockout array of Bay Area wordsmiths and musicians offer recontextualizations of classic works, a live “cut-up” collaboration with the audience, and premieres of new Beat-inspired pieces. Copresented by the Jewish Community Center of the East Bay.

**Full: Rightfully Ours**
**SATURDAY / 2.8.20 / 7:00**
Programmed by Alix Blevins
Berkeley Ballet Theater and San Francisco Girls Chorus copresent excerpts from their new collaborative production, Rightfully Ours, featuring seven choreographers and composers with direction by SFGC Artistic Director and Conductor Valérie Sainte-Agathe and BBT Artistic Director Robert Dekkers. As the centennial of the passage of the 19th Amendment approaches, Rightfully Ours addresses both the progress that the suffragist movement represented and the systemic discrimination that remains unresolved today.

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

PERFORMANCES

**Tashi Wada Group Featuring Julia Holter and Corey Fogel**
**SUNDAY / 12.15.19 / 5:00**
Programmed by Alix Blevins
Los Angeles–based composer Tashi Wada presents his new group featuring Julia Holter and percussionist Corey Fogel, performing music from Wada’s album Nue. This collaboration ranges from minimalist bagpipes to otherworldly vocals, creating, in Wada’s words, “a vision, an endless night of dreams, and a personal history of sorts, full of joys and demons.”

**Alphabet of Wrongdoing**
**SATURDAY / 1.18.20 / 5:00**

**Braxton75**
**SUNDAY / 2.16.20 / 5:00**
Programmed by Alix Blevins
The AB West 8+1 ensemble performs the music of one of the most revered figures in contemporary music, Anthony Braxton. Directed by longtime Braxton collaborator Chris Jonas, the ensemble features members of key Bay Area new music ensembles Del Sol String Quartet and Goggle Sax Quartet (with Dan Plonsey, Cory Wright, Chris Jonas, and Randy McKean), and double-bassist Lisa Mezzacappa. This event is part of Braxton75, a two-year initiative of the Tri-Centric Foundation celebrating the composer’s seventy-fifth birthday.

**Europa Grace**
**SATURDAY / 1.25.20 / 4:00**
Programmed by RyanAustin Dennis
Europa Grace presents a new original work considering the structures of value exercised by the modern black body. Somatically, this constant struggle to be worthy (and therefore free) impacts our ability to soften, open, and connect. This experimental performance is a visceral movement meditation, immersed in sound and breath. Poetic gestures flirt with spirit, leaping over the hands of death.

**Stephanie Hewett**
**SATURDAY / 2.22.20 / 4:00**
Programmed by Graeme Vanderstoel
Choreographer and movement artist Stephanie Hewett presents “(E)cho Queue,” a performance that aims to reclaim the inextricable connection between techno music and black life. In response to Jenn Nkiru’s documentary Black to Techno, Hewett reinforces the inherently Black American nature of this invention by examining its true origins and locating its syncopated, complicated, and paradoxical rhythms in the black, dancing body.

BLACK LIFE

**Europa Grace**
**SATURDAY / 1.25.20 / 4:00**

Choreographer and movement artist Stephanie Hewett presents “(E)cho Queue,” a performance that aims to reclaim the inextricable connection between techno music and black life. In response to Jenn Nkiru’s documentary Black to Techno, Hewett reinforces the inherently Black American nature of this invention by examining its true origins and locating its syncopated, complicated, and paradoxical rhythms in the black, dancing body.

1  Leonard Pitt and Paul Dresher, 12.11.19
2  Tandy Beal and Jon Scoville, 12.11.19
3  Manik Khan, 12.11.19
4  Sudhakar Vaidyanathan, 12.11.19
5  PC Muñoz, 1.10.20
6  Berkeley Ballet Theater, 2.8.20
7  Tashi Wada, 12.15.19
8  Daniela Gesundheit, 1.18.20
9  Anthony Braxton, 2.16.20
10 Europa Grace, 1.25.20
11 Stephanie Hewett, 12.22.20

Unless otherwise noted, all events are included with admission.

1 / 2 / 3 / 4 / 5 / 6
GALLERY TALKS, LECTURES & DISCUSSIONS

Art, Health, and Equity in the City of Richmond
MONDAY / 12.2.19 / 6:30
Free Admission
In this year’s final event in the Arts + Design Mondays @ BAMPFA series, author, activist, and park ranger Betty Reid Soskin; writer and Richmond native Donte Clark; and poet, author, and educator Phyllis Drifter engage, expert tour of Ron Nagle: Handsome Drifter. Join exhibition curator Apsara DiQuinzio for an extensive conversation about Fein’s life and art, from her student days in Wisconsin in the 1940s and her time in Mexico during World War II to her most recent work, which continues her engagement with Surrealism and the egg tempera medium.

Conversation: Sylvia Fein and Garrett Caples
SATURDAY / 12.7.19 / 2:00
On the occasion of her MATRIX exhibition, Bay Area painter Sylvia Fein joins poet Garrett Caples for a wide-ranging conversation about Fein’s life and art, from her student days in Wisconsin in the 1940s and her time in Mexico during World War II to her most recent work, which continues her engagement with Surrealism and the egg tempera medium.

Curator’s Talk: Elaine Yau on Rosie Lee Tompkins
WEDNESDAY / 2.19.20 / 12:00
Explore Rosie Lee Tompkins: A Retrospective (p. 9) with exhibition cocurator Elaine Yau, Andrew W. Mellon Postdoctoral Fellow at BAMPFA. You will discuss how Tompkins’s textile art evolved both within and outside of quilting traditions, sharing new information about the artist’s life and introducing never-before-exhibited artworks along with Tompkins’s signature quilt tops.

Gallery Talks: Lands of Promise and Peril
FRIDAY / 2.21.20 / 12:00
The student curators of Lands of Promise and Peril: Geographies of California (p. 11) present gallery talks mapping the exhibition’s themes and revealing their curatorial process and perspectives.

Colloquium: Re-visioning the Art of Rosie Lee Tompkins
SATURDAY / 2.29.20 / 2:00
Three scholars who contributed essays to the catalog for Rosie Lee Tompkins: A Retrospective shed new light on Tompkins, her cultural context, and her place in modern and contemporary art. Presenters are exhibition cocurator Elaine Yau; Horace Ballard, curator at the Williams College Museum of Art; and Andrianna Campbell-LaFleur, PhD candidate at CUNY Graduate Center. Tompkins’s son Sammy Howard brings a personal dimension to the discussion, which is moderated by Director and Chief Curator Lawrence Rinder, co-organizer of the exhibition.

READINGS

Anne Walsh
THURSDAY / 1.30.20 / 5:00
Video and performance artist Anne Walsh introduces her new book Hello Leonora, Say Anne Walsh, a visual and textual response to Surrealist painter Leonora Carrington’s novel The Hearing Trumpet. Walsh, a professor in UC Berkeley’s Department of Art Practice, is joined in conversation by BAMPFA curator Apsara DiQuinzio.

Susan Straight
THURSDAY / 2.27.20 / 5:00
Award-winning author Susan Straight reads from her new book In the Country of Women, which the New York Times describes as “a family memoir that stretches back to the mid-19th century and traverses a forest of family trees.” Straight is joined in conversation by her daughter Delphine Sims, a PhD student in art history at UC Berkeley, for this program presented in conjunction with Lands of Promise and Peril: Geographies of California.

FIVE TABLES

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

... of the Indian Ocean
THURSDAY / 12.5.19 / 4:00–7:00

... of the Grid
THURSDAY / 1.2.20 / 4:00–7:00

... of the Color Blue
THURSDAY / 2.6.20 / 4:00–7:00

GUIDED TOURS

Join a guided tour to discover the vibrant quilts of Rosie Lee Tompkins, explore the spirit of Surrealism in Strange, consider the work of a pivotal Japanese artist in Hinges: Sakaki Hyakusen and the Birth of Nanga Painting, or sample highlights of works on view throughout the museum. See calendar (pp. 2–3) for schedule.
WORKSHOPS

Your Thriving Space
SATURDAY / 12.7.19 / 2:00
Programmed by Denise Kan

If you had a space or room of your own with no limitations, what would it contain? How would it look? Who would be there? Work with artists Marcela Pardo Ariza and Juan Carlos Rodríguez Rivera to create your own surrealist tiny set by assembling images and text in a prebuilt fifteen-inch cube. Taking inspiration from the exhibition Strange, this workshop encourages participants to embrace the strange in creating a space of possibility.

Haptic Encounters
SUNDAY / 12.8.19 / 2:00
Programmed by Lukaza Branfman-Verissimo

Useless Initiatives Collective members River Black, Jillian Crochet, and Beatriz Escobar lead a workshop that explores radical proxemics between bodies and objects. Taking inspiration from artist Lygia Clark’s therapeutic work, we will incorporate contemporary discussions around boundaries and consensual touch to experience mundane objects with the full range of our senses.

Subjects for Further Research: A Collections-Based Micro-Residency
SUNDAY / 12.8.19 / 5:00
Programmed by Lukaza Branfman-Verissimo

Research as artistic process. Work as experiment. Cinema as archaeology. In the spirit of open-ended curiosity, Oakland filmmaker and curator Alix Blevins leads participants through her research on experimental films and ephemera in the BAMPFA collection. Blevins applies the lens of an artist-filmmaker to investigate a history of experimental film culture, and explores the space claimed by contemporary local underground cinema.

Surrealist Self-Portrait
SUNDAY / 1.5.20 / 2:00
Programmed by Denise Kan

Let go of rational control of your self-image and work with artist Johnny Galvan to create an artwork guided by surrealist methods in this workshop in conjunction with Strange. Have your photo taken, then use surrealist drawing techniques to make a self-portrait, and see how these two images can be juxtaposed and layered using the Risograph printer.

Off-Site Workshop: Whale Song
FRIDAY / 1.17.20 / 5:00
Location: 2727 California Street, Berkeley

Experience the compositional techniques and structures at play within humpback whale song in a collaborative, experimental vocal workshop led by vocalist, composer, and cantor Daniela Gesundheit in conversation with the groundbreaking work of acoustic biologist Katy Payne (Songs of the Humpback Whale). This special off-site workshop is copresented by the 2727 California Street art center. All voices are welcome.

Returning to Proximity
SUNDAY / 1.19.20 / 5:00
Programmed by Lukaza Branfman-Verissimo

In this performance and workshop inspired by their book Approximations +, artists Carolina Magis Weinberg and Raphael Villet bring their reflections about distance and approximation into space, exploring what proximity to the “center”—both collectively and individually defined—can look and feel like.

Video Preservation Petting Zoo
SATURDAY / 2.1.20 / 12:00

Your tapes are dying! Join the Bay Area Video Coalition’s Preservation Department for hands-on analog preservation demos and DIY tips. See good tapes go bad before your eyes, scope some far-out video art, and learn about BAVC’s program to subsidize tape digitization for artists and community groups.
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.

A Landscape in Your Pocket
SATURDAY / 12.14.19 / 11:30 OR 1:00

After an interactive tour of Hinges: Sakaki Hyakusen and the Birth of Nanga Painting, experiment with a range of drawing materials on Japanese paper to create value and tone, and build an imaginary landscape on your own miniature folding screen. Workshop led by Marcela Florez.

Great Cosmic Eyes
SATURDAY / 1.11.20 / 11:30 OR 1:00

Experience the magical realism of Sylvia Fein’s glowing egg tempera paintings, then work with artist Mary Curtis Ratcliff to learn a paint-resist technique—using waxed colors and tempera—for revealing mysterious eyes in unexpected places!

Bite-Sized Universe of Color, Texture, and Form
SATURDAY / 2.8.20 / 11:30 OR 1:00

Ron Nagle’s unique small sculptures begin as drawings, exploring color, texture, and form as they assume their three-dimensional shape. After a tour of his exhibition (p. 8), artist Jennie Smith will guide you in using gouache, pen, and a variety of tools to create surface texture as you make a painting inspired by Nagle’s vibrant and fascinating art.

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

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

The Cricket in Times Square by George Selden
SATURDAY / 12.14.19 / 3:00
Reading led by Carl Coleman, librarian, West Contra Costa Unified School District
Chester Cricket never intended to leave his Connecticut meadow. He’d be there still if he hadn’t followed the entrancing aroma of liverwurst right into someone’s picnic basket. Luckily, he couldn’t have found better guides to the city than Harry Cat and Tucker the streetwise mouse, who live in the Times Square subway station. He makes a third friend, too—the boy Mario, who hopes to keep Chester as a pet. But Chester has hidden talents, and soon exceeds the expectations of all his new city friends.

Guts by Raina Telgemeier
SATURDAY / 1.11.20 / 3:00
Reading led by Jennifer Gordon, librarian, Malcolm X Elementary School, Berkeley
Raina wakes up one night with a terrible upset stomach. Her mom has one, too, so it’s probably just a bug. When Raina returns to school, she’s facing the usual highs and lows with friends, not-friends, and classmates. And her tummy trouble isn’t going away; in fact, it coincides with her worries about food, school, and changing friendships. What’s going on? This relatable graphic novel, Telgemeier’s latest, is based on her true story.

One-Third Nerd by Gennifer Choldenko
SATURDAY / 2.8.20 / 3:00
Reading led by Jessica Lee, District Library Coordinator, Berkeley Unified School District
Liam lives in the Bay Area with his mom and two younger sisters: Dakota, who is fascinated by science and has a big personality but struggles to make friends, and Izzy, a child with Down syndrome, who makes friends easily. Dad lives across town, but he’s over a lot. And then there’s Cupcake, their loveable German shepherd, who lately has a problem—she’s peeing in the house. Can the kids make enough money to take her to the vet before their landlord finds out and makes them get rid of her?
Ron Nagle has made stunning, entirely unique small sculptures since the 1960s, producing a body of work that is as original as it is mischievous. He mixes allusions to modernism, middlebrow culture, and the specific pop sensibility of Northern California with linguistic humor, a bodily and architectural sensibility, and a keen attention to color in finely tuned, pitch-perfect works that are often no bigger than a few inches. This exhibition marks his first survey in the Bay Area in over twenty-five years.

A student of legendary ceramicist and UC Berkeley professor Peter Voulkos, Nagle participated in an important dialogue with ceramic artists like Ken Price and Jim Melchert from the 1960s onward. He began his career making funky, rough cups and vessels out of earthenware, and by the early 1960s was using low-fire, slip casting techniques, making smoother surfaces and bringing into play the luminous colors that would become his calling card. Later, he also began gluing elements together, muddying the purity of ceramics and allowing more flexibility of form.

Nagle integrates varied references—from Japanese tea ceremony to Krazy Kat and art-historical movements such as Abstract Expressionism, Surrealism, and Pop art—in his series of sculptures. He has said, “I’m just as moved by seeing a 1934 DeSoto Airflow or by listening to ‘Waterloo Sunset’ by the Kinks as I am by most things in a museum.” Many of the artist’s key artistic influences have come from painting, including such diverse figures as Philip Guston, Giorgio Morandi, and Josef Albers. Each sculptural object starts as a casual drawing or a distractedly made doodle, which Nagle then translates into a three-dimensional object that retains the imagistic quality of the original drawing. These works embrace being in the world and condense sensory pleasure into compact, perfect packages of experience and feeling whose miniature scale makes them surprising models for imagination.

Ron Nagle introduces a screening of Charles Laughton’s The Night of the Hunter in the Barbro Osher Theater on Wednesday, January 15, at 7 p.m. (see p. 21).

Ron Nagle: Handsome Drifter is organized by Apsara DiQuinzio, senior curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, with Lucia Olubunmi Momoh, curatorial assistant. The exhibition is made possible with lead support from The Andy Warhol Foundation for the Visual Arts, Matthew Marks Gallery, and Nion McEvoy and Leslie Berini. Major support is provided by Joachim and Nancy Hellman Bechtle, Chara Schreyer and Gordon Freund, Robin Wright and Ian Reeves, and Joan Roebuck. Additional support is provided by Carla Emil and Rich Silverstein, Alexandra Bowes and Stephen Williamson, Jeffrey Spahn Gallery, the LLWW Foundation, and Dorothy Saxe.

Ron Nagle: Handsome Drifter, 2015; ceramic, glaze, catalyzed polyurethane, and epoxy resin; 3 1/4 × 4 × 3 in.; collection of Joachim and Nancy Hellman Bechtle.
Rosie Lee Tompkins (1936–2006) is widely considered one of the most brilliant and inventive quiltmakers of the late twentieth and early twenty-first centuries. Her reputation has grown to the point where her work is no longer considered solely within the context of quilting, but celebrated among the great American artistic achievements of our time. Rosie Lee Tompkins: A Retrospective is the largest and most comprehensive exhibition of the artist’s work to date, featuring approximately eighty quilts, pieced tops, embroideries, assemblages, and decorated objects. It reveals Tompkins to be an artist of extraordinary variety, depth, and impact.

Born Effie Mae Howard in 1936 in Arkansas, the artist later adopted the pseudonym Rosie Lee Tompkins. She learned quilting from her mother as a child but did not begin to practice the craft seriously until the 1980s, when she was living in the Bay Area city of Richmond. Often inspired by her belief in God, Tompkins made quilts directed toward her own healing and spirituality and to honor family members. She employed a wide variety of traditional patterns, including half-squares, medallions, and yo-yos, exploring and adapting these approaches through her individual sensibility and integrating such favorite fabrics as velvet, artificial fur, and various types of glittery material. She also frequently incorporated embroidery—stitching words and citations of Christian scripture—as well as printed images on recycled clothes, which suggest the artist’s commentary on contemporary social, political, and cultural events.

Made up almost entirely of works from BAMPFA’s collection, Rosie Lee Tompkins: A Retrospective is the first in a series of exhibitions celebrating the donation of approximately 3,000 quilts by African American artists from the estate of the collector Eli Leon. This transformative bequest makes BAMPFA a leader in the field of African American art with what is probably the largest public collection of African American quilts in the world.
The latest commission for the BAMPFA Art Wall, Edie Fake’s Affordable Housing for Trans Elders is an open invitation for visitors to consider the exciting complexities of queer space. Presented as a building façade, Fake’s mural visualizes a structure full of surprises. Window frames veer off in new directions and dead-end or interlock with others; decorative strips add vibrant accents in seemingly ad hoc ways; and doors are adorned with striking patterns that capture one’s gaze even as they remain closed. Drawing on the idiosyncratic character of vernacular and repurposed buildings, Fake employs architecture as an imaginative site for celebrating the uniqueness of transgender bodies and the lives of non–gender-conforming people.

At the same time, Fake’s mural seeks to catalyze social action. The ideas behind Affordable Housing for Trans Elders originated with the artist’s experience helping an older trans person secure housing in Southern California’s high desert. Faced with his friend’s limited physical and economic mobility, discrimination, and a social infrastructure that inadequately addressed the needs of the LGBTQ community, Fake responded with the imaginative power of what he calls “ecstatic architecture”: “It’s a visualization of something that is unbuilt but has the potential to be realized. I draw what I draw to push these things into existence.” Both familiar and abstract, Fake’s vision prompts viewers to consider how affordable housing for the trans community can move from imaginary structures to reality.

Born in 1980 outside of Chicago, Edie Fake lives and works in Twentynine Palms, California. He is best known for his intimately scaled drawings and paintings that explore trans and nonbinary experiences of adaptation and transition. An artist who has exhibited nationally and internationally, Fake is also an award-winning graphic novelist and creator of the queer comic series Gaylord Phoenix.
CAL CONVERSATIONS
LANDS OF PROMISE AND PERIL: GEOGRAPHIES OF CALIFORNIA

DECEMBER 11, 2019–APRIL 26, 2020
NEW EXHIBITION

California is an elusive dream but also a cruel illusion. It is both the Golden State and the “plundered province,” a place of beauty and brutality, sanctuary and exclusion. Drawing on the collections of BAMPFA and the Bancroft Library, Lands of Promise and Peril: Geographies of California depicts the material places and social spaces that have created both astonishing prosperity and intractable inequality in the state. Themes in environmental, economic, urban, and cultural geography structure the installation, which features works by Ruth-Marion Baruch, Glen E. Friedman, Dorothea Lange, Joanne Leonard, Richard Misrach, Chiura Obata, and Brian D. Tripp, among others.

This is the fourth in a series of annual exhibitions, Cal Conversations, developed in collaboration with UC Berkeley classes.


BRAVE WARRIORS AND FANTASTIC TALES: THE WORLD ACCORDING TO YOSHITOSHI

JANUARY 15–MAY 31, 2020
NEW EXHIBITION

Among the last great ukiyo-e artists of Meiji Japan, Taiso Yoshitoshi (1839–1892) reigned supreme for his daring prints based on various tales and legends of ancient Japan and China. He made use of Western colors and inks for dramatic effect, yet stayed loyal to the woodblock print techniques that had guided past masters. In his short life, he created numerous series exploring a multiplicity of themes related to Japan’s rich history. In Brave Warriors, legendary warriors of Japan come to life to bring honor to themselves and their masters. In One Hundred Aspects of the Moon, exquisitely attired men and women are cast as theatrical players in settings that evoke melancholy, romance, and bravery. Fantastic creatures inhabit his series known as Thirty-Six Ghosts, featuring figures that both frighten and amuse the viewer with their dramatic design.

This exhibition is made possible through a generous gift from Fernàn Franz Steiner, whose donation of his personal collection of prints greatly enhances the BAMPFA holdings of nearly two thousand woodblock prints.

Cal Conversations / Lands of Promise and Peril: Geographies of California is organized in conjunction with the UC Berkeley course Geography 50AC: California, by Dr. Seth Lunine and students Noor Ali, Lillias Arvanites, Aidan Barry-Owen, Joseph Chang, Kate Gabon, Jocelyn Gama, Joss Harrison, Shuge Luo, Luz Mendez, Paul O’Neill, Mohini Rye, and Aylin Figueroa Uribe, with BAMPFA Associate Curator Stephanie Cannizzo.


BRAVE WARRIORS AND FANTASTIC TALES: THE WORLD ACCORDING TO YOSHITOSHI is organized by Senior Curator for Asian Art Julia M. White with Curatorial Assistant Lucia Olubunmi Momoh.

Taiso Yoshitoshi: Fukami Jikyu Challenges the Moon, from the series One Hundred Aspects of the Moon, 1887; color woodblock print; 22 × 17 in.; BAMPFA, gift of Fernàn Franz Steiner.
Hinges: Sakaki Hyakusen and the Birth of Nanga Painting

The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAMPFA Trustees. Divine Women, Divine Wisdom is supported in part by the Asian Art Endowment Fund.

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

Sakaki Hyakusen: Two Ladies by a Stream, 18th century (detail); hanging scroll, ink and color with traces of gold on paper; 72½ × 22¼ in.; BAMPFA, on long-term loan from a private collection.

CLOCKWISE FROM TOP

Unknown artist: Peace Now, 1970; screenprint; 29 × 23 in.; BAMPFA, gift of Rex Powell.

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.

Masako Miki: Participation in Mysticism, 2015; silkscreen; 8 ½ × 11 in.; BAMPFA, gift of the artist. Photo: Courtesy the artist and CULT Aimee Friberg Exhibitions.
SUNDAY / 12.8.19

FILM COMPOSING IN REAL TIME: A WORKSHOP WITH DONALD SOSIN
FREE ADMISSION FOR UC BERKELEY STUDENTS!

Music plays a crucial part in our perception, experience, and enjoyment of filmgoing. This special workshop is a chance to explore the arts of film scoring and silent film accompaniment with Donald Sosin, a composer, pianist, and conductor with over four decades of experience scoring for film, television, and live performance. A veteran teacher of master classes for musicians of all ages, Sosin invites audience members to join him in creating music on the spot to accompany a variety of film clips. Bring your imagination and your instrument! No musical experience required.

Program time: c. 90 mins. Copresented with the San Francisco Silent Film Festival.

SATURDAY / 12.28.19

THE ADVENTURES OF PRINCE ACHMED
LOTTE REINIGER (GERMANY, 1926)
HAND-TINTED 35MM PRINT
LIVE MUSIC Judith Rosenberg on piano
RECOMMENDED FOR AGES 7 & UP
One of the world’s first animated feature films, Lotte Reiniger’s enchanting work uses intricate silhouettes made from cutout cardboard and thin sheets of lead, an animation technique she invented, to enact a tale from The Arabian Nights. The film tells the story of a wicked sorcerer who tricks Prince Achmed into mounting a magical flying horse. What follows is a series of wondrous adventures. The film “impresses for its exquisite craftsmanship, balletic movement, expressive romanticism, and moments of potent sensuousness and poetry” (Wally Hammond, Time Out).

(65 mins @ 22 fps, Silent, Hand-tinted and toned, 35mm, From Milestone)

SATURDAY / 1.18.20

MY LIFE AS A ZUCCHINI
CLAUDE BARRAS (SWITZERLAND/FRANCE, 2017)
RECOMMENDED FOR AGES 12 & UP
This wonderfully creative film has been celebrated for its stylized stop-motion animation and sympathetic treatment of life’s hardships. Our protagonist, a boy nicknamed Zucchini, comes to live in a foster home for orphans, where he eventually learns to trust and love others. This accomplished debut feature from director Claude Barras, based on a script by Céline Sciamma (Girlhood, Tomboy), was nominated for both a Golden Globe and an Academy Award for Best Animated Feature. We present the English-language version featuring the voices of Will Forte, Nick Offerman, Ellen Page, and Amy Sedaris. Please note: the film includes references to sexual behavior (in non-explicit language).

Based on a script by Céline Sciamma. (66 mins, In English, Color, DCP, From GKIDS)

SATURDAY / 2.15.20

THE YOUNG GIRLS OF ROCHEFORT
JACQUES DEMY (FRANCE, 1967) DIGITAL RESTORATION
RECOMMENDED FOR AGES 12 & UP
See Agnès Varda, p. 24

SATURDAY / 2.22.20

JACQUOT
AGNÈS VARDA (FRANCE, 1991) DIGITAL RESTORATION
RECOMMENDED FOR AGES 12 & UP
See Agnès Varda, p. 24

SUNDAY / 12.8.19

MOVIE MATINEES FOR ALL AGES

1 THE ADVENTURES OF PRINCE ACHMED, 12.28.19
2 My Life as a Zucchini, 1.18.20
3 Jacquot, 2.22.20

1 / 3

SPECIAL EVENT
AMAZING GRACE
ALAN ELLIOTT, SYDNEY POLLACK (US, 2018)
SUNDAY / 12.1.19 / 7:00
FRIDAY / 12.20.19 / 4:00
FRIDAY / 12.27.19 / 5:00
In 1972, Aretha Franklin recorded the live album Amazing Grace at the New Temple Missionary Baptist Church in Watts, backed by the Southern California Community Choir. A film crew documented the two-day performance by the Queen of Soul before audiences that included one of Franklin’s mentors, gospel musician Clara Ward, as well as Mick Jagger. While the recording of the concert became Franklin’s biggest bestseller, the film was not released until 2018, when producer Alan Elliott completed the work originally undertaken by Sydney Pollack. “It’s the closest thing to witnessing a miracle—just some cameras, a crowd and a voice touched by God” (Peter Travers, Rolling Stone).
(89 mins, Color, DCP, From Neon Distribution)

FIRE AND ASHES: MAKING THE BALLET RAKU
SHIRLEY SUN (US, 2017)  EAST BAY PREMIERE!
THURSDAY / 12.5.19 / 7:00
FRIDAY / 12.13.19 / 4:00
SUNDAY / 12.29.19 / 2:30
IN PERSON  Shirley Sun (12.5.19 screening only)
Bay Area filmmaker Shirley Sun’s engaging dance film goes behind the scenes with composer Shiji Eshima and San Francisco Ballet resident choreographer Yuri Possokhov as they recount their collaboration with the original cast of RAKU. Set in historic Japan, the ballet is a fictional tale filled with passion, lust, loss, pain, and compassion, based on a true event: the burning of the beautiful Temple of the Golden Pavilion in Kyoto. Fire and Ashes unites Eastern and Western cultures in music, literature, philosophy, and dance, as Possokhov’s choreography integrates Japanese Noh theater and Butoh performance with classical and contemporary ballet.
Photographed by Jesse Eisenhardt. (64 mins, Color, Digital, From the artist)

MR. KLEIN
JOSEPH LOSEY (FRANCE, 1976)  DIGITAL RESTORATION
WEDNESDAY / 12.4.19 / 7:00
SATURDAY / 12.14.19 / 8:15
WEDNESDAY / 12.18.19 / 7:00
“Long unseen and worth revisiting . . . a historical reconstruction with a modernist tone, evoking both Kafka and Borges.”
J. HOBERMAN, NEW YORK REVIEW OF BOOKS
Played with manicured indifference by Alain Delon, Mr. Klein is a dispassionate art dealer profiting from the desperation of Jews fleeing occupied France. When he learns that the Nazi authorities suspect him of being a Jew, he seeks out the identity of a shadowy double. But the mystery of Klein’s identity, whether he be Jew or Christian, is of little consequence beside the weightier question of his apathy in the face of war’s horrors. As the victims of the regime accumulate in this chilling thriller, we, the viewers, must assess our own role as citizens kept in the dark.
STEVE SEID

TONI MORRISON: THE PIECES I AM
TIMOTHY GREENFIELD-SANDERS (US, 2019)
FRIDAY / 12.6.19 / 4:00
SUNDAY / 1.19.20 / 1:30
“Words have power,” says Toni Morrison, and she would know. With a warm gleam in her eye, Morrison recalls her life growing up and how she became an author, editor, and champion of new African American literary voices. Featuring archival footage and interviews with Oprah Winfrey, Angela Davis, Robert Gottlieb, Hilton Als, and many more, The Pieces I Am places the affable and insightful Pulitzer- and Nobel Peace Prize–winning author front and center, to tell her own story in her own words. “An eloquent nonfiction biopic that travels creatively through the past” (Nick Schager, Variety), the film is especially affecting now, after Morrison’s death in August 2019.
Photographed by Graham Willoughby. (119 mins, Color, DCP, From Magnolia Pictures)
MILES DAVIS: BIRTH OF THE COOL
STANLEY NELSON (US/UK, 2019)
FRIDAY / 12.7.19 / 8:15
SATURDAY / 12.28.19 / 7:00
Only iconic filmmaker Stanley Nelson could create a documentary that matches the artistry and dynamism of Miles Davis, who defined and embodied “cool” through his music, casual demeanor, and chiseled good looks. Featuring a voiceover from actor Carl Lumbly, who eerily captures Davis’s quintessential rasp, Birth of the Cool skillfully weaves together Davis’s classic jazz performances, rare recordings, archival photos, and interviews with Quincy Jones, Carlos Santana, and Juliette Gréco to present a dimensional and complex portrait of an artist’s life. “[A] tantalizing portrait: rich, probing, mournful, romantic, triumphant, tragic, exhilarating, and blisteringly honest” (Owen Gleiberman, Variety). (115 mins, In English and French with English subtitles, B&W/Color, DCP, From Firelight Media)

ELEVATOR TO THE GALLOWS
LOUIS MALLE (FRANCE, 1958) DIGITAL RESTORATION
SUNDAY / 12.29.19 / 7:00
We close out 2019 with Louis Malle’s first feature, an elegant, Hitchcockian thriller. Maurice Ronet and Jeanne Moreau star as an ex-paratrooper and his lover whose plot to murder her husband goes awry. Adroitly bringing in the wider issues of the Indochina war, industry, and runaway machinery, Malle creates a milieu for his frantic, frustrated lovers (who never once share screen space), while an improvised score by Miles Davis becomes an abstraction of their punctuated existence. “A terrific thriller” (Caryn James, New York Times), and a perfect companion piece to Miles Davis: Birth of the Cool, also screening this month.
Written by Malle, Roger Nimier, based on the novel by Noël Calef. Photographed by Henri Decaë. With Jeanne Moreau, Maurice Ronet, Yori Bertin, Georges Poujouly. (88 mins, In French and German with English subtitles, B&W, DCP, From Janus Films)

TOKYO TWILIGHT
YASUJIRO OZU (JAPAN, 1957) BAY AREA PREMIERE OF DIGITAL RESTORATION
SATURDAY / 12.21.19 / 7:00
FRIDAY / 12.27.19 / 2:00
WEDNESDAY / 1.8.20 / 7:00
(Tokyo boshoku). Yasujiro Ozu’s last black-and-white film finds him in an unusually melodramatic mode. Set among the twilit interiors, dingy bars, and mahjong parlors of Tokyo’s seedier quarters, the story tells of two sisters living with their father. The elder has fled an unhappy marriage; the younger, unmarried, is rapidly sliding into delinquency and worse. When the sisters discover that their mother, formerly presumed dead, is in fact living nearby, a series of disasters ensues. Setsuko Hara gives a stunning performance as the elder sister trying to hold together a broken family. Her mixed loyalties and her final, painful choice give the film its crushing emotional weight.

NOTORIOUS
ALFRED HITCHCOCK (US, 1946) 4K DIGITAL RESTORATION
FRIDAY / 12.27.19 / 7:00
WEDNESDAY / 1.22.20 / 7:00
FRIDAY / 2.28.20 / 4:00
As Hitchcock told François Truffaut, Notorious involves “the old conflict between love and duty.” Cary Grant is in love with Ingrid Bergman, but his job as an intelligence agent demands that he let her marry another man. Bergman, who undertakes the expiation of her guilt for her Nazi father’s treason, suffers a similar conflict. In this film Hitchcock hit his stride, using camera movements and editing to direct not his actors but his audience. Yet for all its aesthetic mastery and grace of execution, Notorious is Hitchcock’s strangely disconcerting meditation on the cruel undercurrents that lurk beneath the surface of what we call romantic love.
Written by Ben Hecht, from a theme by Hitchcock. Photographed by Ted Tetzlaff. With Ingrid Bergman, Cary Grant, Claude Rains, Louis Calhern. (101 mins, B&W, DCP, From Swank Motion Pictures)
ABNAS KIAROSTAMI
LIFE AS ART

These programs conclude our tribute to Iran’s most influential director, whose films blend fiction and documentary, minimalism and spontaneity, poetic vision and humanist spirit. Our near-complete retrospective began in August; for the full program, visit bampfa.org.

SUNDAY / 12.119

FIVE DEDICATED TO OZU

ABBAS KIAROSTAMI (FRANCE/IRAN/JAPAN, 2003) DIGITAL RESTORATION

INTRODUCTION Donna Honarpisheh

Donna Honarpisheh is a PhD candidate in comparative literature and critical theory at UC Berkeley. Her research focuses on modernist Iranian film and fiction.

Kiarostami’s film dedicated to Yasujiro Ozu is composed of five long shots, most taken along the waters of the Caspian Sea, each “starring” such actors as tides and driftwood, a gang of ducks, croaking frogs, or the reflection of the moon. Those wondering “where the action is” need only truly open their eyes to discover a different kind of cinema, and a different kind of seeing. Meditative or materialist, even metaphorical if you want it to be, Five Dedicated to Ozu provides a slate upon which to project any thought or emotion; it’s “both a lesson in cinema, and a lesson in being” (James Quandt). JASON SANDERS

Written, photographed by Kiarostami. (74 mins, No dialogue, Color, DCP, From Janus Films)

PRECEDED BY ROADS OF KIAROSTAMI (46 mins, No dialogue, Color, DCP, From Janus Films)

SUNDAY / 12.8.19

SHIRIN

ABBAS KIAROSTAMI (IRAN, 2008) DIGITAL RESTORATION

INTRODUCTION Donna Honarpisheh

A film about watching and most of all experiencing film, Shirin features close-ups of 112 Iranian actresses (and Juliette Binoche) as they sit, transfixed, watching an adaptation of a famed twelfth-century Iranian epic poem. Or so it seems; the soundtrack they respond to, all galloping hooves, clashing swords, and declarations of love, was created by Kiarostami, but the “film” it evokes does not exist. A sly riposte to those who wanted more “action” and plot in Kiarostami’s films, Shirin delivers narrative, albeit entirely offscreen. But its focus lies in the eyes and mind, on how cinema is constructed, and how we as viewers construct cinema. JASON SANDERS

Written by Kiarostami. Photographed by Mahmoud Kalari. With Leila Hatami, Niki Karimi, Taraneh Alidoosti, Juliette Binoche. (92 mins, In Farsi with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 12.14.19

CERTIFIED COPY

ABBAS KIAROSTAMI (FRANCE/ITALY/BELGIUM/IRAN, 2010) (Copie conforme). Juliette Binoche and opera singer William Shimell star in Kiarostami’s playful unspooling of the romance genre, set in a radiant Tuscany where nothing is quite as it seems. Fittingly beginning at a lecture on fakery in art, the film follows an art gallery owner (Binoche) and an author (Shimell) whose chance meeting turns into a lengthy afternoon of conversation, sparring, and play-acting, and then becomes something even trickier. Don’t let the Tuscan sun blind you; Kiarostami remains as imaginative and rewarding here as in his Iran-set masterpieces. Binoche won Cannes’ Best Actress prize for her role in this “brilliant, endlessly fascinating work” (David Denby, New Yorker). JASON SANDERS

Written by Kiarostami, Caroline Eliacheff. Photographed by Luca Bigazzi. With Juliette Binoche, William Shimell, Jean-Claude Carrière, Agathe Natanson. (106 mins, In English, French, and Italian with English subtitles, Color, 35mm, From IFC Films)

1 Shirin, 12.8.19
2 Victor Erice–Abbas Kiarostami: Correspondences, 12.7.19
3 24 Frames, 12.21.19
4 Certified Copy, 12.14.19
5 Five Dedicated to Ozu, 12.119
THURSDAY / 12.19.19
LIKE SOMEONE IN LOVE
ABBAS KIAROSTAMI (FRANCE/JAPAN, 2012)
A neon-and-glass Tokyo hipster bar may seem a long way from the time-forlorn Iranian villages of Kiarostami’s earlier films, but the great director’s last narrative feature finds many of his concerns the same, capturing how humans move within and are shaped by landscapes and how cinema blurs the line between reality and performance. Here, individuals blur that line just as easily, as our three characters try on new roles depending on their audience: a young student turned escort, or granddaugther, or lover; an older professor turned protector, or fool; and a young man turned respectful suitor, lover, or threat. JASON SANDERS
Written by Kiarostami. Photographed by Katsumi Yanagiijima. With Rin Takanishi, Tadashi Okuno, Ryo Kase, Denden. (109 mins, Color, DCP, From IFC Films)

SATURDAY / 12.21.19
24 FRAMES
ABBAS KIAROSTAMI (IRAN/FRANCE, 2017)
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 that pays tribute to both cinema and the great director’s other passion, photography. 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 (a photograph, mainly of landscapes 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)

WEDNESDAY / 12.11.19
THE KING OF COMEDY
MARTIN SCORSESE (US, 1983)
INTRODUCTION J. Hoberman
J. Hoberman will sign books following the screening.
In a review for the Village Voice, J. Hoberman called The King of Comedy “the ‘richest, most intelligent Hollywood movie of 1983.”... Between them, Scorsese, Robert De Niro and screenwriter Paul Zimmerman have created an American archetype: Rupert Pupkin... the celebrity-crazed would-be standup comedian who attaches himself to TV talk-show host Jerry Lewis. ... The King of Comedy is a meditation on American celebrity but—dealing as it does with rampant aggression, pure megalomania, visceral embarrassment and pathetic humiliation—it’s a good deal more disturbing.” Sandra Bernhard makes an indelible appearance as Pupkin’s partner in obsession. Written by Paul D. Zimmerman. Photographed by Fred Schuler. With Robert De Niro, Jerry Lewis, Sandra Bernhard. (109 mins, Color, DCP, From Criterion Pictures USA)

THURSDAY / 12.12.19
RIVER’S EDGE
TIM HUNTER (US, 1986)
INTRODUCTION J. Hoberman
In the age of Reagan, to “just say no” meant to relinquish that minute, but powerful act of just saying yes. At least this seemed true for a generation of teenagers whose only expression of power came from consuming taboo experience in a world of dead nerve-endings. Director Tim Hunter draws on the true story of a sixteen-year-old Milpitas student who strangles his fourteen-year-old girlfriend, taking us inside a morbid brat pack whose members include Crispin Glover, Keanu Reeves, and Ione Skye. Dennis Hopper brings a kind of psycho ethic to the film, asking the young killer, “But did you love her, man?” STEVE SEID
Written by Neal Jimenez. Photographed by Frederick Elmes. With Dennis Hopper, Crispin Glover, Ione Skye, Keanu Reeves. (99 mins, Color, 35mm, BAMPFA collection, permission Park Circus)
PERSPECTIVES ON HISTORY: ROMANIAN CINEMA SINCE 1989

Whether grappling with momentous historic events or the everyday struggles of ordinary people, Romanian filmmakers have created some of the finest cinema of recent decades. Distinguished by excellent writing and cinematography and authentic performances, what was dubbed the Romanian New Wave gained international attention around 2005 with award-winning films like Cristi Puiu’s The Death of Mr. Lazarescu, Corneliu Porumboiu’s 12:08 East of Bucharest, and Cristian Mungiu’s 4 Months, 3 Weeks and 2 Days. Stark depictions of life in Romania that became essential viewing for cinephiles. These instant classics were both preceded and followed by exceptional films portraying the realities of existence under the reign of Nicolae Ceaușescu and the persistent aftereffects of totalitarianism following his ouster in December 1989.

Commemorating thirty years since the revolution, Perspectives on History: Romanian Cinema Since 1989 includes some of the best Romanian films made over the last three decades, with a special focus on works concerned with the events of December 1989. Stere Gulea’s The State of Things and Radu Muntean’s The Paper Will Be Blue both portray the human price of revolutionary chaos and confusion, while two extraordinary documentaries by Andrei Ujică, Videograms of a Revolution (codirected with Harun Farocki) and The Autobiography of Nicolae Ceauşescu, repurpose newsreels, amateur video, and home movies to examine the trajectory of revolution and investigate the abuse of power that made it inevitable. Ujică will be here in person to present both films as well as Out of the Present (120 mins, 35mm, From Kino Lorber) Doro Ana. (154 mins, In Romanian with English subtitles, Color, 35mm, From IFC Films).

This series is presented in conjunction with Making Waves 14, The Romanians: 30 Years of Cinema Revolution at Film Forum, New York, curated by Mihai Chirilov, David Schwartz, and Corina Sutu and organized by Dana Radu. Thanks to Laura Toma, Florentina Moceanu-Schendel, Suzan Neap Schatt, and Ludwig Galambos, Romanian Film Festival at Berkeley, Stanford, and San Francisco State University; and Jeffrey Pennington, Institute of Slavic, East European, and Eurasian Studies, UC Berkeley.

Kate MacKay, Associate Film Curator

Friday / 12.6.19

4 MONTHS, 3 WEEKS AND 2 DAYS
Cristian Mungiu (Romania, 2007)

(4 luni, 3 săptămâni şi 2 zile). Immediately after winning the 2007 Palme d’Or at Cannes, writer-director Cristian Mungiu’s breakthrough film drew comparisons to the work of Jean-Pierre and Luc Dardenne. 4 Months… demonstrates deep compassion for its characters, who have all the complexity of real people trapped in dire circumstances. Two young women navigate a corrupt, decaying Romanian town to obtain an abortion for one of them during the final days of the oppressive regime of Nicolae Ceauşescu. Their harrowing journey, breathlessly told in what feels like—but isn’t—real time, makes for essential cinema: intimate, haunting, and politically engaged. Jonathan L. Knapp

Written by Mungiu. Photographed by Oleg Mutu. With Anamaria Marinca, Vlad Ivanov, Laura Vasiu, Luminţa Gheorghiu. (113 mins, In Romanian with English subtitles, Color, 35mm, From IFC Films)

Sunday / 12.8.19

STUFF AND DOUGH
Cristi Puiu (Romania, 2005)

(Marfa si banii). A young man dreaming of enough “dough” to start his own snack stand winds up delivering a package of unknown “stuff” for some dubious gangsters. In this deadpan road movie, the director film Cristi Puiu, who would go on to direct The Death of Mr. Lazarescu, More Down by Law than Mad Max in its road-movie dynamics (Puiu cited the humor and “emptiness” of Jim Jarmusch’s film as inspiration), Stuff and Dough amiably steers through a shoddily paved Romania of petty criminals and idle dreamers stuck between communism and capitalism, with no correct directions, but plenty of wrong turns. Jason Sanders

Written by Puiu, Răzvan Rădulescu. Photographed by Silviu Stavila. With Alexandru Padadopol, Dragos Bucur, Ioana Flora, Răzvan Vasilescu. (91 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)

Friday / 12.13.19

THE DEATH OF MR. LAZARESCU
Cristi Puiu (Romania, 2005)

(12:08 East of Bucharest). Rarely has trusting one’s life to health professionals seemed deadlier than in this sardonic comédie humaine that won more than thirty international prizes and was called “the most remarkable film of the year” by the Village Voice. Living alone with his cats and his alcohol, the elderly Dane Lazarescu experiences chest pain; thus begins a long night’s journey into a medical purgatory where he is alternately harangued, mocked, and ignored. The film’s quasidocumentary aesthetic creates a realistic world made all the more believable by a brilliant cast, not to mention fears that those in power, whether in the medical profession or elsewhere, have forgotten how to care. Jason Sanders

Written by Puiu, Răzvan Rădulescu. Photographed by Oleg Mutu. With Ion Fiscuteanu, Luminţa Gheorghiu, Gabriel Spahiu, Doru Ana. (154 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)

Sunday / 12.15.19

12:08 EAST OF BUCHAREST
Corneliu Porumboiu (Romania, 2006)

(A fost sau n-a fost?). “What’s all the fuss about the revolution? No one cares anymore,” says a young trophy mistress during the sixteenth anniversary of the Romanian revolution. Preparing for another year of getting older, drunker, and lonelier, three bickering men on an anniversary television show pose a related question: Did a true revolution take place in their town, or did everyone conveniently rebel after the regime collapsed? Dynamic, sharp-witted, and cut with narrative precision, the Cannes Caméra d’Or-winning 12:08 East of Bucharest is a classic Eastern European allegory of how nations remember (and rewrite) their darkest moments, and how (and why) people need their own stories. Jason Sanders

Written by Porumboiu. Photographed by George Dascalescu, Marius Pandur. With Mircea Andreeescu, Teodor Corban, Ion Sapararu. (89 mins, In Romanian with English subtitles, Color, 35mm, From Kino Lorber)
THE OAK
LUCIAN PINTILIE (ROMANIA, 1992)
(Balanța). Returning to Romania after a decades-long exile in Paris, theater director and filmmaker Lucian Pintilie fashioned this blisteringly apocalyptic parable/ farce, appropriately set during the last days of Ceausescu’s rule. A willfully independent Bucharest schoolteacher and a talented doctor find their skills are no match for the incompetence, brutality, and general insanity of Romania, where hospital patients are tossed on the floor and pedestrians hurl themselves in front of passing cars. A film that “seems to flourish in the rubble” (Anthony Lane, New Yorker), The Oak is a full-throttle assault of “imaginative hysteria that rattles with sustained fury” (J. Hoberman). JASON SANDERS

SUNDAY / 1.12.20

CHILD’S POSE
CĂLIN PETER NETZER (ROMANIA, 2013)
(Poziția copilului). The grand prize winner at the 2013 Berlin Film Festival, this social thriller follows an upper-class Bucharest architect who’ll stop at nothing to keep her grown son out of jail—even after he killed a child during a car accident. A withering takedown of the mores (or lack thereof) of the one percent in general and the corruption of nouvelle riche, well-connected Romanians in particular, Child’s Play is both “a story as cold, merciless, and inevitable as a tomb” (Manohla Dargis, New York Times) and “a ferocious psychological drama with the pace of a thriller” (Kenneth Turan, Los Angeles Times). JASON SANDERS
Written by Răzvan Rădulescu, Netzer. Photographed by Andrei Butica. With Luminăța Gheorghiu, Bogdan Dumitrescu, Illica Goia, Nufisa Raab. (102 mins, In Romanian with English subtitles, Color, DCP, From Zeitgeist Films)

SUNDAY / 2.2.20

THURSDAY / 2.13.20

OUT OF THE PRESENT
ANDREI UJICĂ (RUSSIA, 1995)
IN PERSON Andrei Ujică
“The first film made in outer space” (as the film’s press notes lightheartedly proclaim), Andrei Ujică’s Russian-made precursor to The Autobiography of Nicolae Ceausescu is another found-footage documentary mining more otherworldly, yet no less epochal material: the voyage of Soviet cosmonaut Sergei Krikalev, who left the earthly Soviet Union in 1991 for the Mir space station, only to live through (or above) the political upheaval that rendered his country obsolete. As statues fell, crowds rioted, and leaders fled, Krikalev observed only a curving, seemingly unchanged globe. Ujică’s film is both a political history lesson and a work of existential sci-fi reminiscent of 2001 or Solaris. JASON SANDERS
Written by Ujică. With Sergei Krikalev, Anatoli Artsebarski, Alexandr Volkov, Helen Sharman. (96 mins, In Russian with English subtitles, Color, DCP, From the artist)

VIDEOGRAMS OF A REVOLUTION
HARUN FAROCKI, ANDREI UJICĂ (GERMANY, 1992)
IN PERSON Andrei Ujică
(Videogramme der Novemberrevolution, a.k.a. Videogramme einer Revolution). In December 1989, the future of Romania was up in the air—and on the air. Dictator Nicolae Ceausescu’s televised speech was stopped and the broadcast cut to an empty red screen. The revolution had begun. Filmmakers Harun Farocki and Andrei Ujică assembled images from the broadcast, among the last shot for Romanian state television, along with footage shot by amateurs and newsreel cameramen, to reconstruct a chronology of events leading to the fall of the Ceausescus. The result is a fascinating portrait of how confusing and chaotic history is in the making—in front of a camera and on the television screen. KATHY GERITZ
(106 mins, In Romanian and English with English subtitles, DCP, Color, From Making Waves)

SUNDAY / 1.19.20

THE STATE OF THINGS
STERE GULEA (ROMANIA, 1995)
(Stare de fapt). “If the viewer does not feel hit in his stomach after seeing this film, my work has been useless,” declared director Stere Gulea of his wrenching drama involving a medical worker swept up in state corruption and violence, “one of the most powerful accounts of the Romanian Revolution” (Film Society of Lincoln Center). As Ceausescu’s regime begins to crumble, an idealistic hospital employee witnesses multiple crimes by the secret police. She speaks out, but at a price. Gulea, whose The Journey (1987) is an early Romanian masterpiece, brings what filmmaker Lucian Pintilie called a “severe and objective” worldview to this uncompromising examination of immorality, revolution, and social conviction. JASON SANDERS

SUNDAY / 1.25.20

THE PAPER WILL BE BLUE
RADU MUNTEAN (ROMANIA, 2006)
(Hârtia va fi albastră). A clueless tank crew wanders Bucharest’s chaotic streets during the final night of dictator Nicolae Ceausescu’s rule in Radu Muntean’s humanistic portrait of people who aren’t concerned with making history, just trying to live through it. Madness, rumors, misinformation, paranoia, and even hope merge as the soldiers try to make sense of what’s happening, unsure whether the army, the police, or the people are in charge of the square, the TV station, or the country. Zerking in on one small group’s experiences, The Paper Will Be Blue foregrounds the banal and memorable, terrifying and bemusing moments that all “historic times” are made of. JASON SANDERS
Written by Răzvan Rădulescu, Alexandru Baciu, Muntean. Photographed by Tudor Lucăciu. With Paul Ipate, Adrian Carauleanu, Dragos Bucur, Alex Potocan. (95 mins, In Romanian with English subtitles, Color, DCP, From CNC)

SATURDAY / 1.25.20

IN PERSON Radu Muntean

THE AUTobiography OF NICOLAE CEausescu
RADU MUNTEAN (ROMANIA, 2013)
(Profilul unui dictionar). Muntean’s own documentary / autobiography, which opens with a concise chronology of events leading to the fall of the Ceausescus. The result is a portrait of the era as “a model of modernism” that “in the end, is a record of the absurd, of the unreachable, of the unique”. JASON SANDERS
Written by Radu Muntean. Photographed by Tudor Lucaciuc. With plates illustrating Nicolae Ceausescu’s cultural projects. (92 mins, In Romanian and English with English subtitles, Color, DCP, From Zeitgeist Films)”

WEDNESDAY / 2.12.20

1 The Autobiography of Nicolae Ceausescu, 2.16.20
2 The OAK, 1.12.20
3 I Do Not Care If We Go Down in History as Barbarians, 2.27.20
4 Stuff and Dough, 12.8.19

BAMPFA
THE AUTOBIOGRAPHY OF NICOLAE CEÄŞEȘCU
ANDREI UJICĂ (ROMANIA, 2010)

(Autobiografia lui Nicolae Ceaușescu). The Autobiography of Nicolae Ceaușescu opens with footage of Nicolae and Elena Ceaușescu at their trial in 1989, just before their execution. “I will only answer to the Grand Assembly,” Ceaușescu says, “whatever your masquerade is.” “It was your masquerade twenty-five years,” his unseen questioner retorts. Andrei Ujică’s biting film documents that masquerade. In this montage of clips from Ceaușescu’s official filmed record, there is no sign of mass poverty or turmoil, only cheering crowds, grandiose building projects, and political theater. Ujică chillingly reveals, without comment, the manner in which a dictator constructs, and comes to believe in, his own cult of personality. PAMELA TROY

OUT OF THE VAULT

In this installment of our ongoing Out of the Vault series, we present the premiere of three recent BAMPFA preservation projects, centered on the Beat era. The cornerstone of the program is ruth weiss’s The Brink, which Stan Brakhage called “one of the most ambitious ‘first’ films I’ve ever seen . . . [a] synthesis of poetry and image highly structured but containing a residue of very real immediate, almost haiku, feeling.”

THE BRINK
RUTH WEISS (US, 1961)
WORLD PREMIERE OF BAMPFA PRESERVATION PRINT!

IN PERSON ruth weiss, Robyn Beattie, and Steve Seid

Robyn Beattie is the daughter of artist and filmmaker Paul Beattie. Steve Seid, a former curator at BAMPFA, recently wrote on The Brink and awaits the publication of his book about Ant Farm’s Media Burn. Beat poet ruth weiss was no stranger to improvisation. In the late fifties, you could find her slamming choice words in North Beach’s legendary Cellar, accompanied by free-inventing jazz musicians. A few years later, painter-turned-filmmaker Paul Beattie would ask weiss to coax from the complex body of her verse a recitation of love among the ruins. The rollicking result, a film built around the existential musings of two contentious lovers, “He” and “She,” jettisons narrative logic for a skeptical embrace of the moment—the Beat moment. Shown with The Brink are shorts by weiss’s close compatriots Paul Beattie and Steven Arnold. STEVE SEID

I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS
RADU JUDE (ROMANIA, 2018)

(Îmi este indiferent dacă în istorie vom intra ca barbari). Radu Jude dissects the rise of neofaschism and the reemergence of anti-Semitism in Europe in this metafictional black comedy. Staging a piece about notorious Romanian Nazi collaborator Ion Antonescu, who ordered the murder of several thousand Jews and made the defiant declaration that gives the film its title, contemporary theater director Adriana runs into government interference, public indifference, and extras who seem a little too enthused to play Nazi officers. Combining Brechtian metacommentary, social satire, and wide-ranging intellectual analysis, Jude’s film is “a complicated meditation on the responsibilities—and limits—of art in the face of horror” (A. O. Scott, New York Times). JASON SANDERS
CHRIST STOPPED AT EBOLI
FRANCESCO ROSI (ITALY, 1979)  FULL-LENGTH DIGITAL RESTORATION, BACK BY POPULAR DEMAND!
SATURDAY / 12.14.19 / 1:00
SUNDAY / 12.22.19 / 1:00
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.

“There will be, I suspect, no other movie released this year that can match its endless grace of life, of poetry overheard. . . . The film is a life-changing experience.” —CARLOS VALLADARES, SAN FRANCISCO CHRONICLE

(Cristo si è fermato a Eboli). In the mountain village of Gagliano, Italy, a proverb reflects the unchanging nature of the inhabitants’ isolation: even Christ stopped at Eboli, the town at the bottom of the bare and craggy hill. In 1935 the leftist writer Carlo Levi was banished by the Fascist government to exile in Gagliano; he later recorded his experiences in the novel Christ Stopped at Eboli. In Rosi’s stunning film, Gian Maria Volonté portrays Levi, but he shares the role of protagonist with the camera as he walks the steep and stony streets of the village and, very slowly, comes to understand the combination of superstition and resignation by which the peasantry has survived over generations. —JUDY BLOCH

Written by Rosi, Tonino Guerra, Raffaele La Capria, based on the novel by Carlo Levi. Photographed by Pasqualino De Santis. With Gian Maria Volonté, Alain Cuny, Irene Papas, Paolo Bonacelli. (220 mins plus 30-minute intermission, In Italian with English subtitles, Color, DCP, From Rialto Pictures)

THURSDAY / 12.26.19

FANNY AND ALEXANDER
INGMAR BERGMAN (SWEDEN, 1983)  FULL-LENGTH TELEVISION VERSION
Special admission: General: $18; BAMPFA members: $14; UC Berkeley students: $10; UC Berkeley faculty and staff, non-UC Berkeley students, disabled persons, ages 65+ and 18 & under: $15.

(Fanny och Alexander). Ingmar Bergman’s dreamlike family chronicle is set in turn-of-the-century Sweden, where the members of an upper-middle-class theatrical clan are sheltered by their own theatrics from the deepening chaos of the outside world. Bergman has the grace in this most graceful film not to view their histrionics and eccentricities as neuroses. One tumultuous year in the life of the Ekdahl family is viewed through the eyes of ten-year-old Alexander, whose imagination fuels the magical goings-on leading up to the death of his father and his mother’s remarriage to a stern prelate. We present Bergman’s magnum opus in its television version, which runs more than five hours; the screening includes two intermissions, for a total duration just short of six hours. —JUDY BLOCH

Written by Bergman. Photographed by Sven Nykvist. With Gunn Wållgren, Allan Edwall, Ewa Fröhling, Bertil Guwe. (312 mins plus two intermissions totaling 40 mins, In Swedish with English subtitles, Color, DCP, From Janus Films)

WEDNESDAY / 1.15.20

THE NIGHT OF THE HUNTER
CHARLES LAUGHTON (US, 1955)  RESTORED 35MM PRINT
INTRODUCTION Ron Nagle
In conjunction with his retrospective at BAMPFA (p. 8), artist Ron Nagle introduces a film he cites as an inspiration.

An atmospheric allegory of good and evil, The Night of the Hunter stars Robert Mitchum as Harry Powell, a pulpitless preacher with LOVE and HATE tattooed on his knuckles. His dire sermon, “the story of right hand, left hand,” evokes with biblical intensity the eternal struggle now displaced as the preacher’s own pathological quandary. Hot after some purloined booty, Powell chases two innocent children across a menacing rural landscape where only nature stands fast against man’s moral decay. Charles Laughton’s Southern Gothic masterpiece takes on a fabulous unreality as Stanley Cortez’s chilling black-and-white photography frames quirky Expressionist settings. —STEVE SEID

Written by James Agee, based on the novel by Davis Grubb. Photographed by Stanley Cortez. With Robert Mitchum, Shelley Winters, Lillian Gish, Billy Chapin. (93 mins, B&W, 35mm, From UCLA Film & Television Archive, permission Park Circus)
AGNÈS VARDA
AN IRRESISTIBLE FORCE

“In my films I always wanted to make people see deeply. I don’t want to show things, but to give people the desire to see.” AGNÈS VARDA

In the sixty-four years between her first and final films, Agnès Varda (1928–2019) created an exceptional career as a photographer, filmmaker, and artist. Active until the end of her life at age ninety, Varda was a true force of inspiration who touched many through her poignant films and thoughtful artist talks (she beguiled BAMPFA audiences as a guest in our Afterimage series in 2013). Now, we celebrate Varda’s legacy—her wisdom, her zeal for life, and her ability to look at the world anew.

An important figure in the development of the French New Wave and the only female director associated with the movement, Varda holds a singular position in film history. Yet she maintained that she became a filmmaker unintentionally. While working as a photographer for the Théâtre National Populaire in Paris, and with little previous knowledge of cinema, she was persuaded by a friend to make her first feature, La Pointe Courte (1955). She went on to direct numerous shorts, essay films, and documentaries that are as impressive as her more widely distributed features. Throughout her career, Varda championed the idea that filmmaking is artisan’s work, equivalent to weaving and hand-sewing, and that production should take place in the atmosphere of an atelier. (In 1977, she created Ciné-Tamaris, her own production company and studio.) Her films draw on her love of the arts—photography and literature in particular. Varda’s ability to make non-ideological films anchored in social reality is part of the strength of her cinema. Her work responds to life in a personal and sophisticated way, and the reality and the representation of a transcendent artist revealing herself in her final gift to the world.

Susan Oxtoby, Senior Film Curator

Film Series Sponsor: The Simpson PSB Fund

Agnès Varda: An Irresistible Force is cosponsored with the San Francisco Museum of Modern Art, where the series screens January through March 2020. Our thanks to Rosalie Varda and Cecilia Rose, Cine-Tamaris; Mathieu Deusy; Emily Woodburne, Brian Belovarac; and Ben Crossey—Morre, Janus Films; Juliette Donadiou, Consulate General of France, San Francisco; and Gina Basso, SFMOMA.

SUNDAY / 12.29.19

VAGABOND
AGNÈS VARDA (FRANCE, 1985) DIGITAL RESTORATION
REPEATS SATURDAY / 12.28.19 / 7:00

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

THURSDAY / 1.9.20

LA POINTE COURTE
AGNÈS VARDA (FRANCE, 1955) BAMPFA COLLECTION
REPEATS SATURDAY / 1.11.20

Made outside the French film industry on a shoestring budget, Varda’s 1955 debut was called by historian Georges Sadoul “truly the first film of the nouvelle vague” its innovative editing, location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is the setting for a fractured tale of reunited lovers. For Varda the locale is as important as the plot, and her camera divides its time evenly between the lovers’ alienated monologues and more important things, like how villagers go about their lives, or the way sunlight plays across white stones. JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, and inhabitants of La Pointe Courte. (80 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 12.20.19 / 7:00

SATURDAY / 12.21.19 / 1:30

VARRDA BY AGNÈS
AGNÈS VARDA, DIDIER ROUGET (FRANCE, 2019)
EAST BAY ADVANCE SCREENINGS

(82 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

Written by Varda. Photographed by Stéphane Kraus. (82 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

THURSDAY / 1.9.20

THE GLEANERS AND I
AGNÈS VARDA (FRANCE, 2000) DIGITAL RESTORATION
FILM TO TABLE DINNER FOLLOWS (SEE P. 30)
REPEATS FRIDAY / 2.21.20

(99 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

Written by Varda. Photographed by Claire Duguet, François Décreau. (115 mins, In French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 1.26.19 / 7:00

LA POINTE COURTE
AGNÈS VARDA (FRANCE, 1955) BAMPFA COLLECTION
REPEATS SATURDAY / 1.11.20

Made outside the French film industry on a shoestring budget, Varda’s 1955 debut was called by historian Georges Sadoul “truly the first film of the nouvelle vague”; its innovative editing, location shooting, and use of nonprofessional actors seem as radical now as they did then. A sun-scarred Mediterranean fishing port is the setting for a fractured tale of reunited lovers. For Varda the locale is as important as the plot, and her camera divides its time evenly between the lovers’ alienated monologues and more important things, like how villagers go about their lives, or the way sunlight plays across white stones. JASON SANDERS

Written by Varda. Photographed by Louis Stein. With Silvia Monfort, Philippe Noiret, and inhabitants of La Pointe Courte. (80 mins, In French with English subtitles, B&W, 35mm, BAMPFA collection, permission Janus Films)

FRIDAY / 1.24.20 / 4:00

(25 mins, Color, B&W, 35mm, BAMPFA collection, permission Janus Films)

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 1.24.20 / 7:00

SATURDAY / 12.26.19 / 7:00

(37 mins, In French with English subtitles, Color, DCP, From Janus Films)

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 1.24.20 / 4:00

VARDA BY AGNÈS
AGNÈS VARDA, DIDIER ROUGET (FRANCE, 2019)
EAST BAY ADVANCE SCREENINGS

(37 mins, In French with English subtitles, Color, DCP, From Janus Films)

Written by Varda. Photographed by Stéphane Kraus. (82 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

FRIDAY / 1.24.20 / 7:00

SATURDAY / 12.21.19 / 1:30

VARRDA BY AGNÈS
AGNÈS VARDA, DIDIER ROUGET (FRANCE, 2019)
EAST BAY ADVANCE SCREENINGS

(82 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

Written by Varda. Photographed by Stéphane Kraus. (82 mins, In French with English subtitles, Color/B&W, DCP, From Janus Films)

FRIDAY / 1.24.20 / 4:00

SATURDAY / 12.26.19 / 7:00

(37 mins, In French with English subtitles, Color, DCP, From Janus Films)

Written by Varda. Photographed by Patrick Blossier. With Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Yolande Moreau. (105 mins, In French with English subtitles, Color, DCP, From Janus Films)
FACES PLACES
AGNÈS VARDA, JR (FRANCE, 2017)
REPEATS FRIDAY / 1.17.20
(Visages, villages). In this remarkable documentary about art, society, life, and death, Varda teams up with hipster artist JR on a road trip to rural France and its working-class communities, where they meet with the locals and create installations of large-scale photographic portraits. The tender friendship that is formed between Varda and JR is just one element of this enchanting work that binds two kindred spirits and shows how they each think about images, installations, and an artist’s role in the world. Nominated for an Academy Award in the documentary category, Faces Places is pure inspiration. SUSAN OXTOBY

Written by Varda, JR. Photographed by Romain Le Bonnier, Claire Duquet, Nicolas Guichet, Valentin Vignet. (89 mins, In French with English subtitles, Color, DCP, From Cohen Media Group)

LA RÉPONSE DE FEMMES
AGNÈS VARDA (FRANCE, 1975), DIGITAL RESTORATION
SATURDAY / 1.18.20
4:00
TOTAL RUNNING TIME: C. 89 MINS, IN FRENCH WITH ENGLISH SUBTITLES, COLOR

IN FOCUS: SHORTS BY AGNÈS VARDA, PROGRAM 1: PLAY AND POLITICS
WEDNESDAY / 1.22.20
3:10

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.

ALSO SCREENS SATURDAY / 2.8.20 (WITHOUT LECTURE)
LECTURE Tom Luddy
A former director and curator of the Pacific Film Archive and cofounder and codirector of the Telluride Film Festival, Tom Luddy was a friend and collaborator of Agnès Varda. These short films made in the sixties are both political and playful, in keeping with the times. A collection of photographs Varda took on a visit to Cuba in 1962–63 forms the basis of the innovative Salut les cubains, which captures the revolutionary spirit and reveals individuals alive with hope for the future. Uncle Yanco is a portrait of Varda’s uncle, Sausalito artist Jean Varda. The film’s images are as vibrant as Yanco’s paintings and the man himself. Black Panthers documents rallies in Oakland demanding Huey Newton’s release from prison, and features activists including Stokely Carmichael, Kathleen Cleaver, and Newton.

SUNDAY / 1.26.20
1:30
SHORTS BY AGNÈS VARDA, PROGRAM 2: PLACES AND FACES

This collection of short works finds Varda observing people, places, and spaces from France to Iran. L’opéra-Mouffe evokes the “imaginative world of pregnancy” in a dreamlike montage. The jaunty, witty Du côté de la côte celebrates the beauty and absurdity of the Côte d’Azur. La réponse de femmes offers responses to the question “What does it mean to be a woman?” In Plaisir d’amour en Iran Varda considers the relationship between eros and architecture. For Ulysse she interviews the subjects of a photograph she took nearly three decades earlier, and with Les dites caryatides she contemplates the sculpted caryatids along the streets of Paris.

L’OPÉRA-MOUFFE
France, 1958, 17 mins, B&W
DU CÔTÉ DE LA CÔTE
France, 1958, 24 mins, Color
LA RÉPONSE DE FEMMES (Women’s Answer) France, 1975, 8 mins, Color
PLAISIR D’AMOUR EN IRAN
France, 1976, 6 mins, Color
ULYSSE
France, 1983, 22 mins, B&W
LES DITES CARYATIDES
France, 1984, 12 mins, Color

Total running time: c. 89 mins, In French with English subtitles, DCP, From Janus Films

THURSDAY / 1.30.20
7:00
VAGABOND
AGNÈS VARDA (FRANCE, 1985) DIGITAL RESTORATION
SEE SUNDAY / 12.29.19
FRIDAY / 1.31.20
5:00
FACES PLACES
AGNÈS VARDA, JR (FRANCE, 2017)
SEE FRIDAY / 1.17.20

1. Le bonheur, 11.20, 2.14.20
2. Vagabond, 12.29.19, 1.30.20
3. Black Panthers, 1.12.20, 2.8.20
4. La Pointe Courte, 1.9.20, 2.1.20
5. The Gleaners and I, 12.28.19, 2.21.20
SATURDAY / 2.15.20

THE YOUNG GIRLS OF ROCHEFORT
JACQUES DEMY (FRANCE, 1967) DIGITAL RESTORATION
(Le demoiselles de Rochefort). See it large: this dance musical by Varda’s husband, Jacques Demy, is an antithetical to the small screen as West Side Story, whose choreography it emulates and whose star George Chakiris improbably appears here—along with Gene Kelly, Mr. American in Paris himself. In the sleepy town of Rochefort, Catherine Deneuve and her talented sister Françoise Dorléac play musical twins who while away the hours in their Barbie-doll outfits until they can hitch a ride to love and fame. Billed as a paean to American musicals, the film is vintage French: sugary surface, just a hint of the grotesque, and legs. JUDY BLOCH

Written by Demy. Photographed by Ghislain Cloquet. With Catherine Deneuve, Françoise Dorléac, Gene Kelly, Michel Piccoli. (124 mins, In French with English subtitles, Color, DCP, From Janus Films)

SUNDAY / 2.16.20

MUR MURS
AGNÈS VARDA (U.S./FRANCE, 1980) DIGITAL RESTORATION
Venturing from Venice Beach to Watts, Varda looks at the murals of Los Angeles as backdrop to and mirror of the city’s many cultures circa 1980. She casts a curious eye on graffiti and photorealism, roller disco and gang violence, evangelical Christians, Hare Krishnas, artists, angels, and ordinary Angelenos. Along the meandering way, we meet the creators of some of California’s most memorable wall art. The film is very Varda and very LA: vibrating with color and surprising juxtapositions, rich in illusion and allusion. And like the movies, the murals are both monumental and ephemeral, destined to fade, many of them now disappeared. JULIET CLARK

Written by Varda. Photographed by Bernard Auroux. (81 mins, In English and French with English subtitles, Color, DCP, From Janus Films)

SATURDAY / 2.15.20

THE YOUNG GIRLS TURN 25
AGNÈS VARDA (FRANCE, 1993) DIGITAL RESTORATION
Les demoiselles ont eu 25 ans). Varda’s splendid documentary revisits the town of Rochefort on the twenty-fifth anniversary of the shooting of Jacques Demy’s The Young Girls of Rochefort, and finds evidence of the film’s lasting effects on the townspeople. In a fascinating behind-the-scenes look at all aspects of the production (including Michel Legrand’s original score, the choreography, the art direction, and the complex camera setups), Varda combines imagery gathered in 1966 with interviews and observations shot during the reunion of cast and crew. This powerful and celebratory film is the perfect accompaniment to Demy’s masterful achievement.

SUSAN OXTOBY

Photographed by Stéphane Kraus, Georges Strouve, Varda, Alexandre Auffort, Patrick Mounoud. (65 mins, In French with English subtitles, Color, DCP, From Janus Films)
JACQUOT
AGNÈS VARDA (FRANCE, 1991) DIGITAL RESTORATION
(Jacquot de Nantes). Inspired by the stories and memories of her husband, Jacques Demy, Varda created an affecting and enlightening portrait of the artist as a young boy, exploring the inspiration for Demy’s films in the everyday world of his Nantes upbringing. Filming in the places of Jacquot’s youth, Varda beautifully employed Nantes residents as her nonprofessional actors. Her conceit is to have everything that feeds Jacquot’s creative world—puppet shows, movie posters—in the saturated color of his own later movies, clips from which are relevantly interspersed here. But it is the black-and-white in which Varda so skilfully evokes French life in the forties that feeds our own cinephilia. JUDY BLOCH
Written by Varda. Photographed by Patrick Blossier, Agnès Godard, Georges Strouve. With Philippe Maron, Edouard Joubœaud, Laurent Monnier, Brigitte De Villepoix. (118 mins, In French with English subtitles, B&W/Color, DCP, From Janus Films)

SUNDAY / 2.23.20

ONE SINGS, THE OTHER DOESN’T
AGNÈS VARDA (FRANCE/BELGIUM/VENEZUELA, 1977) DIGITAL RESTORATION
(L’une chante, l’autre pas). One Sings, The Other Doesn’t “remains almost unique as a commercial French film concerned with the militant aspects of the women’s movement” (Alison Smith). The film follows the friendship of two very different women, Pauline (Valérie Mairese) and Suzanne (Thérèse Liotard), over the course of a decade as each searches for her place in the world. Varda presents a utopian vision, a choice for which she received some criticism when the film was first released, but which some now consider radical for its day. “Without being didactic … the film has a great deal to say, Varda’s dialogue is as wittily literary as ever” (Richard Roud).
Written by Varda. Photographed by Charles Van Damme. With Thérèse Liotard, Valérie Mairese, Robert Dadiès, Mona Mairese. (121 mins, In French with English subtitles, Color, DCP, From Janus Films)

FRIDAY / 2.28.20

THE BEACHES OF AGNÈS
AGNÈS VARDA (FRANCE, 2008) DIGITAL RESTORATION
(Les plages d’Agnès). Varda takes a cinematic stroll through her career—and the history of French film—in this jovial first-person documentary that “walks backwards” across the beaches, landscapes, and movie sets of her life and times. For some, turning eighty may mean settling down, but for Varda it was cause for reflection, irreverence, and a continued reinvention of the cinematic form. Recollections of a wartime childhood, an early career as a photographer, and her emergence as a filmmaker coincide with remembrances of friends and colleagues, a who’s-who that includes Jean-Luc Godard, Chris Marker, Gérard Depardieu, Alexander Calder, Jim Morrison, and her great love, Jacques Demy. JASON SANDERS
Written by Varda. Photographed by Alan Sakot, Hélène Louvart, Julia Fabry, Jean-Baptiste Monin, Varda. (110 mins, In French with English subtitles, Color, DCP, From Janus Films)

LIMITED ENGAGEMENTS

FRITZ LANG’S INDIAN EPIC
FRITZ LANG (WEST GERMANY/FRANCE/ITALY, 1959) DIGITAL RESTORATION

PART I:
THE TIGER OF ESCHNAPUR
SATURDAY / 1.11.20 / 1:30
SATURDAY / 1.25.20 / 1:00

PART II:
THE INDIAN TOMB
SATURDAY / 1.11.20 / 3:45
SATURDAY / 1.25.20 / 3:15

(Der Tiger von Eschnapur; Das Indische Grabmal). A man-eating tiger, an entrancing temple dancer, a menacing maharajah: such are the thrills and perils encountered by a German architect in India in Fritz Lang’s late two-part epic, The Tiger of Eschnapur and The Indian Tomb. After decades of exile in Hollywood, Lang returned to Germany in 1958 to direct the films, working from a script that he and Thea von Harbou had originally developed in 1920. The result is part pulp serial, part formal experiment, a fantasia of flamboyant set pieces and exotic colors shown off to full effect in this recent restoration.

ONE CHILD NATION
NANFU WANG, JIALING ZHANG (US, 2019)

SUNDAY / 2.22.20 / 3:00
FRIDAY / 2.21.20 / 4:00

China ended its one-child policy in 2015, but the ramifications of the decades-long law are still reverberating throughout the country in traumatic and haunting ways. Inspired by the birth of her own son, codirector Nanfu Wang returns to her village, where questions posed to family members about the policy lead to grim revelations about forced sterilization, property destruction, child abandonment, and human trafficking. Chilling and complex, One Child Nation is “a stirring look at a nation that seeks to control the bodies of its women, while seeing them as second-class to men” (Nick Allen, RogerEbert.com). Winner of the Sundance Film Festival’s Grand Jury Prize, US Documentary.
Photographed by Wang, Liu. (89 mins, In English and Mandarin with English subtitles, Color, DCP, From Amazon Studios)
David Lynch has noted that when he was a child his mother, observing his passion for drawing, never gave him a coloring book; this allowed him to create unrestricted by any predetermined shape or line. Since discovering the film medium as a student at the Pennsylvania Academy of Fine Arts, Lynch has gone on pushing formal boundaries, employing conventions only to resist, transcend, or complicate them. His first feature, Eraserhead—five years in the making at the American Film Institute—encompasses a completely unique, self-contained world, a nightmare vision of urban alienation and physical and psychological dread that is both incomparably strange and unsettlingly familiar. The uncanny intersection of the bizarre and the banal, so brilliantly depicted in Eraserhead, is the rich territory from which, in different ways, all of Lynch’s subsequent works for film and television have emerged. Drawing on, and often combining, the aesthetics of Surrealism, film noir, psychodrama, soap opera, and science fiction, Lynch has created a universe where characters struggle to do the right thing despite being compelled by external and internal forces that threaten their moral, psychological, and physical well-being. This retrospective of Lynch’s work for the big screen allows the opportunity to explore his unique vision (which recently earned the adjective “Lynchian” a place in the Oxford English Dictionary), from his earliest art-school films, The Grandmother and The Alphabet, through big-budget studio productions The Elephant Man and Dune, to his iconic masterpieces Blue Velvet, Wild at Heart, and Mulholland Drive.

Kate MacKay, Associate Film Curator

Thanks to Brad Deane, TIFF Cinematheque; Brian Belovarac, Janus Films; Neil Calderone, Chicago Cinema Society; Todd Weiner and Steven Hill, UCLA Film and Television Archive; Juliette Spinier, Paramount Pictures; Dana Hillyer, Sussak Motion Pictures; Chris Chouinard, Park Circus; and Jason Jackowski, NBC Universal.

**NEXT DOOR TO DARKNESS:**

**THE FILMS OF DAVID LYNCH**

David Lynch has noted that when he was a child his mother, observing his passion for drawing, never gave him a coloring book; this allowed him to create unrestricted by any predetermined shape or line. Since discovering the film medium as a student at the Pennsylvania Academy of Fine Arts, Lynch has gone on pushing formal boundaries, employing conventions only to resist, transcend, or complicate them. His first feature, Eraserhead—five years in the making at the American Film Institute—encompasses a completely unique, self-contained world, a nightmare vision of urban alienation and physical and psychological dread that is both incomparably strange and unsettlingly familiar. The uncanny intersection of the bizarre and the banal, so brilliantly depicted in Eraserhead, is the rich territory from which, in different ways, all of Lynch’s subsequent works for film and television have emerged. Drawing on, and often combining, the aesthetics of Surrealism, film noir, psychodrama, soap opera, and science fiction, Lynch has created a universe where characters struggle to do the right thing despite being compelled by external and internal forces that threaten their moral, psychological, and physical well-being. This retrospective of Lynch’s work for the big screen allows the opportunity to explore his unique vision (which recently earned the adjective “Lynchian” a place in the Oxford English Dictionary), from his earliest art-school films, The Grandmother and The Alphabet, through big-budget studio productions The Elephant Man and Dune, to his iconic masterpieces Blue Velvet, Wild at Heart, and Mulholland Drive.

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**BLUE VELVET**

DAVID LYNCH (US, 1986) DIGITAL RESTORATION

FRIDAY / 1.10.20 / 6:30
FRIDAY / 1.31.20 / 7:00
SATURDAY / 2.12.20 / 8:00

Lynch’s color-saturated noir posits a small-town America steeped in psychic dread, where evil lurks beneath the manicured lawns. The plot concerns amateur sleuth Kyle MacLachlan’s encounters with bruised chanteuse Isabella Rossellini, girl-next-doorLaura Dern, and sociopath-next-door Dennis Hopper; after a series of sordid set pieces, the bluebird of happiness finally arrives, but it’s an automaton with a real bug in its beak. “No one could quite match the traumatizing combination of horrific, comedic, aural, and subliminal effects Lynch rumbled out in this masterpiece. . . . Still a hilarious, red-hot poker to the brain” (Guy Maddin). JULIET CLARK

Written by Lynch. Photographed by Frederick Elmes. With Dennis Hopper, Laura Dern, Isabella Rossellini, Kyle MacLachlan. (120 mins, Color, 4K DCP, From Park Circus)

**ERASERHEAD**

DAVID LYNCH (US, 1976)

REPEATS SATURDAY / 2.22.20

Four decades later, Lynch’s debut feature, a self-described “dream of dark and troubling things,” remains a work of queasy genius. Eraserhead is the story of Henry, cursed with an innocence bordering on retardation, and a lonely life in a box-like apartment. Henry, however, does have a girlfriend, and she is in a family way. Their life together is filled with substance—every rubbery, nauseating substance one could imagine—and Baby makes just one more, a genuine horror that only a parent could love. Eraserhead is not for the squeamish, precisely because every image (and sound) evoked is somehow all too familiar. JUDY BLOCH


**THE ELEPHANT MAN**

DAVID LYNCH (US, 1980) ARCHIVAL PRINT

SATURDAY / 1.11.20

THE ELEPHANT MAN

DAVID LYNCH (US, 1980) ARCHIVAL PRINT

SATURDAY / 1.11.20

In recreating the story of John Merrick, the Victorian who was reputed to be “the ugliest man alive,” Lynch effects a study of prejudice, voyeurism, and human dignity. Born with neurofibromatosis, giving him multiple deformities, Merrick is a virtual prisoner of a traveling freak show until a surgeon (Anthony Hopkins) becomes his protector. Merrick (John Hurt, in an extraordinarily moving performance) very gradually reveals himself to be not only intelligent but an intellectual, and finds a measure of happiness equal to his measure of dignity. Lynch plays with point-of-view to make his point, showing us what it must be like to see through Merrick’s eyes, hear with his ears. Written by Christopher De Vore, Eric Bergren, Lynch, based on The Elephant Man and Other Reminiscences by Sir Frederick Treves and The Elephant Man: A Study in Human Dignity by Ashley Montagu. Photographed by Freddie Francis. With John Hurt, Anthony Hopkins, Anne Bancroft, John Gielgud. (123 mins, B&W, 35mm, Courtesy of Lowell Peterson, ASC, and UCLA Film & Television Archive, permission Paramount Pictures)

**DUNE**

DAVID LYNCH (US, 1984)

FRIDAY / 1.24.20

DUNE

DAVID LYNCH (US, 1984)

Lynch turned down the chance to direct Return of the Jedi to adapt Frank Herbert’s legendary science fiction novel about interplanetary palace intrigues and warring clans. Flamboyant producer Dino De Laurentiis hoped for an audience-friendly franchise like Star Wars, but wound up with a baffling, dreamlike missive from the Lynchian subconscious, where language is merely a sound effect, doublings and mirrorings are rampant, and plot is subsumed by spectacularly distracting set designs. Now popular with eighties nostalgists (a leather-clad Sting! Toto on the soundtrack!) and at least one philosopher (Slavoj Žižek is a fan), Dune represents what could have been for Lynch, and for science fiction cinema. JASON SANDERS

Written by Lynch, based on the novel by Frank Herbert. Photographed by Freddie Francis. With Kyle MacLachlan, Francesca Annis, Sting, José Ferrer. (137 mins, Color, 35mm, From NBC Universal)
SUNDAY / 1.26.20

THE STRAIGHT STORY
DAVID LYNCH (US, 1999)

“Walt Disney Pictures Presents a Film by David Lynch”: from the opening titles, Lynch’s surprising follow-up to Lost Highway defies all audience expectations of “the Lynchian.” Longtime character actor and ex-stuntman Richard Farnsworth (Kirk Douglas’s double in Spartacus) earned an Oscar nod as an elderly man, too impaired to have a driver’s license, who instead drives his lawn mower across the Midwest to see his ailing brother. But a film can be “straight” and still be strange. “It may be my most experimental film,” Lynch noted; “tenderness can be just as abstract as insanity.” JASON SANDERS

Written by John Roach, Mary Sweeney, Photographed by Freddie Francis. With Richard Farnsworth, Sissy Spacek, Jane Galloway Heitz, Harry Dean Stanton. (111 mins, Color, 35mm, From Swank Motion Pictures)

WEDNESDAY / 1.29.20

WILD AT HEART
DAVID LYNCH (US, 1990)

REPEATS FRIDAY / 2.14.20 (WITH INTRODUCTION)

Just out of prison for manslaughter, Sailor (Nicholas Cage) breaks parole to take Lula (Laura Dern), his inseparable lover, to California. Lula’s mother, Marietta (Diane Ladd), accompanied by a private eye (Harry Dean Stanton), pursues the de facto fugitives to rescue her daring daughter from herself. In Big Tuna, Texas, a scruffy town inhabited by lowlifes, they encounter a scruffy town inhabited by lowlifes, they encounter an incomparable car mechanic, Pete meets an Arquette look-alike, girlfriend of local porn producer Mr. Eddy (Robert Loggia). Together they seek out a cabin in the desert that had dwelled in Fred’s nightmares. Over the course of the story, the two male characters begin to converge. Bridging the two “realities” is The Mystery Man, played by Robert Blake in Kabuki-like whiteface.

Written by Lynch, Barry Gifford, Photographed by Peter Deming. With Bill Pullman, Patricia Arquette, Balthazar Getty, Robert Blake. (154 mins, Color, 35mm, From NBC Universal)

FRIDAY / 2.7.20

LOST HIGHWAY
DAVID LYNCH (US, 1997)

INTRODUCTION Barry Gifford

Barry Gifford is the the co-screenwriter of Lost Highway and author of the novel Wild at Heart.

A saxophonist, Fred (Bill Pullman), is found guilty of murdering his wife (Patricia Arquette). In prison, he morphs into someone else, mechanic Pete Dayton (Balthazar Getty), who is released because he is no longer the condemned man. An incomparable car mechanic, Pete meets an Arquette look-alike, girlfriend of local porn producer Mr. Eddy (Robert Loggia). Together they seek out a cabin in the desert that had dwelled in Fred’s nightmares. Over the course of the story, the two male characters begin to converge. Bridging the two “realities” is The Mystery Man, played by Robert Blake in Kabuki-like whiteface.

Written by Lynch, Barry Gifford, Photographed by Peter Deming. With Bill Pullman, Patricia Arquette, Balthazar Getty, Robert Blake. (154 mins, Color, 35mm, From NBC Universal)

FRIDAY / 2.14.20

WILD AT HEART
DAVID LYNCH (US, 1990)

INTRODUCTION Barry Gifford

ALSO SCREENS WEDNESDAY / 1.29.20 (WITHOUT INTRODUCTION)

SATURDAY / 2.22.20

MULHOLLAND DRIVE
DAVID LYNCH (US, 2001)

The perfect postmodern LA story, Lynch’s poison-pen love letter to Hollywood involves a recently arrived ingénue (Naomi Watts), an amnesiac with a questionable past (Laura Harring), and a filmmaker (Justin Theroux). Befitting its dream-factory setting, though, this Chandler-by-way-of-Borges noir changes its story seemingly with every reel change—longing and paranoia are the only constants. “Much more than an enigma to be cracked, Mulholland Drive takes as its subject the very act of solving; the pleasurable and perilous, essential and absurd process of making narrative sense, of needing and creating meaning” (Dennis Lim). JASON SANDERS

Written by Lynch, Photographed by Peter Deming. With Naomi Watts, Laura Elena Harring, Justin Theroux, Ann Miller. (146 mins, Color, 35mm, From Janus Films)

SATURDAY / 2.22.20

ERASERHEAD
DAVID LYNCH (US, 1976)

SEE SATURDAY / 1.11.20

SATURDAY / 2.29.20

PREMONITIONS: SHORT FILMS

As an art student, David Lynch wondered what it would be like if a painting could move. That jolt of inspiration led to Six Men Getting Sick, a film/painting hybrid projected on a three-dimensional canvas. At school and after, Lynch continued making live-action and animated films inspired by or evocative of dreams and nightmares. We present several of these, including one of his most poignant works, The Grandmother, a portrayal of domestic abuse and loneliness in which a distraught child grows a grandmother from seed in search of the comfort he lacks. KATE MACKAY

SIX MEN GETTING SICK US, 1967, 4 mins, Color

THE ALPHABET US, 1968, 4 mins, Color

THE AMPUTEE, VERSION 1 AND VERSION 2 US, 1974, 9 mins, B&W

PREMONITIONS FOLLOWING AN EVIL DEED US, 1995, 1 min, B&W

THE GRANDMOTHER US, 1970, 34 mins, Color

Total running time: 52 mins, DCP, From Janus Films
FILMS

THURSDAY / 1.16.20

THE WHITE SHEIK
FEDERICO FELLINI (ITALY, 1952) DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 2.12.20
(WITH LECTURE; SEE P. 30)

(Lo sceicco bianco). Fellini’s first solo directorial effort is a farce about the collision of fantasy and reality. A pair of provincial newlyweds (Leopoldo Trieste and Brunella Bovo) arrive in Rome with plans for a visit with relatives and an audience with the Pope. But first, the naive young bride sets out to meet her threethrob, the White Sheikh (Alberto Sordi), hero of a fumetto photo-comic strip—a romantic misadventure for her and a series of embarrassments for her increasingly hysterical husband. Propelled by a jaunty Nino Rota score, the film features a minor but memorable appearance by Giulietta Masina as the prostitute Cabiria. JULIET CLARK

Written by Fellini, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini, Michelangelo Antonioni, Pinelli. Photographed by Arturo Gallea. With Alberto Sordi, Leopoldo Trieste, Brunella Bovo, Giulietta Masina. (86 mins, In Italian with English subtitles, B&W, DCP, From Rialto Pictures)

SATURDAY / 1.18.20

LA DOLCE VITA
FEDERICO FELLINI (ITALY, 1960)

REPEATS SUNDAY / 1.26.20 AND SATURDAY / 5.16.20
(The Sweet Life). A helicopter flies over Rome dangling a gigantic statue of Christ. “Oh, look,” remarks a woman sunbathing below, “there’s Jesus. Where’s he going?” Fellini creates a rich, intricate tapestry of “Rome, the Babylon of my dreams” in La dolce vita. The episodic narrative follows a jaded journalist, Marcello (Mastroianni), on an odyssey in search of himself amid the decadent, dehumanized beauties of Rome’s glitterati. In Italy, Catholics were forbidden to see La dolce vita, but in the world on which former journalist Fellini files his report, there are more scenes of quick and real pathos than there are orgies. JUDY BLOCH


THURSDAY / 1.23.20

AMARCORD
FEDERICO FELLINI (ITALY, 1973)

REPEATS SATURDAY / 3.21.20; ALSO SCREENS WEDNESDAY / 4.1.20 (WITH LECTURE)

In Amarcord Fellini evokes a year in the life of the small Italian coastal town of Rimini in the mid-1930s with free-spirited fantasy, bittersweet comedy, and intimate detail. Though filled with phantasmagorical gems from the director’s imagination, the film is also rooted in history, filtered through memory: focusing on one family of perfectly normal eccentrics, Fellini examines their impact on one another’s lives and the impact of life on them through a series of intersecting tales. Fascism was a fact of life and, for Fellini, a focal point around which to examine the community, the Church, the state, and the family. JUDY BLOCH

Written by Fellini, Tonino Guerra. Photographed by Giuseppe Rotunno. With Pupella Maggio, Magali Noël, Armando Brancia, Bruno Zanini. (127 mins, In Italian with English subtitles, Color, 35mm, From Janus Films)

SUNDAY / 1.19.20

VARIETY LIGHTS
FEDERICO FELLINI, ALBERTO LATTUADA (ITALY, 1950)
DIGITAL RESTORATION

ALSO SCREENS WEDNESDAY / 2.5.20
(WITH LECTURE; SEE P. 30)

(Luci del varietà). In Fellini’s first film, codirected with Alberto Lattuada, we can find prototypes for the downtrodden eccentrics and comic grotesques, and the mood of pathetic humor, that would fill his later work. The story deals with a troupe of small-time vaudevillians led by the incorrigible dreamer Checco (Peppino De Filippo), who fancies himself impresario and lothario in one. His fiancée, Melina (Giulietta Masina), bears the brunt of his conceit when he betrays her for another performer, whose star is on the rise. Fellini cast Masina in a role she would own for years to come: the only one among the clowns who never wears a mask. JUDY BLOCH

Written by Fellini, Lattuada, Ennio Flaiano, Tullio Pinelli, based on a story by Fellini. Photographed by Otello Martelli. With Peppino De Filippo, Carla Del Poggio, Giulietta Masina, John Kitzmiller. (97 mins, In Italian with English subtitles, B&W, DCP, From Luce Cinecittà)

FEDERICO FELLINI AT 100

Federico Fellini (1920–1993) was a masterful artist of memory, dreams, fantasy, and desire. A central figure in the international art cinema movement that took off in the mid-1950s, he earned some of film’s highest honors, winning Academy Awards for Best Foreign Language Film for La strada, Nights of Cabiria, 8 ½, and Amarcord, and the Palme d’Or at Cannes for La dolce vita. A hundred years after his birth, Fellini’s films still enthral with their baroque flamboyance, emotional resonance, and grand visual design.

The young Fellini was far more interested in drawing, puppetry, the circus, and the movies than in academic pursuits. After an early job as a caricature artist and writer for a humor magazine, by the mid-1940s he was writing screenplays and working as an assistant director with Roberto Rossellini (we present three of their collaborations: Open City, Paisan, and The Flowers of St. Francis). Fellini soon emerged as a director in his own right, and elected to break with conventional approaches to production, creating a boldly realized body of work that speaks to generational change and to the imagination. Essential to his success were actor Giulietta Masina, his collaborator and spouse for fifty years, and musician Nino Rota, who composed unforgettable scores for many of the films.

Our Fellini tribute continues through mid-May, complemented by an In Focus lecture/screening series (p. 30). BAMPFA will collaborate with the Istituto Italiano di Cultura San Francisco on a one-day celebration of Fellini’s films at the Castro Theatre on Saturday, March 7. Visit bampfa.org for complete details.

Susan Oxtoby, Senior Film Curator

Film Series Sponsors: Robert Chlebowski and Gray Brechin

Federico Fellini at 100 is copresented with Luce Cinecittà; the series is organized by BAMPFA Senior Film Curator Susan Oxtoby and Camilla Cormanni and Paola Ruggiero, Luce Cinecittà. We thank Annamaria Di Giorgio and the staff of the Istituto Italiano di Cultura San Francisco for their support of this retrospective. Thanks also to Emily Woodburne, Brian Belovarac, and Ben Crossley-Marra, Janus Films; and Eric Di Bernardo, Rialto Pictures.
SATURDAY / 1.25.20

I VITELLONI
FEDERICO FELLINI (ITALY, 1953)
ALSO SCREENS WEDNESDAY / 2.19.20 (WITH LECTURE; SEE P. 30)

I vitelloni is sufficiently rooted in neorealism to convey an authentic sense of environment, yet touched with the ether of memory in its evocation of youthful boredom and rootlessness in Rimini, the provincial town where Fellini grew up. The vitelloni are the not-so-young sons of the middle class, perpetually unemployed mother’s pets whittling their lives away in childish pursuits. They include sentimental buffoon Alberto Sordi, flirt Franco Fabrizi, writer Leopoldo Trieste, and rebel Franco Interlenghi, Fellini’s autobiographical hero. Fellini observes with intimate irony the macho banter and idiotic arguments, and the nostalgia already built into these young lives. JUDY BLOCH

Written by Fellini, Ennio Flaiano, Tullio Pinelli. Photographed by Otello Martelli, With Franco Interlenghi, Alberto Sordi, Franco Fabrizi, Leopoldo Trieste. (105 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

SUNDAY / 1.26.20

LA DOLCE VITA
FEDERICO FELLINI (ITALY, 1960)
SEE SATURDAY / 1.18.20
FILM TO TABLE DINNER FOLLOWS (SEE P. 30)

SATURDAY / 2.1.20

LA STRADA
FEDERICO FELLINI (ITALY, 1954)
ALSO SCREENS WEDNESDAY / 2.26.20 (WITH LECTURE; SEE P. 30)

(The Road), It’s hard to think of La strada apart from its reputation as a Humanist Classic, what Vincent Canby called “a fable of spiritual redemption,” in which Giulietta Masina’s clownish soul Gelsomina is victimized by Anthony Quinn’s brutish Zampanó and they call it a traveling sideshow. But that’s a good reason to see it again. Behind Masina’s tragicomic masquerade are some of the most chillingly evocative landscapes in Italian cinema (the film after all is named for its setting), reminders that Fellini used only the tools of reality to create a fable out of time, out of place. JUDY BLOCH


THURSDAY / 2.6.20

8 1/2
FEDERICO FELLINI (ITALY, 1963)
REPEATS SATURDAY / 2.15.20 AND SUNDAY / 3.1.20;
ALSO SCREENS WEDNESDAY / 3.18.20 (WITH LECTURE)

(Otto e mezzo). A traffic-jam nightmare, a literal flight of fancy, nuns and whores and more: 8 1/2 follows the dreams and visions of a jaded director (Marcello Mastroianni) as he bemusedly attempts his next great film, which may or may not take precedence over his own sexual desires. Fellini’s masterpiece “brought an entirely new dimension to the cinema,” Seymour Chatman wrote; it depicts “the crucial moments in the life of [an] artist who, despite his confusion and uncertainty, is making a supremely honest effort to understand himself and the springs of his creativity.”

Written by Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi. Photographed by Gunnar di Venanzo. With Marcello Mastroianni, Anouk Aimée, Claudia Cardinale, Sandra Milo. (158 mins, In Italian with English subtitles, B&W, 35mm, From Janus Films)

SATURDAY / 2.15.20

8 1/2
FEDERICO FELLINI (ITALY, 1963)
SEE THURSDAY / 2.6.20
FILM TO TABLE DINNER FOLLOWS (SEE P. 30)

SUNDAY / 2.16.20

IL BIDONE
FEDERICO FELLINI (ITALY, 1955) DIGITAL RESTORATION

(The Swindlers). A film about the underworld that is the closest Fellini would come to film noir, Il bidone is closer still to La strada—a sadly ironic study of the misuse of the human ability to relate. Broderick Crawford, Richard Basehart, and Franco Fabrizi practice a desperate if wickedly humorous kind of con, posing as men of the cloth in order to trick credulous peasants with a “buried treasure” scheme; they also collect down payments from slum dwellers on nonexistent housing. But like the saps they swindle, the three cronies see a more prosperous life of crime all around them, one that is quite out of reach. JUDY BLOCH


SUNDAY / 2.23.20

PAISAN
ROBERTO ROSELLINI (ITALY, 1946) DIGITAL RESTORATION
(Paisà). Cowritten by Fellini, Paisan is a six-episode chronicle of wartime Italy recreating incidents in different locales, from Sicily at the time of the Allied invasion to the marshes of the Po Delta in the last months of the war. A triumph of neorealist method, the film incorporates fictional anecdotes into semi-documentary scenes of astonishing verisimilitude. The episodic structure leaves no time for illusions of completeness or drawn-out sentimentality; instead, it cuts to the essential human qualities of events, always with an instinct for the extraordinary aspects of “ordinary” individual acts.

Written by Federico Fellini, Rossellini, Sergio Amidei, from stories by Victor Haines, Marcello Pagliero, Sergio Amidei, Fellini, Rossellini, Klaus Mann, Vasco Pratolini. Photographed by Otello Martelli. With Carmela Sazio, Robert Van Loon, Dots Johnson, Alfonsino. (126 mins, In English, German, and Italian with English subtitles, DCP, From Janus Films)
THE FLOWERS OF ST. FRANCIS
ROBERTO ROSELLINI (ITALY, 1949)

(Francesco, giullare di dio). Cowritten by Fellini and opening with an epigram from St. Paul—“God chose the foolish things of this world to humiliate the learned, the weak to humiliate the strong”—this episodic tribute to the People’s Saint is constructed with crafty simplicity. The Franciscan brothers express the spiritual in the physical and faith through childish joy, seeming to inhabit an eternal present apart from the medieval world of violence and chaos. Some considered the film a betrayal of leftist politics, but with the war in Europe still a recent memory, the endorsement of fools over other kinds of madmen had its own political meaning. JULIET CLARK


SUNDAY / 1.29.20
OPEN CITY
ROBERTO ROSELLINI (ITALY, 1945)
DIGITAL RESTORATION
LECTURE
Russell Merritt
ALSO SCREENS SATURDAY / 2.22.20
(WITHOUT LECTURE; SEE P. 29)

WEDNESDAY / 2.5.20
VARIETY LIGHTS
FEDERICO FELLINI, ALBERTO LATTUADA (ITALY, 1950)
DIGITAL RESTORATION
LECTURE
Russell Merritt
ALSO SCREENS SUNDAY / 1.19.20
(WITHOUT LECTURE; SEE P. 28)

IN FOCUS
FEDERICO FELLINI
LECTURE/SCREENING SERIES

Our spring semester lecture/screening series complements BAMPFA’s centennial retrospective of the films of Federico Fellini (p. 28). Led by film scholar Russell Merritt and presented chronologically, the program begins by examining Fellini’s transition from cowriting films such as Open City with Roberto Rossellini to working as a director. Informative and engaging lectures will offer insights into the development of Fellini’s themes and methods and his impact as a creator of art films that reached viewers around the world. The series continues through April 1 with screenings ranging from Fellini’s omnibus shorts to his masterpiece 8 1/2; noted film historian and author David Thomson joins us to present Nights of Cabiria and Amarcord. For the complete schedule, visit bampfa.org.

WEDNESDAY / 1.29.20
OPEN CITY
ROBERTO ROSELLINI (ITALY, 1945)
DIGITAL RESTORATION
LECTURE
Russell Merritt
ALSO SCREENS SATURDAY / 2.22.20
(WITHOUT LECTURE; SEE P. 29)

WEDNESDAY / 2.5.20
VARIETY LIGHTS
FEDERICO FELLINI, ALBERTO LATTUADA (ITALY, 1950)
DIGITAL RESTORATION
LECTURE
Russell Merritt
ALSO SCREENS SUNDAY / 1.19.20
(WITHOUT LECTURE; SEE P. 28)

WEDNESDAY / 2.12.20
THE WHITE SHEIK
FEDERICO FELLINI (ITALY, 1952)
DIGITAL RESTORATION
LECTURE
Russell Merritt
ALSO SCREENS THURSDAY / 1.16.20
(WITHOUT LECTURE; SEE P. 28)

WEDNESDAY / 2.19.20
I VITELLONI
FEDERICO FELLINI (ITALY, 1953)
LECTURE
Russell Merritt
ALSO SCREENS SATURDAY / 1.25.20
(WITHOUT LECTURE; SEE P. 29)

WEDNESDAY / 2.26.20
LA STRADA
FEDERICO FELLINI (ITALY, 1954)
LECTURE
Russell Merritt
ALSO SCREENS SATURDAY / 2.1.20
(WITHOUT LECTURE; SEE P. 29)

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 December 28, January 26, and February 15; see calendar (pp. 2–3) for films.

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.
Our annual series showcases an international array of recent and historical nonfiction films. We open with a program of shorts that push the borders of ethnography, an observational feature and short film that look at the complex reality and human experience of national borders, and two experimental autobiographical works that explore the significance of place through the lens of mother/daughter relationships. Of related interest, filmmaker Andrei Ujică will present three documentaries in person on February 12, 13, and 16 as part of our Romanian cinema series (p. 18).

Documentary Voices continues through April; additional screenings will be announced in February 2020 at bampfa.org.

Series organized by Natalia Brizuela and Film Curator Kathy Geritz, in conjunction with Brizuela’s course on documentary film at UC Berkeley.

**WEDNESDAY / 2.5.20**

**7:00**

**BEYOND ETHNOGRAPHY: THREE SHORT FILMS**

These short works are grounded in ethnography but move beyond recording another culture to involve their subjects in the shaping of the story and making of the work, while also bringing attention to the aesthetics and process of filmmaking. *Video in the Villages Presents Itsel*f documents a twenty-five-year history of developing a model for indigenous-made media in Brazil. *The Black Cave* moves between a Taino creation myth and two boys’ play as it creatively explores the layered history of Puerto Rico’s Paso del Indio. *La libertad* finds its structure in the pre-Hispanic backstrap loom, weaving a portrait of one Mexican family’s relationship to art, craft, and freedom.

**VIDEO IN THE VILLAGES PRESENTS ITSELF** (Video nas aldeias se apresenta), Vincent Carelli, Mari Comba, Brazil, 2002, 33 mins, In Portuguese with English subtitles, Color, Digital file, From Video Data Bank

**THE BLACK CAVE** (*La cueva negra*), Beatriz Santiago Muñoz, Puerto Rico, 2013, 21 mins, In Spanish with English subtitles, Color, Digital file, From the artist

**LA LIBERTAD** Laura Huertas Millán, US/Mexico/Colombia, 2017, 29 mins, In Spanish with English subtitles, Color, DCP, From Studio Arturo Lucia

Total running time: c. 85 mins

**WEDNESDAY / 2.19.20**

**7:00**

**LANDS**

*MAYA DA-RIN* (BRAZIL, 2010)

(*Teras*). The borders of Colombia, Brazil, and Peru meet at the Amazon River, in an area where three urban towns are surrounded by the rain forest. This invisible border is the main character in Maya Da-Rin’s beautiful film, which moves between close-ups of the natural world and depictions of the vast amount of goods and people that circulate through the area on a daily basis. We hear from inhabitants impacted by the demarcation of territory, including taxi drivers, indigenous people, healers, and immigrants. Da-Rin recalls, “When I arrived at the border, I saw a multiple reality, where ancestral and contemporary cultures mutually influence one another.”

(75 mins, In Spanish, Portuguese and Tikuna with English electronic titles, Color, 35mm, From Centro Técnico Audiovisual, Brazil)

**PRECEDED BY** **NATIVES** (Jesse Lerner, Scott Sterling, US, 1991). Filmed along the US-Mexico border near San Diego, *Natives* documents the rise in anti-immigration sentiments in the 1990s. (25 mins, B&W, 16mm, From the artists)

Total running time: 106 mins

**WEDNESDAY / 2.26.20**

**7:00**

**NEWS FROM HOME**

CHANTAL AKERMAN (FRANCE, 1977)

Describing the inspiration for *News from Home*, Chantal Akerman explained how, flying into New York City, she was struck by the contrast between the immensity of the city and the detailed intimacy of her mother’s letters sent from Belgium. Beautifully filmed by Babette Mangolte, New York, imposing and anonymous, serves as the visual counterpoint to Akerman’s reading of her mother’s words. Occasionally overwhelmed by urban clamor, her persevering plaint evokes presence and absence, distance and proximity, and how it feels to hover in between. For Akerman, “It’s a film about being off-center . . . it’s like a hold that is slipping.”

**KATE MACKAY**

(90 mins, In French with English subtitles, Color, DCP, From Janus Films)

**PRECEDED BY** **MEASURES OF DISTANCE** (Mona Hatoum, UK, 1988). Letters sent to the artist in Britain from her mother in Beirut speak of exile and displacement. (16 mins, Color, Digital, BAMPFA collection)

Total running time: 106 mins

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2. *Lands*, 2.19.20
3. *The Black Cave*, 2.5.20
4. *La libertad*, 2.5.20
On View

GALLERIES

CAL CONVERSATIONS
LANDS OF PROMISE AND PERIL: GEOGRAPHIES OF CALIFORNIA
December 11–April 26
RON NAGLE: HANDSOME DRIFTER
January 15–June 14
BRAVE WARRIORS AND FANTASTIC TALES: THE WORLD ACCORDING TO YOSHITOSHI
January 15–May 31
ROSIE LEE TOMPKINS: A RETROSPECTIVE
February 19–July 19
ART FOR HUMAN RIGHTS: PEACE NOW!
February 26–July 12
DENNIS FELDMAN: PHOTOGRAPHS
Through December 15
STRANGE
Through January 19
HINGES: SAKAKI HYAKUSEN AND THE BIRTH OF NANGA PAINTING
Through February 2
SYLVIA FEIN / MATRIX 275
Through March 1
DIVINE WOMEN, DIVINE WISDOM
Through May 24
ART WALL: EDIE FAKE
Through June 21

BARBRO OSHER THEATER

PERSPECTIVES ON HISTORY: ROMANIAN CINEMA SINCE 1989
December 6–February 27
AFTERIMAGE: J. HOBERMAN ON MOVIE CULTURE IN THE AGE OF REAGAN
December 11, 12
AGNÈS VARDA: AN IRRESISTIBLE FORCE
December 20–February 28
MOVIE MATINEES FOR ALL AGES
December 28, January 18, February 15, 22
NEXT DOOR TO DARKNESS: THE FILMS OF DAVID LYNCH
January 10–February 29
FEDERICO FELLINI AT 100
January 16–May 17
IN FOCUS: FEDERICO FELLINI
January 29–April 1
DOCUMENTARY VOICES
February 5–April 29
ABBAS KIAROSTAMI: LIFE AS ART
Through December 21
LIMITED ENGAGEMENTS & SPECIAL SCREENINGS

Amazing Grace
December 1, 20, 27
Mr. Klein
December 4, 14, 18
Fire and Ashes: Making the Ballet RAkU
December 5, 13, 29
Toni Morrison: The Pieces I Am
December 6, January 19
Miles Davis: Birth of the Cool
December 7, 28
Film Composing in Real Time: A Workshop with Donald Sosin
December 8
Christ Stopped at Eboli
December 14, 22
Out of the Vault: The Brink
December 15
Varda by Agnès
December 20, 21, 26, January 24
Tokyo Twilight
December 21, 27, January 8
Fanny and Alexander
December 26
Elevator to the Gallows
December 29
Notorious
December 27, January 22, February 28
Fritz Lang’s Indian Epic
January 11, 25
The Night of the Hunter
January 15
One Child Nation
February 2, 21

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BABETTE
Wed–Fri 9–7
Sat–Sun 11–7

COVER
Agnès Varda: The Beaches of Agnès